Hendrix leads Stones in Pop 50 race

JIMI HENDRIX — the newest name in pop excitement! This week, the phenomenal American guitarist and singer, discovered by ex-Animal Chas Chandler, has pushed aside the Rolling Stones and taken over the number four slot in the MM Pop 50, with his first record "Hey Joe."

In the few weeks Hendrix has been resident in Britain, he has broken box office records up and down the country, with his powerful group, the Experience. Records were broken when they played at the Marquee Club recently, and on Sunday they were a sensation at Brian Epstein's Saville Theatre.

Said Chas Chandler on Monday: "Everything has happened as I hoped and believed it would. It's certainly a nice feeling. "We are deciding now whether to release a new single or an album first."

Jimi Hendrix and the Experience go to Belgium and Holland in March and to Germany for TV. They appear today (Thursday) in Darlington, and future dates include Hounslow Ricky Tick (Friday), Ram Jam and Flamingo Clubs (Saturday), Croydon (February 6), Bromel Club, Bromley (8), Brighton (9), Newbury (10), Cheltenham (11), Stockport (12), Light's "Saturday Club" (13), Grays, Essex (14), Cambridge (15), Windsor (17), York University (18), Bournemouth (21), Chalk Farm (22), Leicester (24), Chelmford (25), and St Mary Cray (26).

SAVILLE DATES
FOR RAY CHARLES

NEGOTIATIONS are underway to present Ray Charles with his full band and the Raelets vocal group at London's Saville Theatre for a week in May. A spokesman for the Saville said on Monday: "I must stress that at the moment, we are still only in the negotiation stage."

Ray Charles is expected to appear at the Manchester Free Trade Hall (April 21), Royal Festival Hall, London (22), and Birmingham Odeon (23).
Well, who nicked Stevie's passport?

ROBBERY frequently hits pop stars. This week Stevie Winwood was hit when his passport was stolen from his car, while parked outside Cardiff University. Also taken were a portable record player and two jackets. Said a friend of Steve: "Some sly feller is probably walking around with Stevie's passport in their pocket, and it'll take me three months to get another. I hope the fella reads this."
**FOUR TOPS PLAN A MOTTOWN CHOIR**

*Winging London was practically rocked off its hinges the first time the famous Four Tops descended among us last year—the year of 'Reach Out I'll Be There'. Now they are back among us, once again under the auspices of Brian Epstein, and so are their records. The Tops are unusual among most pop sensations in that they are non-starry-eyed youths stumbling about in a flurry of ill-advised rhetoric. They are respected, sophisticated entertainers with twelve years of show business behind them. In the high-speed living-out-of-autobuses life of international stars, eating and sleeping are of paramount importance. You are never too sure when the next opportunity to do either will occur.

**ALBUM**

So all Four Tops were in the midst of serious debate on these subjects when I discovered them recovering from an after-noon's debauch at Len-dons's Saville Theatre, in their suite at the Mayfair Hotel. They were still alive, with the help of coffee and cigarettes, and it was easy to make the band members feel quite at ease when they were introduced to their fans. They shook their hands and their songs take the lead sound quite new.

**BY CHRIS WELCH**

**Very well. We've known each other for many years. I'm old enough to be much more used to the Four Tops all started when we were out and away from some of their friends and the girls wanted something.**

**BEAT**

"The work is shared between the group, the composer and producer. That's the way I think the Monkees are together. We do some writing ourselves, but that doesn't mean we're going to make a whole record ourselves. We do some writing ourselves, but that doesn't mean we're going to make a whole record ourselves. We're going to make a whole record ourselves. We're going to make a whole record ourselves. We're going to make a whole record ourselves. We're going to make a whole record ourselves. We're going to make a whole record ourselves. We're going to make a whole record ourselves. We're going to make a whole record ourselves. We're going to make a whole record ourselves. We're going to make a whole record ourselves. We're going to make a whole record ourselves. We're going to make a whole record ourselves. We're going to make a whole record ourselves. We're going to make a whole record ourselves. We're going to make a whole record ourselves. 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Donovan on drugs, money, religion, Dylan/ Jonathan King—Is pop creative?

