

Melody Maker

APRIL 13, 1968

1s weekly

DONOVAN FOR ESTHER & ABI SHOW



Duo plan another British tour

DONOVAN is the latest star-guest capture for the Esther and Abi Ofarim colour TV series which hits the screens on BBC-2 on May 18!

And Ofarims' manager Ady Semel states that the duo will do all in their power to make another tour of Britain in the Autumn.

DIFFICULT

"It is, of course, very difficult for them to fit some 30 additional British dates on to the 65 they are doing on the Continent in October and November, but they very much want to play concerts in Britain again. So we shall see if it can possibly be done," he told the MM.

Donovan's booking for the BBC-TV show results from the Ofarims seeing his concert at the Royal Albert Hall.

SOLO

A spokesman for BBC-TV said: 'Donovan will do two or three solo songs on the Ofarims show, and may also do a duet with Esther.'

Programme with Donovan is due to be pre-taped today (Thursday). Actual scheduled date of showing was not fixed at presstime, but it should be one of the first three programmes in the series of six.

TITLE

Ofarims are still planning a follow-up to their million-selling "Cinderella Rockefeller," but no title has been decided at MM presstime.



ESTHER



ABI

BEATLES FILM NOT SHOWN IN AMERICA

THE Beatles' self-produced film, *Magical Mystery Tour*, seems unlikely to be shown in America. The film was originally scheduled to be shown on American television over Easter, but plans for this have been shelved. And Beatles press officer Tony Barrow said on Monday: "We have had offers but the right one hasn't come up."

Reports that the Beatles may join the Beach Boys and the Maharishi in a lengthy world tour project, titled *World Peace I* were said on Monday to be untrue by press officer Barrow.

CILLA/HOLLIES/LOUIS/inside

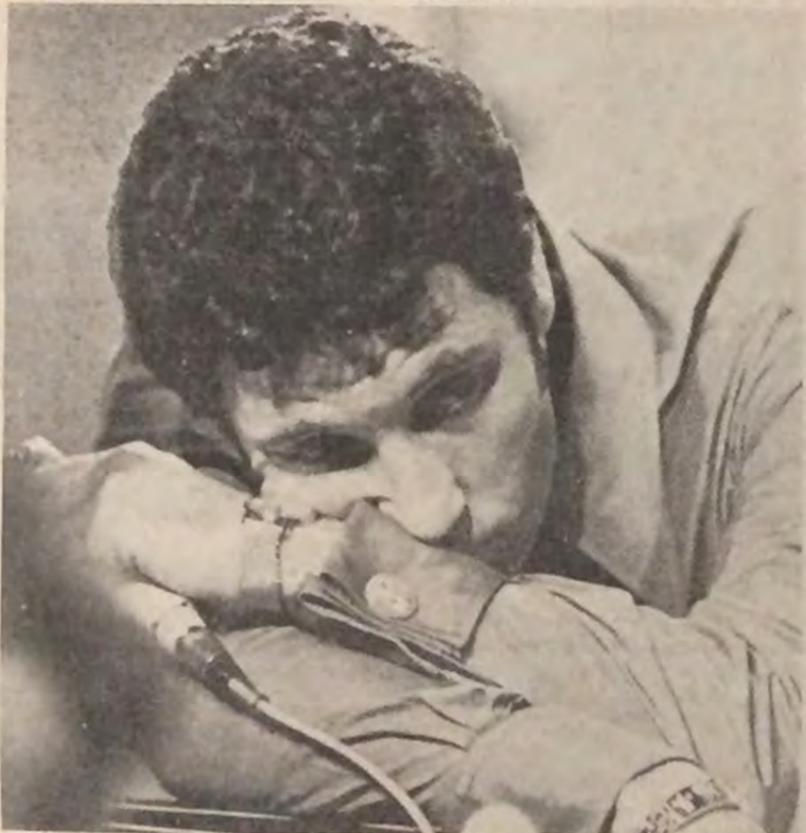
MELODY MAKER POP 30

- 1 (3) **WONDERFUL WORLD** Louis Armstrong, HMV
- 2 (4) **CONGRATULATIONS** Cliff Richard, Columbia
- 3 (1) **DELILAH** Tom Jones, Decca
- 4 (10) **IF I ONLY HAD TIME** John Rowles, MCA
- 5 (2) **LADY MADONNA** Beatles, Parlophone
- 6 (5) **THE DOCK OF THE BAY** Otis Redding, Stax
- 7 (7) **STEP INSIDE LOVE** Cilla Black, Parlophone
- 8 (14) **SIMON SAYS** 1910 Fruitgum Company, Pye
- 9 (8) **IF I WERE A CARPENTER** Four Tops, Tamla Motown
- 10 (18) **CAN'T TAKE MY EYES OFF YOU** Andy Williams, CBS
- 11 (6) **CINDERELLA ROCKEFELLA** ... Esther and Abi Ofarim, Philips
- 12 (19) **AIN'T NOTHIN' BUT A HOUSEPARTY** Showstoppers, Beacon
- 13 (16) **VALLERI** Monkees, RCA
- 14 (9) **LEGEND OF XANADU**
Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 15 (21) **CAPTAIN OF YOUR SHIP** Reparata and the Delrons, Bell
- 16 (24) **JENNIFER ECCLES** Hollies, Parlophone
- 17 (15) **LOVE IS BLUE** Paul Mauriat, Philips
- 18 (26) **CRY LIKE A BABY** Box Tops, Bell
- 19 (27) **SOMETHING HERE IN MY HEART** Paper Dolls, Pye
- 20 (11) **ROSIE** Don Partridge, Columbia
- 21 (13) **ME, THE PEACEFUL HEART** Lulu, Columbia
- 22 (28) **I CAN'T LET MAGGIE GO** Honeybus, Deram
- 23 (—) **LITTLE GREEN APPLES** Roger Miller, Mercury
- 24 (12) **JENNIFER JUNIPER** Donovan, Pye
- 25 (17) **SHE WEARS MY RING** Solomon King, Columbia
- 26 (20) **FIRE BRIGADE** Move, Regal Zonophone
- 27 (29) **THE SINGER SANG HIS SONG/JUMBO** Bee Gees, Polydor
- 28 (—) **SOMEWHERE IN THE COUNTRY** Gene Pitney, Stateside
- 29 (—) **WHITE HORSES** Jacky, Philips
- 30 (22) **DARLIN'** Beach Boys, Capitol

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POP 30 PUBLISHERS

- 1 Valando; 2 Peter Maurice; 3 Donna; 4 Leeds; 5 Northern Songs; 6 Tee Pee; 7 Northern Songs; 8 Melocico; 9 Robbins; 10 Ardmore/Beachwood; 11 Randor; 12 Keith Prowse; 13 Screen Gems; 14 Lynn; 15 Carlin; 16 Grolto; 17 Shoffesbury; 18 London Tree; 19 Welbeck/Schroeder; 20 Essex; 21 Bron; 22 Ambassador; 23 Peter Maurice; 24 Donovan; 25 Acuff-Rose; 26 Essex International; 27 Abigail (2); 28 Mellin; 29 Gerard; 30 Immediate.



TOP TEN LPs

- 1 (1) **JOHN WESLEY HARDING** Bob Dylan, CBS
- 2 (2) **HISTORY OF OTIS REDDING** Otis Redding, Volt
- 3 (4) **THE SOUND OF MUSIC Soundtrack**, FCA
- 4 (3) **DIANA ROSS AND THE SUPREMES GREATEST HITS** Diana Ross and the Supremes, Tamla Motown
- 5 (8) **WILD HONEY** Beach Boys, Capitol
- 6 (5) **FOUR TOPS GREATEST HITS** Four Tops, Tamla Motown
- 7 (1) **FLEETWOOD MAC** Peter Green's Fleetwood Mac, Blue Horizon
- 8 (7) **TWO IN THREE** Esther and Abi Ofarim, Philips
- 9 (—) **DIANA ROSS AND THE SUPREMES AT THE TALK OF THE TOWN** Diana Ross and the Supremes, Tamla Motown
- 10 (—) **OTIS REDDING IN EUROPE** Otis Redding, Stax

TOM JONES this week surrenders the top spot in the MM's Pop 30 to veteran Louis Armstrong, surely the oldest inhabitant ever of the top rung of the chart. But Tom can draw consolation from the fact that his current American sojourn looks like becoming the showbiz success story of the year. He's still packing them in in Las Vegas, where they now have signs saying "You are now entering Tom Jones fever country." At the rate Tom's going, they'll soon have to erect those slogans at every airport in the States.



BOBBIE: new single

BBC-2 series for Bobbie

AMERICAN singer Bobbie Gentry is to do a six-week series of shows in colour for BBC-2. She arrives in Britain on May 20 and will tape the shows in June.

A spokesman for BBC told the MM: "She will pre-record six shows which will be trans-

mitted later in the summer. We have no details at this stage when they will start or whether there will be any guest stars."

Bobbie, who made the chart here with "Ode To Billy Joe," has a new single "Louisiana Man" released tomorrow (Friday).

BROWN FOR US

THE Crazy World Of Arthur Brown group are to go to America for six weeks next month.

After an appearance in the celebration programme of the London Marquee Club's tenth anniversary on April 12, and a trip to Italy, they open at the Fillmore East, New York on May 3.

Further US appearances will be at the Fillmore West, in San Francisco on a four week residency.

The group are to have their first album released on May 3 called "The Crazy World Of Arthur Brown", and track may be released from it for an American single.

No British single is planned at the moment.

JACKSON DUE

AMERICAN soul singer J. J. Jackson arrives in Britain on April 16 for radio and TV appearances and a ballroom tour for promoters Danny O'Donovan and Henry Sellers.

Dates include Farnborough Big C Club and London Cue Club (April 19), Manchester Twisted Wheel (20), Warrington Co-op Hall and Nantwich Beau Brummell Club (21), Aylesbury Assembly Rooms and London Bag O'Nails (22), Morden Crown Hotel and London Sybil's Club (23), Dunstable California Ballroom and Cricklewood Carib Club (26), Crawley Starlite and London All Star Club (27), London Douglas House and 007 Club (28).

London Hatchetts Restaurant (May 1), Tunstall Golden Torch and Birmingham Cedar Club (2), Burton On Trent 76 Club (3), Nottingham Britannia Rowing Club and Melton Mowbray Drill Hall (4), and London Ram Jam Club and Rasputin's (5).

His next single due for release on April 11 is "Down But Not Out" on Pye, which he will sing on ITV's Time For Blackburn (April 20).

ANDY WILLIAMS MAY PLAY THIRD CONCERT

ANDY WILLIAMS is likely to play another additional concert in London next month, it was exclusively revealed to MM this week.

Williams appears with the Henry Mancini orchestra at the Royal Albert Hall on May 19 and 20 and demand for tickets has been so great that agent Vic Lewis is negotiating a third concert.

Lewis told the MM: "We are negotiating a third concert and I would very much like Andy to do one."

Andy Williams told MM from Beverley Hills, California: "I'm flattered that the tickets are going so well. I'd be happy to do another concert if ticket sales warrant it and it can be arranged."

The concert would be in London, possibly at the Royal Albert Hall again. "There is no possibility of a provincial concert," said Andy.

BUMPS MYERS DIES

NEW YORK, Tuesday:—Tenor saxist Bumps Myers had died in a Los Angeles Veterans Hospital after a long illness. He was 55.

Myers was born in Clarksburg, West Virginia, and gained early experience with Earl Whaley, Curtis Moseby and Charlie Eccles before going to China with Buck Clayton and Teddy Weatherford in 1934.

After his return to America, he played with Lionel Hampton, Les Hite, Lester Young and briefly with Jimmie Lunceford, prior to joining Benny Carter's band in 1943.

GREEN FOR STATES

PETER GREEN and the Fleetwood Mac fly to the American West Coast for appearances in San Francisco and Los Angeles. They appear at the Carousel, San Francisco from June 7 to 9, then television shows on July 11 and 12, Fillmore Auditorium (13), Shrine, Los Angeles (14 and 15) Carousel, San Francisco (21, 22, 23) and Shrine, Los Angeles (28, 29). The group may possibly play dates on the East Coast and at further West Coast venues.

Prior to the American trip, Green and the Fleetwood Mac tour major cities in Scandinavia from May 4 to 12 and record their second album during the next few weeks.

THIS WEEK KENNY EVERETT

reviews the new singles in **BLIND DATE** DON'T MISS IT



WILLIAMS: 'flattered'

YARDLEY'S TOUR

YARDLEY'S, the perfumery makers, are sponsoring a mammoth continental tour

featuring bills starring Procol Harum, Herman's Hermits, Dave Dee and Co., Flower Pot Men, Graham Bonney and the Robb Storme group.

The tour will play major stadiums holding between 6,000 and 19,000 people — the latter date in Rome.

Tour opens in Hamburg on April 21. It then visits Berlin (26), Bordeaux (29), Lyon (30), Turin (June 1), Milan (2), Rome (3), Naples (5), Paris (8), Munich (14) Cologne (15), Essen (16), Brussels (18) and Lille (19).

In conjunction with the tour, Yardley's are releasing a special EP that will be given away to those purchasing a Yardley's product.

ARMSTRONG TRIP — 'NO DECISION'

LOUIS ARMSTRONG'S proposed trip to Britain has still not been finalised, said agent Jack Higgins of the Harold Davison office this week.

"There is no decision at present," he said at presstime. Louis' visit is projected for June. He would play a week at the Batley Variety Club from June 16 and possible concert dates are also being negotiated.

Kenny Ball's Jazzmen were originally scheduled to play for the week from June 16 but were asked to postpone their booking. "We decided not to play the following week as we were asked" said manager Reg Tracey this week. "Kenny felt if he couldn't play the week Louis was at the club he'd sooner forget the gig until later in the year."

In America, Louis has recorded "The Bare Necessities" from Walt Disney's film "The Jungle Book" on Vista Records.

(See page five)

NEW WHO SINGLE

A NEW British single is being planned by the Who. They returned from their American tour on Monday and plan two weeks extensive recording. They originally planned to release "Call Me Lightning" at the beginning of April.

During their US tour they opened a new Fillmore Auditorium in Vancouver, Canada on April 3. Their first British appearance will be at London's Marquee Club on April 23.

The group play London's Marquee on April 23.

HUMPH DATES

HUMPHREY LYTTTELTON, Kenny Ball and John Surman are among jazzmen booked to bring some swing to a council's bandstand concert this summer.

Go-ahead Crawley Council in Sussex have booked Humph's band to blow in Queen's Square on June 2. The Henderson Surman Sound follow on July 21 on a bill which also features Russ Henderson's Steel Band. Kenny Ball's Jazzmen are featured on August 25.

Between times, Crawley's New City Jazzmen, in their eleventh year, blow on June 9, July 7 and 28 and August 18. Said a council spokesman: "Jazz fans tell me this is a balanced programme, but it's a fluke. We book whoever is available."

DIZ TO RETURN

SINGER / GUITARIST Diz Dingley who left Britain to work abroad late last year is returning to Britain.

He has been working in Florida where he recently completed two new albums for Fuller Records of Tampa. Fuller Records president Charles Fuller will be accompanying Dingley on his return.

Diz plans to return to work in Britain as soon as he gets home.

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No Swinging Era tour for Europe



EDISON

THE Jazz From A Swinging Era package, which had been set to tour Britain and the Continent next month, has been cancelled. The unit, which was to include Buck Clayton, Harry Edison and Snooky Young (tpts), Urbie Green and Bootie Wood (tms) and Buddy Tate, Eddie Barefield, Julian Dash and Eddie Vinson (saxes), will not now come to Europe.

Jack Higgins of the Davison Agency told the MM this week: "I'm very upset that it isn't taking place. But the situation in Europe is so bad, so far as the concert scene is concerned, that all but three of the provisional dates were withdrawn. Which made the tour impossible from a financial point of view."

Jones fever hits Vegas

LAS VEGAS, NEVADA.—The signs around the massive Flamingo Hotel here announce "You are entering Tom Jones fever country."

Twice nightly, Tom Jones, ex-builders' labourer, brings an applauding capacity audience to its feet with a sensational act. The great thing about it is he has made it the hard way — unlike the Beatles, Rolling Stones and Co. he didn't ride into America on the crest of a wave of hits.

It is more than a year since he had really significant chart success here. As Allen Rich wrote in the Los Angeles "Citizen News": "It may sound strange to say that America is about to discover Tom Jones considering that he appeared on the Ed Sullivan Show five times two years ago and his smash records have sold 25 million copies world-wide, but in my judgment such is indeed the case."

STAR LINE-UP FOR LULU'S TV SERIES



LULU: season at Izzy's

A STAR guest bill has been lined up for Lulu's BBC-1 TV series starting on Tuesday, May 21. Personalities include Everly Brothers,

Lou Rawls, Davy Jones — as reported in the MM last week — plus Alan Price, Frankie Vaughan, Peter Nero and Rolf Harris.



JIMI: Paris date

Hendrix booked for Germany

JIMI HENDRIX, due back from his current American trip at the beginning of May, has been booked for his first major concert tour of Germany.

Starting on September 10, it will cover the major cities, among them Munich, Cologne, Stuttgart and Hamburg.

Jimi has no immediate plans for a British tour this year, "but there is just a possibility he may be able to fit one in before Christmas," according to agent Dick Katz.

On May 13, Jimi plays a big date with the Move at the Olympia, Paris. He then visits Italy and Zurich.

Burdon records jazz standard

ERIC BURDON'S next single — out on April 19 — will be the jazz standard, "St. James Infirmary." He is recording it in Los Angeles, and travels back to Britain next Tuesday (18) specially to promote the disc.

Says agent Dick Katz: "Eric had such a success with 'The House Of The Rising Sun' he thought he would do something similar again — even though he has had about 25 records in between!"

Eric then flies back to America to start filming with Rod Steiger. He then goes to Palma on July 23 to appear in the Musica '68 Festival. He then tours Europe for a month.

NEW SCOTT SINGLE

SCOTT WALKER'S new single, "Joanna", written by Tony Hatch and Jackie Trent, is released on April 26.

The B side, written by Scott is "Always Coming Back To You."

SPOOKY US TOUR

BRITISH group the Spooky Tooth have been given an American tour — on the recommendation of Traffic. They told US promoter Lenny Poncher about the Tooth during their own successful tour of the States.

They will go in July and



BURDON

CILLA

ENGELBERT

work at the Grand Ballroom, Dereborn, Michigan, Psychedelic Circus, Tucson, Fillmore East, New York, Fillmore West, San Francisco, and Whisky A Go Go, Los Angeles.

ENGELBERT DISC

ENGELBERT HUMPERDINCK, Diana Ross and Supremes and Solomon King are among the artists with new singles released.

