

# Melody Maker

January 14, 1967

9d weekly

NEW SINGLES BY PAUL JONES

# MONKEES POP

HEAVENS—LOOK WHO IT IS!



# UP TO NO. 5

Seven shows here

THE Monkees fulfilled predictions that they will be the first pop sensation of 1967 by zooming 33 places up the Pop 50 to number five this week with "I'm A Believer".

And already claims are being made that half-a-million copies of the disc have left Decca's factory.

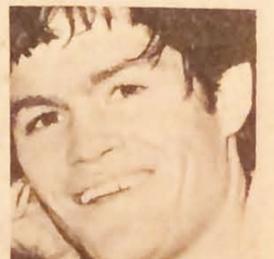
The group will arrive in Britain at the end of February or beginning of March to play seven concerts. They will not be appearing on TV or radio while here.



● DAVY JONES



● MIKE NESMITH



● MICKY DOLENZ



● PETE TORK

**F**REUD would have had a ball with the subconscious desires behind choice of costumes when Georgie Fame threw a fancy dress party at London's Cromwellian Club on Sunday to celebrate the 21st birthday of his fiancée, Carmen Jimenez. Georgie is seen above with Brother John Lennon and General Paul McCartney. Other guests and disguises included Ringo (an Arab), Brian Epstein (clown), Georgie's manager Rik Gunnell (ballet dancer), Jane Asher (angel) and Zoot Money (tramp).  
SEE PAGE TWO

## BEATLES RECORD

THE Beatles had recorded several tracks of their new LP at EMI's Abbey Road studios in London by the end of last week. Brian Epstein told the MM: "Any track could be the next single, but it won't necessarily come from the LP. The third track would make a great single for anyone else, but the next Beatles single must be supreme." The record might be released in February. One rumoured title is "Strawberry Fields Forever".

A Beatles TV spectacular is definitely being planned but no dates were available at press-time. In America Sid Bernstein, who promoted the Beatles' previous New York concerts, says the group has turned down a one million dollar offer for two shows at Shea Stadium this summer.

## JAZZ AT SAVILLE

BRIAN EPSTEIN intends to present American jazz stars as top-of-the-bill attractions on Sunday evening shows at his Saville Theatre in London. He tried to fix Roland Kirk during his current season at London's Ronnie Scott club, but the US multi-instrumentalist has no free dates. Epstein told the MM: "The Ronnie Scott Club are highly interested in my idea and have promised co-operation. I hope to feature Kirk at the Saville on his next visit to Britain and other American stars who play the Ronnie Scott Club."

## Hubbard, Rollins for Scott's Club

FREDDIE HUBBARD, 28-year-old U.S. trumpet star, returns to London's Ronnie Scott Club for a four-week season beginning on January 30. Hubbard, who was last here in November-December '64 at Scott's old club, will work with the Stan Tracey trio. He shares the bill with American singer Mark Murphy, a familiar face at the club.

The period following Hubbard's stint has not yet been filled, but tenorist Sonny Rollins is expected to open at Scott's for a month's engagement on March 20. This, if negotiations are successful, will be Rollins' third Scott Club date. He played there previously in 1965 and 1966.



● HUBBARD

## RUSH

DAVY JONES, the Manchester-born member of the group, told the MM: "We don't appear on other people's shows. Why should we? People can see us every week in our own series and if we guest all over the place they might not want to."

In the States, the Monkees have sold over 3,300,000 copies of their album, "Meet The Monkees", and Decca are pressing the fantastic figure of 50,000 to meet the expected rush for copies in Britain.

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10/11/67



**MONKEES**—something new

**HOLLIES**—sorting out time

By Bob Dawbarn



## BBC censors will have to get to work

**T**HE casualty rate among pop TV shows has been enormous of late — with shows either murdered by executives who hopefully announce that pop music no longer interests viewers, or prodded into suicide by rigid adherence to once-successful formulae.

New ideas are obviously desperately needed. And BBC-TV's The Monkees could be one answer, with zany comedy and story lines tagged on to America's answer to the Beatles.

The first show was promising rather than a huge success, but on his recent flying visit to his native Britain, the Monkees' DAVY JONES warned me that the series doesn't really take off until about the fifth show.

One thing is certain, the show has given an enormous boost to the Monkees' second single to be released in Britain, "I'm A Believer". The demand has been fantastic, and it shows all the signs of being the biggest seller in a long, long time. This week it's number five in the MM Pop Fifty.

Several shops, in fact, told the MM that they had run out of supplies and were unable to meet the demands of their customers.

The four young men with the pop world at their feet are MIKE NESMITH, from Texas; PETER TORK, from Washington D.C.; MICKY DOLENZ, from Los Angeles; and DAVY JONES, from Manchester, England.

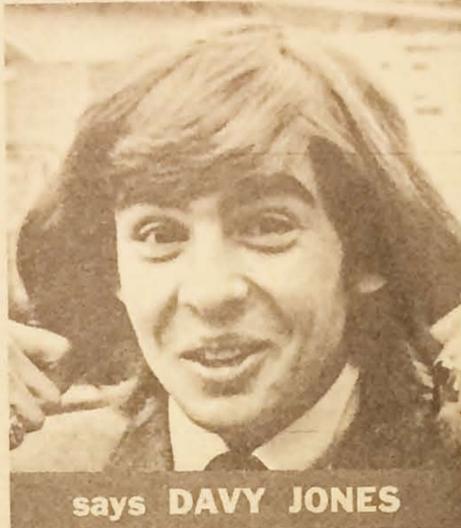
### TEN INSTRUMENTS

"Micky was originally a guitar player but they made him into a drummer," Davy told the MM. "In a year he has turned into a great drummer."

"Peter is the best rock guitarist around today. He plays about ten instruments in all — just about everything with strings. Mike and I also play guitars, although we are not in Peter's class."

A British tour is being lined up for next month and, according to Davy, it should be something new.

"We are trying to give the kids something different," he says. "I know everybody always says that, but we really mean it. For a start we do about an hour and ten minutes and we have lots



says DAVY JONES

of costume changes instead of just standing up there in spangled suits.

"We all do solo spots. I will sing 'Yesterday' or a Herman's Hermits thing. Micky does a James Brown and then Mike has a sort of Motown thing. Pete does a folksinger act. While each one is doing his performance the others are changing costumes. The whole show is moving all the time, it never stops."

The TV show already has an enormous following in the States and one thing about its British screening worries Davy.

"I've been putting in all sorts of things I've pinched from British artists, from the Goons to Norman Vaughan," he admits. "In America they think it's great, but British audiences will know where it comes from."

"And I reckon the BBC censors will have to get to work because I've been coming out with some really good phrases that don't mean a thing in the States — but they certainly do in Britain."

To judge by the examples he quoted, he could be right.

## Group image? You get buried under it

**"I'M** cheesed off with everything at the moment." Graham Nash stared gloomily into his Scotch and Coke. "I find it hard to live my life the way I want to."

"I suppose you can put it down to insecurity. Our recording contract with EMI is up and we have formed our own production company. Ron Richards will still be with us and EMI will release the records, but we are recording tonight for the first time in a different studio."

"We've got to get a new single out quickly — particularly for the American market. We could hang on in Britain for another month, but 'Stop Stop Stop' is just out of the American charts and that means we have to get another one out there quickly. You have to release twice as many singles in America as Britain."

"Will the new studio mean a change of sound? Who knows. We are recording originals again — one called 'Carousel' and the other 'When Your Light's Turned On.'" Graham ignored my weak joke about that getting banned by the BBC.

"If we have time, we shall also record a new one Graham Gouldman has written for us, called 'Schoolgirl'."

At the end of the month, the Hollies go to San Remo, Italy, where they will be singing in Italian, at the annual festival. They then play eight days of concerts in Italy, return to Britain for a few days before going to Germany.

"We've got nothing fixed up for England at all yet," admitted Graham. "We may do another tour in April, but that may be a bit soon after the last one."

### HAPPY MEDIUM

The Hollies have been on the road for four years now. Have they, like the Beatles, had enough of it?

"Not really," says Graham. "There are still other countries for us to conquer yet. But I must admit I'm fast approaching the point where I will want to pack up a lot of the touring thing. My ambition leans more to the academic and business side of things — record producing and song-writing."

"Everybody in England must have seen us by now and we have finished travelling up and down the country on one-night stands. We shall prob-



says GRAHAM NASH

ably do two concert tours a year from now on. "I am approaching the stage where I want to sort my own life out. So many things that are really important get passed by when you dedicate your life to a group as I have over the past four years."

"Now, I'd like to strike a happy medium, spend more time doing what I want to do."

Graham was newly home from the Hollies' latest American tour.

"Touring wasn't so bad this time as we had our own plane," he said. "Things over there are better than ever for us. It's really started to happen for us in the States — I can feel it bubbling about."

The inevitable question to put to a Holly concerns the group's image. I put it. Why is it that they have survived without any strong group image?

"All that has changed a lot over the last year," said Graham. "Anyway people who do have a group image tend to get buried under it. We have tried to bring out our individual personalities—to present the Hollies as five different people rather than any publicity-created image. And I think it has worked."

We returned to the subject of the new production company.

"We intend to record other people as well as ourselves," confided Graham. "As a favour to Harold Davison we did Paul and Barry Ryan's new one. It's the first time I've recorded brass and we are all very pleased with it."



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# WHO / WHEN / WHERE

## THURSDAY

David and Jonathan and the Spellbinders are among the guests on this week's Pop North (BBC Light 1 pm).  
The Move play the Waltham Forest Technical College.  
The Alex Welsh Band play the Fox and Hounds, Haywards Heath, Sussex.  
The dynamic Jimi Hendrix Experience open the new 73 Club, White Horse Street, London, W.1.

## FRIDAY

Ben Webster continues his tour with the Ronnie Scott Quintet at the Dolphin Hotel, Botley.  
The Pink Floyd expand at London's UFO Nite Trip-Per Club, Tottenham Court Road, W.1.  
The Mindbenders guest on the Joe Loss Pop Show (BBC Light 1 pm).  
The Who play the Festival at Kirby, Ashfield.  
The Move visit the Leicester Corn Exchange.  
The Four Pennies play London's Uppercut Club, Forest Gate Centre, E.7.  
The Cream play Southampton Guild Hall.  
Alexis Korner's Free At Last plus the Family at the Hermitage Halls, Hitchin.

## SATURDAY

Ben Webster visits the Manchester Sports Guild.  
Cat Stevens freaking out at London's Roundhouse, Chalk Farm.  
Sandie Shaw, Three People, Wayne Fontana, all guest in Diddy's Music Box (ITV 6.20 pm).  
The Monkees in full loon on BBC-TV (6.15 pm).  
Zoot Money's Big Roll Band, the Cream, Spellbinders, Kenny Ball's Jazzmen, Graham Bonney, and Cloda Rogers guest on this morning's Saturday Club (BBC Light 10 am).  
Alan Freeman, Jimmy Savile, Simon Dee, and Pete Murray on the Juke Box jury panel again (BBC TV 5.20 pm).

The Move play the Education College, Worcester tonight.

## SUNDAY

The New Vaudeville Band appear on tonight's Palladium show (ITV).  
The Cream play the Ricky Tick Club, Hounslow.  
Roland Kirk talks on Tempo this afternoon, (ITV).  
Ben Webster and the Ronnie Scott Quartet play the Mercer's Arms, Coventry.  
Donovan and his sonnets at the Royal Albert Hall (7 pm doors open).  
Chris Barber's Jazzband with Kenneth Washington, Jackie Douglas, Brian Priestley, and the Lennie Felix Trio play on the Jazz Scene (BBC Light 11.30 pm).

## MONDAY

Roland Kirk, the amazing US multi-instrumentalist, continues season at Ronnie Scott's Club, Frith Street, London, W.1.  
Helen Shapiro guest on the Rolf Harris Show (BBC Light).  
American tenorist Ben Webster with the Ronnie Scott Quartet and Blossom Dearie play Swansea University.  
The Jimi Hendrix Experience play London's new 73 Club, White Horse Street, W.1. for three days.

## TUESDAY

Ben Webster, Blossom Dearie, and the Ronnie Scott Quartet move to the Aberystwyth University tonight.  
The Alan Down Set play the Place, Hanley.

## WEDNESDAY

The Who play Purley's Orchard Ballroom, Surrey.  
Ben Webster, Ronnie Scott Quartet and U.S. pianist - singer Blossom Dearie play the University at Sheffield.



DYLAN: new LP release by CBS

## NEWS EXTRA

**T**HE Hollies this week recorded their next single for release early in February. The A-side has yet to be settled but it will be either "Carousel" or "When Your Light's Turned On", both by Nash, Hicks and Clarke.

The Kinks returned from Belgium TV dates yesterday, (Wednesday) and fly to Germany on Monday (16) for an eight-day tour opening in Cologne... discussions are taking place between Denis Preston and the Don Rendellian Carr quintet for a third LP... America's Spellbinders have been booked for Top Of The Pops today (Thursday).

A new weekly series of 90-minute music programmes entitled Farnon in Concert begins on Sunday, January 23 on BBC-Light. Future guest artists with Bob Farnon will include Val Doonican... America's Lettermen are to visit Britain in June for a two-week promotional visit... The New Vaudeville Band have had their American tour put back three days and will now leave on February 12. They tour for three weeks... the Settlers guest in the Light's Music Through Midnight on January 16 and 17; Swingalong for the week commencing January 23 and the Rolf Harris show (February 6)

a new Searchers' single "Pop Corn Double Feature" is released on January 20. The group are on Top Of The Pops on January 9.

Ken Lewis has left the Ivy League to renew his song-writing partnership with John Carter and work as a record producer. He is replaced by Nell Landon... American group Love are expected to visit Britain within the next six weeks.

The Cream go to Hamburg for three TV shows and club appearances from January 27-29... Spencer Davis' next single "I'm A Man" on January 20. The B-side is "I Can't Get Enough Of It". Both sides composed by Stevie Winwood and American record producer Jimmy Miller... Cat Stevens joins the Mindbenders and Long John Baldry in Pop Inn next Thursday (19).

Beatles manager Brian Epstein is planning a big face-lift for the Saville Theatre. He has called in designers to modernise the theatre and negotiations are also under way to obtain a licence for mid-night film shows at the theatre... Elkie Brooks flies to Spain for TV in Barcelona on February 7 and 8... record producer Mickie Most flew to New York this week to look for new material.

# Bob Dylan in labels switch

**B**OB DYLAN has switched labels in America from CBS to MGM, a spokesman for CBS Records in London told the MM on Monday.

This means that future Dylan releases in Britain will be handled by EMI. A spokesman told the MM: "Future releases by Bob Dylan will be on MGM. But we have no details of a new single at present."

Meanwhile, CBS in London are putting out an LP of Dylan's hits. It is "Bob Dylan's Greatest Hits" and features songs like "Blowin' In The Wind", "Like A Rolling Stone" and "Mr Tambourine Man".

