

DONOVAN'S



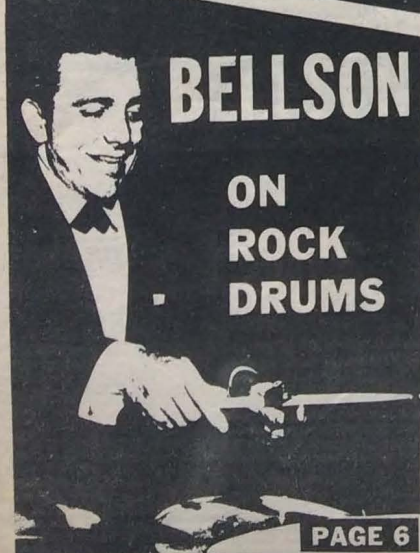
WHO
**GREAT
NEW
LP**

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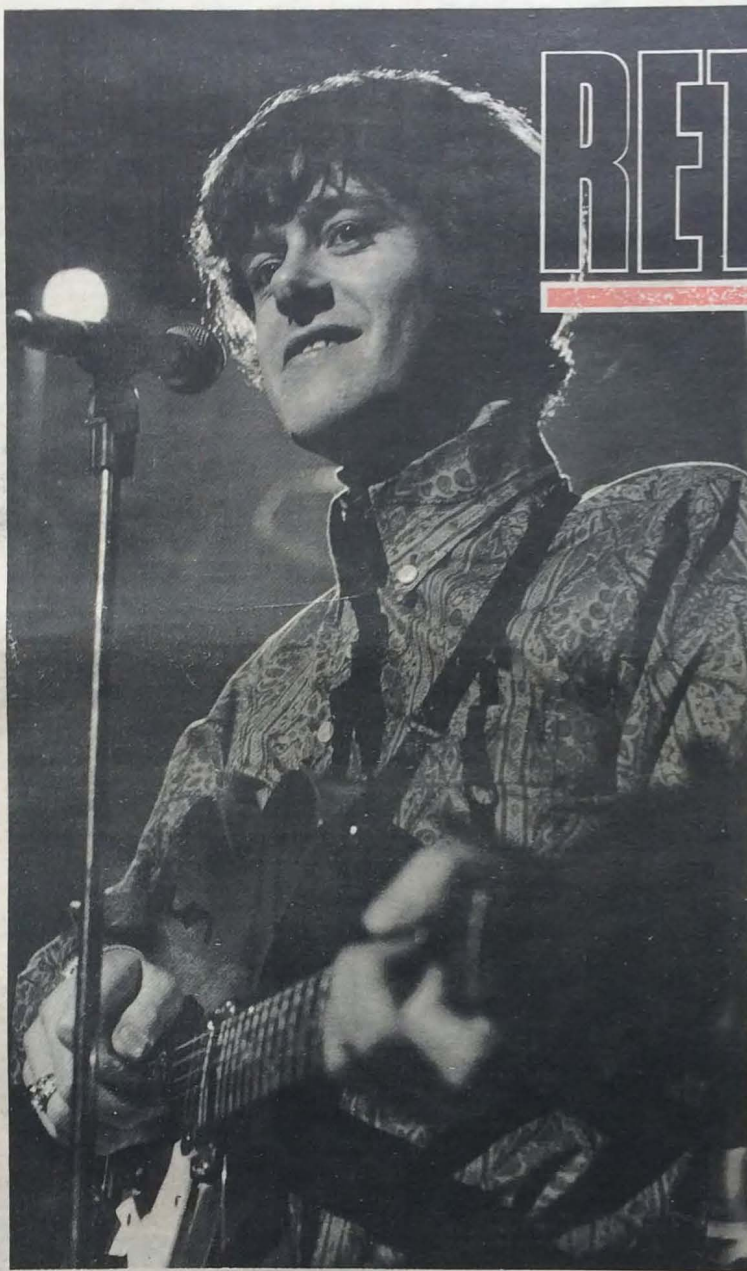
FAME
**WHAT'S
HIS
GAME**

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BELLSON
**ON
ROCK
DRUMS**

PAGE 6



RETURN

DONOVAN was racing up both the British Pop 50 and the American charts this week, with two different singles.

"Sunshine Superman" which has already sold a million in America, where it reached number one, entered the MM Pop 50 at 26. And "Mellow Yellow" climbed into the US top five. It should have exceeded the million sales in America by today (Thursday).

RETURN

Donovan's return to the States has been finalised for the last week in February. He will be there twelve days doing one-man shows under the title "An Evening With Donovan".

Don also has agreed to represent the CBS label at the International Gala Festival in Cannes on February 2. Other artists taking part include Georgie Fame, Petula Clark, Dionne Warwick, Andy Williams, Tony Bennett, Charles Trenet and Charles Aznavour.

OWNED

Donovan returns to BBC-TV's Top Of The Pops on December 15. In America, Donovan has signed a new publishing arrangement through Southern Music. He will get 50 per cent of all the publishing on his songs through his firm, Donovan Ltd, jointly owned by Southern and himself. He also gets all the writer royalties.

● DONOVAN in POP THINK-IN.
Turn to page seven

WILD BILL BACK IN '67

U.S. cornettist Wild Bill Davison, who has been touring Britain with great success accompanied by the Alex Welsh band, ends his visit this Sunday at the Carlisle Jazz Club.

This week, Bill told the MM that he would be returning next year to tour Britain again.

Tonight (Thursday), Davison and Welsh play the Fox and Hounds, Haywards Heath. Tomorrow they are at the Sunderland Empire, and on Saturday (10) at the Manchester Sports Guild.

Fans force Scott to quit monastery

Scott Walker has been forced to leave a monastery on the Isle of Wight—because of his fans.

Scott's plan to go to the monastery was exclusively revealed in the MM which did not disclose its whereabouts. Unfortunately, other newspapers did.

He had planned to stay for at least ten days, primarily to study the Gregorian chants sung by the monks. But invading fans this week made it impossible.

On Monday, his publicist, Brian

Sommerville, told the MM: "Scott has been asked to leave the monastery because so many kids invaded the place. "He is bloody angry about it all. He seriously wanted to go there to rest and to learn about Gregorian chants. "Now he has been asked to leave.

Apparently the monks were spending all their time answering the telephone. Fans kept ringing up and others were trying to get into the place.

"Scott is naturally furious about the whole thing. It has been very embarrassing for him, and the people at the monastery."

WHAT'S THE GAME, GEORGIE FAME?

ASKS CHRIS WELCH

PUZZLED, baffled, disappointed, but hopeful, that was the state of Georgie Fame's fans after the Great Split which broke up the Blue Flames back in September after six years.

For several eventful weeks, Georgie seemed to have reached a climax in his career — with a big hit version of "Sunny", a new band, a pioneering concert at the Royal Festival Hall, and a nationwide tour as the bill-topper.

Then silence, and Georgie seemed to drop out of the familiar club circuit, and out of the public eye.

CAREER

In the past Georgie has travelled rather jerkily between the paths of jazz and pop. Now comes the news he is to switch labels from EMI to CBS and it looks like Fame's career is going to unravel itself from confusion and become slightly less schizophrenic.

But what are Fame's aims now? Is he selling out to pop? Does he want to be the star of the show, or leader of a swinging band?

Firstly, why has Georgie switched labels, and what will it mean to his career? "There were no hang-ups with EMI, only with myself. This is a better recording deal, that's all," said Georgie this week. "And it will open up a lot of possibilities for the States. When I went to America recently it was to see CBS and discuss this and to tie up other things. There is the possibility of gigs in cabaret in New York."

"With CBS I can record with my own ideas and my own band and so on, and do lots more things. Perhaps I'll be able to use an orchestra,

'But don't forget the blues'

and there is even a possibility I will be able to go to the States and record.

"On my next album most of the material will be songs I've written, and some I have recorded already. Before I was getting into a bit of a rut, with the Blue Flames, and now I can use session musicians as well as the guys in the band."

What's happening about Georgie's backing band?

"I haven't got a name for the band yet, I don't think I'll bother. It's not that important. It sounds a bit corny and old, but Georgie Fame and his band is about all you can call it, and whether it's large or small, people will know that it's good. At the moment it has four front line and rhythm, which is only one more than the old Blue Flames. I use trombone as well as trumpet, tenor and baritone, and it gives a very big sound to the band."

REACTION

"For material I'm still doing a lot of the old Ray Charles and Lee Dorsey things, with new treatments. The band is still a bit rough, but it'll settle down. At the moment audience reaction isn't quite as good as it was with the old band. They are still mostly clucking the band and listening. But I didn't expect reaction to be so good right away because we are still working in."

"We've got Lyn Dobson on tenor and he says he's feeling a lot better in his playing now. Even when he was with Manfred he was just reading the dots. Now he can blow his head off!

"I'm still playing organ and I want to improve my guitar playing as well."

Has Georgie changed his original musical ideas of fusing pop and jazz?

"No, but there's going to be a more raunchy jazz feel — more exciting. By the way, Michael O'Neil who was with Nero and the Gladiators and turned me on to jazz lyrics has written some lyrics for me to the Chet Baker solo on 'It Could Happen To You'. It's the kind of thing I intend to do more of in the future."

CRITICAL

Has Georgie been avoiding playing London dates with the new band?

"London audiences are the most critical, and if we played a ragged scene in London, people might jump to conclusions. But I wouldn't mind playing London. We haven't got the precision of Alan Price's band, but we've got a lot of valid atmosphere."

Does Georgie want to be more of a solo artist in the future than a band leader?

"This is a very small island and you can only go so far. If you keep playing the same clubs you end up going round in circles. I'm not saying I'm too good for the clubs or anything like that, but you can end up getting cheesed off and stale. Now I want to be a semi-solo artist, with my own personal band, and do gigs, solo guest appearances and cabaret."

"I've got four weeks of cabaret in January and February, and by then the band will have blown itself into shape." How did Georgie compare

his old and new images?

"I didn't lose my identity in the old band, but I was more lost in the music. Now I will come out more as a solo personality. No, I haven't had any criticism about the change, but there have been a few letters from fans saying they were sad at the break up, but were looking forward to the future. I hope I won't let them down. Don't forget blues will still be the musical basis! But there are some great things in pop now. Donovan, for example, is doing great things. All the best pop ideas are developed from the blues influence."

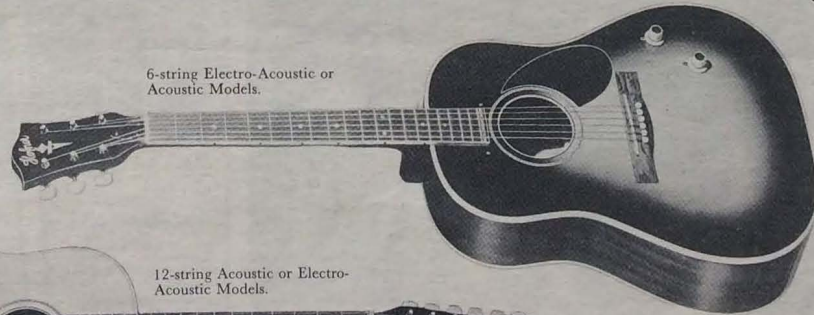


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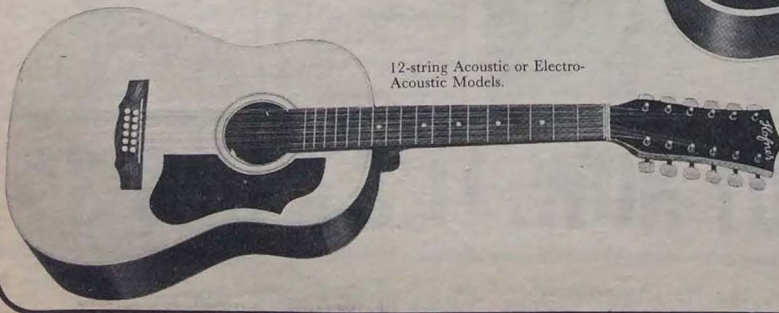
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MM/10/12

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The second party will leave Victoria at 3.45 pm, arriving in Paris at 9.15 pm. And a third will fly from the East Midlands Airport, near Derby, at 8 pm, arriving in Paris at 11.30 pm. All three parties will be flown home on Sunday afternoon, April 9.

The cost? Only £16 16s for those travelling from London and £18 18s if you travel from the Midlands.

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SMALL FACES—BIG CHANGES?



• STEVE MARRIOTT

NO NEW BEATLES SINGLE TILL '67



• PAUL

THE new Beatles single will definitely not be released before Christmas, a spokesman for EMI told the MM on Monday.

It seems likely that the single will be released in January.

But a Beatles Christmas record will be released—the annual message to members of the Beatles fan club. The title of the record, which runs for seven minutes, is "Pantomime: Everywhere It's Christmas" and includes linked dialogue plus two songs "Everywhere It's Christmas" and "Please Don't Bring Your Banjo Back".

Material for the record was written by the Beatles after Paul's return from his Kenya holiday.

TOM ADDS BRASS TO BACKING GROUP

TOM JONES is to augment his backing group the Squires with brass as he wants "a big band sound."

A spokesman said on Monday: "Tom has also put back offers to appear at London's Talk Of The Town and in cabaret at Las Vegas as he is now working on a completely new act."

Line-up set for Swing Era package



• CLAYTON

THE final two members — bass and drums — have been fixed for the Jazz From A Swing Era package, which tours Britain next year. The men concerned are Oliver Jackson (drs) and Bill Pemberton (bass).