Engelbert's next single is an Italian ballad with English lyrics by Barry Mason titled "A Man Without Love". It will be released on April 19.

Diana Ross and the Supremes' single "Forever Came Today" was released last Friday, with "Time

Changed Things" as the B side.

Solomon King's single is "Love For Love" out on April 26. The same day there are singles released by Stevie Wonder ("Shooby Dooby Do Dah Deh"), Vanilla Fudge ("Where Is My Mind") and Mark Wirtz's "Mrs Raven."

Jerry Lee Lewis's two great hits "Great Balls Of Fire" and "Whole Lotta Shakin' Going On" is re-issued the same day.

CILLA THEATRE

CILLA BLACK, whose recent TV series broke BBC records for a midweek variety show, has been signed for major theatre dates.

She stars for two weeks at the Glasgow Alhambra from April 22, followed by Edinburgh King's Theatre (May 6 for two weeks), London's Savoy Hotel (June 10 for three weeks) and Batley Variety Club (July 7, three weeks).

She is to film an hour long BBC-2 colour spectacular in June.

RIVERS FOR US

TONY RIVERS and the Castaways are in line for concert tours of America and Canada later this year.

Negotiations are going on at present for the tours. The group's new single "I Can Guarantee Your Love", released in Britain last week, is to be released this month in Germany, France and Holland.

KARLINS FOR US TV

THE Karlins go to America to appear, on September 10, in a colour TV spectacular to promote Diamonds For Breakfast, the Marcello Mastroianni film in which they have acting roles.

Their new single, "Everybody Wants To Go To Heaven", is released this week by Columbia.

They open three weeks cabaret doubling London's Quaglino's and Allegro clubs from April 28, and, on June 29, start a ten-week summer season at the Palace Pier Theatre, Brighton, with Dick Emery and the Barron Knights.

Lulu will also do a sketch each week with a famous guest actor.

Lulu follows her series with a season at Izzy's, Vancouver from June 13 to 22, the Smothers Brothers Show on June 28 and the big Operation Entertainment show in Memphis on July 10.

She plays cabaret at the Stockton Fiesta on July 14, flies to Palma for Musica '68 on July 22, then returns to start work on her first major film in Britain in August.

NEMS NEW DIVISION

NEMS Enterprises, the company which handles the Beatles, Cilla Black and other major stars, has formed theatrical division. They have become agents for a number of actors and actresses and are also planning to promote classical music concerts.

Among the star names signed by the new division, to be headed by John Miller, formerly with the G.A.C.-Medway agency, are Mary Peach, Cecil Parker, Brian Blessed, Stan Phillips and Eleanor Summerfield.

Said Nems managing director Vic Lewis: "Until now we have mainly concentrated our activities in the music business but now we are moving into the theatrical and film agency fields and the presentation of classical music concerts."

"This is in addition to our existing activities in pop music which will be continuing."

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TOUR DATES

MAY 4 Free Trade Hall	MANCHESTER	MAY 12 Empire
MAY 5 Guildhall	PORTSMOUTH	MAY 13 Town Hall
MAY 7 Capitol	CARDIFF	MAY 14 Granada
MAY 8 Colston Hall	BRISTOL	MAY 16 Odeon
MAY 9 Royal Albert Hall	LONDON	MAY 17 Usher Hall
MAY 10 Granada	KINGSTON	MAY 18 ABC
MAY 11 Granada	WALTHAMSTOW	MAY 19 Odeon
		LIVERPOOL
		BIRMINGHAM
		BEDFORD
		GLASGOW
		EDINBURGH
		CARLISLE
		NEWCASTLE



Regular jazz may return to BBC TV—and in colour

IT is highly probable that the BBC will feature regular jazz programmes on TV this autumn. They will be on BBC-2 and, for the first time, will be in colour. The likely producer is Terry Henebery, the man responsible for Jazz 625 and Jazz Goes To College.

No final decision has yet been made, but discussions are going on at the TV Centre between David Attenborough, BBC-2's Controller of Programmes, Henebery and Bill Cotton jr, head of Variety Programmes.

Henebery told the MM: "None of the details have been fixed because this is not definite yet. These are embryonic plans, but the BBC wants to get a jazz programme going again on a weekly basis, and there's every chance of it starting some time in September."

TROPHY FOR TOMMY

TOMMY BISHOP and the Rock and Roll Revival Show were last week presented with a trophy for being the best group on Granada Television's First Timers series. They are likely to appear in a Granada television spectacular later in the year. Last year the award went to Amen Corner.

Tommy and his group back Bill Haley at the Royal Albert Hall on May 1 and fly to Germany on May 4 for promotional television appearances. They are in the studios this week to record their next single.

SERIES FOR DAVE

COMEDIAN Dave Allen has captured a 13-week ATV series to be networked in the autumn. MM understands the shows will also be taken by the new London Weekend Television company which starts operating on August 2. Shows should be screened from late September or early October and may take over a late-night weekend slot.

Also on the bill are the Chris Barber band, Blossom Toes and the Lion and the Fish.

Brian and Julie have a TV date in Holland on April 18 and club dates in Paris on April 21 and 22.

PROCOL WIN AWARD

PROCOL HARUM have won an award as the top international group of Spain. The award, a scroll, is for having more weeks in the charts between January and October 1967 than any other group.

The record that won the award was their big hit "Whiter Shade of Pale." On April 16, a German television team arrive in Britain to make a documentary film of the group.

REPARATA FOR TV

REPARATA and the Delrons, in the MM Top Thirty with "Captain Of Your Ship," on the new Bell label, and currently on tour in Britain, will return for personal appearances and radio and television dates beginning on June 14.

NEWS EXTRA

ENGELBERT Humperdinck will be the subject in Be My Guest on Radio Two on April 23. He was interviewed by BBC announcer and compere Pat Doody in his dressing room at the London Palladium.

Swinging Blue Jeans have been signed to tour Czechoslovakia from July 12-28... the third Festival of Country Music presented by Folk Voice takes place at Cecil Sharpe House, London on May 19... Stocking Tops — Sue and Sunny — have been signed by agent Dick Katz. The first CBS record "I Don't Ever Wanna Be Kicked By You" is out tomorrow (Friday)... Graham Gouldman, who wrote "No Milk Today" is to join the Mindbenders on bass and lead guitar.

The Paper Dolls have been added to the Herman's Hermits - Amen Corner - John Rowles tour starting May 10... London's Marquee will be 10 years old on April 13 and among its special celebration sessions will be a double bill of Traffic and the Spencer Davis Group on May 14... The Merseys may undertake a promotional and concert trip to America this summer... A further Radio One series is being negotiated for deejay Tom Edwards.

Veteran dixieland drummer and melophone player Arthur "Monk" Hazel has died in New Orleans, aged 64... record producer Mike Vernon flies to Chicago on May 7 to record American blues artists, including Sunnyland Slim, St Louis Jimmy and possibly Little Jimmy and the Thrillers... a new Felice Taylor single, "Captured By Your Love" will be released on April 29.

Tony Hatch and Jackie Trent guest on Time For Blackburn on Saturday (13) dropped the word Colours from their name have a single "There's Nobody I'd Sooner Love" released on April 26... a new folk club, the E.C.4, opens on May 8 at Williamson's Tavern, Bow Lane, London E.C.4... The Cream, who began their current American tour in February, are to remain in the

Tony visits the Luxembourg dee jays

Top radio and TV deejay Tony Blackburn paid a visit to his Radio Luxembourg counterparts last week. Film of Tony's visit and the 208 deejays was shown on last week's Time For Blackburn.

FAME—BASIE PLAY ADDITIONAL CONCERT

BECAUSE of the sell-out response to the Georgie Fame - Count Basie concert at London's Royal Festival Hall on Saturday, April 20, an additional concert has now been fixed for the previous day at the Royal Albert Hall. In preparation for the tour—which also takes in dates in Hamburg (April 16) and Frankfurt (17) — Georgie Fame and MD-arranger Harry South were due to fly to America on Tuesday of this week for two days' rehearsals with the Count's Orchestra in Boston.

Fame and the Basie band arrive in Britain on Thurs-

day (18) from Frankfurt to film in colour for BBC-2. After the London concerts on April 19 and 20, the tour proceeds at Rotterdam (21), Streatham (22), Leeds (24), Newcastle (25), Glasgow (26), Manchester (27), London's Finsbury Park Astoria (28) and Birmingham (30).

Full line-up of the band is Basie (pno) with Al Aarons, Sonny Cohn, Gene Goe, Oscar Brashear (tp), Harlan Floyd, Bill Hughes, Grover Mitchell, Richard Boone (trb), Marshall Royal, Bobby Plater, Eddie Davis, Eric Dixon, Charlie Fowlkes (reeds), Freddie Greene (gtr), Norman Keenan (bass) and Harold Jones (drs).

AUGER FOR PARIS

BRIAN AUGER and Julie Driscoll top the bill for the Marmalade Record Show at the Olympia, Paris, on April 23.

HONEY

BY BOBBY GOLDSBORO

UP-2215

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JAZZ NEWS

BY BOB DAWBARN & JEFF ATTERTON

Garrick Sextet perform 'Praises' in St Paul's

THE Michael Garrick Sextet are to play in London's St Paul's Cathedral on October 25 when they perform Garrick's "Jazz Praises."

Pianist Garrick will lead Henry Lowther (tpt) Jim Philip and Art Themen (saxes), Coleridge Goode (bass) and John Marshall (drs). The sextet will also perform "Jazz Praises" at the Farnborough Festival of Arts (April 18) and Cambridge Festival (July 19) when the work will be presented in the Church of St Andrew The Great.



MICHAEL GARRICK

Signings

Ray Charles and Dionne Warwick are, so far, the only firm signings for the four-day 1968 Newport Jazz Festival which opens on July 4. Some of the concerts are to be broadcast.

Phil Woods is to rehearse one of the bands at the London Jazz Orchestra's second Easter Jazz Course which starts on April 15. He has donated three arrangements which he wrote for the Clark Terry Big Band. A Midlands Youth Jazz Orchestra kicked off in Birmingham this week under trumpeter Dennis Darlow and another is to be started in Manchester under Alan Gregory.

The Duke Ellington Orchestra last week performed the "Liberian Suite" at a White House dinner in honour of President Tubman of Liberia.

After keeping his audience waiting half an hour, Archie Shepp's sextet gave the third concert in the "Jazz: The Personal Dimension" series at New York's Carnegie Recital Room. There were eight or ten walkouts during the first 47-minute piece and many others did not return after the interval.

The Ken Gibson Big Band is playing regularly at the Clerkenwell Tavern in London's Farringdon Road. The club is closed on Easter Sunday but the National Youth Jazz Orchestra plays there on April 21 followed by Ken on April 28.

The Jazz Communicators, featuring Freddie Hubbard, Joe Henderson and Louis Hayes, have broken up. Henderson has formed his own sextet, featuring pianist McCoy Tyner.

Audition

The Don Ellis Orchestra has followed Harry James into San Francisco's Basin Street West. Also signed for Spring appearances at the club are Jimmy Smith and the Modern Jazz Quartet with guitarist Laurindo Almeida.

The Byrd - Curtis Quintet has passed its BBC audition and made limited edition LP of 100 copies. The group has left London's Tropicana Club after 14 months. Line-up is Ian Byrd (tr, alto), John Curtis (tpt), Raymond Shea (pno), Darrell Russwick (bass) and Tim Wooley (drs).

Pioneer drummer Christopher "Happy" Goldston has died in New Orleans aged 73. He began his career with the Amos Riley Brass Band and also worked with the Magnolia, Original Tuxedo, Onward and Eureka bands, Papa Celestin and Octave Crosby.

Line-up

Easter line-up at London's 100 Club has the Alan Elsdon and Dave Jones bands (12), Humphrey Lyttelton (13), Kenney Ball (14) and a Special Jazz And Folk Evening in conjunction with CND (15). Chris Barber returns to the club on April 21.

Trumpeter Charlie Shavers has opened a three-week engagement at New York's Metropole, backed by Arvell Shaw (bass) and Jo Jones (drs). Woody Herman's Herd is back at New York's Riverboat.

"The Space Music Of Sun Ra" is set for a concert at New York's Carnegie Hall on April 12 when 17 musicians will play some 60 instruments in what is described as "space-age jazz."

Contract

Dakota Staton, backed by the Johnny Patrick Trio, plays the Opposite Lock, Gas Street, Birmingham, tonight (Thursday). The Maynard Ferguson orchestra visits the club on April 25.

Pianist Peter Jackson plays a concert with Gary Cox at the Connaught Hall, Newcastle, on April 19... the Monty Sunshine Band ends its current Continental tour on April 28.

Ella Fitzgerald has cancelled a San Francisco concert because of "exhaustion"... Charles Lloyd's quartet is currently touring American colleges in Ohio.

J. J. Johnson and Kai Winding have signed a long-term recording contract with Herb Alpert's A&M Records... Wes Montgomery opens with his quintet at the El Cortez Hotel, San Diego on April 19.

Pianist Marion McPartland, who recently formed her own record company, Halcyon, will cut her first album for the label live at the Apartment, Manhattan, where she is currently appearing.



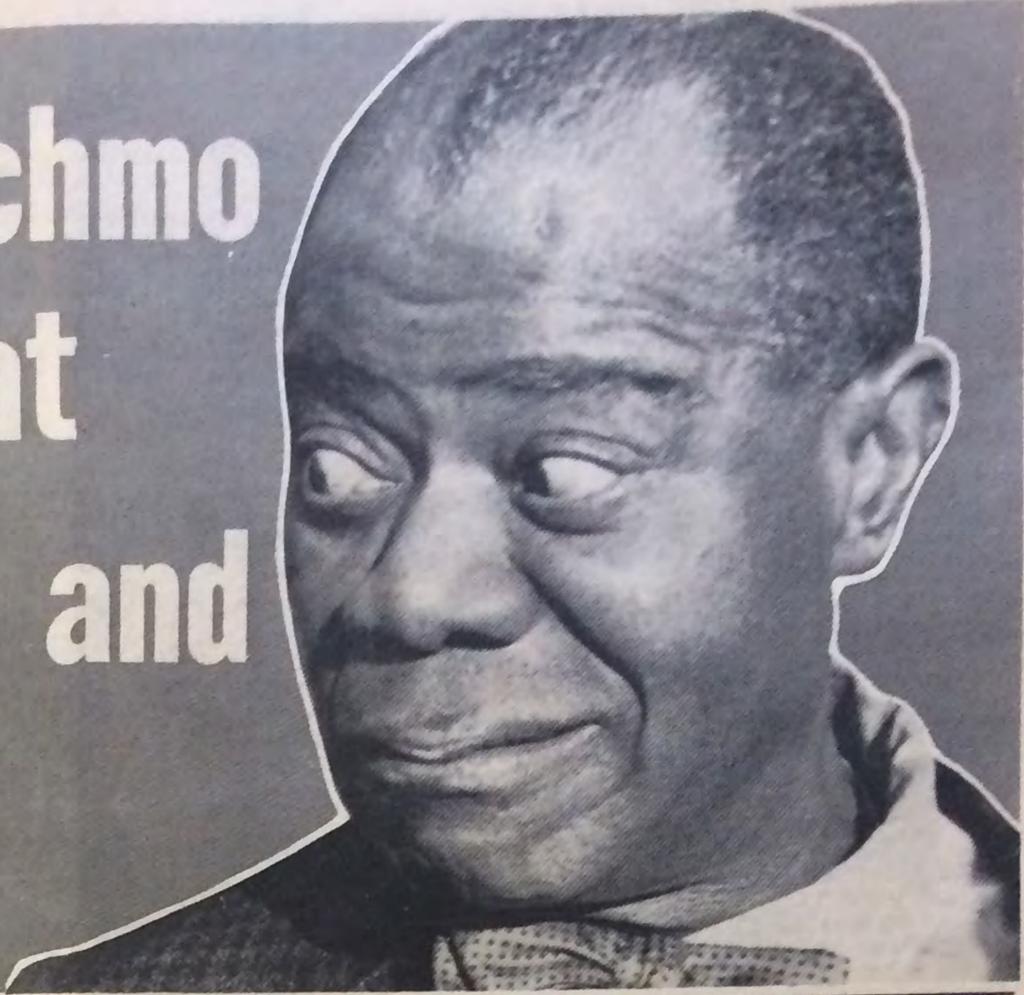
CREAM: tour extended

States until early July — the longest tour undertaken by British artists.

The Easybeats guest in Radio One's Pete's People on Saturday (13) and the Joe Loss Pop Show (19)... Status Quo are on Top of the Pops tonight (Thursday), Saturday Club (20) and Pop North (29)... ex-Count Basie singer O. C. Smith has a single "The Son Of Hickory Holler's Tramp" out on April 19... Ray Ellington, Valerie Masters and Jimmy Justice have signed with Nems agency... Des O'Connor's new single is "I Pretend" released on April 11.

Drummer John "Twink" Alder has left Tomorrow to replace Skip Alan in the Pretty Things... American group The Byrds have a new LP "The Notorious Byrd Brothers" released this month... Irish folk group the Clancy Brothers and Tommy Makem begin a new British tour at the Glasgow Odeon on April 29... the Eire Apparent are likely to remain in the States for another six months following their recent three months stay.

Tell them Satchmo is feeling great looking pretty and blowin' great!



THERE was a click on the transatlantic line, followed by a gravelly "hello, pops" that could have come from only one man — "Satchmo" himself; Louis Armstrong, now gracing the MM Pop 30 with his mighty vocal presence at number one.

"Who's that?" questioned the voice compounded of equal parts grit, gravel and charm. "The Melody Maker? My favourite music periodical. How's my man Max Jones, Nat Gonella—all them cats?"

The voice that typifies jazz rakkled over 4,000 miles of telephone cable from Miami Beach, Florida, with a warmth and friendliness that cheered up a dismal evening in North London.

Sixty-seven year old Louis, indestructible and fighting fit, is top of the chart with "What A Wonderful World"—and knocked out that he's still pleasing his fans here in Britain.

Armstrong is the one man who has spanned every era from the early days of jazz at the time of the First World War through to popular music in 1968. And he is one of the few jazz musicians to have been acknowledged and revered internationally.

He is currently to be heard, on his hit, as a vocalist but it is as a great jazz trumpeter that he is better known. Louis' trumpet playing has warmth, beauty, purity of tone and brilliance of technique combined with a gigantic power of swing.

Born in New Orleans, Louisiana in 1900, Louis learned to play trumpet in the Coloured Waif's Home For Boys. He was exposed to and assimilated early jazz influences and in 1917, joined trombonist Kid Ory's band. He progressed from this group to others, including a band led by the legendary King Oliver in Chicago which he joined in 1922.

