

February 18, 1967

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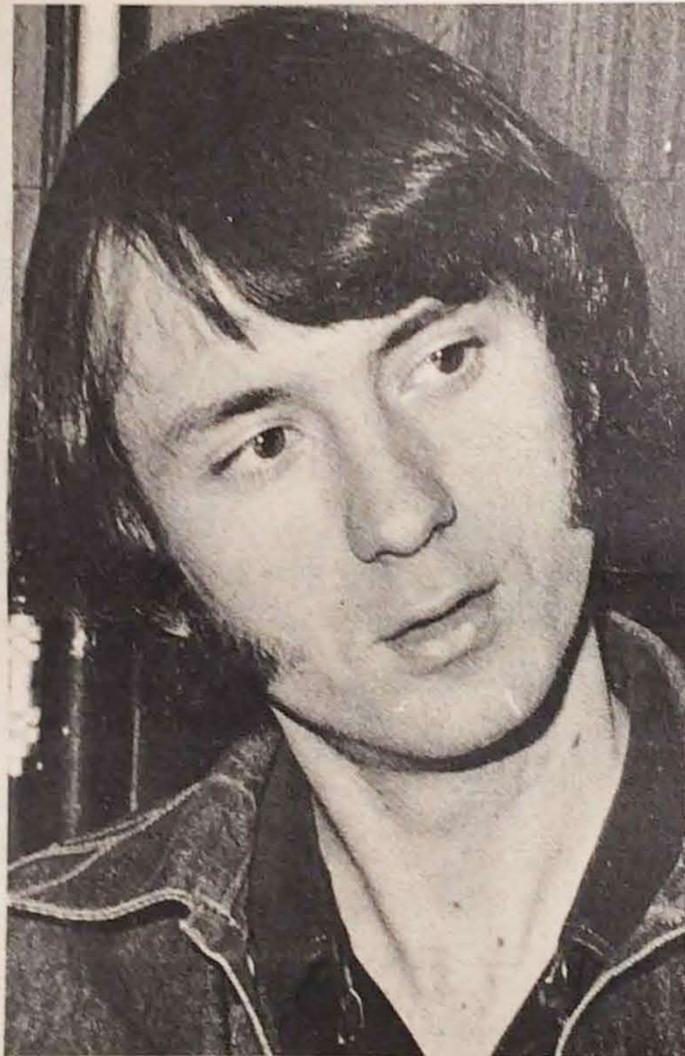
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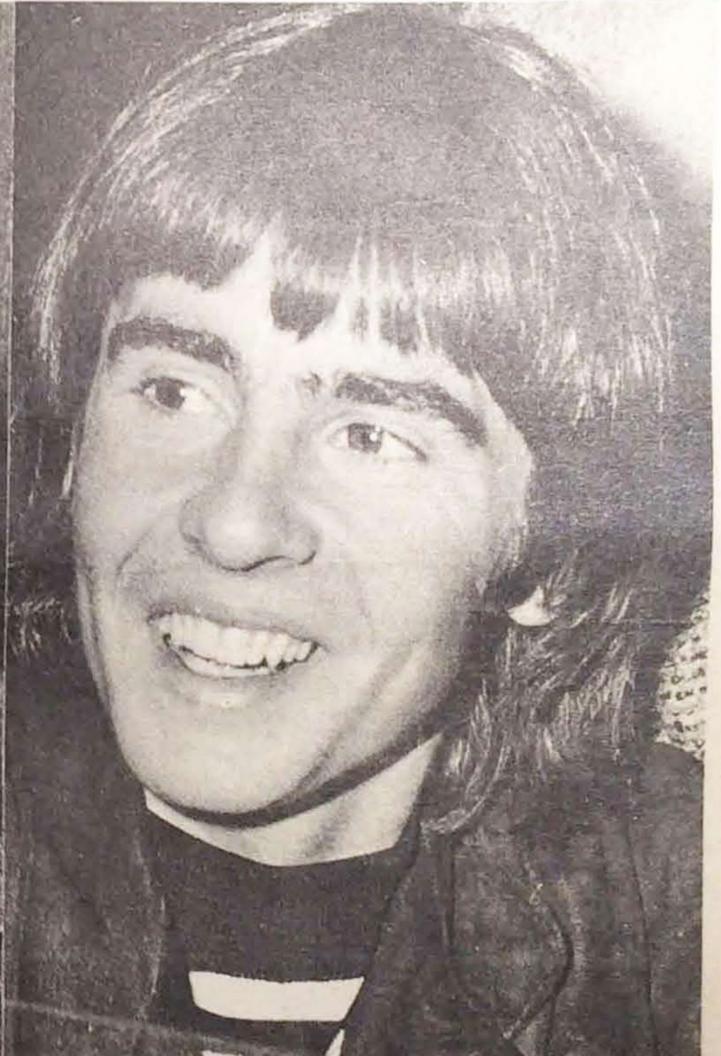
starts

TODAY

SEE PAGE SEVEN



NESMITH: back to States



JONES: cancelled visit

"I'm a very happy man. I didn't expect anything like this," declared Davy Jones, the English Monkee, after a fantastic reception by fans at London Airport on Monday.

Long before Davy was due at 7.40 am, about 800 girls were waiting. They forced their way into the customs lounge, knocking staff and travellers aside, and staged

Girls swamp London Airport

a sit down when police tried to move them.

Davy was smuggled out by a police car before transferring to a limousine. Later, about 150 girls gathered outside his London hotel where police were on duty all day to keep them on the move.

And Monkees London publicist, David

Cardwell, told the MM: "I can't get into my office because of the girls who think Davy is there."

Davy was forced to cancel a visit to Manchester to see his father. "There are so many girls camped outside the house I

TURN TO PAGE 6



BEATLES: EIGHT MORE AWARDS

THE Beatles' new single "Strawberry Fields Forever" and "Penny Lane" is released tomorrow (Friday), but at press-time EMI gave advance orders of 200,000 for the disc. The group, who were nominated this week for eight "Grammy" awards in America for "Eleanor Rigby", "Michelle", the "Revolver" album and the album's cover, are still working on their

next LP. Press officer Tony Barrow, told the MM: "The album will not be out before April and even that is not definite."

There is still no date for the start of their third feature film, but it will probably start shooting by summer. Film clips of both sides of the new singles will be shown on Top Of The Pops tonight (Thursday).

See Page Four.

MELODY POP 50 MAKER

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

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POP FIFTY PUBLISHERS

- 1 Leeds; 2 Screen Gems; 3 Cat Music; 4 Palace; 5 Islands; 6 Mirage; 7 Yarnata; 8 Angusa; 9 Essex; 10 Essex; 11 Meteor; 12 Criterion/Lorna; 13 Fuller/Sanphil/Windson; 14 Metric; 15 Carlin; 16 Donovan; 17 Dominion; 18 Burlington; 19 Carlin; 20 Williamson; 21 Screen Gems; 22 Draheat; 23 Hournew; 24 Mecolico; 25 Carlin; 26 Screen Gems; 27 Essex; 28 Chappell/BEM; 29 Carlin; 30 Galto; 31 Jewel; 32 Fabulous; 33 Dick James; 34 Southern; 35 Carlin; 36 Compass; 37 Francis Day and Hunter; 38 Carlin; 39 Shadows; 40 Campbell Connelly; 41 Jewel; 42 Keith Prowse; 43 United Artists; 44 Southern; 45 Copyright Control; 46 Dick James; 47 Marvel; 48 Acuff-Rose; 49 Acuff-Rose; 50 Screen Gems.

TOP TEN LPs

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

US TOP TEN

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

TOP TEN JAZZ

- MANCHESTER: Barry's Record Rendezvous; 19 Black Friars Street; 1 FIVE FEET OF SOUL (LP) Jimmy Rushing (Pye); 2 THINGS AIN'T WHAT THEY USED TO BE (LP) Rex Stewart and Johnny Hodges (RCA); 3 THE ART OF TATUM (LP) Art Tatum (Ace of Hearts); 4 ELLINGTON ERA Vol 2 (LP) Duke Ellington (CBS); 5 COLTRANE LIVE AT THE VILLAGE VANGUARD (LP) John Coltrane (HMV); 6 LIVE IN SAN FRANCISCO (LP) Archie Shepp (HMV); 7 STAN GETZ AND LAURINDO ALMEIDA (LP) (Verve); 8 THE GREAT BIG BANDS Vol 4 (LP) Stan Kenton (Capitol); 9 ELLINGTON'S GREATEST HITS (LP) Duke Ellington (Reprise); 10 DUSK FIRE (LP) Don Rendell/Jan Carr (Columbia)
- LIVERPOOL: Rushworth and Dreaper, Whitechapel; 1 BLOSSOM TIME AT RONNIE SCOTT'S (LP) Blossom Dearie (Fontana); 2 MONDAY AT THE VILLAGE GATE (LP) Herbie Mann (Atlantic); 3 CALIFORNIA DREAMING (LP) Bud Shank (Fontana); 4 CRAZY RHYTHM (LP) Stan Getz (Verve); 5 THE SMALL GROUPS (LP) Benny Goodman (RCA); 6 JAZZ DIALOGUE (LP) Modern Jazz Quartet (Philips); 7 EASTERN SOUNDS (LP) Yusuf Lateef (Transatlantic); 8 COLTRANE LIVE AT THE VILLAGE VANGUARD (LP) John Coltrane (HMV); 9 DIZZY GILLESPIE AND HIS OPERATIC STRINGS (LP) (Fontana); 10 TRIBUTE TO LOUIS ARMSTRONG (LP) Dutch Swine College (Philips)
- COLLET'S, 70 New Oxford Street, London; 1 COMMUNICATION (LP) Jazz Composers Orchestra (Fontana); 2 CHARLIE MINGUS (LP) (International Polydor); 3 JAZZ ABSTRACTIONS (LP) Various Artists (Atlantic); 4 DREAM WEAVER (LP) Charles Lloyd (Atlantic); 5 THE QUEST (LP) Mal Waldron (Xtra); 6 ARCHIE SHEPP LIVE IN SAN FRANCISCO (LP) (HMV); 7 LIVE AT THE VILLAGE VANGUARD AGAIN (LP) John Coltrane (HMV); 8 DON BYAS (LP) (Black and Blue); 9 THE MARION BROWN QUARTET (LP) (ESP); 10 THE ASCH RECORDING 1939 to 1947 (LP) Various Artists (Folkways)
- *Denotes imported record

PROBY — STILL THE MAN THEY CAN'T GAG

P. J. PROBY—The Man They Can't Gag—is still in hard-hitting verbal form and proved it with an attack on the Monkees this week. Jim told the Raver: "I think they are very nice boys but if the public accepts them here as they have in America it means they are completely ignorant. The Beatles started it all so why have an inferior repeat? The Beatles made it legitimately starting in Germany, but the Monkees have been manufactured. The public is fickle. I'm disappointed—I thought they had better taste."

