

Melody Maker

Micky Dolenz admits

MONKEES

February 11, 1967

9d weekly

DON'T PLAY ON HIT!



BEATLES ON TV



Beatles — on Top of the Pops

THE Beatles film clips promoting their new single "Strawberry Fields Forever" and "Penny Lane" will be shown on Top Of The Pops on February 16—the day before the record is released. Nems are negotiating with various regional TV companies for Beatle film clips to be shown on local TV programmes.

Says the MM Pop Panel about the new single: "Strawberry Fields Forever" is a living sound. Using a multitude of instruments, speeded up, slowed down, backwards, recorded harshly, softly, building and falling, it takes on a

swooping, pulsating, organic atmosphere. "Lennon's hard vocal underscored by this blue, strobic, fluorescent yet cold backing gells into a swooping, deep, mystical kaleidoscope of sound. The whole concept shows the Beatles in a new, far-out, light. "Penny Lane" has an insistent beat, beautifully arranged brass riffing behind John's humorous lead vocal. Tinged with sentimentality, the number slowly builds into an urgent, colourful and vivid recollection of the Liverpool street that the Beatles remember so clearly.

THE Monkees don't play on "I'm A Believer". Or "Last Train To Clarksville". Or in the first half of their TV series. But they will be heard playing on their next single — six tracks have been recorded and the titles will be selected from them.

In London this week, Micky Dolenz told the MM: "Now we play on everything — records, the TV show and, of course, our stage performances."

"We weren't content with the way things were going and now we insist on doing all the playing ourselves. Of course we do all the singing on the records and in the show."

Micky flew in unexpectedly in place of British-born Davy Jones who is now due next Monday (13). Mike Nesmith arrived on Tuesday with his wife and one-year-old son, Christian.

Micky is due to go to the Continent tomorrow (Friday) and Mike flies back to the States on Monday. There are no plans for Peter Tork to come to Britain. He is spending the Monkees' three weeks holiday in New York. SEE PAGE 3.

NEXT WEEK



YOU COULD WIN THIS CAR

SEE
PAGE
NINE



NEXT WEEK

MELODY MAKER POP 50

- 1 (1) I'M A BELIEVER Monkees RCA
- 2 (2) MATTHEW AND SON Cat Stevens, Deram
- 3 (5) LET'S SPEND THE NIGHT TOGETHER ... Rolling Stones, Decca
- 4 (6) I'VE BEEN A BAD BAD BOY Paul Jones, HMV
- 5 (3) NIGHT OF FEAR The Move, Deram
- 6 (13) I'M A MAN Spencer Davis, Fontana
- 7 (4) HEY JOE Jimi Hendrix, Polydor
- 8 (14) SUGAR TOWN Nancy Sinatra, Reprise
- 9 (43) THIS IS MY SONG Petula Clark, Pye
- 10 (7) GREEN GREEN GRASS OF HOME Tom Jones, Decca
- 11 (8) STANDING IN THE SHADOW OF LOVE Four Tops, Tamla Motown
- 12 (16) LET ME CRY ON YOUR SHOULDER Ken Dodd, Columbia
- 13 (12) PAMELA PAMELA Wayne Fontana, Fontana
- 14 (21) PEEK-A-BOO New Vaudeville Band, Fontana
- 15 (29) HERE COMES MY BABY Tremeloes, CBS
- 16 (11) I FEEL FREE Cream, Reaction
- 17 (18) SNOOPY VS. THE RED BARON ... Royal Guardsmen, Stateside
- 18 (9) SITTING IN THE PARK Georgie Fame, Columbia
- 19 (27) IT TAKES TWO Marvin Gaye and Kim Weston, Tamla Motown
- 20 (31) I WON'T COME IN WHILE HE'S THERE Jim Reeves, RCA
- 21 (24) RELEASE ME Engelbert Humperdinck, Decca
- 22 (17) SINGLE GIRL Sandy Posey, MGM
- 23 (10) HAPPY JACK The Who, Reaction
- 24 (28) 98.6 Keith, Mercury
- 25 (26) LAST TRAIN TO CLARKSVILLE Monkees, RCA
- 26 (22) YOU ONLY YOU Rita Pavone, RCA
- 27 (15) MORNINGTOWN RIDE Seekers, Columbia
- 28 (20) IN THE COUNTRY Cliff Richard, Columbia
- 29 (—) MELLOW YELLOW Donovan, Pye
- 30 (23) SUNSHINE SUPERMAN Donovan, Pye
- 31 (19) ANY WAY THAT YOU WANT ME Troggs, Page One
- 32 (25) WHAT WOULD I BE Val Doonican, Decca
- 33 (40) TRY A LITTLE TENDERNESS Otis Redding, Atlantic
- 34 (47) THE BEAT GOES ON Sonny and Cher, Atlantic
- 35 (—) STAY WITH ME BABY Walker Brothers, Philips
- 36 (—) EDELWEISS Vince Hill, Columbia
- 37 (32) HEART Rita Pavone, RCA
- 38 (33) NASHVILLE CATS Lovin' Spoonful, Kama Sutra
- 39 (—) INDESCRIBABLY BLUE Elvis Presley, RCA
- 40 (38) RUN TO THE DOOR Clinton Ford, Piccadilly
- 41 (34) CALL HER YOUR SWEETHEART Frank Ifield, Columbia
- 42 (—) OOH LA LA Normie Rowe, Polydor
- 43 (30) SAVE ME Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 44 (36) TELL IT TO THE RAIN Four Seasons, Philips
- 45 (—) BABY WHAT I MEAN Drifters, Atlantic
- 46 (—) HIS GIRL Guess Who, King
- 47 (37) DEAD END STREET Kinks, Pye
- 48 (—) MICHAEL Geno Washington, Piccadilly
- 49 (42) WHAT BECOMES OF THE BROKENHEARTED? Jimmy Ruffin, Tamla Motown
- 50 (—) I CAN'T GET BACK HOME TO MY BABY Jimmy James, Piccadilly

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POP FIFTY PUBLISHERS

- | | |
|---|--|
| 1 Screen Gems; 2 Cat Music; 3 Mirages; 4 Leeds; 5 Essex; 6 Islands; 7 Yamefa; 8 Criterion/Loma; 9 Leads; 10 Burlington; 11 Carlin; 12 Dominion; 13 Hournew; 14 Metoor; 15 Angusa; 16 Robbins; 17 Fuller/Sanphil/Windson; 18 Jewel; 19 Carlin; 20 Metric; 21 Palace; 22 Mecolico; 23 Fabulous; 24 Screen Gems; 25 Screen Gems; 26 Chappell/BIEM; 27 Compass; 28 Shadows; 29 Donovan; | 30 Southern; 31 Dick James; 32 Marvel; 33 Campbell Connelly; 34 Carlin; 35 Essex; 36 Williamson; 37 Screen Gems; 38 Robbins; 39 Carlin; 40 Carlin; 41 Acuff-Rose; 42 Carter-Lewis; 43 Lynn; 44 Ardmore and Beechwood; 45 United Artists; 46 Fairfax; 47 Davray/Carlin; 48 Jewel; 49 Belinda; 50 Copyright Control. |
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TOP TEN LPs

- 1 (1) MONKEES Monkees, RCA
- 2 (4) BETWEEN THE BUTTONS Rolling Stones, Decca
- 3 (2) THE SOUND OF MUSIC Soundtrack, RCA
- 4 (3) BEST OF THE BEACH BOYS Beach Boys, Capitol
- 5 (5) FRESH CREAM Cream, Reaction
- 6 (6) A QUICK ONE The Who, Reaction
- 7 (—) HAND CLAPPIN'-FOOT STOMPIN'-FUNKY BUTT-LIVE! Geno Washington, Piccadilly
- 8 (8) COME THE DAY Seekers, Columbia
- 9 (7) FINDERS KEEPERS Cliff Richard and the Shadows, Columbia
- 10 (9) DISTANT DRUMS Jim Reeves, RCA

US TOP TEN

- As listed by "Billboard"
- 1 (1) I'M A BELIEVER Monkees, Colgems
 - 2 (2) GEORGY GIRL Seekers, Capitol
 - 3 (5) KIND OF A DRAG Buckingham, U.S.A.
 - 4 (—) RUBY TUESDAY Rolling Stones, London
 - 5 (7) 'We Ain't Got' NOthin' Yet Blues Magoos, Mercury
 - 6 (4) TELL IT LIKE IT IS Aaron Neville, Parlo
 - 7 (8) 98.6 Keith, Mercury
 - 8 (3) SNOOPY VS. THE RED BARON Royal Guardsman, Laurie
 - 9 (—) LOVE IS HERE AND NOW YOU'RE GONE Supremes, Motown
 - 10 (—) THE BEAT GOES ON Sonny and Cher, Atco

TOP TEN JAZZ

- | | | |
|--|---|---|
| ASMAN'S, 38 Camomile Street and 23a New Row, London; 1 LIVE IN SAN FRANCISCO (LP) Archie Shepp (HMV); 2 LIVE AT THE VILLAGE VANGUARD AGAIN (LP) John Coltrane (HMV); 3 THE SECOND JOHN HANDY ALBUM (LP) (CBS); 4 DREAM WEAVER (LP) Charles Lloyd (Atlantic); 5 JOHN HANDY AT THE MONTEREY JAZZ FESTIVAL (LP) (CBS); 6 ON THIS NIGHT (LP) Archie Shepp (HMV); 7 SONNY BOY (LP) Sonny Rollins (Xtra); 8 JOHN KIRBY '41 to '42 (LP) (German RCA); 9 SOLO FLIGHT (LP) Charles Christian (CBS); 10 SPANISH RICE (LP) Clark Terry (Impulse!) | COLLETT'S, 70 New Oxford Street, London; 1 CHARLIE MINGUS (LP) (International Polydor); 2 COMMUNICATION (LP) Jazz Composers Orchestra (Fontana); 3 THE QUEST (LP) Mal Waldron (Xtra); 4 THE SECOND JOHN HANDY (LP) (CBS); 5 DREAM WEAVER (LP) Charles Lloyd (Atlantic); 6 INDO-JAZZ SUITE (LP) Joe Harriott and John Mayer (Columbia); 7 MODERN CHICAGO BLUES (LP) Various Artists (Bounty); 8 ON THIS NIGHT (LP) Archie Shepp (HMV); 9 MUDDY WATERS AT NEWPORT (LP) (Mercury); 10 THE ASCH RECORDINGS 1939 to 1947 (LP) Various Artists (Folkways) | DOBELL'S, 77 Charing Cross Road, London; 1 KIRK'S WORK (LP) Roland Kirk (Transatlantic); 2 JAZZ ABSTRACTIONS (LP) Various Artists (Atlantic); 3 JACK TEAGARDEN (LP) (RCA); 4 SPOON SINGS AND SWINGS (LP) Jimmy Witherspoon (Fontana); 5 THE SECOND JOHN HANDY ALBUM (LP) (CBS); 6 GHOSTS (LP) Albert Ayler (Fontana); 7 INDO-JAZZ SUITE (LP) Joe Harriott and John Mayer (Columbia); 8 THE FORMATIVE YEARS (LP) Stan Kenton (Ace of Hearts); 9 SOUND OF A BASS (LP) Francois Rabibath (French Phillips); 10 HANDYMAN (LP) Captain John Handy (77) |
|--|---|---|
- *Denotes imported record

THREE CHEERS FOR MICK!

CONGRATULATIONS to Mick Jagger on his excellent replies to a stream of criticism on the Eamonn Andrews Show on Sunday night. He showed strain under the barrage, but won by being calm, logical and adult. It's a pity we couldn't have heard more of Mick above the din caused by the rest of the panel. Mick and Marianne Faithfull went to a West End club to relax after the show.

Pink Floyd carry three electricians and two painters on gigs... Adge Cutler says his new gimmick is chopping up a beat group on stage.

Cocao drinking habit spreading like a disease through low class jive clubs... After theft of all Wurzel gear, Adge Cutler insured Wurzel Stick for £100.

Cliff Richard named as one of Top Ten Tie Men in Britain by Tie Manufacturers' Association. Others include Eamonn Andrews, Vidal Sassoon and Nubar Gulbenkian.

When MM's Mike Hennessey phones his Mum he says "Hello dad!"... Which British song publishing personality, before he went on TV drew in hair on pate with eyebrow pencil?

STRONG

Ren Grevatt, MM's Man in New York, paid two day London visit after MIDEM and San Remo Festivals... Susan Maughan was given a "strong warning" for mentioning Kit Kat on Eamonn Andrews Show.

Quote of the Week: "I'm in showbiz until I die", Bang... Carl King Projection arrived at Hull's Skyline Ballroom for their first gig — a month too early... Lord Blobe plans Private Members Bill to stamp out Cocao Drinking. Next week — we name the guilty men.

JIMI HENDRIX guitar stolen... Great new jazz club in Croydon called The Tropicana.

Four Tops watched the Clay-Terrell fight via satellite in London on Tuesday morning... Lulu loses tonsils today (Thursday)... Engelbert Humperdinck great on Palladium TV... Red Allen, Rex Stewart and Bill Coleman sent Good Luck cards to John Chilton on his new band debut.

Herd directed to tradesmen's entrance at London's Carlton Towers Hotel... Darby, singer with Good Time Losers insured nose for £1,000.

BISCUITS

Barry Fantoni got through 20 packets of biscuits at TV rehearsals... Genevieve doing TV ads for milk and cider... Tiles Big Band stuck in mud for six hours at Kent University.

Thieves ignored equipment and stole stage make up from Herd's van. Queer goings on?... Powerpack drummer Tommy Frost, an ex-speedway rider... The Fenmen plan to surf on the Severn Bore — the big annual tide in March... Kenny Ball had his phone made ex-directory and couldn't find out the number from Directory Enquiries.

Bruce Turner wants to play "How High The Earth" — on the moon... Seeker Judy Durham sat in for four numbers with Alex Welsh band at Bristol Jazz Club.

Showbiz photographers Eric Jelly and Marc Sharratt furious at untrue rumours



"I thought you said we were going to Ronnie's."



The RAVER'S weekly tonic

they have gone bust!... Manager Mike Collier signed Powerpack after reading one line about them in the Raver.

Chris Farlowe to open a military regalia shop... Surprise — Jimi Hendrix and Pete Townshend went to see Clapton at the Saville... Paul McCartney arrived at the show in an orange Mini.

Birmingham's Monopoly group had arrow-shaped guitar stolen in London... Attack's new drummer, Peter Barnfield, aged 17... Mike Quinn's fans say he was a "fave rave" at the Saville... Bonzo's billed as "Bonzo Dog Doo Dar Showband" oop north... Organ rivals: Mick Fletcher and Mick Manners... Which club demands a quid to get out and ten guineas for a plate of trifle?... Erith Jazz Orchestra are a sensation.

AWARDS

At the MIDEM festival in Cannes last week: Cyril Shane played a lot of golf, says Ben Nisbet... Andrew Oldham drank one part creme de cacao, two parts vodka but didn't get three parts cut!... Beatles new single being played in Cannes streets by French Radio Luxembourg van... Sonny and Cher looked ridiculous and went on too long... Beatles won two awards for record sales and Rolling Stones won one... Daily Mirror's Don Short showed art collector's tendencies... The French drummer was terrible and the orchestra had six brass and one sax!... Altoist Harold McNair played beautifully behind Donovan... Mickie Most took his yacht.

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CURRENT ORCHESTRATIONS			
SO WHAT'S NEW (D.S.)	SHADOW OF YOUR SMILE	TOO SOON TO KNOW (WZ)	PEOPLE (From "Funny Girl")
HERB ALPERT	12/4 BELINDA (From "Jarrocks")	5/5	5/5
THERE'S A KIND OF HUSH	5/5 WHITE CLIPS OF DOVER	5/5	5/5
MUSIC TO WATCH THE GIRLS	5/6 IT'S LOVE (D.S.) KEN GOOD	5/5	5/5
LOVE IN THE OPEN AIR (WALTZ)	6/6 "THUNDERBOLTS" THEME	5/5	5/5
LOUISIANA JUMP	6/6 EL PICO (From D.) Joe Loss arr. S. & S.	5/5	5/5
THE BILLIARDARE (CHA CHA)	6/6 SUNNY	5/5	5/5
SUNSET, SUNSET (WALTZ)	5/5 BEAT MUSIC No. 1	6/6	6/6
STROLLIN'	5/5 BEAT MUSIC No. 2	6/6	6/6
SWEET SUMMER (D.S.)	5/5 NEVER BE ANOTHER YOU	5/5	5/5
LADIES FIRST (F.T.)	6/6 IN THE ARMS OF LOVE	5/5	5/5
SUDDENLY	5/5 DISTANT DRUMS	5/5	5/5
MATCHMAKER (WALTZ)	5/5 SOMEWHERE MY LOVE (WZ)	5/5	5/5
GREEN GREEN GRASS OF HOME	5/5 THEME OF PAGANINI (D.S.)	5/6	5/6
MORNINGTOWN RIDE	5/5 THEME (F.T.)	5/6	5/6
WON'T BE MANY COMING HOME	5/5 YELLOW SUBMARINE	5/5	5/5
MAN OF MAGIC	5/5 ELEANOR RIGBY	6/6	6/6

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mick jagger & keith richard

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MONKEE MICKY

'A Hollywood phoney from way back'

AT last the British Press had trapped a Monkee. And they all wanted to know the same thing: do the Monkees play on their records and in the TV series? The answer is that they didn't but they do now—according to drummer and lead singer Micky Dolenz who had arrived at London Airport an hour earlier.

"We don't play on 'Last Train To Clarksville' or 'I'm A Believer,'" he agreed. "We played on the two tracks produced by Mike Nesmith on the first album and two on the second. Now we play everything, including the TV show."

He said that as the shows were not put out in the order in which they were filmed, it was impossible to say how far through the series the switch came.

"We just didn't have the time to play on the records or on TV," continued Micky. "We were in the studio 12 hours a day doing the show and then rehearsing four hours a night for our public performances."

