

Melody Maker

January 7, 1967

9d weekly

THE MELODY MAKER SAYS...

DON'T

KNOCK THE POP!

'Destructive practices' harming pop

WAR has been declared on pop. The sounds of '66 might never survive to become the sounds of '67.

After a long struggle by Britain's young people to create a pop culture which has made millions of pounds for the Establishment, the same Establishment are busy kicking pop in the teeth.

The so-called "pirate" commercial radio stations are due to be suppressed by the Government.

DEMISE

There is now only one nationwide television programme for pop music fans—BBC TV's Top Of The Pops, which features only successful chart artists and precludes newcomers.

Newspapers and magazines are continually hammering pop music and its exponents. Columnists who made their reputations writing about pop are now gleefully predicting its demise.

Once again the hoary old gibes about "long haired morons" are being dusted off by loader writers.

HEALTHY

Quite apart from those who have grown fat on teenage music, those who won TV audience rating battles, those who sold magazines and newspapers, there are many more whose everyday livelihoods depend on a healthy, thriving entertainment industry.

The artists—successful and struggling—workers in the recording industry, and musical instrument teachers, dealers and manufacturers.

All these people should be taken into consideration by the anti-pop faction which influences the allocation of TV and radio time.

Press baron, Lord Thomson said on television this week that restrictive practices are severely harming the newspaper industry.

The Melody Maker says that destructive practices are severely harming the music industry.



TOM JONES: only Gold Disc of 1966

... and it's all popping for Tom

TOM JONES is almost certain to top the bill for the Palladium TV show on February 12. It will be his fourth appearance on the show and he will be presented with his Gold Disc for "Green Green Grass Of Home" on the show.

This is the only Gold Disc to be awarded for

a record in 1966 and the first ever in the history of Decca records for a British artist selling in the UK. Tom appears live on Top of the Pops tonight (Thursday) and has cancelled rehearsals in Manchester for the Ken Dodd TV show to do the show. He will still appear on the

Dodd show as scheduled.

On Sunday (8), he opens a week doubling at the Middlesbrough Marimba and Stockton Tito's clubs.

Tom flies to South America on January 23 for one week of TV appearances followed by four days promotion in New York.



Ayler 5 TV show shelved

IT looks as though lovers of avant-garde jazz will be disappointed if they are waiting to see the BBC-2's Albert Ayler programmes.

The Corporation have taken a look at the shows—recorded at the London School of Economics in November—and decided not to include them in the current Jazz Goes to College series.

In a statement on Monday, Bill Cotton Jr, Assistant Head of Light Entertainment, told the MM: "We have no plans to show these programmes at present."



IT'S A SUNSHINE SUPER HOLIDAY



COME TO THE ANTIBES FESTIVAL WITH THE MM!

TURN TO PAGE 4

FOCUS ON THE CREAM

MELODY POP 50 MAKER

- 1 (1) GREEN, GREEN GRASS OF HOME Tom Jones, Decca
- 2 (2) SUNSHINE SUPERMAN Donovan, Pye
- 3 (7) SAVE ME ... Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 4 (3) MORNINGTOWN RIDE Seekers, Columbia
- 5 (10) IN THE COUNTRY Cliff Richard, Columbia
- 6 (11) HAPPY JACK The Who, Reaction
- 7 (5) WHAT WOULD I BE Val Doonican, Decca
- 8 (6) DEAD END STREET Kinks, Pye
- 9 (4) YOU KEEP ME HANGIN' ON Supremes, Tamla Motown
- 10 (14) ANY WAY THAT YOU WANT ME Troggs, Page One
- 11 (9) WHAT BECOMES OF THE BROKENHEARTED? Jimmy Ruffin, Tamla Motown
- 12 (8) IF EVERY DAY WAS LIKE CHRISTMAS ... Elvis Presley, RCA
- 13 (16) UNDER NEW MANAGEMENT Barron Knights, Columbia
- 14 (12) MY MINDS EYE Small Faces, Decca
- 15 (15) GOOD VIBRATIONS Beach Boys, Capitol
- 16 (13) FRIDAY ON MY MIND Easybeats, United Artists
- 17 (21) PAMELA PAMELA Wayne Fontana, Fontana
- 18 (—) SITTING IN THE PARK Georgie Fame, Columbia
- 19 (17) JUST ONE SMILE Gene Pitney, Stateside
- 20 (24) (I KNOW) I'M LOSING YOU Temptations, Tamla Motown
- 21 (22) DEADLIER THAN THE MALE Walker Brothers, Philips
- 22 (18) WALK WITH FAITH IN YOUR HEART ... Bachelors, Decca
- 23 (19) GIMME SOME LOVING Spencer Davis, Fontana
- 24 (26) CALL HER YOUR SWEETHEART Frank Ifield, Columbia
- 25 (20) THERE WON'T BE MANY COMING HOME Roy Orbison, London
- 26 (25) DISTANT DRUMS Jim Reeves, RCA
- 27 (—) I FEEL FREE Cream, Reaction
- 28 (29) ISLAND IN THE SUN Righteous Brothers, Verve
- 29 (—) MUSTANG SALLY Wilson Pickett, Atlantic
- 30 (23) SEMI-DETACHED SUBURBAN MR. JAMES Manfred Mann, Fontana
- 31 (27) HOLY COW Lee Dorsey, Stateside
- 32 (30) REACH OUT I'LL BE THERE Four Tops, Tamla Motown
- 33 (—) EAST WEST Herman's Hermits, Columbia
- 34 (—) I'M READY FOR LOVE Martha and the Vandellas, Tamla Motown
- 35 (28) HEART Rita Pavone, RCA
- 36 (—) SOMEWHERE MY LOVE Mike Sammes Singers, HMV
- 37 (—) CABARET Frankie Vaughan, Philips
- 38 (—) I'M A BELIEVER Monkees, RCA
- 39 (—) THAT'S LIFE Frank Sinatra, Reprise
- 40 (—) NIGHT OF FEAR The Move, Deram
- 41 (—) A PLACE IN THE SUN Stevie Wonder, Tamla Motown
- 42 (—) FA-FA-FA-FA-FA (SAD SONG) Otis Redding, Atlantic
- 43 (—) THEME OF THE POWER GAME Cyril Stapleton, Pye
- 44 (—) NASHVILLE CATS Lovin' Spoonful, Kama Sutra
- 45 (—) THE WHITE CLIFFS OF DOVER ... Righteous Brothers, London
- 46 (—) SLOWLY GOING OUT OF MY HEAD Earl and Dean, Strike
- 47 (—) HIGH TIME Paul Jones, HMV
- 48 (—) HEY JOE Jimi Hendrix, Polydor
- 49 (—) MISSY MISSY Paul and Barry Ryan, Decca
- 50 (—) IF I WERE A CARPENTER Bobby Darin, Atlantic

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As last week the Pop 50 was reduced to Pop 30 in the sake of accuracy, this accounts for the high percentage of "new entries" this week

POP FIFTY PUBLISHERS

- 1 Burlington; 2 Southern; 3 Lynn; 4 Compass; 5 Shadows; 6 Fabulous; 7 Marvel; 8 Davray/Carlin; 9 Carlin; 10 Dick James; 11 Belinda; 12 Criterion/Loma; 13 West One; 14 Robbins; 15 Immediate; 16 United Artists; 17 Hournew; 18 Jewel; 19 Schroeder; 20 Carlin; 21 Leeds; 22 Francis Day and Hunter; 23 Island; 24 Acuff-Rose; 25 Acuff-Rose; 26 Acuff-Rose; 27 Dratleaf; 28 Chappell; 29 April; 30 Carter-Lewis; 31 Marsaint; 32 Belinda; 33 Hournew; 34 Carlin; 35 Screen Gems; 36 Robbins; 37 Valando; 38 Screen Gems; 39 E. H. Morris; 40 Essex; 41 Carlin; 42 West One; 43 De Wolf; 44 Robbins; 45 Feldman; 46 Millwick; 47 Dean Street; 48 Yareta; 49 Sphere; 50 Robbins.

US TOP TEN

- As listed by "Billboard"
- 1 (1) I'M A BELIEVER Monkees, Colgems
 - 2 (2) SNOOPY VS. THE RED BARON Royal Guardsmen, Laurie
 - 3 (7) TELL IT LIKE IT IS Aaron Neville, Parlo
 - 4 (3) WINCHESTER CATHEDRAL New Vaudeville Band, Fontana
 - 5 (5) SUGAR TOWN Nancy Sinatra, Reprise
 - 6 (4) THAT'S LIFE Frank Sinatra, Reprise
 - 7 (10) GOOD THING Paul Revere, Columbia
 - 8 (—) WORDS OF LOVE Mama's and Papa's, Dunhill
 - 9 (—) STANDING IN THE SHADOWS OF LOVE Four Tops, Motown
 - 10 (16) MELLOW YELLOW Donovan, Epic

TOP TEN LPs

- 1 (1) THE SOUND OF MUSIC Soundtrack, RCA
- 2 (2) BEST OF THE BEACH BOYS Beach Boys, Capitol
- 3 (3) COME THE DAY Seekers, Columbia
- 4 (4) A COLLECTION OF BEATLE OLDIES Beatles, Parlophone
- 5 (5) GENTLE SHADES OF VAL DOONICAN Val Doonican, Decca
- 6 (10) DISTANT DRUMS Jim Reeves, RCA
- 7 (9) A QUICK ONE The Who, Reaction
- 8 (6) BIG HITS (HIGH TIDE AND GREEN GRASS) Rolling Stones, Decca
- 9 (8) 12 SONGS OF XMAS Jim Reeves, RCA
- 10 (—) FINDERS KEEPERS Cliff Richard and the Shadows, Columbia

TOP TEN JAZZ

- ASMAN'S, 38 Camomile Street and 23a New Row, London; 1 AFRICA BRASS (LP) John Coltrane (Impulse); 2 SOLO FLIGHT (LP) Charlie Christian (CBS); 3 MUMBLES (LP) Clark Terry (Fontana); 4 CATTIN' (LP) Coleman Hawkins (Fontana); 5 FURTHER EDITIONS (LP) Benny Carter (HMV); 6 PARKER PANORAMA (LP) Charlie Parker (Verve); 7 BASIE'S BEATLE BAG (LP) Count Basie (Verve); 8 ON THIS NIGHT (LP) Archie Shepp (HMV); 9 JAZZ DIALOGUE (LP) Modern Jazz Quartet (Philips); 10 TEQUILA (LP) Wes Montgomery (Verve); DOBELL'S, 77 Charing Cross Road, London; 1 THE QUEST (LP) Mal Waldron (Xtra); 2 KIRK'S WORK (LP) Roland Kirk (Transatlantic); 3 INDO-JAZZ SUITE (LP) Joe Harriott and John Mayer (Columbia); 4 THE IMMORTAL CLIFFORD BROWN (LP) (Mercury); 5 CATTIN' (LP) Coleman Hawkins (Fontana); 6 SOUL MESSAGE (LP) Groove Holmes (Transatlantic); 7 DUSK FIRE (LP) Ian Carr and Don Rendell (Columbia); 8 LESTER LEAPS AGAIN (LP) Lester Young (Fontana); 9 SOUTH OF BASE (LP) Francis Rossbach (French Philips); 10 HANDY MAN (LP) John Handy (77); COLLETT'S, 70 New Oxford Street, London; 1 THE QUEST (LP) Mal Waldron (Xtra); 2 MEDITATIONS (LP) John Coltrane (HMV); 3 PLAY BACK Vol 1 (LP) Jacques Loussier (London); 4 DUSK FIRE (LP) Ian Carr and Don Rendell (Columbia); 5 THE HELIOCENTRIC WORLD OF SUN RA Vol 2 (LP) (ESP); 6 ON THIS NIGHT (LP) Archie Shepp (HMV); 7 ODJB Band (Music For Pleasure); 8 INDO JAZZ SUITE (LP) Joe Harriott and John Mayer (Columbia); 9 INTERMODULATION (LP) Bill Evans (Verve); 10 LADY DAY (LP) Billie Holiday (Saga). *Denotes import

Psychedelicamania at roundhouse

THE Roundhouse at Chalk Farm was once called "a derelict barn". On Saturday it saw in the New Year with little elevation of its stature. The scene was the Giant Freak-Out All Night Rave, where the participants, "emancipated from our national social slavery" as the ads shrieked, are supposed to "realise as a group whatever potential they possess for free expression." Either there was no potential among these liberated souls, or somewhere the organisation went wrong.

If to get high, expand the conscience, freak-out, have the senses bombarded with kinetics and sound, you first have to suffer frostbite, malnutrition and nausea, give me the "At Home With the Fugs and the Brain Police" album, anytime.

However, despite the lack of facilities "the participants" — i.e. the paying guests — adjusted as they always do. They blasphemed at the groups, got it together in the corners, and looned about to keep the circulation on the move.

On stage the Pink Floyd, the Who, and the Move each attempted to excite the audience into some positive action. The Pink Floyd have a promising sound, and some very groovy picture slides which attract far more attention than the group, as they merge, blossom, burst, grow, divide and die.

The Who got on to the stage after an hour wait during which participants were treated to "See-Saw", by Don Covay. The Who almost succeeded in winning over the show with an immediate flurry of smoke bombs and sound barrier smashing. But somebody pulled out the plug and the Who fell as quiet as a graveyard. The trouble recurred to cut short two more numbers. After playing most of their new album tracks rather half-heartedly, Pete Townshend wheeled upon a fine pair of speakers and ground them with his shattered guitar into the stage. It was fair comment. The group had thrice been switched off as well as being constantly plunged into darkness by a team of lighting men — none of whom seemed to know where, in fact, the stage or the Who were positioned.

The Move were more successful. Technically they had no hitches and their act came smoothly to a stage-shaking climax as TV sets with Hitler and Ian Smith pictures were swiped with iron bars, and a car was chopped up.

Two girls were incensed enough to strip to the waist and the remaining, shivering crowds surged menacingly towards the stage, the demolished car, and the birds. The proceeds of the happenings are going to Centre 42 which, ultimately, hopes to raise a brand new amphitheatre at the Roundhouse. Whether they will continue to put on pop shows when the theatre is built remains to be seen. They owe it to the pop scene to do so. — NICK JONES.



THIS IS MUSIC?

... a car was chopped up ...

Dizzy Gillespie



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Lennon lives!