## BABY FOR MAMA

**C**ASS ELLIOTT of the Mama's and Papa's is pregnant, it was announced in Hollywood this week.

Cass — due here at the end of the month with the group — plans to have her baby in England. When the Mama's and Papa's European trip is over, Cass will stay in England until the baby is born in April.

While the group are in Europe, they are in line for appearances at the Royal Albert Hall, the Palladium TV show, a Royal Charity gala, the Paris Olympia and possibly a concert in Germany.

## PITNEY DATES

**T**HE Gene Pitney-Troggs British tour dates have now been finalised. The tour opens at the Finsbury Park Astoria on Friday, February 17.

The rest of the itinerary is: Birmingham Odeon (18); Liverpool Empire (19); Gloucester ABC (20); Wolverhampton Gaumont (21); Lincoln ABC

(22); Hull ABC (23); Newcastle City Hall (24); Blackpool ABC (25); Leicester De Montfort Hall (26); Chester ABC (28); Manchester Odeon (March 1); Glasgow Odeon (2); Edinburgh ABC (3); Stockton ABC (4); Leeds Odeon (5); Slough Adelphi (7); Belfast ABC (8); Dublin Adelphi (9); East Ham Granada (10); Hammersmith Odeon (11); Ipswich Gaumont (12); Bristol Colston Hall (14); Aldershot ABC (15); Portsmouth Guildhall (16); Bournemouth Winter Gardens (17); Cardiff Capitol (18) and Coventry theatre (19).



SCOTT

## WALKERS MAY TOUR BRITAIN

**A** TOUR of Britain by the Walker Brothers — Scott, John and Gary — is being negotiated by their management for their return to Europe after their tour of Australia and the Far East.

The group leave on Sunday and will make appearances in Singapore on their way to Australia and in Japan on their way back. They will be backed by their British group, the Quotations.

Their British tour is expected to start on March 31 for four weeks and will include dates in Scotland, Wales and Ireland as well as England. Among those likely to be on the bill are the Move.

## JAZZ GIANTS

**C**OUNT BASIE, Louis Armstrong, the John Handy Quintet, Erroll Garner and Duke Ellington are among the jazz stars set to appear in a series of four concerts at New York's Carnegie Hall.

The series, Jazz In The Great Tradition, is part of the celebrations for the 75th anniversary of Carnegie Hall. The concerts will take place on Sunday (January 15); February 18, March 28 and April 13.



SHAW

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**WEBSTER TO RECORD IN LONDON**

US tenorman Ben Webster, now touring Britain with the Ronnie Scott quartet and, on some dates, singer Blossom Dearie, recorded this week in London for Fontana Records with the Alan Haven-Tony Crombie duo. A bassist and guitarist may be added to the session, which is scheduled for yesterday (Wednesday) and today at Lansdowne Studios.

Tonight Webster is due to appear on the Frost TV programme, accompanied by the Stan Tracey trio. The Webster-Scott-Dearie tour ends at London's Marquee on Sunday (22). Blossom and the Scott group, without Webster, play the Hermitage Ballroom, Hitchin, on January 25.

# Orbison—Small Faces tour opens in London

**ROY ORBISON'S** new British tour with the Small Faces opens on March 3 at the Finsbury Park Astoria. Paul and Barry Ryan and the Action are also almost certain to be on the bill.

The tour will last five weeks and end at the Romford ABC on April 9.

Other confirmed dates so far are: Birmingham Odeon (March 8); Bolton Odeon (9); Manchester Odeon (10); Southampton Gaumont (16); Wolver-

hampton Gaumont (18); Glasgow Odeon (22); Leeds Odeon (23); Blackpool Odeon (27); Cardiff Capitol (29); Cheltenham (31).

Other dates in the tour have not yet been finalised.

The Small Faces have been set for their first tour of Italy after the Orbison tour. They will also tour Scandinavia again.

**WHO'S NEW ACT**

**A**n entirely new stage act is being planned by Who, which they will "unveil at their Saville Theatre,

London, concerts on January 29." It will be their first change in 18 months and the group promise "the biggest surprise smash up of all time."

Appearing with the group will be the Koobas, Jimi Hendrix, and compere Mike Quinn.

Fats Domino will open at the Saville Theatre for a week with a 20 piece orchestra from March 27.

**KIRK ON TV**

**A**BC-TV's Tempo features multi-instrumentalist Roland Kirk this Sunday (15) and Barry Fantoni on January 29. Barry will be discussing his painting.

Barry is currently writing songs for BBC-TV's The Late Show. He wrote and produced "Trafalgar Square" by a Coventry group, the Good Time Losers, which will be released in February.

**MAKEBA FOR TV**

**MIRIAM MAKEBA**, the Johannesburg-born singer who now lives in the USA, arrived in Britain on Monday to record a TV show for BBC-2's International Cabaret programme.

Miriam and her accompanying trio rehearsed and recorded the programme on Tuesday, and were due to return to the States yesterday (Wednesday). The show will be screened on Saturday, January 21.

**BUTTS BENEFIT**

**GEORGIE FAME** and the Harry South Big Band, Blossom Dearie's trio and Spike Milligan have all promised to appear at a Johnny Butts Benefit Night to be held



• WILSON

## PIANIST TEDDY WILSON TO TOUR HERE AS SOLOIST

**A**MERICAN pianist Teddy Wilson, who visited this country recently with Jazz At The Philharmonic, will tour Britain as a solo artist—working with a local band—in June.

The band has not been fixed and dates are not yet set, but the Davison Agency told the MM on Monday that Wilson will play 15 engagements in 17 days, commencing Friday, June 2.

**SIMONE TOUR**

**A**MERICAN cabaret star Nina Simone and controversial comedian Dick Gregory start their British tour at the Guildhall, Portsmouth on April 14.

The rest of the dates include Leeds Odeon (April 15), Golders Green Hippodrome (16), Liverpool Philharmonic (18), Royal Albert Hall, London (19), Birmingham Odeon (20), Wintergardens, Bourne-moath (22), and the New Theatre, Oxford (23).

**FAME FOR CANNES**

**GEORGIE FAME** goes to the Cannes Film Festival in the South of France at the end of this month. He will go with Harry South, his musical director and will be backed by the film festival orchestra at an appearance on February 2.

Geno Washington and the Ram Jam Band will also appear at the Festival on February 1.

Georgie appears tomorrow (Thursday) on BBC-TV's Top Of The Pops, and with his band at the Top Rank Suite, Brighton (January 18), Skyline Ballroom, Hull (20), and the Mojo, Sheffield (21).

**BUSY OLD CAT**

**CAT STEVENS** leaped into the Pop 50 at 23 this week with his second single, "Mathew And Son". It is being rush-released in the States.

Cat guests in Top Of The Pops today (Thursday), Monday (16), Pop North (17) and Crackerjack (18).

At the end of this month he has an eight-day tour of France and Holland and a short promotion trip to New York is being lined up for early February—probably lasting five days.



ORBISON: may be joined by Ryan Brothers

## Dusty Springfield to top Palladium

**DUSTY SPRINGFIELD** will top the bill for the London Palladium TV show on February 19.

Her visit to Switzerland has been finalised for May.

No decision has yet been taken about her next single release.

Gravesend (15), Stevenage (18), Aberdeen (20), Glasgow (21 and 22), Wolverhampton (23), Cambridge (25), Salisbury (26), Nottingham (27) and Bristol (28).

**JAMES IN PARIS**

**JIMMY JAMES** flew to Paris yesterday (Wednesday) for a TV appearance, but from Saturday (January 14) starts a week of complete rest on doctor's orders.

As a result a French trip by the group has been postponed until June.

Jimmy has a new single released on January 27, "Never Like This Before", which features the Vagabonds and a 45-piece orchestra. The group's EP, "Soul Sound Of Jimmy James" is released the same day.

**DISC WITHDRAWN**

**T**HE single that was dropped from last week's Juke Box Jury has been withdrawn by EMI. The record "The Addicted Man" by new Surrey group the Game was slammed on JBJ by the DJ panel—and then cut out of the show.

A spokesman for EMI told the MM: "We believe in all sincerity that this is an anti-drug record and no one is sorer than us that it has had such repercussions. The very last thing we want to do is cause offence, however, and so, despite the fact that some copies have gone out to dealers, we will do everything we can to restrict sales."

**BOND CONTRACT**

**O**RGANIST and band leader Graham Bond has signed a three-year recording con-

tract with Larry Page. His future records will be released on the Page One label, and his first release is a Bond composition called "You've Gotta Have Love Babe", on February 10.

Graham is also recording an album of religious music for release at Easter, a popular album and an EP called "Bond Is Blue".

**SONNY DUE SOON**

**S**ONNY and Cher come to Britain for a four-day promotional trip from January 20 to coincide with the release of their new single "And The Beat Goes On" on Atlantic.

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**FOCUS ON FOLK**

**PEOPLE** are always asking me if I think the folk revival is expanding or contracting, and I usually tell them it contracted at the beginning of last year, but just now it seems to be developing again. A check through the new "Folk Directory" produced by the English Folk Dance and Song Society shows that there are still plenty of clubs—322, listed alphabetically from Aberystwyth to York, of which roughly a third are affiliated to the EFDSS.

The directory lists four folk centres outside Cecil Sharp House, although at least one of those it lists is in difficul-

ties just now, and now mention is made of the Scottish centres. Nine folk song club federations are listed.

There seem to be as many performers as ever, with an increasing number describing themselves as "traditional". It would be interesting to know, though, how many of these merely sing unaccompanied, fondly imagining that's what "traditional" means.

There is a not very illuminating list of best-selling folk records of the year. Quite apart from the fact that I'm not sure what this is meant to prove, when emanating from a semi-learned body like the EFDSS, the data all comes from London, and thus pays no attention to the quite different (and often healthier)

scene outside the capital.

However, for what it is worth, the top records from all four published sources are "The Folksounds of Britain", "John Renbourn", and the Watsons' "Frost and Fire" (two sources).

Other artists cropping up in the best-seller lists quoted include Harry Cox, Cyril Tawney, John Pearce (with his guitar instruction record), Jack Armstrong, Bob Roberts, Seamus Ennis, Bert Jansch, Martin Carthy, Davy Graham, the Dubliners, MacColl and Lloyd, Joan Baez, Dylan (surprisingly low in only one list), the Clancys, Leadbelly, Guthrie, Ian Campbell, Blind Lemon Jefferson, Leroy Carr, and the McPeakes.

The Sound of Entertainment on **new hit singles**

**PAUL REVERE & THE RAIDERS**  
 Good Thing  
 c/w Undecided Man 202502

**FIVE STEPS BEYOND**  
 Not So Young Today  
 c/w Meanwhile Back In My Heart 202490

**THE TREMELOES**  
 Here Comes My Baby  
 c/w Gentlemen of Pleasure 202519

**THE CANDLELIGHT**  
 That's What I Want  
 c/w The Happy Days of Summer 202507

**THE ANGLIANS**  
 A Friend of Mine  
 c/w Daytime Lover 202489

**MICKEY & MARY**  
 People Like You  
 c/w Evertime Me West 202517

**THE BROTHERS FOUR**  
 Changes  
 c/w Try To Remember 202512

**chart shots**

On Tour Now! **The Soul Sound of THE SPELLBINDERS** Help Me 202453

**DR. WEST'S MEDICINE SHOW & JUNK BAND**  
 The Eggplant That Ate Chicago 202492

**GUY DARRELL**  
 Hard Lovin' 202510

**best-selling albums & EPs**



**BOB DYLAN**  
 Bob Dylan - Greatest Hits (S) 62847



**TONY BENNETT**  
 The Best of Tony Bennett EP 6181



**ANDY WILLIAMS**  
 Andy's Newest Hits EP 6182



**BARBRA STREISAND**  
 Je M'Appelle Barbra (S) 62776



**BARBRA STREISAND**  
 Secondhand Rose EP 6150



**PERCY FAITH**  
 Percy Faith Themes EP 6153

**BRIAN EPSTEIN** presents the **4TOPS** The Merseys Madeline Bell The Remo Four The Johnny Watson Band



Saturday	January 28	LONDON	Royal Albert Hall	5.45 p.m. & 8.30 p.m.
Sunday	January 29	LIVERPOOL	Empire	5.40 p.m. & 8 p.m.
Monday	January 30	LEEDS	Odeon	6 p.m. & 8.30 p.m.
Tuesday	January 31	NEWCASTLE	City Hall	6.15 p.m. & 8.45 p.m.
Wednesday	February 1	GLASGOW	Odeon	6.40 p.m. & 9 p.m.
Thursday	February 2	SHEFFIELD	City Hall	6.20 p.m. & 8.50 p.m.
Friday	February 3	MANCHESTER	Odeon	6.15 p.m. & 8.45 p.m.
Saturday	February 4	BIRMINGHAM	Odeon	6.30 p.m. & 9 p.m.
Sunday	February 5	LEICESTER	De Montfort Hall	5.40 p.m. & 8 p.m.

# scene JAZZ

## RENDELL-CARR: SOMETHING TO SHOUT ABOUT...

LONDON

BOB HOUSTON

FOR my money, the most consistently creative group in British jazz—by a long, long way—is the Don Rendell-Ian Carr Quintet.

That's a pretty sweeping statement at a time when British jazz is awash with young talent which, given a healthy set of circumstances and a fair share of work, could produce a generation of outstanding musicians.

But the Rendell-Carr Quintet are there already, a wonderful blend of the mature and the fresh.

A freak set of circumstances allowed the Quintet to play a two-hour concert at Camden Town Hall on Saturday evening. As Sonny Stitt was sitting on the wrong side of the Atlantic, promoter Serge Paul, an avid fan of the group, decided to throw discretion to the wind and promote the Rendell-Carr Quintet from supporting group to sole attraction.

Time was against proper promotion of the concert, and it showed in the poorish attendance. But musically, it was a smash success.

Sales of the Quintet's new album, "Dusk Fire" have been very encouraging, but after two hours of their music, it is obvious that excellent though it is, it only hints at the group's potential. To plumb the depths of the Rendell-Carr Quintet's abilities is a rare jazz experience, and it was possible on Saturday.



RENDELL: confidence

Rendell has long been one of the finest British jazz musicians, but since his alliance with Ian Carr, his playing has taken on a freshness and confidence which lifts it onto an altogether higher plane. His tenor is still the strongest weapon in his armoury, but his work on soprano and flute becomes more and more engaging.

Carr's trumpet and flugel gain increasing breadth of expression day by day, it seems. For instance, he now uses a wa-wa mute with great effect, and one of the highlights of an evening studded with great moments was a long wa-wa solo. Hands up those who can name any other young trumpeter who can handle a wa-wa mute these days?