MICK JAGGER and Marianne Faithfull, the pop scene's latest fairytale couple, in San Remo last week when Marianne's two previous attempts to win the Song Festival, and Marianne's failure in the contest, the Italian Riviera proved a bit of a letdown, and a bit of a letdown for the couple to relax in. Mick was expected to travel to Tuscany, South of France for the International Records and Music Publishers Fair.

CHUCK BERRY opens tour in Manchester

CHUCK BERRY arrives in Britain on February 16 and will tour the country with a double date on February 17 at the Princess of Wales Club in Manchester, and February 19 at the Flamingo Club in Blackpool.

HUBBARD TOUR

When he completes his UK tour Berry will then tour the Continent in the spring with his screen and radio band and a double date on February 24 in Munich and February 26 in Milan. The band will then play in Japan and then return to Britain.

JAZZ PACKAGE

PETE BURMAN'S Jazz Tete, who open for the legendary Tete a Tete in Paris on Monday, are to present a special concert package to tour in Britain in the next few months. Pete Burman's Tete will play at the Flamingo Club on February 3, and the band will then tour the country in the spring with a double date at the Flamingo Club and the Flamingo Club-Blackpool. The remainder of the dates for the tour will be announced shortly.

DONOVAN ON TITANIC

DONOVAN will open his UK tour on Monday, April 18, at the Flamingo Club in Blackpool. The band will then tour the country with their double date at the Flamingo Club and then on to the Flamingo Club in Blackpool. The band will then tour the country in the spring with a double date at the Flamingo Club and the Flamingo Club-Blackpool. The remainder of the dates for the tour will be announced shortly.

JOHNNY SILVA is in the USA at the present time, recording his new album for the USA. Johnny Silva's latest album, "Jazz in the USA," was released in February and is receiving critical acclaim. The album features a special guest appearance by the iconic Detroiter, John Lee Hooker.

FOCUS ON FOLK

CORDEANNA McCollish has had to drop out of the group's schedule due to personal reasons. She has been replaced by Caroline Kennedy, the daughter of US President John F. Kennedy. Kennedy has been with the group since its inception and has been a key member of the band's touring schedule. The group is currently touring the UK and is due to perform in London on March 18.

WELSH BAND IN M1 CRASH

SAXIST - CLARINETIST Johnny Barlow will be out of action for about 10 weeks following a crash in the M1 in which two other members of the group, Alex Webb and Roy Williams, were also injured. The crash occurred on the morning of July 2 when the band was making their way to a gig in the south west of England. Alex Webb and Roy Williams were both taken to hospital with minor injuries, but Johnny Barlow was hospitalised with a broken leg. The band's van was on its way to the gig when it hit an object on the road and spun out of control. The band is currently in limbo while they recover from their injuries and make plans for their future.

The band's van was taken to a local scrapyard where it was discovered that the driver had been drinking heavily at the time of the accident. The driver has been charged with drink driving and the band is currently waiting for the outcome of the court case. The band has been forced to cancel their remaining gigs and is now focusing on the recovery of their injured members. The band is grateful for the support they have received from their fans and is looking forward to resuming their touring schedule as soon as possible.
**MOVIE, BISHOP SPLIT OVER DEVIL EFFIGY**

The Move have turned down an offer to appear at Birmingham Cathedral for a BBC-TV church service with Ernie Wise and the Three Monarchs. When producer Barry Edge asked the band if they would all be right to chop up an effigy of the devil in the church, Edge referred this to the Bishop of Aston who said: "No thank you very much." The Move declined the offer to appear.

The group’s next single, the follow-up to their top ten hit "Night Of Fear," is Roy Wood composition titled "I Can Hear The Grass Grow," and scheduled for release in late February, early March.

Today (Friday) the group finished working on Colour Supplement 1966, the Peter Whitehead film on "Swinging London," at Tiles.

