

# Melody Maker

February 4, 1967

9d weekly



## CHARLIE WATTS

the silent Stone speaks his mind

POP THINK-IN ON PAGE SEVEN

# IT'S JUMPING JIMI!

## 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), Bromley Club, Bromley (8), Brighton (9), Newbury (10), Cheltenham (11), Stockport (12), Light's "Saturday Club" (18), Grays, Essex (14), Cambridge (15), Windsor (17), York University (18), Bournemouth (21), Chalk Farm (22), Leicester (24), Chelmsford (25), and St Mary Cray (26).

## SAVILLE DATES FOR RAY CHARLES

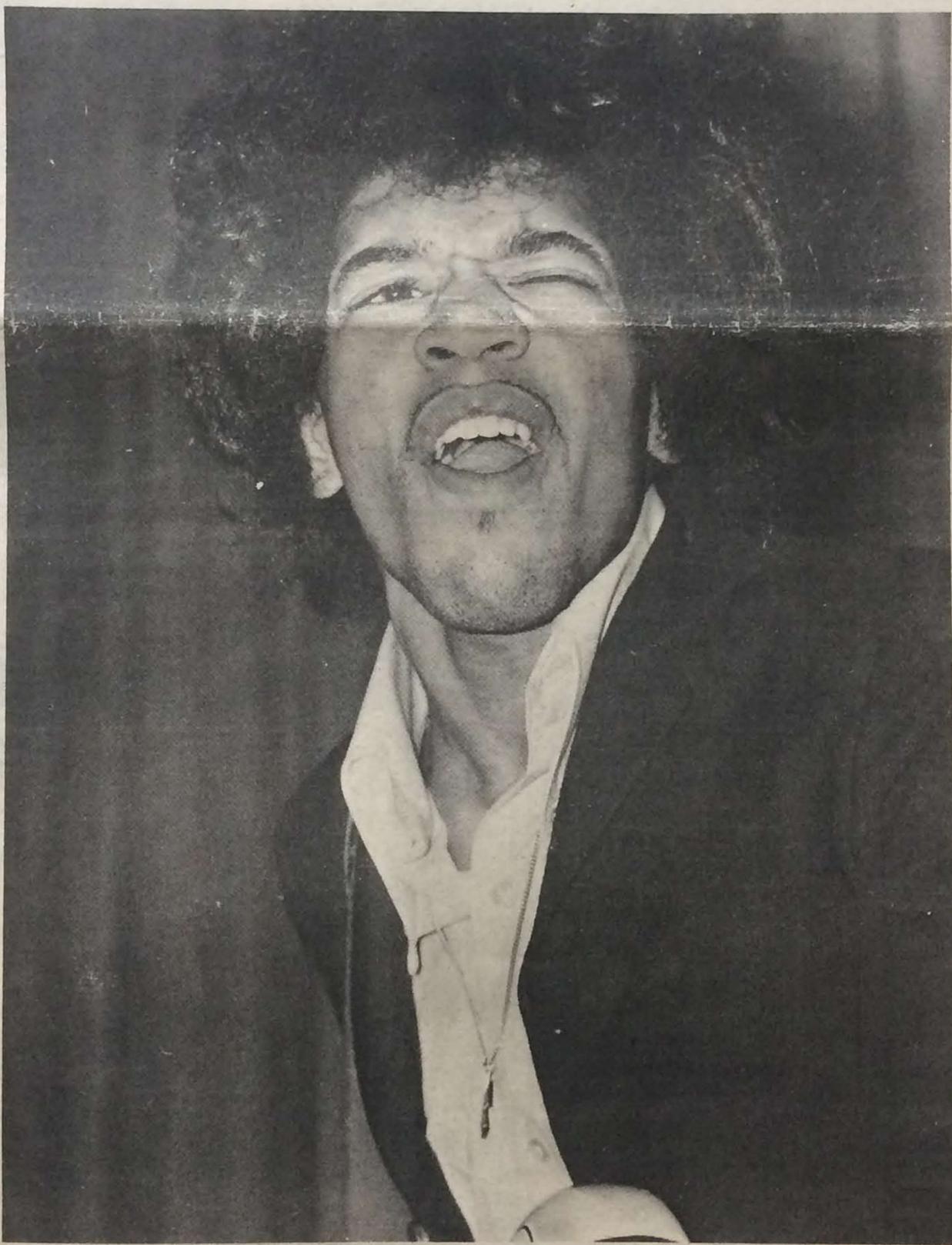


● CHARLES

**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).



HENDRIX: breaking box office records up and down the country



**JOHN ENTWISTLE** IN THE BLIND DATE



**ON THE MOVE**



**NICHOLAS OF NEW ORLEANS LOOKS BACK**

# THE TAMLA MOTOWN CHOIR

turn to page 3

# MELODY POP 50 MAKER

- 1 (1) I'M A BELIEVER ..... Monkees, RCA
- 2 (2) MATTHEW AND SON ..... Cat Stevens, Deram
- 3 (3) NIGHT OF FEAR ..... The Move, Deram
- 4 (8) HEY JOE ..... Jimi Hendrix, Polydor
- 5 (4) LET'S SPEND THE NIGHT TOGETHER ..... Rolling Stones, Decca
- 6 (12) I'VE BEEN A BAD BAD BOY ..... Paul Jones, HMV
- 7 (5) GREEN GREEN GRASS OF HOME ..... Tom Jones, Decca
- 8 (7) STANDING IN THE SHADOWS OF LOVE ..... Four Tops, Tamla Motown
- 9 (9) SITTING IN THE PARK ..... Georgie Fame, Columbia
- 10 (6) HAPPY JACK ..... The Who, Reaction
- 11 (15) I FEEL FREE ..... Cream, Reaction
- 12 (13) PAMELA PAMELA ..... Wayne Fontana, Fontana
- 13 (30) I'M A MAN ..... Spencer Davis, Fontana
- 14 (19) SUGAR TOWN ..... Nancy Sinatra, Reprise
- 15 (11) MORNINGTOWN RIDE ..... Seekers, Columbia
- 16 (21) LET ME CRY ON YOUR SHOULDER ..... Ken Dodd, Columbia
- 17 (20) SINGLE GIRL ..... Sandy Posey, MGM
- 18 (25) SNOOPY VS. THE RED BARON ..... Royal Guardsmen, Stateside
- 19 (10) ANY WAY THAT YOU WANT ME ..... Troggs, Page One
- 20 (14) IN THE COUNTRY ..... Cliff Richard, Columbia
- 21 (42) PEEK-A-BOO ..... New Vaudeville Band, Fontana
- 22 (26) YOU ONLY YOU ..... Rita Pavone, RCA
- 23 (16) SUNSHINE SUPERMAN ..... Donovan, Pye
- 24 (43) RELEASE ME ..... Englebert Humperdinck, Decca
- 25 (18) WHAT WOULD I BE ..... Val Doonican, Decca
- 26 (33) LAST TRAIN TO CLARKSVILLE ..... Monkees, RCA
- 27 (40) IT TAKES TWO ..... Marvin Gaye and Kim Weston, Tamla Motown
- 28 (36) 98.6 ..... Keith, Mercury
- 29 (—) HERE COMES MY BABY ..... Tremeloes, CBS
- 30 (17) SAVE ME ..... Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 31 (—) I WON'T COME IN WHILE HE'S THERE ..... Jim Reeves, RCA
- 32 (29) HEART ..... Rita Pavone, RCA
- 33 (24) NASHVILLE CATS ..... Lovin' Spoonful, Kama Sutra
- 34 (22) CALL HER YOUR SWEETHEART ..... Frank Ifield, Columbia
- 35 (23) (I KNOW) I'M LOSING YOU ..... Temptations, Tamla Motown
- 36 (35) TELL IT TO THE RAIN ..... Four Seasons, Philips
- 37 (28) DEAD END STREET ..... Kinks, Pye
- 38 (41) RUN TO THE DOOR ..... Clinton Ford, Piccadilly
- 39 (34) A PLACE IN THE SUN ..... Stevie Wonder, Tamla Motown
- 40 (—) TRY A LITTLE TENDERNESS ..... Otis Redding, Atlantic
- 41 (27) YOU KEEP ME HANGIN' ON ..... Supremes, Tamla Motown
- 42 (31) WHAT BECOMES OF THE BROKENHEARTED? ..... Jimmy Ruffin, Tamla Motown
- 43 (—) THIS IS MY SONG ..... Petula Clark, Pye
- 44 (46) DRINK UP THY ZIDER ..... Adge Cutler and the Wurzels, Columbia
- 45 (32) FRIDAY ON MY MIND ..... Easybeats, United Artists
- 46 (39) MUSTANG SALLY ..... Wilson Pickett, Atlantic
- 47 (—) THE BEAT GOES ON ..... Sonny and Cher, Atlantic
- 48 (37) GOOD VIBRATIONS ..... Beach Boys, Capitol
- 49 (38) WALK WITH FAITH IN YOUR HEART ..... Bachelors, Decca
- 50 (44) DISTANT DRUMS ..... Jim Reeves, RCA

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## POP FIFTY PUBLISHERS

1 Screen Gems; 2 Cat Music; 3 Essex; 4 Yameta; 5 Mirage; 6 Leeds; 7 Burlington; 8 Carlin; 9 Jewel; 10 Fabulous; 11 Dratleaf; 12 Hournew; 13 Island; 14 Criterion/Loma; 15 Compass; 16 Dominion; 17 Mecolico; 18 Fuller/Sanyas/Wind-song; 19 Dick James; 20 Shadows; 21 Meteor; 22 Chappell/BEM; 23 Southern; 24 Palace; 25 Marvel; 26 Screen Gems; 27 Carlin; 28 Screen

Gems; 29 Angusa; 30 Lynn; 31 Metric; 32 Screen Gems; 33 Robbins; 34 Acuff-Rose; 35 Carlin; 36 Ardmore and Beechwood; 37 Davray/Carlin; 38 Carlin; 39 Carlin; 40 Campbell Connolly; 41 Carlin; 42 Belinda; 43 Leeds; 44 Lad Music; 45 United Artists; 46 April; 47 Carlin; 48 Immediate; 49 Francis Day and Hunter; 50 Acuff-Rose.

## TOP TEN LPs

- 1 (3) MONKEES ..... Monkees, RCA
- 2 (1) THE SOUND OF MUSIC ..... Soundtrack, RCA
- 3 (2) BEST OF THE BEACH BOYS ..... Beach Boys, Capitol
- 4 (8) BETWEEN THE BUTTONS ..... Rolling Stones, Decca
- 5 (5) FRESH CREAM ..... Cream, Reaction
- 6 (4) A QUICK ONE ..... The Who, Reaction
- 7 (6) FINDERS KEEPERS ..... Cliff Richard and the Shadows, Columbia
- 8 (7) COME THE DAY ..... Seekers, Columbia
- 9 (10) DISTANT DRUMS ..... Jim Reeves, RCA
- 10 (9) GENTLE SHADES OF VAL DOONICAN ..... Val Doonican, Decca

## TOP TEN JAZZ

- 1 THE QUEST (LP) ..... Mal Waldron, Xtra
- 2 THE SECOND JOHN HANDY ALBUM (LP) ..... John Handy, CBS
- 3 INDO-JAZZ SUITE (LP) ..... Joe Harriott and John Mayer, Columbia
- 4 KIRK'S WORK (LP) ..... Roland Kirk, Transatlantic
- 5 DUSK FIRE (LP) ..... Ian Carr and Don Rendell, Columbia
- 6 ON THIS NIGHT (LP) ..... Archie Shepp, HMV
- 7 CATTIN' (LP) ..... Coleman Hawkins, Fontana
- 8 JOHN HANDY AT THE MONTEREY JAZZ FESTIVAL (LP) ..... John Handy, CBS
- 9 AFRICA BRASS (LP) ..... John Coltrane, Impulse
- 10 PARKER PANORAMA (LP) ..... Charlie Parker, Verve

The ten best selling jazz records for the month of January, compiled from returns from the following stores: COLLETT'S, 70 New Oxford Street, London; DOBELL'S, 77 Charing Cross Road, London; JAMES ASMAN'S, 38 Camomile Street and 23a New Row, London; MANCHESTER: Barry's Record Rendezvous, 19 Blackfriars Street; LIVERPOOL: Rushworth and Dreasler, Whitechapel. <sup>2</sup>Denotes imported record.

## US TOP TEN

- As listed by "Billboard"
- 1 (1) I'M A BELIEVER ..... Monkees, Colgems
  - 2 (4) GEORGY GIRL ..... Seekers, Capitol
  - 3 (3) SNOOPY VS THE RED BARON ..... Royal Guardsmen, Laurie
  - 4 (2) TELL IT LIKE IT IS ..... Aaron Neville, Parlo
  - 5 (9) KIND OF A DRAG ..... Buckingham, U.S.A.
  - 6 (5) WORDS OF LOVE ..... Mama's and Papa's, Dunhill
  - 7 (10) (We Ain't Got) NOthin' YET ..... Blues Magoos, Mercury
  - 8 (—) 98.6 ..... Keith, Mercury
  - 9 (7) GOOD THING ..... Paul Revere, Columbia
  - 10 (6) STANDING IN THE SHADOWS OF LOVE ..... Four Tops, Motown

## TOP TEN FOLK

- 1 A YORKSHIRE GARLAND (LP) ..... Watsons, Topic
- 2 ANOTHER MONDAY (LP) ..... John Renbourn, Transatlantic
- 3 BETWEEN DECKS (LP) ..... Cyril Tawney, DTS
- 4 SONGS OF A SHROPSHIRE FARM WORKER (LP) ..... Fred Jordan, Topic
- 5 YOUNG TRADITION (LP) ..... Young Tradition, Transatlantic
- 6 THE INCREDIBLE STRING BAND (LP) ..... Robin Williamson, Clive Palmer, Mike Elektra
- 7 OUTWARD BOUND (LP) ..... Tom Paxton, Elektra
- 8 BERT JANSCH (LP) ..... Bert Jansch, Transatlantic
- 9 A SAILORS GARLAND (LP) ..... Ewan MacColl and A. L. Lloyd, Xtra
- 10 THE RURAL BLUES (LP) ..... Various Artists, Xtra

The ten best selling folk records for the month of January, compiled from returns from the following stores: COLLETT'S, 70 New Oxford Street, London; DOBELL'S, 77 Charing Cross Road, London; ENGLISH FOLK DANCE AND SONG SOCIETY (Folk Shop), Cecil Sharpe House, 2 Regents Park Road, London.

# Well, who nicked Stevie's passport?



The RAVER'S weekly tonic

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 silly fan is probably walking around with Steve's passport in their pocket, and it'll take us three months to get another. I hope the fan returns it."

A host of stars turned out for Jimi Hendrix and the Who at the Saville on Sunday, including Steve Marriott, Lennon and McCartney, Spencer Davis, Michael D'Abo, Klaus Voorman, Eric Clapton, Jack Bruce, Lulu and Terence Stamp.

## Costs

Roy Flynn says Speakeasy Club is cutting the cost of raving... Del Shannon flew to Cannes for the Midem Festival with Peter and Gordon and Paul Jones... Card to the Raver from Walker Brothers says: "We're having a ball here, sunshine and all that (plenty of all that)" Signed: Scott (moody), John (sexy) and Gary (friendly)...

Max Bygraves rude to the Stones on Palladium show... Brian Jones and Keith Richard baffled by a Rolls Royce load of uninvited guests on Sunday... Mike Quinn embarrassingly bad comper at the Saville Theatre... Ray Davies is a big Lonnie Donegan fan... Says Blossom Dearie: "I wish Rik Gunnell would throw me a reception, and book the Spencer Davis Group to play for me"...

Steve Marriott says: "Mitch Mitchell always played that way"...

A secret pop station occasionally transmits right in the centre of London... Mitch Mitchell and Keith

Moon who both auditioned for the Who, played opposite at the Saville... Spencer Davis digs guitarist David O'List.

CBS record producer Des Champ, left to concentrate on Des Champ Ork... Fans besieged Dusty Springfield at NEMS show in Liverpool... Maurice Harvey, 21 years with promoter Arthur Kimbrell, died last weekend...