RADIO station KLUE in Longview, Texas, staged a Beatle "burning" ceremony last August following disclosures of the legendary John Lennon remarks about Jesus Christ. The next morning a single black cloud moved across the town and a bolt of lightning slashed down through the air and knocked out the manager of the radio station. He reportedly fell into a pile of the ashes from burned Beatle records.

Simon and Schuster, American book publishers have commissioned a definitive story of the Beatle phenomenon, including a compendium of record reviews, performances, interviews and personal observations.

Luner Probe News: One London discotheque sent "invitations" to a Christmas Eve rave with promises of free champagne. In fact admission charges increased and waiters replied: "You must be joking," to requests for free champers.

No connection between Jon's group and John's Children. The children are psychedelic and the Jon alcoholic. Reader Iris Orton in Stockholm says: "There is only one proper place for white tiles".

Re-opened Phone Booth visited by Roy Orbison and Sandie Shaw last week. Shouldn't Chalk Farm be called "The Joke-Out"? Mickie Most says BBC Light most important plug show now.

Dreaded Yah Boo Brigade stunned when Cliff Richard and the Shads heard bawling "Yah Boo" on Christmas Day. TV. Did you hear the D.Y.B.B. bawling the treasured cry on BBC Light's Deejays Of Christmas show?

Every day is Christmas day for Frank Parr. Bruce Welch informs MM Pop Panel the Shadows recorded "Apache" before the Ventures did "Walk Don't Run". Sorry Shads. Mae West recorded album of Beatle songs including "Twist and Shout".

Grades negotiating agency agreement with Bachelors manager Dorothy Solomons. Guy Darrell mobbed by fans at Gravesend Ballroom. Decca's Hugh Mandle, record supervisor, jazz fan, and motor racing aficionado has produced "Le Mans '66" including "The Mulsanne Straight At Night" and "The Esses At Dusk". Daily Mail sound meter experiments at psychedelic pop session confirmed Max Jones' belief teenagers going deaf.



The RAVER'S weekly tonic

Excellent sitar and tabla on BBC TV's Ravi Shankar show.

Some Raver New Year Awards: To Jimmy Tarbuck for showing it's not enough to be Liverpudlian. To Mrs Dale for proving what exciting lives the rest of us lead. To Herman for looking as though he enjoys life, in spite of being youngest millionaire. To David Frost for accepting that someone else has been appointed ombudsman.

Bad start to 1967 for Artwoods — their PA was stolen on New Year's eve. Barry Fantoni's Vauxhall a write-off after skidding into a Jaguar.

Academy Award nomination for John Barry for "Born Free" music. At Norman Newell's Nye party — Sir Joseph Lockwood, Ernestine Anderson, Kenny Dornon, Peter Murray, Sandie Shaw, Eve Taylor, Billy Cotton, Miriam Karlin and Russ Conway. Bill Nile band's stolen mauve suits found — on Northampton railway line.

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Tom proves Jerry Lee right!

TOM JONES' monster hit "Green Green Grass Of Home" could be called the song the hippies hate. Not since Ken Dodd tickled his way to the top has a number one produced such a barrage of spleen from the self-appointed arbiters of teenage taste.

But Tom doesn't worry. As "Grass" passed the million mark last week, Tom said at his luxurious Shepperton home: "It doesn't worry me. You always get criticised whatever you do and this is no different. I don't care because I was pleased with the record. It's done far better than I ever expected it to. So a bit of criticism doesn't bother me."

BELTING SONGS

The record, which is also taking off on the American country charts and is expected to enter the pop charts as well, has proved a lot to Tom.

First of all, he can pick his own winners. Almost 12 months without a major hit ended when Tom took a hand in his own selection of material.

"It's also shown me that I can slow down a bit," said Tom. "I used to think that every single I made had to be a big song which I belted out. This wasn't anything like that. I've noticed a difference when I do a TV show, too."

"I used to be worried if my voice would stand up to the big belting songs I used to do. This one is different, a lot easier on my voice. I don't have to worry about it giving up or anything. I don't suppose I'll be concentrating on ballads in the future, but I do know at least that as far as I'm concerned, they aren't out."

Tom is off to South America at the end of this month for a week of appearances and plans to stop off in New York on the return if some good promotional work can be lined up. "We are hoping to get an Ed Sullivan show and a few other appearances lined up. If so, we'll probably stay about a week."

NEW SINGLE

With a gold disc on its way, Tom is faced with the problem of a new single. "I have already recorded four songs and I'm doing two more. They are different sorts of things and when we've completed them all, we'll choose the next single. I expect that I'll have the final decision on it, although nothing will be decided until all the songs are in the can."

Tom also spent this week (and carries on next week) in the studios recording titles for a new LP.

As his record notched up its sixth week at the top of the MM pop 50, Tom added a post-script for the anonymous knockers: "When I played the record to Jerry Lee Lewis, he told me it would sell a million. And it has."

And Tom is laughing all the way to the bank—and back again.

Jagger and the shape of things to come

By
**ALAN
WALSH**

HOW do you foresee the progress of the Stones in 1967?

I don't really know. We're at a funny stage. Everyone's reached it, I think. We are at the stage where we are not working every night on one-nighters all over the place. We are just making records and have time to sort of gather our thoughts. We've got time to look at ourselves in relationship to everything—our relationships with other people and with everything that concerns us. It's impossible to do this when you're dashing around all over the place, worried about getting to gigs and things.

We aren't the only group doing this. The Beatles and even people like the Small Faces and the Who are doing it. They got to this stage faster than us. But you notice that they aren't working every night either. They've got more time to consider what's happening.

I don't really know whether it's a good thing or not to be like this. I know I didn't enjoy last year very much. I enjoyed the things I did but I didn't enjoy things so much as a whole.

HAVE rumours and reports about the decline of the Stones bothered you at all?

Obviously the time must come when the popularity must go down a bit—when you can't get immediate number ones. Even the Beatles must reach this stage. But I'm not worried about it. What does worry me is that there's nobody coming up to replace groups like the Stones and the Beatles. That's the worrying part. There are groups like the Who and the Faces of course and I'm not knocking them or putting them down. But I don't think there's anyone coming up to match the sort of popularity that the Stones and the Beatles have had in the past on an international scale.

I don't count the Beach Boys because I think they've been around a long time. They are as old as anyone.

But there really isn't anyone coming up. If anyone is going to match our success and that of the Beatles, I know and you know that it'll be someone completely new that we've never heard about.

MMUSICALLY, which way are the Rolling Stones moving?

I think our new album which you won't have heard yet is a pretty good indication of where we are going—if in fact we are going anywhere.

I think it's better than "Aftermath" which sold very well. But there's a lot of new songs on the new album and it's much better. I think we just want to go on making records that we like rather than worry about where we are going.

I'm very happy about the new single. One side, "Let's Spend The Night Together", is a groovy record, for dancing. The other side, "Ruby, Tuesday", is a ballad, but with a strong beat. It's very melodic, very weird, with some strange things in it. I think that I prefer this one. I'm not sure whether this may not prove

WHAT DOES WORRY ME IS THAT THERE'S NOBODY COMING UP TO REPLACE GROUPS LIKE THE BEATLES AND THE STONES

to be the side that everyone goes for.

HAVE you changed in the past 12 months? If so, in what way?

Yes, I suppose I have changed in some ways. I'm not as nasty as I used to be for one thing. I may not have been nasty to you, but I was to some people. I'm not worried about trivialities any longer, either. I used to worry about everything, however small, at one time. Things like, getting to a gig, silly things. Now I only worry about really important things.

YOUR last tour was reported to have been not so good financially. Do you agree with this?

I don't agree. It was a good tour. Some of the places were full and the others were almost full. The crowds were good and that's what I go by. I had a great time. I really enjoyed it, going on stage and that. That's me after all.

HAVE you any plans to branch out into other fields?

What I'd really like to do is find somebody really new and really great. We'd then make some great records. I'd like to discover someone with some fantastic ideas that would really amaze people. I record some pretty good people now. But I'd like to find someone to record who would be so amazing that people would laugh—old men would laugh at him.

ARE there any plans for a new British tour?

I don't know about that kind of thing. You'd better ask Andrew (Oldham) about that.

WILL 1968 still see Mick Jagger singing with the Stones?

I suppose so. I don't know. I don't think that far ahead. How can you tell what you'll be doing in the future. Will you still be on the Melody Maker in 1975? You don't know. Neither do I.

IS your new single deliberately suggestive?

I leave thoughts like that in the dark eerie corners of the mind. I always say "Let's Spend The Night Together" to any young lady I'm taking out. What it means is: shall we spend the evening together. If people have warped, twisted, dirty minds, I suppose it could have sexual overtones.

Actually, the song isn't really very rude. When you hear it you'll realise this. The rest of the words aren't rude. There are a few slightly rude bits, but I've covered them up.



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THE 12-day trip leaves London on JULY 19, returning on

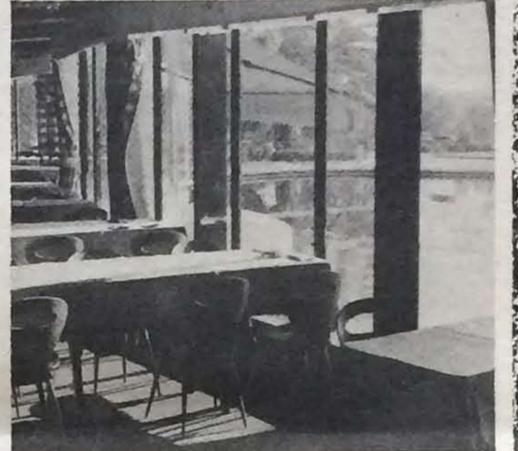
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JULY 30. Cost: 28½ guineas.

THE 15-day trip departs on JULY 16, returning JULY 30. Cost: 38 guineas.

The price includes all travel and accommodation. In the case of the two shorter trips, this will be at a special luxury camping site only 400 yards from the beach and close to Antibes. Breakfast is provided and facilities are excellent. See photographs alongside.

For those on the longer trip there will be hotel accommodation, complete with breakfast, in Antibes. The Festival itself runs from July 22 to 27 and booked so far are the Louis Armstrong All-Stars and Dave Brubeck Quartet. The rest of the star-packed bill is now being finalised.



WHO/WHEN/WHERE

THURSDAY

The Zoot Money Big Roll Band guests on the BBC Light programme's Pop North today (1 pm).

FRIDAY

Donovan guests on this week's edition of Guitar Club, which also features Helen Grant, and David Penrose with Ike Isaacs and Ken Sykora (BBC Home Service).

The Who play at Morecambe's Pier Pavilion. The Spencer Davis Group visit the cathedral town of Coventry tonight. Geno Washington's Ram Jam Band guest at North London's Manor House Bluesville Club. The Small Faces play the Uppercut Club, Forest Gate, E.7.

SATURDAY

Cat Stevens, Jimmy James and the Vagabonds, the Bystanders, and the Alan Bown Set guest on this morning's Saturday Club, (BBC Light 10 am).

The Alex Welsh Band play London's 100 Club, Oxford Street.

The Humphrey Lyttelton Band play Chelsea's swinging Six Bells pub tonight. The Don Rendall-Ian Carr Quintet play the Camden Town Hall this evening (8 pm).

The Spencer Davis Group play Nelson's Imperial Ballroom.

America's Bitter End Singers play Forest Gate's Uppercut Club tonight (7.30 pm to 1 am).

Manfred Mann star at the Southwark pop Scene, Wal-

worth Road, S.E.17. The Move play Redhill's Market Hall.

SUNDAY

Charity Folk Concert at the Royal Festival Hall tonight with Robin Hall, and Jimmy McGregor and Nadia Cattouse (7.15 pm).

The Mindbenders play Billy Walker's recently opened Uppercut Club, Forest Gate, E.7.

Paul Jones and the Alex Welsh Band guest in today's edition of Easy Beat which now runs for 90 minutes and begins at 10 am (BBC Light). The Graham Collier Sextet, Stan Kenton, Derek Jewell, and the Ed Faultless Trio guest on the Jazz Scene tonight (11.30 pm).

MONDAY

The exciting Stateside multi-instrumentalist Roland Kirk returns to the Ronnie Scott Club, Frith Street, London, W.1 tonight, plus the Peter Ind Trio.

Sax star Ben Webster opens his British tour with the Ronnie Scott Quartet at the Bull's Head, Barnes, tonight.

From Cambridge University this week comes Jazz Goes To College featuring the great Thelonious Monk Quartet (BBC2).

TUESDAY

Small Faces mind-blowing at the Ilford Palais tonight.

WEDNESDAY

Small Faces go south to their fans at Purley's Orchid Ballroom.



● DONOVAN ● JONES ● MONK

NEWS EXTRA ON PAGE 12

Please send details of the MM Antibes Festival trips.

NAME

ADDRESS

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CAROLINE (SOUTH) 259 METRES



● DUKE

ELLINGTON ORCHESTRA IN CHURCH

A PROGRAMME of religious music will be played by Duke Ellington and his orchestra at Great St Mary's Church, the University church at Cambridge, on February 20. The programme will include Duke's sacred work, "In The Beginning God".

This engagement has been added to the Ellington tour which takes place in Britain from February 5 to 20, and it follows the special Royal Albert Hall concert on February 19 (not April 19 as inadvertently printed in last week's MM) when the Duke's band performs with the London Philharmonic Orchestra. The Ellington band and LPO will be heard individually and together.

PITNEY TOUR

GENE PITNEY'S 1967 British tour — with the Troggs as special guest stars — starts on February 17 and will last four weeks.

Roger Easterby, press officer for promoter Arthur Howes, told the MM on Monday: "The tour's complete itinerary has not yet been worked out yet, but it will last 28 days and will visit major cities."

RADIO 390 AGAIN

RADIO 390, the pirate station which went off the air after being fined in November for unauthorised broadcasting, started broadcasting again last weekend.

They face another summons from the British government, but a spokesman claimed they had new evidence to prove they were outside the three-mile limit.

Faces may share billing with Orbison

THE Small Faces will probably share the billing with Roy Orbison on his forthcoming British tour. The tour opens on March 3, probably at the Finsbury Park Astoria.

Also possible for the tour are Paul and Barry Ryan and the Action.

The tour will last five days a week for about six weeks, visiting major cities in the UK.

The Small Faces appear at the Bristol Locarno today (Thursday); the Upper Cut, London, tomorrow (Friday);

and Ilford Palais (10); Purley Orchid Ballroom (11); Greenford Starlight (13); and Bridlington Spa (14).

On January 19, they fly to Germany for five days of concerts.