Adge Cutler says Wurzelz are the "swingingest thing to come out of the West since Judge Jeffreys" . . . Manchester's Powerhouse advertised in the local paper for a tenor—and got replies from over 20 operatic tenors.

Victor Brox received first degree burns on his arm when his electric viola was connected to the mains instead of an amplifier at Derby's Cloud Club . . . After seeing Jim Ramble's flat—he should be called Jim Shambles!

Blossom Dearie off to sunny California says: "I'll miss the beaches of Aberystwyth."

Madame Tussauds remodeling Beatles—with moustaches . . . Carl Douglas and Big Stampede challenge Gunnell groups to fastest time to the Blue Boar . . . Scotland's One, Two, Three a rave group . . . Drummer Noddy Whitehead jamming with the Marmalade . . . Blossom Dearie's follow-up to "Sweet Georgie Fame"—"Tea With Spencer Davis".

Cat Stevens first appeared at Marquee as Steve Adams . . . Publicist Ann Ivel signs letters "Outpriced and Animadvisedly Burdoned" . . . Some say Steve Anglo is better than Steve Winwood.

MIKE NESMITH looked fed-up on Top Of The Pops Beatles recorded "Penny Lane" film clip for Top Of The Pops and Juke Box Jury in Angel Lane, Stratford, East London.

Stratford Express baffled by "Pop Man's Mysterious Disappearance". It was Ray Tolland and he's in Stratford.

No screams for the Monkees when they went to see Spencer Davis at the Marquee.

Monkees fans besieged MM switchboard to find out their movements . . . Bonzos present "dreadful entertainment" at the Marquee on Sunday . . . How about the LSD song that goes: "I took a trip on a plane and I'm high in the sky".

Roy Wood of the Move building a 12-string guitar with "blast effect" called the Wood Cannon Special . . . Don Povey of the Fenmen, sprained an ankle falling off a skate board in Dartford High Street.

When Cat Anderson sat in at the 100 Club, and a loser was heard to say: "Who's that guy with Humph, he isn't too bad is he?" steam hissed from Frank Parr's drink . . . JBJ panel constructive on Beatles single.

Marianne's new single a gas—take a bow Andrew . . . Julie Felix's "Saturday Night" deserved more success . . . Lennon's specs odd . . . Incredible—an American sociologist says the Beatles were successful because they became "effeminate father figures for millions of sexually mixed up girls looking for someone to love." Help!

DONOVAN's newie "Epistle To Dippy" with strings sounds a groove . . . Denny

Ronnie Boil blew his brain on a cocoa trip . . . Swinging Blue Jean Terry Sylvester writing songs with Everton footballer Jimmy Gabriel . . . Mike D'Abo's sports car stolen from near his Knightsbridge flat last week . . . Darby, who insured his nose against damage recently, was taken to hospital on Sunday—with appendicitis!

Tremeloes' drummer Dave Munden smashed up his blue MGB in Dagenham last week . . . Del Shannon approached by pretty blonde at Newcastle's Dolce Vita last week. He thought she wanted an autograph but she presented him with a tax demand for £500 . . . Del to record with Andrew Oldham before leaving Great Britain.

Dickie Wren a great speaker . . . Jane Mannering a playwright?

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PITNEY'S LAST TOUR?



GIRLS! If Gene Pitney's recent marriage in San Remo was a blow, there's even more to come: his current tour with the Troggs may be his last in Britain.

Gene relaxed in a crowded Top of the Pops dressing room nursing a very sore throat last week and said: "This new tour will probably be the last one I will do here. It's a pity in one way because it's had the best advance bookings of any of the tours I've done. But this is the fifth time around and I feel that this might be the last of its type."

Apart from the fact that you can't do the same forever, Gene is intent on moving into the film world. But he will still be visiting Britain for record promotion, television and radio and possibly some major West End cabaret work.

Low budget

"I'm negotiating cabaret appearances at the Savoy or The Talk of the Town at the moment, but nothing is finalised," said Gene.

But Gene will be producing his first film. "It's a low budget film which I start shooting in Italy in March. I'm producing it in conjunction with some one else. It's a comedy, based on one of the songs that I sang in the San Remo festival."

The film will be a send-up of the current crop of spy movies and Gene plays a young man chased by everyone from the Russians to the Arabs. "I think the script is very funny. I'm hoping the film will be seen all over Europe and possibly in the States and I'm negotiating during this trip for a major English actress—I can't say who—for the female lead."

Quite simply, Gene wants to make a film to launch himself into the international film scene. And the best way, he considers, is to produce it himself. "If you're a singer, film producers can't see you as more than that. I want this movie to be a piece of film for people to see. I'm hoping it will lead to major film parts perhaps in Britain or Hollywood. It's a jumping-off point really. I produce my own records and I think that the obvious move is to produce my own films."

Orange boxes

Was Gene convinced he had acting ability? "I've had the loudest mouth around on this subject for a long time. I think so. This film will either confirm that or I'll fall flat on my face."

But first he's got that long British tour—and a few weeks with his new wife at their new home in Connecticut. "She's going home before me," said Gene. "So far, we haven't had time to get any furniture. She'll be lining up the orange boxes for me to come home to."

SHOWBIZ

THE Rolling Stones, never long out of the news, recently ran up against the hard core of "showbiz" when they refused to step on the Palladium roundabout. Reactions suggested a national institution had been desecrated.

Readers' letters poured into music and national papers and, in the world of glitter and greasepaint itself, there were anti-Stones outbursts which couldn't have been louder if a chief freemason had sold all the inner secrets to the News Of The World.

Mick Jagger seemed singled out to bear the brunt of this displeasure when he appeared on the Eamonn Andrews Show. He was attacked by comedian Terry Scott and singer Susan Maughan.

To find out once and for all what Jagger and the Stones feel about the traditional showbiz image, MM Editor Jack Hutton talked to Mick Jagger in his flat overlooking Regents Park. He started off on the Andrews show fracas:

"They weren't big showbiz names. C'mon—Susan Maughan. Who's she? She's had about one hit record in five years."

"She's kept up by an occasional picture in the Daily Sketch."

"As for Terry Scott—when I was very small and had an infantile sense of humour, he used to amuse me."

"I couldn't believe that he really has the mentality that he portrays when he does those schoolboy things. But he really has got a schoolboy mentality."

"All those people have got is a non-existent glitter which they believe surrounds them and separates them from the rest of the world. I'm sure Susan Maughan thinks she's surrounded by this terrific glow. She acts like it. She has a poodle and the whole scene. The poodle's called Bobby's Girl after the hit record she made."

"Big showbiz names don't act like

All these people have is a non-existent glitter which they believe surrounds them

—MICK JAGGER

that at all. They accept people on their own terms."

During the Eamonn Andrews free for all, Terry Scott seemed to place a lot of importance on the show-must-go-on adage. Jagger seems puzzled by this.

"What is he talking about? It's like some dustman saying that, no matter what happens, we must go round with the dust cart and empty everyone's bins. That's just as important. In fact, more important."

Mick was also unimpressed by Scott's claim that the Stones had messed up his Palladium dressing room. His sole comment: "We could always dress up as chars and go round and Hoover it up for him."

Jagger thought for a moment or two and then tried to explain his feelings about refusing to go on the Palladium roundabout:

"It saved me those few minutes of embarrassment, of watching myself going round on that thing. I've thought it was stupid since I was a little kid."

"I can't bear waving! That's really the reason."



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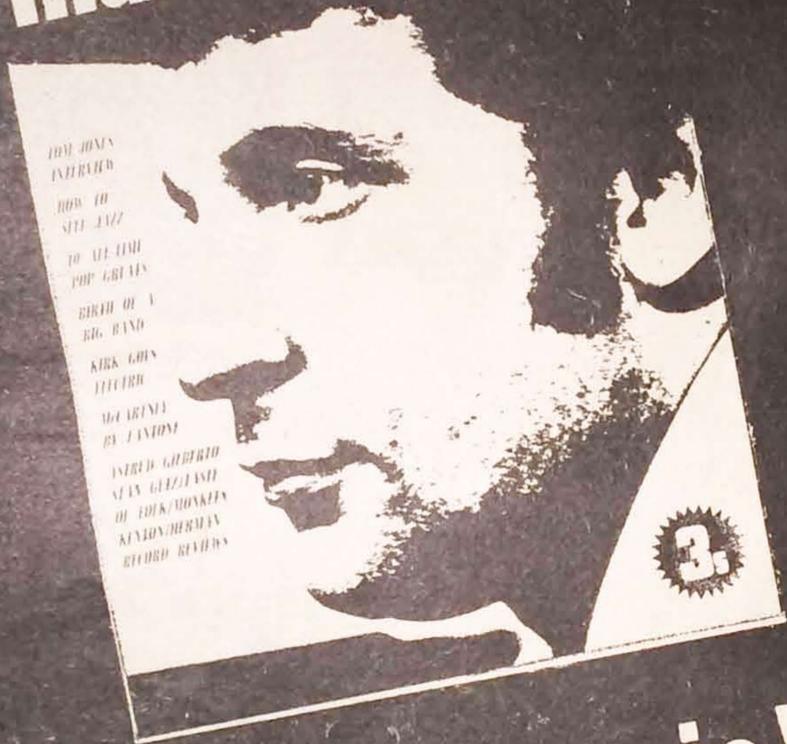
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Basie for return visit

BENNETT MAY SING WITH COUNT

A RETURN visit to Britain by Count Basie and his orchestra in May has just been confirmed by the Harold Davison Agency. They add that it is almost 100 per cent certain that Tony Bennett will sing with the band for certain of their dates. Opening dates and venues were not decided at presstime. The Basie band last toured here in 1965.

PAUL CONDUCTS

PAUL McCARTNEY conducted a vast 41-piece orchestra last Friday — adding the final touch to one of the tracks on the forthcoming Beatles' album. Friends and fellow artists sipped champagne and looked on as the Beatle worked and cameras filmed part of an hour-long television special. So far the 41-piece orchestra has only been used on one of the album tracks.