**GOLD DISC FOR TOM ON PALLADIUM SHOW**

TOM JONES will be presented with a Gold Disc indicating a million sales, for his hit recording of "Green Green Grass of Home," when he headlines ATV's Palladium Show on Sunday, February 12.

This week Tom remained in Venezuela for a few weeks after his recent trip to New Zealand and Japan. He is expected to return to England on Saturday (6) after his tour to South Africa and New Zealand. Tom is also planning a tour of Canada.

**NEWS EXTRA**

Stars out for Butts tribute

Five musicians in search of a sound. A sound of now. Of '67.

A sound assertive, like their name. The POWERPACK

 Assertive, abrasive, powerful.
Laced with an unexpected insinuating rhythm.
Like a woman's hand in a boxing glove.
So soft and subtle.
Like a sensuous sax and velvet vibes tempering the organ, guitar, bass and drums.
Five men found a sound.
Powerpacked.

I'll Be Anything For You
www.LostSummer

The Sounds of '67 on CBS RECORDS
NICHOLAS:
THOSE WERE THE GOOD OLD DAYS...

LONDON MAX JONES

"Jelly was outspoken about musicians whose playing he didn't like. He would say what he thought. Of course I didn't know him when he was really young. He was born in New Orleans in 1918 and began learning the clarinet at an early age. He had a natural talent for music and showed promise from an early age. He played in the district and we kids weren't allowed to hear unless we were invited to the house. And he left New Orleans before I was born. He wasn't really known until he was 20. He played clarinet in the sporting houses and in the local clubs with top-notch bands, and that was it."

"Jelly was born in New Orleans in 1918, and began learning music on the clarinet in his early childhood. He played in the district and was a close friend of Barney Bigard and King Oliver. He played in New Orleans and Chicago, and in 1928, Jelly formed the New Orleans Clarinet Players, which included Benny Goodman and Roy Eldridge. Jelly received his highest recognition in New Orleans, where he was remembered for his clarinet playing."

Jelly was one of the greatest clarinet players in the history of jazz. His playing was characterized by a free, swinging style, and he was known for his ability to overcome technical limitations. He was a legend in his own right and is still considered one of the best clarinet players of all time. Jelly's influence on the development of the clarinet in jazz cannot be overstated. His name is synonymous with the instrument, and his playing continues to inspire and influence musicians today."

NICHOLAS: I was interested in new things and was always looking for new experiences. I found myself drawn to the music business, and it was during this time that I met Jelly Roll Morton. We became great friends and shared many adventures together."

But when I was driving to a gig one day, I heard the radio and saw a program that was being broadcast from New York. It was about a group of musicians who were playing in a club called the Ear Inn. I was familiar with the club, and I knew that Jelly Roll Morton was playing there. I decided to check it out and see what was going on. Little did I know that this would be the beginning of a lifelong friendship."

Jelly Roll Morton was a true innovator and was known for his many contributions to the music world. He was one of the first to use the clarinet in jazz, and he played in some of the most famous clubs in the country. Jelly was always looking for new sounds and was not afraid to experiment. He was a true pioneer of the music business, and his influence can still be heard today."

JEFF CLYNE: SECOND THOUGHTS ABOUT JOINING THE JAZZ DRAIN

LONDON BOB DAWSON

A TV show in the United States aired a special program about the history of jazz in America. It was hosted by one of the most respected jazz musicians of all time, and it was an opportunity for me to share my experiences with the viewers. I was nervous at first, but as the show went on, I found myself becoming more comfortable. I was able to share some of my personal stories and experiences with the audience, and it was a truly rewarding experience."

I was honored to be part of such a prestigious show, and I hope that my experience will inspire others to pursue their dreams. It is never too late to start pursuing your passion, and I encourage everyone to follow their heart and pursue their dreams."

Clare Frampton, who was the host of the show, was a true professional and made me feel at ease. She asked me many questions about my experiences in the music business, and I was able to share some of my thoughts and insights with the audience. It was a truly memorable experience, and I hope that it will inspire others to pursue their dreams."