"And they wouldn't let us do it anyway—I'm not saying who they were. We were a performing group a year ago, but they said we weren't ready for it because we didn't have the time to rehearse."

"Fairly recently we got fed up with the stories going round that we couldn't play and now we play on everything—and we do it better than the records."

BY BOB DAWBARN

haven't had the money for the records yet and we promote our own concerts so we haven't had those percentages back. I tell you one thing—I'm not rich on the TV show." Did he have a special plans while in London? "Yeah. I must hear Spencer Davis. Is he playing in town this week?"

MIMING

"Of course, we do all the singing. Anyway, what's all the fuss about? Nobody criticises Sonny and Cher for not playing all those instruments on their records, or Sinatra for not playing all those 21 strings or the Beatles for not playing cellos and trumpets."

"Recently we played the Cow Palace in San Francisco and 17,000 kids saw us. Yet still a reporter said he thought we were miming with records."

"Until recently we weren't content with the way things were going, but there wasn't much we could do about it. We were trying to make it in three bags at the same time—TV, records and stage performances."

"In future we won't be filming every minute of the day and will have more time to spend on recording."

COPIED

"Until the show came along I was primarily an actor. I wasn't involved in the musical end of the business although I'd played guitar with groups in bowling alleys, lounges, places like that. I also play piano as well as drums."

"Peter Tork plays seven instruments and he went to the music conservatory. Mike is pretty good too and a prolific songwriter."

How does Micky react to the other criticism of the Monkees—that they have copied the Beatles?

"I revere the Beatles," said Micky. "They are number one and they always will be. But we don't fashion ourselves after them. The show doesn't remind me of 'A Hard Day's Night' as some people say."

"It's not the same kind of humour at all. There are more associations with the Marx Brothers or the Bowery Boys."

SCRIPT

"We play ourselves in the show. We get an outline script which just puts us in a situation and we just take it from there."

"Acting, to me, means portraying myself. Like James Cagney—no matter what role he was playing, it was just just Cagney playing a priest, a crook or a pilot. Character acting is something different altogether. Peter is the only one of us who plays a bit out of character—he is the Huntz Hall who gets things wrong."

"I did a TV series before, Circus Boy. I played Corky with my hair dyed—I'm a Hollywood phoney from way back. I also played Kitch in Peyton Place. Until this show happened I just considered myself a TV actor."

Are the Monkees now in the big money? "I don't honestly know," said Micky. "We



STEVIE WINWOOD'S role in the Spencer Davis group has never exactly been under-played. He has received deservedly high praise as a singer, guitarist, organist and songwriter for several years.

But this has tended to obscure the talents of drummer Peter York, Steve's brother Muff on bass and Spencer himself.

Not unnaturally the rest of the group begin to feel left out, especially when foreign press reports, for example, state that "Stevie IS the Spencer Davis group."

Time for a new-look Spencer

Remarks like this have encouraged Spencer to take a more dominant role in the group and he says this week: "I want to sing on the next single."

As their current Winwood-powered hit "I'm A Man" sits happily in the top twenty, what is the state of the Spencer Davis Group? What are their feelings, and how will they progress?

"We've got a song we'd like to try for the next single that's completely untypical of the group," said Spencer. "I will be singing. The fact is Steve has sung most of our A sides and I have been getting crowded out. I'm not a first class singer or anything, but I have always enjoyed singing."

"I think people tend to say the Spencer Davis Group is all Steve Winwood, and this is not the case. Muff has never expressed any wish to sing his own song, but if he did, I don't see why he shouldn't as an important member of the group. I don't know about Pete singing as he is a bit of an enigma."

"I haven't chatted this over with Steve yet, but when we get to the recording studios we'll work something out. Then if something comes out okay—great. If not, we'll scrap it."

"Already a few press reports have come from abroad saying 'Steve Winwood is the group'. I don't take that too kindly and I don't suppose Muff and Pete do either, because in them I have two of the best bass players and drummers around."

What was Steve's current mood?

"Steve seems to have retired completely into himself. He spends most of his time down at his cottage in the country and when he does appear he turns up looking like Farmer Giles, plastered in mud. He roams across the Berkshire Downs with his team of mates in a jeep."

"No we're not drifting apart socially. The point is, we used to go out together a bit in the early days, but we've never really been a group that goes around a lot together. Everybody has their own circle of friends. Pete and I tend to be more sociable with people in the business. I like to keep a finger on the scene."

"I used to say that Steve astounded me as a player, but now Pete is astounding me. I was always knocked out by his drumming, but now he seems to be absorbing all sorts of idioms. He can rock, but he can play fill-ins and swing as well. It's a shame Pete doesn't play more solos."

With the strain of running a top group, Spencer's health began to deteriorate during

last year. How is he now?

"I had several problems on my mind, which didn't help," said Spence. "And I'm looking better because I'm going to bed earlier, and I'm on a fresh air kick. I'm staying at home and watching my family grow up."

"From Christmas of last year, when 'Keep On Running' happened we never let up working and that was why I looked physically down. I had the problem of everybody trying to talk to me, and if you turn away just once, they think you've gone big time. You haven't got a chance."

"I went to the doctor and he said: 'Do you want to go to bed early, or keep up the pace?' So he prescribed me some tablets. My nerves had got very bad."

How does Spence feel about the group's current hit?

"It was a gas while we were doing it. Jimmy Miller, who wrote it and produced the record is an unbelievable guy. I think we were getting into a rut, recording wise. As I say, for the next one we'd like to slow down the pace."

Are the group getting stale?

"I hadn't noticed it. We could get stale playing every night, but in fact Steve is playing better than ever, and Pete is always improving."

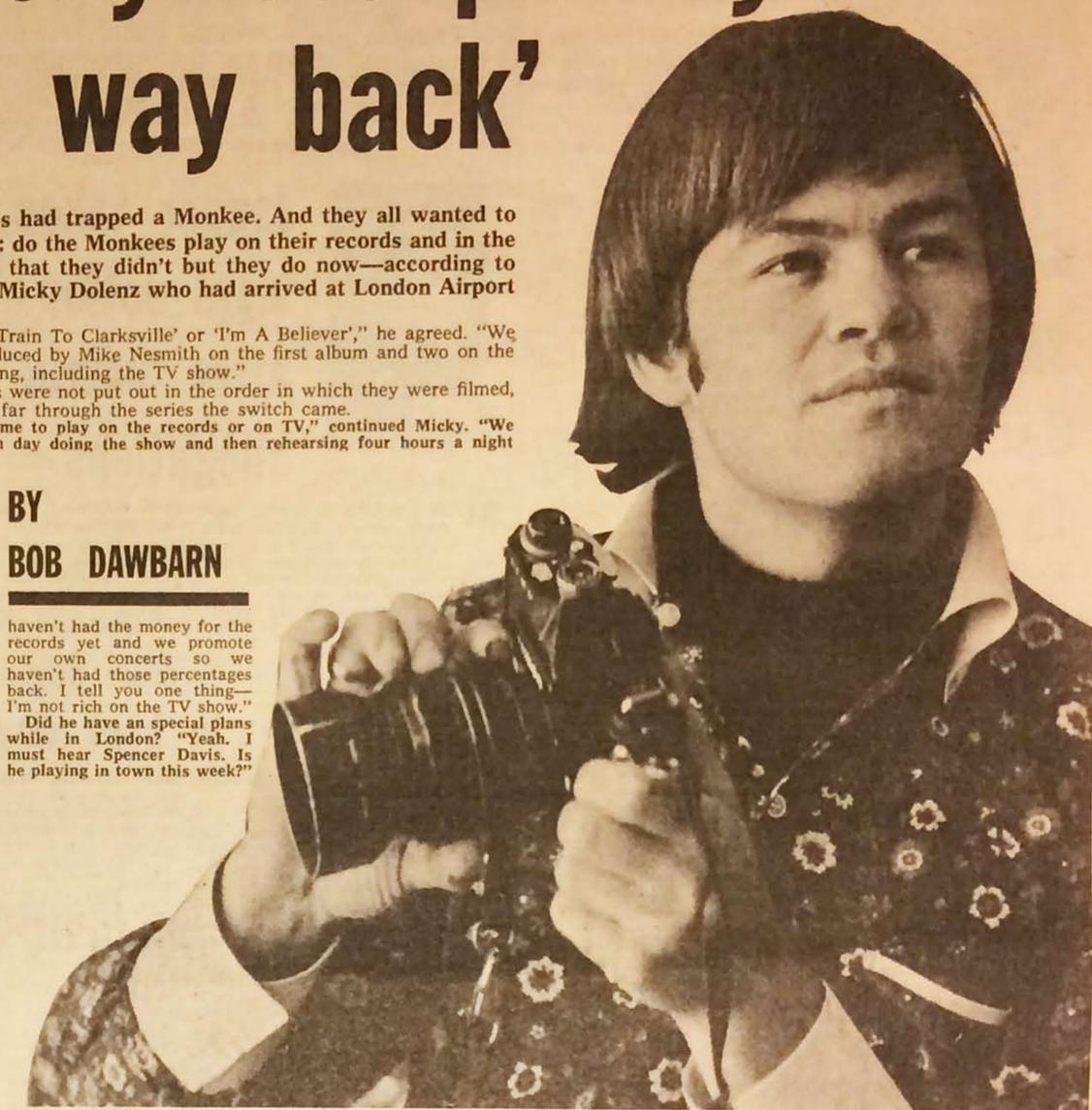
"Recording is our main problem at the moment. We'd like to get an LP out but we haven't got enough tracks. I've got a few ideas to kick around, but we don't get enough time."

The group never stop travelling, and their next big move will be their first trip to America, expected to be in April.

"I'm very much looking forward to America, because we've been playing American music since we started. I'm not so naive as to expect them to dig everything we do, but I'd just like to see how we go down. We haven't been before because we didn't have a record hit there. You must make a commercial impact first."

"We'll be playing universities and we'll do a programme like we do at the Marquee. But if there are more kids in the crowd, we'll do our hit things."

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CLEAN UP BILL MAY HIT OUR POP GROUPS



● PAUL SIMON

Simon and Garfunkel to visit

SIMON and Garfunkel have been set for another short British visit next month.

They arrive on March 16, when they will probably tape an appearance for Top of the Pops. They will be in Britain until March 21 and will play dates in London, Manchester and Leicester.

The only confirmed date is Manchester's Free Trade Hall (18), but the London concert on March 17 may be at the Royal Albert Hall. One other concert date will also be arranged.

NEW LABEL

AMERICA'S Stax label which features artists like Booker T., the Markeyes, and Sam and Dave will be launched in Britain in March. Previously records by these artists have been released on Atlantic.

The new Stax label will coincide with a British tour by Otis Redding, Percy Sledge, Booker T., Sam and Dave and Carla Thomas in March. But no details of venues are yet available.

SUNDAY EVENING OPENINGS AT SCOTT'S



● MOORE

LONDON'S Ronnie Scott Club will now open regular on Sunday evenings, beginning this Sunday (12) with a farewell party session for singer-pianist Blossom Dearie. Appearing are the Blossom Dearie trio and Mike Carr trio.

Starring on the following Sunday is the Dudley Moore trio. Pete King, of the Scott Club, told the MM this week that the Sunday opening was in response to numerous requests. "It is our intention to feature interesting, unusual jazz entertainment," he said.

Licence could hit clubs

LORD Chief Justice Parker's Bill to licence "Private places of entertainment" could have "disastrous" effects on British beat groups, clubs and the pop scene, warned a top beat club boss this week.

Peter Stringfellow, aged 26, who runs the Mojo Club, Sheffield, told the MM: "I'm worried sick about this bill. The idea is to clean up clubs of drugs, which is great, but it will mean the police will have the same control over admission that they have over ballrooms."

"If they say only one person can be admitted for every 10 square feet of space it will mean 75 per cent of the small clubs will have to close. I'm all right because the Mojo is a converted ballroom. But the police in Sheffield will still try and cut my attendances. And if I'm only allowed 300 people in how can I afford the Move or Spencer Davis at six bob a customer? Normally I need 800 to cover the cost of a top group."

"I'm all for safeguarding the public's interests, but at present, this bill could mean the end of a lot of clubs and groups."

Lord Parker said last week that dangerous drugs were being sold on some club premises including Indian hemp, purple hearts and sometimes heroin and other drugs. If the bill were passed it would enable local authorities to licence the proprietors of such clubs.

IVY SPLIT

THE Ivy League and their backing group, the Jaybirds, have split up. The group will continue as a vocal and instrumental act and the Ivies are forming a new backing quartet.

The Ivies appear on Music Through Midnight (20, 23), Swingalong (23) and Saturday Club (March 4).

PITNEY DUE

GENE PITNEY was due to arrive in Britain yesterday (Wednesday) from the Continent in time to start his new British tour with the Troggs on February 17.

He is to tape an appearance for Top Of The Pops (broadcast February 16) and make other TV and radio appearances to promote his new single "Cold Light Of Day" released on February 17.



● JAGGER

Jagger takes legal action after 'untrue' allegations

MICK JAGGER is taking legal action following allegations made in last Sunday's News Of The World.

In a statement issued on Monday, Mick said: "I am shocked that a responsible newspaper like the News Of The World can publish such a defamatory article about me. I want to make it quite clear that this picture of me is misleading and untrue, and therefore the only way left for me to prevent this libel being repeated is for me to ask my lawyer to take legal action in the High Court immediately."

A statement from Timothy Hardacre and Co., solicitors, said that they had been instructed to "issue injunction and High Court proceedings for libel."

The Stones have just qualified for their fifth consecutive Gold Record award for their album, "Got Live If You Want It".

American advance sales for "Between The Buttons" are close to a million dollars and the group seems assured of a sixth award.

Last Saturday (4) in Cannes they were also named the best-selling British recording act for the period from July 1, 1965 to September 30, 1966.

SONNY VISIT

SONNY and Cher fly into London tomorrow (Friday) morning after visits to Cannes, the San Remo Festival and Amsterdam.

They guest on the Eamonn Andrews TV show on Sunday (12) and fly back to the States the following day.

They will be back in Britain in March for the premiere of their film, Good Times.

BEACH BOYS

THE Beach Boys' May tour of Britain will open at the Dublin Adelphi on May 2. The group will play the second half of each concert and supporting attractions have not yet been finalised.

The rest of the itinerary is: Belfast ABC (3); Hammersmith Odeon (4); Finsbury Park Astoria (5); Birmingham Odeon (6); Manchester Odeon (8); Glasgow Odeon (9) and Edinburgh ABC (10). It is not known whether Brian Wilson will make the trip. Nothing had been finalised about TV dates at presstime.

Saville hope to book Ray

WHEN Ray Charles and his band come to Britain in the course of their Continental tour this April they will play only two days here, says the Harold Davison Agency.

Charles, the Raelets and orchestra give concerts at the Manchester Free Trade Hall (21) and London's Royal Festival Hall (22).

A spokesman for the Saville Theatre said on Monday: "We still hope to book Ray Charles for the theatre."

Cat Stevens in line for Australia

CAT STEVENS is in line to tour Australia and New Zealand in June. Negotiations are at present going on in London for the trip which would last two weeks.

He flew to France on Tuesday for two days of TV and radio in Paris and makes his first tour of Scandinavia for 10 days from April 10. He will be appearing in Norway and Sweden.

"Mathew And Son" is released in Scandinavia, France



GREAT START FOR MAXINE

AMERICAN SINGER Maxine Brown opened her first British tour at London's Bag O'Nails Club last week with many pop stars in the audience. Backed by the Q-Set, Maxine gave a great performance watched by Jonathan King, Stevie Winwood, Chris Farlowe, Eric Burdon and the Tremeloes among others. Maxine plays the Southall Community Centre and the Cue Club, Paddington, tomorrow (Friday) and Reading University and the Flamingo All-Nighter on Saturday (11).

New single out in March

and Germany tomorrow (Friday).

A new Cat Stevens single will be released next month.

HOLLIES-SPENCE

FULL dates were announced this week for the Hollies-Spence Davis-Paul Jones package tour.

The tour opens on March

11 at the Granada, Mansfield, and ends at Liverpool Empire on April 2.

In between, it visits Newcastle (March 12), Glasgow (13), Doncaster (14), Leeds (15), Bedford (16), Maidstone (17), Kingston (18), Leicester (19), Manchester (21), Kettering (22), Finsbury Park (23), Blackpool (25 and 26), Birmingham (27), Southampton (28), Exeter (29), Plymouth

Davis tours after Scott's

US tenorman Eddie Lockjaw Davis will remain in Britain for a time at the end of his season at London's Ronnie Scott Club, which begins on February 27. He should be here until April 18 at least.

After the club engagement, Lockjaw tours this country with a British group—not yet named. The following dates have already been fixed.

Manchester Sports Guild (March 26), Barnes (27), Hitchin (29), Manchester Sports Guild (April 1), Coventry (2), Birmingham (3), Exeter (6) and Botley (7).

Following this tour, Davis will join forces with Ben Webster, Bud Freeman, Eddie Miller, the Alex Welsh band and Lennie Felix trio for the Tenor Of Jazz concerts. Dates fixed for this package are London's Queen Elizabeth Hall (15), Manchester Free Trade Hall (17), and Bristol's Colston Hall (18). The tenor package will record a programme for BBC-TV on April 18.

(30), Gloucester (31) and Nuneaton (April 1).

The Hollies tour Australia and New Zealand from April 10 to 25 and visit Honolulu en route back to Britain.

Their next American tour opens in San Jose on May 6 and they will tour Sweden from August 10 to 27.

LATE SHOW

PETULA CLARK, Julie Felix, the Fortunes and comedian Roy Hudd are among the stars appearing at a midnight matinee at the London Palladium on March 3.

In aid of the Invalid Children's Aid Association, the charity show will be attended by Princess Margaret and Lord Snowdon.

Helen Shapiro and Julie Rogers are also on the bill.