JOHNNY BUTTS DIES

DRUMMER Johnny Butts died in hospital in Bermuda last Friday (December 30). He was 25.

He was involved in an accident while riding a cycle on Boxing Day, hitting his head on a telephone pole as he fell. He never regained consciousness.

His body has been shipped back to London and the funeral takes place at Slough tomorrow (Friday).

Clarinetist-saxist Vic Ash told the MM: "Johnny and I shared a room for six months working with the Joe Wylie Band in Bermuda.

"I came home three weeks ago but Johnny stayed on for an extra three months as he was saving up to get married in March. I was to be his best man and I still can't believe that he is dead. He was one of the nicest people I ever met in the jazz world."

NEW ELVIS DISC

ELVIS PRESLEY'S next E single will be released by RCA in February.

No titles have been announced, but the A side is

expected to be a new recording. The B side will probably be from an old Presley film.

DAVE DEE TV DATE

DAVE DEE, Dozy, Beaky, Mick and Tich return from their current Scandinavian tour on Tuesday (10) and guest in BBC-TV Crackerjack the following day.

Beaky phoned the MM from Sweden this week to say: "We got here in New Year's Eve and found the runway at Stockholm covered with snow and ice. The plane skidded about all over the place as we landed — Dozy nearly had a heart attack!"

DONOVAN BALLET

DONOVAN will present his first ballet during his show, "An Evening With Donovan", at London's Royal Albert Hall on January 15. The ballet, "Golden Apples", will last 12 minutes.

The whole show will last two hours and will feature Don with a 14-piece orchestra comprising five rhythm, including harpsichord, woodwind and strings.

HIRT EXPECTED

AMERICAN trumpet star Al Hirt is expected in Britain in March for two weeks of radio and TV work.

There is a strong possibility that he will record during his visit.

JONES SINGLE

RELEASE date for Paul Jones' new single has been brought forward a week and it will be rushed into the shops tomorrow (Friday). The A side is "Bad, Bad Boy", from his film, Privilege.



SMALL FACES: off on a tour of Germany

SONNY AND CHER SINGLE

SONNY and Cher have a new single released on January 20 on Atlantic called "And The Beat Goes On".

The couple go to the San Remo Song Festival this month and may make a trip to Britain for record promotion, on their way back to America.

Sonny starts work on a new film soon and is currently cutting a new album called "Songs For Those In Love", due for release here in March.

Meanwhile Cher's current release "Mama" failed to enter the Pop 50 this week, and there is still no release date for Sonny and Cher's first film, "Good Times".

JAMES TOUR OFF

IT is reported from New York this week that the Harry James band's tour of Britain, provisionally set for April, is now off. James signed a new contract for TV commercials before checking out of Manhattan to appear at the Steak Pit in Paramus, New Jersey.

Dusty booked for Europe and Japan

IN addition to her major cabaret dates in America during 1967, Dusty Springfield has now signed for appearances on the Continent and in Japan.

In May she makes a jet TV and radio tour of Europe doing two TV and three radio shows in eight days, visiting Switzerland, Belgium and Holland.

In early June she will play two days in cabaret at Tito's Club, Majorca.

In August she will fly to Japan for six concerts, followed by two days of cabaret in Tokyo.

As previously announced she returns to New York's Basin Street East in November, visits New York's Copacabana in June and the Sands Hotel, Las Vegas, in July.

She makes her London cabaret debut at the Talk Of The Town in April.

YARDBIRDS BACK

BACK from America, the Yardbirds spend today (Thursday) and tomorrow recording a new single and tracks for a new LP — their first recordings as a quartet.

The single will be released early in February and the LP in March.



● DUSTY

new material, Jack Bruce has been in Scotland working on songs, while drummer Ginger Baker has been at home in London — writing songs.

FATS DOMINO DUE

FATS DOMINO is to appear in Britain in March and April for two weeks. He is coming here for a tour negotiated by Vic Lewis of Nems Enterprises.

He opens a week at London's Saville Theatre on March 27. The second week will probably be of one-nighters in towns other than London.

FELIX FOR SAVOY

FOLKSINGER Julie Felix has been signed for two weeks in cabaret at London's Savoy Hotel, beginning on Monday, April 3.

This week Julie recorded two new titles for a Fontana single. Both are originals written for Julie by Donovan, and the record is planned for late January release.

SECOND CREAM LP

A FOLLOW-UP album to "Fresh Cream" is already being planned by the Cream. The group return from their Christmas holidays on Saturday and next week start recording sessions for the new LP.

Eric Clapton has been holidaying in France writing



● WEBSTER

DEARIE JOINS BEN WEBSTER —SCOTT TOUR

DATES for the Ben Webster-Ronnie Scott-Blossom Dearie tour are now almost finalised. Webster and the Scott quartet open at the Bull's Head, Barnes, on Monday (9). The rest of their dates are Dolphin Hotel, Botley (13), Manchester Sports Guild (14), Mercers Arms, Coventry (15), Liverpool University (19).

U.S. pianist-singer Blossom Dearie joins the Scott-Webster package for Swansea University (16), Aberystwyth University (17), Sheffield University (18), Birmingham University (21) and London's Marquee Club (22).

Blossom, without Webster or Scott, plays an engagement at London's Bull's Head on January 30. Blossom and Ben Webster are currently starring at the Ronnie Scott Club until Saturday (7).

MELLY TAKEN ILL

SINGER George Melly, who was taken ill while appearing at the Osterley and Camberley Jazz Clubs over the Christmas holiday, was admitted to the Hampstead Hospital, London, last week suffering from a duodenal ulcer.

On Monday, Mrs. Diane Melly told the MM that George was making good progress and feeling a lot better. "He should be out of hospital next week," she said, "but he won't be working again for some time."

JAMES TO REST

JIMMY JAMES is suffering from nervous exhaustion and has been ordered by his doctor to rest. As a result Jimmy and the Vagabonds are cancelling all appearances for ten days from January 14.

From January 1, Jimmy has signed a new agency agreement with the Harold Davison office.

LOCKJAW FOR SCOTT'S CLUB?

LONDON'S Ronnie Scott Club is negotiating to bring U.S. tenorman Eddie Lockjaw Davis to Britain. If contracts are signed this week, Lockjaw will follow Roland Kirk into the club for a season beginning January 30. The singing attraction for the period will be America's Mark Murphy.

Roland Kirk, returning to Scott's as a result of "tremendous demand", opens at the club on Monday (9) for three weeks.

STONES' DATES

DUE to inaccurate information supplied to the MM, dates for the Rolling Stones' single release and Palladium TV appearance were incorrectly published in last week's issue.

The correct release date for the new single, "Let's Spend The Night Together" coupled with "Ruby, Tuesday" written by Mick Jagger and Keith Richard, is January 13.

The first appearance on the London Palladium TV show by the Stones will be on January 22, and the group's new album will be issued on February 20.

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THE GOLDEN —AND WILTED— FEATHER AWARDS

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BEN: "It's always nice to visit strange places!"



LLOYD: avant grade soloist winner

THAT moment has wheeled around again; retrospection is in order.

The presentation of this year's Golden Feather Awards involves unprecedented problems of selectivity, for there have been more artists playing, more LPs spinning, more festivals, more diversification of styles and, ipso facto, fewer opportunities than ever for any one person, in a 24-hour day, to take in a total view of the bloated international scene.

The awards are based, as usual, entirely on subjective judgment. The twelve recipients all won by a margin of exactly one vote — mine.

strength of his own LPs as well as the consistently swinging scores he wrote for Wes Montgomery, Buddy Rich etc. (New York has just lost him to Hollywood, where he's started work on his first film score.)

BEN WEBSTER
In full sail, as warily relaxed in action as a great batsman at the crease, is still one of the most impressive sights and sounds jazz has to offer.

It is comforting, then, to know he will preside over the European tenor scene for quite a time yet.

Though the future isn't clear to him—and doesn't appear to prey on his mind—Webster indicated that he had no intention at present of crossing the Atlantic.

"Well, I like it here and find it very relaxing, and there's a lot I want to see. It's always nice to visit strange places and I plan to go down around Spain and Italy when it can be arranged. Then the office has some things lined up for me in England during April, so I'll be around for most of 1967."

I suggested that after nearly forty years in the American music profession, he must find it odd being an emigre jazzman. Ben reflected a while, admitted that he missed his friends at home, but said he would stay on as long as it was feasible.

Was he happy in Europe, things considered?

"Happy? I should say so. I've met so many nice people over here. You know, they

WEBSTER: EMIGRE TENOR FINDS EUROPE TO HIS STYLE

LONDON MAX JONES

read so much about the jazz musicians here in Europe that they really want to go out and see them.

With all his experience of the jazz business, would Ben Webster recommend it today as a profession for a young man?

"No, I wouldn't. The best thing I think a kid can do now is go to college and get an education. Stay on and get a good education; then, if he can play music, let him do it on the side. Because he'll have to be extremely fortunate to make a living at it.

"When I say 'extremely fortunate' I mean just that. Because playing good doesn't do it. It's not necessarily ability that makes you money—you can see that."

Which particular era stands out in Ben's mind as a rewarding time for jazz musicians in general?

"Well, 52nd Street in the Forties was very nice. I played there for a few years after leaving Ellington's band, and it seemed as though everybody was on the Street: Lady Day, Tatum, Big Sid Catlett, Dizzy, Parker... oh, everyone was there.

"They had five or six joints on that street where guys would come and sit in, and there was always something happening. The Three Deuces, Famous Door, Jimmy Ryan's, Downbeat and the Onyx were some of them.

"I used to jam at Monroe's Uptown House and Minton's Playhouse—it was at Clark Monroe's that I first heard Bird. Mostly I jammed in Minton's, with Don Byas and Pres and sometimes with Monk. That was the first time I met Monk, in Minton's."

How about the financial rewards?

"Yes, they were all right. Everybody was working pretty steady and making money. Of course, night after night you'd get a taste of that loud talk among the customers, but after a time you became callous to it.

"But the thing I'm talking about is the spirit. The spirit that was 52nd Street in the Forties, I doubt if that will ever return to jazz.

"I used to live next door to Minton's at the Cecil Hotel, and many an evening someone would come and knock on my door and say that Byas and Pres were jamming there. I'd just jump up and take my horn out of its case and go down there and we'd jam until morning.

"They'd wake me up, you know, around 11.30 or 12 o'clock, and I used to play. Of course, at that time, Minton's used to only hire a rhythm section. The horns would sit in. There was no bread, but we were learning all the time.

"But sitting in can be disastrous too, if the guy who sits in can't keep up with the happenings. It's likely to throw a wrench in the works."

MONK AT BOSTON FESTIVAL

NEW YORK

THELONIOUS MONK, Erroll Garner, Dave Brubeck, Clark Terry, Bobby Hackett, J. J. Johnson, Pee Wee Russell, Bud Freeman and Ruby Braff are among the stars booked to appear at the second jazz festival at the Boston Globe, on January 20 and 21. George Wein will again produce the festival which was a huge success last year.

The Duke Ellington Orchestra leaves New York on Monday (9) for a 12 week European tour... baritone saxist Gerry Mulligan will compose the score and title songs for the film version of hit Broadway comedy Luv... John Coltrane and Ornette Coleman appeared together in a joint concert on Boxing Day at New York's Village theatre.

Gene Krupa, back at the Metropole, celebrates his 58th birthday this month. On Tuesday (10), the drummer and his quartet move to Chicago's London House for three weeks... Stan Getz has just completed a successful two-week run at La Fuente Club in Mexico City... Duke Ellington's Orchestra has completed a new album for RCA-Victor.

Former Basie tenorist Eddie "Lockjaw" Davis has cut a new LP with a big band this week for RCA-Victor. Alto Bobby Blatter did the arrangements.

JEFF ATTERTON

EXPOSURE

UNDERATED BAND OF THE YEAR: Gerald Wilson. The beauty and color of his Mexican-flavoured compositions deserve all the national exposure via concert tours, clubs, festivals, TV, that continue to elude him. Resolution: 1967 must be Gerald Wilson's year.

AVANT GARDE BAND OF THE YEAR: Don Ellis's 20 piece orchestra, which proved that if you can't dance to 7/8, 11/16 or 25/16, no matter: thinking to it is half the fun.

AVANT GARDE SOLOIST OF THE YEAR: Saxophonist-flutist Charles Lloyd, whose quartet drew the longest box-office lines outside the US. May he see no more years of honour-without-profit.

SINGER OF THE YEAR: Lou Rawls. A heady mixture of blues and soul-humour vaulted him deservedly to the top of the charts.

ARRANGER OF THE YEAR: Oliver Nelson, on the

RECORD COMPANY OF THE YEAR: Blue Note Records continued to prove that you can sell a jazz artist without forcing him into musical prostitution.

SOLO PERSONALITY OF THE YEAR: Clark Terry. His trumpet, flugel horn, humorous singing, innumerable records and regular appearances as house musician on NBC's Tonight show brightened the image of jazz for millions.

LITURGICAL JAZZ LAYMAN OF THE YEAR: Duke Ellington, whose sacred service in houses of worship, from Coventry Cathedral to a synagogue in Beverly Hills, were memorable offerings to God, church and humanity.

SECULAR - JAZZ CLERIC OF THE YEAR: Pianist-composer Father Tom (Call Me Funky) Vaughan. His appearance in nightclubs, at Newport and on television provided no immortal jazz, just ingratiating music designed for the pleasure of performer and listener — and, in the final analysis, isn't that what jazz was originally all about?

It is necessary to add a couple of Wilted Feather Awards. One, to all those jazzmen who, searching desperately for a way to sell records, dipped into the test repertoire and fell flat on their sneakers. Second, to the belly-flop of the year: the horrid landing of the Jefferson Airplane (a rock group) at a jazz festival.

A Wilted Feather, too, for Jackie Gleason, his producers, or whoever thought that eight bands (only two of them jazz groups) could be presented adequately in a single hour. Yet there are some sincere, music-wise TV stars and executives; eventually we shall see the art dealt with tastefully on a major sponsored network hour. Perhaps even in 1967. Or would you believe 1968?

WHO ARE THE WHO

Start of a great new series this week in

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As a colleague pointed out to me sometime, Roy Orbison constitutes "the backbone of the pop industry." He's one of those exquisitely professional artists whose popularity seems to neither melt nor boil. For Roy it's not riots, hysteria, images and booms. Just that sweet smell of success when ten thousand fans are turned away from an Ipswich ballroom—when another album hits the LP charts all over the world—when he's asked to star on the London Palladium again—and when he starts on a second film.