NEW LABEL DUE

ROY BERRY, head of Campbell-Connelly music publishers is launching a new record label with Polydor Records.

Called "Camp Records" the first release will be on March 4 featuring new group the Dead Sea Fruit.

SWINGLES TOUR

FRENCH singing group the Swingle Singers are to make their first full-scale tour of Britain during March. Dates already set are Bristol, Colston Hall (March 2), London's Royal Albert Hall (3), Croydon, Fairfield Hall (8), Bournemouth, Winter Gardens (11). The Swingles will also record a programme for BBC TV (10).

BIG TOUR DATES SET FOR WHO

THE Who are to visit America, Italy, Sweden, and Germany in the next few months.

They go to Italy for the first time on February 23 when they open at Torino. They go on to Bologna (24), Milan (25), and Rome (26).

As the group currently have an EP "Ready, Steady Who" at number one in Sweden the group may go there for concerts in March.

They go to Germany, Austria and Switzerland for two weeks from March 31 and on their return go to America for ten days.

No new single is yet scheduled for the Who, but their next releases will be on Kit Lambert and Chris Stamp's new Track Record label, being launched next month.

MONKEE TALK

THE Monkees' manager Bert Schneider is to have talks

PRAISE FOR DUKE

AFTER THE second performance by Ella Fitzgerald and the Duke Ellington band at London's Royal Festival Hall, Princess Margaret went backstage to meet the two stars. It was the first time she had met either Ella or Duke. Saying how much she had enjoyed the programme, the Princess went on to tell impresario Harold Davison that she would like to see another jazz concert there, perhaps by Count Basie when he comes over in May. The Princess also asked Duke for one of his albums, which he sent to Kensington Palace before leaving for Liverpool on Monday.

in Los Angeles with agent Vic Lewis about the possibility of the group making a tour of Britain later this year. Lewis flew to New York yesterday and flies on to Los Angeles on Saturday.

He is also lining up an Autumn visit by singer Johnny Mathis as well as the May tour of Tony Bennett.

WAYNE'S LOSS

WAYNE FONTANA cancelled a number of radio and ballroom dates last week after the death of his mother in a Manchester hospital.

He was unable to appear on the Joe Loss Pop Show on Friday and Monday Monday on Monday. Cancelled ballroom dates were at Nantwich, Cheshire, Streatham, Bournemouth and Hemel Hempstead.

He is due to start work again at the Top Deck, Purfleet, today (Thursday).

JOIN MM's PARIS RAVE

FANCY a long weekend in Paris in the Spring? Who wouldn't—just imagine three days in Europe's most exciting city by air. Jazz clubs, beat clubs, night clubs, cafes, bars—Paris has the lot. And the MM will take you there.

There will be three parties leaving on April 7. All three parties will return to Britain on Sunday, April 9. And the cost? Just £16 16s for the trip (£18 18s from Derby).

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PETULA CLARK GETS FIRST NUMBER ONE



'My Song' topples Monkees from top

PETULA CLARK has leaped to number one for the first time ever with "This Is My Song" — the number she almost didn't record in English.

Pet recorded the song in French when she was in Hollywood recently and only cut

the English version as an "afterthought" at the end of the session. She said this week: "I'm terribly excited by the news that it's made number one."

It is her first ever Pop 50 number one. She made number two with the Tony Hatch composition "Downtown" in January 1965. "My Song" was arranged by Hollywood arranger Ernie Freeman, who also did Frank Sinatra's "Stranger's In The Night".

"This Is My Song" entered the Pop 50 at 43 two weeks ago, rose to number nine last week and passed all opposition to move to the top spot. Pet and her husband Claude Wolff are celebrating the hit by taking their two children to Megeve in France to teach them to ski.

FAME SINGLE

DENNY CORDELL, Georgie Fame's recording manager, told MM this week he wants Fame's next single "to have the same sort of bang 'Getaway' had," but no release date has been set.

"We have cut eight or nine tracks for a new album, some with a big band and some with just organ, guitar, bass and drums, and some with a band rather like the Blue Flames. Speedy Acquaye did a few sessions with us."

DONOVAN GOLD

DONOVAN'S current American single, "Epistle For Dippy", has already qualified for a Gold Disc by selling a million copies. It will be his British follow-up to "Mellow Yellow".

On February 23, Donovan flies to France to star in his own show at the Champs



Elysees Theatre, Paris. He also stars in Stockholm, Sweden, on February 25, and Copenhagen, Denmark, on February 26.

For all these dates he will be accompanied by his musical director John Cameron (pno, harpsichord), Harold McNair (alto, flute), Freddie Logan (bass) and Tony Carr (dr).

ORBISON DATE

ROY ORBISON arrives in Britain for his new British tour with the Small Faces on February 27. The tour opens on March 3 at the Finsbury Park Astoria.

Orbison will be doing TV and radio appearances before

he starts the tour, but these have not yet been finalised.

He is at present recording in America after his Australian tour with the Walker Brothers.

GENE CABARET?

GENE PITNEY may star in a cabaret later this year at a London night-spot.

Pitney told the MM this week: "I am negotiating for appearances either at the Savoy Hotel or the Talk of the Town, but nothing has been finalised."

He opens his new British tour with the Troggs at Finsbury Park Astoria tomorrow (Friday).

HARD WORK FOR DAVE

NO, IT'S not a karate chop — just a "friendly" pounding for Dave Clark from actress Terry Day, who measures 5ft 6in both ways. It's a scene from Dave's first self-produced film, *Hits In Action*, which he has already sold to America. The other bird with equally impressive proportions is pop singer Dana Gillespie.

Melody Maker

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FOCUS ON FOLK

THE New Lost City Ramblers (Mike Seeger, John Cohen, and Tracy Schwarz) arrived in England last week on the eve of their Royal Albert Hall concert. On February 15 they were at Swansea, then in Bristol for a TWW show (16), Worcester (18), BBC-2 Tonight in Person recording (18), Norwich (21), Gimsby (22), Redcar (23), Birmingham Town Hall with the Young Tradition, Martin Carthy and Dave Swarbrick, and The Tinklers (24), Manchester Free Trade Hall, with The Waterstones, Four Folk, and Roy Guest (25), Stoke-on-Trent (26), Herga Club, Harrow (27), and on March 1 appear in concert with The Waterstones at Leeds Town Hall.

Al Stewart and The Piccadilly Line (Rod Edwards and Roger Hand) have signed recording contracts with CBS Records. Al will make an LP and The Piccadilly a single. All three are resident on Tuesdays at London's Les Cousins folk club.

THERE is a flourishing club at Newbury, Berkshire, where attendances

average about eighty each week. The resident singers are Edna Allbut, Pete Dork and the Parting Glass, and recent guests have included Shirley Collins, Trevor Lucas and Dave and Toni Arthur. The club produces its own news sheet and the local press run a regular column on the club's activities.

There is a new club at the Star and Garter, Bromley High Street. Called The Garter Club, it operates on Sunday evenings and members of Bromtech Folk Club and the Bridge Club, Croydon, are given reduced membership.

RETURN

FANS of The Incredible String Band will be pleased to hear that Mike Heron and Robin Williamson are extending their stay in the South until the middle of March, and hope to make a return visit in May.

Looking forward to what I hope will be a warm spring and summer, Tony McCarthy

is proposing to hold open-air folk sessions at Horshoe Wharf, beside the Mermaid Theatre at Puddle Dock. These sessions are due to start in April.

CEILIDH

ON Friday, February 17, at Cecil Sharpe House, the EFDSS presents a ceilidh with Frankie Armstrong, The Trunkles, The Yetties, and Tony Foxworthy. As well as the songs and dancing to a band led by Brian Heaton, there'll be a Mummings Play. The ceilidh starts at 8.30 p.m. and there is a bar.

I've just received a copy of Folk Lore and Songs of the Black Country, Vol. 2, from Mike and John Raven, of the Black Country Three. The edited book, which was published by Wolverhampton Folk Club, is illustrated with prints and photographs, costs 15s, and is obtainable from Mike and Jon at 45 Newbridge Street, Wolverhampton, Staffs. — KARL DALLAS.

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MICKY DOLENZ

MONKEE DAVY ON BBC TV from page 1

have had to arrange to see my family somewhere else," he said. "After a couple of days in London I'll head for the hills where we can meet in peace and quiet."

Davy's only public appearance during his visit will be on the Rolf Harris BBC-TV show on Saturday. As Davy arrived, Mike Nesmith flew back to the States after his brief visit to London (see centre pages).

Micky Dolenz, who was scheduled to go to the Continent last weekend, decided to stay on in London. He was at the hotel to greet Davy.

The fourth Monkee, Peter Tork, is on holiday in New York.

JIMI COMPOSITION FOLLOWS 'HEY JOE'

JIMI HENDRIX' follow up single to his big hit "Hey Joe" will be "Purple Haze", written by Hendrix and due for release on March 24.

Jim also wrote the B side called "52nd Anniversary" and the single will be released on the new Track Label organised by Who managers, and record producers Kit Lambert and Chris Stamp. A spokesman for Hendrix described "Purple Haze" as: "A bit unbelievable. It's freak and funky with some great guitar. It's got everything, but it won't be too way out for the fans."

RED ALLEN VISIT

HENRY RED ALLEN, U.S. trumpet star, was due to arrive in London yesterday (Wednesday) to rehearse with the Alex Welsh band prior to their tour opening at Osterley tomorrow.

After Osterley Jazz Club, Allen and the Welsh band play Birmingham, Digbeth Institute (18), Manchester Sports Guild (19), Bexley, Black Prince (20), Hitchin, Hermitage Ballroom (21), Botley, Dolphin Hotel (22), Haywards Heath, Fox And Hounds (23), Nottingham, Dancing Slipper (25), Redcar, Coatham Hotel (26), Leicester, Il Rondo (27), London's 100 Club (28, March 1 and 2), Blackpool (3), Manchester Sports Guild (4), and Carlisle (5).

WILSON SOLO

WHEN American pianist Teddy Wilson makes his solo tour of this country in June, he will work with the Dave Shepherd quintet. It is hoped that during the performance Wilson and the Shepherd group will re-create the sounds of the original Benny Goodman quartet.

Wilson, recently in Britain with the "Jazz At The Philharmonic" unit, will play the club circuit from June 2 to 18.

BILK TO SPAIN

ACKER BILK and his band, regular visitors to Germany return there next month for a tour of West Germany which will begin with TV dates on March 8 and 9 in Hamburg. The tour runs from March 8 to 21 inclusive.