In the mid-Twenties, Louis formed the Hot Five and Hot Seven recording groups—among the most legendary in jazz and a step away from the pure New Orleans style.

HUMOUR

In the early Thirties, Louis toured Europe extensively and made his first motion picture Pennies From Heaven in 1936. From then he worked mainly with large orchestras until he returned to leading small groups in 1947.

He formed his All Stars, the band he still leads and whose present personnel consists of Joe Muranyi (clt), Tyree Glenn (trb), Danny Barcelona (dms), Marty Napoleon (pno) and Arvell Shaw (bass).

Louis was relaxing at the Deauville hotel, Miami Beach, when I phoned him. He was in Miami for an engagement with the All-Stars prior to flying to Hollywood to play at the Academy Awards dinner last Monday. "That's a great honour," said Louis.

LOUIS ARMSTRONG, ON HIS PERSONAL HOTLINE FROM MIAMI BEACH, TALKS TO ALAN WALSH

Louis had been singing "Wonderful World" with the band for a year or so before he recorded it. "I love the song—that's why I did it," he said. "But the tune's not too old—it's brand new really. I love it because I've lived in the same house in Corona (Long Island) for 30 years and I love that line in the song about the children.

"I've seen three generations of children grow up in Corona. And they all come back to see Uncle Satchmo and Auntie Lucille," he chuckled.

It's not the first time he's been in the pop charts—"Hello Dolly" was a hit back in 1964—and I wondered if Louis had any other numbers up his sleeve? "I got a lot where that come from, pops," he growled.

"Joe Glaser told me it was a hit in

DIET

England and that's great."

Was he looking forward to visiting England again—negotiations are at a final stage for him to come here for club and concert work in June? "Are you kiddin'? All my men are there. I'm always glad to see them and my fans in old England. Tell my fans, Louis'll be glad to come and play and sing for them."

Louis said that both he and his wife Lucille were in great shape.

"I'm just great these days. I've been on a special nine-day diet and I lost upwards of 50 pounds in weight. I never felt this good in ages. This diet lets you eat steaks, omelettes, chops, all them things and on the seventh day you can even have an aperitif.

"Tell you what I'll do for all my fans in England. Tell them that if they're obese—fat, you know—they can write to old Louis c/o Joe Glaser my manager in New York and I'll send them all my special diet sheet for nothing, so they can be beautiful like me.

"I've just spent 5,000 dollars on a complete new clothes job. I'm really trim—down to 145 pounds now," he said and that unmistakable Armstrong giggle roared down the phone.

Louis said that he still had two or three weeks' work on his latest movie—the film version of "Hello Dolly." "We are spending a few weeks from the end of this month out at the 20th Century Fox studios in Hollywood to get the film in the can."

Finally, as time ran out I asked Louis if he had any message for his fans in Britain.

"Yeah, you can tell them that old Louis is looking forward to meeting the people. Tell them they should get me work, while Satchmo is feeling great, looking pretty and blowin' great!"



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by *Leon*



IT'S SPAIN —BY JUST A SINGLE VOTE

IRONICAL that Germany's last-minute casting of six votes for Spain cost Britain the unique chance of pulling off a double in this year's Eurovision Song Contest.

For, up to that moment, it was a toss-up whether Britain, Spain, or France would win. And from the reception that greeted Cliff Richard's "Congratulations" at London's Royal Albert Hall, it seemed that Britain would again triumph. Even the scrupulously impartial Miss Katie Boyle could not keep a glow of patriotic pride from her announcement as she introduced Cliff, and the audience responded with ecstatic squeals of delight.

As the 17 competing countries registered their votes, excitement built up to a fever pitch, and the contest narrowed to a three-way fight between Spain, Britain and France.

Then Germany tipped the scales in Spain's favour—and "La La La" won by the narrowest of margins, one vote, 29 against the UK's 28.

I use the term "ironical" because I had pencilled on my notebook that Germany's attractive "Three Cheers For Love" would emerge the winner (in keeping with the rules of the contest, I am not voting for Britain's entry) and the British jury seemed to share this view, for it cast five votes—the highest total for the song from any country—for the German entry. Yet it was Germany who unwittingly proved Britain's undoing.

'Leave it all behind ya', Louis tells MM

MM's Alan Walsh spoke to Louis Armstrong on the trans-Atlantic phone this week—and within 48 hours received from Satch a diet sheet titled "Lose Weight The Louis Armstrong Way," two photographs of Louis—enthroned in his smallest room—inscribed with his motto "Leave It All Behind Ya."

Also enclosed was a packet of Louis' own herbal laxative, Swiss Kriss. In his not, Louis told Walsh to "Have fun!" What puzzles me is how he could tell over the phone that Alan is at least two stone overweight. Amen Corner pulled out of Tuesday's date for the Gene Pitney package—because it was in Glasgow. The group refuses to play Glasgow since their van was smashed up by thugs there.

Acker Bilk nearly prevented leaving Australia by tax men. Said his manager—brother Dave Bilk: "It was all settled for £48. Cost me more than that in phone calls." Acker is now in New Zealand.

Michael Lease says he wrote the string arrangements on the Move LP... the late Billy Strayhorn left 49,000 dollars... British baritone saxist Joe Temperley back with Woody Herman.

BBC ceiling must be low—so many Radio One deejays seem to be midgets... the labels of the new NEMS records are green, purple and white—the colours used by NEMS boss Vic Lewis' cricket team for ties and blazers.

Kenny Everett and Lee Middleton told the MM this week: "We're engaged and you're the first to know because we've only just decided"... Viv Prince tried to flog a rice-filled, cloth frog to MM's Alf Martin in Fleet

Street's Red Lion. Alf's not as daft as he looks, Viv.

Pete Phillips, drummer and goalkeeper with At Last The 1958 Rock and Roll Show, treated in hospital after an amp fell on him during a gig... Jackie Trent and Tony Hatch bought a Rolls Silver Cloud.

Clairvoyant told John Rowles he will marry twice and have a house by the seaside in America... Rod Stewart and P. P. Arnold cut a single together.

Beattles office asked Pete Brady to play a request for newly-wed fan club secretary Freda Kelly. He did—an Elvis Presley... Ruby Tatum, widow of Art Tatum, has died in Los Angeles.

Drummer Allan Ganley, now resident in Bermuda, seen playing tennis with guitarist Jim Hall in New York last week... current crop of Scott Club waitresses an all-time high.



The **RAVER'S** weekly tonic

Artie Shaw is writing two new books—one on Black Power and one on divorce. He's an expert on one, anyway... J. R. Monterose admits his real Christian names are Frank Anthony and J.R. stands for Just Right.

Julie Felix looking very sharp in a trouser suit at Pye's reception for Arlo Guthrie... Atlantic issuing stereo singles in America... Wonder if Batley is prepared for an influx of veteran jazz fans?

CAUGHT IN THE ACT



HERD: screaming madness

BOREDOM, HIGH JINKS AND CHAOS

IT WAS boredom, high jinks, chaos and disease when the great pop tours went on the road last week-end.

DISEASE: When drummer and vocalist Dave Munden, of the Tremeloes, went down with chicken pox just before their show at Walthamstow Granada on Sunday.

CHAOS: When the curtain was hauled down on the Herd in the middle of their act due to "technical trouble."

HIGH-JINKS: When Pete Quafe of the Kinks ate the Herd's famous bananas and left the skin for Peter Frampton to slip on.

BOREDOM: At the Gene Pitney Lewisham Odeon concert on Friday, when nothing happened. It was an orderly, routine programme that kept hard-core screamers happy, but failed to produce any surprises. Gene went through his usual medley "Twenty Four Hours From Tulsa," "Princess In Rags" and "I'm Gonna Be Strong" backed by the Mike Cotton Sound.

Being cynical and embittered, I don't feel adequate to comment on the rest of the bill, so over to promising young assistant 11-year-old Wendy Pootts: "Gosh, what a fab show, fans. That cad Welch was seen yawning during Simon Dupree's act as they grooved on 'Kites,' 'For Whom The Bell Tolls' and similar soul-packed numbers."

"Equally knock-outs were Status Quo, using that funny guitar sound on 'Pictures Of Matchstick Men' and 'Spicks and Specks.' When Andy Fairweather-Low came on with Amen Corner, I practically chewed a hole through my pinic. 'Gin House' was simply super, and gosh—those dancing saxophonists! They reminded me of a ballet choreographed by Massine for Diaghilev, with sets by the young Picasso and music by the ageing Debussy."

Thank you, Wendy, but you forgot to mention Don Partridge banging his bass drum and drawing laughter for his comic songs.

Meanwhile, it was all heppening at swinging Walthamstow, when the Kinks, Tremeloes and Herd came to town. Despite disappointing attendance, girls screamed themselves hoarse, mainly at the Herd.

Backstage, the Tremeloes were feverishly rehearsing "Silence Is Golden" with Brian Hudson of the Castaways depping for chicken pox-stricken Munden. His absence hit the group hard, but they received a great ovation for "Here Comes My Baby," "Suddenly You Love Me," etc.

Gary Leeds and Rain were a minor sensation. Smartly dressed in black suits, they used interesting material—"If I Were A Carpenter," "Price Of Love," and "Morning Dew."

Screaming madness greeted the Herd, but Peter Frampton nearly went screaming mad when all their microphones cut out, and Andy Bown's organ fused. Angry words were exchanged among the technical staff, while fans chanted for the Herd. The curtain came down and the interval was held. They came back to vindicate all hang-ups with a riotous set, Peter wriggling as if he had an electric eel about his person.

The Kinks entertained with a medley of hits including their new record, "Wonder Boy." And now over to Wendy for the last word: "Yah Boo, boss. The Kinks deserved more of a write-up. From the way you carry on anybody would think the Herd stole the show. Get with it Welch—and Gene Pitney was dreamy."—CHRIS WELCH.

ARLO GUTHRIE

THIS "Alice's Restaurant" thing is getting out of hand! I'm beginning to believe the story that Arlo Guthrie told at his Queen Elizabeth Hall concert on Saturday, that it was dreamed up by Russian and Chinese scientists to subvert the world. Arlo is at his best when he is drawing deep, from these wells of traditional humour and, for the audience, it was undoubtedly "Alice," "The Motor Cycle Song" and "Ring-Around Rosie Rag" which were the high-points of his show. The fact that they all came in the first half made the programme a little unbalanced.

But an evening of song-monologues would have given a false idea of where Arlo is at, right now, and his explorations of the borders of creative pop are probably equally or more significant to him. —KARL DALLAS.

ROY HARPER

LONDON'S Speakeasy must be the most difficult gig for any folk-type artist, and when Roy Harper sang there on Sunday, Westwiched between an old Mac West movie and the loud but not particularly exciting sound of the Spooky Tooth, he showed some early signs of understandable nervousness.

But he quickly revealed the reasons why he is one of the most creative solo artists at his end of the folk spectrum: exciting guitar work, clever lyrics with a wry, self-deprecating sense of humour, and a deep involvement in what he is doing. Roy hasn't completely mastered the art of communicating what he has to offer, but the Speak crowd liked him. So did I. —KARL DALLAS.



CLIFF: tough luck

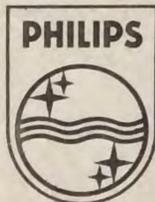
The entries—and the singers—seemed a pretty undistinguished bunch until Sweden's Claes-Göran Hederstroen made his bow with "It Seems Just Like That Love They Talk About." This young man, facially somewhat like P. J. Proby and dressed in a Byronic coat, sang with style and was backed by a Tijuana-type accompaniment. I felt this entry deserved a higher rating.

Cliff Richard, four entries later, made the next biggest impact, and understandably, won the biggest reception. The interminable la, la, laing of the Spanish song I found tedious and lyrically tenuous, but Spain won, and it would be churlish to fall to offer our heartiest congratulations. Tough luck, though, on Cliff and songwriters Phil Coulter and Bill Martin. If this "Puppet On A String" duo had repeated last year's success, this would have been something to shout about.

But that they scored such a near miss is, in itself, worthy of the highest congratulations. —LAURIE HENSHAW.

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GENE PITNEY: 'Thank God I'm in show business'

YOU'VE GOT TO BE PREPARED TO TAKE CRITICISM

WARM spring sunlight streamed over the roofs of Westminster and through the wide windows of Gene Pitney's temporary apartment home. Gene, with baby son Todd perched on his lap, sipped a vodka and bitter lemon and said: "Thank God I'm in show business. Not for the money or the fame, but because this business keeps me looking and feeling young."

Twenty-seven year old Gene, one of America's most consistent residents in the MM chart, was reflecting on the vagaries of a non-pop existence and the result of nine-to-five jobs.

"I still live in the town where I went to school," he said. "I still see people I was friendly with then, but we are completely different."

"For a start, they are immediately on the defensive when I'm with them. I think they are rather afraid of someone who has had some measure of success. And they have narrow insular attitudes. I think that being in this business helps me keep a broad and youthful outlook."

Gene, here for another major British tour, took a flat for a couple of weeks because his wife and baby son were with him. But it was back to hotels and suitcase living on Sunday when they flew home.

His new tour was originally scheduled for later this year but was brought forward. It meant I had to cancel a college tour in the States," said Gene. "I'm hoping to be able to rearrange that when I get back. The problem is fitting it in before the colleges and universities break for the summer recess."

He also hopes to return to Britain for a short concert tour of major cities later this summer. "It's something I've wanted to do for some time. It would give me a chance to do more things that I can't do on a pop tour — like folk and country songs. It'd be more of a cabaret type entertainment."

Gene will be back in Europe in July anyway — for an appearance at Musica 68, and a tour of Italy.

"I am doing a novel thing in

Italy — there's a big cycle race called Gaotagiro which lasts about eight days. I'm heading a show that travels around to each of the stopping places of the race and does a show. When that's over, I do a short tour of theatres in various cities."

Gene has also been offered a tour of South Africa. "I was all set to do one a couple of years ago when their Prime Minister, Dr Verwoerd, was assassinated. There was such a furore that the tour was cancelled."

Would a tour entail appearing before segregated audiences? "I don't know, but I expect so. Of course, I disapprove of apartheid, and I am entitled to speak out against it. But what good would refusing to appear in South Africa do? What are you going to do when apartheid is a policy of their government?"

"Segregation is nothing new to me. I've played on package shows in the States that have had white and coloured artists. When we've played towns in the Deep South we have had to drop the coloured artists at one restaurant while white artists eat at another."

"In some ways it's worse in America. I just can't see how anything I do can change the policy of South Africa."

Gene isn't dismayed by criticism of his new single "Somewhere In The Country."

"I agree it's not as forceful as some of the big dramatic ballads, but that was intended. But I don't agree that it isn't commercial."

"I had already recorded a big ballad with a strong story line but decided to release this. It's more of a story song and is a contrast to the other big songs. I already drop into the wings after a show. One more great big dramatic ballad would kill me."

"But I don't mind criticism — I love it. If you're going to make out in this business you've got to be prepared to take criticism — provided it's constructive. Then you can analyse it and if it's valid, perhaps act on it."

"You can't survive long in show business if you're not prepared to be criticised."



HOLLIES: 'We've wanted to tour, but nobody offered us the sort of work we wanted'

ALL I'd said was that the scene seemed a bit dull at the moment.

Graham Nash took a pull at his shandy and took off: "The unprofessionalism is shocking," he said, angrily. "Some of the groups I've seen on television lately have been so unprofessional it hurt. I'm really upset by the unprofessional way so many people go about things."

"The trouble is, on TV anyway, that if only they would give artistic people — like Mike Mansfield, Johnny Stewart and Stewart Morris — the chance to do what they wanted we'd see some really fantastic shows."

"As it is we get stuff like the Tony Blackburn show. That really is the worst of the lot."

I said I'd rather liked the Alan Freeman series which has now been axed. "So did I," agreed Graham. I loved it. Alan is one of the most professional deejays in the country. He loves the music and is struggling for quality all the time. He isn't content with being fobbed off with second best."

We changed the subject to the current Hollies' single which is obviously destined for the top of the chart. I asked if it was coincidence that Allan Clarke's wife is called Jennifer and Graham's wife's maiden name was Eccles.

"You're a cunning —," said Graham, which I took to be an admission that the song is a tribute to the two glamorous wives. Graham agreed that the song was a Nash-Clarke collaboration — and that it was a return to the Hollies' sound of some time back.

"We brought out 'King Midas' and the public wouldn't accept it," he explained. "And so we are giving the public something they will buy this time. We shall still use our more progressive things on albums — and on singles, but not quite as fast. The jump from 'Carrie Anne' to 'King Midas' was too big and we shall take shorter steps with future singles."

The long-mooted Hollies tour is apparently being set up for May.

"We've wanted to tour, but nobody offered us the sort of work we wanted," said Graham. "Now we plan to start around May 16 and do 12 days — the 12 best venues in the country."

"The Mike Vickers Orchestra will open the show and then the Scaffold will do half an hour or so. Then Paul Jones and then us. Nothing is finally settled, but that's the idea at the moment. We will do about 50 minutes, and use the orchestra."

"This tour is going to be family entertainment."

"That could give the wrong impression," interrupted Bobby Elliott who had been minding his own business and a glass of bitter.

"What I mean," continued Graham, "is that it should be a widely accepted show. Not many people over 25 go to see a pop show, but they should enjoy this one."

"We want to give value for money, we want to do things people will pay money to see, and we want people to go out

Hollies — giving the public what it wants

of the theatre saying what a nicely produced show.

"We hope they will just sit down and enjoy the show."

I asked if that meant he hoped the screamers wouldn't go.

"We don't mind about ages at all," replied Graham. "Ten-year olds can come and even

get excited. That's fine as long as they listen to what we are doing. And I think we are worth hearing now — particularly after our American trip."

Graham and Bobby both enthused over the American tour.

"America was fabulous," asserted Graham. "We've finally broken through there,

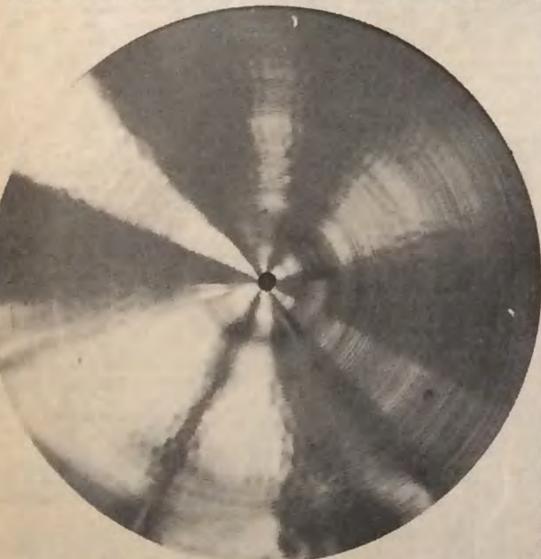
and in the market we want — the colleges. You go on stage and do an hour and a half and all the kids know what it's all about."