Roy and his father, known as "Orby", were in London last week where the sleek black-haired singer was to top the London Palladium bill. His first major film, The Fastest Guitar Alive, has been completed and Roy sounds pleased with his premier adventure into celluloid and the completion of the first stage of a big fat MGM film contract.

"I'll be seeing the film in the States on January 15," said Roy quietly, inoffensively, and still a bit sleepily. Is he at all worried about any parts?

"Nope. There's nothing I'm losing sleep over. I don't

Tightening up the Orbison nuts and bolts

care what individual performances were like and whether I acted like a next James Dean or anything.

"As long as the film has that nice clean air of entertainment about it and people like it or don't like it. There's no message we're putting over. The emphasis is on entertainment. Dancing, singing, cowboys and Indians. Yes I think I'm a 'goodie' in it," laughed Roy.

Did Orbison find the transition from stage to screen at all disturbing or difficult to adjust to?

"This was my first film but I was just so busy. Fortunately, it wasn't as if I was an outsider just being employed to act a part. I was right in there looking closely into the production, and of course I wrote the songs. We were all trying to work and think together and not just as individual actors."

Another facet of Orbison's constant output to the pop industry are his activities as a songwriter.

"In fact, I only wrote two songs strictly for the film. The title song, 'Fastest Guitar Alive', is supposed to describe my way of life, but I had a problem living up

to that! The other song is 'Rollin' On', which was written because I had to tell these girls we had to leave with the gold, and I guessed the only way to get out was to sing a song. Those two are specifically for the film, the others aren't so connected, but they'll all be on an album we're releasing from the film."

How does Roy see this movement into films developing?

"I think it's good for me. I enjoy making them very much and of course there's more scope and more people see the films all over the world. I agree that film travels faster and further than Roy Orbison's stomach or head does!"

"But seriously, life has been very busy and hectic for me. I'm pleased to say I've been tremendously successful not only in the States but around the world. Mind you I haven't had as many top five hits in the States as I'm, ummm, accustomed to—if that's the right word. Yes accustomed, that's all right! But I can't complain because my albums are selling very well, which is always encouraging."

How about immediate plans

for Roy in the New Year?

"When I've done the Palladium I go back to the States for a new single, then Australia with the Walker Brothers and the Yardbirds for two or three weeks, and then back to the States for about a month to rest, write, and discuss plans for another film which I hope to make in England."

That is the pace of the Orbison life. A sincere, quiet millionaire who, almost bashfully, admits that he is emotionally involved with the songs he writes and sings. He's a man successful enough to calmly overlook the passing trends, be they psychedelic or not. "Trends are going to come and go," he says, "I'll sit back and enjoy them like everyone else."

Orbison has fulfilled most of his immediate ambitions, and of the future he simply says: "I think the main thing for me to do now is to hang together; tighten a few of the nuts and bolts, and carry on."

And that's the kind of attitude that makes Roy Orbison a very big star and that makes the backbone of his particular pop industry, as solid as the rock of Gibraltar.



ORBISON: "Trends are going to come and go. I'll sit back and enjoy them like everyone else!"

TROGGS LOOK SET FOR ANOTHER GREAT YEAR IN '67

If you've got a few bob left after the New Year's Eve festivities and would like a flutter on which pop group will hold its ground in '67, you could do worse than back the Troggs.

They burst through the pop ranks in '66 with few rivals (Dave Dee and Co excepted). With a straw-bale and manure image (not played down, it must be added), they placed every single firmly in the MM chart.

The country-boy image is fading a little, but not the powerful appeal of the Andoverians.

As their year of triumph ground to an end last week, Trogg Ronnie Bond, the good-humoured drum powerhouse of the group, reviewed the situation for the MM. "Last year was so tremendous for us that if we never had another hit we'd never forget the excitement and the great times we've already had," he said.

"We aren't worrying about the year to come. We started so quickly and we went up so fast that we never had time to worry very much. We are trying to widen our appeal now, because both Larry and ourselves plan to be around one way or another for a long time to come. But we have to widen our appeal."

"When 'Wild Thing' was a hit, the kids understood it, but the parents didn't. But they did go for 'With A Girl Like You'. It's surprising how many parents listen to pop music. When we did 'Any Way That You Want Me', we thought it would help us to start appealing to the older people."

"We had done something different with every single, but 'Want Me' was a risk. We took a chance with that. It was so different. When we first recorded it, we were unsure about it ourselves, and it took a few plays before we were convinced about it."

The group join Gene Pitney on his next British tour in February as guest artists but they hope that by the autumn of this year, they'll be able to go out as headliners on their own tour.

"We hope to have enough experience to carry our own tour by then, said Ronnie.



RONNIE: powerhouse drummer

not over there, where R&B is out on its own as a sound—and has to be that way.

"Another thing that I really enjoyed in making these tapes was that we made them at all-night sessions finishing up as late—or early—as eight am! I'm never at my singing best during the day—the wee small hours are much better for me."

"Which is another reason why Martin's tape is so useful to me for the panto season. It gives me the chance to get my voice in trim for the matinees. I don't know what the rest of the cast must think when they hear the 'me-me-me' sounds coming from my dressing-room. But do you know what? They are doing the same thing—looks like I've got them all at it!"

"When I go back to New York I hope to do some television recordings before I open at the Copa for the autumn programmes over there. All the big musical shows come off during the summer and re-start in the fall. I've already done a couple of Ed Sullivan shows but there are several others I am hoping to do—including the Andy Williams Show."

"And by the way—another thing I learned from my last visit is the fact that in New York at least, the audiences are just as much interested in the arrangements as in the performer. I have two great arrangements that were done for me by Pat Williams, and a Bacharach medley that was arranged by Peter Matz who does most of Barbra Streisand's scores."

"I shall probably be using these at the Talk of the Town—but my show there will be the songs that people know. This applies in London, New York—and in Liverpool!"



Dusty takes lessons—on tape

DRESSES, cosmetics, hair lacquer, record-player, LPs—all the usual conglomeration that one expects to find in a girl star's dressing-room are to be seen in Dusty Springfield's pantomime abode at Liverpool Empire.

Plus the usual apparatus for tea and coffee-making, a chaise-longue, a very feminine dressing table with swing mirrors and a generous number of Christmas cards.

All of which are very necessary to a girl's comfort and well-being when she is in residence for a nine-week season. But none of these are as important as one item of furnishing.

This pride of place goes to a smart but not particularly outstanding tape recorder. Not that Dusty is busy listening to other artists nor even her own efforts. For she has only one tape.

And this tape has become a most important part of her professional life. It was made especially for her by an American named Martin Lawrence—a famous New York singing teacher to whom many of the top US stars go for lessons.

Dusty discovered him when she was in America for her stint at Basin Street East and he helped her so much that she had him tape a complete warm-up session which she goes through for a good hour before each performance in Liverpool.

"It's a great help to me," says Dusty. "I never thought that the day would come when I should be practising soprano scales and exercises—but here I am. And it is great—I go on the stage feeling much more confident!"

"But please don't think I'm going highbrow—these are purely technical exercises to put the vocal chords in good

shape." And this tape is not the only good thing that Dusty brought back from her New York season. She has several tapes that she made there, from which her next single may come.

"I shall probably have to use a couple of these numbers for my next release, for I just don't see how I can fit in a recording session in time. I still have eight weeks here in Liverpool. In April I start a four-week season at the Talk of the Town, and am due back in New York for a three-week season at the Copacabana in June."

"And I want to visit Japan before the US. I am hoping to be able to do some radio and TV recordings of a new single during my few weeks in London."

"I'm thrilled with the sound on these American tapes. Some I made in the CBS studios—some in the much less pretentious A and R studios. They have a great sound man—Brooks Arthur—in the latter, and they have some session musicians who are marvellous!"

"There's a guitarist called Eric Gale, a pianist named Paul Griffin—and together with drummer Herbie Lovelle they produce some of the most exciting sounds that I've yet heard. Yet funnily enough, for a string sound, the CBS studios beat the lot. There I stood alongside the strings to make the tapes—and the result is exactly as it sounded in the studio."

The Sound of Entertainment on new hit singles

- | | | |
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c/w I've Never Had a Love Like That
202510 | THE BUNCH
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c/w We're Not What We Appear To Be
202506 | EYDIE GORME
Matchmaker, Matchmaker
c/w Don't Go To Strangers
202508 |
| THE CYRKLE
Bony Moronie
c/w Please Don't Ever Leave Me
202516 | BOBBY BENNETT
Just Say Goodbye
c/w SHE Believes in Me
202511 | ROBERT GOULET
Sunrise, Sunset
c/w Fortissimo
202504 |
| RAY CONNIFF
Wednesday's Child
c/w Mame
202514 | ONE IN A MILLION
Use Your Imagination
c/w Hold On
202513 | THE POOR THINGS
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WOODY HERMAN
My Kind of Jubilee
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UP THEY SAID WOULD NEVER MAKE IT

"FREEDOM Is A Heady Wine"— a warning which applies to music as much as any other sphere of human activity.

When the MM first broke the news last summer that three gifted musicians were planning to band together for musical freedom, many a cynical head was shaken in disbelief.

"Eric Clapton, Jack Bruce and Ginger Baker playing together? Tchah, it will never work", was the sort of dismissal muttered wherever musicians and fans gathered.

It was felt they would be fighting and arguing within days of forming a group; that each would play for himself; that only a few specialist fans would want to hear them; that they could never hope to gain acceptance, hits or even work.

At first the very existence of the new group was denied. But eventually managers were sought and John Mayall got Peter Green, Manfred Mann got Klaus Vorman, and Graham Bond got Jon Hiseman in The Great Group Escape.

And despite the mutters, mumbler and foretellers of doom, the wheels of organisation began turning and recording plans quickly made.

The rebel trio became the Cream. It was a proud, boastful title, and they are proud musicians, not afraid to admit their own talents.

Eric Clapton has been called "God" by his fans from his days with the Yardbirds and John Mayall. Despite this cruel adulation, Eric has remained human.

Jack Bruce, a brilliant bass player and excellent singer and harmonica player has slowly been emerging as one of the most important talents on the British blues

FRESH CREAM

CHRIS WELCH ANALYSES THE WORK OF BAKER, BRUCE AND CLAPTON

scene.

Ginger Baker, self-confessed "monster", is the temperamental, violent and emotional drummer who has influenced countless young drummers since his highly individual style first became apparent with the Bond Organisation a few years ago.

Their desire to play together stemmed from the need to completely eliminate any weak links and to obtain maximum personal freedom within the confines of a group.

This could have resulted in an exhibitionistic shambles, as predicted by the knockers. In fact they have achieved remarkable cohesion and rightly resent the criticism levelled at them as "three unco-ordinated solo stars."

"Everybody is entitled to their opinion," says Eric. "We are still knocking each other out. We play together and that's enough."

"After the early criticisms we have got through to audiences, and what really surprises us is that not only do fans welcome the blues things, they like the things Jack has written as well. They like our whole programme. I'm writing as well."

ter. It's a guitar with a 12-string neck and a six-string neck on the same body."

How did Eric feel about suggestions the group could never last due to clashing temperaments?

"Well we just haven't torn each other to pieces and things are swinging along beautifully. It's the only group where we all work to knock each other out as well as the audience."

"It's true we do have rows —rows you wouldn't believe, but they are followed by big embraces. If a row is really big, then afterwards it's almost like falling in love again."

Are the Cream a pop group or a blues group, and why have they had such wide acceptance?

"Pop group is a fair description. I think the reason we have been accepted is because everything else has been done now. People have seen everybody and now their minds are wide open. It's a completely open market."

Jack Bruce is normally the quiet member of the Cream, but he can be just as explosive as Ginger, and his Scots temperament matches Ginger's Irish ancestry. He also has something of Eric's humour and charm, which is probably why he is such a good link man in the trio.

"I used to sing when I was a kid in Glasgow," said Bruce. "I was a sort of Gaelic mod!"

What are Jack's tastes in music today?

"I like what's happening now very much. It's all just beginning to happen. I don't think jazz will ever die even if it's never really popular. I like Ornette Coleman but I'm also mad about Fats Waller, especially his organ playing."

These, then, are the men of the Cream, the group they said would never work. Three exceptional, and confident young musicians, successful and free to play what they want. It couldn't happen a few years ago. It's happening now. It augers well for 1967 and music.



THREE JAZZ GIANTS A'SWINGING!

THE COOL SOUNDS OF JAZZ ARE ON PHILIPS AND FONTANA

DUTCH SWING COLLEGE BAND
Tribute to
Louis Armstrong
SBL7735(s) BL7735(m)



JIMMY WITHERSPOON
Spoon sings
'n' swings
STL5382(s) TL5382(m)



EARL HINES
Jazz meanz
Hines!
STL5378(s) TL5378(m)



records:jazz

REVIEWERS: BOB DAWBARN, BOB HOUSTON, MAX JONES

BRITISH traditional jazz marches on and on, still commanding a hard core of supporters who should find something to their liking among the records listed here. A point of special interest is that two of these albums represent enjoyable British-American New Orleans collaborations.

For my taste, the best buy would be the "77" LP by Handy, the swinging New Orleans alto man, with the Martyn Ragtime Band. It is the second "77" Handy album and, though less impressive than "Handyman, Vol 1" as a demonstration of his abilities, contains many rewarding examples of his solo and ensemble work.

Handy himself knocks out distinctive solos on "Rebecca", "Back Porch", "Ice Cream", "Groove", Little Richard's, "Bonnet" and "Panama". "Rebecca", on which the band drives enthusiastically as a unit, has a vocal by Cuff Billett; one or two seem to sing on "Groove"; Kid Sheik sings "Porch" and "Bonnet", while Handy unwisely attempts a comedy vocal on "Eh La Bas".

Rough patches the album certainly has, some poor balances and a few dull solos, but the better ensembles bowl along healthily—with Billett playing most of the leads so far as I can tell, and doing them very nicely. Handy should be heard — on "Rebecca", "Bonnet", "Porch", the blues and the title song — for he brings back almost forgotten qualities to the alto.

VISITOR

The other Barry Martyn record doesn't have Handy, of course. But it features another visitor from New Orleans, trombonist Louis Nelson, and is sparked not only by Billett but by Bill Greenow's bouncing Handy-styled alto. In its favour, too, is the low number of vocals . . . two!

