

# Melody Maker

January 21, 1967

9d weekly

## Monkees cancel British tour

**T**HE Monkees are not touring Britain in March after all. Their seven-concert tour was cancelled this week as "I'm A Believer" grabbed the number one spot in the Pop 50 from Tom Jones.

Their British publicist, David Cardwell, told the MM on Monday: "The tour has been cancelled because the record is breaking all over the place. But they may fly to Britain at the end of February for one day of press interviews."

The Monkees, whose US concerts have been sell-outs, will start a major feature film, probably in March. "The film will probably be for Columbia Pictures and will be in colour. The script could be changed, but at the moment they will not be playing the Monkees," said Cardwell.

Reports that the Monkees do not play on any of their records were denied this week. Don Kirschner, head of Screen Gems TV and publishing was reported as saying that they did not play on their first two shows, but now they play on all their recordings. "They are at present doing a 70-minute spot on their tour," said Cardwell.



MONKEES: concert sell-out

## U.S. stations ban Stones new single

**N**EW YORK, Monday. — The Rolling Stones' new single "Let's Spend The Night Together", has been banned by many US radio stations, reports Ren Grevatt. Many stations have decided not to play the side, although the flip "Ruby Tuesday" is getting plays. The controversial A-side title was changed for the group's appearance on the Ed Sullivan TV show to "Let's Spend Some Time Together".

But it is not known whether the group will change the title and lyrics for their forthcoming appearance on the Palladium TV show on Sunday (22). A spokesman for ATV told the MM: "It has not yet been discussed. No decision will be made on whether we want a change in title or lyric until a day or so before the programme."

Shortly after landing at Kennedy airport, New York, the Stones were involved in a near accident. The motorcade of limousines taking them to their hotel was crossing a parking runway when one of the cars almost collided with a taxi-ing jetliner. Fans rioted outside the CBS Theatre on Saturday as the Stones arrived for rehearsals of the Ed Sullivan Show. Mick Jagger cut a hand but the other Stones were not hurt.



JAGGER: cut hand



## HERMAN HERD KICK OFF TOUR

**W**OODY HERMAN'S Swinging Herd fly into London tomorrow (Friday) with an almost entirely new line-up from its last visit. With Woody (alto, clt, vcls) will be Bill Byrne, Dick Reudebusch, Lloyd Michael, John Crews, Gary Schauer (tps), Dominic Costanzo, Mel Wanzo, Julian Priester (tmbs), Sal Nistiche, Bob Pierson, Al Gibbons (tnrs), Joe Temperley (bari), Ken Ascher (pno), Arthur Koenig (bass) and Jim Gall (drs). Joe Temperley is the former Humphrey Lyttelton sideman who emigrated to the States last year. The Herd opens its tour at Manchester's Free Trade Hall on Saturday (21). Other dates are Leicester (22), Bristol (23), BBC-2 Jazz Goes To College recording at Exeter University (24), Croydon (25), Liverpool (26), Newcastle (27), London's New Victoria (28), Bournemouth (29) and Birmingham (30). They then move to the Continent for dates in Germany, Holland, Austria and Spain.

# POP RADIO

melody maker opinion poll

## THIS IS



# WHAT WE WANT

## BRITAIN'S POP FANS SPEAK UP • PAGE 10

melody maker opinion poll

# MELODY POP 50 MAKER

- 1 (5) I'M A BELIEVER ..... Monkees, RCA
- 2 (1) GREEN GREEN GRASS OF HOME ..... Tom Jones, Decca
- 3 (8) HAPPY JACK ..... The Who, Reaction
- 4 (3) MORNINGTOWN RIDE ..... Seekers, Columbia
- 5 (4) ANY WAY THAT YOU WANT ME ..... Troggs, Page One
- 6 (2) SUNSHINE SUPERMAN ..... Donovan, Pye
- 7 (15) NIGHT OF FEAR ..... The Move, Deram
- 8 (19) STANDING IN THE SHADOW OF LOVE ..... Four Tops, Tamla Motown
- 9 (12) SITTING IN THE PARK ..... Georgie Fame, Columbia
- 10 (7) IN THE COUNTRY ..... Cliff Richard, Columbia
- 11 (23) MATTHEW AND SON ..... Cat Stevens, Deram
- 12 (6) SAVE ME ... Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 13 (14) PAMELA PAMELA ..... Wayne Fontana, Fontana
- 14 (—) LET'S SPEND THE NIGHT TOGETHER ... Rolling Stones, Decca
- 15 (10) WHAT WOULD I BE ..... Val Doonican, Decca
- 16 (9) DEAD END STREET ..... Kinks, Pye
- 17 (26) HEY JOE ..... Jimi Hendrix, Polydor
- 18 (22) I FEEL FREE ..... Cream, Reaction
- 19 (11) YOU KEEP ME HANGIN' ON ..... Supremes, Tamla Motown
- 20 (16) FRIDAY ON MY MIND ..... Easybeats, United Artists
- 21 (20) (I KNOW) I'M LOSING YOU ... Temptations, Tamla Motown
- 22 (17) GOOD VIBRATIONS ..... Beach Boys, Capitol
- 23 (25) NASHVILLE CATS ..... Lovin' Spoonful, Kama Sutra
- 24 (13) WHAT BECOMES OF THE BROKENHEARTED? ..... Jimmy Ruffin, Tamla Motown
- 25 (39) SINGLE GIRL ..... Sandy Posey, MGM
- 26 (29) CALL HER YOUR SWEETHEART ..... Frank Ifield, Columbia
- 27 (—) I'VE BEEN A BAD BAD BOY ..... Paul Jones, HMV
- 28 (40) SUGAR TOWN ..... Nancy Sinatra, Reprise
- 29 (34) HEART ..... Rita Pavone, RCA
- 30 (—) TELL IT TO THE RAIN ..... Four Seasons, Philips
- 31 (24) WALK WITH FAITH IN YOUR HEART ... Bachelors, Decca
- 32 (18) UNDER NEW MANAGEMENT ..... Barron Knights, Columbia
- 33 (27) DISTANT DRUMS ..... Jim Reeves, RCA
- 34 (42) RUN TO THE DOOR ..... Clinton Ford, Piccadilly
- 35 (35) MUSTANG SALLY ..... Wilson Pickett, Atlantic
- 36 (21) MY MINDS EYE ..... Small Faces, Decca
- 37 (28) DEADLIER THAN THE MALE ..... Walker Brothers, Philips
- 38 (44) HANG ON TO A DREAM ..... Tim Hardin, Verve
- 39 (30) THERE WON'T BE MANY COMING HOME ..... Roy Orbison, London
- 40 (37) I'M READY FOR LOVE ..... Martha and the Vandellas, Tamla Motown
- 41 (36) A PLACE IN THE SUN ..... Stevie Wonder, Tamla Motown
- 42 (—) YOU ONLY YOU ..... Rita Pavone, RCA
- 43 (31) JUST ONE SMILE ..... Gene Pitney, Stateside
- 44 (—) LAST TRAIN TO CLARKSVILLE ..... Monkees, RCA
- 45 (38) SOMEWHERE MY LOVE ..... Mike Sammes Singers, HMV
- 46 (45) ISLAND IN THE SUN ..... Righteous Brothers, Verve
- 47 (—) LET ME CRY ON YOUR SHOULDER ..... Ken Dodd, Columbia
- 48 (—) DRINK UP THY ZIDER Aged Cutler and the Wurzels, Columbia
- 49 (—) SNOOPY VS. THE RED BARON ... Royal Guardsmen, Stateside
- 50 (—) I SEE THE LIGHT ..... Simon Dupree, Parlophone

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## POP FIFTY PUBLISHERS

- 1 Screen Gems; 2 Burlington; 3 Fabulous; 4 Compass; 5 Dick James; 6 Southern; 7 Essex; 8 Carlin; 9 Jewel; 10 Shadows; 11 Cal Music; 12 Lynn; 13 Hournews; 14 Mirage; 15 Marvel; 16 Davray/Carlin; 17 Yameta; 18 Robbins; 19 Carlin; 20 United Artists; 21 Carlin; 22 Immediate; 23 Robbins; 24 Belinda; 25 Mecolico; 26 Acuff-Rose; 27 Leeds; 28 Criterion/Loma; 29 Screen Gems; 30 Ardmore and Beechwood; 31 Francis Day and Hunter; 32 West One; 33 Acuff-Rose; 34 Carlin; 35 April; 36 Robbins; 37 Leeds; 38 Robbins; 39 Acuff-Rose; 40 Carlin; 41 Carlin; 42 Chappell/BIEM; 43 Schroeder; 44 Screen Gems; 45 Robbins; 46 Chappell; 47 Dominion; 48 Lad Music; 49 Fuller/Sanphil/Windsong; 50 Welbeck.

## TOP TEN LPs

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

## US TOP TEN

- As listed by "Billboard"
- 1 (1) I'M A BELIEVER Monkees, Colgems
  - 2 (2) SNOOPY VS. THE RED BARON ..... Royal Guardsmen, Laurie
  - 3 (3) TELL IT LIKE IT IS Aaron Neville, Parlo
  - 4 (4) GOOD THING ..... Paul Revere, Columbia
  - 5 (6) WORDS OF LOVE ..... Mama's and Papa's, Dunhill
  - 6 (7) STANDING IN THE SHADOW OF LOVE ..... Four Tops, Motown
  - 7 (10) GEORGY GIRL ..... Seekers, Capitol
  - 8 (5) SUGAR TOWN Nancy Sinatra, Reprise
  - 9 (—) NASHVILLE CATS ..... Lovin' Spoonful, Kama Sutra
  - 10 (—) TELL IT TO THE RAIN ..... Four Seasons, Philips

## TOP TEN JAZZ

- ASMAN'S, 38 Camomile Street and 23a New Row, London—1 THE QUEST (LP) Mal Waldron (Xtra); 2 JOHN HANDY LIVE AT THE MONTEREY JAZZ FESTIVAL (LP) (CBS); 3 AFRICA BRASS (LP) John Coltrane (Impulse); 4 THE SECOND JOHN HANDY LP (LP) (CBS); 5 TRUMPETS ALL OUT (LP) Donald Byrd and Art Farmer (Xtra); 6 BUD'S BLUES (LP) Bud Powell and Sonny Stitt (Xtra); 7 MEDITATIONS (LP) John Coltrane (HMV); 8 HERE AND THERE (LP) Eric Dolphy (Transatlantic); 9 THREE GIANTS (LP) Sonny Rollins/Max Roach/Clifford Brown (Transatlantic); 10 UNIT STRUCTURES (LP) Cecil Taylor (Blue Note); DOBELL'S, 77 Charing Cross Road, London—1 THE QUEST (LP) Mal Waldron (Xtra); 2 KIRK'S WORK (LP) Roland Kirk (Transatlantic); 3 INDO-JAZZ SUITE (LP) Joe Harriott and John Mayer (Columbia); 4 IMMORTAL CLIFFORD BROWN (LP) (Mercury); 5 CATTIN' (LP) Coleman Hawkins (Fontana); 6 SOUL MESSAGE (LP) Groove Holmes (Transatlantic); 7 DUSK FIRE (LP) Ian Carr and Don Rendell (Columbia); 8 LESTER LEAPS AGAIN (LP) Lester Young (Fontana); 9 SOUND OF A BASS (LP) Francois Rabbaath (Fersch/Philips); 10 HANDY MAN (LP) John Handy (77); COLLETT'S, 70 New Oxford Street, London—1 JAZZ ABSTRACTIONS (LP) John Lewis (Atlantic); 2 THE SECOND JOHN HANDY LP (LP) (CBS); 3 ORNETTE COLEMAN AT THE GOLDEN CIRCLE STOCKHOLM Vol 2 (LP) (Blue Note); 4 MY-MY-MY (LP) Otis Redding (Atlantic); 5 CHICAGO — THE BLUES TODAY Vol 1 (LP) Various Artists (Fontana); 6 DREAM WEAVER (LP) Charles Lloyd (Atlantic); 7 ARCHIE SHEPP LIVE AT SAN FRANCISCO (LP) (Impulse); 8 THE QUEST (LP) Mal Waldron (Xtra); 9 BLIND LEMMON JEFFERSON (LP) (Collectors Classics); 10 THE SOUL OF BIG MAYBELL (LP) (Sceptre); \*Denotes imported records



Eric Clapton said he was looking for a double-necked guitar in a recent MM. Guitarist Johnny Whitney with the Family features one in his group and they play in London clubs. Look like a couple of right finger slicers to us!

## THE HIGH COST OF RAVING

A SOUR note is creeping into the sweet sound of success of London's discotheques. It is the sound of waiters charging severe prices for drinks. Endless clubs have opened with promises of "drinks at reasonable prices" only to fall into evil ways and start squeezing every form of coin, note and groat from their pleasure-seeking customers. Your Raver reports several miserable scenes recently. For example, at one club last week, an ex-pop journalist charged an old colleague the princely sum of 32s 6d for three Scotches and a Coke. At another club 69s 6d was charged for seven scotches. In both cases only doubles were served "because we're not allowed to serve singles." Pop guitarist David O'List says: "I was charged 11s for two lagers in one club. Then a guy knocked them over and refused to give me a refund." Nobody expects public bar prices in night clubs, but surely some cheaper drinks can be sold. Not all customers are pop millionaires.

Jagger calls the new Stones' single, made in Barnes, "the West 10 sound". Beryl Bryden yodelling in the Bavarian Alps. Jonathan King's card from Jamaica says: "Can't think of anything to say."

Why do Yardbirds always claim to have done everything first? Now listen to Jerry Lee Lewis's "Green Grass Of Home". On "Ruby Tuesday" Brian Jones plays piano and recorder, Bill Wyman plays bowed bass.

Trumpeter Al Hirt has invested in an American professional football team. Count Basie on his band's new beat: "We put more bounce in the drumsticks and more seasoning in the notes."

Banjoist Les Muscutt playing in New York club, Your Father's Mustache. Andrew Oldham's secretary, Cynthia, good at booking rooms in French. The Family have a fan club called The Family Planning Association.

READERS suggest ear songs: "Ears To The Next Time", "Ear On a G-String", "Distant Ear-drums", "Lobe Me With All Of Your Heart".

Mick Jagger harangued by singing taxi driver who delivered his entire repertoire of own songs through partition in heavy traffic. Russians ordering amplifiers from Jennings Musical Industries. American singer called Senator Bobby has recorded "Wild Thing". The Who are threatening to burn down the Saville Theatre as their finale on April 15. Songwriter Les Reed a director of the Performing Right Society. Recording at EMI last week the Beatles, Hollies,

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**HOMER BANKS** 60 minutes of your love Liberty LIB12047  
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LOUIS: Festival star

to 27 and booked so far are the Louis Armstrong All-Stars and the Dave Brubeck Quartet. Other top names will be added.

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# WHY ALL THIS HOO-HA ABOUT THE MONKEES?



OH, the bitchiness! Oh, the arguments! Oh, the rows! It's amazing how pop can still cause furore and uproar from one side of the Atlantic to the other. A mighty thunder of sledgehammers filling the air as the knockers get to grips with their latest self-appointed task—demolishing the Monkees.

As a happy band of all-American guitar pluckers whose sole aim is to lighten the misery of the masses — and earn some loot in the process—their music making and Monkeeing around on their controversial TV show, seems to be causing an unprecedented amount of depression, gloom, anger, rage, fury and envy among some who see in the Monkees a grim revelation of the lengths America will go to steal British ideas. In the great Pop Drain the facts can't be ignored that much of the success of the Monkees' TV show depends on ideas from the film work of producer Dick Lester and the Beatles.

And the group seem to have had an easy short cut to success without all the ghastly grind that is so much part and parcel of the average group's life. But the facts of pop life are that ideas are filched, continuously and unmercifully; jiggery-pokery does go on in high places and publicity is used, blatantly and brazenly.

## SUCCESS

The only real standard is the standard of the success — whether the combined operation of filching, jiggery, poking and publicising results in a number one record, a solid image, and in this case, a popular telly-show.

This may be unpalatable, but it's true, and while the Monkees are making not unpleasant noises like "Last Train To Clarksville", and their current number one "I'm A Believer", the seekers of truth can still find valid music in all the groups that ARE playing their own ideas.

Last Saturday's show, for example, was funny, entertaining and certainly different pop viewing from the usual run of scream shows or panel games.

## CHARM

David Jones, who comes from Manchester, Mike Nesmith, Peter Tork and Micky Dolenz all have personality and charm and their high speed capering about with children, toys and computers that blew up was inoffensive light-weight comedy.

As the Monkees sing: "We're just trying to be friendly—we're the young generation, and we've got something to say." Let's hear what some of the faces of British pop have to say about the Monkees.

BARRY FANTONI: It's a great big, American computer-made system and it's the biggest load of rubbish I've ever seen on television. But at least American television is trying, which is more than can be said for British television.

## FANTASY

CAT STEVENS: It produces the desired effect, which is fantasy.

MOVE: Third rate, cheap budget tele-film, and an insult to Dick Lester. Brian Epstein should have done the programme with the Beatles.

BRIAN AUGER: I'd say they were doing a better job than the Red Guards.

## asks CHRIS WELCH

SPENCER DAVIS: I thought the show was quite funny and let's face it, there's a terrible vacuum for acting ability among groups. It's good situation comedy and the acting isn't stilted at all. My wife Pauline suggests that the Small Faces might be very good in a similar British show. I don't know what we would be like. Pete and Muff might be okay, but I couldn't see Steve in that sort of role!