Mike Stuart Span want to buy smashed-up Move TV sets to rebuild them on stage—for a freak-in... Graham Bonney paid £100 a minute in Zurich and tops Sonny & Cher! Must be a drag coming home.

Gene Pitney awarded special trophy at San Remo for bringing publicity to the festival—he got married... Says Buddy Rich: "Dusty took a swing at me. She missed. If she'd ever connected, it would have been the late Dusty Springfield."

## Tonsils

Ex-MM man Chris Roberts wrote "I Look Around Me" for Carol Friday, released on Parlophone on February 10... Lulu loses her tonsils soon... Donald Heywood composer of "I'm Coming Virginia" died in New York last week aged 65... Ren Grevatt gives glow reports of Roy Orbison in his film "The Fastest Guitar Alive"...

MM football team actually scored two goals last Sunday. Unfortunately, the opposition got eight!

The Good Time Losers won £200 at Roulette at Cromwellian last week... Herd group dug Woody Herman's Herd at Bournemouth Pavilion... Artwoods stuck in Swedish hotels waiting for work permits...

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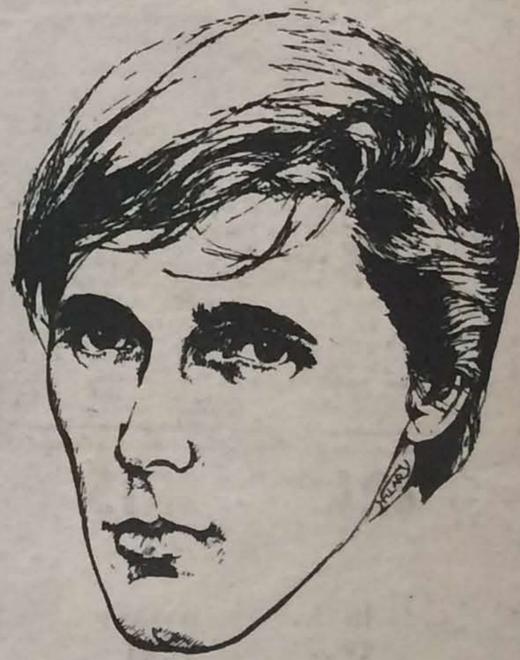
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## A 'HAPPENING' RECORD

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# FOUR TOPS PLAN A MOTOWN CHOIR



MONKEES: "louisiest group to date"

THE pop wheel has almost turned full circle. Now the cry is "Hands off the Monkees" when four years ago, the fans were screaming: "Hands off the Beatles". Few events in the pop world in the last two years have produced the flood of letters to the MM's Mailbag as the instant, whizz-bang success of both the Monkees as recordmakers and their Saturday night TV show. Two weeks' ago, reader C. Hockley, of Forest Gate, London wrote (January 21): "I am disgusted to think people buy the Monkees' records. Their TV show is a load of childish rubbish and an insult to Britain." The letter opened the flood-gates and letters poured in condemning Hockley and a few defending his views.

THE Beatles are out now, and people are moaning. Why don't they learn to accept the fact that a new up-and-coming group like the Monkees are taking them over. How can anyone worship an out group — anyone who calls themselves young anyway? — S. STOCK WELL, Newton - le - Willows, Lancs.

## Monkees are here to stay!

I THINK the Monkees are the louisiest group to date. Give me Frank Sinatra any day. At least he can sing. — MICHAEL MITCHELL, London W10.

MAYBE the Monkees' show is a little childish, but its happy-go-lucky atmosphere makes a welcome change from violence and sadism. They took a chance with their series and it's succeeded. — R. YOUNG, Birmingham 29.

I CAN'T see how anyone could dislike their show. I'm sure many British groups would have jumped at the chance if they had acting ability and a sense of humour. How could they have copied the Beatles when their shows are much more hilarious than any Beatles film? — JENNIFER OWEN, London E16.

WHETHER we like it or not, commercialism is upon us with the Monkees. "We're not a group, we're an act," Davy Jones once said. Has anyone ever seen the Monkees play their instruments? — I. MONTANT, Crawley, Sussex.

THEY are fab and their programme is great. They are new and the

Beatles are not a patch on them. The Beatles are out and the Monkees are in. — JUNE ALLISON, Dudley, Worcs.

THEY'RE better than Dixon of Dock Green and Quick Before They Catch Us. Enough said. — ALASTAIR CLARK, London SE12.

THEIR show is marvellous and so are their records. Everybody compares the Monkees with the Beatles. The Beatles are terrible. — PAULINE ETHERDEN, London E16.

I THINK the Monkees are the greatest thing to happen to the pop world since the Beatles. The Beatles were fantastic but all good things have to come to an end sometime. I say good luck to the Monkees. Their TV show is great and so are their records. Beatles fans are just sore. — JENNIFER SMITH, Bourne End, Bucks.

I THINK the Monkees are a highly talented group and their records are well worth buying. Their television programme is not rubbish. They have taken Britain by storm and it makes a nice change for an American group to be number one. — AMY SHIRLEY, Harrow, Mddx.

SWINGING 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, who seems to be currently engaged on saving the British pop scene single-handed.

The Tops are unusual among most pop sensations in that they are not starry-eyed youths stumbling about in a flurry of ill-advised rhetoric.

They are experienced, sophisticated entertainers with twelve years of show business behind them.

In the high-speed living-out-of-suitcases existence 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 afternoon's rehearsal at London's Saville Theatre, in their suite at the Mayfair Hotel.

They were sitting around with a few drinks playing a Supremes album and affably greeting the stream of visitors, most of whom they barely knew.

"Now, I don't know whether to eat first, and sleep, or sleep first and eat," mused Lawrence Payton.

Abdul "Duke" Fakir was far more decisive and ordered since the trolley groaning with food. "I'm going to make a beast of myself," he announced and retired to a bedroom to eat.

While Abdul attacked a fish, he chatted about the group's latest visit to Britain and their future recording plans.

### TRENDS

"We really enjoyed our last trip here—that Saville Theatre show was just wonderful. This time we have a lot of different tunes, the new record 'Standing In The Shadow Of Love', and standards like 'Climb Every Mountain'."

Their latest single, now at number eight in the Pop 50 was written once again by the famous Holland-Dozier-Holland team. Was there any danger of getting stereotyped?

"They're very versatile really," said Abdul. "We've been with them since 1963 and they can write anything. We're very happy about the latest one. We never have to worry about the next record—ever."

How long do the Tops work



### BY CHRIS WELCH

on their great singles? "We usually spend two or three hours in the studio, and we always use the same musicians from Tamla, like Earl Van Dyke on conga drum.

"The work is shared between the group, the composers and producers. That's the way Tamla sets the trends. We do some writing ourselves, but we never have a chance with Holland-

Dozier-Holland writing all the time!

"One of my personal ambitions is to do a one hour TV spectacular with good groups and good productions. But there are always hang ups in this business to stop you doing things. Things don't always go straight down the line. But I'll tell you one thing. We have less hang-ups in London than anywhere in the world, and that's mainly due to Brian Epstein.

### COPY

"And Brian is the kind of person who can really make the Saville Theatre like the Apollo. At one time the Apollo was really the focal point of your career. It's still all right, but now the greatest satisfaction is playing to an audience like the Saville."

At this point the group's road manager broke the news that there was five inches of snow and ice in Detroit—the home of Tamla Motown.

"Hey, we got out just in time!" said Abdul. "It's warmer in London than the last time we were here."

Do many artists copy the Four Tops style in freezing Detroit?

"I haven't heard many copy our style lately, but there was a young guy a couple of years ago who made a very good record that sounded like us. But it didn't do anything. I'm glad he got tired!"

How well do the group get on with each other?

### GREAT

"Very well. We've known each other practically all our lives. At school we were in groups together. The Four Tops all started when we were at a school party and the girls wanted someone to sing. "We started to sing and we

thought it sounded great and that we should form a regular group. We started doing cabaret dates in the neighbourhood.

### CHOIR

"At that time, when we were coming up, there were so many groups in Detroit. All the cats were 'ooing and aahing' on street corners.

"I think that's the reason why there is so much talent in Detroit. Like now there are some great singers with Tamla who haven't been heard yet."

"We don't produce any records by other artists, but we do sing in the background on some records.

"I want to produce a Christmas album with all the artists on Tamla together. Wouldn't that be great? We'd have all the girls and fellas singing in a choir. That's right—the Tamla Motown choir! And now and then one of the distinctive voices could take the lead. In fact I think we'll start work on that idea right now."

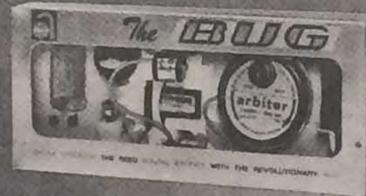
In the meantime—what will the Four Tops release as their next single?

### BEAT

"We've just recorded a number called 'Bernadette'. We did it just before we came away and to me it's the greatest number we've ever done. It's another fantastic song by Holland-Dozier-Holland, and this time it's even better than 'Reach Out'. It's medium fast, but it's got a good solid beat—and some pretty music. You've really got to sing strong to get it across.

"After 'Reach Out' they had two or three tunes waiting for us, and we were kinda puzzled. You know—how do you follow that? Where do we go from here? But I knew they would come up with something."

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### JAGGER—ANDREWS GUEST

# STONES GO INTO EUROPE

A TOUR of Eastern European countries may be undertaken by the Rolling Stones in March. A spokesman for their agent, Tito Burns, told the MM on Monday that negotiations for a Continental tour were still at a very early stage.

If they go, the Stones would visit Czechoslovakia and Poland, including Warsaw.

The Stones dropped one place in the MM Pop 50 to five this week with their latest single "Let's Spend The Night Together", and "Ruby Tuesday".

The Stones appear on ABC-TV's Eamonn Andrews Show on February 5, when the whole group will perform their latest single and Mick Jagger will guest on the panel.

### PAVONE CHANGE

RITA PAVONE, who cancelled a visit to Britain for the Ken Dodd TV show on February 11, because of film commitments in Italy, will be coming after all.

She currently has two singles in the Pop 50—"You Only You" at 22 and "Heart" at 32.

During her visit she is expected to appear on the Palladium TV show and a new date for the Dodd show is being considered.

### BARRY RECOVERS

PAUL and Barry Ryan returned to the last week of the Liverpool Empire pantomime this week, with Barry recovered from his bout of tonsillitis.

The duo's new single, released on February 17, will be a Cat Stevens composition, "Keep It Out Of Sight". The B side is a Mike Leander song, "Who Told You?"

### FAITHFULL DISC

MARIANNE FAITHFULL has recorded a new single under the supervision of Andrew Oldham, who recorded Marianne's early hits.

It is called "Is This What I Get For Loving You Baby?" taken from the Twice As Much album "Own Up", and will be released on Decca on February 10.

Marianne appears on ABC-TV's Eamonn Andrews Show on February 19, and BBC Light's Monday, Monday (20).

### YARDBIRDS TOUR

THE Yardbirds next American tour will be for four weeks, starting in May.

The group arrives back from its Australian tour on February 4 and its first English appearance as a quartet will be at Barnsley Civic Hall on February 18.

Other British dates include Coventry Locarno (23), Sophia Gardens, Cardiff (24) and Lees Cliff Hall, Folkestone (25).

The group goes to Paris for a TV show on February 9 and to Germany on March 15. They have a tour of Sweden and Norway from April 5 to 16.

## FOCUS ON FOLK

GORDEANNA McCulloch has had to drop out of this Saturday's Scots concert for Vietnam at St Pancras because her mother has died. But her place has been taken by Marian McKenzie of the Three City Four, whose club at Hampstead's Three Horseshoes is doing well.

With Marian on Saturday will be Alex Campbell, Ewan MacColl and Matt McGinn, Bobby Campbell and Gordon McCulloch, and the Incredible String Band.

FIDDLER Dave Swarbrick will be having an oper-

## Chuck Berry opens tour in Manchester

CHUCK BERRY arrives in Britain on February 16 and opens his tour with a double date on February 17 at the Princess and Domino Clubs in Manchester.

He has two dates at London's Saville Theatre, on February 19 and 26.

The rest of his dates are: Manchester Technical College (18), Locarno, Stevenage, and Cedar Club, Birmingham (22), Locarno, Streatham, and Blaises, London (23), Durham and Newcastle Universities (24) and Sussex University (25). There may be an additional date set for February 27.

During the tour he flies to Paris on February 21 for a one-nighter at the Olympia Theatre.

### HUBBARD TOUR

WHEN he completes the present season at London's Ronnie Scott Club, US trumpet star Freddie Hubbard will undertake a series of one-nighters with the Scott quartet. The tour will run from February 26 to March 11.

Dates so far arranged are Barnes, Bull's Head (27), Hitchin, Hermitage Ballroom (March 1), Botley, Dolphin Hotel (3), Coventry, Mercer's Arms (5), Birmingham (6) and Manchester Sports Guild (11).

Hubbard and singer Mark Murphy, who opened at Scott's on Monday, are there until February 25.

### JAZZ PACKAGE

PETE BURMAN'S Jazz Tete

A Tete is to present a special concert package to tour the Universities in late April. Heading the bill will be Annie Ross, the Tubby Hayes quartet and the Mike Payne trio. Annie Ross will have her own accompanist.

Burman told the MM on Monday that the tour would probably begin on April 22. "Venues have to be finalised," he said, "but the reaction from the universities has been very favourable."

### DONOVAN DATES

DONOVAN will open his six-day season at London's Saville Theatre on April 10. It will be a one-man show on the same lines as his recent Royal Albert Hall Concert, with just Donovan and an orchestra.

## RELAXING ON THE RIVIERA FOR TWO



MICK JAGGER and Marianne Faithfull, the pop scene's latest fave rave couple, in San Remo last week where Marianne was competing in the Song Festival. After Mick's Palladium shout-up and Marianne's failure in the contest the Italian Riviera provided a bit of peace and quiet for the couple to relax in. Mick was expected to travel on to Cannes, South of France for the International Records and Music Publishers Fair.

## Berry opens Manchester



BERRY

He flies to France today (Thursday) to represent CBS Records at the Midem Festival in Cannes.

Donovan's "Mellow Yellow" single is released tomorrow (Friday) and his new American single, "Epistle For Dippy", was released last week, with advance orders of over half a million.

His "Sunshine Superman" LP will be released in Britain in mid-March.

## DUKE ARRIVES FOR TOUR WITH ELLA



ELLINGTON

DUKE ELLINGTON and his band arrive in London on Saturday (4) from Paris. They begin their '67 British tour at Portsmouth's Guildhall the following day and continue at Birmingham Town Hall (6), Bristol, Colston Hall (7), Leicester, De Montfort Hall (9).

Ella Fitzgerald shares the bill with the Ellington band for three concerts only: at Manchester Free Trade Hall (10), London's Royal Festival Hall (11) and the Hammer-smith Odeon (12). The band then tours until February 20.

The full line-up of the band is Johnny Hodges, Russell Procope, Jimmy Hamilton, Paul Gonsalves, Harry Carney (reeds), Cat Anderson, Cootie Williams, Mercer Ellington, Herbie Jones (tpts), Chuck Connor, Buster Cooper, Lawrence Brown (tms), Ellington (pno), John Lamb (bass) and Rufus Jones (drs). Billy Strayhorn, who has been ill for some time, is recovering in New York from a recent operation.

Mrs Edna Ellington, Duke's wife, died in the USA on January 15, on the second day of his European tour. She was 67, Mercer Ellington was with his mother when she died. He re-joined the band on the Continent last week.

## JOHNNY SILVO is in the fourth of Rediffusion TV's English series for schools, Ways With Words today, actually a repeat of a pro- gramme that first went out yesterday.

MALCOLM BROWN'S Mercury International club at Notting Hill's Mercury Theatre seems to be doing well. The guests on the opening night, a seven-piece Yugoslav band with female singer, were so successful they have been invited back in March. Other recent guests have included Jeremy Taylor and Jacqui and Bridie.

