

Melody Maker

JUNE 1, 1968

1s. weekly

SATCHMO TV SPECTACULAR



new single next week

STONES ROLL BACK

hit chart at No.17

THE Rolling Stones — in face of controversial headlines — have roared back into the chart race.

Their new single "Jumpin' Jack Flash" released only last Friday has leaped straight into the MM's Pop 30 at number 17. This Jagger-Richard composition, which represents a return to the excitement and frenzy of the Stones' "Satisfaction" days, is shaping up as one of the group's fastest moving singles for some time.

And their new album, so far untitled, will be released in July.

Their publicist Leslie Perrin told the MM: "The new album is much less complex than 'Their Satanic Majesties Request' which reflected what the group were going through at the time. And it's the first time that Mick has played guitar on a recording. He has played for some time but never used it on a session before."

Mick Jagger told the MM on Monday: "I am hoping that the new album will be released on my birthday which is July 26. The LP is very varied and Keith and I have written all the tracks."

"It's simpler than the last one and very different. We have completed and recorded eight tracks and we are working on two others at the moment. We still have two to write."

"We haven't decided on a title yet, but we are having photographic sessions next week for the sleeve. It won't be a gimmicky sleeve like 'Satanic Majesties.' It will be fairly conventional."



● LOUIS: in colour

BBBC-TV have achieved a major scoop in capturing Louis Armstrong and his All Stars for a colour spectacular to be screened later this year!

The show, to last from 45 to 50 minutes, will go out on BBC-2 and be pre-taped on July 2 — just two days before Louis' sixty-eighth birthday.

Producer is Michael Hurl, who handled the successful Cilla! BBC-TV series earlier this year.

As already exclusively reported in the MM, the Armstrong All Stars open a 14-day season at the Batley Variety Club, Yorkshire, from June 17.

Also on the Batley bill is singer Selena Jones.

Meanwhile, Louis's hit, "What A Wonderful World," has hit the half-million sales mark in Britain.

The follow-up single, out on June 7, is "The Sunshine Of Love."

NEW ALBUM SUPPLEMENT INSIDE

MONKEE MICKEY SPECIAL

PAGE FIVE

MELODY POP 30 MAKER

- 1 (1) YOUNG GIRL Union Gap, CBS
- 2 (2) HONEY Bobby Goldsboro, United Artists
- 3 (3) A MAN WITHOUT LOVE ... Engelbert Humperdinck, Decca
- 4 (5) I DON'T WANT OUR LOVING TO DIE Herd, Fontana
- 5 (4) WONDERFUL WORLD Louis Armstrong, HMV
- 6 (8) RAINBOW VALLEY Love Affair, CBS
- 7 (6) LAZY SUNDAY Small Faces, Immediate
- 8 (10) JOANNA Scott Walker, Philips
- 9 (7) SIMON SAYS 1910 Fruitgum Co, Pye
- 10 (9) CAN'T TAKE MY EYES OFF YOU Andy Williams, CBS
- 11 (12) SLEEPY JOE Herman's Hermits, Columbia
- 12 (15) THIS WHEEL'S ON FIRE Julie Driscoll/Brian Auger, Marmalade
- 13 (11) WHITE HORSES Jacky, Philips
- 14 (13) HELULE HELULE Tremeloes, CBS
- 15 (20) DO YOU KNOW THE WAY TO SAN JOSE Dionne Warwick, Pye
- 16 (18) U.S. MALE Elvis Presley, RCA
- 17 (—) JUMPIN' JACK FLASH Rolling Stones, Decca
- 18 (14) IF I ONLY HAD TIME John Rowles, MCA
- 19 (16) CONGRATULATIONS Cliff Richard, Columbia
- 20 (29) I PRETEND Des O'Connor, Columbia
- 21 (28) WHEN WE WERE YOUNG Solomon King, Columbia
- 22 (22) AIN'T NOTHIN' BUT A HOUSEPARTY Showstoppers, Beacon
- 23 (25) DELILAH Tom Jones, Decca
- 24 (19) CRY LIKE A BABY Box Tops, Bell
- 25 (21) HELLO HOW ARE YOU Easybeats, United Artists
- 26 (—) BLUE EYES Don Partridge, Columbia
- 27 (—) BABY COME BACK Equals, President
- 28 (24) JENNIFER ECCLES Hollies, Parlophone
- 29 (17) I CAN'T LET MAGGIE GO Honeybus, Deram
- 30 (30) FRIENDS Beach Boys, Capitol

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POP 30 PUBLISHERS

1 Dick James; 2 Mecolico; 3 Valley; 4 Lynn; 5 Valando; 6 Cyril Shane; 7 Immediate; 8 Welbeck; 9 Mecolico; 10 Ardmore and Beechwood; 11 Carter-Lewis; 12 Feldman; 13 Gerrard; 14 Peter Walsh; 15 Blue Sea/Jac; 16 Valley; 17 Mirage; 18 Leeds; 19 Peter Maurice; 20 Morris/Patricia; 21 Donno; 22 Keith Prowse; 23 Donno; 24 London Tree; 25 Feldman; 26 Essex Int.; 27 Kassner; 28 Galto; 29 Ambassador; 30 Immediate.



TREMELOES: "Helule Helule" drops one place

TOP TEN LPs

- 1 (1) THIS IS SOUL Various Artists, Atlantic
- 2 (3) JOHN WESLEY HARDING Bob Dylan, CBS
- 3 (4) HISTORY OF OTIS REDDING Otis Redding, Volt
- 4 (2) SCOTT 2 Scott Walker, Philips
- 5 (7) SMASH HITS Jimi Hendrix, Track
- 6 (5) THE SOUND OF MUSIC Soundtrack, RCA
- 7 (6) DIANA ROSS AND THE SUPREMES GREATEST HITS Diana Ross and the Supremes, Tamla Motown
- 8 (9) JUNGLE BOOK Soundtrack, Disneyland
- 9 (—) LOVE ANDY Andy Williams, CBS
- 10 (—) FLEETWOOD MAC Peter Green's Fleetwood Mac, Blue Horizon

US TOP TEN

- As listed by "Billboard"
- 1 (2) MRS. ROBINSON Simon and Garfunkel, Columbia
 - 2 (4) THE GOOD, THE BAD AND THE UGLY Hugo Montenegro, RCA
 - 3 (3) BEAUTIFUL MORNING Rascals, Atlantic
 - 4 (1) TIGHTEN UP Archie Bell and the Drells, United Artists
 - 5 (5) HONEY Bobby Goldsboro, United Artists
 - 6 (—) YUMMY, YUMMY, YUMMY Ohio Express, Buddah
 - 7 (—) MONY MONY Tommy James, Roulette
 - 8 (8) AIN'T NOTHING LIKE THE REAL THING Marvin Gaye and Tammi Terrell, Tamla
 - 9 (6) COWBOYS TO GIRLS Intruders, Gamble
 - 10 (10) DO YOU KNOW THE WAY TO SAN JOSE Dionne Warwick, Scepter

COMPOSED BY ITALIAN UMBERTO BINDI

NEW CILLA DISC RUSH RELEASED

A NEW Cilla Black single is rush-released on June 7. Titled "Where Is Tomorrow," it is by Italian composer Umberto Bindi, with English lyrics by Barry Mason. Bindi was the composer of a previous hit for Cilla, "You're My World."

The record was completed at EMI's Abbey Road studios last Wednesday and it was decided to rush-release the disc.

The B side is the title song from Cilla's first major feature film "Work . . . Is A Four Letter Word," which has its world premiere on June 6 at London's Carlton Cinema.

Cilla will sing her new single on her starring colour TV spectacular on BBC-2 on June 16. On June 6, she guests at BBC-TV's Top Of The Pops and is on Billy Cotton's Music Hall on June 15.



CILLA: title song

MIKE AT MONTREUX

THIS month, Britain will be represented for the first time at the Montreux Jazz Festival when the Mike Westbrook Sextet will compete with bands from all over Europe.

The sextet will go to Switzerland on June 12 for the five-day festival, organised by the European Broadcasting Union. Awards, including a trip to the Newport Jazz Festival, will be given to winning groups and players. Other British artists on the bill are Julie Driscoll, Brian Auger and the Trinity, American artists include Nina Simone and the Bill Evans Trio.

Mike Westbrook's sextet can be heard live from London's Playhouse studio in the BBC's Jazz club on Wednesday (June 5).

APPLE'S FIRST

FIRST record release by Apple Records, the new company formed by the Beatles, will be in July. It will probably be the film music for *Wonderwall*, written by George Harrison. "Our first single," said A&R man Peter Asher (of Peter and Gordon) "will be released shortly after that." Apple have signed various artists for the label including Mary Hopkins and James Taylor, an American singer. Apple are currently negotiating the release of their product in the States with three major companies who have expressed interest.

JR. WALKER TOUR

AMERICA'S Junior Walker and the All-Stars will open a three-week British tour at the California Ballroom Dunstable, on August 2. Plans are under way for the group to star in an American-financed TV film which will be shot during the tour. From Britain the group will visit France, Germany Belgium and Holland.

We also enjoyed the music of Henry Mancini and Andy Williams.

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Scott Walker hit by German measles epidemic



SCOTT

SCOTT WALKER has been struck down by the current epidemic of German measles.

Scott was taken ill last Friday morning, and had to cancel a date that night at Bolton Casino. His next engagement is at the Cedar Club, Birmingham, on June 6.

Other dates are Bournemouth Royal Pavilion (16 and 23) and Brighton Dome (21).



DEE

DAVE DEE Dozy, Beaky, Mick and Tich are this week recording a new Howard-Blaikley song for probable release on June 21.

Out tomorrow (Friday) is a new LP, "If No One Sang."

Dates include a one-nighter at Nelson Imperial (this Saturday) plus a week's doubling engagement at the Sands, Whitley Bay and Domino, Bridlington.

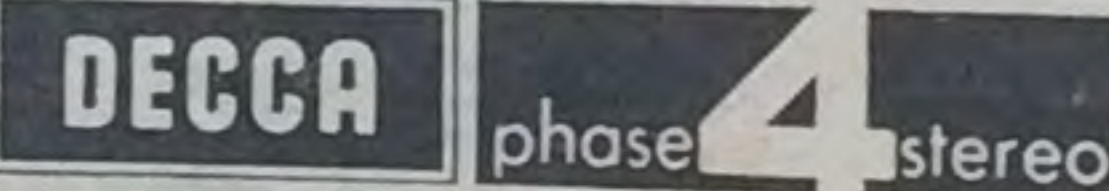
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THE WOLFSTONES "RIGHTS OF MAN" (STL 5462 stereo, TL 5462 mono) has only recently been released here as you know, but it has been around in Eire for a couple of months or so and the radio have been playing two particular tracks. They are LAGAN LOVE and LONG BLACK VEIL. They are very strong titles on a very strong LP. Another track you ought to hear is a hilarious version of a song called ODE TO BIDDY MCGEE—but then, the whole album has so much to offer. The best thing for you to do is to hear it for yourself.

Advertisement FIFTH COLUMN PLUS TWO

Remember I told you about the CORRIES' new album "KISHMULS GALLEY" (STL 5465 stereo, TL 5465 mono) and, on the quiet had a bit of a rave about it, well, so have a lot of other people because at the moment it's one of the best selling FONTANA folk L.P.s. If you haven't had a chance to see these two great artists working, tune in your TV set to BBC 1 on the 10th June and you're in for a treat. And if you haven't got "KISHMULS GALLEY" by then, you'll leap out and get it the next day.

Another L.P. I raved about the other week was "AUNT MOLLY'S MURRAY FARM" (STL 5463 stereo, TL 5463 mono) and, once again, a lot of other people agreed with me. STEFAN GROSSMAN has certainly made a tremendous impact on the British public, and judging by the "MM" the other week, he almost took over the paper! STEFAN is somebody to watch.

YUL BRYNNER is not a name one usually associates with folk music, but I would like to draw your attention to a very nice and unusual album called "THE GYPSY AND I" (STFL 6085 stereo, TFL 6085 mono) on which he sings and plays guitar. I was very pleasantly surprised and I am sure you will be.

Another recent release was the "WEAVERS SONGBAG" (FJL 411 mono only) and that particular L.P. has been keeping salesmen running around since its release.

I hate to keep on to you about certain artists, but I just have to when there are such lovely people as the McPEAKE FAMILY around. Now, they are a wonderfully talented family and deserve lots more recognition—I think I've been on about this before—but when you think that JOAN BAEZ made a special visit to their home in Belfast during a recent visit and I read somewhere that a certain group called the BxxxxS were knocked out by them—so make no mistake the McPEAKES are important people and if you listen to "AT HOME WITH THE McPEAKES" (TL 5258 mono only) and "PLEASANT AND DELIGHTFUL" (STL 5433 stereo, TL 5433 mono) you'll see why—you really must get a listen to these people, you'll never regret it.

While the Irish is upon me NOEL MURPHY cannot be forgotten, nor can "NYA-A-A-AH" (TL 5450 mono only).

MARTIN CARTHY has been back in town for just five months now and I don't think he's stopped working for a day, but next month he's got a few days off so FONTANA will be getting him into the studio to record a new L.P., so later on, around Autumn, there will be a nice new album to add to "MARTIN CARTHY" (TL 5269 mono only), "MARTIN CARTHY'S SECOND ALBUM" (TL 5362 mono only) "BYKER HILL" (STL 5434 stereo playable mono) and "NO SONGS" (TE 17490). Not a bad little lot. And if you happen to own all these you will know what MARTIN is all about, and DAVE SWARBICK come to that, because DAVE is always hovering around on violin, viola, or mandolin with MARTIN on all his L.P.s., and the E.P. too. But if you don't own any—tut-tut-tut.

Some time ago FONTANA released an album called "SONGS OF GRIEF AND GLORY" (STL 5436 stereo playable mono) which featured many of the winning songs in the BBC TV programme of the same name. ROBIN HALL AND JIMMY MacGREGOR and NADIA CATTOUSE are the featured singers and there is some very nice guitar work by JOHN MARC and DENNY WRIGHT—a very good addition to your collection.

Just before we go—HEDY WEST has a great L.P. called "SERVES 'EM FINE" (STL 5432 stereo playable mono)—you must get it for your collection—don't forget now, the catalogue number STL 5432, one cannot afford to be without it!

Johnny Cash returns for Autumn concert dates



• CASH

JOHNNY CASH, his wife June Carter and Carl Perkins are to return to Britain this autumn for more concert dates. And this time they will be accompanied by the Statler Brothers.

The new tour has been arranged by promoter Mervyn Conn after the recent successful concert appearances.

The dates of the autumn tour are between September 24 and October 3.

Venues are: Dublin (September 24); Manchester Odeon (25); Liverpool Empire (26); London Palladium (27); Glasgow Odeon (October 1); Walthamstow Granada (2) and Birmingham Empire (3). Between September 29 and 31, they are in Germany.

ENGEL 'SPECIAL'

ENGELBERT HUMPERDINCK appears for one night at the Coventry Theatre next week—by special demand of fans in the Midlands area.

He appears for two shows at the theatre on June 8. The previous day, he appears at West Ruislip USAF base in a special show put on by the American Air Force in honour of 50 years of the RAF at which it is hoped the Queen Mother may attend.

FOUNDATIONS BACK

THE Foundations will return to Britain at the end of their American tour instead of carrying on with their world-wide trip which would have taken them to Australia, the Far East, Japan, Ceylon, Beirut, Cyprus and Israel.

They have cancelled the dates in order to record a new single and work on album material. It is now planned to do the cancelled dates en route to their appearances in Mexico during the Olympic Games in October.

STATUS EXTENDED

STATUS QUO'S second American tour, due to start on September 18, has been extended for four days so that they can record in New York.

They plan to spend the four days doing material for a single and an LP.

On July 16 they open an Eastern European tour with four days in Wroclaw, Poland. They then go to Czechoslovakia for two days in Prague, followed by a week in the Bulgarian seaside resort of Spatz.

TROGGS TROPHY

THE Troggs were presented with a trophy for sales exceeding 100,000 by Mr Theodore Rosengarten of Truetone Distributors, who handle Page One Records, the Troggs recording label, in South Africa.

Mr Rosengarten flew over from South Africa specially to present the group with the trophy.

The Troggs are in the Page One recording studios today (Thursday) to record a new single. They return for a further tour of the US on July 24.

NEWS EXTRA

A RHYTHM and Blues Festival takes place at St Albans City Hall on Monday (3), with John Mayall's Bluesbreakers as top of the bill.

A new single by Dorian Gray is released on June 14, titled "Love Is All It Should Be". Kiki Dee has signed for cabaret weeks at Cavendish, Sheffield (July 14); Cavendish Blackburn (28); Latino, South Shields and Dolce Vita, Newcastle (August 4). Rod Argent, leader of the Zombies until they broke up, is forming a new group.

Singer Salena Jones takes part in the Barcelona Jazz Festival on November 8.

Mike Casimir's Paragon Brass Band will welcome home the Barry Martyn Band at London Airport today (Thursday). The Martyn band have been appearing at the New Orleans International Jazz Festival.

A new Lemon Tree single "It's So Nice" is released on June 14. Former Radio Caroline deejay Roger Day has joined Radio Luxembourg.

P. J. Proby and the Paper Dolls guest on ATV's Golden Shot on June 16. Jimmy Janes and the Vagabonds fly to Holland on June 21 for two days of radio and TV. This year's Molde Jazz Festival

TALK FOR SEEKERS

SEEKERS, who wind up their current smash-hit British tour at Liverpool Odeon on June 9, have been signed for a resident season at London's Talk Of The Town.

They follow Cliff Richard at the Talk, opening there for four weeks from June 10.

Seekers previously played a four-week season at Talk Of The Town two years ago.

While there, they will spend a good deal of their spare time in the recording studios cutting new material with Mickie Most.

Seekers will probably follow with a tour of Scandinavia. Says agent Eddie Jarrett: "I am getting offers from all parts of the world."

A one-hour colour spectacular, made during the Seekers' 1967 tour of Australia, and titled "The Seekers Down Under" will be shown on BBC-2 TV on June 24.

DEEJAYS Jimmy Savile and Ed Stewart have both been signed for a new BBC-TV children's series which hits the screens on July 3.

Ed Stewart will have a behind-the-scenes role of contributing questions on pop and general knowledge, and Jimmy Savile will guest on the actual show on July 24.

Titled Moon Clue Game, the series initially runs for 12 weeks for half-an-hour from 4.55 pm on Wednesdays.

Producer Britt Allcroft told the MM on Monday: "There will be regular guests, among them Roy Hudd and Wally Whyton, but there are no pop singers on the shows."

"The idea is to have a race through space between two teams, who have to answer various questions."

RAY EMIGRATES

REEDMAN Ray Whittam, tenor and baritone saxist and clarinetist who started the Fleet Street Jazz Club in 1954, is emigrating to Canada. He leaves with his family, a wife and three children on June 17 on the Empress Of Canada.

Ray, who works as a publicist, copywriter and TV script man, helped form the Alex Welsh band and subsequently worked with Charlie Galbraith, Kenny Ball, the Temperance Seven and the Electric Light Orchestra.

Dates for their tour have



• PROBY

takes place at Molde, Norway from July 27 to August 3.

Sandy Brown guests with the Colin Peters Quintet at Southampton's Concorde Club on Saturday (1).

Long John Baldry has signed with Dutch TV for a series which he will host. New Vaudeville's Band left for Canada this week for a season at Vancouver's Isy's club.

Fairport Convention, with new singer Sandy Denny, record their second single "Some Sweet Day" this week for July release.

Simon and Garfunkel arrive in London today (Thursday) to appear in concerts at the Royal Albert

ANDY WILLIAMS CONCERTS MAY BECOME ANNUAL EVENT

ANDY WILLIAMS' sell-out concerts at London's Royal Albert Hall may become an annual event.

Before flying back to Los Angeles last week, Williams said he would like to make British concert appearances an annual part of his schedule. "Nowhere in the world have we received a warmer, more friendly reception. I want to come back just as soon as possible."

Agent Vic Lewis, who promoted the concerts, confirmed he would bring Williams and Henry Mancini, whose London-assembled orchestra shared the concerts, back to London as soon as possible.

More than 20,000 people saw the shows, said Lewis. "We could have sold ten times that number of seats had it been possible to extend Andy's stay."

A colour tele-recording of one of the concerts will be shown on Sunday (June 2) on BBC-2's Show of the Week series.

CBS Records have been inundated with inquiries about one of the songs Andy sang at the concerts. It is "In The Summertime" You Don't Want My Love." A spokesman said:



DONOVAN: in America

"It is available on an EP released three years ago which is still available. It is 'Andy Williams' Favourites, Volume One'."

TIME BOX RETURN

TIME BOX, whose recent trip to Paris was ruined by the student riots, return to the French capital on July 5 for a TV and three radio dates.

Negotiations are also under way from the group to do three days at the Golf Druet club, where they would record a live album for the French market. The group's single, "Beg-

Donovan splits with manager

REPORTS that Donovan had split with manager Ashley Kozak after three years were confirmed this week by a spokesman for agent Vic Lewis.

The split took place last week and Donovan flew to America. He was expected back at the end of this week. Kozak took over Donovan's management from

songwriter Geoff Stephens three years ago and has managed the singer ever since.

Now Donovan's father is taking over his son's management. The spokesman commented: "We do not know what caused the split but it does not affect the agency position. Vic Lewis remains Donovan's agent."

gin," is released tomorrow (Friday).

On July 10, the group starts a jet-set tour doing TV and radio for two days each in Oslo, Stockholm, Copenhagen, Amsterdam and Frankfurt.

DUSTY FOR STATES

DUSTY SPRINGFIELD flies to America on June 14 to join her agent, Harold Davison, in discussions on her future appearances in the States.

Dates to be finalised will include cabaret seasons in San Francisco, Los Angeles and the Catskill Mountains, and a series of TV shows.

Dusty opens at London's Talk Of The Town on July 8.

The Jimi Hendrix Experience guest in her TV show on June 5.

IKE AND TINA TOPS

IKE and Tina Turner, the Move and Amen Corner are possible tops of the bill for a big package tour being set up by Don Arden for October.

The bill will also include Skip Bifferty.

On June 6, Arden flies to America to discuss Amen Corner's Stateside tour which is now likely to be a three-week trip commencing some time in September.

PETE'S BACK

PETE MURRAY today (Thursday) rejoins the rota of deejays on Top Of The Pops.

Pete left when his BBC-TV series, Mum's Boys started its run. Last show in the series was screened last week.

