

Melody Maker

MONKEES: SHOCK NEWS

March 11, 1967

9d weekly

DAVY TO

BE CALLED UP ?

**FREE
INSIDE**

**Monkees
special**

Army medical in 3 weeks

THE Monkees may be split — by the U.S. Army.

Davy Jones has already had his draft papers and is due for his Army medical in three weeks time. If he passes he could well be called up and might be sent to Vietnam.

Although still a British citizen, Davy is eligible for the U.S. Forces because he lives and works in the States.

The Monkees' London publicist, David Cardwell of Interpop, told the MM: "Obviously Davy doesn't want to go, but he certainly won't kick if he is called up. He has no plans to appeal against it, as far as we know."

The Monkees are currently recording in Hollywood before starting a new series of American one-nighters. Their next single will be released in Britain at the end of this month.

No decision has yet been taken as to which titles will be released. But it is possible that Davy will be the lead singer instead of Micky Dolenz who has sung on their previous singles.

The group is also recording some instrumental tracks as an answer to critics who doubt their playing ability.

There has still been no decision on the timing of their British tour. Vic Lewis, of NEMS, has completed discussions with the Monkees' management and is now waiting for their decision.

The most likely date is September, but there is a possibility they might tour as early as June. Of course Davy Jones's call-up could affect these plans.



**FOUR
PACKED
PAGES
THEIR
INSIDE
STORY
LOADS
OF
PICS**



BECK LEAVES TOUR

Disastrous debut

JEFF BECK'S new group dropped out of the Small Faces-Roy Orbison tour after a disastrous opening night at Finsbury Park Astoria on Friday last week.

Ex-Yardbird Beck's group, which was only formed the same week of the tour's opening, has been replaced by American girl singer Pat Arnold, who came to Britain with the Ikettes last year and stayed to make a solo career here.

Beck's group included singer Rod Stewart, drummer Roy Cook and bassist Ronnie Wood.

Writes MM reporter Chris Welch: "The group were obviously under-rehearsed and in the first house on opening night Jeff walked off stage when the power failed."

"Rod Stewart attempted to salvage what remained of the act. In the second house they played badly and created a very poor impression. It was a sad occasion and an object lesson relying too heavily on past reputations."

Rod Stewart told the MM on Monday: "We shouldn't have gone on the tour without enough rehearsal. We didn't have enough numbers and it was a real let down."

"But we will carry on and do club appearances. We'll have a new drummer. Micky Waller is joining us."



JEFF BECK: walked off stage

**FREE
INSIDE**

MELODY MAKER POP 50

- 1 (1) PENNY LANE/STRAWBERRY FIELDS FOREVER Beatles, Parlophone
- 2 (2) RELEASE ME Engelbert Humperdinck, Decca
- 3 (4) ON A CAROUSEL Hollies, Parlophone
- 4 (3) THIS IS MY SONG Petula Clark, Pye
- 5 (8) EDELWEISS Vince Hill, Columbia
- 6 (9) DETROIT CITY Tom Jones, Decca
- 7 (5) HERE COMES MY BABY Tremeloes, CBS
- 8 (12) THERE'S A KIND OF HUSH Herman's Hermits, Columbia
- 9 (15) GEORGY GIRL Seekers, Columbia
- 10 (6) SNOOPY VS. THE RED BARON Royal Guardsmen, Stateside
- 11 (7) MELLOW YELLOW Donovan, Pye
- 12 (10) I'M A BELIEVER Monkees, RCA
- 13 (11) PEEK-A-BOO New Vaudeville Band, Fontana
- 14 (16) I WON'T COME IN WHILE HE'S THERE Jim Reeves, RCA
- 15 (25) THIS IS MY SONG Harry Secombe, Philips
- 16 (20) GIVE IT TO ME Troggs, Page One
- 17 (14) IT TAKES TWO Marvin Gaye and Kim Weston, Tamla Motown
- 18 (13) LET'S SPEND THE NIGHT TOGETHER Rolling Stones, Decca
- 19 (36) MEMORIES ARE MADE OF THIS Val Doonican, Decca
- 20 (27) I'LL TRY ANYTHING Dusty Springfield, Philips
- 21 (17) MATTHEW AND SON Cat Stevens, Deram
- 22 (35) AL CAPONE Prince Buster, Blue Beat
- 23 (21) SINGLE GIRL Sandy Posey, MGM
- 24 (24) LET ME CRY ON YOUR SHOULDER Ken Dodd, Columbia
- 25 (18) SUGARTOWN Nancy Sinatra, Reprise
- 26 (39) LOVE IS HERE AND NOW YOU'RE GONE Supremes, Tamla Motown
- 27 (19) I'VE BEEN A BAD BAD BOY Paul Jones, HMV
- 28 (38) KEEP IT OUT OF SIGHT Paul and Barry Ryan, Decca
- 29 (33) I'VE PASSED THIS WAY BEFORE Jimmy Ruffin, Tamla Motown
- 30 (28) THE BEAT GOES ON Sonny and Cher, Atlantic
- 31 (32) IN THE COLD LIGHT OF DAY Gene Pitney, Stateside
- 32 (22) I'M A MAN Spencer Davis, Fontana
- 33 (26) STAY WITH ME BABY Walker Brothers, Philips
- 34 (43) THEN YOU CAN TELL ME GOODBYE Casinos, President
- 35 (—) SIMON SMITH AND HIS AMAZING DANCING BEAR Alan Price, Decca
- 36 (31) GREEN GREEN GRASS OF HOME Tom Jones, Decca
- 37 (41) RUN TO THE DOOR Clinton Ford, Piccadilly
- 38 (—) I WAS KAISER BILL'S BATMAN Whistling Jack Smith, Deram
- 39 (—) TOUCH ME, TOUCH ME Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 40 (45) TRAFALGAR SQUARE Good Time Losers, Fontana
- 41 (33) LAST TRAIN TO CLARKSVILLE Monkees, RCA
- 42 (—) KNOCK ON WOOD Eddie Floyd, Atlantic
- 43 (34) INDESCRIBABLY BLUE Elvis Presley, RCA
- 44 (26) HEY JOE Jimi Hendrix, Polydor
- 45 (47) SO GOOD Roy Orbison, London
- 46 (49) BABY COME CLOSER Loot, Page One
- 47 (—) I CAN'T MAKE IT Small Faces, Decca
- 48 (—) JUST WHAT YOU WANT John's Children, Columbia
- 49 (30) NIGHT OF FEAR The Move, Deram
- 50 (42) MICHAEL Geno Washington, Piccadilly

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POP FIFTY PUBLISHERS

1 Northern Songs; 2 Palace; 3 Gallo; 4 Leeds; 5 Williamson; 6 Southern; 7 Angusa; 8 Francis Day and Hunter; 9 Springfield; 10 Fuller/Sanphil/Windsong; 11 Donovan; 12 Screen Gems; 13 Meteor; 14 Metric; 15 Leeds; 16 Dick James; 17 Carlin; 18 Mirage; 19 Campbell Connolly; 20 Raintree; 21 Cot Music; 22 Melodisc; 23

Metrolife; 24 Dominion; 25 Criterion/Loma; 26 Carlin; 27 Leeds; 28 Cot Music; 29 Carlin; 30 Carlin; 31 Helios; 32 Island; 33 Essex; 34 Acuff-Rose; 35 Schroeder; 36 Burlington; 37 Carlin; 38 Mills; 39 Lynn; 40 Southern; 41 Screen Gems; 42 Belinda; 43 Carlin; 44 Varolco; 45 Acuff-Rose; 46 Dick James; 47 Immediate; 48 Robbins; 49 Essex; 50 Jewel.

TOP TEN LPs

- 1 (1) MONKEES Monkees, RCA
- 2 (2) THE SOUND OF MUSIC Soundtrack, RCA
- 3 (3) BETWEEN THE BUTTONS Rolling Stones, Decca
- 4 (6) S.R.O. Herb Alpert, Pye
- 5 (5) FOUR TOPS LIVE Four Tops, Tamla Motown
- 6 (14) BEST OF THE BEACH BOYS Beach Boys, Capitol
- 7 (9) TROGGLODYNAMITE Troggs, Page One
- 8 (2) COME THE DAY Seekers, Columbia
- 9 (—) MANTOVANI'S GOLDEN HITS Mantovani, Decca
- 10 (8) HAND CLAPPIN'-FOOT STOMPIN'-FUNKY BUTT-LIVE Geno Washington, Piccadilly

US TOP TEN

- As listed by Billboard
- 1 (2) LOVE IS HERE AND NOW YOU'RE GONE Supremes, Motown
 - 2 (1) RUBY TUESDAY Rolling Stones, London
 - 3 (4) BABY, I NEED YOUR LOVIN' Johnny Rivers, Imperial
 - 4 (3) KIND OF DRAG Buckingham, U.S.A.
 - 5 (—) PENNY LANE Beatles, Capitol
 - 6 (8) THEN YOU CAN TELL ME GOODBYE Casinos, Fraternity
 - 7 (9) SOCK IT TO ME-BABY Mitch Ryder, New Voice
 - 8 (—) HAPPY TOGETHER Turtles, White Whale
 - 9 (—) MY CUP RUNNETH OVER Ed Ames, RCA Victor
 - 10 (—) DEDICATED TO THE ONE I LOVE Mama's and Papa's, Dunhill

TOP TEN JAZZ

MANCHESTER: Barry's Record Rendezvous, 19 Blackfriars Street; 1 THE ELLINGTON ERA Vol 2 (LP) Duke Ellington (CBS); 2 BUCK AND BUDDY BLOW THE BLUES (LP) Buck Clayton and Buddy Tate (Xtra); 3 THINGS AIN'T WHAT THEY USED TO BE (LP) Johnny Hodges and Rex Stewart (RCA); 4 DUKE ELLINGTON'S GREATEST HITS (LP) (Reprise); 5 STAN GETZ AND LAURINDO ALMEIDA (LP) (Verve); 6 TRAIN WHISTLE (LP) Eddie Davis (Xtra); 7 LIVE IN SAN FRANCISCO (LP) Artie Shepp (HMV); 8 EARLY MILES 1951 and 1953 (LP) Miles Davis (Xtra); 9 MILES DAVIS—COLLECTORS ITEMS (LP) (Prestige); 10 MASTER OF THE BIG BANDS (LP) Don Redman (RCA).

LIVERPOOL: Rushworth and Dreaper, Whitechapel; 1 BLOSSOM TIME AT RONNIE SCOTT'S (LP) Blossom Dearie (Fontana); 2 THE AVANT GARDE JOHN COLTRANE (LP) (Atlantic); 3 EASTERN SOUNDS (LP) Yusuf Lateef (Transatlantic); 4 CALIFORNIA DREAMIN' (LP) Bud Shank (Fontana); 5 THE SMALL GROUPS (LP) Benny Goodman (RCA); 6 JAZZ DIALOGUE (LP) Modern Jazz Quartet (Philips); 7 MONDAY NIGHT AT THE VILLAGE GATE (LP) Herbie Mann (Atlantic); 8 ROCOCO AGOGO (LP) Swingle Singers (Philips); 9 CRAZY RHYTHM (LP) Stan Getz (Verve); 10 SHADOW OF YOUR SMILE (LP) Astrud Gilberto (Verve).

DOBELL'S, 77 Charing Cross Road, London: 1 THE ELLINGTON ERA Vol 2 (LP) Duke Ellington (CBS); 2 THINGS AIN'T WHAT THEY USED TO BE (LP) Johnny Hodges and Rex Stewart (RCA); 3 STAN GETZ AND LAURINDO ALMEIDA (LP) (Verve); 4 BLUE LIGHT (LP) Ben Webster (Polydor); 5 BUCK AND BUDDY BLOW THE BLUES (LP) Buck Clayton and Buddy Tate (Xtra); 6 ARCHIE SHEPP LIVE IN SAN FRANCISCO (LP) (HMV); 7 ALBERT'S BLUES (LP) Albert Nicholas (77); 8 LIVE AT THE VILLAGE VANGUARD AGAIN (LP) John Coltrane (HMV); 9 DUKE ELLINGTON'S GREATEST HITS (LP) (Reprise); 10 DUSK FIRE (LP) Don Rendell/Ian Carr (Columbia).

MM challenge: girl football team



THE MM football team goes marching on—to another defeat. Beaten 6-2 by the Queen's Couriers at Walton-on-Thames on Sunday the MM did unearth three new stars—singer-composer Henry Tudor who used to be on Fulham's books; actor Tom Courtenay and TV scriptwriter Ian Le Frenais. They joined such regulars as Kink Ray Davies, Barry Fantoni, publicist Jim Rumble and MM staffmen Bob Houston, Bob Daybarn, Roy Burchell and Alf Martin. If Alf Ramsey is looking for a right-wing pair for Mexico we suggest he takes a look at Tudor and Davies next Sunday at Eltham where the MM kicks off against the Home Office at 11 am. And if any all-girls teams fancy their chances, give us a ring.

MM besieged with phone calls and letters from hopeful Stevie Winwoods wanting to join Spencer Davis, and other musicians wanting to join the real Mr Winwood. It's all Beatles on "Strawberry Fields Forever" but they use a Mellotron. Wouldn't it be nice to hear the Beatles use four French horns on a number called "Sergeant Cork"? Walker Brothers fan club magazine somewhat misinformed about Scott's stay at monastery. Marmalade featured in film on men's fashions. Herr Scheve, Burgomaster of Essen, snubbed Dave Dee etc., although they are "most popular group in Germany."

No drinks, that's why not, at the "Why Not" Pete Townshend let off a thunderflash and fused TV cameras and all power at the Marquee.

Who hid Steve Marriott last week? Hooray, Speakeasy opening on Sundays soon.

MICK JAGGER accompanied Marianne Faithfull on her German tour. Scott Walker asked to leave London cinema showing "The Bible" when he arrived late and asked: "Has God been on yet?" in a loud voice.

Singer Keith bought 11 pairs of trousers, five jackets, 18 shirts and four pairs of shoes in London. And four more suitcases? David Symonds depped for Jimmy Savile on JBJ when Jimmy goofed his bookings.

Crash victim Johnny Barnes' benefit attended by Nat Gonella, Ken Colyer, Bob Wallis, George Webb, Lennie Fellx, Betty Smith,

The RAVER'S weekly tonic

Johnny Parker, John Bastable, Bill Colyer, Frank Parr, Mac Duncan, Ray Smith, Colin Bowden and Max Colley, at 100 Club raised over £300 for Johnny.

At Barnes' benefit, Johnny Parker seen "looking for somebody I don't know" T. D. Backus and the Powerhouse trying to find an anti-drug film to show. John Maus an expectant father. Donovan's "Mellow Yellow" LP topped half million sales in States. Teeny-boppers dug Jane Asher in "Romeo And Juliet" at New York's Centre Theatre.

America waiting for Spencer Davis Group "with ill-concealed impatience" reports Ren Grevatt; they are known as "the unseen foursome". New look Eric Burdon now "the darling of the Campus crowd" in the States. Wot our Eric?

WHEN Bill Evans group played at New York's Village Vanguard, there were four musicians on stage and an audience of three. Following our Gnome songs, the Gnomes Of Zurich say: "If you don't leave our Gnome alone, we'll start picking on yours!"

Is James Brown's "Bring It Up" a sick song? Film music deals for the Who imminent. Pink Floyd's "Arnold Layne" tells tale of a transvestite who gets caught by the law and put in the nick.

Jazz man Tony Carr says: "The Beatles music is garbage"—why we don't know Raver's award to Rod Stewart—a giant safety pin David-Winwood split badly timed. "Release Me" originally intended for Tom Jones. John's Children signed with Track Records for Continental release.

Pete Townshend dug Pink Floyd at the Saville. Watch out for "Hi Ho Silver Lining" by the Attack.

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CHRIS WELCH TESTS THE POP PULSE FOR . . .

IS the group scene still swinging? With the constant demise of top groups, and the Spencer Davis Group are the latest victims, it might seem the impetus has gone out of beatdom.

If Stevie Winwood is going to "retire" at the age of 18, what is going to happen to the future of the movement? Will there be less and less good groups and good musicians about?

It looks like a grim picture ahead for beat fans—on the surface. But anybody who embarks on a tour round the clubs will discover that all is not lost.

RESERVOIR

While the Animals, Yardbirds, Spencer and many more groups tumble out of sight, and nothing particularly exciting seems to be happening in the chart groupwise, there is, in fact, a huge reservoir of talent waiting to be tapped.

There are plenty of marvellous bands blowing great music, who between them make the whole music business worthwhile—idiots, phoneys and all.

At this precise moment one of the finest bands performing anywhere are Herbie Goins and the Night Timers.

"Solid" is an old jazz expression and it applies aptly to the Night Timers. When they take the stand to blow there is no need for juvenile screaming, guitar breaking or strobe lights.

They switch on to a groove that very few British organisations have ever been able to achieve—jazz or R&B. It's a tremendously relaxed and confident sound.

It's the same sort of feel that in the past only Americans have been able to achieve.

And as well as being able to play in this kind of funky groove, they play the only convincing Tamla and soul in Britain.

CONTEST

Herbie is a great singer who came to Britain with the US army and stayed. He started his career when he won a talent contest at New York's Apollo Theatre. Tenorist Mick Eves is the actual band leader, and is remembered from his work with Georgie Fame's old Blue Flames.

Another ex-Blue Flame is Speedy Acquaye on conga



GOINS: relaxed



MAYALL: knock



MITCH: expanded

Attack. Only 17, he is already developing a powerful blues guitar style.

Says Dave: "I've been playing guitar for two and a half years and started as a rock guitarist. My first idol was George Harrison and I copied his solo on 'Roll Over Beethoven' note for note. I want to be able to play blues without anybody going 'ugh!'"

WIDE GAP

There is no shortage of drummers either although there is a wide gap between the "average" drummers and the trend-setting individualists.

Mitch Mitchell suddenly exploded into prominence with Jimi Hendrix and the Experience after years with groups like the Riot Squad and the Blue Flames.

When he joined Jimi his technique expanded and his style flourished so rapidly and surprisingly that even Mitch's best friends were surprised.

SINGERS

Mitch sounds like Mitch, but the best way to explain his style to anybody who has had the misfortune to miss him, is to imagine an amalgam of Ginger Baker, Keith Moon and Elvin Jones.

Singers are a different proposition however. There are large numbers of extremely poor singers around, who manage to justify their position by being passably good-looking and establishing themselves as front men.

Among the good singers are obviously Stevie Winwood and Herbie Goins and the only new name I can discern is Jess Roden, the raver with the Alan Bown Set.

If all the talent that exists today is properly channelled we will find new groups who will be equals and successors to the old Spencer Davis Group, the Blue Flames and all the other dear departed.



SPENCER: "no names yet"

SPENCER LOOKS TO FUTURE

SPENCER DAVIS—what is his future? How has he reacted to the split with Stevie Winwood? These are the questions thousands of fans have been asking since the MM revealed the news of the impending break-up of the Spencer Davis Group last week.

What were Spencer's immediate reactions to Stevie's decision to split? Said Spencer on Monday: "I haven't stopped thinking about it since I got back from Scandinavia on Sunday. I received a fan letter from a girl of 15 last night. She said she was shocked to read that Stevie was leaving, and was sorry and upset, and found it hard to believe there wouldn't be a Spencer Davis Group any more. I immediately got my secretary to write to her and tell her there will be a Spencer Davis Group."

Spencer went on to clear up any lingering suspicions. "There is no bad feeling between myself and Stevie. If there is any at all it is with other people. To be honest I didn't expect the split to be so soon. Although it couldn't be helped, I still think it was premature."

"But what I intend to do now is see people for replacements. One is a dead certainty, but I'd rather not mention names yet. He's a singer and an organist. Peter York—he's staying—and I both feel that the Spencer Davis Group was known for its music as much as any sex symbol bit."

Why was Muff leaving Spencer as well? "Muff has always been the both-feet-on-the-ground member of the group. I think his leaving is a case of blood being thicker than water."

Can Spencer and Stevie survive—separately? "Stevie definitely stands a chance of surviving on the pop scene. Myself—I think what we'll put down will be acceptable to the fans. I think we will be all right."

drum. Speedy also contributes some very African singing and dancing. John Smith wails on guitar with Gayhard Kirk on bass and Bill Stevens on drums.

For the exciting climax of their act, the Nighttimers are joined by the only happening Go Go dancers in the country, Cassie and Candy of the Satin Dolls.

One of the biggest assets of the band is the trumpet and flugelhorn playing of Harold Beckett who blows high, wide and handsome.