"Canada was wonderful, too. They'd introduce us and it would be three minutes before they stopped clapping. You couldn't help giving a good

show after that.

"And some very interesting songwriters are coming out of Canada now — people like Jonie Mitchell, Gordon Lightfoot and Leonard Cohen."

"America, Canada and Sweden give us the artistic appreciation which we don't get in this country yet."



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Jazzscene

Hendricks and Ross now seek Fame...

By MAX JONES

JON HENDRICKS, indelibly associated with the Lambert, Hendricks and Ross trio and the creation of a new form of jazz singing, has been experimenting with vocal interpretations of instrumental jazz pieces for more than 15 years.

He is in no way bored with the technique, nor does he feel that its possibilities are exhausted. "It's like fresh air," he told me enthusiastically when I visited him in his rented Regent's Park home. "People breathe it over and over, but it still remains the greatest thing on earth."

Fresh trio ideas are stirring in Jon's mind. He is planning to go into action with Annie Ross, his old and still favourite partner, and Britain's Georgie Fame, and promises me we'll be seeing them on stage before the month is out. "Yes, we'll do something together, most definitely. This is the first time I've met another male singer who felt as Dave did about the music, and who has the facility to put it into practice. You know, Georgie is a fine singer; he has great facility."

"One of the things I want to do is make a record with them on which we'd do some more of the Basie and Ellington tunes and devote the last segment to new numbers which George and I would write."

"I have a few tentative

titles for the album: 'Hendricks and Ross Meet Fame' or 'Hendricks and Ross Attain Fame,' or even 'Hendricks and Ross Gain Fame.' As soon as I get the word I'm going to start writing."

"Another thing I want to do is this: create an original instrumental, have it recorded on tape by Harry South's big band with his arrangements and certain soloists like, perhaps, Johnny Griffin, then lyricise it and record it vocally."

"We would do four voices apiece by multi-tracking, making 12 voices as on the original 'Sing A Song Of Basie' album."

Hendricks, with his wife, Judith, and four of his five children, is presently living contentedly in London, and thinking about setting up camp in Europe somewhere.

"I love it here," he said. "I'm so delighted with this house I don't really want to go out except to work. My plans are to establish my career here as firmly as it's established in the States. That means as a singer, writer, music publisher and recording artist."

"I feel there is a demand here for songwriters just now. It exists everywhere, of course, but particularly in this country. Britain has become the centre of the pop music world, and it's extended to dress and, oh, a whole new sub-culture."

"The Beatles established that. When I say the Beatles I include all the groups who came after them, but they were the foundation stone of all this. I've a tremendous admiration for them."

"Apart from their musical accomplishments, I admire them for the sociological contributions they've made to the US by acquainting the mass of the people there with Negro music in general, which had been overlooked."

"It's a fact that they did much to enrich the professional lives of such artists as Chuck Berry and Muddy Waters, to name two of many."

"Also, I believe there's room for real artistic expression in this country today, whereas in the States there's a malaise—in society, politics and the arts."

"I don't mean to say anything against my country—and it's still my country—but I think it's true to say that it's hard to be an artist and make a living. Well, you can make a living, but you need a little spiritual nourishment, too. Your soul and spirit must also be fed."

"And I think that happens here. I may be able to do more writing here because of this, and because if I get in enough recording I can cut down my performing time and give more time to writing. It depends really on one little piece of plastic."

"I pointed out that the plastic wouldn't do a writer much good unless it sold a large number of copies."

"A hit, of course," Jon agreed readily. "I think always of hits. If you do something as well as you can, put your best artistic foot forward, something good will follow. I believe that."

"Some performers, seeing a third of a room when they begin work, won't do their best. I give my best no matter

how few the audience. I'll sing just for the waiters. Well, actually, it's for myself. I like to go home and feel I did my utmost."

"Of course, it's not so hard for me because I love what I do and look forward to work. I worked for nine years in an office, and whenever I think of clerking again I get very happy up there on the stage. I have only to think, well, I could be back in that office."

It has been said, and more than once by the same critic, that Hendricks is some kind of frustrated horn player. It is an accusation that warms him up pretty quickly because he feels it is a slight on an honourable craft.

"What I object to is the word 'frustrated,' he said with indignation. "I make my living with words and I have some ability to use them. Words may be an imperfect vehicle for expressing our ideas, but they are the best we have."

"I'd never use the word 'frustration' about myself, having never been frustrated that I'm aware of, and I'll suggest that if frustration does exist, it's in the mind of this person who has used the word not once but twice in his critiques."

"Now I don't mind being criticised—being up there on the stage I'm subject to criticism—but I like it to be honest. I do desire to play an instrument and, in fact, played drums for eight years, but this doesn't imply frustration, because equally I like to scat sing."

"I like the saxophone especially, and that's the instrument I try to sound like when I scat, simulating the tenor sax. Saying that I'm a frustrated tenor player negates an old and noble art form, scat singing."

"Its practitioners include Louis Armstrong, who is number one, and Leo Watson, Bon Bon, Slim and Slam and many more. One that has to be mentioned is Dave Lambert. What he did for scat was like what Parker did for alto. He opened up a whole world."

"And so did Babs Gonzales and then Joe Carroll, from whom I got the idea of fingering the air like a man playing saxophone."



HENDRICKS: there is a demand for songwriters just now

Pop saves the avant garde!

By FRANK SIMPSON



ALBERT AYLER: far-out ideas

DIZZY GILLESPIE'S New York copy-right attorney went to the Baby Grand Cafe in Harlem to hear pianist Elmo Hope and bassist Richard Davis.

During the session another musician joined in, playing tenor, fingers racing, a lot of notes and a flurry of far-out ideas. So far-out that Davis put down his bass. Hope closed the piano lid. They joined the audience to listen to 15 minutes of unaccompanied music.

Afterwards the attorney recalls himself saying to the musician: "I'm starting a record label and I'd like to record you." The idea popped into the attorney's mind at that moment.

IMPRESSED

The lawyer was Bernard Stollman, who now runs ESP Disks, soon to be distributed in Britain by Polydor Records. The mystery musician that dumbfounded and impressed him was Albert Ayler. And Ayler did appear in the first set of albums brought out by Stollman for ESP Disks.

Those first 12 LPs ("It was essential to bring out that many to prove we were a solid company," says Stollman) established ESP as a champion of the "new music," the avant garde just breaking out in New York at that time. Names included in those first releases were Pharoah Sanders, Ornette Coleman (The Town Hall Concert), Paul Bley, Roswell Rudd, John Tchicai (The New York Art Quartet), etc. Sun Ra's Helio-centric Worlds were just around the corner. Oh, and "Ni Kantu En Esperanto,"

the first singalong record in Esperanto, from which the label gets its very apt name. They didn't sell.

Which brings us to the point where pop saved the day! Says Stollman: "That was September '65 and all the albums were out. By January '66, back came the dealer reports. No action. Nothing at all. It looked like the end."

At this time he was introduced to a new group called—the Fugs. The first album came out on ESP, and this sold. To date the Fugs have sold around 100,000 albums, all without airplay and virtually no advertising (thought in the industry to be more than necessary).

ESP has just brought out a new Fugs LP, although the group has now signed to Reprise. Titled "Virgin Fugs," it consists of early tracks and is described by Stollman as "scabrous and totally offensive."

Nevertheless, the avant garde musicians have cause to be grateful for the group—it kept ESP going. "People were intrigued by the name at first, if nothing else," says Stollman. "I also licensed an album of theirs that Folkways had released. I don't think it fitted into Folkway's educational image! But it was just what we wanted."

Now the new music of the ESP label sells. A trip to MIDEM by Stollman, followed up by visits to Paris, Czechoslovakia (where he recorded the Czech's first avant garde musician) and Ayler brought a lot of response for the

label. Not to mention Britain whose early exposure to ESP consisted of high priced imports including the classic Ayler that had music on one side only and was transparent. "We wanted to show what you could do with an album," says Stollman in explanation.

And Japan became a good customer of ESP. "They rejected all our pop product but want 18 albums of the new music."

ESP's catalogue now includes poetry, folk music, documentary, readings by William Burroughs, a complete play recording and orthodox Russian liturgy. It all boils down to Stollman's basic premise: "Find a need—and fill it." The reason why ESP confines itself to new music is because the rest of jazz is well catered for.

Bernard Stollman became interested in jazz when he worked in a law office that handled the Charlie Parker estate. Through this he met Dizzy and through Dizzy many more jazz musicians.

"They found me a guy who could offer them legal advice without too much hustling for the fee. Through this I got more and more into the jazz field, mainly the new music side. I even managed Ornette Coleman for a time."

And Stollman, who has to consider studio time among other things, offers a pertinent comment on the avant garde scene where everybody plays "his own thing"—"New Music is fairly cheap to produce. No rehearsals!"

TOUCHÉ RECORDS

the San Francisco-based record company, has started a new programme on the West Coast for recording talent. The programme is titled **LES OUBLIÉS DE JAZZ**—The Forgotten Ones of Jazz.

The programme entails the recording of musicians and singers who have the talent, but due to some reason, or reasons, other than talent, have been unable to get recording exposure. The programme can best be described as a workshop and vehicle for musicians who have been lost in the shuffle, and who can put aside their personal idiosyncrasies—whatever they may be—long enough to take care of business.

The personnel chosen for a particular recording session will record as "Les Oubliés de Jazz Ensemble". The alumni of this Ensemble may then front their own groups as the occasion presents itself. **TOUCHÉ** believes this will motivate the musicians to "get it together" before they do their "thing".

Jacques Disraeli Bronson, the president of **TOUCHÉ RECORDS**, has named the programme in honour of William "Smiley" Winters, Assistant Musical Director of **TOUCHÉ RECORDS**. A great talent, and in the opinion of many, one of the best drummers on the jazz scene, Smiley Winters has not had too much recording exposure, due to many factors beyond his control, and because of this, plus the fact that Smiley is such a beautiful person and musician, **TOUCHÉ RECORDS** decided to honour him with this programme.

As Assistant Musical Director of **TOUCHÉ**, Smiley will be acting in a dual capacity. He will be in charge of the programme, reporting directly to James Bronson, Jr., Executive Vice-President of **TOUCHÉ RECORDS**, and Smiley will regard with and feature various members of the Ensemble. **TOUCHÉ** will get the programme under way this month with an LP of Smiley backed by **LES OUBLIÉS DE JAZZ ENSEMBLE**.

The programme has been received with great enthusiasm among the Bay Area musicians. However, it is not limited to Bay Area musicians, but is open to all musicians—local, national, international. **TOUCHÉ** is hoping that the enthusiasm for the programme shown in the Bay Area spreads far and wide. The programme, **TOUCHÉ** feels, will benefit both the musicians and the label.

touché records is a division of bronson enterprises, inc. post office box 96, el cerrito, california 94530

SOME MUSICIANS say the traditional scene in Britain isn't bad. Others, and they include Bob Wallis, the abrasive-voiced trumpet player from Bridlington, call it a cut-throat business.

Wallis, who has been band-leading since 1957 apart from two short periods with other people's groups, says emphatically that the going is rough, and not improving.

"We manage to keep afloat but we're not doing too well. Let's say we just get by financially, and it's a shame because I've a bloody good band."

"It looks a busy scene, but it's a con scene. Do you realise that? Certainly there are bookings to be had, but we won't work on the terms offered by some clubs."

"It's ridiculous what some of them offer, we'd rather starve—which we damn nearly do—than accept these ludicrous terms."

"I'd better not name the people, but I can quote you names and figures. There are clubs which offer you £15 and 50 per cent, and you have to travel 60, 70 miles there and back."

"If you do it, you may get a return or another booking from the same source, and you may be tempted to take

Something rotten on the trad scene

BY MAX JONES

it in order to keep your band together.

"But it works out that you're supporting the promoter. I mean, out of £15 you have to pay six men and an agent, that's without petrol, etc. You have to pay musicians their wages, but what can you pay them out of jobs like that?"

"Of course, you expect to break the guarantee, but it doesn't always happen. We've done these gigs, but not any more. We must have a decent guarantee in order to work."

"Oh, so much of it's a con . . ." Bob was warming to his theme. "A little scene goes on with the bar, too, when there is one. If a band doesn't spend its pittance over the bar, it doesn't get asked



BOB WALLIS

back to earn another pittance. "Unless your band is very, very loyal, you have to take some poorly paid jobs. Otherwise you cannot make the wages bill and people keep pinching your musicians."

"As I've got very good musicians, this worries me. Only loyalty is keeping my lot together. It's the principle of the thing. We're not prepared to accept all the crap."

I said that surely some club proprietors must be fair. Bob agreed. "Thank goodness for the straight ones. They keep us going, stop us being beaten by these bums."

"And they won't beat us. They can't put a good band out of existence, only make it difficult. Money doesn't mean everything to me or the rest of the musicians, but all of us are veterans of this business and we should be able to earn a living."

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SMALL FACES: 'We don't really want a number one'

GROTTY neighbours are always a drag when you are young and noisy, and more so if you are young, noisy and a Small Face.

"Lazy Sunday" their latest release, which looks like being their biggest hit, is something of an indictment against moaners, groaners and knockers.

"I'm having trouble with me neighbours — they've got no room for ravers, sings Stevie Marriott.

"I'm very cool with my neighbours," said Ronnie Lane sipping canned beer in his office this week. "I make as much noise as I like."

"So do I," said Steve, "that's the whole trouble!"

Congratulations were offered on their new single.

"Thanks," said Mac, "it's the one we didn't want released, did we Steve?"

"Yeah, right — it's very different from anything we have done before, and for all we know it may be going above our heads. It's going to be difficult to promote."

"If only there could be a TV show with just films and music, without all that miming and rubbish," said Mac.

"They rarely want pop films on TV."

Said Steve "We did Beat Club, a German TV show recently and the director had some great ideas, and helped us out."

"I wrote the tune in the khazi — it's true! Pretty strange, I know. We recorded it a week later. When any of us write a song we have an arrangement in our heads, then put all our ideas together at the session."

FACES HAVE A GO!

"The original version was very serious without any sound effects, like the seagulls. We added them later to strengthen the meaning of the words. They're not just sound effects for their own sake."

Kenny Jones stepped squeaking his swivel chair, which had been amusing him for some minutes and said "We just thinking of all the sounds you hear on a Sunday afternoon. We were going to put a cricket match at the end with hand clapping."

Mac relayed his neighbour troubles: "We've got a massive garden and I threw some bread out for the birds, and the landlady said: 'You can't do that — it attracts the birds.' I've been there a month and I've got to get out already. It's all down to flat hunting. I've forgotten how many times Steve has moved home."

"I don't have any trouble," said Kenny, "I'm never at home. I'm everywhere. The only shout ups I had was when I started playing drums at home and my mother complained."

"In my first group we used to practise five nights a week for three months solid," remembered Mac. "But the

lady next door used to come in and say: 'You're getting on fine.' The group was called the Muleskinners. We thought it was a blues group, but it was really a rotten rock group."

"You pinched that name off of us," accused Kenny. "Me and Ronnie were in the Muleskinners, playing rhythm and blues and all that."

"Rhythm and bricks — I worked on the buildings mate," said Steve.

Mac recalled another recent brush with his neighbours.

"I was sitting in my bath at 3 am when the old girl called the fire brigade. She thought she could smell a fire or something. These firemen broke down my door, and there's me, all little, wet and helpless wearing a towel, and all these heavy boots marching about. I mean, I was defenceless."

What sort of promotion will the Faces do. Can we expect a tour?

"Don't know man — we'll do some TV's," said Steve. "We don't really want a number one, because it puts so many obligations on you. People expect too much. Anyway, we've been banned from so many places because we're too loud. That's why we aren't doing a tour. We'd like to but we got banned after the Roy Orbison tour."

"But despite everything, including the bad reputation, we're surviving. There is nothing we can do about a reputation because it's something given us by other people."

"We've explained to everybody about Australia. Oh, we're terrible, rotters, stinkers and bouncers!"

"IF I ONLY HAD TIME" sings New Zealander John Rowles in his Top Ten hit — but in reality he's got too much time on his hands.

"It's a drag waiting about to start work," said John who braved a sudden blizzard to visit the MM's offices this week. "Before the record was out, I didn't mind doing nothing. But now it's a hit I can't wait to start working to a live audience."

"To me, there's nothing like working to people."

John's debut in front of the British public — he has already appeared extensively as a solo artist in Australia — will probably be a week in a leading club at the end of this month. This is followed by his first short tour in May.

I have a feeling that John's first shows will dispel all thoughts that he's Engelbert's double. "I think that once I get out in front of a crowd, they'll forget about comparing me to Engelbert. I think it was fair enough when I didn't have a record in the hit parade but I'd rather be known as me than another artist's double."

John is using the time before his first appearances to rehearse new songs and a complete act. He believes in doing a wide variety of songs — from ballads to soul music, but has to learn a whole lot of new numbers.

"Back in Australia, a singer sings all the current hits from Britain and America as the basis of his repertoire. Here, that's not possible because it is very important to be original. So I'm learning some new songs and writing a few of my own."

At least three of his own numbers will be included on his first album which he is compiling at present.

John said the LP would probably be released in a couple of months time. "I don't want to rush an album out too quickly. First of all I've got to concentrate on building myself with singles." His next single he feels will probably not be a ballad.

"I think it'll be something up-tempo. I want to keep doing different things rather than be labelled a ballad singer."

"I'm pleased—delighted—that the record has taken off so quickly but I realise that it's really only a start. I won't be anywhere near established as a performer until I've had four or five hits."

"I've been lucky because I came on to the British scene with a manager who is respected in the business and who had all the contacts."

"I'm also very grateful for the way people in the music business have helped me — the press, radio and TV and deejays have all been great. For example, Top of the Pops put me on and that was the main reason why the record started to move."

But, hit record or not, you have to have talent to

JOHN'S TROUBLE— TOO MUCH TIME ON HIS HANDS

BY ALAN WALSH

back it, believes this Kiwi with a passion for Rugby Union and a wide-open approachable manner.



sign someone up as a singer even if they can't sing — as long as they look good and the kids will go for them.

"Someone can get a hit here with a first record, but unless they have talent to back it up they'll find it very difficult to get another. In Britain, a singer who can't sing won't get very far."

