

# Melody Maker

January 28, 1967

9d weekly

'Strawberry Fields Forever' named

# NEW BEATLES

## STONES — NEW POP PLANS



### and another album

THE Rolling Stones — who leaped to number four in the Pop 50 this week with "Let's Spend The Night Together" — want to stage a series of "different" pop shows in major venues around Britain. "They'd be pop shows, but not just a succession of acts," said Mick Jagger this week.

The Stones' new LP "Between The Buttons" entered the MM's LP charts this week at number eight. And Jagger says the group are to start work on their next LP within the next fortnight. "We'd like the LP to be less conventional," he said. (See page eight.)

# RECORD

You can buy it on Feb. 17

THE Beatles' new single is "Strawberry Fields Forever" — as exclusively named in the MM two weeks ago. The other side (there is no A or B side) is "Penny Lane". The single will be released on February 17. Both are Lennon-McCartney compositions.

The first 250,000 copies of the single will be sold in a colour presentation sleeve, specially prepared by EMI. This is the first Beatles single since "Eleanor Rigby" and "Yellow Submarine" was released on August 5 last year.

"Strawberry Fields Forever" is about a Liverpool reform school for girls. "Penny Lane" is the name of a road in the northern part of Liverpool — near the areas where John Lennon, Paul McCartney and George Harrison lived.

"Strawberry Fields Forever" is very much a John Lennon composition. It has none of the lyrical McCartneys qualities. It's a medium tempo number and doesn't tell a connected story in the way that Eleanor Rigby does. The words are rather bleak.

The group are continuing to work on their next LP and may do a TV spectacular based on the tracks on the album when it is released. No release date has been set.

The third Beatles feature film is still being discussed and no date for its start has been fixed. The shooting is held up because of difficulties over the script.

### JAZZ STARS FOR SCOTT'S

AMERICAN jazzmen Freddie Hubbard, Eddie Lockjaw Davis, Sonny Rollins and Bud Freeman will follow Roland Kirk into London's Ronnie Scott club for successive seasons. In addition, the club has engaged singers Mark Murphy and Joy Marshall for seasons opposite Hubbard and Davis respectively. And Hubbard and Lockjaw will tour clubs after their stay at Ronnie's.

May sees an innovation at Scott's when Johnny Dankworth takes his orchestra and Cleo Laine into the club for three weeks—the first big band to be booked for a season there. They open May 8.

Trumpet player Freddie Hubbard and Mark Murphy appear at Ronnie's from January 30 to February 25. Hubbard will be working the Stan Tracey trio. Tenorist Lockjaw Davis stars from February 27 to March 25. His and Hubbard's stints will each be followed by two weeks of one-nighters now being set up.

Sonny Rollins plays four weeks from March 27, and he will be succeeded by another US tenorman, Bud Freeman, who is being presented from April 24 until May 6.

## NIGHT



## OF



## HORROR



# JIMI HENDRIX POP THINK-IN

PAGE TEN

# MELODY MAKER POP 50

- 1 (1) I'M A BELIEVER Monkees, RCA
- 2 (11) MATTHEW AND SON Cat Stevens, Deram
- 3 (7) NIGHT OF FEAR The Move, Deram
- 4 (14) LET'S SPEND THE NIGHT TOGETHER Rolling Stones, Decca
- 5 (2) GREEN GRASS OF HOME Tom Jones, Decca
- 6 (3) HAPPY JACK The Who, Reaction
- 7 (8) STANDING IN THE SHADOW OF LOVE Four Tops, Tamla Motown
- 8 (17) HEY JOE Jimi Hendrix, Polydor
- 9 (9) SITTING IN THE PARK Georgie Fame, Columbia
- 10 (5) ANY WAY THAT YOU WANT ME Troggs, Page One
- 11 (4) MORNINGTOWN RIDE Seekers, Columbia
- 12 (27) I'VE BEEN A BAD BOY Paul Jones, HMV
- 13 (13) PAMELA PAMELA Wayne Fontana, Fontana
- 14 (10) IN THE COUNTRY Cliff Richard, Columbia
- 15 (18) I FEEL FREE Cream, Reaction
- 16 (6) SUNSHINE SUPERMAN Donovan, Pye
- 17 (12) SAVE ME ... Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 18 (15) WHAT WOULD I BE Val Doonican, Decca
- 19 (28) SUGAR TOWN Nancy Sinatra, Reprise
- 20 (25) SINGLE GIRL Sandy Posey, MGM
- 21 (47) LET ME CRY ON YOUR SHOULDER Ken Dodd, Columbia
- 22 (26) CALL HER YOUR SWEETHEART Frank Ifield, Columbia
- 23 (21) (I KNOW) I'M LOSING YOU Temptations, Tamla Motown
- 24 (23) NASHVILLE CATS Lovin' Spoonful, Kama Sutra
- 25 (49) SNOOPY VS. THE RED BARON Royal Guardsmen, Stateside
- 26 (42) YOU ONLY YOU Rita Pavone, RCA
- 27 (19) YOU KEEP ME HANGIN' ON Supremes, Tamla Motown
- 28 (16) DEAD END STREET Kinks, Pye
- 29 (29) HEART Rita Pavone, RCA
- 30 (—) I'M A MAN Spencer Davis, Fontana
- 31 (24) WHAT BECOMES OF THE BROKENHEARTED? Jimmy Ruffin, Tamla Motown
- 32 (20) FRIDAY ON MY MIND Easybeats, United Artists
- 33 (44) LAST TRAIN TO CLARKSVILLE Monkees, RCA
- 34 (41) A PLACE IN THE SUN Stevie Wonder, Tamla Motown
- 35 (30) TELL IT TO THE RAIN Four Seasons, Philips
- 36 (—) 98.6 Keith, Mercury
- 37 (22) GOOD VIBRATIONS Beach Boys, Capitol
- 38 (31) WALK WITH FAITH IN YOUR HEART Bachelors, Decca
- 39 (35) MUSTANG SALLY Wilson Pickett, Atlantic
- 40 (—) IT TAKES TWO Marvin Gaye and Kim Weston, Tamla Motown
- 41 (34) RUN TO THE DOOR Clinton Ford, Piccadilly
- 42 (—) PEEK-A-BOO New Vaudeville Band, Fontana
- 43 (—) RELEASE ME Englebert Humperdinck, Decca
- 44 (33) DISTANT DRUMS Jim Reeves, RCA
- 45 (38) HANG ON TO A DREAM Tim Hardin, Verve
- 46 (48) DRINK UP THY ZIDER Aage Cutler and Wurzels, Columbia
- 47 (32) UNDER NEW MANAGEMENT Barron Knights, Columbia
- 48 (39) THERE WON'T BE MANY COMING HOME Roy Orbison, London
- 49 (36) MY MIND'S EYE Small Faces, Decca
- 50 (43) JUST ONE SMILE Gene Pitney, Stateside

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## POP FIFTY PUBLISHERS

- |  |  |
|--|--|
| 1 Screen Gems; 2 Cat Music; 3 Essex; 4 Mirage; 5 Burlington; 6 Fabulous; 7 Carlin; 8 Yameta; 9 Jewel; 10 Dick James; 11 Compass; 12 Leeds; 13 Hournew; 14 Shadows; 15 Draftale; 16 Southem; 17 Lynn; 18 Marvel; 19 Criterion/Loma; 20 Mecolico; 21 Dominion; 22 Acuff-Rose; 23 Carlin; 24 Robbins; 25 Fuller/Sampth/Windson; 26 Chappell/BEM; 27 Carlin; 28 Davray/Carlin; | 29 Screen Gems; 30 Island; 31 Belinda; 32 United Artists; 33 Screen Gems; 34 Carlin; 35 Ardmore and Beechwood; 36 Screen Gems; 37 Immediate; 38 Francis Day and Hunter; 39 April; 40 Carlin; 41 Carlin; 42 Meteor; 43 Palace; 44 Acuff-Rose; 45 Robbins; 46 Lad Music; 47 West One; 48 Acuff-Rose; 49 Robbins; 50 Schroeder. |
|--|--|

## US TOP TEN

- 1 (1) I'M A BELIEVER Monkees, Colgems
- 2 (3) TELL IT LIKE IT IS THE RED BARON Parlo
- 3 (2) SNOOPY VS. THE ROYAL GUARDSMEN Laurie
- 4 (7) GEORGY GIRL Seekers, Capitol
- 5 (5) WORDS OF LOVE Mama's and Papa's, Dunhill
- 6 (5) STANDING IN THE SHADOW OF LOVE Four Tops, Motown
- 7 (4) GOOD THING Paul Revere, Columbia
- 8 (9) NASHVILLE CATS Lovin' Spoonful, Kama Sutra
- 9 (—) KIND OF A DRAG Buckingham, U.S.A.
- 10 (—) (WE AIN'T GOT) NOTHIN' YET Blues Magoos, Mercury

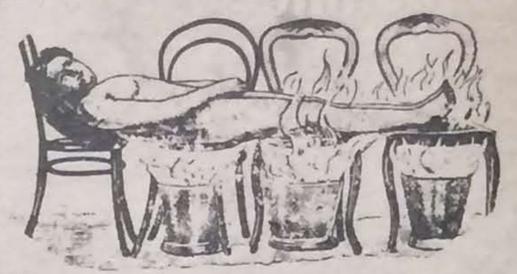
## TOP TEN LPs

- 1 (1) SOUND OF MUSIC Soundtrack, RCA
- 2 (2) BEST OF THE BEACH BOYS Beach Boys, Capitol
- 3 (—) MONKEES Monkees, RCA
- 4 (4) A QUICK ONE The Who, Reaction
- 5 (7) FRESH CREAM Cream, Reaction
- 6 (5) FINDERS KEEPERS Cliff Richard and the Shadows, Columbia
- 7 (3) COME THE DAY Seekers, Columbia
- 8 (—) BETWEEN THE BUTTONS Rolling Stones, Decca
- 9 (8) GENTLE SHADES OF VAL DOONICAN Val Doonican, Decca
- 10 (6) DISTANT DRUMS Jim Reeves, RCA

## TOP TEN JAZZ

- |   |   |   |
|---|---|---|
| LIVERPOOL: Rushworth and Dreaper, Whitechapel; 1 EAST-ERN SOUNDS (LP) Yusuf Lateef (Transatlantic); 2 WADE IN THE WATER (LP) Ramsey Lewis (Chess); 3 PARKER PANORAMA (LP) Charlie Parker (Verve); 4 BRAZILIAN BYRD (LP) Charlie Byrd (CBS); 5 MY KIND OF JOLSON (LP) Woody Herman (CBS); 6 BUTTERCORN LADY (LP) Art Blakey (Time-Light); 7 BBB (LP) Benny Carter, Ben Webster, Barney Bigard (Xtra); 8 GUITAR MUSIC (LP) Michael Raven (Xtra); 9 COLLECTOR'S ITEM (LP) Miles Davis (Transatlantic); 10 TEQUILA (LP) Wes Montgomery (Verve). | MANCHESTER: Barry's Record Rendezvous, 19 Blackfriars St.; 1 THE QUEST (LP) Mal Waldron (Xtra); 2 THE SECOND JOHN HANDY ALBUM (LP) (CBS); 3 JACK TEAGARDEN (LP) (RCA); 4 THINGS AIN'T WHAT THEY USED TO BE (LP) Johnny Hodges and Rex Stewart (RCA); 5 BENNY GOODMAN 1935-38 (LP) (RCA); 6 JAZZ MEANZ HINES (LP) Earl Hines (Fontana); 7 PIANO JAZZ Vol 1 (LP) (Coral); 8 THE RURAL BLUES (LP) (Xtra); 9 LAST SESSION (LP) Blind Willie McTell (Prestige); 10 THE GREAT BIG BANDS Vol 4 (LP) Stan Kenton (Capitol). | ASMAN'S, 38 Camomile Street and 23a New Row, London: 1 JOHN HANDY AT THE MONTREY JAZZ FESTIVAL (LP) (CBS); 2 EVERYWHERE (LP) ROSWELL RUDD (LP) (Impulse); 3 THE SECOND JOHN HANDY LP (LP) (CBS); 4 ON THIS NIGHT (LP) Archie Shepp (HMV); 5 ATLANTA BLUES (LP) Various Artists (Folkways); 6 AFRICA BRASS (LP) John Coltrane (Impulse); 7 '37-'40 (LP) Lionel Hampton (RCA Victor); 8 '41-'42 (LP) John Kirby (RCA Victor); 9 TRUMPETS ALL OUT (LP) Art Farmer/Donald Byrd (Xtra); 10 BENNY CARTER/BEN WEBSTER (LP) (Xtra). |
|---|---|---|

# Hollerin' Herman Herd even hold down chat



"I'm sick of these flamin' freak-outs!"

THE CBS Woody Herman session at the Ronnie Scott Club proved big bands sound even better in clubs than on concerts. It was a raving night with the new Herd's solo strength more impressive than on the last tour. They even managed to drown out Jack Higgins' chat when going at full blast. Among the invited audience we noted Ted Heath, Vic Lewis, Harold Davison, Tito Burns, Johnny Dankworth and Cleo Laine, Phil Seamen, Steve Race, Spike Milligan, Tom Driberg MP, Joan Littlewood, Eric Delaney, Eddie Taylor, Pete Blannin, Alan Littlejohn and Elaine Delmar.

Our man in America says the Sopwith Camel are worth watching... "Throw your Beatles records in the city dump," says a pamphlet issued by the Christian Crusade in Tulsa, Oklahoma, entitled "Communism, Hypnotism and the Beatles."

Bob Dylan said to be writing a musical show... altoist Mike Osborne visited baritone player John Surman, in hospital with appendicitis, fainted, and ended up in next bed... Blatant plugging of commercial products on JBJ should be stopped immediately.



Another reader suggests freak songs — "I Feel Freak", "What Would I Be Without Your Freak" "Distant Freaks", and "What Becomes Of A Broken Freak-out?"

"Back Street Girl" on Stones new album is superb... Road manager Ian Stewart plays knockout piano on Stones' album... MM cartoonist Jimmy Thomson only person in Britain with a Pee Wee Russell original abstract painting which he keeps at the foot of his bed.

Monkees better actors than singer/musicians... Have you noticed how the reactionaries are taking over again in the music business? Sad to see Stones on Palladium TV show with terrible comedians and balancing act, but thank heavens they kept off the roundabout... A reader suggests "eye" songs and kicks off with "I'm In Love With A Wonderful Eye"... Jimi Hendrix Top Of The Pops presentation disastrous... More action coming from the Action.

MICK JAGGER says Eric Burdon will do Stones' "Connection" as a single... Alan Freeman seemed the only deejay who remembered what he was on the JBJ panel for.

With Spencer's "I'm A Man" following the Who's "I'm A Boy" the choice narrows... At London Record's 20th anniversary dinner at the Savoy Hotel, Sir Edward Lewis reckoned that when "It's Not Unusual" was 35 in Radio London's Fab Forty it hadn't sold any copies.

Another reader asks if it isn't time Loo Loo recorded "Chain Gang"—what odd readers... And yet another says Chris Farlowe looks like Peter Eden (wrong column, sir)... Aage Cutler says his music is Ciderdell.

At Julie Felix's Chelsea Party — Paul McCartney, Spencer Davis, David Frost, Michael Caine, but no Donovan... Tony Barrow, during a phone conversation: "Who's Jack Higgins?"

Comedian/writer David Cumming featured singing own lyric on Philips single, "Rubber Rabbit"... After visiting Glasgow's Gorbals, Move manager Tony Secunda took several days off to recuperate.

A man walked into the MM office, said he was from the Buy - Bob - Dawbarn - A - New - Raincoat - Fund and plonked 3d in the tubby one's hand... Don Moss' funny Housewives Choice slip: "That was Bert Alpert."

Seen digging the In Crowd group at the Speakeasy were Mick Jagger, Andrew Oldham, Glyn Johns, Rod Stewart, and Chrissie Shrimpton... Steve Marriott seen wearing Boy From U.N.C.L.E. hat... Brian Auger and Julie Driscoll signed with John Martin... Alan Price may do "Simon Smith And His Amazing Dancing Bear" for next single. It sounds great.

SONGWRITER Jimmy Kennedy talks of his life on Home Service, February 3...

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WONT BE MANY COMING HOME 5/6	THEME OF PAGANINI (O.S.) 5/6	HACK THE KNIFE (O.S.) 5/6
MAN OF MAGIC 5/6	THEME (F.T.) 5/6	STEEPLE TWIST (JOE LOSS) 5/6
SHADOW OF YOUR SMILE 5/6	TOO SOON TO KNOW (WZ) 5/6	LOT OF LIVING TO DO (O.S.) 5/6
BELINDA (from "Jazzcats") 5/6	YELLOW SUBMARINE 5/6	CHARADE (WZ) 5/6
WHITE CLIFFS OF DOVER 5/6	ELEANOR RIGBY 5/6	LEFT MY HEART IN SAN FRANCISCO 5/6
UPPER MY SKIN 5/6	PEOPLE (from "Fanny Get") 5/6	BEATLES O.S. WEDLEY 6/6
IT'S LOVE (O.S.) KEN DODD 5/6	MAY EACH DAY (WZ) 5/6	MARCH OF THE MOODS 5/6
"THUNDERBOLTS" THEME 5/6	"PEYTON PLACE" THEME (WZ) 5/6	COME DANCING (O.S.) 5/6
JOBROCKS 5/6		

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# THE POP MOANERS

"If anybody tells you the scene is in a bad state they only mean that their career is in a bad state," said Paul Jones.

Paul has reason to have faith in the scene at the moment with his second post-Manfred single, "I've Been A Bad Bad Boy", occupying a healthy position in the Pop 50.

"The thing that amuses me," he went on, "is seeing all the people who don't know what to do next, all saying the business is in a terrible state and they don't know which to turn."

"Whatever they say, a lot of people do know which way to turn. There are lots of nice things happening — the Cream thing, the Jimi Hendrix thing, the Move thing. Cat Stevens has found a nice pocket for himself. And watch out for the Pink Floyd who have a record coming out."

"So who is complaining? Only the people who have been around a long time and can't think what to do next." I wondered whether Paul's strongest reason for leaving Manfred had been this belief that you have to keep moving to hold the fans.

"I suppose that was one of the reasons," he agreed. "You can't keep on at the same thing for too long. But despite all that is being written I don't suppose the Beatles are terribly confused and not knowing which way to turn. Their opportunities are so great now. I think the scene is very promising and I know

So who's complaining?  
Only the people who've been around a long time and can't think what to do next  
**PAUL JONES**

everything is going to work out all right."

I aired my theory that fewer teenagers are buying records so that older tastes are being represented in the Pop 50.

Paul thought about it. "It probably is true that older tastes are represented, but I think there are two things to remember. First, the kids do buy Val Doonican's records — and Ken Dodd's, and Tom Jones's."

"The second thing is that the market of the younger married people, between 20 and 30 years old, has been underestimated for a long time. People have imagined that it was just 16-year-olds who bought records. I think that is a fallacy."

"Bad Bad Boy" is one of the songs from Paul's first film, Privilege. Will there be

more released?  
"There will be more, in one form or another," said Paul. "There may be an LP, or just an EP. The film is supposed to be out in March here — I'll believe it when it happens. I've not plans for another yet, certainly not until I've seen the reaction to this one."

"I saw an early version of the film, so it wouldn't be fair to say I think it isn't very good. Ask me when I've seen the completed version!"

"I must say I never realised I was so ugly — there's your headline for you. I can see that plastered all over the top of the Melody Maker."

I decided to ask the somewhat impertinent question I'd wanted to ask Paul for some time. "Why," I ventured, "do you always sing with an American accent?"

"Who doesn't?" retorted Paul after a pause. "I've spent all my life listening to people singing with an American accent and I couldn't do anything else."  
"No, it's not because the lyrics might sound odd in an English accent — you can always change lyrics. But the whole idiom would be wrong. Blues, for example, would sound very strange with an English accent. I first started listening to blues. It's ten years since I started singing and I couldn't change now if I wanted to."

"It would be just as pertinent to ask why I sing American music. The answer is that I only like the American kind of popular music — not the English or any other."

**BOB DAWBARN**



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# who

## THURSDAY

The Rolling Stones, the Jimi Hendrix Experience, Jonathan King, Spencer Davis Group are among the stars on tonight's Top Of The Pops (BBC TV 7.30 pm).  
Woody Herman and his Orchestra play the Philharmonic Hall, Liverpool.  
The Small Faces play the Skyline Club, Hull.  
The Alan Price Set plus Guy Darrell guest on BBC Light's Pop North today (1 pm).  
The Who play the Bristol Locarno.

## FRIDAY

The Move play Nottingham's Dungeon Club.  
The Jimi Hendrix Experience visit the Chislehurst Caves, Kent.  
Woody Herman's Herd play Newcastle's City Hall.  
New Orleans clarinet star Albert Nicholas opens his British tour, with the Alan Elsdon Band, at the Osterley Jazz Club.  
George Fame plays London's Tiles Club, Oxford Street, W1.  
Kenny Ball's Jazzmen play the U.S. Base at Alconbury.  
The Small Faces play the Tabernacle Club, Stockport.

## SATURDAY

Woody Herman and his Orchestra at the New Victoria, London.  
The Four Tops package, with the Merseys, Madeline Bell, Remo Four, and the Johnny Wats Band open at the Royal Albert Hall.  
Ben Webster and the Ronnie Scott Quartet play Manchester's Sports Guild.  
The Small Faces visit the Gliderdrome, Boston.  
George Fame at Manchester's Twisted Wheel Club.  
Billy Fury and the Gamblers and John Mayall's Bluesbreakers on Saturday Club (BBC Light 10 am).  
Sandy Brown and his Band at the Six Belles, Chelsea.  
The Who plays Folkestone's Toff's Club.

# when

The Jimi Hendrix Experience play South London's Uppercut Club, at the Forest Gate Centre, E7.

## SUNDAY

The Johnny Butts Tribute and Benefit Night is being held at London's Ronnie Scott's Club, W1, with Blossom Dearie, Dakota Staton, George Fame and the Harry South Big Band, Mark Murphy, the Gordon Beck Trio, and comper Spike Milligan. (Advance tickets sold out.)  
The Four Tops show moves to the Liverpool Empire tonight.  
Eric Burdon and the New Jazz Orchestra play London's Marquee Club.  
Brian Poole and the Tremeloes and the Cymbaline take part in this week's Easy Beat (BBC Light 10 am).  
Tenorist Danny Moss guests at the Fox and Hounds, Haywards Heath, Sussex.