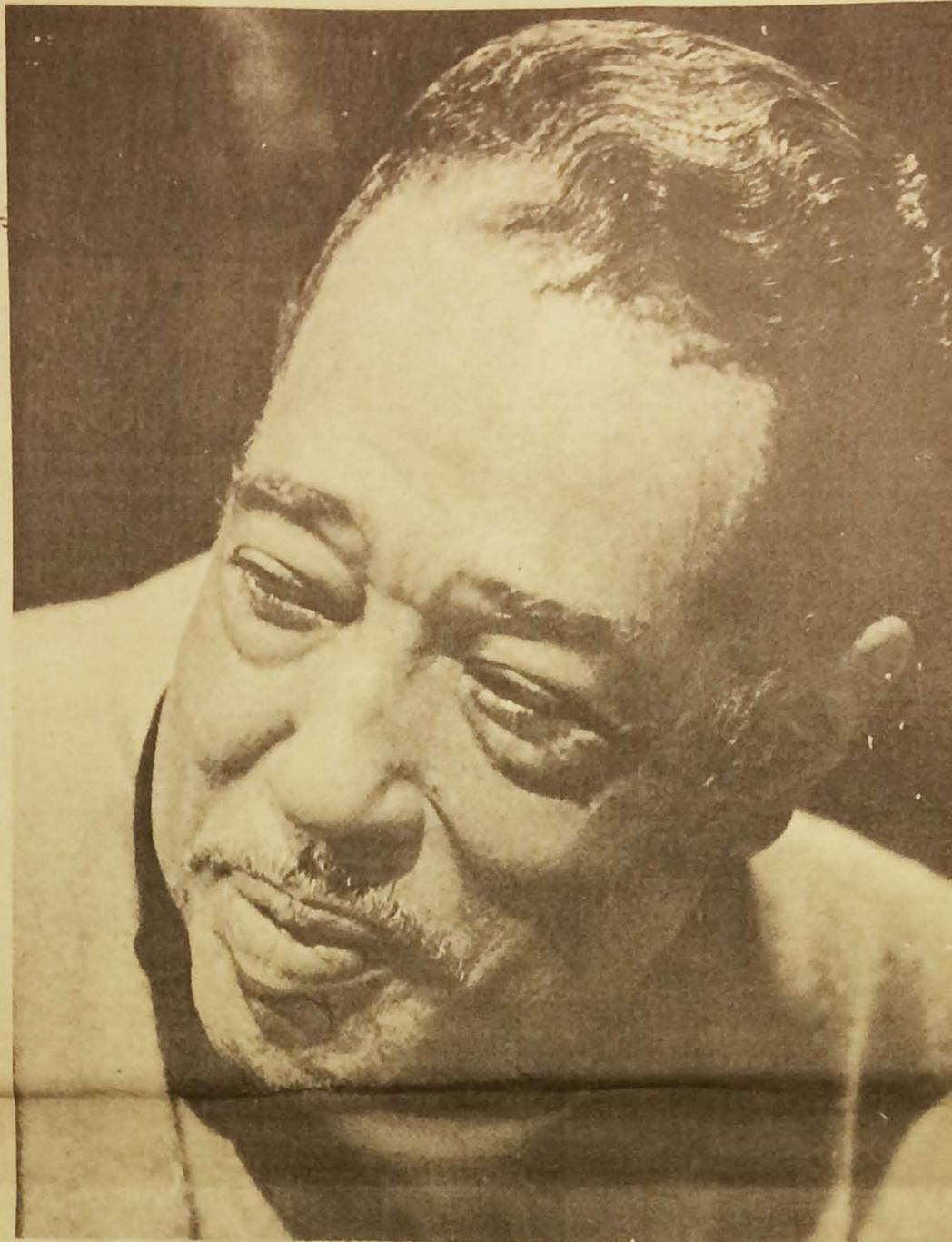
Perhaps the greatest strength of the quintet is its ability to call on a vast library of original material, and first-rate original material at that. During Saturday's two hours, only one tune was not written by either Rendell, Carr, or the most prolific composer in British jazz, pianist Michael Garrick—and that was Duke Ellington's "The Blues".

The material ranged from the excellent "Forests" and "Trane's Mood" to one of Garrick's most recent compositions, "Black Marigolds". Every one was a beauty. Every one produced fine, and often outstanding, solos from either Rendell, Garrick or Carr.

The rhythm section of Dave Green (bass) and Trevor Tomkins (drums) is a subtle, understated one. Their function is to hold things together, and this they do with the minimum of fuss and the maximum of effect.

This was one of the finest jazz concerts I've ever heard by one of the finest groups playing jazz anywhere.

When a group like this appears on the scene, especially the British scene, it's time to shout it from the rooftops. So start shouting.



DUKE: the whole history of jazz has nothing to do with categories. It's a story of great individuals.

LOS ANGELES

LEONARD FEATHER

TO Duke Ellington it seems that the word "jazz", and the theory that it denotes a definable musical idiom, may belong among history's legends along with sea-serpents, Shangri-La and Santa Claus. It is just part of a tale told by critics, full of sound and fury, signifying nothing.

This was one of several jarring theories tossed into the conversational pot when Ellington, during a recent tour of colleges, took part in a pre-concert series of panel discussions on jazz.

Said the Duke, who delights in knocking down postulates long taken for granted in hip circles, "If jazz means anything at all, which is questionable, it means the same thing in the music of today that it meant to musicians 50 years ago—freedom of expression."

Freedom of expression, he hastened to add, did not mean improvisation. Crash went another shibboleth "There's no such thing as improvisation. Two bars before a man starts playing, he must know what he's going to play. It has to be in the mind before it comes out of the horn."

"Of course, you can do something spontaneously—for instance, you can hit a man over the head accidentally; but if you do it when you intend to hit him over the head, you're liable to do a better and more complete job."

Where most critics and many musicians indulge in iconoclasm, Ellington perverts leans to iconolatry. "I don't go along with that race nonsense," he said, and proceeded to defend staunchly the roles of the purists' perennial betes blanches, George Gershwin and Paul Whiteman.

To Barry Ulanov, author of "A History of Jazz in America", the introduction of "Rhapsody in Blue" at a 1924 Whiteman concert merely represented "the mating of the surface tricks of two musical forms... Gershwin, the man who succeeded in making Whiteman the King of Jazz, was just as synthetic a jazz musician." To Ellington, the achievements of both men deserve unqualified

## DUKE: WELL, WHAT IS JAZZ?

admiration.

"Gershwin had such good taste. He and Whiteman were the original Third Streamers! Gunther Schuller is supposed to have started Third Stream music a few years ago, and they say he put on a jazz opera in Germany recently, but I wonder. I don't think Schuller has been to as many night clubs as Gershwin did, or has ever immersed himself in the idiom to the same extent. In 1934, before writing Porgy and Bess, Gershwin went to live on a small island near Charleston, S.C., to visit plantations and churches and soak up the life in his search for authentic musical material.

"As for Whiteman, who would have known about Bix Beiderbecke and all those other great soloists if it hadn't been for him? How would the Dorsey Brothers have survived?"

Of all his verbal ploys, Ellington's favourite is his insistence on a process he calls "decategorisation". "The whole history of jazz has nothing to do with categories. It's a story of great individuals with strong personal styles. It's Louis; it's Sidney Bechet; it's Coleman Hawkins, Dizzy, Django Reinhardt, Art Tatum. These are all men beyond category.

"A man can categorise by saying, 'I have a joint where we play nothing but Dixieland,' and all the Dixieland lovers will go there. At Birdland they claimed that they specialised in bop, so the bop lovers went there. But this is all a matter of how to bring in business, all strictly commercial.

"It has a lot to do with money, and money has nothing to do with music. Furthermore," and Ellington raised his voice a little as he played his trumpet card, "music is going to outlive money."



WEST BROOK

## OLD PLACE: LOOKING TO THE FUTURE

LONDON

BOB DAWBARN

AS a job with security and prospects, being a jazz musician is just about on a par with shooting Niagara Falls in a barrel.

Worse in fact, because one of the greatest problems for a young jazzman is to find somewhere to play at all. And that is why the reopening of Ronnie Scott's Old Place last September was a matter of some importance to British jazz.

Under the benign guidance of Doug Rouse, the Old Place has tried to provide somewhere for younger musicians to display their wares and to find out whether they can command sufficient public support to make the whole thing economically possible.

Musically, the Old Place has been an undoubted success. Economically, the results are less certain.

Last Saturday I noted the club was satisfyingly full for the Mike Westbrook sextet and asked Doug what he felt about the club's prospects.

"It's a bit early to tell yet, but by the end of this month I hope we shall at least be breaking even. Things have picked up a lot since Christmas. Saturday nights are always good and so is the Saturday all-nighter—we may introduce another one on Fridays.

"Chris McGregor is building things up on Tuesday nights. He seems to have his own following, mostly students.

"And we usually get a good crowd for Phil Seamen. Monday nights are improving and we get a lot of the younger guys sitting in then.

"Fridays have been very disappointing up to now. I don't know why this is, the resident Fat John group is a very good little band and he is really working to make it go.

"I book the bands myself

and keep the policy as wide as possible, although I try to give a chance to the younger musicians. We have had a number of interval groups that nobody has really heard of—and recently Pat Evans brought his 16-piece band down here. That was a very good night.

"McGregor's is the only really avant garde group we present. He seems very sincere about what he is doing and I don't exactly like to ask him for an explanation as to what it's all about. Anyway I must be getting used to it. I don't get those terrible headaches any more.

"Bob Stuckey is another musician who is building up quite a following here. "We have had marvellous co-operation from all the musicians. They keep the sessions going as late as possible and do everything they can to make the club go."

One interesting, and important, aspect of the Old Place is the young average age of the audiences—considerably lower than in most jazz clubs.

Doug is particularly pleased about this. "We seem to be building up an entirely new clientele—and that must be a good thing."



BARNEY BIGARD

## CLARINET LAMENT

DUKE ELLINGTON possesses many qualities which make him the ideal orchestra leader. Not the least of them is his instinct for choosing and developing soloists for his band: for directing a musician's talents into Ellingtonian channels while at the same time adapting his composing technique to suit the player's personality and sound.

The great Ellington soloists belong to different periods. Barney Bigard, the subject of the record chosen, came to prominence during the band's first decade of activity—along with Hodges, Carney, Cootie, Tricky Sam and one or two more.

He was, for fifteen years, the perfect clarinetist for the Duke's unique music: warm, personal and elegant in solos which seemed always in full accord with the mood of the piece, and brilliant in the New Orleans art of improvising over the band. It is significant that Bigard has never surpassed his work with Duke, and the latter has not found anyone to play his role properly—though a fine clarinetist replaces him.

"Clarinet Lament" (subtitled "Barney's Concerto") is said to be the first of the Ellington settings written with a single soloist in mind. It was recorded in February, 1936, on the same day as "Echoes Of Harlem" ("Cootie's Concerto"), and it has remained a favourite of mine for nearly thirty years.

Bigard was, in those days, the complete stylist operating in a superb ensemble for an incomparable leader. When everything was right, as it was when the "Lament" was cut, a performance of lasting beauty or excitement emerged.

Bigard is the featured man—the musician who expresses his own and Ellington's ideas and feelings—but his artistry is not perhaps greater than that of leader or band. He is simply the vehicle employed in this particular creation, and it would be impossible for me to guess where Ellington's handiwork ends and Barney's begins.

Not that I wish to know, for it has no bearing on the music's appeal, which is considerable.

A short bridge to the song theme, and Barney exploits upper, lower and middle registers in a very well conceived, beautifully balanced and flawlessly performed solo (complete with dashing breaks) played for the greater part over sustained chords which impart a faintly mysterious flavour to the arrangement.

After this, the ensemble—playing with swing and very nice attack at this slowish tempo—carries the melody to the record's conclusion, while Bigard executes fluent runs and sinuous lines against the band's harmony. "Clarinet Lament" is a sombre, cleverly developed composition which presents Barney Bigard at his best. You can find it on Part 2, Volume 1, of "The Ellington Era 1927-1940" (CBS BPG62179).

MAX JONES

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# POP THINK IN PETE TOWNSHEND



**CHRISTMAS CARDS:** I hate them. I don't mind mine, but I hate anybody else's. I've thought for ages that Christmas decorations have still to be exploited. They could be really fantastic—with colours and things. Nobody has done anything very far out yet, have they? I was thinking of putting Christmas lights in that rubber plant over there. That's it! A Christmas rubber plant.

**GOOD VIBRATIONS:** The first time I heard it was on the radio in Sweden. My reaction was: "Oh it's cleverly made bits of tape all stuck together." Mind you, it's quite a good way of putting together a record today. I don't think many people realise that a lot of thought goes into this kind of record. It's not just a clever bit of knob-turning and editing—it can be extremely creative also. Contrary to what I've said in other newspapers I think "Good Vibrations" just about remains a pop record. I have very definite views as to what is pop and what is sound experiment which I can't go into now, but I think they should be kept separate. This is basically how I'm working at the moment. As ideas come to mind we record them and then piece the whole thing together later.

**AUTO - DESTRUCTION:** People probably think that auto-destruction has got very little to do with pop, but in a way the Who have been auto-destructive. We have used ideas that have literally destroyed ourselves—especially in the economic sense. We've got to the stage when we end the night by destroying everything—which is expensive. I think in pop though, it's good because it has big impact and personally, we find it a great laugh. I've often felt like writing to those little drips, those little people who are nowhere, who think they can tell me what I ought to do. I don't mean other musicians, but the drips. They should come up here and I could teach them a thing or two about any kind of music. I smash guitars because I like them. I usually smash a guitar when it's at its best.

**THE MOVE:** Oh dear. I've never actually seen them. I've liked what I've heard about them and what they do. I think they've got the sort of following that we used to have in old Marquee Club days. And that's the kind of fans that they deserve—the best. Faithful. Of course they use a lot of this auto-destruction in pop. No, it's not sadistic. What I do isn't sadistic. It's aggression. I think aggression has a place in society today—whereas sadism and masochism hasn't.

**I WORK TO BE SECURE I NEVER AM—SO I HAVE TO GO ON WORKING**

**PSYCHEDELIC POP:** I haven't really heard it. I understand psychedelic pop as something that people are supposed to listen to or look at, and therefore benefit from when they're on a trip. I don't think that any of the psychedelic groups are actually doing anything like this. Or is it supposed to be something that simulates being on a trip? If so, however many lights, or electronics or anything, it's something that just can't be done. Basically, what is most important is, is it entertaining? If it is, good luck to 'em.

**THE BEATLES:** The only Beatle I've ever suspected of having anything in common with was Paul McCartney. I think Keith finds a parallel with John Lennon for some reason. Mine is basically with Paul McCartney. I like all the things he says, and all the songs he writes. I'm a bit disappointed they're not still making records. If they are, then I'd wish they'd hurry up. They are basically my main source of inspiration—and everyone else's for that matter. I think "Eleanor Rigby" was a very important musical move forward. It certainly inspired me to write and listen to things in that vein. People have criticised the Beatles for spending a long time on their albums which I think is a ridiculous thing to say. Our first album was rushed and it was bad. On our second we spent a lot of time and it's good. Why don't people realise that the more time you spend, the better the album's going to be?