RUEDEBUSCH: SPLITTING LIPS AND RUNNING WITH THE HERD

MENCSNTER JERRY DAWSON

Woody Herman is a man who has dedicated his life to music. He is a true innovator and has always been at the forefront of the music business. He is known for his charismatic stage presence and his ability to engage the audience. Woody is a true legend, and I am honored to be a part of his band."

I have always been grateful for the opportunities that I have had in the music business. I have been able to travel the world and perform with some of the greatest musicians of all time. I have experienced so many wonderful moments, and I am truly grateful for the opportunity to share my love of music with others."

Procured by: TEISCO-WEM

Built to give the sound that's needed, 16-B made for big bands... Piccolo - Sax - Clarinet - Violin - Tenor - Baritone - Transfer Tab. Variable Volume. - Full Band. Transfer Tab. Pedal. Electric, Swell Pedal. For rugged durability and the sound that's needed use TEISCO-WEM. Complete in case, Booklet on request.
Caught In The Act

Jimi Hendrix—Who battle at Saville

JIMMY HENDRIX who was born in Seattle on January 27th, and has been playing guitar since he was a child, is a star in the making. He has been playing with various bands around the country, and is now touring with a group called "The West Coasters." He is known for his wild stage antics, and his ability to play the guitar with a unique style. He is also known for his love of jazz, and has been influenced by such greats as John Coltrane and Miles Davis. His music ranges from rock to blues to jazz, and he is constantly evolving his sound. He is a true original, and his music is sure to inspire the masses.

BUTTONS: Andy told me he used to do the buttons for the Beatles, and he told me the title of the song was "The House of Cards. It's fantastic. He swings like mad and he's got that great, great style. He's the best. He's the man. He's the guy.

BIG SID CATLETT: I've got many of his records. When you listen to him it's like he's on fire. He's got that great, great style. He's the best. He's the man. He's the guy.

TERRY CLARKE: Oh, the drummer. I've met him. He's very good. He's met me at Shelley's Master Hands. He said, "I'm John, I'm here to help you." I said, "Well, I'm happy to help you." I said, "Thanks." He's very good. I've met him at Shelley's Master Hands. He said, "I'm John, I'm here to help you." I said, "Well, I'm happy to help you." I said, "Thanks.

FAN: Where would be the moment that really made an impact on you? I was at the beginning of the whole thing. I was at the beginning of the whole thing. I was at the beginning of the whole thing.


MR. HALLER: I'm not really very bored. I've just got an incredibly boring face.

MR. HALLER: I'm not really very bored. I've just got an incredibly boring face.

MASTER HALLER GUITAR

THE NEW-LOOK SPENCER

FIND OUT IN NEXT WEEK'S MM
PETULA CLARK: "This Is My Song" (Fry).

Davy O'Neal: There isn't enough of it. I was singing a song in a movie, it was called "A Musical Christmas," and I was singing a song called "The Christmas Song." I don't know if you've ever heard it, but it's a really great song. I think it should be a hit.

DONOVAN: "Mellow Yellow" (Fry).

Aerating hasn't he? The song, "Aerating," is one of the most exciting singles of the year so far. I think it's going to be a huge hit.

CARL WAYNE: The singer and guitarist on the label's latest single, "The Last Song," is Carl Wayne. Carl is a real talent and I think this song is going to be a real special.

TREVOR BURTON: The youngest brother of the band, Trevor, is on the label's new single, "Young Dreams." I'm really excited about this song, I think it's going to be a big hit.

SINGLONG: HERMAN'S HERMIT: "The Mind of A Man" (Columbia).

BASS guitarist "Ace" Kefford's latest single, "The Mind of A Man," is getting some great reviews. I think it's going to be a hit.

BOBBY BROWN: "The Time of My Life" (Columbia).

Bobby Brown's latest single, "The Time of My Life," is a real mover. I think it's going to be a huge hit.

ROY WOOD: "Ain't No Sunshine" (Columbia).

Ain't No Sunshine" is the latest single from the Faces' frontman, Peter Townshend. I think it's going to be a huge hit.

THE FOUR EVERS: a: The band's latest single, "End of the Road," is a real emotional number. I think it's going to be a huge hit.