KARL DALLAS

# WELSH BAND IN M1 CRASH

SAXIST - CLARINETTIST Johnny Barnes will be out of action for about 10 weeks following a crash on the M1 in which two other members of the Alex Welsh Band, Roy Williams (tmb) and Lennie Hastings (drs), were also injured.

The band's van ran off the road near Luton and is a complete write-off. All three in the van were rushed to hospital and Barnes was later operated upon. He has a fractured jaw and cheekbone as well as considerable bruising.

Williams and Hastings were released after treatment. Roy had 14 stitches in his ear. Lennie hurt a finger and was burned on his back by acid from the battery.

Lennie told the MM: "We were saved by a lorry driver who pulled Roy and I from the van. We found Johnny lying in the mud about 20 yards away."

Hastings returned to the band last weekend and Roy Williams was due back yesterday (Wednesday).

Alex Welsh told the MM: "The operation on Johnny was completely successful but he will have to wear a steel frame round his head for a month."

"We are managing by using such deps as Al Gay, Bruce Turner and Alan Cooper."

### WALKERS DATES

FIVE of the dates for the forthcoming Walker Brothers tour with Cat Stevens and Jimi Hendrix and the Experience were announced this week.

The remainder of the dates for the month-long tour are still being fixed.

Set so far are: London's Finsbury Park Astoria (March 31), ABC, Carlisle (April 7), Odeon, Bolton (14), ABC, Lincoln (20), and Slough Granada (30).

The Walker Brothers are currently in New Zealand after completing their tour dates in Australia. They go on to Japan and then to America where they will visit friends and relations before returning to Britain.

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# MOVE, BISHOP SPLIT OVER DEVIL EFFIGY

## STOP PRESS

**DAVY JONES**, the British Monkee, arrives in Britain for a week on Monday. But his only likely appearance will be on BBC-TV's Top Of The Pops. Monkee Mickey Dolenz is visiting Scandinavia, and there is a possibility that he will meet up with Jones in London for several days which will include press conference.

**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 Move to appear they asked if it would be all right to chop up an effigy of the devil in the church. Edge referred this to the Bishop

## NO CATHEDRAL GIG

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 another Roy Wood composition titled "I Can Hear The Grass Grow", and scheduled for release in late February, early March.

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



# BEATLES FINISH SINGLE

**GEORGE HARRISON** in full Indian gear, arrives at the EMI Studios in St John's Wood, London watched by slightly startled fans in more conventional English clobber. The Beatles were in the studios to complete their new single "Strawberry Fields Forever" to be released on February 17.

## NEWS EXTRA

**OVER £400** was raised at the Tribute And Benefit session for drummer Johnny Butts, who died in the West Indies last month, at the Ronnie Scott Club on Sunday.

The Club's Pete King told the MM: "Part of the money will be used for a grave stone, to be chosen by the family. We shall also buy a trophy which, in association with Premier Drums, we shall be presenting annually to the best of the up - and - coming drummers."

"The rest of the money will be handed over to Johnny's family."

Among the artists who gave their services at the session were Georgie Fame, the Harry South Big Band, Blossom Dearie, Mark Murphy, Annie Ross, Dakota Staton, the Morgan-James Duo and the Joe Palin Trio.

Most of London's top jazzmen paid to attend the session. Every table in the club was booked and standing customers filled the rest of the club.

Sonny and Cher arrive in London on February 11 to guest on ABC-TV's Eamonn Andrews Show the following

## Stars out for Butts tribute

day. Their film Good Times is due for release in the second week of March.

The Hollies are to play three dates in Yugoslavia, opening in Belgrade on February 16. This follows a trip to Germany for TV and radio shows.

The Dutch Swing College band makes an eight - day tour of Scotland, opening at Hamilton Town Hall on February 11. Max Collie's Rhythm Aces will go to Holland in exchange.

Wayne Fontana, currently playing his first full week in cabaret, doubling the Cavendish Club, Newcastle, and Wetherall's, Sunderland, will play further cabaret dates in June at Jarrow, Leigh and Warrington.

Jesse Fuller, 72-year-old American folk singer and one-man band, will make a five-week British tour in mid-May and may take part in a folk-

blues package which will also feature Champion Jack Dupree.

Roland Kirk demonstrated the Arbiter Bug sax amplifier for the trade at Ronnie Scott's Club last Thursday. Bert Jansch starts a series of Sunday folk sessions at the Horseshoe, Tottenham Court Road, this weekend.

The Bachelors came third in the San Remo Song Festival, the highest placing for British artists. The Jacques Loussier Trio will play this year's Edinburgh Festival.

Canada's number one group, the Guess Who, arrive for their first British tour on February 21. Their current single is "His Girl" on the King label and they expect to record in London.

Veteran jazz pianist Cliff Jackson is ill in New York's Morrisania Hospital. The Max Roach Quintet star in

BBC-2's Jazz Goes To College on Monday (6) followed by the Modern Jazz Quartet (13). The Duke Ellington London Philharmonic programme replaces the show on February 20.

Frank Ifield returns to America for his fifth Ed Sullivan TV show on April 16. Herman's Hermits guest in Doddy's Music Box on Saturday (4), Pop Inn (7), Easy Beat (12), Monday Monday (13) and Crackerjack (17).

Trumpeter John Chilton has formed the Swing Kings and debuts at Chelsea's Six Bells on Saturday (4). With John are Frank Brooker (tr, clt), Roy Vaughan (pno), Keith Howard (bass) and Chuck Smith (drs).

Eric Haydock's Rockhouse start a 16-day tour of Australia and New Zealand on April 2. They then go to Japan for ten days of cabaret in Tokyo.

Veteran New Orleans clarinetist George Lewis is reported to be ill in hospital in Stuttgart, West Germany, after he had collapsed while doing concerts there over the weekend.

## 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 extra days after his TV date with Ed Sullivan fell through at the last minute. He is expected to return to England on Saturday (4) after his north and south American tours.

Almost immediately Tom commences work and promotion on his new single "Detroit City", another Jerry Lee

Lewis number, which is scheduled for release on February 10 on Decca. After that Tom begins telerecording a new series of the Tom Jones Show for ATV. The first programme will probably go out in March. On March 1 Tom opens a month long season at London's Talk Of The Town.

## RUSSIAN RADIO

**RADIO MOSCOW** goes pop! That is the first startling fact to report from the first International Record and Music Publishing Market - Midem for short—currently being held at Cannes in the South of France.

Moscow Radio are here (reports Jack Hutton) to test the pop samples from 22 countries, represented by 300 companies whose stands in the giant festival hall are staffed by 1,000 recording and publishing traders.

The mornings and afternoons for the festival week are taken up with the demos of new songs and discs, the evenings with special gala performances by over 50 international stars, including Paul Jones, Del Shannon, Peter and Gordon, Tete Montoliu, Donovan, Francoise Hardy, Sandie Shaw, Geno Washington, Petula Clark, Georgie Fame and Sonny and Cher.

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NICHOLAS: 'Jelly was outspoken about musicians whose playing he didn't like. He would just say what he thought.'

## NICHOLAS:

### THOSE WERE THE GOOD OLD DAYS...

LONDON MAX JONES

It has taken Albert Nicholas a long while to get to Britain in his professional capacity — he paid a visit in January, 1956 — but now he's here, he is enjoying himself.

'I've met a lot of friends in the short time I've been in the country,' he says, 'and heard plenty of very good music. Britain has improved a hundred per cent, in modern and old jazz, since I was here eleven years ago. I hear it all on the BBC. That Alex Welsh has a great band. These guys are really playing.'

What style of jazz does Albert prefer these days? 'I like them all, and I like to change, but I always play New Orleans because I was raised with it.'

Nicholas has been living in Europe since 1953, except for a short stay in the States in '56, and he spends about half of each year in France.

'Paris is my base in Europe, but I usually go up to Scandinavia from May until September. I work all over Denmark, three or four days a week, then go to Sweden and to a couple of joints in Norway.'

'Then each year I try to make those tours with the Dutch Swing College band in October and November. In France I play the galas and work with the various groups there.'

'Oh, I enjoy all of Europe. I've no complaints about any of the countries I've been to, and I've worked in most. But I particularly like Denmark—it tells me a lot.'

While talking with Nicholas I had the opportunity to play some records, including a new Jack Teagarden "tribute" release which includes a Fats Waller title featuring Nick as one of the soloists. He smiled reflectively at the low-

register clarinet.

After a few records, Nick felt reminiscent. 'Jelly still knocks me out,' he said of Jelly Roll Morton. 'Oh yes, he was a fine musician, and a funny sort of a fellow. I mean, if you did not know him well you might not like him.'

'Jelly was outspoken about musicians whose playing he didn't like; he would say just what he thought. Of course I didn't know him when he was really young. You know, I don't think I ever saw Jelly in New Orleans.'

'He played in the district and we kids weren't allowed in there unless we were delivering something to one of the houses. And he'd left New Orleans before I was grown up. He wasn't really known as a musician down there. But he played piano in the sporting houses and is said to have made 50 dollars a night, with tips, and that was money.'

Nicholas was born in New Orleans in 1900, and began learning music—on a C clarinet given him by Uncle Joseph (Wooden Joe Nicholas)—at the age of 12. He knew all the great clarinetists in the city and was a close friend of Barney Bigard, with whom he worked in New Orleans and Chicago. I wondered which of them earned his highest respect.

'My greatest influence, and the man who played finest of



all those clarinetists was Lorenzo Tio. Of course he taught me, but I also took some tuition from Papa Tio and Big Eye Nelson. And I heard all of them: Picou, George Baquet, Louis Nelson, Bechet, Edmond Hall... all of them, and I liked them all. Papa Tio played in the French Opera: what a musician!

'When you heard Tio Jr on records he was past his best. I heard him in his prime and he was really playing. We all took something from Tio. The four of us — Jimmie Noone, Bigard, Omer Simeon and myself—all studied with Lorenzo, and there was definitely some of his style in Noone.'

'Barney, when he started, was copying Noone note for note; then he developed his own sound. Of course, when he got to Chicago Noone was king and all the clarinet players, such as Benny Goodman would go and listen to him whenever they got the chance.'

'Of all the New Orleans clarinet players, the only one to play altogether differently was Johnny Dodds. Even Sid-

ney Bechet had a lot of things he got from Baquet and Big Eye Louis. But Dodds played his own way, and that was uptown... I guess you'd call it barrelhouse.'

'I was 14 when I first heard him, and still in knee pants. He was in Kid Ory's band with Papa Mutt Carey in a place uptown, a Penny Parlour as we used to call them, and I'd listen to Dodds and think he was tremendous. Later on, the saxophone became popular and Johnny had to play alto. But he never liked the saxophone; he loved that damn clarinet.'

'Sidney Bechet was another great player. In fact I think he was a genius. He began on clarinet as a kid and improved so fast that by the time he was 15 he was asking for all these cats and everyone had reason to know that he could play.'

'Bechet quit New Orleans while he was still a kid. He was one of the first to leave and go over to Europe. Later, of course, he moved to France to live and brought back the older kind of jazz there. Sidney Bechet made jazz popular all over again.'

## JEFF CLYNE: SECOND THOUGHTS ABOUT JOINING THE JAZZ DRAIN

LONDON

BOB DAWBARN

AFTER a ten-week visit to New York, Jeff Clyne — one of the handful of good British bass players — remains uncertain whether he will eventually join the jazz drain to America.

'It didn't really help me to make my mind up,' he told me this week. 'If you are in over there, then you can earn much more. But there are a lot of very good players who aren't working. I feel there is more opportunity to play jazz in New York — it's a wider scene, not tight like it is here.'

'But the trip made me realise how much talent there is in Britain, too. The American greats are still the greats, but any of the British name players or groups could work unashamedly in any of the clubs over there.'

'You have to remember that it is a totally different way of life over there and the environment affects the music. There is so much pressure in New York, but I found that the longer I was there the more relaxed I felt.'



CLYNE: an Ayler fan

'The musicians are very approachable and people like Jim Hall and David Izenzon went out of their way to be helpful.'

What impressed Jeff most, musically? 'The Thad Jones-Mel Lewis big band was definitely one of the best things I heard,' he reports. 'The rhythm section was magnificent — Richard Davis on bass is quite incredible.'

'The Bill Evans Trio was very good, with an exceptional young bass player called Eddie Gomez and a guy called Joe Hunt on drums. I heard Miles Davis on two occasions — the first was disappointing but the second was very, very good.'

'I also heard a Sunday afternoon session at Slugs with Sun Ra and I thought it was quite good. The Don Cherry band was a bit disappointing, though.'

Jeff is very much an avant garde sympathiser and has recorded with John Stevens and other British exponents. Albert Ayler was among those he heard in New York. 'I've been an Ayler fan since 'Spiritual Unity', says Jeff. 'But hearing it in the flesh I found I couldn't really think along any musical lines. It was very exciting and the energy and fire came across, but I found my feelings were mixed. Mind you, it's early days yet as far as Ayler's music is concerned.'

'I went to a big benefit session that went on six or seven hours. There was a lot of great music from people like Freddie Hubbard, Joe Henderson, Jaki Byard and Booker Ervin. But when Ayler appeared the whole place became alive — it was such a different sound.'

How did Jeff become involved in the British avant garde scene? 'I was feeling a bit stale and I'd always been interested in new forms, like the jazz and poetry thing. This seemed a natural development.'

'It gives you a chance to play yourself rather than just accompany. But to do it successfully requires discipline—complete freedom can too often develop into something completely unmusical.'

'In some ways, I think the avant garde thing may develop in Europe rather than in America.'

'Joe Harriott, with Shake Keane, was doing all this better than a lot of the Americans some time ago. Some of the groups over there are terrible.'

'Coltrane, for example, is playing some beautiful things but I wasn't happy about what Pharoah Saunders was doing. And I never could play that Guiseppe Logan album that ESP brought out.'

Did Jeff meet any of the expatriate Britons in New York? 'Eddie Thompson was playing at the Hickory House but that was one of the many places I never managed to get to,' he told me. 'I saw Rick Laird in Boston and he is enjoying himself very much and doing very well.'

'I'd like to go back to the States, if only to continue studying there. I shall wait a couple of months and see how things seem then.'

## RUEDEBUSCH: SPLITTING LIPS AND RUNNING WITH THE HERD

MANCHESTER

JERRY DAWSON

WOODY HERMAN is doubly remarkable — not only does he keep coming up with bands packed with talent but he is one of the few bosses whose employees always speak of with obvious respect and affection.

Dick Ruedebusch currently handling a large share of trumpet solos on the Herd's British tour, says of Woody: 'He is an inspiring man, a great leader. And I don't just mean a bandleader — he would have been just as successful leading an army. He should have been a Governor—or even a President.'

Dick admits, however, that despite Woody's comforting presence he is 'frightened to death every time he takes a solo.'

'I haven't played with a big band for 20 years,' he explained. 'I've known Woody for five years and my joining him was virtually a challenge. He said I wouldn't last two weeks—I wouldn't be able to stand the pace. So far I've managed eight months.'

'I've had other chances to join big bands, but with three kids to bring up and educate I didn't think it right to leave them. But they are growing up now, so I decided to have a go. I've always led my own six-piece Dixieland and modern groups and have been able to hop a bus home to see the kids.'

'That's what I found frightening about this trip—it's a long bus ride home.'

Does he enjoy working with a big band? 'I like big bands, small bands, any kind so long as they swing. As Nat Pierce always says, if it doesn't swing—forget it! But I've always found that with a small



DICK: 'frightened to death'

group—especially if you are the boss—you can pace yourself better. You can't expect a big band leader to pace for the average musician.'

'But playing with the Herd is an exciting and stimulating experience—overwhelming and overcoming too. For the first six months I was scared all the time.'

'I've had to start reading all over again—something I haven't done during the past 20 years. Reading is chiefly a matter of confidence and one would have to be something of an egotist to come from small bands to the Herd and still feel confident.'

'Without Woody out there in front I doubt if I could have done it, but that man makes you play.'

How did Dick start out in the music business?