**OLD AGE:** I haven't got anything to say. I quite like old people. At the moment I'm thinking about being young. Old age doesn't scare me if that's what you mean. Nothing about life scares me. Marriage, having kids, it doesn't worry me.

**THE CREAM:** There are two groups at the moment which I like very much—the Cream and the Jimi Hendrix Experience. In a way, they're a bit alike in that they both have fantastic guitarists and drummers. They're also alike in that they both have tremendous records out at the moment, and they are both laying down some great stuff—what more can anyone want?

**FRUSTRATION:** Don't suffer too much. Musically, sexually, or socially. I suppose I've got a normal amount of frustration. It comes out when I drink.

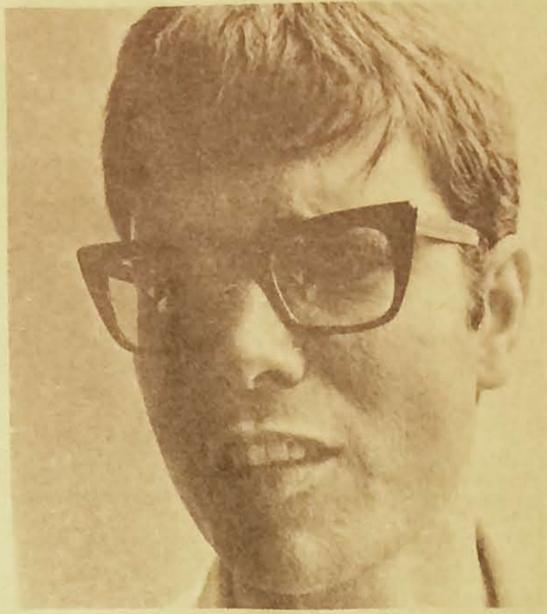
**SHOWMANSHIP:** Great believer in it. Fantastically important. I think that very likely showmanship kept the Who in business. I think it held us together when we were going through a dodgy stage. I don't think we're professional. I'm not saying we behave professionally, but I say that we're showmen. When the Who needed something, they got it—showmanship.

**DONOVAN:** Ah! I said some nasty things about Donovan which he was very annoyed about—but I met him the other day and he was the same as ever. He's always been, basically, a nice guy. I think he knows something about life that I don't know—but I'm hoping to catch up!

**CLOTHES:** At the moment I'm going for very colourful clothes. I used to dress soberly but I've found that colour has become more important in my life than it was ever before. I hope I don't have to explain myself. I doubt if Dave Dee, Dozy, Beaky, Mick and Tich wear colourful clothes for the same reason.

**CHARLIE PARKER:** Fantastic. One example of what a load of crap it is saying that drugs dim the mind. OK they killed him in the end, but look at the fantastic things he did while he was alive. OK he was fantastic before, but I think drugs brought out in him something, that little extra in him, that has made him go down in history.

**SECURITY:** I need it, unfortunately. I need it to work and I need it to be happy. I'm like most people, I work to be secure. I never am, so I have to go on working.



RICHARD: playing in record-breaking panto

**CLIFF RICHARD**, pop singer and filmstar, is also a Christian, a fact which can hardly have escaped anyone with even the slightest interest in pop.

To be a committed Christian in an increasingly atheistic world is difficult. To do it in the back-biting world of show business, where the specialists of knife-in-the-back diplomacy congregate, would seem to be almost impossible.

But Cliff doesn't find it so. On the contrary, he refuses to differentiate between his private life and his public life as one of Britain's top singing stars.

Relaxing in the star dressing room at the London Palladium where he is playing Buttons in the record-breaking panto Cinderella, Cliff said: "When I say I am a Christian, I mean that I am a Christian all the time. Not just on stage, or off stage, but in everything I do. My attitude to life starts with the belief that I am the same as anybody else. All right, I may earn a bit more money than most people and I'm a singer, and that's supposed to be a bit more glamorous. But basically, I'm the same as anybody else—people out there in the street, or the people in the audience. No better than they are at all."

"I'm not playing a part when I'm on stage, Buttons, of course, is a larger than life character from a pantomime, but the Cliff Richard you see on stage is the same as the one you might meet away from the theatre."

Had Cliff ever come up against the knife-in-the-back attitude that is sometimes prevalent in the music business? "Perhaps I've been fortunate, but I haven't really experienced much. From time to time, you hear that so-and-so has done this or said that, but usually when I meet them, they are perfectly all right. That's been my experience, anyway."

With a matinee every day as well as an evening performance, Cliff has little time away from the theatre.

"I arrive about a quarter to two and leave about a quarter to eleven, which doesn't leave much time for anything else. Mornings I usually spend relaxing at home. I can't sing for at least three hours after I get up—I don't know how people like Georgie Fame manage to sing in the morning—so I usually make sure I'm up by 10. Once I'm at the theatre, I obviously can't get out so I usually see visitors or watch TV in between my bits on stage. After the show? Straight off home for a quick meal and bed."

## CLIFF—on being Christian in the world of pop

by Alan Walsh

will probably start shooting around May and another major feature film which will start around August. "The script has already been changed two or three times, but we may do

some location work abroad, possibly in Spain." Cliff's not mapping his future too far ahead. But there seems to be little evidence of him giving up singing just yet.

### FILMS

Does a long run in a pantomime bother Cliff? "Not really, if I wasn't here I'd be working somewhere else. I've done 30 shows already and I'm not bored. Every show is different. Audiences are different—some are hard, some aren't. And of course, with children at matinees, you have to work even harder to entertain them."

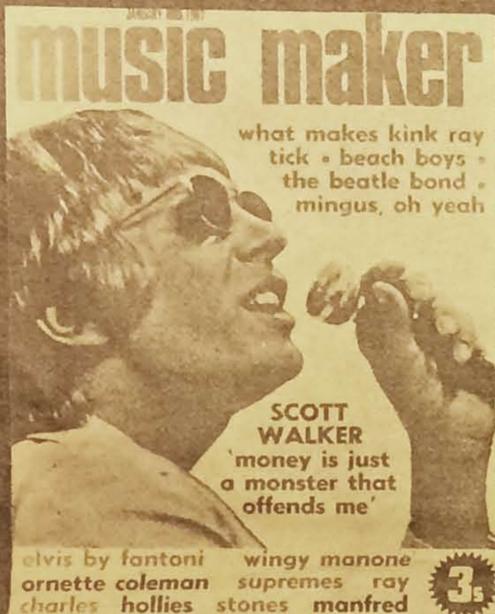
But a long-running panto takes about one-quarter of the working year for Cliff and he won't do one every year. "I haven't got anything planned for 1968, it's too far ahead," said Cliff. But scheduled for this year are two films—the special film for Billy Graham which

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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.

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**BLIND DATE**

**PAUL JONES**

Now it's psychedelic Blind Date. At least, that's what Paul Jones' session in the hot seat seemed like at the time. First of all, the MM took this week's selection of singles along to Top Of The Pops for the singer's opinions. Record one was flipped onto Paul's portable record player. Fine. Record two went on — but the player had had enough. With the speaker making freak-out noises, it packed up. Frantic search at BBC revealed no spare player (apart from the huge decks in the control room). Date adjourned until the following day. Next morning the MM office portable also refused to co-operate. Blind Date was set for two p.m. at EMI's recording studios in St John's Wood. But, believe it or not, EMI's studios could not muster one spare gram. One hour to go — and still no player, until publicist Jim Rumble offered to lend his. And Paul Jones isn't even his artist. Jim's a grand lad! But the troubles still weren't over. With one single still to go, an EMI executive turfed the singer and the MM out of the room they were using — "this room isn't for that sort of thing, you know." Exit bemused singer and baffled journalist!



**ROLLING STONES:** "Let's Spend The Night Together" (Decca). That's Mick Jagger! I can't find much to say about it except it's somewhat less original than what they've been working towards of late. Mick said in the MM this week that he's not going to be nasty any more. After hearing this, all I can say is — it's a deal, Mick. It seems to be a step backwards. It doesn't do anything to me, although Mick's voice is always distinctive. I didn't like "Mother, Baby" very much but at least it had something jolting about it. This hasn't.

**NEW VAUDEVILLE BAND:** "Peek-a-Boo" (Fontana). It's a load of crap! It's a bloody insult. I've nothing to say about this. The New Vaudeville Band. I detest the attitude that "it's-so-bad-it's-good." If it's bad, it's bad. And this is bad. (See pop singles, page 10).

**FOUR TOPS:** "Standing In The Shadow Of Love" (Tamla Motown). A great record. The Four Tops. The best Tamla record out at the moment is "Losing You" by the Temptations. It's better than this, but this is great too. I like this. I like the double tempo bit. It's great, but it doesn't scale the heights. Holland - Dozier - Holland are great songwriters, even if they do sound like a firm of solicitors. The lead singer is tremendous. He's one of the people I wish I could sing like.

**KEN DODD:** "Let Me Cry On Your Shoulder" (Columbia). Now there's music! I must say it — it's so bad, it's good. I haven't a clue who it is. Sounds like a cross between the Bachelors and Frank Ifield but it's neither of those. Oh, I know. It's Ken Flop. Well, it's up to his usual standard. The MM always saves the rotten records for me, I'm sure you do it on purpose.

**THE MINDBENDERS:** "I Want Her, She Wants Me" (Fontana). It's the Mindbenders, isn't it? I've heard it once on one of the commercial radio stations. No, I think it's too complicated. It's quite nice. But too complicated to be a hit. It's a Rod Argent number, isn't it? It's nine-tenths nice, but doesn't have that other ten per cent.

**FOUR SEASONS:** "Tell It To The Rain" (Phillips). Frankie Valli! I like it. He's one of the people that I sometimes wish I could sing like, too. I don't think this will be a big hit though. A lovely sound, though it reminds me of something else. It has a beginning like Spencer Davis' "When I Come Home". I love his voice though.

**NASHVILLE TEENS:** "That's My Woman" (Decca). It's the Nashville Teens. I haven't heard it before, but I knew what it was immediately from the MM review. I've just read it and I agree with the review. It said "Surely fuzzi-box riffs are a trifle dated, aren't they, chaps?" They are nice chaps, but they don't seem to take it seriously.

**MADLINE BELL:** "One Step At A Time". (Phillips). Is this a girl singer or a group? It sounds a lot like Mary Wells. Is it? I don't know who it is. Madeline Bell? It's not got it. It's a drag. Very dated. She needs a hipper arranger. There are a lot of girls like her — a lovely voice, but they don't seem to come up with the right material.

**ROYAL GUARDSMEN:** "Snoopy versus The Red Baron" (Stateside). Oh, hell. This is that bloody Red Baron thing. Frankly, it doesn't do anything for me.

**THE MOVE**

"We like to do things that are an outrage. We don't want to toe the line. We like to be first."



**LIKE, BABY, LE AND TAKE A T**

**BY BOB D**  
IN case you hadn't noticed, with all the noise from those freak-outs, it's 1967. And that can only mean one thing — it's not 1966 any more, so don't get caught using 1966 words and phrases.

- We offer a few suggestions for instant hip, 1967 style.
- **"BABY":** Only to be applied to males, as in "I'll punch your head in, baby."
  - **MAN:** Definitely out — although occasionally permitted when addressing females.
  - **OWN UP:** To be used sparingly as in "You know, baby, own up!"
  - **WHAT'S IT ALL ABOUT:** Very 1966 and definitely out. "What's happening, baby" can be used occasionally — as in "What's happening, baby, I thought this was a Players."
  - **IT'S BEAUTIFUL:** This means mundane, ordinary, run-of-the-mill.
  - **NUT:** Nostalgic term to show you think trad may be back. Only to be used in clubs where banjos are featured. As in "You're a nut, nut!"
  - **LOON:** Form of activity as in "Let's loon, baby. Own up!"
  - **MOTHER:** Term of abuse. As in "You're a mother, baby!"



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c/w Danny Boy  
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"People associate us with psychedelic... but it's something that has taken place around us"

# Who's psychedelic now?

INQUIRY BY CHRIS WELCH AND NICK JONES

## SPOTLIGHT ON THE PINK FLOYD AND THE MOVE

HOW psychedelic is your pop? This is the demanding question posed to many groups today, struggling for acceptance.

It's no longer any good to say: "Well, mate, we can play Wilson Pickett, James Brown and all that gear," to anybody contemplating booking a band. One has to explain whether one is likely to set fire to the auditorium, or batter the audience's senses with flame, light and fiendish noises. Once it is proved these capabilities are available, and in vast quantities, the road to success is open. For example, one of the leading lights of the freak-out brigade, the Pink Floyd, were completely unheard of only a few weeks ago, but have already netted a residency at London's Marquee Club, while remaining semi-pro.

The Move have been building up their reputation in a maelstrom of violent "happenings" for some months and have just broken into the MM Pop 50 with "Night Of Fear" their first single.

But how seriously do these groups take their work? From our inquiries, a new pattern emerges—"Schizophrenic Psychedelic Pop." The Floyd are serious—while the Move... well now read on. This is where our story really begins.

Originally an R&B blues-type group, the Pink Floyd

## 'The lighting man literally has to be one of the group'

PINK FLOYD

First got involved with experimentation in light and sound when they provided the music for the Hornsey College of Art Light-Sound workshop. This started an interest in the relationship between light and sound and they continued small experiments but never

had the money to do anything beyond flashing a few foot-lights.

Said drummer Nick Mason: "We were very disorganised then until our managers materialised and we started looking for a guy to do the lights full time. The lighting man literally has to be one of the group."

"When we were in our early stages, we didn't play a lot of our electronic 'inter-stellar' music and the slides were still rather amateurish. However this has developed now and our 'take off' into the mainly improvised electronic scenes are much longer—and, of course, in my opinion, the slides have developed to something out of all proportion. They're just fantastic."

The Pink Floyd, Nick on drums; Sid Barrett on lead guitar and vocals; Roger Waters, bass guitar; and Rick Wright, the organist; have been quickly labelled as a psychedelic group. Their opinions were fairly definite.

### CAREFUL

"You have to be careful when you start on this psychedelic thing," said Nick warily, "we don't call ourselves a psychedelic group or say that we play psychedelic pop music. It's just that people associate us with this and we get employed all the time at the various freak-outs and happenings in London."

"Let's face it, there isn't really a definition for the word 'psychedelic'. It's something that has all taken place around us—not within us."

Bassist Roger chimed in "I think the reason is that we've been employed by so many of these freak-out merchants. I sometimes think that it's only because we have lots of equipment and lighting, and it saves the promoters from

having to hire lighting for the group. A freak-out, anyway, should be relaxed, informal, and spontaneous. The best freak-out you'll ever get is at a party with about a hundred people. A freak-out shouldn't be savage mobs of geezers throwing bottles."

Outrageous, trouble making, and riotous—you can call the Move all of these things and more. But you can't call them phoney.

An incredible and refreshing honesty pervades this hard-hitting bunch of extroverts who have upset as many managers and promoters as they have fans.