The complete line-up, aside from these two, is Buck Clayton and Roy Eldridge (tpts), Vic Dickenson (tmb), Willie Smith, Bud Freeman and Budd Johnson (saxes), and Earl Hines and Sir Charles Thompson (pnos).

Jazz From A Swing Era, put together by Jack Higgins and Stanley Dance, commences a twenty-eight day tour at Leicester on March 9.

New label, world push for Georgie

GEORGIE FAME switched record labels this week, and ending his three year association with EMI, signed with CBS on Tuesday.

Georgie will have his last EMI single issued on the Columbia label on December 16. Both sides will be tracks from previous albums—"Sitting In The Park", from "Sweet Things", and "Many Happy Returns", from "Sound Venture".

EMI will also release an EP this week called "Getaway", which will include more LP tracks, "See Saw", "Ride Your Pony", and "Sitting In The

Park". Fame's new CBS contract runs for five years and commences from January 1, 1967.

A CBS spokesman told the MM this week: "We plan to release a single by Georgie as soon as possible—probably in the middle of January. Although we shall have a say in his material of course, it will still be selected by his manager Rik Gunnell, and Denny Cordell will continue to be his recording manager.

"There is no intention by CBS to change Georgie's style but we will try to develop even more the successes of the past, and we intend to establish him as a world artist. We

ROW OVER CURRENT HIT

A MYSTERY developed this week over the future handling of the Small Faces. Rumours of changes in their management and agency contracts were confirmed when London impresario Harold Davison said on Monday that it was true he may be signing-up the group. But he was unable to amplify the statements before presstime.

The MM understands that there has been friction recently over the group's recordings, culminating in disagreement over the production of their current hit "My Mind's Eye".

Steve Marriott, lead singer with the group, told the MM: "We've had a lot of trouble and one or two things have not been done quite how we would have liked."

Davison held a meeting with the Small Faces and Don Arden on Monday before the group continued their own recording schedule. The group are managed by Don Arden who is also their agent.

At presstime, no comment was available from the Don Arden office.

COUNTDOWN

ON COUNTDOWN

SOUTHERN TV's Countdown is to come off this year—and the last programme will probably be on December 24.

The Trogs and Janie Marden are fixed to appear on the last show.

As yet no announcements have been made concerning a replacement programme

PAVONE MAKES

SURPRISE VISIT

ITALIAN singer Rita Pavone, in the Pop 50 at 31 with "Heart", is making a surprise return visit to Britain next week.

She arrives on Wednesday for radio and TV promotion and returns to Italy the following Monday (19).

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'STILL IN PROJECT STAGE'

STONES' FILM 'ON OR OFF' MYSTERY

THE Rolling Stones' first feature film, *Only Lovers Left Alive*, may have been shelved. The Stones were due to start work on the film last month but the MM understands that nothing concrete has been completed so far.

A spokesman for the British Film Institute said this week: "As far as we know, the film has not got past the project stage yet." Stones manager Andrew Oldham was not available for comment, but a spokesman for Decca Records said: "The whole matter is surrounded in legalities. As far as we know, there have been no new developments."

GINGER BAKER COLLAPSES AT PORTSMOUTH

GINGER BAKER, 26-year-old drummer with the Cream, was taken to hospital unconscious after he collapsed during a performance at Portsmouth's Birdcage Club on Saturday.

His second performance at the Club was cancelled and guitarist Eric Clapton said later: "Ginger has been taking pain-killing tablets for sinus trouble which developed last year. He had a couple of drinks tonight and the two reacted."

A group spokesman said on Monday: "Ginger is suffering from overwork and very bad sinus trouble. He has been ordered by his doctor to rest for at least three weeks, but the trouble is stopping him. He wants to play. He will be playing up to the Christmas holidays, including Manor House, London tomorrow (Friday), Isleworth Polytechnic (Saturday), Exeter University (13), Brameley Club, Bromley (14), Camberley (18), and Woking (19)."

"The Cream won't let their fans down, and if necessary they will use a replacement drummer, so no promoters need worry about whether the group will turn up."

The group's new single "I

Feel Free" and their first LP "Fresh Cream" are released tomorrow (Friday).

TROGGS RECORD IN GERMANY

THE Troggs, currently on the last part of a European tour, are to record the remaining tracks for their new album in Germany.

Manager Larry Page flew to Berlin last Saturday to look for suitable studios to cut the final tracks for the "Troglodydynamite" LP. The album is scheduled for release in mid-January and the group have too many commitments to allow them to record when they return to England.

The group returns to Britain next Tuesday and record their RSG Troggs spectacular the same day.

NVB REVUE FOR STATES

THE New Vaudeville Band, who return to America in February for three weeks, will be touring with a complete revue.

They will take comperes Ray Cameron with them from England and pick up two American acts in America for the tour, which is of American colleges.

At presstime, the American acts had not been finalised. The group appear in Paris on December 14 and 15. They have turned down a date at the Paris Olympia on December 13 because Little Richard is topping the bill.

From January 26-28, the group appear at the San Remo Song Festival as guest artists and from December 19-23, they will be in the recording studios cutting their second LP.

On Christmas Day, they start a week's cabaret doubling Tito's Club, Stockton and the Latino, South Shields.

The Scottish Nationalists are also arranging a big concert in Glasgow Concert Hall on February 26 with the Spinners, Matt McGinn, Hamish and the Leftovers.

THE Spinners play at one of the country's ultra-traditional clubs, the Wednesday-night session at the Three Tuns, Birtley, Co. Durham, founded by the late Jack Elliot, on December 14. Then after Christmas they do a week's cabaret at Liverpool's plush Shakespeare club.

How long before they play the Spinners' Club and Talk of the Town in the same weekend?

After the successful opener for their Conway Hall, London series last week, they have a Manchester Free Trade Hall show this Friday, and do Barnsley Co-op Hall on Saturday. They'll be back at the Conway on January 6.

The "Singing City" EP of Liverpool songs was so successful—it sold out completely at one stage—that a successor is to be issued, with audience participation.

LEON BIBB, the coloured American folk singer, returns for a second appearance on BBC-2's "Tonight in Person" on Saturday.



JAGGER: million dollar guarantee

Klook quits Blue Note

DRUMMER Kenny Clarke has left the Paris Blue Note after six years. He is to teach drum students in Paris and has 200 players already lined up for tuition. Clarke will also write a drum tutor. But he will continue to play drums on gigs and with the Francy Boland-Kenny Clarke Big Band.

Berry, Starr, Dorsey for Saville concerts

CHUCK BERRY, "Fat Boy" Billy Stewart, Lee Dorsey, Edwin Starr, Garnett Mimms and the Impressions are all set to appear on Sunday concerts at London's Saville theatre for Brian Epstein in the New Year.

Billy Stewart appears on February 5; Chuck Berry on February 19; Edwin Starr and Garnett Mimms (February 26); Lee Dorsey (March 5) and the Impressions (April 18). Supporting acts for these artists have not yet been fixed.

The Troggs will probably headline a Sunday concert at the theatre sometime in January. No date has been fixed. On Sunday (December 11), Little Richard stars at the theatre with the Alan Price

Set, Bluesology and the Quotations and on December 18, the Saville features Geno Washington and the Ram Jam band, the Creation and Sounds Incorporated.

From Boxing Day for two weeks, Epstein presents George Fame and Julie Felix in Fame in '67, with Cat Stevens, the Fourmost, Sounds Incorporated and the George Fame Orchestra, conducted by Harry South.

PAUL JONES

OXFAM DATE

PAUL JONES is assisting the National Film Theatre's Paul Hill in organising a giant show in aid of

Oxfam at the Royal Albert Hall on Monday (12).

Set for the show, in addition to Paul, are Peter Cook and Dudley Moore, Bernard Braden, David Frost, Peter and Gordon, Chris Farlowe, Alan Price, the Alberts, Eleanor Bron and John Clees.

Money

Paul told the MM: "We are putting on the show not only to raise money, but because we feel there isn't enough interest in Oxfam among young people."

Paul's next single will not be decided until there is a release date set for his film. If the film is released in February, then a single from it will be out in January.

THURSDAY

Cornettist Wild Bill Davison with the Alex Welsh Band play the Fox and Hounds, Naywards Heath, Sussex.
Dave Berry and the Peddlers guest on Pop North (BBC Light 1 pm).
Bobby "Sunny" Hebb appears at the Glen Ballroom, Llanelly.
The Fortunes play Shefffield's Training College.
The premiere of Cliff Richard's new film, "Finder's Keepers," at the Leicester Square Odeon, London.
The Ronnie Ross Big Band, with Tubby Hayes, stars on tonight's Jazz Goes To College recorded at Bristol University (BBC2 TV).

FRIDAY

The New Vaudeville Band play at the Leicester College of Further Education.
Bobby Hebb and the Move are among the guests on this evening's edition of *Ready, Steady, Go!* (Rediffusion).
The Mojos, Mike Berry, the Lovells, and Dave Cash keep things going at the Manor, Newtonington Public Hall, Walsworth Road, London, SE17.

SATURDAY

The Who-Dave Berry-Shera Trinity play the Sunderland Odeon.
Wild Bill Davison with the Welsh Band play Manchester's Sports Guild.
Jimmy James and the Vagabonds play the Glendrome Boston, Lincs.
The Move play St Georges Ballroom, Hinkley.
Eric Burdon and the new Animals play Leeds University.
Bobby Hebb plays Nelson's Imperial Ballroom; the Queen's Hall, Widnes, and the Dungeon Club, Nottingham.
Herman's Hermits, the Swinging Blue Jeans,

BALL BOUNCES

ROUND WORLD

KENNY BALL'S Jazzmen are to make their third worldwide tour in 1967.

They go to Belgium, Holland, Germany and France in May and then in June, tour America for two weeks making cabaret and club appearances.

In mid-September they go to Australia and New Zealand for three weeks, playing eight dates in the Far East on their way home.

WHO IN NEW SINGLE DELAY

THE Who's new single, "Happy Jack" was due to be released last Friday (December 2) but due to a mechanical fault at the factories of Polydor Records only the first shipment of records was delivered.

A spokesman for the Who told the MM on Monday: "Only the first pressings of 'Happy Jack' were sent out and only a few shops got the

record. All those copies were sold out."

Clive Woods of Polydor Records said on Monday: "Unfortunately, a problem with the pressing delayed us in getting the record out to all the shops. Subsequently only a few shops got the record when they should have. However, the problem has been ironed out and we will be fully operational by Thursday (today)."

FOCUS ON FOLK

ALEX CAMPBELL will be making a new LP for the Storyville label during his forthcoming visit to Copenhagen. A while back he was the first European to record for Storyville, which normally specialises in blues, and this new one will be his 52nd disc.

Meanwhile, Alex's recent XTRA LP for Transatlantic has been doing extremely well, and has been widely praised by the critics, with the

exception of one, me. I still think he can do better than that.

NADIA CATTOUSE is singing "Carols by Candlelight" at Emmanuel Church, London, NW, on Sunday, December 18 so has had to drop out of the St Pancras Town Hall, Vietnam concert on the same night.

With her at the church will be Larry Adler, the Trinidad Folk Singers, Edmundo Otero, Russ Henderson and his Steel

Meanwhile, bright up-coming singer Sandy Denny has been added to the St Pancras show which includes Julie Felix, Bert Jansch, Alexis Korner, Trevor Lucas and Tom Paley.

HAMISH IMLACH tops the bill at a "Mammoth Unlucky Folk Evening" organised by Cathcart Branch of the Scottish National Party at the Couper Institute, Cathcart Road on December 13 when some obscure Scottish Nationalist reason the tickets will cost 4s 0½d each. With Hamish will be Joan Davis (sister of Spinner Tony Davis) who now runs a folk club in Largs, where she lives, and the Leftovers, a Glasgow group.



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Wayne Fontana, the Opposition, and the Fortunes guest on this morning's Saturday Club (BBC Light 10 am).

The Easybeats play Margate Dreamland.
The New Vaudeville Band play Spa Royal Hall, Bridlington.

SUNDAY

Georgie Fame with the Harry South Big Band take part in tonight's Jazz Scene introduced by Humphrey Lyttleton, with the Peter In Duet Quintet (BBC Light).

Little Richard, the Alan Price Set, and Bluesology star at London's Saville Theatre, London, W.1.

Bobby "Sunny" Hebb plays Brixton's Ram Jam Club.

The New Vaudeville Band play the Cosmopolitan Club, Carlisle.

MONDAY

American tenor saxist Ben Webster, plus US singer pianist Blossom Dearie open a four week season at Ronnie Scott's Club, Frith Street, London, W.1.

Bobby Hebb plays Bristol's Locarno.
The Johnny Scott Quintet play the Bull's Head, Barnes.

Paul Jones, Chris Farlowe, Peter and Gordon, and Pete and Dud, among the stars scheduled to appear at London's Royal Albert Hall tonight for the Oxfam Concert.

TUESDAY

Jimmy James and the Vagabonds play Dud, the Canoe Club, Southampton.
Bobby Hebb plays Leicester's Locarno.
Eric Burdon and the New Animals play London's Marquee Club.

WEDNESDAY

The Easybeats, with Friday On Their Minds, play the Orchid Ballroom, Purley.
Jimmy James and the Vagabonds play the Quay Club, Plymouth.

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NEW YORK LEONARD FEATHER

A CURIOUS system of stratification has turned the jazz metropolises of the mid-sixties into a split city. Unlike the formidably tangible wall in Berlin, the line that divides the music (and, again as in Berlin, isolates it from surrounding areas) is subtly elusive.