Pete told the MM on Monday that "marriage was in the wind" to BBC-TV Blue Peter commere Valerie Singleton.

"We are not officially engaged," he added, "but I have given her a ring."

and Collingwood Rooms, West Hartlepool (7).

NEW ROWLES SINGLE

JOHN ROWLES' new single is "Hush... Not A Word To Mary," written specially for him by Mitch Murray and Peter Callender, who wrote "The Ballad Of Bonnie And Clyde." Release date is June 7.

The B side written by John and personal manager Hal Kipper is called "The Night We Called It A Day."

John appears on Billy Cotton's Music Hall on June 8.

DEEJAYS SIGN WITH BBC

Whittam told the MM this week that he was going to Canada because he thought there were marvellous musical opportunities there.

STEVIE AND SPENCE

FOR the first time since they split up in March of last year, Spencer Davis and Stevie Winwood will appear together on the same bill when Spencer's group and Stevie's Traffic play a date at Oxford University on June 22.

Spencer, now in Sweden, plays five days in Yugoslavia from June 26. He flies out on June 24.

Dates beforehand in Britain are Jesus College, Cambridge (June 11), Locarno, Hull (13), Pavilion, Hemel Hempstead (14) and the Oxford University date.

Negotiations are proceeding for Spencer's group to make a return trip to America in November. They returned from a US tour on May 6.

REPARATA RETURNS

REPARATA and the Delrons fly into London on June 14 for their second tour. Their follow-up single, "Saturday Night Didn't Happen" will be released by Bell Records on May 31.

Dates for their tour have

Hall tonight and tomorrow (Friday).

Tyrannosaurus Rex, Roy Harper, Stefan Grossman and David Bowie with compere John Peel, appear at London's Royal Festival Hall on Monday (3). Al Fairweather and Sandy Brown appear with Bill Greenow's Band at the Prince of Wales, Hammersmith on Sunday (2). Frank Patten, for many years connected with Irwin Dash Music and Campbell, Connolly and Co. Ltd, died last weekend. He suffered a heart attack after a car crash in which he dislocated a hip and cracked several ribs.

A big beat night featuring the Move, Geno Washington and nine other groups, takes place on June 21 at Burton Constable Hall, near Hull. The Rockin' Berries start a summer season with Jimmy Tarbuck and Anita Harris at the Great Yarmouth ABC on Saturday (1). Final date for Bill Haley's Comets will be Adelphi West Bromwich on June 4 and not Birmingham Town Hall. Dates for Sons And Lovers first American tour are being finalised this week. The group go to the States in September. Paper Dolls have been offered parts in a western film to be shot in Rome.

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JONES: expected

Davy Jones may visit next week

DAVY JONES had still not put in his expected appearance in Britain as the MM closed for press on Monday.

Davy was due in last week, and there is still a hope that he will arrive this week. Monkee Mickey Dolenz, who guested on last Thursday's Top Of The Pops, told the MM: "Davy says he hopes to make it sometime this week, but I don't know any further details about his movements."

Cyril Black and Jack McGraw, of Screen Gems—the firm publishing the Monkees music—flew to the States over the weekend. But a spokesman said: "Their trip has nothing to do with the Monkees. They are merely on a business trip to New York."

MO TO REST

MO BACON, drummer with the Love Affair, is to take a three-day rest on the advice of his doctor who has diagnosed that he is suffering from nervous exhaustion.

On June 2 he will start a three-day stay at a health farm in Hertfordshire.

The group, currently at number six in the Pop 30 with "Rainbow Valley," were filmed at Leicester last Friday during their current tour for Yardleys. The film is now being offered to the major TV companies.

The tour ends with dates at Top Rank ballrooms in Plymouth, tomorrow (Friday), Swansea (June 5) and Doncaster (7).

JIMI BOOKED FOR CARNEGIE AND HOLLYWOOD BOWL

BRITISH TOUR SET FOR AUTUMN

JIMI HENDRIX, who has only just returned from a smash-hit tour of the States, has been rebooked at two of the plum American venues—New York's Carnegie Hall and the equally world-famous Hollywood Bowl.

Jimi flew out to the States on Monday. Apart from these two dates, he also plays the mammoth Forest Hills Stadium in New York on July 10, followed by the Astrodome, Houston, Texas.

The Jimi Hendrix Experience will also undertake a tour of Britain in the Autumn. A 10-day tour of Germany takes place from September 10.

On June 15, Jimi spends a month in Majorca, where he will open Sergeant Pepper's Club, a new venture jointly run by his co-managers, Mike Jeffrey and Chas Chandler. He also appears at the Palma Musica '68 Festival.



Move release Britain's first 33 rpm EP

THE Move are to release Britain's first 33 rpm pop EP which will sell at 11s 2d and run for 18 minutes.

The tracks, all recorded live at London's Marquee Club, are: "Rock And Roll Star," "Stephanie," "Something Else," "It Will Be Me" and "Sunshine Help Me." The disc will be released on the Regal Zonophone label on June 21.

A spokesman for the group told the MM: "They decided to do this in order to give their fans real value for money."

The group this week denied reports that Carl Wayne is to leave the group. The Move's first American trip starts on July 19 and carries through to September 1. They will play six weeks of concerts and appear at two American pop festivals.

BEATLES FILM

THE BEATLES are among a host of British and American stars to appear in a BBC documentary about pop music.

The film, which lasts an hour, is tentatively titled All My Loving and will be shown on BBC-1 in black and white in September. It will be repeated in colour on BBC-2 soon after.

The film also includes Donovan, the Who, the Cream, Jimi Hendrix Experience, Manfred Mann and the Mothers of Invention.

Producer Tony Palmer told MM: "The film was made earlier this year mainly in America."

TREMELOES U.S. TV

THE Tremeloes are to fly to America this month for a special network TV show. It is the NBC-TV broadcast of the National College Queen Beauty Pageant on June 17, in West Palm Beach, Florida.

The group fly direct to Florida on June 15 and after the TV show fly to Las Vegas to appear at the Epic Records national convention banquet



LULU MET Bobbie Gentry for the first time last week at Top Of The Pops. And told her she would like to do "Ode To Billie Joe" on her TV show. But later, John Ammons, producer of Lulu's series, vetoed the idea. There to introduce them was the MM's Laurie Henshaw (second from left). Third from left is TOTP producer Johnnie Stewart, with EMI's Roy Squires.

and show on June 19 with Georgie Fame. They fly back via San Francisco and the polar route to London.

Their current British hit "Helule Helule" is also on the charts in the States and the group have signed for month-long American tours in October of this year and March 1969.

WORLD OF OZ TV

WORLD of Oz fly to Holland on Saturday (June 1) for a TV show in Amsterdam.

They have TV dates in Germany on July 10 and 11. The group will start its first one-nighter tour of Britain in mid-June.

PROCOL'S U.S. TOUR

PROCOL HARUM'S first American tour, originally scheduled for the summer, has been put back to October.

The group is now expected to start the tour on October 12 and will be in the States

until the end of November. The other group managed by Tony Secunda, the Move, will be in the States in late June although dates have not yet been finalised.

HOLLIES GUEST

HOLLIES are the first guests on Bobbie Gentry's series of BBC-2 colour TV shows, which kicks off on Saturday evening, July 13. Show is being pre-taped today (Thursday).

No guests for further shows in the series of six programme were fixed at pre-time.

BALL'S BAND CRASH

THREE members of Kenny Ball's band, and road manager Bill Bowyer, were hurt when their van crashed on the A5 early on Saturday morning.

The musicians were trombonist John Bennett, banjoist Paddy Lightfoot and drummer Ron Bowden. All of them were badly bruised and Bennett suffered a lip injury. Bowden's head was cut and the wound needed nine stitches.

Bowyer and the three musicians were treated at East Birmingham Hospital but not detained. For the band's engagements on Saturday and Sunday their places were taken by Tony Allen (drs), Hugh Rainey (bjo) and trombonists Jim Shepherd and Denny Crocker. It was hoped that all three of Ball's bandmen would be fit to work this week.

AUSTRALIAN HERD

DETAILS are currently being finalised for the Herd to make a month's tour of Australia next January.

It is probable this will be followed by a week in New Zealand and Far Eastern dates en route home.

The group's American trip is being lined up for the end of July and early August and will include concerts, colleges and TV dates.

Under a new deal with Philips Records, the group's singles will, in future, be released simultaneously in 14 countries.

MANFRED SINGLE

MANFRED MANN'S new single, released on June 7, is a Paul Simon composition, "My Name Is Jack." B side, written by guitarist Tom McGuinness, is "There Is A Man."

Manfreds will be spotlighted on BBC-2 TV's Late Night Line-up on June 14. They will feature five numbers including "My Name Is Jack," plus songs from their new LP "Mighty Garvey."

Other dates include Saturday Club and Dee Time (June 8), Exeter College, Oxford (June 1), and Gloucester College of Art (7).

FAME FOR STATES

GEORGIE FAME has been set for an August tour of America. He guests at the Epic Records convention in Las Vegas on June 19 and then is expected to undertake several concert or club dates.

The August tour includes dates at Birmingham, Alabama and Revere Beach, Massachusetts, and is expected to keep him in America until the autumn.

Radio show for Tom



TOM JONES has been signed for an hour long radio show. He records the show tomorrow (Friday) for transmission on July 6.

This is the first time since the new Radio One set-up started that a star has had a full 60-minute show. He appears with the Ted Heath Orchestra and the Moody Blues and Bobby Gentry.

This is hoped to be the first of a series of hour-long radio shows featuring major artists.

Tom Jones stars in concerts this weekend at the Coventry Theatre. He appears on Saturday (1), Sunday (2) and Monday (3) by public demand.

JAZZ NEWS

EUROPEAN JAZZ FEDERATION OPEN LIBRARY

THE European Jazz Federation will become fully operational this year and its aims include the co-ordination of the major jazz festivals.

An EJJ Library Centre is being set up already in Brussels by Belgian writer Robert Pernet for the dissemination and exchange of jazz books and other items such as pamphlets, record catalogues, piano rolls, programmes and record cylinders.

Anyone interested in contributing to the library should write to Robert Pernet, 23, Avenue Maurice Maeterlinck, Brussels 3, Belgium. The EJJ Newsletter, in English, can be obtained from the same address.



LLOYD: plays Australia

Ella Fitzgerald has accepted the honorary chairmanship of the newly-formed Martin Luther King Foundation. She has recorded "It's Up To You And To Me," which she composed, for Capitol and all proceeds will go to the Foundation.

SPREAD

week at the Greasborough Social Club, Rotherham.

Trad continues to spread into the Northern Variety clubs. Geoff Reeves, boss of the Northern and Broadway clubs in Manchester, was so pleased with the Red River Jazz Band's visits to the clubs that he is proposing to run a regular jazz night at the Northern

The Dave Brubeck-Gerry Mulligan quartet made its debut before 5,000 people in New Orleans last week. The group is completed by Jack Six (bass) and Alan Dawson (drs).

June attractions at Osterley Jazz Club are Ken Colyer (7), Max Collie and Graeme Bell (14), Kenny Ball (21), Bill Nile (28). Tomorrow (Friday) the club presents the Bob Wallis band.

DEPPED

Jim McIntosh, the Cambridge trombonist who depped for Max Collie with the Rhythm Aces while Max was in hospital, has joined the group full time—on banjo. He replaces Eddy Edwards.

Alan Cooper's new band, Coop's Group, has passed its BBC audition. The group plays Sunday evenings at the Lord Rookwood, Leytonstone. Eric Silk's Southern Jazz Band plays London's 100 Club tomorrow (Friday).

The Ray Russell Quarter visits Manchester's Club 43 on June 29. Other dates include London's Cardinal Club, Maddox Street, every Thursday, and the Refectory, Chelsea (June 3).

Tyree Glenn, Jr., tenor saxist son of Louis Armstrong's trombonist, has been working in Portugal for the past eight months and is currently in Algarve with American trumpeter Frank Dixon.

CHANGE

The Gothic Jazz Band, which has now been 3½ years without a personnel change, plays Mondays and Wednesdays at the Earl of Sandwich in London's Charing Cross Road. The group plays London's 100 Club on June 4.

Charles Lloyd's Quartet, currently touring the Far East, is expected to play in Australia and Honolulu before returning to America for the Philadelphia Music Festival.

Acker Bilk pays a flying visit to Northern Ireland today (Thursday) to be guest on the BBC's Kate At Eight. On Sunday (June 2) the band starts a



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AFTER THE MAHARISHI WHAT NEXT FOR THE BEACH BOYS?

AN unexpected bonus came out of the collapse of the Beach Boys' abortive tour with Maharishi Mahesh Yogi. After the Indian mystic split the trek, amid mutters of disenchantment reverberating from John, Paul, George and Ringo in London, the Beach Boys found themselves with some unexpected time on their hands.

"We are spending it in the recording studios working on a new single and some album tracks," said Carl Wilson on the transatlantic telephone from Beverly Hills last week.

One of the conditions of being put in touch with the group was a complete embargo on questions about the Maharishi and the tour, but Carl volunteered the information that the tour had ended and that we should "expect Maharishi in London pretty soon."

"We cancelled all dates on the tour eventually," he went on, with Mike Love joining the conversation on an extension phone. "It gives us time to get together with Brian at his house to work on some recording ideas."

First session

"We haven't any special ideas about what we'll be doing, but we have our first session tonight and hope that we'll have time for an album as well as the single we're planning."

Their new British single "Friends" hit the MM's Pop 30 at 28, but has failed to make progress.

Carl told me the record was made about two months ago. "We just got together at Brian's house in the Hollywood hills and kicked around some ideas. We recorded most of it there and added the vocals and lyrics later in the studios."

We will not be seeing the group in Britain now until the autumn, as reported in last week's MM.

"We had originally planned to come earlier — around June or July—but we were informed this was a bad time so it now looks like the autumn. We would like to do another British tour, but not the same as we've done before."

They are thinking about a major concert in London to kick off the tour (possibly at the Albert Hall) and then selected dates in major cities throughout the country. They stressed they wanted to do something different from the traditional package tour round the country, and revealed they were working on ideas for the trip at the moment.

"The tour will also probably take in several Continental countries, too. We have had offers to appear in countries behind the Iron Curtain, which we are considering," said Mike. In all, the group expect to be in Europe between four and five weeks.

I asked Mike if his ideas for pop co-operation between the group and the leaders of pop in Great Britain — the Beatles and Donovan — had come any nearer to fruition. "Not really. We have not had time to get anything together since I was in London. At the moment, we cannot go on with the plans, but I am in fact planning to call Donovan's manager very soon to start discussions."

Revival

Mike reported that British groups like the Cream and Jimi Hendrix were doing well on America's West Coast at present. But there was no sign



BEACH BOY CARL

in the States of any revival of rock music.

"I'd read about rock and roll coming back in Britain, but we can't see it happening here," he reported.

New life

"But we don't believe that the music scene is stagnating. I believe that pretty soon there's going to be an injection of new life into pop music. There's going to be a whole lot of music happening soon."

Carl said that this year the Beach Boys would be off on their travels again to several new countries, in addition to Eastern and Western Europe.

"We have had an offer to tour South Africa, which we are considering."

"Would we have to play to segregated audiences? We've no way of knowing and anyway, we don't want to get involved in that scene. As far as segregation is concerned, we're apolitical. — ALAN WALSH.

THE NEW MONKEES

THE Monkees are the Frankenstein monster of the international pop scene.

It was the blueprint group; created by men of business in the same way as they would create a new detergent; promoted with all the expertise of Madison Avenue.

They took four young actors, blended them into a group, and turned them (for a short time at least) into a teenage attraction to rival the Beatles.

Rebel

Then, for the high-powered executives, it all went sour. Because the people they'd selected to make up the group rebelled. They refused to do another TV series, took the Monkees away from television and started to direct their own artistic destinies.

Mickey Dolenz, drummer of the group, paid a holiday trip to London last week, accompanied by his girlfriend, Samantha Juste, the girl who used to decorate the Top Of The Pops programme before she split to join Mickey in Hollywood.

Reclining on an armchair at the BBC's Lime Grove studios where he was guesting on Top Of The Pops, Mickey talked to me about the Monkees—past, present and future.

No split

And amongst other things, he revealed that the Monkees would not split up even though the television show has ended in the States already and will end here next month.

"There won't be any more Monkees TV shows because we refused to do another series. We ended the show because the Establishment wanted it to go on exactly the way it was and we didn't."

"The Establishment, of course, controls the money, but we knew that the series had to grow or die. They didn't want it to change, so we wouldn't do another series. We moved into the film scene instead."

But the Monkees in the future will, predicted Mickey, become more individualistic. The different aspects of the group will be featured in films and recordings.

Album

"The Monkees are four individuals. We've never socialised too much together, and in the future we'll be going in our different directions—but still as the Monkees."

"We've always been individuals and the best example of this will be seen in our next album. Each track is produced separately by one of us and, naturally, our particular musical preferences and scenes emerge strongly."

But where are the Monkees at, musically?

Mickey explained: "Well, Mike is into orchestras, big bands and things. Peter is involved in hard rock and psychedelic music. Davy is back with the Broadway show things that I like, too. Myself? I'm very interested in electronic music and electronics generally."

Study

In fact, Mickey said he was studying in his spare time to be a research scientist in the field of electronics. "I've been studying lasers and homograms, which is 3D light projection."

MICKEY DOLENZ reveals their plans for a change of image in the future

BY ALAN WALSH

The Monkees demanded—and won — artistic control over their first major feature film. The money was provided by Columbia Pictures but they agreed to the Monkees having control of the project.

Ideas

"We told them they couldn't even see the script, and they agreed. They provided the cash, but we provided the ideas."

The film was originally going to be called "Changes," but someone else made a film of that name. An alternative title hasn't been decided but Mickey favours a long title, the gist of which is The Monkees Meet The Stars — Victor Mature and Sonny Liston.

The basic outline of the film, provided by Mickey, is, at best, odd. It seems it concerns an itinerant parrot salesman from Florida who tries to persuade the Monkees to join him in a scheme to sell square basketballs.

Filming is virtually complete, but Mickey said it was probably some second unit location shooting that was delaying Davy Jones' much publicised British trip.

"I was due to come two weeks ago, but had to stay to do some extra things. It may be the same for Davy. He was due here last week, then this week. Now I think he'll be here next week, but I don't really know."

Mickey said the film would probably be shown in the States in August, but he had no knowledge of a British screening date.

The film involved comedy sequences but he did not



again for appearances, but hinted at hang-ups in that direction which could prevent it happening.

Their next single has not been decided either. "We were not happy with 'Valeri,' our last single here. It was a two year old song which we didn't want released."

Mature

The Monkees are breaking ground into a new consciousness, away from a purely teenybopper scene into a more mature musical and visual form. The Monkees of 1969 could be almost unrecognisable from the mop-top Beatle inspired celluloid group of the past two years.

Mickey sums it up thus: "We are involved in a fight to get our consciousness up to the level of our image."

An enigmatic phrase, but what he means is: in future the Monkees will have a new scene, a new audience and a new generation.

Product

Dolenz felt that the film would make the four Monkees feel less like an Establishment product than the TV shows did, although he said they had never felt purely a marketing product. "We never felt it although people said we were," he said.

Mickey imparted the information that they would like to come to Britain

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MR. NINE PER CENT the loser agent

by Leon



LET'S HAVE A REAL FESTIVAL... PLEASE!

ISN'T it time Britain had a real pop festival—or jazz festival come to that?

In America, and some European countries, a festival is taken as a chance to commission original works, to give the experimental groups and writers a chance, as well as presenting a cross section of the current scene.

Over here we either get six trad bands and a folk singer in a muddy field or a day devoted to one particular aspect of the popular music field—R&B, folk and suchlike.

Isn't there one progressive city which will present a week of concerts—the more popular groups in cinemas to help finance the avant garde in small halls? A real festival should be much more than just a way to make a quick buck.

Over 800 people turned away after 2,500 packed into Leicester's Top Rank Ball-room to hear the *Love Affair* on Friday... Messrs

Howard and Blaikley have named their new singing find Heath Hampstead. What next? *Sodbury Chipping*?

Radio One deejay: "If I'd known it was to be a posh do I'd have worn my mink toupee"

Yardbird Jimmy Page to settle in the States? Duke Ellington has endowed a chair at the Juilliard School of Music in memory of Billy Strayhorn.

Bob Dawbarn turned up at the MM wearing one green sock and one blue. Said it was funny but he had another pair just like it at home... Paper Dolls buying a cottage in Oxfordshire.

Coventry and Loughborough colleges banning the use of strobe lights because of hypnotic effects on students... Josh White recording an *Easybeats* song, "What In The World."

Joe Loss singer Ross McManus has straight acting role in new Alun Owen TV play, *Time For the Funny*

Walk, to be screened at the end of June... Tony Wilson taking a larger size in hats since being described in *Ireland's Spotlight* as "one of Britain's best known pop writers."

Card posted in Malta from publicist Briar Sommerville says "The rum in HM ships is just as good as ever it was." Rum?... The *Herd* blowing at Dave Quincy's Beckenham jazz club last week.

Jon Hendricks writing the lyrics for new Marlon Brando film, *The Night Of The Following Day*. Annie Ross will do the soundtrack... Tony Macaulay described his new singing find, Alexander Butterfield as "a sophisticated Tom Jones."

The mind boggles. Production on *Dusty's* current TV series not nearly as smooth as her last BBC run... who invented Noel Picarda?... Captain Beefheart signed with verve's Forecast label.



The RAVER'S weekly tonic

Loonwarning: Chris Welch is loose on the Norfolk Broads... Current issue of *Motor* magazine says 63.6 per cent of its readers preferred listening to commercial radio in their cars compared with 36.4 for the BBC.

Elektra to release Doors' "Unknown Soldier" in Britain... Quote from Salena Jones: "I really cannot believe all that has been happening to me over the last few weeks."

When they finally get this transplant scene settled you may be able to get Louis Armstrong's chops, Elvis Presley's pelvis, Sandie Shaw's feet and Tom Jones' vocal chords. Sort of an all-round entertainer?

LULU BOUNCED her way into the nation's TV screens last Tuesday with the first of her BBC-1 shows, *Lulu's Back In Town* and kept the pace sizzling for 25 minutes with a selection of songs and comedy that augurs well for the remaining programmes in the series.

Brimful of confidence, Lulu put over her songs with assurance that belies her tender years. She also handled a Scots comedy sketch with Sportsview guest Frank Bough with a flair that indicates she has a strongly developed comedy sense.

Altogether a neatly-produced, unpretentious and entertaining package that must appeal to the fans as well as the mums and dads.—LAURIE HENSHAW.