## MONDAY

Woody Herman with Herd at the Birmingham Town Hall.  
Trumpeter Freddie Hubbard plus singer Mark Murphy open a four week stint at London's Ronnie Scott's Club, Frith Street, W1.  
Julie Felix starts a week at Glasgow's Chevalier Cabaret Club.

## TUESDAY

The Four Tops visit the City Hall, Newcastle.  
The Who play the Ilford Palais.  
John Mayall's Bluesbreakers play Bristol's Corn Exchange.

## WEDNESDAY

The Four Tops tour moves to the Odeon, Glasgow.  
Albert Nicholas with the Alan Elsdon Jazzband play the Hermitage Ballroom, Hitchin.

# where

# Singles due for Troggs, Dee Orbison, Herman



HERMAN: new single out on February 3.

**THE Troggs, Dave Dee, Dozy, Beaky, Mick and Tich, the Small Faces, Roy Orbison, Herman's Hermits and Eric Burdon and the Animals are all set for new singles releases.**

The Troggs' record is "Give It To Me", written by Reg Presley and released on Page One on February 10. The B side is "You're Lying".  
A follow-up to "Save Me". Dave Dee, Dozy, Beaky, Mick

and Tich's single is titled "Touch Me, Touch Me", written by managers Alan Blakely and Ken Howard and released at the end of February. The flipside is "Marina", written by the group.  
No release date has been set for the Small Faces' single which is expected to be a Steve Marriott-Plonk Lane composition "I Can't Make It".  
Roy Orbison's new British single—released on February 17 to co-incide with the singer's new tour with the Small Faces—is "So Good", coupled with "Memories".  
A composition by Eric Burdon and the Animals "When I Was Young" is the group's next single, released on February 3. On the same day, Herman's Hermits' new single is released. It is a composition by Les Reed and Geoff Stephens titled "There's A Kind Of Hush".

trip will include a week at the Iona State Fair, Michigan, from August 7.

## KINKS TRIP

The Kinks, back from a Continental tour last Monday (23), are lining up a new trip for late February, taking in France, Italy, Austria, Switzerland and Belgium.  
The group plays the Imperial Ballroom, Nelson, on Saturday (28).

## DOLLIMORE LEADS

**PIANIST - COMPOSER - ARRANGER** Ralph Dollimore may be leading the Ted Heath band in two or three months' time. Ted wishes to take things easier, and Ralph has offered to front the band.  
Speaking from his Westworth home on Monday night, Heath told the MM: "Yes, it's true. I've told Ralph it's all right. He can do whatever he wants, and I hope he can get the jobs."  
"He and most of the fellows in the band are very keen to keep it going. Ralph wants me to take it a bit easier and not stand up in front of the band all the time. But I'll still make personal appearances anywhere."

Ralph Dollimore, who has been associated with Ted on and off since 1953, says he hopes that most of the old sidemen will continue with the band.

## UFO TV FILM

GRANADA Television is to make a documentary programme about London's UFO Club, the mixed media centre in London's Tottenham Court Road. The film will be made at the club tomorrow (Friday).  
Material filmed at the club will be used in the TV documentary which will be broadcast on February 7.

## RIVERS VISIT

AMERICAN singing star Johnny Rivers flew into London on Tuesday en route to the San Remo Song Festival. He will be back in Britain on February 10, the release date of his new single "Baby You Need Your Loving".  
While in London, Johnny had discussions about his own record label, Soul City. The first single from the label to be issued by Liberty in Britain will be "Go When You Wanna Go" by the 5th Dimension on February 10.

# Otis Redding heads soul package tour

**OTIS REDDING, Percy Sledge, Booker T and the MGs, Sam and Dave and Eddie Floyd have been set to tour Britain as one soul package in March.**

The tour opens at London's Hammersmith Odeon on March 17, but other venues are still being finalised. The tour goes to the Continent after its British dates and returns to America on April 8.

## TOPS DUE

THE Four Tops — number seven in the Pop 50 this week with "Standing In The Shadow Of Love" — arrive in Britain for their tour tomorrow (Thursday). The tour open with two concerts at London's Royal Albert Hall on Saturday (28).  
The rest of the itinerary is: Empire, Liverpool on Sunday (29); Odeon, Leeds (30); City Hall, Newcastle (31); Odeon, Glasgow (February 1); City Hall, Sheffield (2); Odeon, Manchester (3); Odeon, Birmingham (4) and

De Montfort Hall, Leicester (5).  
On February 7, the Four Tops fly to Paris for a concert at the Olympia theatre which will be televised.

## NEW JAZZ LABEL

THE Fontana label is to start a new popular jazz LP series and will be the first major company to release discs which can be played as either mono or stereo.  
The new series of LPs, under the title Jazz Life, will be released in March and will sell at 21s 9d. All the material has been previously unissued in Britain.  
Among the first releases will be LPs by Art Tatum, Howard McGhee, Roy Eldridge with the Elmer Snowden Sextet, and Dexter Gordon and Wardell Gray.

## SHANNON VISIT

SINGER Del Shannon arrives in Britain today (Thursday) for appearances, TV and radio. It will be his first visit to Britain for over a year and he will be promoting his new single "She", released tomorrow (Friday).  
He will be in Britain until February 11 and will appear on Pop Inn (31); Top Of The Pops (February 2) and Hey Presto, Here's Rolf (4).

Donovan will appear at the Saville for six days from April 10 and the Who's appearance will be put back a week and starts on April 17 for six days.

## SONNY TV

SONNY and Cher come to London for an appearance on ITV's Eamonn Andrews Show on February 12.

They come to Britain via the San Remo Song Festival, Nice, Paris and Hamburg, for promotion in connection with their latest combined single "And The Beat Goes On".

## TROGGS CHANGE

THE Troggs are to do the Gene Pitney tour after all, although they did pull out last week.

Manager Larry Page told the MM that he was allowing the group to do the tour after all after settling the billing dispute with promoter Arthur Howes. New Page signing, the Loot, from Andover, have been added to the bill.

## SEEKERS DATE

THE Seekers are to appear on America's Ed Sullivan TV show on May 21 — and a tour of American colleges is being lined up for the group for autumn.

Ten colleges have already been confirmed for the tour by US agent Lloyd Greenfield.

The group's "Georgy Girl" single has made the top five in the national American charts.

## VAUDEVILLE IN

THE New Vaudeville Band, whose new single "Peek-a-boo" entered the Pop 50 at 42 this week, have been set for two major American tours.

They fly to America on February 13 and open a month's tour in Davenport. During the trip they will guest on three major TV shows — the Dean Martin Show, Hollywood Bowl and Smothers Brothers Show on which they will appear with Jimmy Durante.

They return to America for a second tour, of six weeks, opening at Steel Pier, Atlantic City, on July 23. This



● BYRDS

# BYRDS FOR BRITAIN AND SCANDINAVIA

THE Byrds are due in Britain for a March tour. The group's publicist, Derek Taylor, told the MM from Hollywood: "They will arrive on or about St David's Day, March 1." In addition to the British visit, they will make stops in Scandinavia and Northern Europe. Their next British release, on the CBS label, will be "So You Want To Be A Rock'n'Roll Star" which is already a major hit in the US.

## BENTON VISIT

BROOK BENTON, Mel Torme, Buddy Greco, Anita O'Day, Emily Yancey and Ruth Price are all to visit Britain for appearances arranged by agent Vic Lewis.  
Anita O'Day, Emily Yancey and Ruth Price may be appearing at Ronnie Scott's club and the other artists will do concert and TV appearances. Lewis flies to America next week to finalise arrangements for their visits.

## YARDBIRDS SING

THE Yardbirds have been asked to sing the title song of a new Rank film, House Of A Thousand Dolls, which stars Vincent Price.  
The group returns from its Australian tour on February 4 and start their first sessions with their new recording manager, Mickie Most, on March 6. They will finish their next LP and record a new single.

# Albert Nicholas in Britain to tour



● NICHOLAS

NEW ORLEANS clarinetist Albert Nicholas, now resident in France, was due to arrive in London yesterday (Wednesday) to begin rehearsals with Alan Elsdon's band for their British tour which opens tomorrow (Friday) at Osterley Jazz Club.

It is now learned that the clarinetist will not be recording a programme for BBC-2 during his visit. After Osterley, the tour is Birmingham, Digbeth Institute (28), Hitchin, Hermitage Hall (February 1), Haywards Heath, Fox and Hounds (2), London's 100 Club (3), Nottingham, Dancing Slipper (4), Leicester, Il Rondo (6), Morden, George Inn (7), Portsmouth, Guildhall (8), Blackpool, Casino Ballroom (11) and finally the Manchester Sports Guild (12).

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● HOLLIES

# WORLD TOUR FOR HOLLIES

THE Hollies are to embark on a world-wide tour after a round-Britain trek with the Spencer Davis Group and Paul Jones.

The Hollies-Davis-Jones package opens at Mansfield Granada on March 11 and then goes to Newcastle (12), Glasgow (13), Doncaster (14), Leeds (15), Bedford (16), Finsbury Park (23), Blackpool (25 and 26), Birmingham (27), Exeter (29), Plymouth (30), Gloucester (31) and Liverpool (April 2). Further dates are being set between March 17 and 22.

They then start their world tour with a visit to New Zealand and Australia from April 10 to 25. From there they play Singapore and Honolulu before starting a 25-day American tour on May 1. The US tour will start on the West Coast and they will work their way to the East. In August the Hollies have a ten-day tour of Sweden.

## McGRIFF TOUR

ORGANIST Jimmy McGriff's British tour — due to start last Friday — was cancelled last week.

A spokesman for the promoter Roy Tempest told the MM that the tour was cancelled because of "union difficulties in America."

## BERRY SINGLE

DAVE BERRY will record a new single on January 31, for February 17 release.  
He has Continental TV dates in Germany (February 1-3), Belgium (4-5), Paris (6-8), and Spain (13-14).

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● MOVE

## MOVE OFF WALKERS BIG TOUR

**T**HE Move are off the forthcoming Walker Brothers tour which was due to start on March 31. On Monday, the Top Rank Circuit rejected the group's act from the bill of the tour, which also stars the Jimi Hendrix Experience. A spokesman for Top Rank, Mr Stan Fishman told the MM: "The promoter suggested the Move and we rejected them as unsuitable for this tour. It is not a ban—we would have them back in our theatres next month if we felt their act was more suitable." The Walker Brothers' tour opens on March 31 at London's Finsbury Park Astoria. At presstime, it was announced that Cat Stevens has also been added to the bill—probably to replace The Move.

## FAME CABARET

**G**EORGIE FAME flies to Zurich, Switzerland, with his manager Rik Gunnell for his first international cabaret spot, at the Mascotte Club, Zurich. He will have a half hour solo spot, backed by the resident orchestra, and will sing a selection of his best known songs. He returns on Friday, while Gunnell flies on to Paris to negotiate more cabaret dates.

## LEAPING CAT

**W**ITH Cat Stevens' "Matthew And Son" leaping to number two in the Pop 50 this week, his manager, Mike Hurst, flies to New York on January 30. Mike will line up TV and radio work for Cat, sell a film of Cat singing "Matthew And Son" for TV, and place some of Cat's songs with American artists.

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# SPENCER TO TOUR U.S. UNIVERSITIES

**A** TOUR of American universities is being set for the Spencer Davis group, whose latest single "I'm A Man" came into the MM Pop 50 at 30 this week.

Their last hit "Gimme Some Lovin'" is riding high in the American chart, and they are expected to go to the States on April 4. "I'm very much looking forward to going to America, because we have been playing American music since we started," Spencer told the MM this week.

## STONES TV

**T**HE Rolling Stones will be promoting their newest hit record, "Let's Spend The Night Together" on BBC-TV's Top Of The Pops tonight (Thursday), and next week (February 3). The group will also be making an appearance on ABC-TV's Eamonn Andrews Show on February 5, and singer Mick Jagger will join the panel of celebrities. The BBC announced this week that they would not be banning "Let's Spend The Night Together" because of its lyrics.

## NO MONKEES

**D**ESPITE reports to the contrary, the Monkees will not be touring Britain until the Autumn at the earliest. There is, however, still a possibility that they will come to

## "LOVIN'" HIT IN STATES

London for just one day of press interviews early in February.

The group records a new album and a single in two weeks' time in Los Angeles and the single will be their next British release.

Rumours that poor viewing figures in the States had led to the cancellation of the group's TV series were scotched this week when it was decided they would go ahead with a further 26 episodes.

## FARLOWE DISC

**C**HRISS FARLOWE'S next single, "My Way Of Giving", has been written for him by Small Faces Steve Marriott and Plonk Lane, and is produced by Mick Jagger.

It will be released on immediate tomorrow (Friday), coupled with "You're So Good For Me", written by Andrew Oldham, David Skinner and Andrew Rose.

## ELLINGTON BAND

**D**UKE ELLINGTON'S concert with the London Philharmonic Orchestra at London's Royal Albert Hall on February 19 is expected to feature "Satin Doll", "New World A-Comin'", an Ellington medley and a new work, "The Golden Broom And The Green Apple". The Philharmonic will play two short items on their own.

Duke and his band arrive here on Saturday (February 4)

to begin the British section of their tour the next day at Portsmouth.

## MELLY BACK

**S**INGER George Melly, hospitalised at Christmas with a duodenal ulcer, is now back home and well on the mend.

He told the MM this week that though he felt a great deal better he did not expect to be taking any club engagements before late March.

## DUSTY BOND

**D**USTY SPRINGFIELD will sing a Burt Bacharach number on the soundtrack of the new James Bond film, Casino Royal.

She will not be seen in the film and there are no plans at present to release the song as a single. The film is scheduled for a British premiere at the end of April.

## JAZZ RETURN

**B**RTAIN'S tiny avant garde jazz movement are returning from their migration to Copenhagen last autumn. Altoist Trevor Watts has already returned to London and says drummer John Stevens is expected back with his family soon.

Says Trevor: "It was not very good out there and not at all what we expected. John is coming back in two weeks and we are going to re-start the Spontaneous Music Ensemble."

## CUTLERS' COMING

**S**OMERSET'S "Scrumpy And Western" group, Adge Cutler and the Wurzels, who this week are at 46 in the Pop 50 with "Drink Up Thy Cider", play a concert at Colston Hall, Bristol, on February 12.

The group this week recorded a new single at EMI's London studios and put the finishing touches to an LP.

## BARRY ILL

**B**ARRY RYAN—of the Ryan Twins—was taken ill with tonsillitis last weekend. A recording session for which the brothers had travelled to London from Liverpool was cancelled on Sunday.

Barry's doctor said he might be fit enough to return to the Liverpool panto at the end of the week.

## TONY BENNETT TO VISIT HERE IN MAY

**S**INGER Tony Bennett is to appear in Britain in May. Agent Vic Lewis is to finalise details for Bennett to make concert appearances in Britain when he flies to America next week. The visit is likely to last two-three weeks although no venues have been set. There is a possibility of Bennett doing some concerts with the Count Basie Band, but this could not be confirmed by the Harold Davison Organisation at presstime.

## ACTION BACK

**T**HE Action, North London group tipped last year for big chart honours, are back in the business. The group have undergone minor personnel changes and are now going out as a four-piece group after two months in "semi-retirement and solid rehearsal."

They have a new single released on February 17, written by singer Reggie King, and titled "Never Ever", to be issued on the Parlophone label.

## BOWN CONCERT

**T**HE Alan Bown Set go to Holland for a concert in Rotterdam on March 23 and follow with dates in Belgium and France.

The A side of their new single has been switched and will now be "Gonna Fix You Good".

## Capt. Handy returns

**N**EW ORLEANS alto player Capt John Handy, whose first visit to Britain in March last year was remarkably successful, is being brought here again this year by bandleader Barry Martyn.

Barry will be setting up club dates as soon as he can for an October-November tour with the Martyn band. Handy will also visit Italy, Belgium and other Continental countries.

## JAZZ PUB

**M**AX COLLIE'S Rhythm Aces and Brian Green's Jazz Band are exchanging Thursday night venues for a

month. Tonight (Thursday), the Rhythm Aces commence a series of sessions at the Green Man, Plumstead. They will then alternate with Brian Green at the Tallyho, Kentish Town—a well established Thursday night traditional session.

## NEWS EXTRA

**R**OLAND KIRK, who ends his season at Ronnie Scott's Club on Saturday (28), is discussing a concert tour of Britain in the autumn with the Harold Davison Organisation.

Donovan's follow-up to "Sunshine Superman" is released on February 3. It is "Mellow Yellow", a self-penned number which has already been in the US Top Ten. Stax Records are after Jimmy James and the Vagabonds for American release. The group has not yet had a single released in the States. The Not Only... But Also show which featured John Lennon as a lavatory attendant will be repeated on BBC-1 on February 7.

Tenorist Danny Moss, his singer-wife Jeannie Lamb and the Ed Faultless Trio and Alan Berry give a concert at Surbiton Assembly Rooms on February 7... a big hit all over the Continent, "Ring Ring, I've Got To Sing" by Ferre Grignard is released on Philips tomorrow (Friday)

Monty Sunshine and his band, with singer Val Wiseman, can be heard on the light's Swingalong on Monday (30) and Thursday (February 2)... Herman's Hermits appear on Doddy's Music Box on February 4; BBC's Easy Beat (12); Monday Monday (13) and Crackerjack (17).

John's Children have their second single "Just What You Want, Just What You'll Get" released on February 2... Acker Bilk's Paramount Jazz Band are due back in Britain today from their East German tour. They play London's 100 Club on Sunday (29) and Markham Hall, March (30)... a series of ballroom dates have been set for Richard's Attack whose first record "Try It" is released tomorrow (Friday).

The Bachelors have one week engagements at Stockton ABC (commencing March 13) and Peterborough ABC (20)... the Barron Knights will be special guest stars in "Holiday Startime" at the

Blackpool ABC this summer. The show, which also stars Jimmy Tarbuck and Frank Ifield opens on June 10... the Avon Cities Jazz Band start a regular Wednesday session at Bristol's Bedminster Down Ex-Service Club on February 1... the Small Faces have won Radio Luxembourg's Battle of the Giants contest and were presented with a gold trophy at a London restaurant on Tuesday (24).

Herman's Hermits flew out to Copenhagen last Saturday to start a 10-day tour of Sweden, Denmark and Holland... a new Johnny Cash single "You Beat All I Ever Saw" is released tomorrow (Friday) on CBS... the University of Surrey's Festival features a Jazz Convention with Humphrey Lyttelton, the New Jazz Orchestra and guests at London's 100 Club on February 8. Jazz films "Jazz On A Summer's Day" and "4 In The Morning" will also be shown as part of the Festival — at the University Great Hall (7).



SPENCER: "very much looking forward to America"

## POP CONCERTS

**R**ADIO LONDON is sponsoring a series of big pop concerts at the Kingsway Theatre, Hadleigh, Essex.

The Who topped the first show, yesterday (Wednesday) and the next concert, on February 8, will feature the Spencer Davis Group, Sounds Incorporated, the Fourmost, the Human Instinct and James Royal.

## FOCUS ON FOLK

**B**ERT JANSCH'S solo concerts around the country are turning into something like a triumphal progress. Last Wednesday and Friday he drew big crowds in Birmingham and Glasgow. His next show in this series is Manchester Free Trade Hall on Monday, February 13.

Meanwhile, Bruce Dunnet of Folksong Promotions, who is running the concerts, tells me that the transfer of his Friday and Saturday club in London from the Scots Hoose to the old Singers' Club haunt, the John Snow in Broadwick Street, has been successfully accomplished. Last weekend he had a good crowd there for Champion Jack Dupree.

**B**ERT and Champion Jack are together again this Friday at Stratford Town Hall

together with Noel Murphy, champion golfer and yahooper, Al Stewart, and Hracht.

**E**WAN MACCOLL and Peggy Seeger make their third visit to Belfast this Friday for a concert at the University. With them will be local singers Dave Scott and John Moulden, with Sean Quinn (accordion), Cathil McConnell (flute and whistle), and Tommy Gunn (fiddler and step dancer).

The Ulster Folk Music Society still meets on Sunday nights at 18 Donegal Street. Just before Christmas the Society put on MacColl's mummery play, which was such a success they're going to repeat it.

**I**F you're still on an Indian kick (and who isn't, including George Harrison?), there are still a couple of weeks more of Birendra Shankar's "Dance and Music of

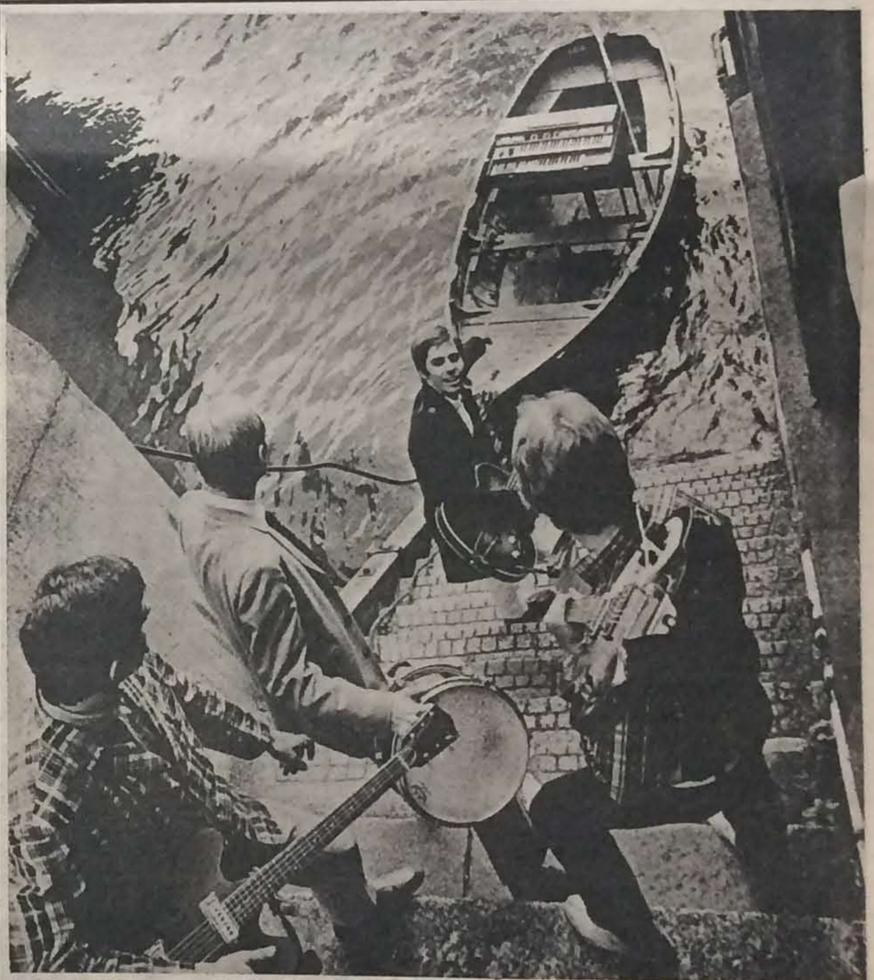
India" show at the Scala Theatre. Artistic adviser of the show is Ravi Shankar, which should be recommendation enough, but there will also be some of the finest folk and classical dancers of India under the direction of Indrani.