"Back in Australia and New Zealand, the scene is a lot more phony. A record company or manager will

THE HERD

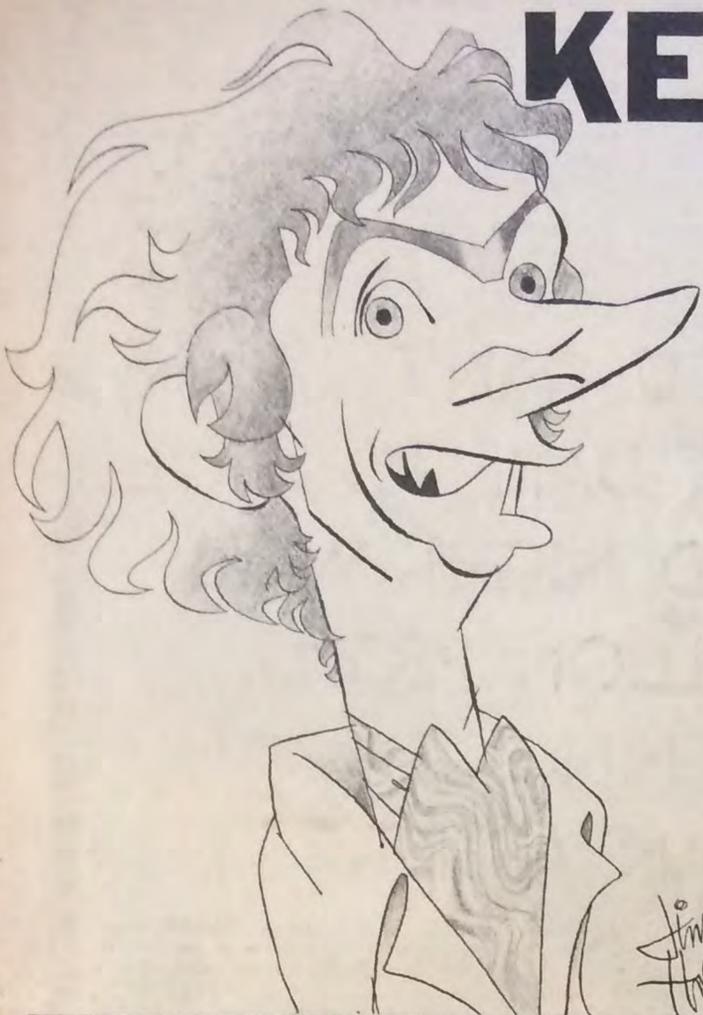
I DON'T WANT OUR LOVING TO DIE

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BLIND DATE

KENNY EVERETT



LOVE AFFAIR: "Rainbow Valley" (CBS).

Sounds exactly like their first one. It sounds a bit monotonous, although that middle bit may just about save it. I hope my follow-up doesn't sound like this. Actually, it's very difficult to tell the first time you hear a record, so if you don't like these comments, folks, then I was only kidding.

SMALL FACES: "Lazy Sunday" (Immediate).

Incredible. Love this. I've nicked the beginning and put a few morse bleeps on it to introduce the news with. I love their stuff. They always sound as though they are raving about and being happy.

ZOMBIES: "Time Of The Season" (CBS).

I had them on the show last week. If I was breaking up a group, as they are, I would want to end on a stronger one than this. It's obviously very professional, everything they do is very polished. But it's too classy. They should have concentrated on doing more commercial stuff for singles. It's a shame, be-

singles out the new singles

cause I like this, apart from there being too much organ at the end. It's not a hit.

RONNIE ALDRICH: "Pipaluk" (Decca).

It sounds like Steve Race. It reminds me of the old teeth days — for every tooth you show, you get another TV series. It's a bit too busy. It sounds too happy for me. Take it off before I smash the record player.

TONY RIVERS & THE CASTAWAYS: "I Can Guarantee You Love" (Polydor).

It's neither one thing nor the other. Quite pleasant, but it sounds like Gary Lewis and the

Playboys. It won't be a hit. Play me "Strawberry Fields Forever."

GRAPEFRUIT: "Yes" (RCA Victor).

This is fabulous. It's a double A single and I think the other side is even better. It's well produced, and they are all personal friends of mine. And saying I like it is the only way I can get another interview with John Lennon, with whom I'm in love.

JULIE ROGERS: "Don't Speak Of Love" (Philips).

It's one of those voices that doesn't have enough character to scream out "I am somebody." It's an average voice and an average song. It sounds like a bit of classical music. Isn't it Wagner? I love Wagner.

CREATION: "Midway Down" (Polydor).

Take it off. I haven't had any breakfast yet and that record makes me wish I was eating it now—somewhere else.

COWSILLS: "In Need Of A Friend" (MGM).

He's got a nice voice, but it's a drag record.

JACKIE WILSON & COUNT BASIE: "For Your Precious Love" (MCA).

This sort of thing is great to see live, but on a record player it all sounds the same to me. It's like that show in aid of Spastics at Wembley—it was all right live, but on TV it was a big drag. Take it off before I throttle you.

DAVID GARRICK: "Rainbow" (Pye).

Somebody else has done this. A pleasant tune but the voice sounds a bit virginal. I don't like this version. Somebody like John Lennon should do it.

JASON CREST: "Two By The Sea" (Philips).

Very interesting. I've played this once and I only play records I like. So I must have liked it. What are the right superlatives? It turns me on, man. I dig it the most. Real cool. He flips my lid. Take it off—quick!

ADGE CUTLER: "Don't Tell I, Tell 'ee" (Columbia).

The trouble with this is, it isn't foul enough. If it was the Singing Postman it would be nice, because he's up the wall. But this is a bit too good for him. I hope I never hear it again. I think I'll commit suicide.

THE STOCKTOPS: "I Don't Ever Wanna Be Kicked By You" (CBS).

The only female group that ever sounded any good was the Vernons Girls. And the Supremes. And Martha. And Agnes, and Phyllis, and Sadie, and Phoebe. Take it off, it's getting worse.

TOM DUNPHY & THE ROYALS: "Look Into My Teardrops" (King).

It's Irish. Instantly take it off. The only good thing from Ireland is Kerrygold and you can't even cook with it. So what do you do with it?

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I DON'T EVER WANNA BE KICKED BY YOU 3407



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- THE DETOURS: WHOLE LOT OF LOVIN'** 3401
- GILBERT: WHAT CAN I DO** 3399
- THE CHANTERS: WHAT'S WRONG WITH YOU** 3400
- THE TANGERINE PEEL: THE SOLID GOLD MOUNTAIN** 3402

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DAWBARN'S EYE VIEW



HELLO, CHARLIE. You seen this bit in the Melody Maker about the Maharishi doing an American tour with the Beach Boys?

You think there might be something there for us, Syd?

Sure, I do. Myrtle's getting through to the Archbishop of Canterbury now.

Who you gonna put him out with, Syd? Some nice, clean-cut boys, like Paul and Barry or the Move? No, Charlie, I thought we'd play it both ways and book one of the Rock Revival groups. Forty minutes of Fingers playing the piano with his feet and they'll be about right for a bit of religion.

Religion

One thing bothers me, Syd. Will the Archbishop be much of a drawer. I mean the Maharishi had a single out — and an LP. I don't remember His Grace being reviewed by Chris Welch.

Well, maybe we can get Immediate to tape a couple of his Canterbury shows and do an album to tie in with the tour. I thought we'd kick off out of town to break things in — Wick, or something like that.

I'm not sure they're the same religion up there, Syd. I think you'd better stick to England.

Maybe you're right. What I'm wondering, Charlie, is whether we should have Stevie Winwood or Manfred playing a bit of discreet organ behind him, just when he builds up to a climax — you know, the fire and brimstone bit.

Kosher group

Yeah, and a light show. And maybe the Break-aways for a bit of backing. This could be good, Syd. When you thinking of opening the tour?

Well, I figured we'd better get in quick before we get accused of copying the Beach Boys thing. I thought maybe open around Easter Sunday.

What's his fee, Syd?

I got that figured too. We'll pass a plate round the audience for a silver collection during the act. Excuse me, Charlie, that's Myrtle on the phone. He what? Well, look, get me the Chief Rabbi.

What's up, Syd?

Myrtle reckons the Archbishop will be busy over Easter. Right. Can you think of a good Kosher group . . .

THE Sinatra family, Ella Fitzgerald, Reparata and the Delrons and Andy Williams are just a few of the top stars featured on TV over the Easter holiday.

There's also a bumper lineup of stars on radio if the weather keeps you glued to your screen or transistor.

Here's a special MM rundown on the highlights of the Easter Pop Parade:

TV

FRIDAY, April 12.
6.15 pm (BBC-1) *Dee Time* With Nancy—Frank Sinatra, Frank Sinatra Jr., Nancy Sinatra, Dean Martin, Sammy Davis Jr.

SATURDAY, April 13.
3.15 pm (BBC-1) *Dee Time*. Special Birthday Show. Guests starring with Simon: Matt Monro, Reparata and the Delrons, Arlo Guthrie, Jimmy Young, Brian Auger, Julie Driscoll.

9.25 pm (BBC-1): *A Man And His Music*. Frank Sinatra, Ella Fitzgerald.

SUNDAY, April 14.
3.15 pm (ABC-TV) Repeat of Frankie Howard-Bruce Forsyth Christmas show with Anita Harris, Rockin' Berries and Frankie Vaughan.

10.05 pm (ABC-TV). Spotlight, starring Paul Anka, Lana Cantrell (networked).

7.25 pm (BBC-1) *Andy Williams Show* with Peggy Lee, Tony Bennett.

11.05 (ABC-TV) *Eamonn Andrews Show*, with Engelbert Humperdinck, Al Jolson Jr (networked).

MONDAY, April 15.
11 pm (STV, taken by Rediffusion): *Tale Of Two Rivers* with Petula Clark, Sammie Shaw, Lulu, Mark Wynter, Dave Clark Five, Claude Francis.

RADIO

FRIDAY, April 12.
5.30 am Breakfast Special (Radio 1 and 2).

7 am Tony Blackburn Show (1 only).

9 am Joe Henderson: Family

12 noon Peter Granger: Family

HOW CILLA GOT UP SINGING THAT...

JOHN AND
WRITE IT

R GUIDE TO A SINGING EASTER

Ella and Williams up stars Easter

Movin' Sinatra, Nancy Sammy

Time. Guests Matt Del Jimmy e Dris-

an And p, Ella

beat of Forsyth Anita s and

Spot- Lana

y Wil- Lee,

amonn gelbert n Jnr

Redif- Rivers Shaw, Clark

Special Show Family



● NANCY ● ANDY ● PETULA

Choice (1 and 2).
10 am Jimmy Young Show (1 and 2).
12 noon Stuart Henry, Midday Spin (1 and 2).
1 pm Joe Loss Show with Paul Jones and Procol Harum (1 only).
2 pm Pete Brady with Yardbirds, Alex Welsh, Clinton Ford (1 only).
4.31 pm David Symonds Show with Amboy Dukes, Plastic Penny, Alan Bown, Jackie Trent and Tony Hatch Orchestra (1 only).
6.32 pm Pete Murray, What's New (1 only).
7.45 pm David Gell, Big Band Sound (1 and 2).
10 pm Barry Aldiss, Late Night Extra (1 and 2).
12.05 Jazz At Night presented by John Dunn (1 and 2).
12.35 am Night Ride with Peter Latham featuring Ian Campbell group (1 and 2).
SATURDAY, April 13.
5.33 am Breakfast Special (1 and 2).
8.23 am Ed Stewart with Junior Choice.
10 am Saturday Club with Madeline Bell, Flower Pot Men, Peter Green and Fleetwood Mac (1 only).
12 noon Emperor Rosko (1 only).
1 pm Jack Jackson Show (1 and 2).
2 pm Pete Drummond (1) with Amen Corner, Cliff Bennett and Orange Bicycle.
4 pm Don Moss, What's New (1 and 2).
5.32 pm Country meets Fold intro by Wally Whyton (1 and 2).
6.32 pm Seen and Heard presented by Johnny Moran (1 only).
10 pm Pete's People with Matt Monro, Plastic Penny, Easybeats (1 and 2).
SUNDAY, April 14.
9 am Ed Stewart (1 and 2).
10 am Kenny Everett (1 only).
12 noon Family Favourites (1 and 2).
2 pm John Peel with Top Gear, plus Julie Driscoll, Brian Auger, Yardbirds, Small Faces, Fairport Convention.
4 pm Seen and Heard (repeat from Saturday, 1 only).
5 pm Alan Freeman Pick of the Pops.
7 pm Mike Raven's R 'n' B Show (1 only).
8 pm The Jazz Scene introduced by Humphrey Lyttelton (1 only).
10 pm David Jacobs Show.
12.05 am Night Ride.
MONDAY, April 15.
7 am Tony Blackburn (1 only).
9 am Stuart Henry Family Choice (1 and 2).
10 am Jimmy Young (1 and 2).
12 noon Midday Spin with Barry Mason.
1 pm Paper Dolls, Kenny Ball Jazzmen (1 only).
2 pm Pete Brady with Amen Corner, Orange Bicycle, Marmalade, Alan Elsdon Jazz Band, David Garrick, Cliff Bennett, Marlon Williams (1 only).
4.31 pm David Symonds with Grapefruit, Lemon Tree, Long John Baldry, Shevelles, Pete Jelly Soulution, Katch - 22, Kenny Ball Jazzmen, Candy Choir (1 only).
6.32 pm What's New with Dave Cash (1 only).
10 pm Late-night Extra with Pete Myers.
12.05 am Night Ride with Pat Doody.
LUXEMBOURG
Highlights with a special Easter Holiday Flavour on Radio Luxembourg.
SUNDAY, April 14.
7 pm Sam Costa requests.
11 pm Top 20 Show.
MONDAY, April 15.
10 pm Pete Murray Show.
11.30 pm Alan Freeman.



CILLA BLACK talking about her hit: "After a few weeks of my TV show I was fed up singing it and I thought the public would be, too."

But Cilla — sunning herself on holiday in Portugal at the moment — was wrong. The public were not fed up with it — in fact they kept asking when she was going to record it.

"The trouble was, it only had a beginning and an end; there was no middle," said Cilla in Liverpool just before she flew off on holiday.

"Paul McCartney had to write the middle a couple of days before he went to India so I could record it."

But record it she did, and "Step Inside Love" is currently as successful as her own TV show, Cilla, has been.

The record is high in the MM chart, while her show started out with 11 million viewers and ended with more than 15 million—a record for a mid-week light entertainment show.

STAR

The show gave a new dimension to Cilla Black as an entertainer.

To the public it showed a singer capable of welding a star show together with her personality.

To Cilla herself, it gave added confidence.

"I think I'm happier now than I've been at any time since Brian Epstein died," she told me.

"I knew the public liked me before, but I never knew why."

"Now I think I've discovered why, and it'll help me a lot in my work in the future."

HARD

"The show was the hardest thing I've ever done — physically and mentally."

"If you do a stage show and have a bad night the tendency is to say 'Oh, well, it's only 2,000 people.'"

"You can't . . . you don't dare to have a bad night with 15 million people watching. It can kill an artist."

"In that way, television is the worst window to be in. I'm thankful that people went on me and not off me."

Cilla's very first record, "Love Of The Loved," and several of her biggest hits were Lennon-McCartney compositions.

DRAG

She's now in the chart with a song from the same source, but doesn't know whether she'll do another.

"I don't like asking people to write songs for me. If I asked the Beatles they'd say yes, but then it'd be a drag having to write it."

"It's much nicer if they write something and they give it to me."

ARLO GUTHRIE

in next week's **Blind Date**

BY ALAN WALSH

"I'd be made up if they did another one, but it's unfair to actually ask them."

VILLA

As Cilla flew off to Portugal ("I'm actually thinking of buying a villa here, I'm going into Muriel Young's villa this

the world won't make any difference.

"They didn't like my last one, so they didn't buy it. It doesn't matter how much plugging a song gets, if they want my record they'll buy it."

Cilla's TV series has been so successful that she is to do a colour spectacular in June using the same team and format.

I got out and met people was terrifically successful. I'd like to possibly expand that idea but that's all.

PEAK

"But I don't think it's wise to do too many shows. There's always the danger of over-exposure. I think the show came off at its peak."

"But I was so relieved that the shows were a

“YOU CAN'T... YOU DON'T DARE TO HAVE A BAD NIGHT WITH 15 MILLION PEOPLE WATCHING. IT CAN KILL AN ARTIST”

time, but lots of people have bought places here," "Step Inside Love" entered the Top 10.

Did she think it was the wrong time to leave the country?

"No. All the plugging in

And there is talk of a repeat of the series about the same time next year.

"I don't think we would change the format. Why change something that's successful?"

"The request spot where

success. I couldn't have carried on if they hadn't been because I don't believe in flogging a dead horse.

"If they had flopped, I think I'd have had a nervous breakdown or something."

EMI'S EASTER PARADE



CILLA BLACK
Sheroo
Parlophone PMC7041
PCS7041

JOE HARRIOTT
Indo-Jazz Fusions II
Columbia SX6215
SCX6215

THE AMERICAN BREED
Bend Me, Shape Me
Dot LPD502
SLPD502

DES O'CONNOR

I Pretend
Columbia DB8397

THE KARLINS

Everybody Wants To Go To Heaven
Columbia DB8394

BOBBIE GENTRY

Louisiana Man
Capitol CL15544

PETER & GORDON
I Feel Like Going Out
Columbia DB8398

FLASH AND THE BOARD OF DIRECTORS
Busy Signal
Bell BLL1007



NEW JAZZ RECORDS

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

OPINIONS
about Jelly Roll Morton's musical ability may differ — indeed, they do differ sharply — but there's not much doubt he is as sound a choice as any to start off an album of classic piano jazz.

Colourful collection of pianisms

His three pieces here, originals naturally, are typical enough of his distinctive ragtime-influenced stomp style; and of the melodic multi-theme composition-all methods he favoured. They exhibit his two-fisted command and interest in form and development.

"Pep" is perhaps the jauntiest of these full-blooded examples of rag-derived New Orleans swing piano. Jelly's contrasts of volume and rhythmic tension keep the music fresh. "Freakish," related to "Pep" in some of its ideas, is the most adventurous harmonically, while "Frances" introduces fluent right-hand improvisations over Morton's active striding bass.

These rags have been recorded by Jelly in different versions—two masters of "Freakish" have been released—and students are advised to listen to the Library of Congress variations (if he can find them) of "Freakish" and "Pep" on Riverside RLP 12-132 and 12-133. It should be noted that "Pep" and "Frances" appeared on RCA RD27184.

From Morton the set moves on to Waller, playing Harlem-type stride with impressive proficiency and lift on his own

"CLASSIC JAZZ PIANO STYLES." Jelly Roll Morton: Freakish; Fat Frances; Pep. Fats Waller: Handful Of Keys; E-Flat Blues; Tea For Two; Russian Fantasy. Earl Hines: Rosetta; Body And Soul; Sunny Side Of The Street; Melancholy Baby. Jimmy Yancey: Yancey Stomp; State Street Special. Pete Johnson and Albert Ammons: Boogie Woogie Man; Cuttin' The Boogie. (RCA Victor RD7915).