JAZZ IN BARE-TABLE BARS FOR THE SHIRT 'N' SANDAL SET

You become aware of it when you avail yourself of that unique free service known as Jazz Line. When you call Jazz Line, your telephone is drenched briefly with the sound of music, which then recedes into the background for a recorded announcement. "Hi there!" a cheerful female voice greeted me. Newport '66 was a gas, but New York City is alive and jumping with swinging sounds this week." The ensuing details listed current action in half a dozen Greenwich Village or Lower East Side spots such as the Village Gate, the Vanguard, the Half Note; the slim pickings in Gotham (but pianist Billy Taylor is still incumbent at the Hickory House) and three clubs or special events in Harlem.



MARIAN McPARTLAND fragile yet firm

Significantly, the East Side midtown area was not mentioned. Two inferences are possible. The first is that Bob Crosby's Bob Cats at the Rainbow Grill no longer qualify as jazz; that Benny Goodman's sextet at the Waldorf's Empire Room is barely a notch above Lawrence Welk; that Peggy Lee, backed by Lou Levy's clutch of jazz stars at the Copacabana, is strictly for squares; that Eddie Condon and others are similarly excommunicated.

porting her on "Come Back To Me", Toots Thielemans' harmonica duetting with her on "Makin' Whoopee", and the presence in her band of Jerome Richardson, Snooky Young, Grady Tate and others with a background of many years in jazz groups.

Marian McPartland, her piano inventions fragile yet firm, her nimble and tasteful style applied to the works of such avant garde composers as Carla Bley, is one of the town's permanent delights in her indefinite stay at The Apartment. But how are you going to interest a John Coltrane cultist in what's going

on at an intimate, cheerful room on Second Avenue at 56th? It seems that the musician who crosses the tracks and heads for Zip Code 10022 immediately become persona non grata in hip circles.

Should jazz be confined to bare-table bars directed at the open-shirt and sandal set, or should it be elevated to elegant rooms where there is a sable at every table? The answer is neither.

At Slug's I had the feeling that I was in the tourist class lounge of a seven-day cruise liner after a shipwreck. This did not diminish my pleasure in absorbing the energetic neobop of Lou Donaldson. Similarly, the thirty-year reputation of Benny Goodman, and the absence of sawdust on the stage where he now plays, should not provide an excuse for assigning him to limbo.

Jazz is a many splintered thing. The aficionados of its various sheltered worlds make no effort to understand one another or even to communicate.



HINTON: MOST CREATIVE WHEN WORKING FOR FREE

LONDON

MAX JONES



MILT: prestige

WHILE I was talking to some of the gentlemen of Jazz At The Phil before the opening concert, a man came into the hotel lobby and was immediately the focus of attention.

When he was introduced as Milt Hinton I could hardly have been more surprised or pleased, for Hinton has long been a favourite bassist of mine.

For years now Hinton has been known, and largely envied, as one of New York's busiest session men. I asked whether he played enough jazz these days to suit his soul.

"No, I spend too much time in the studios for that. Today I work freelance for contractors who call me when they have a date, and in fact I'm constantly busy. My basic things are records, and transcriptions and, of course, com-

mercials for radio and TV. "Earlier in November I worked with Erroll Garner to complete an album. Besides Erroll, and me on bass, we had Herb Lovelle (drums) and Wally Richardson (guitar). For me, this was a highlight—one of the nicest things that's happened to me this year. That Garner quartet had a lot of drive. I like Erroll because he's always fresh, always creative, and these were mostly his own compositions.

"You need flexible men for a Garner session because there'll be no arrangements and we don't want to tax him by having him play the tunes over and over. He has a note in his pocket saying number one, two, three, etc. because the pieces haven't been titled yet. He plays each one and we make notes. Then we go."

Does Hinton have any band-leading ambitions? "My ambition was always to be a good bass player. Then I'd always have work. I might not be as rich as some of these leaders but I do all right. "Of course I get club jobs offered that I can't take. I mean, I have to make a living and keep up prestige and all. Well, I can't afford to work for scale. But I'll tell you something: the most creative time of my life was when I was working for nothing."

EVERYTHING about Louie Bellson is fast—from his hands and feet to his speech and gait. His schedule is packed with events and timed to the last minute, and anybody trying to keep up with him needs to organise taxis, tube trains, and a small intelligence network giving up to the minute reports on his latest position.

One of Louie's busiest days last week was Wednesday. As well as electrifying audiences with his drumming on the latest Jazz At The Philharmonic tour, he embarked on his own short tour playing strictly for drummers only at special clinic sessions up and down the country.

BELLSON: A LOT OF GOOD AMONG THE BAD IN ROCK DRUMS

LONDON

CHRIS WELCH

On top of that he got up at the crack of dawn to record with Britain's Eric Delaney, before dashing to Leicester Square, London, for a reception and a Rogers drum demonstration. Then he had to dash to his hotel, grab food, change, then catch the coach with the rest of the JATP team hot foot for an evening performance at Fairfield Hall, Croydon.

At the reception in the words of Max Abrams, "a drove of drummers" turned up to greet the legendary drum giant. There was Kenny Clare, Bobby Orr, Lenzie Hastings, Jackie Dougan and Viv Prince, who were later to be seen shaking their heads in disbelief at the speed of Mr Bellson.

Said Louie: "I feel very honoured to be asked to play here in front of all these fine drummers—it makes me feel very nervous! I learn a lot myself from doing these demonstrations. I learn new beats, new sounds and ideas."

Louie demonstrated rudiments on his snare drum, and played a beautifully executed single stroke roll. He demonstrated a pianissimo roll played solely with finger control, and also brought into play his wrists and arms.

"A lot of people don't know how to beat the snare drum properly. You've got to raise your hands properly to get evenness of sound. I don't care how good your technique is, you've got to be able to play a perfect long and short roll or you will form a lot of bad habits.

"Practice with both your right and left hands. A good solo will only come when you are properly equipped both in your hands and feet. Then you can create. A bad drum solo can be a distracting noise. A good one can be a beautiful communication with the audience.

"When I started I just played snare drum for seven years. I learned fast and I was eager to learn. I think it is wrong to hold back on adding cymbals and other drums to your kit. But I learned the 26 rudiments that way.

"A lot of drummers in the States criticise the rudiments now, but don't forget, on other instruments, guys like Dizzy Gillespie learned all his scales first, and I think all drummers should learn their scales first, then they can go on to free form and modern drumming.

How does Louie like to tune his drums? "I like a tight crisp snare drum. I'm not saying I'm against a snare drum a lot of guys use it to cover up their technique. I use no mufflers on the tom toms, and it's very important to hear a bit of ring. In a band the ring sound will cut through more."

Next Louie talked about the merits of the orthodox stick grip and the tympani grip. "It's a very good idea to be able to play both. I see a lot of guys wrong with the tympani grip, but I taught the orthodox grip, but it's very easy to play the other way. I'm one of those who sees a guy play and I want to play that way as well—to see if I can do it.

"I had the idea of using two bass drums in about 1946 and when I went into the shop and told him what I wanted the guy looked at me and told me to come back later, and I knew what he meant by 'later'. But I had been the play rhythms between the single bass drum and hi-hat, and wondered what it would sound like with something louder. I got my two bass drums.

Going on to the drum rhythms of the future, Louie played one in 15/8 time written by Argentinian pianist Lalo Schifrin.

"Dizzy Gillespie learned how to play this and played it to Art Blakey and Max Roach. But Lalo warned me and when Dizzy said 'Try this', I went ahead and played it, and floored him."

Back at the Washington Hotel, a small informal gathering consisting of Dizzy Gillespie, T-Bone Walker, Benny Carter and Coleman Hawkins were doing battle with the British catering system.

In rushed Bellson, exchanged rapid greetings and dived off to his room to change.

"Drums are my love," he said, answering questions while dashing about his room in search of shirts. "I am still a firm believer in the instrument and its acceptance as something of artistic value.

"I have many opportunities to do ridiculous things musically, but I turn them down. I'd sooner do something that is in my idiom. I feel the future lies with the schools and young players who are musically educated. I've heard many young rock and roll players and among them, I think there is a lot of good, and I know a lot of young kids, prefer that type of music."

What was the greatest period in Bellson's career? "The greatest was my two years with Duke Ellington. I've been with lots of big bands like Harry James, Benny Goodman, Tommy Dorsey and Count Basie, but my two years with Duke was my greatest association. It was just fabulous. 'Skin Deep' represented that period, and it's still a modern piece."

Why did Bellson leave the Duke? "What happened was that after two years with the band I came to London, and married to Pearl Bailey, and then I had offers and the opportunities to get my own band. I didn't want to leave the Duke, but I had to take the opportunities when they came. Otherwise I might have stayed with Duke for many years."

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**RUFFIN—
FROM THE
ORIGINAL
TAMLA
TEAM...**



TAMLA MOTOWN's latest hit-maker, Jimmy Ruffin, flew into London on Sunday for five days TV and radio promotion of "What Becomes Of The Brokenhearted", which is currently at twelve in the Pop 50.

But Jimmy is no Tamla newcomer. In fact he has been with the Detroit company since 1962.

Later

At an EMI reception, he explained: "I was one of their early artists—the only name artist there at the time was Mary Wells. The Supremes were there, and Marvin Gaye, but they hadn't made it big then. The Temptations and Junior Walker came much later.

"In fact I was there before my brother Dave, who sings with the Temptations." Jimmy was born in Mississippi but had been singing round the clubs in Detroit before signing with Tamla. Since 1962 he has had several singles released but "Brokenhearted" was his first big hit, both here and in the States.

Garbage

"My other records were nothing big, but they weren't flops either," he maintained. "They were what you might

call bubbling under the chart. I had about a record a year because we couldn't find the right singles for me. Motown don't release garbage, so they prefer to wait until the right song comes along for an artist.

"Brokenhearted" was done by a new production team—James Dean did the words, William Witherspoon and William Stephens did the production. Dean is a cousin of Brian Holland of the Holland-Dozier-Holland team.

"The follow-up is fixed. It will be 'I've Passed This Way Before', by the same team. It's a lot like 'Brokenhearted', but not exactly the same. We felt we needed something similar."

Italy

Who have been Ruffin's influences? "I was influenced early by Sam Cooke. Then my interest went to Johnny Mathis. He is still my idol. Like him, I'm not interested in being just a singles singer."

Are there any plans for Jimmy to make a full British tour? "There's nothing fixed that I know of," he said. "But in February I may be going to Italy. I've recorded 'Brokenhearted' in Italian and it will be released there in January."

How was he enjoying Britain? "Great," he said. "But somebody left my bedroom window open and I think I may have caught a cold."

POP THINK

DONOVAN

Success is food for the ego—and it doesn't taste nice

CHRISTMAS

Year after year the religious part goes out and the advertising comes in stronger. I'd like to be in Sweden at Christmas—I like snowscapes. Kids will still know how to enjoy Christmas if the adults will let them.

SUCCESS

What does Dylan say? "There's no success in failure." Success is an illusory thing. Being successful is just the point of view of the admirer. I don't know what the effect would be if admirers could be convinced that pop stars are just the same as them—they eat, sleep and live. Success is food for the ego—and it doesn't taste very nice. For me, it's good because I can say what I want to say and the people can listen in a much bigger school. So I have more of a chance getting what I want across.

GLASGOW

Johnny Stark.* 1920 gags. They pour more whisky down their throats than anywhere else in the world. I don't think I'd go back there to see anybody any more—the flashback is too severe. I like reading about Glasgow, particularly in the biographies of Scottish poets.

POLICE

Mr Plod!

* Johnny Stark was the hero of the novel No Mean City which was set in Glasgow in the Twenties.

POETRY

Something my father always spoke. He used to be able to memorise complete books of poetry. He used to read Lewis Carroll to me, that's where I probably got the fairy tale key. I like lyrical poetry because you can sing it. Poetry isn't really truth because you have to think about writing it. So it's not pure feeling—it's the second stage after feeling. The closer together the feeling and writing, the more successful the poetry. All good pop writers are 1966 poets.

BEACH BOYS

The first time American youth has been represented—campus life and all that. They make me think of church music too. I don't listen to them a lot.

PSYCHEDELIC

I don't really know anything about it. It's just a

new phrase and it should be going out soon. Philosophical rock is next.

GIPSY DAVE

The closest you can get in friendship without a bed.

BALLROOM DANCING

Faded pictures of my father. And my mother in glittering mermaid dresses. I used to dance in those places when I was a lad—I came through that stage.

GEORGE HARRISON

Friend.

TRADITIONAL FOLK MUSIC

Beautiful in its simplicity. The best of it is ageless. I like the hardship ones but not the union, working ones. I'm writing it now for the future.

RAY DAVIES

I enjoy his songs a lot—along with Townshend and Sebastian. They are the best who write for groups.

NEWPORT

All the Walt Whitman countryside images I saw there. It was all very, very exciting. I don't know if it will ever happen again, but it was a great folk festival I went to.

ALLEN KLEIN

The cleverest man in show business. And he's not a gangster.

TOM JONES

Great! Beautiful! I love him and he's one of the people I respect. But we haven't seen each other so much lately.

LOVE

'Tis all we ever seek. The

only real thing. All else is false. The most powerful force of all. It means so many things—that shows how great the word is.