This set has plenty of happy moments ("Sweethearts", "Tipperary", "Ting-A-Ling", "Some Of These Days" and "Ja-Da" all include them) when Nelson, Billett and Greenow complement each other with a proper sense of New Orleans melody and light shade to produce band choruses which have a good traditional flavour without sounding too trappy or archaic.

Nelson is no Handy to lift a piece of music out of the rut, but he contributes some fairly straight solos and a tailgate part which help to give the jazz a convincing Orleans sound. I think the LP could have been better, but it sounds a fairly mellow example of the newer kind of old-time Dixieland which makes a virtue of the saxophone.

STEADFAST

And I must commend the honesty of Albert McCarthy's note when it says: "It would be foolish to claim that this is a record of overwhelming significance . . . what it does offer is accomplished music in a style that some commentators have suggested is all but moribund." That's about the size of it.

Finally to the Eric Silk Southern Jazz Band album: a horse of an all British colour, as you might say. I don't like to be lukewarm about a harmless record as lively and, in its way, well played as this. However, I have to report that I find it competent, uninspired and rhythmically a bit ring-ding-ding in the mid-'Fifties manner.

In its favour must be listed the crisp and disciplined performance of such ragtime arrangements as "Kinklets", "Harlem Rag" and "The Entertainer", the neat playing of trumpeter Field, and the steadfast dedication revealed in the whole approach to repertoire and musical style.

But I could wish for more in the way of solo creativity, dynamic contrast and real driving swing. In truth, it's an LP for trad adherents and not for me.—M.J.

Cap'n Handy shines in a batch of trad . . .



HANDY: knocks out distinctive solos

GARY DAVIS



REVEREND GARY DAVIS: "Say No To The Devil". Say No To The Devil; Time Is Drawing Near; Hold To God's Unchanging Hand; Bad Company Brought Me Here; I Decided To Go Down; Lord, I Looked Down The Road; Little Bitty Baby; No One Can Do Me Like Jesus; Lost Boy In The Wilderness; Trying To Get To Heaven. (Xtra 5014).
Davis (6-string and 12-string grt, harmonica, voc).

THERE can be no doubting the emotional force of Gary Davis's music or the variety and strength of his guitar playing. He is among the best we know of the singing evangelists who have worked the streets in the USA, and his folk art is a rare and valuable thing today.

This set of religious songs—his third LP for the Bluesville label—is definitely the real stuff, with no holds barred, and at Xtra's bargain price is a recommended buy for collectors of Negro spirituals and blues.

Unlike the earlier collection of the Rev's music on "77" (LA12/14), this includes no blues or guitar dance tunes. But the influence of Negro blues and rags is heavily present in his guitar work, and the rough, husky expressive voice makes the same sort of appeal as a raw country singer's does.

To add to the interest of Davis's vocalising and fine guitar picking on the six-string Gibson, we have on this album two examples of his 12-string playing ("Time Is Drawing" and a meaty "Lost Boy") and two of his mouth-harp blowing ("No One Can Do Me" and "Hold To God's").

Several of these tunes are

familiar. "Bad Company" is one; "I Looked Down The Road" is a variant of the "Looked Down The Line" made famous by Rosetta Tharpe; and "Little Bitty Baby" is a traditional spiritual quite recently heard in this country performed by the "Black Nativity" company.

But however well you may know the material, it is unlikely you have heard it rendered with more power or personal style than is in evidence here. Gary Davis is a spiritual descendent of the great Blind Willie Johnson.—M.J.

Fontana's low-priced Popular Jazz Series now makes available a collection of Dutch Swing College Band recordings, dating from 1951 to '56, under the title "HOT" (FJL130). Some of the titles—such as "Bill Bailey", "Doctor Jazz" and "The Saints"—are jolly banjo-filled trad, all with rather toneless vocals by Neva Raphaelo. But the album leaps more fully to life with the injection of Bechet's singing soprano on "DSC Blues" and "King Porter Stomp", and Nelson Williams' voice and trumpet on "Eve" and "St James Infirmary" and his trumpet on other tracks. In general terms the band's music is bright but uninspired, the heat a bit forced. Nevertheless, the Dutch Swingers are musically proficient and the LP is fair value for those desiring a cross-section of their work in the Fifties. And the distinguished guests help, naturally.—M.J.

There are technically superior jazz guitarists to Charlie Byrd, but his unamplified, finger style guitar is always easy listening. On "BRAZILIAN BYRD" (CBS BPG62836) he plays compositions by the King of bossa, Antonio Carlos Jobim accompanied by assorted groups featuring strings, brass and woodwind. The material is a little restricting and the strings occasionally get a bit cloying, but the tunes are all good and Byrd is always highly melodic. If you like the gentle mixture of jazz and Latin that is provided by the genuine bossa performers then this can be highly recommended.—B.D.

MILES PLUS PARKER —AND ON TENOR



DAVIS: matured completely



ROLLINS: superb arrogance

MILES DAVIS: "Collector's Items". The Serpent's Tooth (Take 1) (a); The Serpent's Tooth (Take 2) (a); Round About Midnight (a); Compulsion (a); No Line (b); Vied Blues (b); In Your Own Sweet Way (b). (Transatlantic PR7044).
(a) — Davis (tpt), Charlie Parker and Sonny Rollins (trns), Walter Bishop (pno), Percy Heath (bass), Philly Joe Jones (drs).
(b) — Davis (tpt), Rollins (trn), Tommy Flanagan (pno), Paul Chambers (bass), Art Taylor (drs).

A WELCOME reissue set of two early Miles Davis sessions, each fascinating in its own way.

Side one, which has the (a) tracks, is notable for the inclusion of Charlie Parker, under his Charlie Chan pseudonym, on tenor—he had apparently never touched this particular instrument until he got to the studio.

His tone is a little on the heavyweight side but, particularly on the fast "Compulsion" and haunting "Midnight", he uses the instrument like a master. Incidentally, it is interesting to speed the gramophone up to 45 rpm and note how it instantly becomes recognisable as Parker.

Miles had yet to develop

BILLY MAY



BILLY MAY: "Great Big Bands: Volume 3". Fat Man Boogie; Lean Baby; Mayhem; You're Driving Me Crazy; Top Hat, White Tie And Tails; Little Brown Jug; In A Persian Market; Hi-Fi; Stumbling; Bye Bye Blackbird; Fascinating Rhythm; Mad About The Boy; The Preacher; Brushed Off (Capitol T20814).

TO include May in this fine Capitol series rather debases the coinage, but although never one of the outstanding jazz leaders and arrangers, his studio orchestras always produced swinging, uncomplicated and often very enjoyable music.

A graduate from the Charlie Barnet and Glenn Miller bands in the Forties, May's conception of how a big band should sound is firmly rooted in the mainstream idiom—a Basieish rhythm section, sparked mainly by the fine drumming of Alvin Stoller.

None of the solos amounts to much here, and it is May's skill as an arranger with an ear for the wry turn of phrase and a rather limited bag of tricks that is on show. The pick of the fourteen tracks is certainly "The Preacher"—a powerful arrangement of Horace Silver's warhorse which incorporates interludes of "Tiny's Blues" very effectively. Don Fagerquist turns in a rather squeaky trumpet solo, but Justin Gordon's cool tenor is just right for the score.

As a collection of the best of Billy May, there's a lot to be said for this set of impeccably scored and performed music. As a great big band, however, it leaves a lot to be desired.—B.H.

that unique economy of phrasing and the air of complete authority, but he plays pleasantly enough. Rollins, too, was still finding his way, but his solos on the two takes of "Serpents" outshine Parker. These tracks were recorded on January 30, 1953, and the (b) titles on Side Two were made three years later, on March 16, 1956.

The three years had seen great development in both Miles and Rollins. The trumpeter, in particular, had matured completely. His technique had improved, his tone—both muted and open—was unmistakable, he was already one of the great jazz soloists.

Rollins, too, had moved some of the way towards his ultimate, unique style and was playing with superb arrogance.

Musically, the (b) tracks are undoubtedly superior. But the (a) titles have an added historical interest.—B.D.

MODERN JAZZ 4

MODERN JAZZ QUARTET: "Concorde". Ralph's New Blues; All Of You; I'll Remember April; Soon; For You, For Me, For Evermore; Love Walked In; Our Love Is Here To Stay; Softly As In A Morning Sunrise (Transatlantic PR7005).
John Lewis (pno), Milt Jackson (vbs), Percy Heath (bass), Connie Kay (drs).

TRANSATLANTIC are creaming off some excellent stuff from their recently acquired Prestige catalogue, and this good example of the MJQ, although already some of it has been issued here twice to my knowledge, is well worth acquiring.

That material runs the full gamut of the Quartet's repertoire, from the wonderful blues playing (especially by Lewis) on "Ralph's New Blues" to the carefully delineated parts of "Concorde". There's rather a lot of ballad performances, too many for my liking. The Gershwin medley, though exquisitely played on the whole, tends to get bogged down a bit.

Heath and Kay fulfil their usual exemplary roles, with the drummer's powerful swing one of the outstanding aspects of a furiously up-tempo "I'll Remember April". This can be strongly recommended to new MJQ fans and those who didn't catch it when first issued several years ago.—B.H.

ART

BLAKEY



ART BLAKEY'S JAZZ MESSENGERS: "Indestructible". The Egyptians; Sortie; Calling Miss Khadija; When Love Is New; Mr. Jin. (Blue Note 4193).
Blakey (drs), Lee Morgan (trpt), Curtis Fuller (tmb), Wayne Shorter (trn), Cedar Walton (pno), Reginald Workman (bass).

THERE have been many versions of the Messengers, all with fine musicians and all instantly recognisable as Blakey's group. This particular line-up was one of the best—if only because the addition of trombone gave more scope to arranger Wayne

Shorter and added solo strength.

All these tracks are originals—Fuller wrote "Egyptian" and "Sortie", Morgan wrote "Khadija". Shorter did "Mr Jin" and Cedar Walton the delightful ballad, "When Love".

As with all Blakey albums, the soloists get plenty of space to develop their ideas and Shorter impresses once again as an unusual talent. Morgan, Fuller and Walton are all in good form and Workman remains one of the most dependable of jazz bassists.

And behind it all are the drums with the biggest sound in jazz. With Blakey behind you it would be impossible not to swing.

The Messengers view of jazz may be a fairly narrow one, but it is one that bears iteration. It may be familiar but it is far from becoming a cliché.—B.D.

RADIO JAZZ

Times: GMT

FRIDAY
4.0 p.m. R1: Jazz. 4.20 L: Tribute to Elvis Presley. 5.30 H1: Jazz Rondo. 9.35 O: Big Bands Past and Present. 10.15 T: Nat King Cole. 10.45 T: Jazz JF 1966: Ivo Pavlik (Czech), Cleo Laine, John Dankworth and Ork (GB). 11.15 BBC H: Major John Handy, JJ Higginbotham, Vic Feldman, Dorothy Ashby, Emmett Berry.

SATURDAY
12.0 noon BBC T: Jazz Record Requests (Humph) 1.55 p.m. H1: Radio Jazz Magazine (and at 3.2). 2.30 E: Johnny Scott. 6.5 J: Sammy Davis Jr. 7.0 R2: Jazz Concerto. 9.40 E: Pop

and Jazz. 10.15 A2: Get to Know Jazz (Prague JF). 10.15 T: Clark Terry, Chico O'Farrell. 10.45 T: Shelley Manne and his Men. 11.30 J: Jazz Festival.

SUNDAY
7.5 p.m. M: Swing and Sweet. 8.50 H2: Jazz (Leslie Cool). 9.10 V: Tribute to Elvis Presley. 9.30 A1: Free Jazz. 10.3 A1: Albert Nicholas, Chris Barber, Old School JB, Les Haricots Rouges. 10.15 T: Leontyne Price sings Samuel Barker compositions. 10.30 H2: Jazz. 10.45 T: Benny Goodman plays Clarinet Concertos with Boston Symphony Ork. 10.45 A2: Earl Hines (Hugues Panassie). 11.15 E: Jazz and Near Jazz. 11.31 BBC

L: The Jazz Scene (Graham Collier Septet, Stan Kenton, Derek Jewell, Ed Fautless Trio).

MONDAY

3.35 p.m. L: Alice Babs, Duke Ellington Ork. 5.0 L: Charlie Parker. 8.30 J: Big Bands. 9.30 R1: Italian East Coast Jazz. 10.10 M: Live Jazz. 10.15 T: Burl Ives. 10.45 T: New Jazz Records.

TUESDAY

8.10 p.m. R2: Jazz. 10.0 U: Irene Schweizer Trio. 10.5 O: Jam Session. 10.15 T: Errol Garner, Buddy de Franco. 10.30 E: George Fame. 10.45 T: Prague JF 1966 (American Folk

Blues Festival). 11.0 V: Jazz Corner.

WEDNESDAY

3.35 p.m. U: Jazz Magazine (Joachim Berendt). 4.15 L: Jazz. 5.45 BBC T: Jazz Today (Charles Fox). 6.5 L: Chet Atkins. 7.0 Q: (1) Turk Murphy (3) Al Hirt. 8.0 E: Earl Hines. 8.20 O: Jazz For Everyone. 8.30 Ork. H1: Radio Jazz Magazine. 9.55 Q: H1: Radio Jazz Magazine. 10.15 T: Gerry Mulligan, Pete Jolly. 10.45 T: Prague JF 1966 (American Folk Blues Festival).

THURSDAY

3.20 p.m. L: Bros Four Tribute to Beatles. 8.1 V: Four Seasons of Swing (2. Artie

by CHRIS HAYES

Shaw). 8.30 J: C and W. 10.0 L: Jazz for Children by Swedish Radio's Jazz Studio Ork. 10.15 T: Ethel Ennis. 10.45 T: Prague JF 1966: Paul Bley (USA), Bohuslav Zoula (Czech), Csaba Desso (Hungary).

Programmes subject to change.
WAVELENGTHS IN METRES
A: RFT France 1-1829, 2-348.
E: NDR Hamburg 309, 109, H: Hilversum 1-402, 2-298. J: AFN 547, 344, 271. L: NR Oslo 1376, 477, 228. M: Saarbrücken 211. O: BR Munich 375, 187. Q: NR Frankfurt 506. R: RAI Italy 1-333, 225, 2-355, 290. T: VOA 251. U: Radio Bremen 221. V: Radio Eireann 530.