Morton (pno). New Jersey, 1929. Waller (pno). New York, 1935 and 1939. Hines (pno). New York, 1939/41. Johnson, Ammons (pno). New York, 1941. The Wallers are Associated Programme Service transcriptions.

"Handful Of Keys," a 1929 "shout" presented here in a 1935 recording.

The stride left hand, developed from ragtime bass lines, is demonstrated along with other basses on "Fantasy" and, at slower speed, on the blues. "Tea" is a tour-de-force of the kind Tatum and Hines liked to indulge in, too.

Hines' "trumpet style" of playing, incorporating stride and even some pianistic devices characteristic of Morton, is heard at, or near, its complex best on "Rosetta" (1939). The rhythmic dexterity also informs "Street" and "Baby," an electric Storytone instrument is used on "Body."

So to the strangely moving polyrhythmic music of Jimmy Yancey. His "Yancey Stomp"

(fast for this pianist, who seemed to prefer slower-tempo blues) rides along joyously over one of Yancey's train basses. He has also recorded this theme as "The Fives." At a medium speed, his beautiful "State Street" carries melancholic suggestions so typical of this artist.

This album, of mainly unaccompanied keyboard music, is ended by two of the famous Boogie Woogie Trio, working with drums. Their blues playing methods are very different from Yancey's, the rhythmic feeling being more solid and driving. "Man" builds into an exciting four-handed boogie exercise; "Cuttin'" is slower, with the implacable beat which was such a feature of this barrel house dance music. All in all, a colourful collection of pianisms.—M.J.



BUDDY RICH: another big band album

Rich-swinging like the clappers

BUDDY RICH: "Take It Away!" Away We Go (b); Machine (a); The Rotten Kid (b); New Blues (a); Something For Willie (a); Standing Up In A Hammock (a); Chicago (a); Luv (a); I Can't Get Started (a); Group Shot (a); Diabolus (b). (Liberty LBL83090E.)

I MUST admit I find it hard to go along with the current idolisation of the Rich

band. The present band seems to me to fall too often into sloppy section work and some of the material is substandard.

This, however, is an excellent big band album — particularly on the swingers. One or two of the arrangements lack clarity, for example John Boice's "Something For

Willie" featuring his own rather florid trombone.

But at any tempo between slow medium ("New Blues") and molto ridiculoso ("Hammock"), the whole band swings like the clappers inspired by the leader's driving drums. The soloists are proficient rather than inspired but the section work, particularly the trumpets, is both neat and fiery.

Rich is, of course, fantastic and, rare in a drummer-leader, doesn't hog the solo space. He doesn't need to solo or even indulge in pyrotechnics to make one constantly aware of his presence.

Without him this would be a good band, but one with very little personality of its own.—B.D.

ORGAN POWER

Don't miss this Special

Supplement in next week's MM

VIC AND CO BLOW AGAIN...

Yet again jazz lovers have John Hammond to thank—this time for the famous Vic Dickenson septet records made in 1953. The latest reissue of the famous sessions, VIC DICKENSON SHOWCASE VOL. 2 (Fontana FJL406), features Shad Collins on trumpet instead of Ruby Braff who comes in as a guest soloist on "Old Fashioned Love," and "Everybody Loves My Baby." Shad and drummer Jo Jones are the album's weaknesses. Shad, though a solid, dependable player has none of Braff's lyricism and his solos are mundane affairs compared to Ruby's flights of fancy. Jo Jones sounds simply old-fashioned and makes the rhythm section sound likewise. But the album is well worth having for Dickenson's jaunty and joking trombone, Ed Hall's spritely swinging performances and the tasteful elegance of Sir Charles Thompson. Other tracks "Running Wild," "You Brought A New Kind Of Love To Me."—J.H.

Singer O. C. Smith, who was billed as Ocie Smith when he visited Britain with the Basic band, has his first LP, THE DYNAMIC O. C. SMITH RECORDED LIVE (CBS 63147), out in Britain. He delivers a selection of standards and quality songs with plenty of power and control, a feeling for jazz and the kind of showmanship that would obviously pay off in a club or on stage. Among the more musically interesting performances are the Nat

Adderley-Oscar Brown "Work Song," the Burke-Van Heusen "Here's That Rainy Day," "On A Clear Day" and an old-timey "South Side Of Chicago." Smith has a lot of the brash, attacking quality of Lou Rawls, but his style has developed from a long line of class male vocalists. Nat Cole and Billy Eckstine's influence can be heard, and O.C. speaks of digging Cole and Ray Charles. Whatever the inspiration, O.C. knows how to swing when he wishes to, and he gets very knowing support from pianist Jack Wilson, bassist Ray Brown, guitarist Herb Ellis, drummer Jimmie Smith and, on several tracks, Larry Bunker on vibes. Leonard Feather predicts for Smith "the high plateau of success that is warranted by his joyous, buoyant, soulful, swinging sound." Could be.—M.J.

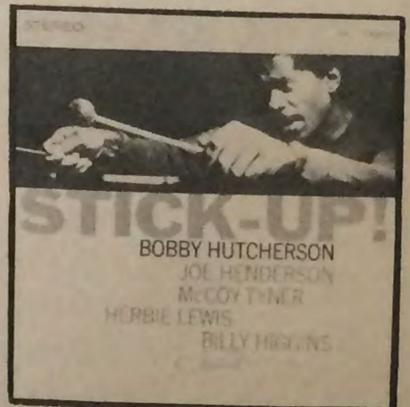
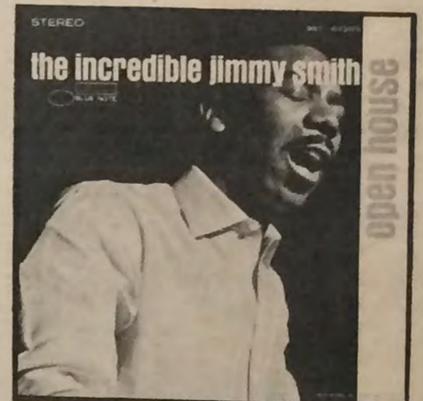
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84271) and STICK-UP with Bobby Hutcherson, Joe Henderson and McCoy Tyner (BST 84244). Also new from Blue Note: ACTION, ACTION Jackie McLean (BST 84218), ADAM'S APPLE Wayne Shorter (BST 84232), BOSS HORN Blue Mitchell (BST 84257), THE REAL McCOY McCoy Tyner (BST 84264), THE RIGHT TOUCH Duke Pearson (BST 84267) and many more. Check out Blue Note's latest at your record shop.



THE FINEST IN JAZZ SINCE 1939
BLUE NOTE
A PRODUCT OF LIBERTY RECORDS

Kinks to capture national lughole

KINKS: "Wonder Boy" (Pye). Before moving into the realms of heated discussion, let us establish one fact—this must be a hit. Jolly jangling piano, la-la vocal backing, and what is described in some circles as "a jog-along" tune will easily capture the national lughole. The lyrical content is a bit harder.

More obscure than the usual Davies' words, Ray seems to be offering advice to a newborn boy about the life that lies ahead. He sings as if he was recently stunned by a heavy blow from a blunt instrument, and one can almost imagine his head wobbling and eyes rolling. A most curious, but not unattractive effect. Ray, the Boy Wonder once more smites evil from the chart, and looks set to powee and zonk to the top.



RAY DAVIES: the Boy Wonder once more smites evil from the chart

CHRIS FARLOWE: "The Last Goodbye" (Immediate). Nice one—the Mighty Farlowe is back with a fine performance of a great Michael D'Abbo song.

The orchestra has that ridiculous immediate sound—powerful and dramatic. If anything Chris' voice could have come through a little stronger, but the overall effect is the acid test.

It's a great piece of film music, but one worries about its chart potential.

STEVE MILLER BLUES BAND: "Sittin' In Circles" (Capitol). Not a blues tune, but a moody, atmospheric ballad with good production, and an English sound, no doubt resulting from these

American lads' stay here. Work needs to be done on this interesting group who backed Chuck Berry at the Filmore. Anyway, Ronnie, the bass player digs Buddy Rich. So they can't be bad!

BOBBIE GENTRY: "Louisiana Man" (Capitol). Bobbie seems to be doing a skiffle revival, like a female Lonnie Donegan.

This sounds like the classic "Rock Island Line" and is much more commercial than her last flop. Well, that figures.

She has a tremendous voice,



and the Shorty Rogers arrangement is cute, but the thought of a skiffle revival . . . washboards and thimbles back, banjos out for vengeance, Bob Dawbarn lashing "skiffle piffle." I can see it all. Save us.

JULIE DRISCOLL, BRIAN AUGER & THE TRINITY: "This Wheel's On Fire"

POP SINGLES/CHRIS WELCH

(Marmalade). Julie on a Bob Dylan song, with Brian helping out on the vocal chorus as well as throwing in some slipping and sliding organ.

Their best single yet, mean and moody. The climax is tremendous with the bass and orchestra riffing behind the organ.

MADLINE BELL: "I'm Gonna Make You Love Me" (Philips). Chris Farlowe, Julie Driscoll, Rod Stewart—there seems a whole team of faces who go on making good records without breaking through.

Madeline has been in the same boat for some time, and one can only say this is a beautiful song, given a distinctive and appealing treatment that should be a hit if there is any justice among the gods who smile, or frown, on records.

overpowering good-time high spirits, but while everybody has a ball including the clarinet and sculls player, the average record buyer may well stifle yawns on hearing their jollity. Unfair, but that's the way the single crumbles.

TROGGS: "Surprise, Surprise (I Need You)" (Page One). Get your boots on and start stomping! Trogg Reg jumps into his jiving smooch and starts a small riot with this exciting piece of Troggery. The drums batter away behind Reg's menacing vocals, and there is some fabulous boogie piano.

Yeah, a great sound and a fantastic hit. Like, there's a whole lotta shakin' going on Zeke.

SIGHT AND SOUND: "Ebenzer" (Fontana). Pretty guitar leads into a piece of

THE BARRIER: "Georgie Brown" (Eyemark). Curiouser and curiouser.

More mirth and merry making, but not we gather at the expense of our ex-Foreign Secretary, but about folks like me, having difficulty getting up in the morning and going to work, etc.

Perhaps, in some subtle way, it is a suggestion that even politicians are human—or perhaps in some subtle way, it is nothing of the kind, merely a bright, cheerful ditty that could conceivably earn a seat in the chart.

SONS & LOVERS: "Help Me (I'm On Top Of The World)" (Beacon). Features nice vocal harmonies on a ballad by Indian songwriter and producer Biddu.

The group took their name from D. H. Lawrence's book, he being a native of Nottingham, their home town.

As a bunch of ex-choirboys, they know all about vocalising and impressed the Four Freshmen during their recent visit to London.

Pleasant and hitworthy.

MIKE RICHMOND: "One More Chance" (President). Here is a riotous and obscene German dance—or waltz as it has become known since those early puritan days when any dancing that involved couples actually touching each other was regarded as akin to heresy, socialism, or rampant depravity.

Nothing riotous or obscene here, and it can safely be recommended for general family listening.

Mr. Richmond is as safe as milk.

POP LPs



SCOTT: superb

SCOTT WALKER: "Scott 2" (Philips). Some people have the power to control the emotions of others—to bring them up, or bring them down, just by a word, gesture or in the case of Scott Walker, a song. People with such power are usually acutely aware of their hold on others. They can sometimes use it as an amusing plaything, and it can result in misery and soul searching for them, as possessors of qualities which can be used to manipulate even friends. The overall effect of these songs and treatments by Scott is one of despair and sadness. Yet at the end one has the feeling Scott might suddenly appear sticking out his tongue at the tear-stained face of his audience and shout: "Fooled yer!" Mr Engel is in superb vocal form on his selection of bawdy Jacques Brel songs and his own introspective, poetic and often beautiful compositions. The orchestral arrangements are magnificent, especially on the standout "Plastic Palace People" a Scott original. Pretty shocking lyrics are

heard on Brel's "Next" about the loss of a boy's virginity in a mobile Army whore house. Less successful is "The Girls And The Dogs," another piece of Brel which becomes monotonous due to the construction of the tune. Engel has a go at Tim Hardin's "Black Sheep Boy," adding variety to the main diet of romantic gloom. As a programme, it's his best album yet. He deserves all the praise, a place in the list of best singers—and a drink!

HOBBITS: "Down To Middle Earth" (MCA). Pretty, inventive music from an American group hung up on the characters created by J. R. R. Tolkien who inhabit Middle Earth. The current interest in Hobbits by hippies has resulted in a London club being named after their imaginary world, and the formation of Hobbit societies. These musical Hobbits sound interesting, if occasionally over-coy as on the squeaky "Daffodil Days" on which they sound more like W. C. Fields and Bill and Ben the Flowerpot Men than elves.

Old fans of "Lord Of The Rings" etc. may be slightly disturbed by this attempt at the commercialisation of fairies.

DAVE DEE, DOZY, BEAKY, MICK & TICH: "DDDBMT" (Fontana). A Fontana Stereo Special—playable on mono incidentally—of reissued tracks. Not the group's most memorable performances perhaps, but highly entertaining nevertheless and with some of the other members of the group getting the chance to take over from Dave as lead singers. Tracks include the amusing "Loos Of England," "He's A Raver," "You Know What I Want" and "Over And Over Again."

BRIAN HYLAND: "Here's To Our Love" (Fontana). A set of ballads sung with due sentiment in Hyland's caressing style. It has a faintly old-fashioned air—but then so does much of the Pop 30 today. Pleasant singing and arrangements without being in any way outstanding. Tracks include: "Moments To Remember," "Young Years," "Graduation Day" and "Here's To Our Love."

SAMMY DAVIS: "Golden Boy" (Capitol). This is from Sammy's American hit musical and a fair proportion of it doesn't mean too much when detached from the show. Soundtrack fans will go for it and, for added attraction, Sammy shares vocal honours with, among others, Billy Daniels, Paula Wayne and Kenneth Tobey.

JACK EMBLOW: "Accordion Nights" (Columbia). In the hands of Jack Emblow, the accordion ceases to be the instrument of torture associated with amateur talent nights and third-class Variety halls. On this varied album he is supported by four trombones, strings, and rhythm, the arrangements of Pete Moore and a couple of nice vocals from Jackie Lee. Tracks include: "Speak Low," "Paradise," "The Look Of Love," "Isn't It Romantic" and "Mischa."

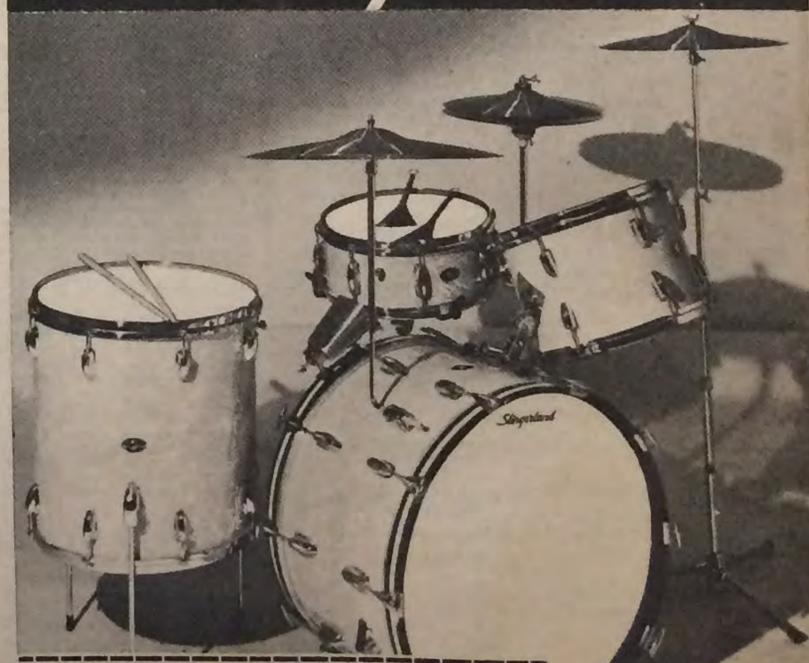
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ARLO GUTHRIE CONFIRMS THE WALL OF SILENCE THAT SURROUNDS BOB DYLAN NOW



ARLO

THE wall of silence surrounding Bob Dylan is strengthened by the refusal of those who know him, or have met him, to say very much about him.

His "John Wesley Harding" album, released here in February, and his appearance at the Woody Guthrie Memorial Concert in New York last January brought to an end over a year's withdrawal from public activity following his reported motor cycle accident.

Arlo Guthrie, Woody's son, currently in Britain for a short tour, didn't give much away about Dylan when he visited the Melody Maker office last week.

When Arlo met Bob at the Memorial concert, it was the first time he had met him since Dylan's departure from the American music scene. "I don't even know if he had an accident," said Arlo. "I don't think he just disappeared. He needed some time. He was getting pushed in every direction by everybody."

"At the concert, he was beautiful. He was nervous at first, but I was more nervous myself, and I didn't pay too much attention to him. He didn't say much, he was quiet. He talked to everybody but I don't know what he said."

Although the line-up for the con-



'If he puts out a record, he likes a reaction from people.'

DYLAN'S DILEMMA

cert included star names such as Tom Paxton, Judy Collins, Odetta, Ramblin' Jack Elliott and Pete Seeger, all eyes, naturally, were on Dylan as he sat in the row of performers on stage chatting to Paxton. Dressed in a grey suit, blue shirt and grey suede boots, Dylan looked healthy, sported an ear-

to-ear beard, and a shorter hair style.

Near the end of the first half, backed by piano, organ, electric bass and drums, Dylan, with guitar, moved forward to the front of the stage to sing his three songs (all Woody's) "Big Grand Coolie Dam," "Dear Mr Roosevelt" and "Ain't Got A Home In This World Any-

more"—an appropriate choice, this last one considering his inaccessibility.

"He just did his thing," said Arlo. The finale was all the performers joining in "Bound For Glory." When it came to Dylan's turn, he hesitated. "He just didn't know any words," continued Arlo. "Everybody had a verse. Nobody told him anything. Pete Seeger told him to sing a chorus. The audience dug him there, but it wasn't his crowd. I don't know what he is doing now."

After the concert there was a party and it is believed that Dylan attended. He has moved from his former home at Woodstock, and taken his wife and child to a new home. "Nobody knows where, and if they did they wouldn't tell you," Arlo stated.

With Arlo in the office was his English girl friend and road manager, Carol-Anne Davis. She was more explicit. "He doesn't want to be spoken about," she said curtly, and added "We owe him something. If you buy his record you owe him something, not only Dylan but anybody else who makes records."