SPORT

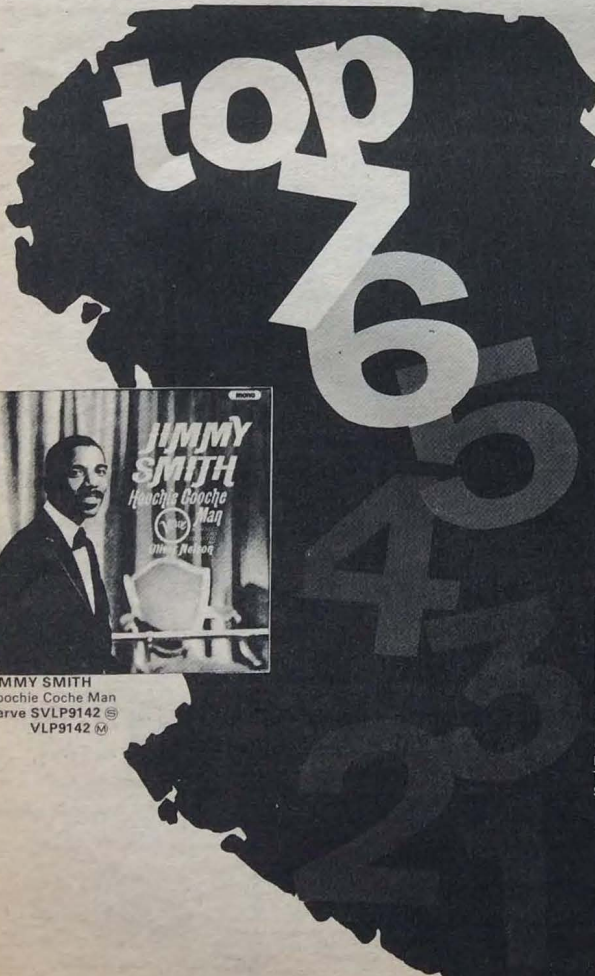
Very good. If people got off their chairs and started doing a bit of active entertainment it would take their minds off thinking, which is a good thing at times.

NEW VAUDEVILLE BAND

I've known Pops and Henry for years, when they were playing jazz. They make me think of the smoky jazz club scenes which I came through. Pops and I used to play on the grass in a St Albans Park with guitars and trumpets, in the days of youth—and that's not so long ago.

RHODESIA

It falls into the same category as so many places where fools are in the governing position. It's a shame. They don't realise how powerful love is. I suppose love, to people like that, is evil.



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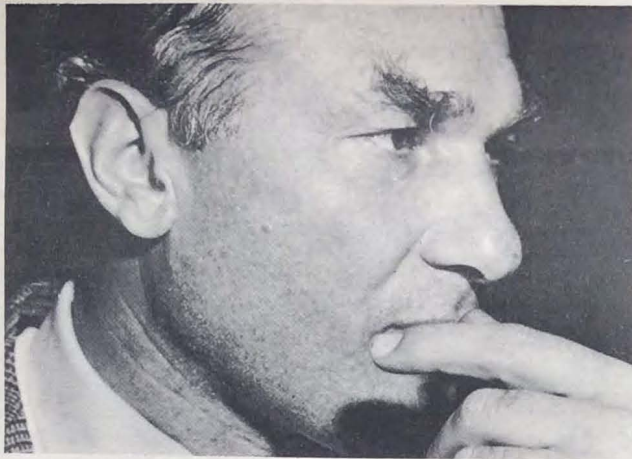
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GRANZ: 'you have to find musicians who will jam'

THE reappearance in our midst of Norman Granz's Jazz At The Philharmonic, which ceased touring in the USA in 1957 and in Europe in '60, prompted me to ask its founder if JATP was back on the rails and fully revived.

What was the reason for reviving it? "Just for my own satisfaction. Ego possibly. I'd like to do a good jazz tour in the States again. You know, I'm still a jazz fan. When I started my concerts in the Forties I had three reasons: One, to try to break down discrimination; two, I

GRANZ: LOUIS WITH DIZZY, GETZ WITH TRANE —JUST FORGET ABOUT IT

LONDON

was a jazz fan; and three, to make money. "That's the way they were, and are except that there's no longer discrimination—not in

the area in which I can do anything about it. So three becomes two and two becomes one."

The last time I spoke to

Granz, he was far from optimistic about the economic future for jazz. Has there been an improvement then? "No, it can be demonstrated that my pessimism was correct. So far as touring this country is concerned, it's a labour of love. There's no money to be made.

"I won't lose money on the whole tour—perhaps I'll make a little bit. But it's not the reason I do it. I tour because I want to do it, because I like the music and the musicians, and I hope not to lose. I believe there are musicians who need show-busines, men such as Coleman Hawkins, Benny Carter and Dizzy."

The question of availability of musicians is often overlooked by writers and others who make suggestions or ask why so-and-so isn't included in a JATP tour. Granz gets indignant about these random suggestions.

"People don't stop to think. I don't think anyone is in a position to say anything until they've checked the facts out. To ask why I don't bring certain artists without checking out their availability is just begging the question. Someone may say it would be nice to hear Louis jamming with Dizzy. It would, but Louis would never leave his group."

When Norman Granz speaks of musicians "who fit the format", what exactly is implied by that? "Well, you have to find musicians who will jam."

It is difficult to find jamming musicians. "It's often difficult to get the musicians you want, either because they don't want to jam or they're not available. I couldn't, for example, pit Getz against Coltrane. Stan wouldn't come without his group."

"It's a matter of looking at the reality of the situation, which most jazz writers refuse to do. I never take advice from amateurs. I look at the thing pragmatically. Stitt versus Carter . . . fine, possible. Dizzy versus Miles Davis . . . impossible. Miles wouldn't go on without his group."

Why is Granz so insistent on the jam session for JATP?

"I talked to Louie Bellson after the show the other night and asked him: 'Do you play as well and as hard as you know how in your drum solo?' and he said 'Yes'."

Then I asked how he would play if Buddy Rich was out there with him, and he said 'Harder'. I guess that answers your point."

GRAPPELLE: THINGS HAVE CHANGED SINCE HOT CLUB DAYS

LONDON

BOB DAWBARN

STEPHANE GRAPPELLE was dispensing his considerable Gallic charm round last week, during a three-day visit to work with Henry Mancini on the soundtrack of a new 20th century Fox Film, Two For The Road. I tracked him down to a Bayswater recording studio and we adjourned to a nearby cafe. Stephane eyed his cup of liquid mud suspiciously and checked, with the utmost politeness of course, that it was, in fact, coffee.

He said he had recently completed two LPs—one with Danish violinist Svend Asmussen and the other featuring four of the rare breed, Stephane, Svend, Stuff Smith and Jean Luc Ponty.

PRIVATE APPEARANCES

Grappelle was among the first violinists to use an amplifier, but he still regards it as a necessary evil.

"They distort the tone and make the violin sound more like a clarinet," he agreed. "But we had to amplify because microphones are not always good and, jazz not being as delicate as other kinds of music, you just have to be amplified to be heard. But personally, I don't like it."

Stephane says he doesn't play clubs much these days, preferring to play at private parties, concerts and "how do you call them, gigs."

INTERESTED

"A lot of people ask me to form a group again like the old days with Django, and it may happen," he told me. "Marcel Bianchi, a guitarist who used to play with us in the Hot Club Quintet, called to ask me if I was willing to do the same kind of quintet as before."

"I said I was very interested, because he is a good guitarist. He was a bit worried about how could take Django's place and we have decided it must be a drummer. That means the guitarists won't be afraid of the shadow of Django."

"Also the old rhythm section with three guitars was too heavy. If I am doing a group again I want it to be with two guitars and a drummer."

DIFFICULT?

"Maybe I play a bit old-fashioned, but I like to play with a modern rhythm section. I couldn't play with that old Quintet rhythm section today—it would be too old-fashioned. Things have changed since then."

Why have there been so few jazz violinists? Is it a particularly difficult instrument to adapt to jazz?

EXCITING

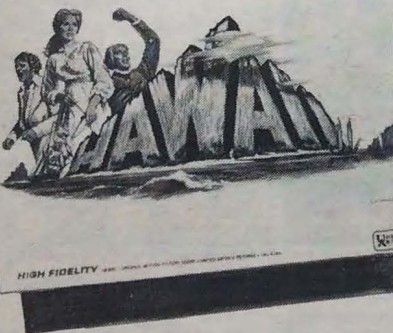
"No," says Stephane. "It's no more difficult than any other instrument—in fact it's easy, when you can do it." He nominates Jean Luc Ponty—featured with him in an exciting duo at the recent Berlin Festival—as the best of the younger set. Before we parted he added: "I must say that I am amazed at the talent of Henry Mancini. I didn't know him before and it has been quite a thrill to play with him and the big orchestra."

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MINGUS: A SHOTGUN AND HYPODERMIC NEEDLES

NEW YORK

JEFF ATTERTON

BASSIST Charlie Mingus was evicted from his 200 dollars a month Manhattan loft for non-payment of rent last week. His possessions, including a prize '70 year-old bass fiddle were carted off by the Sanitation Department.

Police also found two hypodermic needles and a shotgun, but although Mingus was taken away for questioning, no charges were made when police learned he used the needles for vitamin B12 injections on a doctor's prescription. He also had a permit for the shotgun.

After his release, he ambled out of the police station with the needles and the gun and joked: "How about that? A negro with a gun and hypodermic needles walking out of police station in New York City!"

Avant garde saxophonist Archie Shepp is the author of June Bug Graduates Tonight (Are You There America?), a play with music which will be performed from January 17-31 at New York's Episcopal Church of the Holy Apostles.

CHET BAKER was given a suspended sentence in Los Angeles and placed on three years' probation for forging a narcotics prescription. He was also fined 250 dollars.

One of the most promising new groups to appear this year in jazz is the HAMPTON HAWES-JIMMY GARRISON trio which recently broke in at San Francisco's Jazz Workshop.

DUKE ELLINGTON's orchestra, currently at the Riverboat, performed their concert of Sacred Music at the Brooklyn Academy of Music on Sunday (December 4). Other concerts included Manhattan's St Mark's Church (7) and Washington, D.C. (5). Philadelphia's Pep's Music Bar, closed as a jazz venue recently, will soon be reopened as a rock and roll club



MINGUS: evicted from loft

club. MARIAN WILLIAMS has departed on a six-week tour of Syria, Lebanon, Egypt, Kenya, Madagascar, Nigeria, Ivory Coast, Togo and Dahomey, sponsored by the US State Department.

New York radio station WNEW broadcast live the big band opening at the Riverboat of DUKE ELLINGTON last week. They also broadcast the opening of the bands of HARRY JAMES on December 5 and COUNT BASIE on December 19. RUBY BRAFF and BUDDY TATE fronted their own bands at the party to celebrate the publication of WHITNEY BALLIETT's new book on jazz "Such Sweet Thunder" at the Five-Spot recently. The MJQ, now at the Village Gate, will perform with the Cincinnati Symphony Orchestra on December 18 at Carnegie Hall.

Paris's SWINGLE SINGERS give a concert at New York's Hunter College on December 11. DUKE ELLINGTON gave a benefit concert for the African-America Institute at the same college on December 9.

BOBBY HACKETT quartet are a big success at the Steak Pit in Paramus, New Jersey where they have just opened a two-week engagement.

MILES DAVIS QUINTET is back at the Village Vanguard for a two week stay. CHARLES LLOYD'S quintet are the special two-week attraction at Slugs where they opened last week.

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**DAVE'S
PROBLEM
—GOOD
REVIEWS!**



BERRY: Europe

I WONDER if the infant Dave Berry was ever frightened by a yo-yo. It might explain the extraordinary consistency of his recording career in which each Pop 50 hit has been followed by a flop.

Ever the sadist, I called him this week to rub in the fact and point out that after the huge success of "Mama", his latest, "Picture Me Gone", is showing all the signs of keeping the pattern going.

"It's dead strange," agreed Dave who didn't exactly sound as though he was sick with worry. "It's just something that happens with me. I don't worry too much about it and I don't run around thinking I've had it.

SUPERIOR

"It always seems to be the ones that get good reviews that don't become hits—and the ones that get a slating are the hits. 'Picture Me Gone' got good reviews so I didn't have much hope for it."

I admitted I thought it vastly superior to "Mama". "There you are then," said Dave triumphantly. "I hope you hate the next one."

"Future plans? I'm going to Australia at the beginning of 1967, but at the moment I'm definitely concentrating on recording more often. I used to go into the studios only when we needed to get a new single out. Now I want to do more LP tracks.

"I have a new LP out, 'Wonders And Berries', and the funny thing is I'd never heard half the tracks. I recorded some of them about three-and-a-half years ago and I honestly think they are the best I ever made. It's like listening to completely new songs, I'd completely forgotten about them.

"Until now I've never recorded specifically for LPs. The tracks have always been recorded for singles and the LPs were made up of tracks we didn't think were strong enough to put out as singles.

"As far as choice is concerned, I have full say in what I record but it is more or less up to Decca which they release. I'm quite happy with that as I'm definitely not a good judge of my own records."

Over the past two years, Dave has built up an enormous following on the Continent.

"In the next year I'm planning to go to as many European countries as possible," he says. "And I'd definitely like to get to America which is something of a closed shop as far as I am concerned. I've had one or two releases there but they have all done absolutely nothing and the last one was about a year ago.

"But Europe is too much at the moment. I find the audiences much wilder there now. In Britain the fans have definitely cooled down a bit."—BOB DAWBARN.

'Sunny' man Hebb started on spoons!

"HOW do I feel?—sunny!" said the "Sunny" man Bobby Hebb on his arrival from America in London this week. Bobby is the quiet little man who wrote the hit that roared round the world a few weeks ago and shook up his own career. "At the last count I think there were 46 different versions of 'Sunny,'" said Bobby at a party thrown in his honour by his record company.

"I heard John of the Walker Brothers' version today and that was beautiful. Georgie Fame's was beautiful. There's not one version I haven't enjoyed yet. Billy Preston's was my favourite."

