

Melody Maker

April 22, 1967

9d weekly



AN INCREDIBLY FRANK INTERVIEW

MICK JAGGER

HENDRIX DOUBLE HIT BID

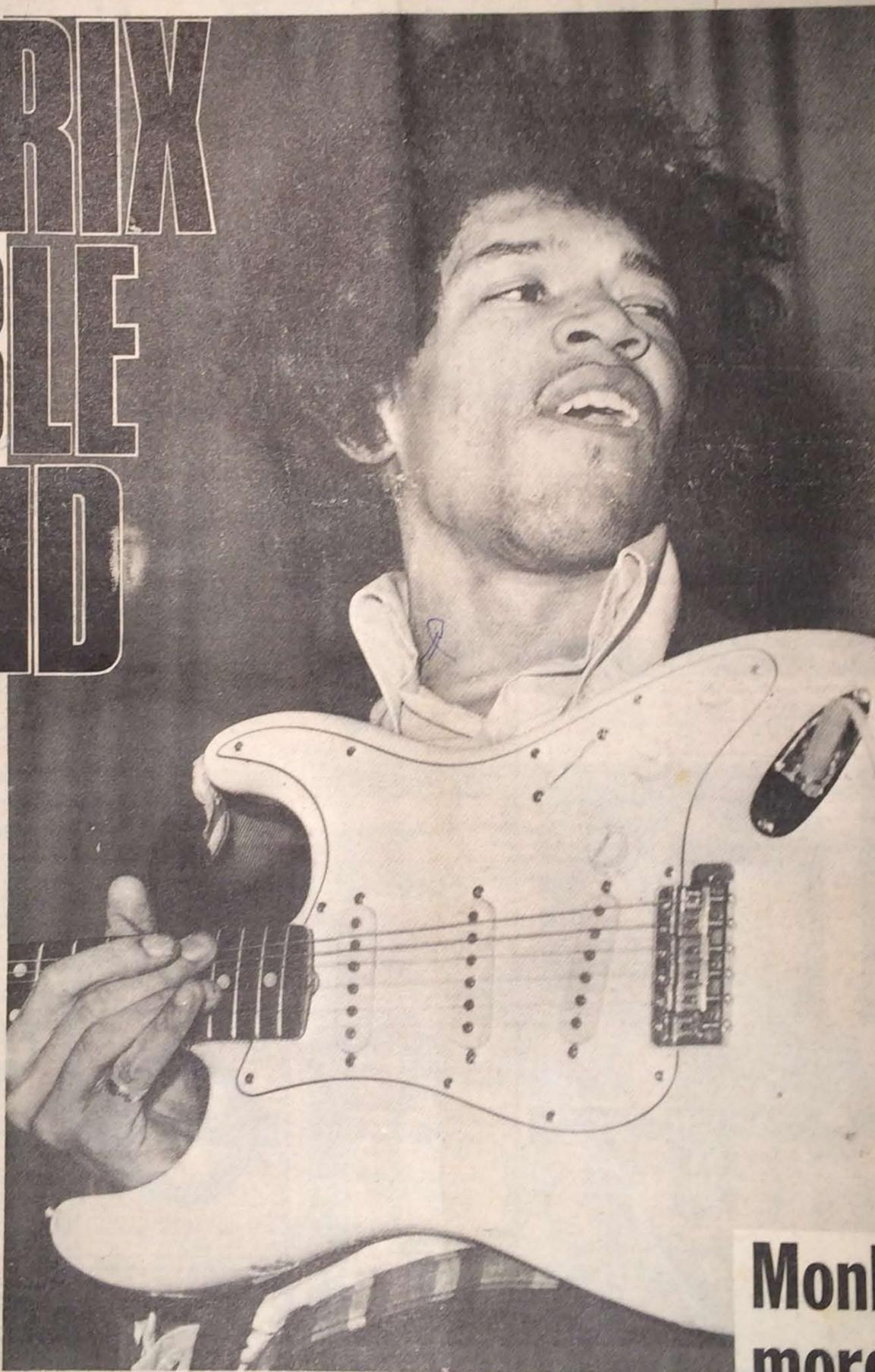
A NEW SINGLE by the Jimi Hendrix Experience will be released next month—while "Purple Haze" is still in the Pop 30.

The title is "The Wind Cries Mary," written by Jimi, which is released on May 5.

Hendrix' manager Chas Chandler told the MM on Monday: "The new single is different from anything people would expect him to do. It is so distinctive and the demand for him is so great at the moment that there's no reason why both singles should not be in the chart at the same time."

The group's first LP "Are You Experienced?" will be released at the end of May. The Jimi Hendrix Experience will spend most of May on a series of major promotion trips to the Continent, visiting France, Germany, Sweden, Denmark and Finland.

On Sunday, the Experience was mobbed as they went into the Odeon, Blackpool. Jim lost a lot of hair to girls with scissors and drummer Mitch Mitchell received leg injuries.



on
the
end
of
an
era

SEE
CENTRE
PAGES

FAME ON NEW RECORDS

Monkees-2 more dates



TWO extra concerts by the Monkees — reported in last week's MM—have been confirmed for Saturday, July 1 and Sunday, July 2, said a spokesman for Nems Enterprises this week.

The extra concerts will be at 3 pm. The evening concerts on June 30, July 1 and 2 are now sold-out and the same conditions will be in force for sales of tickets for the afternoon shows.

Applications will be dealt with in strict postal rotation. Applications for seats should be sent to: Monkees Concerts, Empire Pool, Wembley, Middlesex, with the correct money in postal orders or cheques. A stamped addressed envelope should be enclosed.

These two extra concerts bring the total number of seats available for the shows up to almost 50,000.

MELODY **POP 30** MAKER

- 1 (2) PUPPET ON A STRING Sandie Shaw, Pye
- 2 (1) SOMETHING STUPID Frank and Nancy Sinatra, Reprise
- 3 (3) A LITTLE BIT ME, A LITTLE BIT YOU Monkees, RCA
- 4 (4) HA! HA! SAID THE CLOWN Manfred Mann, Fontana
- 5 (7) IT'S ALL OVER Cliff Richard, Columbia
- 6 (5) RELEASE ME Engelbert Humperdinck, Decca
- 7 (16) THIS IS MY SONG Harry Secombe, Philips
- 8 (10) PURPLE HAZE Jimi Hendrix, Track
- 9 (16) I'M GONNA GET ME A GUN Cat Stevens, Deram
- 10 (8) SIMON SMITH AND HIS AMAZING DANCING BEAR Alan Price, Decca
- 11 (12) BERNADETTE Four Tops, Tamla Motown
- 12 (20) SEVEN DRUNKEN NIGHTS Dubliners, Major Minor
- 13 (9) I WAS KAISER BILL'S BATMAN Whistling Jack Smith, Deram
- 14 (14) HAPPY TOGETHER Turtles, London
- 15 (11) EDELWEISS Vince Hill, Columbia
- 16 (30) DEDICATED TO THE ONE I LOVE Mama's and Papa's, RCA
- 17 (—) I CAN HEAR THE GRASS GROW The Move, Deram
- 18 (18) BECAUSE I LOVE YOU Georgie Fame, CBS
- 19 (15) PENNY LANE/STRAWBERRY FIELDS FOREVER Beatles, Parlophone
- 20 (—) FUNNY FAMILIAR FORGOTTEN FEELINGS Tom Jones, Decca
- 21 (13) GEORGY GIRL Seekers, Columbia
- 22 (24) KNOCK ON WOOD Eddie Floyd, Atlantic
- 23 (17) THIS IS MY SONG Petula Clark, Pye
- 24 (—) HI-HO SILVER LINING Jeff Beck, Columbia
- 25 (21) ARNOLD LAYNE Pink Floyd, Columbia
- 26 (29) JIMMY MACK Martha and the Vandellas, Tamla Motown
- 27 (19) MEMORIES ARE MADE OF THIS Val Doonican, Decca
- 28 (22) TOUCH ME TOUCH ME Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 29 (23) THERE'S A KIND OF HUSH Herman's Hermits, Columbia
- 30 (28) AL CAPONE Prince Buster, Blue Beat

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POP 30 PUBLISHERS

1 Maurice; 2 Green Wood; 3 Screen Gems; 4 Bron; 5 Acuff-Rose; 6 Palace; 7 Leeds; 8 Yamata; 9 Cat; 10 Schroeder; 11 Carlin; 12 Scott; 13 Saloman; 14 Mills; 15 Chardon; 16 William; 17 Peter Maurice; 18 Essex; 19 Feldman; 19 Northern Songs; 20 Acuff-Rose; 21 Springfield; 22 Belinda; 23 Leeds; 24 Enquiry; 25 Dunmo; 26 Carlin; 27 Campell Connelly; 28 Lynn; 29 Francis Day and Hunter; 30 Melodic.



MOVE



TOM JONES

US TOP TEN

- As listed by "Billboard"
- 1 (1) SOMETHING STUPID Frank and Nancy Sinatra, Reprise
 - 2 (2) HAPPY TOGETHER Turtles, White Whale
 - 3 (5) A LITTLE BIT YOU, A LITTLE BIT ME Monkees, Colgems
 - 4 (7) I THINK WE'RE ALONE NOW Tommy James, Roulette
 - 5 (6) WESTERN UNION Five Americans, Abnak
 - 6 (3) THIS IS MY SONG Petula Clark, Warner Bros.
 - 7 (—) SWEET SOUL MUSIC Arthur Conley, Atco
 - 8 (4) BERNADETTE Four Tops, Motown
 - 9 (9) I NEVER LOVED A MAN THE WAY I LOVED YOU Aretha Franklin, Atlantic
 - 10 (10) JIMMY MACK Martha and the Vandellas, Gordy

TOP TEN LPs

- 1 (2) MORE OF THE MONKEES Monkees, RCA
- 2 (1) THE SOUND OF MUSIC Soundtrack, RCA
- 3 (3) MONKEES Monkees, RCA
- 4 (4) BEST OF THE BEACH BOYS Beach Boys, Capitol
- 5 (5) IMAGES Walker Brothers, Philips
- 6 (8) GREEN, GREEN GRASS OF HOME Tom Jones, Decca
- 7 (6) COME THE DAY Seekers, Columbia
- 8 (10) HALL OF FAME Georgie Fame, Columbia
- 9 (7) HOW GREAT THOU ART Elvis Presley, RCA
- 10 (9) FIDDLER ON THE ROOF London Cast, CBS

TOP TEN JAZZ

- ASMAN'S, 38 Camomile Street and 23a New Row, London: 1 UNIT STRUCTURES (LP) Cecil Taylor (Blue Note); 2 BOSS SOUNDS (LP) Shelly Manne (Atlantic); 3 FREE JAZZ (LP) Ornette Coleman (Atlantic); 4 AND THEN AGAIN (LP) Elvin Jones (Atlantic); 5 HERBIE MANN AT NEWPORT (LP) (Atlantic); 6 THE POPULAR DUKE ELLINGTON (LP) (RCA); 7 KULU SE MAMA (LP) John Coltrane (Impulse); 8 THE GOLDEN YEARS Vol 2 (LP) Billie Holiday (CBS); 9 JOHNNY HODGES AND REX STEWART (LP) (RCA); 10 ELLINGTON ERA Vol 2 (LP) Duke Ellington (CBS); 11 BUDDY RICH SWINGING NEW BAND (LP) (Fontana); 12 THE GOLDEN YEARS Vol 2 (LP) Billie Holiday (CBS); 13 THE ELLINGTON ERA Vol 2 (LP) Duke Ellington (CBS); 14 FUSIONS (LP) Joe Harriott and John Mayer (Columbia); 15 THINGS AIN'T WHAT THEY USED TO BE (LP) Johnny Hodges and Rex Stewart (RCA); 16 THE POPULAR DUKE ELLINGTON (LP) (RCA); 17 LIVE IN SAN FRANCISCO (LP) Archie Shepp (HMV); 18 AFRICA BRASS (LP) John Coltrane (HMV); 19 BLUES AND THE ABSTRACT TRUTH (LP) Oliver Nelson (HMV); 10 TRANE WHISTLE (LP) Eddie Lockjaw Davis (Xtra).
COLLETT'S 70 New Oxford Street, London: 1 FREE JAZZ (LP) Ornette Coleman (Atlantic); 2 EAST BROADWAY RUN-DOWN (LP) Sonny Rollins (HMV); 3 THE SWINGERS (LP) Wardell Gray and Dexter Gordon (Fontana); 4 FUSIONS (LP) Joe Harriott and John Mayer (Columbia); 5 BLUE BECHET (LP) Sidney Bechet (RCA Victor); 6 EARL HINES '65 (LP) Earl Hines (Black and Blue); 7 THE QUEST (LP) Mui Waldron (Xtra); 8 THE GOLDEN YEARS Vol 2 (LP) Billie Holiday (CBS); 9 THE SOUL OF BIG MAYBELLE (LP) (Sceptre); 10 WOMEN OF THE BLUES (LP) Various Artists (RCA).
*Denotes imported record

Now! For the first time, the Andy show!

ANDY WARHOL and the Velvet Underground are coming to London this month, and the pop artist together with his group, singer Nico, poet-dancer Gerard Malanga and a thousand reels of film are expected to be on show at London's Round House during the week of May 21.

New freak out banjoist Jack Stomach rumoured to be causing wild scenes in Auchturmuchty playing a flooded tenor banjo with his ears. Frightening thought, Pete Townshend, Ginger Baker, Keith Moon, Eric Burdon, Jack Bruce, etc. all looning about in America. When will Zoot Money steam out and join in the fun? Flattop and the Cats sport a 14-piece band. Carmen McCrae swinging in London this week. Drummer Ainsley Dunbar left John Mayall to join Jeff Beck. Michael D'Abbo wrote a song for the Bonzo Dog Doo Dah Band — "Rain Rendezvous."

R&B organist Mick Manners is a trained church organist and choir boy. Julie Felix had a mini-skirt trouble at Empire Pool, although front rows weren't bothered. How did Mitch Mitchell get his back scratched? The influx of pop and jazz attractions is super. Lulu in line for Monkees Wembley concerts. Eddie Miller one of the pleasantest jazz visitors. Time Donovan's record position was settled once and for all. By the time the Stones start that film there will be only "Lovers Left Alive."



DONOVAN

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"Buddy Rich has a lot to answer for!"



The RAVER'S weekly tonic

Walker Brothers to split after their tour? Len Barry's next single "The Moving Finger Writes" International Times benefit poster so beautiful, people keep stealing them from fly-posting sites.

So the André Philippe Girl for 1967 is Diane Parker. U.S. Velvet Underground group looking for UK record label. Soprano saxist Eggy Ley sold his tartan jacket to a celebrating Scotsman for ten bob—during a solo.

Tony Barrow first to work out that blacked-out single on last week's MM centre spread — was Cilla Black's "Anyone Who Had a Heart". Reader Roger Wilson wonders if IT will be "a 14 hour technical yawn"? AFN girl announcer said: "As they are not recording any more here is old previously unreleased material" and played "Penny Lane".



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POP STARS TURN FILM STARS TO PUSH DISCS

ONE of the major problems for a pop star is how to promote a new record in several different parts of the world at the same time.

He can ruin his bank balance, and digestion, by catching a series of jets round the world. He can "do a Napoleon XIV" and split himself in two. Or he can send out promotional films and tapes to radio and TV stations.

The TV short to tie in with a record, is becoming increasingly common among British artists. Paragon, the London promotion company, has for example, sent 20 colour films of Alan Price to the States, and 20 more to the Continent, to plug his current "Dancing Bear" hit.

Very much involved in this new side of the pop business are Paragon's Roger Cowley and Anne Ivel. "We don't sell the films," explained Anne. "If the record is already a hit and a TV show want to buy it, then that is fine. But this isn't our aim. What we are trying to get is increased record sales and publicity for the artist."

According to Roger, a good promotional film, lasting about three minutes, cost anywhere between £500 and £5,000. Prints of the film cost only 25 each.

"Obviously there has to be a heavy promotion budget for a record before you undertake making a film," he explains. "They must be shot in colour, particularly for the States, but this adds very little to the cost, just a little extra for the printing. Other expenses can mount up if you aren't careful."



ALAN PRICE: complete with bear on location in London

But bears cost £100 a day . . .

make because of the hang-up with the bears," continued Roger. "It cost about £100 a day to hire them."

CONTACTS

What about outlets? There seems no problem there. Says Roger: "Anne was in New York six weeks ago while Giorgio Gomelski and I covered the Continent. We made contacts through the promotion departments of record companies and then followed them up ourselves."

"There are hundreds of radio and TV stations, particularly in the States there is certainly no shortage of outlets. A lot of the small stations can't afford to book major artists for their shows so they are delighted to have films. And the effect on record sales can be tremendous."

OUTLETS

"Some countries, like Holland, Spain or Greece, have few TV outlets so we are selling through film distribution outlets for cinemas."

Giorgio Gomelski believes the films can have "a ridiculous effect" in boosting an artist's sales.

"I did the Yardbirds' film of 'For Your Love' he recalls. "It was a good film — not one of those Juke Box monstrosities. We showed it in France on a Sunday lunchtime when millions of people were waiting to watch Le Mans. The result was we sold a hell of a lot of records in France."

BOOST

"The cost of these films are well worth it. For example I did some of Normie Rowe for Australia and America. The fares for him to go there to promote the record would have come to considerably more than the cost of the film."

"At this stage we make these films to boost records or sell the artist, but I don't see why it shouldn't be possible to recover the actual cost."

Zoot Money is one of the artists who sees a big future in these promotion films. "I enjoy all that queening about with all that gear on, darling," he told the MM. "We've just done a film primarily for a show that won't put me on because they won't pay for a seven-piece band."

ANGEL

"We started filming on a gig at Chelmsford and they were pooving about with lights and cameras all night. I then had two hours sleep and was up again for shooting on Hampstead Heath at six am. We then went to Battersea Dogs Home, West End Central and back to the Heath. We finished on location about six pm and then back to the studio for shots of me dressed as an angel. In all we were working 42 hours out of 48."

"Soon everybody who makes a record will make a film to go with it."—B.D.

Out of the popcorn bag—the Turtles!



REN GREVATT REPORTS FROM NEW YORK

THE Turtles have their own bag which they call a popcorn bag . . . something all their own and not West Coast at all . . . just a complete, happy freedom on stage, trying to express all that to the audience, according to Mark Volman, who is one of the six Turtles.