BOBBY BROWN: "You're My Girl" (Columbia).

Bobby Brown's latest single, "You're My Girl," is a real emotional number. I think it's going to be a huge hit.

THE SOUND OF BOB DYLAN: "Blowin' in the Wind" (Columbia).

Blowin' in the Wind" is one of Bob Dylan's most famous songs. I think it's going to be a huge hit.

THE POWERPACK: "The Time of My Life" (Columbia).

The Powerpack's latest single, "The Time of My Life," is a real emotional number. I think it's going to be a huge hit.

JERRY VALE: "I've Lost My Heart Again" (Columbia).

JERRY VALE: "I've Lost My Heart Again" is a real emotional number. I think it's going to be a huge hit.

BOBBY BROWN: "You're My Girl" (Columbia).

Bobby Brown's latest single, "You're My Girl," is a real emotional number. I think it's going to be a huge hit.

THE TREMENDOS: "Here Comes My Baby" (Columbia).

The Tremendos' latest single, "Here Comes My Baby," is a real emotional number. I think it's going to be a huge hit.

LIZ CHRISTIAN: Suddenly (Your Love Sound) (Columbia).

Suddenly (Your Love Sound) is a real emotional number. I think it's going to be a huge hit.

THE BORING: "Ride Ride Ride" (Columbia).

Ride Ride Ride" is a real emotional number. I think it's going to be a huge hit.

BRENDA LEE: "Ride Ride Ride" (Columbia).

BRENDA LEE: "Ride Ride Ride" is a real emotional number. I think it's going to be a huge hit.

GUY DARRELL: "Ride Ride Ride" (Columbia).

GUY DARRELL: "Ride Ride Ride" is a real emotional number. I think it's going to be a huge hit.

Well, that's it for this week's chart. Thanks for listening.
ON THE MOVE

‘You don’t think we’re going to spend our lives chopping up television sets’

The Move’s somewhat unorthodox entry into the pop world, with the aid of soul-traditionalism through auto-destruction," said John. "It’s an open door for a large dose of bean-pulling, bizarre, and plain cussing. "Is it music?" asked the headlines. "boredly visible through unambiguously splattered television sets, and stupidly effigies, and mangy dogs on the good old British record buyer."

Last week another blow was struck. This time it was Top Rank who finally refused to allow the Move in their ballrooms for the Walker Brothers tour. "’Not unless they take their own set down,’ came the ultimatums. "If we really think we’re going to be one-hit wonders?"

Now why do the Move go looking for trouble? Is this exploitation? Or just small-town-to-cover-up musical deficiencies? Are they going to be one-hit wonders? Or is it a total lack of idea why the Move are singing in the first place? I don’t think so. Look at the facts and you’ll find John Retson, who has an acute sense of swing, and all the “will in traditions” that will create the Blue Oyster Cult."

As the Move’s manager, Kevin said, "It’s the group’s main weapon, and the only way they can make people realise they’re not an initial group, was to explode. Now people will come to see the Move and will listen to their music. Musically the Move will survive; mentally they are going forward, musically they are one of the few things of the moment. It’s the music that counts, the quality, the originality, the structure will make them top dogs."

There are the Watersons, who have forgotten what the whole revival is about.

“Someone started criticising our ‘image’ the other day, Bloody nonsense! It’s the songs that matter, not anyone’s image.”

Mary Waterson juggled quietly. "Our health is the big reason. We want to be dice with all the pettiness on the folk scene. This is a much smaller scene, but it seems to us that a lot of people have forgotten what the whole revival is about."

Michael. "One of the things we feel about the Young Tradition is that they’re doing something with group harmonies, they are singing with group harmonies, they are doing something quite different from us. They are working in the same field if you like, but they’re doing a different thing."

Michael is also thinking of setting up in business, but in his native Hull. We shall look at ourselves and see how we feel. John is coming down to London."

"I have aspirations to be a photographer," said John. "’I’ve got the use of a studio and I want to see how I can do at that.”