LULU: Confidence that belies her tender years

Lulu bounces her way onto the TV screens

WESTBROOK

AN ATTEMPT to fill at least some of the gap left by the demise of the Old Place, saw the Mike Westbrook sextet giving the first of what is hoped will be a series of concerts in Camden Arts Centre, Hampstead, last Wednesday.

The acoustics of the tiny hall were not as fearsome as I had feared and the group presented a satisfying programme of old and new pieces. The sheer virtuosity of John Surman takes the breath away as he builds walls of sound with his baritone.

But special mention should also be made of altoist Mike Osborne, surely one of the most improved soloists on the British scene. These mini-concerts deserve the full support of everyone who hopes for an expanding and healthy scene which will give an opportunity for the best of our younger musicians.—BOB DAWBARN

SUDHALTER

AL SUDHALTER, leading Boston altoist in the thirties over here on holiday, blew what was probably his only live British session last Sunday. It was a fine lesson in the art of jazz relaxation.

He teamed with trumpeter-son Dick, already established round British clubs, and the Fourteen Foot band at Haywards Heath, Sussex.

Result was like stepping back to an era of Bix and boogie, except that the Fox and Hounds closed at 10.30 sharp.

Dick's work is well-moulded in Bix's style, but it was remarkable to hear an alto in the same vein. Al, looking at 63 like a mini-Benny Goodman, brought almost uncanny echoes of Bix to slower things like "Can't Help Loving That Man."

Al, now an alman, gave up working professionally back in 1938. So the sounds of the time are perfectly preserved in his music.

He was lucky to blow at all on Sunday—he never showed that he had suffered a stroke only two weeks before. Numbers like "Jazz Me Blues" and "Nobody's Sweetheart" now rumped right back into the era, with Dick's crisp trumpet driving them forward.

It seems a pity that more people, with a nostalgia for the Wolverines and the rest, are unlikely to hear Al this trip. But he cut two LP's for Dobell's last week. These, and a bottle of rye for the right atmosphere, could make a truly relaxing evening.—JOHN ROBERTS.

NOEL MURPHY

NOEL THE Nyaah Murphy added yet another to the long list of folk clubs he has opened when he sang at the first night of *La Fiesta*, Chelsea, last Friday.

In spite of extreme tiredness, there was nothing jaded about Noel's performance; the good-natured, extrovert clowning of this overgrown leprechaun was as entertaining as ever, and his "nyaah songs," his parodies of well-known folk figures, and his sensitive singing of "I Once Loved A Lass" delighted the audience.

Earlier, Ralph McTell added a touch of magic to the evening; perched like an elf on a high stool in this candle-lit basement, he seemed at first to merge with the shadows then he sprang to life with a scintillating and unflinching guitar technique which enchanted everybody.—JEAN AITCHISON.

CAUGHT IN THE ACT

JOHNSTONS

THE JOHNSTONS, a folk group very well known in Ireland, did an English debut tour last week, including a successful concert at Hammersmith Town Hall and (their only club event) a date at the Hammersmith Folk Centre.

Three good singers, Paul, Mike and Lucy, and one outstandingly good, Adrienne, they have learned a trick or two from some of the best folk revivalists, they are not copyists, and produce an exciting sound of their own.

At the town hall, they seemed to be helped by a contingent from the Johnstons' fan club. At Hammersmith club, they got a fabulous response from a capacity audience. But then, as Rod Hamilton who runs the club will tell you (and I endorse his view) the Folk Centre audience is always very responsive—a tribute to the way Rod runs the club and the guests he puts on.—ERIC WINTER.

LIGHTFOOT

FOR THE smattering of trad jazz fans among the big crowds attracted to the Brighthouse Ritz and Wakefield Savoy clubs to see the Terry Lightfoot Jazz Band there was nostalgia in the form of Australian Graeme Bell (pno), Dicky Bishop (bjo) and Micky Ashman (bass).

For the majority of those present who sought nothing more than entertainment there was Terry and his swinging little band scoring where so many jazz bands fall down—in the visual entertainment sense.

He wisely varied his programme with such contrasts as "Caravan" to "Cabaret" with Bishop outstanding on the skiffle number "Wreck Of The Old 97."

Patrons at Weston-super-Mare (this week), South Shields, Sunderland, and the Manchester Northern and Broadway clubs—all Lightfoot cabaret

dates in the next few weeks—are going to be well satisfied with their evening's entertainment.—STAN PEARSON.

SWING KINGS

JOHN CHILTON'S Swing Kings, smacking out small band jazz in true mainstream tradition. That was the fare at the penultimate session at Ronnie Scott's Old Place last Friday—an odd offering bearing in mind the club's policy, but very pleasant to the ear.

John leads a competent and often exciting six-piece, on numbers like "Sunny Side Of The Street," "Robin's Nest," "Swinging Doll" and Buck Clayton's "The Cats Join In." What a pity this enterprising and interesting outfit doesn't get the exposure it deserves.—ALAN WALSH

TOM RUSH

DESPITE SOME amplification troubles, Tom Rush's only London appearance, at the Marquee last week, was reasonably successful. Using acoustic guitar, and backed with electric bass and piano, Tom sang his way through a mixed bag of songs, including "Circle Game," "Who Do You Love," "Statesboro Blues" and "No Regrets."

Tom has a pleasant, relaxed style that can hold an audience without effort. It makes for entertaining listening although until he gets it together with a full backing group, Tom is still best heard in slightly less formal surroundings.—TONY WILSON.

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Engelbert reaches the crossroads of his career

WHAT is there left to achieve when, in one year, you have topped the bill at the Palladium; had your own successful TV series; topped the chart; and been voted Showbusiness Personality Of The Year?

In the case of Engelbert Humperdinck, the answer is that you are still at the crossroads of your career, even if the signposts are all towards the top of success hill. Whatever direction he takes, he does so in the knowledge that the public wants to accept him.

By **STAN PEARSON**

During a break in his fortnight's season at Batley Variety Club this week, he told me he has three big moves planned for the rest of this year, with the exact batting order not finally settled.

There is that Blackpool summer season, opening at the ABC theatre on June 15, for a 16-week run, with no options possible because of an already overcrowded autumn schedule.

Then it's his film or cabaret again.

"I hope to do this film in the autumn, and then there is a Las Vegas season," he told me. "If we do the film first we will start shooting, both here and in the States, in October. I can't say much about it, except that I play a dramatic role. You might say it is a dual role."

"I will let you into one little secret, though. I have to fit dramatic acting lessons into the schedule at some point. I'm looking forward to doing the film, but I want to be fully prepared for it."

"Will there be any singing? Yes. We do about six numbers. But if it were entirely up to me there would be as little singing as possible."

If manager Gordon Mills puts back the film Las Vegas gets the next call on Engelbert's time. But, before talking of that, he went back to his Blackpool season.

"I'm really looking forward to this one," he said. "Also on the bill will be Ted Rogers and a great favourite of mine, Lonnie Donegan. There will be a dance routine with girls — something we couldn't do at the Palladium. The show will be aimed at the whole family."

Though he obviously views the film as the biggest major step of this year in his career, I couldn't help coming away with the feeling that he will get greater satisfaction from conquering the Vegas mountain. Part of the reason could be a healthy rivalry which must have sprung up after stablemate Tom Jones had made such a hit at the Flamingo.

"It is not yet settled where I go, but it won't be the Flamingo," said Engelbert. "No, I'm not afraid of following Tom, because our acts are so different, despite people saying that we are alike."

Although this will be his American cabaret debut, he has already appeared before the American TV cameras. Arriving and leaving the States produced great contrasts.

"When I went there there was not a soul at the airport to greet us," he said. "But by the time the coast-to-coast TV shows had been seen there were crowds at New York to see us off."

The Americans have showered awards on Engelbert.

"I haven't seen them all yet," he said. "I'm told by my manager we have won a dozen awards this year. I can't wait to get them on the wall at home."

Unashamedly, he admits to spending a lot of time cleaning the class frames of the large number of awards already on the walls. He will soon have to make space for more from Cash Box, Personality, Juke Box, Billboard and another gold disc for one million sales in the States alone of his album, "Release Me."

"I expect I will be picking this up on the next trip to America," he said.

Blackpool and Las Vegas might be the first audiences

to hear a new song spot introduced into the already highly successful Humperdinck act which will feature two or three numbers taken from his next LP. He completed this on Friday with a flying visit to London from Batley to record the final number.

"There are some great songs on it," he told me. "Songs not associated with me. I can't say too much about it, but you can expect the Andy Williams' number 'Can't Take My Eyes Off You' and another great one, 'From Here To Eternity.'"

Talk then switched, at Engelbert's insistence, to my MM review of his act last week — which was not too complimentary about his backing group, the Band Of Men.

He told me the group is a new one and the rhythm section will back him wherever he goes throughout the world. Commenting on my remark that their sound at Batley didn't match that on his records, he said: "It is unfortunate in a way. You see I might have upwards of 50 musicians on a disc. How can you hope to produce something like that on stage?"

The difficulty I had finding room in the club's vast car park because of the number of coaches and cars already in, and the packed houses for his Batley season, convince me this Showbusiness Personality Of The Year can look to fresh fields happy in the knowledge he is among the top three British stars, along with Tom Jones and Frankie Vaughan.

"IF WE DO THE FILM FIRST WE WILL START SHOOTING BOTH HERE AND IN THE STATES IN OCTOBER"

HERMAN ASKS FOR MORE TOLERANCE

THAT cheeky chappie Mr Peter Noone — Herman to his millions of admirers — has chalked up a small fortune with such jog-along hits as "Mrs Brown, You've Got A Lovely Daughter," "No Milk Today" and "Sleepy Joe."

His infectious grin and mop-top head of hair somehow epitomise the general picture of the whole pop scene. Not only is he the darling of the teenyboppers; the mums and dads have taken him to their collective hearts too.

CONTEMPT

Herman is a hit in Britain; if anything, he is even bigger in the States. He represents, in fact, the instant success story of the post-war pop phenomenon — and one that thousands of unknown pop groups up and down the country daily strive to emulate.

But any pop group that makes it big inevitably produces its detractors. It even happened to the Beatles — until they became something of a latterday cult and won acceptance by the Establishment, both in the broad sense and even among jazz musicians.

But groups like Herman's Hermits, whose success is based on an uncompromising commercial approach, seem to be a regular Aunt Sally for snipers who either dismiss their music as the opium of the masses, or jazz musicians who twist their lips into a curl of contempt at the very mention of Herman's name.

All of which tends to make Mr Peter Noone's normally cheery countenance cloud into a deep frown.

BRILLIANT

More than that. He is not afraid to hit back at the critics.

"I admit I don't know one jot as much about music as the men we have on our recording sessions," says Peter candidly. "But what does rile me is when

they make sneering comments about what we are trying to do. We know the sounds we want to get."

"And so does our recording producer, Mickie Most. He can't read a note of music. But he is absolutely brilliant at producing the sort of records that get in the charts."

"In the past, we have had some jazz musicians in the studio. But we found we had to drop them. They were just so intolerant — so preoccupied with whether a dot was in the right place."

TAUGHT

"It's the same if you happen to have some jazz musicians among a group of people you invite to your house. You play some records you like, and the attitude is: 'Come off it, sonny. What do you know about the records you're putting on?' Or 'What's this child trying to prove?'"

"But I genuinely enjoy records by artists like Yusuf Lateef, King Pleasure, John Coltrane and Stan Kenton."

"Obviously, I don't understand them from the technical viewpoint of a thoroughly schooled jazz musician. But all the time I'm trying to learn. Why should I be a butt for corney jokes because of that?"

"For instance, I'm now trying to play flute, I can already hear some musicians falling about at the very idea. But I was taught piano as a child and went to the Manchester School of Music.



HERMAN: deep frown

"What I, and people like me, need is some encouragement. I get absolutely sick of this snob attitude to pop. It's all very well for a bunch of jazz musicians to shut themselves up in a room like Ronnie Scott's and play the sort of music they want to play. But I bet a lot of them would like to make a hit record."

ATTITUDE

"Mind you, I think this intolerant attitude is gradually changing. The Beatles did a lot

to break it down. They are experimenting all the time, and have used a lot of jazz musicians on their sessions."

"And now we have a regular collection of session men who are only too pleased to do what we want them to. Often they make constructive suggestions. Say, for instance, 'How about doing it this way?' And Mickie Most and the boys in my group are only too willing to listen. And act upon the advice if we think it is sound."

VARIOUS

"This is the sort of attitude I welcome. I don't believe there should be such a 'class' division between the various forms of music. There's a lot of good music. There's a lot of good jazz the pop groups like to listen to. Conversely, some of the pop groups are incorporating jazz in their arrangements. We don't happen to. But it certainly isn't because we don't like jazz. We set out to create a particular sound, and have established a style of our own."

"It could well be that we would use some jazz phrasing or solos in some future recordings. We have an entirely open mind on the matter. And I know if Mickie Most wanted to use jazz musicians on our sessions, he would do so. It would just depend on the sort of effect he had in mind."

"You see, there's no prejudice in our attitude to jazz. All I ask is that the jazz boys should adopt a similar attitude."



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Jazzscene



DUKE AND BILLY STRAYHORN

STRAYHORN: A PLACE IN THE HALL OF FAME

BY LEONARD FEATHER

IT WAS JUST a year ago this week that jazz suffered its greatest loss since the death in 1959 of Billie Holiday.

On May 31, 1967, the 28-year career of Billy "Sweet Pea" Strayhorn as Jonathan to Duke Ellington's David came to a premature end. He was 23 when he took on the assignment as

Ellington's associate composer-arranger; 51 when he lost his two year battle with cancer.

The paradox of Strayhorn is that while musicians everywhere knew and respected him, he was almost unknown to the public at large. You could stop

ten people on the street, ask them who wrote "Take the 'A' Train," and if they knew the tune at all, almost to a man they would credit it to Ellington.

This number, which became the band's theme, was the best known of Strayhorn's instrumental works. Of his songs, by far the most celebrated was "Lush Life." Written when he was 22, its story delineated with exquisite realism an offbeat, world-weary cosmopolitan viewpoint that could scarcely have been a part of Strayhorn's mundane Pittsburgh experience. This work alone qualified him as a lyric writer, for a place in a very small hall of fame along with Johnny Mercer, Cole Porter and a few others. Oddly, Ellington never recorded "Lush Life." It was the late Nat King Cole who immortalized it.

could make a man feel he was better than his brother or neighbour."

This week on the anniversary of his death, a special album is being released: "... And His Mother Called Him Bill" (RCA Victor 3906). Produced by Brad McCuen, it comprises a dozen Strayhorn compositions, newly recorded by the Ellington band. Three are vintage favourites: "Day Dream," "After All" and "Raincheck." Of the others, only three have been previously recorded. One, "Blood Count," was his last work, sent to the band from his hospital bed for a Carnegie Hall concert.

It was axiomatic that even members of the orchestra often could not tell where one man's role ended and the other's began in an Ellington-Strayhorn collaboration, such as the extraneous perception of their musical vibrations. Yet in listening to this album you find yourself saying: "Yes, this was the Strayhorn touch." There was, in fact, a personal quality in his shaping of a melodic line, his way of voicing the instruments, just as surely as there was and is an Ellington essence.

On "Lotus Blossom" Duke plays meditative unaccompanied piano. On all the other tunes, we hear the Ellington orchestral phenomenon in excelsis, augmented on a few tracks by two alumni: Clark Terry, whose horn was a part of the ducal sound from 1951-9, and trombonist John Sanders.

Beyond doubt, for Terry, Sanders, Johnny Hodges, Cootie Williams, Harry Carney, Cat Anderson and all the others who lovingly interpreted hundreds of Strayhorn manuscripts through the years, the recording of these works was a very special occasion. In tribute to the genius of the Duke's departed Prince Consort, they played as they had rarely played before. Inspiration and imagination ran rampant throughout.

Although we still have seven months to go, it is a safe bet that this LP will get my vote, in next year's NARAS balloting, as "Grammy" designate for the greatest jazz album of 1968.

ROULLIER: PRESERVING BIG BAND ARRANGEMENTS

ALMOST NINE years ago, pianist Ronnie Roullier, chief arranger for the Ted Heath Band for more than two years, made the decision to have a go in the States. He's been there ever since, except for a couple of short visits to Europe, and is today highly regarded as a composer, arranger, accompanist and orchestra leader.

Last week, Roullier spent three days in this country with his family and old friends. He was on the return route from Germany, where he worked for ten days with singer Paula Wayne in the U.S. camps. He talked about his project.

One of them he is busy with is his "Requiem For Martin Luther King." Another is his new factory for arrangers. And, of course, there's the continuing story of the New York Jazz Repertory Orchestra, which he directs and helped to found.

BY MAX JONES

augural concert at New York's Town Hall last September. Among the musicians in the band for this premiere were Shaughnessy, bassist Joe Benjamin, trombonists Studd, Wayne Andre, Garnett Brown and Alan Raph, trumpeters Jimmy Maxwell and Burt Collins, and Frank Wess and Danny Bank on alto and baritone plus assorted reeds. Don Butterfield was on tuba.

"Yes, we get most of the guys consistently," Ronnie told me. "It's great. I've been amazed, really. We rehearse from midnight until 3, which is about the only time the fellows can make it. Ed Shaughnessy's hardly ever missed one."

"What we set out to do was preserve as many as possible of the best compositions and arrangements from such bands as Jimmy Lunceford's, Dizzy Gillespie's big bands, the 'Birth Of The Cool' bands, Claude Thornhill and so on. You know, I want all the goodies if I can get them."

"We're doing quite a research job to rediscover the works of these bands, also



RONNIE ROULLIER rehearses the New York Repertory Orchestra. Seen with him are Joe Benjamin (bass), Ed Shaughnessy (drs), Danny Bank (bari) and Frank Wess (alto).

Charlie Barnet, Boyd Raeburn, Elliot Lawrence, Benny Goodman and Chubby Jackson. And we're not forgetting the obvious ones like Basie, Ellington, Herman and James.

"An important part of the whole project is the development of a jazz repertory library to preserve and catalogue this music. We want some of the earlier things from Ellington and Basie, and from the good jazz composers: Sy Oliver, Quincy Jones, Ralph Burns, Eddie Sauter, Tad Dameron, Tiny Kahn, Gil Fuller, Neal Hefti, Manny Albam and others."

"Ruth Thornhill, Claude's widow, lent me some early Gil Evans and Gerry Mulligan scores. Mulligan gave me 'Young Blood,' and I was fortunate enough to get Johnny Carisi to come down and conduct the band on 'Israel.' It was great."

"And at the first concert we had Chico O'Farrill along as guest conductor. Phil McLean, the disc jockey, narrated the programme. Chico and Phil and Billy Byers are some of the many people interested in the project."

Does the band meet regularly, I wanted to know.

LIVING

"Not regularly. We get together perhaps once a month. I mean, we all have to earn a living. But we are hoping to perform more often, to do some things with singers for instance. There's a chance we may do something with Tony Bennett."

"And when we can do concerts on our own, we'll do them. Obviously it's a matter of money and public support. At the moment, the idea is that I call the guys together when we have something fresh to perform. But we hope to establish it permanently so we can aim for a regular concert series. We're trying to raise money for that."

"As I say, the idea is to work in the manner of a symphony orchestra, utilising what you might term the classical repertoire and even commissioning new works when we can."

Project number two, the requiem, is close to Roullier in every sense as he's carrying it about with him. He'd hoped to get it done over here, but said he was only half finished.

"I have about four of the pieces blocked out. There'll be nine in all, based on major events in his career. It should last about half-an-hour. Yes, it's written for the band and a jazz choir."

"The events? Well, highlights of his early days, and things like the Alabama bus boycott and, of course, the march on Washington. The first part will be hymnal, there'll be a jazz march and, of course, an evil theme. Some of the pieces will be instrumental."

Has Ronnie got a performance in his sights yet?

"No, not yet, but I'm working on it. I have a few people to talk to. A thing

like this needs some exposure. Why am I writing it? I was very much affected by the assassination emotionally and wanted to do something personally."

"Since we are in an integrated business I don't feel it is right just to mumble in the corner. This seemed to be one way of contributing. The amount of money I could donate would be minimal."

And what about the factory, then?

"Just what it says. We've opened an arranging office on Broadway. Johnny Weed, the British pianist who's writing too, is in it with me, also Frank Bruno. We provide charts for singers, records, TV and films. It's a whole new story which I'll have to tell you another day. As soon as I'm back in New York I've got to paint the factory."

BUDD: PLANS FOR THE FUTURE

WHEN A pianist who started out playing jazz in South London pubs finds himself at the London Palladium and in demand for TV Variety shows, you might expect a conflict between his jazz and commercial pressures.

Roy Budd can see no conflict in his own career. "It all depends how long I am playing and what sort of show I'm on," he says. "If it's something like the Val Doonican Show then I just play something I think the audience will like — one of the old standards perhaps, or something from a musical show. It's no use playing something they've never heard of, but otherwise you don't have to compromise."

Roy does agree that he now has to plan his career with some care. "I'd like to do more concerts," he told me. "I'd like to break into the concert field in every available country, to become an international concert artist. Concerts are so much better, they mean you have one-and-a-half hours or so of music and you can stretch it out. Two or three numbers on a



ROY: no conflict

BY BOB DAWBARN

Variety stage is not really enough."

Roy is also writing songs and plans to move into the film music world.

"I'm going to try to do everything," he says. "I don't think of my musical talent as being restricted to playing the piano. Singing? No, I haven't got round to that yet."

I wondered whether Roy's use of a trio was a case of economics or musical preference.

"I like it all — the trio

or working with an orchestra," he said. "Whatever you do, it's nice to have a change. I certainly like to augment with strings or brass. As long as you have a good rhythm section to start with you can enjoy playing in any setting."

Oscar Peterson is the most obvious influence in Roy's playing. I asked if there were others.

"Bill Evans for one," he replied. Herbie Hancock is another. Really there are so many great pianists and the fact is they are getting younger all the time."

"I listen to almost every kind of music at home. I have albums of Rachmaninov, Sinatra, Evans, Tony Bennett, Nelson Riddle, Johnny Mandel, Quincy Jones and a lot of film music as well."