Mark, who sings and shakes a crazy and frantic tambourine, joined the "original originals" in the group, Howard Kaylan and Al Nichol, soon after the three had graduated from Westchester High School in Los Angeles. First known as the Crossfires, the threesome cut some sides for various now-defunct record companies without hits and finally got a gig playing weekends at a club in Redondo Beach, California.

The club owner, Reb Foster, flipped over the new group, which added three men and changed its name to the Turtles, and paved the way toward another record date.

"Our first single came out of that session," says Volman. "It was Dylan's song 'It Ain't Me Babe' and it went right up to number seven in America. We got clobbered in England though because we were up against Dylan's own version and records by Johnny Cash and I think Joan Baez."

"Then we got a follow-up hit with 'You Baby,' and that helped us a lot. After that we got hung up for a few months with changes in the group but now everything is really groovy. Our guys are all great and everything is really happening for us. We've got a terrific producer in Joe Wissert who works out of the Koppelman and Rubin office and we're just happy, that's all."

"We started a couple of years ago when everybody was talking about the West Coast sound, which meant the Beach Boys and Jan and Dean and their thing. But I really think it was the Beatles who, without ever knowing it, gave us the confidence in ourselves to grow our hair long and to play what we felt. Now we're established and we can sell on our own merits and it's just too much."

"Now there is no real West Coast sound. If it's anything, you could call it the San Francisco sound."

They've started a whole new kind of thing there with the Jefferson Airplane and the Grateful Dead and that whole kind of scene. It's really hard to define what each one is doing. I mean, the Mamas and Papas, the Beach Boys, the Byrds and ourselves each have their own sound going.

"You hear a lot of talk about psychedelic music with the reverse tape background noises and the electronic effects. Some of it's way out. I think maybe the Beatles have gone too far with some of their effects. Now the Byrds are in that bag."

"We did one like that on

our album, really just to show we could do it. We didn't want to overdo it though because it's not us. But I for one love to keep up with what they're all doing and with what's happening. We all do really. I buy loads of albums and just listen."

"I love a lot of the stuff I hear now. So much work goes into these things. We took six months to do our album and we want nine months for the next one. We all write some of the stuff but we don't get hung up with the idea that everything has to be our own."

"Some groups think an album has to have 12 tracks

all of your own. There are too many good influential writers today for that stuff. We listen to everybody's songs and half our LP is songs others wrote for us."

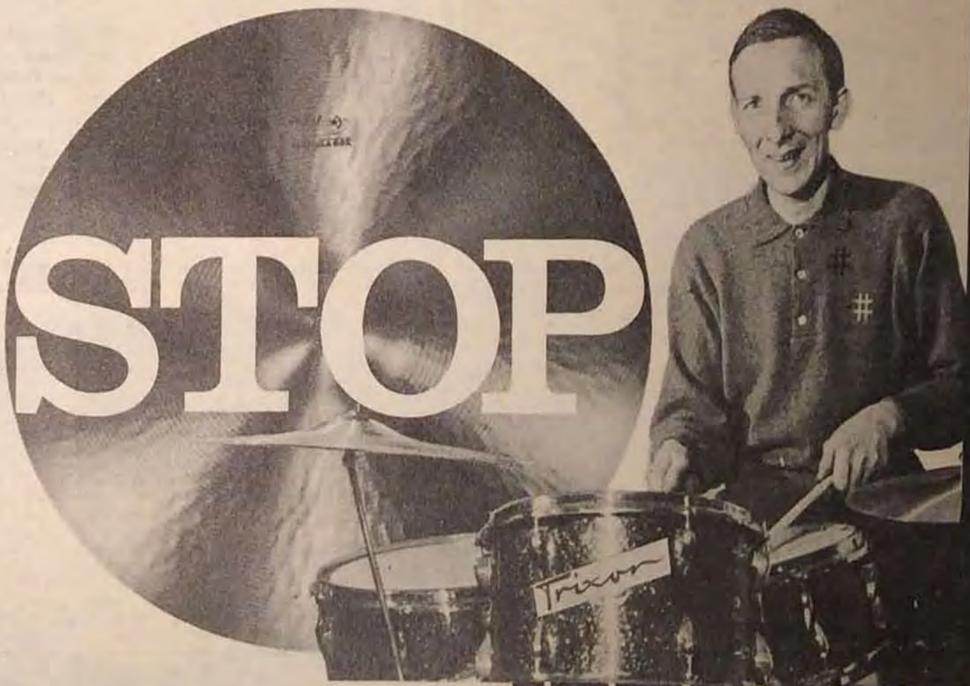
"Generally, the Turtles think that today's music is all really out of sight. Whether drugs or something else are the influences, it doesn't matter. It's just that the music has all come so far and it's changed so much that pretty soon there'll be a whole new explosion like the Beatles were."

"There's still a lot happening in Britain too. The Who are probably the most

extraordinary entertainers in England today. They know how they want to sell themselves. They're not only freaky, but they're great musicians. They write tremendous songs and have great things going on in their heads."

"We all think a lot of Herman and Tom Jones and Peter and Gordon. We've been out on tour with them in America and we'll probably look all of them up when we visit England in June. We'd like to meet the Beatles too if that's possible. We would really dig that. We still think they kind of helped us get started in their own way."

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TRAINERS

"For the Alan Price film we hired two bears with two trainers. On the first day, one of the bears started acting up straight away." "It cost us around a £1 a day in Smarties to keep the bears happy," agreed Anne. "This film took about a week to



ZOOT MONEY in a shot from his film to promote his latest single.



Reach For
THE OUTER LIMITS
on April 28th

WHO—HERMAN FOR GIANT U.S. TOUR

THE Who have signed contracts to return to America for a giant nine week tour of the whole country, topped by Herman's Hermits.

Said Who co-manager Chris Stamp: "I expect we'll go back to the States on July 7 for a week of promotion and television and then join Herman."

The Who's last single "Happy Jack" has just started to climb the American charts, while tomorrow (Friday) they have a new single release in Britain. Written by Pete Townshend and titled "Pictures Of Lily," it is issued on Track Records.

The Who play at the Brighton Arts Festival, at the Dome, tomorrow (Friday); Bath Pavilion (24); High Wycombe Town Hall (25); and Top Of The Pops next Thursday (April 27).

On April 26 and 28, the Who continue work on their latest album, to be released on the Track label, and working under the title, at present of "Who's Lily?" Already completed is one Townshend number "Glittering Girl."

MONTEREY STARS

THE Mama's and Papa's, Simon and Garfunkel, the Beach Boys, the Byrds, the Buffalo Springfield and Jefferson Airplane have already been fixed to appear at the three-day Monterey International Pop Festival in California on June.

The organisers have also invited Bob Dylan, Donovan, the Four Tops, Martha and Vandellas and many other groups to appear.

'SPEEDY' JONES QUILTS

NEW YORK, Tuesday — Drummer Rufus "Speedy" Jones quit the Duke Ellington Orchestra last week.

Duke has replaced him with Bobby Durham whose previous experience includes stints with Slide Hampton, Lionel Hampton, Grant Green, Groove Holmes and four years with the Lloyd Price band.

GUY JOINS PYE

GUY DARREL has switched to Pye after three years with CBS. But he will continue to promote his current single "Crystal Ball."

He will record in future with John Schroeder who first recorded him for Oriole before the label was taken over by CBS.



PAUL BACK— IN THE RAIN

PAUL McCARTNEY flew back into a rainy London last week after a quick trip across to America to see Jane Asher on her 21st birthday. The Beatles have finished recording their new album and single but are still working on balancing and mixing the tracks. The title of the LP—due out at the end of May—is "Sergeant Pepper's Lonely Hearts Club Band."

SANDIE'S 'PUPPET' IS TOP!

SANDIE SHAW'S "Puppet" danced to the top of the *MM's* Pop 30 this week.

Eurovision Song Contest winner "Puppet On A String" leaped to number one, displacing the father-daughter duo Frank and Nancy Sinatra. "Something Stupid" had been at number one for two weeks.

And Sandie's follow-up record may be written by the same triumphant songwriting team of Phil Coulter and Bill Martin.

RIMINGTON RETURNS

SAMMY RIMINGTON, former Ken Colyer star, who emigrated to the United States, is returning to Britain for good next month.

He will play a job in New York with Henry Red Allen and then fly home for a country-wide tour through June with the Berry Martyn band, opening at Wolverhampton on June 1.

SPENCER'S GROUP

SPENCER DAVIS has formed his new group, but does not want to release the names of his new members yet. Since Steve and Moll Wilmson left, Spencer and drummer Pete York have been auditioning musicians and have now added a guitarist and organist.

The new Spencer Davis group's first performance will be at a London concert on May 7.

Melody Maker

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LOCKJAW

TENOR OF JAZZ UNIT RECORDED BY FONTANA

THE Tenor Of Jazz unit's four tenormen—Ben Webster, Bud Freeman, Eddie Miller and Lockjaw Davis—were recorded with Alex Welsh's four-man rhythm section on Sunday by Fontana.

The quartet of tenormen were recorded individually, in pairs and together in four original titles written by Ben Webster: "Hi, Eddie," "Bud," "Book In Now" and "Lamb" at Bristol's Colston Hall.

Webster stayed on in this country to play a limited number of one-nighters with the Pat Smythe trio. The tour opened yesterday (Wednesday) at London's Dopey Dick's and continues at Exeter (tonight), Coventry (23), Birmingham (24), Newcastle (26). Ben then joins Sonny Rollins for an engagement at the Playhouse, Nottingham (30).

SMITH FOR BBC

TRUMPETER Keith Smith and his band play their first broadcast since Keith returned from the States when they are heard on the BBC's Jazz Scene on May 7.

Tomorrow (Friday), the Smith band plays at Brighton Aquarium. Future dates are at Bexley (24), Osterley (26), and Botley (29).

DREAM RAVE

THE complete bill has been lined-up for the massive Technicolour Dream all-night rave taking place at North London's Alexandra Palace on April 29 in aid of the underground newspaper International Times.

In addition to America's Andy Warhol, the Exploding Plastic Inevitable, the Velvet Underground and the Mother's Of Invention who all hope to be in England for the benefit, a host of British talent has been lined-up to appear.

Artists include Alexis Korner, Alex Harvey, Champion Jack Dupree, Denny Laine, Gary Farr, the Graham Bond Organisation, the Move, the Pink Floyd, the Purple Gang, the Pretty Things and Pete Townshend.

MOVE RETURN

THE Move, who last week were on the Rolling Stones bill at the Paris Olympia, return to the Olympia for the last week in June and this time top the bill themselves.

The group's "I Can Hear The Grass Grow" this week entered the Pop 30 at 17. They guest on Top Of The Pops tonight (Thursday) and Easy Beat on Sunday (22).

A second Top Of The Pops appearance is being recorded on April 26.

BAILEY DIES

BUSTER BAILEY, pioneer jazz clarinetist, died in his sleep at his home in Brooklyn on Thursday, April 13. He had not seemed to be in ill health and had recently returned to New York from a tour with Louis Armstrong's All-Stars, which he joined in July, 1965.

Bailey, who was 64 years old, made a big name for his work with Fletcher Henderson's band and later John Kirby's sextet. In recent years he had been a member of the Saints and Sinners group (1961-65), and he also recorded with Odette, Juanita Hall, Jimmy Rushing and Ronnie Gilbert. He leaves a wife, Mary, a son and two daughters.

(See page eight)

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Vince will record 'Roses Of Picardy' as next single

Disc to coincide with film

VINCE HILL'S next single will be the old ballad, "Roses Of Picardy," released on May 5.

It is almost certain that the single after that will be from Vince's film, "When The World Is Ready," and will be released to coincide with the premiere towards the end of July.

Release date for Vince's Edelweiss album is now set for April 28.

With his single of "Edelweiss" selling well in America he is having an album rush-released there.

ALAN PRICE ILL

ALAN PRICE is receiving a medical treatment for throat trouble but is not missing any of his engagements.

He guests on the Light Programme's Music Through Midnight, tonight (Thursday) and BBC-TV's Dee Time (27). On April 24 he will record an interview for the BBC's Russian service.

One-nighters for Alan and the Set include: Nottingham, today (Thursday); Dunstable (tomorrow); Manchester (22); Morecambe (28); Morley (29); and Carlisle (30).

Under consideration for his next single is one of Alan's own compositions, "The House That Jack Built."

NEW BB DISC

THE Beach Boys' new British single will be two old album tracks — "Then I Kissed Her," by Phil Spector, from the "Summer Days" LP is the A-side.

The B-side is "Mountain Of Love" from the "Beach Boys' Party" album. The Beach Boys' tour opens at the Dublin Adelphi on May 2.

The rest of the itinerary is: Belfast ABC (May 3); Hamersmith Odeon (4); Finsbury

Park Astoria (5); Birmingham Odeon (6); Manchester Odeon (8); Glasgow Odeon (9); Edinburgh Odeon (10). The group then goes to the Continent for further dates.

HERMIT'S FILM

HERMAN'S Hermits' first major film "Mrs. Brown, You've Got A Lovely Daughter," which goes into production on May 1 will be directed by Morton Da Costa. Da Costa, currently in London for talks on the film, directed "Auntie Mame" and "The Music Man," which was nominated for several Academy Awards.

The film will be shot in England and is described as a "hip, Walt Disney-type of

comedy with music." The story written by Trevor Peacock, deals with the dog-racing business.

Location work will take place in London and Manchester and Herman and the Hermits will have dual acting-musical roles.

NEWPORT NAMES

THIS year's Newport Jazz Festival, to be held from June 30 to July 2, features the bands of Count Basie, Buddy Rich and Woody Herman. Vocalists will be Nina Simone, Joe Williams and Sarah Vaughan.

The groups of Dave Brubeck, Wes Montgomery, Miles Davis, Max Roach, Dizzy Gillespie, Herbie Mann, John

Coltrane, John Handy and Thelonious Monk will be featured as well as the MJQ, the Preservation Hall Band, featuring Billy and Delbe Pierce and Edmond Hall. The Blues Project and the African rhythms of Olusiji and his group also appear.

STEVENS TOUR

CAT STEVENS, whose "I'm Gonna Get Me A Gun," rose to nine in the Pop 30 this week, is to tour South Africa in mid-June.

Cat guests in ATV's *As You Like It* on May 12. He goes to Holland for a TV date on May 27 and to Belgium for TV on June 17, and concerts on June 24 and 25.

Cat has a short Scottish tour from April 31 to May 5 and a four-day tour of Ireland is being set up for mid-May.

FOCUS ON FOLK

THE Folk Festival programme is filling up this year again. In addition to Keele (July 7 to 9) and Cambridge (July 28 to 30), there's Sidmouth from August 4 to 12, Whitby from August 26 to 31, London, October 14 and 15, and Liverpool, November 17 to 19.

THERE'S a special jug band night at the new club started by Bruce May at Ye Olde Crown, Highgate tonight (Thursday). So far, the club has managed to attract most of the big names in the London blues-contemporary scene: people like Jo-Anne Kelly, Roy Harper, Geoff Bradford, Cliff Augier, Ralph McTell, the Good Time Machine, Ron Geeson, the Jug Trust, and Spider's Raz-a-ma-taz Band have dropped in to hear booked artists like John Renbourn.

PETER JUBB of the Lowther Hotel club, York, enthusiastic about the reception Al Stewart got when he sang there recently. The club follows a broad policy, and has booked such different kinds of folk as the Darlington Mumpers, Bert Jansch, Alex Campbell, Martin Carthy and Dave Swarbrick, John Renbourn and Hamish Henderson.

Residents at the two-year-old club include Geordie Coulson, Rusty Homer, Tom and Brenda, and the Drifting Kind, with frequent visits from singers in surrounding towns such as Alan Cottell, Barry Dransfield, Mick Fitton and John Rennard.

LES COUSINS organiser Andy Matthews and members were interviewed for a 12-minute *Portrait of Soho* which goes out on BBC Women's Hour today (Thurs-

day). Alex Campbell is at the Courtyard on April 29 and future guests include Spidey John Koerner on May 6 and Tom Rush on May 13.

HAMMERSMITH MORRIS visit the Kingston Union Folk this Sunday after a strenuous day dancing. Recent guests have included the Young Tradition, Ron Simmonds, Trevor Lucas, and Brian Mooney, another Australian who went down well, according to organiser Dave Caldwell. KARI DARRAS

Reach For
THE OUTER LIMITS
on April 28th



● FREEMAN

FREEMAN STARTS AT SCOTT'S

TENORIST Eddie Lockjaw Davis, who finished a short tour with the Tenor Of Jazz package on Tuesday leaves London tomorrow (Friday) for dates in Belgium followed by a month's work in Scandinavia.

He then returns to London's Ronnie Scott Club for a second engagement there, opening for a month on May 29. Opposite him at the club will be American pianist-singer Blossom Dearie.

On Monday (24), another US tenorman, Bud Freeman, begins a two-week stint at Ronnie's, working with the Lennie Felix trio. Also starring at the club for this fortnight will be singer Jeannie Lambe and the Danny Moss quartet. They will be followed, on May 8, by Cleo Laine and the Johnny Dankworth big band.

After Eddie Davis' stay at the Scott Club, Ronnie will present American saxmen Yusuf Lateef (July 10) and Zoot Sims and Al Cohn (August 7). This Sunday (23), the Johnny Scott quintet appears at Ronnie's. The quintet then plays the Bull's Head, Barnes on Monday.

AMERICAN TURTLES FOR BRITISH TOUR

THE Turtles, currently at 14 in the Pop 30 with "Happy Together," are being lined up for their first British tour.

"Happy Together," their third single, reached number one in the States. London agent Tito Burns told the MM: "We have only just started working on the tour but it looks as though they should be coming in from about June 1 to 15. "We don't know who else will be on the bill."

PEANUTS TOUR

A STAGGERING number of entries were received in the recent Top 21 Win A Sports Car competition in the MM. Judging is therefore taking a bit longer than expected, but results will be announced shortly.

PEANUTS HUCKO, the U.S. clarinetist and tenor player who visited Britain in 1959 with Louis Armstrong's All-Stars, will tour here with the Alex Welsh band from May 12 to 28.