Before that, the band goes to Barcelona to appear on Spanish TV (3 and 4), starting Sunday (19), Acker and the band double in cabaret for a

NEXT HENDRIX DISC RELEASED IN MARCH

week at the Casino Club, Burnley and the New 77 Club, Briarfield.

KEITH DATES

THREE new dates have been arranged for Keith, who arrives in Britain on February 27 for a nine day visit.

He will appear on Granada's Late Scene on March 1 and will tape an interview on March 11 for Saturday Club. On the same day, he will appear on ABC-TV's "Daddy's Music Box".

VAUDEVILLE OFF

THE New Vaudeville Band, whose "Peek-a-boo" is at 11 in the Pop 50, left for their second American tour last Wednesday.

During the trip the band's Shuggy Watts will wed a Canadian girl, Liza, whom he met in Britain. The wedding will be in Quebec on March 11 and the band will play at the reception.

The tour ends two days later.

DUKE ON TV

SUNDAY'S Royal Albert Hall concert by Duke Ellington and his band and the London Philharmonic Orchestra, conducted by John Pritchard, will be telecast by the BBC and 60 minutes of it screened the following evening on BBC-2.

Jazz Goes To College is being rested for three weeks, and the next programme in that series goes out on March 15, featuring the Dave Brubeck quartet. Sonny Rollins and Max Roach star on March 20.

The Ellington band plays tonight (Thursday) at Newcastle

University and tomorrow at Bradford University. The tour is concluded with a sacred concert at Great St Mary's Church, Cambridge on Monday (20). American singers Esther Marrow and Toney Watkins will be featured on this concert.

At the Albert Hall, Ellington's "Harlem", "Satin Doll" (arranged by Calvin Jackson) and a Piano Medley will involve both orchestras. Duke will conduct his "Golden Broom And The Green Apple", for which bassist John Lamb and drummer Rufus Jones participate with the LPO, and play piano on his "New World A-Comin'" with the LPO, again with Lamb and Jones present.

Ellington and the band leave Britain for Rheims on Tuesday (21) and remain on the Continent until March 11.

FACES CONTRACT

REPORTS that the Small Faces have signed a recording deal with Andrew Oldham's immediate label are untrue. The Faces have signed a contract with Oldham only who will be in charge of the group's recordings and will lease them to Decca.

There is no connection with Immediate, says the group's publicist Chris Hutchins. They will also produce their own discs.

NEWS IN BRIEF

TRUMPETER Buck Clayton stays on after the forthcoming Jazz From A Swingin' Era tour to tour Britain with John Chilton's Swing Kings. Dates are being ar-

The Faces' second LP will be released by Decca under the new agreement. It is "Faces, Faces" and 14 tracks will be selected from about 18 tracks that are already recorded.

Their new single "I Can't Make It" has been put back to March 3 and may go out as a double A side with another title so far not decided.

NO PJ PERMIT

P. J. PROBY, who was refused a work permit when he flew into Britain last week, may star in a new Western film to be shot in Spain this summer.

If negotiations are successful he would co-star with Steve Rowlands, the actor-singer who is also the recording manager of Dave Dee, Dozy, Beaky, Mick and Tich.

Proby's manager, Skip Taylor, told the MM that if a work permit was granted, Proby would be able to tour Britain in May or June.

(See feature on page 9.)

STOP PRESS

IT WAS REPORTED FROM NEW YORK AT PRESSTIME THAT CLARINETTIST EDMOND HALL DIED OF A HEART ATTACK AT HIS MASSACHUSETTS HOME OVER THE WEEKEND. HE WAS 65.

MUGGSY SPANIER DIES IN CALIFORNIA



MUGGSY

THE death in California of cornettist Muggsy Spanier was reported on Sunday. He was 60.

Muggsy, born Francis Joseph Spanier in Chicago on November 9, 1906, was one of the leaders of the Chicago jazz school of the Twenties. He recorded with the Bucktown Five, Charles Pierce's orchestra (with Frank Teschemacher), the Chicago Rhythm Kings and Jungle Kings (with Teschemacher, Condon, Mezzrow, Sullivan and company) and the Dorsey Brothers in the Twenties.

In '29 he joined the Ted Lewis band, with which he worked until '36, visiting Britain in 1930. He played with Ben Pollack until early '38 when illness confined him in the Touro sanatorium in New Orleans, an infirmary celebrated in Muggsy's renowned "Relaxin' At The Touro" recording.

The title was one of 16 made in 1939 by his Ragtime Band. These records, excellent examples of Dixieland, helped to trigger off the jazz revival in Europe and the States. From '40 on, Spanier worked

with Ted Lewis, Bob Crosby, his own big band and various groups. After moving to the West Coast to live, he worked for two years with Earl Hines at the Hangover. He again visited this country in 1960, during a tour of the Continent, but didn't play here. He was still trying to set up a British tour when he was taken ill.

(A tribute to Muggsy Spanier will appear in the MM next week.)

KOOBAS SCREENED

THE KOOBAS, who entered the MM Pop 50 this week at 42 with "Sally", are to appear in the first episode of a new BBC series Mickey Dunn.

They will have acting roles and will also play three original numbers. The episode of the series is called "If Anybody Calls, I'll Be In The Doghouse." They start rehearsals on Monday (20).

They appear at the West End, Rushden tomorrow (Friday) and Reading Technical College on Saturday (18).

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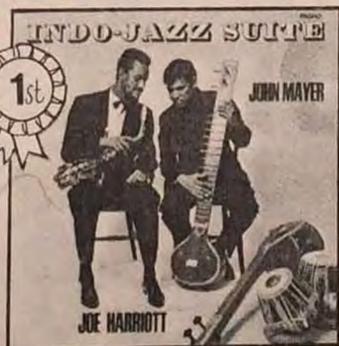


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Each week, Melody Maker will publish seven star pictures — this week's are printed alongside. You have to identify them correctly and keep them with the special coupon printed with them. Keep your coupons until the third week when an entry form will be published. Then you must send off the three coupons with your personal choice of favourite from among the Top 21 stars in the photographs, and, in no more than 20 words, say why you made your particular choice. Easy, isn't it?



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The first prize will be awarded to the competitor who correctly identifies the 21 famous faces reprinted on the competition pages and who in the opinion of a panel of expert judges appointed by the Editor gives the most apt and original summary in not more than 20 words stating the reasons for the choice of a single artist from the 21 pictures. The remaining prizes detailed will be awarded accord-

ing to merit. Competitors are restricted to one entry only. No competitor can win more than one prize. All entry forms must be clearly written in ink or ballpoint and signed by the competitor. Entry forms and coupons must not be altered or mutilated. Entries must be posted in a sealed envelope bearing correct postage to arrive at the address given not later than March 11, 1967. No responsibility can be accepted for

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JAZZ scene

DUKE ELLINGTON is a musician who composes tirelessly in his own way and in his own time—which means according to the circumstances he finds himself in, and often late into the night.

From my observations, stretching over nineteen years with large intervals between visits, of course, I should say he works most happily at a piano in his hotel suite with one or more occasional talking partners. In my experience, the most prolonged spells have taken place in the early morning hours, but intimates say the hour doesn't matter.

"Duke writes all the time," Mercer Ellington told me, "and he is particularly productive right now on this tour. He's working on a new suite at this moment and he's just called for Herbie Jones, so I know he's finished another part of it."

Herbie Jones, trumpet and flugelhorn player with the band for some three and a half years and Ellington's copyist, says that the Duke works well under pressure.

"Most of this new suite has been written during the present European tour. One or two things may have been composed before we left the States but nothing had even been rehearsed and the things you've heard were all first performed on the tour."

I said it must be difficult to compose, arrange and prepare a large-scale work on the road, between concerts

DUKE SUITES IN A HOTEL SUITE

BY MAX JONES

which might be a thousand kilometres apart.

"If you think that, you don't know Duke," said Herbie. "It's no problem to him. It doesn't matter where he is or what time it is; there's no special time and it does not matter what conversation there is going on."

"When he feels like writing he just gets on with it. You'd be surprised where and when; even between performances, in the dressing room with no piano. Sometimes there's no manuscript paper, but that doesn't stop him."

I called on Ellington during his one "free" day and found him, at 4 pm, bed-towelled but busy, presiding amiably over a couple of room-loads of assorted reporters, photographers, BBC personnel and friends. True to form, he had been composing during breaks between visits.

The BBC was asking Ellington about a projected TV talk with Andre Previn (it didn't materialise): "Andre is won-



ELLINGTON: "we like to have our dreams"

derful, one of my favourite musicians," Duke said cordially. Of course he's different from me with his classical background. I'm a primitive artist."

Seizing at a gap in the multi-stranded conversation, I said I understood Duke was working on something new. "You know how it is with the up-and-coming musician," he replied in his blindest manner. "Always trying something new. We like to have our dreams; we like climbing mountains."

Later I discovered that the suite is called "Hear The Freakish Lights", a title reduced on the manuscript to "FL", and will consist of seven pieces—in all probability.

"The suite will be premiered in Paris," Ellington told me.

"We played there with Ella earlier in the tour, and now we go back and play it alone on March 10. It will be our last European date."

Some of the "Freakish Lights" suite, which must add up to a work of more than twenty minutes' duration, is being performed at the band's British concerts.

"Chromatic Love Affair", featuring Carney's baritone, is the first part. Then comes "Rue Bleu" with Lawrence Brown's trombone, followed by "Swamp Goo" (Russell Procope and others), one for Paul Gonsalves which may be called "Girdle Hurdle", something new for Johnny Hodges and "something going in for Jimmy Hamilton."

The title of this last will probably be "Kixx". And Duke was last week finish-

ing the seventh item, tentatively titled "Eggo".

Asking for information about the band's programmes is always asking ahead of time, even if you leave the query until the day of the event, for Duke is a born improviser and last-minute improver.

On Sunday (19) his band shares an Albert Hall concert with the London Philharmonic Orchestra. And though the programme is approximately set, I would not take a bet on the running order.

Ellington is enthusiastic about these encounters with symphony orchestras. "They say it's impossible to make the symphony swing, and we do it. That's our major objective," he said.

"It's interesting, you know. I like changes of pace, and I still do these collaborations for my own personal joy more than anything else."

Does Ellington enjoy these fusions as much as performances by his band on its own?

"I enjoy either one and I don't think you can compare them. It's like you can enjoy a Paul Gonsalves up-tempo solo and a Cootie soul thing, but not in the same way. And I wouldn't challenge the opinion of a person who says he prefers one to the other."