The nine-man instrumental ensemble will play, in addition to the sitar and tabla, the sarode, dilruba, tar-sanhai, and mridangam, among others.

**D**ONOVAN and the Three People are the guests of Cliff Aungler on his new BBC Light Cellar Full of Folk show on Saturday.

**S**INCE they are appearing in a concert at the Royal Festival Hall this Sunday, the Spinners are skipping their regular monthly Conway Hall show this month. They will be there again at the beginning of March, however. —

KARL DALLAS.



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FARFISA ELECTRONIC ORGANS

# SCENE JAZZ

**NEW** drummer with the Count Basie band is Jimmy Duncan, from Chicago. He takes over from Don Lamond who decided not to tour with the band . . . Oscar Peterson is taking a month off to recover from an operation on his right knee.

Charlie Barnet's new orchestra recorded 16 numbers and completed a featurette film during its two weeks at Basin Street East. The band opens in Las Vegas on February 3.

Veteran trombonist J. C. Higginbotham has been ill with pleurisy and had to pull out of John Hammond's Carnegie Hall concert . . . Altoist John Handy's Quintet makes its New York debut this week at the Half-Note.

Johnny Hodges cut an album last week with three different groups. Featured on the sessions were Roy Eldridge, Lawrence Brown, Harry Carney, Paul Gonsalves, Hank Jones, Nat Pierce, Jimmy Jones, Oliver Jackson and Benny Powell.

Drummer Panama Francis is in pianist Gene DiNovi's 18-piece orchestra accompanying singer Dinah Shore at the New York Waldorf-Astoria's Empire Room . . . Miles Davis is currently topping at the Village Vanguard.

Former Dizzy Gillespie bassist Chris White and drummer Bob Hamilton are backing pianist Hazel Scott at the Living Room on Second Avenue.

Bill Russo is doing a series of radio appearances in Chicago to promote the Jazz Opera series to be performed in churches and schools in the area as part of the War On Poverty's cultural programme.

Pianist-composer Randy Western has taken his sextet off for a three-month concert tour of West and North Africa for the State Department. They return to New York in mid-April.

The Bell Telephone TV Hour has signed clarinetist Pete Fountain and trumpeter Al Hirt for a feature on New Orleans . . . veteran pianist Claude Hopkins is currently in the lounge of Pung-jab's in Greenwich Village.

Pianist Roland Hanna's trio has opened at the Top Of The Gate. Hanna also plays with the Thad Jones-Mel Lewis big band at the Village Vanguard on Monday nights . . . Com-



DIZZY: "I'd just stand out there in front and never stop smiling"

## BASIE: LAMOND QUILTS, DUNCAN IN

NEW YORK

JEFF ATTERTON

mand Records have announced negotiations to sign Benny Goodman.

Prestige Records have signed tenorist-arranger-composer Teddy Edwards and release his first album, "Nothin' But The Truth", next month . . . the Gene Krupa

Quartet have completed a new Verve LP.

B. B. King's book, The History Of Blues, is due off the press in late March . . . Erroll Garner sat in this week at the Hickory House which is celebrating its 34th anniversary.

## LONDON

**LOCAL** boy makes good is always a popular story line, so it gives particular pleasure to see Joe Temperley peering over his baritone in the Woody Herman sax section.

Joe, himself, is particularly happy with the way things have turned out for him since he left for the States a year ago.

"I know I did the right thing," he told me before the band was unveiled at a special CBS Records party at the Ronnie Scott Club on Friday. "America is so stimulating. I was beginning to vegetate in

## BOB DAWBARN

## TEMPERLEY:

LOCAL BOY MAKES GOOD WITH HERD



JOE: so stimulating

## HOLLYWOOD

"YOU know what my wife Lorraine says?" Dizzy Gillespie asked me. "She says, 'Why can't you play like Bobby Hackett?'"

Dizzy then exploded into a torrent of neo-bebop laughter. The guffaws were directed neither against Hackett nor himself; it was simply the incongruity that gassed him.

"You know," he said, "Bobby and I were good friends and neighbours when I was living on Long Island. Both of us, and Louis Armstrong, were all living in the same area. I'm not much of a mechanic, and any time my tape machine went on the blink I'd rush to the phone—'Bobby, something happened. Come on up here!' And he'd bring his tool bag and be my repair man."

## UNLIMITED

"Other times where the band had short jumps to make he'd show up with station wagon to help us out. He's a sweet boy; I just love Bobby."

"Another time, we were sitting down there playing records and chatting. When we got ready to go upstairs, he grabbed my horn and picked it up and we walked up the stairs, and when we got to the top he looked at me and gave me the horn and said, 'Now don't never let nobody tell you that Bobby Hackett can't even carry Dizzy Gillespie's horn!'"

Dizzy roared again; then he became reflective. "If somebody ever put money in my hand and said, take this money and get yourself a band, unlimited, why one of my trumpet players would have to be Bobby Hackett."

"Funny you should bring that up," I said. "Just last week I asked Woody Herman to name a dream band of his own alumni. How about building your own band? And you don't have to limit it to men who have worked with you."

## INTERPRET

"Well," said Diz, "for my trumpet section I'd have Bobby, and Miles Davis, and Clark Terry and Snooky Young. On trombones I'd want J. J. Johnson, of course; Tyree Glenn, out of Louis Armstrong's combo; that fine boy that works in Las Vegas, what's his name?—Carl Fontana—and a bass trombonist say Rod Levitt."

"I already have my first alto sax man working with me now—James Moody. He'd play alto, tenor and flute. Moody understands so well; he'd interpret everything just as I want it. The other alto would be Sonny Stitt. On tenor I'd have Stan Getz, and if he'd come back from France after all these 20 years I'd use Don Byas. For baritone I'd have to steal from Duke Ellington, because there's nobody else that could fill that spot but Harry Carney."

## ELEMENT

"My rhythm section—Oscar Peterson on piano. On guitar, I'm sure Wes Montgomery would fit it and know exactly what to do. For drums, Kenny Clarke—another one who'd have to come back from France. Then I'd have Louis Bellson for miscellaneous percussion, and Big Black—not for the Afro-Cuban element, but because of his very special understanding of jazz."

"I'd bring back my man Milt Jackson on vibes, and for vocalists I'd insist on Ella Fitzgerald and Ray Charles."

"I can hear it now," I said. "You'd sound fantastic playing in front of a band like that."

Diz sat up with a start. "Wait a minute! I wasn't thinking of being a MEMBER of this band! This was just my idea of an all-star aggregation."

"What would you do, then? Just write the music? Or conduct?"

"I'd just stand out there in front on those guys," said Dizzy, "and never stop smiling."

LEONARD FEATHER

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Britain. Mind you, the touring side is very hard, very tough, in the States. But you get location jobs that make up for it—we've had four weeks at Basin Street East, four weeks in Los Angeles and four weeks in Las Vegas."

When he first got to the States Joe worked in department stores selling audio equipment and then started doing gigs with Gene Quill.

"It's hard to get work unless somebody recommends you," warns Joe. "I knew Nat Pierce and Jake Hanna and they recommended me to Woody. I've been with the band five months now."

He speaks with enthusiasm about all the music he has heard since he went to America.

"I've met up with some of the English guys too," he said. "I saw Dill Jones a couple of months ago with Gene Krupa. I was with Vic Feldman a couple of weeks ago. Derek Smith is doing the Perry Como Show and also working with Milt Hinton on spraucy club dates."

"There is so much music going on over there. I feel my own playing has improved a great deal, simply because I know what I'm getting at now."

"The future? I'd like to play

with a small band, of course. And I wouldn't mind doing studio work—but that is a lot different over there, it's all a much higher standard."

"I've played with some great sax sections since I've been with Woody—there are so many fine, experienced players in America."

Joe spends a good deal of time visiting New York clubs. "Slugs is the best club at the moment," he told me. "It's like a neighbourhood bar with sawdust on the floor. It's got a lot of atmosphere and nobody is trying to clean you."

"I've heard so much good music there—Philly Joe Jones, Freddy Hubbard and James Spaulding. And that Max Roach band is completely out of sight."

Joe is unimpressed by the avant garde scene.

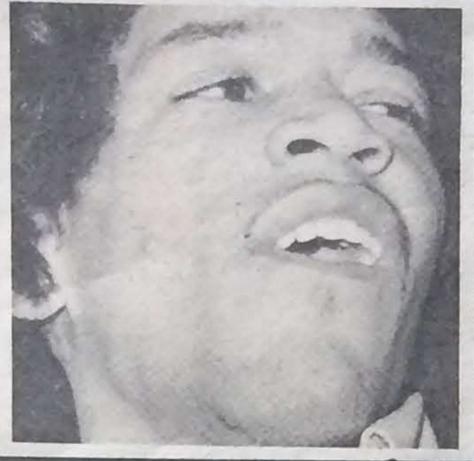
"I heard Pharoah Saunders recently and he fingered his top F key for 20 minutes, just squealing and howling. He was with Coltrane who was playing marvellously."

"I went to a concert with the Aylers, Coltrane, Rashied Ali, Jimmy Garrison and a lot of other guys."

"When I walked out, half the audience was asleep. Coltrane was playing very well but the whole thing just added up to nothing."

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# POP THINK



## Jimi Hendrix

**FREAK OUT:** Well, whatever the word means to you, add a few musical notes to that. Each to his own. I think for a new freak out people should get really high and dig a Mrs Miller single on 33 rpm. Then they can talk about that for about two weeks until they're bored — then you look for something else. Musically, freak out is almost like playing wrong notes. It's playing the opposite notes to what you think the notes should be. If you hit it right with the right amount of feed-back it can come up very nice. It's like playing wrong notes seriously, dig? It's a lotta fun.

**TEETH:** Dracula! Not saying that I am though, I've never broken any playing but I was thinking one time, for a freak out of course, of putting bits of paper in my mouth before the show and then spitting it out like all my teeth were dropping out.

**BOB DYLAN:** Oh, yeah! I think he's too much. Really out of sight. We do "Like A Rolling Stone" on stage — Dylan's got a lot of feel. They talk about him like a dog — they gotta do that — but it's because they don't really understand his words, man. If people really want to dig him, they should go out and buy a book — find out what he's saying. A publisher's book with the words in it. I have one or two singles of Dylan that were withdrawn from the shops just a few days after release. They're too much. Man there's one about this 15-year-old chick. Too much!

**MEXICO:** I can't say too much about it, really. I guess I think about open-air jails 'cos, man, they have them there.

**THE MONKEES:** Oh God, I hate them! Dishwater. I really hate somebody like that to make it so big. You can't knock anybody for making it, but people like the Monkees!

**AMBITION:** I want to be Marilyn Monroe's understudy. In about 30 years time maybe.

**ENGLISH FOOD:** Oh God. Man, see English food — it's difficult to explain. Mashed potatoes — that's all I can remember, mashed po-

tatoes. And I ain't gonna say anything good about that!

**IN-CLUBS:** Ouch! That word. Must it always be that word? Anything that is "in" has just got to be terrible, man. The only ones I've seen are the ones I've played in. They're usually pretty crummy premises — but I guess I should go down there for pleasure and see them like that.

**TOURING:** I don't like to stay in one place for a long time. The girls you know. As long as I'm comfortable when I'm travelling, I guess I could do it all the time.

**CALIFORNIA:** I think that's the best place in the world. It's getting a bit hung up on Sunset Strip at the moment, but the weather's nice. And there's lots of funny little people. I like

the cars — man, beautiful cars. Not too many Volkswagens, which is good. Oh yeah, I nearly forgot. The girls—they even come down to the gigs. I can't think of much else to say. That's where I'd like to die, man. I don't think the English police uniform would go down too big over there.

**THE CREAM:** That's the first group I saw and sat in with when I got to England. No, just a minute. I played with them about a week after I got here. I think the one I like best is Eric Clapton. I don't know too much about the other guys. What was the group I played with first when I got here? Oh yeah, the VIPs. Can we get something in about them? They're good — really out-of-sight. The singer has soul — no I mustn't use that word — he has a good feeling for what he sings, rather. But I have a feeling that

we're on a different scene than the Cream — in sound as a whole. I think possibly Eric and I think along the same lines but it's hard to get it across to the other musicians and to the other 50 million people who might be listening. I'm not sure if Eric is playing exactly what he wants to — but I know that if I just played my own scene all night I'd probably bore everybody to death.

**CHICKS:** I think, naturally, of the farm! Real chicks, hens and roosters, and eggs — though I don't like them too much. I think I know what you're getting at though! Farmland, horses, you know, little furry three-toed birds! Member of the bird family you know, old chap!

**LOVE:** Right, I won't make this a silly answer. Something I guess a mother rat has for her babies. Oh! Don't

# ● AFTER CHINA TAKES OVER THE WHOLE WORLD, THEN THE WHOLE WORLD WILL KNOW WHY AMERICA'S TRYING SO HARD IN VIETNAM ●

rats eat their babies? Well, I guess that's all love too, man.

nothing but blues though — I know that much!

together, things changed because they were the group who really kept the scene going. They were holding it up. As soon as the Beatles begin to relax their grip a little the bottom starts falling out again. The only ones holding it up at the moment, coming through in any way, are the solid performers like Tom Jones, Dusty, Spencer Davis and all that. The Troggs and that scene just aren't solid. Reg Presley writes songs and all that — they have a lot of hits — but a group like them will never really get any respect. The Who, they're solid — but I'd have to listen to more of your singles to go any further than that.

**JAZZ:** I like to listen to it. But to play it — I don't think that way. I like Roland Kirk — he's the only cat I dig in jazz. If I'm out of my mind and I go to somebody else's records then I'd listen to jazz. But if I'm at home I'd never put on a jazz disc. I consider jazz to be a lot of horns and one of those top speed bass lines. I like music, period. I just dig music, but I don't happen to know much about jazz. I know that most of those cats are playing

**VIETNAM:** After China takes over the whole world, then the whole world will know why America's trying so hard in Vietnam.

**ENGLISH POP SCENE:** After a while it looks as though it's starting but it never quite gets right off the ground. I think if it wasn't for the backbone groups, like Spencer Davis, the scene would really drop down. I think they're doing a very good job. They are about as soulful as I think any English group should get. You see, the Beatles, man, they were where it was all at. When they dropped out al-

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# ... AND THE BLUES MARCH ON FOREVER

POP fashions come and go, but the blues in all its varied forms always retains a fascination for a hard core of disc fans. Pye Records are launching Blues And Soul Week next Monday (January 30) and tomorrow (Friday) release a stack of fine albums covering the blues, R&B and soul field. They are:

**HOWLIN' WOLF: MOANIN' IN THE MOONLIGHT** (Marble Arch). The most basic of the blues releases with that gruff, earthy voice in its natural setting of guitar and harmonica plus a sympathetic group. Titles include: "Moanin' At Midnight", "Smokestack Lightnin'", "Baby How Long" and "Evil".

**SONNY BOY WILLIAMSON: DOWN AND OUT BLUES** (Marble Arch). A superb blues record with Sonny Boy singing and playing harmonica in top form. It rolls along like a big cloud of happiness. A supreme artist at his best.

**JOHN LEE HOOKER: HOUSE OF THE BLUES** (Marble Arch). Hooker has managed to retain his authentic blues touch while appealing to the fringe pop public. He shows why on songs like "Leave My Wife Alone", "Union Station Blues" and "Ground Hog Blues".

**JOHN LEE HOOKER: THE REAL FOLK BLUES** (Chess). The second Hooker, and the best shows him at his slinister best and features plenty of his oddity effective guitar. Listen to "Let's Go Out Tonight", "Stella Mae", "In The Mood" or "One Bourbon, One Scotch, One Beer".

**MUDDY WATERS: MUDDY WATERS AT NEWPORT** (Marble Arch). One of the biggest influences on the British blues scene, Muddy was one of the big hits of the 1960 Newport Festival. He has the advantage of the fine backing of his regular group, including Otis Spann (pno,



● BROWN ● SONNY BOY ● HOOKER

vcl) and Jimmy Cotton (harmonica).

**MUDDY WATERS: MUDDY BRASS AND THE BLUES** (Chess). A brassy band blowing riffs, gives a different backing to Muddy on blues like "Corrine Corrina", "Piney Brown Blues", "Trouble In Mind" and "Betty and Dupree".

**JIMMY RUSHING: FIVE FEET OF SOUL** (Golden Guinea). Hardly a blues set, but Rushing returns to his best form on a set of jumping stomps and ballads, backed by a fine bunch of jazzers under Al Cohn's baton. Rush can even make "Heartaches" swing.

**BO DIDDLEY: THE ORIGINAL** (Chess). Another of the big influences on British artists, Diddleley rocks away with beefy guitar backing, nice tenor sax and vocal backings. Four tracks show the typical Diddleley rhythm. Titles include "Pills", "Jo Ann", "Lazy Woman" and the one mistake, "Africa Speaks".

**CHUCK BERRY: CHUCK BERRY'S GREATEST HITS** (Marble Arch). Berry revives exciting memories of simple, but highly appealing rock and roll sides like "Roll Over Beethoven", "Rock And Roll Music", "Nadine", "Mabelene" and "Memphis".

**CHUCK JACKSON: TRIBUTE TO**

**RHYTHM AND BLUES** (Pye International). One of the best of the modern R&B singers with the added attraction of Bobby Scott's swinging band which includes Willie Cook on trumpet. Titles include: "Satisfaction", "All In My Mind", "Something's Got A Hold On Me" and "Get Out Of My Life".

**CHUCK JACKSON AND MAXINE BROWN: SAYING SOMETHING** (Pye International). Two fine singers who sound even better together. They go together like fish and chips and come up with an exciting set that includes: "Something You Got", "Don't Go", "I'm Satisfied" and "The Real Thing".

**ETTA JAMES: AT LAST** (Chess). Super! Miss James has obviously got roots in Gospel music. She can build up the excitement on both up-tempo numbers or ballads. A fine artist. Listen to: "Something's Got A Hold On Me", "Fool That I Am", "Pushover", "Trust In Me" and "Would It Make Any Difference".

**JAMES BROWN: MIGHTY INSTRUMENTALS** (Pye International). The King of modern R&B doesn't sing on this one but he and the Famous Flames jump along on items like "Papa's Got A Brand New Bag", "Hold It", "House Party" and "Night Train". Brown is no Jimmy Smith

on organ, but he cooks effectively.

**THE UNIQUES: UNIQUELY YOURS** (Pye International). A young white American group that has a real feeling for the blues and mixes them with more conventional ballads. Joe Stampley is a nice lead singer. Among the songs are "You Ain't Tuff", "Midnight Hour", "Georgia On My Mind" and "House Of The Rising Sun".

**BLUES AND SOUL** (Marble Arch). A compilation of soul singers with Joe Tex, James Thomas, Billy Young and Little Milton among the best. Others are: The Entertainers, Kip Anderson, the Knight Brothers, Mitty Collier, Spooners Crowd and Sonny Warner.

**THE GREATEST SING THEIR SOUL FAVOURITES** (Pye International). A really good collection from six excellent girl singers. There are three tracks each from Theola Kilgore and Big Maybelle. Two apiece from Dionne Warwick, Little Esther Phillips, Maxine Brown and Barbara Lynn. Esther and Maxine come out top of the soul stakes.

**NINA SIMONE: NINA SIMONE AT TOWN HALL** (Golden Guinea). Recorded in 1959 this has impressive Nina on beautiful melodies like "Black Is The Colour Of My True Love's Hair", "The Other Woman", "You Can Have Him" and "Wild Is The Wind". Great piano, too.

**NINA SIMONE: NINA SIMONE SINGS ELLINGTON** (Golden Guinea). Includes a few little heard Duke items which deserved to be dusted off. "Hey, Buddy Bolden" and "Merry Mending" are excellent and so, too, are better known items like "It Don't Mean A Thing" and "Satin Doll".

**NINA SIMONE: FORBIDDEN FRUIT** (Golden Guinea). The soulful singer on a collection of songs about love, its joys and jolts. Title track is humorous, "I Love To Love" a swinger, and "Just Say I Love Him" beautiful.

**M**ICK JAGGER rolled back from America with the rest of the Stones last week after their Ed Sullivan TV appearance and pronounced the States as "a big drag. I just don't enjoy it anymore."

The Stones ran into trouble over the title of their new hit single "Let's Spend The Night Together", as predicted, but managed to extract themselves honourably from the row.

"I just slurred over the words, so it was even more obvious to everybody who was watching than the original words. Ed Sullivan said we had to change the words or drop the number. We didn't want to drop it so we decided to slur over the 'Let's Spend The Night' bit.

"Actually the whole thing is absurd. I genuinely didn't want any of this 'dirty lyrics' business. I'm not interested in that.

**PLUG**

"Actually I didn't expect it these days. The national press perhaps — it's their scene, but that's all."

Rumours that they would run into trouble over doing the number on the Palladium show fizzled out when ATV allowed the lyrics to stand.

"I didn't expect them to ban it after the BBC played it," said Mick. "After all, they would want to be more 'Auntie' than the BBC, would they?"

Mick said that he had just finished producing Chris Farlowe's next single. "I must get a plug in, it's out on the 27th," he said.