BENNETT DATE

TONY BENNETT arrives in Britain on May 12 for a nine-day visit. He will be doing concerts and TV dates, but the itinerary has not yet been finalised.

Possible appearances of Bennett with the Count Basie band still have not been decided said agent Jack Higgins on Monday.

STARR RETURNS

EDWIN STARR is to return for a concert at London's Saville Theatre as top of the bill after his tremendous reception on Sunday.

Brian Epstein asked Starr to appear again at the theatre after the show and Starr agreed.

"The date has still to be arranged, but Starr will play the Saville again," said Nems press officer Tony Barrow.

JACK HUTTON

STARS ADD GLAMOUR TO MIDEM CANNES FESTIVAL

"YOU'RE speaking from the what Festival at Cannes . . ." The voice belonged to Diana Ross of the Supremes. It was being boosted from the transatlantic telephone to an evening dress audience of three thousand in the Casino at Cannes during the crowning gala performance at the end of the MIDEM festival last Saturday evening.

It was amusing that Diana had never heard of the festival. But it will never happen again. Because MIDEM (International Record and Song Publishing Market), held at Cannes from January 30 to February 4, was a tremendous success.

Next year is already assured and the confident predictions are that MIDEM will become the international record and music publishing business what the Cannes Film Festival now means to the film industry.

For six days music publish-



Pet Clark receives a trophy for record European disc sales at Cannes from actress Elga Andersen (l) and compere Joe Dassin.

ing and record executives mingled at the Palais du Festivals, visited each other's display stands, relaxed together at the rooftop bar and, in the evening, donned soup and fish for the lavish galas at the Casino hostel by different record companies.

Among the many stars who flew in for the evening shows were Paul Jones, Peter and Gordon, Sandie Shaw, Geno Washington, Petula Clark, Georgie Fame, Donovan, Vic Dana and Sonny and Cher.

Pet topped the final Saturday evening show and sang well before a highly appreciative audience. She finished with a dual language version of "This Is My Song" and the warmth of the reception earmarked the Chaplin song from A Countess From Hong Kong as a huge hit.

The British and American performers were so far ahead of the Continentals in style that sometimes it seemed they were performing in a different idiom. Georgie Fame and Geno

and the Ram Jam Band left all local opposition miles behind.

Donovan scored a tremendous hit with the French though the British contingent were slightly choked to see he represented America through his CBS international outlet.

Among the Continental performers, Portugal's Amalia Rodrigues sang beautifully and powerfully and Austria's Udo Jurgens, a tall, good-looking young man, played piano and

sang sensitively.

The British arrangements for MIDEM were handled efficiently by Mitch Murray who commendably talked the Board of Trade into subsidising 12 British stands to the tune of £300 each.

And the Board have guaranteed this participation for five years, which must be one of the best Governmental gestures to our pop industry in a long time.

One British participant, John Nice of Burlington Music, was

highly enthusiastic to me at the end of the week. His only reservation being that the event needed more A&R men. But it would seem there will be no shortage of that gallant breed next year after this year's outstanding success.

Among other Britishers who confirmed their enthusiasm for the first MIDEM were Bill and Jimmy Phillips of KPM and Peter Maurice, Bob Kingston of Southern and Ben Nisbet of Feldmans.

MIDEM was a complete success because of a number of reasons. The director, Bernard Chevry, is a brilliant organiser and everything went like clockwork. It was glamorised by stars flying in from all over Europe. And, finally, Cannes is beautiful, the ideal place.

But it's sad to think that Britain, which has played such a big part in the pop world for several years, wasn't in there first.

Melody Maker

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NEW DUSTY DISC RECORDED IN US

Release date same as Beatles

DUSTY SPRINGFIELD'S new single, completed only last week, is "I'll Try Anything". The disc will be released next Friday (February 17), the same day as the Beatles' "Strawberry Fields Forever"/"Penny Lane".

The song was written by Mark Barkan, who wrote the Manfreds' hit "Pretty Flamingo". The B side is "The Corrupt Ones", from the film of the same name.

Dusty recorded the vocal for the record with rhythm accompaniment while in New York and it was completed in Britain. She appears on the Palladium TV show on February 18 and negotiations were going on this week for her to be presented with a Gold Disc awarded for "You Don't Have To Say You Love Me" on the show.

Dusty flew to New York this week for business talks on her forthcoming seasons at the Copacabana, New York and a Las Vegas venue.

She appears on Diddy's Music Box on February 24 and Top of the Pops (30).



DUSTY: Palladium star



ELLINGTON

ELLINGTON SINGER HIT BY PERMIT TROUBLE

WHEN the Ellington band began its '67 tour of Britain, at Portsmouth's Guildhall on Sunday, American singer Toney Watkins sat backstage with nothing to do. He had no working permit when he arrived here with the band on Saturday.

Watkins, who will sing "In The Beginning God" and other Ellington works at the orchestra's church performance at Great St Mary's Church, Cambridge, on February 20, has applied for a permit. As soon as he receives one, it is expected he will be heard with the band at their remaining concerts.

Tonight (Thursday), Duke and the band play Leicester's De Montfort Hall. They are joined by Ella Fitzgerald and her trio for concerts at Manchester Free Trade Hall (10), London's Royal Festival Hall (11) and Hammersmith Odeon (12). The band, without Ella, then go to Liverpool (13), Glasgow (14), Dundee (15), Newcastle (16), Bradford (17) and London's Royal Albert Hall, with the London Philharmonic Orchestra (19).

This week, Ellington told the MM that his programme with the LPO would include the "Harlem" suite, "New World A-Comin'", a piano medley and his new work, "The Golden Broom And The Green Apple". He added that "Satin Doll" may also be featured as an encore. The LPO and Ellington band will be heard separately as well as in fusion.

Their publicist Robin Britten told the MM: "It is a sort of amicable drift apart."

BIG CREAM TRIP

TRIPS to Germany, Sweden and Denmark are lined up for the Cream. They appear today (Thursday) at Salisbury City Hall, Manor House, London (Friday), Bath Pavilion, Matlock (Saturday), Assembly Hall, Aylesbury (February 15), Tofts, Folkestone (18), Starlight Ballroom, Wembley (19), and the Bromel Club, Bromley (22).

They go to Germany from February 24 to 26 for live performances and a TV show. They go to Sweden and Denmark from March 6 to 9 for appearances and two TVs.

BERRY SINGLE

DAVE BERRY'S next single, released on February 17, will be a country-and-western song although the title has not yet been revealed.

FOCUS ON FOLK

LOVERS of Jewish folk music will be beating a pathway to the 3 City 4 club at the Three Horseshoes, Hampstead, on February 14, when the Doodaim appear. This will be their only appearance in Britain during their week's stay.

As a result, Leon Rosselson has postponed the club's Valentine's Day offering with Alasdair Clayre until March 7. The Incredible String Band are there on February 21.

THE INCREDIBLES are making a considerable impact in the London area at the moment. Those who have started puzzled by their far-out music have stayed to cheer. But the surprise of last weekend's Vietnam concert at which they appeared was the way in which such widely differing types of Scots performer worked so well together. No up-staging, no punch-ups.

Alex Campbell belied his image by turning in a restrained, polished musical performance. Wherever did he get the reputation for being difficult?

FRANK DUFFY of Manchester celebrated the installation of his phone to ring and tell me he is still running the Pack Horse on Fridays. Recent dates for Frank have included Manchester University, the Leesiders' club in Birkenhead, and the Pennine Folk's club at the Bush House, Hyde.

ROY HARRIS from Nottingham has been down in London and was at Derek Sarjeant's Surbiton club last night. Recent guests there have included Leon Rosselson, Tom Dillon, and a traveller, Tinker Smith.

THE SETTLERS are on Swingalong, BBC Light Programme, next week.

JULIE FELIX appears on The World of Books, BBC Home, on Tuesday this week, talking about the recently reprinted American Ballads and Folk Songs collected by John and Alan Lomax.

This hefty tome, together with Cowboy Songs and Other Frontier Ballads, also by the Lomaxes really started the whole folk revival going in

America—and here, come to that. Later scholarship has tended to make the Lomaxes' rather romantic approach seem somewhat superficial, but they established certain basic approaches, giving the names of their informants, which have been followed by everyone since.

Both books are now available in UK again, at 45s each.

LAST weekend the Spinners were at their local Philharmonic Hall (another sell-out, no doubt) and at Newcastle City Hall with the High Level Ranters, featuring Johnny Handle and Tom Gilfellow the following day. They are at Manchester Free Trade Hall on Saturday February 18.

BURNLEY folk club have moved to new premises at Burnley Cricket Club after nearly 18 months. They open at their new premises tonight (Thursday) with Jeremy Taylor.

Future guests include Noel Murphy, Martin Winsor, Shirley Collins, Hamish Imlach, and the Wreckers from Liverpool.

KARL DALLAS

SPENCER JUMPS

"I'M A Man" by the Spencer Davis Group moved from 13 to six in the Pop 50 this week.

The group have several appearances lined up in England before their Scandinavian tour at the end of the month.

GUESS WHO?

CANADIAN group Guess Who—in the Pop 50 this week at 46 with "His Girl"—arrive in Britain on February 23 for three weeks of ballroom and concert dates.

The venues have not yet been finalised but the ballroom dates will make up the majority of the tour.



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**JAZZ
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HUBBARD: "I just had to play myself more. It was the only way"

FREDDIE HUBBARD: HOW TO KEEP CLEAR OF PIGEON HOLES

AT 28, Freddie Hubbard is a reasonably contented young man. Already regarded by many as the finest modern trumpeter to appear since the late Clifford Brown, he works regularly, records regularly, has travelled the world, and seems particularly devoid of much of the confusion and intolerance which often clouds the thinking of other American Negro jazz musicians of his generation.

Of course, he still has ambitions and is far too astute a musician to feel that he has reached his peak stylistically.

Relaxing in his London hotel while his pretty wife Brenda coaxed their young son, Frederick Duane, into going to bed, Hubbard recalled the difficulties he faced when he arrived in New York, an unknown from Indianapolis.

"All trumpeters are faced with the image of Miles or Dizzy. You just can't ignore them, and after a time I decided that I just had to play myself more. It was the only way.

"When I joined Art Blakey, Clifford Brown had left such a heavy imprint on the trumpet, although my first influence was Chet Baker. I mean 'influence' in that there used to be books of the stuff he did with Gerry Mulligan, and I would send away for them. I could read them, so that's how I played then. Chet was a good trumpet player—then."

Hubbard was associated for a long period with the late Eric Dolphy, and after this and an intense period of "listening really hard to myself," he reckons that the stylistic breakthrough came for him in 1963.

He has flirted with the avant garde and appears on several important records in this field, such as Ornette Coleman's "Free Jazz" album in which two groups improvised against each other

simultaneously, and more recently, Coltrane's controversial "Ascension" LP. But he maintains he is not fully committed to the "new thing".

VARIETY

"I prefer changes myself," he asserts. "And too many musicians are being avant garde just to do it. When I did those things with Ornette and Trane, they asked me. They just wanted me as an individual, not because I was an avant garde trumpeter. When I asked Ornette how he wanted me to play, he just said 'Play what you hear'. Now I don't go along with that all the way. When there are so many individual personalities involved, you can't just be 'free'. For me the important thing is to know the music, then play what you

hear out of it.

"On the 'Outward Bound' album I did with Eric Dolphy, we had arrangements and we knew the tunes so well. Now Dolphy played changes at that time. It was just those intervals he would play... they were weird. But Dolphy knew the changes, and to me it's very important to know the changes.

"People couldn't put Trane down because he had already proved he knew changes and could play that way when he wanted. Now, when new guys are just appearing from nowhere, it's getting more difficult to sort them out. 'Who knows if they can make it any other way?'"

Hubbard has packed such a variety of work into his short career that he poses quite a problem to that exclusive jazz breed, the pigeon-hole fancier.

"I don't play the same way all the time," Freddie calmly points out. "For instance, on this gig at Ronnie Scott's, you have to be very aware of the trumpet's limitation as a solo instrument with just a rhythm section behind it.

"People get tired of hearing the trumpet on its own. So I'm trying out mutes more — I've never used them much — and I have arrangements which I do with Ronnie or Tubby Hayes on tenor. It bothers me this, and I haven't found too many clubs where I feel comfortable playing alone."

Hubbard has hopes that this album might have more commercial appeal than his previous recordings. "I've never done anything commercial," he explained. "Not that I'm against having some commercial success. I don't mind. It's all music anyway."

BOB HOUSTON

JAZZ
GIANTS
67

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DOLLIMORE: NEW LOOK FOR THE HEATH BAND

TED HEATH'S band will be fronted by pianist and arranger Ralph Dollimore in future. The news, exclusively reported by the MM two weeks ago, has caused a great deal of surprise and speculation in the business. This week Dollimore answers questions about the project.



DOLLIMORE: "many ideas"

When do you take over, and what will the band be called? "In a week or two's time. We are moving office, and I have to speak to all the members of the band. Things aren't finalised, but the suggested billing at the moment is Ted Heath and his Music directed by Ralph Dollimore. Ted will still appear with us."

What about the personnel? "Again it's not settled until I've spoken to everyone. But several of the fellows have said they'd like to continue, and I'm sure we'll have a nucleus of the present band. I'll know within the week. The important thing is that the project will go ahead."

Will you be playing piano or concentrating on leading and arranging? "I will be playing, but I cannot say yet whether there'll be a regular pianist besides me or not. It's not yet decided. I'll continue to write, too, but I hope we'll be using the same arrangers the band always has used."

What prompted your decision to take on the directing job?

"Ted wanted to take it a bit easier. I offered to front the band and he accepted. My reason for doing it was to see the band carry on. It's always been such a good band, such a highly professional band, that I didn't want to see it go down the drain, and the fellows didn't want to, either."

"We have the talent there to cope with any musical situation, pop to symphony as you might say. For myself, the last ambition I ever entertained was to become a band-leader, it's simply that the orchestra is too good, and too well known, to throw away. And having been out in the States for

three months recently, I know how highly regarded the band still is over there."

How about policy in the future? Will there be a new broom? "A lot of this still has to be discussed with Ted and members of the band. One thing we have to do, I'm sure, is give the band a younger image. We have to cater for popular tastes if we're going to be successful, and that means catering for younger tastes... you know, the people who pay the piper."

"But I imagine that quite a few people will still come along to hear numbers like 'Hot Toddy' and 'Faithful Hussar' and other Heath favourites of the Fifties, and obviously they'll have to be satisfied. But we have to study the taste of today's public."

"We have the finest musicians, and in Ronnie Verrall we have as good a beat drummer as there is in the country. After all, he's on half the beat groups' records anyway, so far as I can make out."

How does the employment prospect look to you? "These are early days, but already there have been some enthusiastic reactions. Decca have promised to help with records, and we will be operating as a studio entity more than we were previously. We'll be doing transcriptions, of course, and I'd like to do film work."

"The Heath organisation is fully equipped to handle anything under the musical sun. We've got the arrangers, the composers, the musicians. We can add strings if required, augment to any size for any particular job."

MAX JONES

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JIMI HENDRIX

I've never seen him play in a club yet, but I heard him before "Hey Joe" came out when we were on Ready, Steady Go! together. It was one of the last shows. I haven't heard them do "Wild Thing" yet. I think they do it rather differently from us, more like the demo disc we heard. Actually I like his B side, "Stone Free", better. That's fantastic. I know the drummer in the group fairly well. Mitch used to play with Georgie Fame. I don't know the bass player but he looks amusing on television. He just stands there and nods his head. I wonder what they use instead of an ocarina on "Wild Thing"? Perhaps Jimi plays ocarina with his teeth.

WILD THINGS

Noise—crowds. There's a pretty wild fish restaurant at the back of the Cromwellian Club where a pianist goes berserk bashing out "Nellie Dean", and "It's A Long Way To Tipperary". He thumps hell out of that piano. I always imagine the bird in "Wild Thing" to be like Tina Turner. She's pretty wild, with her hair flying all over the place.

REG PRESLEY

Very friendly. He's the most amiable character I know, but he can be bloody stubborn at times. Stubborn about anybody trying to produce something he doesn't feel, on records or on stage. He means a lot to the group. He's an essential part, and he's got a very distinctive vocal sound. He's developing a very weird songwriting scene. We're not using any of them yet!

ELVIS PRESLEY

I used to be a great fan of Elvis Presley and I even had an Elvis haircut with sideboards. But it didn't go down too well at school. I've still got his old 78s and I used to like "Milk Cow Blues" and "Hound Dog". He seemed to change after "Jailhouse Rock". It was a thing he had to do. He couldn't go on being a teenager for the rest of his life. He did the right thing. People who stayed the same have faded into obscurity, apart from Jerry Lee Lewis who is still about. Even he's changed. Instead of leaping on the piano, he climbs on very majestically. It's very funny to watch all the fellows paw at him. I've had the same thing. I was followed into a loo once by a crowd of fellows, and I thought—"Here we go." Being a coward, I expected to have to crawl out through the extractor fan.