"Then, too, we have our church concert in Cambridge. These sacred concerts are another of my preoccupations. I'm bringing Esther Marrow over from the States for that. I think it would be a nice thing to do. Adding Esther to the concert will give it something special."

Already, Ellington has Toney Watkins waiting in the wings to fill the male singing role in "In The Beginning God" and other pieces. Is it not an expensive luxury to fly over another singer for one performance?

"Yes, but in my sacred concerts I don't have a budget. Cost considerations don't really exist at all. A friend of mine who had a church with about thirty members wanted to put on our concert. I told him to go ahead and rent a large hall and I went the whole bit."

"This is my attitude to them. I mean, some people go to church and put money in the basket. I don't happen to do that. These concerts are my act of worship."

"We shall use the choir belonging to the University Church," Ellington said. I asked him what about the Cliff Adams choir which worked with him at Coventry Cathedral last February. "Yes, what about them? I thought they were excellent." He spoke warmly. "I'd like to use both groups. Why can't we use both of them? There's still time." He went out of the room to get somebody started on tracking down Cliff Adams.

STEVENS A SADDER BUT WISER AVANT GARDIST



JOHN: permit trouble

BY CHRIS WELCH

JOHN STEVENS has come back a sadder but wiser man from the so-called "avant garde scene" in Copenhagen. Stevens, drummer-organiser of the Spontaneous Music Ensemble, one of Britain's few active "new thing" groups moved out to Copenhagen with his wife and child last November, accompanied by other young musicians, eager to find a good atmosphere for their music.

They are now convinced they have found that atmosphere—right here in London. Acceptance here may not be enormous, but at least it isn't phoney or unpleasant. And John had plenty of phoney and unpleasant experiences on the Continent.

Says John: "I went in November and although I didn't have any preconceived ideas I thought it would be a place where more would be happening. It was one of the first places where experiments with the new music took place."

"When we got there we found the only avant garde was at the Montmatre Club. We had a play and we enjoyed it very much, then we were told by the manager it was the last time we could, and he was going to put on rhythm and blues. So it meant the only place for adventurous music was finished."

"So I organised a band of my own from guys in the Contemporary Jazz Quartet. We had a few plays, then I bumped into John Tchical and he said he was interested in playing with us."

"I tried day after day to get a regular job but they wouldn't employ anybody who didn't speak Danish, so I ended up joining an R&B band to get some money. I played with them for two months and I enjoyed it."

"But I had terrible work permit trouble. The agency said they had got me one, but in fact they didn't, and when I went to the police for advice they told me to leave—the next day! And I had my wife and family with me!"

"So I went to Amsterdam for a concert with John Tchical, but he withdrew from the concert. Later he did the concert with his own group, and I played with him!"

"I don't think that sort of thing could ever happen here. We're past that stage. In Scandinavia they're just a lot of charlatans. Everything American or English is hip. A guy can sit in front of an audience and eat lettuce and that's art. Rubbish is far more acceptable than it is here."

INVOLVED

"I was in Amsterdam for a month and financially I was the worst off I've been for years. Everything was disorganisation and broken promises. My wife got upset, but I was treating it all as an experience."

"The problem is, when you are abroad you rely on other people and you have to accept their word. And in Amsterdam everybody has lost all sense of reality. They've slipped out and got more involved in images than the production of music."

"It all gave me the conviction that I should get back to England and work here. I realised that all the people interested in producing good music and not bull, are here."

"I've got so much more confidence about the Spontaneous Music Ensemble because it's unique and there is such understanding between the musicians, and a good social feeling."

"Our function is complete group improvisation. One of the problems in jazz was the ego thing. Guys had to develop their own personalities to be recognised how they ran changes. It's fairly exciting but limited as music. In our group nobody is important unless they contribute to the whole sound. It's one of the ways the music is going to develop."

Stevens tries not to be bitter about the uncool events of Denmark and Holland, and is concentrating all his enthusiasm on re-starting the Spontaneous Music Ensemble.

"But through lack of support we may have to swallow the Little Theatre Club where we play," reports John. "There has been very little attendance."

GOODMAN CARNEGIE HALL REVISITED

BY JEFF ATTERTON

BENNY GOODMAN has been asked to do a Carnegie Hall concert in 1968—a nostalgic repeat of his historic 1938 appearances. Goodman has just ended a successful Florida engagement with his sextet which has Doc Cheatham (tp), Ross Tompkins (pno), John Pizzarelli (gr), Joe Dumas (bass), Mousie Alexander (drs) and Jan Tober (vcls).

Woody Herman's Swinging Herd will entertain at the Grammy Awards presentation at New York's Hilton Hotel on March 2 . . . pianist Cliff Jackson is out of hospital and recuperating at his New York home.

Pianist John Bunch has replaced Tommy Flanagan as Tony Bennett's MD. They are currently at the Copacabana backed by a big band which includes Joe Newman, Melba Liston, Benny Powell, Jimmy Cleveland and Richard Davis.

The Jimmy Dorsey band were shaken up when their bus collided with a truck near Mansfield, Ohio, last week. Five of the musicians were hurt, including leader Lee Castle who was cut on the face and head.

The Sonny Murray Acoustical Unit, performed "avant-garde sounds of the East Village", at Junior's Cave on East 10th Street last weekend . . . trumpeter Ted Curson is back in New York after a successful ten-day gig in Mexico.



BENNY: big concert

Sir Charles Thompson, due in London in March, is currently playing piano at Eddie Condon's along with Yank Lawson (tp), Cutty Cutshall (tmb), Bob Wilber (clt) and Cliff Leeman (drs). Guitarist Charlie Byrd has written and recorded the score for a colour documentary film, While I Run This Race . . . Cannonball Adderley's Quintet now at the Half-Note on Fridays and Saturdays with the John Handy Sextet resident on Thursdays and Sundays.

Bobby Hackett just opened a month's season at Shepheard's in New York's Drake Hotel . . . Jackie McLean's Quartet returned to Slugs in the East Village this week.

The Poll Winners

MODERN JAZZ QUARTET
 RAY CHARLES
 JOHN COLTRANE
 ORNETTE COLEMAN
 HERBIE MANN
 MAX ROACH
 SHELLY MANNE

Are On  ATLANTIC



MANFRED: right song

MANFRED AND THE GREAT

SINGLE SHORTAGE

AN air of mystery and intrigue always surrounds the Manfred Mann group. They appear to invite headlines like: "Great Manfred Mann Mystery! Pop Star Accused!"

Quite often the Manfred's lie fallow for months. Not a whisper is heard from them, then suddenly the public discovers half the group personnel has changed and they are number one in half the capitals of the world including Dar Es Salaam and Lima.

MYSTERIOUS

They are certainly in one of their mysterious fallow periods, and several weeks have elapsed since "Semi-Detached Suburban Mr James" gave rise to some excitement among rhythm music fans.

To probe beneath the respectable suburban facade of Manfred Mann, I drove down to his palatial house in Lee Green, London, which happens to be practically next door to my palatial house in Lee Green, London.

Manfred ushered me into the hi-fi room and placed on a selection of records ranging from Chico Hamilton to Joe Harriott and his Indo-Jazz Fusions.

Shouting above the noise of the Indo-Jazz Fusions and Manfred's pet dog Oddie, I questioned Manfred on the group's conspicuous absence from the scene.

"The current situation is that it's three months since we had the last single, and it's just beginning to feel like a long time. And the reason is and always will be that we are just waiting until we get the right song," he replied.

FANTASTIC

"It becomes like a game of nerves, and there's nothing worse. I get terribly nervous about singles, and the longer we wait the worse it gets. After a long wait everybody expects us to bring out something fantastic.

"I'd like to see the group do something more adventurous because in a sense we are becoming just another pop group. What we like and what we are doing in the studio are not necessarily the same things.

"Semi-Detached Suburban Mr James' seemed corny at the time, but looking back it seems like quite a nice song. It's just that we are capable of turning out more than we do."

"It's becoming a sort of group joke," said Manfred. "They say I am down with an attack of singles. It closes in on me, and I feel like I'm going mad."

Apart from the obvious successes, have there been many disappointments for Man-



PROBY WARNS-LOOK OUT TOM JONES!

P. J. PROBY is back — with a bang! And the pop star who really is a star brought back laughter and excitement to the scene in his usual inimitable manner.

Bankrupt and hitless, Jim the hellraiser warned an apprehensive British pop scene this week: "I haven't completely reformed, although I have reformed in some ways. I've learned just to go on stage and sing and not to try to be a businessman. I've gone bankrupt everywhere."

Jim met the press in characteristic fashion on Monday at the offices of EMI records. With a startling semi-short haircut, sideboards, hipsters and a blue shirt, he appeared in the midst of reporters with the cry: "P. J. Proby—Houston Chronicle here! I could do with a drink."

Asked about his work permit troubles he replied: "You should be interviewing the Ministry of Labour. I'm not allowed to work here, so I'm spending a vacation in Britain. I'm strictly a tourist."

Is Proby seriously trying to re-establish himself in the country that barred him from most of its major theatres? "I've had all kinds of work offers and Tito Burns is trying to help agency-wise which

BY CHRIS WELCH

is really surprising, considering what he thought of me when I left. But the scene has changed too much here since I left. There are hardly any promotion spots left. I will stay here permanently if I'm allowed to. That's as soon as the Government is satisfied I've paid my £52,000 tax, and as soon as Harold Wilson is satisfied, and as soon as the Labour Government goes down the drain! That's when I'll start living here.

"I like to live here because I like to live on imagination rather than reality. In England I can touch history. They tear everything down in America."

Whence came "Nicky Hokey" Proby's current single?

"That was a throwaway record for an album track. But it's the biggest record I've had in America. It's a participation record and that's why it's made it in the States. It's a bubble gum, teeny bopper happening. No—it has nothing to do with LSD. Take another guess."

AWFUL

Was there any significance in the "new look" Proby?

"Did you say change of parents? I changed them when I was eleven years old. Oh—change of appearance! It's like wearing an old suit for three years. I used to look like Jesus. Now I look like the guy who put him down. Oh—that was an awful thing to say. But if somebody else wants to wear a pony tail—let him wear it. My pony tail is now residing in a frame above my fireplace at home in America. It has an inscription which reads 'Grown 1964 London, England. Cut Novem-

ber 1966 Beverley Hills, California."

ber 1966 Beverley Hills, California."

Had Proby learnt from his past mistakes?