IAN McLAGLAN (Small Faces): You don't have to

see the TV show, all you have to do is walk around half awake all day and you're brainwashed by the Monkees! They're very nice—it's a sort of Beatles thing. Crazy. Good luck to them. The music isn't as important as their image at the moment, but it's all a great thing. It would be a gas if we could do a show like it. I don't know how we would make out, but Steve Marriott could do it. I saw a film of the Who on Top Of The Pops recently and it was fantastic. They

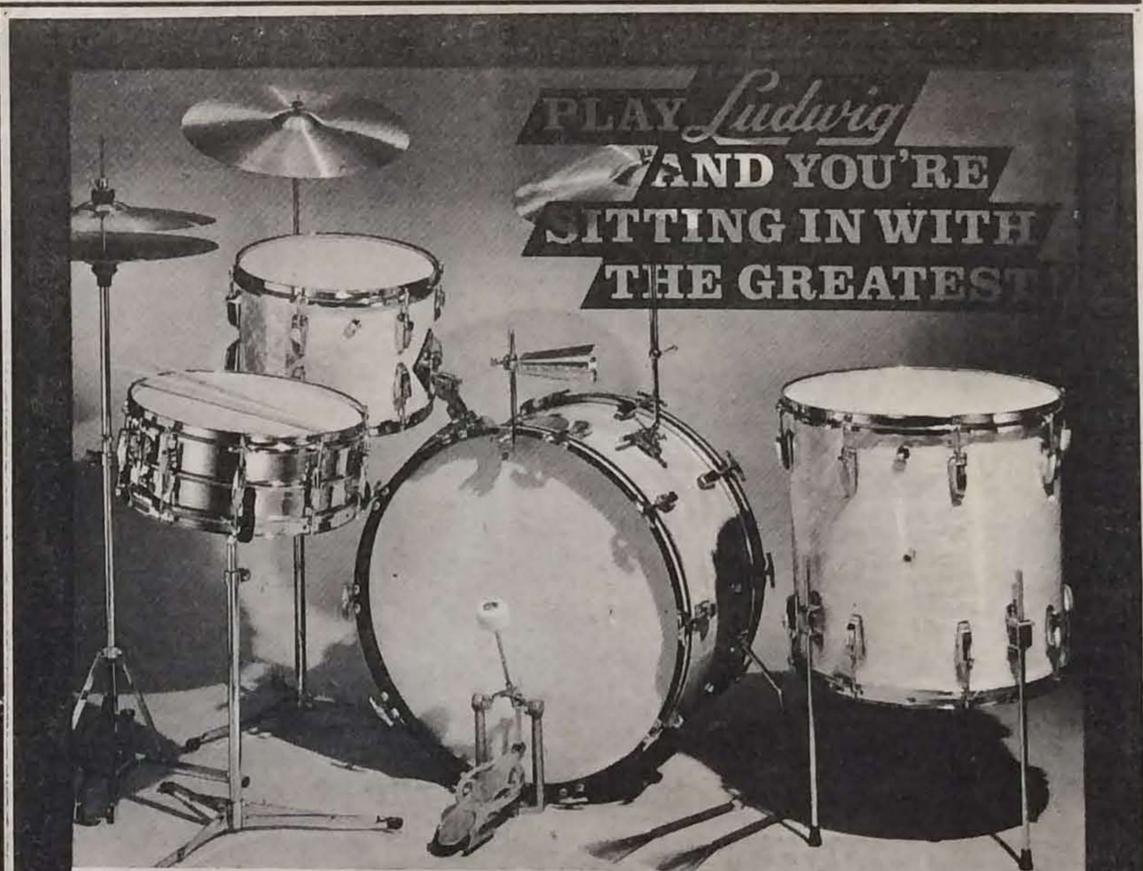
were all tearing about very fast and Keith Moon was stealing a piece of cake. It was very funny. I'm sure they could do a show like the Monkees.

## UPSET

ERIC BURDON: They make very good records and I can't understand how people get upset about them. You've got to make up your minds whether a group is a record production group or one that makes live appearances. For example, I like to hear a Phil Spector record and I don't worry if

it's the Ronettes or Ike and Tina Turner, although Ike and Tina have got a great stage act, of course. I like the Monkees record as a good record, no matter how people scream. So somebody made a record and they don't play, so what? Just enjoy the record.

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# who

## THURSDAY

The Mindbenders, Long John Baldry and Cal Stevens guest on the Light Programme's Pop North. Ben Webster, at present touring with the Ronnie Scott Quartet, plays the Liverpool University. The happening sound of the Jimi Hendrix Experience at London's Speakeasy Club, 48 Margaret Street, W1.

## FRIDAY

Georgie Fame plays the Skyline Ballroom, Hull, Yorkshire. Kenny Ball and his Jazzmen play the Floral Hall, Belfast. Alexis Korner's Free At Last play the Golders Green Refectory. The Spencer Davis Group play the Manor House, Bluesville Club, North London. Free form, free thought at London's UFO Club, Tottenham Court Road, with the Pink Floyd. The Move play Aberdeen's University.

## SATURDAY

Paul Jones and Brian Poole and the Tremeloes guest on this morning's edition of Saturday Club (BBC Light 30 am). Alex Welsh Band plays the 100 Club, Oxford Street London. America's Woody Herman and his Orchestra open their extensive British tour at the Free Trade Hall, Manchester. Ben Webster, Blossom Dearie, and the Ronnie Scott Quartet play the University, Birmingham. Georgie Fame plays the Mojo Club, Sheffield.

# when

The Spencer Davis Group plays Queen Mary's College, London. Freeman, Savile, Murray, Dee return to the Juke Box Jury panel today (BBC TV).

## SUNDAY

Woody Herman's Herd play the Leicester De Montfort Hall (7.30 pm). Kid Martyn's Ragtime Band play the Fox and Hounds, Haywards Heath, Sussex. The Spencer Davis Group play Toft's Club, Grace Hill, Folkestone. The Move play Glasgow's Maryland Club. The Rolling Stones top the London Palladium bill tonight. Kenny Ball's Jazzmen play the Guild Hall, Cambridge.

## MONDAY

Woody Herman and his Orchestra visit the Colston Hall, Bristol (7.30 pm). Kenny Ball's Jazzmen play the Il Rondo Club, Leicester.

The Finnish Roland Kirk, U.S. multi-instrumentalist, continues his stint at Ronnie Scott's Club, Firth Street, London, W1.

## TUESDAY

The Jimi Hendrix Experience play London's Marquee Club, W1. The Woody Herman Orchestra record for BBC2's Jazz Goes To College at Exeter University tonight.

## WEDNESDAY

The Small Faces play the Locarno Ballroom, Stevenage. Georgie Fame visits the Bromley Club, Bromley Court Hotel, Bromley. Woody Herman and his Orchestra play their first London area concert at Croydon's Fairfield Hall (6.45 and 9 pm). America's Inez and Charlie Foxx are scheduled to make their West End appearance at London's Flamingo Club, W1.

# where

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# Troggs pull out of Gene Pitney tour

**T**HE Troggs have pulled out of their proposed tour with Gene Pitney, due to open on February 17.

Manager Larry Page told the MM on Monday: "When we agreed to do the tour, it was agreed that the supporting bill would include various artists like the Easybeats.

"The bill is completely different to this and so I have informed promoter Arthur Howes that we would not be doing the tour." He added that the Troggs wanted to be involved with a good tour. "If we do change our minds again it will be because the supporting bill is changed. If it's not we don't do the tour."

Promoter Arthur Howes said: "As far as we are concerned the Troggs are on the tour."



Popular French singer Charles Aznavour was married at the Flamingo Hotel, Las Vegas, this week. Aznavour and Swedish bride Ulla Thorsell had Sammy Davis Jr. as best man and Petula Clark as the bride's maid-of-honour.

## NEW BERRY DISC

**DAVE BERRY** will record his next single on January 31, for February 17 release. Titles are being kept secret but the A side will have country - and - western flavour.

Dave has TV dates in Germany (February 1-3), Belgium (4-5) and Paris (6-8). While in Paris he will also appear at the Locomotive Club.

## MM PRAISED

**A LEADING** musical instrument manufacturer this week praised the MM's value as an advertising medium.

M. A. Ennis, sales director of Watkins Electric Music Co. Ltd., writing about the success of their Teisco-Wem organ, said "We are delighted at the tremendous impact made by this model since first advertised in the Melody Maker a few months ago. From the first advertisement onwards we have been inundated with written inquiries and phone calls from all sections of the public who have subsequently been put in touch with their local musical instrument dealers."

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## TOPS DO SPECIAL BBC SHOW

**T**HE Four Tops — number eight this week with "Standing In The Shadow Of Love"—are to do a special show for BBC-2 during their forthcoming British tour.

The Tops arrive in Britain next Thursday (26) and will record the special 30-minute programme on Monday, February 6, at the Questor Theatre, Ealing. It will be screened at a later date.

Producing the programme will be Johnnie Stewart, from Top Of The Pops. He said: "The Tops' Saville Theatre show in November got a fantastic audience reaction and we are out to try to recreate this atmosphere, which is why we are using a theatre and not a studio."

# Venues finalised for Orbison

**VENUES** have been finalised for the forthcoming tour by America's Roy Orbison with Britain's Small Faces and Paul and Barry Ryan.

The tour opens at the Finsbury Park Astoria, London, on March 3, and goes on to Exeter ABC (4), Plymouth ABC (5), Birmingham Odeon (8), Bolton Odeon (9), Manchester Odeon (10), Chesterfield ABC (11), Liverpool Empire (12), Luton Ritz (15), Southampton Gaumont (16), Tooting Granada (17), Wolverhampton Gaumont (18), Newcastle Hall (19), Edinburgh ABC (20), Glasgow Odeon (21), Carlisle ABC (22), Leeds Odeon (23), Doncaster Gaumont (24), Lincoln ABC (25), Coventry Theatre (26), Blackpool Odeon (27), Cardiff Capitol (29), Bristol Colston Hall (30), Cheltenham Odeon (31), Bournemouth Winter Gardens (April 1), Leicester De Montfort Hall (2), Ipswich Gaumont (5), Slough Adelphi (6), Aldershot ABC (7), Hammersmith Odeon (8), and Romford ABC (9).

## DUKE OPENS

**T**HE Duke Ellington Orchestra this week opened its European tour and tonight (Thursday) plays Zurich. From Paris, the band flies to Britain on February 3 and opens at Portsmouth Guildhall on February 5.

## ELVIS RELEASE

**ELVIS PRESLEY**, Jim Reeves and Eddy Arnold all have singles released in Britain within the next month. Presley's new single will be "Fools Fall In Love", coupled with "Indescribably Blue". The record will be out at the beginning of February but the exact date is not fixed. Reeves' new single, currently on release in the States, is "I Won't Come In While He's There", released next Friday (27). The B-side

# CREAM AFFECTED IN NEMS MERGER



● CREAM

**T**HE Cream, the Who and the Merseys are among the artists affected by the merger this week of the Robert Stigwood Organisation and Nems Enterprises.

Press officer Tony Barrow announced on Monday that the two companies had merged and said that Robert Stigwood becomes joint managing director of Nems with Brian Epstein.

Artists who move to Nems are: The Cream, Lord Sutch and Oscar (who remain under the personal management of Robert Stigwood), the Who, the Merseys and Crispian St Peters (for whom Stigwood is agent).

## FOCUS ON FOLK

**V**ERY quietly, Roy Guest lets off a bombshell in his latest newsletter from Folk Directions. He says the Watsonsons are "retiring" (the quotes are his) at the end of March and will be available for club dates only up to then.

The Watsonsons have always had a very unconventional attitude towards their work, and have always kept free time in their very busy schedule for "uncommercial" activities like collecting which have, in fact, been the secret of their success.

Guest tells me they may continue to do concerts and records in future, but will probably drop out of the gruelling round of one-night stands at clubs. One way or the other, I doubt if we have heard the last of John, Lal, Michael and Norma, especially in view of the success

of their latest record. Tours being promoted by Guest for American visitors during the next few months include the New Lost City Ramblers, who have dates in London, Birmingham, Manchester, Exeter, Swansea, Harrow, Norwich, Grimsby, Worcester and on BBC-TV during February, Simon and Garfunkel (March), and Buffy Sainte-Marie (May).

**ALEX CAMPBELL** tele-recorded a colour TV show for Canada recently. The show also featured Zoot Money. Alex appears at a St Pancras Town Hall concert for Vietnam on February 4 along with Ewan MacColl, Matt McGinn, Gordeanna McCulloch, Bobby Campbell, Gordon McCulloch, and the Incredible String Band.

The all-Scottish show will be compered (should that be referred?) by Jackie O'Connor. Alex has also announced

is "Maureen". Eddy Arnold, expected here in February, has a Tom Springfield original "Adios Amore" as his new release to coincide with his visit.

## PAPA'S SINGLE

**A** NEW single by the Mama's and Papa's—due here for appearance at the end of the month—will be released on January 27 to coincide with the trip. It features two titles from their new album "Cass, Michelle, John and Denny". Titles are "Words Of Love", and "I Can't Wait". Both tracks were written by John Philips.

## HOLLIES TV

**G**RANADA-TV last week filmed the recording of the Hollies new single and the results will be screened in its The World Tomorrow series on February 3, the day the single is released.

As predicted in last week's MM, the single will be "On A Carousel", with "All The World Is Love" on the flip. Both are Clark-Hicks-Nash compositions.

## NICHOLAS DUE

**A**MERICAN clarinettist Albert Nicholas arrives in Britain next week and starts his tour with the Alan Elsdon Band at Osterley Rugby Football Club on Friday (27).

During the tour he records a BBC-2 Jazz Goes To College show on February 9. His other dates include: Birmingham (28), Hitchin (February 1), Haywards Heath (2), London's 100 Club (3).

that the proceeds from his Bank Holiday Monday appearance in London will go to the folksingers' Vietnam committee.

**T**HE Claneys weren't pleased with their Albert Hall concert last week, I hear. Though the hall was packed, they didn't feel they were getting across. Future Clancy tours may be in smaller halls than the vast RAH, as a possible solution. Funny thing was, I enjoyed this concert more than most Clancy appearances. But then, I'm not really a Clancy fan.

**A**FTER the sensational appearance of two MM folk writers (Eric Winter and myself) with Peter Seeger — third folk writer Tony Wilson stood in for Mick Groves in the Spinners' TV show last Sunday evening.

—KARL DALLAS

# CAUGHT IN THE ACT

**T**HAT there is still room for audacious youth in 1967 is a good sign. Donovan is an audacious youth, and in the vast monument to culture known as the Royal Albert Hall, he proved that a little talent can be stretched to the limits of credulity, and completely mesmerise a vast concourse of sophisticated people. For this is Donovan's real success—as a young head, a symbol and figurehead of a movement, not as a song writer, guitar player or singer. It's very fortunate Donovan isn't old and ugly with a long beard, or he would have been booted off with his paltry lyrics, his precarious voice and his tutor book guitar. As long as one accepts these three basic premises—or owns up and admits one has tin ears—then one can accept that Don's ambitious project, which involved a string section, jazzmen and a modern ballet dancer, was a success in communication. Don appeared, looking like a small, lost medieval minstrel boy in a huge orange shirt and mauve trousers singing solo, aided by occasional glasses of water. He sang shy songs about himself and loving songs about his friends, and his favourite places and scenes. There were no actual goofs, just a limited voice as fragile as glass, just waiting to be broken. One of his best songs was "Saturday Night" which he has donated to Julie Felix for a single. Delicate pictures were projected onto a back screen while he droned softly into the microphone. Then a collection of jazzmen began playing—Ronnie Ross on baritone and Danny Moss on tenor, Danny blew one marvelous chorus, on "Preaching Love", but that was over all too soon. Soon it was all back to the



DONOVAN: ambitious

sonnets. "Here I stand acting like a silly clown. Wouldn't anybody like to have the changes I'm going through. Well it ain't so bad, I'm just a lad with so many more things to do," sang Donovan, while the audience sat in silent appreciation. After the strings and jazz came the rock. On "Mellow Yellow", he actually succeeded in getting the audience to clap on the beat, and on "Season Of The Witch" and "Writer In The Sun" there was applause and much dancing. A lot of thought, planning and hard work went into making an intriguing concert, with much credit due to musical director John Cameron. It was a fragile, weak, useless experience—but then all art is useless, so they say. —CHRIS WELCH.

## Harris

**N**OBODY sleeps when Willie Harris is on stage! We had almost forgotten about him in Edinburgh until he arrived for a week's cabaret at the Pentland Room to assuage us with a 55-minute act that will keep him in mind for some considerable time. Relieved only by his regular backing group, the Jeff Lawrence Trio, Willie set about the customers with typical fervour. His opening medley of oldies gave no indication of the fireworks to come. First the impressions. He rattled off hilarious cameos of Donovan, Diddy and Mick Jagger. Then a "mad professor" bit before slipping in straight versions of "Green Grass Of Home" and "Stand Up And Fight", wrapping it all up with a rousing "Shout". All in all a dynamic performance from one of the few original rockers to survive. —JOHN GIBSON.

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WHO: rave reviews

# Who booked for States trip in April

**THE** Who will definitely go to America for ten days in April — after they have completed their six day run at London's Saville Theatre with the Koo-bas and the Jimi Hendrix Experience, which starts on April 10.

Who publicist Nancy Lewis returned from the

## Big TV exposure

States last week and confirmed that the Who would leave for the US on April 16. She stated that the Who would play in Detroit, the New York area, two shows in California and one other. They have been confirmed appearances on five TV shows so far—Where The Action Is; the Mike Douglas Show; Clay Cole's New York Show; the Ed Sullivan Show, and Tonight.

"I'm A Boy" is the Who's latest release in America and so far is receiving rave reviews as well as obtaining high radio action. "Happy Jack" the Who's most recent British hit isn't yet scheduled for Stateside issue. It rose to number three in the MM Pop 50 this week.

"We have had to pull out of our show at London's Saville Theatre with Lee Dorsey on March 5 because of the Lord's Day Observance Society who prevent us from employing props such as TV sets, backdrops, films, strobes and the like. I gather no 'freak-out' is allowed on Sunday!"

## BAND SPLIT

**THE** Barry Martyn-Keith Smith Band has split up after only two months together. Both men are forming new outfits, and both remain silent on reasons for the split.

Says drummer Martyn: "Keith and I have agreed not to talk about the break-up."

## WALKERS' ALBUM

**THE** Walker Brothers have a new album released next month. Title is "Images" and includes several solos by both Scott and Garv.

## NEW SIGNING

**THE** Yardbirds have signed a new recording deal and their future discs will be supervised by Mickie Most.

The first session will be in a month's time after their current tour of Australia. The session will also be filmed for use on TV.

## MIGHTY MOVE

**THE** Move are already causing quite a sensation at their gigs around England. Last week at Dunstable, Malvern and Leicester the group were pulled off stage, clothes were torn off, and fans rioted. Manager Tony Secunda told the MM:

four weeks. For the season she will be backed by a full orchestra, including strings.

## BECK SOLO

**GUITARIST** Jeff Beck, who recently quit the Yardbirds, is to record as a solo star.

Jeff has signed a contract with producer Mickie Most — who also records the Yardbirds — and his discs will be released by Columbia.

His first session is today (Thursday).

## MOTOWN VISIT?

**NEW YORK**, Tuesday.— Talks are under way for a Tamla Motown package to visit Britain, although no dates have been settled.

The Temptations, Jimmy Ruffin, Stevie Wonder and Martha and the Vandellas have been suggested for the show.

# COLOUR FILM TO BE SHOT OF DONOVAN TOUR

**A** ONE-HOUR colour-TV show is to be shot during Donovan's tour of seven Continental countries in 28 days which will start around April 6 or 7.

The film will be made by Donovan Enterprises in association with America's CBS-TV. Titled Donovan In Europe it will be shown on American TV and, in all probability, in Britain as well.

The tour takes in Germany, Austria, Italy, Belgium, Denmark, Sweden and France.

Donovan's American trip will start on February 25. He will be there for 28 days, playing 15 dates — mostly colleges and universities, and including a visit to Canada.

While in America he will receive two Gold Discs for selling a million copies of "Sunshine Superman" and "Mellow Yellow". No release date has been finalised for "Mellow Yellow" in Britain but it is expected out in mid-February.