'FANTASTIC'

What was the impact of the hit on Bobby's career?

"Fantastic. It meant more security and many more opportunities. As well as writing 'Sunny' I've written many songs for other artists, including Irene Reid who sings jazz and pop. I write about two songs a day. My latest record out in the States is 'Love Me'.

"I started out on my career at the age of four. I was primarily a dancer. But I also play a lot of instruments—brass, guitar, bass, piano and vibes.

CHARACTER

"I'm really enjoying my trip to London. I played at Blaises club and it was a gas! While I'm here I want to write some songs about

And now he wants to act

London. I'd like to write about the fog."

What are Bobby's ambitions about the characters you are writing about — get inside them and understand them.

Bobby is quite a bit of a character in his own right. For example he is a keen spoons player.

COMEDY

"Yeah, that's right, I've brought my spoons over with me, and I may use them in my act. I also do a bit of comedy. I greatly admire comedians like Dick Gregory, but my favourite entertainer is Sammy Davis Jr. He's the greatest. My favourite comedian is Bob Hope."

As well as comedy and music, Bobby is interested in painting, and says he writes songs with painting in mind.

"But I can't paint very well, and the only thing I can draw is flies."

We switched to discussing the New York scene.

BAROQUE

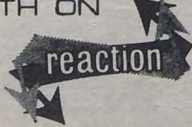
"No. It's not a psychedelic scene at all," he revealed. "I like psychedelic music—that much of it I can understand. But it's not really the New York scene. It's more baroque music and I think Paul McCartney started it all with songs like 'Eleanor Rigby'. Even the four guitar groups are getting a baroque sound."

Bobby has heard plenty of "new sounds", since he started his career playing spoons and singing with the Smokey Mountain Boys on Nashville's famous Grand Ole Opry Show. During service in the U.S. Navy he played trumpet with a jazz band, and later studied guitar with Chet Atkins.

But asked if he had studied spoons with Britain's famous Fred Scuttle—Bob replied—"Fred who?" —CHRIS WELCH



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BLIND DATE

BRUCE WOODLEY

OF THE SEEKERS

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

Well, I know who that is! We've just done Top Of The Pops. That chorus is the very strong part of the record. It's a good commercial song. They've got—and are developing—an unmistakable sound. Must be a big record. They're just starting to hit big on the Continent—Germany—had three number ones over there, or that's what Dave told me! A very commercial, danceable record. And it's different again from their last one. Something bothers me about the first part but it doesn't really matter. You can tell Dave Dee's voice a mile off. Tom Springfield would like this record.

STEVIE WONDER: "A Place In The Sun" (Tamla Motown).

No idea who that is. Is it Stevie Wonder? Oh. Didn't sound a bit like him. Not his normal sort of thing, is it? That opening was heavily country and western influenced. It hasn't really got that Tamla trademark. No, doesn't kill me. Prefer to hear him singing harder—like "Uptight". Can't see it being a big hit. Pleasant enough.

MERSEYS: "Rhythms Of Love" (Fontana).

Who is it? Bit of Mama's and Papa's backing in there. No idea. Don't think the song is as strong as the backing actually. It's very well produced. Tell me who it is. Oh, the Merseys. Can't see this one being a hit. It's not as strong as "Sorrow". Not much I can say about it.

BARBRA STREISAND: "Sleep In Heavenly Peace (Silent Night)" (CBS).

I'm waiting for the big beat to come thundering in. It's a Christmas record. And it's in a minor key! With slightly different chord progressions. Oh, dreadful. Sorry. I don't know who it is. Singing in tune, mind you! Sounds like quite a good voice. No. Do we have to? Turn it off. Barbra Streisand. Oh, well, good luck to her! Must be joking.

WILSON PICKETT: "Mustang Sally" (Atlantic).

Wilson Pickett! Great. Those chorus voices are great. This will do very good business in the discotheques. Definitely make the charts. Very strong. Is he talking about a Ford Mustang? I dug "Land Of 1,000 Dances" very much. Great dance record. Nice heavy plodding beat.

DONOVAN: "Sunshine Superman" (Pye).

Donovan. Superb record. Nice bloke as well, I like him. He's writing really good songs now. His next one, "Mellow Yellow", is even better than this. Just wait until you hear that one! It'll be a number one in the States by the end of this week. I should think. And, of course, this one has already been up to the top. You can't argue with somebody who has had two number ones in the States. The lyrics are very, very good. I'll even buy it! Although the U.S. scene is very different to ours, I think it'll be a big hit here as well. It may not be a number one—I hope it is though.

TIM HARDIN: "Hang On To A Dream" (Verve).

Oh yes, great record. Tim Hardin. I've already heard this, but only once. I think it's off his album. Very tasteful string arrangement. Short. Nice effect. I'm not too sure if it'll be a hit but I like it very much. Really nice singer. Not very familiar with his material—except for "Carpenter"—but he's been around on the Greenwich Village scene for quite a long while.

LOS BRAVOS: "Going Nowhere" (Decca).

Los Bravos! Great voice, that lead singer. Who wrote this? I recognised that singer, which is good. They've got some form of identification. Very strong record. That'll definitely be a hit. It's as strong as "Black Is Black". But that had a clearer sound—whereas there's a hell of a lot going on in this one.

LOVIN' SPOONFUL: "Nashville Cats" (Kama Sutra).

Lovin' Spoonful! Isn't that great? That accent is fantastic. Great lyrics. Good country guitar there. That's Zal. Did you hear the guitar on "Rain On The Roof"—a beautiful sound. Beautiful. Don't know why that record didn't make it. Yes, this is a cute song. There's a big country and western following in this country but I can't really see this being a hit. It's a clever song but as they're sending up the Nashville C&W scene a lot of people might not latch on to the humour. This is another group that's ringing the changes. All their discs have been different.



ALAN WALSBY WORLD OF

SHE was about 17, with blonde hair, a mini-skirt, not too much make-up and she was clutching a rolled-up programme in one hand and a large photograph of Scott Walker in the other.

She was crying. She was swaying, with her gaze fixed on a face in a spotlight more than 50 yards away from her up on a darkened stage.

She was, in short, a pop fan. And if you believe all the innuendos and insinuations that have been thrown at her in the past few months, she was already as experienced as a streetwalker.

SIN

But are all the lurid tales about pop girls, orgies, drugs and other assorted vices, in fact true? Are all pop girls scrubbies, who live a life of "easy virtue" and whose only ambition is to become the casual bedmate of a pop group—any pop group, but preferably one with a hit record and bit of glamour.

The MM decided to find out by asking pop stars and pop fans.

Since long before the publication of the controversial book *All Night Stand* by Thom Keyes, there has been a feeling among many parents that to allow their teenage daughters near a pop group was tantamount to throwing away their virginity.

But this week's MM investigation proved what most fair minded have always thought. And that is that most girls' only "sin" is that they like the music of today and that they dress differently though

usually smarter and less ludicrously than their parents ever did. And naturally their parents envy them.

But of course there are scrubbies in pop music. Plenty of them. Every group in the country encounters them at every date. What is a scrubber?

She is a young girl, usually pretty tatty, who is prepared to do anything to bask in the reflected glory of a pop group. She realises the only way she can attract attention from musicians is by offering a little more than other girls.

Most of today's pop stars have a high regard for their fans. They would agree that many groups have wild scenes with their girl fans, but says Tony Hicks of the Hollies—"It's mainly the newer groups. It's something I think the pups grow out of in time."

Tony said there were a lot of scrubbies about. "But most girl fans are pretty decent girls who just like the music. The real scrubber is disgusting and if a group does take one up it's usually to take the mickey."

But Dave Dee made the point that not all girls who follow a group about are necessarily scrubbies. The minority are what we call the slags—girls who will follow any group that happens to be in their town. They'll do anything just so they can boast to their friends afterwards.

"But the majority of girls who follow a group cause no trouble—they are just fans of the group and will travel hundreds of miles to see them. These are true fans. I suppose,

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MM EXCLUSIVE!

The Who f and a min



TOWNSHEND: operatic writer

Who's the facts

SH INVESTIGATES THE THE FEMALE POP FAN

like most pop groups, we are too broadminded to be disgusted by what the slags get up to. But they look just what they are—and that's enough to put anyone off."

And it's not just star names that attract scrubbers. Richard Kent is lead singer for Manchester's Richard Kent Style. The group works regularly but is as yet not nationally known. They see scrubbers at every gig, but says Richard: "We are always pretty wary of them, but we aren't a big name group yet so we can't afford to lose fans before we've made them. We have quite a few girls around Manchester who are really sincere. These are the true type of fan. These are the people who keep us going."

thought that some of the stories were true, but others were exaggerated, and Pat Belcher, 18-year-old secretary from Bristol, said the scrubber type of girl would be immoral whether it was with a pop star or not.

All the girls condemned the deeds of the few, although 18 year old Enid Willis, a telephonist from Bristol, said "if there is real affection it isn't so bad as if the girl is going with any Tom, Dick or Harry."

There have been many allegations of pot-smoking amongst some groups. And reports have also indicated that fans have tried it too.

Did the girls think there was any justification in these allegations?

Wendy Johnson of Portsmouth said: "In some clubs, I've known girls to have taken drugs." But the general impression was that it was only a small, minority group who actually smoked pot.

Many fans complain that stars treat them unfairly. And the stars retort that many of the fans are rude, time-wasting and possessive. Most of the girls felt stars were unfair to fans one way or another.

Barbara Perrins, a 17-year-old secretary, from Stourbridge, Worcestershire, was vehement when she said: "The stars just take advantage of the fans. They don't really care about them individually. They like to hear them screaming and they'd miss them if they weren't there. But they don't appreciate the way fans follow them around."

Wendy Johnson, however,

said you could ask the question "are the fans fair to the groups?" While Enid Willis felt that in some cases there were no genuine attempts to entertain the public.

Dave Dee thought that most of the time, stars treated the fans all right. "But some of the unpleasantness arises when there's a large crowd of fans who get out of hand and start pulling you about. It doesn't matter what you say when the kids get like this."

NASTY

Dave said fans could be inconsiderate as well. He told of three fans who turned up at his home late at night to see him. "They said they had nowhere to stay, but what could I do?" he said. "I talked to them for a bit and gave them some autographs. I think they expected me to find them somewhere to stay, but that was impossible."

Herman has seen the destructive side of teenage girls at work. "One night, I parked my car miles away from the theatre, but there was another car just like mine near the stage door."

"A gang of girls ruined it. They scratched it, broke the mirrors and scrawled all over it. And it wasn't even my car. I don't think they could have been genuine pop fans because they would have been inside watching the show if they had been."

Tony Hicks said he thought that most stars treated their fans well. "But you have to be careful and take things as they come—a lot of girls can turn very nasty if you put one foot wrong."

Tony likes the Hollies fans, but even he cringes when he's spotted and called after in the street. "It's so embarrassing."

Michael D'Abó said girl

fans are absolutely lovely—except when they get hold of a star's telephone number. "Then they can be a bit of a nuisance," he said.

One of the charges levelled against young people is that they have too much money to spend. How much does the typical girl spend on her pop interests?

Enid Willis said she spent only about £3 a year, according to the concerts playing in Bristol and both Rita Wickett and Barbara Perrins from the Birmingham area said they spent very little.

But Carol Rush of Edinburgh spent about £100 a year. "I would spend more if the pay freeze hadn't stopped my rise," she said ruefully.

The average amount seemed to be about £1 a week—£50 a year. Multiply that by the millions of fans in Great Britain, and it's easy to see why pop music is a lucrative industry. And why fans get so much varied publicity.

For without them—scrubbers and all—the pop business just wouldn't exist.



● DAVE DEE "do anything"

● TONY HICKS "pretty decent"

● MICHAEL D'ABO "a nuisance"

LAUGH

Ric Rothwell of the Mind-benders summed up most groups' attitude to the scrubber minority when he said: "We laugh at them most of the time. We arrive at a place, see the scrubbers and mutter to each other 'look what's turned up'."

What do the other girls think of scrubbers who sometimes give all fans a bad name? Rita Wickett, 18, of Handsworth, Birmingham, said many scrubber allegations were true. "But," she said, "the pitiful thing is that the girls try to kid themselves that the group member has some romantic feeling for them, when in fact they don't."

Shelli Clark, a 16-year-old schoolgirl, from Southsea,

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filled—ni-opera, yet!

AN incredible new album from the Who! It's called "A Quick One" and it's out on the Reaction label this week, and at last it fulfills the promise of the Who.

Since the group's inception they have been bedevilled by ideas that haven't quite come off, by schemes that haven't always worked out, and by a confused battle for real acceptance.

While they have a tremendous image, the public, hard-core fans apart, have tended to regard the Who as either amusing or scandalous, but never musically valid.

The ideas of Peter Townshend, Roger Daltrey, John Entwistle and Keith Moon have been smothered in a fog of feeding, and a clutter of broken amplifiers, and blizzards of drums.

Occasionally some of their musical promise has come through on the odd A or B side, while their first album was frankly a disappointment.

But here is a collection of compositions and treatments that captures the Who essence, humour, cynicism, nervous drive, violence, and delicate.

Here is a track-by-track breakdown of the works of Townshend, Daltrey, Entwistle, and Moon.

"RUN, RUN RUN" a curious outer space feeling pervades the atmosphere of this Townshend stomper, with 18, great back-beat, a touch of feedback and that distinctive

Who bass sound.

● "BORIS THE SPIDER": John Entwistle makes his vocal debut, singing a little horror story about a great hairy spider, with a touch of the Vincent Price and "Fall Of The House Of Entwhistles". John sings a throaty passage in unison with his bass, which is pretty novel.