NEWS IN BRIEF

John's Children have signed with Track Records and will have a new single released on April 28. Titled "Desdemona," it was written by Mare Bolan. The Alan Horn Big Band, a 16 piece outfit from Manchester, play a week's cabaret at the Talk Of The North, Manchester from Sunday (23), with vocalists Jean Blanchflower and Jackie Rea. Organist Geoff Bannister of the Alan Horn set suffered a

broken tooth when he was hit in the mouth with a penny at the Saville Theatre on Sunday. The Dead Sea Fruit tour France for a month from May 1. Pinkerton's Colours open for two weeks at Lisbon's El Palo club on August 4. The Warm Sounds make their cabaret debut with a week at Newcastle's Gray's Club from May 29. A new jazz club kicks off at the Sackville Hotel, Hove on May 9 and will have an all-local band policy. The Mirage have a new single "The Wedding Of Ramona Blair" released on May 5. Trumpet-leader Geoff Reynolds has moved to the Glasgow Lucarno with a 10-piece band. They formerly played at Belfast's Mecca ballroom. Manchester's Richard Kent Style flies to the Continent on May 3 for dates in Holland, France and Belgium. Their new single is "Marching Off To War" written by Steve Cropper and Eddie Floyd and released on May 5. The Ray Russell Quartet, recently featured at Ronnie Scott's Old Place, makes its debut on the Light's Jazz



NEW singles are to be released by the Walker Brothers, Dave Dee, Dozy, Beaky, Mick and Tich, the Cream, Elvis Presley and The Byrds.

The Walker Brothers single will be "Walking In The Rain" due for release on May 12, produced by Scott and John. No TV promotion dates have been set yet to coincide with the release.

Scott Engel has also produced a new single by singer Nicky James called "I Need To Be Needed" due for release on April 28.

Dave Dee's single is a "Russian flavoured" song by Ken Howard and Alan Blaikley called "Okay!" for release on May 12. It features Tich on balalaika and Beaky on accordion.

The new Elvis Presley single a follow up to "Indescribably Blue," is a double A-side release coupling "You Gotta Stop" with "The Love Machine." Both are from the new Presley film "Easy Come, Easy Go."

On May 12 a new single by America's Byrds is out called "My Back Pages" written by Bob Dylan, with "Renaissance Fair" on the B side. Both are from the group's album "Younger Than Yesterday."

The Cream's new single called "Strange Brew" has been recorded in America and will be released here in mid-May. The tune is by bassist Jack Bruce, the lyrics by an American folk singer. It is sung by Eric Clapton and arranged by Ginger Baker. The group fly to America at the end of the month to complete their second LP.

GENO BREAK-UP

THREE members of Geno Washington's Ram Jam Band have left the group after disagreements over musical policy.

The musicians are lead guitarist Peter Gage, organist

Jeff Wright and drummer Herb Prestidge.

A spokesman for the group told the MM on Monday: "Geno will be replacing the three musicians this week, but we have no details of the new personnel at the moment."

The revised band was due to appear at the College of Commerce, Hull, yesterday (Wednesday).

THOMPSON'S RETURN

BBRITISH pianist Eddie Thompson, who emigrated to the USA in March '62, was in London last week. He came over to visit his family. While he was here, the pianist visited London's Klook's Kleek and sat in.

Before he returned to the States on Thursday last week, Eddie told the MM he expected to come over again in July and hoped next time it would be a working holiday.

YARDBIRDS BACK

THE Yardbirds, back this week from a Scandinavian tour, guest in Pop Inn on April 25 and Monday, Monday (May 22).

On April 30 they go to Paris to star in their own 30-minute TV show. They fly to Cannes on May 8 for the annual Film Festival where they will appear on stage and at a reception for the film Blow-Up in which they appear.

After two days in Canada, they start an American tour on July 9 which lasts through to August 20.

VAGABOND'S DISC

JIMMY JAMES and the Vagabonds' next single will be a track from their New Religion album, "People Get Ready," and will be released on May 26.

On August 1, the group start a series of 14 concerts in Jamaica, the first time Jimmy has been home since he settled in Britain in 1964.

From May 12 to 21, the group has TV, radio and club dates in Paris.

RUSSIAN LAINE ?

NEGOTIATIONS are under way for Denny Laine to visit Russia in October, playing two weeks of concerts in the Moscow area.

Denny is currently rehearsing with a string quartet which will accompany him on most of his future dates. The line-up is Clive Gillingham and Chris Van Campen (cellos), John Stein and Wilhelm Martin (viols).

Tentative arrangements have been made for Denny to make his London solo debut at the Saville Theatre on May 3.

HERD ON TV

THE Herd, whose current single is "I Can Fly," guest in ATV's As You Like It on May 16. They can also be heard in Monday, Monday (May 1) and Pop North (8).

On August 3 they fly to France to start ten days work

Scene on May 14. Ray (gtr) leads Ron Fry (pno), Dave Holland (bass) and Alan Rushton (dms) . . . the She Trinity are trying to find a girl replacement for saxist Barbara Thompson who quit last week after refusing to wear a "scanty" costume for a TV show . . . organist Alan Haven and drummer Tony Crombie play at Disley Jazz Club on Sunday (23).

Carl King of the Projection is unable to appear with the group because of sinus trouble. He has been replaced for the time being by David Ballantyne . . . Engelbert Humperdinck has recorded two songs from which will be chosen his next single, due for release within the next month.

Wayne Fontana's new single will be "24 Sycamore" released on April 28 . . . drummer Kenny Clarke has opened a drum school in Paris. He is hoping to turn out four really good drummers a year . . . Carl Douglas and the Big Stampede release a new single tomorrow (Friday) on the new GO label. Title is "Let The Birds Sing."

SINGLES DUE FOR WALKERS, DEE AND CREAM



WALKERS: no TV production dates set

on a film in St Tropez. They will have acting roles as well as playing in the film and writing some of the music.

The four numbers from the film will also be issued as an EP.

ROWE RECORDS

NORMIE ROWE today (Thursday) starts recording for his new recording manager Mike Hurst. He will be doing a single and starting work on an LP.

On May 8, Normie flies to Spain for three days of cabaret in Barcelona, followed by two days of TV and radio in Belgium and Holland.

Sonny Rollins to tour

SONNY ROLLINS, American tenor star who ends his season at Ronnie Scott's on Saturday (22), starts a short club tour the next day at the Dog And Fox, Wimbledon. He then appears at London's Dopey Dick's (26), Liverpool University (27), Manchester's Club 43 (29) and the Playhouse, Nottingham (with Ben Webster and Johnny Patrick),

(30). Rollins will be accompanied on all but the final date by Stan Tracey (pno), Dave Green (bass) and Tony Oxley (drs).

"BC and BC," are to join forces for a programme at the Manchester Sports Guild on Sunday (23). They will be working with the Tony Milliner-Alan Littlejohn sextet.

BUCK JOINS BILL

BUCK CLAYTON and Bill Coleman, who some years ago recorded a trumpet duet,

Coleman, who was due to arrive in London with his wife, Lily on Tuesday, begins his tour with the Milliner-Littlejohn group at Osterley Jazz Club tomorrow (Friday).

BRIGHTON GETS ITS ARTS FESTIVAL

THE nineteen day Brighton Arts Festival was given a resounding kick-off with a giant all-night rave-up ball at the Hotel Metropole on the Brighton promenade last Friday.

The Ball, sponsored by the Brighton College of Technology Union, is the forerunner to over eighty events taking place in Brighton up to April 30.

A committee of 20 young students from the College formed a committee and work started in late November to organise the Ball. It was estimated that £1,700 was to be outlayed on hiring artists to appear, and £2,000 was needed for meals, as the function was to be an all-nighter.

Groups included the Move, Geno Washington, Jimmy James and the Vagabonds, Cliff Bennett and the Rebel Rousers, and solo Paul Jones with his backing group.

Almost 3,000 people arrived for the Ball, travelling from Manchester, London, Devon, Cornwall, and the whole of the South Coast. Over 1,000 students and hundreds of Brighton "townspeople" also attended, and made the students' venture a success although it only left them with about £100 to plough back into the Union funds.

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NINA SHOWS 'EM WHY SHE'S STAR OF THE SHOW

ONLY a few hundred people turned up for the opening two shows of the Nina Simone-Dick Gregory tour at Portsmouth Guildhall on Friday, but there was nothing lacking in super-charged performances from the artists concerned.

Nina Simone is much more than her nickname of "High Priestess of Soul" would indicate, for there was brooding yet smouldering magnetism in everything she did, and many of her songs had the sharp tang of bitter poetry.

Her piano playing ranged from a hypnotic caress to real pounding jazz, and a sense of drama made her 30-minute contribution more of an experience than just a show.

There was a relentless rhythm not only in her playing and singing, but in her very movements, while the items ranged through jazz, folk tunes, protest songs to a touch of religious fervour.

After a tremendous start with "Just In Time," she followed with "Don't Let Me Be Misunderstood," and the powerful "Backlash," with its lyrics by the Reggae poet, Langston Hughes, while other highlights were "Four Women," which had depths of real anguish, and the religious comment of "Come Ye." In between, she tossed her latest single release "Day and Night," but this was a rather pale offering in contrast to the stark reality of the other numbers.

An integral part was the sympathetic and vibrant accompaniment from Rudy Stevenson (guitar), Gene Taylor (bass) and Charles Crosby (drums).

Dick Gregory was in fine fettle with his wealth of biting stories as he just wandered

around talking to the audience. He covered a wide range of topics from American and British politics, the Civil Rights campaign and oil pollution, to the local toilet paper "autographed" Portsmouth Corporation!

This was a brilliant and individual performance, distinctly original, dealing with real and vital subjects, and fully in keeping with the mood of the rest of the show.

Completing the bill were the Peddlers, the exciting group in the George Fame mould, which made such a big impression at London's Pickwick Club. —GERRY DIDYMUS.

EDDIE MILLER

NEW ORLEANS' tenorist Eddie Miller may be small in stature, but he proved to be a heavyweight jazz talent at London's 100 club last Friday. Playing with the superb Alex Welsh band, Eddie played inventive, tonally excellent, often fiery jazz tenor with a youthful agility.

This was Eddie's last engagement with the Welsh band and the evening became a musical tour-de-force, with Eddie blowing mightily and the band responding. Eddie's tenor is light in tone, and he swings all the time. His control and technique were illustrated on "Sophisticated Lady," and he played line solos on "That's A Plenty," "Oh Baby," "Some Day You'll Be Sorry" and "Keeping Out Of Nischief Now."

The Welsh band is a joy to hear, with tenorist Al Gay and



SIMONE: brooding yet smouldering magnetism

trombonist Roy Williams, as well as Alex himself, playing fine jazz. Musically, they must be Britain's finest small band, always fresh and never less than exciting.

The New State Jazz Band played with exuberance in an early Revivalist style. —ALAN WALSH.

GEORGIE FAME

GEORGIE FAME is, musically speaking, one of Britain's top bargain bundles. He purveys pop, blues and jazz with equal and admirable facility.

And he does it with the backing of a group which, ability demands, will not be content to remain in the background for much longer.

The "Georgie Fame Band" —a title notably unimaginative —did not even rate a mention in the local newspaper billing for the singer's Tyneside cabaret appearances this week.

And, unless I missed it, they were not even announced when they took the stage at Club Latino, South Shields.

Yet this quintet — the sixth member, baritone sax Johnny Marshall, was ill — lifted the likeable Lancashire lad's performance from enjoyable to memorable.

His first hit parade success — "Yeah! Yeah!" is always worth hearing. But for me "Because I Love You" at the time of writing eighteenth in the charts — was the highlight of the 35 minute cabaret. CLIVE CRICKMER.

TENOR OF JAZZ

NOT every facet of tenor saxophone playing was on display at the Tenor Of Jazz concert (Queen Elizabeth Hall, Saturday) but what I heard at the second performance sounded pleasant and reasonably varied.

And at times there were moments of real excitement. To me it seemed that the show opened strangely — in the sense that it was kicked off by the Lennie Felix trio of piano, bass (Ron Mathewson) and drums (Phil Seaman) — and no tenor was to be heard until Bud Freeman strode on-stage to welcoming applause some fifteen minutes later.

But Lennie played gracefully, particularly on his final "If Dreams Come True," and bass and drums did well enough. From then until the interval it was tenor jazz by two originals: Freeman playing his fluent variations on "It's Wonderful," the slow "Dinah" and an up-tempo "Crazy Rhythm," to be followed by the fat-toned Ben Webster with "Love Is Here To Stay," "Sunday" and a languid, remarkably phrased "My Romance."

The two saxophonists then joined forces with the Felix trio for a light-hearted "Perdido." After the break, Alex Welsh's band did a cracking warm-up job on "Stan's Dance" and "Blue" before bring on Eddie Davis to solo with the Welsh rhythm. Lockjaw in the splendid music of the night on "When Your Lover" and "On A Clear Day," but forced more mellow sounds from his horn on "Moonlight In Vermont."

I think the audience made him the hit of the evening but Eddie Miller's punching tenor, riding in and out of the Welsh band's ensemble in "Oh Baby" and "Dippermouth," made it a close race. The finale brought together these four knights of the tenor to trade ideas on a fairly brisk blues sketched out by Lockjaw. It was the kind of improvisation you can expect will delight a middle of the road jazz audience, and it didn't disappoint. The question it raised in my mind was why

more multi-born parleying had not been indulged in earlier.

Still, to hear four famous tenorists doing their stuff on one bill is something out of the ordinary. So this was an occasion. —MAX JONES.

DIDDLEY/KING

THE audience stole the show at London's Saville Theatre on Sunday, presenting their polished performance of Mass Idiocy — the new art form.

In one moment of ecstatic insanity it looked as if some of the audience were going to leap on stage and physically assault the artists.

"Artists" in the Saville context are hirelings who's job it is to goad or entice the baying mob to mental collapse.

This week's goaders included the great Alan Bown Set, Bo Diddley and Ben E. King. Alan and singer Jess Roden deserve some sort of medal for their bravery in sending up the rock-er contingent.

While their fans cheered, they burst into "Lucille" and "Jail House Rock" — Alan jiving skittishly, Jess laughing his head off. Enraged rockers stormed the stage, shook their fists, threw pennies and indicated in frightening dumb show they intended to tear Jess limb from limb.

Roden, rather like a smaller edition of Steve Marriott, hid behind a bulky amplifier. Compere Rick Dane came on to calm the mob. Any illusions of his being accepted as the rockers' own compere were shattered.

He too was booed, even while wearing a teddy boy jacket and shouting "Jerry Lee Lewis."

Ben E. King a fine singer, offered a large repertoire of hits, but was far from being dynamic and his backing group were dull without being interestingly bad.

Despite this the crowd cheered at the thrill of hearing "On Broadway," and "Save The Last Dance For Me." Toes were tapping, elbows rattling, eyes rolling and tongues lolling.

Finally—Bo Diddley appeared. Dum didley um dum, dum dum. The Alan Bown Set are appearing at Bristol University on Saturday. —CHRIS WELCH.

SEEKERS

THE Seekers opened their three weeks as top of the bill at the London Palladium on Monday with their usual immaculate performance, and perfect vocal balance. The new slim-line Judith Durham looked and sounded great and Bruce Woodley continues to advance as both singer and songwriter.

But this is one of the least memorable Palladium bills, with Mike and Bernie Winters relying on the bluest of material; the Nitwits presenting their, to me at least, over-familiar act; Dex Lane trying to get us singing and clapping to clarinet and penny whistle; a dove act and even an elephant. The Seekers apart, only comedian Frank Barry really scored.—BOB DAWBARN.

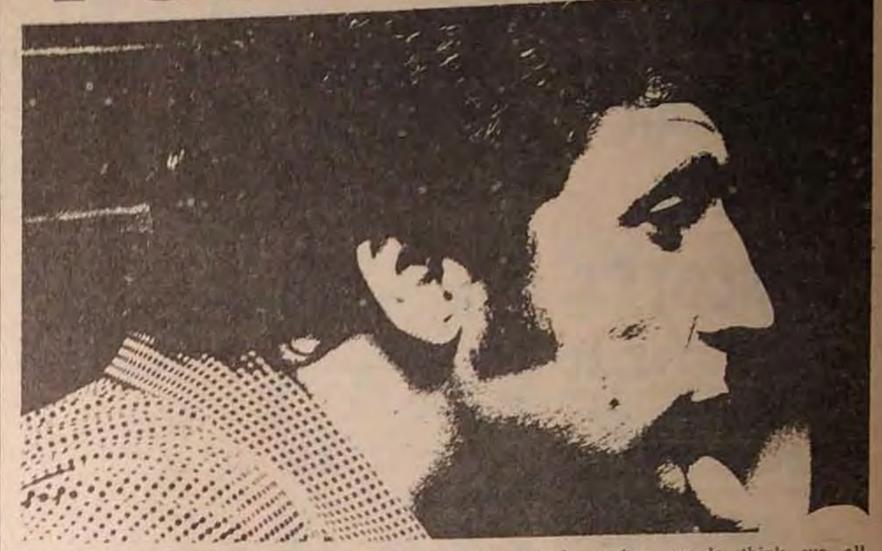
BUCK CLAYTON

BUCK CLAYTON, backed by Johnny Chilton's Swing Kings, played beautifully at London's Dopey Dick's (nee Klook's Kleeck) last week. It was a feast for mainstreamers with such anthems as "Esquire Bounce," "Swinging At The Copper Rail," "Jive At Five," and "Robin's Nest". Buck smacked out the high ones at ease and swung like a demon, a master of joyful jazz.—JACK HUTTON.

POP THINK

SOMEBODY THREW A TOILET ROLL AT ME—I WENT BONKERS AND WALKED OFF

TOM JONES



TALK OF THE TOWN

The most satisfying thing that I've ever done. It was West End cabaret and every night was a knockout. We broke records and the show was extended for a week. There were very mixed audiences. One night it was people in the business, and the next people from up north and Wales. We're making a live LP of the show.

ENGELBERT HUMPERDINCK

Great fellow. He's as nice a fellow as you could wish to meet, and I knew he'd make it some day because he's got a good voice. I met him when I first came to London and he was at my manager Gordon Mill's flat. If people see any similarities in us it's because Gordon manages both of us and I suppose something brushes off on each of us. He'll stay at the top if he records the right material. He's not a beat singer. He can sing swingers like "Volare" but I don't think he should do beat.

ROCKERS

I was a so-called rocker when I was a kid and it's great — when you are young. They haven't changed because it's the same thing as a man who wears wide trousers and a trilby hat all his life. You grow up, but you don't change.