**HEAVY**

"It's written by Plonk Lane and it's called 'My Way of Giving'. I'm really pleased with it. It's a sort of heavy record, but not in the Tamla way, and it's completely different to 'Out Of Time'."

Mick used a group, strings, some brass and a vocal group on disc and is hoping for another Farlowe hit. He was also raving about Jimi Hendrix.

"I saw him a year ago in

# Change of pace for the 'happy' Stones

New York. Now I'm kicking myself because I didn't do something with him. He wasn't as good as he is now, though." The Stones start work on their next LP within the next couple of weeks, said Mick — even though their new album "Between The Buttons" is only just out.

some longer tracks on to it. We haven't really thought a tremendous amount about it at this stage, but I think there'll be less funny numbers on it than on 'Buttons'. "I suppose the funny numbers are an indication of how we feel these days — a lot happier. I suppose it comes out in the music. "I'd like the LP to be

less conventional in the way it's put together, although I haven't worked out exactly in what way yet." The Stones are also thinking about staging some completely different types of pop shows. "They'd have to be in some large halls like the Albert Hall. They'd be pop shows — that is, the kids would like them, but not just a succession of acts. "We'd be on them, with other people, but it would be a completely produced show.



JAGGER: "like to play a few big towns"

## THIS TAMLA TRIO TOP THE HITMAKERS CHART

**H**OLLAND-DOZIER-HOLLAND may sound like a firm of solicitors, but they must rank among the most prolific songwriting teams in history.

As the resident Tamla Motown songwriters they've had more hits than most composers have had hot breakfasts. 25-year-old Lamont Dozier and Eddie Holland (27) used to be singers while Brian Holland (25) worked in a publishing firm.

Lamont talked to the MM in one of the seven houses that make up the Motown empire, Hitsville, USA, in Detroit.

"I've been with Motown now for five years," he recalled. "Before that I was an artist on the Chess label. I knew the others before, but until we all got to Motown we had never worked as a team."

The trio's first effort was a song called "Someday, Someway" recorded by the Marvelettes. It didn't exactly take the charts by storm and their first big hit was "Come And Get Those Memories" done by Martha and the Vandellas.

Lamont and Brian usually write the music while Eddie works on the lyrics.



HOLLAND-DOZIER-HOLLAND

songs are generally slanted towards girls as they make up the biggest market.

"We deliberately try to be as commercial as possible. We always use a very simple approach because we believe that simplicity is the key to being commercial. Another point is that our numbers are very melodic, as well as having lyrics with which girls can identify."

Which are their own favourite compositions?

"Of all the songs we've written it's hard to pick one out," says Lamont. "But certainly 'Stop In The Name Of Love', 'Where Did Our Love Go?', 'Baby Love' and 'Reach Out, I'll Be There' would be on the list.

**IDEAS**

"We get ideas for songs from watching soap operas on TV, reading magazines or just dreaming up situations," Lamont told the MM. "Our

## WHO WOULD BE A PROMOTER?

**T**HE way some British groups behave who would think they were trying to kill their own business stone dead.

The failure of groups to turn up on one-nighters is a scandal that must eventually rebound upon them just as it already damages the reputations of the clubs and promoters who are let down.

Take just one example, a highly reputable Midlands club which has been operating for four years. This, according to its managing director, is what has happened over the past few weeks.

December 3: Informed the previous day that the booked group had disbanded. Substitute group arrives without any equipment. December 7: Group taken ill. Medical certificates received (a very rare occurrence). Replacements found at last minute. Disappointed audience. December 17: Telegram says group not available. Fortunately very good replacement found.

December 20: Telegram at 4 pm says group ill. All members admitted free as there is no live entertainment. Boxing Day: Group phones at 7.30 pm. Two members ill. Same group failed to arrive on previous occasion and this was a special booking to prove their reliability. Alan Bown Set bridge the gap by playing extra time.

January 6: Group phone 4.30 pm, broken down on M1. Replacements booked at 6 pm. Phone at 9 pm to say broken down on M6. All members given free tickets for another day.

January 10: Routine afternoon check with agent finds group suddenly "very ill". Replacement group eventually found — most inadequate. January 11: 4.30 pm, group report van broken down and beyond immediate repair. Replacement group arrives two hours late.

January 13: Group arrives as advertised — minus three of the brass section. January 14: Two groups booked. The first disbanded a few days earlier. The second group's agent "gone away and cannot be traced." His partner never heard of group. Replacements arrive an hour late but play very well.

January 18: Agent phones previous day to say one of group ill. Late replacements found. January 21: Group has disbanded. Replacement found. January 28: Told on January 16 that the group is in Germany and will not be back in time. The booking had been finalised on December 2.

What can a promoter do under these circumstances? Most contracts say the agent cannot be held responsible. It is hardly worth while to sue the group. How does one assess the loss of goodwill, advertising costs, time and money spent on reorganising entertainment, losses at the pay desk when the customers don't want a replacement group.

One-nighters are the bread and butter of the entertainment business. Promoters, and fans, can hardly be expected to put up with this sort of thing forever.

**TOWNS**

"They'd have all kinds of things in them. We'd like to play a few big towns with big venues if we could."

Stones plans for the future include some more TV shows, but which ones haven't been finalised yet.

But whatever they do, 1967 won't see Mick, Keith, Brian, Bill and Charlie very far from the Pop 50.



FARLOWE: new single

**ENJOY**

"Some of the other songwriters I, personally, admire, are Smokey Robinson, Lennon-McCartney — 'Yesterday' was fantastic — Burt Bacharach and Antony Newley — 'Who Can I Turn To' is an all-time favourite of mine.

"We enjoy taking other people's songs and doing them with our own arrangements. This is a real challenge. This is a real challenge and it's an exciting job. We've been doing this on several LPs recently. When we're producing albums we never touch on old tracks that were just not good enough for singles. Only numbers with single potential are included.

**HONOUR**

"We are usually identified with the Supremes and Four Tops, but a lot of Motown artists have recorded our numbers. And we consider it an honour that so many other people all over the world have used our songs again and again.

"We've just completed a new album with the Supremes that will be released in America at the end of the month. And wait until you hear the Four Tops follow-up to 'Standing In Shadows' — we think it is definitely one of the best records we've ever made."



ROSS: new album

- WHO** are the agents?
- WHO** are the A & R men?
- WHERE** are the music publishers?
- WHAT** are the best musical instruments?
- WHAT** recording studios are there?
- HOW** many record companies are there?

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Muddy, Brass & The Blues  
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At Last  
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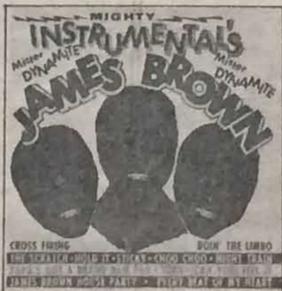
**DIONNE WARWICK**  
Here, Where There Is Love  
NPL 28096 Pye Int.



**CHUCK JACKSON, MAXINE BROWN**  
Saying Something  
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**The Greatest Sing Their Soul Favourites**  
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**JAMES BROWN AND THE FAMOUS FLAMES**  
Mighty Instrumentals  
NPL 28093 Pye Int.



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Tribute To Rhythm & Blues  
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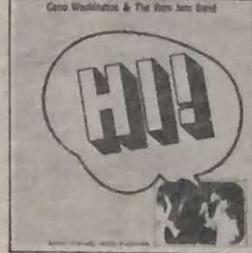
**JIMMY JAMES AND THE VAGABONDS**  
Ain't Love Good, Ain't Love Proud  
NEP 34053 Piccadilly



**BILLY STEWART**  
I Do Love You  
CRE 6024 Chess



**Fontella Bass and Bobby McClure**  
Don't Mess Up A Good Thing  
CRE 6025 Chess



**GENO WASHINGTON AND THE RAM JAM BAND**  
'Hi!'  
NEP 34054 Piccadilly



**RONNIE MILSAP & ROSCOE ROBINSON**  
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**IKE AND TINA TURNER**  
Somebody Needs You  
WEP 620 Warner Bros.

**BLIND DATE**

**CARL WAYNE**

**OF THE MOVE**

**SONNY AND CHER:** "The Beat Goes On" (Atlantic).

Sonny and Cher! I always have a joke trying to sort out who's singing — and the way they're singing! I don't think this'll be a hit. There isn't a strong enough commercial line. Maybe it'll take off in the States but I don't think the British public will fall for it. Nice backing. Like a lot of people, I prefer Cher on her own. Still I guessed that one right, didn't I?

**SPENCER DAVIS:** "I'm A Man" (Fontana).

It is Spencer Davis? Great. I'm a great Spencer fan but I'm never entirely satisfied that what they write — not what they do — is always original. On this one, that main riff sounds very familiar. Don't think it will be as big as "Gimme Some Lovin'". No, let me listen to it again — I've changed my mind. It's got to be a big hit! Where that organ progression comes in it's very like Mel Torme's "I'm Comin' Home, Baby". I think Stevie Winwood has got more into his octave lately — you know what I mean — he's singing higher with more ease, and they're recording his voice a lot better. Yes, it'll be a hit.

**BO DIDDLEY:** "Ooh Baby" (Chess).

Ah! I know who it is. It's



Bo Diddley. Yeah, old Bo! Actually if I hadn't heard that "Hey, Bo Diddley" bit it could have been anyone from Ike and Tina, Charlie and Inez, or even Chuck Jackson and Maxine Brown. I'm fed up with this soul tag. Let's face it, if you

feel what you're singing, you can call it soul. This type is all very much the same. Every now and again a really good number comes out but that's infrequent in relation to the number of soul records that are released. Nice guitar sound,

that's about all. D'you realise I've guessed all three so far? You're losing, out.

**LEFT BANKE:** "Pretty Ballerina" (Phillips).

No, take it off. Probably get about six plugs on the radio and then die a terrible death. No doubt it'll be a huge hit wherever the geezer lives! It's something the Beatles might have done, only this is a thousand times worse. Horrible recording, terrible — who was it? Phil Spector, don't tell me! No, don't put that down!

**P. J. PROBY:** "Niki Hoeky" (Liberty).

No — it might do well down the in clubs because it's got a good dance beat, but as far as the chart is concerned... Roy Head? Could be any spade from Mississippi to Florida. What makes me laugh nowadays is the little moddie kids in the ballrooms — the minute they see a coloured group they start raving around and immediately say they're great — purely because they happen to be a coloured group. Who is this? Proby! That's shocked me. He's my number one solo singer, but this is a rotten number. I think that if he ever gets back into Britain and manages to get an agent to represent him, he could become enormous. If he's a good boy and doesn't muck about, I prefer him when he sings deep. I think Proby has the talents

to be a king among solo singers in the world today. I mean there's no doubt that he's got the voice but he's also got the front to go on stage and do whatever he wants, and put on a great act.

**NICKY SCOTT:** "Backstreet Girl" (Immediate).

This is called "Backstreet Girl". It's by Nicky Scott, isn't it? I read a review of this in another paper. She certainly had some weird ideas as to what's going to be a hit! Good luck to him now he's broken up from Diane Ferraz. Don't like it. It doesn't do anything for me. It makes me want to cry — but not 'cos it's sad!

**JIMMY JAMES AND THE VAGABONDS:** "I Can't Get Back Home To My Baby" (Piccadilly).

I know who this is but I can't just think. It sounds actually like Stevie Winwood again. Then again there's a bit of the Temptations in there. No, I quite like it 'cos it's in 3/4 time, which is a bit different. I don't think it'll be a hit. It's not at all commercial, which is what we're here to discuss, I suppose. Let me have a look at the label. Is that right? Jimmy James and the Vagabonds. I don't think this'll be a hit for Jimmy though. They're a great group — tremendously exciting. It might linger in the low forties!

**TWIGGY:** "Beautiful Dreams" (Ember).

Now this must be Twiggy! No, I don't like it. I don't know who it is! Sounds like a revival of Twinkle! No, it's a joke. Hope she's a better model than she is a singer. I say you fat owl, was this recorded at Greyfriars? "Oh

crikey!" Birds who are fortunate enough to get to the top of a profession that is slightly connected with pop then go and make bloody records. I'm sorry, Twiggy. Her singing's terrible.

**JULIE FELIX:** "Saturday Night" (Fontana).

Is that what it's called, "Saturday Night"? It's not that chick of Denny Cordell's is it? Beverley. Not one thing I don't like is the singing — not only the song — it's been underdone. I like the sound of those cellos — very, very nice. Oh, it's a harmonica is it? Never mind! The backing, seriously, is great. It should have been an instrumental. I know who it is, I've just been prompted by my manager. It's that underprivileged girl. The advert for Oxfam — Twiggy! No, Julie Felix! I shouldn't have said that. She said some nice things about us on Juke Box Jury when we weren't even on. She's nice looking. Not a hit — you're joking! A Donovan song! He should stick to singing if that's what he's going to write. I can see the link between Julie and Don. We've got a few numbers written by Don. They're better than that.

**ELECTRIC PRUNES:** "I Had Too Much To Dream (Last Night)" (Reprise).

Fantastic backing. Can hear a sitar sound. Funny. It reminds me of John Leyton all the time. I don't know why. It's like stuff he used to do — "Johnny Remember Me", and all that. Vaguely reminiscent of the Stones sound as well. Won't be a hit. Manfred Mann? American, is it? Paul Revere. If it's American they can do with a good half hour TV series every Saturday — that's about all.



**A NEW Great Slave Route** has emerged during this century of emancipation for the people. But it's not a dusty path, strewn with the bones of dead camels, across the Sahara Desert. This time it's the 100 miles of M1 motorway that cuts a groove up the centre of England.

And the slaves are not destined to become hewers of wood and fetchers of water. They are expected to become purveyors of rock and fetchers of soul. Every day and night of the week, overheated vans jammed with gear

The Sound of Entertainment on 

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<b>MATTIE MOULTRE</b> That's How Strong My Love Is c/w The Saddest Story Ever Told 202547	<b>JAMES ROYAL</b> Call My Name c/w When It Comes To My Baby 202525	

**chart shots**

<b>THE TREMELOES</b> Here Comes My Baby 202519	<b>GENE CLARK</b> Echoes 202523
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**CBS artists visiting the UK this month**

**The Clancy Brothers & Tommy Makem**      **Woody Herman & His Orchestra**

 The Boys Won't Leave The Girls Alone (S) 62184	 The Brothers Four Greatest Hits (S) 62313	 My Kind of Jolson (S) 62844
 Isn't It Grand Boys (S) 62674	 The Honey Wind Blows (S) 62554	 Woody's Winners (S) 62619

**CAT STEVENS** won't purr if you pour him a saucer of milk. But if, as a reward for his sensational leap up the chart with "Matthew And Son", you pour him a glass of vodka, he will chatter most amiably, about pop, art, the classics and dreams.

For Cat is a cool, calm and collected animal, with a wry sense of humour, tinged with faint sarcasm, that conceals a much more complex person.

**VAGUE**

Cat is the most unlikely person ever to become involved in the world of cheerful ruffians, conceited neurotics and simple soul singers that is today's pop scene.

He is sometimes a vague, indecisive dreamer, and sometimes a man of decision.

For example, he waffled considerably on arrival at that great clearing house of pop, the Red Lion Public House, Fleet Street, this week, indicating that he would not eat, drink or smoke as he had given up all three.

Minutes later he was wading into his first vodkas and ciggies with ill-concealed glee.

"They always taste better after you've given them up," smiled Cat.

**BIGGER**

How did Cat feel on receiving the information that his second record had become his second hit and was even now glittering in the number two position of the compendium of popular tune titles?

"Oh, very good," said Cat contentedly curling up in his chair. "I was terribly worried. If I had a miss after the first one it would have spoilt the whole scene. But I didn't want to have a number one too soon. I wanted a small hit, then bigger, bigger, bigger."

"I'm enjoying life very much, and I'm learning all the time. I'm not worried about an image. To hell with that. If people want me, it's me they are going to get and no

body else. You have to be yourself to stay alive in this business. You mustn't start believing what people say about you, or you're in trouble.

"Believe in yourself—that's very important."

Cat claims he isn't worried about an image, but how would he like fans to see him?

"I want them to like the good things about me, and forget the bad things. I don't know. I suppose they see me as someone new and wonder what I'm like."

**SHOCKED**

"I think new artists can injure themselves when they start knocking people before their feet are on the ground. That way, they can fall over."

Very few solo singers have emerged from Britain since Tom Jones. Is Cat going to be the new big one?

"It's very good for me there have been so few. I'm learning from other people's mistakes. I'm very lucky, really. Material is the most important thing, and I'm lucky because I've got Me, and Me writes songs for myself. I love writing songs."

"When I'm free and I feel down, then I start to write. I used to play guitar all day—really. It's a great feeling because before I was just writing for myself and driving my mother mad, and suddenly I have got the opportunity to write for all the people who buy records."

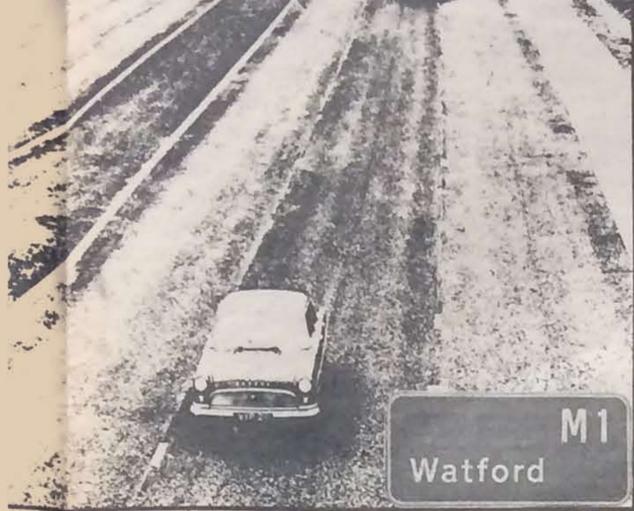
"I'd be shocked if I could really see myself," thought Cat. "I saw myself on TV once, and I spewed. But when you are singing, you don't think about things like that."

**A RATHER COOL CAT..**



CAT: a wry sense of humour

# ITS OF MOTORWAY



## CHRIS WELCH takes the M1 north to sample the delights of the legendary one-nighter

and jeezers roar in a continuous two-way traffic from London to Birmingham. They are the beat group slaves — tired, dirty, cold and hungry, being whipped from one end of the country to the other to provide sweated labour in clubs and ballrooms.

It's been going on since the trad days, and in today's world of pop and beat stars a great fraternity has built up on the M1.

And the mecca for the Knights of the Motorway is a concrete spartan, but welcome transport cafe called the Blue Boar.

The tradition of the M1 is, if you see a van broken down, you stop and help out. With the heavy mileage most groups clock up each week, vans soon begin to wear out and blow-ups are frequent.

When this happens, even rival groups will tow each other to gigs. They know it could happen to them one day.

The pace is so gruelling you begin to think: "Why do they do it?"

Recently I drove with a motley crew of musicians to the North and back for an "all night rave" at the wild and drunken town of Chesterfield. "All-night rave" would have been a better description.

The day began at 11 am with the news that a bald tyre would not take the van as far as the nearest garage, and that the handbrake was non-functional.

This took some four hours of blithering to sort out, and still the handbrake wouldn't work. By the time the various members of the group—who shall remain nameless to protect my left ear-hole—had been gathered together from the far reaches of suburbia, it was 3 pm.

On arrival at the venue, which proved to be like something out of North To Alaska, we found the group were not expected to start playing until 2.30 am, which gave us something like four hours to kill. The only known cure was a smoke, especially as the bar was shut.

Two tipped cigarettes later, the promoter began screaming for his group to play. "It's an all-nighter," he revealed. "And I want you to play three 45 minute spots." The audience proved to be a team of drunken Northern louts, whose idea of fun was to prevent the group from carrying their Hammond organ up three flights of stairs to the ballroom.

The ballroom was pierced by horrible flashing lights and those eye-searing ultra-violet rays that make white shirts stand out like radio-active detergent adverts.

The audience lay about the floor mostly sleeping off the local brew, while stray Z-Cars policemen wandered about. It was what is described as a "charming scene".

The audience booed, and shouted: "Get off!" — the traditional cry to anybody from London apparently, and went to sleep in corners.

The group slogged themselves to death battering out "Sock It To 'em, J.B." and other soul hits, all to no avail.

As the hours wore on, they got more tired and the audience more stropic.

As they collapsed after the last number, they were pointed to their hotel by willing hands. But the hotel was locked and it took half an hour to awaken the proprietor. By this time it was 7 am.

At approximately 8 am,

## A BLUEPRINT FOR POP RADIO (continued)

COULD it be that in the midst of all the speculation and stonewalling over Radio 247, Sunday's Easy Beat provides the formula for the pop channel in disguise?

For Easy Beat has quietly, but successfully, brought itself up-to-date — and at the same time fits in almost perfectly with the MM's Blueprint for Pop Radio published last week from a poll conducted among readers from all over the country.

Easy Beat — produced by bearded Ron Belchier for over five of its six year life — complies with most of the categories of the blueprint, although our survey and the programme changes were carried out quite separately.

ITEM ONE: fans want programmes based mainly on pop, but also including other music. Easy Beat is based exactly on this formula, with pop forming the backbone, but also folk, big band and trad jazz and "standards" also featured.

ITEM TWO: too many live performances. Easy Beat's live spots are pre-recorded to sound as near to the record as possible, thus getting over the problem of needle-time.

ITEM THREE: no "time-wasting chat". Easy Beat's new compere David Symonds is definitely not of the pirate gasbag type despite reports that he has been reprimanded by the Light Programme chief.

# Does the new-look Easy Beat point the way?

RON BELCHIER: no directive from the programme planners when he decided to change the show's formula



ITEM FOUR: no stereotyped programmes. Easy Beat's policy is to remain flexible. They can add or delete material while the show is on the air; off-the-cuff interviews with personalities are included, and Belchier and Symonds are on the look-out all the time for new ideas.

Ron Belchier stresses that he had no directive from the programme planners when he decided to change the Easy Beat look so radically. It was a personal decision made possible by the fact that he was given an extra half-hour a week and an extra 20 minutes needle time.

As a pop programme, Easy Beat has been running for six years. Brian Matthew was the original producer and Ron Belchier took over after the first few months.

The show was staged at London's Playhouse theatre right up until the recent change, and the old format used the Johnny

Howard band, with its singers and guest artists in front of an audience. The show has always been successful, but the producer felt late last year that it was time for a change.