● "I NEED YOU": Keith Moon strikes again! Is it an anti-battle song? Only the Who knows. It's about the neuroses between less successful groups and the winners. There's a typical conversation scene in a London in Club inserted, a John Lennon imitation and some rude jangling guitar.

● "WHISKEY MAN": a twisted mind who sees the Whiskey Man everywhere is the subject of this neurotic song sung with devilish glee while John plays French horn in unison with Pete's guitar.

● "HEAT WAVE": the Martha and the Vandellas number, and also an old Who standard, included for old Who fans who remember them from the Shepherds Bush days. It's a completely new recording and roars along with great steaming drive.

● "COBWEBS AND STRANGE": Keith Moon strikes again — again! This is an hilarious rave up, sounding rather like Roland Kirk Meets The Munich Beer Hall Stompers. The entire group blow a sort of insane cat can on whistles, trombones and tubas, while Keith and Pete enjoy a ridicu-

lous guitar and drum duel. The screaming is unintentional, and accidentally penetrated Keith's drum microphone while lashing his cymbals, snare and bass drums into a mountain of sound.

● "DON'T LOOK AWAY": a more serious Pete track, with typically odd lyrics including "there's a stone in my shoe and I can't catch you, and my heads in a lion's mouth." Rocks along with great harmonies, and some pretty changes.

● "SEE MY WAY": Roger Daltrey wrote this and it was partly recorded in the studio and some of the drumming was recorded in Pete's Soho flat.

● "SO SAD ABOUT US": the song written for the Merseys by Pete, with a loping crashing beat which Roger sings with his usual power and authority.

● "A QUICK ONE WHILE HE'S AWAY": Pete's musical achievement — a sort of miniature pop opera, with a cute story about a girl who cries so much she becomes a big drag to all the neighbours, crying all day because her boy friend is a year late showing up. Then a wicked engine driver, played by John comes into the picture, and fills the duties unfulfilled by the absent cowboy. Then he shows up, and there is a big apology scene, followed by the cowboy's forgiveness. There are several sections, including a country and western bit and some 18th century music. It's a new departure for any pop group.

CHRIS WELCH reviews the new WHO LP

Records: jazz

new

REVIEWERS: BOB DAWBARN, BOB HOUSTON, MAX JONES



BUD: old sound

Freeman swinging in solos

BUD FREEMAN: "The Bud Freeman All-Stars Featuring Shorty Baker." (Let A Song Be Sung, London L2522) — See review on page 14.

A STYLISH album of middle-road jazz, this spotlight on two relative newcomers who play with a timeless appeal. They are backed by a well-versed rhythm section in which Davey's bass is especially expert.

As Freeman recently had a tenor and - rhythm LP released here, this set benefits from a second horn - played by the late Harold Baker. In addition to furnishing several very pleasing solos, Shorty teams with Bud in clean, nicely balanced ensembles.

Relaxed

Relaxation is the keynote of the date. The tunes, including a sprinkling of attractive specialties, tend to move along at comfortable medium tempo without strain or undue force. Indeed, it may be thought that the consistently easy and amiable mood is the set's one weakness. As Henoff says in his notes, this "also could serve as superior dance music."

Still, there are delights on even the less stimulating tracks. Shorty's lovely tone and sudden unexpected turns of phrase enliven most of the numbers, and he has a cutting muted solo on "Hector's," and polished choruses on "I Let," "But Not," "March" and "Love Me."

Bud rolls on powerfully on "But Not" and ambles engagingly through "Hector's." Pianist Hopkins contributes to the general melodic well-being. In short, this is impressive music with no special pretensions except to quality playing by men who know their instruments. The character is rather eclectic, but there is room in jazz for the gentler things. — M.J.

STAN GETZ: Crazy Rhythm." Crazy Rhythm; Jordis; Shine; Percod; Pap's Blues; Bronz; Shine; Rap's Bounce. (Verve VLP9139)

A NOTHER fine compilation from Verve (once again with Bob Brookmeyer's trombone and the fine piano of John Williams—to four tracks recorded within a ten-day period in the autumn of 1957 when Getz was with a JATP unit in Los Angeles.

These four—"Bronx Blues," "Pap's Blues," "Crazy Rhythm," "Billie's Bounce"—provide the best of the set, although Getz's quicksilver solo on "Shine" is also worth noting. On this latter, there's a nice example of vintage West Coast trumpet playing from Conte Condoli—all brightly and beggared.

"Rhythm" and "Bounce" are from Getz's memorable collaboration with trombonist J. J. Johnson. Two breathtaking tracks from two of the finest instrumentalists in jazz, full of the technical tightrope walking in which only the greatest can indulge. "Pap's," my personal favorite of the set, comes from the superb "Nothin' But The Blues" album, which was issued under Herb Ellis's name. Ellis, Getz, and the searing Roy Eldridge, in beautifully relaxed mood for the blues.

"Jordis," recorded in Chicago in February 1958, weeks before Getz left for a three-year stay in Europe, is the least impressive track, but still has a fine Getz solo.

LP OF THE MONTH

COLEMAN HAWKINS: "Cattin'" Cozy Cole All Stars; Blue Moon; Father Co-Operations; Just One More Chance; Thru For The Night; Coleman Hawkins Quartet; Flame Thrower; Imagination; Cattin' At Keynote; Coleman Hawkins Jazz Ensemble; Sunny Side Of The Street; Louise Hawkins All-American Band; Hallelujah; George Wettling's New Yorkers; Home; Too Marvelous For Words; Somebody Loves Me; You Brought A New Kind Of Love To Me. (Fontana F1131)

WITH Hawkins so recently in the country, stomping up a storm, it seems a good time to be reminded of some of the exceptional music he has recorded in the past.

This "Cattin'" LP is an amalgam of titles recorded by a different group for the Keynote label during 1944. Hawkins plays on every track, and he is the only one who does, although trumpeter Joe Thomas is present on eight titles, drummer Cozy Cole on seven.

Hawk blows at the consistently high level he was able to maintain in the Forties, and it is true to say that there

Getz and Jay and Gerry Mulligan dispensing greatness

GERRY MULLIGAN



GERRY MULLIGAN: "Historically Speaking." Furhouse (a); Ide's Side (a); Roundhouse (a); Kaper (a); Bixbeida Bobbida (a); Mulligan (a); Mulligan's Too (b). (Xtra 5009).

None of the soloists, Mulligan, Eger and Wallington, ever get off the ground and the rhythm section is very stogy.

whole of one side of this LP—as the one real disaster of the baritone saxist's recording career. It just seems to go on, and on, and on, and on.

None of the soloists, Mulligan, Eger and Wallington, ever get off the ground and the rhythm section is very stogy. The remaining tracks are almost as bad, with no one living up to his reputation. The attempts at contrapuntal interplay between the two baritones are as ponderous as a pair of elephants mating. Even Wallington's solos sound uncharacteristically hesitant and the rhythm section sound as though they are fighting their way through wet tar.

There is too much fine Mulligan on record to bother with this. B.D.

I NEVER liked these 1951 Mulligan tracks and have long regarded "Mulligan's Too"—which takes up the



STAN: quicksilver solo worth noting

OSCAR PETERSON

OSCAR PETERSON TRIO: "Put On A Happy Face." Put On A Happy Face; Old Folks; Woody; You; Yesterday; Diablo; Soom; The Cosmo One. (Verve VLP 9146).

OVER the years I find my apathy towards Oscar Peterson diminishing. In the old days I used to regard him as the piano - playing Dalek of jazz — you just plugged him in and away he went.

Now I find signs of humanity, particularly on the slower ballads. The extraordinary technique remains, but content seems to be increasing — there do seem to be ideas coming through. And I don't think it's just my ears — the Peterson of ten years ago would never have played with the restraint he achieves on "Old Folks" on this LP.

Extended

Perhaps what bothered me was the way everything he played seemed so easily within his vast technical compass. He never seemed to be extending himself or even having to think, his well-trained fingers doing it all for him. Now I feel he is pushing himself a little harder.

This set was recorded live at the London House, Chicago, but the recording is excellent. Neither Brown or Thigpen are still with the trio, and the duo must have been mighty difficult to replace. Both are perfect trio men. — B.D.

by CHRIS HAYES

RADIO JAZZ

Times: GMT

FRIDAY
5.30 p.m. H2: Jazz. 6.0 H2: Don Ellis. 8.10 U: Frank Sinatra. Cont Basic Ork. 8.25 M: Jazz Corner. 9.10 R: Jazz Corner. 9.45 L: Swedish Radio's Jazz Studio Ork. 10.15 O: Jazz College. 10.15 T: Ella, Marty Paich Ork. 10.45 T: Oscar Peterson Trio. 11.15 BBC H: Clark Terry, Newborn, Duke Smiley, Duke, D'Angelo. 1.0 a.m. BBC L: Mound City. BB, Duke, Ray Charles, Holiday, Walter, etc.

SATURDAY
12.0 noon BBC T: Jazz Record Requests, 1.55 p.m. H2: Radio Jazz Magazine (Also at 3.2) 3.30 R: Dickson. 4.0 H2: 3.30 R: Dixieland 1966. 4.0 M1: Prague JF 1966. 7.0 R: Jazz Concerto. 8.0 E: Pop and Jazz. 10.5 O: Sweet and Swing. 10.15 T: Count Basie Ork. 10.15 A2: Get To Know Jazz. 10.45 T: John Handy Quintet. 11.30 J: Jazz Festival. 1.31 a.m. BBC T: Derek Franklin Trio, Ernestine Anderson.

SUNDAY
6.0 p.m. M2: Jazz. 6.35 M: Jazz. 8.0 R: Jazz Tempo. 8.40 H1: Leslie Clark Trio. 9.30 A1: "Free Jazz." 10.30 A1: Paris JF 1966 (Getz, Gliberson). 10.30 H1: Jazz. 10.45 A1: Charlie Shavers (Panassié). 11.15 E: Antibes JF 1966 (Ella). 11.31 BBC L: The Jazz Scene (America), pianist Hank D'Amico, pianist Herman Chittison, bassist Billy Taylor and drummer Wettling. — M.J.
MONDAY
4.5 p.m. H2: Avro Rhythm Club. 6.0 H2: Jazz. 8.30 M: Jazz Corner. 9.31: Jazz. 10.15 T: Jackie Gleason. 10.45 T: New Jazz Discs.
TUESDAY
10.0 p.m. U: Ingrid Hofmann Quartet and 10.5 O: Jam Session. 10.15 T: Mel Torme. 10.30 N2: Jazz. 10.45 T: Prague JF 1966. 11.0 V: Jazz Corner.
WEDNESDAY
3.30 p.m. L: Pearl Bailey. 3.55 U: Jazz Magazine. 4.15 L: Jazz. 5.45 BBC T: Jazz Today.

NOW IT'S BRITISH AVANT GARDE

SPONTANEOUS MUSIC ENSEMBLE: "Challenge." E.D.'s Message; 2.B Ornette; Club 66; Day Of Reckoning; Travelling Together; Little Red Head; After Listening; End To A Beginning (Eye-Mark EMP 1002).

Kenney Wheeler (flugel), Trevor Watts (alto, sop), Paul Rutherford (trb), left, Clynor or Bruce Cale (bass), John Stevens (drs). London, March, 1966.

LONDON'S Little Theatre Club has been the focal and vocal point of the British avant garde movement, and it is from there that the Spontaneous Music Ensemble is drawn.

Drummer John Stevens and his men have had the advantage of working together fairly regularly before (trb) left was made earlier this year, and it shows in the empathy which the hornmen, especially, produce in a field where an unsympathetic voice can be disastrous.

Care

Watts is a heated soloist who sounds completely at ease in this atmosphere; Wheeler sounds technically composed, but misses out often when the chips are down, but his work here is still more personal than anything he's ever put on record elsewhere; Rutherford's gruff trombone is fine in ensembles, but his solos tend to vanish into thin air.

In the ensembles, they produce a very good and often original blend, somewhat akin to the large Shepp groups, and the care taken in the frontline interplay in these sections is impressive.

The solos, as most of their kind in this medium, can be very hit or miss affairs. On the whole things balance out quite well, but there are several occasions when the muse just wasn't about. Watt and Wheeler have some good moments before being afflicted with musical lock-law, and emerge as the dominant voices.

There's a lot of good mixed in with the indifferent on most tracks (quite an occupational hazard for the prospective purchaser of avant garde albums) and because of its local origins this can be considered of more interest than most in its field currently. — B.H.

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MM 10/12

How will Joan Baez lovers react this time?

new records :pop

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LPs

JOAN BAEZ: "Noel" (Fontana). Beautiful — but how Miss Baez' normal pop and folk following will react to this, it's hard to say. Her pure voice gives straight renditions of carols, both ancient and modern, backed by recorders, viols, lute, harpsichord, Baroque organ, etc. It will certainly appeal to lovers of Baroque music but may be too musically pure for more popular tastes. The carols include: "O Come, O Come, Emmanuel," "The Little Drummer Boy," "The Carol Of The Birds," "Silent Night" and "Ave Maria," which Miss Baez sings in German.



JOAN: pure voice

Hudd and the rest—none of them can quite get the full flavour of the original. The Frank Crummit of 1966 has his first album on a major label and will undoubtedly spread his weird brand of folk humour even beyond the boundaries of Housewives' Choice. The classic "Hev Yew Gotta Lought, Boy?" is naturally included, along with such gems as "Wass The Bottom Dropped Owt?," "January Sales," "The Cricket Match" and "The Postman's Lament." And it's just in time for those Christmas parties.