"I made mistakes and that has nothing to do with the split pants. It was what I said to the press and it was what I exposed. The pants splitting bit is old hat. They've made their point about that, barring me from the theatres, and I don't think it's fair to keep it up as I've served my sentence."

"They say to me: 'Go out and prove you're a nice guy.' But I can go on doing that forever, and they still won't lift that ban."

DEBT

"The Proby Way didn't work out too well for me before, so now I'm going to do what other people tell me. I made too many enemies because of my screaming, yelling and demanding. I'm the type of person who can't talk business calmly. I tell people I don't want to go to a business lunch. I tell 'em—'Say yes or no.'"

"And they said no?" ventured a voice.

"No—they said yes. That's why I'm in debt. That's why I'm not speaking for myself anymore. I've learned just to get up on the stage and sing, and not try to be a businessman."

What sort of material would Jim like to record in future?

"A hit. The music scene has changed violently since I was here last and it's now a big grab bag. Should I play with a sitar, or some vaudeville or Glenn Miller? Everybody's grabbing. I'm just going to sit back and wait to see who's making it, then I'm going to copy them."

Will Proby be able to regain his lost legions of British fans?

"I probably have lost them, and the only way I'll get them back is through the big theatres."

"BUT I'LL REGAIN THEM. TOM JONES HASN'T GOT A CHANCE."

PROBY

"I'm just going to sit back and wait to see who's making it. Then I'm going to copy them."

fred during the group's history? "There have been no specific disappointments. The disappointment is, on looking back over the three and a half years of the group's success, I had hoped we would broaden the appeal of the group to be more than purely pop. It's purely our own fault."

"We enjoy being in pop but I had hoped we would develop more. We have only appealed on one level. I have a feeling that in a sense we are attempting the impossible."

Tom McGuinness arrived, followed later by Mike Hugg who materialised in the house like a very cool ghost.

Manfred played a demo disc of a Tony Hazard song called "Ha Ha Said The Clown", which is being considered for their next single. Then Manfred played the number on his huge grand piano, and bawled out the words, while Tom played his 40-year-old metal guitar.

It's a clever, stomping number with a heavy Russian influence. Manfred shouted, screamed suggestions, and became extremely excited by the great crashing piano chords. "I'm foaming at the mouth and dribbling," he said in self-surprise.

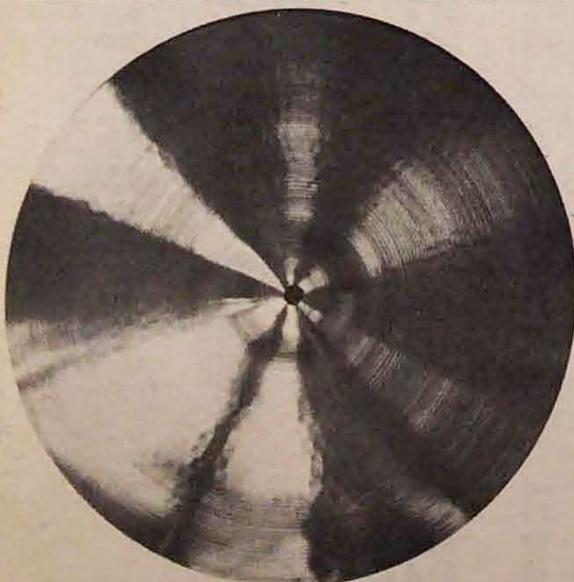
Manfred then played some great songs by Michael D'Abo while sardines on toast were being procured. "Would anybody object to sardines?" asked Manfred. "No? Then we'll open both tins."

"Yes, let's have a party," said Tom.

Sardines aside, why are appearances by Manfred so rare these days?

"We do very few appearances now as a matter of choice because we are concentrating on recording. Vague tours have been discussed, and we were to have gone on the Kosygin tour. If we found the right tour with the right bill we'd do one."

"We don't have to work much to make a living now, but we still do ballrooms and universities—about two nights a week. We don't need to be seen much. I don't think anybody does, except visual artists like Jimi Hendrix." — CHRIS WELCH



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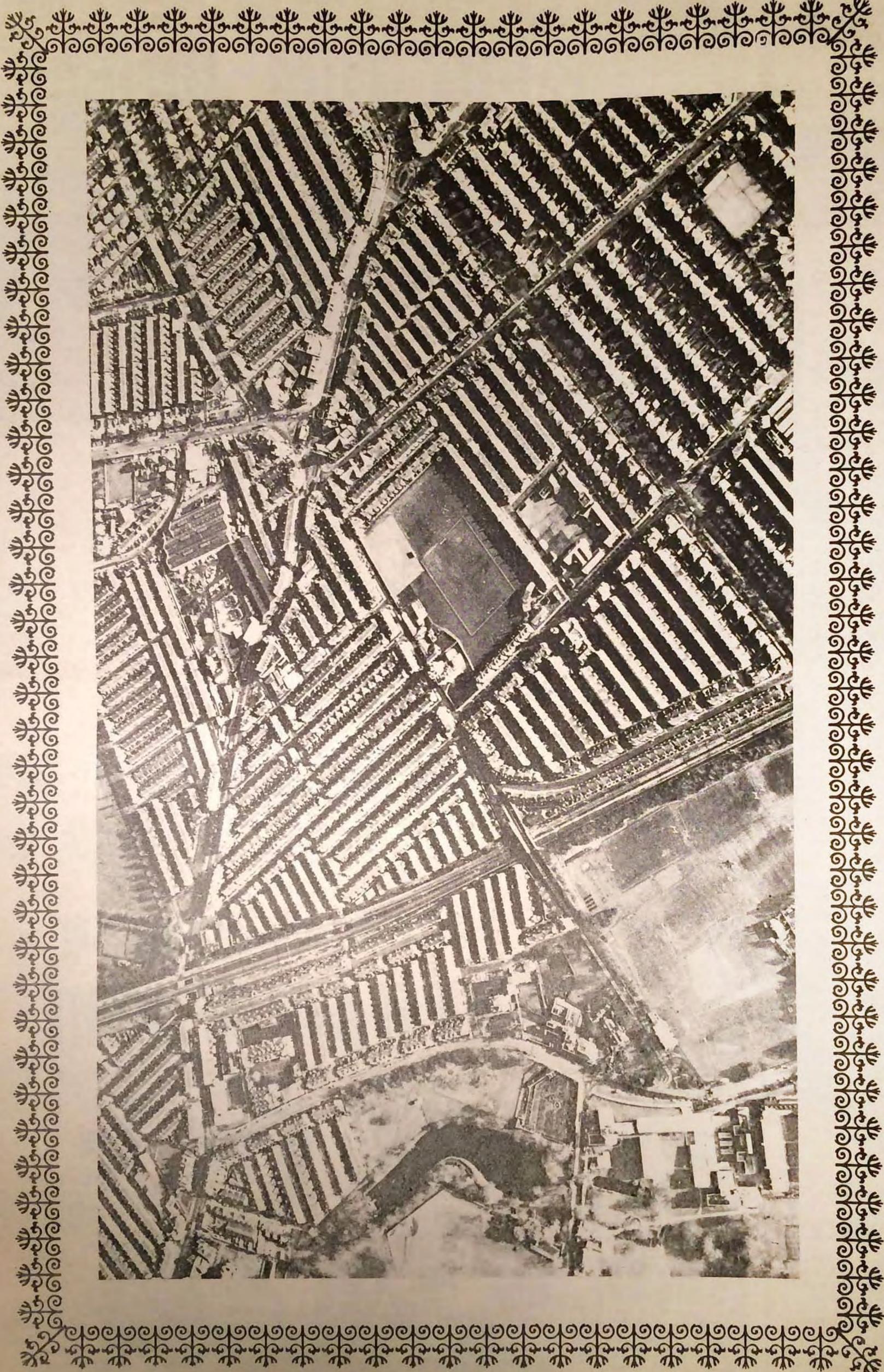
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ALAN BLAKLEY

OF THE TREMELOES

THE BEATLES: "Strawberry Fields Forever" (Parlophone).

I like the other side best. I hated both of them first of all and thought they'd gone down the pan. But "Penny Lane" gets better every time I hear it. I've only heard this side once before and I suppose it will grow on me as well, but at the moment it doesn't really mean anything to me.

MARIANNE FAITHFULL: "Is This What I Get For Loving You Baby?" (Decca).

Tell you what I don't like about this — they've covered all the voice up as though she was the Rolling Stones. He's done a typical Andrew Oldham on it and it has spoiled it for me. It sounds as though she is standing in front of the Stones and she isn't that type of singer.

ROY ORBISON: "So Good" (London).

It's not Orbison is it? I don't like it. I was going to put it down as a stupid group recording and then in comes Orbison. It starts like a group practising in a pub. No, this just isn't his sort of thing.

THE SEEKERS: "Georgy Girl" (Columbia).

I don't like them, but they always get a hit. I admit they are good for the type of stuff they do, but it doesn't do anything to me at all. The film was good, though. I like Judith Durham, actually. She has a good voice but I don't like the whole sound. This will be a hit, I'm afraid.

JIMMY SMITH: "Cat In A Tree" (Verve).

No, it's an LP track. (After

organ comes in) That's different! It's great, but it won't sell. It's a really great sound but records like that just don't sell as singles.

DUANE EDDY: "Roar-in" (Reprise).

TV background music. It's stupid bringing this sort of thing out as a single. It sounds as though he is making it up as he goes along. It's a good sound and all that, but he is wasting his time. I'm not sure who it is.

BOBBY DARIN: "Lovin' You" (Atlantic).

Everybody is having a go at this sort of vaudeville number. I don't know who it is. No, I'm fed up with it already. Take it off! Who was it? Bobby Darin? He tried to chat my bird up so I haven't said anything wrong.

JUNIOR WALKER: "Pucker Up Buttercup" (Tamla Motown).

Junior Walker, it's got to be. I'd like to see this go but it won't. It's got atmosphere. It's great but it won't be a hit. It would be great if we could see them over here. They never seem to get strong enough numbers, but it's a great sound.

NEIL DIAMOND: "You Got To Me" (London).

I thought it was "Candy Man" again. It's a sort of poor man's Rolling Stones. It's ten years too late and it's not the right sort of stuff for the singer. Whatever they are trying to do it's too late, they should have done it ten years ago.

ANDY WILLIAMS: "So Nice" (CBS).