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**PAUL'S VOICE
MAKING UP
FOR TECHNICAL DEFICIENCIES**

LPs

PAUL JONES: "My Way" (HMV). Any singer who can survive a song like "My Way" with its joke words and pretentious arranging must have something. Paul's attributes are a commercial sound and style which make up for technical deficiencies. For example, he can put across a simple song like "Lady Godiva" with innocent charm. But when he tries to do the big dramatic bit, as in "It Is Coming Closer", he sounds over emotional. Paul will have to be very careful in his selection of material (especially singles) and should stick close to Leander-Mills types of compositions. Other tracks: "High Time", "Very, Very Funny", "When My Little Girl Is Smiling", "You've Got Too Much Going For You Girl".

FRANK SINATRA SINGS MUSIC FOR PLEASURE: (Music For Pleasure). There are some right old rum 'uns on this — especially those with accompaniments by the Nuttets and Big Dave's Music. But the record is worth its price and more for two songs, one with Nelson Riddle, "I Could Have Told You", and "There's No You" with Gordon Jenkins. Sinatra must have been in his best condition around this time. His singing is perfection. Included: "Same Old Saturday Night", "If I Had Three Wishes", "Fairy Tale".

JOHNNY TILLOTSON: "No Love At All" (MGM). Remember Johnny? Gather round all ye lovers of olde pop and drift in mists of sentiment with the ballad n'country voice of Tillotson. Here he sounds rather like a smoother Gene Pitney, without the hysterics. Bounce along with "Suffrin' From A Heartache", and dream with "No Love At All", and "Cold Cold Heart". Yep, wind Johnny up, and let him go — if you're looking for mighty fine music making that is.

HERB ALPERT: "Herb Alpert Presents Sergio Mendes & Brasil '66" (Pye). Here he is, ole man rebop, waxing magic Latin sounds on great modern standards like "One Note Samba", "Spanish Flea", "Going Out Of My Head" and even an exciting version of "Day Tripper". Sergio sings nicely, and the band bounces with a tinkling urgency. Or is it Sergio playing the groovy piano and Herb Alpert disguising his voice? Or is Brasil '66 the name of the choir? Or will the record company send us a sleeve with some information? Who knows — but it swings, whoever is doing what.

MALCOLM TAYLOR: "Auparishtaka: Excerpts from Kama Sutra & Perfumed Garden" (Eyemark). If you enjoy sniggering, here is the ideal Sniggerer's Companion. Actor Malcolm Taylor reads extracts from two serious sex handbooks in a variety of non-funny accents, presumably with the intention of rousing mirth and merriment. The Kama Sutra is read in the tones of a motor mechanic, vicar, camper, karate expert and housewife, and if that wasn't boring enough, the Perfumed Garden is read at great length by a Liverpudlian lad. It's as funny as a music hall comedian sending up ballet. If you want to kill a party — stick this on.

LOS VEGAS: "The Fantastic Los Vegas" (CBS). Ed-mundo Ross meets the Ventures! This new band of merry Mexicans, currently knocking them out Stateside curiously combines jazz, rock, pop and Latin sounds, which have



JONES: sings "Godiva" with innocent charm

been echoing all the way "from New York to San Juan". The group includes piano, two guitars, timbales and drums, and all five sing in a very acceptable Four Freshmen vein numbers like "People", "Sunshine", "La Curaracha" and "Taste Of Honey". It's a group that's tailor made for New York newspaper critics, the Clan, TV executives and all other wealthy American squares.

LONZO & OSCAR: "Stars Of Grand Ole Opry" (Fontana). Good grief — this is where the Everly Brothers came from! Listening to the Sullivan Brothers — Lonzo and Oscar from Edmonton, Kentucky — one is forcibly reminded of the pop pair who have often drawn from country roots for many of their albums and singles. That same nasal drawl comes rocking through especially on the up tempo numbers like "Ole Mountain Dew", and there's many more fun tracks like "Hand Holding", "Grandpa's Mountain Dew", and "Sounds Of Nashville". Country fans will know all about these stars of Grand Ole Opry, and won't need any lectures on country influences on pop, but they will need this album.

NINA & FREDERICK: "A Season's Greeting" (Columbia). The swinging Vikings pick their way delicately through a charming selection of Yuletide melodies, like "Mary's Boy Child", "The Christmas Evening Star", "Christmas Time In London Town", "Silent Night", and "Away In A Manger". It's their way of wishing their millions of fans all over the world a happy Christmas and New Year — and what better way than with this superb album?

JACK COLES: "The Music Of Jack Coles" (Columbia). As light music goes, some of this can be quite heavyweight and is far from mere trivia. Jack Coles is a musical director, composer and arranger and has recently entered the British light orchestra scene which was dominating world markets even before the Beatles era. Listen to the rich full orchestral sounds of "The Concert Jig", "Scherzo For Strings", "Elegy", and the bright bounce of "Spanish Mule Dance", and "Sparky". Also included is a Coles composition, "Tyrolean Tango", which has been recorded by Duke Ellington.



DORSEY: groovy



TILLOTSON: ballads



ALPERT: exciting

new records : pop

SINGLES

FOUR TOPS: "Standing In The Shadows Of Love" (Tama Motown). The Motown Record Corp. would never miss out on a good thing. The good thing was "Reach Out I'll Be There", a number one hit in England and America and subsequently the Four Tops' follow-up has more than a few overtones very reminiscent of its predecessor. The churning, kind of skipping beat is there, plus the strings and the urgent vocal, but the record as a whole doesn't flow quite like "Reach Out". Holland and the Doziers have certainly written—and produced—another very big hit and it's a nice record to listen to, despite the lack of new ideas. The next Four Tops single should be the real test.

MINDBENDERS: "I Want Her, She Wants Me" (Fontana). A hard-hitting stomper from the trio who were bending minds before the Cream came on the scene, but with solid Northern charm, and none of your London slippery-hippery. Master Ric Rothwell bashes out some triplets in the introduction, then settles down to drumming mercilessly behind bouncy vocals from Eric Stewart and Bob Lang, or B'lang, as he is known. It's rather a strange song—from Rod Argent—and requires a few listens before any rating can be given. We guess a medium sized 20.

PERCY SLEDGE: "It Tears Me Up" (Atlantic). Percy Sledge on Atlantic with brass and choir can't be bad, and naturally the latest hammer blow from Sledge has all the qualities of sound and feeling we have come to expect. But somehow it lacks the immediacy of pop success and is likely to invoke yawns of: "Yeah great, but we've heard it all before." It's slow, emotional hand-cranked soul off the conveyor belt.

CALIFORNIA IN CROWD: "Questions And Answers" (Fontana). Perhaps this record was discovered in a sealed time-box following the demolition of an ancient American national monument. It sounds so old-fashioned it's hard to imagine why the group are called an "In Crowd". A turgid beat thuds away while the "Crowd" chant the title in traditional Hollywood studio choir harmony. It all fades out rather abruptly as if the engineer couldn't stand any more. Valuable studio time has been wasted here. Even the hole in the middle is practically square—on our copy anyway.

JAY AND THE AMERICANS: "He's Raining In My Sunshine"



FOUR TOPS: next single should be the real test

A lack of new ideas but another Tops success

(United Artists). Thunder! These lads sound English! Gosh by golly, if Jay and his Americans haven't come up with some pretty music that sounds heavily influenced by early British madrigals — or something. Jay intones some highly poetical lyrics — raindrops, sunshine and all that gear—while delicate guitar picking and the beating of sculls adds a highly commercial backing sound. Connoisseurs of pretentious pop will be delighted.

RIOT SQUAD: "Gotta Be A First Time" (Pye). The Riot Squad seem to have been around for years, making the occasional record and popping up at clubs, and one sympathizes with their attempts to get a hit, but frankly there is little one can say about this very ordinary record without being destructive. At least it is not pretentious, it is not actively offensive, it isn't soulful, psychedelic, or remotely trendy. "There's gotta be a first time" but this isn't it for the Riot Squad.

FOUR SEASONS: "Tell It To The Rain" (Philips). National Boredom Week continues with the latest trivia — this time from the Four Seasons. How To Make A Boring Record: Hire one drummer, get him drunk and instruct him to hammer his drums through the wall: Insert words and notes into a computer and set the controls to

"Pop Cycle Grade B — Suit January 1967": Request faintly poetic words and a few "weird" sounds from the Song Construction Unit Bank, mix the result and throw it at the public. With any luck they might throw it back, one day.

NASHVILLE TEEMS: "That's My Woman" (Decca). Surely fuzzi-box riffs are a trifle dated aren't they chaps? Especially riffs that sound like "Wipe Out" by the Surfaris. But there is a nice, smashing beat, good old British R&B group vocals, and no nonsense. Mouths have to be fed, HP instalments paid and we hope this will earn money for the group and get them back in the chart.

BOBBY GOLDSBORO: "No Fun At The Fair" (United Artists). Midst the gloom of boring, totally uninspired records, the companies have unwittingly released this week, emerges one song and one performance that can actually be listened to without invoking instant melancholy. Michael D'Abbo of Manfred Mann fame has penned this slightly insane impressionistic romp for Goldsboro, and it's destined to be a hit. Misery ain't there is hardly a novel situation, but the simplicity of the tale and its treatment is highly communicative.

MAX BYGRAVES & KENNY BALL: "Rosie" (Pye). Cor

blimey mate—and similar Cockney cries! Max and Kenny have a ball on this romp along tale of matrimonial bliss in the boozier, which must be situated in the Old Kent Road somewhere from all the knocking about that goes on in the banjo-ridden backing. It might prove a successful combination, more on TV and radio than on records as such and represents good clean British fun at its finest.

VERA LYNN: "It Hurts To Say Goodbye" (HMV). As Vera is singing as well as ever, it seems strange that she has refrained from making more records. After all success in the chart has come the way of Ken Dodd, Dean Martin, Frank Sinatra, Jim Reeves, Val Doonican, and even Louis Armstrong in recent years, proving that you don't have to be a hipster-clad 16-year-old to sell records. This is a pleasant song, romantic and quite likely to be a hit.

KNICKERBOCKERS: "C A N You Help Me" (London). Curiously the young gentleman singer with America's Knickerbockers sounds like our own Long John Baldry. He certainly has a distinctive and powerful voice in the soul idiom, and the backing group mercifully steer clear of the usual four to the bar marching boots beat, and swing with a James Brown kick. It's a nicely rounded performance and augers well for the 'Bockers.

The Hit Sound Of

The Poor Things

A Great New Group From Germany

We Trust In A Better Way Of Life

c/w Danny Boy
202431

NEWS EXTRA

Monkees to visit Britain

THE Monkees, whose single, "I'm A Believer", jumped into the Pop 50 at 38 this week, are expected to visit Britain early in February.

The group are being lined up for two weeks for radio and TV dates to promote the disc.

The Monkees — Mike Nesmith, Peter Tork, Micky Dolenz and Manchester-born David Jones — star in their own TV series which started on BBC-TV last Saturday.

"I'm A Believer" has already sold over two million copies in the States and their album, "Meet The Monkees", is over the 3,200,000 mark.

British advance orders for the disc are over 100,000 said a Decca spokesman on Monday.

GEORGIE FAME's Fame In '67 show at London's Saville theatre has been extended by a week. It will now end January 14 and not January 7.

There are special times for the extra week. From Monday to Thursday there will be one show nightly at 8.30. On Friday and Saturday, there will be two shows — at 6 pm and 8.30 pm.

Brian Epstein has already invited Georgie Fame to star in the show at the Saville theatre next Christmas, said press officer Tony Barrow.

BOBBOY HEBB's new single is titled "Love Me", out on Philips on January 13. The B side is "Babe, I'm Craze". Both numbers were written by Bobby Hebb.

Also released on the same date is the new single by the New Vaudeville Band "Peek A Boo" written by Geoff Stephens and John Carter. The B side is "Amy" by the same writers.

Release date of the new Spencer Davis Group single "I'm A Man" has been set for January 20.

CAT STEVENS will record his first LP, "Cats And Dogs" at three sessions on January 13, 20 and 27. All 14 tracks will be originals.

The LP will be released in Britain and America on February 24.

Dates for Cat include Saturday Club (7), Top Of The Pops (12) and Monday Monday (16).

THE Walker Brothers leave Britain on January 15 for their tour of Australia, New Zealand and the Far East. They return on February 4.

BBC-2's Jazz Goes to College switched to Monday nights from this week. Forthcoming shows feature the Thelonus Monk Quartet (9); Horace Silver Quintet (16); and the Chicago to Kansas City package (23).

Jazz historian Marshall W. Stearns, author of The Story of Jazz, died at his Florida home last month. He was 58. He had recently com-

pleted a book on the jazz dance. He was lecturer in Medieval English at New York's Hunter College.

The Who appear on Top of the Pops next week (12) and visit Germany in March for 10 to 14 days. A trip to America has been lined up for April. Pinkerton's Colours record six titles tomorrow (Friday) from which will be chosen their new single, out in February.

Sonny Stitt's proposed January tour has been cancelled. Among the dates he was to have done was a concert at Camden Town Hall on Saturday (7). This now features the Don Rendell - Ian Carr Quintet. Brian Auger completes his new album "The Other Thing" tomorrow (Friday). His next single will be taken from it and both will be released on February 17. On February 16, the Brian Auger Trinity fly to Italy for three weeks of cabaret in Milan.

Trumpeter Ray Crane is departing for Al Fairweather with Acker Bilk's band. Al is absent because his five month old son has to go into hospital for an operation. Actor singer Murray Head who appears in "The Family Way", the film for which Paul McCartney did the music, releases a single of a song from the film "Some Day Soon" on January 13. Les Lambert, former lead trumpet with the Skyrocks and father of Migil Five member Red Lambert, died on Christmas Eve. Model Twiggy's first single is "Beautiful Dreams", released on January 20.

The Savoy Brown blues band started a 13 week Tuesday residency at London's Flamingo this week. The Bitter End Singers from Greenwich Village appear on the Palladium Show on Sunday (9). Ornette Coleman was elected Jazzman of the Year in the American Downbeat magazine's 31st annual poll. Duke Ellington was second with John Coltrane third. Alan Brown was taken ill last Friday suffering from fatigue. He will be cutting down his work in future to five days a week.

Max Bygraves and Kenny Ball have combined for a new single "Rosie", written by Geoff Stephens, released tomorrow (Friday). Five organ schools are to be set up in Cardiff, Peterborough, Bournemouth, Belfast and Swindon by Rank Audio Visual Ltd, who market Farfisa organs.

Three German radio programmes are to be recorded at London's Tile's starting in February with Cat Stevens. Jazz LP releases in March by EMI include albums by the Oscar Peterson Trio, Jimmy Witherspoon, Johnny Hodges with Wild Bill Davison and Woody Guthrie. Sam the Sham, Kenny Lynch, the Gamblers and Ike Cole, brother of the late Nat King Cole, all have EMI singles released this month.