"An extra half hour in time and an increase in needle time from 10 minutes to half an hour helped me do it," said Belchier.

The reasons were three-fold. He was fed up with audience. "In the last months, it was mainly screaming teenage girls shouting for their image groups with little appreciation of the more subtle items."

He also wanted to get a better sound from the orchestra which was possible with pre-recording and a new, different compere, with a friendly exuberant style. "I heard David on some Breakfast Special programmes. He's youthful and friendly, with no trace of any mid-Atlantic accent," said Ron.

Symonds has been with the BBC for a year, working on a number of radio programmes like the early morning music broadcasts. He returned to England late in 1965 after spending three years in New Zealand with NZBC where he had several programmes including a TV show called Teen Scene.

Easy Beat's music is recorded at London's Paris Studios in the West End during the week preceding transmission. The Howard band and the guest groups and artists are all recorded in exactly the same conditions as they record under in the studios — but Belchier gets through up to 18 numbers in two days of recording.

This is edited and timed and compiled into a show, although it is introduced by David "live" on Sundays. They also have Sunday morning guests and can include a late visitor if necessary.

The new Easy Beat is a piece of fresh thinking. The BBC could find the formula for Radio 247 in their own backyard.

## What the BBC think—official

IT is evident that there is a pretty wide variety of views—even among the readers of the Melody Maker—and if you could take a sample of the whole listening public, the majority of whom have never tuned in to the Pirates, it would be even wider.

There is no doubt that a great many people want a programme of continuous music, though they don't all agree about the kind of music they want in it or the way it should be presented. We shall have to try to find the mixture which pleases as many as possible and to ensure that it is easy listenable music at all times.

There will certainly be a place in

it for pop record programmes. We shall try to find the times most convenient for pop fans and to keep these programmes at regular and fixed times that they can count on.

AS for D.J.'s and presenters we shall of course keep those we know are popular with our audience but no doubt there are other new ones to be found and the aim would be to choose the D.J. who was most suitable for the programme.

One of the most important points — which can't be hammered home too often — is the one made by the Melody Maker itself in its editorial comment, namely that it is no good asking for the programme to consist

entirely of records because it just can't legally be done.

Records are copyright which means that they are somebody's property; and you can't either fairly or legally use other people's property without their permission.

WE all know the importance of records for the broadcasting of current pop and the BBC tries to negotiate as much needletime as it can. It can't possibly get as much as was available illegally to the Pirates but it will try to use what it gets to the best advantage. — RICHARD MARRIOTT, Assistant Director of BBC Radio.

### HEALTHY

"Two years ago when I was just playing guitar I thought I was 'it' and if anybody said anything against me, I was terrible and had it in for them. But I was just trying to do something.

"These days everybody is trying to do something. How can you knock that? I think it's a very healthy scene at the moment. Everybody is trying. The scene will change, but nothing big will happen. People will just get more sophisticated. Teenagers particularly want their tastes recognised. They loved it when parents liked the Beatles. This was great, and the day of the rebel thing is over. I think we all want to be one big happy mass and teenagers want to be part of swinging England. There is less of a division between young and older people."

How involved is the quiet Cat in the hurly-burly of pop music?

"I live for my work. People are all the same on this scene, live alike—act alike. I get a lot of great ideas for songs—when I'm asleep.

"It would be great if there was a machine that could strap on the head and take a film of all the things you see and hear while you're asleep.

"I wrote a beautiful song in my dreams the other morning, and I got up at 4 am and put it on a tape-recorder. The next morning it sounded great. It shows you what a musical mind I've got. I sing all the time in my dreams. I wonder if I talk in my sleep?"

CHRIS WELCH

### DREAMS

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CHRIS WELCH

## 'The tradition is if you see a van broken down, you stop and help out'

when all of the group were fast asleep, the local church bells began playing a tune known as "Pop Goes The Weasel" at deafening volume.

This lasted for an hour, and successfully prevented most of the music makers from getting any sleep at all. By 11 a.m. they were expected to vacate the hotel.

The police returned during the morning, suspecting the group of being involved in an armed robbery in a nearby village.

Their van was confiscated, and the group kept in the local nick all day, while they desperately tried to prove their innocence.

To while away the hours in the police station the group began singing after they had given up all attempts to cajole the police into ringing their manager or the Melody Maker to prove they were innocent. Eventually, they were proved to be innocent.

After escaping from the police, the cold, hungry, humiliated and impoverished group went off to their all-nighter session at Sheffield, where they were expected to appear, cheerful, happy, and excited. This is typical of the whole group scene.

But Art Wood, leader of the famous Artwoods group, reports that the camaraderie of the M1 can have some compensations for the ghastly grind.

Art described to me the life of a group on the M1 from his own experiences.

"At the Blue Boar, at Watford Gap, you invariably meet just about everybody you know in the business, at some time or another.

"There's a big joke about

who's playing at the Blue Boar. It would cost the cafe a fortune if they booked all the artists that appear there. I've seen everybody in there from Wingo Manone to Zoot Money and Tom Jones."

Art described the relationships between groups schlaping up and down the M1.

"We've often stopped for just a cup of tea or a pee on the M1 and three or four wagons suddenly pull up and say: 'Do you want a tow?'

It's just like the lorry driver's thing. Nobody would leave anybody without a tow. It's great, you don't have to worry about a thing.

"I think we spend about twelve hours a week on the M1, and I've been doing it for two years. That's about 1,248 hours. You can spend a third of your life asleep, a third on the M1 and a third playing!

"You'd be surprised how big a part the Blue Boar plays in a group member's life. When you are miles from anywhere and you walk in and see friendly faces it's just like an oasis.

"You do get thickies in there as well, who shout out 'Ello darling' because you are in a group, but the best thing is to avoid causing trouble.

"We got beaten up the other week. They threw whisky in our faces and smashed a pint beer mug in somebody's face, and we had to get police protection. It was just because one of us was wearing bell-bottom trousers and they shouted out 'Queer!' The usual scene."

So you can see, it's not all fun and merrymaking being in a group. Most of the time it's hard work, humiliation, and... the M1.

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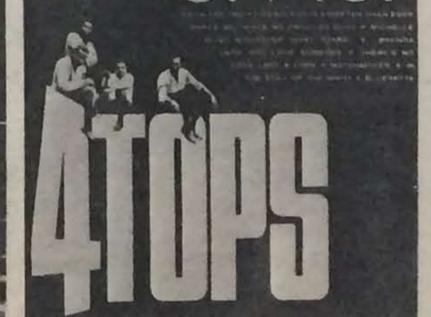


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# Donovan on drugs, money, religion, Dylan/avant garde jazz scene, USA/Pete Townshend's hi-fi/History of pop/sounds of Shearing/Jonathan King—is pop creative? pages of album reviews

FOR FOLK FANS

## Is the folk world growing up at last?



PEGGY SEEGER: professional respect

THE folk scene — is it getting some professional standards, or is it still the province of a bunch of gifted amateurs, some of them rather less than gifted? Recent letters in Mailbag have suggested that the folk professionals have a long way to go before they really deserve the name.

Personally, I feel that the folk revival is finally ridding itself of the amateurish legacy it has carried around on its back for so long; singers who get smashed on stage, who arrive late, who can't tune their instruments — "It's good enough for folk".

There have been clubs, too, which start late, where scant consideration is given to the needs of audience or guest singers, where introductions are mumbled or omitted, where comfort is regarded as something cissy, where disorganisation is a sort of religion.

To see if I'm right in these beliefs, I've been checking with a number of the professionals on the folk scene.

ROY GUEST, director of the most active agency in the field, Folk Directions, agreed that things were getting better. "I think the professional standard among our performers is higher than, say, a year ago, although there's nobody who's got

nothing to learn," he said. "I define professionalism as doing a job up to a certain standard in a certain style and getting paid for it. I certainly don't think professionalism is a bad thing."

"I do feel that standards in professionalism in traditional music are higher in other countries. I'll probably be shot down in flames for this, but do we professional performers of the calibre of Doc Watson and Clarence Ashley and Tex Isley, for instance?"

Another promoter and club organiser, BRUCE DUNNET of Folksong Promotions commented: "I don't think it is so much professionalism as both sides — club and performer — keeping their word. Professionalism also means both singers and organisers being honest when mistakes are made."

MARTIN WINSOR has a foot in both camps. He helps to run one of the oldest folk clubs in the country, London's Troubadour, and has been a folk professional since the days of skiffle.

"There are some people decrying professionalism and getting folk a bad name because of it. They decry any form of professionalism as commercial."

"Then there are a lot of people who are amateurs, or at least semi-pro, and yet they have a professional attitude."

"I think there are still too many people who think that folk is a slapdash affair. Getting up and performing part of a song is OK in private, but if people have paid then they deserve something for their money."

"Folk performers still have a lot to learn from other branches of music," says PEGGY SEEGER, one of Britain's supreme folk professionals, a brilliant instrumentalist and solo singer as well as one of our most famous accompanists.

"One should have professional respect for oneself and the music you sing, whether you get paid for it or not. What you wear and say to an audience follows from this. "Once you commit yourself you should be as good as you can be."

DAVE AND TONI ARTHUR, the interesting duo who have moved from general folk to a more traditional selection of material, and are now Thursday night residents at London's Les Cousins, put it this way: "Folk professionalism is in liking the songs you sing sufficiently well to impart this enthusiasm to the audience and to maintain a friendly relationship with them."

"It should be taken for granted that you turn up on time, dress neatly, stay sober and so on."

The last word, perhaps, could go to young SANDY DENNY, a girl singer who scored a big success at a recent Vietnam concert in London, and has turned professional: "My aim is to become really professional. I mean to acquire technical competence, as well as quality and judgement."

"From the point of view of the folk scene it would naturally suit the singers if things were arranged in a more businesslike way. But things are getting better."

KARL DALLAS



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### FOLK LPs

To put Josh Macrae's new record for Transatlantic ("Josh Macrae", TRA 150) on to the turntable is to be transported immediately backwards in time to the days when every singer-guitarist sounded, vocally and instrumentally, like J a c k Elliott's second cousin, and the songs you heard in folk clubs were full of indignation about what went in America's Deep South but never mentioned anything nearer home. The period charm of this new album is marred somewhat by the sudden intrusion of a Scotsman who sings "I Love a Lass", the North-of-the-border version of "The Week Before Easter". The over-fast, insensitive accompaniment to this number preserves some sense of continuity with what comes before and after, however, and we are soon safely back in skiffle land. But I doubt if even the staunchest skiffle fanatic could endure the maudlin and distasteful "Ballad of Lee Oswald", which gets my award for the worst Kennedy assassination ballad ever—and that's saying a great deal. — K.D.

A new Xtra, "Songs of Love, Lust And Loose Living" (XTRA 1042) was one of the first of the records produced by Transatlantic in their earliest days. Since then the Isla Cameron tracks, the best thing on it, have been available as an EP, but here we are back again with the whole package, in a cheap edition, complete with actor Tony Britton speaking some faintly erotic verse rather well and singing some equally erotic songs with Isla rather archly. Isla's tracks have worn very well, particularly on "Westron Wynde", a composed fragment based on a traditional source, and on "Let No Man Steal Your Thyme". There is always a market for this type of album, with its implication that it carries something rather naughty on it, but in fact there is nothing which should shock, or even excite, anyone with normal, healthy responses. I prefer it to Ed McCurdy's ventures into similar territory, but give me real bawdry every time if I've got the choice.—K.D.

# new records : pop

**LPs**

**LOVIN' SPOONFUL: "Hums Of The Lovin' Spoonful"** (Kama Sutra): It goes without saying the Spoonful are a surprising group. Their musical direction has always been a little undefined, and rather unpredictable. They exploded onto the pop scene in a very big way with "Daydream" then changed completely for "Summer In The City". This album — a big Stateside seller already — shows the Lovin' Spoonful to be a humorous, good-times group with very strong roots in country blues, which no doubt stems from leader John Sebastian, an old-hand at the blues. Sebastian's great musical diversification contributes to the varying Spoonful styles as he's responsible for most of their numbers.

There's warm, soft "Lovin' You" and "Darlin' Companion", a thrilling sunshine sound with "Rain On The Roof", a nice high floater with "Coconut Grove", and a hard slide-guitar blues sound with "4 Eyes". A more imaginative album than "Do You Believe In Magic", or "Daydream" and with the popular "Nashville Cats", and "Summer In The City" included it should be a very big seller on both sides of the Atlantic. Definitely a hummer!

**CLIFF BENNETT: "Got To Get You Into Our Life"** (Parlophone). Best track here is "Got To Get You Into My Life", the Lennon-McCartney song with odd construction and instant appeal. But the rest of the songs are okay without being outstanding performances. Honest, straightforward singing. Best "Barefootin'" "See Saw", "Roadrunner".

**PETULA CLARK: "Colour My World"** (Pye). Made in the States and it sounds like it. Wonderful orchestra and very well produced by Mr Hatch. Pet is great on versions of "Winchester Cathedral" "England Swings", "Reach Out, I'll Be There".

**DIONNE WARWICK: "Here Where There Is Love"** (Pye International). Remember the Cilla-Dionne arguments? Well Cilla has won the battle of "Alfie". Dionne's version here

## Country blues from the Lovin' Spoonful

doesn't bear comparison. She is a pleasant singer but there's not a lot of excitement. Best: "As Long As He Needs Me", "Blowing In The Wind", "Trains And Boats And Planes".

**"Golden Country Hits"** (CBS). A dozen well-known country hits gathered together on one album — and that can't be bad. Some, like "Have I Told You Lately That I Love You" by Little Jimmy Dickens and "Jambalaya" by Billy Walker are better known than others. But they've all had some measure of success in the C&W field. Lefty Frizzell, Carl Smith, Flatt and Scruggs and Stonewall Jackson are among the other leading artists featured on the album which must rank as a must for the country fans who don't have these tracks elsewhere.

**ROGER MILLER: "Words and Music"** (Phillips). Roger's very much an acquired taste — though admittedly acquired by a lot of people since "Dang Me". He is one of the few



SEBASTIAN: blues veteran



WARWICK: pleasant

individual artists to emerge from country to pop in recent years — and he writes some interesting songs, too. All but the Presley hit "Heartbreak Hotel" were written by him for this album, but a dozen Roger Miller's is a lot to digest at one sitting. Best tracks: "Husbands and Wives", "I've Been A Long Time Leavin'", and "You're My Kingdom".

**LONNIE DONEGAN: "The Lonnie Donegan Folk Album"** (Pye Golden Guinea). Odd to remember that Lonnie was once a dedicated tradman. On this bargain-price set he ranges from blues to country-and-western in typical Donegan cabaret style. Titles include "I'm Gonna Be A Bachelor", "After Taxes", "Bound For Zion" and "Blistered".

**LOS INDIOS: "An Exciting Performance of South American Folk Music"** (Phillips). Just the thing to remind you of that 15-days on the Costa Brava or Venetian Riviera last summer! It's just what the

title says — if you are excited by Spanish and Italian folk music, that is. Los Indios include songs from all over the lower American continent — Mexico to Paraguay and Argentina. And some is beautiful as well as exciting. Limited, but pleasant appeal.

**BILLY ECKSTINE: "No Cover, No Minimum (Music For Pleasure)"** (Music For Pleasure). Owner of the best-known baritone vibrato in the vocal biz, Billy Eckstine is a constant in a changing scene. As singer and jazz orchestra leader, Mr B has been around for longer than most can remember. This performance with the Bobby Tucker Orchestra, arranged and conducted by Billy May, is a superb selection of the Eckstine style at a live performance in Las Vegas. Ballads to blues, Billy is a knockout — and at 12s 6s this is a gem. His material ranges from the ballad "I've Grown Accustomed To Her Face" to the uptempo blues "Lady Luck" and through to "Moonlight In Vermont". Get it.

**SINGLES**

**THE WALKER BROTHERS: "Stay With Me"** (Phillips): Undoubtedly — and it's proven — problems arise with cover versions, revivals, re-arrangements or whatever you want to call them. This new release from Scott, John, and Gary sees a new lease of life of the great Lorraine Ellison original version — which was only issued itself in the last few months. With Ellison's record still so fresh in one or two hippies' minds it's impossible to listen to the Walkers disc objectively — but with all this aside they have yet again chosen a tremendous song which has been given the usual powerhouse treatment and A.1. vocal from Scott. Somehow that indelible Walkers "sound" or "personality" doesn't come across on this disc as strongly as usual — nevertheless it must be a hit.

**CHRIS FARLOWE: "My Way Of Giving"** (Immediate): The talents of Small Faces Steve Marriott and Plonk Lane as song-writers will be one of the 1967 talking points. Here comes the initial onslaught. Farlowe wringing every ounce of aggression out of every note combined with Jagger's pounding, driving production make a memorable, happening, forceful record which should cleave its way up the chart. It can only mean good for the pop business when these kind of people get together an independent production — they deserve a number one.

**JIMMY RUFFIN: "I've Passed This Way Before"** (Tamla Motown): Despite the long overdue interest being shown in Motown recently the Detroit demons still haven't quite grasped the success formula that could make them as big in England as they are in the States. Ruffin's follow-up to "What Becomes Of The Brokenhearted" is a classic example of Motown not quite knowing which direction to move into after they've scored a big hit, especially in the case of a



SCOTT: usual A.1. vocal performance

## Another powerhouse Walkers performance

new-ish artist. This number is a medium tempo ballad with a couple of repetitive phrases which could nudge it into the lower half of the chart. The production is of the constant Motown high standard but the impact isn't almost as powerful as "Broken Hearted". Minor hit?

**THE MAMAS AND THE PAPAS: "Words Of Love"** (RCA Victor): Semi-vaudeville barbershop sound belted over from Mama Cass and colleagues who have taken the Papa Phillips song into the U.S. top ten with no trouble at all. They'll have a few more hang-ups trying to get this into the British top ten. The number is very imposing on the old lugholes which is a shame because the group's best medium was always soft, harmonious, love songs not this rather weighty beat stuff. A group with great talent but maybe it needs re-channeling slightly.

**CLIFF BENNETT AND THE REBEL ROUSERS: "I'll Take**

Good Care Of You" (Parlophone): Cliff tries his hand at a building, climactic Garnett Mimms number and makes a good job of it, sweeping into the chorus, and taking off nicely for the verse. Cliff is undoubtedly a singer of some talent and he's expressing himself well here. Whether this record's going to take care of him as far as the bank manager is concerned is a difficult question. With the right plugs and the correct mood it might.

**PETULA CLARK: "This Is My Song"** (Pye): A pleasant romantic luller from Miss Clark here which must be aimed at a much older market than, for instance, "I Couldn't Live Without Your Love". The use of mandolin has injected a sweeping Venetian water music feel — glug, glug — and Pet sings the flowing, tear-jerking — glug, glug — ballad without over emoting. Thank the Lord! Certainly not a teen-bop song, guys and gals, but those parents — the swinet — could well slip this one in.

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FEBRUARY 26th Booking Agency: Box Office, EMPIRE THEATRE

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# advice ★ dealers ★ bargains

## THIS WEEK'S BARGAINS

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PREMIER Drum Kit, black and  
blue pearl, complete ..... £150

**WHAT amplifier is needed** for electronic organ and are there any good books on blues and jazz organ? What instrument does Alan Price use to show his amazing versatility?—M. R. Hall, Colwyn Bay.

With the Animals, I had a Vox Continental, but I now play a Hammond M100, which was recommended to me by George Fame and Zoot Money as being the best bet for a pianist turned organist. Its advantage lies in its percussion and harmonics. A lot of cheaper two-manual organs don't have good separation from one manual to the other. I still don't use the lower manual properly. For rhythm effect I use the diapason most of the time. Because I didn't have a rhythm guitarist until a short time ago, I had to carry the whole rhythm section, playing chords and lead, keeping my left hand going all the time with the diapason, which I found more solid and pushing for this purpose. The top manual (right hand) is fine for a two-handed player like me.

Use the first two drawbars and usually the last two, and add whatever is your choice. I like a lot of treble to cut through the band. For anyone playing at home, I would recommend a Leslie speaker, but when I first started using the Hammond I couldn't afford a big Leslie, so Vox specially made me some speakers to suit my requirements, and I still use these. They are bass speakers with Tweeters for treble and full range. In my capacity as bandleader and player, I must have power, as opposed to a perfect sound. There have never been any set angles for pop organ playing—and I'm no genius! Things that sound right are OK with me. I just picked it up from studying records and I can only repeat what other players told me: listen to discs by Jimmy Smith, Jimmy McGriff, Brother Jack McDuff, Billy Preston, and for old time's sake, Fats Waller, who was the perfect example of a pianist turned organist.—ALAN PRICE.

## Price goes for power, not perfect sound

**WHEN** I saw JATP in London, I was standing near the stage entrance as Benny Carter came along carrying his alto. I noticed that he had a small metal ring around his mouthpiece. I'd like to know why.—F. Pleydell, Croydon.

Boy, you've really touched a sore spot! About three weeks before we were due to leave for Britain, I took out

my sax, which I hadn't played in five years, due to writing and arranging in Hollywood, and found that the mouthpiece had cracked. It was the first time it had happened in 35 years in the music business. I rushed around trying mouthpieces, but couldn't find one with the right sound. Luckily a skilled repair man managed to bind the mouthpiece right round the crack with a metal band.

To my surprise it held out. It's a Brilliant ebonite 5-star mouthpiece and a real crackerjack, not easy to replace.—BENNY CARTER.

**WHICH tenor and mouthpiece does Coleman Hawkins play?**—A. J. Belling, Edinburgh.

Getting the Hawk to discuss technicalities is practically impossible, but amid the grunts and puffs which met my interrogation I managed to determine that he plays a gold-plated Selmer with an Otto Link mouthpiece specially made for him and "any reeds that blow OK". His saxophone looked a hundred years old, but how he makes it talk!

**AS** a semi-pro bassist with aspirations greater than my technique, I'd like to know which instrument was played by Bob Cranshaw when he toured with Jazz At The Phil.—Harry Woodman, Basingstoke.