Says Harold, who hails from Barbados: "I've been with Herbie for two years and I also play with the Graham Collier Septet and I

enjoy both kinds of music very much. I like music that's alive and Herbie has a very nice scene. It's not good for me just to play one scene."

"I've been in England for ten years and in the past I have played with Charles Mingus, jazz clubs, cabaret, and on the Continent.

INTEGRITY

"I like a lot of musicians, but my favourite players are Freddy Hubbard, Miles and Dizzy, Clifford Brown and Clark Terry.

"I think the jazz scene

must get better, and the more the kids can hear it the more they will like it."

Also salvaging music and integrity on the group scene are John Mayall and the Bluesbreakers. While John has a happy band of hard core followers, there is antagonism to the band in some quarters, probably due to their devotion to only the rawest of blues. In some strongholds of soul for example, it has been known for them to be given a hard time.

Yet their insistence on playing purely Mayall music has won them enormous respect everywhere else.

As a bandleader, organist,

pianist and harmonica player John has the knack of picking brilliant musicians for his group.

Who could have replaced Eric Clapton after he left to form the Cream? Yet John found Peter Green, who is the star of their new album "A Hard Road".

BLUES

Completing the Bluesbreakers are John McVie on bass guitar and Aynsley Dunbar on drums.

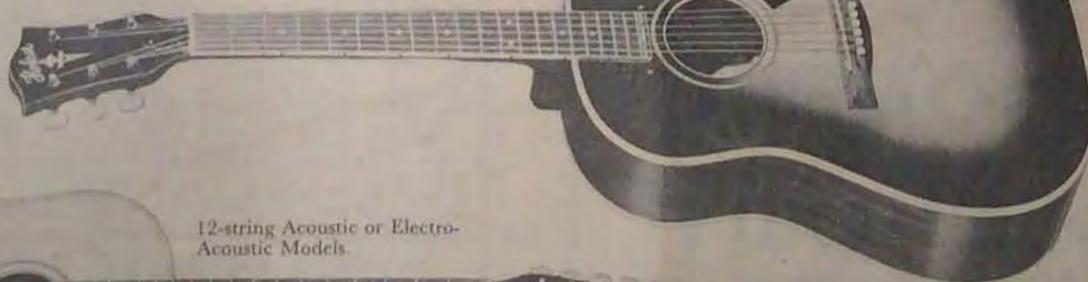
Another young guitarist slowly emerging on the scene is David O'List of the

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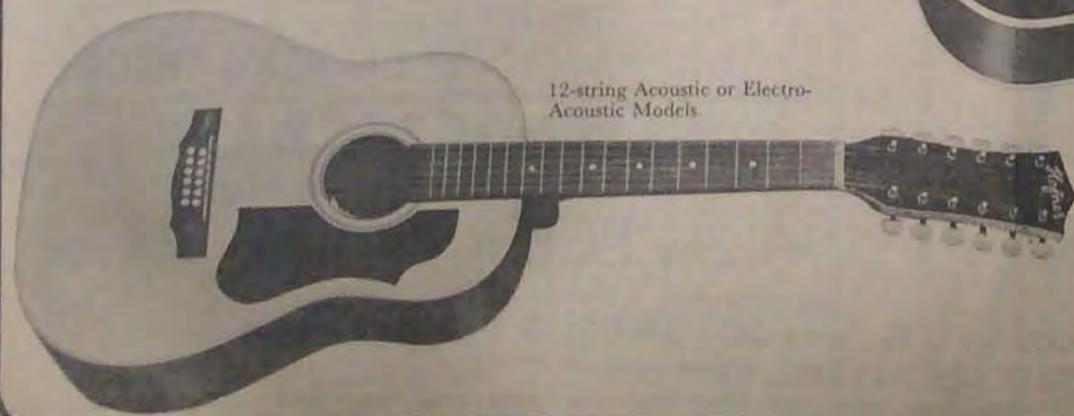


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WALKER BROTHERS

WALKER BROTHERS WILL TOUR JAPAN

Far East visit possible

A TOUR of Japan by the Walker Brothers is being planned for July or August this year, and they are to play cabaret in Las Vegas in the Autumn. A return tour of Australia, New Zealand and the Far East is planned for January 1968.

A new Walker single will be released to coincide with their forthcoming British

tour, but no details are yet available.

The group have now returned to London after their recent tour of Australia and the Far East. Later this year, Scott Walker hopes to make a solo trip to Moscow to study Russian music.

His manager Barry Clayman told the MM: "Scott is very fond of Russian composers Shostakovich and Borodin and he hopes to go to concerts and possibly attend a music academy there. It will take a lot of doing as there is a lot of red tape because he is American, but we have started inquiries and results have been encouraging."

The Walkers tour with Engelbert Humperdinck, Cat Stevens and the Jimi Hendrix Experience opens at Finsbury Park Astoria on March 31.

MOODY RESTING

HOLLYWOOD, Tuesday. — Saxist-flautist James Moody is resting in a Hermosa Beach Hotel after three weeks in a Los Angeles hospital.

On the night he was due to open with Dizzy Gillespie at the New Tropicana club he was suddenly stricken by a paralysis of his right side which affected the muscles of his face. Vibist Terry Gibbs depped with Gillespie.

CAT IN CABARET

CAT STEVENS had to make his first ever cabaret appearance without his backing group at the Marimba Club, Newcastle, on Sunday.

The group, Bean and Loopy's Lot were stranded when their van broke down, Cat went on and did the act

solo, with only his own guitar accompaniment.

The previous Thursday, police arrested five people for creating a disturbance when 4,000 people crowded the street to see Cat open a boutique in Bath.

HERMITS' TOUR

NEW YORK, Monday. — A summer tour of America is being lined up for Herman's Hermits. It is scheduled for July and August and will possibly last four to five weeks.

If finalised, the tour will follow completion of Herman's film, "Mrs Brown, You've Got A Lovely Daughter". Shooting is to commence on the film next month.

Herman stayed in New York this week for five days of business talks after the group appeared on a Dean Martin Show tele-recording. The Hermits were due to fly back to Britain last weekend.

Herman's "There's A Kind Of Hush" is number eight in the MM Pop 50 this week.

OSCAR FOR TOM

TOM SPRINGFIELD has been nominated for an Academy Award Oscar for his theme for the film, *Georgy Girl*. He flies to Hollywood for the presentations on April 12.

The Seekers' single of "Georgy Girl" has already topped the million sales in America and is currently number nine in the Pop 50.

ELLIOTT OUT

DRUMMER Bobby Elliott will miss the first six dates of the Hollies package

German success for Dee

DAVE Dee, Dozy, Beaky Mick and Tich received tremendous receptions in four German towns on a short three day tour last weekend.

They played Essen, Bremen, Cologne and Dusseldorf to audiences exceeding 10,000 in each case and police had to control the crowds at each concert.

At the first concert in Essen, they were presented with two awards — the Golden Lion award from Radio Luxembourg for topping their poll and the Golden Otto award from Germany's top pop magazine Bravo. They are the first group to win the Luxembourg award and the second to win Bravo's award (the Beatles won it two years ago).

The group are now considering promoting their next tour of Germany themselves. Dave Dee told the MM: "We would like to have David Garrick on the bill with us if possible."

Marianne Faithfull, Paul Jones and Graham Bonney were also on the tour.

FOCUS ON FOLK

ALEX CAMPBELL heads the bill at a concert in aid of the Dimbleby Cancer Fund next Monday at Queen Mary College, Mile End Road, London. With him are Dorris Henderson, whose new LP is doing well, Johnny Silvo, Sandy Denny, and the Strawberry Hill Boys.

On March 28 he has his first concert in Glasgow, at the Kelvin Hall. Hard to believe that Alex has never had a concert in Glasgow before.

He is to be in the Jack Elliott memorial concert in Newcastle on April 28, is at Wandsworth Town Hall on May 11 and at the Well Hall Pleasance Theatre, Greenwich, on May 27 with Dorris Henderson.

Dorris topped the bill at a rag week concert in Glasgow last Friday and is at High Wycombe Town Hall on March 25. She recently completed a film in Holland.

JOHNNY SILVO is on his second West Country tour after a quick dash to Belfast for a rag week concert.

A recent two-day schedule from Johnny's date-book illustrates why some folk artists

are beginning to cop out of the killing pace: it included a broadcast recording for BBC's *Swingalong*, a flight to Belfast for a concert, back by plane and car to Portsmouth for a concert at the Technical College, then another drive to the Science Faculty Ball at Southampton University. What does he do in his spare time?

SANDY DENNY has just recorded her third programme for the BBC Overseas Service. She has a concert at the Chilton Theatre, Beaconsfield, with Johnny Silvo and Diz Disley, followed by a tour of Scotland.

CLIFF AUNGIER is still compering BBC's *A Cellar Full of Folk* but he also fitted in two trips to the West Country recently.

Cliff's ingenuity in getting to the club on time when his car broke down en route for Leicester recently, might well be emulated by other singers who have this sort of misfortune. He got Leicester police to warn the club, hitched to the nearest station, and got there in time for his

first set.

LONDON Co-op are organising a ceilidh concert at Hackney Town Hall on Friday, March 31 with music by Ken Keable and the Tapper Traditional Folk Band, and singing from Jack Cooper, Felzel Kassim, Bernard Grant, Bill Laven, Dick Dunn and Alan Newman.

DEREK SARJEANT went to Portsmouth's Star Inn on Sunday this week for the opening of Jon Isherwood's new club there. Guest at the Assembly Rooms, Surbiton, on March 15 is Champion Jack Dupree.

A GROUP of clubs in north-west Lancashire have grouped together, presumably for booking tours by well-known artists and so on. The clubs concerned are the Two Brewers (Salford, Sunday), the Castle (Blackburn, Monday), the Talbot (Blackpool, Tuesday), the Sportsmen's (Accrington, Wednesday), and the Cricket Club (Burnley, Thursday).

The Pendle Folk are residents at Blackburn, Accrington and Burnley.

—KARL DALLAS

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● REDDING

Six shows set for Summer screening

DUSTY SIGNS FOR NEW BBC SHOW

DUSTY SPRINGFIELD has signed for a new BBC-TV series. She will star in six, 30-minute shows and the first will be screened in mid-June. As in the previous series, a star guest will be featured in each programme.

Johnny Pearson will be the show's musical director and the series is being produced by Stanley Dorfman. Because of the shows, Dusty is unlikely to return to America until the opening of her season at New York's Copacabana in July.

US CREAM

THE Cream go to America with the Who on March 25 for a week in the Murray The K Easter Show at New York's RKO Theatre. The Miracles are topping the bill. The Cream are to make their own American tour in August.

On Sunday the group were refused entry into Denmark when they arrived at Copenhagen for concerts. After a three-hour delay at the airport, the permits were sorted out and they were allowed in. On Monday they travelled on to Sweden.

STAGE FIRE

FOUR fire engines and police were called to Golders Green Refectory, North-West London on Friday when Carl King and the Projection set fire to the stage during a session.

A spokesman for the group told the MM: "It was all an accident. They were using meths, petrol and fireworks as part of the act when the stage caught fire. Carl's shoes were also alight."

STEPHENS AWARD

SONGWRITER Geoff Stephens heard by telegram on Monday that he has won an Ivor Novello award for "Winchester Cathedral".

Stephens has also won a Grammy award for the song "Bench Number Three, Waterloo Station", which was number one in France, is released. Claude Francois sings the song and Stephens uses the pen name Filter De Luxe.

Hendrix scores a hit in Paris

THE Jimi Hendrix Experience were greeted with wild scenes and standing ovations in Paris over the weekend — described as "ridiculous" by manager Chas Chandler who phoned the MM from Belgium on Monday.

Said Chas: "Jimi and the group played their very first gig at the Paris Olympia just three days after the group formed. Obviously nobody forgot that first outing because there was a crowd of 6,500 at the Law Society Graduation Ball last Saturday evening."

He has bought a Rolls Royce out of the royalties from "Winchester Cathedral".

BILK FOR GERMANY

ACKER BILK and his band were due to leave Britain yesterday (Wednesday) for Hamburg where they appear on TV today and play a concert tomorrow (10). This is the first of ten concerts in West Germany, the last taking place in Berlin on March 21. The band returns to this country the next day and is off until its Sunday engagement at London's 100 Club (26).

TOPS FOR TV

THE Four Tops, the Tamla Motown stars whose recent hit recordings include "Reach Out I'll Be There" and "Standing in the Shadows of Love" can be seen in a special half-hour BBC2 TV production tonight (Thursday).

The TV special was recorded "live" in February at the Questor Theatre, Ealing and was produced by Johnny Stewart.

FAME FLIES OUT

GEORGIE FAME and his band and Geno Washington and the Ram Jam Band fly together to Frankfurt on March 17 with their manager Rik Gunnell to appear on German TV's "Beat, Beat, Beat" show.

On March 16 Georgie tele-records a BBC-2 "Cool Of The Evening" show with the Dick Morrissey Quartet for later screening.

His first CBS single will be released next Friday (17) titled "Because I Love You". Georgie wrote the song himself.

PICHON DIES

WALTER FATS PICHON, one of the last of the New Orleans riverboat pianists, died after a heart attack in a Chicago hospital on Sunday (February 26). He was 60 years old.

Pichon started his musical career at 14 with the A. J. Piron orchestra in his native New Orleans, and spent much

of his life working on the boats between New Orleans and St Paul.

In the Twenties, Pichon worked with Elmer Snowden and Fess Williams. Later he was an arranger for Chick Webb and Lucky Millinder.

BALL'S CHANGE

KENNY BALL'S Jazzmen have had their first personnel change for six years. Clarinetist Dave Jones has left and is replaced by Terry Lightfoot.

Kenny was, at one time, a sideman in Terry's band. Terry packed up the band last year to run a pub at Barnet but has now returned to full-time jazz.

His brother, Paddy Lightfoot, is the Ball band's banjoist and singer.

LLOYD RETURNS

TENOR saxist Charles Lloyd will return to Europe in May—although no British dates have been arranged.

Lloyd is currently on a series of American college dates and has been signed by comedian Bill Cosby to write the music for a TV spectacular in the autumn.

NO AVANT GARDE

NEW YORK, Tuesday. — Norman Granz's Jazz At The Philharmonic opens its first American tour for nearly 12 years at Carnegie Hall on March 26. And there will be no avant garde musicians on this, or future, JATP tours (reports Jeff Atterton).

Said Irving Granz: "Norman and I have talked this over

and we don't want any avant garde musicians in the troupe. We want those musicians who will play with others. We like to end each show with a huge jam session."

BURDON TOUR

NEW YORK, Monday—Eric Burdon and the Animals have been set for another tour of American colleges in the autumn, reports Ren Grevatt.

The group is at present touring in the States and receiving a great reception from the crowds and the critics alike.

YARDBIRDS DISC

THE Yardbirds have completed their new single which will be released on March 31. The title is being kept a secret.

The group fly to France today (Thursday) for the start of a ten-day tour of France and Germany.

Swinging Era team on visit

THE Jazz From A Swinging Era team are in Britain for two days before continuing their European tour on the Continent. Bud Freeman flew into London on Tuesday morning. Buck Clayton, Earl Hines, Roy Eldridge, Vic Dickenson, Budd Johnson and the rest of the musicians were due to arrive yesterday (Wednesday) for rehearsal before opening the tour at Leicester's De Mont-

Prince Buster to tour Britain



BUSTER: chart success

JAMAICAN Blue Beat star Prince Buster, whose "Al Capone" reached 22 in the Pop 50 this week, has signed for a 17-day British tour organised by London's Tiles Club.

The tour opens at Tiles on April 28.

Other dates set so far include: Reading College of Technology (29), Top Rank, Doncaster (May 3), Ashton Palais, Ashton-Under-Lyne (4), Ram Jam Club, Brixton (6), Central Hall, Gillingham (7), Tiles and the Cromwellian Club (8), Beachcomber Club, Nottingham (9), Top Rank, Cardiff (10), and Ritz Ballroom, Swansea (11).

Radio and TV dates are also being set up.

BEATLES AWARDS

THE Beatles — still number one this week with "Strawberry Fields Forever"/"Penny Lane" — have won two Grammy awards in America. They have won the award for the best contemporary solo

vocal performance with "Eleanor Rigby" and the song of the year award with "Michelle". Klaus Voorman of the Manfreds won the award for the best album cover for his "Revolver" sleeve.

The Beatles have set a new record in America with their new single—in the first three days after its release, 1,100,000 copies of the single were pressed and released by Capitol.

The record was previously held by the group for "I Want To Hold Your Hand" with 750,000.

In London, the Beatles are still working on their new album in EMI's Abbey Road studios. It is expected to be released some time in April.

ITALIAN GENO

GENO WASHINGTON and the Ram Jam Band recorded four numbers in Italian this week.

The numbers are the same as those on their current "Hi!" British EP. They will be released in Italy immediately.



● FREEMAN

fort Hall this evening (Thursday).

Tomorrow, Jazz From A Swinging Era plays the Guildhall, Portsmouth, and the

group then flies to Paris and on to Milan, Amsterdam, Helsinki, Stockholm and Copenhagen before returning to this country on March 18.

The tour, which includes a special presentation at London's Ronnie Scott Club on Sunday (26), was scheduled to finish in Britain on March 29 at Glasgow. But the Davison Agency has now arranged for the jazz package to return from the Continent for a farewell party appearance at Ronnie Scott's on April 5.

REDDING HEADS BIG SOUL SHOW

ONE of the best soul shows to visit Britain has finally been fixed. Otis Redding will arrive in England tomorrow (Friday) and the rest of the show follows on Monday (March 13).

The star-studded Stax Soul Show features American soul stars Otis Redding, Sam and Dave, Eddie Floyd, new star Arthur Conley, the Markeys, and Booker T. and the MG's featuring guitarist Steve Cropper.

The show will be compered by the promotional head of Stax Records, and an ex-top Washington DJ, Al Bell. Carla Thomas will be singing with the show on the opening night at London's Finsbury Park Astoria (March 17). Then the package moves on to the Upercut Club (18), Top Rank, Bristol (19), Paris Olympia (21), Queen's Hall, Leeds (22), Palace Theatre, Manchester (23), Granby Halls, Leicester (25), Liverpool Empire (26), Fairfield Halls, Croydon (27), Colston Hall, Bristol (28), Birmingham Empire (April 2), Top Rank, Cardiff (3), Norway, Denmark, Sweden and Holland (4-8), and finally, the Odeon, Hammersmith, London (March 9).

It will be Booker T. and the MG's first visit to Britain.

MANN FOR TV

TV promotional dates have been lined up for Manfred Mann and his group's next single release "Ha Ha Said The Clown" due for release on March 24.

They appear on BBC TV's Top Of The Pops on March 23, Light's Pop Inn (28), Saturday Club (April 1), Easy Beat (9) and ITV's "Dee Time".

JAZZ REVIVAL

DICK JORDAN, of Klook's Kleek club, is bringing back jazz on Wednesday nights from next month. He discontinued the weekly jazz night late in 1964.

Opening the season at Dopey Dick's, as the jazz club is called, will be Eddie Lockjaw Davis (April 5). The US tenorman will be accompanied by the Harold McNair quartet. Subsequent attractions are Buck Clayton (12) and Ben Webster (19).

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AWARD FOR ROVERE

GILBERT "BIBI" ROVERE, bassist with the Martial Solal Trio, has been awarded the Prix Django Reinhardt as the outstanding French jazz musician of 1966 by the French Academie du Jazz.

The Academie's Oscar for the best jazz record of 1966 was awarded to "Unit Structures" by Cecil Taylor on Blue Note.

The Prix Fats Waller for the best reissue of the year was awarded to "The Definite Charlie Parker—Vol. 1" on Verve. Runner-up, only one vote behind was the "Bill Coleman in Paris" album on Verve. Runner-up, only one vote behind, was the "Bill Coleman in Paris" album on La Voix de son Maître.

GUY FOR AFRICA

GUY DARRELL flies to South Africa in June for a month of concerts and club dates. He has had two Top 20 hits there.

His new single is "Crystal Ball" released on March 23. His last British single "Hard Loving" has been released in the States and Guy will fly to America later this month to promote the disc.

DAVE DEE DOZY BEAKY MICK & TICH



TOUCH ME TOUCH ME



CLEO

FROM JAZZ SINGING TO SCHOENBERG

BY MAX JONES

ON Saturday, after some weeks of arduous practising at her Buckinghamshire home, Cleo Laine began a series of concert and festival appearances which will take her to Exeter tonight (Thursday), Belfast on Saturday, and Cardiff next week.