FOCUS ON FOLK

WHEN he was last in Britain recently, Pete Seeger told me he hoped to do a concert in aid of Arnold Wesker's Centre 42 "Roundhouse" in Chalk Farm Road, London, in February. In fact, the date — this Friday — was only fixed a couple of weeks ago, which means an inevitable last-minute rush to buy tickets, which will be on sale at the door.

However, since this concert will be promenade (no seats!) it'll definitely be a case of first there nearest the stage.

With Pete will be his Scottish marrer, Matt McGinn.

This concert is not only the first folk show put on by Centre 42 — it is actually the first event of their own at the Roundhouse. All the "psychedelic" happenings at the Roundhouse so far have been organised by other people who have rented it.

The addition of the 2,000 capacity Roundhouse to the halls in central London adds a useful size to the St Pancras-Festival Hall-Albert Hall concert circuit.

THIS weekend also, on Sunday, January 8, there's a concert at the Festival Hall organised by the West London Young Zionist Society who want to build a library in Eilat, Southern Israel, with the proceeds.

The bill consists of Robin

Hall and Jimmie MacGregor, Nadia Cattouse, the Strawberry Hill Boys, Theo Johnson and the Haverim.

STEVE BENBOW has just been signed for a series of 13 half-hour programmes for the BBC General Overseas Service. On these solo shows Steve will cover his own very broad tastes in music, from pop to folk and back again.

He is also doing a Let's Face the Music series for BBC Light, and makes his third trip to Holland in 12 months in March for two TV shows and a concert. Meanwhile he is in cabaret at the Mama Mia, and still fits in folk club gigs. Austin Steele of Albemarle Scripts has now taken over Steve's personal management.

ROYAL FESTIVAL HALL
SUNDAY, 8th JANUARY
at 7.15 p.m.

ROBIN HALL and JIMMIE MACGREGOR
NADIA CATTOUSE • THEO JOHNSON
STRAWBERRY HILL BOYS • HANEARIM
COMPERE: ALFRED MARKS

Tickets: 10/6, 12/6, 15/6. Available on the night at the Royal Festival Hall

FOLK FORUM

THURSDAY

ADDESTONE DUKE'S HEAD
THE SPINNERS

At LES COUSINS 49 Greek Street, GER 5413.

DAVE AND TONI
ARTHUR

Guest
SHIRLEY COLLINS

BLACK BULL, High Road, N.20.
ALEX CAMPBELL
FOLK COURIERS, DENNIS O'BRIEN.

FOLK CENTRE

HAMMERSMITH
January 5

CLIFF AUNGIER
January 12

SANDY DENNY
January 19

COME ALL YE
January 26

JOHN FOREMAN

Your resident George Board with The Creeksiders, Les Hammond, Roger Griffiths, John and Niall Reddy, The Hammerfolk. Your host, Rod Hamilton, Prince of Wales, Dalling Road, 2 mins. walk from Ravenscourt Park Station.

THE FOX, Islington Green.
MARTIN BYRNES, GABRIEL O'SULLIVAN and residents.

THURSDAY cont.

WHITE BEAR, Kingsley Road, Hounslow. **SANDY DENNY, THE STRAWBS, MARTIN WINSOR, REDD SULLIVAN.**

FRIDAY

All Bright Folk Will Tell Their Friends

THE JOHN SHOW

Broadwick Street, Berwick Street, replaces the Scots Hoose with Tony (TRADDY FADDY) McCarthy and all his non paying friends 8.0 p.m. start.

AT GROTTY LOTTIES, Crown and Castle, Dalston Junction, E.8, 8 p.m.

NOEL MURPHY

DAVE & ROB LIPSON

At LES COUSINS 7.30-11.0

PETE STANLEY
WIZZ JONES

BLUES WITH DUFFY POWER
CENTRAL HOTEL, EAST HAM BARKING ROAD

ENFIELD Young Communist League present Ewan MacColl and Peggy Seeger at Howard Hall, Enfield, Friday 3rd February, 8 p.m. Tickets 5s. from M. Rittman, 3 Park Avenue, N.22. (S.A.E. please.)

FRIENDS OF OLD TIMEY
MUSIC. OSTERLEY.

LES COUSINS 11.30-6.00 All-nighter

AL STEWART

PICCADILLY LINE

MIKE COOPER, DEREK HALL, READING

STAR HOTEL, CROYDON. Blues with Dhama and Chicago City Bands.

SATURDAY

All Bright Folk Will Tell Their Friends

JOHN SNOW

(replaces the Scots Hoose) Broadwick Street off Berwick Street off Oxford Street with

JOHNNY JOYCE

Will Mr John Joyce please note that I finally got the advert correct. Bruce

At LES COUSINS 7.30-11.30

ALEX CAMPBELL

ALLNIGHTER 12 till 7
JOHNNY SILVO

AT THE CELLAR. Cecil Sharp House, Camden Town, 8 p.m. The Taverners. Guests, **THE TRUNCLES.**

COCHRANE THEATRE. Southampton Row, London W.C.1. (1 minute from Holborn Tube) buses 68, 77, 188, 196) 10.30 shows.

BERT JANSCH

solo concert
SATURDAY, JANUARY 21

JOHN RENBOURN

solo concert
Tickets 10/-, 7/6 CHA 7040, Collets and Dobells. (N.B. Both

BERT & JOHN'S

concerts sold out last time **BOOK EARLY.**

COLYER CLUB, 10 Gt. Newport Street, W.C.2. **ALL-NIGHTER MIDNIGHT.**

GERRY LOCKRAN

SOLO FLIGHT
PEGGY SEEGER

Union Tavern, Lloyd Baker St., W.C.1. 7.45.

TROUBADOUR. Earls Court. 10.30. — 3 CITY 4.

ROBIN HOOD. High St., Pottery Bar. John Foreman. 8 p.m.

TROUBADOUR. 9.30. **DAVE SEWELL.**

WEDNESDAY
At LES COUSINS

FREE AT LAST

From 18th Jan **TIMOTHY WALKER** and **SEBASTIAN JORGENSON** playing classical guitar.

DARTFORD RAILWAY Hotel. Jo-Anne Kelly.

DEREK BRIMSTONE
THE NATTERJACKS
JILL DARBY
at the Marquee

PEDRO CLUB. 230 Rushmore Road, Clapton. (Near Greyhound Stadium). **JOHN FOREMAN, TERRY MUNDAY & MEL FLATT.**

SURBITON. Assembly Rooms. 8 p.m. **DEREK SARJEANT, JOHN FRASER, TONY MCCARTHY.**

SATURDAY NIGHT OUT
IN
"THE RANCH HOUSE"
AT
THE CLARENDON, HAMMERSMITH
(Adjoining Piccadilly and District Tube Station)

COUNTRY & WESTERN
AT ITS BEST

DANCING TO 2 BANDS TILL 1 a.m.
Bands appearing January

THE WESTERNAIRES • THE HILLSIDERS
THE DROVERS • THE WESTSIDERS
THE MILLER BROS • THE RANCHERS
CODY FORD OUTFIT

ENTRANCE 10/6 Licensed to 1 a.m.
Popular price drinks and suppers Served till 1 a.m.

FOLK FORUM (cont.)

SUNDAY

"GEORGE", MORDEN, SUN-DOWNERS plus SANDY, HAMPSTEAD, TREVOR LUCAS, Terry Gould, Don Bonito. The Enterprise, opposite Chalk Farm Station, 7.30 p.m.

LES COUSINS will shortly be open on Sundays.

MERCURY INTERNATIONAL FOLK CLUB opens at the Mercury Theatre, Notting Hill Gate, on Sunday, January 15th, at 7.30 p.m. Residents: The Moonrakers, N. American Malcolm Brown, plus the guests: **THE DUNAV**, a Balkan song and dance group. **FREE MEMBERSHIP** to all who attend on opening night.

MIKE COOPER, JERRY KINGETT-SLOUGH

NAG'S HEAD, 7.30, LES BRIDGER, Doug Bailey and Shell.

PRINCE OF WALES, THORNTON HEATH. DIZ DIZLEY QUARTET.

ROYAL FESTIVAL HALL. Folk Concert. 7.15 p.m. See Display advt. this page.

ST. ALBANS Queen's Hotel, 7.30 p.m., Frankie Armstrong and the residents.

TROUBADOUR. 9.30. **NOEL MURPHY.**

UNION FOLK, Union Hotel, Kingston. Come All Ye. 8 p.m.

WHITE HART, Grays. 7.30 p.m. **JOE STEAD.**

MONDAY

AT LITTLE HOGGS, "Princess of Wales", Abbey Road/Belsize Road, N.W.6, 8 p.m.

NOEL MURPHY

Nearest Tube: Swiss Cottage

I.M.A.S. FOLK CLUB
IAN McCANN
AND ROAN CNTY. BOYS

MARTIN WINSOR, GEOFF KING
AT THE HOP-POLES, BAKER ST., Enfield. 8 p.m.

TUESDAY

At LES COUSINS

AL STEWART

THE PICCADILLY LINE
every Tuesday

CROWN TWICKENHAM, DORIS HENDERSON. Residents Johnny and Mac.

DULWICH FOLK. — "Half Moon", Herne Hill Stn, Bob Axford plus special guest **PAUL McNEILL.**

JUDITH SILVER, on a short visit from Israel, sings at the 3 City 4 Club, Three Horseshoes, 28 Heath Street, near Hampstead Tube. 8 p.m. **THE 3 CITY 4** will be resident every week.

ROBIN HOOD. High St., Pottery Bar. John Foreman. 8 p.m.

TROUBADOUR. 9.30. **DAVE SEWELL.**

WEDNESDAY
At LES COUSINS

FREE AT LAST

From 18th Jan **TIMOTHY WALKER** and **SEBASTIAN JORGENSON** playing classical guitar.

DARTFORD RAILWAY Hotel. Jo-Anne Kelly.

DEREK BRIMSTONE
THE NATTERJACKS
JILL DARBY
at the Marquee

PEDRO CLUB. 230 Rushmore Road, Clapton. (Near Greyhound Stadium). **JOHN FOREMAN, TERRY MUNDAY & MEL FLATT.**

SURBITON. Assembly Rooms. 8 p.m. **DEREK SARJEANT, JOHN FRASER, TONY MCCARTHY.**



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7.30-11.30 p.m. Gentlemen 12/6 Ladies 10/-

Saturday, 7th January

THE BITTER END SINGERS

Only British appearance apart from Sunday Night Palladium the next day
Also other attractions
7.30-11.30 p.m. Gentlemen 8/6 Ladies 7/6

Sunday, 8th January

THE MINDBENDERS

7.30-11.30 p.m. Gentlemen 7/6 Ladies 6/-

Friday, 13th January

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The Fabulous Beat Singers with that Special Sound
7.30-11.30 p.m. Gentlemen 8/6 Ladies 7/6

Saturday, 14th January

TERRY LIGHTFOOT'S JAZZMEN

The New Re-formed Trad Jazzband on its way to the Top
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Sunday, 15th January

DISCOVERIES OF TOMORROW No 1

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7.30-11.30 p.m. Gentlemen 7/6 Ladies 6/-

Friday, 20th January

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Saturday, 21st January

THE FOURMOST

Vocal harmony of its Best
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Wednesday, January 11th

DISCOTICK

Saturday, January 7th

THE SHEVELLS

Sunday, January 15th

THE CREAM

Sunday, January 22nd

GEORGIE FAME

THAMES HOTEL, WINDSOR
Friday, January 6th **ALEXIS KORNER**

Saturday, January 7th **THE CREAM**

Saturday, January 14th **THE GASS**

SOUTHAMPTON, GUILD HALL
Friday, January 13th **THE CREAM**

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SATURDAY, JANUARY 7th
GERRY LOCKRAN

THAMES HOTEL
Hampton Court, Middlesex

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Saturday, January 7th
KEN COLYER'S JAZZMEN

Sunday, January 8th
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SIX BELLS
KING'S ROAD, CHELSEA
Saturday, January 7th, 8.00-11.00

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SAVOY BROWN BLUES BAND
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CAT STEVENS
EQUALS
THE BUNCH
GLO MACARI
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FAB GUEST STARS
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TONY HARRIS & RIK GUNNELL present for JEFF KRUGER
THE ALL-NIGHTER CLUB
33-37 Wardour Street, W.1.
Friday, January 6th 12.5 a.m.
CARL DOUGLAS AND THE BIG STAMPEDE
Plus all the latest sounds on record

Saturday January 7th 12-6 a.m.
EYES OF BLUE + FELDER'S ORIOLES
Plus all the latest sounds on record

THURSDAY

KLOOKS KLEEK
Railway Hotel, West Hampstead

MIKE COTTON SOUND + LUCAS

MIKE STUART IS STU HOBDAY OF MIKE STUART SPAN
Marquee Next Thursday

FRIDAY

BLUESVILLE '67
BLUESVILLE '67
GENO WASHINGTON AND THE RAMJAM BAND
PLUS BLUESVILLE'S ALL U.S. DISC SHOW
"THE MANOR HOUSE"
(opposite Manor House underground)

CROYDON JAZZ Club Two great Blues bands plus Hubby Bubby.

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

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COLIN PETERS' QUINTET - SANDY BROWN.

KINKOTAB PRESENTS ALEXIS KORNER FREE AT LAST PLUS THE FAMILY
FRI., JAN. 13th
8-12 p.m. Admission 6/6
HERMITAGE HALLS HITCHIN

OSTERLEY JAZZ CLUB. BILL NILE'S DELTAS.

STARTING GATE, Wood Green.
DAVE KINGSLEY EXPRESSIONS for real

SATURDAY

ERIC SILK, Ken Colyer Club.

FREAK OUT! ROUNDHOUSE
CLIFF BENNETT
CREATION
HERBIE GOINS
ART WOODS
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SATURDAY cont.

GOTHIC JAZZ BAND. Eel Pie Island.

SIX BELLS
Kings Road, Chelsea
HUMPHREY LYTTTELTON AND BAND
WOOD GREEN
C-JAM BLUES

SUNDAY

AT THE JAZZHOUSE
Green Man, Blackheath Hill
ADRIAN PATON QUINTET

BEXLEY, KENT. Black Prince Hotel, Cliff Bennett and the Rebel Rousers.

BILL BRUNSKILLS Jazzmen. Fighting Cocks, Kingston.