Joking! Terrible. I can't

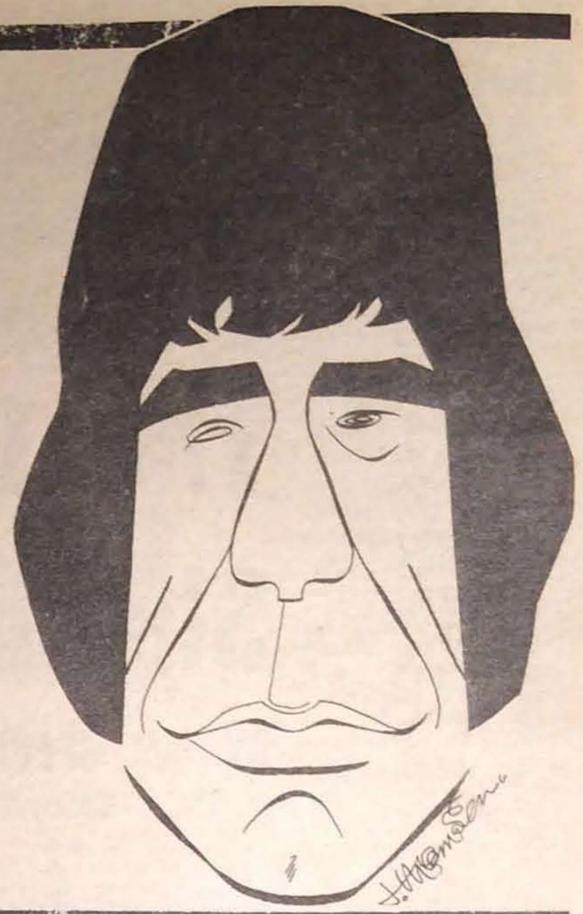
stand all that. It sounds like an old LP track has been dragged out and issued as a single. I know the voice but I can't think who it is.

DON COVAY: "Shingaling '67" (Atlantic).

It's clever, but I can't make up my mind whether I like it or not. It won't be a hit, anyway. They are trying like mad, but it's not quite there. Is it an English group trying to sound American? It's a good try, but not a hit.

B. B. KING: "Night Life" (HMV).

No! I don't like it. He's making it up as he goes along. A soul singer — I feel I know the voice but I can't say who it is. I hate those songs when they go on and on like that.



ELLA AND DUKE HAVING A BALL . . .

THE old firm, Duke Ellington's Orchestra and Ella Fitzgerald, were cooking nicely at London's Hammersmith Odeon last Sunday.

The band solo spots were all worthwhile in the first half with Harry Carney slurping away beautifully on "Chromatic Love Affair". It's still fascinating to listen to the non-stop note and watch him breathing at the same time. Gonsalves wriggled his way through "Beirut" with suitable facial contortions and shoulder movements worthy of Mr. Clay. What a contrast to the beautifully rounded sound shapes he pours out.

Cat Anderson was rock-like on "Salome" with high notes fighting to get away from him. And Coote Williams growled and growled groovily through "The Shepherd".

The band had one of its tighter nights with Ellington masterly at the piano, and Hodges, Lawrence Brown and Jimmy Hamilton reeled off their licks hot and cool. Ella, about to forgo out with her own trio on a series of dates, decided to have a ball in the second half. She laughed, larked about and sang like a dream despite a rough edge to her voice.

Among her best efforts were "Don't Be That Way", "Let's Do It", "Sunny Side Of The Street", "The Man I Love" and "Mack The Knife". Sam Woodyard played way above average in Ella's trio and her nonsense duet with him on drums sounds was marvellous. Pianist Jimmy Jones is the supreme accompanist. In all, as you may have guessed, quite a night! — JACK HUTTON.

grehans

MANCHESTER'S After-Hours Club (at the 43 Jazz Club, just off Shude Hill) featured the Grehan Sisters last weekend. Bernadette I've mentioned before as Ireland's top spoons player. With Marie and Francis, she reveals splendid singing talent too.

And it's no exaggeration to say that Francis, on banjo-mandolin, is the best thing instrumentally to come out of Ireland since Barney McKenna of the Dubliners.

These three girls from Boyle (County Roscommon) are likely to be big in the British clubs, whose audiences are always ready to lionise a good instrumentalist.

The After-House meets Fridays (11 pm to two am) and is licensed. Resident Pete Williams is turning the club into an oasis in the desert that tends to set in about ten pm in the folk world. — ERIC WINTER.

dupree

UNPREDICTABLE as ever, the Troubadour Club (Earls Court, London) put on a raving night for Champion Jack Dupree last weekend.

Dupree is anyway something of a capture for a folk club and he delighted his audience with a series of beautiful and



ELLA: sang like a dream despite a rough edge to her voice

CAUGHT IN THE ACT

evocative blues as well as some hilarious songs — "Dr. Dupree" and "Wedding Song" (in which Jack played bride with a handkerchief head-dress) stand out in the memory.

Between Dupree's sets, Alan Thomas, sometime of the Sandy Brown and Cy Laurie bands, and long-time admirer of Jack's style, was joined by Allan Leat of the Brompton Jazz Club for a lovely blues / barrelhouse / boogie session.

Then, at two am when Redd Sullivan was trying to wind the evening up, Dupree invited Thomas to join him and they played four-hands until well past three o'clock, with Redd doing his unique shout'n'sing act. The audience went wild.

It's not the first time the Troubadour has made folk/jazz history, of course. To quote an old folk saying: It was stand in the middle and wave one leg in the air night! — ERIC WINTER.

youth ork

ANYONE expecting the London Youth Jazz Orchestra to sound like Harry South would probably be disappointed, but a good crowd at Birkbeck College on Friday night gave these young performers, several of them still at school, a great reception at the end of a two and a half hour programme which included jazz originals like "Big P", "Black Nightgown" and "Gone Fishin'", as well as a number of arrangements of superior standards which showed that this much improved band has left the Glen Osler-type material well behind.

Minor carplings aside, the section work was extremely

good throughout. Lead trumpet David Rose, in particular, performed his difficult job extremely well. Soloists Joe Syder (tr), Peter Duncan (flugel), Mike Heath (gtr) and Geoff Castle (pno) all caught the ear while the rhythm section of Mike Palmer (drs), and Sam Fendrich (bs) led a confident foundation without which the rest of the band could easily founder.

group night

IT was Roy Guest's Group Night at the Royal Albert Hall last Saturday where Surrey University presented their Festival Folk Concert.

Rachel and Yosefa opened the show with Israeli, French and English songs and they were followed by Tim Walker and Sebastian Jorgenson playing classical guitar duets, switching to electric guitars for their final piece.

To finish the first half the Tinkers gave a lively performance which included "Off to Dublin in The Green", Dominic Behan's "Rifles of the IRA", and their current Irish chart climber, "Carrickfergus".

The Watsons once again proved why they are Britain's top traditional folk group with an excellent set that included "White Cockade", "Dido, Bendigo" and "The Apple Tree Wassail".

Ramblers. Their programme covered many aspects of American country music, delivered with dry humour.

Outstanding items in their performance was Tracy Schwarz's unaccompanied song "Sioux Indians", Mike Seeger's mandolin work on "Blackbottom Rag" and John Cohen singing "Black Jack Daisy", a recently discovered version of "Gipsy Davey". The remarkable feature of this group is the way they interchange instruments, each having fine command of at least three. — TONY WILSON.

tiles

TILES Big Band was launched at the famous London club last week with a blast of soul-packed brass. While not exactly a full-fledged band — it has two tenors and one trumpet plus organ and guitars — the sound produced is fairly phenomenal.

They played rock for dancing, some jazzy instrumentals, like "The Cat", ballads like "Summertime" and a lot of Ben E. King and Impressionist material.

Tiles goes were dancing and seemed to enjoy the sound, but the band could use some fresher material and needs one strong soloist.

But given encouragement, doubtless they will develop. — CHRIS WELCH.

blossom

BLOSSOM DEARIE was a triumph at the opening of London's Ronnie Scott Club's Sunday evening sessions last week.

Her singing was true, clear and beautiful. She has the kind of voice which demands — and always gets — complete attention.

Highlight of her performance was "Why Did I Choose You?", a lengthily-constructed song which takes some singing. Blossom brought it off with consummate ease.

Her piano playing is perfectly complementary to her singing. Interesting new Dearie song — "Ballad For Scott Walker". — JACK HUTTON.

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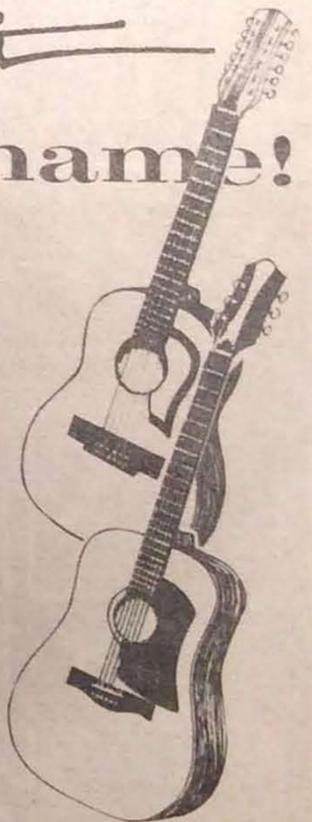
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Cocoa drinkers in the act. The one on the left is "sniffing".



The Real McCoy, self-confessed cocoa addicts, unashamedly commune with "Big B".

STARTLING admissions that cocoa - drinking has been rife among pop stars AND their parents were made this week to the MM.

They came from Ronnie Boil, unemployed road manager, as he pocketed our cheque for 1s 8½d in a Soho pub.

● Boil ADMITTED: I've seen the Beatles, Stones, Walker Brothers, Ivy Benson, the Troggs, Ivor Emmanuel and the Singing Postman at wild cocoa-drinking parties in South Mimms.

● Boil ADMITTED: I've seen cocoa beans passed freely in backstreet cafes.

● Boil ADMITTED: I've seen teenage idols slaving over steaming mugs of hot cocoa. And that's all I admit for a lousy 1s 8½d.

The stars agree that the

The Great Cocoa-Drinking Shock/Scandal/Horror/Row*

BY MM SPECIAL INVESTIGATORS BOB DAWBARN & CHRIS WELCH

cocoa habit is spreading, like a deep-rooted cancer.

Said TOM McGUINNESS of Manfred Mann: "It can be very dangerous in the wrong glands."

Said CHRIS FARLOWE: "I'm an addict. At midnight every night I'm down the chemists wait-

* Depending on your newspaper reading habits, delete words non-applicable.

ing for the sugar department to open."