## PALLADIUM CAT

**CAT STEVENS** whose "Matthew And Son" rocketed to number 11 in the Pop 50 this week, will make his debut in the London Palladium TV show next month.

He will guest in the show on either February 12 or 19.

He has also signed to appear with the Mama's and Papa's at London's Royal Albert Hall on February 16.

## DUSTY RECORDS

**DUSTY** SPRINGFIELD finishes her pantomime season in Liverpool on February 5 and then has a week of intensive recording sessions.

She makes her West End cabaret debut when she opens at London's Talk Of The Town on May 8 for



CLAYTON: Leicester show

# Clayton heads big jazz tour

**MOST** of the dates have now been finalised for the Jazz From A Swinging Era package of American jazz stars.

Opening at Leicester's De Montfort Hall on March 9, the line-up is: Buck Clayton and Roy Eldridge (trps), Vic Dickenson (tmb), Bud Freeman, Willie Smith and Budd Johnson (saxes), Earl Hines and Sir Charles Thompson (pns), Bill Pemberton (bass) and Oliver Jackson (dr). The tour will include a BBC-2 recording. Other dates set are: Portsmouth (March 10), followed by Continental shows, Manchester (18), Bournemouth (19), Birmingham (20), Bristol (21), Croydon (22), Liverpool (23), London's Queen Elizabeth Hall (25), Glasgow (27), Edinburgh (28) and Dundee (29).

Titles so far fixed for the album are: "Stand By Me", "Just Say Goodbye", "Everything Under The Sun", "Once Upon A Summertime", "Blueberry Hill", "I Wanna Know", "I Can't Let It Happen To You", "Orpheus", "Experience", "Genevieve" and "I Will Wait For You".

## JAMES SINGLE

**THE** A side of the new Jimmy James and the Vagabonds singles has been switched and will now be "I Can't Get Back Home To My Baby". Release date is January 27.

Jimmy has signed two new men bringing the Vagabonds up to a nine-piece—former Mark Leeman organist Tom Parker and tenorist Pat "Rave" Sandy.

## LAINÉ SOLO

**FORMER** Moody Blues singer Denny Laine is to have a solo single released in February on the Deram label.

Denny recorded this week under the supervision of Denny Cordell who currently has singles by the Move and Georgie Fame in the top ten of the Pop 50.

# NEWS EXTRA

**A** MERICAN soul singer Maxine Brown arrives in Britain for her first tour on January 29. She opens at the Bag O'Nails on February 1.

Julie Felix, whose new single "Saturday Night" was written by Donovan, makes her first appearance on Saturday Club on February 4. The Fat John Five, resident on Fridays at Ronnie Scott's Old Place, appear in the

BBC's Jazz Scene on Sunday (22). Cliff Bennett and the Rebel Rousers new single is "I'll Take Good Care Of You" out on February 3.

Daily Mirror columnist Pat Doncaster has relinquished the paper's pop page after 12 years to concentrate on his post as deputy features editor. Show business reporter Don Short

takes over... singer Geoff Turton has rejoined the Rockin' Berries after two months out of show business. He replaces his "replacement Rod Clark" the first Ivy League single with Ken Lewis' replacement Neil Landon will be released on February 3. It's a Perry Ford composition "Four and Twenty Hours".

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# HERMAN: DREAMING OF A BIG BAND OF ALL-TIME GREATS...

HOLLYWOOD LEONARD FEATHER

**B**ANDLEADING, which still clings to a position of prestige in the art of jazz, is a profession conspicuously different from that of, say, the sculptor, the photographer, or the instrumental virtuoso.

Lacking the independence of these others, the maestro is the focal personality in a group form subject to fluctuations that are beyond his power.

The sculptor is answerable to nobody but himself; the painter is the master, not the servant of his palette; the virtuoso cannot be stripped of his mastery, nor is he likely to run into a shortage of piano or violin strings.

On the other hand, the bandleader inevitably finds himself enmeshed in the economics of the payroll, the logistics of the one-night stand, and even the whims of a trumpet player's wife who may insist on pulling her old man off the tour to fly home for an urgent PTA meeting. Any similarly trivial incident involving personalities can play hob with an entire sax, brass or rhythm section.

Recently I tried to construct a hypothetical situation in which all the problems of leading a big jazz orchestra magically disappeared. The subject of my experiment was Woody Herman, who has just started a British tour. Woody may



WOODY: choosing an 'offensive' and a 'defensive' big band

well know more about the difficulties of his profession than any other leader now active.

"Let's suppose," I said, "that you could have your choice of any of the musicians, living or dead, who have ever been members of your orchestra since you started in 1936. Whom would you have working with you today?"

After two days of cogitation Woody came back with an unexpec-

ted answer. "I just can't do it. I'll have to divide it up into two different bands. Let's call one (if you'll pardon the expression) the offensive team, which is a group aimed primarily at excitement; the second band would be the defensive team, a slightly cooler outfit."

Herman then reeled off a list of names that provided an astonishing reminder of the extent to which he had used his baton as a divining rod through the years. Light-sensitive readers are advised to wear their shades, as the constellation is more than a little dazzling. "In the first band," Woody continued, "I would have Pete Candoli, Bill Chase, Sonny Berman and Ernie Royal on trumpets, Nat Adderley on cornet, and Dusko Goykovich on flugelhorn. The trombone section would consist of Bill Harris, Carl Fontana and Bob Brookmeyer. The saxes would include Sam Marowitz on alto; Zoot Sims, Gene Ammons and Sal Nistico on tenors, and Serge Chaloff on baritone.

"In the rhythm section I would have two bass players, Chubby Jackson and Oscar Pettiford; then there would be Vince Guaraldi on piano, Billy Bauer on guitar, and Don Lamond on drums. Completing this band would be Milt Jackson on vibes and vocals by Mary Ann McCall.

"In the second band pets: Conrad Gozzo, Ray Wetzel, Billy Hunt, Conte Candoli and Cappy Lewis. In the trombone section I would have Urbie Green, Cy Touff and, if he could be permitted a little moonlighting, Bill Harris again. John La Porta on alto sax; Stan Getz, Bill Perkins, Flip Phillips on tenors, and Pepper Adams on baritone.

"This rhythm section would comprise Jimmy Rowles on piano, Charlie Byrd on guitar, Red Mitchell on bass and Dave Tough on drums. Then we'd have Red Norvo on vibes, and our singer would be Frances Wayne."

# WILLIAMS: SHAKING LOOSE FROM THE TRAD FAD

LONDON

BOB DAWBARN

**S**INCE joining the Alex Welsh Band on April 1, 1965, Roy Williams has grown from being one of the better trad trombonists to a world-class jazzman.

The change was almost startling and I wondered if Roy had any theories on the subject.

"In the early days of the trad boom we were told how to play and it just wasn't the way I wanted to play," explained Roy. "I was always greatly influenced by people like Vic Dickenson and Bob Brookmeyer. I was stifled during my five years with Terry Lightfoot.

"One thing about the Welsh band is the way everybody is so broadminded. Whether we are doing razzmatazz, Dixie, mainstream or a modern number we adapt ourselves and enjoy them all."

Roy was born in Salford, Manchester, 29 years ago and moved to Bolton when aged four.

"I used to mess around on piano. Then I got interested in the revival bit and listened to George Lewis and Bunk Johnson. I went crazy over Jim Robinson, so my parents got me a trombone. I was 18 then.



ROY WILLIAMS: "stifled" for five years

"Eventually I joined Eric Batty's Jazz Aces in Manchester. Johnny Barnes was there at the same time, with the Zenith Six. After a couple of years I was called up into the Army.

"The Army unsettled me and when I was demobbed in 1960 I had no intention of going back to my trade as a fitter. I lugged around and joined Mike Peters. Nine months later I went with Lightfoot."

Roy has a wide taste in

music, from "some pop" to classical music, via Dixieland, Basie, Ellington and Gerry Mulligan. "I don't like folk, though," he admits. "It's a big take-on. All that protest bit makes me fall about."

"Touring with so many Americans since I joined Alex has influenced me a lot—my very first date with Alex was with Earl Hines at Manchester Sports Guild. The American stars are always willing to give advice if you ask for it."

Is there a good living to be made in jazz these days?

"Whatever people may think, we aren't earning a bomb. But it's a reasonable living. As Wild Bill Davison says, it's a lot better than driving a truck."

What of the future? Does Roy see himself playing trombone until his teeth drop out and he gets too old to hold it up?

"I do think about that. I honestly think that there will always be a certain amount of work for a band of our type and we can keep working for a helluva long time."

"Wild Bill was telling us about Abe Lincoln who is about 67. Bill rang him up to do a gig and Abe said he hadn't played in a long time and didn't even know where his trombone was. Anyway he found it in his garage and turned up on the gig. Bill said he blew incredible stuff—range, technique, taste, the lot. He may not have a lip of steel.

"We may not still be blowing at 67, but I'm going to have a good go at it."

# HAMPTON: JAZZ FOR VIETNAM TROOPS

NEW YORK

JEFF ATTERTON

**L**IONEL HAMPTON'S eight-piece Inner Circle combo arrived in Vietnam last week to entertain the troops. With Hampton are Blue Mitchell (tpt), Ed Pazzant and Pete Yellin (altos), Reynolds Mullins (organ), Billy Mackel (gtr), Laurence Bergan (bass), Al Levitt (drs) and singer Pinnochio James.

Henry Red Allen has been admitted to New York's Sydenham Hospital where he is described as

"resting comfortably" and in "satisfactory condition." Red had to cancel an appearance on John Hammond's "Spirituals To Swing 1967" Carnegie Hall Show last weekend.

Trumpeter Erskine Hawkins is planning a new big band... the MJQ appeared with the Cincinnati Symphony Orchestra this week... Erroll Garner plays Carnegie Hall on February 18.

The Newport Jazz Festival has been set for June 30 to July 3

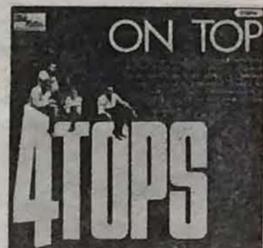
... Birdland is to reopen as a discotheque called the Turntable. Peggy Lee is finishing the lyrics to Gerry Mulligan's music for the Columbia film Luv... the Donald Byrd Quintet with Hank Mobley, has been held over at the Five Spot... Duke Ellington was in the RCA-Victor studios last week.

The Milt Jackson Quintet with Jimmy Heath (trr) and singer Joe Carroll played the Club Ruby, Jamaica, Long Island, on January 12

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# POP THINK IN CAT

## SONG TITLES

Very important. Personally, I write songs differently each time—I may start with a title or with a little riff on the piano. "Matthew And Son" was one of those titles that I had to use—when I thought of it I automatically wrote a tune into it. I wanted listeners to hear the tune when they heard the title.

### BRIAN EPSTEIN

Fame in '67. He has his own box at the Saville Theatre—I think it is the Royal Box. He's painted it up and put a bar in the back. In the second half of the show I haven't got much to do so I go up to the box—and always seem to have to rush to get back on stage. I like Brian very much and he is one of the very clever men in the pop business. He has got the talent of knowing what people want, putting it down in a simple way and giving it to them. I don't think anybody else could have done what he did for the Beatles. It's something like the way Mike Hurst and I are together—we are so good for each other. When we sit down to do an arrangement we just click straight away.

### DEPRESSION

I get a lot of that at parties and big gatherings. I've got to be absolutely stoned to really enjoy a party. I write songs to get out of depressions—I believe to write a good song you have to feel a bit hurt. I don't write many happy tunes. You will be thoroughly depressed after you've heard my LP—but please buy it before you shoot yourself. At art school I used to get depressed and go on to the fire exit stairs and play guitar. They found out and that's why I had to leave.

### RESTAURANTS

I used to work in my father's place when I was about ten, waiting on the customers. I grew to really hate it. Now I tip waiters so heavily because I know what they are going

# STEVENS

through, I know what they are feeling. Of course I like eating in good restaurants like Isow's. I love watermelons and there aren't too many places that have them.

### CAT AND DOGS

One of the secrets of my success, I suppose. Cat Stevens and "I Love My Dog" seemed to take people's imaginations. Every interviewer used to ask why I was called "Cat" and if I had a dog. Two weeks after the record was released I found a dog in Charing Cross Road and adopted it. The papers wouldn't use it because they thought it was just a publicity stunt. Anyway I had the name "Cat" long before I made the record.

### NEWSPAPERS

All I can think of is the Daily Mirror and Garth. I used to read the actual columns and miss Garth—now I realise a part of my life was missing. When I'm away I get my parents to save up the Daily Mirrors for me and I have a marvellous time catching up on Garth when I get back. Actually I don't read many papers, except the trades. It may sound a terrible thing to say, but music is the only thing that really interests me now. I believe fate has landed me in this business and I feel obliged to work as hard as I can for music.

### DANCE BANDS

Cyril Stapleton. I used to go down to the Lyceum at the beginning of the twist craze. I could never twist well and that made me depressed.

### CLOTHES

Before I had a hit record I said to myself that the moment

I got money I was going to buy a beautiful set of clothes. I haven't done it—this suit I'm wearing is nearly two years old. There are so many things to do I haven't got time to worry about clothes much. I don't think they really matter although I like to look smart.

### SPORTS CARS

Immediately I think of Donald Campbell. I feel so terrible about that, but it had to happen. I'm not really interested in sports cars—I haven't the slightest desire to buy one. I'd rather have something simple—like a Rolls Royce.

### SPORT

I used to love sport. There is a swimming pool opposite our place and I used to go every day and increase the number of lengths I swam each time. But in cold weather I get this thing where my hands go yellow so I had to stop. Actually I think I should start sports clubs for stars. They would make a lot of money because they need to get fit. It's very important to build yourself up.

### SMOKING

I smoke much too much. I force myself to throw my matches away so I don't have a cigarette too early in the morning. Once I start I carry on all day. I daren't count how many I smoke. I keep wondering what the inside of my lungs look like. Still, smoking calms me—although that's probably all psychological.

### BEACH BOYS

Sounds, very interesting sounds. I think Brian Wilson is a terribly clever young man. He is one of the best of our time. He progresses, which is



I believe to write a good song you have to feel a bit hurt

so important. I can't get over "Good Vibrations", it's a little movement on its own. I'd like to arrange a meeting between all the good songwriters, get them together and see what sort of a song they came out with.

### FOLK MUSIC

That's where I came from. I still have a tinge in me. The sort of melody in folk songs used to get me—when I write a song it's the melody first. I used to write folk songs and maybe I'll release them on an EP—that's quite a good idea. But I was never really accepted in the folk world because I was too progressive—they only want Dominic Behan and the traditional stuff. Next year they will be singing the same things, and the year after, I can't stand that.

### PSYCHEDELIC

I don't know what the hell it means. If they really want to be psychedelic I suppose a group should be up there with a pot of opium and pass it round to the audience. How can there be psychedelic music? Somebody smashed a car up the other day—what the hell is that for? It's ridiculous. I find it much more of a thrill to make somebody feel good with a piece of music. It's a sick scene!



# Hendrix—on the crest of a fave rave



HENDRIX: spotted in Greenwich Village

**A**LTHOUGH things are happening all around Jimi Hendrix—he doesn't choose to see them. It's all down to being cool. No pre-hatch counting of chickens. Don't believe it until you see it.

It's just a drag to be called "in" or a "fave rave". Even "an emergent star whose success could reach momentous proportions in no time at all". He won't believe he's happened—until he's happened. He's just

going to make it happen—very, very quickly.

He possesses the aura of a man who has seen and been through a lot of life. His own started in Seattle, Washington, in 1945, and took off from there. Tenements, rats and cockroaches, poverty, colour prejudice, hitching around the South, the occasional gig. Eventually he joined a blues tour but was soon penniless again.

A trip to the West Coast, back to New York, another group, then his own group. Finally came Greenwich Village—the resting place for a weary voyager.

In the Village the fairy tale began. Jimi was spotted by Chas Chandler and Mike Jeffrey "Come to England", said they.

How was Hendrix persuaded, "I didn't have no roots in the States that would hang me up. It don't matter which bit of the world I'm in as long as I'm living and putting things down."

Seeing the Jimi Hendrix Experience is just that—an experience. Jimi caresses his solid guitar with great respect. He rolls his head, looks to the sky, smiles to himself and darts in and out of the quivering sound.

On stage Hendrix takes over. It's flying music. Love and freedom. Body, soul, funk, feeling, feedback and freak.

## CREATE

The Hendrix sound is what England hasn't yet evolved—but desperately needs. It's a weaving, twitching kaleidoscope of tremor and vibration, dischords and progressions that give Hendrix the kind of colour few artists have ever achieved.

He has a sad—almost Dylanish air—and sings of "going down to Mexico where, I know, man can be free," and he looks as if he really does know. Coupled with the gyrations, the emotion, the power, and the beauty its the kind of music that will make you sweat.

"It's the way we feel. We're trying to create. Our own music, personal sound and our own personal being. Our music is improvisation. No number is the same twice. While we were working on 'Hey Joe' from the beginning to the recording session, I don't think we played it the same way once. But that was some time ago.

"We all dug 'Hey Joe' as a number, that was in October, so we put it down on record."

## NATURAL

The Experience are a mixed bunch—on paper, theoretically, they would never mix. In fact the combination sets into a natural gell.

On drums is 19-year-old Mitch Mitchell, a sensuous thunder machine sounding like Keith Moon and Elvin Jones. Full of confidence and technique plus an understanding of dynamics, which is vital.

Noel Redding, a 21-year-old ex-art student plays the solid bass line behind Jimi's cutting, yet lyrical, guitar work.

## BLUESMAN

Jimi is a bluesman, Mitch a jazz man, and Noel a rock and roller. They are three pretty extraordinary guys led by one of the best guitarists this country has ever seen.

Hendrix knows his own limitations. A quiet wise man who won't acknowledge that deceptive glitter of forthcoming success until he's seen it through his own eyes. You'll be hearing and seeing a lot more of the Jimi Hendrix Experience.

It's a big sound, a big scene that you mustn't run away from—go and find out for yourself.

**NICK JONES**

# CLINTON'S COME A LONG WAY FROM THE PIER HEAD

**I**T'S a long way from kipping down at Liverpool's Pier Head without the price of a cup of tea to a record in the Pop 50, a successful radio show and plenty of work in clubs and cabaret. But that's the rocky road that Clinton Ford has taken over the last 10 years.

Ten years ago, Clinton—an extrovert, Salford-born singer who claims he sings comic songs because he's "got a comic face"—was skint, but happy, working in Liverpool as singer with the Merseyside Jazz Band.

## REDCOAT

"That was in the winter. In the summer, I was a Butlin redcoat singing in bars all day for about £15 a week. I never made any money, but it was a huge giggle."

I knew Clinton well in those days—the times when he used to do his band vocals lying flat on his back on the stage or perched on the piano. But though Clinton was a big name around Merseyside and the North, he was almost unknown in London.