"Psychedelic music is a load of ————," said their singer, Carl Wayne, with cheery glee this week. "And we get quite nasty to anybody who calls us 'psychedelic!'"

Smoke bombs, H-bombs, sitars, banjars, riots and rebellions have all played a part in making the Move the most talked about group in months.

They have chopped up stages, wrecked cars, and assaulted television sets. They have been warned, barred and suppressed. Among the many guests who have witnessed their performances have been sections of the Metropolitan police force and London fire brigade, who watched fascinated and made copious notes as smoke and fire billowed around them.

But there is no nonsense from the group about reading any deep, "mystical significance" into their activities on stage.

Far from indulging in "mind expansion" they are simply making an art form of gimmickry.

### IMPACT

But as Carl explains, while they are busy making violent visual impact on the nation, they back up their combustion and mayhem with a great deal of worthwhile music.

Carl was sleeping off a recording session when I woke him at his Birmingham home. "The session was great," he revealed. "We were doing our next A side written by our lead guitarist Roy Wood. It's called 'I Can Hear The Grass Grow'. Our photographer thought up the title. He just thinks up titles and Roy goes out, writes, and comes back with great songs."

"We're happy about the chart position of our current single 'Night Of Fear' but we're not enthusiastic about the number. It's served its purpose I suppose. I'm instructed to say it's all about LSD but to tell you the truth, I haven't a bloody clue what it's all about!"

"We're much more enthusiastic about the next one. It's complete lunacy—a kind of Russian instrumental with Beethoven harmonies. Roy is writing some great stuff."

How long has it taken the Move to work out their incredible stage act?

"We've been working on it from the word go. It's a year this month since we started, and as we've gone on, we've adapted and changed things. We have concentrated on the visual approach. Good music is great by people who can really play—groups like the Artwoods, Zombies and Alan Bown Set. They are tremendous groups, but good as they are, we feel they don't have any image at all. For example the kids go for the image groups like the Kinks and Troggs."

Who has the most ideas in the group?

"Well, it's a conglomeration of ideas and our manager Tony Secunda is a great influence on us. He's been in the business a long time and is very experienced."

"We like to do things that are an outrage. We don't want to toe the line. If you do something outrageous then you capture the public's imagination."

"We like to be first. We started out wearing gangster clothes, then everyone was wearing them. Then we went on to sitars, which I admit was when Ravi Shankar was the mode. We changed as soon as everybody else was doing the same thing."

"A lot of groups say to us: 'Oh you smash up TV sets—what silly boys.' But so what? It creates an impression. Everywhere we go people say: 'Oh, are you going to smash up a TV set tonight?'"

When it comes to the climax of the Move's show—who does the final, existential act of telly-bashing,

"I'm the chief executioner,"

admitted Carl. "I've chopped up about 15 stages so far. We enjoy being outrageous and causing trouble. The thing we'd most like to do is cause a riot."

"But we keep changing. We're going to drop lead guitar and have two bass guitars. We'll have three of them in front singing a Tamla-Motown style, while Roy will be on his own playing about 12

different instruments. "Actually we're going to be known as an electrical band. We're quite nasty if anybody calls us psychedelic. It should be very entertaining."

Who gets the biggest kick out of auto-destruction—the audience or the group?

"The audience. At one place we played, when we smashed up a TV set and a bit of the stage, the audience joined, and at the Roundhouse when we wrecked a car, there was almost a bloody riot."

"Freak-outs are a bit of a joke, aren't they? I enjoy it all, but the other groups who have to play them have a hard time."

What are your favourite groups?

"In a way we are compared with the Who. We admire them and they are one of the most advanced writing groups in the country."

The Move and the Pink Floyd are two of today's groups. You may find their attitudes frightening or refreshing—fun or phoney. But by thunder—it's rhythmical!



## LET'S TURN ON TRIP TO 1967

### DAWBARN

... out—along with ciggy, at and Scottie Road. Under no circumstances 've ever been near the

to be applied to anyone Leave orf, grandad, I don't men!"

ever to be used or people are old enough to rem Vaughan. It could be ever, to use "Play that out a rug" or "Give me ve, baby".

as "Daddy-O", "Pops" or "Got It". See your doctor.

anned song titles or "I'll Means somebody is flash- and off while the band music somewhat out of

places such phrases as "Help" or "Get knotted".

● TAKE A TRIP: Turn on baby.

● TURN ON: See "take a trip". As in "Turn on, tune in and drop out." Means, "Yes please, I will have another Coke."

● XXXX: Traditional Anglo-Saxon word which will remain in fashion for another 2,500 years.

Finally, a list of words and phrases we hope we won't hear in 1967:

Giant freak-out! My three-year-old son has written this song and we thought you might be able to tell us what to do with it.

You can take my word for it, even if you've never heard of them they are the greatest group since the Beatles.

Keith says will you ring him back. Jack Hutton switched me over to you. Could you just get me Ringo's autograph. Chris Welch should have been here half-an-hour ago.

We've decided to go psychedelic. I deny that I'm leaving Manfred.

Mr Epstein isn't available for comment. I don't care if you're from the Sunday Times, you still have to pay to get in the Bag O' Nails.

Pop-pickers. Tonight's guest star is Roy Castle and/or Millicent Martin.

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## NEW POP SINGLES

# Stones old firm back in strength

**ROLLING STONES:** "Let's Spend The Night Together" (Decca). Despite the somewhat suggestive title, which Mick Jagger discussed in last week's MM, this marks the end of naughtiness by the Stones. No weird—"Have Smelt Your Grandfather Standing The Shadow" type lyrics, no breathless session trumpet players, just the old firm, bouncing along with an all guitar riff, and some of the most audible vocalising by Mick for many moons. It's catchy, and as in all Stones' productions it's got a lot of heart. Incidentally, rumour has it two constables of the law who dig the Stones were passing the studio and joined in. One held Mick's headphones, while another beat time with his truncheon! Michael and Keith write both sides, including the highly attractive "Ruby Tuesday" with flutes, tambourines and piano backing. Mick sings the best we have ever heard him on this classically influenced ballad and both sides deserve to be a giant smash. Hope there's room for both at number one!



JAGGER: end of naughtiness

**SPENCER DAVIS GROUP:** "I'm A Man" (Fontana). A new sound from the Spencers—huge production, complex beat and an intricate backing—all adding up to yet another success for the hit happy wanderers. Stevie Winwood wrote the song with the group's new record producer Jimmy Miller. It starts off with a long instrumental introduction that adds fresh layers of sound as it builds into Steve's frenetic vocal. Conga drums and other Latin effects are spiced in to make one of the most dramatic records the group have ever released. Melodically, there are one or two very familiar riffs involved, and Steve sings in the same urgent style he used on "Gimme". But the overall effect will result in chart madness!

drifts through this fine ballad with great expertise and charm. There is some similarity to Tom Jones in his tone and style, but sounds much more relaxed. With the current vogue for ballads Engelbert could easily take off here. But what a pity he is still saddled with that silly name!

with slow piano, then suddenly doubles tempo and a bouncing big band and organ comes striding in to carry Keith along towards a big hit. The tune reminds faintly of the Stones' "As Tears Go By", but the treatment is totally different and swings considerably.

**PAUL JONES:** "I've Been A Bad, Bad Boy" (HMV). Incredible how Paul's voice is changing. It almost sounds as if he is parodying a pop singer with his curious wailing tones, and as it comes from his forthcoming movie *Privilege* about a thick pepper—perhaps that is the intention. It sounds like a song from one of those 1950 English teenage musicals, and great as is our regard for Jones, we fear we must report this is a bad, bad record. Thinking back to his busy days with Manfred, and talk about rock and roll, one is tempted to inquire: "What's it all about?" Shame on you Paul, shame, shame, shame!

**GRAHAM BONNEY:** "Thank You Baby" (Columbia). Beach Boy Bruce Johnston wrote and helped produce this attractive hit sound from the "Supergirl" boy wonder Bonney. Graham is a pleasant young singer with plenty of potential and this is an excellent ballad. With the added Beach Boys interest this could easily become a large chart winner.

**OTIS REDDING:** "Try A Little Tenderness" (Atlantic). A rather mannered and exaggerated version of the old standard that won't really impress young fans or lovers of old standards. The backing is delicate and extremely tasteful, which comes in strange contrast to the wailing vocals. Naturally it's a brilliant production, and highly workmanlike, building up to a dramatic climax, but leaves just a taste of synthetic soul, an effect heightened by the abrupt fade out.

**JOHN MAYALL:** "Sitting In The Rain" (Decca). A country dance blues with a nice jocular flavour from British bluesman Mayall, that might gain him that elusive chart success. One of the highlights is the guitar playing, presumably by new boy Peter Green, who is gaining rave reports around the clubs. John wrote the song, which is simple, catchy and full of hit potential. He sings with a rough and ready charm that won't offend unhip disc jockeys, and so might engender a few plays in the right places.

**THE MYSTERIANS:** "I Need Somebody" (Cameo-Parkway). Solid beat all the way with this cute American group, with a singer who sounds like Mickey Mouse on roller skates. The organs and guitars bombard the senses with a hypnotic riff, while the drums are of the All American Rhythm variety, a kind of beat with soul, we still can't obtain on English records. A hit, one suspects.

**MCCOYS:** "I Got To Go Back" (Immediate). It's a great pity the McCoys ever recorded "Hang On Sloop". The riff seems to have stuck in their heads ever since, and even though "Don't Worry Mother Your Son's Heart Is Pure", managed to lift them briefly out of the rut, here they are again with the same old sound. They must sing "Sloop" in the bath, while waiting for buses and in their sleep. This is an excellently played, sung and produced record, but when will the coin drop that British record buyers at least, don't want, and won't buy pale imitations of past glories.

**MOODY BLUES:** "Life's Not Life" (Decca). Will this see the return of the Moodies to active pop life? We hope so. They are an excellent group that didn't deserve to fade quite so drastically from the scene. But competition is fierce today, especially with new groups popping up on all sides. A nice production, a somewhat complex arrangement, and a fairly memorable tune by Denny Laine and Mike Pinder might help them on their way.

**ROYAL GUARDSMEN:** "Snoopy vs. The Red Baron" (Stateside). One of the oddest songs to have emerged in months, this rocking Irish-type jig by an American group will either explode in a barrage of controversy and success or quietly die in a corner. After several plays the uninitiated might eventually deduce it is a bouncy ballad about German First World War fighter ace Baron Von Richthoven being shot down by a dog CALLED SNOOPY. But it's certainly an interesting novelty, very catchy, and quite baffling.

**PAUL REVERE & THE RAIDERS:** "Good Thing" (CBS). An American group currently riding high in the US top ten who hope for big things in Britain with this hard driving R&B sound which reminds one of our Pretty Things. There's quite a bit of the Rolling Stones and Beach Boys thrown in for good measure, so you can see it's a fairly derivative noise. But a hit for those who don't care about sources. Exciting.

**ENGELBERT HUMPERDINCK:** "Release Me" (Decca). Engelbert is a fine singer, and he

**KEITH:** "98.6" (Mercury). An unusual and pretty song from America's Keith, which starts

**THE GUESS WHO?:** "His Girl" (King). A Canadian group with five number ones in their own country, they might well take off here with this pleasant and restrained song that is already attracting attention among more astute record listeners. Strings back the soft vocals and guitar bits and it comes in contrast to most of this week's raw rhythm.

### RADIO JAZZ

by CHRIS HAYES

Times: GMT

**FRIDAY**

4.15 p.m. R1: Jazz. 5.30 H1: Jazz Rondo. 8.30 U: Little Milton, Jean DuShon. 9.0 E: Jazz Workshop (That Blues Sound). 10.15 O: NYO All-Stars. 10.15 T: Carmen McRae, Count Basie Ork. 10.45 T: Prague JF 1966: Csaba Dezzo (Hungary). Jean-Luc Ponty (France). Bohuslav Zoula (Czech). 11.15 BBC H: Excerpts from "Outstanding Compositions of the 20th Century". 11.20 E: (1) Peggy Lee, George Shearing Quintet (2) Stan Getz Quartet. 12.0 a.m. BBC L: Herman, Hawkins, Duke, Witherspoon, Casa Loma Ork, etc.

**SATURDAY**

11.0 a.m. L: Mississippi Blue. 11.30 L: Stan Getz, Plasjyn Wroblewski Quintet (Warsaw, 1960). 12.0 noon BBC T: Jazz Record Requests (Humph). 1.55 p.m. H1: Radio Jazz Magazine. 7.0 R2: Jazz Concerto. 8.30 J: Sammy Davis Jr. 10.15 A2: Get To Know Jazz. 10.15 T: Duke Ellington Ork. 10.45 T: Jimmy Smith, Oliver Nelson Ork. 11.30 J: Jazz Festival.

**SUNDAY**

5.15 p.m. L: Big Band Rhythms (Thorleif Isterang's Band) 8.40

**MONDAY**

11.15 a.m. E: Teagarden, Mulligan, Parker, Holiday, Goodman, etc. 8.30 p.m. J: Big Bands. 9.0 E: Kurt Edelhagen Ork. 10.10 M: Jazz. 10.15 T: Sinatra, Johnny Keating, King Sisters, Thielmans, etc. 10.45 T: Guitarist Dennis Budimir ("Alone Together").

**TUESDAY**

8.10 p.m. R2: Jazz Tempo. 10.0 U: Antibes JF (Duke Ellington Ork). 10.5 O: Jam Session. 10.15 T: Toots Thielmans ("Contrasts"). 10.45 T: (1) Stan Getz, Laurindo Almeida (2). Earl Hines, Richard Davis, Elvin Jones. 11.0 V: Jazz Corner.

**WEDNESDAY**

7.35 p.m. U: Jazz In The West. 4.0 L: Jazz Club. 4.15 H2:

**THURSDAY**

3.50 p.m. L: Louis Armstrong. 6.5 L: Chamber Jazz (Tore Milson's Septet). 8.1 V: Four Seasons of Swing (3) Dizzy Gillespie. 8.30 J: C & W. 10.15 T: Les and Larry Elgart Ork. Italy's Emilio Pericoli. 10.45 T: Pianist Clare Fischer ("Easy Livin"). 11.20 E: Singing-Swinging.

Programmes subject to change.

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## NEW JAZZ RECORDS

**CHARLIE CHRISTIAN** has a secure place in the jazz hall of fame, and these reissues—of first "takes", apparently—are some of the performances that helped to put him there. I wouldn't like to promise that all of this is remarkable jazz, but for all-round value (and it runs for nearly fifty minutes) the LP takes some beating.

In a way it is rather funny music—lightweight and very polite at times, often brilliantly played and sometimes well swung, but seeming to lack real depth and impact when compared with the masterpieces of jazz. Maybe the currency has been devalued by so much imitation.

Of course, this is subjective reaction. But on recent playings I noticed that even very keen listeners tended to switch off quite regularly until BG, Christian, Cootie or Hampton created something compelling or inspired in the group a real jazz momentum.