When I came over with JATP, I had a fairly new German Juzek, but I exchanged it for a 70-year-old French flatback by Lamy, of Mirecourt, which I spotted at Foote's, in Denman Street, Piccadilly. Both these instruments are great for recording, on which I am principally occupied in the States. Right now I'm having an old Italian fiddle repaired in New York at a cost of 500 dollars. I found it in a music shop, practically in bits, but I knew it would make a wonderful instrument with skilled repair. I had difficulty in finding anyone to do it, because it was so badly damaged, and even now it is taking seven months to put it right. I had a lovely bass—a Marcelli—stolen a couple of years ago in New York.—BOB CRANSHAW.

**HAS** Louie Bellson written any drum tutors and does he really believe that instruction books can effectively teach anyone to play an instrument?—A. B. J. Miranda, Birmingham.

I've written so many that I forget the titles! But the newest are "Musical Drummer" (Books 1 and 2), "The Modern Text In 4/4" and "Introduction To The Modern Drummer". I really believe that a student with enough

flair and perseverance can learn from books, but no-one can deny that personal tuition is tremendously advantageous. Whether you learn from books or a teacher, do it thoroughly, with plenty of enthusiasm. Study the top drummers closely on stage and records, observing and analysing everything they do. Make drums your life and practise until you fall asleep!—LOUIE BELLSON.

**I'VE** been trying to get a book called The Wonderful Era of the Great Dance Bands, which I understand deals with 50 years of dance music in the States, but I can't locate a source of supply.—Jack Rubicon, Rugby.

Written by music specialist Leo Walker, "The Wonderful Era of the Great Dance Bands" (Howell-North Books, Berkeley, California) exhaustively tackles every aspect of the dance-band business in America from 1910 to 1964, covering records, radio and TV, personal appearances, movies, agencies, managers, publicity, touring and vocalists. Its 300 pages bristle with facts about 500 artists and contain 400 rare photos. It can be specially ordered for 70s (5s postage) from "Dobell's, 77 Charing Cross Road, WC2; The Swing Shop, 1b Mitcham Lane, SW16; Peter Russell, 24 Market Avenue, Plymouth, Devon.

**WHOSE** record is played on a juke-box during a coffee-bar scene in the film, The Psychopath?—(A. Newton, Highams Park). Which guitar and amplifier are used by the bass guitarist with The Birds?—P. Jones, South Woodford).

The recording is "How Can It Be" (Decca F12257), by the Birds, who are not seen but do appear in another film, The Deadly Bees, due for release shortly. They are featured in a night-club scene, playing "It's Not What I Need You For" and "You Shouldn't Do That". "How Can It Be" was written by their lead guitarist, Ron Wood. Their bass guitarist, Kim Gardner, plays a Fender Precision Bass, which he chose because it has "a nice metallic bite". He uses a Marshall 100-watt amplifier.

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## RADIO JAZZ by CHRIS HAYES

**Times: GMT**

**THURSDAY**  
3.40 p.m. L: Duke Ellington (pno). 4.0 L: Pub Jazz. 6.15 Q: Swing. 8.1 V: Antibes JF 1966. 8.30 J: C and W. 10.15 T: Eydie Gorme. 10.45 T: Warsaw JF 1966: Mal Waldron (USA), Kurt Kindgren (Sweden), Jan Garbarek (Norway). 11.20 E: Jazz Discussion. Programmes subject to change.

**FRIDAY**  
4.15 p.m. R1: Jazz. 6.15 Q: Swing. 8.30 U: Ike and Tina Turner. 9.0 E: Jazz Workshop. 10.15 T: Ray McKinley, Glenn Miller Ork, Bobby Hackett. 10.45 T: Polish JF 1966: Ragtime Band (Warsaw), Jerzy Sapie-Jewski Group (Tribute to Dolphy and Ornette). 11.15 BBC M: James Ammons, Almeida, Clayton, Bob Crosby, Bobcats. 11.20 E: (1) Barbra Streisand (2) Erroll Garner. 1.0 a.m. BBC L: Carter, Herman, Webster, Charles, Oliver, Big T, etc.

**SATURDAY**  
12.0 noon BBC T: Jazz Record Requests (Humph). 1.55 p.m. H1: Radio Jazz Magazine. 4.15 H1: Cal Tjader Sextet, Stan Getz. 6.5 J: Sammy Davis Jnr. 7.0 R2: Jazz Concerto. 10.15 A2: Roland Kirk. 10.15 T: Benny Goodman ("Sound of Music"). 10.45 T: Cecil Taylor, Richard Holmes, Onzy Matthews. 11.30 J: Jazz Festival.

**SUNDAY**  
8.15 p.m. E: Toots Thielmans. 9.5 M: Swing and Sweet. 9.30 A1: Free Jazz. 10.3 A1: Antibes JF 1966 (Charles Lloyd). 10.45 A1: Jazz Panorama (Hughes Panassié). 11.31 BBC L: The Jazz Scene (Tubby Hayes Quartet). Art Ellesen, Sinclair Traill, Blossom Dearie Trio).

**MONDAY**  
11.15 a.m. E: Palatable Jazz. 8.30 p.m. J: Big Bands. 9.0 E: Kurt Edelhagen Ork. 10.10 M: Live Jazz. 10.15 T: Pop and Jazz. 10.45 T: Art Farmer, Baroque Ork.

**TUESDAY**  
6.25 p.m. E: Kurt Edelhagen Ork. 8.10 R2: Jazz Tempo. 8.50 L: (1) Leonard Bernstein (2) Benny Goodman, Columbia Jazz Combo. 10.0 U: Antibes JF 1966 (Duke Ellington Ork) 10.50: Jazz and Ball. 10.15 T: Anita Kerr Singers. 10.45 T: Warsaw JF 1966: Flamingo JB and Stanislaw Cieslak Trio (Gdansk), Jacek Bednarek Trio (Torun). 11.0 V: Jazz Corner. 11.20 E: American Sweet and Swing.

**WEDNESDAY**  
3.35 p.m. U: Western Jazz. 4.15 L: Jazz. 4.15 H2: Jazz Perspective. 5.45 BBC T: Jazz Today (Charles Fox). 7.0 Q: Pop and Jazz. 8.20 Q: Jazz for Everyone. 8.30 J: Jazz. 9.35 Q: Jazztet. 10.15 T: Pop and Jazz. 10.45 T: Warsaw JF 1966: Jacek Brodowski Trio (Warsaw), Hagaw Trad Jazz Band (Poland), Mal Waldron (USA), Kurt Kindgren (Sweden). 11.20 E: Global Jazz.

**KEY TO STATIONS AND WAVELENGTHS IN METRES**  
A: RTF France 1-1829, 2-348. E: NDR Hamburg 309, 189. H: Hilversum 1-402, 2-298. J: AFN 547, 344, 271. L: NR Oslo 1376, 477, 228. M: Saarbrücken 211. O: BR Munich 375, 187. Q: HR Frankfurt 506. R: RAI Italy 1-333, 225, 2-355, 290. T: VOA 251. U: Radio Bremen 221. V: Radio Eireann 530.

# NEW JAZZ RECORDS

REVIEWERS: BOB DAWBARN, BOB HOUSTON, MAX JONES

## EVIDENCE OF A 'NEW THING' ATTITUDE IN DOLPHY'S LATE WORK



DOLPHY: a superbly equipped instrumentalist

## Worthy Dixieland from real pros with individual sounds

MUSIC of different kinds, all for the traditional audience, can be found on these albums. They are, as it happens, placed in what I consider order so far as general appeal is concerned.

The first, something of a rarity since it presents what amounts to the famous Earl Hines Hangover Club band of the later 'Fifties, is a worthy example of punchy Dixieland played by real pros who have, for the most part, individual sounds and styles.

This makes a lot of difference when you're dealing with items as familiar as "Virginia", "St. James", "Georgia", "Savoy" and "After You've Gone". It takes men of character to bring overworked standards back to life, and this group certainly succeeds with most of these.

Hines, as we've reason to know, is an absolute champion at providing old tunes with new and dramatic content. Throughout this record he whips out marvellous band piano and original, forceful solos, roaring approval the while so that it becomes hard to credit his stories of disliking the Dixieland format he was driven to employ.

"It's Right Here", a charming old 16-bar plus two-bar tag tune, coaxes nice muted solos from Muggsy and Archey and a real humdinger from the Earl, and you're unlikely to hear more attacking, wider-ranging piano jazz than Hines serves up on "After", "Nobody", "Wang Wang" and "Savoy".

**MUGGSY SPANIER:** "Spanier In Chicago," I'm Coming, Virginia; Apex Blues; Wang Wang Blues; St. James' Infirmary; Georgie On My Mind; Savoy Blues; Mahogany Hall Stomp; It's Right Here For You; I Ain't Got Nobody; After You've Gone (VJMLC2).

**KEITH SMITH:** "Keith Smith with George Lewis' Jazz Band and Jimmy Archey's Hit Six." Smith-Lewis: Thriller Rag; Blues In B Flat; Get Out Of Here; Blues In E Flat; I Can't Escape From You; Smith-Archey: ODJB One Step; Franklin Street Blues; Weary Blues; At A Georgia Camp Meeting ("77" LEU12-17).

**SMITH (tpi) with Lewis (clt), Hugh Watts (trb), George Guesnon (pno), Stow Drag (bass), Cleo Frazier (dr), 6/4/65. With Archey (trb), Darnell Howard (clt), Alton Purnell (pno), Pops Foster (bass), Frazier (drs), 6/3/66.**

**"CASIMIR'S P A R A G O N BRASS BAND."** Nearer My God To Thee; Lead Me Saviour; Just A Little While To Stay Here; Algiers Strut; Bugle Boy March; Fidgety Feet; Gettysburg March; Joe Avery's Piece. (Jazzology JCE5).

**Tony O'Sullivan, Clive Williams (tp), Mike Casimir, John Williams (trb), Jake McMahon (clt), Paul Williams (alto), John Defferary (trn), Bill Rainbird (bari horn), Jim Young (sousaphone), Fred Stead (snare drs), Trevor Richard (bass drum), 25/7/65.**

The band as a whole achieves an interesting collective sound, sometimes a bit dodgy in the clarinet intonation department but well driven by Spanier's lead and kicked along by the tight rhythm. A bright set.

Howard, who seemed to suffer from special tonal troubles, was nevertheless a distinguished ensemble clarinetist (as evidenced by his records with Kid Ory), and he sings out fluently on "Savoy Blues", "Right Here", "After You've Gone" and perhaps one more.

Darnell and Archey crop up again on side two of the Keith Smith record, which features some exuberant New Orleans jazz with a fair amount of feeling.

Smith plays a steady lead and is at his best on the blues (on both sides, I think); Howard and Archey are below peak form though the latter plays warmly and well on "Franklin Street". This is the band Smith put together as the New Orleans All-Stars for Britain early last

year, except that Keith takes the place of Alvin Alcorn on trumpet. The music sounds less rewarding than what I remember hearing from the band in person then, but it wasn't a very consistent group.

George Lewis and British trombonist Hugh Watts team with Smith and Lewis' banjo-bass-drums rhythm section on side one. Here, as on the back, there is some slap-dash playing; the music doesn't have the vitality of the Hot Six jazz, and the rhythm work is too archaic for my taste.

But Lewis plays typical solo and ensemble variations, and the performances often bring treasured Lewis-Bunk Johnson records to mind. It would have been more interesting, though, to have heard Lewis with, say, John Handy and Keith and a springier rhythm unit.

Even more fundamental is the music of Casimir's Brass Band. This, I am told (and I believe), is the authentic New Orleans brass band sound and style.

I don't know what to say about it as jazz except that it is a related music: good if you like brass bands, a bit tedious if you don't. The music has a powerful, thumpy and somewhat quavery open-air character—okay for mourning or marching, not much use for dancing or leaping about—and these local musicians play it as in the manner born. It's specialised stuff all right.—M.J.



SARAH VAUGHAN

**SARAH VAUGHAN:** "After Hours", Stella By Starlight, Every Time We Say Good-bye; Wonder Why; Easy To Love; Sophisticated Lady; Great Day; Ill Wind; If Love Is Good To Me; In A Sentimental Mood; Vanity. (Music For Pleasure MFP 1130).

**Vaughan (voc) with Mundell Lowe (gtr), George Duvivier (bass), except "Stella" which has orchestra conducted by Don Costa.** "The New Scene", One, Two, Three, What Now My Love; Love, Who Can I Turn To; Call Me; With These Hands; Michelle; Sneakin' Up On You; Everybody Loves Somebody; The Shadow Of Your Smile; Dominique's Discotheque; I Should Have Kissed Him More. (Mercury 20084 MCL).

**Vaughan (voc) with orchestral accompaniment.**

These two Vaughan albums are separated by some half a dozen years in time, about a pound in price, and a pretty hefty difference in artistic quality. The former—almost a complete re-issue of a Roulette LP of the same name released here by Columbia in '61—is the earlier, cheaper and more satisfying record for lovers of—how shall I say?—good



SIMS HUTCHERSON HUBBARD

fringe jazz singing. At 12s 6d it is exceptional value for money.

I call it an incomplete re-issue because one track, "My Favourite Things", is missing and in its place appears "Stella By Starlight", a 1963 recording. Presumably the switch was made for copyright reasons.

Both are skilful performances, but "Things" came close to being superlative—and its guitar and bass accompaniment had the edge on Don Costa's string-loaded backing on "Stella".

From start to finish, "After Hours" offers meritorious songs delivered with a voice of remarkable beauty. In style, the singing varies from slightly "plummy" straightish Sarah to flat-out bravura stuff.

As a rule, the better the song the better the interpretation, and this applies to the two Ellington numbers. "Ill Wind" and "Easy To Love" show off different aspects of Sarah's virtuosity, and the latter (as well as "Great Deal") affords the accomplished Duvivier a chance to give his fingers a real workout.

But everything here is musically to the nth degree; jazz inflected because singer and instrumentalists are all knowledgeable jazz exponents.

As Charles Fox pointed out in a perceptive note to the original issue, Sarah's performance combines hauteur and elegance with a sensual method of embellishment. Listeners may find the style over-decorative, but that is the way Sarah expresses herself.

In a setting such as "After Hours" the luxurious approach pays off (and it must be remembered that Sarah employs her own brand of humour, too).

In an attempt on the popular market, which "The New Scene" is, it is much less successful. And opportunities for humour are limited to "Call Me", "Sneakin' Up" and, I suppose, the dreadful "Discotheque" which sounds a poor runner-up to "Hernando's Hideaway".

Not that Sarah sings badly, but the session sights were set a bit low and one bad thing leads to another. Most of these songs are more effective by pop groups, Johnny Mandel's "Shadow Of Your Smile" being a welcome exception.—M.J.

## ZOOT SIMS

**ZOOT SIMS:** "Trotting!" Zoot Swings The Blues — 1 (a), Zoot Swings The Blues — 2 (a); Trotting! (a); I Wonder Who? (a); It Had To Be You (a); My Silent Love (b); Jane-O (b); Dancing In The Dark (b); Memories Of You (b); East Of The Sun (a). (Xtra 5001.)

(a) — Sims (trn), Harry Biss (pno), Clyde Lombardi (bass), Art Blakely (drs), 14.8.51.

(b) — Sims (trn), John Lewis (pno), Curley Russell (bass), Don Lamond (drs), 16.9.50.

ZOOT SIMS was in his mid-twenties when he recorded these tracks and although, particularly on the 1950 session, he shows his undoubted debt to Lester Young, the music remains as fresh and inventive as ever.

All but "Memories" are taken at medium to fast tempos and Sims swings lightly along showing an apparently endless flow of ideas. Never an innovator, he has always had his own individual interpretation of a melody and he is one of those jazzmen whose playing never dates.

## IDEAS

Any "period" flavour on these sides is due to the rhythm sections. The 1950 line-up featured some excellent piano from John Lewis, but Russell and Lamond had a rather heavy, four-to-the-bar approach which belonged more to the swing era than post-bop.

On the 1951 sessions there is the always admirable Art Blakely to boot things along. Lombardi was a competent bass player, but Biss was one of many passable Bud Powell imitators.

The material is a nice mixture of originals, blues and ballads. "Blues-2" is a shortened version of the extended "Blues-1" with Zoot tossing in a few new ideas. A thoroughly enjoyable re-issue set.—B.D.

DOLPHY'S death in Berlin two and a half years ago was a serious loss to jazz, for he was a superbly equipped instrumentalist who, I feel, still had to realise his full potential; something of a Clifford Brown of the avant garde.

And like Brownie, he left behind him considerable recorded evidence as to his prowess, and his playing on both these albums sheds considerable light on a musician whose lot was almost universal critical denigration while he was alive.

Near the end, Dolphy had adopted a determinedly "new thing" attitude, becoming more and more anarchistic in his playing, especially on alto. But on the Waldron album, which dates from about 1960, he is surrounded by musicians who, with the possible exception of tenorist Booker Ervin, were all established members of the status quo. And ironically enough,

it is in these surroundings that Dolphy often was heard at his most appealing. Waldron, an erstwhile Billie Holiday accompanist, is a pleasant pianist and a fine composer. His seven original compositions on "The Quest" provide a wide scene within which the soloists work. "Status" contains some breathtaking Dolphy, and it's interesting to compare his solo here with that on the same track on "Here And There". Ed Blackwell's drumming on the latter version is more aware of the soloist's intentions than the more straightforward swinging of Charlie Persip.

Ervin's powerful tenor makes an excellent partner for Dolphy, and the only off-putting aspect of a first-class album is Ron Carter's rather painful cello. Fine bassist though Carter is, he certainly falls with its smaller cousin here.

"Here And There" is a very mixed bag. Apart from "Status", which is an excellent eleven-minute performance despite Waldron being lumbered with the Five Spot's piano, it concentrates on Dolphy's flute and bass clarinet. He was never able to conjure up the same aggression on flute, although his bass clarinet could be very exciting. "God Bless The Child" tends to be something of a Dolphy party piece (there are several solo versions on record) and this is no better or worse than most examples of musicians flexing their instrumental muscles.

The cheaper Xtra, though under Waldron's name, contains plenty of good Dolphy and Ervin, and is unbeatable value at the cheap price.—B.H.

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**GOTHIC JAZZ BAND**

Saturday, January 28th, 7.30  
**ERIC SILK SOUTHERN JAZZ BAND**

Sunday, January 29th, 7.30  
**KEN COLYER'S JAZZMEN**

\*\*\*\*\*  
FOLK AND BLUES ALL-NIGHTER  
SATURDAY, JAN. 28th, M'NIGHT  
\*\*\*\*\*  
**GERRY LOCKRAN**  
\*\*\*\*\*

**THAMES HOTEL**  
Hampton Court, Middlesex

Friday, January 27th  
**ALEX WELSH AND HIS BAND**

Saturday, January 28th  
**BRIAN GREEN'S JAZZ BAND**

Sunday, January 29th  
**ERIC SILK AND HIS SOUTHERN JAZZ BAND**

**SIX BELLS**  
KING'S ROAD, CHELSEA  
Saturday, January 28th, 8 p.m.

**SANDY**  
(BROWN, OF COURSE)

**MIKE COTTON SOUND**  
with U.S. Singing Star **LUCAS**

Thurs. Jan. 26th  
FRI. Jan. 27th  
SAT. Jan. 28th  
SUN. Jan. 29th  
MON. Jan. 30th  
TUES. Jan. 31st  
WED. Feb. 1st  
THURS. Feb. 2nd

CHELTENHAM  
BOURNEMOUTH  
LOUGHBOROUGH  
HANLEY  
STOCKPORT  
MANCHESTER  
SOUTHAMPTON  
KLOOKS KLEEK

**THE NEW ALL-STAR CLUB**  
9a Artillery Passage, E.1  
Off Middlesex St. nr. Liverpool St. Stn.  
BIS 3697 or 8415

Men & Thurs. 7-11 p.m. Mini-skirt, Dancing and Hair Fashion Competition. Ladies Free Fri & Sat. 8 p.m. till 4 a.m. Sun. 6 p.m. till 4 a.m.

Friday, January 27th  
**SOUL TRINITY**

Saturday, January 28th  
Return of the  
**TONICKS**  
with **JOEY YOUNG**

Sunday, January 29th  
**ALL-STAR MOTOWN SHOW**

Friday, February 3rd  
**SCOTS OF ST. JAMES**

Saturday, February 4th  
**JIMMY CLIFF**

**ERIC SILK SOUTHERN JAZZ BAND**  
Southern Jazz Club. Ex-Servicemen's Club Hall, Harvey Road, Leytonstone, next door to "Red Lion".

HIGHGATE VILLAGE, "GATEHOUSE", COLIN PETERS QUINTET - BERT COURTLEY.

JAZZLAND S.E.18. Blowing tonight **SOUNDS BY NINE**. Thomas Street, Woolwich.

OSTERLEY JAZZ CLUB, Osterley Rugby Club Pavilion, Tennyson Lane, Norwood Green, (Southall). Opening of tour by U.S. clarinet star **ALBERT NICHOLAS** Alan Elsdon Band.

STARTING GATE, Wood Green. Pat Evans Big Band.

UFO **PINK FLOYD** **DAVE BROWN - FILMS** 31 Tott. Cl. Road 10.30-4

**AT THE REFECTORY, Golders Green. SUGAR SIMONE & THE SPARKS.**

**ERIC SILK, Ken Colyer Club.**

**LIGHT SHOW** Roundhouse, Chalk Farm  
**VAUDEVILLE BAND**  
**SOFT MACHINE**  
**THE TONICKS**  
**ELECTRIC POETS** 8.30 p.m.

**FLAMINGO**  
33-37 WARDOUR STREET, W.1  
JEFF KRUGER presents  
Tonight, Thursday (26th), at 8 p.m.  
**JULIAN COVEY & THE MACHINE**  
Friday (Jan. 27th), 8-11 p.m.  
**WINSTON G SET**  
Saturday (Jan. 28th), 8-11 p.m.  
**BROODLY HOO**  
**BOBBY JOHNSON AND THE ATOMS**  
Sunday (Jan. 29th), 8-11 p.m.  
AN EVENING WITH  
**CARL DOUGLAS & THE BIG STAMPEDE**  
AND THE SOUL SURVIVORS  
PLUS TOP CAROLINE DJS  
Tuesday (Jan. 31st), 8-11 p.m.  
**SAVOY BROWN BLUES BAND**  
Wednesday (Feb. 1st), 8-11 p.m.  
**SIMON DUPREE**  
**BIG-SOUND**  
JOHNNY GLOVER DISC SCENE  
\*\*\*\*\*  
NOW OPEN EVERY LUNCHTIME  
**JACKET POTATO**  
**FOOD BAR**  
LUNCH - TIME DISCOTHEQUE  
OPEN MONDAY TO FRIDAY  
from noon to 3 p.m.  
ADMISSION FREE  
\*\*\*\*\*  
TONY HARRIS & RIK GUNNELL  
present for JEFF KRUGER  
**THE ALL-NIGHTER CLUB**  
33-37 Wardour Street, W.1.  
Friday, January 27, 12-5 a.m.  
**COLETRANE UNION**  
Plus all the latest sounds on record  
Saturday, January 28, 12-6 a.m.  
**FELDERS ORIOLES**  
**BROODLEY HOO**

# CLUBS

The Publishers retain the right to refuse or withdraw advertisements at their discretion. Although every care is taken to avoid mistakes they are not responsible for clerical or printers' errors.