● Girls jump on stage and they won't let go. They try to take something with them—like an ear ●

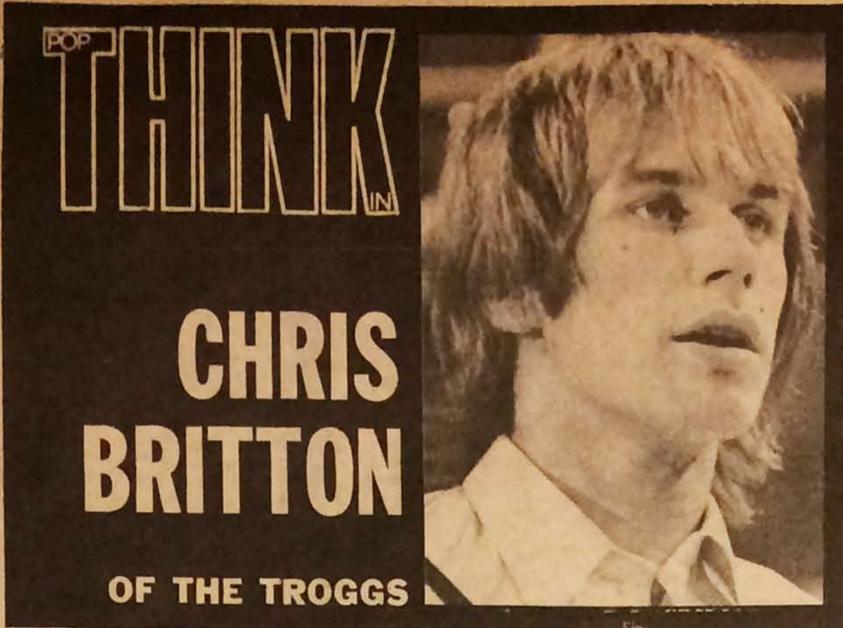
But they just wanted me to sign their sleeves. So there I was, standing in the loo signing autographs.

CROOKS

We've met one or two. My only recollection of crooks was a shoot-up in a Paris club. We went in for a drink and suddenly there was a shot. It was the protection racket. It's the closest I have come to that kind of crook. The other kind of crook doesn't pay up, and there are a few of those in this business. But they are being smelled out now.

RIOTS

Great fun, but it depends on the riot. It's funny how excitement varies from place to place. In England, the girls jump on stage to grab you and they won't let go. They try to take something with them—like your ear. In Paris,



the girls just want to kiss you, then run off. It's so sweet. I've still got my ears, but I was rather worried in Ireland when I lost my trousers on stage. There weren't enough bouncers. We started four numbers and couldn't finish any of them. There were more people on stage than in the audience.

ANDOVER

Yeah — lived there for a while. Nothing much happens. Actually we didn't make it as a group there. The pushing came from London. I go back quite often. It's a very friendly town and it's got about 56 pubs.

ROLLING STONES

They've proved they can still be bloody obstreperous. I watched the Palladium and as most of their show was new material, I think it was a pity they rearranged "It's All Over Now". It was unrecognisable. But I always feel sorry for any group that goes on the Palladium. They were brave to attempt it. They never seem to get a sound balance. All I could hear was Mick singing, which was unusual anyway.

GUITARISTS

Segovia, Chet Atkins and Charlie Byrd. And I like Eric Clapton, Jimi Hendrix and Jeff Beck. They seem derived from the same style, based on Muddy Waters and B. B. King, and they seem to have expanded it.

CAT STEVENS

I didn't like his first record.

blankets with my headphones on.

CAVE DWELLERS

Did you see that film One Million Years BC? I've never

seen girls like that in caves. Her eye make-up was perfect even during the earthquake scenes, and I didn't know they'd invented uplift bras in those days.

BLOOD SPORTS

You mean like pulling the Stones to bits? Or if the Walker Brothers are in town —let's all go and watch the show. It's the only English blood sport left—called "Let's Mob A Pop Group". I'm in favour of everything except maiming and death.

CRITICISM

Very valuable as long as it's constructive and not just catty. A thing you should never turn a blind earhole to—or a deaf eye. The only unfair criticism we have suffered was when a DJ played our record and said it was just like all the others. Our records have all been different.

FREAK-OUTS

Never had one. Where can I get one? Do I have to have a jelly with it? I probably have one every night without realising it.

SOHO

That's where they charge ten shillings to look at girls who aren't the same as the girls in the pictures outside.

WURZELS

Scarecrows and Wurzel Gummidge. I read the books at school and Biggles. Then I progressed to Lady Chatterley's Lover, H. G. Wells and James Bond. Now all I do is glance at music papers.

AMBITIONS

My original one was to make it, then to have a number one hit here and one in America, which we had simultaneously. My present ambition is to see Jimi Hendrix tonight. I think the best thing is to have a different ambition each day. I think we'll all find our own little pigeon holes eventually. I don't think the group scene will fold—until we're past it, and groups will carry on anyway. I don't know what the hell would happen if it did fold. We could live like vegetables on a low scale until our old age pensions, and probably be bored stiff. The Beatles aren't bored because they are always doing something new. Being rich doesn't mean you've got to be bored. There's less opportunity for being bored than when you are poor.

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"They're all really going here tonight.. ..especially that one... I'll see about that later... POW....it's a great sound we're making tonight....what a group to play for....I know we'll make the big time now... look out, top twenty here we come....this kit makes me feel great ...the sound's fantastic....best day's work I ever did, buying Premier."



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JAZZ SCENE

BLAKEY: 'DRUGS' BAN ON JAZZ MESSENGERS

THE Japanese authorities have refused permits for Art Blakey and the Jazz Messengers to tour with Sonny Rollins. The reason given was "the possibility of narcotics offences by the group's

personnel." Blakey, who has toured Japan six times described this as "the biggest blow of my professional career."

Louis Armstrong this week opened a month's engagement at the Riviera, Las Vegas and

moves on to the Coconut Grove, Los Angeles for three weeks. He is set for New York's Rainbow Grill from May 15.

Singer Lloyd Price has taken over Birdland which closed two years ago. He will re-open it as the Turn Table and

will be the first Negro entertainer with his own club on Broadway. Price will be featured with his own band.

Basin Street East has decided to remain open after all and is featuring the Herbie Mann Sextet and Joe Cuba Sextet . . . the Miles Davis Sextet

is breaking weekend records at the Village Vanguard. Red Allen has left hospital and is back at his New York home, well on the mend . . . the recently formed Hampton Hawes—Jimmy Garrison trio didn't work out and the leaders have gone their separate ways.

Charles Lloyd is set for the Bergen Festival in Norway on June 7. The Lloyd Quartet is currently at the Fillmore Auditorium, San Francisco.

Former Chick Webb bassist Beverly Peer and drummer Dick Sheridan are backing pianist Barbara Carroll at Sheppard's in New York's Drake Hotel . . . Art Farmer has been held-over at the Five-Spot.

The Grachan Moncur Workshop takes over at Slugs' this week . . . Howlin' Wolf is currently telling everybody what the blues is all about at the Cafe Au Go Go, Greenwich Village.

Pianist Mike Longe has joined Dizzy Gillespie, taking over from Kenny Barron . . . blues singer Big Mama Thornton has signed an exclusive contract with Columbia Records.

Organist Groove Holmes, currently at Hermosa Beach, moves on to the Tropicana, Los Angeles, next week . . . the Wild Bill Davis trio are now at Count Basie's Bar in Harlem.

Trumpeter Donald Byrd, a candidate for a Columbia University doctorate of music, is writing a work titled A Musical Triptych For Orchestra, Choir And Dance, for the Canadian Expo 67 set for the summer in Montreal. It will chronicle the history of the Negro in Canada.

Barney Kessel has published a book for guitar students



HUMPH: committee member

DANNY THOMPSON: GETTING JAZZ MUSICIANS ORGANISED

JAZZ musicians have many problems which don't face their fellow musicians—ranging from artistic considerations to working opportunities and conditions.

In the past there have been several attempts to form associations of jazzmen to fight these problems. All have failed, usually through the apathy of the musicians themselves and the difficulty of getting them to attend meetings.

CHANCE

Now comes the Fellowship Of British Jazz Musicians which seems, at this stage anyway, to have more chance of success than its predecessors if only because of the enormous enthusiasm of its instigator, bassist Danny Thompson.

Danny points out that the Fellowship is in no way a splinter group from the Musicians' Union. In fact two Union officials I spoke to were very much in favour of it.

UNITY

Thompson describes its aims as: "To promote jazz on a national scale and first we must get a unity with jazz musicians all over the country. We want to promote jazz in schools, approach local authorities and eventually get an Arts

Council grant in the same way that bodies like the Orchestral Association does. "And if the Common Market comes about then all this could lead to wider things."

A Working Committee has been set up, comprising Humphrey Lyttelton, Pat Smythe, Bill Le Sage and Danny.

"Someone, who must remain anonymous, is interested in backing us financially, but the Fellowship will be run completely by musicians," says Danny. "Our next move is to get premises in London where we can have our own club. Then we hope to open similar clubs in Manchester and Birmingham."

AGENCY

I wondered how they would draw the line as to who was a jazz musician and therefore eligible for membership.

"The problem doesn't really arise," retorted Danny, "because the set-up wouldn't be of any benefit to anybody except a jazz musician. Musicians who join will pay a subscription."

Will the Fellowship act as a booking agency for jazzmen.

"We will," says Danny, "in the sense that when we get known people will realise that they can get hold of any jazz musician or group through us."

"One of our aims is to spot a lot of underhand business that goes on in the jazz world—many musicians suffer from it. If people came to us it would cut out the agents. And if there were any disputes over money, or anything like that, the Fellowship would take it up on behalf of the musician."

CLAIMS

"But, as I see it, one of the main advantages will be that we are a recognised organisation. If I, as an individual, approach a local council with an idea for presenting jazz in schools it would carry very little weight. An organisation like this would be a different matter."

"We can also try to press the claims of jazz with an organisation like the BBC."

Does Danny really believe that he can beat the apathy of musicians and get their full co-operation?

"This is an important point," he agrees. "But the people involved now, the people behind the Fellowship, are all very influential—just the people who can influence their fellow musicians. And anyway, it can't happen if nobody tries."

"One thing is certain, if this falls through there never will be an association of jazz musicians."

BOB DAWBARN

GREAT JAZZ SOLO

'BLUE MONK'
THELONIOUS MONK



IN a list of great jazz tunes, "Blue Monk" would come very near the top of my list. Its illustrious composer, Thelonious Sphere Monk, is a unique talent. Completely original, an innovator, but still tremendously aware of jazz tradition, Monk suffered for years from sneers and ignorance. By the time he recorded this version of "Blue Monk" in 1954, the sneering was slowly changing to cheering and the acclaim, which should have been his years before, was being trotted out. Monk plays Monk better than anybody else. The infinitesimal nuances of rhythm and phrasing which make his tunes a bit of an obstacle course for other jazzmen come easily to the composer himself. "Blue Monk" is a blues, but is quite unlike any other blues in the jazz library. Why? Just because it's a Monk blues, and the apparent lunacy of the composer's improvisation does things with it which no other jazz musician would consider. Monk was never an easy man to accompany. He's had more difficulty with drummers than most; but the masterly Art Blakey and the resourceful Percy Heath, on drums and bass respectively, provide Monk with the most apt accompaniment. Blakey's interpretation of some wayward flights of Monk fancy while still maintaining a rock-steady beat is a great achievement in itself, and goes a long way to making this the most memorable "Blue Monk" there is. Available on "Monk's Moods" (Transatlantic PR7159).

BOB HOUSTON

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Full details will be given next week, but how about these for wonderful prizes:

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radiogram and ten LPs, or £200 in cash.

Third Prize: A magnificent stereo tape recorder, or £100 cash.

Any one of these could be yours if you are a lucky winner in the fantastic Melody Maker Top 21 Contest which starts next week.

Difficult? Any MM reader stands a great chance of being one of the lucky winners.

So don't miss next week's Melody Maker and your chance to win a Triumph Spitfire.

DON'T MISS IT NEXT WEEK

PLUG MONEY

YOU pay your money and you get your plugs—on Radio Caroline, at least. The station, with ships operating in the north and the south, admitted last week it was accepting payment for playing pop singles on its programmes.

Unethical? Immoral? Payola? These were among the reactions to the news of the "paid plugs".

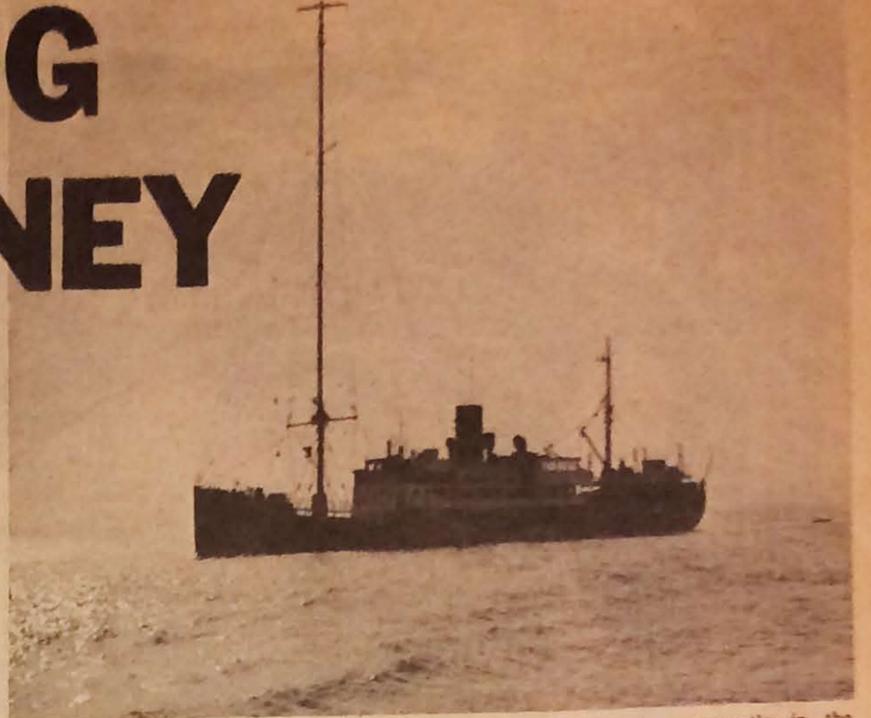
Caroline is the only pirate station operating the system in Great Britain, but managing director Philip Solomons claimed that it was no different to the major record companies buying air time on Radio Luxembourg to present shows built round their own records.

Caroline charges a company (or a manager of an artist or group) a minimum of £100 a week. For this fee, Caroline guarantees to play the record at least 60 times—30 times from the northern ship and 30 times from the southern.

The times the record will be played are fixed and a play list is given to the person who pays for the plugs.

It is not possible to take one or two plays, but a single play works out at about 32s 6d.

Philip Solomons talked to the MM at his West End offices about the payments. "Caroline plays 70 discs a week. All the programmes are compiled from these records," he said. "Of these, 50 are the



BUY YOUR WAY TO SUCCESS— BUT WHO WINS ON THE NEW RADIO CAROLINE FORMULA?

best selling records of the week, made up from a compilation of all the charts on a points system in the way that the BBC does a top record chart.

"The remaining 20 records are made up of 'flashbacks', album tracks and the records which are paid for. They are only a few records. If, after being played on Caroline, any of these records go into the top 50 chart, we will carry on playing them free of charge, because we consider then that our audience wants to hear them."

CHART

He said that he had been asked by EMI not to play their records and would not do so unless they went into the chart. "Then our listeners would expect to hear them. But we would not help them into the chart by playing them beforehand."

He said that this would apply even in the case of a single like the new Beatles release which would be of tremendous interest to all pop fans.

"I'm not doing this for the money," he maintained. "I'm doing it because I am against monopolies." He alleged that the four major companies—EMI, Philips, Decca and Pye—spent hundreds of thousands of pounds every year on Radio Luxembourg and bought 99 per cent of the air time, which was not available to the smaller companies.

"I'm doing this to give the smaller record companies a chance to get their records played."

FIRED

He denied that there was any form of payola attached to this system. "Every record we play is scheduled and on a play sheet."

"It is impossible for anyone to pay our DJs to play a record that isn't on the sheet. Any DJ attempting this would be fired."

The major record companies were reluctant to make statements on Caroline's actions, but Pat Pretty, press officer of Pye Records, denied that the company bought a lot of time on Luxembourg to keep the smaller companies out.

"If we did that, we would be spending money for no results at all. We buy the best available time on Luxembourg because it was advantageous to do so."

VALUE

Two other major pirate stations, Radio London and Radio 390, said that they had no intention of adopting Caroline's system.

A spokesman for London told the MM: "We have built our reputation as a top 40 station and we feel this system may reduce our listening audience."

Ted Allbeury, managing director of 390, said: "We certainly would not agree with this and would not go along

Tremeloes, currently in the MM Pop 50 and Trogs manager Larry Page.

Page told the MM: "Page One Records definitely will not pay for plays."

"But speaking purely personally, I think that people who buy plays are doing exactly the same as normal advertisers—selling their product. And judging by the figures, they are getting good value for money."

PLUGS

But a group whose first record has been paid for on Caroline told the MM this week: "Our manager paid £300 for three weeks of plugs but I think it's a bad thing."

"We are a new group and our manager has the capital to spend this sort of money. But what about other groups who aren't so fortunate? They may not be able to afford £100 a week. They are immediately at a disadvantage."

CLEAR CASE OF FAME WORSHIP...



BLOSSOM: new single

"I HEARD Georgie Fame at the Marquee last February and I was so completely knocked out by his talent." Blossom Dearie was explaining the reasons behind her single, "Sweet Georgie Fame".

"OK, so he may have taken some of it

from American singers but that doesn't bother me. He is so talented, a natural musician and singer. He came down to Ronnie's last summer and I was delighted to meet him. I thought he was so cute I would write a song for him."

Fulsome praise indeed from an internationally known artist for a British pop star.

"I made the single myself," Blossom went on. "I was the A&R man, everything. I did it to slip into an album which is coming out in April."

"Anyway, I think this little tune is going to be a little hit. Stan Getz loves it and said I ought to write one called 'Sweet Stanley Getz'. John Lewis is crazy about it and said the MJQ are going to record it. I can't wait to play it to Miles and Bill Evans when I get back to New York."

Although a New Yorker, Blossom has spent most of the last ten years in Europe.

"I love it here," she explained. "I think New York is horrible now. The people are driving me out. I can't take the violence and brutality. But I have to go back there to catch up on what's happening."

Blossom objects to being labelled a jazz artist.

"I don't like to be referred to as a jazz singer anymore, because I've been neglected in my career," she said. "Apart from one jazz concert, nobody has ever written about me in the jazz magazines. It used to bother me but now I don't care anymore. I'm concerned about music, not categories."