Now Clinton's had his second chart entry in a few months with "Run To The Door". But in those days, he lived in one room in Liverpool's Canning Street and if he earned any money, it didn't last long.

## CELLAR

"I remember that room well," he said this week. "It was so untidy it was untrue. I tidied up one day and found another room!" His band work with the Merseys—he worked with them for so long because he considered it a good band with lots of laughs along the way—brought in a few quid a week. But on several occasions, without the price of a cup of tea in his pocket, he slept out at Liverpool's Pier Head, the ferry terminal on the Mersey. "I used to sleep in the Cavern sometimes, too—and that was when it was just an old cellar."

On another occasion, he travelled all the way to Leeds for a job which paid him barely his train fare, plus a few extra bob. "I walked around Leeds with a hole in each shoe as big as a penny. And it was raining!" Why did he stick it? "I knew that one day, some success would come along. That's why I stuck it out. I eventually moved to London when Kenny Ball asked me to join his band—but even then I was in two minds whether to leave Liverpool or not."

## SUCCESS

But London spelled success for Clinton—first of all work with the Ball band, then radio and the occasional TV shows and hit records, leading to a regular radio series and plenty of work of all kinds.

But Clinton maintained in Liverpool—and still does today—that he doesn't ever want to be a star.

"I don't think I'd want to be such a big name that I couldn't sustain success. I'd sooner be a good second stream performer than a bad star."

**Alan Walsh**



CLINTON: lived in one room in Liverpool

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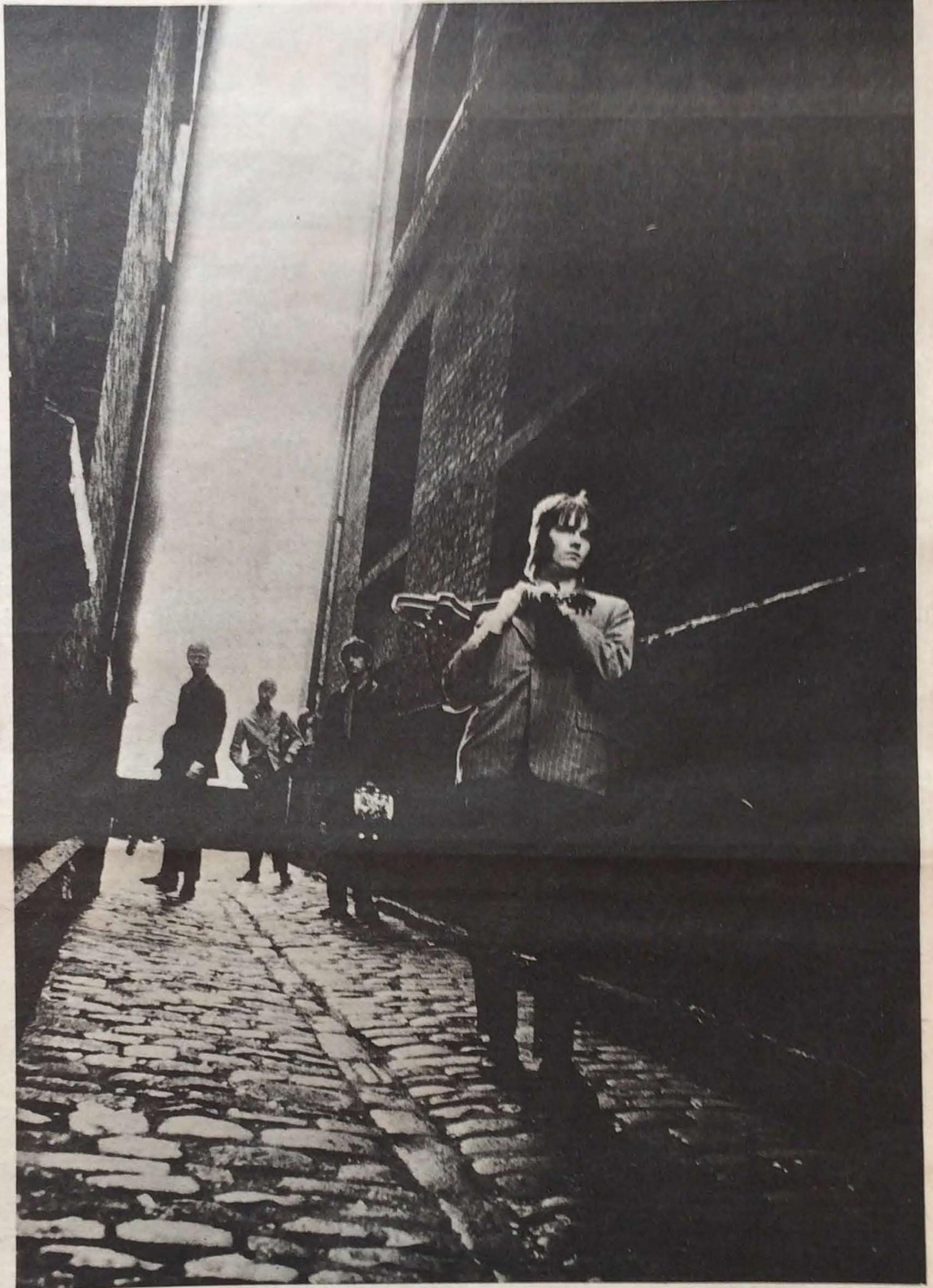
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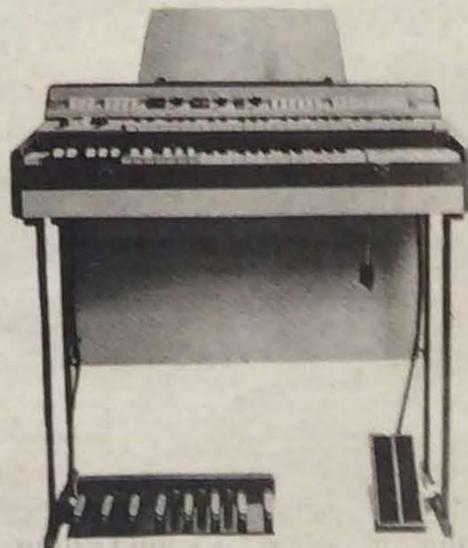


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**BLIND DATE**

# DAVE DEE

**PAUL JONES: "I've Been A Bad Bad Boy"** (HMV).

Sounds a bit like Paul Jones. Great—I like this one. I like that "bad, bad, bad" bit! Yeah, should do very well. It's one of those sort of tunes that although you've never heard before you can start singing the main theme. The intro was nice. A good introduction makes a record sometimes—and you can get dancing to this one.

**OTIS REDDING: "Try A Little Tenderness"** (Atlantic).

Voice is very familiar. Is it Otis Redding? A good record but I don't think it'll do anything chart-wise for him. Certainly not as commercial as some of the discs he's made, like "My Girl". I like it, but it's not a chart thing. It's the kind of record you can sit down to with a bird. Have it going in the background. Doesn't really go anywhere. Pleasant—but that's all.

**? AND THE MYSTERIANS: "I Need Somebody"** (Cameo Parkway).

Is this an American record? Going on the voice and the organ, could it be the Young Rascals? A bit monotonous and not even very tuneful. I believe that a pop record should have a repetitive phrase or thing that can be remembered but this is carrying it a bit too far.

**ROLLING STONES: "Ruby Tuesday"** (Decca).

Oh, you've got me licked with this one—I don't know who it is. Is it Paul and Barry Ryan? The voices are familiar but I can't tell if it's a solo singer or what. Oh, it's the Stones. I don't believe it! Jagger will kill me for not knowing that. We've been out of England so long I'm getting behind. It's certainly different—I'll give them that. I was amazed that was the Stones! Still you've got to change and take a gamble sometime. You can't tell whether the gamble will come off until later, but I admire the Stones 'cos they've realised that you have to gamble sooner or later and they've gone ahead and done something different. Can I play the other side? ("Let's Spend The Night Together"). Oh yes. I like this. That's more like the Stones.

**ADAM FAITH: "What More Can Anyone Do"** (Parlophone).

Adam Faith. It's a nice number, and I like Adam,

he's a nice guy. I don't think it's hit material. I don't know. He's doing very nicely, thank you, anyway. A few people say "we don't need a hit record" but I don't think Adam's ever said that, although in his case it might be true. Does he need a hit record? He's always got work in clubs, theatres, pantos—the whole scene. I wonder if he actually tries to make a hit record or if he's content with just a nice, well-made release?

**THE McCOYS: "I Got To Go Back"** (Immediate).

Yes, a great start. I've heard that tune before somewhere. Is it the McCoys? Nice, but it's "Hang On Sloopy" all over again.

**JOHN MAYALL'S BLUESBREAKERS: "Sitting In The Rain"** (Decca).

Sort of "High - Heel Sneakers". I don't know who that is, Tommy Tucker? Sounds typically American.

It's nice, yeah, and unusual. Pretty, but I don't know who it is.

**PAUL REVERE AND THE RAIDERS: "Good Thing"** (CBS).

Great beat. Chris Farlowe. He's great I like him. Give Chris Farlowe a plug. Great number but I don't know who it is. I suppose it could stand a chance if it gets enough plugs. Oh, that's like the Beatles. And that bit's like the Beach Boys, and the sound is very Pretty Things or something. It must be the Beat Beach Things!

**MARVIN GAYE AND KIM WESTON: "It Takes Two"** (Tamla Motown).

Ike and Tina Turner! There's a male and a female voice there—I heard it! Is it James Brown? It's on Tamla Motown! Ah—it must be Tom Jones then! No sorry. I don't know. Oh, I'm a defeatist. Yes, that's it I don't know. I'm a defeatist!



# beat HORRORSCOPE

CHRIS WELCH looks at the stars for pop stars



**CAPRICORN** (Dec 22 - Jan 19): A busy and successful week — for your partner. He will steal your bass guitar and amplifier and join a rival group. Try to avoid wrapping your Ford Mustang around Piccadilly Circus on Friday — a traffic warden is likely to give you a ticket. Lucky colour — Floyd Pink.



**AQUARIUS** (Jan 20 - Feb 18): Your drummer will probably fail to turn up for picture sessions — sack him, before your manager sacks you. Confusion likely over bookings, and diplomacy needed to explain why you have arrived in Bristol at 3 am when you should be in Rottingdean at 7 pm. Lucky pill — purple.



**PISCES** (Feb 19 - March 20): You will meet somebody very nice. Hit him and say you are not like that. Be prepared for the unexpected, like getting paid for that six-months residency in the London Sewer Club. Prepare for a long journey and meeting a short, yellow stranger. You have been booked to play for Mao Tse Tung at a Red Guard Freak Out.



**ARIES** (March 21 - April 19): Watch out for any road manager born under Cancer. Try to organise your life, and get rid of those 14 chicks living in your pad. Try not to get your pet budgerigar stoned and stop eating birdseed. Be diplomatic with your partner and tell her to get dressed when she answers the door for the press.



**TAURUS** (April 20 - May 20): Avoid sending up the singer in your support group, he may have a number one next week and tear you to bits in his first Pop

Think-in. Be cheerful and carry out your obligations—your agent is threatening to break both your legs if you don't. Beware of a tendency to go blind and deaf due to accepting gigs in the Chalk Farm area of London. Lucky smell — money.



**GEMINI** (May 21 - June 20): Conditions favour a hit record. Avoid breaking a leg tripping over all the copies of your hit lying in the agency office. Problems will arise concerning your rhythm guitarist. He recently underwent a sex change operation and all group pictures are now out of date. Watch your image and stop setting fire to waste paper in Wardour Street.



**CANCER** (June 21 - July 20): If you are a road manager, you need more fun out of life. Beat up any singer born under Aries. If you are a violinist, throw away that resin before strolling round Soho Square. If you are drunk, do not expect any sympathy. Lucky woman — Agnes.



**LEO** (July 21 - Aug. 22): You will take out a girl who has won "A Night With A Star" contest. Letters will become more important to you. Refuse any P.A.'s this week. You are number one in Borneo. Financial matters are settled. You won't get paid for that six months residency at the London Sewer Club.



**VIRGO** (Aug. 23 - Sept. 22): Go to jail. Do not pass Go. Do not collect £200. Do not go to any In Clubs. Do not get conned. Lucky number—Agnes.



**LIBRA** (Sep 23 - Oct 22): Tension will arise over your billing with Dave Dee, etc. Cat Stevens,

the Walker Brothers, Hollies, Small Faces, Beatles, Monkees, Rolling Stones, Paul Jones and Elvis Presley. Remember you are top. Your image is still slipping. Try to be seen more often in Ronnie Scott's Club, start buying reporters drinks instead of freelancing, and co-operate with photographers at Top Of The Pops. Lucky plug — Radio Borneo.



**SCORPIO** (Oct 23 - Nov 21): Be warned your instruments, amplifiers, clothes, money, and reputation will all be stolen. Drink heavily to ward off the resultant feeling of doom and despair. Try not to read too many horoscopes. Unlucky number — your next single.



**SAGITTARIUS** (Nov 22 - Dec 21): Prepare for cheerful news. Your agent will probably break both of his legs staggering to the bank with his percentage. Forget your publicist's suggestion to strip suddenly during a guest spot on the Eamonn Andrews Show. Tommy Trinder will be on, killing your act with ad-libs. Don't give in to moodiness. Lucky sugar — Tate & Lyle.

SINCE the announcement by the Government that a new "pop" programme — called Radio 247 by everyone except officialdom — would start this summer, there has been much discussion, speculation and curiosity about the form the new station would take.

Another BBC channel, adopting the policies of the present Light? The BBC deny this. A completely new service, they claim.

But Postmaster-General Ted Short put foreboding into the breasts of the country's youth by saying "it won't all be pop—but it won't all be 'We'll Gather Lilacs' either."

But no one seems to have bothered to ask the people who are perhaps most directly involved—the young people who will probably make up the great majority of the listening audience for 247, now that the pirates seem doomed.

This special MM Opinion Poll does just that. We questioned 140 teenagers all over Britain and have collated their answers into this blueprint for Britain's Pop Radio Station.

**BBC — PLEASE NOTE.**



**WHAT IS YOUR IDEA OF THE PERFECT POP PROGRAMME?**

Predictably, the teenagers' main concern was that they should get pop music on the new programme. But the overwhelming fact that arises from the poll is that they are equally prepared to accept other forms of music—jazz, folk, even singers like Peggy Lee and Tony Bennett.

Over 130 answers were received by MM reporters all over Britain. Of these, 35 said they would like to have a varied programme, not exclusively based on the Top 20. Jane Bagshaw, aged 16, of Great Yarmouth, said: "The new programme should cater for all types of pop music lovers and with jazz, folk, country, etc." Maureen Johnson, aged 17, a typist from Liverpool, agreed: "I'd like to see one that caters for all tastes."

**MODEL**

Only 16 people thought the new programme should be devoted exclusively to hit records, and 14 thought the programme should be based on the pirate radio system. A dozen readers thought that the BBC's existing radio programmes could be the model for the new one — they admired programmes like Pick Of The Pops, Swingalong, Easybeat — and TV's Top Of The Pops.

Live performances seem to elicit little enthusiasm. Only five readers were keen to see these — and then only if they were groups. "Stop the Kenny Ball-type padding," said one irate interviewee. Many fans want a pop news service throughout the programmes. But a large proportion of fans seemed more than irritated by the "chat" of many pirate DJs. Some advocated no DJs at all — "just records one after the other," while others wished that the existing pirate DJs would keep their comments short and to the point.

**What they want**

- Programmes based mainly on current pop — but including jazz, folk, C&W, etc.
- A pop news service.
- Pirate DJs to join the existing set-up. Plus a few new faces.
- A late night extension until about 3 am.

**What they don't want**

- Too many live performances.
- "Time-wasting flippant chat" from DJs.
- An all Pop 50 format.
- Stereotyped programmes.

Sylvia Lewis, aged 23, of Dawlish, Devon, said: "It must have a DJ who doesn't do too much talking or crack silly jokes but gets on with the job he's supposed to do." Hard words echoed by Judy Benson, of Paignton: "The DJ should get on with the job and not chat too much." Dick Meadows, a 19-year-old office worker from Norwich, said that what he wanted was programmes that were not stereotyped. "It is the unusual, the unexpected, the ad-libbing on the pirate stations which give them much of their appeal." And he ended with a heartfelt "God help us when Auntie BBC gets her hand on the programme."

**DIGEST**

Seventeen-year-old Eleanor Backhouse, of Edinburgh, while a pop fan, admits that pop churned out for hours would be hard to digest. "I'd like to see the programme used to educate people musically. It could be used to introduce people around my own age to performers like Peggy Lee, Jack Jones, Ella Fitzgerald—even jazzmen like Oscar Peterson and Ramsey Lewis."

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**BRIAN EPSTEIN** is the licensee of the Saville Theatre in London's Shaftesbury Avenue, as the whole pop world must know. But what isn't generally known is that he has governed the theatre's policy himself only during the past three or four months.

And, significantly, since that time, pop enthusiasts have been treated to rave-ups featuring such world-class stars as the Four Tops, Little Richard, George Fame, Geno Washington and Julie Felix.

Eric Burdon, for one, was so enthusiastic at the raving scenes inside the Saville that he offered to comper the Little Richard show for nothing. He also compared the atmosphere in London's first pop theatre to the famous Apollo in Harlem.

Last week Brian Epstein discussed his plans for the Saville in a Soho restaurant between disposing of nine oysters and Lobster Normande and refusing to discuss Ringo's garden and Paul's vanishing house staff with an intruder from the National Press.

"It's not the Apollo, or the Olympia," he said firmly. "It's the Saville and it's going to grow as the Saville. I'm convinced of its success."

"I'm out to make it a theatre for young people. I'm going to introduce film shows, after a stage show, on a double ticket. "There will be a break after the pop show and then you can return to your seat and see such films as the Beatles at the Shea Stadium, Cilla at the Savoy, the film of the Stones in Ireland, comedy films featuring Laurel and Hardy, Chaplin and so on and feature films as well. "On stage there will be other attractions besides pop. We have a Tahitian ballet company coming for four weeks. They are superb and were a sellout in Paris. Then we have an African ballet for six weeks. "I hope to feature jazz stars like Roland Kirk on the Sunday shows. "I'd like to feature Tom

**Epstein's success**

**By JACK HUT**

melody maker opinion poll

**A** What do Britain's pop fans expect of the new Radio 247? Melody Maker canvassed their opinions—BBC please note!

# BLUEPRINT FOR POP RADIO



the opposite view: "I'd let the pirates plan the format. They've got the ideas and know what the teenagers really want."

**? SHOULD MORE TIME BE DEVOTED TO RECORDS?**

Not surprisingly, the fans were more than two-to-one in favour of the new programme devoting more time than the BBC does at present to records. None of the answers seemed to have any idea of "needle time" agreements at present in operation—they just wanted more. And a small minority of fanatics—about 10 per cent—wanted 100 per cent record policy of the new programme. Wishful thinking, we feel.