Such passages, in truth, are plentiful enough. The 1940 and '41 septet tracks maintain a pretty high standard. "New Baby" rocks as well as anything here—with Basie and Jo Jones in the rhythm team, and Christian, Basie and Cootie shining solo-wise—and Cootie's muted trumpet and Goodman's clarinet keep things crackling on "Royal Garden".

"As Long" is a bit dull, though, and the final "Alamo" has trouble settling into a tempo. Hamp does a good job firing "Flying Home", and the sextet bounces along happily on "The Sheik" and "Shivers", both with Nick Fatool (drs) and Johnny Guarnieri (pno).

As for CC, his solos lend special distinction to many tracks to "Boy Meets", the slowish "Star Dust", to "Rose Room" and the otherwise mediocre big band numbers—"Honeysuckle" (1939) and "Solo Flight" ('41).

Christian played with invention, a good blues feeling and consistent swing. Yet these records don't I imagine, entirely reveal his stature. Once or twice he employs a Teddy Bunn phrase which caused one listener, at least, to reflect on their relative talents.

From the collector's point of view, the set makes available on LP some previously unobtainable recordings. And, together with its earlier companion album (on Philips BBL7172), it reissues almost all of the BG group recordings with Christian. I prefer the overall quality of the first release, for sound and music, but this should be manna to all guitarists. —MJ

That excellent guitarist Wes Montgomery keeps coming up in uninspiring settings these days "TEQUILA" (Verve VLP-9143) has some superb guitar on several tracks—"The Thumb" "Bumpin' On Sunset" and Joe Zawinul original, "Midnight Mood"—but the cushioning strings which are with him on most of the eight tracks become a bit of a nuisance. They add nothing to the set, and although discreetly scored by Claus Ogerman tend to stifle Montgomery's some very fine solos, but too often one of the greatest individualists in jazz is reduced to sounding like just another guitar player. —B.H.



CHRISTIAN: secure place in the jazz hall of fame

## A lack of depth and impact from Christian

**CHARLIE CHRISTIAN—BENNY GOODMAN:** "Solo Flight". Solo Flight; Rose Room; Flying Home; Star Dust; Shivers; The Sheik Of Araby; I Surrender Dear; Memories Of You; Boy Meets Goy; Honey-suckle Rose; I've Found A New Baby; Royal Garden Blues; Benny's Bugle; I Can't Give You Anything But Love, As Long As I Live; On The Alamo. (CBS BPG02581.)

Christian (gtr) with Goodman's orchestra, sextet and septet, 1939-41.

## A TOUCH OF THE HIGH LIFE

**AMBROSE CAMPBELL:** "High Life Today." Yolanda; Suba Kelele; Oh Je Je; Mi Mi La; Believe In God; Ashiko Rhythm; Fi So; Oruka; Somaj; Robert's Prayer; Yesnda; Gbedu Drums; Treat Me Gently. (Columbia SX6081.)

**"KWELA BY GWIGWI'S BAND":** Good News; Nyuzamkhaya; Lily Express; Rough Deal; Kwazakhele; Mini Mthombo; Hayin Bo; Nick Thehe; Mra. Kweleentonga; Botyana; Ndaqmbayo; Zangomva; Zobongo; Kelelele. (Esindongeni. ("77" Afro101.)

**TRULY** I don't know whether to call this music jazz or what, but it's African dance music, broadly speaking, played by an international brigade of musicians including several well-known jazz players.

The first LP, by Ambrose Campbell and his Emergent Music (according to the sleeve), is of High Life music composed and arranged by Campbell and played by what Colin MacInnes, in his sleeve note, describes as "a kind of United Nations of performers—Africans supplying the essential underlying beat, but melody provided by West and East Indians, and European's who embroider with varied instruments the melodic lines that Ambrose has devised."

Ambrose Campbell—from what I know of hearing him on records and occasionally in person—has always been able to write moody tunes. Here are several which please the ear; "Suba Kelele" being one.

Rhythmically, the music is quite interesting in a lulling manner, not in any way frenzied, and there are touches of horn work (such as the flute and flugelhorn, or trumpet, on "Oh Je Je", "Fi So" and "Robert's Prayer") which may engage the attention of jazz enthusiasts.

Among the men involved are Shake Keane and Harold Beckett (brass), Manny Winters, Derek Grossmith and Dave Aaron (flutes), Fitzroy Coleman (gtr), Jack Fallon and Brian Brocklehurst (bass), Sol Klaasie (pno) and six drummers and a vibes or xylophone player.

Here and there the air is vibrant with vocals in strange tongues, but "Gbedu Drums" and "Ashiko Rhythm" are in-pure percussion items—intriguing as such. This isn't high life for me; still, the overall effect is quiet and relaxing.

The other album transports us from West Africa to South, or thereabouts, for a programme of kwela played by Chris McGregor (pno), Chris McGregor (pno), Gwigwi Mrwebi and Dudu Pukwana (altos), Ronnie Beer (trn), Soleridge Goode (bass), Laurie Allan (drs).

# Manfred in a superb set of instrumentals

### POP LPs

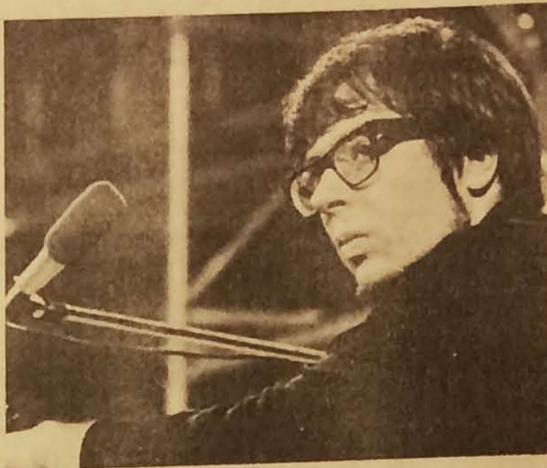
**MANFRED MANN:** "Soul of Mann" (HMV). A superb set of instrumentals drawn from the Manfred archives of EMI recorded before their switch to Fontana. This richly rewarding album is virtually a history of the Manfreds, for it includes tracks from their earliest days with Mike Vickers and Paul Jones up to the short-lived experiment with Henry Lowther on trumpet, Lyn Dobson on tenor sax and the incomparable Jack Bruce on bass and harmonica. Most of the work has been heard before on various albums and EPs, but packaged in this form prove conclusively that Manfred has been responsible for contributing some of the most valid music to the Pop Jazz of the 'sixties. In fact, it is pure Manfred music, and greatly reflects his own characteristics—complex, frenetic, cynical, but often filled with feeling. From the Chuck Berry feel of "Mr Anello" to the MJQ of "God Rest Ye Merry Gentlemen" and "Bare Hugg" there is a vast library of sounds to enjoy. There are numerous subtle knockouts, like Mike Hugg's vibraphone entry to "My Generation", Jack's bass on "Spirit Feel", Manfred's calm organ on "Satisfaction", and Mike's alto on "Abominable Snowmann", and the stomping brass on "Tengo Tango". In short, the whole scene is a complete gas and should be purchased without any delay!

**CLIFF RICHARD / THE SHADOWS:** "Cinderella" (Columbia). This album from Cliff and the Shads' London Palladium panto proves once again the tremendous song-writing talent of the Shadows. Cliff is excellent as usual, but the real star of this selection are the Shadows' songs. They're not major works of pop music art, but perfect in their context. Best song of the bunch is Cliff's hit "In The Country", but there are other good numbers—"Peace and Quiet", a quieter, beaty ballad "Come Sunday" and "Dare I Love Him Like I Do", sung by Jackie Lee. And there's the rock and roller "Doctor Man".

**KEN DODD:** "For Someone Special" (Columbia). Dobby aims squarely into the mum and dad belt with a selection of fairly sugary ballads. In his own field, he can't miss, even if the kids can't stand him. His choice on this new album never moves very far out of balladland, with songs like "If I Had My Way", "I Can't Begin To Tell You", "Only You" and "Can I Forget You". But frankly you have to be a Dobby devotee to suffer a whole album.

**BURL IVES:** "Songs . . . For Fun" (Ace of Hearts). America's leading folk singer, Burl's offerings on this cheap-label issue are mainly songs he's made famous—and are very well known. They range from the famous "Big Rock Candy Mountain" and "Blue Tail Fly" to "The Fox" and "Wooly Boogie Bee".

**BOBBY VEE:** "Look At Me Girl" (Liberty). Wonder what happened to Bobby Vee? He used to have a big fan following here, but faded badly in



MANN: most valid music

1966. We feel he belongs to a pop era that's well past, although he's still a polished artist who manages to avoid sounding dated on his new album. Bobby tries out some single hits like "Sunny" and "Summer In The City" and is better on the ballads than the beaters where he tends to be overpowered a bit by his backing group the Strangers. A pleasant, if slightly nostalgic LP, that makes up in enthusiasm for what it lacks in originality.

**CONNIE FRANCIS:** "Movie Greats Of The 60's" (MGM).

Connie's style hasn't changed, but the current crop of girl singers have moved on. Still, many people will go for this LP. The songs are knockouts and, in her way, Connie sings them with ability, in tune and with a sense of dynamics which belong to her generation of singers. For the youngest record buyers, too weepy. Oldies will say "they don't sing like that today." Included: "Strangers In The Night", "The Second Time Around", "The Shadow Of Your Smile", "Wives And Lovers", and "The Good Life".

**JAN AND DEAN:** "Fillet Of Soul" (Liberty). Twelve more, good, clean, American campus-an-surf board sounds from the inexhaustible supply that Jan and Dean keep up. All the usual tame stuff with Jan Berry's production moving toward a thin Brian Wilson sound. This album's overall sound is reminiscent of the early Beach Boys records and should appeal to fans who dug the days of early surf. Includes an anemic "Little Duce Coupe" faintly more interesting revivals of Chuck Berry's "Memphis" and "School Days", and then the ghastly spattering of "Harold The School Bus Driver Who Got Wiped-Out On The Paisley Pavement"—or something. Very dull and not recommended.

**VINCE HILL:** "At The Club" (Columbia). After the initial mirth at discovering this album was recorded at the Palace Theatre Club, Oxford, Stockport—where I—the smile was wiped off my face. Both the band and Vince Hill put on a great, entertaining show—coming through this live performance with flying colours. An exciting, star-studded album whose 14 tracks should thrill the listener into an uncontrollable freak-out. Listen to "24 Hours From Tulsa", "In Dreams", "Ole Man River", "One For My Baby", "Tonight", "Blue Velvet", "The Sun Ain't Gonna Shine Anymore", and that old standby, "Somewhere".

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# CAUGHT IN THE ACT

**kirk**

ROLAND'S back! And the Scott Club's never really the same when the American multi-instrumentalist unpacks his tenor, strich, manzello, nose flute, and siren—among other things—and settles in for a spell at the Frith Street premises. The Kirk qualities—the passionate flute playing, the virile tenor, and the unique three-at-the-same-time effects—are well known by now, both to jazz and non-jazz fans alike. But never one to let things get too predictable, Kirk unveiled a specially-constructed echo unit at his opening on Monday. This device plugs into, or attaches onto, whichever instrument he is playing. The result is a weird, ethereal effect, which comes in handy for the strange Kirk ballad treatments. It is pleasant and effective, and does nothing to detract from Kirk's music. Roland's great asset seems to be able to add all these bizarre elements to his stock-in-trade and still emerge as a very fine jazzman indeed. Old favourites like "The Whistle Man" (the psychedelic experience of the set with Professor Pete, King on the flashing lights), "Fingers in The Wind" and the tearaway treatment of "Rockin' in Rhythm" were all paraded. Oh, I almost forgot. Roland now sings as well—a hilarious, primitive scat vocalese which, in common with everything else he does, swings like the clappers. Now, Kirk is certainly the greatest act in jazz. And he still produces more fine jazz per set than many a musician less well endowed in the showmanship stakes.—BOB HOUSTON.

**seeger**

WHAT special quality have folk people got that allows them to go to a vast, virtually unheated ex-warehouse, huddle and stamp their feet to keep the circulation going, and yet fill the barnlike place with enough emotional warmth to heat a city for a year? I kept asking myself this when Pete Seeger sang at a benefit for Centre 42's Chalk Farm Roundhouse on Friday last week. A lot of the warmth came from Seeger himself. The man is a professional right down to his stamping shoehorns, bringing to bear every device in the book would have defeated a lesser artist. Even when his billed guest—Scotland's Matt McGinn—was delayed by plane trouble, he succeeded in getting some of the intimate atmosphere of a little folk club into the hall by calling up singers from the floor—who were both, as it happens, MM writers on folk. Matt turned up in time, however, to do his usual mixture of satirical songs and stories, though earlier Pete himself had filled in by performing in mock-Scots the egregious "Manure an' Manyah" and "The Pill". And so, thanks to Seeger, his guests

and—last but not least—the audience, the hastily arranged show was a Beaulieu-style triumph.—KARL DALLAS

**westbrook**

THE Mike Westbrook Sextet is currently drawing good crowds to the Old Place in London's Gerard Street on Saturdays, and it's not difficult to see why. This is a band which deals in excitement and manages to communicate its own obvious enthusiasm to the audience. Using a fair percentage of originals, the group puts proper emphasis on well-rehearsed arrangements. The soloists all have something to say, with baritone saxist John Surman outstanding, despite a tendency to carry on his solos too long.—BOB DAWBARN.

**mcgregor**

A GOODLY crowd at the Old Place heard Chris McGregor (pno) and two of the original Blue Notes, Dudu Pukwana (alto) and Mongezi Feza (tp), along with Ronnie Beer (tr), Chris Cambridge (bss) and Laurie Allan (drs) give a blistering performance of uncompromising music which, for the sake of brevity, must be described as "free" jazz. I'd like to pretend that I enjoyed it all; for one thing there were far too many moments in the over-long numbers when soloists appeared to be struggling for something to say. On the other hand, there was no denying the supercharged intensity of McGregor's piano and the virility and logic, even in the most frenetic moments, of Pukwana's alto, one of the most exciting musicians on the scene at the moment. Most impressive too, was the total, explosive commitment of all three front line players in the extended collective improvisation passages. On balance, the excitement outweighed the longueurs, and I would certainly recommend trying to catch McGregor's music while Feza is in London.—CHRISTOPHER BIRD.

**jones**

DESPITE the highest entrance fee ever charged in the club's history, hundreds of fans from all over the North East descended on Stockton's Club Tito to see Tom Jones open a week's worth of the club's regular sessions. And many more were turned away. Treating the audience to a preview of his next album of strictly country and western songs, Tom rendered the Reeves Goldie "He's Got To Go". Although the Jones voice went well with the melody the arrangement was very disappointing and he finished an otherwise perfect act. Backing the show was Tom's group, the Squires and it is amazing that with only four members they succeed in producing the big sounds we are used to on Tom's discs.—ROY SMITH.