BRIAN GREEN, Sunday lunchtime at the Green Man, Plumstead High Road, S.E.18.

"CLUB OCTAVE"
reopens Sunday, January 15

COOKS, CHINGFORD
Royal Forest Hotel
THE TEMPERANCE SEVEN

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

ERIC SILK. Thames Hotel, Hampton Court.

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

GOTHIC JAZZ BAND. John Bull, opposite Gunnersbury Tube. Every Sunday night.

WOOD GREEN
ALEX WELSH

MONDAY

BEXLEY, KENT. Black Prince Hotel, Alex Welsh.

TUESDAY

AT THE PLOUGH, ILFORD
BRIAN EVERINGTON QUINTET
plus KEN CHURCH with the ALLAN HUMM TRIO 1!

"GEORGE", MORDEN. SPENCERS WASHBOARD KINGS.

"HIGHWAYMAN", Camberley. Garrick Trio. HUMPHREY LYTTTELTON, TONY COE.

KLOOKS KLEEK BEACH PARTY WITH THE FENMEN
Free packets of Surf!

WOOD GREEN
ALEXIS KORNER
Fishmongers Arms, 2 mins from underground.

WEDNESDAY

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

HILDEN MANOR, TONBRIDGE. TEMPERANCE SEVEN.

HITCHIN. Hermitage Ballroom. Chris Barber.

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18 George St., Croydon
Opens February 1st. Licensed 2 a.m. A new "JAZZHOUSE" club.

STAR, CROYDON. Fat John Five. 3/6d.

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

Friday, January 6th
ALVIN CASH
and Chambers Backing Group
From U.S.A.

Saturday, January 7th
MOOD INDIGO

Sunday, January 8th
JOEY YOUNG & THE TONICKS

FORTHCOMING ATTRACTIONS

Friday, January 20th
OSSIE LAYNE & THE REDHOT BAND

Saturday, January 21st
JOYCE BOND

Dica Productions Present
FREAK OUT ETHEL
at SEYMOUR HALL, W.1
FRIDAY, JAN. 6th, 7.30

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GINGER JOHNSON'S AFRICAN DRUM BAND

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Dancers • Puppets • Slides • Films

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Live groups and the newest sounds
Friday, January 6th, 1967
The exciting
SQUAREDEALS SHOW
Saturday, January 7th, 1967
The sensational
SOFT MACHINE
Wednesday, Jan. 11th, 1967

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Over 18s only Licensed Bar
ASSOCIATED ENTERTAINMENTS AGENCY
13 Old Street, E.C.1 01-806-5036

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FOLKESTONE 38173

Saturday, January 7th
THE ORIGINAL DYAKS

Sunday, January 8th
THE SEE-SAW SOUL SET

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

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Boss recital by PETER IND
Adm. 4/6 Licensed Bar and Dancing

PALM COURT HOTEL RICHMOND
THE ED FAULTLESS TRIO
ALAN BERRY, DICK BRENNAN
presents MODERN JAZZ
Every Friday, Saturday and Sunday
Friday, January 6th
DICK MORRISSEY
Saturday, January 7th
ART ELLEFSON
Sunday, January 8th
ART THEMAN

BULL'S HEAD
BARNES BRIDGE PRO 5241

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

Friday, January 6th
HAROLD McNAIR

Saturday, January 7th
HAROLD McNAIR

Sunday, January 8th
Lunchtime
PETE KING
Evening
TERRY SMITH

Monday, January 9th
BEN WEBSTER
with the
RONNIE SCOTT QUARTET
Tuesday, January 10th
DICK MORRISSEY QUARTET

Wednesday, January 11th
TUBBY HAYES QUARTET

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DICK MORRISSEY QUARTET

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Saturday, January 7th
MIKE WESTBROOK SEXTET

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Tuesday, January 10th
GRAHAM COLLIER'S SEPTET

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Wednesday, January 11th
TUBBY HAYES QUARTET

Thursday, January 12th
DICK MORRISSEY QUARTET

marquee

90 Wardour Street London W.1

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EYES OF BLUE
Friday, January 6th (7.30-11.00)
* **HERBIE GOINS**
and the **NIGHT-TIMERS**
WYNDER K. FROG
Saturday, January 7th (7.30-11.00)
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BASS GUITARIST, DOUBLING VOCALIST TO RECORD, ETC.—WRITE WILLIAMS, 77 Goldhurst Terrace, N.W.6.
BASS GUITARIST (under 18) for amateur Wimbledon blues band.—Mick, LIB 3032.
BASS GUITARIST / vocal (Morton).—LAD 0148, after 6 p.m.
BASS GUITARIST, with transport.—Dave, 117 Sandhurst Rd., Edmonton, N.9.
BASS, vocals, North London.—TUD 4614, evenings.
BLUES band turning pro, requires bass guitarist.—ENF 6426.
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AS Georgie Fame closed his show one night last week at London's Saville Theatre with a superb solo singing spot, Brian Epstein in his stage-side box, grinned with pleasure and puffed vigorously at his cigarette. Which must prove he has an agreeable disposition. Because most responsible people would have understood if he'd leaped to his feet earlier on and harangued the audience for their lack of appreciation, indeed for their lack of life. They sat there as if waiting for Rowton House to open while Cat Stevens, the Fourmost, Sounds Inc., Julie Felix and Georgie knocked themselves out trying to entertain. Each featured spot is excellent, with Julie Felix showing a good grasp of stagecraft, and Georgie is delightful once you get used to his invisible accompaniment from the pit. His "Sitting In The Park" deserves to be a great big hit. The only thing against Epstein establishing a West End pop theatre seems to be West End audiences. — J.H.

Despite playing a well-integrated title role, well-based on a closely woven script, Yana brings much of her cabaret act to Aladdin at Leeds Grand Theatre. High spot for me, a trifle out of keeping with traditional North Country panto, was the sight of the gorgeous girl sitting on the knee of an audience participant while singing "Move Over Darling". — STAN PEARSON.

The Barron Knights, the five-starred personality group show-cased in Aladdin at Torquay's Princess Theatre have five No. 1 hits in a row — themselves. One at a time or as immaculate white Chicago copiers, the versatile maniacal quintet like veteran actors into comedy and glitter golden Delfont-Salberg panto with Mr. Woo and his laundry blues 76 Trombones and . . . Sound of Music. Then comes a polished well balanced "spec" that opens with a Russian folk-y (with English point lyrics). Duke in pastel emerald ballads a new-y "I Never Will Marry". — KEN ROUND.

PANTOMINE ROUND UP

I WOULD have loved to have seen Dusty Springfield in lights — but despite her appearance in the pantomime Merry King Cole which opened at Liverpool Empire on Christmas Eve, this was not to be, for she merely appeared, with the Echoes, in her normal act. But don't let that word merely kid you — for Dusty looked gorgeous in a beautiful, shimmering white gown, and knocked everyone out with her energetic performance. This despite a loss of electrical power smack in the middle of "You Don't Have To Say You Love Me". JERRY DAWSON.

The Rockin' Berries switch their talents from the pop scene to comedy in the pantomime Babes in the Wood, at the ABC Theatre, Stockton, Co. Durham. Three of the group have comedy parts. Vocalist Clive Lee and rhythm guitarist Brian Botfield play Narmaduke and Fauntleroy the Wicked Robbers, and bass man Jeff Turton appears as Friar Tuck. — JIM McTAG-CART.

If the production of Cinderella, which opened at the Gaumont, Doncaster, on Boxing Day, doesn't play to packed houses no-one can blame it on Freddie Garrity. He brings a Charlie Chaplin image to the part of Buttons — the little, downtrodden man, full of pathos and slapstick. And for Freddie it is a great personal triumph — a guarantee that he has a future in show business even if his discs aren't making the charts as often as he and the Dreamers would like. — RON COOKSON.

Craig Douglas makes an effective Prince Charming in Cinderella at the King's Theatre, Southsea, which opened on Christmas Eve. Tall and commanding, he has good stage personality for the part, although it is only his second pantomime. Surprisingly none of his own personal hit songs are included in the show, although he does a lot of singing, both solo and in duets with Juell Morrell, last-minute substitute for Sydonie Platt as Cinderella, as the latter was taken ill in rehearsals. — GERARD DIDYMUS.

Mark Wynter was right on target with his performance in the title role of Robin Hood at Sunderland's Empire Theatre. The "ever-green in Blue Jeans" boy has obviously kicked over the traces of his pop star image and emerged as a mature artist of considerable stature. — CLIVE CRICKMER.

The sceptics have been silenced. Chart-busters like the Seekers, with a minimum of acting experience, can be successfully integrated into a panto like Humpty Dumpty at Bristol's Hippodrome. Judith Durham is an utterly appealing Mistress Mary — handing out a singing lesson to most of the other pop songstresses in the process. As for the remainder of the Seekers, they are never taxed by the hook. But they look completely relaxed and more than adequate. — DAVID FOOT.

Crispin St. Peters' recent hit provider Frankie Vaughan with an ideal entry in S. H. Newsome's The Pied Piper of Hamelin at the Coventry Theatre. The ever-grinning Frankie then has the audience with him all the way. Indeed, anyone who imagines that Frankie Vaughan has passed

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STAN TRACEY

The failure of Stan Tracy to draw fans to his concert at the Woodlands Hall, Bournemouth (on Thursday) meant the death of plans for a massive jazz and art festival for the South this spring. The organisers of the show had planned this festival providing the concert was a success. Only 80 tickets were sold and they lost heavily. Stan Tracey, came without his usual quartet, and the detached playing of Tony Crombie on drums, and the technically good but almost emotionless bass of Dave Willis, an ex-Bournemouth Symphony Orchestra player, caused disappointment. Tracey himself sat hunched over the keys, with his back to the audience, often not playing at all but suddenly coming out with his sharp attacking bursts of brilliance. His spare style had the audience hanging on every note. Two extracts from his Under Milk Wood suite, the title theme, and "I Lost My Heart in Nanucket" went down best. In complete contrast the Wolverines, a local trad band, produced a round jolly sound and even had some of the younger members of the audience stomping around the floor. The Dave Price Trio Plus One, a local modern combo were less avant garde than Tracey and played a varied selection with more sweet and swinging tones. McNair sat in with them for the last few numbers duetting with their altoist Nigel Street for an exciting jam session until they were turned out of the premises. An unusual concert combining the sounds of trad and modern jazz, whose devotees do not normally mix. — ANNA WALLINGTON.



BRIAN EPSTEIN: should be awarded a medal for services to pop fans

LONG MAY EPPY REIGN

BRIAN EPSTEIN deserves a medal for services rendered to pop fans. I saw Little Richard and Geno Washington at London's Saville Theatre, and I've never seen such wonder chaos! Only one complaint—are the psychedelic spotlight operators refugees from the Palladium? Long may Eppy reign over the Soul Theatre! — OSWALD BLOBE, Sweeps Lane, St Mary Cray, Kent.

● HANDFUL

Where have all the big band fans gone? At Surbiton Assembly Rooms I saw Bob Barter's Orchestra—the finest band we have, but only a handful turned up to enjoy their wonderful music. The sessions take place monthly, and I would have thought fans would have woken up to this great band. Keep it up Bob, and I look forward to your first LP.—F. WEBSTER, Shepperton, Middlesex.

● LP WINNER

● LOVELESS

Poor loveless John Duffy (MM, December 24). Of course there are millions hungry in the world, but love is still universal and means a lot to many more millions than there are "too busy grabbing for food."—ALAN MILLER, London N1.



● RUINED

I suggest Mr Ainsworth of Yorkshire buys himself a pair of sunglasses, if the pretty lights hurt his eyes (MM December 24)! If it were not for "show offs and freaks" there would not be any entertainment. And the only people who will allow themselves to be "ruined for life" by electronic sounds, must be ruined already! Take it with a pinch of salt. Mr Ainsworth.—JENI MILES, Earls Court, London.

● LP WINNER

● MATURE

I fail to see how John Duffy of Leith can possibly find any of Donovan's views on love "horrifying". "Love" is the least horrific word in the English language and John's remarks about Don's "inane comments sounding like the outpourings of a 13-year-old school girl," convey to me that John knows very little about 13-year-old school girls. When I was one, my views on love were certainly a great deal less intelligent and mature than Don's. And isn't it a virtue, rather than a fault, that he can stop to think about real human understanding in our affluent, corrupt society?—CAROL HUNT, Chanterlands North, Kingston.

● LP WINNER

**NEXT
WEEK**

**Paul
Jones
in
Blind
Date**

**NEXT
WEEK**

Today's folk scene needs professional singers and bookers

I HEARTILY agree with J. Ian Todd (Mailbag, December 25), about the growing unprofessionalism among folk singers. The word professional is an anathema and a folk singer represented by an agent is regarded with deep suspicion. A number of agencies have attempted to represent folk singers and put the club scene on a businesslike basis. All tell the same story. No support from the clubs. On the reverse side of the coin, every week I hear of singers told by organisers "There ain't no money in the kitty" to cover their fee. Hooray for professional singers and bookers—the folk scene needs you!—JOHN PEARSE, London N8.

MORE MONEY

WE'VE had two or three Zoot Money images. The message Zoot, all soulful, when it was a battle between him and Georgie. We've had looner-Zoot, now it's psychedelic Zoot, using the most invalid word of all words "valid". Just one question, is Zoot's latest record psychedelic or are we due for yet another change of image?—BOB EVANS, Riot Squad, London W1.

ALL CHANGE

IN reply to D. M. Jackson (MM December 24), I would like to say Dudley Moore is a better pianist than Erroll Garner, Eric Burdon can outsing Ray Charles and the Cream are the greatest group in the world.—ALASTAIR CLARK, Grove Park, London.

ACTION

IN answer to calls and enquiries regarding the disappearance of The Action from the club circuit over the past month and a half, we would like to put certain rumours and pop industry gibberings on the shelf where they belong. The Action feel that their progression musically is more important than any amount of materialistic gain. Subsequently all the numbers they have written, and all the musical inspirations they have had whirling around in their minds over the past year and a half, had to be harnessed in the peace and quiet of the rehearsal room, and then, in the New Year, released to the public in the hope that The Action will contribute to a new and original concept in pop music. Both myself and George Martin and all the people connected with The Action have heard the product and feel, without a shadow of a doubt, that it is for the benefit of the British pop music scene, which, let's face it, is beginning to sag a little.—RIKFI FARR, Manager of The Action.



● MOORE



● CHARLES



● BURDON

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