"More records" was the plea of 79 of the fans questioned, while 41 said they would be content with the same—and in some cases less. Nine pop fans wanted an "all-disc" policy. Margaret Davies, aged 16, a clerk from Southsea, stated her reason for wanting more records: "Then we can hear more of the American groups who are really great." But Jackie Nash, a 19-year-old secretary from Southampton, was rather harsh when she said her reason for wanting more records was "Danny Street, Laura Lee and friends make me cringe!"

Madeline Briggs, of Edinburgh, felt that live performances on radio lacked something. "I'd prefer records every time," she maintained. But some of the fans did think of others. Like 15-year-old Pam Davis of Birmingham, who said: "More time should be given—although not too much more because you've got to give older people a break." Bernard Dingley, a clerk of 19 from Southampton, thought that if more time was given to records it might eliminate the irritation of only half a disc being played. "More time should be given so a record can be played right through," he said.

**? SHOULD IT BE A 24-HOUR SERVICE?**

Although most people wanted a round-the-clock service, the surprising result in this division was that one-third of the fans didn't want it. Of the replies, 88 were for a 24-hour programme while a surprisingly high 42 did not.

One of the "For" brigade was Lynette Scott, a 17-year-old student from Portsmouth, who said that not everybody could listen during the day. But Richard Evans, aged 15, a schoolboy from Portsmouth, thought differently. He said tersely: "The shorter the programme the better from my point of view," while shop assistant Tony Slater, aged 16, from Liverpool, obviously has to get up early. He didn't want an all-night service. "I'd never get any sleep," he said.

Most of the advocates of a break in transmission wanted the programmes to go on until 2 am or 3 am. Like Eddie Miles, a 16-year-old apprentice electrician from Bristol, who said that 2 am was about as late as he would like. "I don't think many people would listen after that," he said.

But although most of the fans voted for the pirates to take over, the DJs most frequently mentioned were mainly the established names.

**? SHOULD THE PROGRAMMES FOLLOW "PIRATE" LINES**

Again, an overwhelming endorsement of the pirate stations. Four-to-one was again the vote: 86 votes for basing the new programme on the pirates and 20 for keeping the present BBC format. In addition, 18 fans thought a mixture of both approaches would provide the correct blend, while six people thought that it was about time a completely new format was created.

Edinburgh's Eleanor Backhouse said she would like to see the existing lines of the Light developed on a groovier kick. "I think the Light's current tea-time programme could be used as a yardstick," she said. Barbara Slater, aged 19, of Birmingham, agreed, and said: "It should follow the lines of the Light—catering for all tastes."

And one anti-pirate person was Chris Anderson, a 17-year-old office worker from Bristol, who said: "I have found the pirate programmes to be overpowering and too breezy!" Gerry Ford took

balance" and Allan Muffett and Jennifer Taylor, two 17-year-olds from Bristol, were among those who agreed with them.

Tony Cheetham (19), an Oxford University student, summed up the attitude of many of the pro-pirates brigade when he said: "There should be pirate DJs only. BBC DJs always give the impression they are putting on an act." But the opposing view was summed up by Stuart Robinson, aged 16, of Liverpool, when he commented: "The existing DJs would probably do a better job."

And an obvious Anglophile was hair-stylist Yvonne Johnson, aged 19, of South Shields: "The better pirate DJs should be given a chance—but please, not those corny Americanised types!"

**? SHOULD THE EXISTING DJs (SAVILE, MURRAY, JACOBS, ETC) PRESENT THE PROGRAMMES**

Absolutely no doubt what the fans want here. They are four to one in favour of the pirate DJs being allowed to present programmes on the new station. In all, 91 people said: "Give the programmes to the pirates" while only 22 wanted the existing BBC team to take over. But many fans said they would like the best DJs from both to share the programmes.

Among these was Eleanor Backhouse who said: "I prefer the swingier approach of the pirate DJs but you need the older heads of Matthew and Jacobs to keep the

## new target—for the Saville

TON

Jones for two or three weeks but other interests might prevent this though I think he'd be better served at the Saville. Fats Domino is coming with his ten-piece band, as you know, and I've asked Georgie Fame to make a return visit.

"I'm glad I extended Georgie's recent season from two weeks to three because the quality of the show got around by word of mouth and we had wonderful houses at the end. It built up. I wish you could have seen the Saturday evening shows. They were wonderful."

Epstein is excited with the prospects of the Saville. In fact he says this is one of the most exciting periods of his career. He's devoting much of his time to planning the theatre's future.

He was involved deeply in Georgie Fame's stage show

apart from picking all the artists. He thinks there's a huge public available for the kind of entertainment he can provide at the Saville.

He is adamant about picking only artists he likes, and has turned down several offers of big names because he didn't think they were right for the theatre. "But I'd love to present the Mothers of Invention," he adds.

Epstein asserts he's devoting so much time to the Saville because it's a personal dream and because "I love things that begin from something small."

He disagrees with the current crop of pop knockers and thinks that the scene though changing still excites. And to the 64 thousand dollar question—will he make another fortune out of the Saville, he replies forcibly: "I don't know. I'm not thinking about it and I don't care. But it will be a success."



EPSTEIN, convinced

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GENEVEVE  
That Can't Be Bad

c/w I Love Him, I Need Him 202524

DAVE WALTON  
After You There Can Be Nothing

c/w Can I Get It From You 202508

### chart shots

THE TREMELOES  
Here Comes My Baby

202519

PAUL REVERE & THE RAIDERS  
Good Thing

202502

GUY DARRELL  
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202510

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# new records : pop



PROBY: gone is the highly emotional super-charged ballad voice.

## It's Proby back in rock and roll mood

### SINGLES

**P. J. PROBY:** "Niki Hoeky" (Liberty). Sock it to 'em P.J.! Our Jim is back on record in raucous rock and roll mood, with full honking and stomping sax and brass backing. Gone is the highly emotional, super-charged ballad voice, and in its place is a pastiche of various rock and roll accents. It's pretty crude, and the lyrics are mostly incomprehensible, but that doesn't matter, because most of the time, actual words are replaced by trends, grunts and humming. Another of P.J.'s little jokes one suspects, that just might get into the chart.

**JULIE FELIX:** "Saturday Night" (Fontana). A sombre, melancholy lament by Julie as a young girl lonely and bored on a Saturday night that "feels like a Sunday," written for her by lyrical master Donovan. It's a pretty combination of talents that will cause a lot of interest and intrigue a great many record buyers. We can't see Don and Julie escalating very high chart-wise, but it's musically very much worth the effort.

**BOBBY HEBB:** "Love Me" (Philips). This is more like "Sunny" than "Sunny"! Bobby Hebb is not credited with writing this effort which might successfully prevent him having any more hits in Britain, and will probably brand him as a one hit wonder, which is a great shame. The whole concept of the original hit is retained, as far as feel and arrangement are concerned, while the melody line teeters unsteadily along the well trodden path, presumably in some sort of attempt at a disguise. Own up—why bother?

**OVER THE WALL WE GO**  
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**BILLY FURY:** "Hurtin' Is Loving" (Parlophone). Welcome back to the chart race Billy! Here is the relaxed Mr. Fury, this time with a warm ballad by Peter Asher and Gordon Waller that he gives a sad treatment, an effect heightened by crying strings. Bill cries out "I wish you were gone—the agony of feeling," and perhaps it is a bit too agonising to break as an enormous hit, but certainly one to make a chart impression.

**SONNY & CHER:** "The Beat Goes On" (Atlantic). Remember "The music goes round and round—and it comes out here?" No? Ah well, if you did, you probably wouldn't feel inclined to play Sonny and Cher records anyway. But this latest by the mighty duo is far better than all that ghastly mush Cher inflicted on us recently about teddy bears, and bears a strong resemblance to those old riff records of the 'thirties that used to drive mum and dad wild. A compulsive beat that will doubtless be described in some circles as a real gem of a toe-tapper. And a hit.

**NICKY SCOTT:** "Back Street Girl" (Immediate). Mick Jagger produced this solo debut by half of the defunct Diane Ferraz-Nicky Scott duo. It has a long sweeping beat in a jolly three four time with all the

## Zoot, plus two super flutes

### EPs

**ZOOT MONEY'S BIG ROLL BAND:** "Big Time Operator" (Columbia). Real stars of the show on this nice little set from Zoot are the boys of the Big Roll Band. The most outstanding of the four tracks is "Florence of Arabia" (wrongly titled "Chaufeur") which features the flute playing of Johnny Almond and Nick Newall, and the groovy guitar of Andy "Shimmy Walk" Somers. Zoot also contributes a flute-like organ solo to this swinging little instrumental. George is also in good vocal form for the title track, "It Should've Been Me" and "Chaufeur". The recordings are from previous Zoot LPs and singles, but make a handy package. Recommended.

**THE SINGING POSTMAN:**

grace of some Continental folk beer-up. Nicky sings with innocent charm, and the backing refrains from drowning him in sound. Listeners will feel urged to put on a long, heavy overcoat during this performance and commence dancing Russian influenced ballet-steps. It's that sort of record. And a hit.

**OSCAR:** "Over The Wall We Go" (Reaction). Snoot-cocking on a wide scale! Here is a cheeky song poking fun at the recent spate of prison escapes which contains the classic line: "Over the wall we go—all coppers are 'nanas.' It's years since we've had a hit like "Four Legged Friend", "Davey Crockett" and other children's songs, and this will be a giant hit with kiddies everywhere. Primary schools from Parkhurst to Walton will ring with endless choruses of this stirring ditty, which includes pauses for comic sound effects. Not likely to amuse the police force or prison gu'nors, but a laugh for the rest of the citizens. And what a surprise from young Oscar! A Cockney accent, and not a whisper of pop trendiness.

**SEARCHERS:** "Popcorn Double Feature" (Pye). Sounds can this mean a comeback for the Searchers? A breathless urgency pervades this sad-happy romp rather in the famous Herman Noone groove. It de-

"Third Delivery" and "Fourth Delivery" (Parlophone). Allan Smethurst, the Singing Postman, is an enigma on the music scene. His East Anglian dialect songs and monologues would seem to have a very limited audience. But Allan's almost an "in" name. These two EPs feature eight mainly hilarious offerings (if you can decipher the dialect). Good for a giggle, though the folk writers will probably make more of them than that. Titles include "Oi Wear Horned Rimmed Glasses", "Yew Can't Keep Liven In The Past" and the monologue "Train Robbery".

**PETULA CLARK:** "L'Agent Secret" (Disques Vogue). It's that split personality Petula Clark again—this time wearing her French hat for four numbers in Gallic fashion. Title number is a James Bond

pendis how strong is the group's image on whether they can drag themselves back into chart-light.

**ELECTRIC PRUNES:** "I Had Too Much To Dream (Last Night)" (Reprise). What's mauve and goes very fast? An electric prune! And here are an interesting group, very electric and adventurous in the use of strange "prune noises". There's backward - running tapes, battering drums, electric shavers and revolving saws all pounding away, while the group bawl away the hook phrase. A big prune-sized hit!

**JACKIE TRENT:** "Open Your Heart" (Pye). Unlike most pop artists, Jackie has no actual problems about singing. No hang ups in the technical department, just a case of finding a song to suit the face. No teenage raver, Jackie has to seek a good quality, modern ballad, and this could well be the key to making a chart come-back. It's a fine piece of sentiment, without being sloppy, and gives Jackie a chance to exercise her big, warm voice, in the grand manner.

**JOE TEX:** "Papa Was Too" (Atlantic). Low down, nasty blues from Mr. Tex who sings with too much soul, while an evil piano and sax menace in the background. As a slow groover with built-in discotheque appeal it's tremendous, but as a big seller, it'll be too low down—the chart.

**GENE CLARK:** "Echoes" (CBS). First solo release by former Byrd Gene Clark. Gene wrote this song which has ridiculous Dylan overtones. He is supposed to have spent six-months working on assembling the material for this gloomy mess. At that rate it will take him another thirty years to get a hit. Miss.

**WOODY HERMAN:** "Side-winder" (CBS). Woody Herman had a vocal hit with "Laura" a couple of decades ago, and he has often contributed pleasant vocals with his famous band over the years, so it's nothing new for Woody to cut a song, but this double-tracked version of the Lee Morgan instrumental doesn't do the band justice, or even Herman's voice. It's rather sad, because it doesn't help the big band cause in young eyes.

**LEFT BANKE:** "Pretty Ballerina" (Philips). A New York rock group who decided to go baroque and had a huge American hit with "Walk Away Renee". They use the sounds of a string quartet and harpsichord, while wearing "English hair" all producing a most un-American effect. This has a gentle monotony and wistful charm that might tickle a few ears to gain an English chart entry for these American gentlemen.

**PEANUT:** "I Didn't Love Him Anyway" (Columbia). New girl Peanut butters up a ballad with full orchestral accompaniment and an excellent production and arrangement. There is quite a bit of Beach Boys influence and the complications begin to get in the way of the tune, but if this is the sound of Peanut, we can expect the public to start shelling out for her soon.

**NORMIE ROWE:** "Ooh La La" (Polydor). In a blaze of publicity they launched Normie Rowe. There were strange advertisements, and stranger receptions where the Knights Of The Stoned Vessel were refused admission (that's an "in" joke), but despite Normie Rowe mania sweeping the offices of Polydor, the rest of the country remains unmoved. Now they are releasing Normie's number one Australian hit, which should have been the first one out, and this pleasant young singer stands a good chance of breaking in this time.



ZOOT: good vocal form

thriller complete with gunshots and fist-fighting. English fans will prefer her English hat, although our snail-loving friends will buy this in droves.

### LPs

**MONKEES:** "Meet The Monkees" (RCA Victor). "We're just trying to be friendly—we're the young generation, we've got something to say," sing the merry Monkees, and however much they are upsetting people with their brand of instant success, the facts can't be argued. People are buying their records and watching their TV shows. They are not forced to do this. The suggestion that they should have been made by the brilliant American publicity machine, and it's up to the mass to accept or reject what they are offered. Rumour spreaders say the Monkees aren't actually playing on this very pleasant and entertaining album. But that's not exactly a new complaint. And this is good value for pop fans, as they say, so why not forget the controversy and just enjoy the music? It's fun!

**BOBBY DARIN:** "In A Broadway Bag" (Atlantic). Darin has worn remarkably well over the years. Here he's helped by the arrangements of Shorty Rogers and Perry Botkin on such Broadway-tinged numbers as "Mame", "I Believe In You", "Don't Rain On My Parade", and "I'll Only Miss Her When I Think Of Her." Weakest thing about the album is some of the songs.

**JERRY LEE LEWIS:** "By Request" (Philips). "Everybody has heard Jerry Lee Lewis" says the sleeve. It must be true and the vast majority seem to approve. They will love this live concert from Fort Worth, Texas, with the Memphis Beats. A rocker's orgy with Jerry shouting his head off and filing his nails up and down the piano. All part of the jolly old decadent South. Jerry's piano is great and his version of "Green, Green Grass Of Home" is very jazzy. Others: "Johnny B. Goode", "You Win Again", "Money" and "Roll Over Beethoven".

**THE FAMILY WAY ORIGINAL SOUNDTRACK RECORDING:** (Decca). Paul McCartney's score for this Boulting Brothers' film is adequately melodic but in no way memorable. It's doubtful if any Beatles connoisseurs would recognise Paul's fair hand on the score.

**MORGANA KING:** "With A Taste of Honey" (Fontana). Thirteen violins, three violas, two celli, eight reeds, five French horns, two trumpets, trombone, two guitars and a large rhythm section don't alter the fact that Morgana King has little new to offer as a vocalist. At times she sounds so much like Sarah Vaughan and our own Cleo Laine that it's uncanny. The orchestra, which includes such stars as Clark Terry, Joe Wilder, Mel Lewis, Hank Jones, Milt Hinton and Phil Woods plays beautifully but Morgana is too mannered to ring true. Pity, because she has quite a voice. Included: "Prelude To A Kiss", "I Love Paris", "Easy To Love".

**BOOKER T. & THE MG'S:** "Soul Dressing" (Atlantic). Since taking over the Atlantic catalogue from Decca last year, Polydor Records have re-issued several of the best albums including Pickett's "Midnight Hour", and Otis Redding's "Soul Album". Now comes "Soul Dressing" the album which followed Booker T's first, "Green Onions". It certainly has a lot more fire than its predecessor, and if you haven't already got it, go and get a copy right now. Steve Cropper's guitar spits and bends as faultlessly and as beautifully as ever. Booker T. Jones on organ takes the solos in turn with Cropper and together they blend into one of the nicest sounds around. The rhythm section never fails to swing and it's a too much album. "Jelly Bread", "Aw Mercy", "Outrage", "Chinese Checkers", "Plum Nellie", and, of course, "Home Grown".

**THE HAPPENINGS:** (Fontana). Pleasant inoffensive listening ranging from Beach Boys-influenced vocal harmonies and the straighter sound of the Four Seasons. Most of the numbers have been arranged by Herb Bern-



MONKEES: good value for pop fans

## Forget the controversy and enjoy the music

stein but some by the Tokens, the group who made "When The Lion Sleeps Tonight". One or two of the tracks, "Sealed With A Kiss", particularly demonstrates their excellent harmony and control but their ideas aren't for instance, as progressive as those of Brian Wilson. Quite nice though.

**ROY CASTLE:** "Songs For A Rainy Day" (Columbia). The comedy and trumpet are cast aside and Roy sings songs of the rain. On side one are the ballads, "Soon It's Gonna Rain", "The Gentle Rain", "Here's That Rainy Day", and the emotive "Stormy Weather". Side two makes way for the swingers again well arranged and conducted by Victor Graham. They include "Every Time It Rains", a la bossa, "April Showers", a la Herb Alpert; the guitar of Ike Isaacs is featured on "Pennies From Heaven", and then finally there's full swing for "Singin' In The Rain", and "When The Sun Comes Out". Roy handles the material well—sometimes a little shakily—but his singing isn't as anemic as it used to be.

**THE ROLLING STONES:** "Between The Buttons" (Decca). Fun, excitement, great ballads, and the full unveiling of Mick Jagger's voice after being cloaked in some secrecy for several years are among the rewards on the Rolling Stones latest milestone. The group have achieved their best recording sound, far less complicated, much clearer, warmer, penetrating and communicative. While not belittling the Stones' previous "sound picture" techniques, it's a pleasure to hear more of the personality of each Stone, from the solid drumming of Charlie Watts, and the bass of Bill Wyman to the groovy guitars of Keith and Brian. A huge variety of other instruments were intelligently used and the result on several tracks is decidedly beautiful music. For example on the

**PERCY SLEDGE:** "Warm And Tender Soul" (Atlantic). "When A Man Loves A Woman" established Percy Sledge as one of the big new talents of 1966. This album should increase his following. It oozes soul from every groove without ever falling into the exaggerations which ruin so many so-called soul albums. With good arrangements behind him, Percy shows a surprising range of feeling. Among the tracks are an extended version of "It Tears Me Up", "You've Really Got A Hold On Me", "Warm And Tender Love", "I Stand Accused" and a great version of the Presley hit, "Love Me Tender".