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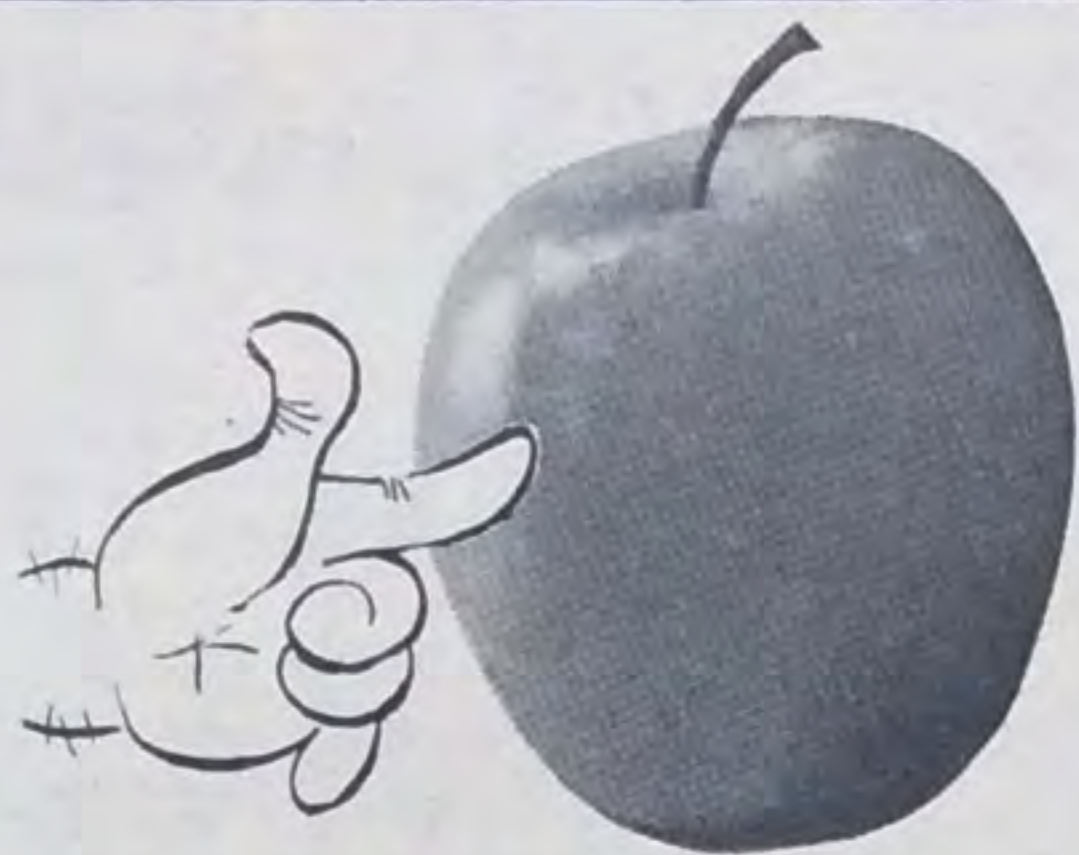
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REVOLUTION!

That's what the Beatles are planning with this



APPLE, the Beatles' artistic mindchild, is a feeling, an effort and a purpose.

It's a feeling of frustration with the existing state of music and the visual arts; an effort, backed with the financial resources, prestige and communicative power of the Beatles to change the status quo; and its purpose is to open the way to artistic fulfillment to writers, musicians, singers, painters who hitherto have not been able to find acceptance in the commercial world.

That's the idea, from the prolific minds of the Beatles. It's an attempt to put back into the world what they have taken in abundance — and of course, to make a profit and have a little fun along the way.

It is in short an ambitious and far-reaching attempt to create a British cultural revolution that has nothing to do with Uncle Mao's little Red Book.

No-one can predict whether it will be a success or a failure. So, to try and find out whether Apple has a chance of upsetting our present pop balance, the MM paid a visit to the headquarters of the company in London's Wigmore Street.

The headquarters are housed on the fifth floor of a fairly ordinary office building and apart from a large and rather lovely blow-up of an apple in full colour beaming down from the wall, it's pretty much like any other modern office suite.

But that is an illusion. Because Apple has assembled a staff of sympathisers from various directions to run its component projects.

The executives are from widely different backgrounds, but all share an utter devotion to the aims of Apple. And John, Paul, George and Ringo hold the reins — and they have a built-in commerciality.

In fact, their devotion to Apple as an idea has imposed on them a discipline which few other activities could. Paul spends most of every working day in the offices, arriving early and leaving late.

John usually arrives after lunch and stays late, too, while George and Ringo work at the office on average every other day.

There is an air of quiet industry about the place. The Beatles have tried, by careful selection, to create an atmosphere of camaraderie about the project.

Employees feel involved and Derek Taylor, who gave up a lucrative business as a publicist in Beverly Hills, California (clients included the Beach Boys and Herb Alpert), to join the

ALAN WALSH

company, in fact stated:

"The whole thing wouldn't work at all if it wasn't for the atmosphere of togetherness. Without that we'd all split. We're not getting fabulous five-figure salaries, no-one is, we don't need them."

In fact, Taylor, a former national newspaper writer and one-time personal assistant to Brian Epstein and Beatles publicist, revealed that the whole of the Apple project to date has cost less than £100,000 — a useful sum, but much less than was speculated in the music industry.

The whole of the project is called Apple Corps (get the pun?), with Neil Aspinall, formerly the Beatles' road manager, as managing director.

Apple Corps is the holding company and its component parts are:

Apple Films, headed by Dennis O'Dell and Brian Lewis, which already has set deals on four feature films, including a film based on John Lennon's two books "In His Own Write" and "A Spaniard In The Works."

Apple Records, headed by an American, Ron Koss, former director of overseas operations for Liberty Records. The company has issued no discs yet, but Peter Asher — an A&R man — said they hoped their first release would be in July.

OBLITERATE

Apple Music Publishing, one of the first projects they set up, which will handle all musical compositions acquired by the organisation.

Apple Merchandising at present runs two West End shops. One, in Baker Street, is already well-known because of its wall mural, which they were forced to obliterate because of neighbours' complaints ("John said with all the trouble in the world, it wasn't worth fighting for").

The other, at present undergoing alterations, is Apple Tailoring, with premises in Chelsea's King's Road.

Apple Electronics is headed by Alexis ("Magic Alex") Madras, a Greek electronics expert. The company are wary of discussing his work too closely.

Says John Lennon: "We have learned in this happy business world that spies in brown raincoats and sun glasses go around and you can't say anything about a product until its out."

Another activity of the project will be the Apple Foundation of the Arts, which will be established for the encouragement of unknown talents in the literary, graphic and performing arts.

Taylor summed this up: "What we are trying to create is a situation where an unknown can walk through our door, be welcomed and talk ideas, work projects over with, say, a Beatle. If they are good, he'll be backed and given artistic freedom for his work."

Said Paul McCartney: "We want to give young people a chance to get started without going on their knees to the boss of some giant company."

So far a lot has been fed into the Apple pipeline — ideas, capital, creativity. Not too much has come out of the other end. But Apple says wait and see — judge us on results.

The point to remember is that the power for Apple is generated by the Beatles ("without them it wouldn't carry on," says Taylor) and they haven't notched up many actual failures in their five year career.

But whether Apple is a huge success or mere pie-in-the-sky, they are at least attempting a new deal for young people in a world geared to middle age.



TIMI YURO HATES THAT SOUL TAG

unless it's genuine

BACK in '61, when Timi Yuro had a quick success with her first Liberty release, "Hurt" and "I Apologise," she was being hailed as one of the outstanding singing discoveries of the Sixties.

Since that time her fortunes in the profession have see-sawed. Everything seemed to be stacked in her favour but her career struck a quiet patch. The last time I remember reading about her was the last time I saw her — at Annie's Room, London, in April '66.

In Liberty Records' office last weekend, Timi discussed her records and career with typical frankness. I asked her what had happened and she said it was simple.

"Well, I left Liberty Records and that was a mistake. Now I've been back with them since January. For me, that was the biggest mistake, leaving Liberty. It kept me away from everyone for about three years.

"One of the things I must explain is that I consider myself a stylist rather than a pop singer. I don't like doing a song because its said to be 'commercial.'

"My new single, for instance is 'Something Bad On My Mind.' Actually I picked the tune, but the fact that it was a commercial type tune bothered me."

HIT RECORD

WHEN I first met Timi Yuro she expressed a dislike of rock and roll, and I wondered whether she'd changed her mind in the interim.

"No," she said. "I still don't like it. I'm not happy singing commercial tunes but I'll do them to oblige the record company and because I do want a hit record, especially in Britain.

"Why in Britain? I don't know exactly but I felt the first time I came here that they didn't understand me, and that's when I started to appreciate that the British were different from the Americans and had their own standards.

"Now I guess I just want to know that the people will accept me, accept the fact that I'm the type of singer I am. That's why I want a hit here.

"In my eyes, a stylist is someone who has his own particular bag — a real singer and performer, someone like Ella or Dinah, June Christy or Nat Cole. It takes longer to make it with the public, to get your particular style over, but it's worth it.

"The ordinary pop singers, they make it quicker because it's easier for them to do a commercial song. They don't really feel the difference. Psychologically I don't like the fact that it's commercial. When I was 22 and they gave me something they thought would sell, I'd say: 'I'm 22 and I can't sing that with conviction. I'm not 16 and I'd rather sing what I feel.'

QUALITY SONG

"TODAY I see things a little different. If you want to do a quality song, do it on your album. Otherwise, oblige someone in the company."

Timi has frequently been described as a "soul" singer. I'd say it was justified, but it isn't a term she relishes.

"The word has been terribly abused," she said. "Negro people use the word and I think actually it belongs to them, to the Negro race only.

"When people say to me I've got soul, I'll say: 'Oh, maybe a little heart.' I don't know why the word hangs me up but it does. Is that psychedelic stuff soulful? If you're a freaky kind it may mean something, but not to me.

"Soul to me is Aretha Franklin, Ray Charles, Otis Redding or Sarah singing 'Misty'... that's soul. And they can sing. Some of the new music that's coming in sounds so contrived. Plus the fact that every four bars they record is a new take.

"The truth is, it's not all soulful and I hate for people to say that it is." — MAX JONES.



PAUL: in the office early every day

Deena Webster



is an *enfant terrible*, we simply cannot label her. She plays folk on a stool, burns it up with a group, swings with strings and cuts a groovy ballad too. Wait for her June L.P. 'Tuesday's Child'. In the meantime, hear from this great little problem child 'You're Losing'.

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'you're losing'



FOR the seekers of nirvana in Nevada, she is the music world's blonde contribution to American sex symbolism.

For the few remaining night club owners who can still afford to lure her away from Beverly Hills, she is Miss Standing Ovation of 1968.

For television producers, she is one of those rare women who can conjure up colour on a black and white screen.

While the music around her has changed with frenzy and fury, Peggy Lee has stood fast, a cool calm area in the eye of a rocking, rolling hurricane.

When the storm showed signs of settling, she took her good time before deciding on a new direction. She had heard too many of her contemporaries mindlessly jumping aboard the youth-market bandwagon, the Teenville Trolley, desperately seeking the fastest route to the top of the charts.

Peggy Lee continued to make records of quality in her own tradition, the ballads soulful, the rhythm songs pulsating in her jazz-trained manner, the old-time tunes embellished with a sort of Mae West zest.

Then, a few weeks ago, the word went forth that Madame Manana had become Miss Now; that authority for all her recordings would be delegated to Charles Koppelman and Don Rubin, two young men who have fashioned settings for the likes of Gary Lewis and the Playboys, the Lovin' Spoonful, and the Turtles.

The other day, trim and composed, speaking in the even tones that sometimes sound as though she is about to break into laughter over some hidden joke, Miss Lee explained her new project.

"These are two very successful producers. No, they're not teenaged millionaires; I guess they're just plain old 28-year-old millionaires, but obviously they know what they're doing, even if I didn't know what they were doing — at least, not at first. During the experimental stages I felt like Zasu Pitts.

"I've always liked some of the new music, but I noticed a curious thing. A lot of the songs seem to require a vocal group. Can you imagine how much of its effectiveness 'Up, Up And Away' would lose if it were done by a single singer?"

"Still, hearing all the great lyrics and music produced by the Beatles, Burt Bacharach, Donovan, Simon and Garfunkel, I knew that we were long past the day when you could combine everything in the same bag and put it down as rock 'n' roll. The only suitable term that takes it all in today is 'contemporary.'

"Working with Koppelman and Rubin changed my whole approach. I was used to hearing demonstration records, talking over material, rehearsing with the rhythm section selecting my arranger, deciding on a style of interpretation.

Peggy tries some new wine in new bottles

BY LEONARD FEATHER



"Under the new system, they just sent me lead sheets and I waited for them to call me up. I had nothing to do with the instrumental aspects of the records. When

I found out Shorty Rogers was going to arrange and conduct the first session, I felt a lot more secure."

At the session everything fell into place with unex-

pected ease. "It wasn't a mechanical process at all. They'd put a lot of creative effort into it, preparing backgrounds so that I could just step in and bring my own interpretation of the lyric to whatever they had set up for me."

The musicians impressed Peggy with their inventiveness, freedom and informality. The first two songs released by Capitol were "Didn't Want To Have To Do It" and "Reason to Believe."

Peggy now has reason to believe in the feasibility of a valid transitional blend between the standard and the contemporary. Even the ban-tamweight Fender bass sound was unobjectionable. "It somehow seems to fit songs of this type," she said.

A few weeks ago, at New York's Copacabana, she made her first public appearance incorporating some of the new material into her act. "The audience seemed surprised at first," she recalls, "but not for long."

An aspect of Peggy Lee's success of which the public has remained unaware is her unusually close relationship with musicians and arrangers. At one of her parties, for every Cary Grant, Nureyev or Judy Garland, you are apt to find someone like Lou Levy, her pianist off and on since 1955; Francisco Aquabella, perennially loyal delegate to her percussion section, or many of the composers with whom she has collaborated: Lalo Schifrin, Quincy Jones, Cy Coleman Benny Carter.

Before, during and after our interview, she was on the long distance phone, checking whether a certain bass player would be able to fly from New York to Las Vegas for the two weeks. (Some singers, at the end of two weeks, haven't met the bass player and don't know his name.) Extensive telephoning also preceded the hiring of Ed Thigpen, the ex-Oscar Peterson drummer.

Peggy Lee runs a tight ship. "I want nothing but the top," she insists, "and they must be equally at ease in jazz, bossa nova or whatever else is part of my act."

That her concern for the men who surround her is part of a mutual interest has been reflected in the musicians' reaction. At the end of several engagements in recent years they have banded together to present her with a handsome and costly piece of Steuben glass. "When I closed at the Copa last month, they gave me a magnificent Tiffany brooch with a big diamond in it. It was like receiving a highly coveted award. I love musicians and I respect them, especially the marvellously talented and spirited ones who work with me."

"Musician's musician" is a cliché-compliment too loosely thrown around among jazzmen. Peggy Lee, as a musician's musician and singer, has shown that perfectionism becomes her. In bringing it to the new sounds, she displays the same matchless taste with which she has always graced the old.

Bobbie, in red, flies in with a touch of the blues

THE "Ode To Billie Joe" girl, Bobbie Gentry, was a rhapsody in red when she finally arrived in London last week. Her long dark hair was framed against a fire-engine trouser suit with wide bell-bottoms weighed down by 14-carat gold chains. Her dainty feet were shod with a pair of matching bright red patent leather shoes.

BY LAURIE HENSHAW

Miss Gentry seemed ideally dressed to go before the colour cameras for her series for BBC-2 TV. And the producer, Stanley Dorfman, glowed with delight at the vivid display of colour.

"Absolutely great," he said with the enthusiasm of a professional who was already framing a mental picture of Miss Gentry blazing in full colour on the TV monitors.

But, if anything, Bobbie Gentry should have had a touch of the blues. "My passport was found to be out of date when I arrived at the Airport," she said. "But I managed to get it renewed in just two hours. The fastest ever. But I thought I'd never make it to London."

"To cap it all, my car had a blow-out on the freeway." Happily, neither the car nor Miss Gentry came to any harm.

When she returns to the States, she plans to start work on a film based on her "Billie Joe" smash. Appropriately, it will be titled Ode to Billie Joe.

"I shall be writing the music and will also work on the script. I shall be acting, too," she said.

"It hasn't even got to the scripting stage. And I don't know who'll be playing the lead roles. But it will be a story in line with the theme of the song."

In her soft, Southern accent, Bobbie Gentry stressed the importance of lyrics in today's songs. And she looks with favour on the emergence in the hit parade of all types of songs — rock, ballads and

country and western. "Once, there was a clear division between the various kinds of music," she said. "There were, for example, five stations in the States, each one devoted to a particular type of music. One would feature all rock 'n' roll, another the Top 40, another country and western, one middle-of-the-road songs, and another stand-

"Now it's all coming together in the charts. I think this is a refreshing aspect."

How did Miss Gentry feel about "cover" versions — records rushed out by rivals to try to cap a hit already recorded by an artist.

"No one really likes that," she said. Then laughed. "But I wouldn't have minded at covers of 'Billie Joe' — but then, I wrote the song."

As a composer, she is a member of the American Society of Composers, Authors and Publishers — otherwise known as ASCAP. "I have to thank Henry Mancini for acting as my sponsor to that," she said.

But Bobbie doesn't only write and sing hit songs. She is also an artist in



another respect. She designed the very suit that captivated so many onlookers at her press reception.

One Gentleman of the Press was so carried away he invited to take Miss Gentry on a shopping expedition. She replied with a sweet smile as enigmatic in a way as the song that brought her fame.

But we don't blame the man for trying. We'd take Miss Bobbie Gentry on a shopping spree any time.

HERD and LULU — new colour pictures

DISC

and MUSIC ECHO

OUT NOW!



Jacky shies clear of the pop circus

BY BOB DAWBARN

FOR most singers, a hit record would mean the start of a round of one-nighters, pop package tours and personal appearances.

Jacky has been around too long, as Jackie Lee, to be prodded back into the pop circus by the success of "White Horses."

"I'll be starting in cabaret some time in July," she told me. "I've no desire to get on any of the pop tours. What would I do, sing a selection of my hits? I'd do 'White Horses' and get off stage — most demoralising!"

"I shall concentrate on

cabaret but I want to carry on doing session work because I love it so much. I feel two weeks in any one month doing cabaret would not be bad.

"I've got to work up a new act. I was a solo singer before I joined the Raindrops and again when I left. I did a lot of the clubs up north, but I got so lonely and decided it wasn't the life for me.

"I missed being with the group and now, if I go off on my own again, I'd miss the girls and boys in the session world."

No decision has yet been taken on a follow-up to "White Horses."

"Nobody thought it would be a hit," admits Jacky, "and everything is still up in

the air about what to do next. I've been approached to do the theme song for another TV series, but whether that will be my next single I just don't know yet.

"I'm working on an LP this week. It's the first of my own, although I've been on lots of other people's albums."

"On the LP I'm backed by an eight-piece group with French horns and flutes and things. I've written three of the songs with Barbara Moore who does sessions with me. She's a great pianist and we got together one night and did three songs in four hours. Now we are going to start writing seriously."

"It's difficult for a girl to find suitable songs — nobody seems to be coming up with good girl numbers these days."

"But one thing is certain. I enjoy sessions too much to give them up whether I get another hit record or not."



BALDRY: not like the old days

BRITISH BLUES A BORE says Long John

THE BRITISH BLUES scene has become too narrow and cliché-ridden. So says Long John Baldry whose experience of that scene stretched from the early days of the Alexis Korner and Cyril Davies groups until he changed direction to get a massive ballad hit with "Let The Heartaches Begin" last November.

Between signing autographs in the MM's local — "Oh dear, I think I put 'All my love' on the one for that bloke!" — John considered my query as to whether he missed the blues scene at all.

"No, not really," he replied. "And let's face it, after 'Heartaches,' the people who are followers of, say, John Mayall, wouldn't come to see me nowadays — and they were probably too young when I was in the blues field."

"The trouble is the hard core of blues fans who won't allow their idols to deviate from the narrow path of what they consider real blues. Because of this attitude, the British blues scene has become standardised and clichéd."

"I hear groups like the Ten Years After, or Eric Clapton or Peter Green, and they all seem to be playing exactly the same tunes. It's all so serious now."

"In the Alexis Korner days people came to hear us for an entertaining evening out. Remember those Thursdays at the Marquee? The music may have been rough and ready but it was a real rave-up."

John insists that he is much happier doing cabaret than he was in the clubs.

"I know some people dislike doing cabaret because they are put off by people eating and drinking while they are working," he says. "But I'm certainly not one of them. I've found, without exception, that the major cabaret venues are much more satisfying than singing in a sweaty club or a cold ballroom."

"And now things are going very well for me because I'm being treated as more than just a pop singer. I've been asked to do TV, regardless of whether I've got a record out."

Is Long John likely to return to the blues on record?

"I don't know, I just want to do whatever comes along," he says. "I am definitely recording 'Mexico,' the song I did at the Royal Performance for the Olympic fund. It may become the signature tune of the Olympic Games and it could well be my next single—although whether it will be the A or B side I'm not certain yet."

"I've also been recording quite a few things for an album."

Has he got fed up with having to sing "Heartaches" on every show?

"No," he says. "It's odd how it seems to have become more than just singing a song for me. It's quite an experience. People in the audience all know it and they get up and sing along with me. I find that surprising as it's six or seven months since it was a hit."

After examining the new TV set-up Laurie Henshaw sounds a warning-



LULU

TOM JONES



CLIFF RICHARD

BENNY GOODMAN



NINA SIMONE

FANS — with some justification — are constantly bemoaning the lack of pop and jazz on TV. Big question of the moment is: will the position improve when the entertainment schedules of the new TV contractors hit the screens this summer?

On the information now available, the picture is not too bright. Here's a run-down on just what the fans can expect. It doesn't exactly make stimulating reading.

Thames TV — the merger of ABC and Redifusion — starts operations in London on weekdays from July 30. Programme schedules so far announced include a series of hour-long specialities by Tommy Cooper, Max Bygraves, Liberace, Jack Benny, Victor Borge, Frankie Howerd and the Goons.

Hardly a list to set the pop fans' hearts beating with expectation. Jazzwise, there's a ghastly gap.

Harlech TV, which covers the Bristol and Cardiff areas, North Devon, Somerset and North Wales, commenced operations last week. But fans in these areas can't anticipate anything like the previous TWV's Discs A Gogo or Now!

VARIETY

Says a Harlech spokesman: "There are no plans for any pop or jazz. We may do something in this nature, but we have nothing scheduled as yet."

London Weekend TV, the station serving London from seven pm Fridays to midnight on Sundays from August 2, has, however, made some concessions to the pop and jazz scene.