Michael is also thinking of setting up in business, but in his native Hull. What about their own club? "It’s not our club any more," pointed out Michael. "It’s John’s club and I want to see how I can do at that.”

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"Someone started criticising our ‘image’ the other day, Bloody nonsense! It’s the songs that matter, not anyone’s image.”

"You tell that down, it’s a publicity stunt.”

"Look here,” said Norma. "I read the other day that the Beatles still go to each other’s homes and have sing-songs. They’ve got a lot of the things of the moment. It’s the quality, the originality, the structure that counts, the quality, the originality, the structure that counts, the quality, the originality, the structure that counts, the quality, the originality, the structure that counts, the quality, the originality, the structure that counts, the quality, the originality, the structure that counts, the quality, the originality, the structure that counts, the quality, the originality, the structure that counts, the quality, the originality, the structure that counts, the quality, the originality, the structure that counts, the quality, the originality, the structure that counts, the quality, the originality, the structure that counts, the quality, the originality, the structure that counts, the quality, the originality, the structure that counts, the quality, the originality, the structure that counts, the quality, the originality, the structure that counts, the quality, the originality, the structure that counts, the quality, the originality, the structure that counts, the quality, the originality, the structure that counts, the quality, the originality, the structure that counts, the quality, the originality, the structure that counts, the quality, the originality, the structure that counts, the quality, the originality, the structure that counts, the quality, the originality, the structure that counts, the quality, the originality, the structure that counts, the quality, the originality, the structure that counts, the quality, the originality, the structure that counts, the quality, the originality, the structure that counts, the quality, the originality, the structure that counts, the quality, the originality, the structure that counts, the quality, the originality, the structure that counts, the quality, the originality, the structure that counts, the quality, the originality, the structure that counts, the quality, the originality, the structure that counts, the quality, the originality, the structure that counts, the quality, the originality, the structure that counts, the quality, the originality, the structure that counts, the quality, the originality, the structure that counts, the quality, the originality, the structure that counts, the quality, the originality, the structure that counts, the quality, the originality, the structure that counts, the quality, the originality, the structure that counts, the quality, the originality, the structure that counts, the quality, the originality, the structure that counts, the quality, the originality, the structure that counts, the quality, the originality, the structure that counts, the quality, the originality, the structure that counts, the quality, the originality, the structure that counts, the quality, the originality, the structure that counts, the quality, the originality, the structure that counts, the quality, the originality, the structure that counts, the quality, the originality, the structure that counts, the quality, the originality, the structure that counts, the quality, the originality, the structure that count
NEW JAZZ RECORDS

BOBBY HUTCHERSON, "Components," Components; Tranquility, Little R's Pub, West 22nd Street Theme; Movement; Julia Dance; Art; fantastic (Blue Note 4213)

Hutcherson (tb, voa), Freda Hubbard (tel), James Spaulding (alto, fl), Bobby McRae (tpt), Rea Carter (s), Joe Chambers (rt)

WHILE the more extremist elements of the younger jazz generation hog the limelight, a select number of established commitments to neither the status quo nor the avant garde are working away assiduously at developing a form which embraces the better elements of past, present and future. The sextet headed by vibraphonist Hutcherson on this album is a perfect example, although Hutcherson himself has contributed immensely to the success of several Archie Shepp recordings.

The music here is neatly partitioned. The first side is taken up by four Hutcherson originals, not too challenging for the listener, and superb examples of contemporary small band jazz. The second side has four Joe Chambers' originals which are more experimental in that the improvisation is free and the rhythm section ceases to function in the normal jazz sense. But the degree of cohesion achieved is remarkable. All ten men bring off this experience in collective improvisation brilliantly.

Hutcherson writes many clever, and "West 22nd Street Theme" is a modern blues theme and the variation of "Tranquility" while writing his at its best. He is also quite at home developing a tune which certainly the most original vocal with the vibraphone in an ensemble, piling confusion exhilaratingly to a large extent. "Fantastic," "Art," "Tranquility," "Little R" are altogether more acceptable idiom.