"I want to broaden my music. I want to do good comedy—I seem to have a flair for it. It's a wonderful thing to make people happy. Right now I listen to everybody, particularly pop music. I learn from everybody—the song-writers and the groups."

"I'd like to move more into that scene. I usually work in small music rooms—not the sort of night clubs where everybody drinks champagne. And Ronnie Scott's is the only real jazz club I've ever worked."



HAMILTON'S MOVEMENT: first record out

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and attain a tremendous brass, organ and guitar sound. The trumpets are fitted with special "bug" microphones that give them maximum volume and freedom of movement for the player.

The group were originally a four-piece backing group for Hamilton who has lived in Britain for eight years. After much complicated reforming the group at present consists

of Patrick Higgs, Mike Bailey and Alan Ellis (trumpets), Tony St Claire (guitar), Ron Right (bass guitar), Mick Fletcher (organ), Dave Mahoney (baritone sax), Mel Hoskins (tenor), and Phil Wainman (drums).

Their first record "Marrying Kind" is written and produced by Rolling Stone Bill Wyman. It's released on CBS tomorrow (Friday).

Says Hamilton, aged 18: "I'm very excited about it all and most of all I'm looking forward to our debut at the Saville Theatre on February 19. We've been rehearsing for five months, and it's really marvellous having a big band behind you. There's nothing like it."

"I don't think big bands will ever replace groups, but they can take a share. There won't be room for many big bands. Bill Wyman really likes us, and that's why he gave us his number and produced the record."

If Hamilton's Movement succeeds, it could mean the start of a whole new era.

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SPLIT! SPLIT!



THE TROGGS: "Give It To Me" (Page One).

Is that the Troggs? It has the obvious thing of a sex hook-up. You can hear the contrived sex oozing out. I don't think it's as good as their last one. I know they were selling sex on the last one but it was also going somewhere musically. This is very straightforward compared with it. Naturally I've got nothing against sex in pop songs but I like a bit more subtlety. I know this kind of record wasn't made for me—it's made for people who dig this kind of thing. It means nothing to me at all. I suppose if I were in a club with a drink and dancing with a bird and a record was going "Give it to me, give it to me", I might be doing myself a bit of good. Yeah, I like it. It's a good record after all.

PETER FENTON: "I Was Lord Kitchener's Valet" (Fontana).

This is "Lord Kitchener's Valet" by Peter Fenton. We've already recorded it! It was between this and

"Peek-A-Boo" as our next single. Our version is different. It's got a different arrangement — we experimented a bit, but it wasn't too easy because it's mainly a lyrical number. It's doing some funny things! It's good but the point is, is the record going to mean anything to the buyers after the initial interest in the lyrics? I don't think so.

SHIRLEY BASSEY: "Impossible Dream" (United Artists).

Shirley Bassey. Don't like it. All very professional. Syrupy. Contrived, obvious, same old formula. You know exactly what it's doing next. It's the same as the soul things. If you just stand there and shout your head off—they say it's soul, man. This sounds just like every record she's ever made. Don't like it at all.

WHISTLING JACK SMITH: "I Was Kaiser Bill's Batman" (Deram).

Is it the Big Ben Whist-

ling Band? The Penny Whistler? It's one of those frightening records that you're supposed to keep listening to and it gets into your head and lo and behold, you start whistling it. The trouble is you often do start whistling things like this. What can I say? How can you criticise this with nothing comparable to base any criticism on? "I Was Lord Kitchener's Valet" and now "Kaiser Bill's Batman". Maybe it'll get a few plugs on the title.

GRAHAM BOND ORGANISATION: "You Gotta Have Love Babe" (Page One).

I don't know what it's supposed to be. It's just one big... I know it's one of those new-fangled records. Too way ahead for me. Negro Rolling Stones sound. There's a honking sax in that lot somewhere. And a star! What a noise going on. I think it's horrible. Not Graham Bond? Maybe it's this record player. Maybe it's a hit. I don't know what it's all about. I don't know whether it's good or bad. Sounds like an early American record. What's it all about?

TOM JONES: "Detroit City" (Decca).

Tom Jones. "Detroit City". It's a Bobby Bare number—he's a country and western bloke. He had a big hit with this in the States. It's an obvious follow-up to his last one but it's not so personalised as "Green Grass". He's singing about "Detroit City" rather than Wales or whatever it is. This won't appeal to everybody's patriotism as much, but as "Grass" was so popular this one must sell well. If he goes on with those talking middle bits he'll be reviving "500 Miles Away From Home", next! He's good. I don't think it could possibly be as big as

his last one, but who can tell? Maybe.

BAJA MARIMBA BAND: "Riders In The Sky" (Pye).

Could it be the Kilburn High Road School Washboard Band? Not "Ghost Riders In The Sky"? Oh it's that Baja Marimba lot (looking at label). All them Mexicans with the big droopy moustaches and that. I thought it was a West Indian School Band. Here comes the big contrived party noises in the background now. Clinking glasses, everybody having a great time, whoopee. Maybe Donovan and Dusty and all that lot are there. That should sell a few copies.

EPISODE SIX: "Love-Hate-Revenge" (Pye).

Ah, the Eastern bit. Full of Eastern promise. Well what do you say about this. They're trying very hard to be different and original, and something. All I can hear is somebody muttering about "misery". Nothing to say. Just a record going round and round. Never know who it is under all that noise—no individual sound.

BUFFALO SPRINGFIELD: "For What It's Worth" (Atlantic).

Oh, yes, I'd sooner listen to this. This disc is immediately better because it's not cluttered up with instruments. There's only a few instruments and they're not making a big messy sound. It's more interesting and better because they've got more happening without going mad. Like the Donovan records. That "Mellow Yellow" is great. It's basically simple but it really swings. I don't like all that sound churning about with no subtlety. Yeah, this is a good record. I don't know who it is, but it's good.

SPLIT up and get a hit — that's the new pop trend. The Mindbenders did it when they left Wayne Fontana. Now the Tremeloes have done it with "Here Comes My Baby", the Cat Stevens composition that's given CBS one of their first British-produced hits.

The Tremeloes used to be fronted by Brian Poole and they've been a top group name for years. In fact, they only split from Brian as recently as 10 days ago. "Many people think that we left Brian a few months ago," said Alan Blakely, leaping and fidgeting in the group's publicist's office as more news of the success poured in with every phone call. "In fact, we only split the Saturday before last, although the group and Brian have been going in different directions musically for some time.

"We decided to break before we knew the record was in the chart because we don't want any accusations of dumping the singer because we've got a hit."

Alan, accompanied by Len "Chip" Peters, said that for about two years the group had wanted to break away from Brian. "He's been going towards cabaret and ballads while we wanted to carry on the teenage scene as a group.

"I suppose we were fed up being a backing group. Every group wants to break out and try and make it. After years of playing behind Brian, doing what he wanted to do, playing the same stuff every night, we decided it was time to stop."

The decision to split was taken a few months ago, but the group needed a successful record as a launching pad. "We had a small name ourselves, but if we hadn't had a hit, it would have meant doing all the small gigs for not much money."

AMICABLE

The Poole-Tremeloes split hasn't produced the verbal fireworks that the Fontana-Mindbenders fracas sent whizzing round the scene. "It was as amicable as any split can be," went on Alan. "I expect that Brian will be concentrating on trying to get a hit solo record now. I hope he makes it."



TREMELOES: 'we gave up good money and took a chance'

HIT-HAPPY TREMELOES PART FROM POOLE-ON GOOD TERMS

They still remain friends, although the Tremeloes are glad the break has been made. "We've backed Brian for seven years. Now we hope we can make it by ourselves."

MASSIVE

The record that has hoisted the group from nowhere to the Pop 50 was first played to the group long before Christmas.

"It was slow and had a big arrangement then, but we liked it and decided to have a good try at it. In fact, we rehearsed it before the session and it sounded even better just messing about with it than the new arrangement we had done. We finished it in one take."

They planned to release the record before Christmas but decided to wait. "We didn't want to lose it in the Christmas rush." A wise decision, because the disc caught the ears of almost every TV and radio producer and has had mas-

sive plugs. It looks like a rosy second helping of pop popularity for the Tremeloes. And they are set to enjoy it. "I've been so nervous and excited, it's untrue. I never got like this when we had hits with Brian. "I suppose that's the difference. That's why we gave up good money and took a chance."

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LESLIE EVANS — and many others in the U.S.

A TOUCH OF SKIFFLE, KINK-ST

ALARMING rumours have been circulating that the Kinks were featuring skiffle on their recent German tour. Fearful that all those beards and tub basses were about to be unleashed once more, the MM asked Ray Davies what the game was. "We go into skiffle numbers now and then," admitted Ray. "We do 'Put Another Nickel In' and change it around every night — it's one of those numbers you

can put anything into. We tried the skiffle thing out in Germany and they seemed to like it." Does this mean skiffle is coming back? "I don't think so, unfortunately," says Ray. "But I've always been a big Lonnie Donegan fan." Apart from more trips to the Continent, there is talk of a new Kinks British tour. "I think all the promoters have forgiven us by now and there may be a concert tour in March

or April," reports Ray. "I don't know who will be on it with us, but I'd like to tour with the Mike Cotton Sound." "These trips abroad are nothing new. We didn't spend so much time away last year, but in the previous two years we were out of the country more than half of the time." "They want us to do something in the States but we aren't going to go schlapping round all those horrible little places again. Last

time we ended up in places like Dakota where the people didn't even know who the Beatles were." "Actually the next two months will be the deciding thing for us. There are big things happening which could decide what we will be doing for a long time." "The next single? We did the follow-ups to 'Dead End Street' and we are going to re-do them. At the moment we are arguing about what sounds we want them."

PSYCHEDELIC POP

when the freaking out has to stop...

AN ATTEMPT AT AN EXPLANATION BY NICK JONES



MOTHERS OF INVENTIONS

LET'S face it — who in England takes a "freak out" or a "happening" at all seriously? Can you stop from laughing every time somebody says "psychedelic"? Do you believe in mind manifestation? Growing in the brain? Homage to gropery? How about the revolution of the young? Or soul liberating? Did you laugh?

Why has psychedelia become such a national joke? In America — particularly California — it's a way of life. Their whole pop scene revolves round the freedom of the young and their social cohesion. The result is a multitude of happy, free, people and a thriving, colourful, fast-moving music scene.

LOVE THING

They don't call it pop music. Music is music. It's all good whether it's folk, jazz, blues, pop, classics, or soul. They just play sounds.

John Cipollina is the lead guitarist with the Quicksilver Messenger Service — one of the numerous "happening" West Coast groups. He was quoted recently as saying: "When we play out of town,

the out-of-towners have to be turned on to our message of freedom. In San Francisco they already accept it. The people out here (San Francisco) are really open and the musicians are really open. There's a big love thing going around, you know."

To understand psychedelic music just look at the scene in America. In the US the younger generation — that is 25 and under — almost outnumbered their elders in 1966. Time magazine awarded their Man Of The Year prize to this generation and reminded that by 1970 there would be 100 million Americans in that age bracket.

In London last week was Chet Helms a producer and director who runs the Family Dog Show. The Family Dog Show takes place at the Avalon Ballroom, San Francisco complete with several top groups, spring suspension dance floor, 360 degree projector, acoustically draped ceilings, and all the other trappings of a continuum — that is, a dance that starts when you enter the ballroom and finishes when you leave the ballroom. "It's just a continuous happening," says Chet.

Helms also knows all about the revolution of the young in the States.

"Two very important factors emerge," he says, "which have altered the whole life structure for the 25s and

under. Firstly, God died in 1966! By that I mean that religion no longer holds any water. Secondly, that half of America's population is under 25. This has resulted in a generation that has become confident of its youth and its ability to outlive the older generation. Out of this confidence has stemmed the formation of a new institute of social intimacy."

Helms told a story of an English girl who had been living in California and was interviewed by a newspaper. She was asked what had mostly struck her about "happenings" and shows like the Family Dog promotions. She was expected to comment on the "super lighting" but this was her answer instead: "Have you ever seen 1,500 people join hands and dance together all night?"

NO VIOLENCE

Helms reports that this happens quite frequently. "There's never any fights, no violence, no alcohol."

Is this unity anything to do with psychedelia?

"I would never choose to use the word psychedelic because in England it has the connotations of being 'freak-

out' or weird. However, in California, it has the connotations of being eminently organic. In America as far as the psychedelic is concerned, it's taken place within the people rather than around them. It's someone's own conscious expansion."

What is the association with LSD?

"There is no direct association. Let me say this: nobody's starting a new religion. There are no Leary followers. There is just a religious spirit happening in America today."

WORK TOGETHER

"These kids are moving to a more spiritual and meaningful chemistry which suits their inclination to leave the aggression and the violence to the past generation. They're attacking the problem of living together as human beings and not animals."

"We've got more on the ball. We're not hustling kids into a ballroom. We're just running a continual happening thing. You come and go when you want. You wear what you want, dance what you want, do what you want. Because of this freedom and because we're not just some vindictive, money making organisation, the people want to come."

So just how has all this affected the music scene?

"Musically, the US pop scene is a fusion of blues, Eastern, jazz folk, anything. There is musical cohesion. You just dig music as a

vehicle. A new concept has also been introduced. The conjunction of light and sound. The spectator — performer relationship has been broken down. The groups aren't gods anymore. Everybody participates.

"The audience entertains the groups, the lighting men entertain the audience. Everybody just turns everybody on. The whole thing has to work together. Consequently the whole thing is more conducive of having a lot of fun and doing what you want."

The philosophy of the

young American seems to work. Happenings aren't contrived quite like those in England. England isn't ready for such a social revolution yet.

SOCIAL STRUCTURE

If it comes it should do the pop scene some genuine good. In America it has given rise to groups like the Association, Mothers Of Invention, Jefferson Airplane, the Quick-

silver Messenger Service, Sopwith Camel, the Seeds, the Grateful Dead, 13th Floor Elevators, Love and the Blues Magoos.

Most of them happen to be excellent groups. If England's social structure alters in the same way our pop scene could flower in the same way. It's already beginning to happen but in a very small way.

Let's have less of the bandwagon-jumping by the untalented opportunists and more room for the genuinely good, hard-working, thinking young musicians of today.

REACH OUT FOR '67!



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RAY: 'We tried the skiffle thing out in Germany and they seemed to like it'

■ We all suffer from blind spots, I guess, so I'll confess one of mine at once and admit that I'm almost totally proof against the vocal charm of the late Nat Cole. This interest declared, I can say that his "You're Listening To The Nat King Cole Trio" (Music For Pleasure) has more to recommend it than the average Cole LP. To begin with, there are early Capitol tracks such as "Don't Blame Me" (1945) and "Wood For Love" (1946) which are neat cocktail jazz performances by Cole, Oscar Moore (gtr) and Johnny Miller (bass). On these and a couple more numbers, Cole sings quite persuasively and plays patches of spare, Hines-inspired piano. Otherwise, the music is soothing later-Fifties Cole with augmented group. Stuff Smith's sizzling biddle attack warms up "Sometimes I'm Happy", "I Know That You Know" and "When I Grow Too Old", and altoist Willie Smith adds instrumental class to "Just You, Just Me" and two more. Juan Tizol (valve tmb) is another visitor. I find it musically, rather smarmy music. But add about three stars if you admire the singing madly.—M.J.

NEW JAZZ RECORDS

Stan Getz and the brotherhood of the cool . . .



GETZ: ideal

NOT A REALLY MEMORABLE CONCERT

"JAZZ AT TOWN HALL VOLUME 2" Sister Kate, She's Funny That Way, I've Found A New Baby, Blues (Xtra 1043). Johnny Windhurst, Wild Bill Davison, Mugsy Spanier (tp), Miff Mole, Vernon Brown (trmb), Mezz Mezzrow, Pee Wee Russell (clt), James P. Johnson, Art Hodes (pno), Pops Foster (bass), Baby Dodds (drs) Town Hall, New York, Late 1948.

THIS is the second LP from a 1948 concert of traditional jazz held at Town Hall. I didn't receive the first, but I am told it was better, which is easy to believe.

Much is wrong with this album. It has the spirit and most of the weaknesses of the informal, unprepared jam session: there are clashes in the band playing, plenty of dire solos and only a few knock-out moments. Recording and balance are poor, too, as happens with many concert recordings.

On the credit side, the trumpeters three deliver the goods—especially Wild Bill and Mugsy on the long blues improvisation which closes the show (they appear in this order: Davison, Spanier, Windhurst). The number also boasts a tormented Pee Wee solo, and some ratty Hodes piano.

Baby Dodds, ill at this time, sounds a bit plodding but demonstrates several of the varied layers of sound he used to put down as a background to solo and ensemble work. Mezz, characteristically simple in the blues, is rather distant the second time around. The trombones aren't at all happy, so this blues is of uneven quality though it is the record's most acceptable track. "Funny That Way", a short (two-and-a-half minute) version featuring Windhurst and Mezz, captures a certain feeling but is untidy and generally uninspired. In fact, it was hardly a memorable concert except for the presence of three now-departed "greats". —M.J.

STAN GETZ-ZOOT SIMS-AL COHN: "The Brothers." Four And One Moore (a); Battle Of The Saxes (a); Five Brothers (a); Battle-ground (a); The Red Door (b); Zoot Case (b); Tangerine (b); Morning Fun (b). (Xtra 5002.)

(a)—Stan Getz, Zoot Sims, Al Cohn, Allen Eager, Brew Moore (trns), Walter Bishop (pno), Gene Ramey (bass), Charlie Perry (drs), 8/4/49. (b)—Sims, Cohn (trns), Kai Winding (trmb), George Wallington (pno), Percy Heath (bass), Art Blakey (drs), 8/9/52.

STAN GETZ-LAURINDO ALMEIDA: Minina Moca; Once Again; Winter Moon; Do What You Do, Do; Samba Do Sahrá; Maracatu-too. (Verve VLP9150.)