Rita Borman, press officer for variety shows, told the MM: "We are presenting a number of variety spectacles at a peak spot on Satur-

day nights, starring such top artists as Tom Jones, Cliff Richard and the Shadows, and Vikki Carr.

"These artists will present their own one-hour shows and introduce guests. Kathy Kirby will be one of the guests with Tom Jones, for example."

"There will also be some Saturday specials. One features Peter Nero playing the music of George Gershwin with guest star Georgia Brown. And The Sound Of Soul will focus on soul singer Nina Simone."

And there is a promise of some jazz. Adds Miss Borman: "We are hoping to present a profile of Benny Goodman, featuring his quintet and big band. But," she adds, "this is a bit doubtful at this stage."

A cloak of discreet silence surrounds the plans of Yorkshire TV, which starts transmissions on Monday, July 29.

But on information so far obtained by the MM, the picture seems more hopeful. Says senior press officer Arthur Jones: "We have a contract with the Batley Variety Club to produce shows from there."

Batley features a big-name policy of international stars. Artists who have appeared there include Engelbert Humperdinck, Bachelors, Val Doonican, Sandie Shaw, Frankie Vaughan, Acker Bilk, Lulu, Scott Walker, Shirley Bassey, Dusty Springfield, and the Kenny Ball Jazzmen. And the great Louis Armstrong opens there with Salena Jones on June 17.

Yorkshire TV's head of light entertainment is Sid

Colin, of Army Game fame, and the production team includes Barry Cawtheray, who was associated with Stars And Garters and Ready, Steady, Go!, plus David Mallet, an associate producer of America's Shindig, one time director of Dee Time and an ex-producer of Juke Box Jury. He also directed inserts for Top Of The Pops.

OUTLET

So all these factors hold some promise for pop fans. But Yorkshire TV is keeping mum on its actual plans at present.

Meanwhile, it is left to the much-maligned BBC to keep the pop and jazz banners flying.

Viewers still have Top Of The Pops, and short-run shows such as the current Lulu's Back In Town, plus the long-running Dee Time — which does provide an outlet for pop stars.

And BBC2 TV will continue with the type of spectacles that star artists like Julie Felix, Esther and Abi Ofarim, Andy Williams and Bobbie Gentry.

The BBC policy of featuring short-run shows like these enables it to present a wide variety of pop entertainment. Generally, the policy of the ITV companies is to go for far longer runs than the BBC, which affords less scope.

Top Of The Pops is the one remaining long-term 100 per cent pop show on BBC-

TV, while commercial TV's main contender is Southern TV's Time For Blackburn. There are no other series catering regularly for pop fans.

Since the days of Juke Box Jury, Ready, Steady, Go!, Oh Boy, Boy Meets Girl and Thank Your Lucky Stars, the pop TV scene has gradually contracted. Daily, more groups and solo artists appear on the scene, but the TV showcase for their talents grows smaller.

So, unless the new TV companies come up with some surprises, it looks as though pop and jazz fans will have to join the international student movement and take some drastic action under the banner: "Pop and Jazz Fans of the World—Unite!"

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BLIND DATE

JULIE DRISCOLL

ROLLING STONES: "Jumpin' Jack Flash" (Decca).

Sounds like the Who. Is it the Stones? Ha Ha! Oh yes, I like that — definitely. They've gone back to what they used to play which is good, not because they can't do anything forward, but people want a more earthy sound at the moment.

Perhaps groups were getting too far out last year, but there is no need to go as far back as rock and roll, which is a load of rubbish. The Stones are too clever to go that far back. As for the rock and roll revival... that's a load of complete and utter rubbish just being pushed on the public. But it's good for the genuine rockers who have stuck to it for all these years.

That had quite a long introduction, I thought it might be the Who or Traffic at first. It didn't strike me as the Stones. I'm pleased they're back. They've had a lot done to them.

REPARATA & THE DELRONS: "Saturday Night Didn't Happen" (Bell).

Oh dear. I haven't a clue. Can't say I like the voices. Is it chicks? Paper Dolls? Quite ordinary, but maybe it will grow on me. What a strange scene.

SINGLES OUT THE NEW SINGLES

That's not very inspired.

DONOVAN: "Hurdy Gurdy Man" (Pye).

Is it Donovan? Oh I love Donovan, I really love him. I don't like the effects they are using on his voice, because they bring out qualities I don't particularly like. He has a strange, false vibrato. I suppose it's unique.

Quite like the production. A little bit tinny, and there are far too many drum rolls. It hasn't really got a hook. It isn't really Donovan. They have lost an awful lot of his charm. Oh, I am a cow, pulling him to bits.

LITTLE RICHARD: "A Whole Lotta Shakin' Goin' On" (President).

Little Richard. Oh dear. Oh what! I've sussed all the words out.



What a load of rubbish. I hope it's a hit for his sake, but not for the sake of progress. He's read all the papers about the rock revival in England and he's saying: "Rock and rollwise, that's where it's happening!"

KEVIN WESTLAKE & GARY FARR: "Everyday" (Marmalade).

Gary Farr. This is good. It's lovely, and utterly charming. Gary's been doing a hell of a lot of writing, although he hasn't been doing many appearances.

Kevin used to be the Blossom Toes' drummer. He's now playing guitar. I really love this. I was almost in tears when I first heard it, and that's not just because I know them or because it's our label. Too much.

FLORENCE BALLARD: "It Doesn't Matter How I Say It (It's What I Say That Matters)" (Stateside).

Sounds like it's at the wrong speed. Too fast. I can't tell if it's a girl or not. Don't like it — dreadful. Unbelievably horrible. Ugh. That's enough. Too choppy and humpy, dumpy dump.

TEMPTATIONS: "I Could Never Love Another (After Loving You)" (Tamla Motown).

That sounds nice. Temptations? Oh, it's a shame it's old and out of style. I wouldn't say it is the best they have ever done, but it's good. It's a shame people who have their set style come "in" and "out." They have periods of limelight, then people smirk and say they are stuck in a groove.

MATT MONRO: "The Music Played" (Capitol).

Put on me po face for this one. Oh, it's Matt Monro. Can I hear the beginning again, I want to hear all the words. They may be unbelievably sloppy. I bet they are! So ordinary it's bound to be a smash hit and get the mums and dads going.

Matt Monro has a good voice, and he is very charming, but this is not progressive. The people in control of the industry suppose this is what the public wants. I feel strongly that some people at the top have little interest in their jobs, and treat artists trying to do anything new like dogs.

On the Continent the top people are really interested in their jobs and look for new things. Here people with new ideas can't get through. The times people here have said to us, "Oh we like your records, but we can't have you on our show."

MARTY WILDE: "Abergavenny" (Philips).

Oh, "taking a trip." More twisted words! He sounds like a mixture of Manfred Mann and Cat Stevens. Definitely early Cat Stevens. I liked his style of writing. I don't know why he faded out.

BEACON STREET UNION: "Blue Suede Shoes" (MGM).

Oh no. Listen, I mean, own up. If we must have a rock revival why stick to old tunes? Why do Blue Suede Bleeding Shoes? This is a nothing, nowhere, bring down.

Dionne glides...



Gliding back into the Pop 30 after a too-long absence is lovely Dionne Warwick. And it's "old firm" of Burt Bacharach and Hal David who have put her there with "Do You Know The Way to San Jose?". Bacharach wrote the song, it was arranged by Bacharach and he and David did the sessions. The song is a track from Dionne's hit "Valley Of The Dolls" album. But although the record is climbing the chart, Pye Records there are no plans at the moment for the delightful Miss Warwick to Britain again. And that's our loss.

Sometimes it takes years to become an overnight success.

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O. C. SMITH sings
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Pop scene freaking

DADDY, what was pop music? "Pop music my son? Don't worry your ugly little head about that. Pop belongs to a time long ago, when all was mirth, merry and money-making throughout the land." "But Daddy, who was Mick Jagger?" "Mick? Haven't you seen his bust in the Elizabeth & Phillip Museum. He was a fine fellow indeed, full of rhythm and blues. He brought satisfaction to the masses and there was a whole scene going. Then it went. And woe unto us all." "But Daddy, who were the 1910 Fruitgum Co?" "Oh, Belt up!"

This Conversation Of The Future, came in a strange dream one night after I had pondered too long on the state of British Pop 1968, and consumed bubble and squeak too hastily before retiring to bed.

Pop looks doomed to destruction in these grim days of drug scandals, the breaking up of groups and the closing down of clubs.

The greatest public diversion since bear bating and cat dropping is losing favour with its own supporters — and now so disgusts the Establishment, they seemed stunned into silence.

It must be years since a headmaster, Bishop, Judge or any other self-appointed voice of the nation's conscience, has fulminated at the doings of pop stars. They probably now content themselves with silently beating their head against iron pillars or grinding

their teeth. What are the portent of the decline? Once there were many mammoth beat palaces where apprentices, serving wenches and all our young folk could indulge in dancing to wildly rhythmic groups. Now they are gone... the Mojo, Sheffield; Tiles, London; the Upper Cut, Forest Gate; and most lamented of all the Saville Theatre in London's West End.

Exciting
The late Brian Epstein's venture in presenting regular pop concerts was exciting and important. It allowed people to listen to the great British and American groups really trying to progress and produce worthwhile pop. As a show case it was invaluable. Brian's death and the subsequent demise of the Saville was the turning point in



THE MAHARISHI NEVER SANG LIKE RAY CHARLES

...into the Pop 30



ERIC BURDON belongs to a fast vanishing breed. He is the last of the outspoken men of Pop, and the Animals are the last of the old British beat groups, even if they now play like the most of the West Coast.

They came back from America last week for some fleeting appearances. The group blew up a storm—with added wonder ingredient, Zoot Money.

And Eric in a few rumbustious days before roaring off to Sweden brought back some of the looning moments of the Good Old Days.

Eric and the Animals have gone through furious changes, rapidly accelerated in the last few months. The effects of that wonderful old couple, LSD and the Maharishi, appear to be wearing off.

As Eric says: "The Maharishi never sung like Ray Charles."

says ERIC BURDON



● ZOOT

to be myself and an Animal. I'm tired of telling people not to fight. If they want to fight let 'em

"The French have got it together. If they don't like the Government, they just go out in the streets and change it. Just be faster than the cops."

Eric took me to his appearance at the Revolution Club, where Georgie Fame and Chris Farlowe were in the audience to dig their old mates at work.

Zoot and Eric gave a tremendous performance, climaxing with "Sky Pilot" the anti-war song, complete with clouds of smoke, stereo dive bombing effects, and films of clergymen and soldiers were screened behind the group.

Drummer Barry Jenkins gave tremendous lift with an insistent off-beat in the style of the Mothers and Doors, while the guitars and bass of Vic Briggs, Johnny Weider and Danny McCulloch was inventive and exciting.

But Eric didn't dig the cool reception given by the blaze night club crowd. He said later: "I didn't enjoy it as much as playing at Middle Earth which was fantastic."

"We need a lot of room, and in future we only want to play at theatres. We are getting very theatrical and

need room to project. "We want to hit audiences with sound from behind and below as well as in front, like the Theatre of Total Environment. There is the Kaleidoscope Club in L.A. which shows films round the walls and features groups like the Don Ellis Big Band and Canned Heat."

Why did Zoot join Eric? "Well, he was looning around taking his trousers off on stage, but he had some serious things he wanted to say. When he formed Dantalian's Chariot nobody wanted to listen, which was the same thing that happened to me. People wanted to hear the old Animals, but fortunately I had America. Zoot didn't."

CLASSIFY

"Originally I wanted to take his whole group to America, but that wasn't possible. He broke up and joined us. Maybe next year he can form another group."

"In America we are billed as the last of the English touring groups, and they classify me as a white blues singer, which is really weird. It's very conducive to work there, but in London I'm tempted just to loon."

What work is Eric doing in America?

"I'm looking forward to starting work on a movie 'The Death Of Harry Farmer.' I play Farmer and we're hoping Karl Malden will be my father. The location will be in the desert and we're writing the music."

"It won't be just a rock group in a film. We've even got to write a ballet sequence which Rudolph Nureyev will dance."

How did Zoot feel about the switch from Chariot to Animal? C.W.

STONED

"I've been meditating for a month and now I just want to get stoned with friends and loon."

"I'm still accepted in America because I've been going through the same changes that the American kids have. They're progressing so fast, they are falling over each other. Zoot Money has changed a lot, and I'm trying to get him to change back."

What changed him? "LSD. It changed me. No I don't regret having used it. Now I've done a complete circle. I'm 21 days behind Bob Dylan. Every scene you go through leaves some things you don't forget. I've just got to the point where, well... a human being can think too much and become insane."

"LSD is temporary insanity. It's beautiful but you can't stay there all your life, unless you want to stay insane. I just want

Scene '68— kicking out!

... decline? ... mammoth beat ... ces, serving ... ng folk could ... dly rhythmic ... ne ... London; the ... and most ... Theatre in ...

the fortunes of a lot of people and a lot of pop music. Pop loosened its grip on TV with the loss of Ready, Steady, Go, and today the continuing and depressing saga of Top Of The Pops, seems more likely to nail the lid firmly on the coffin than rally the patient.

There is nothing wrong when Aretha Franklin or the Rolling Stones perform, but when the show also entails the spectacle of demented deejays twittering (and there is no sight further conducive to crushing the human spirit), the nation is left firmly convinced all pop must be rubbish, and always will be rubbish, and that all involved in the industry are idiots and buffoons of the lowest order.

Can we be surprised at non-pop fans when they call for the ceremonial butchery of the culprits, real and imaginary?



● HENDRIX ● DAVIS

Thus the venues are denied us and the image is tarnished. Worse yet, the enthusiasm is dulled.

Pop fans themselves yawn in the face of fevered attempts to bring back the excitement of Beatles and Stones days. Bee Gees and Herd both have been hailed as successors, but results do not bear out the claims of journalists, managers and promoters.

So they suggested the rock and roll revival to tempt the jaded palate of the nation's youth.

"Bah, this is a plot to inflict a phoney craze on us, but we won't tolerate this insult to our intelligence!" replied the juvenile jades, who stayed home to play their Richie Havens and Wager albums.

Our progressive groups have deserted these shores. Traffic, Who, Spencer Davis, Eric Burdon and the Animals, Jimi Hendrix's Experience, Yardbirds,

Brian Auger and Julie Driscoll, the Cream and Nice all spend most of their time on the Continent or in America.

At home, reliable, honest and high quality pure poppers like the Herd, Tremeloes and Small Faces keep up the battle to create excitement for the younger fans.

But all are blocked by the loss of commercial off-shore radio stations, and the reluctance of Government controlled radio and TV to encourage pop any more than is necessary.

In fact all thinking groups are blocked at every turn by conservative bosses in the record industry, and by some agents and managers who combine stupidity and incompetence with startling thoroughness.

Artists then spend a great deal of time concentrating on not being conned and fighting for exposure. Result? Groups play badly, fans get disappointed and stay away in droves. Artists themselves must accept some blame for the decline.

Irresponsibility on matters ranging from getting caught by policemen for smoking, to not turning up for gigs has made a hard time for poppers. Pop people are essentially rebels, but by being "uncool" have given ammunition to their enemies.

As long as people like music, there will be musicians and singers to provide for them. Pop people took over the job and made it fun. They seem, as they would express it in the vernacular, to be freaking-out. C.W.

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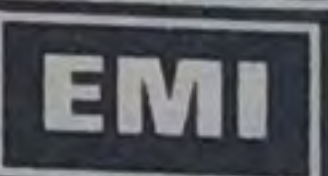
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YOUR MONTHLY GUIDE TO THE ALBUM RELEASES

Jazz

INSTRUMENTAL JAZZ



MILES DAVIS AND WAYNE SHORTER

DAVE BRUBECK: "Jazz At Oberlin" (Ace Of Hearts). Reissue of early Brubeck quartet concert, primarily for his hard core supporters.

MILES DAVIS: "Nefertiti" (CBS 63248). Though full of brilliant moments this album just falls short of Miles' two recent masterpieces "Miles Smiles" and "The Sorcerer." There is however, much individuality and originality from Miles, Wayne Shorter, Herbie Hancock, Ron Carter and Tony Williams.

DUKE ELLINGTON: "Cotton Club Days, Volume 3" (Ace Of Clubs AH166). Intriguing collection of tracks made between 1926 and 1931, distinguished more by the inventive soloists than the band sound which is often scrappy.

RAMSEY LEWIS: "Up Pops Ramsey Lewis" (Chess). Mr Instant Soul himself is obviously aiming at a wider than purely jazz market. Beautifully executed but not much depth.

RONNIE SCOTT SEXTET: "Presenting" (Wing WL1185). It's largely the rhythm section which dates the 1957 tracks, though Ronnie, trumpeter Jimmy Deuchar and altoist Derek Humble have also moved on. However it's a nice, unpretentious blowing album which has worn well.

JABBO SMITH: "The Ace Of Rhythm" (Ace Of Hearts AH165). A rare chance to hear the sort of tearing creativity that inspired a lot of players in Chicago around 1929 when these tracks were made. A fascinating set by one of the hottest trumpet men of his time.

CHICK WEBB: "Stompin' At The Savoy" (CBS Realm 52537). One of the great swing bands of the Thirties

JAZZ LP OF THE MONTH



THE MCGREGOR LEGEND ON RECORD AT LAST



CHRIS MCGREGOR GROUP: "Very Urgent". Morie My Dear; Travelling Somewhere; Hearts Vibrations; The Sounds Begin Again; White Lies; Don't Stir The Beehive. (Polydor 184137). McGregor (pno) Dudu Pukwana (alto), Ronnie Beer (trp), Mongezi Feza (pocket rpt), Johnny Dyani (bass), Louis Moholo (drs).

The sextet and the occasional big band led by South African pianist Chris McGregor have become something of a legend in the British jazz underground since they started operating regularly in Ronnie Scott's Old Place.

Now that the legend is on record, it can be seen that these idols certainly don't have feet of clay, although the type of uncompromising intensity which McGregor's sextet reaches at its peak is a much more satisfying experience in the flesh.

This is a communal music, although McGregor's traffic policing from the piano is very similar to Cecil Taylor. But these men have been playing—and, for some time, living—together enough to ensure that the incoherent moments are few and far between. Those ears unused to this approach will doubtless still find it incomprehensible but McGregor has achieved a level of performance here which is comparable with the best in its field.

His own piano playing is percussive and often discursive, but it functions as a kind of Pied Piper for the other musicians. Altoist Pukwana is the most impressive soloist, a fierce virtually savage sound and an irresistible swing running through his every phrase. Feza and Beer are sound, but it's Pukwana who stands out. It's taken some time to get McGregor on record, but this almost makes the wait worthwhile. Congratulations to producer Joe Boyd and Polydor for making it, although with a first LP of this sort more information on the musicians would have been a great help.

But this is a minor blemish on a set which emphasizes that, in our midst, is one of the most potent groups in contemporary jazz anywhere in the world. — BOB HOUSTON

shows why it had a high reputation with Harlem dancers of the era. The set presents Webb classics like "When

Dreams Come True," "Blue Minor" and the title tune from the period 1933-34. A collector's dream.



BRUBECK: reissue



DUKE: often scrappy

BLUES & VOCAL JAZZ

DONNA HIGHTOWER: "Take One" (Ember FA2051). Donna's debut album on Capitol back in '59, this reissue presents the young American singer in a programme of blues and standards which she belts with declamatory fervour in a forceful but somewhat screechy voice. Her support includes Ben Webster, Hank Jones and Mundell Lowe.

ALBERT KING: "Born Under A Bad Sign" (Stax 723). Bluesman King makes an excellent job of the title song, "Crosscut Saw," "Down Don't Bother Me" and many more. "The Very Thought Of You," by Ray Noble, is hardly King's meat but in general it's fine urban blues with good accompaniment.

LITTLE WALTER: "Little Walter" (Marble Arch MAL815). A reissue of the Walter Jacobs collection of singles—including "My Babe," "Mean Old World," "You Better Watch Yourself" and "Juke"—originally released here on Pye. Two tracks are missing but what's left is great harmonica and pretty fair singing. Cheap indeed at 13s 11d.

LOU RAWLS: "Feelin' Good" (Capitol T2864). The personable Rawls displays a good voice and drive on this set, which combines bluesy

radio theme, "I'm So Glad," are among the sacred songs given massive vocal treatment.

SWINGLE SINGERS: "Sounds Of Spain" (Phillips BL7838). The Swingles turn their attentions to Spanish composers but it must be admitted the music doesn't lend itself as easily to their treatment as did Bach and Mozart.

SONNY BOY WILLIAMSON, LITTLE WALTER, HOWLIN' WOLF, ETC.: "More Rhythm And Blues" (Marble Arch MAL813). More familiar blues stuff on the cheap Marble Arch label. Chess items such as Wolf's "How Many More Years" (released earlier on a Chess Wolf collection), Sonny Boy's "Don't Start Me To Talking" and Walter Jacobs' "Juke" are mixed up with Witherspoon, Muddy, Hooker, Memphis Slim and others. Good if you don't already have them.

HOWLIN' WOLF, MUDDY WATERS, BO DIDDLEY: "The Super Super Blues Band" (Chess CRL4537). Yet another batch of solid Chess blues, this time a fruitful collaboration by Muddy, Bo and Wolf with suitable support from the Chess rhythm. Songs include "Spoonful," "Long Distance Call," "Red Rooster" and "Goin' Down Slow." Recommended.



LITTLE WALTER: singles

material with some overly sentimental stuff. Arrangements and conducting by H. B. Barnum as usual. Lou's fans should love it.

ST PAUL CHURCH CHOIR OF LOS ANGELES: "On Revival Day!" (Ember FA2053). Exciting, foot-tlingling choral music by this well-known gospel ensemble of 150 voices, young and old and of both sexes. "This Little Light Of Mine," "Didn't It Rain" and their

SMALL FACES

WHICH WERE IN THE STUDIOS
HALLOWED BE THY NAME
THEY MUSIC COME
THY SONGS BE SUNG
ON THIS ALBUM AS THEY CAME FROM YOUR HEADS
WE GIVE YOU THIS DAY OUR DAILY BREAD
GIVE US THY ALBUM IN A ROUND COVER
AS WE GIVE THEE 37/9d.
LEAD US INTO THE RECORD STORES
AND DELIVER US OGDENS' NUT GONE FLAKE
FOR NICE IS THE MUSIC, THE SLEEVE AND THE STORY
FOR EVER AND EVER

IMMEDIATE



IMLP/SP012



MELODY MAKER LP SUPPLEMENT

YOUR MONTHLY GUIDE TO THE ALBUM RELEASES

Folk



RENBOURN: all the required ingredients of a good record



JOHN RENBOURN: "Sir John Alot Of Merrie Englandes Musyk Thyng & Ye Greene Knyghte." The Earle Of Salisbury; The Trees They Do Grow High; Lady Goes To Church; Morgana; Transfusion; Forty-Eight; My Dear Boy; White Fishes; Sweet Potato; Seven Up. (Transatlantic TRA167.)
 John Renbourn (gtr), Ray Warleigh (flt), Terry Cox (finger cymbals, African drums, glockenspiel).