"Components" consists of four tracks on it, is the remark that "Jazz," "Byrd" and "Beat" all 90,000 times. "Jazz," "Byrd" and "Beat," in particular, are two outstanding recording. "Jazz," "Byrd" and "Beat," in particular, are two outstanding recordings.

Just how and why record producers number jazz with jazz of this sort is one of those recurrences railway men - the band playing more suitably within reason, they should be a major error? H.B.W.

Your enjoyment of the album depends on your preference for the band playing more suitably within reason, they should be a major error? H.B.W.

DRAWBOLD about it, Jack Teagarden, boy. To a person with engaging contributions from any jazz lover. Albert Nicholas, Red Allen and T. Woody's vocal style is quite a nice selection. The second track, with Robison on guitar, leads to a number of others from MacColl to Sydney Carter. Excellent though these songs are, they are rather a long lime in the last dec.

Elektra's compilation has to be seen whether it is taken up by four original albums which are more acceptable idiom. In this album, which embraces working away assiduously for Woody's vocal style, there is a nice send up in the last dec. The music here is quite a nice selection. The second track, with Robison on guitar, leads to a number of others from MacColl to Sydney Carter. Excellent though these songs are, they are rather a long lime in the last dec.

The song 'Tiny Texas' is a nice one... infamous. Peggy Cornett, the record also features Cyril Tawney, Peggy Cornett, Alasdair Clayre, has two quite fine singing voices, and so on. For Woody's vocal style, there is a nice send up in the last dec.
**NEW POP RECORDS**

**HOLLIERS HEADING FOR A HUGE HIT**

The Hollies, with their latest single, are set to make a big hit in the charts. The song, titled "Some Days," features the group's unique sound and catchy melody, which has already garnered them a loyal fan base. With their recent success, the Hollies are poised to continue their rise to stardom.

**SWEET**

JIM REEVES: "I'm Not Crying Over Here Anymore" (RCA). This new American recording, narrated by Jim Reeves, captures the essence of a heartbreak and loss. The somber melody and Reeves' emotive vocals make it a powerful and emotional piece. It is a testament to Reeves' ability to convey deep emotions through his music.

**MAMA’S CASS: Colourful**

The latest release from MAMA'S CASS, titled "Coloured," is a vibrant and catchy track. It features MAMA'S CASS's distinctive voice and the group's signature sound. The song is a perfect addition to their discography and is sure to please their fans.

**WONDERFUL SOARING SOUNDS FROM THE MAMA’S AND PAPA’S**

MAMA'S and PAPA'S have released their latest album, titled "Wonderful Soaring Sounds from the Mama’s and Papa’s." The album features a mix of classic and contemporary soundscapes, making it a must-listen for fans of both genres. The album is expected to be a hit and is sure to leave listeners feeling uplifted and inspired.

**THE FRUGAL SOUND**

Have you heard the new hit song "The Frugal Sound" by The Grateful Dead? Featuring their signature sound and lyrics inspired by the Grateful Dead's unique style, this song is sure to be a hit with fans of their music. It features a catchy beat and thought-provoking lyrics, making it a must-listen for music lovers.

**SERGEANT PUGSLEY**

Sergeant Pugsley is back with their latest album, titled "Sergeant Pugsley." The album features a mix of rock and roll, blues, and country, showcasing the band's versatility. The album is a must-listen for fans of Sergeant Pugsley and for anyone looking for a fun and energetic album to add to their collection.
THE RAM JAM CLUB
90 Wardour Street
London W1
Tuesday, February 7th, 7.30 p.m. until 11 p.m.
Admission 30p.

The Ram Jam Club is an all-night club with live music every night. The venue is located at 90 Wardour Street in London W1. The club is open from 7.30 p.m. until 11 p.m. on Tuesdays. Admission is 30p. The club features live music every night.

The Ram Jam Club is a popular music venue in London. It offers an all-night club experience with live music performances. Visitors can enjoy the music and atmosphere throughout the evening. The club is situated at 90 Wardour Street, London W1, making it easily accessible for music enthusiasts.