"If he puts out a record he likes a reaction from people and we can assume he can feel something. All Dylan wants is a reaction from you," Arlo commented. No doubt those who buy his records would like a little reaction from Dylan, too.

But if the aura of mystery surrounds Dylan, thankfully it is not so with Arlo Guthrie, whose album "Alice's Restaurant," and his personal appearances, of which the high spot is the "Alice's Restaurant" dialogue, that starts off with a true tale about garbage dumping and finishes up as an indictment of conscription for the Vietnam war, has been receiving favourable reviews.

A prolific writer, he has been writing since he arrived in London a week ago. "I've just written a song I think that has something like 30 verses. It's a calypso called "Fant The Giant."

"With 30 verses it must last a long time, but thankfully time passes by so it isn't noticeable."

The saga of "Alice's Restaurant" is due to be made into a film. Arlo is planning a second album, to be recorded soon. "We might do it here in England because it is nicer. There are a lot of good people to work with and good recording studios. I like England — it is very nice, nicer than New York."

"We were going to stay at the Europa hotel when we arrived but it was too expensive. We wanted to stay at the Europa so we could throw rocks at the American Embassy. But at the Europa we had to pay for the rocks." —TONY WILSON.

Can groups make it outside London?

"GET OFF your big fat backsides. Good groups exist. Try looking!" said an irate reader from Kirby Muxloe, Leicester, in a vituperative letter to last week's Mailbag.

He made the point in his missive that "up and coming bands, unless based in London, never get a much deserved mention." His inductive raises the query: can groups make it to the pinnacles of pop without moving to the metropolis?

Can a provincial group remain rooted outside London and still make a big impression?

The MM quizzed agents, managers and artists round the country to see if London is the Mecca of music, and if a trip by train or boat or plane was essential as the first step on the ladder to the charts.

First of all, let's face a few facts: in pop today, the most important factor is a hit record. And record companies are based in London. So it is necessary for a group or artist to be in London to negotiate a contract, and record a disc.

And, with a few notable exceptions the major agents, managers and publicists operate from the capital. So does the musical press, although the Melody Maker has a full-time provincial news editor based in Manchester.

Lots of provincial groups have made it. The Beatles had their initial success while Nems, their management company, was mainly based in Liverpool,

THOSE BIG CITY BLUES ...



TONY SECUNDA



CLINTON FORD



CARL WAYNE

with one small office in London.

The Hollies, Herman's Hermits, the Move, Spencer Davis Group, the Troggs, Dave Dozy, Beaky, Mick and Tich are all provincial artists who have achieved success. But

they all have close ties with London — either management offices, or agents, or publicists.

But views among members of the music business were divided.

Agent Danny Bettesh runs his highly successful agency Kennedy Street Enterprises, from Manchester. Ric Dixon, of Kennedy Street, said: "Without moving from Manchester, we have had three groups in the number one slot of the American charts — Freddy and the Dreamers, Herman's Hermits and the Mindbenders. And we have also successfully promoted Dave Berry, the Amen — and three top London groups the Move, the Herd and the Easybeats are represented from Manchester, by us."

He made the point however that it was probably easier to get publicity in London, because the music press is more accessible.

But Tony Secunda, manager of the Move (represented by Kennedy Street Enterprises), and Procol Harum felt that management from London was essential. "You've got to operate from London," he said. "I wouldn't be anywhere today if I was running an office from Manchester."

"It's so much easier from London. Everything is next door to you, everybody you need is here. And what showplaces there are in London."

Move guitarist Carl Wayne felt even stronger. "The fact is, no group has yet made the chart using Birmingham as its base, with a local manager and agent. Everybody, even myself and the boys in the end, had to go to London."

This situation prompted Move's Bev Bevan to go into management. He had linked up with Mike Walker, manager of a Birmingham night club,

to manage a group called the Stacks. "Birmingham groups have had a raw deal up to now because they haven't had anybody to push them with the right contacts in London."

A group which is building a big reputation in the provinces is Root'n'Jenny Jackson and the Hightimers, managed by Danny Pollock of Leeds. He claims they are the highest paid non-recording group in the country.

"But," he says, "it's difficult to secure national recognition if you are based in the provinces."

"No matter how good a group is, they need a record. And records mean London," Danny said he took tapes of Root'n'Jenny round the major companies without success, although several expressed interest. "I eventually agreed to make a single with the Beacon label which will be cut shortly."

Beacon's press officer Roger St Pierre said his company's policy was to go out and seek talent all over the country. They signed Sons and Lovers from Nottingham. "It doesn't matter where they are. If they are good we will record them. We don't wait in London for people to approach us."

It might be easier for an artist who isn't strictly all pop to make out in the provinces. Clinton Ford almost starved in Liverpool before moving south to London to join the Kenny Ball band in 1960. But he now works extensively in the northern clubs.

"You can work regularly in the clubs and earn an excellent living and create a reputation," he says. "But if you want national recognition, this means being used on television and radio and having a record out."

So if someone wants to stay in the provinces, they have at least to be making appearances on TV — and they have to come to London to make a record.

The Rockin' Berries, Birmingham based and currently working in plush Bermuda, said that London representation doesn't guarantee success.

"It depends on who's handling you — not where they are," said lead guitarist Chuck Botfield.

Jimmy Powell, of the Dimensions, has had recording managers with three major London labels. Now he makes his discs in Birmingham. Why? "Because people here are prepared to spend more time with me than London A&R men," he said. "Wolverhampton group Finders Keepers prefer to stay outside London. They claim to have more security. Our agents can keep us working at their own promotions if work is difficult to get elsewhere," said lead guitarist Alan Clew.

So, it is possible to stay clear of the Smoke — and still achieve success. But the really rich pickings, the top of the tree jobs, still emanate from London. And apart from anything, it's actually easier. —ALAN WALSH

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INTRODUCING JUDY THE SONG WRITER

MORE people should be switched on to Judy Collins. She is, unfortunately, still underrated in Britain but perhaps her latest album **WILDFLOWERS**, (Elektra 4012) will alter this.

Judy conveys warmth and emotion with her singing and enriches the songs on this album with her superb voice. The choice of songs is slightly less esoteric here, although Leonard Cohen's compositions are again in evidence. "Sisters Of Mercy," "Priests" and "Hey, That's No Way To Goodbye" are all sung beautifully.

"Michael From Mountains" and "Both Sides Now" are both by the brilliant young Canadian songwriter, Joni Mitchell, and Judy includes another Jacques Brel composition, "The Songs Of Old Lovers."

Judy has been noted in the past as an interpreter of traditional and contemporary songs, by some of the best writers in the field. "Wildflowers" introduces Judy as a songwriter in her own right and a good one, too, judging by "Since You Asked," "Sky Fall" and "Albatross." The odd song out is a 14th century song, "Lasso! Di Donna" by Francesco Landini.

Arrangements, on all but "Priests," are by Joshua Rifkin who also conducts the orchestra backing Judy. — T.W.



BUCKLEY: 'I'm still singing my own songs'

TIM Buckley is slightly built, and a mass of brown curls wreath his head. He is a quiet, rather serious, person but is quick to smile when something appeals to his sense of humour.

'Don't call me a poet' says Tim Buckley

At twenty-one he is one of the best of the contemporary singer/songwriter to emerge in recent years, as his two albums, "Tim Buckley" and "Goodbye And Hello," prove.

Call him a poet, and he denies being such, "Poetry is poetry and songs are songs," says Tim currently on tour in Britain, "I know poets who write things I could never write."

Originally from New York, Tim grew up in Southern California. "I've lived in most places in America. I went to school in New York, then my folks moved to the West Coast because all the work was there."

Tim started his musical career playing country music, teaching himself first banjo, then guitar. "I learnt to play for a country band," says Tim. "I played with them for a couple of years then I started getting into my own thing."

Tim first came to light when he was working clubs with Larry Beckett, whose poetry he set to music, and bass player Jim Fielder. At a club called It's Boss he

met Mothers of Invention drummer, Jim Black, who introduced him to the Mothers' manager, Herb Cohen.

Herb booked Tim into New York's Night Owl cafe and there he was heard by Elektra Records chief, Jac Holzman, in August 1966 and two months later Tim's first album was released. Critics acclaimed it, and from there on in Tim began to work the big clubs and festivals throughout America.

It was while appearing at the Cafe Au Go-Go in Greenwich Village that the late Brian Epstein went to hear Tim on the recommendation of Beatle George Harrison.

In June 1967, Buckley cut his second Elektra album,

"Goodbye And Hello" from which a single, "Wings" has just been released in Britain. Though Tim denies being a poet, there is a poetic feeling about his songs.

He points to no particular influences saying, "I listen to what other people are doing, but I have never been a chameleon. Of course you learn from other writers and you learn from everything around you—I don't learn anything from pop—I'm not saying that to be careful, I mean it. One person I have learned from is Eric Clapton. We just sat and played guitar together."

"But there is a vast difference between what happens on stage and on an album. Some people have more time to sit and write. It depends on how much time I have. I write on stage. If you are playing three sets a night for three weeks then you have to have new things."

"A different city suggests different ideas. But you have to be open or you don't really communicate with people. You have to keep up with people in order to communicate."

Has Tim's music changed much? "It's not for me to judge" he replies. "I'm living too close to it. It's a transition. I have to be ruthless and say what is happening. I'm not sentimental over old songs. I'm constantly writing. The main thing is the music."

Tim was worried at the start of his visit as to what he should sing and what the reaction would be. Judging by his appearances on the recent Incredible String Band concert at the Royal Festival Hall and London's Speakeasy club, it has been good.

"I'm writing things now that are unbelievably simple, very commonplace. I guess you would call them cliches, but they are cliches to the point of how you say them," he says.

Tim Buckley is concerned only with his music. He dresses casually, simply.

Perhaps the story he related about his appearance on the Monkees show sums it up. He had been writing with Monkee Mike Nesmith in Texas before Mike had become a Monkee.

"They asked me to sing on the show. I went along and there was Mike in his mohair suit, and I turned up in working shirt and trousers.

"Mike said 'Hey, you're still wearing the same old clothes.' I replied 'yes, and I'm still singing my own songs.'" —TONY WILSON.

FOLK FOR

<p>THURSDAY</p> <p>AT MOONLIGHTERS FOLK CLUB (see Tuesday) SINGERS NIGHT, MOONLIGHTERS, singers welcome.</p> <p>DOGHOUSE FOLK, Greyhound, Fulham Palace Road, presents</p> <p>JOHNNY SILVO Dave Calderhead, Jamie Dunbar, Jim Murray 7.30 p.m. prompt</p> <p>HACKNEY ARTS FESTIVAL CONCERT THE ASSEMBLY HALL, STOKE NEWINGTON. 8 p.m.</p> <p>NOEL MURPHY CHAPTER 3 THE FO'C'SLE TERRY MUNDAY</p> <p>THE FOLK CENTRE Hammersmith</p> <p>SHELLAGH McDONALD Residents: Rod Hamilton, Dodo Don Shepherd. And introducing</p> <p>JILL DARBY PRINCE OF WALES, Dalling Rd. 2 mins Ravenscourt Park tube Next week: CYRIL TAWNEY</p> <p>WHITE BEAR, Kingsley Road, Hounslow, N. Hounslow East tube THE STRAWES and Guests. 18th MIKE CHAPMAN.</p>	<p>SATURDAY</p> <p>AT LES COUSINS, 7.30-11.00</p> <p>MARTIN CATHY D. SWARBRICK Allnight Session 12-7 a.m.</p> <p>JOHN MARTIN MIKE COOPER</p> <p>THE LCS presents Terry Yarnell, Denis Turner, Jim O'Connor at the Union Tavern, Lloyd Baker Street. WC1. 7.45 pm</p> <p>THE WALKING TENDERFOOT</p> <p>DAVE PLANE READING</p> <p>TROUBADOUR. 10.30—265 Old Brompton Road.</p> <p>JOHNNY SILVO (Human Dynamo)</p>	<p>MONDAY cont.</p> <p>PHOEBUS AWAKES at the RISING SUN, Rushey Green, Calford</p> <p>ROBIN DRANSFIELD</p>
<p>FRIDAY</p> <p>AT LES COUSINS, 49 Greek Street, 7.30-11.00.</p> <p>WIZZ JONES TOMMY YATES Adm. 5/-</p> <p>FIGHTING COCKS, London Road, Kingston. CLUB SINGER'S NIGHT.</p> <p>OLD TIGERS HEAD, LEE, SE</p> <p>BLUES NIGHT Jo-Ann Kelly, Bob Hall, etc Residents. 8 p.m.</p> <p>ONLY a week away. Sirjnalot-of-merricenglandemusikthegreknkyht.</p> <p>PEDRO WILLIAM IV opposite Leyton Baths</p> <p>PATRICK ROSE TERRY MUNDAY</p> <p>POTTERS BAR HOTEL. RON GEESIN. Resident. MARK.</p> <p>THE PLOUGHSHARE. RON SIMMONDS, Plough Lane, SW17</p>	<p>SUNDAY</p> <p>AT THE HORSESHOE</p> <p>STEFAN GROSSMAN JOHN MARTYN PANAMA LTD. JUG BAND TOTTENHAM COURT ROAD 7.30 p.m. MUS 4832</p> <p>DARTFORD RAILWAY Hotel. The Quaggsiders.</p> <p>HAMPSTEAD - ENTERPRISE. We're resting. Happy Easter. Come next week.</p> <p>MIKE COOPER, Knasebor'gh Carolina Blues.</p> <p>NAGS HEAD, 205 York Road, SW11. Come-all-ye.</p> <p>PRESENTING</p> <p>DAVE PLANE HASTINGS</p> <p>STARTING GATE. WOOD GREEN. CLOSED FOR EASTER.</p> <p>TROUBADOR. 9.30 JOANNA WHEATLEY</p>	<p>TUESDAY</p> <p>AT CAMBRIDGE CIRCUS. SCOTS HOOSE, W.C.2</p> <p>DAVE & TONI ARTHUR MOONLIGHTERS FOLK CLUB</p> <p>AT DULWICH Hall Moon. Herbie Hill THE QUAGGSIDERS</p> <p>COVENFOLK GATHERING Wandsworth, thanks Jerry Short for last week.</p> <p>JOHN TOWNSEND and KEITH CLARK, Station Hotel, Chertsey.</p> <p>THE KEROUAC CLUB, Green Man Backheath Hill SE10 presents THE MELODIC JUG STOMPERS, GORDON GILTRAP floor singers very welcome.</p> <p>THE OLD SPOTTED DOG FOLK AND BLUES CLUB CLIVE PALMER WIZZ JONES THE PEELERS Comm. 8 p.m. Licensed 5s. The Old Spotted Dog, Dog Lane Neasden, NW10 (next to Neasden tube).</p> <p>TROUBADOUR, 9.30 CHRIS DAVIES</p> <p>WHITE LION, Putney High St. Ken Colyer.</p>
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<p>FAIRFIELD HALL, CROYDON SUNDAY, APRIL 21st, at 7.30 p.m.</p> <p>FOLK FESTIVAL INTRODUCING IRELAND'S CHART TOPPER</p> <p>DANNY DOYLE "Whisky on a Sunday"</p> <p>SWEENEY'S MEN SCOTLAND'S OWN</p> <p>ALEX CAMPBELL GUEST STAR</p> <p>NOEL MURPHY</p> <p>SEATS: 15/-, 12/6, 10/6, 8/6, 6/6. Bookable in Advance from: BOX OFFICE, FAIRFIELD HALL, TEL: CRO 9291</p>	<p>Pete STANLEY and Brian GOLBEY American Country Music TEL. 01-272 9242 160 St. Johns Way London, N.19</p>	<p>THE LINCOLN FOLK from Dublin SUN., 14th APRIL</p> <p>TARA IRISH DANCE CLUB WIMBLEDON</p>
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FOLK NEWS

MOST persistent grapevine story I heard during a flying visit to Dublin last week was that Joe Heaney will be coming back to Ireland soon. But just for

a visit — he likes USA too much. He'll find a growing respect for traditional music which is highly pleasing. The whoop-it-up ballad groups,

who are Ireland's answer to the Monkees, are still to be heard all over, but the up-and-coming new groups like Sweeney's Men and the vastly improved Johnstons are musically aware of their own traditions — and popular.

Even at the more-pop end of the spectrum, a group like Emmet Spiceland, is closer to the Seekers than to the Clancys. I went to a party given by the Irish record company, Gael-Linn, for the Spiceland's new single, "Baidin Fheidhlimi," a Donegal fishing song, and the very lively "Nora Bheag."

I heard Seamus Ennis play at the new Tradition club in Slatery's, Caple Street on Wednesday and the great man was in fine form, obviously recovered from his serious illness and piping like a dream. I missed his singing, apart from one brief extract, but the inimitable Ennis "crack" made up for it.

A new group called the Patchees plays at the Yacht, Ringsend on Fridays and Sundays, the Bar Kitchen on Mondays and Wednesdays, and O'Maras on Sunday mornings. Line up is June Graham, singer, with Bobby Short, banjo, and Paddy Mulhall, guitar.

THE Ian Campbell Folk Group and the excellent local Pendle Folk are at Accrington Sportsmen's Club on Good Friday, April 12. The following Wednesday, their normal night, they have Johnny Silvo, who is at Blackburn's Castle Hotel on Monday April 15 and at Burnley Cricket Club on Thursday April 18.

THIRD annual Country Music Festival organised by Mike Storey and Jim Marshall takes place at Cecil Sharp House on Sunday May 19 from 2 pm to 10 pm. The afternoon will be devoted to modern, amplified music, leaving the evening for old-time and bluegrass.

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Sung by **Jacky**

BF 1647

PHILIPS



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

Thursday, April 11th
KEITH SKUES' SHOW
Discs, Live Groups, Star Guests, etc.