FOLK LP OF THE MONTH

It may be argued that John Renbourn's music is not really folk — that much of what he plays is, in fact, more jazz orientated in feel and content. But Renbourn's sophisticated finger style playing is derived basically from folk and blues techniques and has developed into a personal, brilliant and influential style that reflects the musical direction taken by one section of the contemporary folk field. Renbourn himself is subject to the influences of a wide variety of musical categories which emerge in his playing and writing, though

the interpretations are essentially his own. This album shows John Renbourn in a number of roles, both in playing and compositions. Side one is opened with a classical piece, "The Earle Of Salisbury," by William Byrd, a sedately paced tune with Terry Cox unobtrusively adding glockenspiel to the melody line. "The Trees They Do Grow High" is a duet between John's guitar and Ray Warleigh's mellow flute, which occasionally gently bends a few notes against John's own

improvisations on the theme. This works well and avoids becoming too obvious—just. "Lady Goes To Church" is another classically slanted track, with Bach-like phrasing, providing a pleasing solo for John. "Morgana," a lengthy flute and guitar duet, finishes the first side in evocative medieval mood. Side two opens with Charles Lloyd's "Transfusion," a blues-based number that swing along with Terry Cox backing John on African drums. There is a strong blues

feeling again with "Forty-Eight," although its gentle opening statement belies what follows. "My Dear Boy," a jazzy solo for John, is in the Davy Graham groove and leads on to a joint composition by Renbourn and Ray Warleigh, "White Fishes," with a fleeting descriptive solo from Warleigh on flute. "Sweet Potato" is John's own stylish setting of a Booker T. Jones (of Booker T. and M.G.'s fame) number, with a touch of the Stones'

FINBAR AND EDDIE FURY: "Finbar And Eddie Fury" (Transatlantic TRA 168). These two Irish brothers are heard on a selection of mainly traditional Irish music and song. Finbar is an excellent piper and whistle player while Eddie proves to be a fine singer with pleasant, rough edge to his voice. A very good album that allows both to display their considerable talent.

THE IRISH ROVERS: "The Unicorn" (MCA MUP310). The title track of this album was a big Stateside hit for the Irish Rovers, a foursome originally from Northern Ireland. The rest of the album is mainly in the hearty Clancy vein. Tracks include "The Orange And The Green," "Goodbye Mrs Durkin" and "Black Velvet Band."

THE JOHNSTONS: "The Johnstons" (Transatlantic TRA169). The Johnstons, one of the best groups to emerge from the Irish folk scene, make their album debut with traditional and contemporary folksongs and a couple of instrumentals. They are a highly musical group and their harmony singing on unaccompanied songs such as MacColl's "The Tunnel Tigers" and Ian Campbell's "Apprentice Song" is excel-

lent. Altogether, an album to be highly recommended.

THE JOHNSTONS: "The Travelling People" (Marble Arch MAL808). This is the sound of the Johnstons before they regrouped. Lucy and Adrienne are heard with brother Michael on a pleasantly sung set of old and new folksongs. Excellent value on



SPIDER JOHN KOERNER

this budget price label. Titles include their Irish chart topper, "The Travelling People," "I Never Will Marry" and "Mary of Dungloe."

LOS VALLEDEMOSA: "Song In The Sun" (Wing WL1186). A foursome who hail from Majorca, this group perform Latin American songs to their own accompaniment. Unremarkable album which appeal mainly to those who like the Trio Los Paraguayos type of stuff.

VARIOUS ARTISTS: "Poetry And Song" No. 11, 12, 13 & 14 (Argo DA60/61/62/63). Four more albums in this Argo series which is aimed at presenting an educational anthology of songs and poems to children aged from 11 to 16. However the lineup of artists, which includes The Critics Group, Ewan MacColl, Peggy Seeger, Laurie Lee, Patrick Wymark, Michael Hordern, Prunella Scales and Barbara Jefford, should attract an older age group market as well.

VARIOUS ARTISTS: "Fantastic Folk" (Elektra EUK259). Elektra have a knack of collecting talent and this album presents some of it. Tracks include Spider John Koerner's "Duncan And Brady," Judy Collins' "Pack Up Your Sorrows," the Charles River Valley Boys' blue-grass version of the Lennon-McCartney song, "I've Just Seen A Face" and the Incredible String Band with "Maybe Someday." Also heard on this album are Hamilton Camp, Dave Ray, David Blue and Tom Rush.

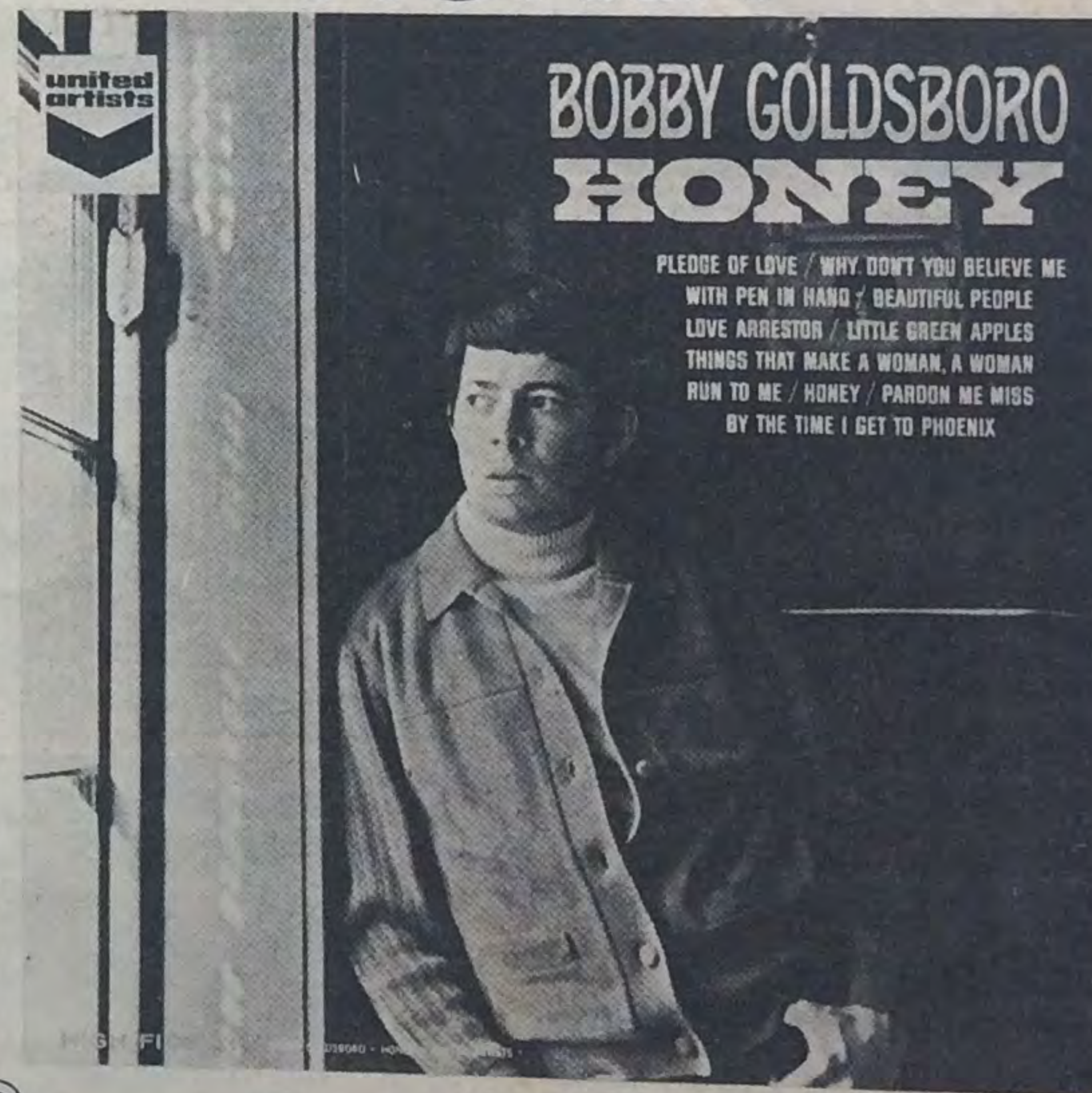
THE WEAVERS: "The Weavers' Songbag" (Fontana FJL411). The now legendary Weavers are heard with a bunch of folksongs sung in the style which made them the world's top folk group for many years. Titles include "Eric Canal," "Aunt Rhodie," "I Never Will Marry" and "This Land Is Your Land." The Weavers on this album are Lee Hays, Pete Seeger, Ronnie Gilbert and Fred Hellerman.

THE WILFETONES: "The Rights Of Man" (Fontana TL 5462). Popular Dublin folk group, the Wilfetonos, present a varied selection of songs and one instrumental. Pleasant singing and backings set the mood of each track. A nice, listenable album which is the group's third.

Hear's the hits on

united artists

Bobby Goldsboro HONEY



ULP/SULP 1195



ULP/SULP 1193

EASYBEATS·VIGIL

SINGLES

JIMMY ROSELLI
"Oh What It Seemed To Be"
UP 2220

SVANTE
"Baby I Need Your Lovin'"
UP 2224

JULY 7th SMASH RELEASE
THE FORTUNES
"Loving Cup"
UP 2218

SOUNDTRACK ALBUMS

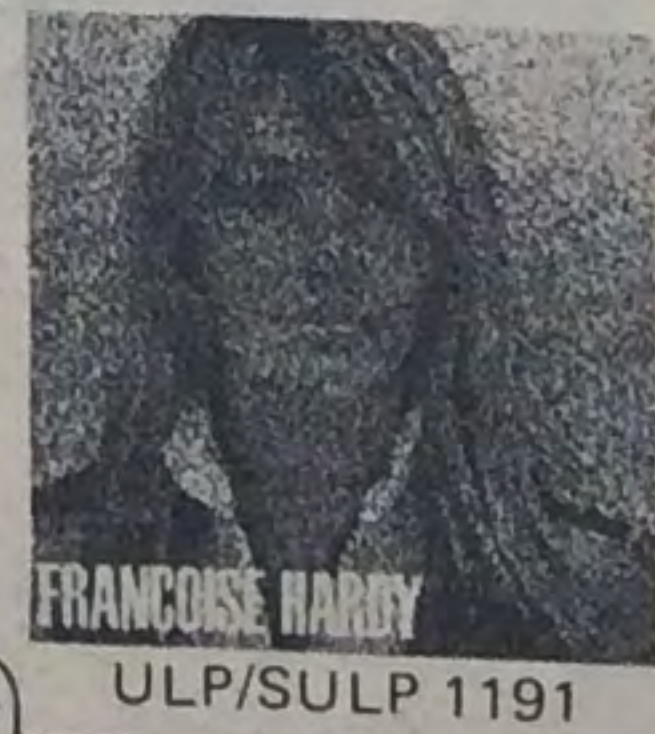
Vivre pour Vivre (Live for Life) ULP/SULP 1185
 A Man and A Woman ULP/SULP 1155
 The Charge of The Light Brigade ULP/SULP 1189
 Here We Go Round The Mulberry Bush
 featuring Traffic & Spencer Davis Group ULP/SULP 1186

Spencer Davis Group

with thier new face on



ULP/SULP 1192



FRANCOISE HARDY
il n'y a pas d'amour heureuse

ULP/SULP 1191



MINA
'Bellissima'

ULP/SULP 1194



MELODY MAKER LP SUPPLEMENT

Pop

YOUR MONTHLY GUIDE TO THE ALBUM RELEASES

POP LP OF THE MONTH



"McGOUGH and McGear" (Parlophone). Roger McGough and Mike McGear, two thirds of the Scaffold, have produced a collection of poetry, music, and humour that while not strictly pop, uses the genre as their playground. By doing so, they have enhanced a field which too often puts down real talent while pouring adulation on no-hopers. The first thing to say is that Roger McGough is the fountainhead of the Scaffold's talent and of this album. His poetry and his brilliant reading of his own work

LYRICAL GENIUS FROM McGOUGH AND MCGEAR

put him right in the front rank of contemporary poets. His continuing narrative "Summer With Monika," the bitter-sweet tale of a love descending into the mundane, accompanied with brilliant sensitivity by Andy Roberts on guitar, is biting; happy and sad at the same time, provoking nostalgia for all romances gone. Just one example of his thoughtful imagery. McGough's work makes up most

of the album; the rest features musical sounds, bits of demo discs, improvised items with lots of "friends" in the studio, black humour, even a bit of doggerel. We make this Pop LP of the Month not only because it is the best thing released in the pop field, but in a hope that some of its lyrical genius will be noted, absorbed, even copied, in certain other quarters — ALAN WALSH.

BARRY BOOTH: "Diversions" (Pye). A selection of Mr Booth's rather weak songs set to uninteresting string arrangements, all full of the coy whimsy of the Beatles' "Mr Kite" and "Eleanor Rigby" period without being amusing or charming.

BOX TOPS: "Cry Like A Baby" (Bell). Fine, cohesive group sound, brilliantly led by Alex Chilton, a soulful and exciting singer.

GEORGES BRASSENS: "The Great Georges Brassens" (Philips). Sophisticated entertainment from M. Brassens. Your enjoyment depends on how good your French is.

JAMES BROWN: "Mr Soui" (Polydor). Jumpin' James cools the screams a bit — and turns in a nice soul album.

YUL BRYNNER: "The Gypsy And I" (Fontana). Brynner is far more convincing as an actor than as a singer. He is accompanied by a couple of good guitarists on this set of gypsy songs.

BURLINGTON BERTIE'S BANJO BAND: "Roll Up The Carpet" (Philips). Knees-up music by the massed banjos with Ray Merrill handling the vocals.

GLEN CAMPBELL: "I Wanna Live" (Ember). The "Phoenix" man's music displayed on songs like "Home-ward Bound," and "Love Is A Lonesome River."

CANNED HEAT: "Boogie" (Liberty). Fast gaining fans here, they are a solid American blues band, with all the faults of any revivalist movement and all the virtues, which means enthusiasm trying to make up for authenticity. Despite the title, few boogie woogie numbers are in evidence.

VIKKI CARR (Liberty). Another sweet-voiced, in-tune American singer just like so many other sweet-voiced, in-tune American singers.

JOHNNY CASH: "From Sea To Shining Sea" (CBS). Cash is a singer of dignity with a beautiful and distinctive voice, but some of his recitations here are a bit gooey.

RICHARD CHAMBERLAIN: "Theme From Dr Kildare" (MFP). TV's swoon-merchant sings off-key — but he'll still put a thrill up many a female's back.

CHICKEN SHACK: "40 Blue Fingers Freshly Packed

& Ready To Serve" (Blue Horizon). A highly promising first album from the Birmingham blues group with effective vocals from Christine Perfect and Stan Webb and a good, contemporary blues sound.

CLAUDINE: "Love Is Blue" (A&M). Hardly a singer, Andy Williams' missus breathes and whispers her way not unattractively through the album.

LES COMPAGNONS DE LA CHANSON: "A La Francaise" (CBS). Satin-smooth French vocal versions of well-known ballads.

BING CROSBY: "In Hollywood 1930-1934" (CBS). A fascinating double album pack of songs from early Crosby films. A great deal of it sounds as fresh as ever.

SAMMY DAVIS JR: "Greatest Hits" (Reprise). Sammy's fans will know most of these professionally handled songs. Different moods, but all with Sammy's stylish handling.

BO DIDDLEY: "Hey Bo Diddle!" (Marble Arch MAL 814). The original "Bo Diddle" song, the newer version, "Hey Bo Diddle!" and such other favourites as "Road Runner," "My Babe" and "I'm A Man" are included on this bargain reissue. Fine for Diddlers.

BOBBIE GENTRY: "The Delta Sweetie" (Capitol). Her highly personal style is wonderful on a single but it makes an album sound a bit samey.

INEZ AND CHARLIE FOX: "Greatest Hits" (Direction). A collection of the duo's best-selling singles which really wails all the way through.

EYDIE GORME: "Greatest Hits" (CBS). She sings with gusto, she's in tune and she has a nice voice, but she sings as a mate rather than a lover.

BILL HALEY: "Rip It Up" (RCA). Difficult to imagine what all the fuss was about when you hear the original rock recordings. All so tepid now.

BILL HALEY: "Rock The Joint" (Marble Arch). All right for a historical piece but after all these years tracks like "Farewell So Long Goodbye" and "Crazy Man Crazy" are a bit low on excitement value.

"Happy Birthday" (MFP). Creaking corn for the kids'



BOBBIE: rather samey on an album

party — complete with games on the sleeve!

FRANCOISE HARDY: "Sings About Love" (Marble Arch). Breathily wistful Miss Hardy has little voice, but much charm. There's a Gallic romanticism about her light-as-air singing that's sweet, but sexy, too.

ROTARY CONNECTION: (Chess). Pretentious, meaningless and boring over-produced epic of massed strings, beat group rhythm section, Wagnerian choir and electronic effects.

ROYAL GUARDSMEN: "The Return Of The Red Baron"

(London). An average sort of easy-to-listen set with the group ranging from rock to material for the teenyboppers.

TOM RUSH: "The Circle Game" (Elektra). Rush has left the folk world behind and is now in the hinterland between folk and commercial pop. A very good album with wide appeal.

PAUL AND BARRY RYAN (MGM). Some poor songs mar P&B's work. Nice harmonies, but the overall effect is a bit flat.

SERENDIPITY SINGERS: "Serendipity" (Fontana). Sui-gary pop-folk somewhat similar to the New Christy Minstrels type of group singing.

NANCY SINATRA & LEE HAZELWOOD: "Nancy And Lee" (Reprise). A very good album. Nancy is a different person when she sings with Lee — full of humour, easy and relaxed.

MARGIE SINGLETON: "Sings Country Music With Soul" (Fontana). The title is a fair description of the music, country-tinged ballad sung with throbbing soul. The lady has a nice, sexy voice.

"Sound of Switzerland" (CBS stereo). All the yoops and vodels of a Swiss schuplattler evening. Full of gemutlichkeit and good wine.

"Star Spectacular" (EMI). Charity record in aid of the United Nations Children's Fund — with stars like Paul Jones, Cliff Richard and Matt Monro all represented. A chance to get a nice record and still help a good cause.

BOOKER T AND THE MGs: "Doin' Our Thing" (Stax). Sleek, streamlined instrumental music guaranteed to get your party guests dancing.

"This Is Country Music" (CBS). Some of country music's top stars gathered together on one album. Included are Johnny Cash, his wife June Carter, Flatt and Scruggs, Marty Robbins, etc.

JACKIE TRENT: "Yesterday" (Marble Arch). A welcome re-issue set from one of Britain's most versatile and professional singers. A nice programme of mostly familiar hits.

JACKIE TRENT & TONY HATCH: "The Two Of Us" (Pye). Tony Hatch may be no Sinatra, but teamed with his wife he produces a most listenable duet album. Good songs given a high professional gloss and nice orchestral backings.

SOPHIE TUCKER: "The Spice Of Life" (Wing). In her early years, Miss Tucker made some nice jazz-influenced discs. But by the time this was made, old age had rendered her act merely embarrassing.

VARIOUS ARTISTS: "33 Minutes Of Blues And Soul" (Minit). A collection of nice tracks from lesser-known soul artists, among them Jimmi Holiday, the Players, Clyde King, Jimmy McCracklin, and the Trenations.

VARIOUS ARTISTS: "More Chart Busters" (Marble Arch). Another bumper bargain issue of anonymous pop copies — great if you haven't got the original hits.

VARIOUS ARTISTS: "The Best Of President" (President). A sampler of artists in the President catalogue covering a pretty wide range of sounds from Felice Taylor to the Symbols via, the Equals, Lonnie Mack and others.

VARIOUS ARTISTS: "Sound Of Soul" (President). Betty Everett, Albert Washington, Viola Wills, Otis Clay and others on yet another soul collection.

GENO WASHINGTON: "Sifters, Shifters, Finger Clicking Mamas" (Marble Arch). Geno's been on the British soul scene for some time. He's an exciting artist — and this bargain-priced album is worth a hearing.

WEST COAST ROCK AND ROLL 1968 (Pama). Curious thinking at work here, expressed in the title, the music and the sleeve notes. A selection of old rock hits, played with "Music While You Work" thoroughness by sessionmen, which make perfect backing tracks if you like singing "Rock Around The Clock" in the bath. But disappointing for anybody expecting a revolutionary and mystical union between West Coast group sounds and early rock.

"HITS '68" (Music for Pleasure). Another of those Radio One type attempts to recreate the hit sounds of such as "Cinderella Rockefeller," "Congratulations," "Deiliah" etc. The resemblance is usually pretty superficial.

ETTA JAMES: "Tell Mama" (Chess). High recommended. One of the world's most underrated singers in a soul-packed album.

JAY & THE TECHNIQUES: "Apples, Peaches, Pumpkin Pie" (Philips). Average soul from a sort of American equivalent to the Foundations. Not bad but nothing very memorable.

SOLOMON KING: "She Wears My Ring" (Columbia). He sings well in his straight, Hollywood musical fashion, but some of the arrangements sound a bit obvious.

CLEO LAINE: "All About Me" (Fontana). Twelve fine songs, beautifully sung by Britain's best singer with nice arrangements and backing from Johnny Keating.

VERA LYNN: "Among My Souvenirs" (MFP). Sentimental journey into nostalgia for the over-forties, conducted by the darling of the wartime servicemen.

JOHNNY MANN SINGERS: "Mann Alive" (Liberty). The "Up, Up and Away" team come up with smooth vocal stylings on a mixed bag of songs.

MERRILL E. MOORE: "Rough - House 88" (Ember). Boogie piano and shouting rock vocals make up an exuberant album.

GEORGE MORGAN: "Country Hits By Candlelight" (London). Attractive, contempla-

tive album from a singer with a fine, warm voice.

Music Explosion: Little Bit O'Soul (London). A "manufactured" American group, designed more to represent the group scene than contribute, but they make solid unpretentious music with a happy zest and infectious vigour.