DAMITA JO: "Midnight Session" (Columbia). Damita Jo is a stylish singer with a good deal of jazz influence in her phrasing. There are a few traces of Dinah Washington and she sings three of the Queen's songs in a medley tribute to her. The LP was recorded live at New York's Basin Street East and the paying customers obviously got the money's worth. Nice performances, if occasionally over-dramatic, of songs like "I-O-V-E," "As Long As He Needs Me," "Gloria From Ipanema" and "Love Is Here To Stay."

THE CHIFFONS: "Sweet Talkin' Guy" (Stateside). The four American girls didn't get the great big hit they deserved in Britain with the title track from this album. But there is plenty of proof here that they rank pretty high among the world's vocal groups. At their best on a beat-ballad they can handle most types of material with efficiency. Tracks include: "Up On The Bridge," "Down, Down, Down," "Open Your Eyes" and "See You In September." Nice!

JULIE ANDREWS: "A Christmas Treasure" (RCA-Victor). A highly seasonal offering from Julie complete with harpsichord and orchestral backings by Andre Previn. Little to do with the normal pop market but will make a nice present for the oldies who fancy a carol or two at Christmas. Tracks include: "Joy To The World," "Oh Little Town Of Bethlehem," "Away In The Manger" and "Jingle Bells."

JOHNNY HAWKESWORTH: "That Twentieth Album" (Columbia Studio 2 Stereo). For nostalgic stereo addicts, Mr Hawkesworth and the assembled gentlemen take us back to the 20s with a series of hot-rhythm performance that capture just the right atmosphere. And they keep coming out of different speakers folks! The corn is reaped on such as "Birth Of The Blues," "Blue Room," "April Showers," "Tea For Two" and "Who?"

DEL SHANNON: "This Is My Bag" (Liberty). Del and his accompaniment sound a bit dated especially on his own numbers. Tempos seldom vary and the continuity effect of the background becomes tedious. Included: "The Big Hurt," "Kicks," "When You Walk In The Room," "Oh, Pretty Woman," "It's Too Late," "Action."

PAT BOONE: "White Christmas" (Dot). It's inevitable at this time of year that any artist of the Pat Boone type pushes out an album to catch the Christmas sales. About all you can hope for is that he or she handles the songs with taste. Pat Boone certainly does that, but his collection of hymns and Christmas songs, though pleasantly so, treads no new ground at all.

SINGLES

TROGGS: "Any way That You Want Me" (Page One). Good grief — the Troggs have gone subtle, gone into the baa baa baas, the stomping drums and guitars, and in their place are strings, bells and gentle harmonies. It was inevitable the Troggs would have to try a ballad soon, and this is their answer to all who cry: "Shame, the Troggs aren't progressive!" Although Reg Presley sings well—his vocal style seems to have the understating a startling change—and the arrangement is clever, the song isn't exactly earth-shattering. In parts it sounds like a Boston Pops version of "Tay and Shout" played at half speed. But still a hit.

WALKER BROTHERS: "Deadlier Than The Male" (Phillips). This is the song Scott wrote for the film of the same name, and a pretty piece of composing it is too, with a few dramatic jumps. Band and soloists. There is a slight hassle between Scott's management and the record company in that the former don't regard this as Scott and John's "official" new single, but enough fans will buy this for it to gain entry. Flip side "Archangel" also by Scott is far more interesting, with an organ introduction recorded at the latter Square Odeon. It's well worth a listen.

CLIFF RICHARD: "In The Country" (Columbia). This is Cliff back with a beat and his old Shadows mates, in a bouncy hit song from his new Parlophone "Cinderella." It's a gas number actually, and we're very pleased to see Cliff away from all those ghostly old ballads and back on the right track. This will be a big Christmas hit for Cliff, the Shadows and all their fans.

ZOOT MONEY: "The Star Of The Show" (Columbia). A cynical cri de coeur from Zoot that might well get him that elusive big hit. The song deals with Zoot's real life ailments "to play with no one understands," and the final realisation to play "The La La Song," to get a hit and become the star of the show. The latter bits are catchy and will appeal to the unconverted while the sarcastic bits will appeal to Money fans everywhere.

YOUNG RASCALS: "Too Many Fish In The Sea" (Atlantic). This American group have made a considerable impression on their recent trip here with their drive and big sound. Here they take the old Marvlettes hit for a ride with plenty of organ and drums, and it could easily take the group for a ride in the chart. Nice one.

MOVE: "Night Of Fear" (Deram). A touch of the 1812 Overture, then the Move are off on a vast choral tale of how Silent Night has turned to a night of fear. It doesn't sound all that way out for an "avant garde" pop group, in fact it sounds a bit dated, but it'll be one of those records you hear every ten minutes between dog food ads on Radio Chat the station of the bored.

CREAM: "I Feel Free" (Reaction). Here's that good record from the Cream at last! After the rather pointless "Wrapping Paper" episode, the Cream have stopped fooling about single-wise and come up with an excellent production, exciting, groovy and original. There's some highly distinctive Clapton guitar, which Jack Bruce sings with the voice that has been hidden and wasted for so long. Behind the vocal, guitar and bass, is some workmanlike drumming from Ginger Baker, plus a curious



REG PRESLEY: Troggs go subtle

high pitched whistle, which could either be feedback, organ, or a theremin. But whatever it is, it's a sound seller.

PRETTY THINGS: "Progress" (Fontana). Since Viv Prince left, the Pretty's seem to have lost some of their impetus, and their new "clean, short-hair" image doesn't seem to have had much effect. But this is a completely catchy performance, and a good production, while not particularly original. Let's hope the Pretties make some progress, and all the shouting at the end could be the main sales point.

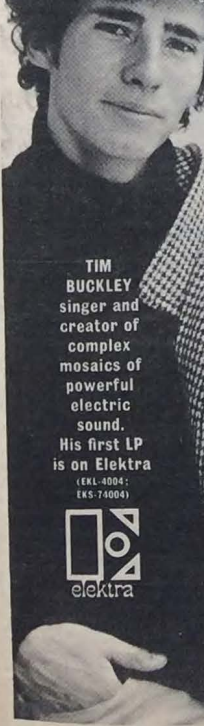
B. B. KING: "Don't Answer The Door — Part 3" (HMV). Aww! We all the psychedelic rat, listen unto the blues, and here 'tis, played by guitarist extraordinary, Mr. B. B. King. This is in two parts, and gives plenty of listening time to his gutty vocals and gritty guitar. But it seems rather pointless issuing this on a single, because it doesn't make much impact, and let's face it — Clapton is a better guitarist, and Jack Bruce is a better singer. So buy the Cream single instead.

EDWIN STARR: "It's My Turn Now" (Polydor). A solid piece of hippy from Mr. Starr with a loping beat and nice guitar, vibes, brass and bass backing. It'll get a lot of plays in clubs of course, but this sort of sound doesn't seem to be making the chart so often.

ASSOCIATION: "Pandora's Golden Heebie Jeebies" (London). One of those American songs with complex lyrics that don't mean much even when you take the trouble to listen. Babbling words aside — it's probably all very psychedelic — there's a great deal of roaring noise going on, involving what sound like elephant drums, bicycle bells, rattlers, and bazookas. Super pop chaps, and super production. Hit? — only time can tell.

TRINI LOPEZ: "Greatest Hits" (Reprise). The excitement of Trini Lopez in person doesn't really come over on record. But this set should keep his many fans happy and he gets good support from Don Costa's arrangements. The titles include: "If I Had A Hammer," "Kansas City," "La Bamba," "Lemon Tree" and "America."

THE SINGING POSTMAN: "Recorded Delivery" (Parlophone). Forget about the imitations by Rolf Harris, Roy



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ARLO: "I don't know if I will sing any of Woody's songs."

ONE OF AMERICA'S MOST INTERESTING YOUNG FOLK SINGERS FOR SOME TIME

PEOPLE who go along to hear Arlo, during his three week tour of Britain expecting to hear a carbon copy of the great folk-poet who is his father, are going to get a big surprise. For Arlo is very much an artist in his own right.

"I don't know if I will sing any of Woody's songs," he told me. "I don't want people to think I'm trying to make it on his name. But I've got a lot of my own songs that I want people to hear."

There's one called 'Alice's Restaurant' that I like very much and people seem to like it too. It lasts for 20 minutes. Of course, if people ask me to sing a song by Woody, I suppose I'll sing them one. I'm not running the songs down, you understand, I think they're great. But I want people to realise that I've got something of my own to say."

In fact, Arlo does his father's songs brilliantly, and his interpretations sound in no way like imitations of dad—any more than Jack Elliott's do. His guitar style is more complex than the solid Carter-lick that Woody used to lay down, and his voice is lighter. But he brings out the essence of the songs by the old Oklahoma ballad-maker better than anyone I have heard since the days when Elliott first hit London.

Since he was last in Britain on a brief visit last year, paid for by the Woody Guthrie Children's Fund, Arlo has quit school and has become a professional folk singer, being managed by Harold Leventhal, who handles Pete Seeger.

"I've been working all over America, singing and playing and writing. I've sung in Can-

ada too. Now I'm back in Britain, and it's a pretty wild scene."

So far Arlo has sung in Accrington, Rotherham, Brighton and Sunderland. On Friday he's in Stoke and on Saturday he does a late-night show at London's Cochrane Theatre. He is in Penzance on Sunday, Derby on Tuesday and Rochester on Wednesday.

His other dates are: Swansea December 16, Stourport December 17, Crewe December 18, Colchester December 19, and Hemel Hempstead December 20.

Like many other American 19-year-olds, Arlo is worried about the implications of army service, and he's been told he can expect to be drafted. Like many other American 19-year-olds, too he is something of a non-conformist.

"They busted me in one town for playing ring-a-roses in the park," he told me gleefully. "though there were kids all round playing ring-a-roses. So when I was singing that night I told the people all about it and tried to fix a mass protest ring-a-roses-in after the show. But no one came."

When Arlo tells the story it's difficult to work out whether he's putting you on, or serious, or being just plain whimsical—perhaps a bit of all three. This odd mixture is one of the things that makes him so appealing as a person and an artist. He is not fitting into anyone else's idea of the way to behave—as an American, as a singer, or as Woody's son.

In fact, if his surname wasn't Guthrie, I know I'd still be recommending him as one of the most interesting young folk singers to come out of America for some time. KARL DALLAS

Note the name well—the Young Rascals

LAST week an American group, the Young Rascals, visited England.

They are virtually unknown in this country—but they've had one very big hit, "Good Lovin'", and two minors, "Ain't Gonna Eat Out My Heart Anymore", and "You Better Run", in the States. It was also encouraging to see that one or two enterprising people took the trouble to import and promote an unknown U.S. group.

IMAGES

The reason, of course, is because they are good. Numerous hippies latched on to the Rascals some months ago but reaction was generally slow. With exposure, they should make it in Britain.

"We formed as the Young Rascals in February '65, and played our first job in New Jersey," said Felix Cavaliere, the group's thinker. "We hadn't even been formed and this big English thing was happening in the States with the Beatles and all the English groups. Except for Motown, the scene was entirely English."

"We got together four of the best guys on their instruments in the state and we thought: 'The English groups have got



YOUNG RASCALS: 'our fans are our friends'

good images. They're professionals and they're thinking intelligently.' We decided that we'd show there were people in America whose musical intelligence was equivalent." So, the Rascals came into being.

DIFFERENT

"We felt we wanted to show that we had the same sort of groups in the States. That was the reason behind us. Also for all the different ideas

we wanted to put into our sound. The entire music tells the way you feel and the way you think. Ours is sensuous music."

SCREAMERS

Eddie Brigati, tough, lively singer with the group, leapt into the conversation: "In the States we don't get like the screamers, you know, the hysteria. There's no big scene over the Young Rascals. Our fans are friends. We know

them—all of them. They come to see us because they know us and we know them. They know our message."

Felix sat coolly in his vividly colourful shirt, drawing on a pipe: "We want to say things to people and we'll be continuing as long as possible. Each of us has different musical backgrounds. Gene Cornish, our guitarist, comes from upstate New York and listened to a lot of country music and blues. "Eddie and myself are more soul men. I shaped

myself on Ray Charles. Dino Danelli was just the best drummer I had ever heard."

Does Felix think the group's sound has ever suffered because they have no bass guitarist?

BLANKET

"Well, no. I use the organ differently to most groups. That is, we use it to throw a big blanket around the sound."

And the Rascals sound certainly proved its worth when the group played their only London date at Blaises Club last Wednesday. Felix, on organ, and Eddie, frantically thumping tambourines and conga drums, took charge of the lead vocals, and the group's musical discipline and high-powered stage act made a strong impression.

INTELLIGENT

It seems to be terribly "out" to bandy names about nowadays but the Rascals showed themselves to be happy, free, intelligent, and very professional musicians. There's not enough professionalism amongst our groups today. So maybe this is one American group who can land on English soil and still show us a thing or two—or three!