SAVILLE THEATRE

I've never been there, although I'd like to go. I wanted to see Fats Domino but I couldn't because of the Talk Of The Town. I hear they've had a bit of trouble with riots there. I think it's very bad to shout down other acts before an old-time rocker goes on the stage. I hear they shouted at Gerry and the Pacemakers. This is getting back to the rockers. They are like rebels. In a couple of years' time they'll start liking the Beatles and nobody else. They'll stay with one artist just to be rebellious. I remember we did a college once in Birmingham with the Spencer Davis Group, and I just had "It's Not Unusual" out. Somebody threw a toilet roll at me, and I went bonkers and walked off. I don't want to sing for people who don't want to listen. I can't stand all that.

JERRY LEE LEWIS

Fantastic. He's the only singer that I really dig. I've got every record he's ever made. I love his attitude. He's cheeky and aggressive. The only sad thing is that his sound is still the same, and that's why he doesn't sell records now. He's not up-to-date enough. If he was guided properly he could do it. He records himself but that's a bad thing. I think you need someone else to listen and tell you what's

wrong. I'd love to record with him. At Bradford I introduced him on stage once and he asked me to sing, while he played the piano. But I didn't because I thought the promoter would probably come off best!

P. J. PROBY

Well I think too much has been said already. It started off as a joke, but it got on my nerves in the end. But what can you do?

BUDDY RICH

I'm going to see him because I like drummers; and if I wasn't a singer, I'd be a drummer. I'm going to see him at Ronnie Scott's club with my drummer Chris Slade. Rich is a jazz musician and he doesn't like pop. Everybody has got their own opinions. But I don't like people who knock others. I wouldn't knock jazz because I don't know anything about it.

CHART FIXING

Yeah, terrible. I think this is really bad when people do this type of thing. People who read about chart fixing will think every record is fixed and there is not that much fixing going on. If you buy a record in, it drops out of the chart the next week anyway. It's stupid because it only does harm to the artist. If you make a good record it will sell anyway. I wouldn't have any of my records bought in, it's just not going to do you any good in the long run. It's new people in the business who promise a group: "Oh I'll get you in the chart, don't worry." Anybody big in the business doesn't need it.

SANDIE SHAW

I'm very pleased she's won the contest because she's had a bit of bad publicity. I don't like that sort of publicity. What somebody does in their private life is their affair. It's great for Britain that Sandie has won. The song is catchy and commercial, although I wouldn't go out and buy it. But it's nice. My mother loves it, and as soon as she saw it on the Rolf Harris show she said it would be a number one.

DRUGS

Terrible. I think people who take drugs have got to sort their minds out. They should go and see a doctor because there's something wrong with them. If you need drugs to go on and perform, you shouldn't be on a stage anyway. The only time my mind is muddled is when I get drunk and I don't get drunk deliberately, only through drinking socially. To sit in a corner and take drugs is terrible. It's bad for pop. All that publicity about drugs

makes people think we all take pills and smoke pot.

JAYNE MANSFIELD

Well, I don't think anything of these so-called glamorous women of the screen because there are a lot of glamorous women off the screen. I can see big bosoms walking about anytime, and it beats me how anybody can go to a night club to see a woman's figure, when you can go to any strip club and see the same thing.

NORTHERN CLUBS

Great. I've had some great times up there. The audiences are great and there should be more of them. This is what Wales needs, and London too for that matter. They sort out the men from the boys and if you are playing one of those clubs you have got to be good to get over to an audience like that. You can get away with jumping and screaming in a ballroom, but if you do that in a club they'll say: "Bloody group — they're too loud." You've got to be able to sing.

PAY FREEZE

I don't think too much about politics to be honest. People vote for a government and can't grumble at what they do. It seems to me the Prime Minister is doing what he thinks is best for the country and that's good enough for me. Anyway — we're not starving, are we?

BBC RADIO

I don't talk too much about pirate radio, I like BBC Radio. I don't like DJs who talk too fast and I don't like talking over records. I'd rather hear relaxed listening with a bit of information about each record. But pirate ships sell records — so there you go.

MANFRED MANN

I think they make commercial records and they give the fans what they want, but I don't like groups — to be honest. I think they should concentrate more on vocals. I'm not keen on harmonies, and I like to hear one voice coming through. It's better to start with a voice and build a sound around it, than start with a sound and stick on a vocal because you've got some words to go with the song.

POP TOURS

The only one I did was with Cilla Black when Proby split his pants and I took his place. Back to Proby again. The only thing you get from a tour is money. Not that I don't like money, but I want to concentrate on my career and I think I get across to audiences better in clubs, cabaret, TV and on records. When I go on stage I want to get satisfaction out of a performance as well.

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● WILLIAMS ● FISHER ● LAINE ● WHITING

THERE'S something mighty strange happening with the American pop charts these days and it all has tradesters scratching their heads in wonder. In fact some say it's a little like jumping back through the "Time Tunnel," to quote the title of one of the newer TV series here, to find such names as RCA's Ed Ames (formerly the big man with the big voice of the old Ames Brothers) Frankie Laine (ABC-Paramount), Eddie Fisher (RCA), Andy Williams (Columbia), Margaret Whiting (London) and Frank Sinatra (Reprise) all popping up with hot top 40 hits.

FOR THE OLDIES, THE TIME IS NOW!

An interesting fact: nine of the top 10 records currently listed in Billboard "Easy Listening" chart, have been or are now on the same paper's Hot 100 chart. The noteworthy point here is that Billboard started its easy listening list in the first place because records in the good music groove were until recently regarded as having no chance to hit the big pop lists. Therefore they suffered from lack of exposure.

Now it's all switched around and the non-rock oldtimers are having a thoroughly unexpected revival. Ed Ames has been out of the chart race since the Ames Brothers broke up some years back. He recently hit the top 10 with "My Cup Runneth Over," a pretty ballad from Broadway's smash, "I Do, I Do." It's probably the biggest Broadway-originated single hit since Louis Armstrong's "Hello Dolly," four years ago.

Frankie Laine floated away from label to label for years trying for the big money comeback. Now he's got it with "I'll Take Care Of Your Cares," and the just released "We're Making Memories," which looks even bigger. Eddie

Fisher travelled the same circuitous route back, including a stop on his own label for a spell, before finding the formula at RCA Victor, with two consecutive chart hits, "Games That Lovers Play," and the current "People Like You."

Some observers relate the oldster music action to the increasingly tough competitive situation existing in the Top 40 radio field. Realistically, Top 40 is now more like Top 30 or even Top 25. That's how few records many of the biggest stations play each week. There is little programming space made available for the bottom of the national hit list, and even less for new product, unless it's the Beatles or Herman or the Monkees.

The other route open to the disc men lies in the good music direction. Usually put down as non-sellers of records, the good music and easy listening stations are today providing an alternative to

the so-called Top 25. Knowing the kind of music these stations want, producers have tried tailoring their material to fit the pattern. If the good music station likes the new Fisher or Laine or Ames record well enough, and "lays" on it long enough, it can actually force the disc onto the tight playlist of the rock-oriented competitor. This is what's happening right now.

There's an interesting parallel too. Increasingly tight top 40 type playlists have been a headache for the record companies for several years. A while back, it was the r & b station that provided the excitement on new material and producers rushed to pattern their records in the r & b mould.

Another theory often heard is that the resurgence of good music accented by veteran stars, is the manifestation of a reaction trend, in which buyers are showing distaste at the great amount of derivation product now on the market. The number of groups turning out records that sound much the same is something to behold. Buyers begin looking for something different and to many of today's single record buyers, names like Laine, Fisher, Whiting and Ames are as new as tomorrow's weather in New York.

RCA Victor, which has been busy recently plugging its new folk-pop-rock group, the Jefferson Airplane, has now trained its promotional artillery on another old familiar face, Eddy Arnold, who has been doing remarkably well recently in another of the old-timer revival stories of the year. So Rosemary Clooney, Guy Mitchell, Bing Crosby, and David Whitfield, where are you? Maybe the time is now!

REN GREVATT

NEW YORK was whipped into a fifth dimensional frenzy by the arrival of Britain's Cream and the Who, for a week of concerts.

Eric Clapton, blues guitar king back in London this week, reports that their show was a "smashing" success ending in a cream cake battle and Pete Townshend swimming in his dressing room while the hapless promoter clutched his head and reportedly lost £27,000.

"It was great—too much," said Eric. "We played the Murray The K show for a week and the audiences were mostly 13 to 14-year-old teeny boppers. Everybody went down well, and as we only had one or two numbers each, everybody pulled the stops out. The Who stole the show. They only had to smash everything up and everybody was on their feet."

"We did 'I'm So Glad' and 'I Feel Free' but the whole thing had nothing to do with music—nothing whatsoever. The kids in the audience were all very beat, and wore jeans and long hair. They are not like our mods at all. They don't want to be smart."

"The best musical times we had were in Greenwich Village where it was more like the English Musical Appreciation Society. I sat in with a couple of the Mothers Of Invention and Mitch Ryder at the Café Au Go Go where Jimi Hendrix used to play."

"I made a lot of friends there including Al Cooper who used to be the organist on a lot of the Dylan tracks."

"We took the actual show as a joke. There was no chance for Ginger to play his solo and we had to use the Who's equipment because we couldn't take any with us and there was none provided—as usual."

"Wilson Pickett and Mitch Ryder were topping the bill. Smokey Robinson dropped out of the show. He refused to do it because it wasn't his scene."

"New York is incredible. I'd love to live there. Everybody is so much more hip to the music scene—taxi drivers talking about James Brown. Can you imagine that here?"

"I liked the Village the most, where the shops stay open all night. We saw the Mothers Of Invention and musically they are one of the best bands in America. They

A frenzy of whipped Cream in New York



CLAPTON: "everybody went down well"

don't take that LP they made seriously. They are really sending up the psychedelic scene. When they are on stage they exaggerate everything. You can't keep a straight face."

"Jack and Ginger enjoyed themselves. Ginger had never been to a foreign country before where they spoke English and they could un-

derstand him, so he kept very quiet, placid and kind."

—I inquired hopefully.

"Well we had all these 14-pound bags of flour and eggs we were going to use on stage on the last night, but Murray got to hear about it and said we wouldn't get paid if we did so we spread them

all around the dressing rooms. The whole cast joined in and Pete Townshend ended up swimming around in his dressing room, fully clothed, in a foot of water when his shower overflowed!

"It was rumoured that Murray spent £30,000 on the show and lost £27,000, and it was also rumoured we wouldn't get paid. He was very distraught, wandering about throwing his hands up in the air."

"He hadn't bargained for the casual English approach, and expected us to be leaping around doing a James Brown thing. It just wasn't our kind of show."

"It was actually called Murray The K's Fifth Dimensional Show, or something like that. He is rather like America's Jimmy Savile, only Jimmy Savile is much hipper."

What are the Cream's recording plans? "Well 'I Feel Free' has been released there but I don't have much hope for it to be honest, and we've got a record we cut in the Atlantic studios for release there. I'm not too keen for it to be released here. The record markets in Britain and America are quite different."

"They are very anti-distortion over there. I'd like to do a number Jack wrote for Britain called 'The Weir Of Hermonshow' which is a place in Scotland. Our LP will be recorded in America—I see from this week's MM which gives me all things in life!"

FOR A READER'S VIEW OF THE CREAM IN THE U.S. SEE MAILBAG.

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Jazz Scene

BY BOB HOUSTON

SONNY ROLLINS likes London, especially when it's dull. After his sets at the Ronnie Scott Club, the tenorist strides out for the brief walk from Soho's Frith Street to his room in the Strand Palace Hotel. He then spreads some old newspapers on the floor and does his yoga exercises. These usually go on long enough for him to catch the dawn, and he loves the grey, indeterminate dawns we have in London.

A mystical aura has grown up around Rollins, prompted by his "retirement" and the legend of the Williamsbury Bridge and his awesome presence on the stand. Sonny himself is aware of this and when prompted will admit to being slightly envious of more naturally extrovert performers like Roland Kirk.

"Roland has the three horns thing going for him," he points out, "whereas all I do is go on the stand and play. I've thought about this and I've worried about it. Maybe there's something I can work out—but it would have to be natural."

Some may be shocked to discover that a jazzman of Rollins' reputation should be considering whether or not to smile at his audience, crack a joke or stand on all aspects of his profession.

For example, he is extremely critical about his recordings. "It's a very painful experience for me to listen to my records. The only time it happens is if I'm somewhere and somebody puts them on. But I don't like to be caught in that situation."

What were the reasons for dissatisfaction? "It's all right to be judged by people when I'm at my best, but it's a different thing to be judged on performances where I know there's been other factors involved."

"Somewhere in my mind I have the vague idea that someday I'll make a record that I'll like. Things have to be right for a recording. But you can't always get the guys you want, and things like that keep happening."

Even the much-praised soundtrack for Alfie hadn't passed the Rollins test. "I was called in, saw the film and went about it as a regular score. No, I didn't treat it as a jazz score."

SONNY ROLLINS YOU DON'T HAVE TO STARVE TO BE A GREAT JAZZMAN

PRESSURES

"I didn't really get my teeth into that job. Next time, if there ever is a next time, I'll be able to put more into it."

The pressures, both domestic and musical, which caused Rollins' famous retirement still weigh very heavily on his mind. "I don't know how classical artists are treated," he expounded, "but I do feel that in jazz the attitude is simply that an artist goes into a club and does business or he doesn't do business. And if you don't do business, everybody in the club starts giving you funny looks."

"I guess that in the long run it's good to be playing to people and not just playing for other musicians, but it would be great if things were such that guys could

write . . . if there was a chance to play and develop more away from the pressures of the business.

"If the music had more status and dignity, it would be a great help. I've had arguments about this, but for me, you don't have to starve to be a great jazzman."

ROUTINE

Sonny finds that the routine of the solo jazzman is often working. "I seldom go out to hear people. In fact, I don't listen to jazz very much. When I do go out, it's usually to hear somebody like Miles or Monk who I know, and then it's partly a social thing."

"And then when I do go to clubs there's always some guy comes up to me and I just don't get the chance to listen properly."

Rollins' approach, as demon-

strated during his Scott Club season, is to take several standard themes as an improvisational basis, work them over and discard them when he feels they've been exhausted.

"When I change songs during a set," he explained, "I'm not doing it for effect. I'm doing it to maintain interest."

"If we play a song and it's not getting over or the guys begin to lose interest, rather than bore the audience I'll try another song to keep the mood going."

Rollins, it seems to most listeners, still adheres to chord changes in his solos—if not all the time, at least some of the time.

"It's a very fine line which separates playing changes and not playing changes. I have been brought up to play chords, but I can deviate from them, but it's not haphazard."

NATURAL

"After all, I started playing before I'd learned changes and in some ways chords can slow you down, especially when you have a piano in the group. Ornette, for example, doesn't use a piano and there are so many aspects of playing if you don't play with a piano."

"There's nothing wrong with discarding chords. I don't know whether this all came about by design or whether it was because people couldn't play on the chords."

"Hawkins, I would say, plays a lot on the chords and guys like him have done so much in this style . . . they reached the epitome of the style so that those who follow just have to deviate."

"I can't say whether it's a better thing, but I do think it was a natural development."



ROLLINS: optical aura

ERROLL GARNER RELYING ON TWO EARS AND ONE HEART

BY LEONARD FEATHER

THE development of jazz, during most of six or seven decades, has been based on a simple process. Musicians have listened to their contemporaries and have formulated new, more advanced concepts on the basis of what they have heard.

A very small minority of great jazzmen can be said to have operated in a sort of aural vacuum, practically oblivious of the world around them.

One such individualist is Erroll Garner, who burst full-blown upon the 52nd Street scene some 23 years ago and who, in all the years since then, seems to have changed less than any other pianist in jazz.

Preparing for his recent appearance at Carnegie Hall (his first formal New York concert in eight years), Garner explained his philosophy.

"I don't try to follow any influence; I don't go by the fads or by the books. I just rely on my two ears and one heart; if I've changed at all, I'd say that I'm just trying to play fuller."

Further questioning, however, revealed that there have been some new sounds and new faces in the Garner menage. The bassist and drummer featured with him for the past decade are no longer around. For Carnegie

Hall he had a new, expanded group of four musicians: Wally Richardson, guitar; Milt Hinton, bass; Herb Lovelle, drums, and Jose Mangual, bongos.

Garner has been experimenting with new backgrounds and formats; on his last MGM record session there was a more pronounced rhythmic accent; Richardson was featured on electric guitar.

"I feel like I'm starting all over again," he said. "I'm doing all kinds of new things. I even wrote the lyrics to my latest song. It's called 'I Wish You Still Had What You Had When You Had It.'"

Answering a question about the new wave in jazz, Garner said he doesn't think it's so new. "Stan Kenton was doing things back around 1950 that were as modern as anything you hear today. He was a true pioneer in the ultra-modern atonal sounds, the classical influence."

I asked him for his reaction to the controversial Cecil Taylor, acclaimed by a number of jazz critics as the leader of the pianistic avant garde.

"The baritone sax man? Oh, no, that's Cecil Payne—I always get those names mixed up. Well, to tell the truth, I don't think I've ever heard him."

"What music do you listen

to at home?" I asked. "I play mostly things by Gerald Wilson's band; Horace Silver; that album Basie made with the vocal group; Lena Horne, Sarah Vaughan, Nancy Wilson . . . and that big European band with Kenny Clarke and Francy Boland."

"Billy Taylor is a fine pianist and disc jockey; I listen to his programme and ask him for advice about what records to buy. I'm so far behind! Next time I go to a store I'll have to get \$100 worth of albums."

Life in an isolation booth clearly has no more damaged Garner than the Tablins were deprived, in happier days, by the absence of tourists.

He lives in a rarified world of symphony orchestra guest shots (Cincinnati Symphony coming up soon), major TV appearances of the type rarely accorded to jazz soloists (Andy Williams Show), and occasional night club dates. Far removed from hard-core jazz circles, he is perfectly content in his lucratively comfortable niche.

As surely as jazz needs radicals like John Coltrane and Ornette Coleman, it can use the influence of wryly conservative figures like Garner to help retain the slender thread between the musician and the mass audience.

BUSTER BAILEY FROM W. C. HANDY TO THE WORLD OF SYMPHONIES

BY MAX JONES

BUSTER BAILEY'S death last week was another serious loss to the brigade of clarinetists. He played alto and soprano saxophones but obviously excelled on clarinet, and from the early Twenties until now his fast-moving performances made an unmistakable contribution to an almost unbroken line of recordings.