Her programme will include popular songs and familiar jazz numbers. But also such unconventional (for a jazz singer) material as "Five Songs On English Poems", with music written by her husband Johnny Dankworth; Don Banks' "Settling From Roget"; Richard Rodney Bennett's "Soliloquy"; the "Songs From Shakespeare" and, most surprising perhaps, Schoenberg's "Pierrot Lunaire".

This preoccupation with original and ambitious song material has led some of Cleo's admirers to the unwelcome conclusion that she is deserting jazz.

Cleo, however, maintains she had never been a jazz singer. "I'm a singer, and I get fed up with doing the same things all the time. When these new offers come up, well, I never turn them down."

"But I enjoy singing jazz, particularly so because I'm not stuck in it all the time. Occasionally I am able to go out and sing as much jazz as I can. I'm very happy doing this, and it's probably the most relaxing side of my singing."

"Then I have opportunities to get down and really discipline myself and learn something that's been specially written for me."

"This is difficult for me because I don't read, and therefore have to work about three times harder than somebody who does. Also I've had to learn 'The Seven Deadly Sins', and currently I've been working on the Schoenberg thing."

"I've been working about eight hours a day on it for a month. It's Sprechstimme, not really sung at all. But his rhythms, also the rise and fall of the notes, must be followed and all of it is a great challenge."

"Though I get very frightened of the whole thing, I probably wouldn't attempt it if I didn't feel the challenge was worth it. I get a kick out of working hard like this, and if I didn't I'd get bored."

"That sounds as though I like work, and actually I hate it. But you have to work on this, and once you get the momentum it becomes enjoyable."

How much is Cleo's approach to work affected by her independent status?

"Well, I suppose I'm lucky because, through being married to John, I don't have to work. And at one time I was lucky enough to earn more money than he did. The point is that the independence means I'm able to wait."

"I like acting, and once again it is something that doesn't come easily to me. A lot of acting jobs have come along which, if I'd been doing clubs every week, I would have had to refuse. 'Trojan Women' for instance at Edinburgh Festival. It took three weeks' rehearsal, at rehearsal pay, but I just wanted to do that particular part."

How does she feel about making singles?

"I think I'm through with them. They can be a tremendous help, of course. I've done most of the clubs in Newcastle, Manchester, Birmingham and so on, and enjoyed doing them."

"They pay excellent money and it's exhilarating work. And it was heartwarming when the booker would come across and say: 'They're listening, and generally they don't listen to singers.' I don't believe this could have happened unless I'd had a couple of records which were fairly popular. So it's worth having a few singles."

"But when I do a single now, I feel it's no good unless I'm going to plug it. And to plug it means going on to programmes that are mainly kids' shows with pop groups. I feel now that I'm slightly out of place, and I don't want to do the promotion bit."

Does the thought of working in the USA hold any attractions for Cleo?

"I don't really know. I've only done TV in the States, but I think I could work the circuit over there. The trouble is I'm ambitious; I'm not sure what I want to do."

"Logically, my next step should be to appear in America—if I had the desire to become an international star, which I obviously don't have otherwise I would go there. But I'm happily married and I don't want to leave here."

"So far as my career is concerned, I'm content with the way I'm going on the festival thing. It came about because of the one I did at the St Pancras Arts Festival last spring. The attention I received at that created an interest on the part of concert and festival organisers, and that's the way it's gone since."



MARK

LIVING DANGEROUSLY WITH LYRICS

BOB HOUSTON

JAZZ singing, like stock car racing, mountaineering and running a jazz club, is a pretty hazardous business.

As everybody has their own opinion as to what is jazz singing and as to who are jazz singers, there must be quieter ways to earn a crust.

American - in - Britain Mark Murphy is more aware of the slings and arrows of outrageous fortune in his chosen career than most. Since his arrival on the local scene a few years ago, Mark has been the object of the extremes of criticism. There are no two ways about it — you either dig him or you don't.

AUDIENCE

"People try to define jazz singing and some just say there is no such thing," Mark points out. "I think there is, though my repertoire can be divided into things for a jazz audience and things for a supper club routine."

"It's difficult to do out-and-out jazz things, like 'Blue Monk', 'Waltz For Debby' or 'I Remember Clifford' simply because very few people are writing lyrics for them. Why? It's difficult and there's not much money in it, I suppose."

"There are several jazz tunes I would like to have—like Oliver Nelson's 'Stolen Moments'."

Even when lyrics did exist to a well-known jazz instrumental, I ventured, often they were enough to make you squirm.

"I suppose so," Mark agreed, "but this is a problem which faces a singer with a jazz repertoire all the

time. Often you have to weigh a bad lyric against a good tune."

"If a tune has great possibilities harmonically, it has to be considered. Lyrics are a problem, but in this field of writing to fit jazz tunes Jon Hendricks is still the best. He's fantastic."

IMPROVISE

"But at the moment neither he nor Oscar Brown Jr are writing new things. So that leaves a gap. Other people do it as well—Gene Lees, for example, wrote the very fine lyric to Bill Evans' 'Waltz for Debby'."

Mimi Perrin, leader of the poll-winning Double Six, has the ambition to reach the stage where the jazz singer improvises lyrics in the same way as a soloist improvises notes.

"I think, in a sense, that this is what happened with many of the original blues singers," Mark agreed. "Their lyrics were made up on the spot, and I have done it occasionally myself."

TROUBLE

A spot of impromptu lyric bending landed Mark in some trouble when he re-jigged the words to Richard Rodgers' "My Favourite Things" on his "Rah" album. It meant that the LP was withdrawn in Britain.

"I don't know why they picked on me," Mark said. "Other people had done similar things with Rodgers' lyrics. Buddy Greco had a hit with 'Lady Is A Tramp' in which the lyric was almost completely rewritten."



SAETA

MILES DAVIS

THE Miles Davis-Gil Evans collaboration has been one of the most successful and fruitful in jazz, often producing music which is rarely covered by the description "jazz".

The "Sketches Of Spain" album (CBS BPG62327) was undoubtedly their most ambitious and unusual project '60.

There are grounds for arguing that what Miles plays on "Saeta" is not jazz, but whatever you care to call it, it still remains a momentous musical achievement.

The "saeta" in flamenco music is "the arrow of song", stemming from the Andalusian religious tradition. Evans's orchestration recreates a street procession, with marching drums and fanfare trumpets before Miles's flugelhorn recreates the solo voice section.

Miles's solo is virtually an instrumental version of a flamenco vocal. There are no "changes" to run; tension is created by "vocalising" the notes, a technique for which Miles, often derided as an inferior trumpeter, was never noted.

But the most remarkable aspect of a remarkable performance is that Miles Davis, an American Negro jazzman, has absorbed the language of another culture and adapted them to his own needs.

Evans's wonderful framing of the flugelhorn solo adds immensely to the overall effect, and the feeling of the performance is so overpowering that a clinker in the trumpet section in the fade-out does not detract one whit from the achievement.

"It was hard," Miles was reported as saying after the session, "to get the musicians to realise they didn't have to play perfect. It was the feeling that counted."

He was so right.

BOB HOUSTON

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RODGERS AND HAMMERSTEIN: Great songwriters—marvellous. I'm particularly thrilled myself to have a hit in the chart with a Rodgers and Hammerstein song as they are not usually hit parade material. It makes it even nicer. As I've had a hit with "Edelweiss" we've written to Richard Rodgers to ask him to write me a song. If he did, it would be fantastic as he hasn't written a song especially for one person since he was a young man. He's written so many fabulous songs and Hammerstein wrote beautiful lyrics. He didn't waste any words. Lorenze Hart was more complicated than Hammerstein. He was a very sad and lonely man which was why he wrote such sad lyrics. There is an interesting story about when Hart said he couldn't go on writing lyrics for Rodgers he was given a song called "Green Grow The Lilacs" and he changed the name and it came out as "Oklahoma".

BALLADS: I think there should be a place for ballads on the scene and ballads are definitely back. It's nice and refreshing as the groups have had a hell of a good time for the last couple of years. Who knows, in the next couple of months maybe groups will be back again and things will have gone the full circle. The scene seems to be wide open at the moment and even all the ballads in the chart are different from "Let Me Cry On Your Shoulder" to "Release Me" and "Edelweiss." There is a place for everything in the business now and the reason I think ballads are coming back is because people are getting fed up with the group sound.

ENGELBERT HUMPERDINCK: Deserves his success. He's been around a long time. I don't think it was the name that made him. He would have had a hit if his name had been Fred Bloggs. The name is a shade too contrived, to say the least! At first I didn't think it would

be a hit, and I didn't see it as a number one. Now it's been at number one I can see that it's an obvious hit! It was another song that was voted a miss on Juke Box Jury. They never even played my last six records on Juke Box Jury. The nearest I got to it was when they had one on tape. Maybe they will play

my next one.

EDELWEISS: It's a flower that I believe grows in Austria and Switzerland, but funnily enough you can grow it anywhere. It looks very nice and a friend of mine is going to get some and grow it for me. But you can't smoke it, folks.

POP
THINK
IN

VINCE HILL was leading the hectic life of a pop star with a big hit when he embarked on his first Pop Think In. In the offices of his recording manager at EMI the phone shrilled continually, and a constant stream of visitors popped in and out to offer their congratulations. Vince is a popular figure in the world of showbiz. And it's easy to see why.



VINCE HILL

I OFTEN WONDER WHAT WOULD HAPPEN IF THERE WASN'T A CHART AND EVERYBODY RELIED ON TALENT

the police can do their job just as well, and probably a lot better, without it being blown up in the press. It's doing a lot of harm to the entertainment industry. People say: "Oh, theatricals, they are all the same. What do you expect?" But we're not all the same.

MUMS: I immediately think of my mum and I wish mums knew a bit more about the world of show business. My mum thought when I first came to London that I was God's gift to show-business and that I would be on the Palladium within weeks. In fact, I promptly spent four months on the dole. That was a few years ago. They saw me as an ice cream packer, but I refused and stood steadfast in the queue at the Labour exchange. God bless mums.

P. J. PROBY: A great singer actually. I think he's a marvellous singer but he's such a fool to himself. I don't know what it is about people that makes them act the way they do, but Proby will never change whatever people say about him. He'll always be P. J. Proby, a mad character who people will either love or hate. If he could just calm down a little and keep on an even keel... he has so much natural talent and a fantastic personality.

POP 50: I wish there was a new system. It's a shame that a record can get into the chart on what it has sold in a week because I know of records that sell much more over a period and never get in. I've suffered from it myself. The chart is important to get maximum recognition and the more recognition you get the better things are. You get more money — being mercenary — and you have more staying power. It's sad there are so many marvellous singers who can't get into the chart. I often wonder what would happen if there wasn't a chart at all and everybody relied on talent.



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ORBISON— FRIENDLY AMERICAN WITH A SOFT SPOT



ROY ORBISON is one of the unfathomable elements in British pop. He weathered the turbulent years of the beat boom singing dramatic ballads in the same style. There is

FOR BRITAIN . . .

no "sex image" in his personality and no antics on stage.

Yet he goes on being one of the biggest tour and record attractions — along

with Gene Pitney — to come to Britain from America.

Two days before the start of his new British tour with the Small Faces, Roy relaxed in his suite at

London's Westbury Hotel and explained: "I think the main reason both Gene and myself have lasted in Britain is because we are both unassuming. We didn't arrive in Britain the first time and come on strong or try to lay down the law."

"I have always tried to be

friendly. And there's something about the British people which makes them accept people for a lot longer than in other places.

"For example, I feel that I could come back here in ten years' time and there would still be people prepared to come to my concerts."

Orbison is a hot record artist in Britain. In America, he is now more of a personality. His records may be hot in some areas, but he admits that in the States, because of its vastness, there are areas where his records don't move at all.

"America is so large and has something like 6,000 radio stations that it is virtually impossible to have a hit record everywhere. I think that I am more of a personality, in that people know my name and my work. I can work in any part of the States for top money."

"In fact, I can earn three times the money I make in England by just carrying on working at home. But I think that England and English fans are important to me and I like to travel. But by the time all the expenses are paid and I've paid the band, it's not worth all that much to me."

MILLIONAIRE

"There are very few tours in the States—nowhere near as many as here because of the size, mainly. I've done some, but it's mainly concert work playing to audiences of 10,000 or 20,000 at a time. Take the Beatles' last tour—they were in America, for about 30 days, but they didn't visit one-tenth of the cities that they should have. It is impossible in the time available."

Roy admitted that a long tour such as this new one can be very taxing, mentally and physically. But the imposed strain of twice-nightly performances didn't have much effect on that unique Orbison voice.

"I've always had a strong voice and I find that it gets better the harder I work it," said the amiable millionaire.

With his first feature film, *Fastest Guitar Alive*, awaiting its release—due here in May—and another on the way this summer, Roy confirmed that in the future he'd like to concentrate on writing songs, making records and acting in films.

"This is a progression I'd like to make. But that doesn't mean I won't be appearing here in Britain. Even if I never tour in America, I'll still be coming back to Britain regularly for concerts or tours."

ALAN WALSH

Tremeloes formula for success — a hit single

A POP manager recently told the MM: "I have at least three artists who are as talented as anyone in your chart. But they aren't even in the running for the best work around."

Why — if they are as good as he says? "Because they haven't yet achieved the most important step in their careers. A hit record."

Whether the particular artists in question were as good as their manager claimed or not is irrelevant. The fact remains: the most important facet of the pop business today is still the big-selling, hit single.

Without a record in the Pop 50, an artist is relegated to low-paid work, virtually no television — unless they have passed from the record stage to being "established artists" — and little genuine publicity other than organised "stunts" for the benefit of sensation-hungry national papers.

It is true that the artists who make it big in the hit chart are usually good entertainers. The sheer talent of Tom Jones was bound to happen on record sooner or later, though even he had lean times before "It's Not Unusual".

Two classic examples of the music business's belief that a hit equals talent, no hit equals no talent are Engelbert Humperdinck and the Tremeloes.

Engelbert has been singing excellently for nine years — as Gerry Dorsey. It took a change of name and a hit with "Release Me" to make people recognise his talent, even though the MM wrote last July in a report of the song festival at Knokke-le-Zoute: "Engelbert Humperdinck proved to have a powerful voice in the Tom Jones tradition and was outstanding on 'What Now My Love?'"

The Tremeloes, as Brian Poole's backing group, had their taste of chart success with numbers like "Do You Love Me" and "Twist and Shout", but as their ability to hit the chart diminished, so did interest in the group.

It took the boisterous "Here Comes My Baby" to get the Tremeloes back on the scene although they admit that they are playing the same now as they were six or even 12 months ago when they were in the pop doldrums.

Drummer Dave Munden agreed that success was geared to the chart. "It doesn't



TREMELVES: hoping for another smash hit

matter how good the group is, a hit record is still the most important thing in the business," he told the MM.

"After 'Here Comes My Baby' happened, we had people coming up to us and saying they thought we'd packed up. They said they didn't realise we were still working."

"Well, we were. But nobody really wanted to know until we got a hit. Then everything is completely different. The money goes up tremendously for a start, although we are still doing outstanding bookings made before the record happened. But on new bookings, you get more money for being almost the same as you were six months ago."

Then there is publicity. "Now we are asked to do photo sessions and things by the magazines. We realise that it has to be tied to the

chart, but it makes it very hard for a group without a hit. It's still the most important thing."

Now the Tremeloes are faced with the problem of a follow-up. They recorded a number last week which they think will be their next single. It's not another Cat Stevens composition, but they are hoping for another smash hit. But they are realists and feel a smaller hit would consolidate their position, leaving the way open for another big hit with their third record, for which they already have a number.

Three minutes of processed sound that has to catch the public ear — that's a hit single. To an artist, it means everything. It's the difference between the bright lights of pop success and the merciful grind of lowly-paid ballrooms, club and village hall hop dates. The difference between success and failure.

CAUGHT IN THE ACT

DONOVAN sang nineteen of his songs in a recital at the Olympia Theatre, Paris last week to an audience which, for Paris was astonishingly silent and submissive.

Despite the fact that few in the audience could understand the words — come to think of it I couldn't understand most of them either — Donovan got a great, almost awe-struck reception.

Appearing in a velvet cape and mellow yellow beavers and pausing between almost every number to tune his guitar or drink a glass of water, Donovan was complete master of the situation — a feat normally accomplished at the Olympia only by raving rockers.

Donovan has an undoubted talent for penning wistful numbers, such as "Celeste" and "The Tinker And The Crab" and that aggrieved Lebanon, "Mellow Yellow" but the trouble is that most of them are pitched in the same mood — minor-keyed, melancholy and minstrel-like.

As for the lyrics, they are sometimes evocative, mostly inconsequential and frequently contrived. The claim that Donovan is a poet fails, in my view, because the need to rhyme too often results in the abandonment of reason. Result is a sort of semi-poetic free jazz with barely perceptible overtones of Gerard Manley Hopkins.

Neither does Donovan have much of a voice, though in this he is not by any means alone in pop-folk music. However it would be idle to deny that he has a certain magic as an entertainer, as the rapt attention of the audience proved.

The recital was certainly enhanced by the pleasing arrangements of MD John Cameron, who played piano and harpsichord, and the fine musicianship of Harold McNair (tenor / alto / flute), Freddy Logan (bass) and Tony Carr (drums). McNair played a superb series of choruses on the very funky "Preaching Love". — MIKE HENNESSEY.

small faces

A RIGHT phantasmagorical experience was created by the combined powers of the Small Faces and Roy Orbison at the opening of their tour at Finsbury Park, Astoria, London, on Friday last week.

And the Small Faces emerged as worthy successors to the Rolling Stones as the group with the highest scream rating in the country. Their fans wielded enormous banners. They shriek, cry, moan, stand on seats and make furious charges towards the stage in a manner reminiscent of the Gallipoli landings of 1915.

Steve Marriott, hair longer than ever, proved he is best "mover" on the current scene and cheery waves to the audience caused mayhem. Bassist Plonk Lane resplendent in a suit that made him look like a kindly gangster, grinned at the seething mobs, while Ian 'Mac' McLagen peered over the top of his Hammond, and Kenny Jones hid inside an enormous blouse trying to make his drums heard above the noise of the audience.

Faintly their hit tunes and new material filtered through and eventually they disappeared from the sight of anybody reluctant to stand on their seat, or clamber on the back of their neighbours.

Police and attendants held back the onslaught of determined bawling young ladies, and it is worth noting the police kept their sense of humour.

Paul and Barry Ryan and Roy Orbison took over the second half with a much more gentlemanly performance, and rewarded the patient fans with all quite a pleasant alternative to Mavis Prawn from Cricklewood shrieking "Stevie!" in one's left ear-hole.

Jeff Beck's new group presented a quite extraordinary performance. It was obvious they had not rehearsed sufficiently, and Jeff seemed to have difficulty even playing a good solo. — CHRIS WELCH.

hubbard

THE first provincial date played by jazzman Freddie Hubbard was at the Yardbird Club, Coventry last Sunday. It was a case of standing room only at this young, flourishing club which features not only American musicians of the modern school but also the best in British jazz.

On this occasion it took only a few bars of his lyrical phrasing for Hubbard to be enthusiastically received by



DON: minstrel-like

DONOVAN CONQUERS THE PARIS OLYMPIA

the audience in the warm, friendly atmosphere of this club — and this was repaid by the trumpeter who gave a relaxed but inspired performance.

Since his last visit to Ronnie Scott's club Hubbard has developed a more personal style. The influence of Clifford Brown and Miles Davis is, however, still very evident particularly in his trills and half valve work.

Together with Ronnie Scott's quartet featuring Johnny Burc' (pno), Danny Thompson (bass) and Phil Seamen (dms), Hubbard played extended versions of standards and one or two special numbers. "Caravan" and "Bye Bye Blackbird" were given typical treatment in which the young trumpeter's staccato phrasing allied to a clean pure tone led the hall-mark of his playing.

Naturally he gave a more personal performance of Herbie Hancock's "Maiden Voyage" and his own "Sneak-in". Unfortunately, Phil Seamen was not having one of his best nights but he did improve after the interval when a tender version of "Body And Soul" featured Hubbard at his lyrical best. — ROY WHITEHEAD.

jones

TOM JONES could run at London's Talk of the Town for months judging by the reception he got at the opening last week. He started a little nervously, but soon settled down and belted into his repertoire with such virility it's a wonder the lady diners didn't rush the stage.