**SATURDAY cont.**

**WOOD GREEN**  
**FIVE PROUD WALKERS**  
Fishmongers Arms, 2 mins. from Underground.

**SUNDAY**

**AT THE JAZZHOUSE**  
Green Man, Blackheath Hill  
**MIKE WESTBROOK**  
SEXTET

**BEXLEY KENT, Black Prince Hotel, John Mayall's Bluesbreakers.**

**BLUESVILLE '67**  
**THE CHESSMEN**  
PLUS  
**R.S.G. DANCERS**  
"THE MANOR HOUSE"  
7.30-11 p.m. Licensed bars. 5/- (opposite Manor House Underground)

**CAVALIER! CAVALIER!**  
**RICK 'N' BECKERS**  
"PRINCE ALBERT  
GOLDERS GREEN ROAD, N.W.11  
Next Week

**FELDERS ORIOLES**

**CLUB OCTAVE-**  
Hambrough Tavern, Southall  
**MIKE CARR (VIBES)**  
With **GORDON BECK** Trio  
Compare **DAVE MORSE**.

**COOKS, CHINGFORD**  
Royal Forest Hotel  
**BILL BRUNSKILL JAZZMEN**

**COOKS FERRY INN, 11.30-2 p.m.**  
Freddy Randall Band. Guests.

**ERIC SILK, Thames Hotel, Hampton Court.**

**GLENN MILLER SOCIETY**  
Recital, Shaftesbury Hotel, Monmouth St., London, W.C.2. 2 p.m.

**GOTHIC JAZZ BAND, Lord Ranelagh, Warwick Road, S.W.5.**  
Lunchtime.

**GREEN MAN, Plumstead High Street. Every Sunday lunchtime.**  
**GEORGE WEBB, MAX COLLIE, BRIAN GREEN, etc.** 12-2 p.m.

**KINGS ARMS, East Dulwich Road, Peckham Rye. BIG BAND JAZZ.** Pat Evans Orchestra. Stewart Jenkins Quintet.

**MARYLAND JAZZ BAND, Green Man, Leytonstone.** Lunchtimes, evenings.

**WHITE HART, Southall 7.30-8.15, 9-9.45**  
**NEW SOCIETY DANCE ORCHESTRA** 8.15-9, 9.45-10.30  
**TURNER-ROWLES JAZZMEN**

**WOOD GREEN**  
**ALEX WELSH**

**THURSDAY**

**GREEN MAN, Plumstead High Street. MAX COLLIE'S RHYTHM ACES.** Every Thursday.

**KLOOKS KLEEK**  
Railway Hotel, West Hampstead  
**SAVOY BROWN'S BLUES BAND**

**RED LION, Colliers Wood (nr. Tube), opening night next Thursday with**  
**KENNY BALL**

**FRIDAY**

**AT**  
**BLUESVILLE '67**  
**BLUESVILLE '67**  
**SHOTGUN EXPRESS**  
PLUS  
**R.S.G. DANCERS**  
"THE MANOR HOUSE"  
BLUESVILLE'S ALL U.S. SOUL/BLUEBEAT DISC SHOW (opposite Manor House Underground)

**AT THE REFECTORY, Golders Green. NEW SOUL CONCERN.**

**CROYDON JAZZ CLUB, Star Hotel, Foster/Shaw All Stars, Hubby Bubby.**

**DR. BROCKS famous cure.** Very Rev. William Shortl. R.C. of A.

**AT THE REFECTORY, Golders Green. SUGAR SIMONE & THE SPARKS.**

**ERIC SILK, Ken Colyer Club.**

**LIGHT SHOW** Roundhouse, Chalk Farm  
**VAUDEVILLE BAND**  
**SOFT MACHINE**  
**THE TONICKS**  
**ELECTRIC POETS** 8.30 p.m.

**AT THE REFECTORY, Golders Green. SUGAR SIMONE & THE SPARKS.**

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**SATURDAY cont.**

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**FIVE PROUD WALKERS**  
Fishmongers Arms, 2 mins. from Underground.

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**AT THE JAZZHOUSE**  
Green Man, Blackheath Hill  
**MIKE WESTBROOK**  
SEXTET

**BEXLEY KENT, Black Prince Hotel, John Mayall's Bluesbreakers.**

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**THE CHESSMEN**  
PLUS  
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7.30-11 p.m. Licensed bars. 5/- (opposite Manor House Underground)

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**RICK 'N' BECKERS**  
"PRINCE ALBERT  
GOLDERS GREEN ROAD, N.W.11  
Next Week

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With **GORDON BECK** Trio  
Compare **DAVE MORSE**.

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Royal Forest Hotel  
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Lunchtime.

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**TURNER-ROWLES JAZZMEN**

**WOOD GREEN**  
**ALEX WELSH**

**TUESDAY**

**AT THE PLOUGH, ILFORD**  
**JAZZ TODAY**  
BRIAN EVERINGTON QUINTET  
DAVE GRAVES TRIO

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

"GEORGE", MORDEN, ALEX WELSH.

"HIGHWAYMAN", Camberley.  
DON RENDELL - IAN CARR QUINTET.

**KLOOKS KLEEK**  
THE  
**LONG JOHN BALDRY SHOW**

**ST. ALBANS, Barn Cellar, Civic Centre, Keith Smith, Barry Martyn**

**WOOD GREEN**  
**BRIAN AUGER**  
**JULIE DRISCOLL**

**WEDNESDAY**

**AT THE TROPICANA**  
18, GEORGE ST., CROYDON  
**OPENING TONIGHT**  
**RONNIE SCOTT QRT.**  
NORMA WINSTONE  
IAN BIRD SEXTET  
Buffet, Dancing, Licensed 2 a.m.

**BLUESVILLE '67**  
**MIKE RAVEN LIVE**  
"THE MANOR HOUSE"  
(opposite Manor House Underground)

**HILDEN MANOR, TONBRIDGE.**  
KEN COLYER.

**HITCHIN, Hermitage Ballroom.**  
ALBERT NICHOLAS with Alan Elsdon.

**NEW SEDALIA JAZZ BAND,**  
Crown & Anchor, Cross Street, N.1.

**RED DEER, South Croydon.**  
Phil Brown Band. Admission free.

**TRADS** back at the Tiger's Head, Bromley Road, Catford, every Wednesday. Appearing February 1, Kenny Ball, the following week, February 8, Monty Sunshine.

**FAN CLUBS**  
1/4d. per word

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

**KOOBAS** fan club, S.a.e. to Pam and Isobel, 45 Knutsford Green, Moreton Wirral, Cheshire.

**YARBIRDS FAN CLUB.** - S.a.e. Marilyn, 41 Park View Road, Neasden, N.W.10.

**YARBIRDS** (most blueswalling) Fan Club - s.a.e. to 72 Dean Street, W.1.

**HOTELS**  
1/4d. per word

**STONEHALL HOUSE HOTEL** (20 minutes West End). Room and breakfast from 18s. 6d. daily. Hot and cold; fully centrally heated and heaters all rooms. Lounge, TV and radio. AA and RAC listed. -37 Westcombe Park Road, Blackheath, London, S.E.3. Greenwich 1595.

**MONDAY**

**BEXLEY, Kent, Black Prince Hotel. Alexanders Jazzband.**

**LONDON CITY AGENCY LTD**  
189 WARDOUR STREET, LONDON, W.1. REGENT 3378/9  
NOW: SECOND LARGEST R & B/SOUL/GOODTIME AGENCY

**ARTWOODS**  
26th JANUARY/2nd FEBRUARY - DENMARK

**HEART and SOULS**  
6-piece dynamic all coloured group

**SAVOY BROWN BLUES BAND**

**DAVE ANTONY'S MOODS**  
**FIVE PROUD WALKERS**  
**WORRYING KYNDE**  
**MIKE STUART SPAN**  
**JOHN BRYAN FRATERNITY**  
**JOHN DUMMER BLUES**

**SPENCER'S WASHBOARD KINGS**  
CURRENT RELEASE "EGG PLANT THAT ATE CHICAGO" PYE 7N17245

**BILL NILES' GOODTIME BAND** | **CHAMPION JACK DUPREE**

JAZZ : COLLIE'S RHYTHM ACES / LONDON CITY STOMPERS / 60THICS, ETC  
POP : HERGIE'S PEOPLE / GOOD TIME LOSERS, ETC  
CABARET : ROD HANSON / BUSTER NOBLE / SAM'S FRIENDS, ETC

**ronnie scott's club**  
NOW AT 47 FRITH STREET, W.1  
GER 4752

NIGHTLY 8.30 p.m. - 3 a.m.  
(Closed Sundays)

WINE AND DINE UNTIL 3 a.m.  
and hear the world's finest jazz artists

NOW APPEARING  
until Saturday, January 28th

The return of the fantastic  
**ROLAND KIRK!**

PHIL SEAMEN TRIO  
MIKE CARR TRIO

Commencing January 30th  
**FREDDIE HUBBARD & MARK MURPHY**

WINE AND DINE 8.30 p.m.-3 a.m. in the NEW RONNIE SCOTT CLUB - the finest Jazz Club in the world!

**A TRIBUTE and BENEFIT to:**  
**JOHNNY BUTTS**

is being held on  
**SUNDAY, JAN. 29th**  
from 7.30 till Midnight

Artists appearing:  
**GEORGIE FAME** and  
**the HARRY SOUTH BIG BAND**  
**SPIKE MILLIGAN**  
**BLOSSOM DEARIE**  
**MARK MURPHY**  
**DAKOTA STATION**  
and a host of others  
Tickets 30/- available on night only

**Ronnie Scott's OLD PLACE**  
39 Gerrard Street, W.1. GER 0217

Nightly (except Sunday) 8-11.30  
Thursday, January 26th  
**MIKE SCOTT QUINTET**

Friday, January 27th  
**FAT JOHN FIVE**  
Sat., Jan. 28th, 8.30 p.m.-7.30 a.m.  
ALL-NIGHTER  
**MIKE WESTBROOK BAND**  
**BOB STUCKEY TRIO**  
**COLIN BURBROOK TRIO**  
Members 7/6 Guests 10/-

Monday, January 30th  
**JOHNNY MARSH TRIO**  
(JAM SESSION)

Tuesday, January 31st  
**CHRIS MCGREGOR GROUP**

Wednesday, February 1st  
**BROWN'S POETRY**  
Licensed bar and snacks  
Members 5/- Guests 7/6

**THE ED FAULTLESS TRIO**  
present MODERN JAZZ EVERY WEDNESDAY  
of **THE PHOENIX**  
Covendish Square, W.1 MAY 1700  
Wed., February 1st, 8.15-11 p.m.  
**MICHAEL GARRICK TRIO**  
Adm. 4.6 Licensed Bar and Dancing

**PALM COURT HOTEL**  
RICHMOND

**THE ED FAULTLESS TRIO**  
**ALAN BERRY, DICK BRENNAN**  
presents MODERN JAZZ  
Every Friday, Saturday and Sunday  
Friday, January 27th  
**DICK MORRISSEY**  
Saturday, January 28th  
**ART ELLEFSON**  
Sunday, January 29th  
**BOBBY WELLS**

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

Resident Rhythm Section:  
**BILL LE SAGE TRIO**  
Friday, Saturday, Sunday, lunch & evening  
Friday, January 27th  
**TONY KINSEY QUINTET**  
Saturday, January 28th  
**RONNIE ROSS QUARTET**  
Sunday, January 29th  
Lunchtime and Evening  
**HAROLD MCNAIR with BILL LE SAGE**  
Monday, January 30th  
**BLOSSOM DEARIE**  
Tuesday, January 31st  
**DICK MORRISSEY QUARTET**  
Wednesday, February 1st  
**TUBBY HAYES QUARTET**  
Thursday, February 2nd  
**DICK MORRISSEY QUARTET**

**GOLDEN STAR CLUB**  
46 Westbourne Road, N.7 (off McKenzie Road) NOR 1908

Thursday, January 26th  
**TOP SHOWS**

Friday, January 27th  
The Fab **SPARKS**

Saturday, January 28th  
**CROWN SHACHMO**  
and the  
**SILVER TONE STEEL BAND**

Sunday, January 29th  
**THE ENTERTAINERS**

**THE CANDLELIGHT JAZZ CLUB**  
White Hart, Collier Row Romford, Essex

**SWINGS EVERY FRIDAY & SUNDAY**  
7 p.m. - 11 p.m.

To the fabulous  
**JEFF REED COMBO**

Presentation of this advert before 8.30 p.m. will gain free admission on any Sunday

**TOFT'S**  
35-38 Grace Hill  
FOLKESTONE 38173

Saturday, January 28th  
**THE WHO**

Saturday, February 4th  
**MANFRED MANN**

Saturday, February 11th  
**MAXINE BROWN U.S.A.**

**CALIFORNIA BALLROOM**  
Whipsnade Road, Dunstable 62804

Friday, Jan. 27th, 8 p.m. - Midnight  
**JAMES ROYAL SET**

Saturday, Jan. 28th, 8 p.m. - Midnight  
**DAVE BERRY & THE CRUISERS**  
Car Park Supporting Groups. Bar Extn.

**marquee**

**90 Wardour Street London W.1**

Thursday, January 26th (7.30-11.0)  
★ **HERBIE GOINS** and the NIGHT-TIMERS  
★ **JIMMY CLIFF** and the SHAKEDOWN SOUND  
Friday, January 27th (7.30-11.0)  
★ **SANDS**  
★ **MARK BARRY**  
Saturday, January 28th (8.0-11.30)  
★ **THE NEAT CHANGE**  
★ **THE PARKING LOT**  
Sunday, January 29th (8.0-10.30)  
★ **SUNDAY SPECTACULAR**  
★ **ERIC BURDON**  
SINGS THE BLUES with  
★ **THE NEW JAZZ ORCHESTRA**  
featuring DON RENDELL, IAN CARR and other Top Jazzmen

Monday, January 30th (7.30-11.0)  
★ **JOHN MAYALL'S BLUES BREAKERS** featuring PETE GREEN  
★ **STONE'S MASONRY**  
Tuesday, January 31st (7.30-11.0)  
★ **JIMMY JAMES** and the VAGABONDS  
★ **SYN**  
Wednesday, February 1st (7.30-11.0)  
★ **FOLK NIGHT**  
★ **AL STEWART** and guest artistes from U.S.A.  
★ **DORRIS HENDERSON**

marquee artists Agency and Management  
18 Carlisle Street, W.1 GER 6601

**THE RAM JAM CLUB**  
390 BRIXTON RD., LONDON, S.W.9 Tel. RED 3295  
NON-MEMBERS' PRICE INCLUDES 1 YEAR'S MEMBERSHIP

THURS., JAN. 26th 7.30-11.30 p.m. **RAMJAM "HOT 100" DISC NIGHT**

FRI., JAN. 27th 7.30-11.30 p.m. **GENO WASHINGTON & THE RAMJAM BAND**

SAT., JAN. 28th 7.30-11.30 p.m. **THE CREAM**  
ERIC CLAPTON—JACK BRUCE—GINGER BAKER

SUN., JAN. 29th 3-6 p.m. **RAMJAM "HOT 100" DISCS**

SUN., JAN. 29th 7.30-11 p.m. **CARL DOUGLAS & THE BIG STAMPEDE**

TUES., JAN. 31st 7.30-11 p.m. **THE FIREBALLS**  
FORTHCOMING ATTRACTION  
FORTHCOMING ATTRACTION

SAT., FEB. 4th 7.30-11.30 p.m. **JIMI HENDRIX**

**OPEN EVERY NIGHT**  
**WHISKY A' GO GO**  
PRESENTS

SUNDAY, JANUARY 29th  
**THE WARREN DAVIS MONDAY GROUP**

TUESDAY, JANUARY 31st  
**THE SOUL SET**  
33 - 37 WARDOUR STREET, W.1 GER 7676

**STARLITE**  
ALLENDALE ROAD, GREENFORD • FULLY LICENSED BARS • CAR PARK  
2 MIN. SUDBURY TOWN PICCADILLY LINE TUBE WEM 9944  
MODERN LOW LIGHTING KNOCKOUT ATMOSPHERE

FRIDAY JAN. 27th **INEZ & CHARLIE FOXX**  
THE TONICKS

SAT. JAN. 28th **BIG L. NIGHT**

SUN. JAN. 29th **SYMBOLS & DYAKS**  
Coming soon - Ramjam, Easybeats, The Who, The Cream, Gods

★ **PETER LINDSAY ENTERTAINMENT AGENCY** ★  
Representing **JAMES ROYAL—THE GODS**  
**THE VOIDS—WINSTON G—HUMAN INSTINCT**  
Telephone WEMbley 4403/9944

**THE CANDLELIGHT JAZZ CLUB**  
White Hart, Collier Row Romford, Essex

**SWINGS EVERY FRIDAY & SUNDAY**  
7 p.m. - 11 p.m.

To the fabulous  
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Presentation of this advert before 8.30 p.m. will gain free admission on any Sunday

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35-38 Grace Hill  
FOLKESTONE 38173

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Saturday, February 11th  
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Whipsnade Road, Dunstable 62804

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**DAVE BERRY & THE CRUISERS**  
Car Park Supporting Groups. Bar Extn.

### Lewington

164 Shaftesbury Avenue, W.C.2  
Phone: COVENT Garden 0384  
(Hours 9.0-6.0 All day SAT.)

**ALTO SAXOPHONES**

COURTIS, brand new £154  
CONN Conqueror, immaculate £95  
SELMER Mk. VI, reconditioned £90  
SELMER Super Action, reconditioned £85  
MONTIGNI, fine value £50

**TENOR SAXOPHONES**

COURTIS, brand new £184  
SELMER Mk. VI, reconditioned £120  
OLDS Parisian, reconditioned £70  
NEW KING, fine horn £70

**DIZZY GILLESPIE MUTES**

Trumpet Cup £4.12.6  
Trumpet Muff £4.12.6  
Trombone Cup £7.9.2  
Trombone Muff £8.3.4

Crafted in solid copper, chromium plated for perfect tone.

**CLARINETS**

NOBLET Artist, brand new £47  
LEBLANC Std. Boehm, reconditioned £55  
SELMER Paris, Fd. Bb, reconditioned £50  
BUISSON, reconditioned £20

**FLUTES**

KREUL Model 66, brand new £127  
GEMINHARDT Model 2, brand new £78  
NOBLET, brand new £48  
GRASSI, brand new £29

**TRUMPETS**

CONN Constellation, fine horn £100  
MARTIN Committee, superb £80  
HOLTON Collegiate, reconditioned £60  
KING Silvertone, reconditioned £35

Highest Part Exchange Allowance on your present Horn

### PUBLIC NOTICES

1/4d. per word

**COUNTRY AND WESTERN MUSIC (LONDON) LTD.** (Information) intend to apply to the Council of the London Borough of Hammersmith for a licence to carry on an Employment Agency for persons in the entertainment industry at No. 1, Hammersmith Broadway, W.6. such agency to be known as an agency for musicians. The directors of the company are: CHARLES WILLIAMS, known as CHARLES WILLIAMS, DAVID WILLIAMS known as DAVID WILLIAMS, PHILIP SOLOMON known as PHILIP SOLOMON, PAT CAMPBELL known as PAT CAMPBELL. All objections to the grounds therefor must be submitted in writing to the Town Clerk, Town Hall, Hammersmith, W.6., within 14 days from the date of the publication of this advertisement.

### EMPLOYMENT AGENCY LICENCES

**F. FRANK GERARD RODGERS**, of 7 Sidmouth Court, Sidmouth Road, Witley, N.W.2, intend to apply to the Westminster City Council for a licence to carry on an Employment Agency for Theatrical and Variety Artists, Concerts Artists and Musicians in Bands at No. 17 Nottingham Street, London, W.1. such agency to be known as **RODGERS ENTERPRISES**. All objections, and the grounds therefor, must be submitted in writing to the Town Clerk, City Hall, Victoria Street, S.W.1, within 14 days from the date of the publication of this advertisement.

**PETER JOSEPH LOVIS** intend to apply to the Merthyr Tydfil County Borough Council for a licence to carry on an Employment Agency for theatrical, variety and concert artists at 4 Lloyd's Terrace, Penydarren, Merthyr Tydfil, such agency to be known as **Pete Lovis Enterprises**. All objections and the grounds therefore must be submitted in writing to the Town Clerk, Town Hall, Merthyr Tydfil, within 14 days from the date of publication of this advertisement.

### MUSICAL SERVICES

1/4d. per word

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20-week season from mid-May  
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**ALL INSTRUMENTS.** Rehearsal bands. Five nights. Peckham, Catford, Woolwich. - HIT 6770, evenings late.

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

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**BASS AND VOCALIST**, semi-pro, Islington area. - TUD 4614 evenings.

**BASS** for Monk-style trio. - Brian 992 0794.

**BASS GUITAR** / Bass, good reader / busker, excellent salary. Bobby Johnson, Gay Tower Ballroom, Birmingham or Nottingham 232993.

**BASS GUITARIST** / harmony vocalist, for working semi-pro group, recording February. - Box 5833.

**BASSIST, BIRMINGHAM** night club trio, must be excellent busker/reader, permanent job, top money. No fluffers please. - **ROY KENTON**, 115a Stratford Rd., Shirley, Warwickshire.