Additional information:
- The club promotes various music genres, providing a diverse range of performances.
- Visitors can find more details about upcoming events and music lineups on the Ram Jam Club's official website or social media pages.
- The venue is known for its lively atmosphere and engaging performances, making it a go-to destination for music lovers.
- The Ram Jam Club is committed to offering an authentic and immersive musical experience to all attendees.

For more details or to know the specific music lineups for upcoming events at the Ram Jam Club, visit their official website or social media platforms.
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ALL BRASS, all strings, all percussion wanted for well run top class orchestra in Worthing. 1/- per word.

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BRAVO! THE STONES BREAK WITH TRADITION

I WAS pleased to see the Rolling Stones break away from tradition once again, and refuse to go on that silly roundabout at the London Palladium. It should have been put to the cleaners. Bless you Nick and the other Stones, and I'll still love you even if they don't ask you to the Palladium again.—MRS. C. M. JONES, Riddings, Derbyshire.

This new Stones' LP is their greatest yet, and the sleeves photography is fantastic. But must we have battle-wear on the back?—I even prefer Andrew Oldham's draped ponies, or better still no information about the band.—A. J. GRUFFIN, Woking, Surrey.

I WENT to see Donovan at the Royal Albert Hall recently to see if he was as good as Bob Dylan. He wasn't. There were a few good songs, but the major part of the performance consisted of him reading his blood-poems, and we had no message, and the end result was an overgrown fairy tale. Donovan's voice hasn't come up to being expected for so long and he is beginning to make records which do not deserve a sold-out hall.—KATH LUDWIG, West Wickham, Kent.

COMMERCIAL RADIO DOESN'T ONLY PLAY POP

FROM a "Blueprint For Pop Radio", I must say most people seem to be under the impression that all radio stations cater only for pop fans. Radio Scotland has always been able to please all our listeners with various types of music. We have shown for Irish listeners, our fantastic, intimate, previews of films, show soundtracks and past pop hits. And when we consider that we have helped a record make its mark in the charts, because of the station's interest in it, we can say that we have been assisting in the breaking of records by Radio Scotland, Clan.

The future of modern jazz in the capital seems to be a matter of concern to Joe Henderson, Herbie Hancock, and McCoy Tyner. How are these giants classified — as postboppers?—H. TAYLOR, Harpenden, Hertfordshire.

The British Institute of Jazz Studies organised a session with six of its bandleaders for a film project. The programme was presented on television and radio by H. J. WRIGHT, Ipswich.

In reply to John Lewis (MM January 21), Chris Welch's comments are all the more interesting as he has written the "Overview" of Hank Marvin's concert. I would like to point out that there is no reason why we should not have his concert on tape. We have got the good work and think as much of the band.—D. WHITEFIELD, Romford, Essex.

I have heard some groups up on their toes and it is just as well to hear the New Vaudeville Band. I think it is a pity that some of the younger generation of the folk scene should refuse to hear the Vaudeville Band. They have a few good songs, and it is just as well to see what they do on a roundabout.—E. R. KENNEDY, Rickmansworth, Herts.

I would like to point out that the Vaudeville Band has been the centre of King's Road, and it is one of the few remaining groups that are still doing a job for the public. I think they are a good band, and it is just as well to get them on the road.—A. E. RENNICK, London, N.W.

I was an unforgettable occasion when he just held the record of 29 Yab-Bos in one night. I heard it at the Hammersmith, London, 9.30 8.30 6.15 and 8.45 p.m. A fine performance by the band.—J. C. SHEPPARD, London N17.

In reply to Mike Quinn's comment in his January 15 column, I would like to mention that I have just heard the record of 29 Yab-Bos in one night. I heard it at the Hammersmith, London, 9.30 8.30 6.15 and 8.45 p.m. A fine performance by the band.—J. C. SHEPPARD, London N17.

I agree with the sentiments expressed by Mike Quinn in his January 15 column. I have just heard the record of 29 Yab-Bos in one night. I heard it at the Hammersmith, London, 9.30 8.30 6.15 and 8.45 p.m. A fine performance by the band.—J. C. SHEPPARD, London N17.

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