**JACKIE DE SHANNON:** "Are You Ready For This?" (Liberty). Miss De Shannon may not have the greatest voice in the world, but she knows how to use it to good effect. She seems to have settled on a caressing style very similar to Diana Ross of the Supremes. The excellent material includes four of her own songs and three by David-Bacharach who also supervised some of the recordings.

opener which is a breathless little ditty called "Yesterday's Papers" vibraphone is used very effectively. One of the finest tracks is the delicate "Back Street Girl", in 3/4 time, which Mick sings with an innocent charm backed by everything from piano accordion to twelve-string guitar and flute. On "Please Go Home", Brian contributes some nice guitar, and Mick does some Bob Dylan impressions on "Whose Been Sleeping Here". Two hilarious tracks are "Cool, Calm, And Collected" which has the added delights of Ian Stewart's lunatic piano accelerating to a furious climax, and "Something Happened To Me Yesterday". So lift up your hearts, roll back the floorboards and have a knees-up with those sons of fun—the Rolling Stones!

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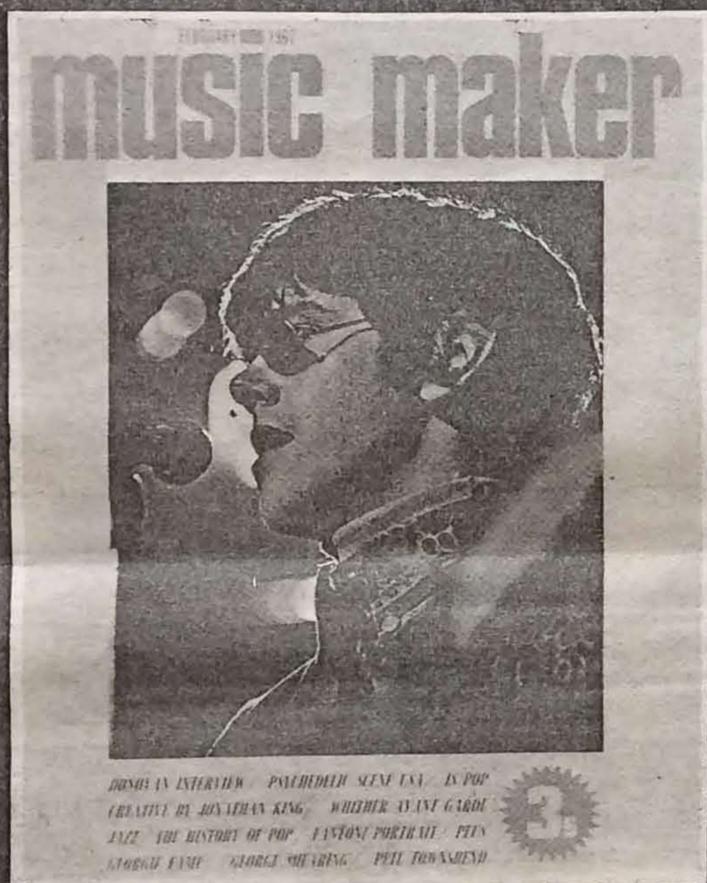
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# JAZZ

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ROLAND: echo unit

CHRIS WELCH

### LONDON

IT'S the weirdest sound in jazz — Roland Kirk playing delayed action strich on the GPO telephone! Roland was explaining the use of a new electrical sound effect he is using during his current stint at Ronnie Scott's Club, during a telephoned interview from his London hotel.

"I'm just in the middle of practising, as a matter of fact," said Roland, and decided the best way to explain the use of the "Arbiter Soundette Echo and Reverb Unit" — was to play a solo. Strange rippling sounds surged via the Euston telephone exchange, and anybody who got a crossed line must have thought the Daleks had landed.

ARE THERE TOO MANY AMERICAN VISITORS?



WILD BILL roaring success

### LONDON

THE new jazz season has opened and Jack Higgins of the Harold Davison Agency promises that 1967 will be the busiest year yet, so far as visiting American jazz musicians are concerned.

But what does all this activity mean to the consumer, to the clubs which employ the U.S. talent, and to their customers?

The MM asked a number of club owners and promoters how they felt about the solo artists; whether the bookings were generally profitable, and whether they would continue to present U.S. visitors in the coming year.

The consensus of opinion seems to be that U.S. jazzmen raise the level of interest and are, in the long-term view, good for business even though clubs sometimes lose money on them and quite often expect to lose money when they book them.

Some club managers say they make a small sum from the visits of most name American jazzmen, but less than they would have made with local talent.

Very few are prepared to give up booking American tourists altogether.

Jim Godbolt, agent and club promoter, regards the visits as a stimulus to interest and a good thing generally because they "give to the accompanying bands more publicity and attention than they would normally get."

"There's no doubt, at the Six Bells, we do get increased attendances for these notable. I lost on one, but we have made money out of these artists and I intend to present more this year when they are available."

The Bull's Head, Barnes, with its seven-days-a-week modern jazz policy is rather a special case. But hosts Betty and Albert Tolley are enthusiastic about the U.S. visitors so long as a sufficiency of modern players are included.

"They give this business a shot in the arm. We do pretty well normally, but receipts are better when we have an American guest. We're not a big club so we have to charge more, but we were turning them away for Witherspoon, Mark Murphy, Ben Webster and others."

"We are a modern club, and provided we keep to good artists with modern accompaniment we're all right. The question of whether too many are coming over depends on the calibre of the artists."

"If they are going to be mostly old Dixieland musicians, the answer is 'Yes'. We have to be selective. But anyone like Sonny Stitt, Earl Hines or Sonny Rollins... or course we want to book them."

Roger Horton, of London's 100 Club, sounded happy about the '67 programme.

"We will be taking all the American artists offered to us this year," he said. "In

our case, the visiting musicians we've put on have not all been profitable in the financial sense. Nevertheless, we feel that as a seven nights a week club it is our duty to put them on.

"And it's very much a case of swings and roundabouts. When we had Wild Bill Davison for three consecutive nights it was a rip-roaring success; with George Lewis it was not. I'm talking about the money side of it."

"But a club like ours has a responsibility to its members, who expect to see these artists and expect us to put them on. No, I don't think too many are coming over. People like Hines, John Handy, Davison and Braff are so strong that they should be able to come here about once a year and do good business."

"The thing is, the enjoyment of the public has been wonderful."

The Manchester Sports Guild's L. C. Jenkins was equally in favour.

"So far as we're concerned I'd say the majority who appeared here were successful, musically and financially, though a few resulted in small losses."

"My attitude is that these American jazzmen are very important in sustaining and widening interest in the scene up in this part of the world. We get people travelling miles and miles to see an attraction, and if you get that you are building something which may help you in the future."

Ken Lindsay, who runs the Hermitage Ballroom, Hitchin, agrees the visitors are excellent for business but points out that, having a licensed bar, his club is not dependent on admission charges.

"I'm fortunate, but if you are dependent on the door it can be disastrous. For myself, I'm not interested in the teenagers; I'm interested in older fans who really like jazz. And when I put an American on I draw adult audiences—say 25 to 45, or even older."

"We are building a regular following here, and the American attractions must have something to do with it. What I like about them is that they introduce a professionalism largely lacking in our own bands, and this is important."

"As for killing the goose, we're certainly not doing that here. It would be ridiculous for anyone to say so when we charged 6s for some of the Americans, 7s 6d for Red Allen. How can there be too many at those prices?"

George Wooton, secretary of the Osterley Jazz Club, sounded a faint cautionary note: "They are a good thing," he said, "but I think there's a limit to how many can come. I'd put it at one a month during the winter months."

"But the American artists are definitely important to the scene. There are not a lot of bands in this country to choose from—not good bands — and we try to keep up a high standard."

Mr. Fred Hardy, general manager of Arbiters, who manufacturer and sell the unit in Britain for 42 guineas, describes it as a "sound dimension unit."

"It works by a disc and not recording tape, which doesn't wear so much. It's provided with three press buttons which give different effects, and they can be operated with the feet. The unit is plugged into an amplifier."

"It's fully transistorised and only weighs two or three pounds. It delays the note that is played or sung and gives a very ethereal effect. Roland Kirk has been making some really fantastic sounds with the unit."

Says Roland: "I'm using it with the strich. I'm against amplifying the tenor, but the strich hasn't been recorded properly and it hasn't been heard in clubs as it should because it's such a long instrument I have to keep lifting it to the microphone. And if I swing it around too much I might hit someone."

"I'm not too much interested in the echo, but I like playing more in unison, playing against myself. You can play a phrase and a split second later it comes back to you."

"I use it on all different numbers, just when I feel like it. It's good on fast numbers, although it's hard for people to understand, and some people say 'What's he doing now?' but I'm used to that."

"I like amplifier for the flute and I guess I could use it for recorder. I can understand people going against electrical things. I'm not sold on the whole thing of amplifying instruments myself, but some instruments are harder to hear with a band, like flute and recorder. I heard a classical flute player use one back in the States. I've always played strich, but now I'm enjoying it even more."

Last time Roland was here, he said he hoped to record the highly popular "Whistle Man", such a tremendous hit with club goers. What was happening on that score?

"The record was supposed to be out this month. I hope it will be released on Atlantic. It would be nice to have a hit."

"We're rehearsing some new stuff for the club, and I'm going to play more of my own music this year. I'll play more of my own compositions and a few standards thrown in."

"I've got the same group backing me as last time and they've really got open minds."

Roland began blowing more cascading notes that rippled around like eddies in a deep pool.

"This is a bit powerful for some people," he said softly at the end of the long distance solo. "But it's a poly-rhythm thing — a change of music."

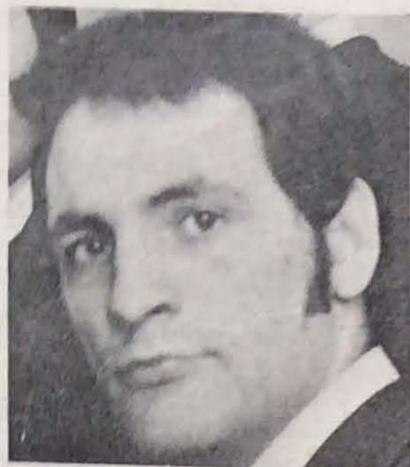
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PINDER: ready to carry on

## A LOT LESS MOODY—SO NO MORE BLUES?

much more for their talent nowadays and charts mean less and less.

"The response we've had to the new group," says Mike Pinder, "convinces me that we're ready to carry on where we left off in Britain."

The Moody Blues broke with the Epstein management and Colin Berlin is currently acting as their agent. They will continue to produce records independently, for release by Decca, and Mike Pinder's "I Really Haven't Got The Time" is their current single. A preview of the number at the Paris Olympia Theatre suggests that it could be a dramatic come-back record.

Said Ray Thomas: "I think we're more commercial minded now. When we started out we just played soul and blues. That's how we got our name. But when the seat falls out of your trousers you

# 'We've gone stale,' says Yardbird Keith

"THE Yardbirds are stale to British fans—like the Animals and the other groups we came up with," said Keith Relf.

We were supping coffee with Keith's wife and Jimmy Page and I must admit none of them looked particularly brought down by the statement.

"We are still going down very well in America," interposed Jimmy. "It's still all fresh to them. Over here the scene is in a funny way at the moment."

Keith agreed: "In Britain, unless you get to the level of the Beatles or the Stones you all become stale to the kids after a year or two. The new generation are followers of the Cream, the Move or the Action, I suppose. But I don't think there is the excitement that there was three years ago."

"The whole scene is changing round now. When the Beatles were in their heyday, England had all the top groups and the Americans weren't doing anything. Now it's the other way round."

"I've been on three American tours," said Jimmy. "On the first two there was nothing happening there at all. I was shocked by the groups we played with. Now you find good guitarists and good ideas everywhere—especially on the West Coast. They aren't just reproducing Beatles or Stones things any more."

"It's a very exciting scene at the moment," interrupted Keith. "There's a whole undercurrent of youthful revolution that isn't apparent until you talk to people. When we were in Hollywood there were riots against the police. Kids were passing leaflets round saying when and



## 'The scene is confused, nobody knowing which way to turn...'

BY BOB DAWBARN

where to turn up to protest against police brutality.

"I'm not condoning it, but it's indicative of a whole revolution among the younger people in America."

"And musically it's all beginning to happen there, with the Monkees at the commercial end of the product and at the other end the Mothers of Invention. And we are in the middle trying to bridge the gap."

The group had arrived back from the States four days earlier and were due to leave on Sunday for a three-week Australian tour. Between times they were

frantically recording new material.

"We tried to be much too clever on our last single," admitted Keith. "It may have been all right for the States but it was never a single for Britain."

"The trouble is we aren't allowed to record in the States and that means we must do everything in a terrible rush when we are here," said Jimmy.

The chat turned to psychedelic music.

"Remember the Crawdaddy club? We had a guy along who rigged up lamps and things ages

ago," recalled Keith. "We must have been one of the first groups to experiment with a light show. We did it in America, too."

"All this stuff existed over there long before the psychedelic tag was latched on to it. I suppose somebody read a bit of Professor Timothy Leary and started calling it psychedelic music. It's a fairly valid term anyway."

"It's a pity it's become associated with drugs," added Jimmy. "The whole idea was to liberate the mind without using drugs."

"Through concentration you achieve various levels of excitement," agreed Keith. "It's a pity the term has been so distorted in Britain and the British seem to have turned their backs on it before it really started."

"Of course there are only certain places where you could have a light show. You can't possibly do it in the

Marquee, for example, with all those columns. You've got to have a place with four bare, white walls.

We got back to the Yardbirds' travels. Isn't there a danger in being out of the country too often?

"There is," agreed Keith. "But I heard yesterday there are plans for us to do three British tours."

"In America it's been going down very well—after the initial queries about 'Where's Jeff?' Our last couple of tours have been more and more successful."

"Who knows how we will go down here? The whole scene seems to be one of artistic confusion with nobody knowing which way to turn."

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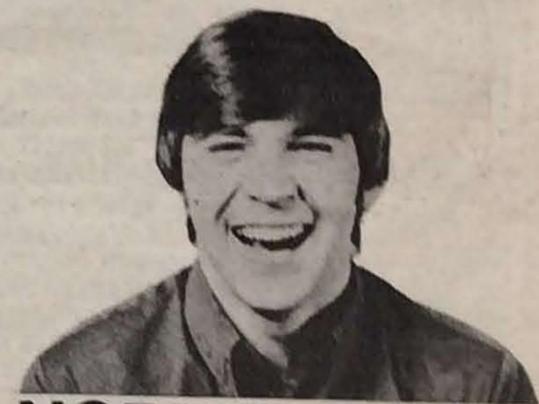
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REDUCED RATES FOR STUDENT MEMBERS  
Full details of the Club from the Secretary, 100 Club, 8 Great Chapel Street, W.1 (GER 0337)  
Club Telephone Number: MUSUM 0933

**KEN COLYER (STUDIO 51) CLUB**  
10/11 GT. NEWPORT STREET LEICESTER SQUARE (TUBE)

Friday, January 20th, 7.30  
**GOTHIC JAZZ BAND**

Saturday, January 21st, 7.30  
**KEN COLYER'S JAZZMEN**

Sunday, January 22nd, 7.30  
**NEW IBERIA STOMPERS**

FOLK AND BLUES ALL-NIGHTER  
SATURDAY, JAN. 21st, M'NIGHT

**GERRY LOCKRAN**

**THAMES HOTEL**  
Hampton Court, Middlesex

Friday, January 20th  
**ERIC SILK AND HIS SOUTHERN JAZZ BAND**

Saturday, January 21st  
**BILL NILE'S DELTAS**

Sunday, January 22nd  
**KEN COLYER'S JAZZ BAND**

**SIX BELLS**  
KING'S ROAD, CHELSEA

Saturday, January 21st, 8 p.m.  
**JOHNNY PARKER BAND**  
feat. **WALLY FAWKES**

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

Thurs., Jan. 19th  
Fri., Jan. 20th  
Sat., Jan. 21st  
Sun., Jan. 22nd  
Mon., Jan. 23rd  
Tues., Jan. 24th  
Wed., Jan. 25th  
Thurs., Jan. 26th

SWINDON BRISTOL ALSAGER & DERBY LIVERPOOL COVENTRY RECORDING CHELTENHAM

CANA VARIETY AGENCY  
43/44 Abchurch Lane, London, W.1  
MAYfair 1436

**THE NEW ALL-STAR CLUB**  
9a Artillery Passage, E.1  
Off Middlesex St., nr. Liverpool St. Stn  
BIS 3697 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.

Friday, January 20th  
**INEZ & CHARLIE FOX** FROM U.S.A.

Saturday, January 21st  
**JOYCE BOND**

Sunday, January 22nd  
**A RESIDENT GROUP**

Friday, January 27th  
**JIMMY McGRUFF**

Saturday, January 28th  
**JOEY YOUNG & THE TONICKS**

**INEZ & CHARLIE FOX** FROM U.S.A.

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Friday, January 27th  
**JIMMY McGRUFF**

Saturday, January 28th  
**JOEY YOUNG & THE TONICKS**

# CLUBS

## FLAMINGO

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

JEFF KRUGER presents  
Tonight, Thursday (19th) at 8 p.m.  
**JULIAN COVEY & THE MACHINE**  
Friday (Jan. 20th) 8-11 p.m.  
**JIMMY CLIFFS SHAKEDOWN SOUNDS**  
DEREK SAVAGE FOUNDATION  
Saturday (Jan. 21st) 8-11 p.m.  
**BROODLY HOO QUESTIONS**  
Sunday (Jan. 22nd) 8-11 p.m.  
**RADIO CAROLINE NIGHT-OUT LOCOMOTIVE ONE IN A MILLION**  
TOP CAROLINE DJS  
Tuesday (Jan. 24th) 8-11 p.m.  
**SAVOY BROWN BLUES BAND**  
BLUES CITY SHAKEDOWN  
Wednesday, (Jan. 25) 8-11 p.m.  
DYNAMIC AMERICAN RECORDING STARS

**INEZ & CHARLIE FOX**  
\*\*\*\*\*  
NOW OPEN EVERY LUNCHTIME  
**JACKET POTATO FOOD BAR**  
LUNCH - TIME DISCOTHEQUE  
OPEN MONDAY to FRIDAY  
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 20th, 12-5 a.m.  
**FELDER'S ORIOLES**  
Plus all the latest sounds on record  
Saturday January 21st, 12-6 a.m.  
**THE SHEVELLES QUESTIONS**  
Plus all the latest sounds on record

**THURSDAY**  
FOLLOW THE FAMILY  
Connahs Quay

**KOOKS KLEEK AMBOY DUKES**  
Railway Hotel, West Hampstead

**TOWER Jazz Band, Trad. City of York, York Way, King's Cross.**

**FRIDAY**  
AT THE REFECTORY  
GOLDERS GREEN  
**ALEXIS KORNER FREE AT LAST**

**BLUESVILLE '67**  
**BLUESVILLE '67**  
**SPENCER DAVIS**  
**SPENCER DAVIS**  
PLUS BLUESVILLE ALL U.S. DISC. HI-FI SOUND SYSTEM!  
"THE MANOR HOUSE"  
(opposite Manor House Tube)

**CRYODAN JAZZ CLUB**, Star Hotel, Dauphin Street Six, interval Jan Emby, Pete Stewart.

**ERIC SILK**, Thames Hotel, Hampton Court.

**FOLLOW THE FAMILY**  
Manchester Hulme Hall

HIGHGATE VILLAGE. GATEHOUSE. COLIN PETERS QUINTET. RONNIE ROSS & GHOST.