In the Fifties, he made a few appearances with symphony orchestras. And this seemed appropriate since he possessed the kind of approach, and technical finish, which spoke of academic training in his early years. But aside from the brief symphonic stints, and a job or two in the theatre pit, Bailey's experience had all been with jazz bands and singers.

In the way of biographical facts, Buster was born William C. Bailey in Memphis, Tennessee in 1902. His career seems to have started with W. C. Handy's orchestra and he was later working with Erskine Tate in Chicago before joining King Oliver, then Henderson.

In between these dates he probably did a lot of touring. I read somewhere that Bailey knew parts of England well from a visit in 1919 or '20 with a show. In any event, he came to Europe with Noble Sissle in the Twenties.

With Henderson's orchestra,



BAILEY: chilly clarinet

where he stayed from '24 until '29, Buster recorded extensively and made his name so far as European collectors were concerned.

His solos with this band—he returned to it in the middle Thirties—are too numerous to detail, but among the earlier ones which reveal the New Orleans influence on his playing are "Copenhagen" (1924), one of his first with Henderson, and "Jackass Blues" (1926), "St. Louis Blues," "Fidgety Feet," "Sensation" and "Hop Off" ('27), "King Porter Stomp" and "Oh Baby" ('28), "Hocus Pocus" ('34), "Stealin' Apples" and "Christopher Columbus" ('36).

From Henderson, Bailey moved to Stuff Smith in 1937, then to the brilliant John Kirby Onyx Club sextet, with whom he recorded "Undecided," "Pastel Blue," "I May Be Wrong" and dozens more titles. He subsequently worked with Wilbur De Paris, Red Allen, Big Chief Russell Moore, several groups of his own and, recently, the Saints and Sinners and Louis Armstrong.

So far as LPs go, Bailey can be heard on such Henderson LPs as the four-volume "Fletcher Henderson Story" (CBS), and "Smack" and "Fletcher Henderson 1934" (both Ace Of Hearts). Also with Red Allen (World Record Club), and on the Saints and Sinners album on "77" and, if you can find a copy, under his own name on "All About Memphis" (Felsted).

But he recorded with so many people—including Trilxie Smith, Clarence Williams, Dave Nelson, Erskine Tate, Bessie Smith, the Red Onion Jazz Babies, Red Allen, Lionel Hampton, Stuff Smith, the O'Neil Spencer trio, Lil Armstrong and various groups of his own (beginning with some solo titles with piano and banjo in 1925)—that it's possible to guess he appears on more records in my collection than any other clarinetist.

To say that I play them as much as those with Johnny Dodds, Edmond Hall, Barney Bigard, Sidney Bechet and other favourites would be untrue. In my view, Buster Bailey's playing was a trifle too chilly much of the time to rank with great jazz performances. But he was, as Hugues Panassié put it, a great specialist on his instrument.

Eddie Miller, to whom I spoke this week, said: "He was quite a guy—a nice gentleman and also a good, flowing clarinetist; a real credit to the business."

And Bud Freeman said: "Buster was one of the loveliest people I've known, to me a dear friend. He was a legitimate clarinetist and always considered one of the greats."

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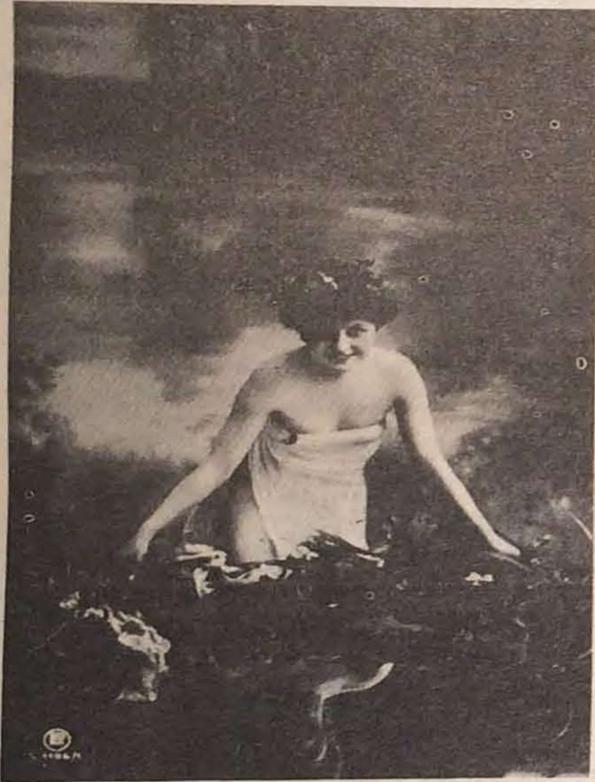
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BLIND DATE

Georgie Fame

**singles out
the new
pop singles**



DAVY JONES: "It Ain't Me Babe" (Pye).

Davy Jones: A dreadful Revived 45. It sounds like a little kid singing. The least said about this one the better. If people go out and buy this because it's Davy Jones and don't see the difference, it's an insult to him and themselves. Pye should have burned it — like the rest of the Revived 45s.

ALEXIS KORNER: "Rosie" (Fontana).

It's Duffy Power and Alexis singing together. It's Duffy's tune — or is it Alexis's. I've certainly heard Duffy do this. They're freaking all over the place. I used to like the old Blues Inc., group they had. This will get played quite a few times, but it won't get into the chart. I liked the "Hammer" bit at the beginning, but the worksong and the freak out bit don't sell.

THE HERD: "I Can Fly" (Fontana).

I can what? This sounds very familiar but I don't know who it is. Is it the Move? It's the new in thing: group classical music. It's pretty good production though. Quite good. Lots of different, interesting things going on in it.

JUDY COLLINS: "Hard Lovin' Loser" (Elektra).

Shoot the pianist! This would make a good instrumental. It'd make a good B side. This has got no chance at all of making the chart. It could have been done a lot better for a start. The pianist is wailing and doubling up on everything — and doing nothing. Not a hit I'm afraid. Is it Julie Felix?

BILL NILES BAND: "Walking" (Fontana).

The BBC will probably play this on programmes where they can use a bit

of trad. I don't think it's got a chance of being a hit though. I didn't mind the riff early on but it got swamped later. They've got a sort of anticipated beat which was quite nice and then they come in with the trad bit, which made it a waste of time doing the other thing.

RONNIE JONES: "Little Bitty Pretty One" (CBS).

Just a standard discotheque thing. Quite good and it'll get played — it deserves to anyway. I don't think the song is old enough to be revived really and it won't be a hit. Is it Ronnie Jones? It won't do his reputation any harm, but he'll have to do something different if he's looking for a hit. I liked the baritone sax though.

THE PURPLE GANG: "Granny Takes A Trip" (Transatlantic).

Is this called "Granny Takes A Trip?" It's just a passing giggle really. Another miss — but good for a laugh. I don't know who made it. The things some people will do to get a hit! Won't be a hit but it's quite humorous — as long as the old people don't take offence.

BILLY J. KRAMER: "Town Of Tuxley Toy-maker Part One" (Reaction).

This is an old traditional tune—but I can't remember what it is. Take it off. I don't like any of it. There's too much echo on the whole thing for a start. A hit? I

should hope not. Who is it? Billy J. Kramer—no offence, Billy.

DENNY LAINE: "Say You Don't Mind" (Deram).

The Lovin' Spoonful? Who is it—Denny Laine? Is this his first single record? That high bit's impressive. He's got a very nice voice. It sounds like an almighty hoe-down. It's good that he can do that high bit, but once was enough; twice or more ruins it. I'd like to see it a hit. It's a good performance.

ARETHA FRANKLIN: "I Never Loved A Man (The Way I Love You)" (Atlantic).

This is like an oasis—an oasis in a desert of records. Aretha Franklin. She's the grooviest singer around. She's so good. Is it on Atlantic? They should have brought her here—she could do with the exposure here. What can I say? If I had a record shop it'd be the top of my hit parade — for 12 months. It's the best record I've heard for quite a few weeks. Clear, cool, sweet — marry me, Aretha!

SIR SIDNEY SAITHES-WAITE AND THE GAR-BAGE COLLECTORS: "I Like Knees" (Parlophone).

Who is it? This should be a hit. I like this intended vocal corn. I wouldn't mind this being a hit. Very amusing. I wouldn't mind listening to this for a few weeks. I dunno. It has got a chance. If the Vaudeville Band can make it, why shouldn't this? This was the only thing that could have followed Aretha Franklin.

None of us wanted to record 'Ha, Ha Said the Clown'

—MIKE HUGG, THE MUSICAL MANN



by **ALAN WALSH**

MIKE HUGG, miniscule drummer with the Manfreds, has long been thought of as coveting secret aspirations towards the jazz world. Manfred Mike plays drums with the group and piano and vibes at home in Blackheath and is generally regarded as the most musical of the five-man Manfreds.

Mike's interest in jazz is still fairly apparent, but his aspirations toward activity in the field now lie fairly dormant, relegated to occasional blows with other musicians, listening to records and an outward detection of jazz influence in his work.

"Manfred and I spent two years trying to make it on the jazz scene, but we were banging our heads on the brick wall of indifference," said Mike this week. "It was so depressing. It was enough to drive you mad. There was no incentive and it was hard to keep enthusiasm alive."

WRITING

Mike is generally much happier on the pop scene, quite apart from the financial considerations. He fears at times that the formula of a pop group is a bit limiting musically and there have been occasions when, depressed, he has considered a way out. But he finds more challenge, more interest and strangely more satisfaction within the group today.

Basically, when he is not appearing, recording or rehearsing with the group, Mike devotes most of his time to writing songs—and pop songs at that. He sees the pop world as far less constricting than the jazz field. "Writing songs gives me as much pleasure these days as playing jazz ever did. There is a much wider scope in pop, although I believe it is harder for me to write a good pop song than

a jazz piece. That's within my own limitations, of course. I'm not talking about the sort of compositions that Charles Mingus does which is beyond me."

These days, both Mike and Manfred dig the Beach Boys and Jimi Hendrix as much as some of the jazz musicians. "I sit at home, hearing things and dancing about. When I play them to the group, they are weeded out naturally leaving a nucleus which might be worth working on. But I find it a tremendously hard challenge to convey to the others the sounds that I can hear."

He feels that should the Manfreds pack up tomorrow, he would continue writing pop songs.

If Mike and Manfred dig the Beach Boys, Jimi Hendrix scene, where, musically, does the rest of the group stand?

"Strangely, Tom McGuinness is a frequent visitor to Ronnie Scott's Old Place these days. Even more than Manfred, he seems to be digging people like Chris McGregor and the Spontaneous Music Ensemble, the sort of British avant-garde scene. He also digs Ornette Coleman."

"Klaus Voorman has fairly catholic tastes—like all of us I suppose. His flute playing is coming on. He is still limited technically, but for someone who has been playing for such a short time, his tone is good. He sounds on some of the tapes we've done like Miles! But basically, he likes Fats Domino as much as Mingus."

"Mike D'Abo plays piano—and we take the — out of him about it. He seems to play 'Lady Is A Tramp' all the time! He can walk into a sleazy club or a posh restaurant, sit down at the piano and play."

What about the general musical direction of the group? They have experimented—with augmenting, for ex-

ample—but, where is the group going? "This is part of the group's problem, we can't agree which way to go. We all want the group to progress, but we can't decide in which way. We argue about it for hours. We all have our ideas and we can't seem to formulate them into a definite set policy of progress."

Mike said that the group could play jazz well or pop well. But they found it almost impossible to play a middle-of-the-road music. "We don't seem to be able to blend pop and jazz in the way that Georgie Fame does, for instance," he said.

The group spent 22 hours in the studio working on their latest hit "Ha Ha Said The Clown," although the recording of the final version took only about 12 of those hours.

DEPARTURE

"The trouble was basically that none of us wanted to record the number. We went into the studio and did arrangement after arrangement of it, throwing them out as we went along. When we actually decided on an arrangement we liked, we worked on it a lot before it was finished."

Mike frankly admits that the group could not reproduce the recorded sound on stage. "But we can do it well enough to satisfy the audience. I don't think the kids expect to hear exactly the same sound, unless it's done on something like the Humperdinck thing."

"Anyway, we haven't been booted off yet!"

The B side of the record features a new departure for the group—Manfred and Mike singing.

"It was originally thought that it might have made a single. We were going to release under the names 'Lubo And Hugo' — from Lubowitz and Hugg, but it didn't work out. We may try again though—it'll be a sort of mystery disc!"

Lulu really is back in town

ALLOW me to write a cliché — Lulu's back in town.

To have to make a come back at the age most pop artists are only just out of nappies is odd but then Lulu was riding chart high with "Shout" when she was fifteen in 1964. "I didn't care about anything then," says Lulu, "but three years in the pop business is enough to make you feel like an old woman — the responsibility is too much."

Lulu's disappearance from the scene has allowed a certain maturity to creep into her life and has without doubt added to her impact as an artist.

"I'm getting a bit older of course. You can't stop someone growing up. Things are coming to me now, and I think, 'Oooh, that's rather important—I've got to worry about it.' I can't go on being a kid forever without any

responsibility.

"I'm only singing songs now that I can really feel. I've got to be able to believe in the spirit of the number, and feel whatever emotion it's trying to put over. A song has got to have guts, it's got to mean something to me."

Lulu's explosive comeback on to the scene has resulted in lots of work.

"Naturally I've been plugging 'The Boat That I Row' on a lot of shows — and now I start work on a new BBC2 television series called Three Of A Kind with Ray Fell and Mike Yarwood. It'll be a comedy-acting-singing role.

"There are plans for my own networked series in the summer. Very excited about that! I'll be able to invite my own guests but it's a secret." N.J.



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MICK JAGGER ON STAGE AT THE OLYMPIA, PARIS

the end of a group era

MICK JAGGER talks to the MM's Mike Hennessey

MICK JAGGER pirouetted about his Paris hotel suite snatching at a cigarette and a whisky and Coke, and played some deft verbal tennis with a small gathering of newspapermen. To them, Mick's sprightly intelligence and the complete absence of forced attempts at slick humour (which so many pop artists seem to think is a contractual obligation) came as something of a shock.

It does to most people who base their judgement of Mick Jagger on the thoroughly misleading image which has been fostered by his slack jaw, his bizarre clothes and his leadership of the scandal-prone Stones. Probably millions of people from BBC switchboard-jammers to the Daughters of the American revolution have the impression that Jagger is the irresponsible, ill-educated tearaway leader of a bunch of anti-social ruffians who, among other things, have the temerity to thumb their noses at the Palladium roundabout.

Mick talked freely about the dual morality of popular newspapers who sought to raise circulation by exaggerating the drug menace, about his own disquiet at the evidence of frustration and discontent he encountered in youth of all nations, about the personal persecution he had suffered in recent months, and the Stones' trip to Eastern Europe.

"It was our idea to go to Poland—I wanted the kids there to have the chance to listen to us. I don't see why half of Europe should be left out. It really won't be worth our while money-wise, but it's a start. I think our records will be on sale there in a few years. The kids get the records from western European countries, and they hear us on the radio. I'd love to go to Leningrad."

The Stones were on their first tour of Europe for a year and after this one no more tours are set anywhere. Like the Beatles, the Stones are withdrawing from

'When suddenly the police move in it's very disturbing and you begin to wonder just how much freedom you really have'

the gruelling world of one-night stands. "We've virtually given it up. The one night scene is dead terrible—there's just not enough entertainment value in tour shows now. The people need something much more interesting to watch. Since the peak of the Beatles and Stones there have been a lot of big groups but none with any real flair—except for the Who and Jimi Hendrix and the Experience.

"I have got some ideas on how to change things—to do something different, but I don't want to say what they are, and I'm not even sure that I want to do them. It would be very expensive—and then it's so difficult to tell whether it would be a success.

"For example, on this tour we played in Rome and all the people in the front rows were over 25—a lot of them over 40. They were all socialites—so we had to give a proper concert and play really well. "This is what we wanted to do at the Albert Hall—but the kids didn't want it. It was hopeless when the kids started jumping on stage. All they wanted was to see us leaping about and to scream. Well, if that's what they really enjoy, I'm certainly not going to stop them."

The end of the group era may be in sight, but the wild receptions given to the Stones on this European tour (particularly in Paris where 21 police vans were mobilised and some were driven full speed down the pavements dispersing fire-

work throwing fans) show that Jagger and Co are still riding high. "But we shall never tour America again," said Mick. "It is very hard work and one bring-down after another. You have no idea of how terrible it is unless you've been through it. Every place you go there is a barrage of relentless criticism and, after about the fourth week, you just start lashing out.

"You can't expect people to keep their tempers with all this relentless put-down. You get ten reporters every day who just want to laugh at you and you don't get one even vaguely intelligent question.

Jagger's perceptive comments cut right across the dreary image he has been saddled with, and never more than when he is talking—with genuine concern and sincerity—about the problems of youth. "People talk about the riots that happen when we play. Of course there is a certain violent element, and, to a certain extent the kids are conforming to what is expected of them. But there is more to it than that.

"What makes an audience during the last two numbers suddenly pile all the chairs in the middle of the hall? I've seen this wild behaviour in so many countries and the pattern is always the same. Because it is the same symptom. Frustration. And these are kids from all kinds of environments. It happens more today because kids are more aware of what's going

on. "You can't solve the problem by locking them up. Look at the way the police are behaving in Los Angeles. The other day about a thousand kids sat down in a field there and they all started smoking cigarettes. There were also about three joints of marijuana they were passing around and the police could do nothing because they couldn't find which were cigarettes and which was pot. The kids called it a 'smoke-in.'

"But they couldn't lock up a thousand kids. That isn't the answer—you have to find out why it is that kids are discontented. They are not all morons just spoiling for a fight with the police."

Far from being anti-police in general, Mick Jagger sympathises with some of the jobs they are called to do. "Everyone knows that Britain is short of police—but they send big groups of them raiding clubs and even barns in Lincolnshire. It's madness.

"The situation is not only becoming ridiculous but frightening. You sit at home and you think you are safe because you are not in South Africa or some other police state. But when suddenly the police move in it's very disturbing and you begin to wonder just how much freedom you really have."

Mick said he agreed with Manfred Mann that it was important to discriminate between addictive and non-addictive drugs and he deplored the fact that Britain seemed to be

going to make a fortune peddling heroin because the addicts can get it on prescription. But if you stop this, the Mafia will move in and we're going to have the same problem as America."

Finally I asked Mick about the long-awaited, long-postponed Rolling Stones' film.