Tom didn't spare himself as he roared through "I Can't Stop Loving You", "What's New Pussycat", "I Believe", "Thunderball", "Green Grass" and other typically Jones offerings. We only hope his voice continues to survive the heavy demands he makes upon it.

The Talk's new show "Wild West End" boasts beautiful girls and a colourful climactic war dance that drew applause. — JACK HUTTON.

dankworth

THE completely new look John Dankworth Ensemble of Laurie Holloway, Ken Baldock, Ronnie Stephenson, Danny Moss, Les Condon and Mike Gibbs which took the stage for the first jazz presentation in the new Queen Elizabeth Hall — one of a series of four inaugural concerts presented by the GLC — promised rather more than it actually achieved.

As one might expect the band was immaculate, and though Dankworth himself showed that he is still a considerable power on alto — his feature on "Misty" especially being a brilliant excursion on that rather cloyingly self-indulgent tune — somehow the first half didn't really catch fire. Maybe it was something to do with the passive audience, who had clearly come to hear Cleo, but whatever the reason I should like to hear the band again in rather less formal surroundings.

The second half of the evening was all Cleo, who sang magnificently, and the material that she used — popular standards, various jazz settings of modern poets and Shakespearean lyrics, and two new extended works, "City Sequence" by Caryl Brahms/Dankworth and "Soliloquy" by Richard Rodney Bennett/Julian Mitchell — was of a complexity which I suspect would leave the majority of singers with her jazz background struggling at the post. — CHRISTOPHER BIRD

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THE GOOD TIME LOSERS

The Good Time Losers may have struck lucky

IT'S always an experience meeting "a new group". Usually the experience is a bad one because unfortunately "new groups" are inclined to be very flash, big-time, untalented, or just plain stupid. However, there is a dividing line—just that little something, that bright little hair, which possibly sorts out the men from the boys.

GENIAL

It's almost impossible to finger its precise nature but it is a combination of a number of qualities. Last week the Good Time Losers came up for a coffee and a chat, just to say hello, and tell us about their first chart entry "Trafalgar Square".

On the face of it they were "just another group". Colourful clothes, printed ties, hair, and they shambled a bit. Well, all groups are inclined to shamble a bit. But as it happens the Good Time Losers quickly separated themselves into five pretty funny, genial and genuine individuals. And that's the test.

Originally a bunch of merry gentlemen called the Sensations the group were smack dab in the middle of recording Barry Fantoni's composition "Trafalgar Square" when the group's singer walked out of the session.

"As I've got a big nose too," said D'Arby. "I was called in on the session to finish the vocals on 'Trafalgar

Square' and I've been with the group ever since. Fantoni thought up the name Good Time Losers—and here we are."

"He called us that because we have a good time, but we've always been losers," said Colin Delaney, lead guitarist and strikingly blue jacket wearer. Alan Waites, the rhythm guitarist, mouthed a few unprintable obscenities which caused much mirth all round. Alan fulfils the kind of Ringo-Pete Tork role of a thick idiot and the rest of the group play up to him. Even their publicist has dubbed him the monosyllabic one already. However Alan's not as switched off as he pretends—and his loutish, foul, loathsome wit happens to be very on the ball and hilariously funny. Unfortunately it's unlikely to ever get past the censors!

LOON

With D'Arby, Terry Twigger the bass guitarist, and Chris Hunt on drums the quintet is complete. Drawing in huge quantities of fresh air through his ample baggie D'Arby tilted his green cap. "On stage we just have a good time. It's party music."

"Have a good time, loon about music. We don't mind people laughing at the way we dress or ape about on stage because, as far as we're concerned that's what it's all about. That's how we want it."

PETULA CLARK was in London last week dispensing her own special brand of charm and recording a follow-up to her latest number one hit — Charlie Chaplin's "This Is My Song."

"The new one is another Tony Hatch composition," she revealed "I did 'This Is My Song' in America but I really enjoy recording here more than anywhere else. I like to be surrounded by all the faces I know."

"And I honestly don't like recording in any other country in Europe. Their methods don't suit me. I like to record live with the orchestra — I hate to walk into a cold studio and start singing to a tape recorder."

BETTER RESULTS

"On the Continent they arrive with the backing tapes under their arms — I've only seen a German orchestra, for example, twice. I like to see the session men there and work with them, I get better results that way."

As an established international star, does Pet really need single hits?

"There's a certain sport about singles," she laughed. "It's the fun bit. The rest can become routine — singing on stage, TV and so on."

FUN

"Singles are fun. And a hit record is a sort of bonus, really."

Pet was certainly kept busy during her brief visit. In addition to the recording sessions, she starred in a midnight charity show at the London Palladium at the weekend and taped her own BBC-TV show which will be screened on March 28.

FILM

She is currently excited by the prospects of her big new film deal, starring opposite Fred Astaire in the new musical, Finian's Rainbow.

"We start work in May with six weeks of rehearsals and recordings, then there will be three months filming in Hollywood," she enthused.

For Pet, hits come as a bonus now



Curiously, although she has made about 20 films during her career, this is the first musical.

"If it all works out the way it should, it will be very exciting," she told me. "They don't want it to be just another typical Hollywood musical."

It will be a today musical.

"I'm really thrilled to be working with Fred Astaire. And they are hoping to get Tommy Steele to play the leprechaun. I'm told that he likes the idea."

Before she starts work on

the film, Pet expects to be back in Britain for TV and promotional dates on the new single. Pet was obviously delighted with the success of "This Is My Song", although she, herself, hadn't seen it as a single when she first recorded

it. Had she ever met the composer?

"No, I wish I had," she said. "I'm a great admirer of Chaplin."

The combination of Clark and Chaplin has certainly proved a hit with record buyers.

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BLIND DATE

DAVE DEE, DOZY, BEAKY, MICK AND TICH: "Touch Me, Touch Me" (Fontana).

Paul: Dave Dee isn't it? Be a big hit. Barry: Yeah, it's very similar to their others. Mind you, they've got a distinctive sound, but it's like "Bend It!" again. Paul: It'll be big in Germany—they can goosetep to it. Barry: Or Paris—did you see what happened to them in Paris—losers! It's a good record. Paul: Big hit. Big hit for the Dave Dee Five!

WILSON PICKETT: "Everybody Needs Somebody To Love" (Atlantic).

Barry: Jimmy James? Paul: A bit old. Barry: A played out number anyway. A great number but very old hat to release again. Good discotheque thing. I know who it is... Paul: Are there two of them? No, I give you. Oh, Wilson Pickett. He's a great singer but this record's nothing. What do you think Barry? Barry: It's groovy, fab, gear, but I don't think it's goin' to hit the groove, man. Paul: He says it's not going to hit the groove, man. Barry: No, I wouldn't dance to it. Paul: You don't dance anyhow!

HELEN SHAPIRO: "Make Me Belong To You" (Columbia).

Paul: (blows raspberry). Barry: Helen, baby! Paul: Yes, it's Helen Humperdinck! Remove it. You can have too much of a bad thing. Barry: Take it off. Sounds like a soundtrack to a film of the Pied Piper. Paul: It's Helen Shapiro, you must have heard of her. Don't you remember? What's she doing? She can make better records.

MICKY DOLENZ: "Don't Do It" (London).

Barry: "Hideaway!" Rock and roll—I think it's great. Yeah, I think it'll be a hit. Paul: Whoever made this has got such a nerve, it might just get away. I expected a big yakky sax solo there! They must have been drinking cocoa! I like it because they've got a nerve to bring it out. Who is it? The Monkees? Oh, I see, just Micky. Barry: I wish the Monkees the best of luck. Paul: They've had a lot! Barry: No, I'm not knocking them but I think this is really a load of tripe. It's just not fair to



Paul & Barry Ryan

bring out an old record someone's made just because they've got famous a year or so later. Paul: I bet Micky didn't want this to come out. It's just someone trying to cash in on the fact that he's one of the Monkees now.

CLIFF RICHARD: "It's All Over" (Columbia). Paul: Cliff! Getting back to the old stuff. Barry: Well, in all fairness I thought his last two were good records. But now he's going back again. Nice song but I don't

think it'll be a hit. Paul: He's dropped down a bit. Good arrangement. I think he makes good records when he's with the Shadows—but he could have made this one two years ago for all I know. It's quite nice and Cliff's got a big following

SMOKEY ROBINSON AND THE MIRACLES: "The Love I Saw In You Was Just A Mirage" (Tamla Motown). Paul: Is it a fella or a

bird? Barry: I can't tell. Nice arrangement but a nothing song. I can see them doing all the hand movements. Take it off. Paul: Not a good record, it sounds like most of the soul stuff. Paul: Take it off. No, pretty ordinary.

THE TRUTH: "Walk Away Renee" (Decca).

Barry: Hit. Not as good as the Left Banke's version. We were going to record this number when it first came out. Beautiful number, isn't it? Really fantastic. Is it that Liverpoolian lot, the Merseys? The Fritten Freak-outs! Paul: The Lampshades? Barry: The Groovy Grovelers? I think this is a hit. It's been done very simply and very unconvicted. Paul: Who is it? Barry: I think it'll be a hit if it gets the plugs.

EDDIE FLOYD: "Raise Your Hand" (Stax).

Barry: Cromwellian Club background music. Paul: They all sound the same to me—it was probably great if you were on the actual session. Barry: Don't get me wrong—it's great music. A very high standard, but they don't vary the formula much. Great if you can see it live, though. Paul: Won't be a hit. Might be. Hope it is. But it won't.

DAVE BERRY: "Stranger" (Decca).

Barry: Jim Reeves! Paul: No, it's Dave Berry. Yes, he's got a very distinctive sound. Is it double tracked? Barry: It's definitely not as good as the stuff he usually does. Paul: Don't like this song though. As a matter of fact, it's pretty bad. Matter of fact, it's getting worse. Matter of fact, I think I'll take it off! No, I'm sorry. I'm really surprised that he's done this. He's got his own sound. Very distinctive. Barry: It sticks out a mile.

THE SOFT MACHINE: "Love Makes Sweet Music" (Polydor).

Barry: No, much too much bass. I would have thought this was someone like the Association. Oh yes, it's all very hip. Paul: Hear those lyrics? Everybody's trying to do a John Lennon and a "Strawberry Fields", with hippie words that don't mean a thing. Barry: It sounds like an Andy Warhol painting! Paul: Yes, very psychedelic. About as psychedelic as my little finger!

What is a rocker?

WHAT is a rocker? A rocker is a traditionalist, a conservative and has a touching loyalty for institutions. He is misunderstood and misguided but beneath his rough exterior there lurks a romantic soul who has visions of the gods — Chuck Berry, Jerry Lee Lewis, Elvis Presley and Little Richard.

● Those who misunderstand the rocker see him as a right wing barbarian, a Nazi and an oaf. They see him as an enemy of progress, a Philistine, a vandal, a coarse buffoon, a tragi-comic cretin who indulges in his crude tastes in music at the expense of everybody else's comfort.

● There are those who see the lurching figure of the aging rocker, arriving from mysterious hovels in the deep countryside for rock and roll revivals in the Big City, in a mud-spattered Ford Zephyr, as a revelation of a new dark age.

● This is a cruel distortion of images. True, the British rocker does have difficulty in controlling his desires to break chairs. True, he does use foul language in public places. True, he does use grease on his long hair.

● But if the average citizen paused in his shouts of "Gaderene swine!" at the spectacle of rockers busily engaged in dismantling the Saville Theatre and similar group therapy, and probed deeper into the rocker he would find a man with a deep-rooted sense of purpose, a spirit and *joie de vivre* that is totally lacking in alternative social groups.

● There is none of the insipidness of the mod, or the moral decline that afflicts the London hippies. There's no drug taking among the ranks of the Rock and Roll Appreciation Society.

● The rocker has re-emerged in our midst in a manner as baffling as if a dinosaur had suddenly come charging out of excavations for the new Victoria tube line.

● It was thought the breed were extinct after the last terrible battles between mods and rockers at Clacton, Brighton and Box Hill.

● The last rockers rode powerful motorcycles and raved about Jerry Lee, Buddy Holly, Elvis, Little Richard, Bill Haley and Fats Domino. They were the end of the long line of violent fans who started with the Teddy Boys of the Elephant And Castle back in 1950.

● These were the men of the campaigns of '56 when cinemas throughout the land were wrecked whenever that epic of the motion picture industry, *Rock Around The Clock*, was displayed.

● Musical fashions changed drastically and clothes likewise. There was no more music to slash screens by and new gods, namely the Beatles and Stones, overthrew old images.

● Sadly, the drape jacket, boots, and boot-lace ties were hung up in wardrobes from Peckham to Swansea, and for years the rockers merged into the rest of population, apparently respectable, normal people. One rocker I know works in a West End travel agency, went to a grammar school and plays an excellent game of chess.

● But a mysterious alchemy was afoot. Incredible as it may seem, the sudden chemical reaction which has awakened the beasts of the past and brought them tumbling from their lairs was triggered off by Carnaby Street hippies with their Caroline T-shirts, *Impressions* albums and cannabis.

● A few months ago it became frightfully "in" to say one liked rock and roll and sneer at modern pop. It was just a trend like buying old army uniforms or shouting "yah boo" at BBC disc jockeys.

● Poor fools. Little did they realise the horror they were to unleash. As the innocent hippies donned "Revive rock and roll" badges and held Carl Perkins parties in bed-sitters at Earls Court, a subterranean rumbling began to shake plaster from ceilings and with a mighty yell the rockers came pouring out of their hiding places to claim their music and snatch it from these upstart hippies.

● Caught up in the London In Crowd rock revival, Mr Brian Epstein had already booked names from the past for his Saville Theatre, probably imagining a quiet evening of study devoted to early forms of popular music would ensue. The subsequent debacle is now history, and Mr Epstein has now become titular head of a whole new race of rockers, complete with drapes, boots and grease.

● Already the hippies are feeling the effects of the monster they have unleashed and groups all over London have the cry "Get off" ringing in their ears. *Le Rocker Nouveau* is among us — panting for blood!



WORDS BY CHRIS WELCH/DRAWING BY JIMMY THOMSON

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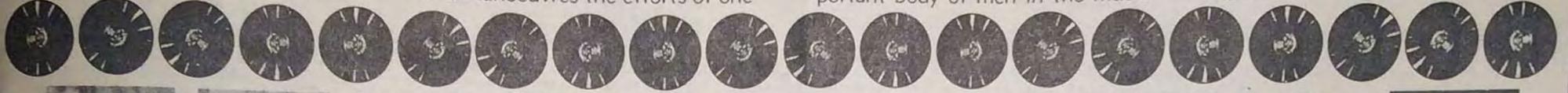
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or more musicians or singers into an ear-catching commercial sound. ● They have been called the Sven-galis of the music business and they are perhaps the most important body of men in the music

business ● Over the past five years, a new breed of A&R man has grown up in British pop — young, independent, they are complementing the staff recording managers with the major companies.



ANDREW OLDHAM

Records: Rolling Stones, Marianne Faithfull, Twice As Much, Del Shannon, Spotted, Rolling Stones in the summer of 1963 and decided he could record them better than the major record companies. Produced their first disc "Come On" and every subsequent release since then. Primarily influenced by early Ronettes - Phil Spector work, and Brian Wilson. Runs Immediate Record Company, and has recently produced new work by Del Shannon.



LARRY PAGE

Records: Troggs, Loot, Barry Benson, Chants, Bobby Solo, Los Brincos, King Brothers. He started after watching other producers recording artists he managed. "I thought I could do better myself," he says. He has a preconceived idea of what a record should be before the session. "Then it's a matter of fighting to get it. I don't care what the artist thinks of me in the studio as long as we come out after two hours with the product I want."



DENNY CORDELL

Records: the Move, Georgie F a m e, Denny Laine, Beverley, went into record production by accident. While working with a company marketing Beatle products, he found a song in New York. The song, "Go Now" was a hit for the Moody Blues. "I make records mainly by instinct," he says. "I have a planned outline of what I want to do when I go into the studio, but then it's a matter of improvisation."



MIKE HURST

Records: Cat Stevens, Paul and Barry Ryan. Mike, like Tom Springfield was an ex-member of the Springfields. Studied for a year and his first independent production was "I Love My Dog", which launched Cat Stevens. "I like to have always has a conception of the finished product before he starts recording. After that, assuming he knows the mechanics of his job, the rest is comparatively simple."



SHEL TALMY

Records: Kinks, Easybeats, Creation, Nashville Teens. Talmy, a 28 year-old American, learned the techniques in Los Angeles while working for ABC-TV. He says: "I always know exactly the result I want when I go into the studios. A good A&R man always has a conception of the finished product before he starts recording. After that, assuming he knows the mechanics of his job, the rest is comparatively simple."



CHAS CHANDLER

Records: Jimi Hendrix, Soft Machine. Ex-Animal Chandler went into management when the group split up. In New York, he found Jimi Hendrix and brought him to Britain. Learned his recording technique in three years of recording with the Animals and is now half-manager and half A&R man. He'd like to record more artists but "they'd have to be of the calibre of Jimi or the Machine", he says.



STEVE ROWLANDS

Records: Dave Dee, Dozy, Beaky, Mick and Tich, Pretty Things, Peter Fenton, Herd, Genevieve, Judith Powell. Rowlands insists he is primarily an actor and singer and has in fact made a number of films and a TV series in the States. He had a string of hits with Dave Dee, having learned record production in the States. Approaches recording from the singer's viewpoint and explains his requirements by actually singing them for artists.



TOM SPRINGFIELD

Records: the Seekers. Tom was a Springfield and sister Dusty recommended the Seekers to him after hearing them at a charity concert. Tom was working as a songwriter, which he says is still his principal occupation, but decided to record the Seekers as well as write songs for them. Says: "I would sooner record one artist or group I believe in than record a lot of artists just for the power feeling of the control room."



MICKIE MOST

Records: Donovan, Herman's Hermits, Yardbirds, Jeff Beck, Lulu. Started as a singer. "But I was a loser as a singer", he says and went into record production. Spent four years in South Africa where he learned production because there the singer had to do his own. Returned in 1962 and produced the Animals' hits — 10 international hits before they broke up. Has sold 54 million records since he started.



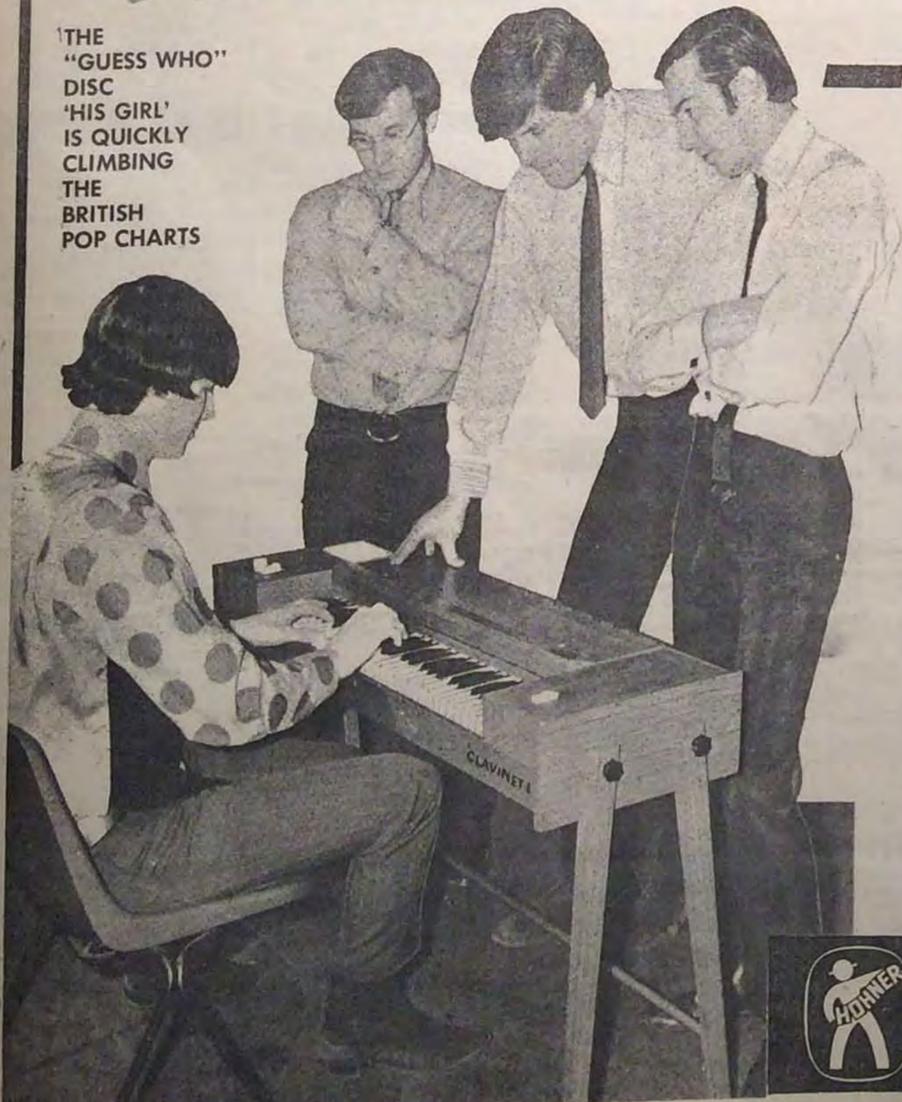
JOHN SCHROEDER

Records: Clinton Ford, Geno Washington, Jimmy James, David Carrick, Ivy League, Rockin' Berries, Sorrows, Sounds Orchestral. Schroeder started his recording career with EMI as assistant to Morrie Paramor, where he recorded artists including Cliff Richard and Frank Ifield. Believes that a singer is only as good as his song, the artist must like the material he is recording and the complete job must be planned.