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Sunday, January 15th, 7.30  
**KEN COLYER'S JAZZMEN**  
FOLK AND BLUES ALL-NIGHTER  
SATURDAY, JAN. 14th, M'NIGHT  
**RAY SONE & DAVE TRAVIS**

## THAMES HOTEL

Hampton Court, Middlesex

Friday, January 13th  
**KEITH SMITH'S JAZZ BAND**  
Saturday, January 14th  
**MAX COLLIE'S RHYTHM ACES**  
Sunday, January 15th  
**MONTY SUNSHINE'S JAZZ BAND**

## SIX BELLS

KING'S ROAD, CHELSEA

Saturday, January 14th, 8 p.m.  
**SANDY BROWN AND HIS BAND**

## THE NEW ALL-STAR CLUB

9a Artillery Passage, E.1  
Off Middlesex St. nr. Liverpool St. S'n.  
BIS 2697 or 8415

Mon & 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.

## SOUL TRINITY

Friday, January 13th

## THE Q SET

Saturday, January 14th

## THE BREED

FOR THCOMING ATTRACTIONS

## INEZ & CHARLIE FOX

Friday, January 20th

## JOYCE BOND

Saturday, January 21st

# CLUBS

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

## FLAMINGO

33-37 WARDOUR STREET, W.1  
STUDENTS AND VISITORS MOST WELCOME

JEFF KRUGER presents  
Tonight, Thursday (12th) at 8 p.m.  
**JULIAN COVEY & THE MACHINE**  
Friday (Jan. 13), 8-11 p.m.  
**JO JO GUNN**  
**DEREK SAVAGE FOUNDATION**  
Saturday (Jan. 14), 8-11 p.m.  
**THE PRODUCTION EBONIES**  
Sunday (Jan. 15th), 8-11 p.m.  
**RADIO CAROLINE NIGHT-OUT**  
**MARSHALL SCOTT ETC**  
**INSEKT LTD**  
**ODINS PEOPLE**  
**THE PYRAMID**  
**TOP CAROLINE DJS**  
**FAB GUEST STARS**  
Tuesday (Jan. 17), 8-11 p.m.  
**SAVOY BROWN BLUES BAND**  
**THE NEW JUMP BAND**  
Wednesday, Jan. 18, 8-11 p.m.  
**BLACK WATCH**  
**JOHNNY GLOVER DISC SCENE**  
\*\*\*\*\*  
NOW OPEN EVERY LUNCHTIME  
**JACKET POTATO FOOD BAR**  
LUNCH - TIME DISCOTHEQUE WITH FOOD AND HOT SNACKS  
OPEN EVERY LUNCH-TIME MID-WEEK - from noon to 3 p.m.  
ADMISSION FREE

\*\*\*\*\*  
TONY HARRIS & RIK GUNNELL present for JEFF KRUGER  
**THE ALL-NIGHTER CLUB**  
33-37 Wardour Street, W.1  
Friday, January 13th 12-5 a.m.  
**JO JO GUNN**

Plus all the latest sounds on record  
Saturday January 14th 12-6 a.m.  
**AMBOY DUKES + JON**

Plus all the latest sounds on record

## THURSDAY

**KLOOKS KLEEK**  
Railway Hotel, West Hampstead

**MIKE COTTON SOUND + LUCAS**

## FRIDAY

BLAISES  
**SAVOY BROWN BLUES BAND**

**BLUESVILLE '67**  
**BLUESVILLE '67**  
MR. DYNAMITE  
**JIMMY JAMES AND THE VAGABONDS**

Plus Bluesville's all U.S. Disc Show Hi-Fi Sound System!  
"THE MANOR HOUSE"  
(Opp. Manor House Underground)  
NEXT FRI. JAN. 20  
**SPENCER DAVIS**

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

## LONDON CITY AGENCY LTD.

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

**ARTWOODS** 12 MARQUEE 15 EEL PIE ISLAND  
13 EASTBOURNE 20 HARTLEPOOLS  
14 CHELSEA 21 SUNDERLAND

22 BIRMINGHAM  
24/31 GERMANY/DENMARK

## FOLLOW THE FAMILY

HERMITAGE, HITCHIN

HIGHGATE VILLAGE GATEHOUSE, COLIN PETERS QUINTET - ALAN BRANSCOMBE & "GHOST"

## SPAN MIKE STUART SPAN

Bluesette, Leatherhead

STARTING GATE, Wood Green SOUNDS BY NINE.

## UFO PF

MM/GST  
13/1/67, 10.30-4.00  
see advert. this page cols. 6 & 7.

## SATURDAY

ERIC SILK, Keys Hall, Brentwood.

FOLLOW THE FAMILY  
ROYAL LIDO, PRESTATYN

## SATURDAY cont.

GOthic JAZZ BAND, John Bull, opposite Gunnersbury Tube

MANOR HOUSE  
**SAVOY BROWN**

**SIX BELLS**  
Kings Road, Chelsea  
Britain's No 1 Clarinetist

**SANDY BROWN AND HIS BAND**  
WOOD GREEN  
**THE GOOD TYME**

## MONDAY

BEXLEY, KENT. Black Prince Hotel  
**KENNY BALL**

## TUESDAY

AT THE PLOUGH, ILFORD  
**BRIAN EVERINGTON QNT.**  
plus the NEW JAZZ SOUNDS!  
CROWN, Twickenham. Mike Cooper. Residents Johnny & Mac.  
ERIC SILK, 100 Club, Oxford Street.

## WEDNESDAY

FLAMINGO  
**SAVOY BROWN**  
FOLLOW THE FAMILY  
BLAISES, LONDON

"GEORGE", MORDEN. CHRIS BARBER. Bar extension to 11.30.  
GOthic JAZZ BAND, Faversham.  
"HIGHWAYMAN", Camberley. GRAHAM COLLIER SEPTET.

## THURSDAY

CLUB OCTAVE - Hambrough Tavern, Southall.  
**DICK MORRISSEY WITH THE GORDON BECK TRIO**

**COOKS, CHINGFORD**  
Royal Forest Hotel  
MAX COLLIE RHYTHM ACES

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

## FRIDAY

FOLLOW THE FAMILY  
ASTORIA, OLDHAM

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

JOHN GILBERT Quintet, Sunday lunch time. Roebuck, Chiswick High Road.

KINGS ARMS, Peckham Rye. BIG BAND JAZZ. Pat Evans Orchestra. Bill Ashton. Oriel

## SATURDAY

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

JOHN GILBERT Quintet, Sunday lunch time. Roebuck, Chiswick High Road.

KINGS ARMS, Peckham Rye. BIG BAND JAZZ. Pat Evans Orchestra. Bill Ashton. Oriel

## REHEARSAL ROOMS

1/4d. per word  
BAND REHEARSAL studio available. - Studio 51, 10/11 Gt. Newport St., W.C.2. TEM 2071.  
STUDIO HIRE. 6s. per hour. Good piano. Tel. 459 6358.

## MIKE STUART SPAN

12 MARQUEE 14 ENFIELD  
13 LEATHERHEAD 15 BOURNEMOUTH  
18 GRAVESEND

"COME ON OVER TO OUR PLACE"  
COLUMBIA DB8066

## DAVE ANTONY'S MOODS

FIVE PROUD WALKERS  
WORRYING KYNDE  
HEART and SOULS  
JOHN BRYAN FRATERNITY  
JOHN DUMMER BLUES

## SPENCER'S WASHBOARD KINGS

13 BIRMINGHAM 18 IMPERIAL COLLEGE  
14 SOUTHAMPTON 20 NORTHAMPTON  
15 LONDON 21 EEL PIE ISLAND

"THE EGGPLANT THAT ATE CHICAGO" PYE 7N17245

## BILL NILES GOODTIME BAND

JAZZ: COLLIE RHYTHM ACES/LONDON CITY STOMPERS/GOthICS  
POP: HERBIES PEOPLE/GOOD TIME LOSERS  
CABARET: JEAN HART/ROD HANSON/BUSTER NOBLE/SAM'S FRIENDS

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## CHAMPION JACK DUPREE

JAZZ: COLLIE RHYTHM ACES/LONDON CITY STOMPERS/GOthICS  
POP: HERBIES PEOPLE/GOOD TIME LOSERS  
CABARET: JEAN HART/ROD HANSON/BUSTER NOBLE/SAM'S FRIENDS

## ronnie scott's club

NOW AT 47 FRITH STREET, W.1  
GER 4752

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

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

NOW APPEARING  
until Saturday, January 28th  
The return of the fantastic

# ROLAND KIRK!

AND  
PHIL SEAMEN TRIO  
AND  
MIKE CARR TRIO

Commencing January 30th

# FREDDIE HUBBARD

AND  
MARK MURPHY

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

## Ronnie Scott's OLD PLACE

39 Gerrard Street, W.1. GER 0217

Nightly (except Sunday) 8-11.30

Thursday, January 12th  
**CHRIS PYNE/MIKE PYNE' SEXTET**

Friday, January 13th  
**FAT JOHN FIVE**

Saturday, January 14th  
**MIKE WESTBROOK BAND**

Monday, January 15th  
**JOHNNY MARSH TRIO (JAM SESSION)**

Tuesday, January 17th  
**CHRIS MCGREGOR GROUP**

Wednesday, January 18th  
**TONY LEE/PETER KING QUARTET**

Saturday, January 14th, 12-7.30  
ALL-NIGHTER  
**BOB STUCKEY TRIO**

Licensed bar and snacks  
Members 5/- Guests 7/6

## MIKE COTTON SOUND LUCAS

with the Singing Star

Thurs., Jan. 12th **KLOOKS KLEEK**  
Fri., Jan. 13th **UNIVERSITY OF ESSEX**  
Sat., Jan. 14th **UNIVERSITY OF ASTON**  
Mon., Jan. 16th **COOKS FERRY**  
Tues., Jan. 17th **CROMWELLIAN**  
Wed., Jan. 18th **NANTWICH**  
Thurs., Jan. 19th **SWINDON**

CANA VARIETY AGENCY  
43/44 Albemarle Street, London, W.1  
MAYfair 1456

Theatrescope Promotions present  
at the MARQUEE CLUB  
90 Wardour Street, W.1  
BIG BLUES CONCERT  
**CHAMPION JACK DUPREE**  
and  
**SAVOY BROWN BLUES BAND**  
SUN., JAN. 15th, 7.30-10.45  
Members 6/- Non-Members 8/6

## THE ED FAULTLESS TRIO

presenting MODERN JAZZ EVERY WEDNESDAY

at THE PHOENIX  
Cavendish Square, W.1 MAY 1700

Wed. Jan. 18th, 8.15-11 p.m.  
**DANNY THOMPSON TRIO**  
featuring JOHNNY McLOCKLIN, TONY ROBERTS  
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 13th  
**DICK MORRISSEY**  
Saturday, January 14th  
**ART ELLEFSON**  
Sunday, January 15th  
**BOBBY WELINS**

## BULL'S HEAD

BARNES BRIDGE PRO 5241

Resident Rhythm Section:  
**BILL LE SAGE TRIO**  
Friday, Saturday, Sunday, lunch & evening  
Friday, January 13th

**DANNY MOSS**  
Saturday, January 14th  
**PETE KING**  
Sunday, January 15th  
Lunchtime **HAROLD McNAIR**  
Evening **TERRY SMITH**

Monday, January 16th  
**ALAN HAVEN-TONY CROMBIE DUO**  
Tuesday, January 17th  
**PETE KING with HARRY SOUTH TRIO**  
Wednesday, January 18th  
**RONNIE ROSS QUARTET**  
Thursday, January 19th  
**DICK MORRISSEY QUARTET**

# marquee

90 Wardour Street London W.1

Thursday, January 12th (7.30-11.0)  
★ **ARTWOODS**  
★ **MIKE STUART SPAN**

Friday, January 13th (7.30-11.0)  
★ **SANDS**  
★ **ROSCOE BROWN COMBO**

Saturday, January 14th (8.0-11.30)  
★ **THE NEAT CHANGE**  
★ **THE ULTIMATE**

Sunday, January 15th (8.0-10.30)  
★ THEATROSCOPE PRESENTS  
★ **CHAMPION JACK DUPREE**  
★ **SAVOY BROWN BLUES BAND**

Monday, January 16th (7.30-11.0)  
★ THE MONDAY NIGHT DATE WITH  
★ **THE HERD**  
★ **RICHARD HENRY AND THE TIME BOX**

Tuesday, January 17th (7.30-11.0)  
★ **ZOOT MONEY AND THE BIG ROLL BAND**  
★ **SYN**

Wednesday, January 18th (7.30-11.0)  
★ **FOLK SESSION**  
★ **THE FRUGAL SOUND**  
★ **AL STEWART**

Sunday, January 22nd (8.0-10.30)  
In Association with Ronnie Scott's Club  
★ **AN EVENING WITH BEN WEBSTER AND BLOSSOM DEARIE**  
and the RONNIE SCOTT QUARTET

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

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

THURS., JAN. 12th 7.30-11.30 p.m. **RAMJAM "HOT 100" DISC NIGHT**

FRI., JAN. 13th 7.30-11.30 p.m. **SHOTGUN EXPRESS**

SAT., JAN. 14th 7.30-11.30 p.m. **AMBOY DUKES**

SUN., JAN. 15th 3-6 p.m. **RAMJAM "HOT 100" DISCS**

SUN., JAN. 15th 7.30-11 p.m. **THE GASS**

TUES., JAN. 17th 7.30-11 p.m. **RUPERT'S RICK 'N' BECKERS**

OPEN EVERY NIGHT

# WHISKY A' GO GO

TUESDAY, JANUARY 17th  
**THE BUNCH**

THURSDAY, JANUARY 19th  
**ALVIN CASH & THE CRAWLERS**

33 - 37 WARDOUR STREET, W.1 GER 7676

# STARLITE

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

FRIDAY JAN. 13th **SMALL FACES**

SAT. JAN. 14th **BIG L. NIGHT**

SUN. FROM THE U.S.A. **SOUL SISTERS** CARL DOUGLAS BIG STAMPEDE

Coming soon - Ramjam, Inez & Charlie Foxx, Easybeats, The Who, The Cream, Gods

SEE! HEAR! FEEL!  
The return of the dreaded

# U.F.O. PINK FLOYD

with the monstrous **PINK FLOYD**  
gape at the film **MARILYN MONROE**  
thrill to the **GIANT SUN TROLLEY**  
gasp at the horrible crawling **SLIDES**

FRIDAY, JANUARY 13th, 10.30-4.0  
Members 10/- Guests 15/-  
31 TOTTENHAM COURT ROAD

## ROYAL ALBERT HALL

SUNDAY, 19 FEBRUARY, at 7.30 p.m.