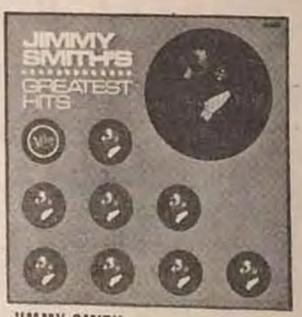
"The original film project is just not anywhere at the moment. What are you going to do with a group in a movie? "But I have definitely

decided to do a film on my own this year. I was offered the lead in 'Up The Junction.' It was probably a good part but I turned it down because I don't think it suited me."

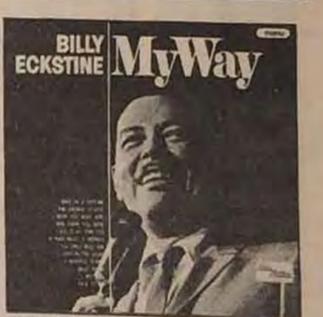
Mick left to get ready to go on stage.

"I think," he said, "that there is an enormous untapped market in Eastern Europe for British pop." Then he added with a grin, "and a big market for social upheaval, too!"

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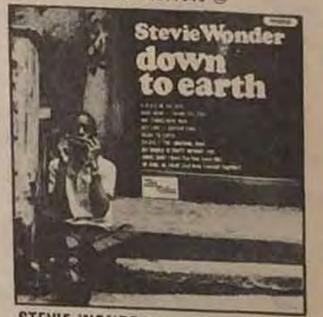
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DON CHERRY



IN SEARCH OF A MUSICAL ESPERANTO

BY MIKE HENNESSEY

IF Free Jazz is to achieve more than a minority following among jazz lovers then it is more likely, in my view, to be through the efforts of men like Don Cherry than because of the work of some musical extremists who play 367 bars of indescribable rubbish then put down their horns to rush into print with a blanket condemnation of all orthodox music and a determination to substitute one form of racism for another.

Cherry is a lover of sounds—all sounds, from Louis Armstrong to musique concrète, from children's voices to train whistles, from gospel tunes to George Russell. For the last few years he has travelled extensively in Europe and North Africa, distributing and collecting sounds in a personal pilgrimage to enhance the efficacy of music as a universal language. In a sense, Cherry is trying to create a sort of musical Esperanto, drawing on sources from all over the world.



CHERRY: lover of sounds

is difficult to evaluate a solo when you have no knowledge of what the improvisation is based on.

"Music has a mystical quality, you know. Things can happen when you are playing which you don't even know yourself. Musicians like John Coltrane and Albert Ayler have this spiritual thing. They carry this fragrance around with them. Some of their music is hard to get with on first hearing, but if you go on listening there's always something new and beautiful.

"And musicians like Duke and Monk are always producing something fresh. Their minds are open and they are in tune with themselves. That's what keeps them so fresh.

"I know Cecil Taylor went through a bitter period because he got no public response. But you can't really blame the public. As long as the music keeps getting exposed, public understanding and appreciation will come. I don't see why in a year or so we shouldn't see a so-called free jazz record in the charts."

INDIA

While many people wring their hands about jazz being at the crossroads and wonder where the next Charlie Parker is coming from, Don Cherry preserves a feeling of intense optimism.

"There is so much beautiful music happening everywhere. People tend to discriminate between amateurs and professionals, but I have heard simple people playing in the fields and making beautiful music.

"As for the new Parker, well a lot of great musicians have died before they really reached their peak—like Booker Little, Eric Dolphy, Scott La Faro and Herbie Nichols. But I would rank men like Ornette and Coltrane as the equals of Bird. And Rollins and Miles are playing beautiful things, reaching for mystical things within themselves."

Cherry is still playing his 1896 vintage cornet which he has to have repaired every six months by an old craftsman in Paris. "And I've started to play a little flute—it has helped me a lot with my breathing."

Before he returns to the States to appear at this year's Newport jazz festival and to make two more records for Blue Note, Cherry is off again on his pilgrimage—this time to Turkey, Iran and India. "I want to live and eat and play with the people," he smiled, "because I really love the music from those places."

EXPOSURE

This concept, much less anarchistic than that of many free jazz players, is typical of Cherry. He is a man of peace who delights in the study of other cultures than his own and who wants very much to bring the peoples of the world closer together through music.

"I was back in New York in the summer and I was very impressed by how much music there is to be heard. All the arts are getting much more exposure today and the public are more in tune with what is going on.

"Music today incorporates more and more different sounds—human sounds, electronic sounds, mechanical sounds. They are all sounds which are part of contemporary life. But I personally still see the value in melody.

"There is so much variety in music today and that's what makes this such a beautiful period. I am also striving to get more simplicity. I don't classify my music as avant garde or free—I just call it music, and that covers everything from folk music to musique concrète.

"More and more people are participating in music today and this is wonderful. You find more and more instruments lying around in houses. People really want to make music today, not only listen to it."

MYSTICAL

One of Cherry's great virtues—and one which many free jazz exponents conspicuously lack—is that he really tries to communicate through his music. He is concerned about public response—not merely for the material rewards that result—and he is not trying to create a kind of 'in' music for initiates only.

"We find people walk away singing our tunes; and often they'll ask us to play a tune and identify it by singing a bit of the theme—because we don't announce the titles."

He agreed that free music is more difficult to grasp at first hearing and also that it

NEW POP RECORDS

WHO MOVE INTO A CLASS OF THEIR OWN



SINGLES

THE WHO: "Pictures Of Lily" (Track): They get better and they get better. The Who as a group, and their records. The impact of this disc is greater probably than any of their previous hits and it should outdistance "Happy Jack" in a matter of days. A rollocking, rhythmic, Pete Townshend composition with a beautiful lyric and his usual cynical cutting edge. Daltrey's high, nagging, vocal is a gas; Entwistle's distantly calling French horn and Keith Moon's unique, more controlled drumming plus Townshend overpowering guitar style give the Who a distinctive, original, humorous, colourful and compelling sound. Marvellous musical. Surely the Who are moving into a class of their own — and this record should open even more gates.

TOWNSHEND: own composition with a beautiful lyric and his usual cynical cutting edge.

but surely if they are allowed to mature and progress their very own style will develop—it has already begun.

THE TREMELOES: "Silence Is Golden" (CBS): Rather a surprise this gentle, lilting follow-up to "Here Comes My Baby," by the Tremeloes in fine vocal form. The number was written by that brilliant team of Crew/Gaudio who contribute so much as composers to the Four Seasons sound. One or two passages sound just like another sweet ballad "Please Stay," but not enough to hinder this record's impact. Sugary sweet, very professionally made by the group, a big hit, but a bit of a bore.

BOOKER T. AND THE MG'S: "Hip Hug-Her" (Stax): This group is ridiculous. They really must be an instant funk swing machine-computer — but they're great. Easily the best single they have come up with for a long while is this new Jones-

Crupper-Jackson-Dunn composition, faultlessly executed and thwacking out of the gramophone like a laughing punchball. The amount of soul and humour this group knocks you out with is incredible. Tremendous groover — but will the people like it?

NEIL DIAMOND: "Girl, You'll Be A Woman Soon" (London): Fast becoming a writer of fame and fortune with his Monkee composition Neil returns to the wax with this soulful ballad with its high urgent pleading and it's more gentle sweeping effect. It bursts beautifully and ecstatically into verse and then back into the chorus. Diamond's emotive voice and expression give the record an excellent quality while the backing gently brews behind crashing into a powerful break with almost as much depth and majesty as "River Deep — Mountain High." Great record and it should be an enormous hit.

P. P. ARNOLD: "The First Cut Is The Deepest" (Immediate): Ex-ikette Pat on great soul form with this fine Cat Stevens composition produced by Mike Hurst and arranged by Art Greenslade. A very good record with that Greenslade trade mark on the stopping and starting arrangement, and the Hurst stamp on the production. A pretty, quality, climactic ballad but somehow we don't think it's got enough distinction or individuality as a number to stand out from the rest of the bunch. It does in quality certainly—but not commercially.

THE BEE GEES: "New York Mining Disaster 1941" (Polydor): A shattering single from this highly-publicised Australian foursome who sound as though they are set for success. The story tells of a miner making a friend, trapped in the dark of a mining disaster and everything the boys have put into the song reflects the situation — the record's whole atmosphere is one of fear and possible death — and that's some message for such a relatively "young" group. A lot of people will object because the boys sound like the Beatles

A great album from Mr & Mrs Bono

LPs

SONNY AND CHER: "In Case You're In Love" (Atlantic). Mr and Mrs Bono have come up this time with an almost perfect pop album. Though less enchanting on stage, they are superb in the recording studio. This new LP features six numbers by Sonny Bono (and they are obviously written for Cher) and six other tracks, including "Groovy Kind Of Love," "We'll Sing In The Sunshine," "Stand By Me," and "Cheryl's Goin' Home." There's a good mixture of beat and ballad and even a comedy number "Pondunk." And what a good singer Cher is! A rich, warm voice with a fine range. A great album.

OTIS REDDING: "Pain In My Heart" (Atlantic). As you may have "sussed" by the fact that this album is released on Atlantic and not with the newly formed Stax label outlet in Britain, it presents a lot of old, previously issued Redding tracks, most of which his fans will already be familiar with. It's great rock-ing soul sauce, as relentless and as exhausting as usual with Booker T. and the MG's plus the Markeys in great form, and sounding looser and a little more relaxed than their most recent work—but not as inspiring. Redding sounds young, full of power and feeling and his emotion on his first ever hit, "These Arms Of Mine," and the title track shows that he's working hard. Good jumping album although I wish Otis Redding's newest releases were rushed out, and plugged with as much speed and fervour that his old work is. Tracks include: "The Dog," "Stand By Me," "I Need Your Lovin'," "Louie Louie," "Security" and "Lucille."

ALEXIS KORNER: "I Wonder Who" (Fontana). Alexis is the Daddy Of Them All on the British beat scene, and many of today's top musicians will tell you they had their early start and inspiration from



SONNY & CHER: enchanting

Korner in the days of the British R&B revival. Here his brand of the blues are presented in trio form. Korner is ably backed by Danny Thompson (bass) and Terry Cox (drums), while he sings with feeling and slams into his guitar on a wide variety of material from "Watermelon Man" to "2.19 Blues" and "Roll 'Em Pete." By the standards of most of today's groups like the Cream, John Mayall, Jimi Hendrix, etc, it is not so progressive—but it's raw!

TOMMY DORSEY: "In A Sentimental Mood" (Ace Of Hearts). A bargain buy for older readers with 1930s nostalgia seeping from every groove. There's a fair ration of Dorsey's educated trombone, faultless as ever, and the band is well drilled. Only the singers give the proceedings a dated air. Top-class dance music which includes versions of "I'm Getting Sentimental Over You," "Blue And Sentimental," "In A Sentimental Mood" and "Sentimental Journey."

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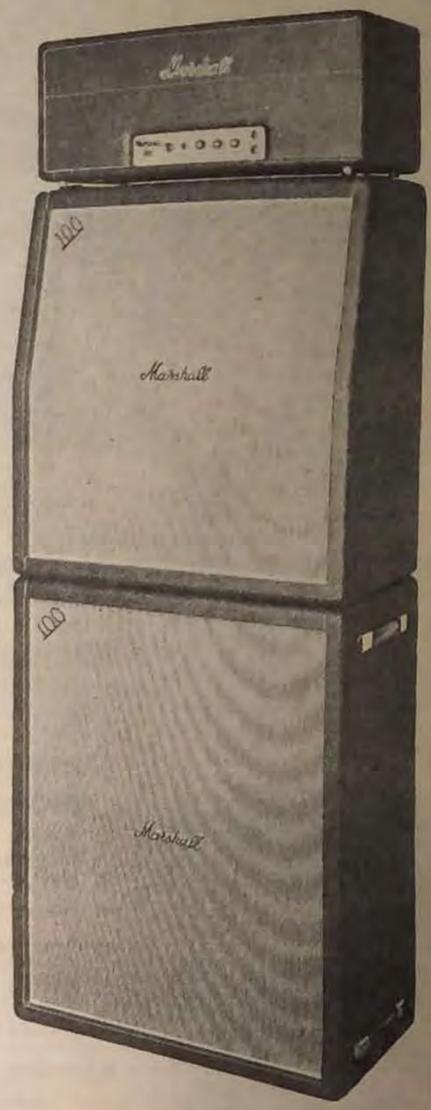
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RICH: 'I'm the greatest drummer in the world'

CHRIS WELCH AT THE BUDDY RICH DRUM CLINIC

ANYONE expecting detailed explanations and theoretical discussions on rudiments and technique at the Buddy Rich drum clinic on Thursday last week, was bound to be disappointed. But they would have to be very dull drummers indeed if they failed to be enthralled by Buddy's sensational one man routine with a repertoire and wit as savage and lightning as his drumming. A huge crowd made up of 90 per cent drummers turned up to greet their hero at the Empire Rooms, Tottenham Court Road. There were semi-pros, session men, jazz and beat drummers, and they gave Rich a tremendous ovation. Among those in the audience were Jack Parnell, Jackie Dougan, Jon Hiseman, Tony Newman, Brian Bennett, Keef Hartley, Roger Powell, Peter York, Phil Kinorra, Ronnie Verrell and many more famous British drummers.

Rich, a wiry figure in a tight jacket and trousers, bounced on stage chewing cheerfully and warned the audience: "Don't get too technical. As far as I'm concerned a set of drums is a set of drums. I play a little and sleep a lot." To warm up he sat down at a spanking new Rogers drum kit, fresh from the showrooms — and untuned. "Sounds of-

I've just seen God — and I haven't died

fensive doesn't it," he muttered cocking an ear at a ringing tom tom, while Rogers directors laughed nervously. Rich smashed into his drums in a preliminary barrage that caused gasps and groans from the audience who were hanging on to his every word and every movement.

Then came question time, usually the most embarrassing moments at any clinic, because the intelligent questioners prove too shy or awed to speak, and it's left to the gormless ones to stutter a few inanities. Buddy was very patient and answered serious questions seriously and was very blunt in his rejoinders to others. "Have you got a favourite drummer?" "Yes, me," said Buddy modestly, while the audience collapsed with mirth. "I

have a lot of favourite drummers," he continued. "There are only half a dozen big band drummers left in the States now. Mel Lewis with Thad Jones is a very fine big band drummer."

Rich went on to name Jo Jones and Chick Webb as the all-time greats, and added: "I like lots of drummers in small bands as well. Roy Haynes, and Max Roach — he sounds all right if he's in a good frame of mind. Elvin Jones, all these things into consideration and finally realise I'm the greatest drummer in the world."

"What about Gene Krupa?" inquired one elderly gent in the front row. Rich silenced titters from the younger element and said: "Gene Krupa did a lot to bring the jazz drummer to the attention of the public, not because of his drumming but because of his personality. Gene has a certain amount of technique but he relied more on personality than playing."

Talking about the future of drums Rich said: "I'm very concerned to see what's happening to drumming. Unfortunately a lot of guys haven't developed their own approach. They take the best of some other guy and the worst of their own and they never develop. It's a sad thing."

Buddy also had harsh things to say about tutors and between the gags knocked "finger control" and emphasised that real strength and power came from the wrists. "I get into a lot of trouble with teachers but all they teach you is how to read and if you played what they told you, you'd be in a marching band. I don't know anything about rudiments. I could tell you more about my E-type Jag. I wouldn't know a ratamacue from a paradiddle." Buddy finally quit with a violent and shattering drum solo that sounded like Niagara Falls collapsing. As the audience poured out, one man was heard to remark: "I've just seen God—and I haven't died."

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BUDDY RICH REPLIES:

WHAT make of drums, sticks and cymbals are used by the fantastic Buddy Rich? (M. Garrett, Wolverhampton). Does he use calf or plastic heads and how does he tune his drums? (B. Correy, Diss). Has he written or can he recommend any tutors? (B. Noves, Barrow). What advice does he offer to young drum enthusiasts? (H. Foster, Malvern).

My drum kit is a Rogers Marine Pearl with 24 inch bass drum, 5 1/2 inch snare drum, two 16 inch x 16 inch and one 9 inch x 13 inch tom-toms. The cymbals are Avedis Zildjian, comprising 17 inch and 18 inch crash, 20 inch ride, 5 inch splash and 13 inch hi-hats. The original conception of tuning was that you heard a note and tuned to it, but I don't believe that it is possible to tune to one particular note. All you can do is to tension the drums until they sound right to you. It is really a personal matter. I use plastic heads because they are less problem than

calf, which constantly go up I've used the same sticks for 30 years and they bear my name. Rogers produced a stick and I made some modifications to it. I have three pairs of sticks laid out for me at every performance. I've written one book titled "Buddy Rich Snare Drum Rudiments," and although it might seem conceited I really believe that it's the best drum tutor ever produced. That's why I haven't considered writing another. There's no point if you've covered everything in one. It encompasses the whole cycle of drums from the young beginner to the advanced player. I've no tips for anyone wishing to take up the drums, although the book gives considerable advice. Every player has to find out what he wants to do and how he wants to play. Advice should be limited, because too much can be resented. Let him find out for himself and decide what is right and wrong. — BUDDY RICH.

A girl's smile inspired Fame's latest number

WHAT is the line-up used it on the new Georgie Fame record, "Because I Love You" and "Bidin' My Time", both of which he apparently wrote himself. — Cecil Hadley, Norwich.

It was his regular band, comprising Georgie (organ), Eddie Thornton (tpt), Derek Wandsworth (tmb), Lyn Dobson (tr), Johnny Marshall (bari), Rik Brown (bass) and Highie Flint (drs), with the addition of guitarist John McLaughlin. Yes, Georgie wrote both the songs. "Because I Love You" is a simple feminine tune inspired by a girl's smile and "Bidin' My Time" stemmed from a guitar riff which he played by accident.

ABOUT a year ago I bought a second-hand B and H Edgeware B-flat clarinet, but I notice that the tuning barrel is now slightly cracked. Is this serious, what can be done about it, and do you know of a good instruction book, because I am stranded hundreds of miles from a shop, teacher or any other kind of assistance.—Malcolm Pritchett, Kilombe, Uganda.