GUESS WHO?...

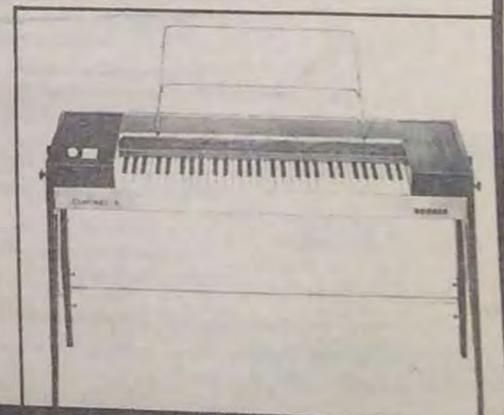
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COULD you provide some information on the piece of electronic equipment which gives Hank Marvin's guitar solos that weird wailing sound, which has been featured on most of the latest records by the Shadows and is particularly noticeable on a track on their LP, "Finders Keeper". — Douglas Watt, Paisley.

Apparently you mean the sound created on "A Place In The Sun" and "My Way" on the "Finders Keepers" LP. It is achieved by amazingly expert use of the De Armond (Tone Volume) Foot Pedal! The secret lies in co-ordination between foot movement and picking of the strings. The effect is achieved by a combination of applying volume and going from bass to treble at the same time on the foot pedal. — HANK MARVIN, The Shadows.

I'VE just bought an Elkhart Pan-American tenor-sax second hand, and after two days, I can play the scale of C major, which I learnt off a tutor. But I keep jumping an octave when I get to the lower keys, without using the octave key. — C. Hughes, Inverness.

This is a normal difficulty when starting. It is best to play the lower register first, as it is the hardest of the two for a beginner to master, and then go on to the upper register. The idea is to relax your mouth and breathing in the lower register. It is possibly better to practice holding each note of the scale, going from C to C, as long as it is comfortable, to get a better control of the note. The same thing applies to the upper register. Also I would advise a 1 1/2 reed (soft) at first and then, if you find it becoming too soft, try using the 2-2 1/2 reed. I take it from your let-

ter that the tenor is your first reed instrument, not the clarinet. It is more difficult to go straight on to tenor without previous experience of a reed instrument. I found it was a great help to start on clarinet. Why not take a postal course from Leslie Evans, 275 Colney Hatch Lane, London, N11? His method is first-class and he'll put you right on everything. I owe a lot to his instruction and advice, which covers far more than any tutor, especially for a beginner. I usually play a Leblanc Noblet clarinet, with a five-star mouthpiece, which is a fairly open lay, and medium-hard Van Doren reeds. But I also have a Selmer Super clarinet with an articulated G-sharp and this is a very fine instrument. My tenor is an old Conn Pennsylvanian, without the articulated F. For this I use a Berg Larsen 90 mouthpiece and Rico 2-2 1/2 reeds, which are about medium-hard. — ANDY COOPER, tenor-clarinettist with Alan Elsdon's Band.

WHAT effect would taped steel strings have on an acoustic guitar, instead of the usual steel plectrum strings, and is it advisable to use them? Would lowering the height of strings by cutting my bridge down harm the guitar, as it seems to be what is required for easier action. — J. Bentley, Thornbury, Bradford.

Tape-wound strings start off dead and go even "deader" very quickly! Wire-wound strings are the best for tone on an acoustic guitar. It is not advisable to lower the height of the strings by cutting the bridge down, because if you overdo it, you can't rectify the mistake easily. The action on acoustic guitar is usually made high in order that more effort is required to

play it, giving greater carrying power. But if it hurts your fingers, ask a dealer to adjust the neck. — JOHN ROSTILL, The Shadows.

NEW LPs are often stuck to their inner sleeves. Can you suggest a method of removing the record without handling the playing surface or allowing the sleeve edges to scratch the record? — P. Johnson, Croydon.

The sticking effect between record and polythene can sometimes be so strong as to give the impression that there is some substance on or in the polythene film which acts as a kind of glue. However, it would appear that adhesion is simply caused by the polythene being soft material which readily clings to the record at certain spots where it makes intimate contact, possibly made worse by a partial vacuum. Contact between record and liner, which occurs mostly in the lower non-accessible half of the liner, must be broken if the record is to be removed easily. One could try a 12-inch ruler, completely wrapped in polythene, used as a probe at the bottom end of the liner, on both sides of the record. But it must be done carefully and by pressing against the inside of the liner and not against the record. The polythene wrapped around the ruler should withdraw quite easily once the contact is broken. We sell a record grip which holds the outer edge of the record, preventing the fingers touching the music area. — R. CRIBB, Quality Control Officer, Philips Records Ltd.

HOW many of the hits associated with the Beatles did they write themselves and is there a record featuring several of these? — Miss Madeline Miles, Shepherds Bush.

All their hits were written by John Lennon and Paul McCartney and are re-visited on "A Collection Of Beatles Oldies" (Parlophone PMC 7016). It completely covers their spectacular success story from "She Loves You", "From Me To You" and "I Want To Hold Your Hand" (1963) to "Yellow Submarine", "Paperback Writer" and "Eleanor Rigby" (1966).

PLEASE state the line-up of the BBC Northern Dance Orchestra in 1965 and now. — A. E. Jones, Abergavenny.

The present personnel is: Bernard Herrman (conductor), Johnny Roadhouse, Roger Fleetwood (altos), Fred Hefferon, Gary Cox (trns), Les Loveday (bari), Fred Kelly, Ernie Watson, Sid Lawrence, Stan Hibbert (tpts), Frank Dixon, Frank Tebb, Harry Burgess, Bernard Darkin (tubs), Brian Fitzgerald (pno), Bob Duffy (bass), Bob Turner (drs), Les Beaver (gtr), Vernon Leigh (percussion), Peter Husband (flute). The only change since 1965 is Brian Fitzgerald replacing Ken Frith and Bob Duffy replacing Harry Firth. Archer Les Beavers has now resigned but is carrying on until a replacement is found. — MM Provincial Editor, JERRY DAWSON.

WHICH alto-sax and mouth-piece does Johnny Dankworth use? — Fred Eastwood, Ayr.

I have three alts: Conn, Selmer, Buffet. I don't use the Conn much, as it's an old model, but I keep it for sentimental reasons, because Charlie Parker once blew on it! I use the Buffet more than the Selmer, because I possess a Buffet clarinet, and I send them in together for overhaul. I use two mouthpieces. One is a Selmer Table C, which is a sort of medium and made of ebonite, and the other is Lawton. I've got the

Lawton purely by chance, because I left my instrument somewhere and had to rustle up another instrument and mouthpiece. I sorted through some oddments in a box to find a mouthpiece and came across this one, which I'd never used before. It's a metal mouthpiece and I think these give more "guts" for jazz blowing. But for softer blowing, I prefer the slightly closer lay of the ebonite mouth-piece. — JOHNNY DANKWORTH.

PLEASE give details of the equipment used by Jimi Hendrix and explain what he uses to obtain the sustain and tone (W. Cumper, Guildford). Which strings does he use and are they in the conventional positions? (R. D. Johnson, Perth).

I play a Fender Stratocaster, with Fender light-gauge strings, using a regular E string for a B and sometimes a tenor A string for a little E. To get my kind of sound on the Stratocaster, put the strings on slightly higher, so they can ring longer. I use two 100-watt Marshall speaker cabinets with one 100-watt Marshall amplifier, although we have to change the valves every week due to loss of power. The sustain tone comes from two raggedy fuzz-boxes made by one of The Fuggs, a "freak" group in Greenwich Village. — JIMI HENDRIX

CAN you provide details of the Gregorian chants, recorded in a French monastery, which have been mentioned several times by Scott Engel? — Mrs B. Newman, Bexhill.

These chants, recorded in Belgium by the Dominican Nuns of Fichermont, are available on Dutch Philips LP 889878 RY (mono) and RO-9878L (stereo). Although this record would not ordinarily be obtainable in this country, it

can be ordered from any dealer who specialises in foreign discs.

HOW can I get a good tight sound from a tenor-trombone front line? We have a conventional rhythm section of piano, bass and drums. We play standards, R&B and pop. — V. J. Price, Shrewsbury.

My suggestion would be to start and finish all arrangements with trombone lead, with the tenor-sax one octave down and the pianist playing a block Shearing sound, preferable on organ. This works as long as the tune isn't too rangey. Otherwise, it would be best to use tenor-sax or clarinet with trombone in octave. — Arranger CECIL BOLTON, Robbins Music Corp. Ltd.

WHICH instrument is played by American vibist Gary Burton? — H. Charlton, Bury.

He plays Musser vibes, which are marketed in this country by J. and I. Arbiter Ltd and available from all dealers, including London's Drum City. British vibes stars who play Musser include Bill Le Sage.

I INTEND playing banjo with the hope of joining a group featuring New Orleans jazz. What type of banjo would be best? — P. A. Bledge, Dumfries.

The banjo family includes zither-banjo, tenor, 4- and 5-string G, 3-string, 5- and 7-string, bass and mandolin-banjo. All have their completely different techniques and styles, as different as the guitar techniques of Segovia, Reinhardt, Leadbelly and Spanish Flamenco. As a general rule, the tenor banjo is used for traditional jazz and the 5-string G for folk. — ERIC SILK, banjoist-leader of the Southern Jazzband.



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KUHN LET THE LISTENER MAKE UP HIS OWN MIND

BY MAX JONES

MENTION Steve Kuhn, in this country and at this moment of time, and you are unlikely to get much reaction except from those who follow the jazz scene very closely.

Yet Kuhn has been pianist in a number of superior groups, has recorded quite a few times, and is at present coming into favour with American listeners looking for fresh ideas and approaches. His newest album is composed and conducted by Gary McFarland.

This 28-year-old Brooklyn-born Kuhn is, to get rid at once of probable misunderstandings, unrelated to Rolf Kuhn, the clarinetist who went to the States from Germany in 1956. Steve says both his grandparents were Hungarian.

He has studied piano since he was five, but says his most valuable training in this direction was de-

rived from Margaret Chaloff, Serge Chaloff's mother and a respected Boston teacher. Bands he has worked with include Chaloff, Kenny Dorham, John Coltrane, Stan Getz, Art Farmer's quartet and, out of that, his own trio.

When I met Kuhn at Ronnie Scott's Club last week — he was over here on a short vacation — he gave me a copy of his new "October Suite" LP and said how pleased he was with the way it had worked out.

"Gary McFarland did all the writing. We did one side with the trio and a string quartet, the other with the trio, harp and four woodwinds. I was the only soloist."

"I think the album came off extremely well because we didn't try to fuse the two approaches Gary wrote for the other instruments on their own terms. He wasn't concerned with 'making them swing'. And what I and the trio do is all in a jazz context."

The music presented on "October Suite" is classified on the album cover as "combining the classical tradition of artistic excellence with the excitement of the jazz idiom."

It is certainly very well played and skilfully arranged. I wondered if Kuhn had a short way of describing the music.

"What is it? A thing is whatever you feel it is. I have no labels to give it at all, and I'd rather the listener made up his own mind. The immediate future of my trio depends to a large extent on the success of this album, and I naturally hope people are going to like it."

"I'm most concerned with getting over to the audience . . . getting some reaction. I don't expect them to appreciate everything we do do — all I can hope is to reach the people on some emotional level."



NINA HIGH PRIESTESS OF SOUL HEADS FOR VEGAS

ONE of the most hypnotic performers on any stage today, and one of the least classifiable, is a strange, moody 33 year-old ex-child-prodigy, born Eunice Waymon, now known as Nina Simone, and nicknamed "High Priestess of Soul" (it's her latest LP title).

She is not just a singer who plays, nor a pianist who sings. She is neither a jazz nor a non-jazz artist. "It's always been my aim to stay outside any category," she says. "That's my freedom. However, freedom, to me,

is the definition of what jazz is; so I can't say that I'm not a jazz performer."

Above all she is an evocator of emotions, a spellbinder who can hold audiences captive whether with ballad, folk song or social message. "I played the piano by ear when I was three," she told me, "and it was as strange a feeling as it is for you to listen to what I just said. I remember the day when the piano came into the house. It was like a toy that I had wanted without knowing it. I found I could do everything I wanted to with it — improvise, transpose; there were no secrets.

What I didn't have at my fingertips, I learned later when I studied classical music; plus, I discovered a friend — I discovered Bach."

Starting her formal training at eight, Miss Simone later spent a year at Juilliard. For a while she played piano professionally. In 1954 she was booked into a night club in Atlantic City; the owner had been led to expect a singer, so she sang.

"The first records I heard were those of Billie Holiday. It was her version that inspired me to sing 'Porgy', my first hit."

An earlier influence was Hazel Scott, the pianist, a Cafe Society ornament of the 1940s. "I was a nut for Hazel. When I was in high school in Asheville, North Carolina, I kept pictures of her all over. The woman was like a symbol to me. We used to see her when she'd come to town on a concert tour."

"Also, there's a man I've admired since I first heard him in 1954, but I can't say he influenced me, because I was already developed. Oscar Peterson. He knocks me out."

All the music in her album is arranged, and some of it

composed, by Miss Simone herself. Several of her songs, such as "African Mailman" and "Central Park Blues", were swiftly concocted in the recording studio. Others were the product of odd long-distance collaboration. For "Images" she set music to some lines she had heard in an LP of Negro poetry.

"Sometimes," she says, "I just put the blues to lyrics people send me. That's how I wrote 'Blues for Mama' with Abbey Lincoln, and 'Backlash Blues' with Langston Hughes."

Another songwriter in her repertoire is Andy Stroud, her husband, father of her four-year-old daughter. Originally a musician, Stroud was a detective sergeant on the New York City police force for 15 years. In 1963 he quit the force to become her personal manager; today he also handles a clutch of other artists, and runs the Ninandy Music Co.

Lately Stroud has been working on the elimination of certain barriers. Because she has been associated with a tendency to use controversial material (such as the celebrated, much-banned "Mississippi Goddamn"), this image has held back Nina's career in certain areas.

"She'll play Las Vegas yet," Stroud vows. "When she does, it'll be just the way it's been everywhere else she's worked: wild, cheering crowds, standing room only, replays — and then, of course, they'll let her sing anything she likes."

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M 5617	True Blue	Hank Crawford
M/S 5619	Tonight at Noon	Charlie Mingus
M 5620	Atlantic Discotique	Bobby Darin; The Drifters, etc.
M/S 5621	Philly Joe and Elvin Jones together	Philly Joe Jones/Elvin Jones
M/S 5623	The Good Life With The Drifters	The Drifters
M 5626	Murray The K's Greatest Holiday Show Live from Brooklyn	Murray The K's
M 5628	The Max Roach Trio with Legendary Hasaan	Max Roach Trio
M 5631	The Real Earl Blues (recorded live) in Concert	Earl Burrell
M 5632	Hank Crawford Autobiography Hat Adderley	Hank Crawford
M 5633	Hank Crawford Dix	Hank Crawford
M/S 5634	The Grass Roots	Grassroots Gilphant Quartet
M 5635	The Beat of the Grapes - The Smell of the Crowd	Herbie Mann
M/S 5636	Look at Us	Sonny & Cher
M 5637	In the Midnight Hour	Wilson Pickett
M 5639	Sing me softly of the Blues	The Art Farmer Quartet
M 5644	These are my Roots	Clifford Jordan Plays Leadbelly
M/S 5645	The In Sound	Eddie Harris
M/S 5646	Soul Discovery	Jackie Ivory
M/S 5647	The Fantastic Jazz Harp	of Dorothy Ashby

Quan. Cat. No.	Title	Artist
M 15149	Ray Charles at Newport	Ray Charles
M 15157	Art Blakey's Jazz Messengers with Thelonious Monk	John Lewis
M 15186	Improvised Meditations and Excursions	John Lewis
M 15195	Chris in Person	Chris Connor
M 15199	Change of the Century	Ornette Coleman
M 15202	Newport Jazz Festival All Stars	Buck Clayton, Vic Dickenson, etc.
M 15207	Third Stream Music	The Modern Jazz Quartet and Guests
M 15209	Sounds of the South Series	Southern Folk Heritage Series
M 15212	White Spirituals	Southern Folk Heritage Series
M 15213	American Folk Songs for Children	John Lewis
M 15214	Negro Church Music	John Lewis
M 15215	The Blues Roll On	John Lewis
M 15218	The Golden Striker	John Lewis conducts music for brass
M 15219	Coltrane Jazz	John Coltrane
M 15220	The Ballad Artistry of Milt Jackson	Milt Jackson
M 15222	European Concert, Vol. 1	The Modern Jazz Quartet
M 15225	This is our Music.	The Ornette Coleman Quartet
M 15232	Bags & Trane	Milt Jackson & John Coltrane
M 15233	Somebody Sanctified	The Slide Hampton Octet
M 15235	The Genius Sings the Blues	Ray Charles
M 15238	Ole Coltrane	John Coltrane
M 15241	Ornette!	The Ornette Coleman Quartet
S 6093	Ray Charles at Newport	Ray Charles
S 6029	One Never Knows	The Modern Jazz Quartet
S 6087	Blues & Roots	Charlie Mingus
S 6100	Woody Herman's Big New Herd at the Monterey Jazz Festival	Woody Herman
S 6116	Newport Jazz Festival All Stars	Buck Clayton; Vic Dickenson, etc.
S 6124	Third Stream Music	The Modern Jazz Quartet and Guests
S 6125	Portrait of the Artist	Bob Brookmeyer
S 6131	Natural & Soulful Blues	Champion Jack Dupree
S 6182	Coltrane Jazz	John Coltrane
S 6183	The Ballad Artistry of Milt Jackson	Milt Jackson
S 6193	Somebody Sanctified	The Slide Hampton Octet
S 6223	Ole Coltrane	John Coltrane
S 6235	Ornette!	The Ornette Coleman Quartet
S 8007	Oh Yeah	Mingus
S 8017	Coltrane Plays the Blues	John Coltrane
S 8026	Ben E. King sings for Soulful Lovers	Ben E. King
S 8027	Hear 'em Hear 'em!	The Red Mitchell-Harold Land Quintet
S 8043	Right Now	Herbie Mann
S 8045	Soul Meeting	Ray Charles and Milt Jackson
S 8046	The Comedy	The Modern Jazz Quartet
S 8047	Feeling + Finesse	Stephane Grappelly
S 8095	Another Dimension	Charles Bell and Contemp Jazz Out.
S 8135	Interaction	Art Farmer Quartet - Jim Hall

Quan. Cat. No.	Title	Artist
S 8163	Jazz at Preservation Hall, Vol. 1	Eureka Brass Band of New Orleans
S 8163	Vol. 2	Billie & De De Pierce, Jim Robinson's New Orleans Band
M 2168	Yes Indeed!	Ray Charles
M 2173	Rockin' the Blues	Joe Turner
M 2226	What'd I Say	Ray Charles
M 2235	This is Darin	Bobby Darin
M 2237	The Coasters' Greatest Hits	The Coasters
M 2284	Ray Charles in Person	Ray Charles
M 2291	Darin at the Copa	Bobby Darin
M 2318	The Drifters' Greatest Hits	The Drifters
M 2363	Two of a Kind	Bobby Darin & Johnny Mercer
M 2456	Bobby Darin Sings Ray Charles	Bobby Darin
M 2422	Saved	La Vern Baker
M 8011	Do the Pop-Eye with Lonely Woman	The Modern Jazz Quartet
M 8017	Coltrane plays the Blues	John Coltrane
M 8018	Solomon Burke's Greatest Hits	Solomon Burke
M 8021	Mel Tormé at the Red Hill with the Jimmy Wisner Trio	Mel Tormé
M 8023	The Ray Charles Story Vol. 1	Ray Charles
M 8024	Vol. 2	Ray Charles
M 8023	Coast Along with Ray Charles	The Coasters
M 8035	The Genius after Hours	Ray Charles
M 8043	Right Now	Herbie Mann
M 8045	Soul Meeting	Ray Charles & Milt Jackson
M 8046	The Comedy	The Modern Jazz Quartet
M 8047	Feeling + Finesse	Stephane Grappelly
M 8074	See See Rider	La Vern Baker
M 8095	Another Dimension	Charles Bell/Contemp Jazz Out.
M 8097	Don't Turn Me from your Door	John Lee Hooker Sings His Blues
M 8120	Memories are made of Little Richard; Duane Eddy, etc.	Little Richard; Duane Eddy, etc.
M 8121	Vol. 3	The Drifters, Jerry Lee Lewis, etc.
M 8148	Vol. 5	Roy Orbison/Del Shannon/Carl Mann
M 8161	The Sheriff	The Modern Jazz Quartet
M 8162	Jazz at Preservation Hall Vol. 1	Eureka Brass Band of New Orleans
M 8163	Vol. 2	Billie & De De Pierce, Paul Barbarin's Band/Punch Miller's Bunch & George Lewis
M 8164	Vol. 3	The George Lewis Band of New Orleans
M 8165	Jazz at Preservation Hall Vol. 4	John Coltrane
M 8170	The Jack Wilson Quartet featuring Roy Ayers	Jack Wilson Quartet
M 8171	Memories are made of Hits Vol. 6	Johnny Cash/Joe Harnell/Ray Charles, etc.
M 8189	Vol. 7	Babs Tino / Sanford Clark/Johnny & The Hurricanes/Jerry Lee Lewis
M 8213	Vol. 8	Jan & Dean/Ned Miller/Chris Montez, etc.