1910 FRUITGUM CO: "Simon Says" (Pye). The happy, unpretentious group achieve a good time sound on an interesting programme of varied material.

DYON PARKER: "Out On The Highway" (Marble Arch). Pye's "Bob Dylan" believed to be American busker Dave Hellings singing his own harmless compositions to authentically amateur folk guitar accompaniment.

PEDDLERS: "The Fantastic Peddlers" (Fontana). A typical Peddlers set of soul-tinged material with Roy Phillips sounding as much like Ray Charles as ever.

CARL PERKINS: "King Of Rock" (CBS). These six-year-old tracks have lasted well. Perkins is highly exciting and the groups are tight and swinging.

THE PLEASURE FAIR (MCA). One girl and three boys in close-knit harmony with an easy-to-listen-to sound. Not at all bad but nothing that stays with you once the record is off the player.

P. J. PROBY: "Believe It Or Not" (Liberty). A superb album and on this form he could wipe the stage with most competition. What a voice! What a singer!

GARY PUCKETT & THE YOUNG GAP: (CBS). "Young Girl," this group's number one hit, is the best track on a competent, if hardly memorable, album. Tracks include "Lady Madonna" and "The Mighty Quinn" — neither in the same class as the Beatles and Manfred versions.

OTIS REDDING: "The Dock Of The Bay" (Stax). The late, great King of Soul shows why he was voted MM*World Male Vocalist of the year.

PAUL REVERE AND THE RAIDERS: "Goin' To Memphis" (CBS). Groovy soul album from one of America's top pop groups.

STAGE & SCREEN

RICHARD HAYMAN ORCHESTRA: "The Sound Of Music" (Fontana). Lush string versions of the songs from the famous musical.

"IN COLD BLOOD" (RCA Victor). Quincy Jones' dramatic score for the most terrifying film of 1968.

INSTRUMENTAL POP

CARMEN CAVILLARO: "Plays The Hits" (MCA). Instrumental ham from the dizzy-fingered pianist with more technique than taste flashing his way through hit songs.

ERIC DELANEY: "The Big Beat Of Eric Delaney" (Marble Arch). British drum giant Eric in a swinging selection with his own excellent band on favourites like "One Mint Julep," "Big Noise From Winnetka," and "Swinging The Blues."

ARTHUR FIEDLER & THE BOSTON POPS: "Music From

The Million Dollar Shows" (RCA Victor). The true and tried formula used on melodies from shows.

CARROLL GIBBONS: "The Magic Touch Of Carroll Gibbons" (Music For Pleasure). Waves of nostalgia for the middle-aged. Gibbons had a fetching piano style and a few good jazzmen in his orchestra.

ANTONIO PEDRO HATCH: "The Cool Latin Sound" (Pye). Tony Hatch goes Latin, but hardly cool with some nice warm sounds from such as Bob Efford (tnr), Chris Karen (drs) and Tony Fisher

(tpt, flugelhorn). A pleasing instrumental set.

HORST JANKOWSKI QUARTET: "Piano On The Rocks" (Mercury). A nice mixture of instrumentals feature Jankowski's piano on lightly-swinging jazz standards and florid ballads.

JAMES LAST: "Goes Pop" (Polydor). Big-selling James Last and his play-along versions of hits.

MAESTRO'S ALL STEEL BAND: "Caribbean Sound" (MFP). The West Indian favourites from the unmis-

table sound of a Caribbean steel band.

HENRY MANCINI: "Encore!" (RCA Victor). Mancini conducting a fine orchestra on some of the most beautiful pop melodies. Very pleasant.

ROBERTO MANN ORCHESTRA: "The Great Love Themes" (Deram). Smooth, svelte orchestra versions of well known themes.

RAWICZ & LANDAUER: "Music For Listening" (Wing). The piano duettists hammer away at a set of Robert Farnon compositions backed by singing strings.

The Unicorn, by the Irish Rovers (MCA, 36s. 8d.), will probably be in my record collection long after I've moulded most current LPs into plastic flower-pots.

Jack Bentley Sunday Mirror (12th May, 1968)

The Irish Rovers The Unicorn MUP5310

The ever popular poet of the piano Carmen Cavallaro plays the hits MUP5309

this great sound track album Now on MCA MUP5308

LOUIS ARMSTRONG: "The Sunshine Of Love" (Stateside). Normally Louis's hits are pretty gruesome for those of us who like to hear him swinging, but here he is on a reasonable up tempo song.

Pity there is no trumpet, but the ancient chops need preservation and why waste them on this kind of commercial scene?

A hit for his sake, one hopes.

ballad

GEORGIE FAME: "By The Time I Get To Phoenix" (CBS). Georgie tries his hand at a ballad, with lush string accompaniment, and pleasant though it may be, seems doomed to go the way of Stevie Winwood's "No Face, No Name, No Number."

Georgie's strength is as a swinger with a good band, or as a straight commercial hit maker on good productions like "Bonnie & Clyde" and "Getaway."

This kind of material makes heavy demands and tends to show up deficiencies. It isn't commercial and it isn't good.

strings

TIMEBOX: "Beggin'" (De-ram). Excellent group featuring Mike Patto on vocals and augmented for the occasion with strings. Great production by Michael Aldred and with a driving, dramatic tune, seems destined to hit.

Listen for the conga drums and vibes which add taste and depth to the overall sound.

LULU: "Boy" (Columbia). Lulu doesn't seem to be doing much wrong lately, with her great new TV show and now a great new single that will hit the chart soon.

An all happening swinger with some of the cheerfulness that has been a trade mark of the Tremeloes as well as Lulu.

AMERICAN BREED:

Chris Welch



Pop singles



FAME: it isn't commercial

"Ready, Willing And Able" (Dot). Much controversy raged about the merits of the Amen Corner and this lot's version of "Bend Me, Shape Me."

The Breed were good of course, but this follow up does not have the same excitement or originality.

A tramping beat, lots of bellowing and shouting, while the session trumpeters earn their beer money to good effect.

KOOBAS: "The First Cut Is The Deepest" (Columbia). After P. P. Arnold come these pleasant and



LULU: great new single

talented gentlemen with an attractive treatment of the Cat Stevens song, making use of fuzz boxes, and lots of echo.

Good group music, but not a hit.

muck

JOHN FRED & HIS PLAYBOY BAND: "We Played Games" (Pye). Oh dear, this will probably be a hit. One of

voice, like Scott Walker at 33 rpm.

Quite a strong ballad, although the more cheeky among us may find his histrionics a trifle dull.

Never mind this is Scott—I mean Dominic on top form, and deserves a high place in the scheme

of things. **ELMER GANTRY'S VELVET OPERA:** "Mary Jane" (CBS Direction). Bob Dawbarn took over singles reviews last week while I was recovering from a brutal attack by a bottle—of Scotch. And he made the most amaz-

ing gaff. That is to say, he blundered badly. He actually reviewed the B side, instead of the A side. The group were terribly upset, naturally, so now let us cast an ear to the side that matters. It's awful. No, seriously

chaps, the amazing depth and quality of sound has created a great deal of interest among experts (it says here).

Strangely enough it was not recorded in a top American studio but in a cramped hole in Tin Pan Alley. And by Jupiter, if this is the rhythm Elmer and his lads perpetrates, let us have more of this stuff.

A hit, or my name isn't Egbert Valentine.

cruel

VAMPIRES: "Do You Wanna Dance" (Pye). No.

MAX BYGRAVES: "My Cup Runneth Over" (Pye). So Max has got troubles. While his cup is runneth over, my Ford motor car is clapping out, my money is runneth out and my trousers are falleth-down.

Aye, 'tis a cruel world and Maxie sums up feelings of nostalgia and love and emotion and joy and peace and sentiment and cups with gentle persuasion.

thrill

It's a simply corking performance and if Jimmy Young is listening — are you there Jimmy? Just a minute. Wendy Potts, you speak to him, he's on the 'phone now. "Okay boss. Hello, is that you Jimmy? Oh, it's a wonderful thrill to be able to speak to you like this. I'm standing on a vibro foot massage. My boss says Max Bygraves' "My Cup Runneth Over" is a gas.

"Don't forget to play it now. By the way I tried the recipe for concrete bread pudding and all my teeth fell out. Ta ta."

THE 1969 MELODY MAKER YEAR BOOK

The 2nd edition of the reference book specially devoted to every activity and every aspect of the light music world

Distributed throughout the industry, this important publication will always be in the right place at the right time, establishing a permanent source of reference for everyone directly or indirectly concerned with the profession.

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Major producers of cabaret and music in Britain
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OUT OCTOBER 1968

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NEXT WEEK

PLAN YOUR HOLIDAY— SPECIAL FESTIVAL ROUND-UP

NEXT WEEK



LOUIS ARMSTRONG

those tunes where you waggle your head back and forth while in a seated position and pour ale over suits while standing.

A suit by the way is not just a collection of garments. A suit is a hippies term for short-haired, walking coat - hangers with built in yob power.

But we digress. This is appalling muck in any language, and mods, hippies, greys, fribblers, rockers, and suits will agree—for once.

cheeky

DOMINIC GRANT: "I've Been There" (Mercury). Good looking Mr Grant has an amazingly deep

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PAUL SIMON: Uses Guild F35 guitar

Paul uses a specially made rosewood guitar

CAN you tell me the make of guitar played by Paul Simon, of Simon and Garfunkel?—Graham Garlick, Welling, Kent.

Colleague Tony Wilson asked Paul while interviewing him when he was in London. The answer is a Guild F35, specially made for him out of rosewood.

I'VE been reading about a livewire holiday camp proprietor named David Kenny, who presents star cabaret acts at his camp on the south coast, and I'm wondering if it is the David Kenny who used to be associated with pianist-leader Billy Penrose?—Jim Bennett, Luton, Beds.

It is, indeed. David was stage manager with Joe Daniels for 18 months before he became drummer and right-

EXPERT ADVICE

BY CHRIS HAYES

hand-man with the Billy Penrose Trio and Quartet. David now owns the giant Combe Haven Caravan Park at St Leonard's-on-Sea, where he regularly features name guests free for the campers. Forthcoming attractions include Alan Elsdon Band (May 11), Betty Smith (May 25), Alex Welsh Band (June 1) and Kenny Ball Jazzmen (June 19), heading for Hollywood, where he has been featured in dozens of pictures, including Shot Gun Wedding, The Long Hot Summer, Peter Gunn, Blueprint For Robbery and Star. He has done several series for TV and has provided voice animation for a number of Disney pictures, including Wind In The Willows, Tweedledum and Tweedledee, Alice In Wonderland and 101 Dalmations.—Artist Representative FRANKIE R. NEMKO, 6404 Hollywood Boulevard, Hollywood, California.

over to them from flat solid guitars. My amplifier is a Vox solid-state 50-watt, which has a slight tremolo and gets a good presence and a lively guitar sound. I act as musical director to Val Doonican and shall be spending the summer season with him at Torquay, opening at the end of May.—JIMMY CURRIE.

WHAT is the best way to shrink Levi's jeans? Mine have hardly shrunk at all.—K. P. Taylor, Reading. As stated on the leaflet which should be supplied to everyone buying Levi's jeans, there is a guaranteed shrinkage element of up to 2in in the waist and 4in in the leg, which should take place after the first thorough washing. For this reason, the jeans should be bought one size larger than required. If shrinkage does not occur, the garment should be returned to us for examination, and if the complaint is found to be justified, we will provide a free replacement.—F. J. GERTLER & CO LTD, Block L, Avon Trading Estate, Avonmore Road, London, W.14.

PLEASE name the musicians in the photo used on the cover of the Music For Pleasure LP of the Original Dixieland Jazzband.—B. Stanbridge, Ticehurst, Sussex. Supplied by the MELODY MAKER, the photo showed Eddie Edwards (tmb), Larry Shields (clt) and Tony Sharbaro (drs) at the top and J. Russell Robinson (pno) and Nick Las Rocca (tpt) at the bottom.

MIKE RAVEN'S R and B Show is one of the most authentic and fascinating programmes broadcast by the BBC. What are the listening figures and will it continue to run? (Harry Stratford, Leeds). Mike played a recording of Little Red Rooster by Howlin' Wolf a few weeks ago. What was the label and catalogue number? (Steve Parsons, Gloucester).

WHAT is the best way to shrink Levi's jeans? Mine have hardly shrunk at all.—K. P. Taylor, Reading. As stated in the leaflet which should be supplied to everyone buying Levi's jeans, there is a guaranteed shrinkage element of up to 2 inches in the waist and 4 inches in the leg, which should take place after the first thorough washing. For this reason, the jeans should be bought one size larger than required. If shrinkage does not occur, the garment should be returned to us, and if the complaint is found to be justified, we will provide a free replacement.—F. J. GERTLER & CO LTD, Avon Trading Estate, Avonmore Road, London W14.

WHICH guitar and amplifier are used by Jimmy Currie and what is he doing these days?—Edward Rector, Llandudno. I play a Gibson ES 175, with two pick-ups, which is a handy all-round guitar, fine for a good jazz sound or any of the sharper sounds needed for present-day pop music. A lot of youngsters are going

The weekly audience for Mike Raven's R and B Show has trebled since it started and it now ranges from 1 to 1 1/2 of a million, with an average of 1 1/4 million. It is certainly scheduled to run until at least the end of June. Little Red Rooster was recorded on American Chess 1469, which was not issued in Britain.

PLEASE name the drummer in the photo used on the cover of the Music For Pleasure LP of the Original Dixieland Jazzband.—B. Stanbridge, Ticehurst, Sussex.

Supplied by the Melody Maker, the photo showed Eddie Edwards (tmb), Larry Shields (clt) and Tony Sharbaro (drs), at the top and J. Russell Robinson (pno) and Mick La Rocca (tpt) at the bottom.

WHAT was the electronic keyboard instrument used on TV and at the Ronnie Scott Club by Blossom Dearie?—Ed Hunter, Paignton.

It was a Fender Rhodes electric piano, which she fully christened Buttercup! Costing about £600, it is marketed by Dallas-Arbiter Ltd and she bought it at Sound City in London's Shaftesbury Avenue. It has many unique features, notably that however firmly the keys are struck, there is no distortion. This is due to the use of patented tone-bars and a new kind of hammer action. Each note has a separate pick-up and there are individual controls for volume, vibrato, speed and intensity.

RADIO JAZZ

FRIDAY (31)
5.15 p.m. H2: Pim Jacobs Trio, Rita Reys. 7.0 H1: Jazz Rondo. 7.30 V: Irish Jazz Scene 1968 (Bryan Hopper Sextet, Norman Field Trio). 8.0 E: Jazz Workshop. 9.10 U: Pop and Jazz. 11.15 O: Jazz College. 11.30 T: The Lettermen. 11.53 A3: R and B (Nightly). 12.0 T: Keith Jarrett (pno). 12.5 a.m. BL and 2: Donald Byrd, Lem Winchester, Thad Jones, Mel Lewis, Wilbur de Paris, Big T. 12.35 J: All That Jazz (Fri, Mon-Thur).
SATURDAY (1)
5.0 a.m. J: Jazz Book. 12.0 noon B3: Jazz Record Requests (Ken Sykora). 2.20 p.m. H1: Radio Jazz Magazine. 5.15 H1: Shirley Scott, Clark Terry. 10.30 O: Roger Miller (4) Nathan Davis Quintet (5) Sweet Beat (6) Ted Heath, Edmundo Ros. 11.15 A2: The Art of Jazz. 11.30 T: Margie Day, 12.0 T: Graham Collier Septet. 12.5 a.m. J: Sammy Davis Jnr.

SUNDAY (2)
3.5 a.m. J: George Shearing. 7.0 p.m. B1: Mike Raven's R and B Show. 8.0 B1: The Jazz Scene (Humph, Peter Clayton, Philly Joe Jones, Benny Green). 9.5 O: Pop and Jazz. 11.3 A1: French Jazz Scene.

MONDAY (3)
4.0 p.m. E: Pop and Jazz. 9.0 U: Lou Rawls, Pilgrim Travelers. 10.55 H1: Jazzpresso. 11.0 A3: (1) Free Jazz (2) Jazz Panorama (3) R and B. 11.30 T: Pop and Jazz. 12.0 T: New Jazz Records.

TUESDAY (4)
10.5 a.m. J: Jasin Street Jazz. 11.0 p.m. U: Frankfurt JF 1968. 11.5 O: Jam Session. 11.30 T: Vikki Carr. 12.0 T: Chick Corea.

WEDNESDAY (5)
7.30 p.m. V: Peter Nero. 8.15 B1: Jazz Club (Lennie Best Quartet, Mike Westbrook Sextet, Alan Skidmore Four). 9.20 O: Jazz For Everyone. 10.30 Q: Jazz Club. 11.20 H1: Radio Jazz Magazine. 11.30 T: Vikki Carr. 12.0 T: Pop Rock, featuring The Rotary Connection. 12.15 a.m. E: Jazz. 12.30 M: Jazz.

THURSDAY (6)
10.5 a.m. J: Jazz Unlimited. 4.35 p.m. U: Jazz Magazine. 5.0 H2: Jazz. 7.5 H1: Jazz Spectacle. 11.30 T: Pete Jolly. 12.0 T: Clarke-Boland Big Band. Programmes subject to change

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A: RTF France 1-1829, 2-348, 3-280/214. B: BBC 1-287, 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. V: Radio Eireann 530.

By Chris Hayes

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Gibson E.S.175 T.D., 175 gns.; one at 135 gns.; Jose Ramirez Flamingo Guitar, 1956, £80.

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Yamaha B.3 Organ, double manual, 310 gns.; Fender Precision Bass, black, immaculate, 88 gns.

SELMERS of CHARING CROSS ROAD, W.C.2.

Fender Tremolux Amp., 120 gns.; Gibson G.A. Bass Amp., 65 gns.; Gretsch Country Gentleman Guitar, 190 gns.

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S/H white Telecaster, £65; Fender Tremolux Amp., £75.

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Gretsch Tennesseean Guitar and case, immaculate, 95 gns.; Hammond Organ, E112, as brand new, 825 gns.

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Bauer Organ, shop soiled only, list price £180, our price £100; Epiphone Casino Guitar, £110.

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NEXT WEEK STEVE ELLIS of the Love Affair in BLIND DATE

NEXT WEEK



PENTANGLE: the culmination of a year's work

THE PENTANGLE (TRA 162): Bert Jansch, John Renbourn (gtrs.) Danny Thompson (baj), Terry Cox (dms) Jacqui McShee (voc)
Let No Man Steal Your Thyme, Bells, Hear My Call, Pentangling, Mirage, Way Behind the Sun, Bruton Town, Waltz.

FOLK NEWS

MY Kind of Folk comes from Scotland for the first time next Wednesday, with Hamish Imlach presenting "Oscar St Cyr" and the Kerries on the Radio One show. Among the records he'll be playing will be a recent track by Ray Fisher.

I'm offering a plastic picture of a tame sporan (caught out of season) to the first person to identify Oscar St Cyr correctly.

AUSTIN John Marshall is blaming Dolly Collins for spiriting away the Musica Reservata ensemble from last week's picture of Shirley Collins and replacing them by Incredibles Mike Heron and Robin Williamson.

PHIL Ochs arrives in London on June 24 on a promotional trip for his new A&M album, "Tape from California" which is released in America on June 5. Phil will also be visiting Sweden, Czechoslovakia, Germany and France but there is no truth in the report that he is coming to head up the radical students' movement now sweeping these countries.

Nor will Phil be standing as a presidential candidate. This is the third time he has not stood, to my certain recollection.

GUY Carawan will be visiting Britain during July, and can be booked through Folk Directions.

Incidentally, I hear that **JULIA** Creasey is to take over management of Folk Directions, leaving fellow directors Roy Guest and Jim Lloyd more able to concentrate on personal management, record production and concert promotion.

DAVE and Toni Arthur have four late night ten minute spots on Rediffusion from June 3 to 6 under the title What's the Life of a Man? Dave and Toni talk about their attitude to life, illustrated by traditional songs and a clog dance by Toni.

DON Partridge appears on the David Symonds Show, Radio-One, from June 3 to 7. Charles Chilton's latest compilation of historical songs, to tie in with the centenary of the TUC, is Work Boys Work, going out this Sunday on Radio 4. Some great folk-based labour songs like "Hold the Fort" and "Striking Times" will be featured but it's a pity they're not being sung by folk people.

BURT Ives sings gospel songs in There's Sunshine in My Soul on Radio Four on Monday.

EWAN MacColl and Peggy Seeger top the bill at a Vietnam concert in the Bristol Colston Hall, tonight (Thursday) together with Leon Rosselson, Nigel Denver and local singers Fred Wedlock and Rodger White.

Leon's new album on Transatlantic with Adrien Mitchell is to be called "A Laugh, A Song And A Hand Grenade" and will be out in July. A new book of Leon's songs, Look Here will be out at the same time.

Leon will also be at the Cambridge Festival but I won't, since I am going to America for the Newport Festival, arriving in New York about a week before to take in the scene generally. I can be contacted in New York c/o Harold Leventhal.

FROM this week, the Doghouse club at the Greyhound, Fulham Palace Road moves to Friday to fit in better with the nights of other clubs in West London. Residents will continue to include Paddy Harries, George Harvey and Dave Caldehead. Jim Murray has left to run his own club at the Lord Nelson in Chelsea.

LAST week's picture of Sweeney's Men was incorrect. Andy Irvine, in the middle playing mandoline, has been replaced by Henry McCullagh, former lead guitarist with Eire Apparent. Andy, it seems, is on his way to Rumania.

GUESTS at the Refectory, 65 Buckingham Gate, London SW1, include Adrian Mitchell tonight (Thurs), Sydney Carter and Jeremy Taylor (June 27), Shusha, who sings French and Persian songs (July 11) and Ann Raquel Satre and Patrick Bashford on July 25. Residents are Michael Jessett, Tim Feild and Alasdair Clayre. — **KARL DALLAS.**

1 THIS ALBUM is the culmination of a year's work by the Pentangle. A year spent formulating, experimenting, developing ideas and generally knitting together as a musical unit. The music itself is hard to categorise. There are elements of jazz and folk in it but the result is neither one or the other. This, perhaps, gives the Pentangle its unique sound. Certainly it is a tribute to the perseverance of all involved for there were times in the group's embryo stages when it seemed they were never going to make it.

The line-up is, of course, quite ordinary. Two guitars, bass and drums plus a girl singer. The techniques and musicianship are not, however. John Renbourn and Bert Jansch are leaders of the school that revolutionised fingerstyle guitar playing in the folk world while Danny Thompson's brilliant bass work and Terry Cox's excellent drumming are invaluable assets to the overall sound. Their solos on "Bells," "Pentangling" and "Waltz" provide interesting highlights.