If the crack is sufficient to cause any leaking or interfering of the bore, it is desirable to have the tuning barrel changed. We should be pleased to supply this socket exactly to your requirements if you will let us know the serial number of the clarinet. We should be glad to send you or any other reader a complete catalogue of our woodwind instruments and tutors, marking those most-suitable for personal progress. But generally speaking the tutors we would recommend are the Langley for a beginner and the Klosé for a more-advanced player. The instrument manual published by the Schools Music Association would help you with the care of your instrument, fitting of reeds, etc.

can be obtained from Stephen Moore, 4 Newman Road, Bromley, Kent. — E. McGAVIN, Music Education Adviser, Booksey and Hawkes Ltd, Sonorous Works, Edgware, Middlesex.

IS it possible to obtain separately the pick-ups which are fitted to the Gibson Les Paul guitar? — S. Sansom, Yeovil.

No, but you can get a Gibson hum-bucking pick-up, which is similar in design and effect. It has to be ordered specially from Selmer Musical Instruments Ltd., 114-116 Charing Cross Road, London, WC2, who will advise on price and current availability.

ARE there facilities anywhere in Central London for renting a drum kit if one can't afford to buy one at the moment? — A. R. Forsdyke, London, E1.

You can hire drums and accessories from the Len Hunt Drum Co. Ltd., 10-11 Archer Street, London, W1, provided that you leave a substantial deposit against the safe return of the equipment.

CHRIS HAYES



NEW JAZZ RECORDS



WILLIE THE LION

Comings 'n' goings at the piano

THERE'S a lot of piano as well as a lot of pianists—seven to be exact—to be heard on this album, recorded in concert at the Pittsburgh Festival in '65.

But the album doesn't grip the attention hard all the way, perhaps because of its pot-pourri character. Doubtless it was more exciting in person, with all the coming and goings at the pianos.

Nevertheless, blessings there are to be counted. Ellington's "Second Portrait," part of which we heard here on the recent tour, is an interesting piece with chunks of Duke's stride piano and plenty of contrast in its rambling slow section.

Mary Lou, who follows, is not heard often enough these days. Her "45° Angle" is a lively performance, firmly swung though the trio balance here is against her (apparently Mary Lou used her own bassist and the "house" drummer, Ben Riley). Her second item, a busy blues, is fine modern stuff with an old feel.

Billy Taylor, not unconnected with Miss Williams stylistically, though recognisably himself, so to speak, plays brightly and crisply on "Biddy's," especially on the unaccompanied opening choruses. Charles Bell, even more of a modern man, sounds deft but not particularly impressive in his classically influenced performance.

GIANT

Next after Taylor, on the album that is (it does not follow the actual playing order), comes a real giant, Earl Hines, in a duet with the Duke on a blues—more of a parlour entertainment than a strong jazz performance, since there is a variance about the beat. "Lorraine," by Hines with first Ellington then Taylor, gives the Earl a chance to shine, but he could have given a more memorable version on his own. I like to think later on he does with the solo "Somehow," which in fact opened the Piano Workshop.

Willie The Lion was second man on at the event and I find his nicely constructed "Contrary Motion," taking us back to ragtime and Harlem stride days, very refreshing.

STYLES

Enjoyable, too, is the ten-handed (well, I don't say they all played together) "Rosetta" on which all sorts and styles come up on two pianos backed by, they say, Larry Gayles (bass) and Riley (dr). Mary Lou seems to take off first, to be succeeded by Hines for two, someone who must be Wein, probably more Hines and then certainly the Lion with some speeding-up striding. After that I gave up. The absence of this title and much relevant information from the sleeve is a minor annoyance. M.J.

Early Revival from Kid Ory but the punch is still there

A RIGHT and rare (and in one case it's fortunate that it's rare) mixture of Revival music is found in the grooves of these assorted traditional-style albums.

The Canal Street band, to start with the poorest bet, are favourites at a Hamburg place called the "Segelboerse." The sleeve-note writer describes it as "a haunted looking bar" and after digging this LP I'm not too surprised: it haunted me for a week or two.

"Echoes Of The Twenties" is appropriate so far as the group's repertoire goes, and I suppose the sound reflects like some distorted mirror a few of the obvious aspects of old-time jazz and dance music. But Twenties musicians seldom became as wearisome as this on their worst off days.

The Canal Streeters are a large (nine-piece), loud and stiff-sounding band with two cornets, clarinet, trombone, alto-baritone, banjo, Sousaphone, drums and lady pianist.

They play with the heavy, unwavering feeling of early British trad groups, and have no potent soloists to lighten the load. In fact much of the record seems to have little to do with jazz at all.

From the music of Hamburg's revivalists to the clean, well-prepared and pushful playing of Britain's Kenny Ball band is a long jump. The Ball is a cheap-label reissue of some 1961 sessions which have been reviewed before, and it should suffice to say that at 12s 6d the LP is value enough.

The Ball men get around their instruments faster than most of the men on these records. Kenny's technique allows him to play pretty much what he wants (hear

"THE JAZZ PIANO—A MUSICAL EXCHANGE." Duke Ellington: Second Portrait Of The Lion Mary Lou Williams: 45° Angle Billy Taylor: Biddy's Beat Ellington-Earl Hines: House Of Lords Ellington-Hines-Taylor: Sweet Lorraine Willie The Lion Smith: Contrary Motion Hines: Somehow Williams: Joycin Charles Bell: Whisper Not Hines-Williams-Smith-Taylor-George Wein: Rosetta (RCA Victor RD7830.)

"THE ORIGINAL NEW ORLEANS ALL STARS." Gettysburg March; Sweethearts On Parade; Pops Blues; Down In Honky Tonk Town; Four or Five Times; In The Alley Blues; Ting-A-Ling; Angry; Jimmy's Blues; Indiana; Bugle Boy March. (International Polydor stereo 623217.)

CANAL STREET JAZZ BAND: "Echoes Of The Twenties," Crazy Quilt; Tulsa; West Indies Blues; Rose Of Washington Square; Battle Ship Kate; Mobile Blues; Razzazz Mazazzaz; Baby Dear; Those Blues; Do You Ever Think Of Me; Linger Awhile; The Armbreaker; Venetian Moon. (International Polydor stereo 623202.)

"Potato Head" for example), Ron Weatherburn displays his keyboard facility on Jelly Roll's "Fingerbuster," and Dave Jones' clarinet work is extremely rapid on "High Society."

But speed isn't everything in jazz, of course, and the band has a tendency to play tunes too fast, and with a nervous sort of swing. "Society" is one track which grows a bit too hectic towards the end. "Samantha," by the way, mentioned in the note, is not on this LP.

The four Kid Ory performances, made for the Exner label in February 45, are from quite early in the Revival period. They have a punch, coupled with a relaxed ensemble swing, which can be very exciting.

Mutt Carey, in spite of a querulous tone, played a good cutting lead and was an expert mute man. Joe Darzensbourg is not among the best clarinetists that have worked in this band, but he fitted well enough.

And Ory's tailgate swipes, perfectly timed to help the band to ride, remind us that he was a master of this ensemble style.

Lewis' tracks are very fair samples of early Fifties New Orleans jazz by the Kid Howard - Jim Robinson - son-George Lewis lineup, with



ORY: relaxed ensemble swing

KID ORY-GEORGE LEWIS - OSCAR PAPA CELESTIN: "New Orleans Jazmen." Kid Ory: Dippermouth Blues; Savoy Blues; High Society; Ballin' The Jack; George Lewis: Doctor Jazz; Down by The Riverside; Papa Celestin; L'il Liza; When The Saints; High Society; Oh, Didn't He Ramble. (Saga ERO8011.)

"KENNY BALL AND HIS JAZZMEN": Savoy Blues; Ostler Walk; Blue Turning Grey Over You; Big Noise From Winnetka; High Society; Dark Eyes; You Must Have Been A Beautiful Baby; Tin Roof Blues; Fingerbuster; Puttin' On The Ritz; Potato Head Blues. (Marble Arch MAL652.)

Joe Watkins drumming and supplying the vocals. Kid Howard's trumpet floats some happy ensembles.

Finally (and ignore the sleeve identification of "Ramble") come four sometimes sturdy and often untidy performances by the Celestin band.

Made in New Orleans in February '50, they feature Celestin (tp, voc.), Bill Matthews (trb), Octave Crosby (pno), Richard Alexis (bass), Happy Goldston (drs) and the 72-year-old Alphonse Picou on clarinet.

It is interesting to hear him play the "High Society" variation he created, even though the entire track borders on the disastrous. "The Saints" is better, and Picou pops out some clear-toned clarinet on "Liza Jane."

There's a lot of inaccurate music on this set, but it's cheap and the spirit of New Orleans hangs over most of it.

The All Stars, who toured Britain last year, are a smoother and more controlled proposition than the other New Orleans groups. I don't find their album as interesting as the in-person concert I caught but it has its good points, among them solos from Alvin Alcorn, Jimmy Archery and occasionally Darnell Howard, Pops Foster and Alton Purnell. Purnell

by CHRIS HAYES

TRY SOME OF THIS ESSENTIAL COLTRANE



JOHN COLTRANE: "Giant Steps." Giant Steps; Cousin Mary; Countdown; Spiral; Syeeda's Song Flute (a) Naima (b) Mr P.C. (c) (Atlantic 1311). (a) Coltrane (tr), Tommy Flanagan (pno), Paul Chambers (bass), Art Taylor (drs). (b) Coltrane, Wynton Kelly (pno), Chambers, Jimmy Cobb (drs).

on up-tempo, the beauty of his sound and the overall form of his solos are quite breathtaking, and although the rhythm sections are less active than Trane's later accompanists, the function perfectly.

All seven tunes are Coltrane originals. He is no mean composer and they all serve well as launching pads for his solos. "Naima" is the only ballad among the lot and illustrates the stark beauty of the Coltrane's approach.

An entire generation of tenorists must know every heart, for this is the definitive solo on this album off by recording of a style which spawned a thousand imitators. But this is the real thing, and marvellous it is, too.—B.H.

EVERYBODY has their own idea of records which should be in every jazz collection, and for my money, this is one of them.

Recorded before Coltrane formed his working quartet with McCoy Tyner and Elvin Jones, this catches him at his best in the famous "sheets of sound" style which he was later to reshape. The furious plunging quality of his lines

"77" RECORDS APRIL ISSUES

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Tubby Hayes appears by courtesy of Fantasy Records
This album recalls an evening at Bristol University when the above groups really excelled themselves.

77LEU 12/22 LENNIE FELIX IN HIS STRIDE
... there is no doubt at all that this record marks his best-ever appearance on LP... Danny Halperin, King Magazine

77LEU 12/20 THE ALBERT NICHOLAS QUINTET
ALBERT'S BLUES A fine issue by a too much neglected talent. (Pre-released during his February tour)

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RADIO JAZZ

Times: BST/CET

FRIDAY (21)
5.20 p.m. R1: Jazz 4.36 H1: Jazz Rondo, 10.5 E: Jazz Workshop (Bass), 10.15 O: Jazz, 11.15 T: Charles Arvanour, Gordon Jenkins Ork, 11.45 T: Bobby Hutcherson, 12.20 a.m. E: (1) Albert (2) Bealofante (4) Gilberta, Gutz.

SATURDAY (22)
12.3 noon BBC T: Jazz Record Requests (Mumph), 2.55 p.m. H1: Radio Jazz Magazine, 5.0 H1: Gigantic Swing, 7.0 H1: Jazz Hits of Vincent Youmans, 7.5 J: Sammy Davis Jr. 8.0 H2: Jazz Concerto, 10.35 O: Pop and Jazz, 11.15 T: Count Basie, Nelson Riddle, 11.35 A2: Get To Know Jazz, 11.45 T: Gary Mc-

Fairland, 12.30 a.m. J: Jazz Festival.

SUNDAY (23)
7.0 p.m. H2: Radio Jazz, 10.30 A1: Free Jazz, 11.3 A1: Martial Solal, Memphis Slim, Dexter Gordon, 11.51 BBC L: The Jazz Scene (Stan Tracey Quartet, Lil Harding Armstrong, Alun Morgan, Harry Smith Trio), 11.45 A1: Buddy Johnson (Hughes Panassié)

MONDAY (24)
12.15 p.m. E: Jazz Magazine, 7.0 H2: Jazz (Mon, Tues, Thurs), 9.30 J: Big Bands, 10.0 E: Kurt Ellington Ork, 10.15 H1: Jazz, 11.10 M: Jazz, 11.15 T: Andy Williams, 11.35 V: Jazz Corner, 11.45 T: Blossom Dearie, Mill Jackson, Roland Kirk.

TUESDAY (25)
7.25 p.m. E: Kurt Ellington Ork, 9.10 R2: Jazz Tempo, 10.0 H2: EBU Jazz Concert 1966, 11.0 U: Jazz Concert, 11.15 T: Blossom Dearie, 11.45 T: George Benson Quartet, 12.20 a.m. E: Singing-Swinging.

WEDNESDAY (26)
5.15 p.m. H2: Jazz, 5.45 BBC T: Jazz Today (Charles Fox), 9.0 O: Hazy Osterwald, 9.30 J: Jazz, 9.50 H1: Swing and Sweet, 10.15 H1: Jazz, 10.35 O: Jazz-let, 11.15 T: Pianists From Other Countries, 11.45 T: Mill Jackson, Herbie Mann, 12.20 a.m. E: Blues.

THURSDAY (27)
4.35 p.m. U: Jazz in Poland, 8.0 E: Pop and Jazz, 9.50 H2: Doris Day, 11.15 T: Ray Conniff Ork, 11.45 T: Kenton, Adderley, Kellaway, Terry, Brookmeyer, 12.20 a.m. E: Silver, Hancock, Peterson, Powell.

Programmes subject to change.

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TREATSCOPE PROMOTIONS present 5th FANTASTIC DOUBLE FOLK CONCERT at the MARQUEE CLUB 90 Wardour Street, London, W.1

SUNDAY, APRIL 30th ALL DAY

First London appearance

JESSE FULLER

AFTERNOON ONLY Tickets: Members 6/- Non-members 8/6

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JO-ANN KELLY KEITH JOHNSTONE'S IMPROVISATION GROUP and others EVENING ONLY

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Special Double Concert Tickets Members 8/6, Non-members 12/6 Available in advance — BOOK NOW! From the Marquee Club

MONDAY cont.

WINSTANLEY ARMS, Clapham Junction, Singers Night. Free membership.

TUESDAY

A COME ALL YE at DULWICH "Half Moon," Herne Hill, with residents Bob and Don. Next week Cliff Aungier.

ALEXIS KORNER. SEE CLUBS

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BALING FOLK CLUB, 8 p.m., Green Man, Uxbridge Road, W.13

CROWN, TWICKENHAM BERT JANSCH

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TOM PALBY & The New Deal String Band, 3 City 4 Club, Three Horseshoes, Hampstead, 8 p.m.

TROUBADOUR, 9.30. TERRY GOULD.

WEDNESDAY

AL STEWART

AND GUESTS AT THE MARQUEE

HOLY GROUND (Opp. Bayswater Tube Station)

DEREK BRIMSTONE

SURBITON Assembly Rooms, 8 p.m. **DEREK SARJEANT, JOHN FRASER, ALEX CAMPBELL.**

VIETNAM protest songs and poems, **MACCOLL, CRITICS**, actors, Horseshoe, Tottenham Court Road, 8 p.m.

FAN CLUBS

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UFO

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EVERY SUNDAY, 7.30

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14-HOUR TECHNICOLOR DREAM
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30 GROUPS
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many beautiful people
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FULL ORCHESTRA jazz...
every friday

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Friday, April 21st, JOHN MAYALL
Saturday, April 22nd, OSSIE LAYNE
Friday, April 28th, THE DRIFTERS
Saturday, April 29th, ALAN BOWN SET
RICKY TICK, HOUNSLOW
Wednesday, April 19th, THE DRIFTERS
Friday, April 21st
Sunday, April 23rd } DISCOTICK
Wednesday, April 26th
Saturday, April 22nd, THE CREAM
Friday, April 28th, KING GEORGE
Saturday, April 29th, P. P. ARNOLD
PLAZA, NEWBURY
Sunday, April 23rd, GENO WASHINGTON & THE RAMJAM BAND
Sunday, April 30th, SOUL TRINITY
ASSEMBLY HALL, AYLESBURY
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ELITE SYNCOPATORS
HOT CLASSIC JAZZ
Every Friday, Castle Hotel, High Street, TONBRIDGE
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Wed. April 26, Royal Oak, Gt. Street, Gt. OXFORDING

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SONNY CHILDE and THE T.N.T.
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EVERY SUNDAY, 7.30
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THIS SATURDAY, APRIL 22nd, 8.30 until 3 a.m.
THE SOFT MACHINE
THE SAM GOPAL INDIAN GROUP
and special guest stars
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SANDY and NARDA (dancers)
FILM SHOW AND LIGHTS by PATRIK TREVOR
LATE LICENSED BAR applied for
Barbecue Food • Over 18s only
Admission 7/6 pay at the door
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GODALMING BOROUGH HALL
MAY 9th, 7.30 p.m.
Adm. 5/6, 7/-, 9/6
Featuring the great
GRAHAM BOND
ORGANISATION
and also
GEORGIA SKINMEN
BLUES STORMERS
TONY BENNETT
ALFIE LUCAS & JIM COOK
Plus the combined forces of
BIG KIRK RIDDLE
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9a Artillery Passage, E.1
Off Middlesex St., nr. Liverpool St. Stn
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Fri & Sat., 8 p.m. till 4 a.m. Sun., 6 p.m. till 4 a.m.
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Saturday, April 22nd
BO DIDDLEY
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THE SOUL SISTERS
Saturday, May 6th
JOYCE BOND
Friday, May 13th
THE RAISINS

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MON., MAY 8th to SAT., JUNE 3rd
Evenings 7.30, Thurs. 2.30, Sats. 5.30, 8.30
BASIL DOUGLAS LTD.
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TICKETS: 25/-, 20/-, 15/6, 12/6, 7/6, 5/- from Scala Theatre Box Office (MUSEUM 5731) and usual agents.