'My dad was a trumpet player and he passed one of his horns on to me,' recalls Dick. 'I took some lessons from a local teacher, but he wasn't very good—living in a small town like Hustis Ford, Wisconsin, I suppose you couldn't expect much better.'

'So, I virtually taught myself to play and to read. But I got on to a Dixieland kick and hardly ever had to read.'

'Now I'm wondering if my lip is going to last out—I split it on the first concert.'

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## Caught In The Act

# Jimi Hendrix—Who battle at Saville

**JIMI HENDRIX** v the Who! It was a close battle at London's Saville Theatre on Sunday, and fans will still be arguing about the winners. Either way, two of Britain's most exciting groups thrilled the crowds with hard-hitting sights and sounds. After the Who's and the Experience came the Experience! And what an experience! Jimi was hit by PA trouble, but the crowd were so keyed up they laughed sympathetically while Jimi searched for a mike that worked. He stormed through "Like A Rolling Stone," "Can You See Me," "Hey Joe," and the incredible "Wild Thing," ending in a freak-out of guitar biting, feedback and uproar. "Follow that," was the feeling. Then came the Who—wild and unpredictable as ever. They played their best for months. Gone were smoke bombs and amplifier smashing. In their place were good singing and playing. There was still violence—John Entwistle took delight in kicking to pieces a miniature walking doll with flashing lights. During these incidents, Keith in flowered shirt and red trousers sang "Barbara Ann" John groaned "Boris The Spider" and Roger and Pete gave the seal to a great show with the Who mini-opera "A Quick One While He's Away"—**CHRIS WELCH.**

numbers there were times when the four-par ensemble improvisations became a bit hectic. I would very much like to hear the combo, after the opening "Barbecue" or similar band tune stripped down to a Nicholas trio for a number or two, then built to a clarinet-piano-bass-guitar unit for one of Nick's Creole songs.—**MAX JONES.**

## duke

**DURING** the current Duke Ellington - Ella Fitzgerald tour of Europe, which reaches Britain this Sunday (5th), Ellingtonia lasts for one hour only. At least that was what the Dutch fans got at the evening and night concerts in Rotterdam. Duke conducted his orchestra only during the first half of the show. After the interval, Ellingtonia was finished when Jimmy Jones took over from him and Ella took the stage for the rest of the concert. Those who had primarily come to hear Duke Ellington and his music must have felt they made a comparatively bad bargain, in spite of the perfect form that Ella Fitzgerald was in. The short duration of the orchestra's part in the show resulted in a bare minimum of solo contributions. All the soloists had but one feature, except for Johnny Hodges who first played on a beautiful track from the new Sinatra picture *Assault On A Queen* followed by his usual "Things Ain't What They Used To Be". Excellent contributions also came from Russell Procope, Harry Carney and Cootie Williams. Time prevented the orchestra to show more of its still superb sound, for Ella was due to take over. Except during a final Cotton Tail inter which Ellington returned to leading the band again, there was never a real merger between Ella and Ellingtonia in the course of Miss Fitzgerald's act.—**ANTON KOP.**

## herman

**WOODY HERMAN'S** Herd swung mightily yet again last Saturday when they visited London's New Victoria. Eye-opener as a soloist is Dick Ruedebusch on upturned trumpet. He has flawless command, a warm tone, thoughtful ideas and a less style. Lloyd Michael is a dazzling lead trumpet whose section is by far the best. Saxes lacked a little though Sal Nistico is a volatile and exploratory soloist. A solid, hard swinging Herd, a little low on soul, but crisp, precise and shouting.—**JACK HUTTON.**

## four tops

**TAMLA MOTOWN'S** fabulous Four Tops ran on stage at London's Royal Albert Hall on Saturday to a roar that almost lifted the dome clean off Kensington's August Arena of the Arts. It was an arena of glory for the Tops as 7,000 excited fans gave them a tremendous greeting on the first night of their first British tour. Concentrating mainly on mid-tempo beaters (though they also struggled through a beautiful "Climb Every Mountain") amid shouts and screams from the audience and had everyone in the place swinging with their hit "Standing in the Shadows of Love" and a fantastic "Reach Out I'll Be There". They climaxed the act with "Can't Help Myself", sung half by the Tops and half by the audience, and they were forced back on stage by the cheers for an encore which lasted as long as their final song.—**ALAN WALSH.**

## nicholas

**ALBERT NICHOLAS** brought his scintillating New Orleans clarinet style to the Osterley Jazz Club on Friday, at the start of his British tour with the Alan Elsdon band. For years now, Nick has produced beautiful-sounding ornamental clarinet parts for a variety of jazz combinations in the States and in Europe. He is a consistently nimble and accurate performer, and his work with the band and on "C-Jam Blues", "Ain't Misbehavin'" and "Lover Come Back"—rhythm quartet was full of felicitous phrases and well-centered ensemble runs for which he employed the clarinet's full range. Nicholas has always sounded the prototypical New Orleans musician on this instrument, and his playing—delicate yet urgently swinging when he turns the gas on—deserves careful presentation and attentive listening. The Elsdon band, though it lacks the rhythmic subtlety (on Friday's showing) to mesh with Nick's more subtle creations, turned in a willing evening's work, with Alan's trumpet and Colin Bates' piano providing most of the highspots. Andy Cooper, too, impressed on clarinet duet with Nick on "Mood Indigo", but as he was retained for four full band

## spinners

**THEY** called it a "Folk Song Festival" when the British Peace Committee got together the Spinners, the McPeakes, Martin Carthy and Dave Swarbrick, Bob Davenport, Ann Briggs and Sydney Carter together at the Festival Hall last Sunday afternoon, but really it was just another concert. The individual items were fine, though Martin and Dave had a little difficulty quieting down the audience and didn't really start swinging until towards the end of their last number. Ann Briggs was in tremendous voice. To an audience that wasn't 100 per cent folk her selection of modal-melodious lovesongs might have appeared somewhat unvaried, but I loved it. Bob Davenport did his "it's all folk" bit with a set that had its climax in a "Little Nell" monologue. The McPeakes were the McPeakes and Syd Carter was Syd Carter, though it does seem a long time since we had a really good new song from him. It was left to the Spinners to get the whole thing moving, which they did without an excess of stamping about, and still left room for Hugh Jones' solo ballad. **KARL DALLAS.**

## hubbard

**TRUMPETER** Freddy Hubbard's opening at London's Ronnie Scott Club on Monday was distinguished more for its promise of things to come rather than actual accomplishment on the night. A wayward piano didn't help Stan Tracey much, and its deficiencies somewhat marred a couple of numbers. Hubbard was rather restrained because of this, but still played more than enough confident, brassy trumpet to justify his high standing. A nicely arranged "Round Midnight" and an unnamed calypso found him at his best, contrasting long, cleanly played lines with shorter staccato bursts. Hubbard is a formidable technician, and one of the most imaginative trumpeters around and no doubt we'll hear the real thing once he settles in. As he himself put it: "That was a day job out there." A more relaxed and assured Mark Murphy shone in a set which included a fine "Blue Monk" and "Girl Talk". He's singing better than I've ever heard him.—**BOB HOUSTON.**

**BUTTONS:** Andrew told me to do the drawings for the LP and he told me the title was between the buttons. I thought he meant the title was "Between The Buttons", so it stayed. It was my fault because I misunderstood him.

**BIG SID CATLETT:** I've got many of his records. When you listen to him it's like going to school. He's fantastic. He swings like mad and he's got a fantastic technique. Listen to some of the things he did with Charlie Parker and Louis Armstrong. I wouldn't say Big Sid Catlett was my greatest influence.

**TERRY CLARKE:** Oh the drummer, I've met him. He's very good. I saw him at Shelly's Manne Hole. He saw me, but I don't go up and say hello especially to jazzmen because they can be funny sometimes. They think you are crap, but some come across and say hello. Terry Clarke is a funny player. He sounds bigger than he is. I had a record of John Handy at Monterey and on "Spanish Lady" he sounds tremendous. He sounds like Elvin Jones but he's a slight, white guy. He isn't a monster like Ginger Baker. The guitar player with that group is a nice guy. He's a teacher. The violin player is fantastic. Ralph Gleason told me he'd known him 14 years and yet he never says a word to him in interviews.

**MODERN ART:** It takes up a lot of my thought, but not in the sense that I go up to galleries and gawp. Modern art is like modern jazz—it's just people you like. Obviously anybody who lives in 1967 should be aware of art. What you mean is Picasso I suppose, and that's not modern art. Really I can't talk on the subject. You should ask my wife.

**LONDON PALLADIUM:** I never watch the show. I'm more convinced than ever that nobody ever does any good on that show other than one man, and that's Sammy Davis Jr and he can perform on a pavement. It just isn't my show to start with, so to go and perform on it... well, personally I didn't want to do it, and I'm not sure why we did. I suppose it was a challenge. It's always done more harm than good to anybody I've ever seen on it. It was incredible. I've never played in front of an audience like that. They would have clapped anything. They didn't know what we were doing or what they were even looking at. We could have been Yehudi Menuhin or Rudolph Nureyev. Rudolph Nureyev would have done a better job than Yehudi Menuhin because he's better looking. We thought we had made it clear before we went we wouldn't go on the turntable. The point was we had the effrontery to say we wouldn't, so the producer got upset. Why should he get upset? After all, what are you arguing about? Just going round on a bit of cardboard for ten seconds. Yet it's been going on for days in the papers.

**RED GUARDS:** You should really have Lennon here, with a quip off the cuff. Of course they worry me. I'm against any form of organised thought. I'm against organised entertainment like the London Palladium. I'm against organised force like the army, and I'm against organised religion like the Church. I don't see how you can organise ten million minds to believe one thing. How many Nazis believed? Only until the end of the war, then suddenly it was—Nazis? Nazis? So how much do they really believe in the Red Guards? I've read a lot about it. Mick is good on politics. Mick and John Bird are fantastic talking about politics, but it doesn't really interest me. Ask me about Sid Catlett, but not political history. Mick knows—I don't.

**CONFUSION:** Like I was on the Red Guards. No—as I was on the Red Guards. Like it is a horrible word.

**SUBURBIA:** I live on the edge of a town called Lewes. It's a very old town—the county seat of Sussex, and it's being over-run. I don't like the houses in suburbia. I wouldn't live in one for free. Suburbia is a state of mind, but no one is really suburban. Everyone has a different mind. I know people who have to go on the train to work every morning, but they are as mad as the next bloke. The amazing thing is when people make out suburbia to be the ideal way of life, and it isn't—is it? I'm glad I don't live in suburbia. The sad thing is most of the people living there were taken out of an open life in London and put into a house on a building site. When their parents were young, the front door was always open and kids from four streets down were always in. There's never any of that in suburbia.

# POP THINK



Charlie Watts has been called "The Silent Stone", who prefers to sit about looking rather mournful and unwilling to communicate. In fact, Charlie has a lot to say, but unlike many people with nothing to say, he doesn't make a noise about it. Given the opportunity, Charlie has a lot of interesting and revealing ideas and facts to communicate—about jazz, America, the Stones and himself. Discover them in Charlie's first Think In.

## CHARLIE WATTS

● I'M NOT REALLY BORED. I'VE JUST GOT AN INCREDIBLY BORING FACE ●

**FANS:** Where would we be without them? I'm very fortunate in that I exist in the group without many of the hassles of being a pop star. I get it when the five of us are together, but I've never

really liked adoration for myself. Whenever I get it, it's for being part of the group, not for me. I hope the others take it more seriously than I do!

**MICK JAGGER:** Very intelli-

gent, except he never stops talking when you talk intellectually to him. I don't know if he's intelligent, so much as bright. He's very bright, but I know more intelligent people. He's great, really. He's very soft—much softer than he looks. He's not what people imagine—flash and ever happy. He's not. Mick is one of those people you ask: "Are you happy?" and he says "Yes". But you never really know. He never stops going. If he writes a great number, he goes on to something else. The group has meant everything to him. He's done so much. Now he's got time to think, and things are getting more interesting. Our recording sessions are much better. This new one is the best we have ever done. You know, I think my wife Shirley was the first woman ever to answer Mick intelligently. It was quite a funny incident. Mick has very strong ideas about politics and philosophy, and he'd never taken much notice of girls' opinions before. It was quite funny to see him when Shirley answered back. It was one of his ideas smashed. I think he'd like to be a politician. The drag is, when a reporter asks Mick a question they expect a quip, so a lot of the things he says never come out.

**SECURITY:** It's very dangerous. Very nice, but very dangerous. I feel pretty secure at the moment, but it doesn't half make you lazy.

**POP:** People have taken popular music today and nearly made it into an art form. That's really what the Beatles have done. When I say pop, I think of groups, apart from a very few people like Cat Stevens, Donovan and Dylan. I don't know about the Monkees. I like their records, but I've got one thing against them. They are mass-produced. They were chosen, and everything is produced for them. Everything the Beatles did was their own. But at the moment "I'm A Believer" is a good pop record. Good for them.

**AMERICA:** America is

great, really. I don't know how they keep it all together when they've got about 50 different races. You tend to think of Los Angeles and New York, but there are 3,000 miles in between filled with totally different people, and they run America. They are fantastic people, but America is a bit like a bloody great suburbia. They are told what they like. Funnily enough, with this big British thing, the kids seem to have gone completely mad. Anti-this and anti-that. It's a very phoney existence.

**ANDREW OLDHAM:** Andrew I like personally very much, because he's always been nice to me. I don't see him a lot really. He's done a lot for popular music. Put that down.

**INSULTS:** Bloody insults—blimey, haven't you read the papers? It's been a good week for insults. Insults come from a complete lack of understanding. We must be the most insulted group ever! Still, people don't shout "Git yer hair cut!" any more. It didn't hurt really, but when people say it often enough, it's like brainwashing. You begin to think you should have your hair cut, only you don't because you know your ears will stick out.

**GINGER BAKER:** I haven't seen him for ages. The first time I saw him was at the Troubadour, a folk club, and I was playing in a quartet. He came in glaring at me. He was so good I just cut out. He really is good. I haven't seen him play for ages, but he was the nearest thing I have seen to a completely American player. Americans put it down the way they think it should go, and so does Ginger. Ginger sounded to me more like Elvin Jones than Elvin does. Those Graham Bond LPs he did were so badly recorded and they were doing some ridiculous stuff. I spoke to Dick Heckstall-Smith recently and he tells me Jon Hiseman is incredible, but I've never seen him.

**BOREDOM:** I give the impression of being bored, but I'm not really. I've just got an incredibly boring face.

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# JOHN ENTWISTLE

**PETULA CLARK:** "This Is My Song" (Pye).

Peter O'Toole! I suppose it would go down very well in Venice. Yes, it's the same old words and it's all sing-along. Take it off, it might get worse. No, I don't know who it is. Not a hit. Not unless she wears a very long dress.

**IVY LEAGUE:** "Four And Twenty Hours" (Piccadilly).

Ivy League. It sounds like a Christmas song that has come out early—much too early. I like the bit where the singing duck comes in. Beach Boys would have done it better but then, they wouldn't have recorded such a poor song. Long time since they bought out a record, isn't it? I knew it was the Ivy League. I could Perry Ford's nose scraping against the mike. Oh, he's had an operation hasn't he? Had it all chopped off!

**BLURRED**

**THE ATTACK:** "Try It" (Decca).

I like the beginning. Is it a new group? Is it a first record? Yeah, it gets a bit boring after the start. It faded out—which is about all it could do. Who is it? The Attack. Not a very strong group, the bass was a bit blurred. The Attack!



Andy Williams, Oscar? No idea who it is. It's very well done though, and I can see a lot of people buying. It seems to be the most popular song from the film and it's one of the most emotional. A lot of people will dig it. A hit.

**DONOVAN:** "Mellow Yellow" (Pye).

"What a day for a day-dream". Donovan. I've heard it so many times I don't like it anymore. It's a good club song. I always thought it was the B side to "Sunshine Superman". Is it only just being released? We'll have to sit through it another three months, while it goes up the chart. They've already played it to death in the clubs. At least if it goes into the chart they'll stop playing it in the clubs! What's all that talking bit about? Is it Gypsy Dave getting in on the scene? By the time they release Donovan's records—especially if they've already been American hits—you're already sick to death with them. Then everybody charges around saying how cool they are.