Quan. Cat. No.	Title	Artist
M 43	Glidin Along	Benny Green Quintet
M 50	Classics of Modern Jazz Vol. 1	Fats Navarro, Tadd Dameron
M/S 53	Big Chief	Junior Mance Trio
M 55	George Shearing & The Montgomery Bros	George Shearing & The Montgomery Bros
M 75	In the Bag	Nat Adderley Sextet
M 77	Happy Time	Junior Mance Trio
M 002	In Europe Vol. 1	Theonious Monk
M 003	In Europe Vol. 3	Theonious Monk
M 305	Five by Monk by Five	Theonious Monk Quintet
M 370	The Living Legends	Billie & Dede Pierce
M/S 388	The Quintet Plus	Cannonball Adderley
M/S 391	In Person	Bobby Timmons Trio
M 393	The Living Legends	Jim Robinson
M/S 398	A Monday Date	Earl "Fatha" Hines
M 400	Triple Threat	Jimmy Heath
M/S 404	In New York	Cannonball Adderley Sextet
M 409	Elvin	Elvin Jones & Co
M 411	Letters from Home	Eddie Jefferson
M/S 419	The Magic Touch	Tadd Dameron & Orch.
M 420	The Kerry Dancers	Johnny Griffin Quartet
M 422	Sweet & Soulful Sounds	Bobby Timmons
M 433	Know What I Mean!	Adderley, Evans
M 445	Interplay	Bill Evans Quintet
M 446	Invitation	Milt Jackson Sextet
M 447	Junior's Blues	Junior Mance
M 464	Ugetsu	Art Blakey Jazz Messengers
M 467	Byrd at the Gate	Charlie Byrd Trio
M 472	Dark Velvet	Wes Montgomery
M 473	How My Heart Sings	Bill Evans Trio
M 475	Great Times	Ellington; Strayhorn
M 477	Nippon Soul	Cannonball Adderley Sextet
M 499	Cannonball in Europe	Cannonball Adderley Sextet
M 7542	Hootenanny in Carnegie	Bob Gibson
M 3501	Hammer & Nails	The Staple Singers
M 12.230	Jazz At Vespers	George Lewis & His Ragtime Band
M 12.269	Portrait of Cannonball	Julian Adderley
OLP	3008 Village Vanguard	Charles Byrd
*FJL	116 Yeah!	Louis Armstrong
M	PHILIPS LONG PLAY	
M 7099	Swing College 'At Home'	Dutch Swing College Band
M 7563	Sometimes I'm Happy	Ronnie Carroll
M/S 7564	Spring Is Sprung	Gerry Mulligan
M 7567	Swinging Hammond Organ	Doug Duke
M/S 7570	Something Old, Something New	Dizzy Gillespie
M/S 7585	A New Kind Of Love	Erroll Garner
M/S 7586	The Double Six of Paris & Dizzy Gillespie	Dizzy Gillespie
M/S 7597	Night Lights	Gerry Mulligan
M 7613	Roundabout	Bill McGuffie
M 7618	Now Hear This	Klaus Doldinger Quartet
M/S 7636	The Cool World	Dizzy Gillespie
M/S 7641	Goes Hollywood	Dizzy Gillespie
M 852821	New Wave	Dizzy Gillespie
M/S652825	Woody Herman 1963	Woody Herman Orchestra
TL	M 680982 Solo for Zoot	Zoot Sims
M/S680998	Town in the Village	Tubby Hayes Quintet
M 5151	Palladium Jazz Date	Cleo Laine, Tubby Hayes
M 5179	All Night Long (Sound-track)	Brubeck, Mulligan
ZL	M 688001 Jazz Goes Brazil!	

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NEW JAZZ RECORDS

REVIEWERS: BOB DAWBARN, BOB HOUSTON, MAX JONES

ELLA FITZGERALD—DUKE ELLINGTON: "The Duke—Ella's Way." Duke Ellington Orchestra; Portrait of Ella Fitzgerald; Royal Ancestry; All Heart; Beyond Category; Total Jazz.
Ella Fitzgerald and Duke Ellington Orchestra: All Too Soon; Take The "A" Train; Rockin' In Rhythm; Drop Me Off; At Harlem; I Didn't Know About You; The E and D Blues; I'm Beginning To See The Light; Perdido. (Verve VLP9149.)

WITH Ella here so recently, carrying on to very good effect with the Ellington band, there must be many people who would like a permanent record of their collaboration. This LP should serve the purpose admirably for those who don't own her "Ellington Song Book" set.

It doesn't quite represent the Ella that we heard last month, or that exact band. But the singer is in very flexible voice — and especially appealing on the prettier songs, "All Too Soon" and "I Didn't Know" — and the band is a superior 1957 line-up which at best performs with a glowing potency.

Originally, these tracks were put out here late in '58 as part of an expensive four-decker set. It was in many respects a handsome production, in two double-LP albums, but not all Ellington or Fitzgerald admirers would require the entire thing, especially as Duke's band was on only two LPs.

The present extract (made up by Alan Morgan) catches most of the best performances by what Morgan calls "the principal figures in a variety of moods."

For myself, I may have preferred "Ain't Got Nothing But The Blues," "I Got It Bad" or "Lucky So And So" to one of the scatters, because I prefer to hear Ella employing her admirable technique to tell a song-story.

But the choice of various moods is a valid one, and the tracks with scat singing also feature some very keen orchestra work. "A Train", for example, has a six-trumpet team playing chase choruses and a concerted assault (Dizzy Gillespie joined Cat Anderson, Harold Baker,



ELLINGTON: replaces Strayhorn



FITZGERALD: admirable technique

Bags of bite from Ella and the Duke

Clark Terry, Willie Cook and Ray Nance for this one); "Rockin' In Rhythm" contains satisfying reed blowing; and "E and D" is a healthy-sounding, joyous blues romp for one and all.

In the way of regular, intelligible vocalising, "Beginning To See" is bright and rocking; "I Didn't Know" and "Soon" are excellent interpretations, and "Drop Me Off" gets a better reading than the lyrics deserve — plus warm contributions from the trumpets of Nance and Terry.

And finally, but by no means least, the band on its own presents a well-arranged Ellington-Strayhorn "Portrait Of Ella" with Duke and Billy talking about the subject in turn and playing background piano.

"Royal Ancestry" is a light, attractive theme sparked by Gonsalves' tenor. Harold Baker exhibits his alluring tone and style on "All Heart", while "Beyond Category" and the more effective blues, "Total Jazz", which has Ellington taking over from Strayhorn on piano, offer four or five soloists apiece.

Even if the combination of

these great artists failed to produce everything it promised, there is enough here to charm all but the sternest hearts. And when this band gets the chance to bite the sumptuous noise is all any Ellington fan could wish for. — M.J.



DON REDMAN: "Master Of The Big Band." McKinney's Cotton Pickers; Miss Hannah; Gee Baby, Ain't I Good To You; I'd Love It; Cherry; The Way I Feel Today; Peggy; Rocky Road; Talk To Me. Don Redman Orchestra; Chant Of The Wood; Jump Session; Milenberg Joys; Sweet Lilian; Shim - Me - Sho - Wobble; I Got Ya; About Rip Van Winkle; Down Home Rag. (RCA Victor RD7828.)

Don Redman was one of the important figures of big band jazz, not quite one of the greats but a man who is generally recognised as having been the first real jazz arranger. He was never an outstanding instrumentalist, but in the Twenties and earlier Thirties he won the admiration of musicians for his writing and leading flair.

The importance of this LP is that it draws attention to Redman, doing justice to his reputation on the first side-eight titles by McKinney's Cotton Pickers of 1929-30 — and rather less than that on the reverse, by Don's own orchestra of the '38 to '40 period.

With side one — Redman leading the Cotton Pickers, singing, playing alto and clarinet

and contributing arrangements and six compositions — we can hear what he was creating in the Twenties.

The tunes are almost all good in the manner of the bright stomping jazz of the time; arrangements are clear-cut and simple enough to be conducive to an easy, unfrantic swing; and the performances (helped by a stiffening of top-class New York talent) have a clean attacking sound and generally good-natured flavour.

Some, today, may find them old-fashioned but I think once the ear has accustomed itself to the period arrangements and playing styles, appreciation of the rhythm, solo and ensemble work soon sets in and stays.

Since most of the music is of a piece, I need only mention that the soloists include Benny Carter, Joe Smith, Rex Stewart, Hawkins and Waller, and that Don sings persuasively on "Gee Baby", "Hannah", "Way I Feel" and two more. A fine early band.

Of the second half, I can only say I found it disappointing for a man who was an influence and innovator in his

prime. The playing is good enough, but the whole conception seems undistinguished when compared with Don's early-Thirties work. His classic "Chant Of The Wood", originally made by Don in '31, is the one track with real character. — M.J.



GEORGE BENSON: "It's Uptown." Clockwise: Summertime; Ain't That Peculiar; Jaguar; Willow Weep For Me; A Foggy Day; Hello Birdie; Bullfight; Stormy Weather; Eternally; Myo Bird Blues. (CBS BPG62817.)

Benson (gtr), Lonnie Smith (organo), Ron Cuber (bari), Roy Lucas or Jimmy Lovelace (drs).

THE most exciting new guitarist on the jazz scene today," proclaims the sleeve note and, for once, such extravagant claims are justifiable by the music.

A disciple of Charlie Christian, Benson has worked with Jack McDuff and the more rocking numbers have that McDuff hard, loose swing with organist Smith propelling things along without obtruding.

Benson shows both a great technique and wide versatility in his ability to handle break-neck tempi, near rock-'n'-roll and ballads — he turns in a really beautiful performance on "Willow Weep For Me". Unfortunately he also tries to sing on "Summertime" and "Foggy Day", an experiment which even his best friends

must have asked him not to repeat.

Ron Cuber is a fast-fingered baritone saxist with a nice tone and a good flow of ideas while the two drummers are effective in their different ways — Lovelace on the straight jazz and Lucas on the rockers.

The wide range of material which takes in near-rock may offend some purists but it would be a pity if you let it distract from listening to what is obviously a real guitar talent. — B.D.



MILES DAVIS: "THE ORIGINAL QUINTET." There is No Squeeze Me; There's Just Greater Love, How Am I To Know; S'Posin'; The Theme; Stablemates. (Transatlantic PR7254.)

Davis (tr), John Coltrane (tr), Red Garland (pno), Paul Chambers (bass), Philly Joe Jones (drs).

NO list of the great and influential jazz groups would be complete without this Miles Davis Quintet.

Formed in late 1955 when these recordings were made, it survived until the Spring of 1957 when Cannonball Adderley was added to make it a sextet.

Miles's selection of sidemen was inspired. As the sleeve points out: "The group consisted, we were told, of a trumpet player who could only play in the middle register and fluffed half his notes; an out-of-tune tenor player; a cocktail pianist; a drummer who played so loud that no one else could be heard; and a teenage bassist." But these five men were the most influential in jazz in the Fifties.

These six tracks may not be the greatest the Quintet recorded, but they should be in every collection. "Squeeze Me" and "No Greater Love" are excellent examples of Miles's fragile ballad style (Coltrane lays out altogether on the latter); "S'posin'" and "How Am I?" are up-tempo with the Davis trumpet tightly muted and setting a style which was among the most imitated of the decade.

Coltrane lacks the authority which was to come with greater maturity, but was nevertheless a remarkable soloist.

Highly recommended, and essential to every collection. — B.H.

Bit by bit the history of jazz and early jazz-influenced dance music becomes clearer as rare jazz recordings find their way out on long-playing albums.

VJM, who are doing an important job in this direction, throw a bit more illumination on the 1922-23 period with an issue of "THE GEORGIANS" (VLP12) containing 14 titles recorded in New York by the Georgians between December 22 and May 23. Trumpeter Frank Guarante led the band, which included Arthur Schutt and Chauncey Morehouse. The musicians were members of Paul Specht's orchestra, and the Georgians (I learn from Cyril Abbott's detailed sleeve note) was the first unit to be billed as a "Band Within A Band", thus confirming that there are few things in show business that weren't already tried in the Twenties. Musically, the stuff here is clean and well-played, nicely harmonised and full of breaks, short solos, novelty effects and hot ensembles which preview what was developed by the Wolverines and many other mid-Twenties groups, even perhaps King Oliver. The repertoire mixes "Chicago", "Sister Kate", "Way Down Yonder" and other now-standard tunes with such material as "Barney Google" and "Old King Tut". Today's ears find this a bit corny no doubt, but the Georgians were an advanced band in their time. I believe John Hammond was turned on to jazz by listening to them, and Arthur Schutt particularly, during their stay at the Coventry Street Corner House in 1923. — M.J.

* Obtainable from specialist record shops or VJM, 12 Slough Lane, Kingsbury, London, NW9.



BROOKMEYER: competent

BOB ON TROMBONE AND PIANO

BOB BROOKMEYER: "Revolution!" Rocky Scotch (a); Under The Lilacs (a); They Say It's Wonderful (a); Potrzebie (a); Revelation (b); Star Eyes (b); Nobody's Heart (b); Loupe-Garou (b). (Xtra 5022.)
 (a)—Brookmeyer (valve tmb, pno), Jimmy Raney (gtr), Teddy Kotick (bass), Mel Lewis (drs), June, 1955.
 (b)—Brookmeyer (valve tmb, pno), Teddy Charles (vibes), Kotick (bass), Eddie Shaughnessy (drs), January, 1954.

HOW little jazz changed between Charlie Parker and Ornette Coleman can be judged by these two sessions which could have been recorded any time in the 1950s or early '60s. In fact they were made shortly before Brookmeyer reached a wide public with the Gerry Mulligan Quartet.

In those days he did as much work as a pianist on trombone and "Lilacs", "Wonderful" and "Loupe" are all features for his piano. He was, and is, a competent performer on the instrument but I wouldn't put it any higher.

He was already the best exponent of the valve trombone, but it is only over the past five years that he has overcome the lack of dynamics and tonal variation which seem endemic to the instrument. These are all neat and musicianly performances without being particularly remarkable.

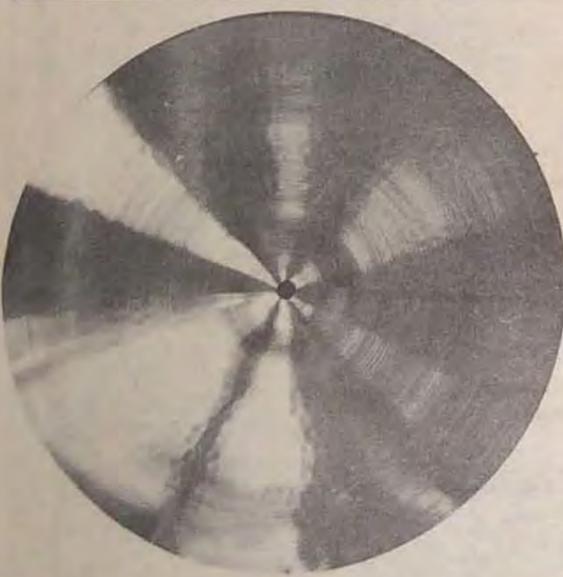
On the first four tracks Raney contributes some good solos and fits extremely well with Brookmeyer. The rhythm section is solid, if unspectacular.

On the remaining tracks, which take up side two, Teddy Charles reminds us that he was a more — than — promising figure of the 1950s. And thanks to Shaughnessy, these four tracks really kick along.

This is unspectacular jazz, but it has worn well and makes pleasant listening. — B.D.

Anthologies of vocal blues have their advantages, especially when they are not made up of reissues of well-known tracks, and the greatest is probably Bounty's "MODERN CHICAGO BLUES" (BY6025) is hardly a knockout on this or any other score, but it does present a few of the lesser known singers in some very unskill songs.

Vocalist-guitarist Johnny Young sings "My Baby Walked Out", "You Make Me Feel So Good", "Bad Blood" and four more, playing mandolin on two; Maxwell Street Jimmy Davis impresses as much as anyone with his emotional "Crying Won't Make Me Stay" and "Hanging Around My Door" (not included on his "Maxwell Street" LP); and Wilbert Jenkins (voc, gtr) proves an arresting bluesman on his two songs. Others present are Big Walton Horton (voc, harmonica), Robert Night-hawk (voc, gtr), John Wrencher (voc, harmonica) and John Lee Granderson (voc, gtr). Among the accompanists are pianist Otis Spann, drummer Robert Whitehead and harpists Slim Willis and Prezz Thomas. There have been more distinguished Chicago blues sets, but at 21s 3d this cannot be dear. — M.J.