Getz (trn), Almeida (gtr), George Duvivier (bass), Dave Bailey, Edison Machado, Jose Soares, Luiz Parga, Jose Paulo (percussion).

THE growth of the so-called cool school of tenor playing from under the shadow of Lester Young can be seen in these two albums.

Although the Xtra album has Getz's name in the large type on the sleeve, he, in fact, appears on only four of the five tracks on side one and takes no more solo space than the other four tenors.

All five, in fact, sound so similar you can have hours of harmless fun sorting them out. Tonally, Brew Moore is the easiest to identify with



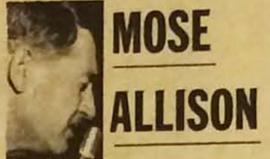
SPANIER, long blues improvisation

his slightly more muffled sound. Getz comes through as the most inventive of the five in 1949. All, at that time, owed an enormous debt to Lester.

"Red Door" and the three tracks which make up side two were made three years later and both Sims and Cohn sound more mature—Sims in particular plays some very fine jazz. Winding's trombone provides a change of sound and contributes some excellent solos. The rhythm section, with Blakey, is more forceful.

The Verve LP takes us back to 1963 and the bossa fashion. A great deal of rubbish was recorded under the bossa banner, but the gentle, lyrical musical was ideal for Getz and Almeida and this set is full of gentle beauty from both men.

This is Getz at his most sophisticated and unruffled.—B.D.



MOSE ALLISON

MOSE ALLISON: "Down Home Piano," Dinner On The Ground, Crepuscular Air, Mule; Creek Bank; Towns; Devil In The Cane Field; The Minstrels; Moon And Cypress; Carnival; Mojo Woman. (Transatlantic PR7423.)

Allison (pno), Addison Farmer (bass), Ronnie Free or Nick Stabulas (drs).

MOSE ALLISON and his work are both pretty well known by now to jazz and blues lovers over here. This album, to set down first what it is and is not, reissues ten of his trio perfor-

mances featuring piano only (no vocals or trumpet from Mose) with bass and drums.

Allison made at least six albums for Prestige, from which this selects ten of his own compositions, most of them descriptive little sketches from his "Creek Bank" and "Local Colour" LPs released here earlier on the Esquire label.

Here, for reasons not clear to me, the pieces have been mixed up so that they appear quite out of sequence. The odd vocal numbers in the original suites or groups had to be left out because they have already appeared on the singing selection, "Mose Allison Sings".

But I cannot see why, for instance, the "Creek Bank" quartet of tunes have been spread about over both sides of the reissue album. Never mind, though; a certain similarity in tempo and mood unites several of these pieces regardless of how they started life.

The playing, as we expect from Allison, is clean and deft and imbued with a composer's sense of form. Mose is an individualist, and his particular signature is imprinted on all the upper-tempo pieces such as "Creek Bank", "Mule" (a surprisingly bright and happy beast), "Dinner", "Carnival", "Devil", and "Town".

Allison promotes a scampering, bouncy sort of rhythm which he seems to associate with his "back country" flavour. The contrast comes with the slower, more reflective "Cypress" and "Crepuscular". I don't find a whole album of this piano music varied enough to hold my interest keenly, but I've heard a lot worse in the field of keyboard jazz.

Addison Farmer, on bass throughout, and Ronnie Free (on all but four tracks) show an intelligent trio approach, and drummers and bassist join in with solo bits and sundry exchanges. For me, one of Mose's weary-humorous vocals would have come as a relief. —M.J.

■ Les Brown has led a number of pretty good swinging dance bands in his day. They haven't been notable for their jazz content, but the level of performance and arrangement has generally been high enough to interest musicians in the "Band Of Renown". Brown's newest LP "A Sign Of The Times" (Brunswick LAT863), reveals an up-to-date version of his old formula of presenting high-class instrumental treatments of popular tunes. The programme ranges from Tony Hatch's "Call Me" and "My Love" to Jobim's "Meditation" and "How Insensitive", and the predominant mood is one of relaxation and smoothness, with a Latin tinge. Most of the best moments occur in the Latin-American numbers. "Raza", a South American dance tune, has a good feeling, some pleasing tenor and decent brass work; and there are odd spots of bouncing solo playing elsewhere, though nothing outstanding. And that's about the sum of it: melodic, musically band music, with touches of novelty, presumably aimed at the pop market. Not really anything here for jazz lovers. —M.J.

LP OF THE MONTH



THE DEVELOPMENT OF DIZZY

A FASCINATING compilation of recordings made between 1937 and 1949, "Dizzy Gillespie" (RCA Victor RD7877) shows the development of Dizzy Gillespie from Roy Eldridge disciple to full flower as the dominating trumpet influence of modern jazz.

The 1937 tracks show Dizzy with the Teddy Hill Orchestra alongside such main-streamers as Bill Dillard, Shad Collins, Dickie Wells and Russell Procope. His technique for a 20-year-old was remarkable but he sounds almost more like Eldridge than Roy himself.

The set moves on to a 1946 small band session with Milt Jackson and Don Byas and, in those nine years, Dizzy had matured completely—sounding, in fact, far in advance of his colleagues in ideas, technique, confidence and grasp of the complicated new jazz.

Big band tracks from 1947 and 1949 complete the album with Dizzy at his majestic maturity. He soars over ensembles and roars irrepressibly through his solos. The band is occasionally a little rough, but this only adds to the general air of excitement.

Make the scene with Dean!

DEAN MARTIN WEEK 13th-18th FEB.

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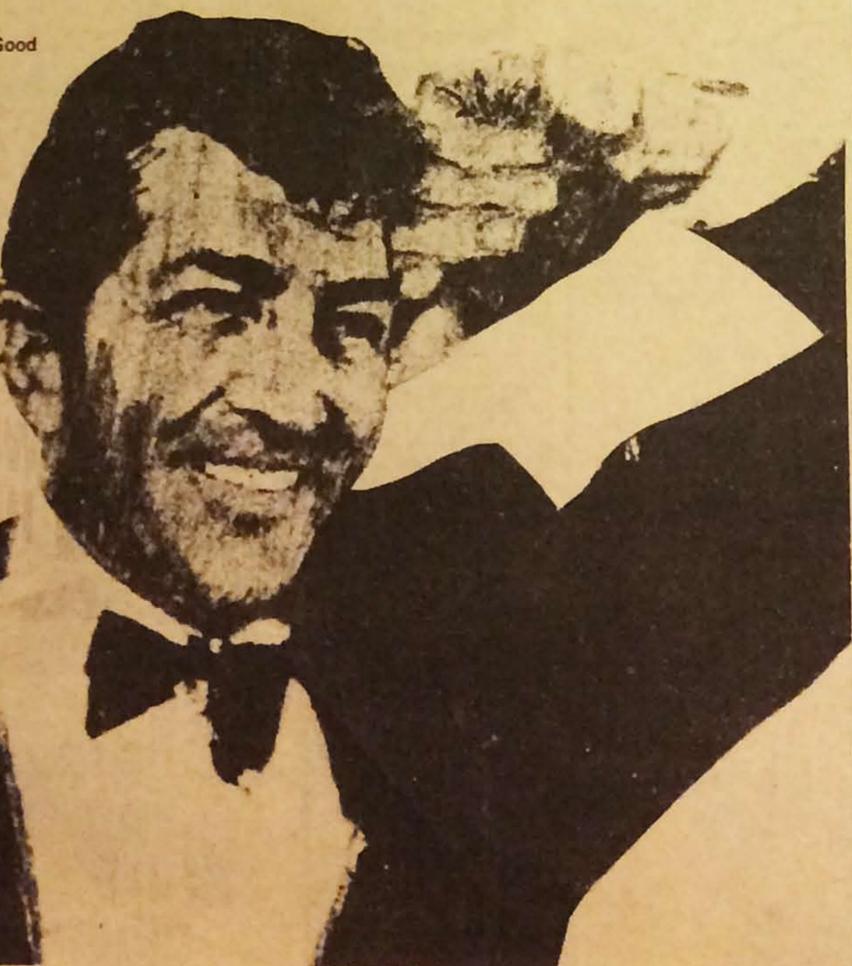
LATEST SINGLE

(Open Up The Door) Let The Good Times In RS 20638 Reprise

OTHER ALBUMS BY DEAN

Everybody Loves Somebody R 630 (M) Reprise (Remember Me) (In The One Who Loves You R 670 (M) R9 670 (S) Reprise The Hit Sound Of Dean Martin RLP 620 (M) RSLP 620 (S) Reprise

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RADIO JAZZ

by CHRIS HAYES

Times: GMT
FRIDAY (10)
4.15 p.m. RI: Jazz. 5.30 HI: Jazz Rondo. 6.0 N2: Charles Mingus. 6.15 O: Evening Swing (Also Thurs). 8.10 L: Chamber Jazz. 9.0 E: All Star International Band. 10.15 O: Dixieland (Down Town St. Paraders). 10.15 T: Doc Severinson. 11.0 T: Warsaw JF 1966 (Zbigniew Namyslowski), Swingle Singers. 11.15 BBC H: Jackson, Cohn, Sims, Bix, Jelly Roll, Hampton. 11.20 E: Pop and Jazz. 1.0 a.m. BBC L: Brubeck, Herman, Parker, Duke, Bechet, etc.

SATURDAY (11)
12.0 noon BBC T: Jazz Record Requests. 1.55 p.m. HI: Radio Jazz Magazine. 4.0 NI: George Lewis. 4.15 HI: Ted Heath Ork. 6.5 J: Sammy Davis Jnr. 7.0 R2: Jazz Concerto. 10.5 O: Swing Special. 10.15 A2: Get To Know Jazz. 10.15 T: Sarah Vaughan. 11.0 T: Warsaw JF 1966 (Swing Singers, Andrzej Trzaskowski 5). 11.30 J: Jazz Festival.

SUNDAY (12)
2.40 p.m. E: Jonah Jones Quartet, Glen Gray & Casa Loma Ork. 9.10 V: Chris St Leger Big Band. 9.30 AI: Free Jazz 10.3 AI: Ted Curson, Nathan Davis, Elvin Jones. 10.10 M: Swing-Sweet. 10.45 AI: Edgar Battle, Eddie Barefield (Hugues Panassie). 11.31 BBC L: The Jazz Scene (Ken Colyer's Jazzmen, Harold McNair, Max Jones, Colin Bates Trio).

MONDAY (13)
11.15 a.m. E: Navarro, Herman, Braff, Young, etc. 6.0 p.m. N2: Jazz (Nightly). 8.30 J: Big Bands. 9.0 E: Kurt Edelhagen Ork. 9.15 NI: Gary McFarland. 9.30 L: Duke Ellington in Oslo. 10.10 M: Live Jazz. 10.15 T: Pop and Jazz. 11.0 T: Joe Henderson ("Made For Joe" LP).

TUESDAY (14)
6.25 p.m. E: Dorham, Peterson, Young Montgomery, Bessie. 8.10 R2: Jazz Tempo. 8.30 NI: Jazz. 9.50 N2: Jazz Corner. 10.0 U: Antibes JF 1966 (Duke, Ella). 10.5 O: Jam session. 10.15 T: Pop and Jazz. 11.0 T: Fats Waller (1929, 1936). 11.0 V: Jazz Corner.

WEDNESDAY (15)
3.35 p.m. U: Jazz. 4.15 L and H2: Jazz. 5.45 BBC T: Jazz Today. 7.0 Q: Music Mag, inc. (4) Benny Carter Quartet. 8.20 O: Jazz. 8.30 J: Jazz. 9.35 O: Jazztel. 10.15 T: Astrud Gilberto, Walter Wanderley Trio. 11.0 T: Jazz Classroom (Berkeley School Students Play Mar-

iano Arrangements). 11.20 E: Big Band Sound.
THURSDAY (16)
7.25 p.m. E: Combo Jazz, inc. Derek Humble Quartet. 8.1 V: Piano Jazz (1) The Early Years. 9.15 NI: Jazz Corner. 10.15 T: George Shearing Quintet, Strings and Ork. 11.0 T: Charlie Barnett and Billy May Orks, Nancy Wilson. 11.20 E: Singing-Swinging. Programmes subject to change.

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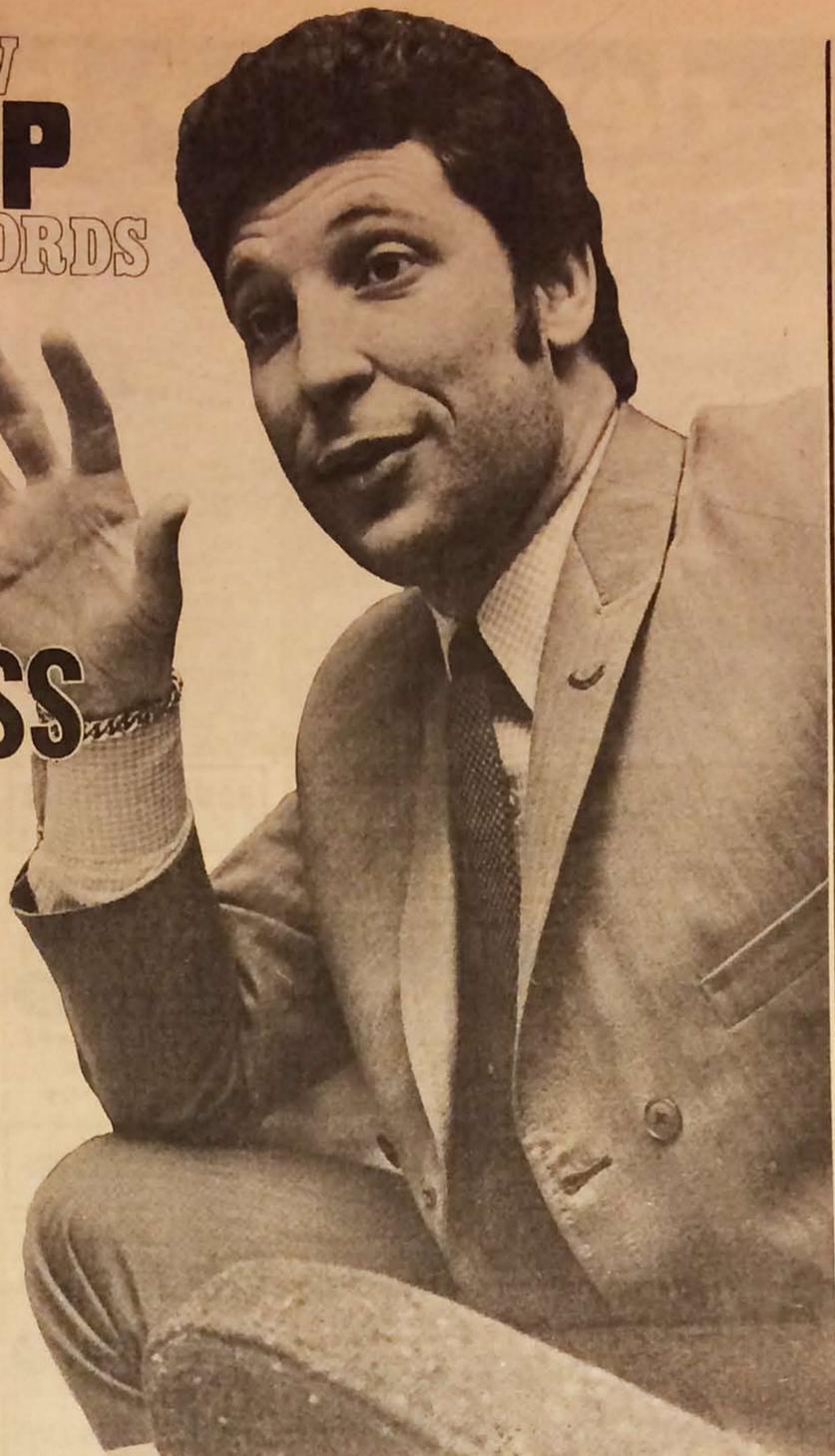
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TOM LOOKS SET FOR ANOTHER BIG SUCCESS

NEW POP RECORDS



Tom: in fine throaty form.

SINGLES

TOM JONES: "Detroit City" (Decca). Despite the problem of following up a hit as big as "Green Green Grass" Tom hasn't hung about. His choice of the old Bobby Bare C&W hit, "Detroit City" is a wise one. Tom retains his "I wanna go home" philosophy on this gently swinging medium tempo cut. Like "Grass" it slowly builds up to an emotional buzzer with Tom in fine throaty form. It's not such an immense number as "Grass" but as it's a follow-up it's a beautifully made professional quality record. Undoubtedly a hit.

THE TROGGS: "Give It To Me" (Page One). After their slight experimentation with "Any Way That You Want Me" the Troggs have quickly reverted back to the success formula. Here they come up quickly with a monotonous Reg Presley number with some of the most repetitive lyrics heard for a long while. It's the basic thundering Troggs sound with little embellishment. Not one of the greatest records of this decade but it's instant beat and insistent wailing should put it into the top ten with no trouble.

MARIANNE FAITHFULL: "Is This What I Get For Loving You Baby" (Decca). Under the direction of Andrew Oldham and Arthur Greenslade Marianne comes back with this soaring Spector-Goffin-King number. Oldham's production is as huge and as pretentious as ever but it's a gas. With harpsichord clanking, drums-a-clattering, strings soaring, bells-a-ringing everything shakin' and scraping—even down to the beautifully out of place trad band—Marianne's curt diction survives. A nice powerful record which deserves to be a hit.

THE SEEKERS: "Georgy Girl" (Columbia). The Seekers really can do no wrong. This disc, again from the pen of Tom Springfield (with J. Dale), originates from the film of the same name and has already soared into the American top ten. Considering the group's popularity, plus the success of "Mornningtown Ride", this happy, beaty, story about the transformation of Georgy Girl should safely see the Seekers once again in the Pop 50.