London Philharmonic Orchestra Ltd. presents

# DUKE ELLINGTON AND HIS ORCHESTRA

(By arrangement with Florida Dawson of Norman Grant)

LONDON PHILHARMONIC ORCHESTRA  
Conductor: **JOHN PRITCHARD**

In aid of the LPO National Appeal Fund

Tickets: 3 gns., 63/-, 42/-, 30/-, 21/-, 15/-, 5/- (standing)  
from Royal Albert Hall (KEN 6212)

**BILL Lewington**  
 164 Shaftesbury Avenue, W.C.2  
 Phone: COVANI Garden 0384  
 Hours 9.0-6.0. All day SAT

**ALTO SAXOPHONES**  
 LEBLANC, brand new £178  
 CONN Conqueror, immaculate £90  
 SELMER Mk. VI, reconditioned £80  
 CONN Underlating, fine value £66

**TENOR SAXOPHONES**  
 LEBLANC, brand new £189  
 SELMER Mk. VI, reconditioned £120  
 BUESCHER Tru-tone, reconditioned £70  
 NEW KING, fine horn £70

All Brass Players - A Happy New Year is assured with  
**JET-TONE MOUTHPIECES**  
 Full Range now available  
 Trumpet £7.00 each  
 Trombone £8.15.0 each  
 Standard Silver Plate or New Alloy models at no extra charge  
 Seven days' Appro. against Cash

**CLARINETTS**  
 NOBLETT Covered Hole, brand new £59  
 LEBLANC, reconditioned £55  
 BUFFET, reconditioned £50  
 SELMER Console, reconditioned £18

**FLUTES**  
 ZIEGLER with split E, brand new £150  
 GEMINARDI Model 2, brand new £86  
 GRASSI, brand new £28  
 BUISSON, reconditioned £20

**TRUMPETS**  
 CONN Constellation, fine horn £100  
 MARTIN Committee, immaculate £80  
 SELMER Lightweight, reconditioned £50  
 CONN 27B, reconditioned £45

Highest Part Exchange Allowance on your present Horn

**CLUB PREMISES**  
 Attractive Club Premises For Hire  
 Spacious and Licensed  
 All Facilities including Large Car Park  
 N.W. London  
 Box 5599 "Melody Maker"  
 161-166 Fleet Street, London, E.C.4

**PUBLIC NOTICES**  
 1/4d. per word  
**GALAXY ENTERTAINMENTS LTD.** intend to apply to the London Borough of Camden for a Licence to carry on an Employment Agency for theatrical, variety, concert or cinema artists at number 7, Denmark Street, W.C.2. Such agency to be known as Galaxy Entertainments Ltd. ALL OBJECTIONS and the grounds therefor, must be submitted in writing to the Town Clerk, The Town Hall, Euston Road, N.W.1, within 14 days of the date of publication of this advertisement.

**BANDS**  
 1/- per word  
**A ABBLE** accomplished band available. - PRO 4542  
**ABOUT 100** top groups and dance bands immediately available. Travel anywhere. Reasonable prices. Now booking for New Year's Eve - Clayman Agency, 7/8 Aldgate High Street, E.C.3 Telephone BIS 5531 (10 a.m.-6 p.m.)  
**A COMPLETE** selection of modern bands available for private dances, parties, etc. Send for free copy of MUSIC OF TODAY. - Box 3164.  
**ANY SIZE BANDS AND GROUP AVAILABLE FOR EVERY OCCASION.** - ACO 7524.  
**ANYTIME, BEAT GROUPS.** - Rodney 9987.  
**ANYTIME TRIOS** etc. for weddings. - Rodney 9987.  
**ANYWHERE.** Dance Bands for Ballrooms etc. - Rodney 9987.  
**A SMOOTH** but exciting band, completely versatile, which plays for many successful private and social functions, is available for engagements in London and out of town. - Tel. Leatherhead (LE2) 4976.  
**BAND AVAILABLE.** - SYD 7475.  
**BOB BARTER ORCHESTRA,** w... Julia Stevens Elm 9325.  
**CALL** Welwyn Gdn. City 21725. Group, The Children. Fantastic rave up sound. Inquiries invited from agents for clubs, France, Germany, Italy.  
**DEN ALLAN SET. TERMINUS 2141.**  
**D.J. Gavin Juste's** Phonographic Miracle Show. - BEC 6234.  
**C.S. reconditioned** (celebrity) stand success for your dance or party. - GRE 5051, evenings.  
**GOOD GROUPS,** available for clubs, etc. Dependable service. - Please write Box 5795.  
**GROUP AVAILABLE,** any occasion, any place. - STA 0425.  
**GROUP AVAILABLE** for any kind of engagement. - SHE 1031.  
**GROUP** requires work, reliable, reasonable fees. - Box 5791.  
**HOWARD BAKER Bands,** Ca... aret, anywhere. - 69 Glenwood Gardens, Ilford, Crescent 4043.  
**JAZZ ORGAN DUO** seek gigs-residency. - Dartford 24449.  
**JOHNNY PENN TRIO,** seeks residency, London. Welwyn Garden 20950.  
**"JOKERS WILDE"** Beat Group. - COP 9875.  
**LOU PREAGER'S PRESENTATIONS.** Bands and Cabaret - 49 Glenwood Gdns., Ilford, Cre 4043.  
**MODERN TRIO** with attractive vocalist seeking quality residency South / Midlands. Experienced young professionals. - Box 5775. (OR RAY 0659) or Welwyn Gdn. City 21725. "The Spinx". Mod group, 1967 sound. 15.  
**QUARTET AVAILABLE.** All functions. - REN 7756, after 6 p.m.  
**QUARTET.** Vocals, capable cabaret backing. Finishing West End Club. Require residency. - WEM 5018.  
**SHOW QUARTETTE / Trio.** - MAI 2877.  
**SHOWTIMERS.** H.M.V. recording group. - LEE 4498.

**PERSONAL**  
 1/4d. per word  
**ANY AGE,** either sex **PENPALS.** Details from "Solway", Dept. 2, Pinfold Lane, Botesford, Nottingham.  
**A PENFRIEND ANYWHERE.** Send s.a.e. free details, World Friendship Association, 76 Welham Road, Tooting, S.W.17.  
**EUROPEAN FRIENDSHIP SOCIETY, BURNLEY.** Penfriends any age, all countries. Send s.a.e. for free details.  
**FRENCH penfriends,** all ages, from 12-21. Send s.a.e. for free details. - Anglo French Correspondence Club, Falcon House, Burnley.  
**REAL FRIENDS** and introductions. Send s.a.e. for free details. - Judith, 64(Y) Highgate Hill, London, N.19.  
**ROMANCE OR PENFRIENDS.** England / abroad. Thousands of members. Details, World Friendship Enterprises, M274, Amhurst Park, N.16.  
**UNDER 21?** Penpals anywhere. - Details free. Teenage Club, Falcon House, Burnley.

**BANDS WANTED**  
 1/- per word  
**ALL GROUPS** urgently required for top Continental engagements. 240-2816. FLA 3637  
**BEAT GROUPS** and Go-Go girls wanted for clubs, Continent. - HUB 4196, FIT 4199.  
**DANCE BAND** (4/5 piece) wanted for summer season commence early May. Channel Isles. Must provide dance music, some pop, vocals within band. - Enquiries Clayman Agency. BIS 5531 (day).  
**GROUP** must harmonise for record. - GUL 7625  
**MANAGER** requires good group must have van. Photos and details please. - Box 5794.  
**NORTON YORK AGENCY REQUIRES GROUPS.** - 86 Turnham Green Terrace, W.4, CHI 4895.  
**SMOOTH TRIO** with vocals for West End Club, Friday, Saturday, Sunday, 8-11 p.m. Pleasant, permanent. Write stating terms. - Box 5786.  
**TOP TWENTY / surfing** groups required urgently. - Phone REL 9894.  
**WANTED.** Seven or eight piece band with attractive girl for the Continent. Four months residency commencing April 1. Photographs, etc. Box 5795.

**TOP VOCAL/ INSTRUMENTAL TRIO**  
 AVAILABLE MID-FEBRUARY  
 (contract with top London nightclub expiring)  
 FOR DANCE MUSIC AND ENTERTAINMENT  
 Box 5801, c/o Melody Maker  
 161-166 Fleet Street, London, E.C.4

**THE ALBERT SQUARE GROUP.** - BYRON 4683.  
**THE FAMOUS SOUL SURVIVORS.** - LAB 7063.  
**THE FOUR DEGREES.** Dinner and Dance and Social Evenings. FUL 3581, MIT 4217.  
**"THE HAWAIIAN SOUNDS"** - HOU 5400.  
**TRIO.** - EUS 7162.  
**TRIOS/QUARTETS.** - SKYport 7952.  
**VERSATILE TRIO.** - CLI 6487.  
**4TH DEGREE.** - LIV 2877.

Trumpet players wishing to extend their range and endurance, without sacrificing any low register or tonal quality, should get the mouthpiece designed by, used by, and bearing the name of -  
**"MAYNARD FERGUSON"**  
 A must for the modern musician. See your dealer today  
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TOWNSHEND: wrecking amplifiers

## TOWNSHEND, YOU DON'T HAVE TO DESTROY TO CREATE

I DON'T mind Pete Townshend wrecking his gear as part of the Who's act, but I don't want my head knocked off by bits of flying electronic shrapnel. Do I get compensation if I'm hurt by an amplifier on my ever-loving head, or if I get electrocuted? At the Roundhouse, Chalkfarm, on New Year's Eve, after a depressing Who performance, Pete went really wild. He smashed an old amp box and demolished what looked like a new one. Then waving his guitar over the audience's heads, making me and my bird finch, he stomped off. I think the Who are too good to need all this. — JOHN PINER, Hammersmith, London.

### FRENZY

POP stars are renowned for their moody temperament, but Pete Townshend went too far at the excessively violent climax to the Who's act at the Roundhouse on New Year's Eve. He went into unparalleled frenzy and using the guitar as a sledge hammer sent amplifiers toppling across the stage amidst clouds of smoke, sending hangers-on scurrying for cover. The whole audience reared back from the stage in absolute terror. Excitement on stage, yet, but violence which threatens to involve fans—no thanks!—BILL MONTGOMERY, London W1.

### GREAT

WOULDN'T it be a treat for thousands of fans if Stevie Winwood and Georgie Fame teamed up for an album! It would be great to hear Stevie backed by a big band and singing duets with Georgie. They could have an organ battle as well, and belt out their favourite numbers like "Parchman

● LP WINNER



WILSON: lyrics are nothing short of ridiculous

## Wilson, joke or genius?

WHAT is all this nonsense about Brian Wilson? Why is he hailed as a musical genius? Compared to Ray Davies, he is a nincompoop. Wilson's lyrics are nothing short of ridiculous. "I'm dreaming of good vibrations" means nothing at all. Davies writes about experiences we understand like "A Sunday joint of bread and honey". Surely we can see through the gimmicks of the Beach Boys and their so-called master mind and recognise the talents of Ray instead? — HAMISH WHITEFORD, Eyemouth, Berwickshire.

● DJ David Jacobs said on a radio show that "Dream-

in" a beautiful track from the Cream LP was pretentious, out-of-tune codswallop. On the same program by the Dave Clark Five was a good record! If this is a sample of the rubbish the BBC are going to put out, I'll stick out for the Pirates! — CHRISTOPHER DOHERTY AND HOWARD HUGHES, Sutherland Grove, London SW18.

● Bagpipes! Yes, be forewarned sirs, for I tip that 1967 will be the year bagpipes rise from the valleys of Scotland and chase the sitar back to Bombay. Why? Because now, more than ever before groups are looking for new instruments and for the fol-

lowing reasons bagpipes are the obvious next step. (1). Horns are taking over from strings. (2). The Tamla Motown effect that can be achieved when used in a certain porridge-ridden way. — ROBIN DAVISON-LUNCLEY, College Road, Epsom, Surrey.

● Why oh why is Ken Dodd always associated with "the mums"? I am 18 and I like mod gear, and pop music, but my fave rave is Ken Dodd. He is an all-round entertainer and first-class performer. Thank you Diddy for making 1966 a fantastic year for all your fans. — K. OSTROWSKI, Stoke-on-Trent, Staffs.

## MORE CREAM PLEASE!

WHY don't some more of our top artists form a new group like Eric Clapton, Ginger Baker and Jack Bruce have done. It would be a refreshing change on a stale scene. Many fans would enjoy a line-up like Keith Moon on drums, Jeff Beck lead guitar, and Jess Roden vocals. What would other readers like? — WILLIAM BAKER, Rutherglen, Glasgow.

● LP WINNER

### ● CHART

LOOKING ahead to '67 I should like to see Herman stay in America, the Beatles do more like "Eleanor Rigby" and less songs like "Yellow Submarine", Helen Shapiro back in the chart, Paul Jones silenced, and another "Make It Easy On Yourself" from the Walker Brothers. — HARRY MORRISON, London SW5.

### ● RUSH

IN reply to recent letters concerning the short supply of recordings on the Reaction Label I would like to point out that the Who and Cream LPs and singles were all "rush releases". This was done so records could be supplied over the Christmas period. Due to heavy demand it was not possible to supply everybody before Christmas. I am happy to say the Who and Cream LPs and singles are now in full supply. — ROBERT C. STIGWOOD,

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### ● UGH!

RE "Fame In '67" at London's Saville Theatre. Comment — "Ugh!" — CHRISTINE WHELAN, Morden, Surrey.

### ● TRIP

PEOPLE who want to "take a trip" will be disappointed if they continue to listen to so-called psychedelic pop music. They should lend an ear instead to the "Neptune" movement of Holst's "Planets Suite" — surely the most beautiful and effective piece of true mind-expanding music

ever written. — BRIAN PINDER, Aldershot, Hants.

### ● DELIGHT

IT would seem the average British folk music lover is a cock-eyed twit! When an Irish folk group or French folk singer includes a couple of anti-British ditties it delights the audience. If a British folk artist sang an anti-Irish or French song, he would be booed off the stage and called a bigoted, racist fascist or worse. I'm not suggesting Englishmen should sing pro-Cromwell songs in Dublin—they would be lynched—but let's have one set of values. — TED HUMPHREY, London E7.

## SHAME ON JOHN LENNON AND BURDON

TO debase your pages with the verbal obscenities of John Lennon and Eric Burdon, to mention two recent cases is thoroughly irresponsible. As a teacher, who has brought jazz to many pupils through record societies, I can see the effects on the present generation of the influence of people you praise so fulsomely. As a parent I find it shocking that I have to supervise my children's reading of a "musical" weekly in order to keep from them certain four-letter words. — M. H. WEBBER, Hampstead, London.

### ● WITTY

CONGRATULATIONS to Bob Dawbarn on his feature "Old Dawbarn's Almanack" (MM December 31). I found his witty, and mainly truthful remarks most amusing and I hope to be reading similar columns in the near future. — GRAHAM LLOYD, Gants Hill, Ilford, Essex.

### ● CHEERS

THREE cheers for British big bands. After watching Ronnie Ross and Tubby Hayes on BBC-2 who needs Basie and Herman? Surely we can now say we have as good, if not better bands than America? — N. H. GREEN, Ainsdale, Southport.

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