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RADIO JAZZ by CHRIS HAYES

- Times: GMT
- FRIDAY (10)**
 4.15 pm R1: Jazz. 5.30 H1: Jazz Rondo. 6.0 M2: Charlie Parker. 8.20 U: Nancy Sinatra, Lee Hazelwood. 9.0 E: International Jazz Workshop. 10.15 O: Jazz college. 10.25 T: Nancy Wilson Show. 10.45 T: Count Basie (1938-9). Billie Holiday (1939). Charles Mingus (1957). 11.15 BBC H: London Jazz Four, Oliver Nelson, Albert Nicholas, Mulligan, Previn. 11.20 E: Peter Nero. Sireisland, Van Damme Quintet, Johnny Smith, Oscar Brown Jr. 1.0 am BBC L: Goodman, Peterson, Norvo, Hackett, Hawk, Ory, etc.
- SATURDAY (11)**
 11.45 am L: Charlie Parker. 12.0 noon BBC T: Jazz Record Requests. 1.55 pm H1: British Jazz Magazine. 4.0 M1: British Jazz. 6.5 J: Sammy Davis Jr. 7.0 R2: Jazz Concerto. 9.35 O: Krupa, Wilson, Hampton, Sinatra, Getz, Doldinger. 10.5 O: Sweet and Swing. 10.15 T: Andy Williams, Hackett, McKinley and Miller Ork, Les Brown. 10.15 A: Get To Know Jazz. 10.45 T: Freddie Hubbard (Blue Spirits LP). 11.30 J: Jazz Festival.
- SUNDAY (12)**
 6.0 pm M2: Radio Jazz. 8.0
- MONDAY (13)**
 11.15 am E: Palatable Jazz. 4.40 pm H2: Beal St Jazzband. 6.0 M2: Dizzy Gillespie BB (Mon-Thurs). 8.30 J: Big Bands. 9.0 E: Kurt Edelhagen Ork. 9.15 M1: Antibes JF (Ellington). 10.10 M: Jazz (Live). 10.15 T: Andy Williams, Herman, Morgana King, Hefi, etc. 10.45 T: sutt, Kenyatta, Peterson, Robert Shaw, etc.
- TUESDAY (14)**
 5.15 pm R1: 50 Years of Jazz. 1.10 R2: Jazz Tempo. 9.15 U: Antibes JF (Guy Lafitte and Michael de Villers Quartets). 10.5 O: Jam Session. 10.10 M2: Jazz Discs Chronicle. 10.15 T: Basie, David Rose, Barry Sisters, Herman, Ethel Ennis, etc. 10.45 T: Bill Evans, Jim Hall, NDR Ruhr Festival Jazz Workshops.
- WEDNESDAY (15)**
 12.2 pm V: Pop and Jazz Singers and Bands. 3.35 U: Sunday Night in Harlem. 4.0 L: Praha JF. 4.15 H2: Jazz Per-
- THURSDAY (16)**
 6.15 pm O: Evening Swing. 8.1 V: Piano Jazz, 5 (Monk, Jamal). 9.15 M2: Jazz Actualities. 10.15 T: Cy Coleman. 10.45 T: Hodges, Basie, Ella, Sun Ra, etc. 11.20 E: Singing-Swinging.
- Programmes subject to change.
- KEY TO STATIONS AND WAVELENGTHS IN METRES**
 A: RTF France 348. E: NDR Hamburg 309, 189. H: Hilversum 1-402, 2-298. J: AFN 547, 348, 271. L: NR Oslo 1376, 477, 228. M: Saarbrücken 211. N: Denmark Radio 1-1224, 202, 188; 2-283, 210. O: BR Munich 375, 187. Q: HR Frankfurt 508. R: RAI Italy 1-333, 225; 2-355, 290. T: VOA 251. U: Radio Bremen 221. V: Radio Eireann 530.

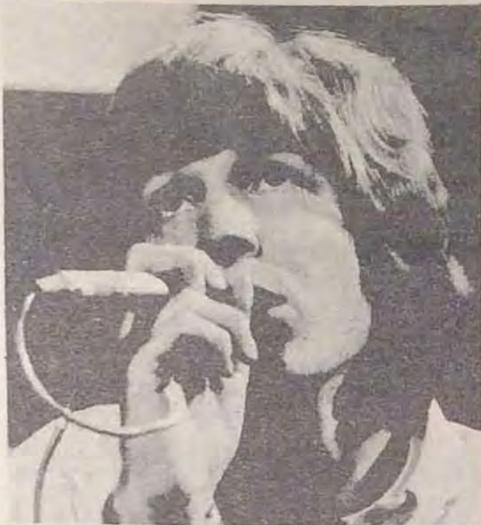
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LPs
Truly great singing from Scott Engel

NEW POP RECORDS

SINGLES

WALKER BROTHERS: "Images" (Phillips). Mr Scott Engel—we salute you. All paranoia and hang-ups aside Scott is truly a great singer and gradually the Engel promise of great music is emerging as the Walker Brothers continue to produce better and better albums. There is even more solo Scott than before and this gives us the pleasure of hearing him delicately stroke his own compositions like "Orpheus" and standard ballads like "Once Upon A Sumertime" accompanied by gentle piano and strings. And don't get the impression it's all mystical ballads. Scott has written a beery and very Germanic romper called "Experience" and joins John Maus on more pop material like Ben E. King's "Stand By Me". John sings solo "Blue Berry Hill". A few more up tempo numbers could have been included, and a better album cover and sleeve notes would have been nice. The music deserves better packaging. Meanwhile, bravo Scott and keep up the battle for good taste.



SCOTT: more solo than before

GEORGIE FAME: "Half Of Fame" (Columbia). One of the attractions of an album of old recordings is it enables the listener to indulge in a little nostalgia and rediscover old goodies. This is a comprehensive selection of Fame material ranging from the days of "Yeh Yeh" right up to "Sunny" and "Lil' Darlin'" with the Harry South Band. One can compare the different Fame periods, influences and the musicians he used. This album particularly demonstrates the importance of good producers. No matter how well the Blue Flames played, sometimes they were badly served soundwise. This is particularly evident on tracks like "Outrage". Looking back it seems Georgie's best ever period was when he recorded numbers like "Point Of No Return" and "Get On The Right Track, Baby". The band swings wonderfully, there is some great tenor sax, presumably by Mick Eaves, and Georgie's voice is a lot cooler than on later tracks.

JOHN MAYALL AND THE BLUESBREAKERS: "A Hard Road" (Decca). Anyone who has ever looked analytically or objectively at John Mayall and the Bluesbreaker's life will realise in seconds the milestone in the group's existence that this album represents. Two new men join leader Mayall and bassist McVie—they are guitarist Peter Green and drummer Aynsley Dunbar. Peter still sounds like a staccato Clapton, particularly on "The Stumble", but on this record's showing Green is quickly moving into pastures of his very own. His own maturity is speedily nudging him into his own direction, and it's fast becoming pointless to play these two guitarists off against each other. There isn't space to enthuse about every track on this fourteen cut LP—except say that there is hard blues, modern blues, experimentation, swing and soul. Mayall emerges even more as a fine writer and in the three-horn augmented "Another Kinda Love" he has reached great heights. Casting aside all else the album's most exciting aspect is the knowledge that it is really only the first chapter in the achievements of these four very talented English blues men, who are gradually going to become increasingly more important in the structure of

British popular music. We can only say that if you don't buy this album—you're missing out!

BILLY STRANGE & THE CHALLENGERS: (Vocalion). Big Bill is an arranger and conductor for Nancy and Frank Sinatra, Dean Martin and many other artists, and also plays a good guitar. As a producer he is constantly turning out wildly disconnected albums. One minute it's James Bond themes, then it's Mexican brass or Folk Blues and Blue Grass. Anybody who can leap from one style to another with such alacrity is rather an odd proposition. As a backroom technician he is obviously a very professional and gifted musician, but there is a distinct shortage in the creativity department. In truth a tedious exercise, and a musical selection calculated to induce the maximum in listlessness, and indeed fatigue.

SIR DOUGLAS QUINTET: (London). Remember "She's About A Mover"? It was a fabulous number of a couple of years back and Sir Douglas himself came rushing to England when the record took off here, and caused a brief stir as a happy, hairy eccentric who dug London. Unfortunately the group never managed to hit with a follow-up despite pleasant enough records like "The Tracker" and "The Rains Came". They are included as well as some excellent, uncomplicated pop blues like "It Was In The Pines". His Lordship sings in a very English manner. Do yourself a favour and listen to the Quintet. It isn't sensational but it swings, and it has a distinctive sound and avoids tension.

LENNY DEE: "In The Mood" (Brunswick). Swinging light music from American organist Lenny Dee featuring hits of the sixties like "Spanish Flea", "The More I See You" and older favourites in the ilk of "In The Mood", "Meditation" and even Neal Hefti's "Cute". The organ playing is so "straight" it's hard to believe Dee is American, and the one bright spot, a wire brush drum solo on "Cute" sounds remarkably like our own Kenny Clare.

TRINI LOPEZ: "In London" (Reprise). Trini recorded this

"deep in Chelsea" say somewhat inaccurate sleeve notes. The Pye studios where Lopez held forth are actually at Marble Arch. More interesting snippets emerge from the notes. For instance Trini was "America's most dashing export to London since World War II". He also "took London, turned it upside down, and shook out all its goodness." We must have been on a trip out of town when all the excitement was on. Trini is the trendy, switched on, with-it singer in the Reprise stable designed to complement the old stagers Sinatra and Martin. The end product is cromium plated, one armed bandit music.

BILLY MAY TODAY! (Capitol). Fat, socking, big band, trademarked with the Billy May sound, punches out recent hits like "Michelle", "Strangers In The Night", "Spanish Flea", "Lover's Concerto" and "The Shadow Of Your Smile". With people like Don Fagerquist and Ray Triscari among the trumpets, it can't be bad.

CHAQUITO AND THE QUEDO BRASS: "Play World-beaters" (Fontana). Pleasantly played Latinised versions of such hits as "Milord", "April In Portugal", "Il Silenzio", and "Winchester Cathedral" by a quietish brass ensemble.

NINI ROSSO: "In America" (Dorium). Italy's answer to Eddie Calvert hacking his way through "Strangers In The Night", "Yesterday", "You Don't Have To Say You Love Me", and other hits with all the subtlety of a berserk juggernaut. By the way, according to the sleeve, he's the world's most famous trumpet player.

FRANK CHACKSFIELD: "Hawaii" (Decca). What a pity we haven't got vision as well as sound on record players. Imagine a gorgeous eye-fel of Polynesian maidens swaying as Frank Chacksfield's smooth orchestra plays sexy Hawaiian melodies. Oh well, you'll have to be content with the music and some imagination. Romantic music, superbly orchestrated, featuring melodies like "Hawaiian War Chant", "Maori Farewell Song", "Sweet Lellani", "Blue Hawaii" and "Aloha, Oe!".

HUGO MONTENEGRO: "More Music From The Man From UNCLE". (RCA Victor). Music to watch Napoleon Solo and Illya Kuryakin get clobbered by should be the subtitle of this album. It features some of the music from the successful BBC-TV series played by an orchestra conducted by Hugo Montenegro. On its own, it's moderately interesting; but it'll appeal to the people it's aimed at—UNCLE devotees.

ARETHA FRANKLIN: "Soul Sister" (CBS). Miss Franklin is a major vocal talent whose fans have so far largely come from the jazz-pop fringe. On this one she shows she can be equally effective on jazzy, pop, ballad or Gospel material. Her voice is as strong and flexible as top grade steel and she slices her way through such items as "Until You Were Gone", "You Made Me Love You", "Ol' Man River", "A Mother's Love" and "Cry Like A Baby". The uncredited arranger deserves applause and there is an excellent girlie backing choir.



KEITH: pretty number

An Eastern flavoured hit for '98.6' Keith

KEITH: "Tell Me To My Face" (Mercury). The most significant factor concerning this record is that Hollies, Nash - Clarke - Hicks wrote the song. The arrangement presumably belongs to the same trio and somehow the whole feel of the disc belongs to the Hollies and not Keith. However this isn't a knock, except maybe to point out it's about time artists wrote their own material—especially the young ones like Keith. The up-tempo, relentless beat, striding guitar and quivering reed work give the number a nice blue distant and Eastern flavour. Keith's performance is cool and blends nicely into the number's shuffling texture, and the majestic, soothing atmosphere is pretty enough to score Keith a hit higher than "98.6".

THE PINK FLOYD: "Arnold Layne" (Columbia). First outing on record from the colourful Pink Floyd with an amusing and weird story about a guy who got himself put inside because he got screwed up whilst learning of the birds and the bees. It was interesting to see how the Floyd were going to fare with the problem of having to make a commercial single—but with their plunging animated, almost electronic sound which occasionally takes the unexpected twist, they have made a good single. It takes a lot of plays to get tuned in but without doubt they've come up with a very good disc. The Pink Floyd represent a new form of music to the English pop scene so let's hope the English are broadminded enough to accept it with open arms.

SIMON AND GARFUNKEL: "At The Zoo" (CBS). It's records like this one that really make it all worthwhile being in the pop business. They immediately cancel out all the rubbish and all the false music you've had to put up with. The reason? Sound, quality, lyrics, depth, mystic, and any other auras that surround such beautiful records. This folk flavoured two-some, on the Paul Simon composed number, excel themselves on this happy, reassuring, 1967 good-times number—the harmonies are breathtaking and as a whole it's quite an overwhelming record. Surely a number one?

ADGE CUTLER AND THE WUZZELS: "Champion Bug Spreader" (Columbia). Hot on the heels of "Drink Up Thy Zider" is another muck-of-the-earth, scrumptious frolic from Adge and his drinking partners. It gets right down to the real nitty gritty, and jogs along with the accordion singing in the background. Adge delivers his fertile lines with ethnic expertise, and it's a humorous, sing-a-long, laugh of a record. Whether it's hit—or music—is another question!

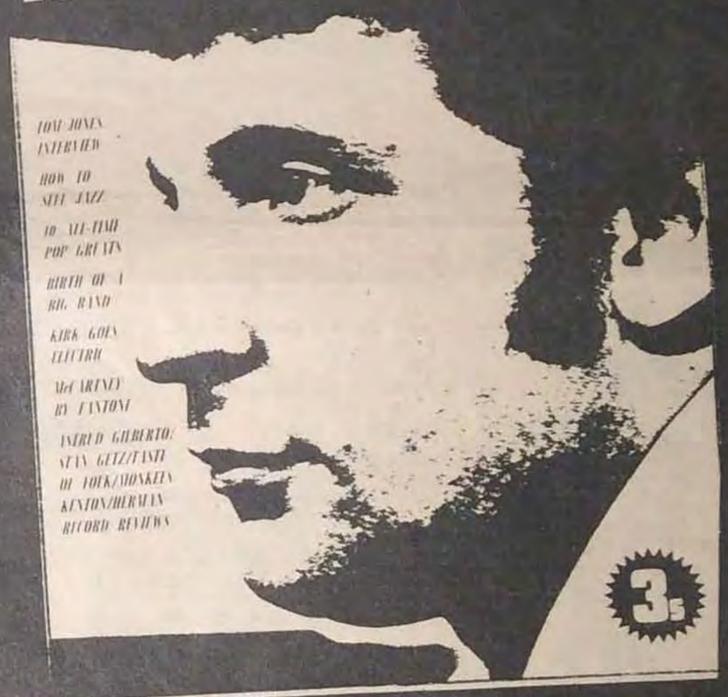
SAM AND DAVID: "Soothe Me" (Stax). One of the first releases from the Stax label in England is this, unfortunately rather mediocre offering from two of the most exciting Memphis stars. As yet none of their recent work has equalled "You Don't Know" or "Hold On 'Til I Come In", and I'm afraid this certainly isn't the one to do it.

MARTHA AND THE VANDELAS: "Jimmy Mack" (Tama Motown). After the fantastic "Ready For Love" we now have to go the recognised period of one or two sub-standard Martha records before someone comes up with another classic like, "Ready". There always seems to be a period of waiting in between a Tama group's classic records. "Jimmy Mack" is a straight forward beaty, monotonous number with little to really catch hold of. Swings, of course, but it's got nothing on any of their other hits. We'll just patiently wait until they turn out another great disc. And they will.

HERB ALPERT AND THE TIJUANA BRASS: "If I Were A Rich Man" (Pye). This man used to be an interesting, lively, record maker, but his work is fast becoming a little nauseous—if only because of the similarity between one record and another. However, Herb has got away from the "Tijuana Taxi" bit on this new one but still, even with the unison lead brass, and the slick arrangement with the speeding up "Zorba" bit the repetitive phrases and one dimensional scope is just too sickening.

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 talks about
 sex, marriage,
 fear, temper
 music maker

MARCH 1967



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BLACK BULL, High Road, N.20. **CYRIL TAWNEY** CHAPTER THREE, DENNIS O'BRIEN
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MERTON HALL, MONDAY, 20th March, 8 p.m. Three City Four, Frankie Armstrong, Tom Paley, Alan Bowles, British-Czech Dancers. Tickets 2/6d. from Mrs Williams, 29 Poplar Rd., S.W.19. Proceeds to Medical Aid to Vietnam.
THE FOX, Islington, **FRED JORDAN** from Aston Munslow.
THE HOME BREW, Polk Manna, Eastbury House, Barking.

FRIDAY

AH, at the W.C.1 7.30-12.00 (Witch's Cauldron, Hampstead) at home
 The High Priest
RAM JOHN HOLDER
 At LES COUSINS, 48 Greek St., W.1. GER 5413, 7.30-11.
THE INCREDIBLE STRING BAND
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CHAPTER 3 THE NEW CREE
CATCH THE HALLIARD—Midland Train. Coll.
COMMON ROOM, Southgate Technical College, High Street, N.14. **JOHNNY SILVO, EMMETT.** 7.30 p.m.
FIGHTING COCKS, London Rd., Kingston. Welcome back **FRED JORDAN.**
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NOEL MURPHY, East Ham, The Central, Barking Rd.
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 AT THE CELLAR, Cecil Sharp House, Camden Town, 8 p.m. Guests **DAVE & DAVE.** Resident Tony Rose.
 AT THE HOLE IN THE GROUND, 21 Winchester Road, N.W.3 (2 minutes from Swiss Cottage), 8.30 pm
CHAPTER 3 THE NEW CREE
CATCH THE HALLIARD—Rugby F.C.
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SUNDAY

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SUNDAY cont.

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Sunday, March 12th
ERIC SILK & HIS SOUTHERN JAZZ BAND

SIX BELLS
KING'S ROAD, CHELSEA

HUMPH

RONNIE SCOTT presents
JAZZ at the DOG & FOX
WIMBLEDON HILL
Every Sunday, at 7 p.m.

Commencing SUNDAY, MARCH 19th
Featuring the top AMERICAN SINGER
ERNESTINE ANDERSON
The multi-poll winning
TUBBY HAYES QUARTET
and the Swinging
MIKE CARR ORGAN TRIO

Future attractions include:
EDDIE 'LOCKJAW' DAVIS
SONNY ROLLINS
DICK MORRISSEY QUARTET
DAKOTA STATION
BEN WEBSTER
ALAN HAYEN
PLUS THE BEST IN BRITISH JAZZ!

FLAMINGO

33-37 WARDOUR STREET, W.1
NOW OPEN EVERY LUNCHTIME
JACKET POTATO FOOD BAR
Good Food - Low Prices

Friday, March 10 (8-11 p.m.)
AN EVENING WITH THE
NEW JUMP BAND
Saturday, March 11 (8-11 p.m.)
BOBBY JOHNSON
and the ATOMS
THE LOVE AFFAIR
JOHNNY GLOVER
Sunday, March 12 (8-11 p.m.)
Most exciting new group in town
JIMMY CLIFF and the
SHAKEDOWN SOUND
Wednesday, March 15 (8-11 p.m.)
THE FARM BAND

JEFF KRUGER presents
FLAMINGO LATE-NITE SESSIONS
ALL-NITE LONG
33-37 Wardour Street, W.1
Friday, March 10 (12-5 a.m.)
THE EXCITEMENT OF THE
NEW JUMP BAND
JOHNNY GLOVER'S
HOT 100 R&B DISCS
Saturday, March 11 (12-6 a.m.)
THE LOVE AFFAIR
BOBBY JOHNSON
and the ATOMS
JOHNNY GLOVER'S
HOT 100 R&B DISCS
All-Nite Hot Food—Snacks

THURSDAY

ACTON
WHITE HART METAMORPHOSIS
PRESENTS THE FANTASTIC
WORRYING KYNDE
AND
JOHN DUMMER BLUES BAND

FOLLOW THE
FAMILY
Hull Skyline Ballroom

KLOOKS KLEEK
Railway Hotel, West Hampstead,
FROM AMERICA

JOHN L. WATSON
and THE WEB

THE JIMMY PHILIP FIVE! Little
Theatre Club, 10.30 p.m.-1 p.m.,
Garrick Yard, St. Martin's Lane.

WHYTE HART, Drury Lane.
John Wurr Quartet.

FRIDAY

CROYDON JAZZ CLUB, Star
Hotel, Foster Shaw Allstars.

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

FOLLOW THE
FAMILY
Manchester Hollins College

FRED STEAD
BIG SIX
Prince of Wales, Caledonian Road

HIGHGATE VILLAGE, "The
Gatehouse", **SANDY BROWN,**
COLIN PETERS QUINTET,
MARTIN HART TRIO.

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

KING CREOLE PRESENTS STA-
CEYS CIRCLE and THE NEXT
ISSUE, THE KING CREOLE CLUB,
HAM YARD, Great Windmill St.,
W.1. All-night, 6/6d.

NORTH KENT, Spray Street,
Woolwich. **THE BLACKBOTTOM**
STOMPERS.

OSTERLEY JAZZ CLUB. JOHN
CHILTON'S SWING KINGS.

(Rave with the) (HUSH) Lon-
don Blaises.

REFECTORY, Golders Green.
JOHN MAYALL

SPONTANEOUS music ensemble
Friday and Saturday
Little Theatre Club,
St. Martin's Lane,
10.30-1 a.m.

Also 27 Kingly St., 8.30 p.m.
Thursday.