**JAZZLAND S.E.18**  
Blowing tonight ROD KELLY SEXTET. Thomas Street, Woolwich.

**OSTERLEY JAZZ CLUB, KEITH SMITH BAND.**

**SOUTHERN JAZZ CLUB**, ex-servicemen's Club Hall, Harvey Road, Leytonstone, next door to Red Lion. **BRIAN GREEN'S JAZZ BAND**. Interval Brian Rackham. Next week ERIC SILK JAZZ BAND.

STARTING GATE, Wood Green. **CLAUDE LAUGIER QUINTET.**

**UFO**  
**PINK FLOYD**  
Old Friends 10/-  
New Faces 15/-  
10.30-4.00 TOTT. CT. RD.

**WEMBLEY SOUTHERN STOMPERS, TURNER - ROWLES JAZZMEN**. "Norfolk Arms" (North Wembley Station).

**SATURDAY**  
AT THE REFECTORY  
GOLDERS GREEN  
**JIMI HENDRIX'S EXPERIENCE**

## SATURDAY cont.

**FOLLOW THE FAMILY**  
Matlock Pavilion

**HITCHIN**, Hermitage Ballroom. Blossom Dearie, plus Ronnie Scott Quartet.

**NEW SEDALIA JAZZ BAND**. Romford Golf Club.

**SIX BELLS**  
KING'S ROAD, CHELSEA  
**JOHNNY PARKER**  
AND HIS BAND FEATURING  
**WALLY FAWKES**

**WOOD GREEN SUGAR SIMONE AND THE SPARKS**

## SUNDAY

**AT THE JAZZHOUSE**  
Green Man, Blackheath Hill  
**DON RENDELL - IAN CARR QUINTET**

**BEXLEY, KENT**. Black Prince Hotel. Graham Bond.

**BILL BRUNSKILLS JAZZMEN**. Fighting Cocks, Kingston.

**BLUESVILLE '67**  
**BLUESVILLE '67**  
**READY STEADY GO DANCERS**  
**THE SHEVELLES**  
PLUS BLUESVILLE'S ALL U.S. DISC HI-FI SOUND SYSTEM!  
7.30-11 P.M. LIC. BARS MEMBERS 5/-  
"THE MANOR HOUSE"  
(opposite Manor House Tube)

**CLUB OCTAVE - HAMBROUGH TAVERN SOUTHALL**  
**GORDON BECK TRIO** with PETER KING  
7.30 COME EARLY

**COOKS, CHINGFORD**  
Royal Forest Hotel  
**MIKE DANIELS' BIG BAND**

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

**FOLLOW THE FAMILY**  
Bolton Beachcomber

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

**KINGS ARMS** East Dulwich Road, Peckham Rye. **BIG BAND JAZZ**. Pat Evans Orchestra. Dave Perrotet Quintet.

**WOOD GREEN ALEX WELSH FISHMONGERS ARMS, 2 MINS. FROM UNDERGROUND**

**MONDAY**  
**BLUESVILLE '67**  
**R.S.G. DANCERS**  
**SHOTGUN EXPRESS**  
**THE BATHS HALL IPSWICH, SUFFOLK**

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

**ARTWOODS**  
24/31 JANUARY - GERMANY/DENMARK

**MIKE STUART SPAN**  
19 B.B.C. RECORDING, 20 EASTBOURNE 21 CHESTER, 22 SOUTHAMPTON 25 BRIGHTON

**SAVOY BROWN BLUES BAND**  
20 LONDON, 21 BRIGHTON 22 EEL PIE ISLAND, 24 FLAMINGO

**DAVE ANTONY'S MOODS**  
**FIVE PROUD WALKERS**  
**WORRYING KYNDE**  
**HEART and SOULS**  
**JOHN BRYAN FRATERNITY**  
**JOHN DUMMER BLUES**

**SPENCER'S WASHBOARD KINGS**  
CURRENT RELEASE "EGG PLANT THAT ATE CHICAGO" PYE 7N17245

**BILL NILES' GOODTIME BAND** | **CHAMPION JACK DUPREE**

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

## MONDAY cont.

**BEXLEY, KENT**. Black Prince Hotel. Terry Lightfoot Jazzband, featuring Freddie Randall.

**FOLLOW THE FAMILY**  
Baldock

## TUESDAY

**BLUESVILLE '67**  
**THE CHESSMEN**  
**ST. THOMAS' HALL BRENTWOOD, ESSEX**

"GEORGE" MORDEH, ALAN ELSDON.

"HIGHWAYMAN", Camberley. **GARRICK TRIO, BILL LESAGE.**

**KOOKS KLEEK**  
**RONNIE JONES**  
and the **BLUEJAYS**  
with **EX-IKETTE**

**PATSI ARNOLD**  
ST. ALBANS, Barn Cellar, Civic Centre. Monty Sunshine.

**WOOD GREEN WYNDER K FROG**

## WEDNESDAY

**AT THE TROPICANA**  
18 George Street, Croydon  
OPENING 1st FEBRUARY  
**RONNIE SCOTT QRT.**  
Dancing, Meals, Licensed 2 a.m.

**BLUESVILLE '67**  
**MIKE RAVEN LIVE**  
**MIKE "SOUL SUPPLY" LUX!**  
"THE MANOR HOUSE"  
(opposite Manor House Tube)

**FOLLOW THE FAMILY**  
Manchester University  
Ian Hamilton - Don Read 061  
CEN 5367

**HILDEN MANOR, TONBRIDGE**  
**ALEX WELSH.**

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

**RED DEER**, South Croydon. Phil Brown Band. Admission free.

**REHEARSAL ROOMS**  
1/4d. per word  
BAND Rehearsal Studio available - Studio 51, 10/11 Gt. Newport Street, W.C.2. TEM 2071.  
**REHEARSAL ROOMS**, Warren Street, 7s. 6d. hour. - FLA 3545.

**GREEN MAN**  
Plumstead High Street  
Sunday Lunch Session  
**BRYAN HETHERINGTON JAZZ BAND**  
(Next week: BRIAN GREEN)  
Every Tuesday  
**TONY LEE TRIO**  
Thursday, January 26th  
**THAMES CITY JAZZ BAND**  
All sessions free admission

**RONNIE SCOTT'S CLUB**  
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(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!**  
**PHIL SEAMEN TRIO**  
**MIKE CARR TRIO**

Closed Fri., Jan. 20 FOR PRIVATE FUNCTION

Commencing January 30th  
**FREDDIE HUBBARD & 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!

A TRIBUTE and BENEFIT to:  
**JOHNNY BUTTS**  
is being held on  
**SUNDAY, JAN. 29th**  
from 7.30 till Midnight

Artistes appearing:  
**GEORGE FAME and the HARRY SOUTH BIG BAND**  
**SPIKE MILLIGAN**  
**BLOSSOM DEARIE**  
**MARK MURPHY**  
and a host of others  
Tickets £1 available from the Club

**RONNIE SCOTT'S OLD PLACE**  
39 Gerrard Street, W.1. GER 0217  
Nightly (except Sunday) 8-11.30  
Thursday, January 19th  
**DAVE GELLY QUARTET**  
featuring **NORMA WINSTONE**  
Friday, January 20th: FOR ONE NIGHT ONLY  
**ROLAND KIRK**  
**FAT JOHN FIVE**  
Sat., Jan. 21st, 8.30 p.m.-7.30 a.m.  
ALL-NIGHTER  
**MIKE WESTBROOK BAND**  
**BOB STUCKEY TRIO**  
Members 7/6 Guests 10/-  
Monday, January 23rd  
**JOHNNY MARSH TRIO (JAM SESSION)**  
Tuesday, January 24th  
**GRAHAM COLLIER SEPTET**  
Wednesday, January 25th  
**ADRIAN PATON QUINTET**  
Licensed bar and snacks  
Members 5/- Guests 7/6

**THE ED FAULTLESS TRIO**  
present MODERN JAZZ EVERY WEDNESDAY  
**at THE PHOENIX**  
Cavendish Square, W.1 MAY 1700  
Wed., Jan. 25th, 8-15-11 p.m.  
**DANNY MOSS** with  
**ED FAULTLESS TRIO**  
Adm. 4/- 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 20th  
**DICK MORRISSEY**  
Saturday, January 21st  
**ART ELLEFSON**  
Sunday, January 22nd  
**ART THEMAN**

**BULL'S HEAD**  
BARNES BRIDGE PRO 5241  
Resident Rhythm Section:  
**BILL LE SAGE TRIO**  
Friday, Saturday, Sunday, lunch & evening  
Friday, January 20th  
**TERRY SMITH**  
Saturday, January 21st  
**PETE KING**  
Sunday, January 22nd  
Lunchtime and Evening  
**DANNY MOSS**  
Monday, January 23rd  
**ALAN HAVEN - TONY CROMBIE DUO**  
Tuesday, January 24th  
**DICK MORRISSEY QUARTET**  
Wednesday, January 25th  
**STAN TRACEY QUARTET**  
Thursday, January 26th  
**HAROLD McNAIR and PETE KING** with  
**HARRY SOUTH TRIO**

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The return of the fantastic

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Commencing January 30th  
**FREDDIE HUBBARD & 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!

A TRIBUTE and BENEFIT to:  
**JOHNNY BUTTS**  
is being held on  
**SUNDAY, JAN. 29th**  
from 7.30 till Midnight

Artistes appearing:  
**GEORGE FAME and the HARRY SOUTH BIG BAND**  
**SPIKE MILLIGAN**  
**BLOSSOM DEARIE**  
**MARK MURPHY**  
and a host of others  
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**marquee**

90 Wardour Street London W.1

Thursday, January 19th (7.30-11.0)  
★ **THE PINK FLOYD**  
★ **MARMALADE**  
Friday, January 20th (7.30-11.0)  
★ **SONNY CHILDE and the TNT**  
★ **FELDER'S ORIOLES**  
Saturday, January 21st (8.0-11.30)  
★ **THE NEAT CHANGE**  
★ **THE BUNCH**

Sunday, January 22nd (8.0-10.30)  
★ **SUNDAY SPECTACULAR**  
★ An Evening with  
★ **BEN WEBSTER AND BLOSSOM DEARIE**  
with the  
★ **RONNIE SCOTT QUARTET**

Monday, January 23rd (7.30-11.0)  
★ **THE HERD**  
★ **THE ULTIMATE**

Tuesday, January 24th (7.30-11.0)  
FIRST APPEARANCE AT THE MARQUEE  
★ **JIMI HENDRIX**  
★ **SYN**  
Wednesday, January 25th (7.30-11.0)  
★ **MARTIN WINSOR**  
★ **RED SULLIVAN**  
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FRI., JAN. 20th 7.30-11.30 p.m. **ZOOT MONEY & HIS BIG ROLL BAND**

SAT., JAN. 21st 7.30-11.30 p.m. **THE SHEVELLES**

SUN., JAN. 22nd 3-6 p.m. **RAMJAM "HOT 100" DISCS**

SUN., JAN. 22nd 7.30-11 p.m. **RONNIE JONES & THE BLUE JAYS**

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#### EMPLOYMENT AGENCY LICENCES

I, FRANK GERRARD RODGERS, of 7 Sidmouth Court, Sidmouth Road, Willesden, N.W.2, intend to apply to the Westminster City Council for a Licence to carry on an Employment Agency for Theatrical and Variety Artists, Concert Artists and Musicians in Bands at No. 17 Nottingham Street, London, W.1, such agency to be known as **RODGERS ENTERPRISES**. All objections and the grounds therefor, must be submitted in writing to the Town Clerk, City Hall, Victoria Street, S.W.1, within 14 days from the date of the publication of this advertisement.

### 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**BLE accomplished band available. — PRO 4542.

**ABOUT** 100 top groups and dance bands immediately available. Travel anywhere. Reasonable prices. Now booking for summer season. — Clayman Agency, 7-8 Aldgate High Street, E.C.3. Tel. BIS 5531 (10 a.m. - 6 p.m.).

**A** COMPLETE selection of modern bands available for private dances, parties, etc. Send for free copy of MUSIC OF TODAY.—Box 5164.

**A** FIRST class Trio available for Summer Season, preferably Jersey. (First class work only).—Box 5814.

### AN INVITATION

To attend a private rehearsal of a modern dance band in Central London on January 22nd, at 4.0 p.m. It will be of particular interest to college ball secretaries and band bookers for private functions.  
Tel. Leatherhead 4976 for details

### BANDS WANTED

1/- per word

**BARRY COLLINGS** Agency requires good groups. — 15 Claremont Road, Westcliff-on-Sea, Essex. Southend 47343.

**DANCE BAND** (4/5 piece) wanted for summer season commencing early May. Channel Isles. Must provide dance music, some pop. Vocals within band. — Enquiries Clayman Agency. BIS 5531 (day).

**GROUP FOR GERMANY.** 4-piece plus girl singer, contract available for Feb. 1, enquiries: — Clayman Agency. BIS 5531 (day).

**GROUPS** urgently required for top continental engagements 240-2810.

**GROUPS URGENTLY** required for Continental work (Denmark, Germany, Switzerland, Austria, etc.). Full details to Clayman Agency. BIS 5531 (10-6 p.m.).

**GROUPS WANTED** for Home and abroad. Immediately. — COV 2251.

**MANAGER,** own recording equipment, requires ambitious semi-pro group.—274-2473 evenings only.

**MORTON YORK AGENCY** REQUIRES GROUPS. — 86 Turnham Green Terrace, W.4. CHI 4895.

**TALENTED GROUP** wanted for record. Must harmonise. — TUL 5524.

**TOP TWENTY** / surfing groups required urgently. — Phone REL 9894.

**TRIOS WANTED.** — COV 2251.

**TRIO WANTED** (organ, guitar, drums), Jim Reeves country & western & pop style. 3 nights (weekend) and permanent. Hammersmith area. — Clayman Agency. BIS 5531 (day).

**VERSATILE TRIOS.** Quartets for work. London area. — Box 5817.

**WANTED GROUP** or **BAND** to play Italian type of dance music (Latin, pop, dance music). New luxurious night club 50 miles out of London. 3/4 nights weekly. — Clayman Agency. BIS 5531 (day).

**6-PIECE BAND** required for resident job at first-class club in Leicester, commencing March. Must be perfect readers, able to accompany cabaret. — Send full details and pictures to Michael Black Entertainments Limited, 32 Gt. Windmill Street, W.1.

### 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 (LE7) 4976.

**BAND AVAILABLE.** — SYD 7475.

**BAND, PROFESSIONAL** musicians. — 399-4396.

**BILL ASHTON OCTET.** PRI 6227

**BOB BARTER ORCHESTRA,** w. Julie Stevens. Elm 9326.

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**EDWICK RUMBOLD,** fabulous C.B.S. recording group means instant success for your dance or party. — GRE 5051, evenings.

**GENERATION "X"** Young semi pro pop group. — FOR 6451.

**HOWARD BAKER** Bands. Cabaret anywhere. — 69 Glenwood Gardens, Ilford. Crescent 4043.

**JAZZ** for clubs, pubs, dances. Phil Brown Band. Victoria 6228.

**JAZZ ORGAN DUO** seek gigs/residency. — Dartford 24449.

**JOHNNY PENN** Trio, seeks residency, London. Welwyn Garden 20980.

**JOKERS WILDE** Beat Group. — COP 5975.

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**LIVELY, VERSATILE, TRIO** / Quartet, including organ, vocals. — ENF 6288 / CUN 4798.

**LOU PRAGER'S PRESENTATIONS.** Bands and Cabaret.—69 Glenwood Gdns., Ilford, Cre 4043.

**QUINTET** — Versatile, dances, socials, etc. — Evenings 603-0763.

**SHOW QUARTETTE / TRIO.** — MAI 2877.

**SHOWTIMERS.** H.M.V. recording group. — LEE 4498.

**SWINGETTES.** Trio band & M.C. Vacant Jan., Feb., May. — Swarley 2583, LEE 6054, 3655.

**THE FAMOUS SOUL SURVIVORS.** — LAB 7063.

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**"THE HAWAIIAN SOUNDS"** — HOU 5400

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**WILSON-BROWN** Trio for all functions, plays everything required. Book now. — Phone 01-668-4516. — Box 5815.

### MUSICIANS WANTED 1/- per word

**ALL INSTRUMENTS.** Rehearsal bands. Five nights, Peckham, Catford, Woolwich. — HIT 6770, evenings late.

**ALL INSTRUMENTS,** Top Rank suite, Midlands area. — Box 5809.

**ALL STRINGS** required by REME Orchestra. Vacancies also for clarinet and bass players. Other instruments considered. Permanent station near Reading. — Apply Director of Music, REME Staff Band, Arborfield, Reading, Berks.

**BARITONE SAX** wanted for film music. — Box 5805.

**BASS / bass guitar,** also solo guitar for Continent, Modern grp. — Tel. Portsmouth 32376.

**BASS DOUBLING BASS** GUITAR. Sidney Jack Hawkins orchestra. Locarno Ballroom, Arundel Street, Portsmouth.

**BASS GUITARIST** for disc. — HAT 3319.

**BASS GUITARISTS, EDDIE TAYLOR, JIMMY ROGERS** style required by blues band. — Phone ACO 8346 after 6 p.m.

**BASS GUITARISTS FOR TOP RECORDING STAR, TOP WAGES.** PROSPECTS. — LODGE HILL 2005, BETWEEN 10 A.M. and 12.

**BASS GUITARIST,** Syrlands Group, pref. Morden area. — LIB 1470.

**BASS GUITARIST** wishes to join / form group. — Mick DER 4705, evenings.

**BASSIST,** with inspiration and good equipment, for 7-piece band. Phone 01-5004352.

**BASS / VOCAL** guitarist (based North London). — LAD 0143.

**BENNY DANIELS** requires reliable Drummer immediately. — Plaza Ballroom Glasgow, Phone 041. POL 3077.

**CAVALRY AND ROYAL TANK REGIMENT BANDS.** Bandmen from 17 years of age and Junior Bandmen, 15-17 years old, are required for the bands of the Dragon Guards, Dragons, Hussars, Lancers and the Royal Tank Regiment. Training includes tuition on instruments, and excellent facilities exist for sport and further education. Those interested in making a career in any of these bands should contact: The Director of Music, HQ R.A.C. Centre, Bovington Camp, Wareham, Dorset, or the Bandmaster of the regiment concerned.