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TAUGHT IN THE ACT

THE best thing about Sonny Rollins is that he plays like Sonny Rollins. He is one of the great individualists among musicians. His big sound, staccato attack and refreshing ideas were heard to good advantage when he was backed by Art Taylor (drums) and Gilbert Rovere (bass) on his opening at Jazzland last week. Taylor, a drummer with a tremendous lift and drive, was in excellent form and French bassist Gilbert Rovere played superbly with a fat sound, excellent notes and impeccable time. The result was that the trio — pianist Rene Urtrreger was absent, sick, on the night under review — sounded very close to the Rollins-Manne-Brown team on the celebrated "Way Out West" album. I came in mid-way through "Blue Room" — an ideal Rollins vehicle — when Rollins was moving about, head thrown back, and sticking the changes with his customary unorthodoxy. If a phrase won't come, Rollins leaves it — instead of taking the easy emergency exit provided by a well-worn cliché. He gave ample solo space to Rovere and Taylor — which was not wasted — and while the numbers often went on at great length, the playing never became boring or repetitious. "Three Little Words", another Rollins favorite, was a fine, swinging work-out. Sometimes Rollins showed surprising fluency in eighth-note runs through the chords; at other times he would just hint at the changes and pick a long tacit to allow the rhythm to come surging through. "I Can't Get Started" was a tremendously moving piece, with Rollins, playing almost in a whisper, sticking very close to the melody — which, after all, is a very good one. His playing on this number showed great sensitivity and tenderness, and it was thoroughly typical of the inscrutable Sonny that he finished it off with a quote from the Dead March from Saul. Finally the trio closed the set with a really jumping interpretation of "When Lights Are Low". On this, instead of playing the regular middle, Rollins repeated the first eight, a fifth up and the result gave a great, improvisational scope and rhythmic drive. A thoroughly satisfying evening of good, uncompromising swinging jazz played by three very fine musicians.—DAVID WISE.

Rollins is still one of the great individualists

with Tom Jones and his Squires) the advantage of an act using its own backing group was again illustrated in a polished and humorous performance. Eric Delaney's Show Band accompanied the remainder of the artists on the bill. — JERRY DAWSON.

IFIELD

FRANK IFFIELD proved at London's Talk Of The Town on Monday, that he can bend any song to suit his own mould. From "Scarlet Ribbons" to "Get Out of Town", "Black Magic" to "Toacac Road" — they all get the Iffield processing treatment. And the talk of the Town audience, filling out the balconies, loved it and the bronze gleaming and suit-busting Mr Iffield. JACK HUTTON.

JATP

THE British weather has triumphed again. Not content with freezing us all and almost blowing our heads off,

it ruined the first house concert of Jazz at the Philharmonic at Liverpool's Philharmonic Hall last Friday night. How? Because of bad weather, the plane scheduled to carry the package from London to Manchester was cancelled. They subsequently had to rush north by train and arrived 40 minutes late for the concert. The rush had its effect on the morale of the players. With several notable exceptions, they sounded tired, perhaps a little depressed, at the start of the concert, though they warmed a little later on. But although the hall was barely half-full, cash-paying patrons had plenty of cause for complaint, for the whole of the first concert lasted barely 70 minutes. It seemed also that what was lost were the best bits of the package. There was merely a tantalising taste of the marvelous Gillespie horn. Clark Terry played one solo number (an immaculately lyrical "Misty"). Zoot Sims was on great form, yet Tom Jones Walker was allowed three numbers, including "Stormy Monday". The justification for R&B artist to be part of the package was little, but to back him with musicians of the calibre of Gillespie, Sims, Terry, Teddy Wilson, Bob Cranshaw and Louis Bellson was little short of an insult. Coleman Hawkins played magnificently,

though he seemed to be finding it hard to push enough air through his horn at times. But he played a beautiful, if bewildered tour de force on "September Song". For me the highlights were Dizzy's superb trumpet, Bellson's tastefully swinging drumming, Benny Carter's alto, Wilson's unassuming brilliance on piano and Hawk, who despite his age and apparent senility, still moved me with his aggression and feeling. Apparently, second house was a sell-out. They probably got full value for their cash. I don't know. I wasn't there. — ALAN WALSH

SPINNERS

AFTER a highly successful string of solo concerts in Liverpool, the Spinners last Friday began another series, at London's Connaught Hall. With the London scene so split up into a variety of factions, the good attendance at the Connaught Hall was certainly an indication of the Spinners' popularity both in and out of the folk world. Enthusiasm and a very relaxed stage manner are the hallmarks of a Spinners' performance, and helped create a



SONNY ROLLINS

A thoroughly satisfying evening of good, uncompromising swinging jazz.

very pleasant atmosphere, and the audience participated readily. The Spinners don't limit themselves in repertoire and origin. The London Music Hall, Liverpool contemporary song writers and the British tradition all contributed to the programme, and helped make it one of the best evening's entertainment in London folk music activities for some time. TOM WILSON

TOM JONES

REVELLING in his re-elevation to the top chart spot, Tom Jones was a big hit with a milk and diamond audience when he headed the bill in a charity concert at the Palace Theatre, Manchester on Sunday. Any screams that were heard came only from the gallery but there was solid applause from the packed house, the committee having had to refuse hundreds of applications from would-be ticket buyers. The audience were leaving no doubt as to their appreciation of his sick performance when in response to a shouted request he tackled (unheard) "Witchy Women". The Ivy League showed (as

Are 'Rigby' tapes played backward or 'Tomorrow'?

EXPERT ADVICE

CHRIS HAYES

standard 707 model, but is gold-plated and cost 700 dollars. It has a large bore and a slightly bigger leader pipe, but these are personal touches. It's made in Paris and is the best trumpet I've ever played — great for range — and I've tried them all. My mouthpiece is a light-alloy Jet-tone, very pliable and made by my good friend Bill Ratzenberger, a former trumpet player who has a factory in Bridgeport, Connecticut, supplying many stars. It's a good reliable mouthpiece and works well for me, but I've never considered a mouthpiece to be very important. It's only a means to an end. I've only had three in 37 years! Which one you choose depends on a good deal on the sound, tone-quality you want. I use a rather shallow cup and a tremendous back-bore, the biggest I've ever seen. 36 Tones come in three sizes (as the cup goes deeper the back-bore gets smaller) and I play the Al Hirt model, which is No. 1. For a youngster just starting I'd recommend a Bach 7C for getting a good sound.—AL HIRT.

gressive stages, states: "The clarinet is supported by the thumb-rest on the underside of the lower joint, with the right thumb, so that the thumb rest lies between the nail and top joint of the thumb. The fingers will then be poised correctly over the keys. The left hand does not support the clarinet, but is merely held in readiness for operating the keys on the top joint."

I HAVE a Harmony H75 guitar and wish to replace the strings, as they are exceptionally smooth and fast and I've been unable to find any as good. Where can I get them and what are they called? — I. M. Murray, Bromley.

They are "Black Diamond", widely obtainable at 18s 9d a set, but if you have any trouble, write to G. Scarth Ltd., 12 Charing Cross Road, London, WC2, in which case, add 6d postage.

WALLY THOMPSON, drummer with Billy Cotton, gave details of his two drum kits a few weeks ago in EXPERT ADVICE, but didn't explain when each one it is used. — Norman Coleman, Barking.

For one-night stands and concerts, when the band is 16-piece, I use the Autocrat Gey Pearl, because it looks smart, is compact and easily portable. For radio work when the band is augmented to 23 and we need a really big sound and a massive glittering kit, I use the Slingerland Pink Champagne. I use the Slingerland Gene Krupa sticks for theatres, where the ceilings are high and electric sound carries better with

FOLK LPs

■ Buffy Sainte-Marie has the quality of involvement in her songs so that in spite of an exceptional voice she can hold the attention with personal versions of traditional material and with some of her own ballads. ON "LITTLE WHEEL SPIN AND SPIN" (Fontana TFL 6071), she mixes originals with such traditional as "Waly, Waly", "Sir Patrick Spens" and "Lady Margaret". The first, sweetly sung to mouthblow accompaniment is quite effective; more bow-wanging and sober singing on "Spens" and

heavier sticks. Bill likes a lot of noise! On radio and TV when I'm aided by amplification, I use lighter sticks, like the Autocrat nylon-tipped, or the Japanese Star 7A, which are strong, effective and similar to America 7A, but about half the price! — WALLY THOMPSON.

DID the late George Melachrino ever get a golden disc.—Norman Ranton, Ebbw Vale.

The Daily Mail Book of Golden Discs, by Joe Murrals (Mc Whirter Twins, 15s), which covers every million-sale record from 1903 to 1965 includes one from 1956 by George Melachrino and his Orchestra. It was an LP featuring tunes associated with the fair sex and appropriately titled "The Immortal Ladies". It was recorded by EMI at the end of 1954 for the American market, where it was issued on Victor.

THE speaker of my Fender amplifier has blown up and I understand that replacements are difficult to obtain in Britain. Can you tell me where I can take it for repair and how soon I can get it done?—H. G. Wedgewood, Leicester.

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I AM learning to play clarinet, but can't get the hang of holding the instrument comfortably. What is the best position? — Cecil Minster, Redhill.

"Instant Clarinet", an easy tutor for the Boehm system, published by Feldman at 4s, which starts right at the beginning and teaches in pro-

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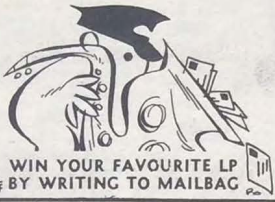
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'I've enjoyed Basin Street and will appear again next year' says Dusty

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DUSTY: 'audiences have been wonderful'

I'D like to correct any impression in England that Americans in general have done me a great injustice! The cold war between myself and Buddy Rich has made no difference to my feelings about working here. I've enjoyed playing Basin Street, and I'm going to appear here again next year.

The audiences have been wonderful—more than generous to someone who is virtually a newcomer to them. The boys in the band have been a joy to work with and the club-owner and staff have treated me with kindness. The Press has been 90% favourable.

So, Mr Rich apart, this has been a happy experience for me. Thank you and everyone for support. There, I've said me piece!—DUSTY SPRINGFIELD, Basin Street East, New York.

● **DELUSION**

VIRGINIA IRONSIDE on Juke Box Jury was right to remark how corny it is to call the Bachelors a drag. What seems more corny is that she is still under the delusion that only "old ladies" buy Bachelors' records. If she had attended their fan club recently, she would have seen the "old ladies" in hipsters and mini-skirts. At 23, I could claim to be one of the oldest fans. — BERYL STOKOE, Shildon, Co. Durham.

● **ACCLAIMED**

IN REPLY to Mr Epp's criticism of my appearance at Aylesbury (MM December 3), I would point out my allegedly suggestive big toe wagging has been acclaimed by crowned heads of Europe. My string vest has small holes and reaches down to my ankles, and the "Newcastle Brown Ale" drunk is medically prescribed psychedelic gravy. As for insulting the audience, any singer worth his freak-out would have done the same.—GAVIN TREND, Carnaby Street, London.

Spencer's remarks show top groups have principles

● Although I admire Spencer Davis's desire not to play to fascists (MM November 26), a large percentage of fans in Munich don't support the new Nazis. It's like a foreign group not playing here because we have a Labour government. But it shows a top group has principles. — ALAN CAREY, Balham, London.

● **LP WINNER**

● Baby have you heard the news? Mr Brittain (Mailbag, November 26), has come to the conclusion that MM readers have tiny minds. He had the tiny mindedness to air his views to the MM. Being broadminded, they printed his tiny-minded letter. Heaven forbid a music paper run by semi-detached suburban Mr. Brittain's.—CHRIS HILL, South Ockendon, Essex.

● Aynsley Dunbar, John Mayall's new drummer is fantastic. When I saw the group recently, he stole the show, even when Paul Butterfield played. Let's hear more about this player. — KATHLEEN TOWNSEND, Wimbledon SW19.

● How about artists following the example of Eric Clapton, Ginger Baker and Jack Bruce and teaming up? One day we might see the combined talents of Brian Wilson, Paul McCartney, Ray Davies and John Sebastian, writing and arranging songs. That would rev-



SPENCE: nazi opinions

lutonise the business!—ALEX PARKES, Dorchester, Dorset.

● **LP WINNER**

● As a follower of Geno Washington and the Ram Jam Band I was disgusted that MM reviewers considered Jimmy James and the Vagabonds' album better than Geno's. This would be expected, as the Vagabonds spent a lot of money obtaining a choral backing and orchestration. Geno and his Ram Jam Band capture the excitement achieved during their performances.—PHIL SCURR, Woking, Surrey.

● After watching three min-



JACK BRUCE: fine player

utes of Samantha Juste on Top Of The Pops, I'd like to know what justified such an appearance. It seems that any attractive "In Girl" can make a record. I'm awaiting debut discs from Mary Quant, Jean Shrimpton and Cathy McGowan. — JUNE SIMMONDS, London N6.

● British modern jazz ranks with the finest in the world. The Don Rendell-Ian Carr album "Dusk Five" demonstrates the quintet's varied repertoire. There has been a lot of thought in the writing. Good luck to Rendell and Co.—DAVE CASWELL, Edgbaston, Birmingham.

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NO PAYMENT FOR SHODDY WORK

It is a pity that instead of taking pains, writing and carefully revising his Beate article on the transatlantic jet home from the Beach Boys' tour, Derek Taylor chose, instead, to drink a bottle of cognac. He was therefore, regrettably, unable to mail the article from Los Angeles airport to London.

It is clear that, suffering from a hang-over and also from severe withdrawal symptoms, Taylor was left with

time sufficient only to scramble together a few random thoughts, few of them original, fewer of them accurate and all of them very boring.

Having tossed in a handful of glib adverbial clauses and a scattering of commas, it seems obvious he then dictated the article over the telephone. The static on the wires would account for the extraordinary eruption of words like "mysteriousism" (by which he

meant, I presume, "mysticism").

The lateness of the article's arrival would explain the brutal editing and cutting which sadly stunted the development of any points the writer was trying to make. I would suggest that Melody Maker make no payment for such a shoddy piece of work but, instead, send the author a copy of the LP "Dave Dee Sings The Trogs"—DEREK TAYLOR, Hollywood, California.

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