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WEDNESDAY APRIL 26th 8.0-11.0
SONNY ROLLINS
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TOP GROUPS LATEST DISCS
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COUNT SUCKLE & SOUND SYSTEM
Latest records from U.S.A. & Jamaica
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Ladies' Free Night, every Monday and Wednesday
Open all night EVERY NIGHT
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Please apply for membership

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

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ALAN ELSDON'S JAZZ BAND

Friday, April 21st
AMERICAN TRUMPET STAR BUCK CLAYTON
WITH JOHN CHILTON'S SWING KINGS

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ALEX WELSH & HIS BAND

Sunday, April 23rd
MONTY SUNSHINE'S JAZZ BAND

Monday, April 24th
MIKE DANIELS' BIG BAND

Tuesday, April 25th
ERIC SILK'S SOUTHERN JAZZ BAND

Wednesday, April 26th
KEN COLYER'S JAZZMEN

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Club Telephone Number: MUSUM 0933

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LEICESTER SQUARE (TUBE)
Friday, April 21st, 7.30

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ERIC SILK
and HIS SOUTHERN JAZZ BAND
Sunday, April 23rd, 7.30

BARRY MARTYN'S JAZZ BAND

THAMES HOTEL
Hampton Court, Middlesex
Friday, April 21st
ALAN ELSDON'S JAZZ BAND

Saturday, April 22nd
MONTY SUNSHINE'S JAZZ BAND

Sunday, April 23rd
ERIC SILK & HIS SOUTHERN JAZZ BAND

SIX BELLS
KING'S ROAD, CHELSEA
Saturday, April 22nd, 8 p.m.

DICK MORRISSEY
with HARRY SOUTH

WOOD GREEN (Fishmongers' Arms)
FRIDAY STOREVILLE
BOB WALLIS JAZZ BAND

SUNDAY
ALEX WELSH & HIS BAND

TUESDAY
THE GOODYME BAND

TOFT'S
35-38 Grace Hill
FOLKESTONE 38173
Friday, April 21st Adm. 4/-

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Saturday, April 22nd Adm. 8/-

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Every Sunday (3/-)

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

Thurs., April 20 KLOOKS KLEEK
FRI., April 21 GOLDERS GREEN
Refectory

Sat., April 22 FOLKESTONE, Tofts
Suns., April 23 GILLINGHAM
Central Hotel

Mon., April 24 STOCKPORT, Bamboo Club
Tues., April 25 EXETER, Quay Discotheque
Wed., April 26 TORQUAY, Scotch Club

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EVERY FRIDAY
the CAT
RAILWAY HOTEL
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PLUS Barrie James' Golden Goodies Disc Show!

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Friday, April 21st, 8 p.m.—Midnight

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LONG JOHN BALDRY
NEW SHOW
Car park, Supporting Groups, Bar extn.

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33-37 WARDOUR STREET, W.1

Friday, April 21st (8-12 m'night)
Most exciting new group in town
THE EXCITEMENT OF THE
LLOYD ALEXANDER
BLUES BAND
JOHNNY GLOVER'S
HOT 100 R&B DISCS
Sat., April 22nd (7.30-12 m'night)
THE RAVE SOUND ALL
LONDON'S TALKING ABOUT
BOBBY JOHNSON
and the **ATOMS** plus
THE MOON ALEXANDER
DRIVE

Sunday, April 23rd (7.30-11 p.m.)
ANOTHER MAMMOTH
HAPPENING WITH THE
ST. LOUIS CHECKS
Latest records from U.S.A.
and Jamaica played by
JOHNNY GLOVER

Weds., April 26th (7.30-11 p.m.)
A full house tonight with
2 top bands on 1 big bill
JIMMY CLIFF and the
SHAKEDOWN SOUNDS plus
The Exciting New Band
that's a must!
THE BIG SOUND OF
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SQUARE DEALS
EXPOSURE WITH **YVONNE**

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ALL-NITE LONG
33-37 Wardour Street, W.1
Friday, April 21 (12-5 a.m.)
LLOYD ALEXANDER
BLUES BAND
JOHNNY GLOVER'S
HOT 100 R&B DISCS
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THE RAVE SOUND ALL
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BOBBY JOHNSON
and the **ATOMS**, plus
HORATIO SOUL and the
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EXPOSURE WITH **YVONNE**
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SLO 1745, April 29, May 6, 12, 19,
27 and June 3, 11 p.m. **DON REN-**
DELL/JAN CARR QUINTET. Jazz
concert in the club Admission
7/6.

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KLOOKS KLEEK
Railway Hotel, West Hampstead

LUCAS + MIKE COTTON
R.A.F. OAKINGTON

WAGES OF SIN
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Devil's Kitchen, E.15

THAMES CITY JAZZMEN,
Metropolitan Tavern, Farringdon
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A BALL AT
BLUESVILLE '67
JIMMY JAMES
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PLUS BLUESVILLE'S SUPER
HI-FI SOUND SYSTEM!
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Special rates for students before 9.30 p.m. Monday-Thursday

Now appearing until Saturday, April 22nd
SONNY ROLLINS
STAN TRACEY TRIO • RONNIE SCOTT • MIKE CARR TRIO

EVERY SUNDAY, 7.30 - Midnight
Something different every week. Sun. April 23rd

Commencing April 24th
BUD FREEMAN
JEANNIE LAMBE
LENNIE FELIX TRIO
DANNY MOSS QUARTET

at **the OLD PLACE**
39 Gerrard St., W.1. GER 0217
Nightly (except Sunday), 8-11.30

Thursday, April 20th
CHRIS PYNE SEXTET
Friday, April 21st
FAT JOHN FIVE
Friday, April 21st
ALL-NIGHTER
BOB STUCKEY QUARTET
Saturday, April 22nd
ALL-NIGHTER
JIMMY PHILIP QUINTET
MIKE WESTBROOK BAND
Members 7/6. Guests 10/-

Monday, April 24th
CHRIS MCGREGOR
BIG BAND
Tuesday, April 25th
CHRIS MCGREGOR GRP.
Wednesday, April 26th
JOHNNY BURCH QNT.
Licensed Bar and Snacks
Members 5/-. Guests 7/6

JAZZ at the DOG & FOX Wimbledon Hill. Every Sunday at 7 p.m.
SUNDAY, APRIL 23rd
SONNY ROLLINS STAN TRACEY TRIO
with RONNIE SCOTT
Future attractions include BUCK CLAYTON • ALAN HAVEN • RONNIE SCOTT QUARTET

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

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BABES. — Red Lion, Brentford.

ERIC SILK SOUTHERN JAZZ-
BAND, Southern Jazz Club, Ex-
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Birmingham Ritz, King's Heath.

HIGHGATE VILLAGE, "The
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QUINTET, MARTIN HART TRIO.

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Friday and Saturday. SPONTAN-
EOUS MUSIC ENSEMBLE. 10.30-
1 a.m.

OSTERLEY JAZZ CLUB, Ameri-
can trumpet star BILL COLE-
MAN, Tony Milliner, Alan Little-
john Band.

PRINCE OF WALES, Caledonian
Road, Fred Stead Big Six!

REFECTORY, Golders Green
MIKE COTTON
SOUND + LUCAS

SEAN BUCKLEY SET
Continental Club, Eastbourne

THE BLACKBOTTOM STOMP-
ERS, North Kent, Spray Street,
Woolwich.

UFO See display advert

PINK FLOYD
WHYTEBRIDGE JAZZBAND,
Brentwood Jazz Club, "Essex
Arms". Admission free.

SUNDAY cont.
BEXLEY, KENT
Black Prince Hotel
ZOOT MONEY

CLUB OCTAVE
HAMBROUGH TAVERN
SOUTHALL
PETER KING
GORDON BECK TRIO

COOKS, CHINGFORD
Royal Forest Hotel
MAX COLLIE'S RHYTHM ACES

COOKS FERRY INN, 11.30-
2 p.m. ANGLO AMERICAN JAZZ-
BAND, GUESTS.

ERIC SILK, Thames Hotel,
Hampton Court.

FOLLOW THE
FAMILY
Oldham, Thing

"GEORGE", MORDEN, BRIAN
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GLENN MILLER SOCIETY
Stereo Recital at Shaftesbury
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2.0-6.30 p.m.

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Lunchtime.

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PIED BULL, 1 LIVERPOOL ROAD,
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HENRY LOWTHER QUARTET,
Starting Gate Sunday Jazz Club,
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7.30. Pat Evans Orchestra

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WAGES OF SIN

SEAN BUCKLEY SET
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ON THE HILL, DULWICH
THE
TUBBY HAYES
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YOUR HOST
BOBBY BREEN
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CLUB WEST INDIES
WAGES OF SIN
ERIC SILK, Ken Colyer Club.

FOLLOW THE
FAMILY
Britannia, Nottingham

FROGISLAND JAZZBAND, "The
Oasis Club", Portsmouth.

GOthic JAZZBAND, Eel Pie
Island.

REFECTORY, Golders Green
THE MOPEDS
ROUNDHOUSE
See displayed advert on page 16.

SEAN BUCKLEY SET
Sybilas, W.1

THE BLACKBOTTOM STOMP-
ERS, Polytechnic, Woolwich.

MONDAY
BEXLEY, KENT, Black Prince
Hotel, Keith Smith.

BIG L BISHOP'S STORTFORD
WAGES OF SIN

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London Marquee, Call Ian Hamil-
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READING, KEN COLYER, Ship
Hotel, Duke Street.

SEAN BUCKLEY SET
Rose & Punchbowl, Stepney

THAMES CITY JAZZMEN,
British Council, Portland Place.

THURSDAY
KLOOKS KLEEK
Railway Hotel, West Hampstead

LUCAS + MIKE COTTON
R.A.F. OAKINGTON

WAGES OF SIN
SEAN BUCKLEY SET
Devil's Kitchen, E.15

THAMES CITY JAZZMEN,
Metropolitan Tavern, Farringdon
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THAMES CITY JAZZMEN,
British Council, Portland Place.

MONDAY cont.
THE FEATHERS
Ealing Broadway
PINK FLOYD
Lic. Bar Adm. 7s. 6d

TUESDAY
BEACHCOMBER, LUTON
WAGES OF SIN
ERIC SILK, 100 Club, Oxford
Street

"GEORGE", MORDEN, Ameri-
can trumpet virtuoso **BILL COLE-**
MAN.

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

KLOOKS KLEEK
Beautiful EX-IKETTE
MISS

P. P. ARNOLD
and R.S.G. dancer
SANDY SARGENT

SEAN BUCKLEY SET
Free — any offer!

WELL & BUCKET, 143 Bethnal
Green Road **ALAN RUSHTON**
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A BALL AT
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MIKE RAVEN LIVE
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"THE MANOR HOUSE"

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

BIG-CITY Blues, every Wed.
Nag's Head, York Road, Batter-
sea.

CAVALIER CLUB, Prince Al-
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KENNY BAKER, COLIN PETERS,
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CORN EXCHANGE, CAMBRIDGE
WAGES OF SIN
Sole Management—Barrie Haw-
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BUCK CLAYTON with John Chil-
ton.

MITCHAM, BUCKS HEAD **PHIL**
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SEAN BUCKLEY SET
Devil's Kitchen, E.15

THAMES CITY JAZZMEN, The
Iron Bridge, East India Dock
Road, E.14.

THE ADAM & EVE
Peckham High Street, S.E.15
present
Every Wednesday 8 p.m.-11p.m.
THE LEAGUE

THURSDAY
KLOOKS KLEEK
Railway Hotel, West Hampstead

LUCAS + MIKE COTTON
R.A.F. OAKINGTON

WAGES OF SIN
SEAN BUCKLEY SET
Devil's Kitchen, E.15

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Metropolitan Tavern, Farringdon
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BEXLEY, KENT, Black Prince
Hotel, Keith Smith.

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SEAN BUCKLEY SET
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THAMES CITY JAZZMEN,
British Council, Portland Place.

marquee

90 Wardour Street London W.1

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* SAVOY BROWN BLUES BAND
* COCK-A-HOOP
Friday, April 21st (7.30-11.0)
* THE LONG JOHN
BALDRY SHOW
With STUART BROWN,
ALAN WALKER and BLUESOLOGY

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Saturday, April 22nd (8.0-11.30)
* SYN
* THE STALKERS
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* THE LONDON YOUTH
JAZZ ORCHESTRA
Special Guest: MIKE PATTO

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* THE HERD
* THE FAMILY
Tuesday, April 25th (7.30-11.0)
* JIMMY JAMES
AND THE VAGABONDS
* WYNDR K. FROG
Wednesday, April 26th (7.30-11.0)
* FOLK NIGHT
* AL STEWART
* ROY HARPER
* THE NEW SONGS
Thursday, April 27th (7.30-11.0)
* JOHN MAYALL

Agency and Management
18 Carlisle Street, W.1 GER 8601

marquee artists

THE RAM JAM CLUB
390 BRIXTON RD., LONDON, S.W.9 Tel. RED 3295

THURS., APRIL 20th
7.30-11 p.m. **LEN MARSHALL DISC NIGHT**

FRI., APRIL 21
7.30-11.30 p.m. **JULIAN COVEY**
AND THE MACHINE

SATURDAY EVENING AND ALL-NIGHTER SESSION
APRIL 22nd
7.30 p.m.-
7.30 a.m. **FELDERS ORIOLES**
PLUS THE MAIN LINE

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1st Show
6-9 p.m. **NINA SIMONE**
AND HER AMERICAN BAND
PLUS THE PEDDLERS

2nd Show
9.30-12.30 a.m.

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WHAT'S HAPPENED TO THE CREAM?

I SAW the Cream in London three times last summer and they were fantastic. I took my friends to see them at Murray the K's Easter Show in New York, but their music had evaporated.

All we got was psychedelic drums, guitar and clothes. I realise the difficulty in playing to an audience as sterile and stupid as those at Murray's shows. But what happened to Clapton at the jam session at the Cafe Au Go Go in Greenwich Village?

Eric sounded fantastic, but Elvin Bishop of the Butterfield band sounded better, and he shouldn't have! — DANIELLE KENT, Flushing, New York City, USA.

IT'S a sad reflection on the popular music scene when people condemn first-class ballad singing as corny, unoriginal and unimaginative trash, yet praise second-rate groups on the basis that they

represent a musical progression.

Such misguided condemnation of the tender art of ballad singing would disappear if truly great but underrated ballad singers, like Percy Sledge, were given the credit they deserve. — DAVID J. SMITH, Bilston, Staffs. ● LP WINNER

IT'S time pirate radio stopped anti-government propaganda, regarding steps to stop their broadcasts.

They must accept they are illegal and should fight their case in the courts and not by campaigns. I'm not against them and will be sorry if they are banned, but as a democrat I protest at the use of propaganda. — I. SOUCHARD, Ringwood, Hants. ● LP WINNER

I AM overwhelmed by the MM's efforts in leading the trend towards "New Wave" pop.

It's obvious the MM is championing the West Coast group Love, and I feel very indebted as I have both their LPs and while the first is progressive, nothing can compare to the superlative "Da Capo" second album. — PAT WILMOT, Belfast, Ireland.

AS a Scot I accuse the English music publishers and recording companies of nepotism, racial discrimination, religious discrimination and monopolistic practices, and not giving us Scots a chance to prove we are as good if not better than our English brothers at songwriting.

The English and Jewish controlled pop world is an infamous cesspool of untalented, mediocre morons, who are scared to hell of letting outsiders get a chance. We would expose them all as frauds.

Will the English-run Melody Maker gain a sense of justice and publish this letter? I think not. — B. LIPSCOMBE, Edinburgh, Scotland.

MM Editor Jack Hutton is from Dundee, and assistant editor Bob Houston is from Glasgow. When will this Scottish monopoly be broken! — CHRIS WELCH, Catford, London.

I AM not a great fan of the Move, but at least I have the sense to know they are one of this year's most outstanding pop groups.

So Mr W. M. Hole (MM April 1) can keep George Formby and Webster Booth because the Move are going to happen and there is nothing he can do about it! — SHEILA THOMAS, Bermondsey, London.

GEORGE HAWKER says British pop is years ahead of British jazz (MM April 1). Doesn't he know the "creative" pop artists are only after his money?

Jazzmen enjoy creating for its own sake, and this has resulted in the gradual development of jazz. — R. BURTON, Tottenham, London.

BUDDY AND HIS BAND ARE THE GREATEST



● RICH

BUDDY RICH has to be seen to be believed. He combines in one man the technique of Louis Bellson, the ideas of Max Roach and the power and drive of Art Blakey. What a man, and what a band! — B. R. BOYLAND, London SW13.

BUDDY RICH has the formula for the return of stage bands. Here is a great drummer and musician brought up in the swing era, who can combine the old and new, swing and beat. And what an entertainer!

There is none of the aloofness considered correct by so many musicians. Bandleaders please note. — C. CLAY, Kirkby in Ashfield, Notts.

MUCH as I like Buddy Rich I cannot say I agree with his views such as: "How can a sixteen year old boy go out and protest about life?" (MM April 8).

I think a good example of why we should protest is the war in Vietnam. Surely it is better to protest and stop wars than have to suffer them. BARRY REVERE, South Ockendon, Essex. ● LP WINNER

HAVING previously been a fan of Buddy Rich I was very disillusioned by his drum clinic in London last week.

Instead of demonstrating Rogers drums he merely exhibited his second rate wit in a desperate attempt to degrade some of the world's greatest drummers and their fans in order to support his own fame. Next time Rogers should use Max Abrams for a demonstration. — RAYE DUVAL, Battersea, London.

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British pop is the best but this is sickening



MOON: threw drums

ON April 11, I witnessed a fiasco in the guise of Pop Music. This was a concert in Dusseldorf, with the Who as stars of the show. There were two British groups, and four German groups.

The Who gave an excellent performance. At the end of their act they went into their "smash-up" routine, and Pete Townshend succeeded in demolishing his guitar amid smoke bombs, flashing lights, and a tumultuous roar from his amplifiers. He threw his ruined instrument on to the stage floor, and it bounced into the second row of the audience.

The unfortunate fellow who found himself with a guitar in his lap was even more surprised when one of the stage assistants ran across the aisle and hit him. The more disgusting sight, however, was Keith Moon, who seemed to go berserk and threw two drums at the audience. As if this wasn't bad enough, the group before the Who, John's Children, took the prize for the

most atrocious excuse for "entertainment" I have ever seen.

They issued forth a barrage of sound bearing no resemblance to anything on earth. The lead "singer" ran around the aisles, rolled on stage, had a fight with the bass guitarist, leapt into the audience several times, and collapsed crying into the back of the stage.

The lead guitarist kicked his equipment, beat the stage with a silver chain, and sat in a trance between his speakers producing deafening sounds on his guitar. It was sickening. I maintain British Pop Music is best. But this unholy mess has made me wonder if it is all a big confidence trick. Britain was shamed on that stage. — SPR. H. R. HUTCHINGSON, BFPO 34, BAOR.

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