Jacqui McShee, who does most of the vocal work, is adequate though not outstanding, on songs like "Let No Man Steal Your Thyme," "Hear My Call," "Mirage" and "Bruton Town," which she shares with Jansch.

Although at times a

Two sides of a Pentangle



illustrative indication to the group's range of output.

The music is. It has reached a logical step in progress but where will it go, if anywhere, next. The Pentangle with their first album pose a question. Is this a milestone — or a headstone?

—TONY WILSON

little more power would seem in order with Jacqui's singing, she, nevertheless, is a nice balance to instrumental work.

Of the vocal tracks, "Bruton Town" and "Thyme" are notable in that they show imaginative arranging of traditional songs while "Waltz" comes over as the most exciting of the instrumental tracks.

There is variety on the album, although only eight tracks is somewhat limiting and there could have been possibly a couple of punchy instrumentals or a Jansch vocal for a more

2 THIS IS the first time I have encountered the Pentangle. True, I've heard Danny Thompson and Terry Cox in other settings and at other times, and even snatches of Renbourn and Jansch on other people's LPs, and I am mindful of their mighty reputation in circles that only slightly impinge on mine.

Well, as a record it has all the currently fashionable ingredients of success — the modish Eastern drone thing on nearly everything, with a slight touch of the tabla feel from Cox, on the opening "Thyme; on "Bells," the "mummers are without," John Dowland and the lute bit, the pop rhythms going behind "Pentangling" and Jacqui's blues "Way Behind the Sun," and, of course, the attractive folk tune in the minor, "Bruton Town"—oh yes, indeed it's all there, and very nicely put together.

But jazz? Well, not really, Thompson's blues bass lines and two Mingus bits, on "Pentangling" and "Waltz" notwithstanding. Even when Miss McShee sings blues as on the 3/4 24-bar "Hear My Call," oddly reminiscent of Wes Montgomery's "West Coast Blues," she isn't really a blues singer—her voice has too much of the folk singer's "thread of silver" quality about it for that.

Do I like the record? Of course; I can't get the insinuating line of "Pentangling" out of my mind for a start. But a jazz record? No, never.

Oh yes, and it would have been much better if John Peel had told us who freaks when on the instrumental passages in "Pentangling" and "Waltz." I mean, we haven't all been "squatting, swollen eyed and morning-mouthed outside garish Wilson Pickett shop windows" waiting for the record to come out—presumably knowing all. Except that it's all in the key of E, give or take a minor key here and there—and that is just a mite monotonous. — **CHRISTOPHER BIRD.**

FOLK FORUM

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DENNIS & VANESSA, SARAH

BLACK VELVET Band, Selkirk Hotel, Selkirk Road, Tooting, S.W.17.

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TERRY MASTERSON
DON SHEPHERD, JILL DARBY

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ROYAL FESTIVAL HALL
Sat., June 29. Seats now!

FRIDAY
A FOLK Concert in aid of the Westminster and Kensington Committee for Human Rights at the Central Hall Westminster, July 19. Artists appearing: Julie Felix, Fairport Convention, Al Stewart, David Campbell, Doris Henderson, Big Theo Johnson, Steven Delft. Details and tickets 727 9883.

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THE ORIGINAL EAST SIDE STOMPERS "Green Man," High Road, Leytonstone.

TUESDAY

AT THE PLOUGH, ILFORD
TERRY SMITH
BRIAN EVERINGTON QUINTET
BERKHAMSTEAD, Kings Hall, Alex Welsh.
GEORGE AND DRAGON, Downe, (near Bromley). Richard Simmons Trio, Julia Doig.
"GEORGE" MORDEN: TERRY LIGHTFOOT.
NEWLANDS TAVERN, Stuart Road, Peckham, S.E.15. (Near Honor Oak girls school). BIRD CURTIS QUINTET. Every Tuesday. Admission free.

SHAKY VICK

Fighting Cocks, London Road, Kingston.
THE ORIGINAL EAST SIDE STOMPERS, Petts Wood.

WEDNESDAY

BLACKBOTTOM STOMPERS — Green Man, Blackheath.
BLACK CAT BONES
Industrial Club, Norwich.
DYNAFLOW BLUES
SHIP INN, BRIGHTON.
ELECTRIC SUN
St. Mauritz Club, Wardour Street.
FELTHAM, CRICKETERS, High St. KEITH SMITH.
FICKLE PICKLE. See Box on opposite page.
GOTHIC JAZZBAND. Earl of Sandwich, Charing Cross Road.
GREYHOUND, Fulham Palace Road. DICK CROUCH SEXTEI with Dave Green.
HITCHIN, Hermitage Ballroom, Monty Sunshine.
MAIDSTONE "Tudor House": BOB KERR'S Whoopie Band.
NEW SEDALIA JAZZBAND "Holloway Castle" (opposite Holloway Prison), N.7.
TOBY JUG. Tolworth, Surrey. Savoy Brown.

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BLOSSOM TOES
LICENSED BAR 8.15-11.30 p.m.
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THE TOMMY WHITTLE CLUB
presents
RONNIE ROSS
JOHN TAYLOR KEN BALDOCK
DICK BRENNAN
with BARBARA JAY
THIS THURSDAY, MAY 30th, 8 p.m.

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THE ED FAULTLESS TRIO
ALAN BERRY, DICK BRENNAN
presents MODERN JAZZ
Every Fri., Sat. and Sun. Admission 2/6
Fri, May 31 DICK MORRISSEY
Sat, June 1 TERRY SMITH
Sun, June 2 DICK MORRISSEY
Mon, June 3
DICK MORRISSEY
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Wed., June 5th, 8.15-11 p.m.
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Admission 6/-, Students 4/- Licensed Bar

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Saturday, June 1
TOMMY WHITTLE
Sunday, June 2 (morning)
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BOBBY BREEN AND
DANNY MOSS
Sunday, June 2 (evening)
DANNY MOSS
TONY LEE TRIO
BOBBY BREEN and
DICK MORRISSEY.
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RONNIE ROSS
Wednesday, June 5
B.B.C. Jazz Club Live Broadcast
the Lenny Best Quartet
with the Tony Lee Trio
Thursday, June 6
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marquee

90 Wardour Street London W.1

Thursday, May 30th (7.30-11.00)
* THE GODS
* JUNIORS EYES
Friday, May 31st (7.30-11.00)
* BLUES NIGHT
* JETHRO TULL
* THE SPIRIT OF JOHN MORGAN
Saturday, June 1st (8.00-11.30)
* THE TIME BOX
* THE EXCEPTION
Sunday, June 2nd (7.30-10.30)
* WHOLE LOTTA SOUL
* STUART HENRY
* THE DELROY WILLIAMS SHOW
Monday, June 3rd (7.30-11.00)
* SPECIAL WHIT MONDAY BLUES NIGHT
* IRELAND'S TOP BLUES GROUP
* THE TASTE
* THACKERY
Tuesday, June 4th (7.30-11.00)
* THE COUNTS
with COUNT PRINCE MILLER, TONY GREGORY and the VAGABONDS
* SELOPHANE
Wednesday, June 5th (7.30-11.00)
* STUDENTS' NIGHT
* THE RIOT SQUAD

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

OPEN EVERY NIGHT WHISKY A' GO GO

THURSDAY, MAY 30th
THE COASTERS
SUNDAY, JUNE 2nd
THE CORTINAS
MONDAY, JUNE 3rd
THE WARREN DAVIS MONDAY BAND
TUESDAY, JUNE 4th
THE COASTERS
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THURSDAY, MAY 30th
THE FERRIS WHEEL
THURSDAY, JUNE 6th — AMBOY DUKES
TUESDAY, JUNE 4th
THE NICE
TUESDAY, JUNE 11th
THE FANTASTICS
Plus D.J. PEE, B
Ye Olde TRAD is coming WEDNESDAY, JULY 3rd

THE RIOT SQUAD THE HEARTS 'N' SOULS

Friday, May 31st
ERIC SILK

TERRY LIGHTFOOT'S ALL-STAR JAZZBAND

Saturday, June 1st
BILL NILE'S DELTA JAZZBAND

KID MARTYN'S RAGTIME BAND

Monday, June 3rd
GOTHIC JAZZBAND

WEDNESDAY KEN COLYER'S JAZZMEN

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FULLY LICENSED BAR
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Sunday, June 2, Afternoon 3-6 p.m.
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Band with Tony McPhee
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Hampton Court, Middlesex
Friday, May 31
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Saturday, June 1
ALAN ELDON JAZZBAND
Sunday, June 2
BRIAN GREEN'S JAZZBAND

WOOD GREEN (Fishmonger's Arms)

SUNDAY
NEW SEDALIA JAZZBAND
TUESDAY
DOCTOR K'S BLUES BAND

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1 WOODFORD, Community Centre
2 COLCHESTER, Langenhoe Lion
3 CHICHESTER, Holiday Camp
4 GUILDFORD, Wooden Bridge
5 OXFORD, Blenheim Palace
6 HAMPTON COURT, Thames Hotel
7 WATERMAN'S ARMS, E.14
8 READING, Ship Hotel
9 CHICHESTER, Holiday Camp
10 BREWOOD, Country Club
11 OSTERLEY
12 HARROGATE
13 CARLISLE, Cosmo
14 BRIGHTON, The Ship
15 CHICHESTER, Holiday Camp
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18 R.A.F. WATTON
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For Sales only - Record - Score
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(continued)
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DRUMMER / VOCALIST, pro. gigs / residency / anything. 888 4186.
DRUMMER / VOCALIST, young experienced, read. - 505 0679.
DRUMMER, WORKER, Young professional, Driver, Sevenoaks 53874.
DRUMMER, 19, experienced, good image, good kit, backing vocals seeks pro group. - Tea. Hornchurch 49065 evenings.
DRUMMER, 20, dance, lounge work, season of touring, good kit, own transport Peter Knight, 89 Southwood Lane, Highgate, N.6.
DRUMMER (23), all rounder. - Harrow 9444.
DRUMMER. - 01-883-5122.
DRUMS, BONGOS, young, top experience all fields, anywhere. - 27 Wheately Court, Halifax.
DRUMS, ex names, for club or lounge work. Experience trumpet. - Barry, 769 6512 now.
GUITARIST, GIGS / residency, Tel. 574 4810.
GUITARIST, PRO, seeks residency, summer season, gigs. - John, 992-7524.
GUITARIST SEEKS gigs, summer season or residency. - Dave, 01-997-5840.
GUITARIST, STANDARDS, GIGS. - 478 8423.
GUITARIST, top gear - 550 0312.
GUITARIST (VOCALS), Good image, Fender gear, seeks ambitious group. - Hornchurch 49065 evenings.
GUITARIST (22), taking professional tuition seeks experience in dance band. 01-337 9525.
HAWAIIAN GUITARIST, Duo, trio. - 570 5400.
JAZZ / DANCE guitarist. - 452 3722.
JOHN WALDEN, blues harmonica. 01-857-2337.
LEAD GTR./VOCALS, seeks residency. - 603-0900, Ed.
LEAD GUITAR / vocals (18), seeks immediate pro work. - 01-373 7392.
LEAD/RHYTHM guitarist join for group, North London. Tel. 455 0100.
ORGANIST / VOCALIST, multi-lingual, Farfisa duo, London / Essex. - 554 0804.
ORGAN/PIANO, drums, versatile, vacant Whiston. Lee 3655.
ORGAN / PIANO, Lowrey / Hammond, age 30, sessions, gigs, broadcasts. **ROD MENDOZA**, 01-540 5819.
PIANIST ACCOMPANIST, read, busk, available anytime, anywhere. - Romford 61359.
PIANIST AVAILABLE, summer season, modern, read busk. J. Irvine, 44 Calvey Road, Glasgow, E.3.
PIANIST, CONTINENTAL residency. - 874 1043.
PIANIST / GUITARIST, Exp'd., read, busk. T. Thomas, 603 2477.
PIANIST - REG 2040.
PIANIST, young, highly trained, imaginative, all styles, available from July. Enquiries 150 Arkwright Street, Nottingham.
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TENOR SAX, Clarinet, experienced, gigs only. - KEL 2680.
TOP CLASS Latin American drummer available here or Continental. E. 0202 58376 (day).
TRUMPET EXPERIENCED semi-pro, read, busk, dance, jazz. - 01-949 0761.
TRUMPET, PRO, summer season. - 01-644 3196.
TRUMPET, TENOR, and bass guitar, (3 young pros). Ex-name groups, soul, jazz, read, gigs, experienced all fields. 806 4581.
TRUMPET, YOUNG, fully experienced, summer season. - Ring 43710 Hull. 476 Beverley Road, Hull.
FRENCH HORN, preferably young, ex-service. Also Drum Major with military band experience. British Legion, Burgh Heath 58184.
GUITARIST, competent to play standards/pops. Established semi pro band working Kent/Sussex. Car essential. Definitely no characters. Box 7284.
GUITARIST, LEAD, rhythm, versatile, read, weekends. Middlesex. 01-560 6225.
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HONKY TONK pianist required, preferably vocalist, for fish parlor restaurant. - Miss James, 01-937 2517.
IRISH SHOWBAND (London based) require Bass Guitarist, vocals an asset. Ring 01-274 1784 anytime.
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ORGANIST / HARMONICS for newly formed recording group. - 699 6568.
ORGANIST/MANIC for recording group. Must be into mothers, furs, doors, etc. 106 W.T. fear essential. 01-836 3816.
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ORGANIST WANTED by Chris Farlowe. Must be very good and have a Hammond. Top wages. - Tel. NOR 2159.

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YOUNG PRO TRUMPET/harmony vocals (good reader), for resident showband. - Jack Jay, Locarno, Derby (56202), after 11 am.
BAND OF THE LIFE GUARDS. Vacancies for Clarinet, Bassoon, Saxophone, Bass. - Apply Director of Music, Wellington Barracks, London, SW1.
BASS, enthusiastic, rehearse, standards, jazz. Sunbury. - SOU 3175, evenings.
BASS for top Norfolk nightclub. Must read six nights. Box 7277.
BASS GUITAR, only excellent readers (preferably young) need apply. Residency, Royal Ballroom, Tottenham. - Phone Mike Holly, 01-397-6050.
BASSIST WANTED. 500 3613, between 5-7.30 p.m.
BIG BAND blow, Ellesmere Port, Wednesdays, good pad, all instruments. Contact E. Meek, 3 Onslow Road, Blacon, Chester.
COLDSTREAM GUARDS band has vacancies for Junior Musicians (aged 15-17), on Woodwind instruments only (doubling strings or piano an advantage). Apply to Director of Music, Regimental Headquarters Coldstream Guards, Birdcage Walk, SW1.
DIXIELAND bass, drums, happy jazz, semi-pro. - Box 7292.
DRUMMER and singer, Kent area - 300 5942.
DRUMMER, must be very good and reliable, for bizarre, original group. - Ring 622 5621, or Walton 23218 after 18.00.
DRUMMER PRO, for country style group. - 444 8605.
DRUMMER, skulls and traps preferred, Albany Jazzmen. - NEW 5921.
DRUMMER, SPORTS organiser, good mixer, resident holiday camp. Urgent. - Phone Hayling Island 3976.
EXPERIENCED ORGANIST wanted urgently to join pop jazz type blues group, with record release in four weeks. Must travel. Phone Colnbrook 2290.

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Piano, Bass, Drums
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WANTED, DEAD or alive bass guitarist/singer, for semi-pro pop group. - Phone 940 2224 or SPE 8805.

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1) Personality Pianist/Entertainer
2) Girl Singer, Attractive with big voice.
3) Show Duo or Trio
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All replies will be answered

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SITUATIONS VACANT
1/- per word
ATTRACTIVE female disc jockey required for work abroad. Top salary and excellent prospects. - Collins Organisation, GER 6762.
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LECTURER GRADE II. Tutor in charge of Light Music Course. Applicants should be experienced in all forms of jazz and light music and be interested in music in general. They must be able to teach arranging, composition and general musicianship to an advanced level and piano to performers diploma standard. They should also be competent to organise and coach large and small ensembles.
LECTURER GRADE I. To teach trumpet to performers level. This post is for the Light Music Course and applicants should also be competent to teach aural, improvisation, arranging, second study piano and to coach large and small ensembles.
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LECTURER GRADE II - £1,725-£2,280, starting point on the scale depending on experience.
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MANAGER / AGENT required for quartet of experienced, versatile entertainers, view promotion, recording, TV, concerts, etc. - 01-674 4427.

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A YOUNG experienced cabaret vocalist wants residency with trio, quartet or show band. - KIN 6045.
EDDIE HALL cabaret club or lounge, own backing supplied if required. - 505 0679.
FANTASTIC VOCALIST seeks semi or pro band, or group with big sound. Box 7282.
FEMALE VOCALIST / guitar, seeks c.w. group. Fender Amp. Box 7261.
FEMALE VOCALIST requires group. Box 7279.
GIRL SINGER anxious to join good blues group. Box 7282.
VERY ATTRACTIVE loaded experienced and versatile girl singer with plenty of personality seeks London residency or helping hand from millionaire to promote and record own material. - Tel. Miss Baises, 229 4722.

ARTISTS WANTED
1/- per word
GO-GO dancers required by mobile discotheque based South Essex. Immediate work. - Details to Box 7294.
WANTED, DOLLY GIRL, 18-24, good singer, able to dance (Go-Go type). - Phone 01-734 9942.

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A vacancy exists for a full-time musical instrument repairer. Applicants should have had professional experience in one or more of the following branches of repair work: String, Woodwind, Brass work.
Salary, according to age and experience, will be payable on a scale with a maximum of £935 per annum.
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HOLLIES: a knockout at Manchester Palace

MAILBAG

Thank you, Hollies

I WISH to express my deep appreciation for the Hollies' concert at the Manchester Palace. They were really great. They are wonderful entertainers and the sound they got was just stupendous. Paul Jones was okay too, but the Scaffold seemed rather a comical lot! Perhaps that is what is intended—CHRIS TAYLOR, Rochdale, Lancs.

MR ROBIN SCOTT — Of "Just Call Me Auntie" fame—has got his priorities mixed (MM, May 18). He does not realise that the majority of teenagers are "all-out pirate addicts" who detest "the use of live musicians and the incorporation of sweet music."

Radio One does have its good points — Peel, Raven, Rosko and Everett — but it has many more bad ones. Bring back Sir Johnnie Walker. — A. HOLLAND, Worthing, Sussex.

What's happened to Dylan?

I HAVE deeply admired Bob Dylan in the past, so no one was happier than myself at his return to the recording scene. Since then we've had ecstatic reviews of John Wesley Harding and reports on how much he has "progressed."

But I'm afraid I can see nothing but a mediocre prettily accompanied bunch of songs which are a far cry from the biting, cynical Dylan who first made us all sit up and take notice.

Looking at this thing objectively, rather than progression what I see is retrogression and a lot of lousy songs done to such a well-worn formula that they wouldn't even offend the Daughters Of The American Revolution. So wipe the two years sleep from your ears and see him as he really is, a second-rate country-and-western singer. — KELVIN HARGUS, Dublin.

ROBIN SCOTT'S problem of only seven hours needletime a day on Radio One is a considerable one. But if he should ever be given 24 hours of records I hope he wouldn't adopt it.

One thing that Radio One has taught me is that the ideal radio station should include a fair proportion of live material. Top Gear, for example, is an excellent programme because it gives one a chance to hear groups who have not yet entered a recording studio.

The Nice, Pentangle and Ejection are just three of the many names Top Gear has featured before release of their LPs. — DAVID RICHARDS, London, SE25.

ing of the current scene and be thankful for what they have?

If they think they are badly done by I strongly recommend that they come to South Africa. Facilities for anyone other than the over-40 age group, or the country-and-western fans, are atrocious. All overseas music is subject to censorship—the Beatles are banned from the only radio network and such as Jimi Hendrix, Cream, Mothers Of Invention, and other progressive groups don't even receive a hearing.

I for one would give almost anything to visit your country again, "disgusting scene" and all!—PETER J. MERRY, Sea Point, Cape Town, South Africa.

WITH the rapid increases in the prices of Long Playing records, one wonders whether the answer may be to begin issuing ten-inch LPs as was originally done when albums were first released.

With only four or five tracks on each side, the album could then be priced down to a more realistic figure. I, for one, would prefer to pay £1 for eight or ten tracks than nearly £2 for 12 or 14 tracks. —C. R. URE, London, SE25.

WHY DO POP STARS ALWAYS SAY MAN, MAN?

WHY is it that many pop stars, and their followers, think it clever to punctuate practically every other word with "man," "yeah," "incredible" and so on. I would cite Steve Marriott's recent Blind Date as an excellent example.

Am I alone in wishing for a little less meaningless gibberish? It seems to be an unnecessary affectation. I'm not asking for Oxford accents and the like, but can't we keep coherent English, please. — JANET MILLS, London, SW16.

I PAID good money to see Lou Rawls at the Albert Hall as I have long been an admirer of his singing on record.

I was absolutely disgusted at the exceptionally poor balance of the Ted Heath Orchestra and Lou Rawls. It was only possible to hear him sing properly when he was being accompanied by piano and rhythm section.

Surely either the Albert Hall or the promoter should at least make certain that the audience can actually hear what he is singing. I will never pay money again or bother to hear another singer in this hall.—CHRIS PEERS, Island Records, London, W1.

WITH such a high failure rate of singles to reach the charts and with their high cost, wouldn't it be more sensible for the companies to be more selective in their output?

Instead of wasting money on the flops perhaps prices could come down. — DEREK SIMPSON, Donaghadee, Co Down.

IF Radio One's problem is lack of needletime, why does it plug certain records relentlessly and leave others, equally good, unplayed.

By continually insisting that Radio One is as perfect as conditions permit, Mr Robin Scott is only antagonising the licence holders who pay his salary. We know a lot needs changing. — J. CASH, London, SW6.

IF British groups have nothing better to offer than a Rock and Roll revival, I think we shall soon have an American revival on the Continent.

Let's face it, apart from some rare exceptions—Rolling Stones, Beatles, Traffic—there are no more creative English groups around. Does England really think that we are satisfied with groups like Dave Dee, Move, Troggs, Love Affair, Hollies, Herman's Hermits or the Herd?

They may be nice, commercial groups, but they do not offer anything to rave about. The future of pop music must be in America. — ERWIN STEINER, La Chaux-de-Fonds, Switzerland.

WHEN are the British music enthusiasts going to stop their incessant knock-

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