**SINGALONG**

**HERMAN'S HERMITS:** "There's A Kind Of Hush" (Columbia).

Herman. Like it. Except that bit with the trombones. His voice is getting better. Oh, it's turned into a sing-along. Reminds me of something else. I don't like that bit on trombone at all. Don't like the Shepherds Bush Empire strings either. Most likely to sell well. Not as good as "No Milk Today", nothing like it, but I can still listen to it.

**TIM BUCKLEY:** "Strange Street Affair Under Blue" (Elektra).

Sounds like a copy of one of the tracks off the Beatles' "Revolver" LP. Horrible voice. It's like a poor "Bend It". There it goes! It's starting to speed up. Sounds like a foreign singer. Is he French? Now they're drowning him in echo. Sounds like an Arab singing up one of those towers. Here comes "Bend It" again. I can't hear any of the words at all. Don't know who it is, don't like it, and don't think it'll be a hit.

**BORING**

**BRENDA LEE:** "Ride Ride Ride" (Brunswick).

It's like a record from 1958. Brenda Lee, No I don't like it. Sounds like a re-vive 45! It's too old a sound. There's no progression. It's all been done before. There'll be thousands of copies of this record mouldering away on retailers racks all over the world.

**THE MARVELETTES:** "The Hunter Gets Captured By The Game" (Tamla Motown).

Coloured. Mary Wells? Dionne Warwick? No idea. That mouth organ's horrible. It's that same old Motown backing track. Too boring. The Four Tops thing is quite similar to the last one as well. I can really only listen to those things twice. No, I wouldn't have it in my car! It's a group? Where did the others get to?

**THE POWERPACK:** "I'll Be Anything For You" (CBS).

Tubby Hayes. Crap! The voice and the backing don't seem to fit. Sounds like a mass sit-in. Is it Eric Burdon with the MJQ? No, it's one of those "take-it-off" numbers. I suppose they believe in their music. It's the sort of thing they have on Tempo—hate it.



**CARL WAYNE**

**CARL WAYNE** is the singer and telly chopper extraordinaire with the Move. The axe-wielding Carl is a born leader and although the group are a closely knit lot, Carl usually ends up as spokesman.

He's a tough nut, not to be messed about with. Carl is also the original pessimist. He's always saying "If the next record gets into the chart—if!" He realises the fans are more intelligent than many parents credit, and his sense of responsibility results in an immaculate dresser who won't go out of the door until he's washed, shaved, and dressed to the hilt.

Wayne is a valuable cornerstone to the Move and his determination to get on comes through in his performance. He's got his life sorted out, he's got a direction, and he knows exactly where he's heading. Carl has a lot of ideas on vocal harmonies—a valuable asset to a line-up containing four singers.

An astute, shrewd person who's been around a long while, and had to deal with a lot of "third division businessmen in pop". Wayne will become the Move's idol along the lines of Proby, the singer he admires most.



**CHRIS KEFFORD**

**BASS** guitarist "Ace" Kefford's hang-up is money. He wants a lot. If you try to short change him for a cuppa, you're in serious trouble! Ace is quite an aggressive young man, but once he trusts you and likes you—you're a friend for life. Chris is very conscious of his dress and appearance, and always insists in interviews that his hair isn't dyed.

Nothing is worse to Ace than to be skint. If he is, you can soon tell by the look on his face. Basically money drives him on and his determination to be rich has made him a very hard working bass guitarist, who knows

that to make money he's got to be better than all the others in his field. Anything Ace considers as a musical challenge is soon dealt with. He goes home, broods over it and then completely susses it out and gets it under control. He has no illusions, and like Carl, has suffered from the "third division" promoters and managers. Now he's in London where the promoters and managers are first division so they're handled with just a little less scepticism.



**TREVOR BURTON**

**TREVOR** is the youngest Mover, at 18, he hails from a very hard part of Birmingham—and, if such a thing exists as "white soul" then Trevor's got quite a lot of it. He went to drama school and has been acting since he was 12, doing television and theatre work.

At 15 Trevor was already earning £50 a week and went through a ridiculous "full scale looning scene" at this early age. Now he's levelled off.

Trevor, however, is still learning and watching but he knows how to handle a situation and invariably makes the right move. He has a certain elegance and he's a natural dancer—which probably stems from the drama school.

Trevor's very cool and plays unobtrusive rhythm guitar. He has an excellent technique and is very sympathetic to Roy's lead guitar. He always knows what Roy is going to play, and he gets right in there behind him adding the very necessary dynamics to the Move music.



**ROY WOOD**

**ROY WOOD** isn't just a pasty face. He's the creative mind in the Move—the musician and songwriter responsible for "Night Of Fear" and "I Can Hear The Grass Grow" which is being tipped for the number one spot when it's released. Roy is an introvert.

Roy's mind is always somewhere else, thinking all the time. You could put him in a gig wagon, drive all the way to Australia and Roy would sit happily in the back, thinking. If he could have his own way he'd grow his hair down to his nose, cut two eye-holes, and watch the world through it all. Roy's a blimper.

Everything he sees is registered in his mind, he takes it all in, blimp, blimp, blimp. Roy continually experiments with instruments and sounds. He has built about five different instruments about his work, and really got writing at 15 but got sent up so much by his schoolmates he decided it was a bit of a drag. His enthusiasm was knocked out of him. After three months in the Move, he started again and now writes at least one number a week knowing he has to keep up a consistent output. Most of the songs he writes he learns up unless they're better than the last song he wrote. Everything has to be a progression on the last thing he wrote.

Wood is quiet and cool. He's never been known to shout at anybody, even when his car was smashed up by a friend he stepped out of it and said: "That was a bit uncool."



**BEV BEVAN**

**BEV** is not as introvert as Roy. Basically he's easily pleased and satisfied and will probably end up with a chain of record shops. Bev is a business man. He broke his wrists when he was about thirteen playing with a dance band, which has resulted in one of the strangest techniques you're ever likely to see.

Because of this accident Bev has his drumsticks, sort of coming through his fist. Usually after an hour playing, his hands start to split and bleed as he keeps cutting them against the symbols and drums.

Bev is probably one of the best and steadiest drummers to have come out of the Midlands for a long time. He's played almost everything and reads music. He is well over six feet and has enormous shoulders.

If anyone has a go at him he usually swallows it—because he knows that if he started fighting he'd probably kill the opposition. Bev is a quiet, genial, almost St Bernard type.

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# ON THE MOVE



**NICK JONES GETS BEHIND THE TV-SMASHING MOVE IMAGE**

**'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 sensationalism through "auto-destruction", laid them open for a large dose of leg-pulling, disrespect, and plain sarcasm. "Is it music?" inquired the headlines barely visible through smokescreens, splintered television sets, and mangled effigies of Adolf Hitler. Well the good old British record buying public seemed to think so, and "Night Of Fear" shot into the top ten. But, as is so often the case, it will take more than a hit record before the Move get the recognition they deserve.

Last week another blow was struck. This time it was Top Rank who flatly refused to allow the Move in their ballrooms for the Walker Brothers tour. "Not unless they cool their act down", came the ultimatum. "No" replied the Move, "if we can't be allowed to chop up our own props, then we won't do the tour."

Now why do the Move go looking for trouble? Is this explosive gimmickry just a smokescreen to cover-up musical deficiency? Are they going to be one-hit wonders? Is there a total lack of ideas? Do they have no personality? I don't think so. Look at the facts and you'll find five Birmingham lads with a wealth of talent, a lot of shrewdness, foresight, and all the "vital ingredients" that will eventually make them top dogs.

As their manager Tony Secunda so rightly says: "The Move's explosion onto the scene was very necessary. This is a group who are progressing very rapidly. They have a lot of talent and the only way we could make people realise they weren't an insipid group, was

to explode. Now people will come to see the Move and will listen to their music. Musically the Move will survive; musically they are going forward; musically they are one of the things of the future. It's the music that counts."

Secunda parallels all this to the Cassius Clay incident, when he couldn't get a fight with Sonny Liston. Clay went round to Liston's house and ripped up the front lawn, then he said: "Come out here you big bear, I'm going to whip you." It's the only way Clay could get anybody to take any notice. Therefore, the only way the Move could get people to sit up and take notice was to make sure everybody heard about them—and the goggle-box chopping did the trick.

"It's just a limited idea," says Secunda. "When it's been exhausted, we'll drop it. You don't seriously think we're going to spend the rest of our lives chopping up TV sets, do you?"

Already they have their next single in the can. They have plans to introduce more lighting and more movement. They're also changing the front line around. Plans for a hard-hitting, well rehearsed stage act are in motion. The emphasis is on maximum impact and the Move plan to perfect this blueprint until it carries as much excitement and force as their activities with the axe.

It should also be pointed out that, in fact, the smashing and crashing is only about 15 per cent of their act. All that goes before is music.

Move music is the lasting product. It's hard-hitting and it's got guts. The group themselves are a professional and inventive bunch of individuals, all with their sights on success.

## entertainment' t enough for Waterasons

bombshell to hit the folk scene since Dave... left Ian Campbell was my news in last... that the Waterasons are to retire, just when become the biggest thing to happen to the concept since the Weavers.

their reasons for this staggering news, I chased them all over the country, and didn't get a reply till they... ter midnight and flopped down exhausted to answer my questions.

"The real reason is health," said Norma Waterson. "The pace has been cruel, and we have all been suffering from bronchitis. It's not the singing so much as the travelling. We are also fed up with all the pettiness on the folk scene. This is a much smaller reason, but it seems to us that a lot of people 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." Lal Waterson interjected quietly: "But health is the big reason. We have lost a hell of a lot of vitality because we don't feel well in ourselves."

Added Michael: "The result is basically that your performance suffers. It's not that we are singing badly." "But we are singing unexcitingly," added Norma.

How are the Waterasons going to cope with this situation? "We shall continue to accept club bookings up to the end of April," said Norma. "We have a few concerts between then and the end of the year, and our record contract with Topic. Then after a long rest

**NORMA & JOHN:** "Traditional is the in thing in clubs"

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 Harrison. "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 Norma. "It has its own committee and is run quite independently. Of course, we shall continue to go to it. But it'll be as individuals, not as a group."

One of the things that has upset the Waterasons in the past year is the way clubs have swung to a traditional policy without really knowing what it means. "Traditional is the in thing in clubs, but they're often no more traditional than fly," said Norma.

"The other thing is people start-

ing to sing our songs with our harmonies," added Michael. "One of the things we liked about the Young Tradition is that though 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 digging a different hole."

"Yes, put that down, its a profundity."

"Look here," said Norma. "I read the other day that the Beatles still go to each other's homes and have sing-songs. We haven't had a sing-song for a year."

"Yes," agreed Lal, "we seem to be too busy entertaining other people to create anything of our own."

Whether they will still feel that way after a few months' rest remains to be seen.

A harsh judgment, but that's the way they feel. — KARL DALLAS.



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# NEW JAZZ RECORDS

REVIEWERS: BOB DAWBARN, BOB HOUSTON, MAX JONES



HUTCHERSON: an intriguing improviser

**BOBBY HUTCHERSON**, "Components". Components; Tranquility; Little B's Poem; West 22nd Street Theme; Movement; Juba Dance; Air; Pastoral (Blue Note 4213)  
Hutcherson (vbs, marimba), Freddie Hubbard (tpt), James Spaulding (alto, flt), Herbie Hancock (pno), Ron Carter (bs), Joe Chambers (drs).

WHILE the more extremist elements of the younger jazz generation hog the limelight, a select number of musicians committed 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 vibist 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 in an idiom fraught with dangers is remarkable. All six men bring off this experiment in collective improvisation brilliantly.

by CHRIS HAYES

Hutcherson writes meaty lines, and "West 22nd Street" (an excellent example of a modern blues theme) and the aptly titled "Tranquility" show his writing at its best. He is also an intriguing improviser, certainly the most original vibist since Milt Jackson. Hubbard and Spaulding make an excellent pair, blowing confidently and purposefully in the more accepted idiom.

Excellent though these four tracks are, it is the remarkable cohesion and integration achieved on "Movement", "Juba Dance", "Air" and "Pastoral" which makes this an outstanding record.

In terms of achieving their aims, few experimental jazz albums are really totally successful. This is an exception, and if Hubbard plays like this during his current Scott Club season, they should be a memorable late weeks.—B.H.



WOODY HERMAN

**WOODY HERMAN**: "My Kind Of Jolson." Rock-A-Bye Your Baby With A Dixie Melody; April Showers; Swanee; Dinah; Waiting For The Robert E. Lee; Carolina In The Morning; Toof, Toof, Tootsie; There's A Rainbow Round My Shoulder; I'm Sitting On Top Of The World; Sonny Boy; San Francisco. (CBS 676 62844.)

Herman (alto, clt, vcl), Bill Chase, Marvin Stamm, Alex Rodriguez, Paul Fontaine, Bill Byrne, Dave Gale, Linn Bivanno (tpts), Carl Fontana, Jerry Collins, Henry Southall (tmps), Frank Vicari, Bob Pierson, Andy McChese, Sal Nistico (trns), Nat Pierce (pno), Mike Moore (bass), Ronnie Zito (drs).

JUST how and why record producers lumber jazzmen with gimmicks of this sort is one of those recurring mysteries. Not that this is a bad record, but it could have been better still with the band playing more suitable material.

Your enjoyment of the album depends on your liking for Woody's vocal style and for the sort of songs Jolson used to bray on his knees. Personally, I can take plenty of Woody but I can live without extra versions of "Rock-A-Bye Your Baby", "Swannee", "Robert E Lee", "Toof, Toof, Tootsie" or "Rainbow Round My Shoulder".

That said, it must be admitted that this is a fine band and there is a great deal to enjoy on the album. Sal Nistico plays fine solos



HUBBARD: confident

## FOLK LPs

"Song as a serious contemporary art has in the last decade been lumbering slowly to its feet in Britain," says the anonymous sleeve notes of Elektra's "A Cold Wind Blows" (EUK 253) which is hardly fair to at least one of the singer-songwriters represented on it, Matt McGinn, who has been supplying material for a number of American groups and soloists, for some time, nor to a number of others, from MacColl to Sydney Carter who have also done so. However, if American Elektra have been rather a long time in discovering the British songwriting revival, they have nevertheless produced a very nice if uneven record in this study of four British songwriters. Besides McGinn, the record also features Johnny Handle, Cyril Tawney, and Alasdair Clayre. Handle's songs are perhaps closest to his local traditions, and so is their subject matter: miners' silicosis, the closing down of old pubs. Even a song with a national theme, the anti-Beeching "Because It Wouldn't Pay" seems to have a local flavour—which is what gives it its strength. Tawney's songs all date from the period, when still a submariner, he hit the folk scene and began moving closer to traditional music. In the process he has abandoned his guitar, which is a pity as far as these songs are concerned, since songs like "The Oggie Man" seem to need it. A pity, too, that all Cyril's songs are sung solo—a chorus on the shanty-like "Sammy's Bar" (sometimes known as "The Last Boat's a-Leaving") would have added a great deal. "Monday Morning" is a Tawney composition that deserves to be more well-known and "Five Foot Flirt" is a nice send-up in the best local tradition. McGinn's songs show him at his best—which can be very, very good, compared with the days when his muse takes a day off. Songs like "The Champagne Flows" and "Mr Rising Price" are wry comments on the freeze-and-squeeze society we're now living in, though they're actually older (prophetic?), while in "Jeannie Gallacher" he uncovers an unsuspected vein of unsoppy lyricism. The fourth songwriter, Alasdair Clayre, has two quite distinct styles: his semi-traditional, in songs like "Tiny Newman" (here taken at a breakneck tempo which definitely detracts from the song's heroic nature), and the chanson-like, in songs like "Hawthorn Berries" and "A Cold Wind Blows", which have less to do with folk music than anything else on this album. In both genres he is brilliant, but it remains to be seen whether he can continue to plough both furrows successfully. The accompaniments throughout are interesting, from Handle's Melodeon (unfortunately, badly balanced with the voice) to Peggy Seeger and Martin Carthy's predictably brilliant work with Clayre, McGinn has a nice guitarist called David Spels on most of his tracks.—K.D.