JOHNNY RIVERS: "Baby I Need Your Loving" (Liberty). Rivers has never really failed to make a well produced quality record and this revival of the Four Tops gigantic Motown hit is no exception. His arrangement isn't particularly different, the backing vocal is the same, and nothing has been added to the Tops' basically unsurpassable version. Good disc—but what's the point? It's about as stupid as bringing out a cover version of "Reach Out I'll Be There".

THE LOVE AFFAIR: "She

Smiled Sweetly" (Decca). A new group here with a Mick Jagger-Keith Richard composition. A lot of people probably think a number by such famed names is their passport to stardom but it's not always so. This could be a good record—a little monotonous, with a sinister, unmelodic feel. Despite the aid of a big churchy organ sound, it doesn't really get off the ground.

HAMILTON AND THE MOVEMENT: "I'm Not The Marrying Kind" (CBS). This one was written and produced by Rolling Stone Bill Wyman. It features the new nine-piece band roaring away behind Hamilton's slightly unconvincing vocal. The arrangement and sound is very promising, but basically the number is a bit of a drag. With all those sounds at their disposal a more exotic number might have been more effective.

DON COVAY: "Shingaling '67" (Atlantic). Soul man Covay is one of the many U.S. soul stars who has reached the stage when he never really cuts a bad track. Ever since "See Saw" Covay has issued nice groovers, full of power, soul, and grit. As usual, the discoteques will snap up this newy from him. It's a big, thumping, screamer full of guts and a big wailing band. Can't see it in the chart, but it should do a bomb down the clubs.

A great live performance from the swinging Tops

FOUR TOPS: "Live" (Tamla Motown). Great live performance from the Tops at the Roostertail Night Club in Detroit, where everything is swinging. Backed by a jumping and powerhouse Earl Van Dyke band in top form. There's no time wasting, the sound is good, and it's one of the best live albums we've heard for some time. The Detroit crowd groove along as the Tops strain out with "It's The Same Old Song", "It's Not Unusual", "Baby I Need Your Loving", "Reach Out I'll Be There", "You Can't Hurry Love", "Ask The Lonely", "The Girl From Ipanema", "If I Had A Hammer", and "I Can't Help Myself". An excellent album which captures the atmosphere of a Four Tops performance—and you can imagine the atmosphere generated with the Tops' own

LPs

GENE PITNEY: "Young And Warm And Wonderful" (Stateside). Pitney cools the atmospherics and presents an album of warm, romantic songs to fit in with his new image of wedded bliss. His smooth voice slides easily over some excellent ballads, mainly in a dreamy, late night tempo, but including a couple of light swingers. He sings beautifully on all tracks, but especially on the title track, on "Golden Earrings", "Serenade of the Bells" and the Latin swinger "South of the Border". If you're a Pitney fan and also in love... perfect.

DEL SHANNON: "Total Commitment" (Liberty). Somehow one expects a lot

more from this album due to the rather dramatic cover, which shows Del's face under a thumbprint, and the intriguing title. But that's just good packaging. There is nothing particularly deep or significant about the music. However Del shows he is really up to date, with a nice line in Byrds' style guitar backing, and a selection of well sung modern hits like "Sunny", "Summer In The City", "Red Rubber Ball" and more.

TEMPTATIONS: "The Temptations' Greatest Hits" (Tamla Motown). Really Tamla Motown are continuing the tradition of quality pop music that stretches right back before the War. They always "do it right". On this invaluable hits album you can hear the group sing with warmth, taste and soul marvellous songs like "My Girl", "The Way You Do Things You Do", "Beauty Is Only Skin Deep", "My Baby", "It's Growing" and "I'll Be In Trouble".

SAM AND DAVE: "Hold On, I'm Comin'" (Atlantic). Where would the British beat scene have been during the last few months without Sam and Dave's "Hold On, I'm Comin'". This number must have been played by practically every group in the country, and a few hundred times a night to boot. Sam and Dave are, of course, a gas without end, and here you can take more of their music like "I Take What I Want", "You Don't Know Like I Know", and "Blame Me".

MARLENE DIETRICH: (Ace Of Hearts). Magic memories are invoked by this invaluable set of the great Marlene at her finest in selection of old

favourites. Marlene, the toast of Las Vegas and London is heard on other songs like "Symphony", "I've Been In Love Before", "You Go To My Head", "The Boys In The Backroom" and many more.

USUAL RELAXED MARTIN STYLE

DEAN MARTIN celebrated 25 years in showbusiness at the end of 1966 and as a sort of belated acknowledgment, Pye Records have announced Dean Martin Week from February 13 to 18. To launch the Week, Reprise tomorrow (Friday) release Dean's latest album, an EP and a single.

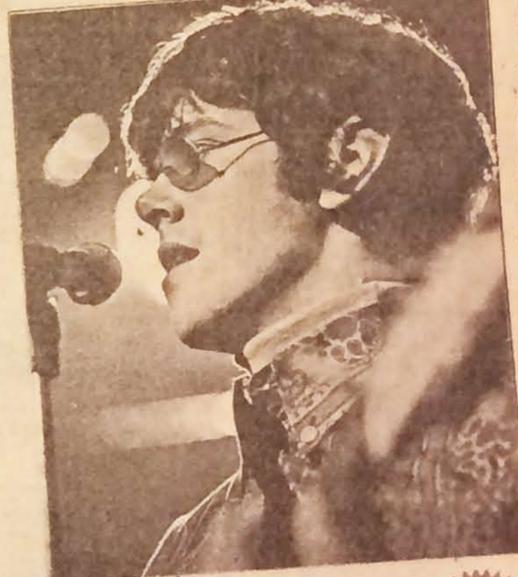
On the album, "At Ease With Dean" (RLP6233), Mr Martin sounds so relaxed he makes Perry Como seem like a screaming neurotic.

Ken Lane plays some nice piano in the accompanying Les Brown Orchestra as they help Dean amble through such suitable ballads as "If I Had You", "Sposin'", "It's The Talk Of The Town", "Just Friends" and "Home". The EP, "The Glory Of Love" (REP30078), has four songs from the singer's film, The Silencers—the title track, "On The Sunny Side Of The Street", "If You Knew Susie" and "Side By Side". This time Dean gets the massed support of choir, orchestra, guitar and off-beat drumming. The single has "Let The Good Times In" as the A side. It's Dean back in his sing-along vein, again with large choir and orchestra. Flip is a country-flavoured ballad, "I'm Not The Marrying Kind".

Donovan on drugs, money, religion, Dylan/ Jonathan King—is pop creative?

FEBRUARY 11, 1967

music maker



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FOLK LPs

By their previous albums, the Watsonsons have set a high standard and it is, perhaps, sufficient to say that their latest, "A Yorkshire Garland" (Topic 127167) keeps up the same standard. The fact that the record doesn't have quite the same impact as "Frost and Fire" is perhaps because their approach to group harmony singing, and their genius for seeking out wonderful traditional material and giving it their own individual treatment is no longer so novel. This doesn't allow them to coast along on the basis of past successes, however, and their four-square rendering of "The White Cockade" borders perilously on the pedestrian. It is on songs like this that one fears they are beginning to reduce songs to a formula. And then on a song like "Ye Noble Spectators" and the superb "The Whitby Lad" which concludes the album, they dispose of the fear more than adequately. Elaine Watsonson (it sounds like — there are no

credits on sleeve or label) does a very good solo job of "Slow Brow" and Michael (again a guess) does a marvellous job with "Sorry The Day I Was Married". I not a kick, personally, out of hearing on record the English "The Ploughboy" or the Boer War song which is the origin for "Off To Dublin In The Green" which should upset a few folk who are trying to claim they wrote the Irish song. Or will they come down on Topic for royalty payments? The folksong copyright situation is so muddled that even that is possible! A record which is 80 per cent more interesting than most other folk releases and 100 per cent better recorded than any previous Watsonson release.—K.D.

There is still a lot of interest in the banjo, I guess, in the folk world if not in jazz. So Bounty's release of "Folk Banjo Styles" (BY6021) should find ready acceptance. The album sets out to illustrate the history and playing styles of the five-

string instrument, and what with the informative Lee Haring sleeve note and the virtuosity of some of the banjo picking it does a pretty fair job. Eric Weissberg (banjo, and guitar on one track, "Forty Winks"), Marshall Brickman (guitar, banjo on two tracks), Tom Paley (banjo and vocal), and Art Rosebaum (banjo, vocal) are the musicians involved. Their selections shows us various folk styles, as on "Wild Bill Jones", Paley on a fretless banjo tuned to an open D chord, and with the help of the notes a student can, so to speak, pick his way through "frailing", the up-picking method of "basic strum", and the two-finger and three-finger styles, and also learn to distinguish between the different tunings in use. The record moves from traditional banjo music to the Earl Scruggs "smooth, continuous flow" development and finishes with more advanced styles which, it suggests, represent the banjo music of the future. All told, a well-produced issue.—M.J.

advice ★ dealers ★ bargains

THIS WEEK'S BARGAINS

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 CHALLENGER & HICKS, of DARTFORD. S/H. A.R.L. 2 Thomas Electronic Organ with Leslie, as new condition, 240 gns.
 SAVILLE BROS., of SOUTH SHIELDS. SALE OF THE SEASON, starting on Saturday, February 11th. Guitar bargains from £5.



DYLAN: No British publisher set for his first book.

Clawpicking guitar a la Dylan

ARE there any instruction books on clawpicking guitar, as featured in Bob Dylan's "Don't Think Twice"? — Jack Bradstock, Crewe.
 Learn Clawpicking, by folk guitarist Derek Brimstone (Southern, 6s), explains the method and gives five popular folk songs in easy tablature.

WHAT make of guitar and strings were used by John Renbourn on his first LP, "John Renbourn". Which tutor does he recommend for folk guitar? — A. Coughlin, Gloucester.

It was a 30-year-old round-hole dance-band guitar made by Scarth, which I used on one or two tracks calling for a medieval sound. It is fitted with Ivor Mairants strings. On my other guitar, a Gibson J50, I use John Alvey Turner strings. In both cases I have medium-gauge 5th and 6th, light-gauge 1st, 2nd and 3rd and heavy gauge 4th. For learning folk guitar I would recommend American Folk Guitar by Peggy Seeger. — JOHN RENBOURN.

which is part of either a General or GCE course, and is restricted to people on day release from their employment at Tower Hamlets College of Further Education, Jubilee Street, Bethnal Green, E1, every Friday, 2-5 p.m.

DO YOU know the identity of the beat group featured in a night-club scene in the Tony Curtis film, Drop Dead Darling?—Ada Baines, Weybridge.

So far they've been known as The Plainsmen, but they've now changed their name to The Puzzle. They come from Kingsbury (Middlesex) and comprise Ian Stephenson, son of alto-sax session star Dave Stephenson (lead vcl, gtr), Tony Millington (rhythm gtr), Geoffrey Da Costa (bass) and Joseph Czarnecki (drs). After seeing them at London's Grosvenor House, MD Ken Jones recommended them to Ken Hughes, producer of Drop Dead, in which they augmented with organ and play two 12-bar blues, one written by Ian Stephenson and the other by Andrew Jackman, son of famous saxist Bill Jackman.

IS THERE a collection of songs featured by The Monkees? — Ivy Adamson, Rugby.

The Monkees Music Book (Hansel, 12s 6d) contains biographies and colour photos of the boys, with over a dozen of their most popular recordings.

WHICH instrument and strings does Chris Barber's guitarist, John Slaughter, use? — Sidney Beckwith, Launceston.

Gibson Stereo, which is great for playing jazz and blues, because it has a very fast action, it's easy to bend the strings without getting buzz, and it's perfectly in tune above the 12th fret. I use Gibson Sonomatic strings with a B instead of a G and an E instead of a B, but otherwise orthodox. This is fine for blues, but I wouldn't advise it for jazz. I have a Vox AC 30-watt amp with Treble Boost. — JOHN SLAUGHTER.

IS IT possible to get the music for the jazz poetry recordings on Jupiter by Belle Gonzales with accompaniment directed by Leonard Salzedo and Kenny Napper? — Harold Biggs, Balham.

"Poetry Set In Jazz", with musical settings by Wallace Southam and piano transcriptions by Cecil Bolton (Robbins/FDH, 7s 6d), includes all these numbers, plus "Sigh No More, Ladies".

I'M A pianist with a thirst for modern jazz. I would like to attend a day or evening school teaching jazz. Is there one in the London area? — C. J. Derrick, Leigh-on-Sea.

Trumpet-leader and lecturer Owen Bryce gives jazz tuition at the following evening schools: Chiswick Polytechnic, Belmont Road, Chiswick, W4, every Tuesday, 7.15-9.15 p.m.; Catford Institute, Elmira Street, Lewisham, SE13, every Wednesday, 7.30-9.30 p.m.; Hendon Technical College Music Centre, The Burroughs, Hendon, every Thursday, 7-9.30 p.m. These classes are for all instrumentalists and cover improvisation, chords, scales, sequences and anything to do with jazz. There is an elementary and an advance course at Lewisham. The other classes do not require any knowledge of reading or improvisation. There is a class for jazz appreciation only.

IS BOB DYLAN'S first book, Tarantula, which has apparently been published in America, available yet in Britain?—W. Harrison, Great Yarmouth.

It is still on offer to several publishers in this country, but advance orders can be played with Collier MacMillan and Co Ltd, 10 South Audley.

WHAT are the advantages of a riveted cymbal and how many rivets should one have? — Jack Dougan, Cardiff.

Well, I had ten rivets in the 18-inch Avedis Zildjian which I use on the left-hand side of my kit, but they have all fallen out except one, and now it's down to the sound I want! So I would recommend starting with one and building up until you're satisfied. A riveted cymbal has many uses, depending on personal taste, but I like it behind piano and sax solos in hot jazz playing. On the right-hand side of my kit is an 18-inch Avedis Zildjian used for general rhythm playing which was given to me as a present by Sonny Payne. — Drummer-leader ERIC DELANEY.

CHRIS HAYES



DELANEY: riveted cymbal has many uses

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CAUGHT IN THE ACT

ON Sunday, Duke Ellington and his band played at Portsmouth's Guildhall for the first time. And Portsmouth seemed to like it, even though the auditorium was by no means full for the first show—which was the opening concert of Ellington's 1967 tour.

It is almost a platitude to say Duke has something up his sleeve for each tour, but it's true. This time, the particular weapon was a programme well stocked with new material and containing no really disappointing pieces. There was a drum feature, true, but good of its kind and shorter than most. The opening half offered so rewarding and varied a selection of Ellingtonia that it inspired a case-hardened colleague of mine to pronounce at interval time: "That's the finest first half I've ever heard from the band."

In detail, it went like this: "Harlem Air Shaft," a little slower than we expect it and spotting Cootie Williams' open trumpet and Jimmy Hamilton's clarinet; a "Drop Me Off At Harlem" played principally by Duke and trombonist Lawrence Brown, and performed (as Ellington explained, almost unnecessarily) "completely without benefit of chart"; then "Swamp Goo," an exotically coloured orchestration with mellow clarinet trio (Hamilton, Procope and Carney) over Afro drums and sinister trombone blasts, and a later Procope solo which came over more effectively than anything of his I've heard on earlier tours.

Fresh offerings followed, one upon the other: "Nob Hill," an extension of Duke's "Far East Suite" notable for Paul Gonzales, the leader's piano and Rufus Jones's fancy cymbal playing; a rapid vehicle for Paul's speediest tenor, "Up Jumped Paul"; Lawrence Brown participating in a stroll along the "Rue Bleu"; Harry Carney's baritone in "Chromatic Love Affair," followed by two from Cat Anderson's soaring trumpet—Raymond Fol's "Salome" and a fast "Wild Onion" with muted and open horn. Closing this rich half-concert were "La Plus Belle Africaine," somewhat revamped since last year and featuring even better bass bowing by John Lamb and clarinetting by Hamilton, and a surprise item from the Duke. This latter was a swift, striding keyboard sketch, "Second Portrait Of The Lion," unfortunately truncated as though the pianist had suddenly tired of it. But what a curtain lowerer!

DUKE ALWAYS HAS A TRICK UP HIS SLEEVE

Cootie, in pungent growl-and-plunger form, scored a bull right off in part two. "The Shepherd" was slower blues, as individual as ever, while "Cootie For Cootie" was bright, biting and sufficiently rocking to fire the whole band. Cootie's ceremonial dance steps somehow enhance the character of this shuffle tune. Then, after the Jones drum solo, "Mara-Gold," came Johnny Hodges for the night's first alto solo. He delivered a theme from the film, Assault On A Queen, a new number called "Drag," and "I Got It Bad" and "Things Ain't" with magnificent tone control and his own kind of drama. As always his riding alto turned the band on in this final old favourite, which led Duke into his closing lecture on finger-snapping, nonchalance and cool hipness. A concert to remember, this, and a programme to hear for sure by a unique orchestra. —MAX JONES.