Friday, April 12th
Grand 2-Band Session
ALAN ELDSON'S JAZZ BAND
and the **DAVE JONES JAZZ BAND**
Free Drink to All Members

Saturday, April 13th
HUMPHREY LYTTTELTON

Sunday, April 14th
KENNY BALL & HIS JAZZMEN

Monday, April 15th
In association with
CND
JOHNNY PARKER'S JAZZ BAND
RAM JOHN HOLDER
and THE ARTESIAN HALL STOMPERS

Tuesday, April 16th
BRIAN GREEN'S JAZZ BAND

Wednesday, April 17th
KEN COLYER

FULLY LICENSED BAR
REDUCED RATES FOR STUDENT MEMBERS:
Full details of the Club from the Secretary,
100 Club, 8 Great Chapel Street, W.1
(069 0337)
Club Telephone No.: MUSUM 0933

STUDIO 51
KEN COLYER CLUB
10/11 GT. NEWPORT STREET
NEAR LEICESTER SQUARE
Saturday, April 13th, 7.30 p.m.
GOthic JAZZ BAND
Sun., April 14th
CLOSED FOR EASTER

THAMES HOTEL
Hampton Court, Middlesex
Friday, April 12th
PICCADILLY SIX
Saturday, April 13th
BRIAN GREEN'S JAZZ BAND
Sunday, April 14th
ALEXANDER'S JAZZMEN

WOOD GREEN (Fishmongers Arms)
SUNDAY
TERRY LIGHTFOOT'S JAZZMEN
TUESDAY
JETHRO TULL

SIX BELLS, KING'S RD., CHELSEA
Saturday, April 13th
JOHN CHILTON SWINGKINGS

HUMPH, April 26th
with Bruce Turner
John Picard, etc.

ZODIAC CLUBS
EDEN PARK HOTEL BECKENHAM
Thursday, April 18th
COLOURED RAISINS
STAR HOTEL, CROYDON
Friday, April 12th
KEN COLYER SAVOY BROWN

WOOD GREEN (Fishmongers Arms)
SUNDAY
TERRY LIGHTFOOT'S JAZZMEN
TUESDAY
JETHRO TULL

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SUNDAY
TERRY LIGHTFOOT'S JAZZMEN
TUESDAY
JETHRO TULL

THE NEW PINK FLAMINGO

AT 33-37 WARDOUR STREET, W.1

FRI., APRIL 12th (8.00-5.00 a.m.)
ENJOY A NITE OUT WITH GREAT MUSIC AND GOOD FRIENDLY CROWDS AT OUR

★ALL-NIGHT ROCK SESSION
★FANNY FLICKERS
★ROCK 'N' ROLL SHOW

PLUS THE ROCK SOUNDS ON DISC OF BILL HALEY—ELVIS PRESLEY—LITTLE RICHARDS—PERRY LEE LEWIS—ETC.—WELCOME RETURN OF

★CLEO-CLEO-CLEO-CLEO

SAT., APRIL 13th (7.30-6.00 a.m.)
EVENING and ALL-NIGHT SESSION
THE ONLY LATE-SET IN TOWN
ALL-NIGHT FOOD AND SNACKS

★LA PELE NERO
★MR. HIP SOUL BAND
★CLEO-CLEO-CLEO-CLEO R&B • SOUL • SKA
TWO LIVE BANDS PLUS THE

★TONI ROCKET DISC-TET

SUN., APRIL 14th (7.30-11 p.m.)
THE BIG BEAT DISC SCENE

★THE TONI ROCKET SHOW
Discs, Live Groups, Star Guests

★KATCH 22 AND CLEO
★TONI ROCKET SKA-TET

EXTRA! EXTRA! EXTRA!
EASTER MONDAY SESSION
MON., APRIL 15th (7.30-11 p.m.)
Presenting the soul sounds of

★CLAYTON HAZE
★D.J. TONI ROCKET AND GO GIRL
★CLEO-CLEO-CLEO-CLEO

WED., APRIL 17th (7.30-11 p.m.)
THE MIDWEEK BIG-NITE OUT

★THE UPTIGHTAN' OUTSIGHT-NIGHT WITH TONI ROCKET

LONDON'S OFFICIAL SOUL APPRECIATION SOCIETY BY PERMISSION OF JANET MARTIN AND ATLANTIC RECORDS

★GUEST STARS
★COMPETITIONS AND
★SURPRISES!!

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

THURSDAY

ALBANY JAZZMEN. Lord Henniker, The Grove, E.15.
NEW IBERIA STOMPERS. Wooden Bridge, Guildford.
PETER BOND Trio. Julia Doig, Bickley Arms, Chislehurst.
POTTERS BAR HOTEL, Alan Wickham Band

THE 32-20
PLUS THE SAM APPLE PIE BLUES BAND
BLUES AT PEANUTS CLUB, King's Arms corner of Bishops-gate and Pindar Street, E.C.2, 8.30-11. Bar 3s. Come early.

THREE TUNS, BECKENHAM.
RENDELL/CARR QNT

"WHITTINGTON," PINNER, from Switzerland
PICCADILLY SIX.

FRIDAY
BROCKLEY JACK. See Sunday.
ELMER CRUMBLY'S JAZZ BABES. Red Lion, Brentford.
FRANK POWELL Quintet, Bickley Arms, near Chislehurst station.

HIGHGATE JAZZ CLUB
The Olde Gatehouse
Re-opening April 19th
BOBBY BREEN
DICK MORRISSEY
TERRY SMITH

MJS ROYAL OAK, TOOLEY ST. PHIL SEAMAN, TONY LEE, TONY ARCHER.
NEW ERA JAZZ BAND
ELM PARK HOTEL, HORN-CHURCH.
OSTERLEY JAZZ CLUB
TERRY LIGHTFOOT

PETER BOND Trio. Julia Doig, Royal Albert, Blackheath Hill — TOMORROW: Tony Middleton Group. Admission FREE.

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

CLUBS

CLUBS "MELODY MAKER", 161 Fleet Street, E.C.4. FLE 5011. Ext. 171/176

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

THE 32-20
BLUES LOFT, NAG'S HEAD, LONDON RD., HIGH WYCOMBE
WEALDSTONE! RAILWAY!
OPEN AS USUAL THIS WEEK-END!

SATURDAY
BROCKLEY JACK. See Sunday.
MJS, ROYAL OAK, TOOLEY ST. PHIL SEAMAN, TONY LEE, TONY ARCHER. Guest artist, PETE KING.
THE ORIGINAL EAST SIDE STOMPERS, Blackmore

SUNDAY
ATTENTION! CLERKENWELL TAVERN CLUB. CLOSED THIS SUNDAY, 14th. NEXT WEEK, NATIONAL YOUTH JAZZ ORCHESTRA
BEXLEY, KENT. Black Prince Hotel.
JOHN MAYALL
BILL BRUNSKILLS Jazzmen, Fighting Cocks, Kingston
BLACKBOTTOM STOMPERS, Green Man, Blackheath.
BOAT HOUSE, Kew Bridge. Jazz Sundays, commencing Easter Sunday, April 14, Bob Walls; April 21, Alan Eldson; April 28, Terry Lightfoot, 7.30-11 pm. Licensed bars.
CLUB OCTAVE. CLOSED EASTER SUNDAY.
COOKS, CHINGFORD
Royal Forest Hotel
THE PICCADILLY SIX
Fabulous Trad from Switzerland
ELM PARK HOTEL
NEW ERA JAZZ BAND LUNCHTIME JAMSESSION.
FOSTER/SHAW ALL STARS. — Pub of the Year, RED LION, Brentford.
"GEORGE," MORDEN. DEDICATED MEN JUGBAND.
STEVE LANE'S FAMOUS SOUTHERN STOMPERS AND MICHELE, QUEEN OF HEARTS HOTEL, STANMORE.
THREE TUNS, BECKENHAM MIKE WESTBROOK BAND
URBAN GIN HOUSE RACTIME BAND
Brockley Jack (Brockley Road, London, SE4).
WEALDSTONE! RAILWAY! EASTER SOUL SCENE.

MONDAY cont.
READING, SHIP, Duke Street, TERRY LIGHTFOOT, 8-11.30. BAR! EXTENSION!
THE BLUE HORIZON
BLACK CAT BONES
Nag's Head, 205 York Road, S.W.11. Buses 44 and 170.
THE ORIGINAL EAST SIDE STOMPERS, Green Man, High Road, Leytonstone

TUESDAY
BERKHAMSTED, King's Hall, Piccadilly Six from Zurich.
FOSTER/SHAW ALL STARS. — Hop-bine, North Wembley.
FRED STEAD'S SUNFLOWER JAZZ BAND, Holloway Castle, Camden Road, N7. (Opposite Holloway Prison).
"GEORGE," MORDEN. MIKE DANIELS.
SURBITON. BOB BARTER ORCHESTRA with PETER KING, also MIKE ROUSE Quintet, Assembly rooms, 8 pm.

WEDNESDAY
BLACKBOTTOM STOMPERS, Green Man, Blackheath.
BLUES AT THE BRIDGE HOUSE SIMON AND STEVE
BOROUGH RD., ELEPHANT & CASTLE
FELTHAM, CRICKETERS, BRIAN RUTLAND BAND, PLUS! SAMMY RIMMINGTON — GUESTS.
GOTHIC JAZZ BAND, Earl of Sandwich, Charing Cross Road, next Cameo Theatre, every Wednesday.
HITCHIN, Hermitage Ballroom, Alex Welsh.
KEITH SMITH BAND, Amersham.
NEW SEDALIA JAZZ BAND, Holloway Castle, Camden Road, N.7.
THE 32-20 CLIFF CHARLES
Surprise
Blues at the Roebuck
108a Tottenham Court Road (Warren Street tube) 8-11 p.m.
TOBY JUG, Tolworth, Surrey
PETER GREEN AND THE FLEETWOOD MAC
UNION BLUES
FICKLE PICKLE
4s Membership free
FAN CLUBS
1/4 per word
CREAM ADDICTS ANONYMOUS s.a.e. to Anne Hartzon, 67 Brook Street, London, W.1.
KENNY BALL Appreciation Society. — S.a.e. to Miss Pat Saunders, 18 Carlisle Street, W.1.
THE OFFICIAL PLASTIC PENNY FAN CLUB. — S.a.e. to Charlotte & Maureen, c/o Dick Jaimes Music, 71-75 New Oxford Street, W.C.1.
TONY BLACKBURN TIME! S.A.E. to MEL, c/o Harold Davison Ltd., 235/241 Regent St., London, W.1.

THURSDAY
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RENDELL/CARR QNT

"WHITTINGTON," PINNER, from Switzerland
PICCADILLY SIX.

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FRANK POWELL Quintet, Bickley Arms, near Chislehurst station.

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The Olde Gatehouse
Re-opening April 19th
BOBBY BREEN
DICK MORRISSEY
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TOMMY WHITTLE QUARTET
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ED FAULTLESS & LEN HOOKER presents MODERN JAZZ EVERY WEDNESDAY at **THE PHOENIX** Cavendish Square, W.1. MAY 1700
Wed., April 17th 8.15-1 a.m.
GORDON BECK QUARTET
Admission 6s. Students 4s. Licensed Bar

PALM COURT HOTEL RICHMOND
THE ED FAULTLESS TRIO
ALAN BERRY, DICK BRENNAN
presents MODERN JAZZ
Every Fri., Sat. and Sun. Admission 2/6
Friday, April 12th
DICK MORRISSEY
Saturday, April 13th
PETE KING
Sunday, April 14th
ART THEMAN
Monday, April 15th
TERRY SMITH

BULL'S HEAD
BARNES BRIDGE PRO 5241
Resident Trio
TONY LEE PHIL SEAMAN
TONY ARCHER
Tuesday, Wednesday and Thursday
Resident Rhythm Section:
BILL LE SAGE TRIO
Friday, Saturday, Sunday, lunch & evening
Friday, April 12th
HANK SHAW
Saturday, April 13th
TOMMY WHITTLE
Sunday, April 14th
Lunchtime and Evening
TUBBY HAYES
Monday, April 15th
GRAHAM COLLIER SEPTET
Tuesday, April 16th
DICK MORRISSEY
Wednesday, April 17th
BOBBY BREEN
Thursday, April 18th
RONNIE ROSS

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PHIL WOODS
GORDON BECK TRIO
Commencing Monday, April 22nd
HANK MOBLEY and SALENA JONES

● at the OLD PLACE
39 Gerrard St., W.1 GER 0217
Wednesday, April 10th
SIMON LEY BLUES BAND
Thursday, April 11th
CHRIS MCGREGOR GROUP
Friday, April 12th
ADRIAN PATON SEXTET
MIKE TAYLOR DUO
Saturday, April 13th
MIKE WESTBROOK BAND
TERRY SMITH QUINTEt
Monday, April 15th
JAZZ WORKSHOP
John Surman and many friends
Tuesday, April 16th
JOHNNY PARKER BAND
Wednesday, April 17th
HOWARD RILEY
JON HISEMAN
BARRY GUY, FRANK RICCOTTI

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90 Wardour Street London W.1
10th ANNIVERSARY
Sunday, April 14th (7.30-10.30)
★ **WHOLE LOTTA SOUL**
with RADIO ONE D.J. STUART HENRY and BLUE RIVERS and the MAROONS
Monday, April 15th (7.30-11.00)
★ **BONZO DOG DOO-DAH BAND**
★ **JETHRO TULL**
Tuesday, April 16th (7.30-11.00)
★ **JOHN MAYALL'S BLUES BREAKERS**
and some star guests "dropping in"
★ **THE BOILERHOUSE**
Wednesday, April 17th (7.30-11.00)
★ **NATIONAL YOUTH JAZZ ORCHESTRA**
comprising the best of the younger instrumentalists from all over the country

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RED 3295
FRI., 12th APRIL 7.30-12 Adm 12/6
SAT., 13th APRIL 10 p.m.-2 a.m. Adm 12/6
SUN., 14th APRIL 8 p.m.-2 a.m. Adm 15/-
MON., 15th APRIL 7.30-11 p.m. Adm 5/-
Forthcoming Attraction
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JAMAICA'S FAMOUS ETHIOPIANS
ALL-NIGHTER SESSION
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THE 'G' CLEFS
plus DUKE REID SOUND
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BANK HOLIDAY PARTY NIGHT
THE RUDEES
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Friday, Monday nights, Sunday afternoons

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THURS., APRIL 11th
GLENROY OAKLEY AND THE ORACLES
SUN., APRIL 14th
DR. MARIGOLD'S PRESCRIPTION
TUES., APRIL 16th
FANTASTIC LITTLE ANTHONY AND THE IMPERIALS
THURS., APRIL 18th
THE CORTINAS
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FRIDAY, APRIL 12th NEW LOWELL FULSOM DISCS FROM U.S.A.
FLEETWOOD MAC
NEXT FRI. 19th APRIL
JOHN MAYALL'S BLUES BREAKERS

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This night 15/- At door

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RAILWAY HOTEL, 100 WEST END LANE, WEST HAMPSTEAD, N.W.4
THURSDAY, APRIL 11th SOUL NIGHT
THE GASS
TUESDAY, APRIL 16th
THE FAMILY
WEDNESDAY, APRIL 17th ORGAN NIGHT
BOB STUCKEY TRIO plus PLUS
Plus D.J. PEE, B

marquee

90 Wardour Street London W.1

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and some star guests "dropping in"
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Wednesday, April 17th (7.30-11.00)
★ **NATIONAL YOUTH JAZZ ORCHESTRA**
comprising the best of the younger instrumentalists from all over the country

Thursday, April 11th (7.30-11.0)
★ **THE NICE**
★ **STAKS**
Friday, April 12th (7.30-11.00)
★ **BLUES NIGHT**
★ **AYNSLEY DUNBAR**
★ **RETALIATION**
★ **THE SPIRIT OF JOHN MORGAN**

Saturday, April 13th (8.00-11.30)
★ **THE CRAZY WORLD OF ARTHUR BROWN**
★ **THE TIME BOX**

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390 BRIXTON ROAD LONDON, S.W.9
RED 3295
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FIRST EVER APPEARANCE IN BRITAIN
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ALL-NIGHTER SESSION
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A brave new world with pop?

WHAT a load of rubbish from Mike Love about making pop a force for world peace.

Pop is just musical tripe that only appeals to morons, who deserve to be shoved in the Army and given a short back and sides anyway.

All these Commie pacifists sicken me with their talk about meditation and principles. Why can't they shut up and accept a decent, sensible way of life? —ARTHUR LEWIS, Peckham, London.

WHEN are people going to take avant garde music seriously?

I realise the tag sounds pretentious, but if people can cast off their inhibitions and listen in the correct frame of mind, I'm positive they would enjoy it to the full.

I'm not a purist either, and include jazz, West Coast, underground, pop and electronic music as avant garde.

We don't want to go stagnant with a rock re-

Don't make me sick!

mailbag

vival. "Lilies that fester smell far worse than weeds."—A. LEE, Victoria, London.

I WAS utterly sickened at a recent pop show when we got rubbish from the Foundations and Flower Pot Men.

Then came Kenny Ball's

band and their brilliance and professionalism instantly shone through.

But the silly screaming bitches in the audience suddenly stopped screaming and one of them even had the nerve to read a book!

Kenny and the Spencer Davis Group were the only decent acts in the whole programme. — RONALD COX, Fifehire, Scotland.

WHY is Chris Welch peeping through a porthole in every photograph? Is he a fish?—VIVIAN STANSHALL, Bonzo Dog Trouser Band, London, N10.

EXACTLY how much alcohol does Chris Welch consume before writing his record reviews? — ANDREW S. DOE, Bristol, Glos.

● One half bottle of Scotch and six pints of beer.

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THE SAD THING ABOUT THE OTIS HIT

WHILE I am a great fan of Otis Redding, and love his "Dock Of The Bay," it saddens me to think that he has only achieved great chart success in England after his death.

Thousands of young singers copied Otis during his lifetime and many gained hits while he bubbled under.

I wonder if the current interest in Redding is more like the Buddy Holly fetish, than genuine appreciation.

Hope that I'm wrong. — MARGARET WARWICK, Basingstoke, Hants.

OTIS

'Thousands of young singers copied him during his life time.'

'A shadowy organisation'

HAVING read the "State of the Union '68" and while finding no cause for complaint about the statements attributed to me, I am disappointed that I was not given an opportunity for dealing with the allegation, that "the Musicians' Union seems a shadowy organisation to many laymen—and, indeed, to many of its own members. Union decisions are announced with the minimum of explanation and, to journalists at least, its officers seem to positively shun interviews and all forms of publicity."

This is sheer nonsense. The vast majority of our members do not complain that Executive Committee decisions "are announced with a minimum of explanation," and it is only those who do not trouble to read the Union's journal, "The Musician," who complain

that information is not published. For example, Union policy on the reciprocal exchange of musicians between Britain and foreign countries has been fully explained in our journal on many occasions, yet we still suffer the time-wasting activities of those, including some Union members, who either fall for, or want to exploit, the claims of Ornette Coleman in order to undermine the Union's policy.

All statements are made available to the national and trade press on all major Union policies, and it is not our fault if they are not always used. But we are not prepared to divulge confidential Executive Committee matters; to attempt to prophecy what decisions the Executive Committee will make—and we are frequently asked to do this—or to waste a great deal of

time on trivialities. — HARRY FRANCIS, Assistant General Secretary, Musicians Union, London, SW1.



'Kenny Ball (left) and the Spencer Davis Group were the only decent acts on the whole programme.'

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