Oklahoman Tom Paxton is in strong form on a programme of topical songs collected under the title "Outward Bound" (Elektra EKL317). Among the songs here are "One Time And One Time Only"—not the arrangement on the single version released in Britain—and "My Son, John", "I Believe, I Do", "All The Way Home", "I Followed Her Into The West" and an amusing cautionary tale, "The King Of My Backyard". In the talking blues tradition is "Talking Pop Art", of which Paxton says: "Well, there goes the psychedelic crowd". As player, singer and songwriter, Tom Paxton is well worth a hearing and this album is an attractive buy. He is accompanied on it by Barry Kornfeld (gtr) and Bill Lee (bass).—M.J.

# At last—a successful experiment

on the fast "Tootsie" and slow "San Francisco" and there are good ones from Stamm, Fontana, Southall and Pierson. The section work is as fine as you would expect from a Herman Herd with some excellent lead from Bill Chase. The rhythm section is good without being outstanding.—B.D.

## JACK TEAGARDEN

"JACK TEAGARDEN." Roger Wolfe Kahn: She's A Great, Great Girl. Eddie Condon: That's A Serious Thing; I'm Gonna Stomp Mr Henry Lee. Benny Pollack: My Kinda Love. Mound City Blues Blowers: Never Had A Reason To Believe In You; Tailspin Blues. Fats Waller: Ridin' But Walkin'. Ben Pollack: Two Tickets To Georgia. Paul Whiteman: Nobody's Sweetheart. Metronome All-Stars: The Blues. Blue Lou. Jack Teagarden: Say It Simple; A Jam Session At Victor. Louis Armstrong: St James Infirmary. Bud Freeman: I Cover The Waterfront; There'll Be Some Changes Made. (RCA Victor RD7626.)  
Teagarden (tmb, voc), with various bands. 1928-57.

NO DOUBT about it, Jack Teagarden was among the greatest stylists jazz has known. He wasn't the fiercest of players, nor perhaps one of the most inventive of improvisors, but nearly every solo he put on record was distinguished by a special kind of elegance, easy swing and tonal beauty.

This latest collection spans almost thirty years, thus giving us a fairly panoramic view of his talents. It cannot, naturally, do entire justice to a master who made hundreds of recordings between '27 and his death in '64. But it has a shot at it, and offers a programme of interesting jazz into the bargain.

The Roger Wolfe Kahn opening track is big band dance music of the Twenties, made memorable by the trombone and Venuti fiddle choruses. When I was young, this record (available on HMV) was taken to hold T's first solo.

Certainly it was either his first or second (he recorded one the same month, March, '28, with Willard Robison's band), and it is fluent enough to substantiate the theory that

T—like all the greatest jazzmen never played a really corny phrase.

After that we get into small band jazz with a Chicago flavour—two healthy performances by a racially integrated septet (with Joe Sullivan, Eddie Condon and drummer George Stafford comprising the rhythm section) which Mezzrow, also present on C-Melody sax, has referred to as one of the earliest "mixed" recording groups.

T sings and plays with notable relaxation, Sullivan is a positive soloist and Leonard Davis blows searing, big-toned trumpet. The next track, with Pollack vocal, is jokey apart from the trombone and Benny Goodman (wearing his Pee Wee mask of the day); but the Mound City titles feature excellent T.

On the former—a nice 22-bar jazz tune with nasal vocal by Red McKenzie—Jack takes two bouncing choruses, while the latter has him doing the half-trombone with tumbler bit on the slow blues, complete with double time ending.

Fats Waller's "Ridin'" another "mixed" date from 1929, is a classic band blues, with engaging contributions from Larry Binyon, Albert Nicholas, Red Allen and T, with the trombonist switching to vibes for the coda. The first side closes with more Pollack big bandity, now (in 1933) bearing the stamp of an incipient Bob Crosby style.

Side two continues to chart Teagarden's development, through the Whiteman band of '35 and the all-star "Blues" and "Blue Lou" date of '39 (good touches of Eddie Miller tenor, Goodman clarinet, Bob Zurke piano and Berigan trumpet in addition to the maestro) to T's Big Eight ("Say It Simple" and "Jam Session") and his wholly admirable trombone-with-glass-instead-of-bell version of "St James" with Armstrong's '47 small group.

As I've said, not all the picture can be shown in these 16 tracks. But we hear the vocal method mature, and follow (with awkward jumps) the instrumental progress to the final '57 items with Bud Freeman, Peanuts Hucko, George Wettling and other neo-Dixielanders. A couple of numbers are expendable, perhaps, but the net result is an enjoyable and instructive album which tells volumes about the spirit of the old jazz and the finished talents of Teagarden the Trombone.—M.J.

## RADIO JAZZ

Times: GMT  
FRIDAY (3)  
4.15 p.m. R1: Jazz. 5.30 H1: Jazz Rondo. 6.0 N2: Dizzy Gillespie BB. 8.15 U: Frank Sinatra. 9.45 G: Swing Serenade. 10.15 T: Charlie Byrd. 10.45 T: Warsaw JF 1966. 11.15 BBC H: Edison, Bechet, Mingus, New Jazz Ork, Griffin. 1.0 a.m. BBC L: Ella.  
SATURDAY (4)  
8.10 O: Radio Ball, inc. Jazz. 10.15 T: Pop and Jazz. 10.15 A2: Clark Terry. 10.45 T: The Jazz Mass (Joe Masters). 11.30 J: Jazz Festival. 12.20 a.m. P: Magazine Programme, inc. Jazz.  
SUNDAY (5)  
4.30 p.m. G: Swing Serenade. 5.0 N2: Jazz. 7.0 O: Radio Ball, inc. Jazz on Dover-Calais Showboat. 9.30 A1: Free Jazz. 10.3 A1: Paris JF (Martial-Solal Trio, Paris Jazz All Stars). 10.10

N1: American Folk Song. 10.30 H2: Jazz. 10.45 A1: Jazz Panorama (Hugues Panassie). 11.31 BBC L: The Jazz Scene  
MONDAY (6)  
4.15 p.m. H1: Jazz. 5.35 H1: Stan Getz Ork, Gary McFarland. 6.0 N2: Charles Mingus (Mon-Thurs.). 6.30 Q: Pop and Jazz. 8.30 J: Big Bands. 10.15 T: Nat King Cole. 10.45 T: New Jazz Records.  
TUESDAY (7)  
6.10 p.m. O: Radio Ball, inc. Jazz. 8.10 R2: Jazz. 8.30 N1: Jazz. 9.30 N2: Jazz Under Fire. 10.15 T: Jazz Standards sung by Brazilian Girls Choir. 10.45 T: Warsaw JF 1966 (Tues-Thurs.). 11.0 V: Jazz Corner.  
WEDNESDAY (8)  
3.35 p.m. U: Western Jazz. 4.0 L: Praha JF. 5.45 BBC T: Jazz Today (Charles Fox). 6.10 H1: Stork Town Dixie Kids. 7.0 Q:

(1-2) Pop (3) Duke in Paris. 8.0 G: Stereo Jazz. 8.30 J: Jazz. 9.0 H1: Si Zentner Ork, Ethel Ennis. 9.35 Q: Jazztet. 9.55 H1: Radio Jazz Magazine.  
THURSDAY (9)  
5.0 p.m. N2: Jazz. 8.0 E: Coleman Hawkins. 8.1 V: Antibes JF. 10.15 T: Andy Williams. Programmes subject to change  
KEY TO STATIONS AND WAVELENGTHS IN METRES  
A: RTF France 1-1829, 2-348. E: NDR Hamburg 309, 198. G: SWF Baden-Baden 98.9, 95.4 (USW). H: Hilversum 1-402, 2-296. J: AFN 547, 344, 271. L: NR Oslo 1376, 477, 228. N: Denmark Radio 1-1224, 202, 188, 2-283, 210. O: BR Munich 375, 187. P: Radio Nederland 375. Q: HR Frankfurt 506. R: RAI Italy 1-333, 225; 2-355, 290. T: VOA 251. U: Radio Bremen 221. V: Radio Eireann 530.

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SINGLES

LPs

HOLLIES: "On A Carousel" (Parlophone). Well, the Rolling Stones wouldn't go on the Palladium round-about but the Hollies are more than happy to run around on the carousel, and it practically goes without saying they will have a huge, huge hit. Enormous harmonies, and a shouting vocal by Allan Clarke. It would be rather insulting to say the group seem to have been influenced by the Mama's and Papa's, as the Hollies have such a unique sound of their own, but certainly some of the spirit and feel of that illustrious American group has been instilled into this intriguing production, with its highly distinctive guitar patterns.

SHIRLEY BASSEY: "The Impossible Dream" (United Artists). Dramatic as Shirley, but not really a chart contender. It lacks the instant communication of a hit, mainly because the lyrics do not have a simple enough message, or to resort to a glib but useful expression, it does not have "a hook phrase." Even in a ballad this is an important factor, no matter how well Miss Bassey interprets the song, which builds to a fairly exciting climax in the familiar "I Who Have Nothing" mould.

GRAHAM BOND: "You've Gotta Have Love Babe" (Page One). Waves of sound bite through like acid from the Graham Bond Organisation in their finest ever recording. Graham wrote and sings this heavily Eastern flavoured chant, with its drone and stomping, relentless beat, supplied by brilliant young drummer Jon Hiseman, Dick Heckstall-Smith walls in the background, and the three are marching to a big hit—for the first time.

MERRY

SOPWITH CAMEL: "Hello, Hello" (Kama Sutra). This new American group claim their music is "swing". In fact it sounds like a cross between Ian Stewart on piano and Ray Davies and Barry Fantoni merry making, with a touch of the New Vaudeville Band. It's just a bit of innocuous honky-tonk, to use a ghastly expression, and deserves to be a giant flop. If this is "swing" what were Gene Krupa, Benny Goodman and Lionel Hampton?

MARKEYS: "Last Night" (Atlantic). This is the great instrumental hit of '66 finally and inexplicably released on a single by the original group, ages after people like Georgie Fame

# HOLLIES HEADING FOR A HUGE HIT

# NEW POP RECORDS



HOLLIES: enormous harmonies

have flogged the number to death. It still sounds good, however, and naturally deserves many plays. But it's all a bit of a mystery. Crazy, but uncool to release now.

CANNONBALL ADDERLEY: "Mercy, Mercy" (Capitol). A relaxed soul instrumental from jazzman Cannonball, with all the trappings of an Otis Redding or Tamla commercial hit—without the vocals. Result: is the whole performance sounds like a backing track. It's played with great panache of course, but there seems little reason for the hysterical background audience reaction.

KNACK: "(The Man From The) Marriage Guidance & Advice Bureau" (Piccadilly). Heavy Beatles influence evident and the lead singer sounds strongly like John Lennon. However this should not detract from a highly original concept lyricwise, which tells of the problems of breaking marriages, and the overall production and performance is excellent. This very much deserves to be a hit.

BUFFALO SPRINGFIELD: "For What It's Worth (Stop, Hey What's That Sound)" (Atlantic). A warm, but mumbling performance from this American group. Interesting arrangement, very American guitars, and English vocals. Could easily hit.

GENO WASHINGTON AND THE RAM JAM BAND: "Michael" (Piccadilly). Fave rave Geno and his team of hippie high-stepping Ram Jammers re-

vive the COD's big American R&B chart hit of last year. They give it an unpretentious, smooth, and groovy interpretation with Geno's smokey sound handling the lead in good taste and without blowing his cool. Nice disc and its acute pleasantness, coupled with Geno's big fan following could see it high in the chart.

SWEET

JIM REEVES: "I Won't Come In While He's There" (RCA Victor). Once again the great voice of Jim Reeves sounding as smooth and as sweet as ever on this new single which is bound to hit the chart in no time at all. Not as great as the classic "Distant Drums", but then that's hard to beat! The sound, arrangement, philosophy and nostalgia creep over one just like all of Jim's too-numerous-to-name hit records. This will probably hit the top ten. And so the legend of Jim Reeves drags on.

PETER FENTON: "I Was Lord Kitchener's Valet" (Fontana). Blatant cashing in on the boutiques of the same name? Who knows. Peter Fenton however is wearing Lord Kitchener's old clothes and struggling to find situations to rhyme with "valet". The result was "pally" and "chalet" which took some hard work! Amply backed by some deserters from the Wembley Boy Scouts—sound sure is authentic—it churns along at a commercial pace and might possibly find a chart place! Dig that rhyme!

# Wonderful soaring sounds from the Mama's and Papa's

MAMA'S AND PAPA'S: (RCA Victor). Wonderful soaring sounds from one of the big names of '66. It remains to be seen how well they will do this year, but in the meantime they have left a legacy of attractive songs, interesting lyrics and sounds, plus the memory of colourful personalities in Cass, John, Michelle and Dennie. Their music seems to be a kind of goodtime poetry and folk sung with considerable feeling and simple commercial appeal. On numbers like "No Salt On Her Tail", the voices tend to be drowned in the backing, but come through clearly on beautiful ballads like "Dancing Bear" with its woodwind accompaniment.



MAMA CASS: colourful

DUANE EDDY: "Duane Eddy Does Bob Dylan" (Golden Guinea). "Does" is the right word. Duane adds the famous Eddy "twang" to a selection of Bob Dylan hits like "Don't Think Twice", "House Of The Rising Sun", "Mr Tambourine Man", "Blowin' In The Wind" and a few other items including P. F. Sloan's "Eve Of Destruction", and "Swing Low Sweet Chariot". It's rather on a par with Mrs Miller sings Verdi, or the Move playing Handel's Water Music.

OTIS REDDING: "Dictionary Of Soul" (Atlantic). Another power-packed shout up from Mr Soul. Some may find Otis becoming rather wearing. He is better on the up-tempo groovers like "She Puts The Hurt On Me", "Day Tripper", and less palatable on ballads—"Try A Little Tenderness", and "My Lover's Prayer". One of the finest episodes is Steve Cropper's beautifully simple blues guitar on "Hang For You", and it's interesting to note how much more guitar

is being used on Otis albums. As usual the band perform superbly. If only we could get that sound here!

SANDIE SHAW: "Sandie Sings" (Golden Guinea). This is Sandie Sch... you know who! of a past pop age. She doesn't look or sing like this any more—which is a point in her favour. Sandie just shouldn't attempt up-tempo songs. They aren't her and seem to extract all the melody from her voice. This selection isn't the best you could make from her recorded work—all the atmosphere seems to have gone. She works out numbers like "Tomorrow", "Nothing Comes Easy" and "Stop Before You Start".

LENA HORNE: "Here's Lena Horne" (Music For Pleasure). Lena is at her best when putting across her dramatically sexy songs backed by a torchy band. On this set she has chosen a series of modern standards which are less suited her highly individual style. But she makes a thoroughly professional job of titles like Bob Dylan's

"Blowin' In The Wind", "Now" "Great Day", "Once In A Lifetime" and "Silent Spring".

GLENN MILLER ORCHESTRA: "Something New" (Columbia). This is the Miller band today under the direction of Buddy De Franco and the sleeve tag says they "translate the Tijuana Brass Hits". You work it out! We're content to say it's a well-rehearsed and not particularly exciting big band playing numbers like "Spanish Flea", "What Now My Love", "A Taste Of Honey", and "The Lonely Bull".

RUBY MURRAY: "The Spinning Wheel" (Fontana). Great dollops of Irish sentiment laddled expertly by Miss Murray in her distinctive, little-girl voice. Should go a bomb after a couple of Guinnesses on St. Patrick's Night. Titles include: "The Irish Rover", "Killarney, Killarney", "Lovely Derry On The Banks Of The Foyle" and "When Irish Eyes Are Smiling".