HODGES: magnificent tone control and its own kind of drama

cream

GINGER BAKER played one of the finest solos in his career at London's Saville Theatre on Sunday night. His feature with the bill-topping Cream—called "The Toad"—was a masterpiece of drum solo construction. It had pace, direction, and built to a fantastic climax. He showed complete control of his seven-drum kit. Eric Clapton too, played brilliantly, especially on "Steppin' Out" and "I'm So Glad," which suddenly turned into the 1812 Overture. Jack Bruce seemed to have difficulty getting his harmonica playing together on "Train Time," but sang very well on the slow blues "Sitting On Top Of The World." Sands are an excellent group with lots of potential. They look good and sound good. They play quietly with good

taste, and lots of humour. Edwin Starr started uncertainly with "Sunny" and "Try A Little Tenderness," but succeeded in winning over a quiet audience with "Knock On Wood," and whipped up considerable excitement. But Ginger Baker stole the show! —CHRIS WELCH.

stevens

AT the first performance by the reunited Spontaneous Music Ensemble at the Little Theatre Club on Friday, the musicians started roughly where they left off three months ago, when they had begun turning their attention to the possibilities of themeless collective improvising. Throughout the evening there were no solos lasting more than a few seconds, another player (usually more than one) immediately coming forward and taking equal pro-

brown

SANDY BROWN'S QUARTET made a soundly satisfying broadcast on the Light's Jazz Scene during the early hours of Monday morning. Any all-night factory workers or ravers with transistors must have delighted in Sandy's wildly exploratory clarinet, squeaking away like mad, but still being more interesting in one bar than most of the more svelte clarinetists are in a whole number. He received interesting and sensitive accompaniment from pianist Ron Rubin, bassist Brian Prudence and drummer Mike Scott. And he picked pleasant numbers—"Love For Sale," "Sermonette" and Ellington's beautiful "Come Sunday." —JACK HUTTON.

jansch

ALL hail to Bruce Dunnet, who has fulfilled his promise to put on Bert Jansch in a West End club. At the Horsehoe Hotel, near London's Tottenham Court Road Tube station, Bruce opened the New Contemporary Folk Club last Sunday (February 5). It was packed out and very modestly priced at 7s. 6d. entry and 5s. a year membership. John Renbourn and Jacqui McShee took the first session. John and Bert Jansch took the second. And both were (predictably) exactly what the fans had come for. The third session was switched-on and plugged-in! Renbourn played electric guitar and Jansch fitted an electrical pick-up to his instrument. They were joined by bass and drums. It all seemed disorganised ("under-rehearsed," said one fan) but happy. The club aim is "to promote the new contemporary music in the style of Jansch and Renbourn." If that's what they're after, that's what they've achieved. A rave is probably the ONLY word. —ERIC WINTER.

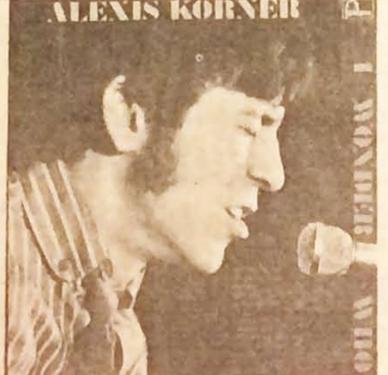
chilton

JOHN CHILTON'S Swing Kings made a lively debut at Chelsea's Six Bells on Saturday last. It was a rare experience to hear such diverse and infrequently played numbers such as "Blues In Thirds," "Summit Ridge Drive," "Wild Party," "Rax-at-us" and "Mama's Got A Baby" mixed up with show tunes of the Thirties like "I Can't Dance" and "Got Ants In My Pants," the latter involving Chilton and band exercising their vocal chords. The tunes suggest the style which stems from the bands of the Thirties and Forties—such as Henderson, Coleman Hawkins, Earl Hines, Artie Shaw and the rest with a bouncing, brisk and kicking rhythm section to support first-class solos from Chilton (pt.) and Frank Brooker and John Lee (tenors, both doubling excellent clarinet), Roy Vaughan (pno), Chuck Smith (dr) and Keith Howard (bass). Chilton's humour and pleasing personality shone in his announcements and the crowd, with more than a suggestion of the over-30's, listening intently and the younger element crowding the floor at the leader's persuasive request. The Swing Kings are a welcome addition to the scene and time will wear off the rough edges of Chilton's imaginative arrangements for such an unusual instrumentation. —CHIC WINSOR.

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NEWS EXTRA

Beatles sign new contract

THE Beatles have renewed their recording contract with EMI. Manager Brian Epstein signed a new contract for nine years at EMI's London headquarters this week. The group's first record "Love Me Do" was released on the Parlophone label in October, 1962, and sold 100,000 copies. World wide sales of Beatles records have now reached a total of 180 million.



SCOTT

WALKERS DATES

THE Walker Brothers tour of Britain with Cat Stevens, Jimi Hendrix and Engelbert Humperdinck opens at the Finsbury Park Astoria on March 31.

The rest of the tour is: Ipswich Odeon (April 1); Worcester Odeon (2); Leeds Odeon (5); Glasgow Odeon (6); Carlisle ABC (7); Chesterfield ABC (8); Liverpool Empire (9); Bedford Granada (11) Hadley, Essex (12); Wolverhampton Odeon (13); Bolton Odeon (14); Blackpool Odeon (15); Leicester De Montfort Hall (16); Birmingham Odeon (19); Lincoln ABC (20); Newcastle City Hall (21); Manchester Odeon (22); Hanley Odeon (23); Cardiff Odeon (26); Aldershot ABC (27); Bristol Colston Hall (28); Bourne-mouth Winter Gardens (29) and Slough Granada (30).

KEITH VISIT

AMERICAN singer Keith—currently 24 in the Pop 50 with "98.6"—arrives in Britain on February 27 for a nine-day promotional visit. Appearances set so far are Pop Inn (28) and Top of the Pops (March 3). An LP titled "98.6 Ain't Gonna Live" is scheduled for April release.

JOE MEEK DIES

RECORD producer Joe Meek was shot dead at his North London studios last Friday.

NAMES IN THE NEWS

THE TROGGS' new single "Give It To Me" and their LP "Trogglodynamite" are released tomorrow (Friday). They are on Monday Monday (13); Top Of The Pops (16) and Saturday Club (18).

The fourth International Jazz Festival in Prague will take place between October 18 and 22. It will feature a selection of jazz groups and soloists from East and West Europe. The Magic Lanterns are negotiating for a three week season at Stockholm's Tivoli Gardens in July. They may also appear on Norwegian TV from Oslo. The Tiles Big Band, featuring Gringo Pete, makes its debut at the club today (Thursday). It will be the resident band and has its first CBS single released next month.

New singer John Williams has his first single released tomorrow (Friday), titled "She's That Kind Of Woman". So successful was last weekend's visit to Rotterdam by The Action that they have already been offered a tour of France, Belgium and Holland. Details are now being negotiated and the tentative date for the visit is late June. Henry "Red" Allen, the US trumpet star, begins his third tour of Britain, with the Alex Welsh Band, at Osterley Jazz Club on Friday (17).

First single by Hamilton and the Movement is "I'm Not The Marring Kind", written and produced by Bill Wyman. Alan Bown Set fly to Paris on February 25 for a French TV show Uterama (25) and dates at La Locomotive (26) and the Omnibus Cologne club (27). The Powerpack are on Saturday Club on Saturday (11). Swinging Blue Jeans play the Assembly Rooms, Edinburgh on February 16; Swansea University (24) and Luton College of Technology (25). They go to Holland on April 30 for three days of concerts and TV.

NEMS Enterprises are arranging a second live TV production for the Radio Bremen TV network. It will feature T. who and Cliff Bennett and will be filmed live at the Marquee on April 1 and 2. The first record produced by ex-Animal Hilton Valentine, "The

Meek, who had hits with the Tornados and the Honeycombs, was shot in the head outside his studio flat. A 52-year-old woman was found on the stairs with shotgun wounds in her back. She was dead on arrival at the Royal Northern Hospital. Meek's hit "Telstar" in 1962 sold over five million copies. The Honeycombs' "Have I The Right" was a big hit in 1964.

DONOVAN TV

DONOVAN, whose new US single is "Epistle for Dippy", appears on Top Of The Pops promoting "Mellow Yellow", his new British single, on February 16.

His week at London's Saville, starting on April 10 has been confirmed. Donovan will appear for the whole show backed by an orchestra. No other artists are on the bill.

HERMITS FOR US

HERMAN'S HERMITS fly to Los Angeles on February 24 to appear on the Dean Martin Show. They will be in America until March 5 and also appear on a TV spectacular "Now" as well as doing promotional appearances. The group appears on Easy Beat on Sunday (12), Monday (13) and Crackerjack (15). On February 20, they fly to Paris for three days of promotion on their French single "No Milk Today".

Rolling Sea" by Carol Freeman, is released on February 17. Ken Colyer's Jazzmen, the Colin Bates trio, the MM's Max Jones (in the critic's spot) and Hear Me Talkin' guest Harold McNair are introduced in the Light's Jazz Scene on Sunday (12). Independent record producer Mike Smith has joined CBS Records. He produced The Tremeloes' hit "Here Comes My Baby". Dave Clark has sold a 12 minute film to an American film distributor. He is producing the film himself with his Big Five Films, his new company. Title is Hits in Action.

Elkie Brooks guests with the Humphrey Lyttelton Band at the Six Bells, Chelsea, on Saturday (11). A tour of Hungary will be made by the Nashville Teens from May 15 to 31. The group appear at Market Harborough tomorrow (Friday), Hawick, Scotland on (Saturday), Cheltenham Town Hall (17), and Pembroke, South Wales (19). A German tour has been lined up for the Searchers. Their dates include Light's Saturday Club (18), ITV's Ken Dodd Show (25), Germany (17, 18 and 19), and from March 21 to 24 they do four TV shows in Scandinavia. The new Jeff Beck group has been added to the Roy Orbison-Small Faces tour which opens at the Finsbury Park Astoria on March 3.

A NEW late-night modern jazz club, Jazz At The Tropicana, is open on Wednesday at George Street, Croydon. The club, run by Ian Bird and John Curtis who also operate the Jazzhouse at Blackheath, has a full licence until 2 a.m. The Ian Bird Sextet is resident. Adge Cutler's Scrumpy "n' Western song, "Drink Up Thy Cider" is to be adopted as the signature tune of Bristol City FC. And Adge, former Acker Bilk road manager, will be performing with his backing group, the Warzels, on the pitch when City are home to Southampton in the next round of the FA Cup (Feb. 18). The Graham Dalley Orchestra has been signed for Scarborough's Spa Ballroom from July 1 to September 9. During the winter the band is resident at the Barn Motel, between Birmingham and Stratford-on-Avon.

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Saturday, February 11th

TONICKS
JOEY YOUNG
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Sunday, February 12th
THE OUTRAGE
Friday, February 24th
EDWIN STARR
U.S.A.
Saturday, February 25th
MAXINE BROWN
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MIKE WESTBROOK BAND
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Members 7/6 Guests 10/6

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* **THE GOODTIME BAND**
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* **ROBERT HURST and the**
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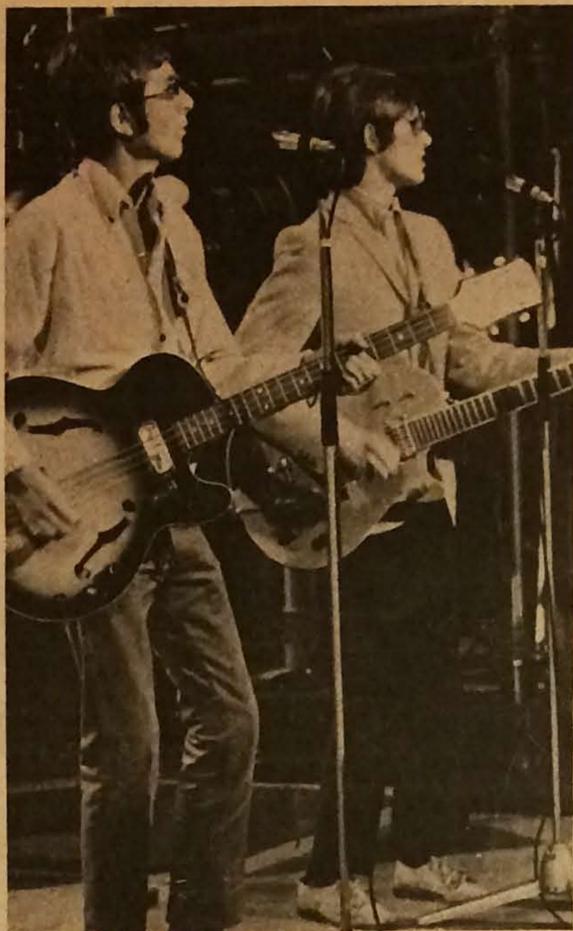
WEEK NEXT

monkees

manfred mann

jazz poll

NEXT WEEK



SMALL FACES: one of Britain's "exciting" groups

IN spite of frequent knockings of artists and records in the Pop 50, it's obvious British fans have far better taste than their North American counterparts. While they can enjoy the originality of the Kinks and Beatles, the excitement of the Small Faces and Spencer Davis, and the polish of the Seekers, Cliff and the Shadows, what are we treated to over here?

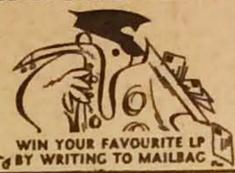
The Monkees! Snoopy and the Red Baron! And the Mysterians! With the exception of the Spoonful and a couple of Motown groups, the whole American scene is hopelessly immature. Britons should be more appreciative of their own stars. — P. K. CUSSON, Ottawa, Ontario, Canada.

ISN'T it time Brian Epstein seriously reconsidered the tiresome custom of using a compere at his Sunday pop concerts at the Saville? Surely someone can come up with a more interesting theatrical device to bridge the time between acts? — ALBERT VANDERBURG, London SW5.

JIMI HENDRIX is right! (MM, January 28). The Chinese are trying to overrun the world. That's why they've got to be forced to withdraw their troops from Britain, West Berlin, West Germany, Guantanamo in Cuba, Turkey, Thailand and all over Asia.

The fact they are in these countries under the American flag shouldn't be allowed to fool anyone. Put that in your guitar and chew it Jimi! — KARL DALLAS, Chairman, Folksingers For Freedom in Vietnam, London WC1.

MM MAILBAG.



ARE ALL PROMOTERS ANGELS?

ARE all promoters angels? Recently my son's group and another group were invited to an "audition" at a Romford hall. In fact both groups wound up playing at a dance for several hours without being paid, while the promoter was taking money at the door. — H. J. HAWKINS, Catford, London.

HABIT

I WASN'T surprised by the "Who Would Be A Promoter?" feature (MM, January 28). Several agencies who let down clients and promoters by double booking groups and switching them into "last minute" engagements that offer bigger fees.

Many promoters should be avoided by honest agents. Some promoters have a habit of disappearing at the end of an evening when the group expects to be paid. Others short-money groups after expressing their dissatisfaction with their performance. — PETER G. FOOT, Theatrical Agency, Surbiton, Surrey.

HUMBLE

I AM delighted to hear Otis Redding is returning to tour Britain in March. It will be a tragedy if the British music industry treats this visit with as little interest as his first.

Redding has a highly individual vocal style and a powerful personality. That a performer of his stature should have been confined to working in the humble venues of his 1966 tour was a disgrace. — ROBIN DAVISON-LUNGLEY, Epsom, Surrey.

CHANGE

I'M fed up with seeing all this Tamla Motown rubbish getting into the chart, while talented artists like Simon and Garfunkel, and Peter, Paul and Mary just miss out completely.

Come on record buyers—put things into perspective and buy records by talented artists for a change. — JOHN WYNNE, Ripon, Yorks.

DESPAIR

I CAN assure Ron Turnbull (MM January 28), that there is no need for him to despair for my intelligence because I bought a Monkees record. As for saying the Monkees are immature, he is the one who needs the sympathy for writing such complete and utter rubbish. — L. GRACE, North Finchley, London.

SOUR

"FRESH CREAM" has gone rather sour. Since Eric Clapton joined the Cream his once brilliant, creative guitar playing has gone stale. His work on the "Blues Breakers" album was free and improvised, compared with the rehearsed baloney of "Fresh Cream".

Peter Green must now be rated Britain's first and foremost blues guitarist. — JOHN SCHWARTZ, Edinburgh.

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Wilson and Louie should team up

TEDDY WILSON should team up with Louie Bellson and form a trio for an album recording date. The "rapport" between these two musicians on JATP was simply fantastic. Both are supreme masters of their instrument.

How refreshing to hear happy jazz for a change instead of the morbid, graveyard sound of the avant-garde school. — PETER SMART, Woodmans-terne, Surrey.

RONNIE SCOTT'S CLUB and BBC Light's "Jazz Scene" may think she's wonderful, but will somebody please tell me what the light-weight voice, tinkling piano and pop-flavoured repertoire of Miss Blossom Dearie have got to do with jazz? — GRANT LOCKHART, Aberdeen, Scotland.

When jazz writer Mike Hennessey wrote from Paris to criticise Pete Townshend's remarks on Charlie Parker and drugs in Pop Think In (January 14), some readers took Mike's sarcasm literally. Pete also replies himself.

NOBODY is perfect! That applies to Charlie and me. Love to Nick and Chris. — PETE TOWNSHEND, Los Angeles, Venice, New York, Tokyo and London.

P.S.—Tell Jack Hutton, if he receives any sherry liqueurs not to eat them. They're spiked.

HOW can you be crazy enough to print a letter like Mike Hennessey's (MM, January 28)? Drugs are a real enough menace without a public proclamation that they are "a gateway to the free expression of creative genius."

I realise that the letter is, in fact, intended to point out the error of such beliefs, but how many readers are capable of reading between the lines? — K. B. WILLETTS, RAF Coltishall, Norwich.



BELLSON: "supreme master"

IF the new style Easy Beat on BBC Light is to be the model for the Corporation's answer to Pirate Radio, heaven help Britain's pop lovers.

The attraction of the pirates surely, is their natural zaniness, as opposed to the artificial brand of "instant humour" of Easy Beat. — MICHAEL KIDD, London SW7.

NICK JONES who "got behind the Move image" (MM February 4), can never have heard the group.

The 15 per cent of their act devoted to TV bashing is what people come to see. The rest of their noise certainly has fantastic drive and great guts. But music? He must be joking. I saw them at Bristol and their whole "act" was over amplified and sounded like World War III. — MICHAEL WILLIAMS, London N2.

THANKS, Elsdon band, for ruining what should have been a great Albert Nicholas blow at Haywards Heath on Thursday. Max Jones' review last week was too kind.

Your drummer's sloppy playing wrecked the quintet spot, the bass could hardly be heard, and the guitar was indifferently. And your front line often drowned Nicholas in full band numbers.

Nicholas was obviously uneasy in trying to generate some swing from your stumbling rabble of sound. Give me Alex Welsh any time. — JOHN A. ROBERTS, Crawley, Sussex.