**BERKELEY SQUARES** require pro organist, work abroad, year's contract guaranteed. Vocals asset. - Leicester 895452.

**BLUES BAND** require organist or pianist, must dig Chicago blues. - BR1 3206, LEE 4582.

**BRASS** and saxes wanted. - 01-2642185.

**CAVALRY AND ROYAL TANK REGIMENT BANDS.** Bandsmen from 17 years of age and Junior Bandsmen, 15-17 years old, are required for the bands of the Dragoon Guards, Dragoons, Hussars, Lancers and the Royal Tank Regiment. Training includes tuition on instruments, and excellent facilities exist for sport and further education. Those interested in making a career in any of these bands should contact: The Director of Music, HQ R.A.C. Centre, Bovington Camp, Wareham, Dorset; or the Bandmaster of the regiment concerned.

**CREOLE ORCHESTRA** (205) requires all instruments. Must read. - Evenings, LOUGHTON 6576.

**DRUMMER** (beat), over 18 yrs. Willing to turn pro. (Kingston). - Molesey 3780.

**DRUMMER** (under 21) for S.E. group. - 692-7233.

**DRUMMER WANTED.** Stand./pops, residency. - Mike Miller Trio, Leicester Palais, S15304.

**DRUMMER WANTED.** Young, versatile. - Write, phone, Tony Ravel, Pavilion Ballroom, Southampton.

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**FORMING VOCAL** group, Spanish guitars, string bass. Central London, starting part-time, full-time later, perhaps touring. - D Hillen, GERARD 5108.

**GOOD LEAD GUITARIST** wanted. - Tony CRO 2978.

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**GUITARIST** and Bass required. Fame / Money style band forming. - Box 5840.

**GUITARISTS**, bass and lead required in N. London. Semi-pro. Must be showmen, work waiting. - Mike, GUL 5163 (6-6.30 p.m.).

**GUITARIST** wanted for residency (Friday and Saturday plus) in Redhill Surrey. Melodious style, mainly standards and Latin. - Write 13 Frederick Gardens, Brighton.

**HAMMOND** organist or pianist/guitarist required for well-known pro. group. - Please contact Miss Hansen, REG 6228.

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**ORGANIST WANTED** for group to go to Italy, excellent opportunity. - Claymans, BIS 5531.

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**PIANIST REQUIRED**, good reader, doubling vocals, if possible to join existing two, immediately for night club, followed by summer season in Channel Islands. - Suite 19, 6 Park Rd, Sutton Coldfield, Warks.

**PIANISTS, DRUMMER / VOCALISTS; ORGANISTS, ACCORDIONISTS; THREE PIECE BEAT GROUPS; ENTERTAINING TRIOS; LOUNGE WORK, LONDON AREA.** BANDWAGON, GRA 9460/5906.

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**REHEARSAL BAND.** Brass, tenor, baritone, bass, Southall, WAX 3520.

**REHEARSALS BIG BAND** meeting Fridays at Bromley, has vacancies. - BEC 4487.

**RESIDENT** organist required, must be able to read and busk. - SHO 6068.

**RHYTHM SECTION** for Northern club. - Stevenage 52109.

**ROYAL SIGNALS BAND** has immediate vacancies for two experienced Tenor Sax players preferably doubling on Clarinet. - Please apply Director of Music, Royal Signals Band, Catterick Camp, Yorkshire.

**SECOND TRUMPET** for steady, good class job. Good reading essential and ability to do the odd vocal an advantage. - Write Box 5832.

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require FEMALE ACTS, FEMALE GROUPS and GROUPS WITH FEMALE VOCALISTS for U.S. Forces Bases on the Continent. Exc. Wages/Conditions

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### ORGAN, guitarists, vocals, to form group. North London (management). - Allen (Senior) CU4 2214. **ORGANIST AND TENOR SAX** wanted for soul group. Experienced. - Tel. LOD 3142.

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### MUSICIANS WANTED (cont)

**ORGANIST** required in N. London. Semi-pro. Preferably a showman. Work waiting. - Mike, GUL 5163 (6-6.30 p.m.).

**ORGANISTS** (4) wanted urgently for night club/ballroom work in Yorkshire. Own instrument an asset. - Tel. Sheffield 27477.

### ENGAGEMENTS WANTED

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Minimum charge 2/8d.

**ABLE, ACCOMPLISHED** pianist available. - PRO 4542.

**ABWE ACCORDIONIST** available. - PRO 4542.

**ABC DRUMMER.** Competent, s/pro, seeks an interesting and swinging group with regular work. - VAL 9290.

**ACCOMPLISHED** quartet and steel band. - FIN 3984.

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**ALTO** available gigs. - MAC 3655.

**ALTO / CLARINET**, pro. Free from January 22. Consider all types work, residency, summer season. - KNI 7256.

**ALTO / CLARINET.** - WUJ. 9914.

**ALTO CLAR.** - UND 3639.

**ALTO**, join SP band, rehearse, engagements. - Box 5820.

**ALTO / TENOR / Baritone.** - TUL 0584.

**ALTO/TENOR CLAR.** - CLI 4811.

**BARITONE, ALTO, CLARINET.** Available Feb. 11. Young pro, good reader. - Derek Fox, 10 Clifton Avenue, Accrington, Lancs.

**BASS ACOUSTIC** and electric, read or busk, residency wanted, will take gigs. - STR 0802.

**BASS, AMPLIFIED.** - WAX 3638.

**BASS** and vocals. - Byron 8883.

**BASS / BASS GUITAR.** - BAR 3221.

**BASS / BASS GUITAR.** - How. ar. 6929.

**BASS / BASS GUITAR**, professional. - HAM 9501 evenings.

**BASS ELECTRIC** (double), read / busk, available for mid-week club or lounge work. - EDM 2889.

**BASS (STRING)** amplified vocal. - BYR 0237.

**BASS (STRING)**, Gigs, season. - Gerry Friedman, PAR 8296.

**BASS (string)**, Harrow, 01-864-2677.

**BASS (STRING)**, transport. - REN 5218.

**BASS VOCALS**, own amplifier/transport. - SKYport 1952.

**BLUESIEY** / jazz guitar seeks work with likewise group. - Jeff WEL 4440 (day) Ext. 308. TUD 8604.

**CONGA / BONGO DRUMS.** Vocals. - REN 3284.

**DANCE DRUMMER**, free this and next weekend. - DERwent 0349.

**DRUMMER**, all fields (36). - Franklin 2031.

**DRUMMER AND alto** seek lng. club, perm. - SIL 2078.

**DRUMMER** available. Dance / jazz. - KEL 2049.

**DRUMMER.** - BAR 5261.

**DRUMMER, BONGOS**, ex session and name groups - Colindale 0414.

**DRUMMER**, ex names, young, handsome. - BAR 9135.

**DRUMMER, EXPERIENCED**, GIGS. - COL 1973.

**DRUMMER**, experienced, own transport, requires blues / soul/Tamla group. - DIL 0443 evenings.

**DRUMMER, EXPERIENCED**, pro, seeks "Tamil" / soul / blues group. - TUL 1610.

**DRUMMER, EXPERIENCED**, residency / gigs / season. - Tel. Watford 20936 after 6 p.m.

**DRUMMER, EXPERIENCED**, transport. - Holborn 7641, Ex. 194 (day).

**DRUMMER**, experienced, transport. - REN 5218.

**DRUMMER**, experienced, versatile, free Saturdays / Sundays. Good lounge. - REL 3096.

**DRUMMER**, experienced young pro, has worked with name artists; own transport. - BAT 4813.

**DRUMMER**, first class gigs. - FIE 9915.

**DRUMMER**, for blues band, or gigs. - Tel. 01-340-5864.

**DRUMMER. GIGS / lounge.** - REN 2866.

**DRUMMER**, gigs only. - SHO 9442 (day).

**DRUMMER.** Gigs or residency. - BAT 4813.

**DRUMMER** - Johnny Easy - MOUntview 3027.

**DRUMMER, MODERN**, reader, residency preferred. Anything considered. - 6 Lauriston Park, Edinburgh 3.

**DRUMMER (PRO). BEAT. REQUIRES WORKING GROUP.** - THO 2437.

**DRUMMER**, pro, young, all fields. - Derby 48480.

**DRUMMER. TRANSPORT.** - DRU 0558.

**DRUMMER, TRIXON**, immediate gigs, lounges, transport. - BAR 5281.

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### ENGAGEMENTS WANTED (continued)

**DRUMMER**, young, good kit, own transport, any offers. - Fleet (Hants) 1268.

**DRUMMER**, young, good kit, transport. - Harrow 9444.

**DRUMMER**, 26, try anything. Transport. - Brian, Farn (Kent) 54444.

**DRUMS**, bongos, conga, timbales. Transport. - HOU 3311.

**DRUMS. CAR.** - TOT 3304.

**ELECTRIC** double bass / vocal. - EMP 4409.

**ELECTRIC GUITARIST**, read / busk, excellent soloist, versatile, seeks residency lounge, etc. - Art Kent, SOU 4810.

**ERIC ROENDEN** Trio available following extensive tour. - UXB 34501.

**GITTARMAN PLUS!** Excellent read / busk. - Esmond, STA 3164.

**GRAHAM WILLEARD (DRUMS).** - DARTFORD 2449.

**GUITARIST** (doubling vocalist), jazz, dance, reads, seasonal experience. - Bushey 2024 (day), Bletchley 3983 (evening), Chris. GUITARIST, experienced. - ISI 8039.

**GUITARIST** free for next five weeks, gigs etc, London area only. - Dave Kislingbury, 80 Stockwell Park Road, S.W.9.

**GUITARIST FREELANCE**, young ex-pro. - Larkwood 4471.

**GUITARIST** professional. - EDM 6996.

**GUITARIST, PROFESSIONAL**, read, busk, arrange, vocals. - Box 5771.

**GUITARIST**, pro, seeks soul group, passport. - RIP 1253.

**GUITARIST SEEKS** gigs, residency, summer season. - Dave, PER 5848.

**GUITARIST, "THUNDERBIRDS"** styled young pro, seeks working pro. outfit. - Box 5810.

**GUITARIST / VOCALIST / MANDOLINIST.** Ideal solo restaurant entertainer. - TULSE Hill 9760.

**GUITARIST 22, BEAT, JAZZ-BLUES** wishes to join group. - HAM 9328.

**HAMMOND ORGANIST**, 17, working group or band. - Tel. Staines 56624.

**LEAD GUITARIST**, pro, ex-recording group, mod. fast, 9 yrs. guitar incl. finger style. Age 20. - CRAVEY 26548.

**LEAD GUITARIST, TRANSPORT.** - BAR 2506.

**LEAD / RHYTHM**, harmonies, seeks Action type group. - Box 5834.

**ORGANIST/ACCORDIONIST** for all occasions. - DOM 2659.

**ORGANIST** seeks residency, young, modern, experienced. - Mr. Marshall, Flat 3, TUL 9787.

**ORGANIST** with Hammond, wishes to join professional group. - Tel. Luton 2439.

**PIANIST** available again for London residency. - Tel. FRE 7879.

**PIANIST, EXPERIENCED.** - HAYES 3304.

**PIANIST.** - Hendon 9128.

**PIANIST, MODERN.** - HIL 1972.

**PIANIST**, read / busk, accompanist. - BAR 8235.

**PIANIST**, residency, gigs. - REN 2817.

**PIANIST, residency, GIGS.** - VAN 1952.

**PIANIST**, s/d accompanist. - PER 6311.

**PIANIST / VOCALIST**, pro. - GIP 6651.

### ENGAGEMENTS WANTED (continued)

**TWO MUSICIANS** **PIANIST/ORGAN/ARR. TENOR/FLUTE/CLARINET**  
Require London area residency. Recently returned from Germany after six months with quartet.  
Box 5826, c/o "Melody Maker" 161-166 Fleet Street, London, E.C.4

**TENOR / alto / flute**, young. - Stan, PAR 7510.

**TENOR / CLARINET.** Good class residency required. - KIP 1800.

**TENOR, PIANO**, flute, vibes. - MOU 0715.

**TENOR, 34, EXP.** - MAL 1397.

**THE BLUES**, harmonica, V. J. Walden, gigs, etc. - WOO 2337.

**TRAD BANJOIST** available. - Telephone GRO 8846/7, between 10 a.m. and 5.15 p.m.

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**DEN ALLAN SET. TERMINUS** 2141.

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**£15** and upwards secures an auditioned and fully recommended group.

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**COLOURED POP** group (Wilson Pickett/Ottis Redding style) for Italy, excellent opportunity. - Enquiries, Clayman Agency, BIS 5531.

**DANCE BAND** (4/5 piece) wanted for summer season commencing early May. Channel Isles. Must provide dance music, some pop. Vocals within band. - Enquiries Clayman Agency. BIS 5531 (day).

**GROUPS URGENTLY** required for Continental work (Denmark, Germany, Switzerland, Austria, etc.). - Full details to Clayman Agency. BIS 5531 (10-6 p.m.)

**GROUPS WANTED.** Send photo and details. - Box 5842.

**GROUP WANTED** for pop music work abroad, Israel. Must be experienced. - Hammond's Hotel, 43 Belgrave Road, Victoria, daytime.

**GROUP WANTED** to write and play music, for lyrics. OK'd by well known disc jockey. - Box 5828.

**NORTON YORK AGENCY REQUIRES GROUPS.** - 86 Turnham Green, Terrace, W.4. CHI 4895.

**TRIO WANTED** (organ, guitar, drums). Jim Reeves / country & western / pop style 3 nights (weekend) and permanent. Hammersmith area. - Clayman Agency. BIS 5531 (day).

**WANTED GROUP** or **BAND** to play Italian type of dance music (Latin, pop, dance music). New luxurious night club 50 miles out of London. 3/4 nights weekly. - Clayman Agency, BIS 5531 (day).

**1ST CLASS** professional trios, pianists required for summer seasons in Cornwall (see below).

**GOOD BEAT** groups wanted for working holidays (one or two weeks). Full details (photographs, tapes demo disc) to: B.C.D. Entertainments Ltd., Bodmin, Cornwall

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DRUMS & OLD GEAR BOUGHT FOR CASH  
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### IN MEMORIAM

**MR AND MRS I. BUTTS** and family wish to thank everyone who sent messages of sympathy, cards and beautiful floral tributes, and all those who attended Johnny's funeral. Also thanks to Vic Ash for his wonderful help and kindness during this very sad time.

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# MONKEES— THE GREAT POP FRAUD

**I DESPAIR** for the intelligence of the people that are buying the Monkees records. Can't they see through the greatest pop fraud of all time?

The Monkees are a return to the days of Fabian when pop was immature and anyone with enough publicity could be a star.

I'm amazed that British fans, who I've always regarded as being more mature than Americans, should be taken in by the promoters of this group.—RON TURNBULL, Paisley Drive, Edinburgh.

● LP WINNER

**THE** Monkees show was just what we needed to liven the BBC up. People were getting tired of Juke Box Jury and Top Of The Pops.

I think the Monkees are going to be as popular here as they are in America.—ROSEMARY GARROWAY, Sutton Coldfield, Warwickshire.

**SO** the "let's knock the Who" gang have got to work again, this time about their performance at the Roundhouse Freak Out.

Pete had every right to be mad. The Who's act was absolutely ruined by some stupid bloke who kept turning the lights off and plunging them into complete darkness, and more than once the power was cut off. It's a wonder they didn't walk off stage.—CHRISSE ALLEN, Princes Risborough, Bucks.

**WHAT** is all this nonsense from reader Hamish

## MM MAILBAG.



Whiteford (Mailbag, January 14)?

His remarks are absolutely ridiculous, as it should be obvious even to the lowest intelligence why Brian Wilson is hailed as a genius. He is a genius! — CLINTON WINGROVE, Maidstone, Kent.

**WHAT** a load of old codswallop Hamish Whiteford writes. If genius is "A Sunday joint with bread and honey" then give me Batman on the telly!

As for Ray Davies—all we get are satirical pieces, three guitars and voice trying to get above the din.—ANN DUFF, Clydebank, Scotland.

**MY** suggestion for a rave new group is Pete Townshend (lead guitar), Jack Bruce (bass and vocals), Viv Prince (drums) and Steve Winwood (piano, organ, guitars and vocals). Wow!—F. J. HARMAN, West Ealing, London.

**SO** Bob Dawbarn thinks you have to be a "Grandad" to remember me. I think he must have a touch of the psychedelias if he thinks that "swinging" is too old to be remembered. Has he forgotten that I met thousands of "MM" readers on tour with Cliff Richard long before my Palladium debut?

What is more, it isn't every week that a Liverpool square (how's that for living in the past?) is mentioned twice in the same issue, for even Davy Jones admits that he's pinched some of my material.

So Bob, baby, even though to me Pink Floyd sounds like an embarrassed heavyweight boxer, Yah Boo to you!—NORMAN VAUGHAN, Coventry Theatre, Coventry.



PARKER: "legend"

## This could get drugs a bad name!

**PETE** TOWNSHEND deserves great credit for his courage in exposing the Charlie Parker legend as a grotesque fabrication. Thanks to Pete, we now know that the true creative genius was not Parker but good old heroin. Far too much irresponsible nonsense has been published about the harmful effects of narcotics and it was time someone spoke out in their defence. Drugs could get a bad name.

The sinister conspiracy to discredit opium derivatives is typical of the old fuddy-duddies who hate to see young people enjoying themselves with a hyperdermic needle. Even the many jazz musicians I have met who knew Parker will persist in saying that drug addiction debased and destroyed his talent. Many of these jazzmen went through a period of addiction themselves and had the effrontery to pretend that it was a hideous, demoralising and thoroughly debilitating experience. Some actually make the absurd claim that it almost killed them.

As Pete implies, drugs are the gateway to the free expression of creative genius, thanks to more and more people getting the drug habit in America figures for murder and armed robbery have never been higher. Drugs really do bring out that little something extra. MIKE HENNESSEY, Paris.

● LOW

**TO** print Peter Townshend's comments on narcotics and Charlie Parker have indicated a new low in MM editorial. Why on earth must you publish such incredibly dangerous stupidity? I will not believe that this is the type of editorial demanded by your readers.—K. M. ELLIS, Lingfield, Surrey.

**INFORMATION NOTE:**—The editor does not desire to suppress the views of Mr Townshend—or Mr Ellis.

# CAUGHT IN THE ACT



● NISTICO: reputation

## WOODY'S HERD STILL THRILLING

**HOW** any leader can suffer an almost complete change of personnel in a period of six months and still produce a thrilling, exciting sound, baffles me. The Woody Herman Herd which visited these shores last year was so lauded that comparisons are inevitable. I personally thought it one of the best bands I had ever heard. That the new Herd did not disappoint indicates that it suffers little, if at all, by comparison. It swings like mad (and never more than when Woody himself is playing either alto or clarinet) and the trumpet section is as good as anything I have yet heard. How can one replace a Bill Chase? Don't ask me — all I know is that Lloyd Michael plays lead brilliantly. Jazz solos are excellently handled by Dick

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6.30 & 9 p.m. NEW VICTORIA THEATRE  
Tickets: 8/-, 10/6, 13/6, 16/6 & 21/-

HAROLD DAVISON & NORMAN GRANZ PRESENT  
**ELLA FITZGERALD & DUKE ELLINGTON**  
AND HIS FAMOUS ORCHESTRA  
FRI · 10 · FEB : MANCHESTER  
6.15 & 8.45 p.m. FREE TRADE HALL  
Tickets: 8/6, 10/6, 12/6, 15/-, 17/6, 20/- & 25/-

SUN · 12 · FEB : HAMMERSMITH  
6.00 & 8.30 p.m. ODEON  
Tickets: 8/-, 10/6, 13/6, 16/6, 20/- & 25/-

HAROLD DAVISON & NORMAN GRANZ PRESENT  
**DUKE ELLINGTON**  
AND HIS FAMOUS ORCHESTRA  
SUN · 5 · FEB : PORTSMOUTH GUILDHALL  
MON · 6 · FEB : BIRMINGHAM TOWN HALL  
TUE · 7 · FEB : BRISTOL COLSTON HALL  
THUR · 9 · FEB : LEICESTER DE MONTFORT HALL  
MON · 13 · FEB : LIVERPOOL PHILHARMONIC HALL  
TUE · 14 · FEB : GLASGOW ODEON  
WED · 15 · FEB : DUNDEE CAIRD HALL  
THUR · 16 · FEB : NEWCASTLE CITY HALL  
FRI · 17 · FEB : BRADFORD UNIVERSITY

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BUDD JOHNSON · BILL PEMBERTON  
SIR CHARLES THOMPSON · OLIVER JACKSON  
SAT · 25 · MAR: LONDON  
6.15 & 9.0 p.m. QUEEN ELIZABETH HALL  
TICKETS: 10/6, 14/-, 17/6, 22/6

NOTE: The Queen Elizabeth Hall is the new concert hall now being completed adjacent to the Royal Festival Hall. Seating capacity only 1000. Tickets for this "Jazz from a Swinging Era" Concert are only available from Harold Davison, and they are on sale now.  
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**Thursday Jan. 26th**  
7.30-11.30 Mem. 5/- Guests 7/6  
**THE PRETTY THINGS THE LONELY ONES**

**Friday Jan. 27th**  
7.30-12.00 Mem. 10/- Guests 12/6  
**GEORGIE FAME & HIS BAND THE MOOCHE**

**Saturday Jan. 28th**  
7.30 p.m.-7.30 a.m. Mem. 7/6 Guests 10/-  
All Night Session  
**WINSTONS FUMES MINOR BIRDS · HARI KARRI Plus D.J.s CLEM DALTON & MIKE QUINN**

**Sunday Jan. 29th**  
7.30-11.30 Mem. 5/- Guests 7/6  
**RIOT SQUAD PLUS D.J. MIKE QUINN**

**Monday Jan. 30th**  
7.30-11.30 Mem. 3/6 Guests 5/-  
**MIKE QUINN SHOW-THE LYNX THE VECTORS, LAUREL & PAULA Maximum Soul! — Ska! — Plus Town!**

**Tuesday Jan. 31st**  
7.30-11.30 Mem. 3/6 Guests 4/6  
**RADIO LUXEMBOURG DISC NITE Prizes! Competitions! Guest Stars**

**Wednesday Feb. 1st**  
7.30-11.30 Mem. 3/6 Guests 4/6  
**TILES TAMLA SHOW Hosted by JEFF DEXTER FELDER'S ORIOLES**

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**208 LUNCHTIME DISC PARTY 208**  
HOSTED BY JEFF DEXTER  
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