ANITA HARRIS: "Somebody's In My Orchard" (CBS). While others have done the overnight discovery bit, Miss Harris has stealthily crept into the short list of Britain's best girl singers. She has remarkable range—sounding very like Cleo Laine in the low register—excellent diction and understands the meaning of dynamics. She must guard against getting too mannered, as she does on the title track, but all-in-all this is an excellent album. The arrangements by David Whitaker are good too. Titles include "Cherry Ripe", "Butterfly With Coloured Wings", "Green Leaves of Summer" and a gorgeous slow version of "Honeysuckle Rose".

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**COLYER CLUB**, 10/11 Gt Newport St., W.C.2. **ALL-NIGHTER, MIDNIGHT, RAY SONE** and **DAVE TRAVIS.**

**PEGGY SEEGER**  
**TOM PALEY**  
Union Tavern, Lloyd Baker St., W.C.1 7.45.

**TROUBADOUR**, Earls Court, 10.30. **THE TINKERS.**

**WATFORD: FOLK SONG** at Tudor Arms, Bushey Mill Lane, 8 p.m. All welcome.

**SUNDAY**

**AN EVENING** with the Folk of Oval House, Kennington. One minute Oval Station.

AT THORNTON HEATH Prince of Wales, Clock Tower, **JO-ANN KELLY** with **RALPH HENRY** and **CO.**

**DON'T MISS!**  
**TREVOR LUCAS**  
AT THE WEST MIDDLESEX FOLK CLUB  
The Studio (over Burton's Tailoring) Harrow Middx., 7.30-10.30 p.m. Special feature "The Classic Washboard Band". Singers welcome.

**JANSCH RENBOURNE McSHEE**  
**HORESHOE HOTEL**  
TOTTENHAM COURT ROAD  
Come early 7 p.m.

**INTERNATIONAL FOLK CLUB**. Mercury Theatre, Notting Hill Gate, 7.30 p.m. Singers' evening with residents **The Moonrakers**, Malcolm Brown. Every folk singer who enters will be allowed to sing two songs.

**NAGS HEAD BATTERSEA**  
**GERRY LOCKRAN**  
**DOUG BAILEY, SHELL**

**ST. ALBANS**, Queens Hotel, 7.30 p.m. **DEREK SARJEANT, JOHN FRASER, ROY HARRIS** from Nottingham.

**PERSONAL**  
1/4d. per word

**AM 25**, keen to break into the music world, will anyone similarly inclined please ring TUR 9457. Ask Tony.

**BE THE FIRST** with Fab! Continental photo-key rings. Holds one or two snapshots, any size, with head up to the size of a halfpenny. Send 3s. with snapshot to P.P. Co., Ltd., 60 Myddelton Street, London, E.C.1.

**DISC JOCKEYS, DISCO-TEQUES**. Record reproduction unit for sale, twin Garrard decks, 50 W Vox amplifier, 2 Vox column speakers, Gramplan microphone. Bargain £160 — Box 5854.

**EUROPEAN FRIENDSHIP SOCIETY, BURNLEY**. Penfriends any age, all countries. Send s.a.e. for free details.

**FRENCH** penfriends, all ages, from 12-21, send s.a.e. for free details. — Anglo French Correspondence Club, Falcon House, Burnley.

**GORDON BEESON**. Sax and clarinet pads. Guaranteed to fit all instruments. Springs flat and needle, including Buescher gold. — Woodwind, 23 Nelson Road, New Malden, Surrey.

**OVERSEAS PEN** friends, all ages, brochure free. Jean's Bureau, Queen St., Exeter.

**PEN FRIENDS** and introductions. All areas. All ages. Both sexes. Send s.a.e. for free details. — Judith, 64(Y) Highgate Hill, London, N.19.

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**THE ELITE** Pen Club for interesting and exciting new friends. — S.a.e., 104 Lower Ford Street, Coventry.

**UNDER 21?** Penpals anywhere. — Details free. Teenage Club, Falcon House, Burnley.

**SUNDAY cont.**

**STARTING GATE**, Wood Green. Pete Stanley, Wizz Jones.

**TROUBADOUR**, 9.30. **PETE AND MARION.**

**UNION HOTEL** Surbiton Road, Kingston. **DOGEND STRING BAND.**

**MONDAY**

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

**ALEX CAMPBELL**  
**DAVE & ROB LIPSON**  
Nearest Tube Swiss Cottage

**BERT JANSCH**  
**SOLO—MANCHESTER**  
Tickets Forsyth, Deansgate, Manchester, 11s. 6d., 8s. 6d., 6s. 6d.

**ENTERTAINMENT AT LARGE, IAN McCANN**  
Winstanley Arms, Clapham Junction.

**GERRY LOCKRAN, GEOFF KING** at The Hop-Poles, Baker Street, Enfield, 8 p.m. Adm. 3/-.

**ORPINGTON FOLK CLUB**, Royal Oak, Green Street Green. **THE TAVERNERS.**

**TUESDAY**

AT DULWICH TONIGHT  
"Half Moon", Herne Hill Station  
**GERRY LOCKRAN**  
with Bob Axford & Don Shephard

AT LES COUSINS, 7.30-11.30  
**AL STEWART**  
and the  
**PICADILLY LINE**

**CROWN, TWICKENHAM, JO-ANNE KELLY.**

**JOHN FOREMAN**, 3 City 4 Club, Three Horseshoes, near Hampstead tube, 8 p.m.

**ROBIN HOOD**, High Street, Poters Bar, **THE RIVERSIDERS**, 8 p.m.

**TROUBADOUR**, 9.30. **DAVE TRAVIS.**

**WEEKLY SOGGSWAPS!** Upton House, Home a High Street, E.8. 7.30 p with **DENNIS O'BRIEN.**

**WEDNESDAY**

AT LES COUSINS, 7.30-11.30  
**SEB JORGENSEN**  
and  
**TIM WALKER**  
Classical Duo.

**GENERAL PICTON**, Caledonian Road, Kings Cross underground. Mass restart.

**GROVE TAVERN CLUB** (University of Surrey) goes to GUILDFORD for tonight only. **DAVY GRAHAM, SHIRLEY COLLINS, YOUNG TRADITION.** Meetings and partings, a concert of folk songs. **GUILDFORD CIVIC HALL**, 5/-, 7/6, 8 p.m. Back next week at **GROVE TAVERN**, Battersea with **THE BRACKEN.**

**SURBITON**, Assembly Rooms, 8 p.m. **DEREK SARJEANT, JOHN FRASER, ROY HARRIS** from Nottingham.

**MONKEES fans attack PAUL JONES**

**EXCLUSIVE IN DISC AND MUSIC ECHO OUT NOW 9d.**

**RICKY TICK**

**RICKY TICK, HOUNSLOW**  
1a High Street, Hounslow (opp. Bus Station)  
Friday, February 3rd **JIMI HENDRIX**  
Sun., 5th, Wed., 8th, Friday, 10th **DISCOTICK**  
Saturday, February 4th  
**THE TONICKS** with **JOEY YOUNG**  
Friday, February 18th  
**HERBIE GOINS** and **THE NIGHTIMERS**  
Friday, February 25th **GEORGIE FAME**

**PLAZA, NEWBURY**  
Friday, 10th February  
Thursday, February 16th  
**GENO WASHINGTON** and **THE RAMJAM BAND**

**RICKY TICK**  
**THAMES HOTEL, WINDSOR**  
Friday, 3rd February **EYES OF BLUE**  
Saturday, February 4th  
**GROUP & RECORDS**  
Saturday, 11th February  
**GENO & The RAMJAM BAND**

**GUILDHALL, SOUTHAMPTON**  
Thursday, February 16th **THE PINK FLOYD**  
Plus **SOUL TRINITY**

**AYLESBURY**, Assembly Hall  
Tuesday, 7th February **ZOOT MONEY**

**JOHN MAYALL'S BLUES BREAKERS**

**THE COLOURED RAISINS**  
SATURDAY, 4th FEBRUARY, 7.30-11.30  
LICENSED BAR  
Tickets 6/- in advance, 7/6 at door

**THE POLYTECHNIC**  
Little Titchfield Street, W.1 (Oxford Circus Tube)

**CLUB WEST INDIES**  
31 HILLSIDE, STONEBRIDGE PARK N.W.10 ELGR 6259

**JEFF PALMER PROUDLY PRESENTS**  
The First Anniversary of the Club West Indies on Saturday, February 4th  
**BIG CABARET SHOW** with the **SCOTT'S OF ST. JAMES**  
Specially invited for this show plus **COUNT SHELLEY**, the Sound that is going into the hearts of the people of London and more and more are coming to listen. All members are expected to attend.

Sunday, February 5th: Sunday Show with **BIG ROLL BAND**  
Monday, February 6th: Singing Contest with **THE BEE'S**  
Thursday, February 9th: DANCING CONTEST. Prizes  
Friday, February 10th: **COUNT SHELLEY** Special New Releases and Top 20  
Saturday, February 11th: **THE SENSATIONS**  
Open EVERY NIGHT Count Shelly Thursday to Monday

**NOW FULLY LICENSED BAR**  
Directions: Straight on Harrow Road to Savoy Motor Company, Buses 18, 266, 187, 8, 220. Hufsdan Station

**TOFT'S**  
35-38 Grace Hill  
FOLKESTONE 38173

Saturday, February 4th  
**MANFRED MANN**  
Saturday, February 11th  
**THE GASS**  
Saturday, February 18th  
**THE CREAM**

**BEDFORD CORN EXCHANGE**  
Thursday, 2nd February

**CAT STEVENS**  
Saturday, 4th February

**PINKERTONS COLOURS**

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

Thurs., Feb. 2nd **KLOOKS KLEEK**  
Fri., Feb. 3rd **B.B.C. RECORDING & ST. ALBANS**  
Sat., Feb. 4th **STROUD & SWINDON**  
Sun., Feb. 5th **MANCHESTER**  
Tues., Feb. 7th **BRENTWOOD**  
Wed., Feb. 8th **WEYMOUTH**  
Thurs., Feb. 9th **ABERYSTWYTH**

**CANA VARIETY AGENCY**  
43/44 Albemarle Street, London, W.1  
MAYfair 1436

**"THE NEW GENERATION"**  
pop group are selecting hipster, swinging people to partake in a dynamic nationwide Pop Happening that will give '67 the swingingest reputation of the '60s.

All details: Box 5858, c/o "Melody Maker" 161-166 Fleet Street, London, E.C.4

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**AUTOMATIC PENS**  
Inscribed with the name of your club, and in the colour of your choice

For full details of this grand offer write to:—  
**MELODY MAKER (PENS), 161 FLEET STREET LONDON, E.C.4**

**THE UPPER CUT**  
Forest Gate Centre, Woodgrange Road London, E.7 Tel. (01) 534 6578/9

**BILLY WALKER**  
presents  
Friday and Sunday Night  
**THE MACK SOUND**  
15-piece band show with **FREDDIE MACK** supported by **POP RADIO** top disc jockeys

\*\*\*\*\*  
Friday, February 3rd  
**WINSTON'S FUMBS**  
East London's Newest Hit Rave Group  
7.30-11.30 p.m. Gentlemen 8/6 Ladies 7/6  
\*\*\*\*\*

Saturday, February 4th  
**HERBIE GOINS & THE NIGHTIMERS**  
with The Satin Dolls  
Supported by The Upper Cut Top Discovery Group No. 1  
**THE AVALONS**  
7.30-11.45 p.m. Gentlemen 8/6 Ladies 7/6

Sunday, February 5th  
**DISCOVERIES OF TOMORROW**  
Up-and-coming groups of the future and artists of tomorrow  
7.0-11.0 p.m. Gentlemen 6/-, Ladies 4/-  
\*\*\*\*\*

Friday, February 10th  
**THE ROCKIN' BERRIES**  
The Sensational TV & Recording Group  
7.30-11.30 p.m. Gentlemen 8/6, Ladies 7/6

Saturday, February 11th  
A Great Evening with  
**EPISODE SIX**  
with great artists  
7.30-11.45 p.m. Gentlemen 8/6, Ladies 7/6

Sunday, February 12th  
**THE MACK SOUND BANDSHOW**  
led by **FREDDIE MACK**  
7.0-11.0 p.m. Gentlemen 6/-, Ladies 6/-

**'GOLDEN STAR CLUB'**  
46 Westbourne Road, N.7 (off McKenzie Road) NOR 1908  
The fabulous Golden Star Club now offers you top artists — Monday till Sunday

Monday till Thursday  
**THE ENTERTAINERS**  
From Friday, February 3rd  
Saturday and Sunday  
THE DYNAMIC  
**AMBROSE CAMPBELL GASPER & THIN RHYTHM & BLUES BAND**

**UE CLUB**  
5A PRAED STREET, W.2  
TEL PAD 5274  
Monday - Thursday  
**COUNT SUCKLE & SOUND SYSTEM**  
Latest records from U.S.A. & Jamaica  
Friday, February 3rd  
FROM AMERICA, THE  
**EDWIN STARR SHOW**

Saturday, February 4th  
**THE SENATE BAND**

Sunday, February 5th  
**JOEY YOUNG & THE TONICKS BAND**

\*\*\*\*\*  
COMING ATTRACTION  
Friday, February 10th  
**MISS MAXINE BROWN** U.S.A.  
Ladies' Free Night, every Monday and Wednesday  
Open all night EVERY NIGHT  
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**LICENSED BAR**  
Please apply for membership

**100 CLUB**  
100 OXFORD ST., W.1  
7.30 to 11 p.m.  
(Sat. 7.30 to 11.30 p.m.)

Thursday, February 2nd  
**NICK STEVENS & THE NEW STATE JAZZ BAND**  
Friday, February 3rd  
The Great American Clarinetist  
**ALBERT NICHOLAS**  
with **ALAN ELDON'S JAZZ BAND**  
Saturday, February 4th  
**MONTY SUNSHINE'S JAZZ BAND**  
Sunday, February 5th  
**MR. ACKER BILK & HIS PARAMOUNT JAZZ BAND**  
Monday, February 6th  
**MIKE DANIELS' BIG BAND**  
Tuesday, February 7th  
**KEN COLYER'S JAZZMEN**  
Wednesday, February 8th  
Battersea Technical College  
**ANNUAL JAZZ CONVENTION**  
**HUMPHREY LYTTTELTON AND HIS BAND**  
**ALEX WELSH AND HIS BAND**  
**TONY PITT QUINTET**  
and many Guest Stars  
**FULLY LICENSED BAR EVERY EVENING**

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 0935

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

Friday, February 3rd, 7.30  
**TIAJUANA JAZZ BAND**  
Saturday, February 4th, 7.30  
**PETE DYER'S JAZZ BAND**  
Sunday, February 5th, 7.30  
**NEW IBERIA STOMPERS**  
FOLK AND BLUES ALL-NIGHTER  
SATURDAY, FEB. 4th, M'NIGHT  
**RAY SONE**  
**DAVE TRAVIS**

**THAMES HOTEL**  
Hampton Court, Middlesex

Friday, February 3rd  
**COLIN KINGWELL'S JAZZ BANDITS**  
Saturday, February 4th  
**ALEXANDER'S JAZZMEN**  
Sunday, February 5th  
**SPENCER'S WASHBOARD KINGS**

**SIX BELLS**  
KING'S ROAD, CHELSEA  
Saturday, February 4th, 8 p.m.  
**JOHN CHILTON'S SWING KINGS**  
JITTERBUGS WELCOME

**THE NEW ALL-STAR CLUB**  
9a Artillery Passage, E.1  
Off Middlesex St., nr. Liverpool St. Stn.  
BIS 3697 or 8415

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

Friday, February 3rd  
**SCOTS OF ST. JAMES**  
Saturday, February 4th  
**JIMMY CLIFF**  
Sunday, February 5th  
**RAMOG SOUND**  
Friday, February 24th  
**EDWIN STARR**  
Saturday, February 25th  
**MAXINE BROWN**

**THE NEW ALL-STAR CLUB**  
9a Artillery Passage, E.1  
Off Middlesex St., nr. Liverpool St. Stn.  
BIS 3697 or 8415

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

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**JIMMY CLIFF**  
Sunday, February 5th  
**RAMOG SOUND**  
Friday, February 24th  
**EDWIN STARR**  
Saturday, February 25th  
**MAXINE BROWN**

# CLUBS

**FLAMINGO**  
33-37 WARDOUR STREET, W.1  
NOW OPEN EVERY LUNCHTIME  
**JACKET POTATO FOOD BAR**  
LUNCH - TIME DISCOTHEQUE  
OPEN MONDAY TO FRIDAY  
from noon to 3 p.m.  
ADMISSION FREE  
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JEFF KRUGER presents  
Tonight, Thursday (2nd), at 8 p.m.  
REDUCED RATES FOR STUDENTS  
**JULIAN COVEY & THE MACHINE**  
Friday (Feb. 3rd), 8-11 p.m.  
**THE NEAT CHANGE**  
Saturday (Feb. 4th), 8-11 p.m.  
**NEW JUMP BAND**  
**BROODLY HOO**  
Sunday (Feb. 5th), 8-11 p.m.  
AN EVENING WITH  
**JIMMY CLIFF'S SHAKEDOWN SOUNDS**  
Tuesday (Feb. 7th), 8-11 p.m.  
\* YOUR TUESDAY NIGHT DATE WITH JOHNNY GLOVER'S "HOT 100" DISCS  
Members and Students only 3/6  
Guests only 4/6  
Bring your favourite discs  
Wednesday (Feb. 8th), 8-11 p.m.  
Your mid-week date with the  
**SIMON DUPREE BIG SOUND**  
\*\*\*\*\*  
TONY HARRIS & RIK GUNNELL  
present for JEFF KRUGER  
**THE ALL-NIGHTER CLUB**  
33-37 Wardour Street, W.1.  
Friday, February 3rd, 12-5 a.m.  
**FELDERS ORIOLES**  
Plus all the latest sounds on record  
Saturday, February 4th, 12-6 a.m.  
**THE JIMI HENDRIX EXPERIENCE**  
Allnight workers  
Plus all the latest sounds on record

**THURSDAY**  
CATCH THE **CARL KING PROJECTION**  
Skyline Ballroom, Hull

FOLLOW THE **FAMILY**  
London Tiles

**GOthic JAZZBAND.** Brussels.

**KLOOKS KLEEK**  
Railway Hotel, West Hampstead

**MIKE COTTON SOUND + LUCAS**

NICK STEVENS AND THE NEW STATE JAZZBAND. 100 Club, Oxford St.