**DRUMMER,** soul, good semi-pro. — King, LAD 8638.

**DRUMMER.** Summer season, light music, read/busk. — Box 5770.

**FIRST CLASS** drummer and bass vocals. — EAST 5133.

**GIRL DRUMMER** and bass guitarist for all girl group. — PUT 4830, Chris.

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**GRANDIOR GUARDS BAND** now has vacancies for Solo Cornet and Clarinet. — Applications to Director of Music, Grenadier Guards, Birdcage Walk, London, S.W.1.

### ENGAGEMENTS WANTED

8d. per word  
Minimum charge 2/8d.

**ABLE, ACCOMPLISHED** pianist available. — PRO 4542.

**ABLE ACCORDIONIST** available. — PRO 4542.

**ABC DRUMMER.** Competent, 5/ pro. seeks an interesting and swinging group with regular work. — VAL 9290.

**ALL SAXES.** Bill Ashton. PRI 6227.

**ALTO / CLARINET.** — WOI. 9914.

**ALTO CLAR.** — UND 3639.

**ALTO,** join SP band, rehearse, engagements. — Box 5820.

**ALTO SAX** available. — MAC 3655.

**ALTO, TENOR, Baritone, Piano, Clarinet, Flute.** 673-4014.

**ALTO / TENOR / Baritone.** — TUL 0542.

**ALTO/TENOR Clar.** — CLI 4811.

**AMPLIFIED VIOLIN.** — PUT 5146.

**BARITONE / tenor/alto,** young pro. Read / busk / arrange. — Box 5823.

**BASS** and vocals. — Byron 8883.

**BASS / BASS GUITAR.** — BAR 3224.

**BASS / BASS guitar.** — Howard 6929.

**BASS/BASS guitar.** — Liberty 4509.

**BASS ELECTRIC** (double), read / busk, available for mid-week club or lounge work. — EDM 2889.

**BASS GUITARIST, PRO, EXPERIENCED, SEEKS PRO GROUP.** — ARC 8581.

**BASS GUITARIST** seeks good group, Continent. Current passport available. — Box 5812.

**BASS GUITARIST, 23,** pro, read, busk, requires work. — Tel. MOU 8500 (day).

**BASS (STRING),** gigs, season. — Gerry Friedman, PARK 8296.

**BASS (string),** Harrow, 01-864-2677.

**BASS (string),** transport. — MAC 3725.

**BASS (STRING),** transport. — REN 5218.

**BASS VOCALS,** own amplifier/transport. — SKYport 1952.

**BREED BLUESBAND** guitarist seeks pro bluesband. — SEVEN-OAKS, KENT 51549.

**CELLIST** COOL available. London. — Box 5804.

**COLOURED DRUMMER** (aged 21) available. ex-recording group. — Box 5777.

**COLOURED PIANIST,** vocalist. — Box 5765.

**COMPERE/TRUMPET / Pianist** (with trio if required) available February. Eccles, Kings Theatre, Southsea, Hants.

**CONGA / BONGOS / DRUMS.** — CHA 5855.

**DRUMMER,** all fields (36). — Franklin 2031.

**DRUMMER** available. Dance / jazz. — KEL 2049.

**DRUMMER.** — BAR 5261.

**DRUMMER, BONGOS,** ex session and name groups — Collindale 0414.

**DRUMMER,** ex names, young, handsome. — BAR 9135.

**DRUMMER,** experienced, all types of music, read, show kit, transport. — HAYES 1409.

**DRUMMER,** experienced, available Saturday. — LAB 5598.

**DRUMMER, EXPERIENCED,** gigs. — COL 1973.

**DRUMMER,** experienced gigs. — Home/Hempstead 56214.

**DRUMMER, EXPERIENCED,** pro, seeks "Tamlia" / soul / blues group. — Kipling 1610.

**DRUMMER, EXPERIENCED,** residency / gigs / season. — Tel. Watford 20936 after 6 p.m.

**DRUMMER,** experienced, seeks weekend residency / GIGS. — SOU 8302.

**DRUMMER, EXPERIENCED,** transport. — Holborn 7641, Ex. 194 (day).

**DRUMMER,** experienced, transport. — REN 5218.

**DRUMMER** for good group. — For details please phone SEV 8822.

**DRUMMER, GIGS / lounge.** — REN 2866.

### GUITARIST WANTED

18/25 with personality to back SINGER/ENTERTAINER in cabaret. Must be free to travel.  
Write CARL SIMMONS 25 Rutland Court, Hove

### GUITARIST, young, join pro new act. Must be go. — CAN 4173.

### MUSICIANS, TRIOS, QUARTETS AND FEMALE VOCALISTS WANTED. — PHONE GEORGE FIERSTONE ORCHESTRAS, ENT 5406.

**NEW ORLEANS** Piano also bass. — SIL 1903.

**ORGANIST AND TENOR SAX** wanted for soul group. Experienced. — Tel. LOD 3142.

**ORGANIST** or tenor sax, urgently, for working group, Transport preferable. — Phone Hoddeston, Herts. 65055.

**ORGANIST** with ability to harmonise, **URGENTLY REQUIRED** for working group. — SIL 4731.

**PIANIST,** double organ, also Bass Guitarist, must read, long season Jersey top money. — Monty Frank, 86 Eden Way, Beckenham, Kent. 01-658-6425.

**PIANIST / ORGANIST** (organ supplied), also **TEN SAX / CLAR. / FLUTE** wanted for U.S. clubs, Germany. Both read and busk. Own transport advance. — Freddie Knight Gashof Hohe-luft, 643 Bad Hersfeld, Friedewaldert 21. Phone (06621) 2323.

**PIANISTS, DRUMMER / VOCALISTS; ORGANISTS; ACCORDIONISTS; THREE PIECE BEAT GROUPS; ENTERTAINING TRIOS; LOUNGE WORK, LONDON AREA. BANDWAGON, GRA 9460/5906.**

**PIANISTS FOR SOUTH LONDON** week-end lounge work. Top rates. — Clayman's BIS 5531 (Day).

**PIANISTS / ORGANISTS,** drummers, gigs, London area. — Box 5818.

**PIANISTS, START WORK THIS COMING WEEKEND.** Wide choice of lounge work, 1-5 nights weekly. All areas. New increased rates. — Claymans, Bishopsgate 5531 (day).

**PIANO / VOCALS / ORGAN.** for TV Trio in Midlands Night Club, top money. — Phone Wolverhampton 22071, after 9 p.m.

**PIANO / VOCALS** required by established Mecca Quartet in south. Must read, standards and pops. Good money and holidays with pay. Box 5807.

### GORLESTON SUPER HOLIDAY CAMP

GREAT YARMOUTH

has vacancies for versatile

## PIANIST/ORGANIST

must busk and read, and

## ASSISTANT ORGANISER

20-week season from mid-May  
Apply with full details to Managing Director

### ENGAGEMENTS WANTED

(continued)

**DRUMMER,** gigs only. — SHO 9442 (day).

**DRUMMER,** gigs, own transport, Rock, soul, or blues.—WEL 2637 (day).

**DRUMMER,** good kit, transport. Group, gigs. — ARC 5868.

**DRUMMER** — Johnny Easey — MOUview 3627.

**DRUMMER,** own transport, residency, gigs. — VAL 9290, Flat 4.

**DRUMMER (PRO), BEAT, REQUIRES WORKING GROUP.** — THO 2437.

**DRUMMER,** pro., young, all fields. — Derby 48480.

**DRUMMER,** reader, Saturdays. — RIP 2991.

**DRUMMER, TOP CLASS,** reader, broadcasting musician, residency, gigs. — MAI 8555.

**DRUMMER, TRANSPORT.—DRU 0558.**

**DRUMMER / VOCALIST, ALSO** ABE COMPERE available near future. Top class semi pro, experienced all fields, dance to rave aged 24. Based N. London. Will consider reasonable offers semi pro or full pro. — Tel. "Cater" day. Mincing Lane 4462, evenings. — Tottenham 7803.

**DRUMMER-VOCALIST, (27)** does **BOTH PROFESSIONALLY.** Available most nights. Transport.—674-4741.

**DRUMMER,** young, experienced, seeks good semi-pro group, Dagenham area. — Phone 590-2420, after 7.

**DRUMMER,** young, good kit, own transport, any offers.—Fleet (Hants) 1268.

**DRUMMER (23),** requires summer season, passport, Jersey or any resort. — Box 5821.

**DRUMMER, 26,** try anything. Transport. — Brian, Farn (Kent) 54444.

**DRUMS,** bongos, conga, timbales. Transport. — HOU 3311.

**DRUM, CAR.** — TOT 3304.

**ELECTRIC** double bass / vocal. — EMP 4409.

**ELECTRIC GUITARIST,** read / busk, excellent soloist, versatile, seeks residency lounge, etc. — Art Kent, SOU 4810.

**EXPERIENCED PIANIST** seeks London residency, gigs, trio also available. — RIC 7082.

**GITTARMAN PLUS!** Excellent read / busk. — Esmond, STA 3164.

**GRAHAM WILLEARD (DRUMS).** — DARTFORD 24449.

**GUITARIST FREELANCE,** young ex-pro. — Larkwood 4471.

**GUITARIST, PROFESSIONAL,** read, busk, arrange, vocals. — Box 5771.

**GUITARIST, pro., vocals, image.** — Ray, PRO 3797.

**GUITARIST SEEKS** gigs, residency, summer season. — Dave, PER 5840.

**GUITARIST SOUL-Blues,** seeks established working band. — REL 8900.

**GUITARIST, "THUNDERBOLTS"** styled young pro., seeks working pro. outfit. — Box 5810.

**GUITARIST/VOCALIST / MANDOLINIST.** Ideal solo restaurant entertainer. — Tulse Hill 9769.

**LEAD GUITARIST** seeks good group with organ. — 893-8636, 6-7 p.m.

**LEAD GUITARIST, TRANSPORT.** — BAR 2506.

**LEAD / RHYTHM** guitarist. Pro. 6 years. Reads. — Box 5825.

**MODERN BLUES GUITARIST** seeks pro. or working group, experienced. — GOLF, BOW 9296.

**ORGANIST/ACCORDIONIST** for all occasions.—DOM 2659.

**ORGANIST WANTS GOOD PROFESSIONAL GROUP. WILL BE FREE AFTER JAN. 31, 1967.** — TEL. BIRMINGHAM SHE 2758.

**PIANIST/ACCOMPANIST,** entertainer, M.D. accordion available. — BAT 7392 or CHE 3484, Peter S. Robinson.

**PIANIST, EXPERIENCED.** — HAYES 3304.

**PIANIST.** — Hendon 9128.

**PIANIST, MODERN.** — HIL 1972.

**PIANIST,** read / busk, accompanist. — BAR 8285.

**PIANIST, Residency / gigs.** — KEN 2817.

**PIANIST,** residency, GIGS. — VAN 1952.

**PIANIST, s/d** accompanist.—PER 6311.

**PIANO,** young, experienced. — MAL 6351.

**PRO. DRUMS.** — STR 6512, now.

**TENOR / CLARINET.** Good class residency required. — KIP 1800.

**TENOR PIANO,** flute, vibes. — MOU 9715.

**TENOR SAX** seeks Piano, Bass, for playing out, experience. Modern Jazz. Ilford 3835. After 7 p.m.

**TENOR, 34, EXP.** — MAL 1397.

**TRUMPET,** library, experienced. — WAX 3520.

**TROMBONE.** Pete Strange, jazz / dance. — MUN 1706.

**VIBES.** Read/busk.—KEL 2049.

**VIBES,** South London. — Box 5824.

**YOUNG, EXPERIENCED** drummer, seeks summer season. — Northwood 21129.

**YOUNG** exp. pro. guitarist available, excellent reader/busker, preferably North of England but anything considered. — Major, 20 Sledmere Green, Leeds, 14.

### ENGAGEMENTS WANTED

8d. per word  
Minimum charge 2/8d.

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**ABLE ACCORDIONIST** available. — PRO 4542.

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**ALTO CLAR.** — UND 3639.

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**BASS / BASS GUITAR.** — BAR 3224.

**BASS / BASS guitar.** — Howard 6929.

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**BASS (string),** Harrow, 01-864-2677.

**BASS (string),** transport. — MAC 3725.

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# HERE COME THE MONKEES!



MONKEES: "Their TV show is a load of childish rubbish"

## Well done Dorothy

AS one member of the audience whose evening was completely ruined by screeching Small Faces fans at the Aberfan Charity Concert, I was amazed to read in Mailbag (December 31), two of these ill-mannered brats complaining about Dorothy Squires' treatment of them. How they could have the audacity to write to a newspaper after their behaviour is beyond my comprehension. Miss Squires was justified in all she said and did. When she came on stage she was almost surrounded by about 50 screaming girls. She asked them to return to their seats and was ignored. She appealed for help backstage, and none was forthcoming, so she tackled the mob herself. After slapping a couple of the more ignorant ones she left. A large number of the audience wanted to hear Dorothy, and because of these morons, all we got was one song. — JOHN BUCKLEY, London W2.

HOW can Mick Jagger say he's worried because there's no one to replace the Beatles and Stones. I know one group that's certainly going to take Britain by storm and it's not the Beachboys. Who is it? The Monkees! — JEAN OPENSHAW, Bolton, Lancs.

### • RUBBISH

I AM disgusted to think people buy the Monkees' records. Their TV show is a load of childish rubbish and an insult to Britain. If it's all a publicity stunt to make us think the Monkees are bigger than the Beatles—well, there is absolutely no comparison. It's not surprising the Americans like it, but

I won't watch that stupid programme again. I am launching an anti-Monkees campaign. — C. HOCKLEY, Forest Gate, London.

### • EFFORT

AFTER watching the effort on BBC TV titled The Monkees I can only conclude that whoever produces this little gem must have sat through Help about a dozen times. Who directs it—"Son Of Dick Lester"? — P. JONES, Eastwood Road, South Woodford.

### • KNOCKED

THE Monkees are in the unenviable position of being knocked by other groups who have sweated and toiled for years and achieved nothing in comparison with the over-night fame of the Monkees. They may have been lucky but at least they have put some life back into pop. And that's good to see, even if it's sad that they're not a British group. — BRYN DAVIES, Holywell, Flint.

### • FAULTS

I HEARTILY agree with the MM's "Don't Knock The Pop" front page. However, surely a reasonable amount of intelligent knocking can only do the music industry good in that it keeps artists on their toes and lets them know their faults. — M. KIEMAN, Ulverston, Lancs.

### • ARDENT

AS an ardent pop fan I was glad to read your article "Don't Knock The Pop" (January 7). Too many people have grown fat from

pop and teenagers over the past few years, and instead of giving their support, they are slowly depriving us of our music. Altogether it is a pretty depressing scene. Still, we have the Melody Maker to keep us informed. — MICK BROWN, Durning Road, Upper Norwood, London.

### • GREAT

CONGRATULATIONS to Georgie Fame and Julie Felix, and all the supporting artists who helped make Fame in '67 the best show of the year. The music and dancing were great. — ANN McAULIFFE, Mill Hill, London.

### • WORSE

SO Pete Townshend thinks Charlie Parker couldn't have been so fantastic without drugs! (MM January 14). Maybe his music just matured and improved as Parker moved on. If so we could have more of his work, if drugs hadn't killed him! Very few musicians can produce better music with the aid of drugs—if anything it gets worse. So stop trying to kid us drugs are an asset to musicians, they're not. — ANNE MAXWELL, Romford, Essex.

### • DISGUSTED

I WAS most disgusted to find, after travelling from Enfield to the Bull, Barnes, to hear Ben Webster, that he was unable to play. On top of all this I received a rude reception when I asked for a refund of my 15s entrance fee. Are the public really expected to take this sort of treatment? — DON A. COOK, Mike Peter's Jazzband, Enfield, Middlesex.

greedy agents. Let's be professional — but realistic! — DAVID WILLIAMS, Watford, Herts.

I wave a white flag at the BBC Light and entreat them to present The Jazz Scene and Blues In The Night at a more humane time. Talk about early morning blues — surely followers of jazz are not all insomniacs? Were it not for the humour of comper Humphrey Lyttelton, I just could not stand the pace. — WILSON H. BROWN, Falkirk, Scotland.

I wonder if the weary, present-day pop scene doesn't need a shot of good, old-fashioned rhythm? In despair recently, I have been digging out my old LPs — Jelly Roll Morton, Eddie Condon, Terry Lightfoot and once again my feet began tapping — a feeling I had quite forgotten! What is more significant is that my teenage daughter's feet can't keep still either. So pop, away with that relentless hammering and let us feel alive again! — MRS LOIS HOCKEY, Richmond, Surrey.

The death of talented young drummer Johnny Butts was a sickening blow I can't find words adequate enough to express. I offer deep respect to those close to him. — B. A. NETZEL, Seven Kings, Ilford, Essex.

What a load of codswallop Chris Welch writes. He sounds like an aspiring cross between Cassandra and Batman's Robin. — JOHN LEWIS, Blackheath, London.

## Why bar Ayler's programme from TV?

I WAS most disappointed by the decision not to show the Albert Ayler recordings on BBC-2's Jazz Goes To College. Surely there is not going to be a repeat of the rejection that met pop 15 years ago? BBC2 is a unique programme, modern, far-reaching and intelligent. Perhaps those in control are not in fact as progressive as one might think. Ayler is one of the great innovators and it borders on a social crime that he cannot be given the opportunity to expand his audience. — W. E. SMITH, Ealing, London.

Concerning the recent spate of "yah-boooing" I would like to point out that I have been "yah-boooing" for some three years now as many young ladies will testify. To "yah-boo" one goes up to a young lady and suddenly announcing "yah" grabs her left ankle. The lady will raise her hands in self-protection, whereby one immediately clutches the young lady's left elbow, incantating "boo" at five decibels. — NOEL MURPHY, Folk Singer, Hampstead, London. — Editor's note: Noel did not actually say "ankle" or "elbow".

Mick Jagger might not know it, but he and the Stones are the great romantics of our time. "Ruby Tuesday" is disturbingly good. Mick is digging deeper and deeper into his own feelings to produce more subtle and complex lyrics. The import-

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ance of the individual, revolt against middle class complacency, love and madness all come out of the Stones' songs. They have a philosophy of their own. — Mrs ELSA SMITH, Dartford, Kent.

While agreeing in principle with John Pearce (Mailbag, January 7), that folk clubs and singers need reliable agents to keep up standards, it should be realised the majority of folk clubs were started by enthusiasts and rely for support on students who cannot afford high entrance charges. I have seen clubs reduced to penury and even closure by some artists with

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