STARTING GATE—see facing
page.

The Incredible
CARL KING
PROJECTION
Shakespeare Theatre Club,
Liverpool

UFO
PINK FLOYD
Films - lights - raids -
31 Tottenham Court Road,
London W.1

ORGANS
1/- per word
HAMMOND ORGAN, with
ratio for hire, 80 watts, £7 w/
(long hire). No groups. Rote
organ booster, sale / hire,
Finchley 4376.
VOX, BIRD, Watkins, Parfils,
similar, Birmingham
University

CLUBS

SATURDAY cont.

(Rave with the) (HUSH),
The Carnival, Basinstoke, Barry
Collins Agency, Southend 47343.

REFECTORY, Golders Green.
THE SPARKS

THE HERD
AT THE
ALL SAINTS HALL
OAKLEIGH ROAD NORTH,
WHETSTONE, N.20.

Victoria, Cambridge
WAGES OF SIN
soul management
Barrie M. Hawkins! Royston 3235

You dare not miss the
CARL KING
PROJECTION
disintegrating the
Oasis, Manchester

SUNDAY

AH, at the W.C.1 3 p.m.-6 p.m.
THE CLIQUE

A NEW JAZZ CLUB NOW
OPENED AT THE MAWSON ARMS
BY THE HOGARTH ROUND-
ABOUT IN CHISWICK. THIS
WEEK THE DAVE SPENCE JAZZ
BAND. EVERY SUNDAY.

AT THE JAZZHOUSE
Green Man, Blackheath Hill
DAVE GELLY-ART THEMEN
QUINTET

Banned but not bowed
CARL KING
PROJECTION
Jazz Workshop, Scunthorpe

BEXLEY, Kent, Black Prince
Hotel. The Shevelles.

BILL BRUNSKILLS Jazzmen,
Fighting Cocks, Kingston.

COOKS, CHINGFORD
Royal Forest Hotel

KID MARTYN RAGTIME BAND
COOKSFERRY INN, 11.30-2 p.m.
Freddie Randall Band. Guests.

ERIC SILK, Thames Hotel,
Hampton Court.

FOLLOW THE
FAMILY
Oldham Thing Club
Representation: Ian Hamilton,
Don Road, 061 CEN 5367.

"GEORGE", MORDEN. **ALAN**
ELSDON.

GLEN MILLER Society Recital,
"SPRING SERENADE", 2-6.30 p.m.
Shaftesbury Hotel, Monmouth St.,
London.

GOthic JAZZ BAND, Lord
Ranelagh, Earls Court. Lunch-
time.

PAT EVANS Orch, King's Arms,
Peckham Rye.

LONDON CITY AGENCY LTD.

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

NEW RELEASES:

1 **THE GOODTIME LOSERS!** "M.M." CHART
"TRAFALGAR SQUARE" Fontana TF 791 No. 48 NOW!

2 **HERBIES PEOPLE** Radio London
"HUMMINGBIRD" CBS 202584
Charts No. 32 NOW!

3 **WORRYING KYNDE**-March 10th
"CALL OUT MY NAME" 7N 35370
Pye

4 **THE ARTWOODS** - March 24th
"WHAT SHALL I DO?"
Columbia

SUNDAY cont.

THE FOX
ON THE HILL,
DENMARK HILL, DULWICH
Wishes to thank everyone for the
overwhelming support at the
opening of the club last Sunday.

TONIGHT
JOE PAWSEY TRIO
PLUS GUEST ARTIST
HAROLD McNAIR
YOUR HOST
BOBBY BREEN
GUEST ARTISTS EVERY SUNDAY
ADM: Ladies only 2/6, Gents 5/-
LICENSED BAR 7.45-10.30

MONDAY

AT READING, **KEN COLYER**,
"Ship Hotel", Duke Street.

BEXLEY, Kent, Black Prince
Hotel. Bill Niles.

ERIC SILK recording for BBC
Light Programme.

NORMAN CALDAS Quintet,
Starting Gate, Wood Green.

TUESDAY

AT THE PLOUGH, ILFORD
JOHNNY MARSH TRIO
BRIAN EVERINGTON
QUINTET

"GEORGE", MORDEN. **MAX**
COLLIE (see under Sunday).

"HIGHWAYMAN" CAMBERLEY.
PAT EVANS' SIXTEEN-PIECE
ORCHESTRA.

KLOOKS KLEEK
EDDIE BOYD with
JOHN MAYALL'S
BLUESBREAKERS

NICK STEVENS and the New
State Jazz Band, 100 Club, Oxford
Street.

ST. ALBANS, Barn Cellar, Civic
Centre. Alex Welsh.

WEDNESDAY

AT THE TROPICANA
18 George St. Croydon
TUBBY HAYES
QUARTET
Dancing, Bar 2 a.m., Buffet.

CAVALIER CLUB, "Prince
Albert", Golders Green Road.
TOMMY WHITTLE, COLIN
PETERS QUINTET, **MARTIN HART**
TRIO. 4/- adm. Snacks. Car park.

CROYDON, Red Deer, Phil
Brown Band.

ELMER CRUMBLEY'S JAZZ
BABES, Royal Vauxhall Tavern,
Vauxhall.

HILDEN MANOR, Tonbridge
MAX COLLIE.

HITCHIN, Hermitage Ballroom.
Alex Welsh.

DOPEY DICKS?

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

NOW - the unexpurgated
CARL KING
PROJECTION
will explode—at
Tiles, London

TRITES OF SPRING, 15th March
with **JAMES ROYAL SET** and the
ZAM BAND at College for Distribu-
tive Trades, 107 Charing Cross
Road, W.C.2. 7.30. 6s.

ronnie scott's club

NOW AT 47 FRITH STREET, W.1
GER 4752

NIGHTLY 8.30 p.m. - 3 a.m.
WINE AND DINE UNTIL 3 a.m.
and hear the world's finest
jazz artists

NOW APPEARING
until Saturday, March 25th

EDDIE
'LOCKJAW'
DAVIS
and
JOY
MARSHALL

with
PAT SMYTHE TRIO
& GORDON BECK TRIO

Commencing March 27th

SONNY
ROLLINS
& MIKE CARR TRIO

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

By demand, the Club is opening
EVERY SUNDAY 7.30 p.m. to M'night

Presenting something different each
week

Sunday, March 12th
ERNESTINE
ANDERSON
and the
TUBBY HAYES QUARTET
Licensed bar until 11.30
Full restaurant service!

At last! - an alternative to the
Eamonn Andrews' Show!

Ronnie Scott's
OLD PLACE

39 Gerrard Street, W.1. GER 0217
Nightly (except Sunday) 8-11.30
Thursday, March 9th
Friday, March 10th

CHRIS PYNE SEXTET
FAT JOHN FIVE

Sat., March 11th, 8.30 p.m.-7.30 a.m.
ALL-NIGHTER
STAN TRACEY QUARTET
BOB STUCKEY QUARTET
BENNY GOODMAN TRIO
members 7/6 Guests 10/-

Monday, March 13th
MIKE WESTBROOK BAND

Tuesday, March 14th
CHRIS MCGREGOR GROUP

Wednesday, March 15th
STAN TRACEY QUARTET
Licensed bar and snacks
Members 5/- Guests 7/6

THE ED FAULTLESS TRIO
presents MODERN JAZZ
EVERY WEDNESDAY
at **THE PHOENIX**
Cavendish Square, W.1. MAY 1700
Wed., March 15th, 8.15-11 p.m.

DICK MORRISSEY QUARTET
HARRY SOUTH **PHIL BATES**
BILL EYDON
Adm. 4/6 Licensed for Bar and Dancing

PALM COURT HOTEL
RICHMOND

THE ED FAULTLESS TRIO
ALAN BERRY, DICK BRENNAN
presents MODERN JAZZ
Every Friday, Saturday and Sunday

Friday, March 10th
DICK MORRISSEY
Saturday, March 11th

ART ELLEFSON
Sunday, March 12th
ART THEMEN

BULL'S HEAD
BARNES BRIDGE PRO 5241

Resident Rhythm Section:
BILL LE SAGE TRIO
Friday, Saturday, Sunday, lunch & evening

Friday, March 10th
BOBBY WELLINS
Saturday, March 11th
HAROLD McNAIR
Sunday, March 12th
Lunchtime and Evening
DANNY MOSS
Monday, March 13th
TUBBY HAYES QUARTET
Tuesday, March 14th
DICK MORRISSEY QUARTET
Wednesday, March 15th
PHIL SEAMAN, MIKE CARR
TERRY SMITH
Thursday, March 16th
DICK MORRISSEY QUARTET

marquee

90 Wardour Street London W.1

Thursday, March 9th (7.30-11.0)
★ **THE PINK FLOYD**
★ **THE THOUGHTS**
Friday, March 10th (7.30-11.0)
★ **THE CHICAGO LINE**
featuring VIV PRINCE and MIKE PATTO

★ **SAVOY BROWN**
BLUES BAND
Saturday, March 11th (8.0-11.30)
Debut of the Great new Scottish Group
★ 1-2-3
★ **SKIP BIFFERTY**
Sunday, March 12th (7.30-10.30)

★ **JOHN MAYALL'S BLUES**
BREAKERS featuring Pete Green
with Special Guest **EDDIE BOYD**
★ **COCK-A-HOOP**

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

Monday, March 13th (7.30-11.0)
★ **THE HERD**
★ **PHILIP GOODHAND-TAIT**
and **THE STORMVILLE SHAKERS**
Tuesday, March 14th (7.30-11.0)
★ **JIMMY JAMES**
and the **VAGABONDS**

★ **WYNDER K. FROG**
Wednesday, March 15th (7.30-11.0)
★ **FOLK NIGHT**
★ **GERRY LOCKRAN'S**
GUEST NIGHT
with **DAVE TRAVIS** and **RAY SONE**
Thursday, March 16th (7.30-11.0)

★ **MARMALADE**
★ **THE NITE PEOPLE**

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

THURS., MAR. 9th
7.30-11.30 p.m.
RAMJAM "HOT 100" DISC NIGHT

FRI., MAR. 10th
7.30-11.30 p.m.
REAL McCOY

SAT., MAR. 11th
7.30-11.30 p.m.
ZOOT MONEY & HIS BIG ROLL BAND

SUN., MAR. 12th
3-6 p.m.
RAMJAM "HOT 100" DISCS

SUN., MAR. 12th
7.30-11 p.m.
THE GASS

OPEN EVERY NIGHT
WHISKY A' GO GO
PRESENTS
SUNDAY, MARCH 12th
WARREN DAVIS MONDAY BAND
TUESDAY, MARCH 14th
NIGHT TRAIN
THURSDAY, MARCH 16th
LEE DORSEY
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 MARCH 10th
THE COLOURED RAISINS
with **THE KING OSSIE SHOW**

SAT. MARCH 11th
BIG L. NIGHT

SUN. MARCH 12th
THE GODS

Coming Soon: Lee Dorsey, Ronnie Jones, Zoot Money, Mary Wells, Pink Floyd, Jimi Hendrix

★ **PETER LINDSAY ENTERTAINMENT AGENCY** ★
Representing **JAMES ROYAL—THE GODS**
THE BRUNCH—HUMAN INSTINCT—THE TRIP
Telephone WEMbley 4403/9944

2nd Blues Artist ('Melody Maker' Poll '67)
alexis korner's
FREE AT LAST (GROUP)
Agency: Nems Enterprises (Robert Masters) REG 3261

WOOD GREEN
(Fishmongers' Arms)
FRIDAY
BILL NILE'S BAND
SUNDAY
ALEX WELSH
TUESDAY
THE WEB

CLUB OCTAVE
Hambridge Tavern, Uxbridge Road
Southall
Friday, March 10th
TUBBY HAYES QUARTET
Sunday, March 12th
DICK MORRISSEY
QUARTET

THE KING CREOLE CLUB
HAM YARD
GT. WINDMILL ST., W.1

Apply for Free Membership
Friday 6/6, Saturday 7/6

FRIDAY, 10th MARCH
STACEY'S CIRCLE
plus THE NEXT ISSUE

SAT., 11th MARCH
BLUE RIVERS
& **THE MAROONS**

plus THE NEXT ISSUE
plus THE 1.30 a.m. GUEST SPOT
PSYCHEDELIC INFORMATION

LEWINGTON LIMITED
164 Shaftesbury Avenue, W.C.2
Phone: COVENT Garden 0584
Hours: 9.0 - 6.0. All day SAT.

ENGAGEMENTS WANTED
8d per word
Minimum charge 2/8d.
ABLE, ACCOMPLISHED pianist available - 876-4342

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Minimum charge 2/8d.
ABLE, ACCOMPLISHED pianist available - 876-4342

ENGAGEMENTS WANTED (continued)
DRUMS GIGS, experienced - Hemel Hempstead 56214.
EXPERIENCED DRUMMER, YOUNG, SWINGING, READER, REQUIRES TOP SUMMER SEASON CABARET WORK PREFERRED - RING MIDDLESBROUGH 36813.

ENGAGEMENTS WANTED (continued)
JAZZ, DANCE DRUMMER, experienced (27), permanent position required - Write to Chislehurst Road, Orpington, Kent.
LEAD GUITARIST / vocals, seeks pro group - Keith, SPE 7487.

ENGAGEMENTS WANTED (continued)
MID-WEEK, Top singers in town plus trio - 01-573-3304.
ORGAN (Hammond) / Piano, Gigs perm. available. WAN 6234.
ORGANIST (PRO), modern, young - Alan Marshall, TUL 9787.

ENGAGEMENTS WANTED (continued)
PROFESSIONAL drummer soloist, technician, Latin American, Jazz, reader, travel anywhere - Bournemouth 58376.
SKA / SOUL / MOTOWN/BLUES quartet, 18, seeks band, preferably brass, vocals, guitarist - CIT 4253 (daytime), Geoff.

ENGAGEMENTS WANTED (continued)
VOCALISTS 1/- per word
A YOUNG girl pop singer (experienced), requires professional engagement (anywhere) - Tel. 01-688-2211 or 0BL4-56572 (AFTER 12 NOON).

ENGAGEMENTS WANTED (continued)
VOCALISTS WANTED 1/- per word
ATTRACTIVE Vocalist, up to 28 years, American bases Continent photo, details - Box 5945.

ENGAGEMENTS WANTED (continued)
PUBLICATIONS 1/- per word
ENTERTAINERS! Need professionally printed business and personal cards, £2 per hundred - Send postal order to Edward Hinchley, 187 Westbourne Park Rd., London, W.11.

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PUBLICATIONS 1/- per word
ENTERTAINERS! Need professionally printed business and personal cards, £2 per hundred - Send postal order to Edward Hinchley, 187 Westbourne Park Rd., London, W.11.

Classified Advertisement Department
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Enquiries: FLEET Street 5011, Ext. 334
ALL TRADERS' ANNOUNCEMENTS 1/4d. PER WORD
Rates for private advertisements are listed below each heading

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ALL MUSICIANS who accept paid musical engagements are required to be members of Musicians' Union. Enquiries, Organiser, Alex. Mitchell, M.U., 22, Sicilian Avenue, W.C.1. HOL 2218.

MUSICIANS WANTED 1/- per word
ALLROUND ORGANIST / vocals, bass / vocals, both possibly doubling, for commercial pop group, American bases continent, transport advantage male or female, photos, details - Box 5945.

MUSICIANS WANTED 1/- per word
PIANISTS, COMPERES, groups, trios plus vocal for evening pub work - Phone R&P, Enterprises 383-2277/8, daytime.

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DO YOU KNOW THAT MUSIC IS A TRADE IN THE ARMY for which a man gets HIGHER RATES OF PAY?
DID YOU KNOW THAT THE LOWLAND BRIGADE offers young men between 15 and 17 years the chance to LEARN MUSIC even if the nearest they have got to it is SINGING IN THE BATH?

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BANDS 1/- per word
A ABLE accomplished band available - 876-4542.
ABOUT 100 top groups and dance bands immediately available. Travel anywhere. Reasonable prices. Now booking for summer season - Clayman Agency, 7-8 Aldgate High Street, E.C.3. Tel. BIS 5531 (10 a.m. - 6 p.m.).

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PERSONAL 1/4d. per word
EUROPEAN FRIENDSHIP SOCIETY, BURLINGHAM, Penfriends any age, all countries. Send s.a.e. for free details.
EXCLUSIVE PENFRIENDS and introductions. All areas! All ages! Both sexes! Send s.a.e. for free details - Judith 64 (Y), Highgate Hill, London, N.19.

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of audio visual happenings" caused the fiasco. — R. FOX, London SW3.

WHY have Irish Showbands never been accepted in Britain? I believe the Irish musicians are too good and the British pop public aren't ready for a bit of class yet. — SEAN DELANEY, East Dulwich, London.

IF girls are so fond of pop stars, why are they so brutal? They scream, jab autograph books, and even pull their hair out. Don't they realise it is very painful to have one's hair pulled out? — GILLIAN PLATT, Bromley, Kent.

MELODY MAKER is fantastic in getting results for its classified advertisers. Three weeks ago I advertised for a drummer and I was inundated with replies. Still they arrive—almost every day. There are so many it will be impossible to reply personally. Thank you, MM. — TREVOR HALL, Leatherhead, Surrey.

AFTER seeing the Max Roach Quintet's poor concert on Jazz Goes To College I expected people to be sharply critical of the group. Instead, I was informed it was "modern jazz at its best" by Mr J. Sandwell (MM February 25).

Although Roach shone and the rhythm section was quite good, James Spaulding's playing was erratic while Freddie Hubbard's work consisted almost entirely of screeches and fluffs. If no one noticed, it seems jazz fans can't tell the difference between a good and bad performance. — R. SMITHSON, Beckenham, Kent.

I AM disgusted at the policies employed by London's Drug Squad to make examples of well known pop stars. This is a ridiculous state of affairs and one which must be stopped in the interest of freedom and democracy. — EDWARD J. GLEESON, London E12.

FOR years jazz musicians fought against ignorance and prejudice from serious music lovers to get their music recognised.

Their success resulted in the horrible mess of the Ealing-London Philharmonic concert. Let's face it—jazz and classics don't mix.

Anyway, having won their fight against prejudice, jazz musicians have fallen into the same trap. Jazz apparently, is "better" than pop. Own up—there are only three types of music, good, bad and indifferent. — ALASTAIR CLARK, London SE12.

● LP WINNER

AS our band were privileged to back Edmond Hall on his recent British tour, we would like to endorse Jim Godbolt's tribute to this very great man.

Isn't it a tragedy that Ed was not televised, broadcast or recorded during his successful stay. Surely the powers responsible should never make this mistake with other visiting artists? — ALAN ELSDON, Northolt, Middlesex.

STEVIE IS GREAT BUT, SO IS SPENCE

WE strongly protest at the unfair comments by A. Slade (MM February 25), who said Stevie Winwood is the Spencer Davis group.

Agreed Stevie is great, but Spencer is an above average singer. Muff Winwood with his bass playing and Peter York's drumming is greatly under-rated. — L. M. HEMMINGS & M. D. BRAIN, Beaconsfield, Bucks.

ALTHOUGH not altogether surprising, it is still sad to learn of the break up of the Spencer Davis Group, who I have always regarded as one of the really good things to emerge from the Group Boom.

However, it's no use crying over spilt milk, and I would just like to say thanks to all four of them for past enjoyment and good luck for the future. — A. COOPER, London N12.

MANY rockers and myself felt Chuck Berry's last night at the Saville Theatre was a load of rubbish!

Where was the gold stage suit and the white shoes? There were too many instrumentals and too few rock and roll hits. All we got were about five songs—A. GREENFIELD, Guildford, Surrey.

IT'S unfair of pop stars to criticise the Monkees, and they will find themselves losing a lot of fans as a result.

Teenagers support the Monkees and I think their show is the best programme ever shown by the BBC. — GAIL NEWBY, West End, Northolt.

THE Monkees sing: "We just monkey around, we're too busy swinging to put anybody down." But we all know and love the putting down scene in Britain. It's half the fun.

Let's have more of the Who knocking the Small Faces, Paul Jones knocking Cliff Richard and even Cliff gently knocking the unGodly.

Let dear old Zoot Money go on lowering his trousers and thrusting his gaudily arrayed backside into the face of Society.

Comrades of Shaftesbury Avenue and Charing Cross Road drinking dives, don't let us support a group who shun their duties as popsters with the feeble excuse they are "too busy swinging to put anybody down." — FRANK SMYTH, Chelsea, London.

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