**RED LION,** Colliers Wood (near tube). Grand opening night to-night with  
**KENNY BALLS JAZZMEN**  
Free membership.

**FRIDAY**  
AT **BLUESVILLE '67**  
**BLUESVILLE '67 ZOOT MONEY**  
and his  
**BIG ROLL BAND!!**  
Plus Bluesville's all U.S. Soul Sound System!  
"THE MANOR HOUSE"  
(opp. Manor House Underground)  
**NEXT FRI. FEB. 10 THE CREAM**

CATCH THE **CARL KING PROJECTION**  
St. Bernadette's, Manchester

**CROYDON JAZZ CLUB,** Star Hotel, Keith Smith / Kid Martin Band.

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

FOLLOW THE **FAMILY**  
Hull Tech.

**GOthic JAZZBAND.** Ghent.

**HIGHGATE VILLAGE, GATEHOUSE.** COLIN PETERS QUINTET - CHRIS PINE.

**JAZZLAND S.E.18.** Thomas St., Woolwich. - IAN BIRD sextet.

**OSTERLEY JAZZ CLUB-MAX COLLIE'S RHYTHM ACES.**

**STARTING GATE,** Wood Green. - See facing page.

**UFO**  
31 Tottenham Court Road, 10.30 p.m. The Soft Machine, Brown's Poetry, Light Shows, Filmmakers Co-op Movies, Erogenius, food, incense. Members 10s, guests 15s, 4.30 a.m. The milkman's matinee: feature movie 2/6 extra, till the trains start running.

**SATURDAY**  
CATCH THE **CARL KING PROJECTION**  
Stax Club, Manchester

FOLLOW THE **FAMILY**  
Wellingborough St Andrews and Leicester Nite Oul

**GOthic JAZZBAND.** Termonde.

**JOHN MAYALLS** Bluesbreakers plus The Coloured Raisins, plus licensed bar. 7.30 - 11.30. Tickets 6s. In advance, 7s. 6d. at door. The Polytechnic, Little Titchfield St., W.1. (Oxford Circus tube.)

**SWING'S THE THING**  
Debut of  
**JOHN CHILTON'S SWING KINGS**  
Six Bells, King's Road, Chelsea

**WOOD GREEN SAVOY BROWN**

**SUNDAY**  
AT THE JAZZHOUSE  
Green Man, Blackheath Hill  
**FAT JOHN'S BAND**

**BIG BAND** Jazz. King's Arms, Peckham Rye, Pat Evans Orchestra, Clem Adelman Quintet.

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

**BLACK PRINCE** Hotel, Bexley, Kent. Brian Auger Trinity with Julie Driscoll.

**CLUB OCTAVE-**  
Hambrough Tavern, Southall  
**DICK MORRISSEY QUARTET**

**COOKS, CHINGFORD**  
Royal Forest Hotel  
"OFF THE CUFF"  
**ERIC SILK SOUTHERN JAZZBAND**

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

FOLLOW THE **FAMILY**  
Stockport Sinking Ship

**GOthic JAZZBAND.** Brussels. **LORD RANELAGH,** Warwick Road, S.W.5. Lunchtime, Jake McMahon's Band.

**WOOD GREEN ALEX WELSH**

**MONDAY**  
**BLACK PRINCE** Hotel, Bexley, Kent. Brian Auger's Stompers.

CATCH THE **CARL KING PROJECTION**  
Palais, Bolton

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2nd FEBRUARY - 12th FEBRUARY DENMARK

**SAVOY BROWN** **HEART and SOULS** **SIX-PIECE DYNAMIC ALL COLOURED R & B**

**FIVE PROUD WALKERS WORRYING KYNDE MIKE STUART SPAN JOHN DUMMER BLUES BAND**  
DAVE ANTONY'S MOODS : THE FOOTPRINTS  
ALSO: JOHN BRYAN FRATERNITY : THE ANSACS

**THE GOODTIME LOSERS** New Single—Feb. 10th (POP)  
**TRAFALGAR SQUARE** FONTANA TF 791

**BILL NILES GOODTIME BAND!** ALSO: JAZZ: COLLIE'S RHYTHM ACES/LONDON CITY STOMPERS/GOthICS, Etc. CABARET: SPENCER'S WASHBOARD KINGS/ROD HANSON/SAM'S FRIENDS, Etc.

**HERBIES PEOPLE** New Single—Feb. 24th  
**HUMMINGBIRD** C.B.S.

**CHAMPION JACK DUPREE**

**MONDAY cont.**  
**STAR HOTEL JIMI HENDRIX**  
LONDON ROAD WEST CROYDON

**TUESDAY**  
AT THE PLOUGH, Ilford  
**BRIAN EVERINGTON QNT. JOHNNY MARSH TRIO**

"CROWN", **BOREHAMWOOD.** Bob Wallis's Jazzmen.

FOLLOW THE **FAMILY**  
Manchester University, Ian Hamilton-Don Read. 061-Central 5367.

**GEORGE, MORDEN.** Legendary American clarinetist, **ALBERT NICHOLAS** with Alan Eldson.

**HIGHWAYMAN, CAMBERLEY.** Garrick Trio, **BOBBY BREEN, OLAF VAS.**

**KLOOKS KLEEK EDWIN STARR**  
WITH HIS GROUP PLUS "C", JAM BLUES

**ST. ALBANS,** Barn Ceilar, Civic Centre, Pat Hawes Band.

**WOOD GREEN THE WEB**  
(Fishmongers Arms, 2 mins. from underground).

**WEDNESDAY**  
AT THE TROPICANA  
18 George St, Croydon  
**NEW JAZZ QUINTET**  
Dancing, Buffet, Licensed 2 a.m.

**BLUESVILLE '67 MIKE RAVEN LIVE "THE MANOR HOUSE"**  
(opp. Manor House Underground)

**HILDEN MANOR,** Tonbridge. **BOB WALLIS.**

**Ronnie Scott's OLD PLACE**  
39 Gerrard Street, W.1. GER 0217  
Nightly (except Sunday) 8-11.30  
Thursday, February 2nd  
**MIKE SCOTT QUINTET**  
Friday, February 3rd  
**FAT JOHN FIVE**  
Sat., Feb. 4th, 8.30 p.m.-7.30 a.m. ALL-NIGHTER  
**MIKE WESTBROOK BAND BOB STUCKEY TRIO COLIN BURBROOK TRIO**  
Members 7/6 Guests 10/-

Monday, February 6th  
**JOHNNY MARSH TRIO (JAM SESSION)**

Tuesday, February 7th  
**GRAHAM COLLIER SEPTET**  
Wednesday, February 8th  
**ADRIAN PATON QUINTET**  
Licensed bar and snacks  
Members 5/- Guests 7/6

**THE ED FAULTLESS TRIO**  
presents MODERN JAZZ EVERY WEDNESDAY  
at **THE PHOENIX**  
Cavendish Square, W 1 MAY 1700  
Wed. February 8th, 8.15-11 p.m.  
**RONNIE ROSS QUINTET**  
Bill Le Sage Art Ellefson  
Bass Recital by Peter Ind  
Adm 4/6 Licensed Bar and Dancing

**PALM COURT HOTEL RICHMOND**  
**THE ED FAULTLESS TRIO ALAN BERRY, DICK BRENNAN**  
presents MODERN JAZZ  
Every Friday, Saturday and Sunday  
Friday, February 3rd  
**DICK MORRISSEY**  
Saturday, February 4th  
**ART ELLEFSON**  
Sunday, February 5th  
**ART THEMAN**

**BULL'S HEAD**  
BARNES BRIDGE PRO 5241  
Resident Rhythm Section:  
**BILL LE SAGE TRIO**  
Friday, Saturday, Sunday, lunch & evening  
Friday, February 3rd  
**TERRY SMITH**  
Saturday, February 4th  
**TUBBY HAYES**  
Sunday, February 5th  
Lunchtime and Evening  
**HAROLD McNAIR**  
Monday, February 6th  
**DAVE GOLDBERG HAROLD McNAIR**  
**BILL LE SAGE ALAN GANLEY**  
**FREDDIE LOGAN**  
Tuesday, February 7th  
**DICK MORRISSEY QUARTET**  
Wednesday, February 8th  
**TUBBY HAYES QUARTET**  
Thursday, February 9th  
**DICK MORRISSEY QUARTET**

**ronnie scott's club**  
NOW AT 47 FRITH STREET, W.1  
GER 4752

NIGHTLY 8.30 p.m. - 3 a.m.  
WINE AND DINE UNTIL 3 a.m.  
and hear the world's finest jazz artists

NOW APPEARING  
until Saturday, February 25th

**FREDDIE HUBBARD**  
and  
**MARK MURPHY**  
with  
**RONNIE SCOTT QUARTET & TONY CROMBIE TRIO**

Commencing February 27th  
**EDDIE 'LOCKJAW' DAVIS**  
and  
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# BRAVO! THE STONES BREAK WITH TRADITION



JAGGER: refused to appear on Palladium roundabout

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 in the ark years ago. Bless you Mick 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.

THE new Stones' LP is their greatest yet, and the sleeve photography is fantastic. But must we have Charlie Watt's scribbles on the back?

I even prefer Andrew Oldham's dreaded poems, or better still an informative sleeve note.—A. J. GRIFFEN, Stockport Road, Manchester.

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 hit songs, but the majority were pretty terrible. The words had no message, and they were just fantasies like grown-up fairy tales.

Donovan's voice wasn't up to being exposed for so long and he desperately needed the orchestra to back him. Don has got a long way to go before he gets anywhere near the fantastic Bob Dylan.—KEITH LUDEMAN, West Wickham, Kent.

CONGRATULATIONS Cat Stevens on completely breaking away from the repetitious group sound.

With his two great records "I Love My Dog", and "Matthew And Son" he has used really original lyrics and marvellous backings.—HANNAH OZIZOLLAH, Cockfosters, Herts.



KIRK: art form

## ROLAND KIRK IS JAZZ NOW

ROLAND KIRK'S showmanship has been over-emphasised, but his music defies over-emphasis. He makes me laugh, and has brought me close to tears.

To me Kirk is an art form in himself. He is jazz now.—A. TAYLOR, Harpenden, Herts.

### GIANTS

MR. W. SMITH'S comparisons between Albert Ayler and 1945 bebop are completely invalid (MM January 21). Masochistic spontaneity on Ayler's lines can hardly be expected ever to become popular.

The future of modern jazz is in the capable hands of Joe Henderson, Herbie Hancock and McCoy Tyner. How are these giants classed—as mainstream?—A. ANDERTON, Dereham, Norfolk.

● LP WINNER

### LATE

THE British Institute of Jazz Studies organised a petition to the BBC of 1,000 signatures for jazz programmes to be broadcast at a more reasonable hour. We have not received a reply and feel confident we shall not receive one.

It's painfully obvious the BBC does not care two hoots about jazz fans but keeps regular programmes going to prevent any complaints about ignoring jazz fans completely.—HOWARD MARCHANT, Leatherhead, Surrey.

### SHOCK

HOW long do we have to put up with the non-appearance of foreign artists, like Jimmy McGriff, due to work permit difficulties?

It came as a shock when he didn't appear at the California Ballroom, Dunstable. Surely these things can be worked out long before the artist arrives.—GLYN SHEPPARD, London N17.

● LP WINNER

### ADMIRE

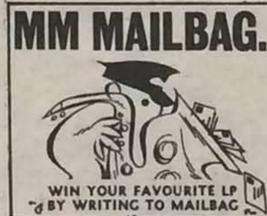
POP magazines in America are really a disgrace! I wish to congratulate the MM on their fine paper and say I greatly admire the music, talent and open-mindedness of the pop scene in your wonderful country.—MISS SUMMER LEE SANKEY, Greenville, South Carolina, USA.

## Commercial radio doesn't only play pop

FROM "A Blueprint For Pop Radio", I must say most people seem to be under the impression all commercial radio stations cater only for pop fans.

Radio Scotland has always tried to please all our listeners with various types of music. We have shows for Irish listeners, our fan club, interviews, previews of films, show soundtracks and past pop hits.

And when we consider we have helped a record make its mark in the chart, we drop plays considerably. We don't see any point in killing record sales by over-plugging and damaging record companies.—CATHY SPENCE, Secretary and Programme Presenter, Radio Scotland, Clan 242, Glasgow.



WIN YOUR FAVOURITE LP BY WRITING TO MAILBAG

WHY no appreciation for British jazz musicians? Last week, while critics were freeloading at Ronnie Scott's Club in return for plugging the "Woody Herman Sings Al Jolson" LP, musicians like Harold McNair and Stan Tracey were presenting contemporary, meaningful jazz to an audience of 25 at London's Conway Hall.—PETER J. WRIGHT, Ilford, Essex.

IN reply to John Lewis (MM January 21), Chris Welch's comments are always interesting and his Beat Horrorscope was both hilarious and based on fact. Keep up the good work and take no notice of the knockers.—D. WHITFIELD, Romford, Essex.

I THOUGHT groups have given up copying other groups until I saw the New Vaudeville Band. I was shocked to see them doing a poor version of the Bonzo Dog Dee Dah Band's show. Why not give the originals a chance?—A. E. KEMP, Chiswick, London.

I WOULD like to point out that Yah-Booing has been the sport of Kings since 1961. Mr Noel Murphy (MM January 21), must remember that I personally Yah-Booed him on his birthday in December 1962.

It was an unforgettable incident since he now holds

the record of 29 Yah-Boos in one night. I hope he still loves me!—MISS ROBINA LIPSON, Stoke Newington, London.

AT the Saville Theatre on the last night of the Georgie Fame-Julie Felix Show I expected to be entertained by top professionals for my money. Instead, with the exception of Julie Felix, I witnessed artists staggering and cavorting round the stage acting like a bunch of kids.

And Georgie Fame calmly informed the audience we would have to excuse them as it was the light night. That's showbiz?—TONY RICHARD, Barons Court, London.

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