Said MICK WILSHIRE of the New Vaudeville Band: "You can always tell a cocoa addict by the brown rings round his mouth. That's the reason all the pop stars are growing moustaches."

Said VIV PRINCE: "During one raid we all had to hide the cocoa in a cellar. Only yesterday a

guy dressed up as a hippy—a dead giveaway that he was a copper or a reporter—asked me where he could get some cocoa."

The MM Investigators can confirm the awful truth. In an agent's office in Lower Regent Street a young lady actually poured us a steaming hot cup of cocoa. We made our excuses and left.

A recent Government White Paper reveals that the number of known cocoa drinkers has risen from 12 in 1743 to nearly 56 million in 1966.

● WHY DO THEY DO IT?

Those who resort to the Bean—or Big B as it is known among its slaves—say it helps them to relax, fights tooth decay and fortifies the over forties.

They ignore the dangers that cocoa drinking can lead to harder drinks—like turnip wine, castor oil or mild and bitter.

Lord Blobe is introducing a Private Member's Bill to stamp out cocoa drinking, clubs, groups, television, ladies' football, goat hunting and post-marital sex.

He told the MM: "In my days we listened to the Chocolate Covered Coon but we never drank the stuff. The only dangers we could incur were lung cancer, cirrhosis of the liver and VD.

"Now all they want to do is to get—in the phraseology of the cocoa addict—zonked! I recently went on an extensive tour of clubs accompanied by a detachment

of Beefeaters, Mike Hennessey, Count Basie and Woman Police Constable Edith Nodule.

"At one of these hells we were offered a brown substance wrapped in tinfoil. We had it analysed and found it contained two-and-a-half glasses of milk.

"We saw young girls, fully-clothed and breathing with their eyes open—a sure sign of cocoa addiction."

There is another disturbing aspect to this shocking problem. Phrases connected with cocoa drinking are blatantly used in popular songs.

"No Milk Today", for ex-

ample, is an obvious reference to the way the addict takes milk or sugar—and in the hopeless cases, both—with his cocoa.

Perhaps the worst aspect of all is the way the habit is spreading to the old folks who ape their pop idols and think it is "with it" to indulge in this evil vice.

The MM has proof of cocoa freak outs among Chelsea Pensioners; cocoa-drinking orgies in Cheltenham; mugs of cocoa openly crossing the counter of Alf's Caff in the Old Kent Road.

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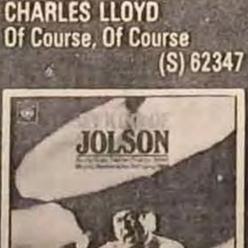
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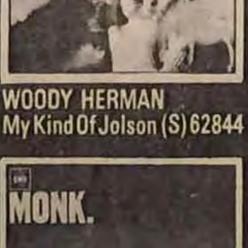
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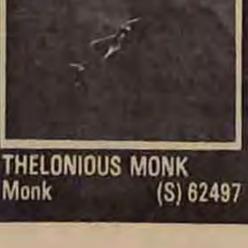
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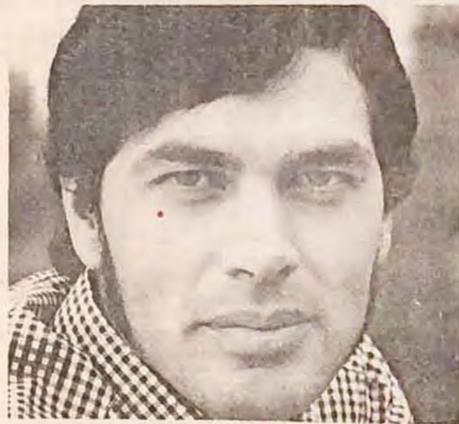
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steaming mugs



LORD BLOBE:
Private Member's Bill



HUMPERDINCK: "people tired of beat"



HILL: "so much thump in the chart"

Ballads bounce back into Pop 50

It hasn't got as far as white tuxedos and gleaming patent leather shoes yet, but ballads are definitely back.

After years of a beat and R&B dominated Pop 50, the ballad boys and girls are sweeping back with a vengeance, heralding a return to "sweet" sounds.

Just look at the hard-core ballads doing very nicely in the Pop 50: Petula Clark's monster hit "This Is My Song", Tom Jones' slipping "Green Green Grass Of Home", "Let Me Cry On Your Shoulder" implores Diddy Diddy, another Jim Reeves posthumous hit with "I Won't Come In While He's There", Val Doonican's ex-number two "What Would I Be", Elvis' "Indescribably Blue"—which just about sums up his fans—and Frank Ifield's "Call Her Your Sweetheart".

And that's not to mention Georgie Fame, Sandy Posey, Rita Pavone, the Seekers, Clinton Ford—or two new ballad hits: "Edelweiss" by Vince Hill and "Release Me" by Engelbert Humperdinck.

Has beat been bounced out by ballads? We asked the two newest balladeers in the chart.

"I think that people are getting tired of beat music," said 27-year-old Engelbert Humperdinck, born in Madras, India. "I think it's obvious from the poor state of the ballrooms which used to thrive on beat and the number of beat musicians out of work."

Engelbert used to be called Gerry Dorsey, a name

which he now seems glad to have abandoned for its more flamboyant successor. "I like my new name; people remember it. I'm convinced that changing my name has been partly responsible for success with 'Release Me'."

He's been working here as a singer for eight fairly unproductive years if you think in terms of the chart. But he has been working and waiting for that big break. It happened with this record—although a recent Juke Box Jury panel voted it a miss—but Engelbert is taking the success calmly, with no bitterness for having been in the shadows for so long.

"Over the years, I've become a hardened performer. The success of 'Release Me' is marvellous, but it hasn't gone to my head. It's hit me nicely."

"Release Me" was first heard as a Billy Vaughn instrumental by Engelbert's manager, Gordon Mills, who also handles Tom Jones. They liked the melody and searched for the words. Engelbert found the song easy to record, despite its big range. "I

can sing higher, actually." Some people have likened his voice to Tom Jones's on the song, but he vigorously denies any similarity.

"Mind you, I regard it as a compliment, because Tom's my favourite singer."

Vince Hill, regular vocalist on Parade Of The Pops, and a regular chart entrant with "singalong" melodies, has also made it into the current Pop 50—this time with the Sound Of Music song "Edelweiss".

"There's been so much thump in the chart, I think people are getting tired of it. I call it yug-gadugga music and I think sweet music is starting to break through again. This could be the year when ballads break through."

Vince's success with the straight version of "Edelweiss" came because "it was the right song at the right time." It is the one number from a very successful show that has been neglected. "Mainly because of its sentiment and because it has no love interest in the lyric."

number—and they sang it whenever there was a sing-song. "I've known the number for years and I've gested to by A&R man Bob Barratt that it might make a single. He wasn't convinced. But Johnny Arthey did an arrangement and I recorded it during a session for a new theme which I was recording."

"We liked the way it turned out so we decided to release it as a single. I think that part of the reason for it taking off is that a lot of people would like that a lot of people would want a reminder but don't want to pay 35 bob for a bought bum, so they have bought this single instead."

Vince is hoping that the song gives him his first top ten hit. "I'm not expecting a number one but I'd really love a top ten place. It might stop a few people from taking me for granted."

Will the beat boys have to move over to make way for these smooth-voiced misters and misses? A lot of people think so, and they could be right.

ALAN WALSH

TEXAS

That's a nice pace. It's big and it's home—kind of, anyway. My parents are still living there in Dalas.

FOLK MUSIC

That was kind of the root of it all. I like bluegrass but I don't much care for the English folk music—ballads and madrigals and all that stuff. Bob Dylan now, that's not really folk music. That's a whole new thing again.

BEACH BOYS

Astounding! And astute. I think Brian Wilson has got to be a technical wizard. I'm really impressed by their records and their whole thing. But they over-extend themselves because they can't do it live. Though I don't see why they shouldn't. They shouldn't be afraid to take all the pieces they use in the studio on stage with them—40 musicians and the rest. Their product is so incredible and they are all such good musicians.

SONGWRITING

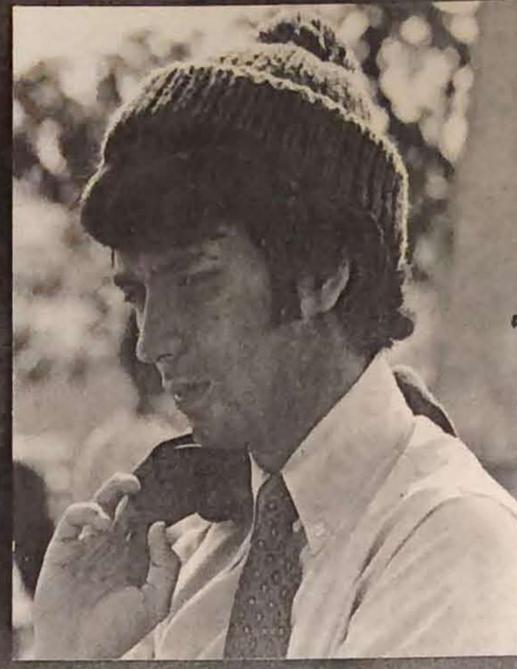
If a song takes me more than 25 minutes to write I usually scrap it. It means it's not ready to come. Some people seem amazed that you can write a song in 20 minutes, they forget you may have spent six or seven years of life moving towards that song. I can't read music so I compose on the guitar.

HOT RODS

My first love, I guess, as far as recreation is concerned. I have spent a lot

• Monkee Mike Nesmith answered his Think-In questions perched on a table in the London office of Screen Gems, while what seemed like the whole of Fleet Street queued outside the door. Where Micky Dolenz and Davy Jones joke their way through interviews, Mike is of a more serious nature and considered each question carefully — refusing to answer most of those involving other artists.

POP THINK IN



MIKE NESMITH

WHENEVER SOMEBODY SAYS WE ARE COPYING THE MARX BROTHERS, I FEEL HONOURED

of time and money on cars. I've never been much of a sportsman in the athletic sense, that's why I like to build something that goes faster than somebody else's. There's a whole syndrome involved in cars—sex and pain and freedom. You have freedom when you have your own personalised form of transport. You feel you can just get in it and go any place.

young, free and fast — a great place to live and I couldn't live any place else now. It's certainly the best climate for creative thinking that I have come across. You are constantly stimulated by a million and one things. And everybody is involved—you can talk shop with the guy selling flowers as well as you can with the head of MGM.

to ever do it. Chuck Berry started it all, really. But, like I said, I don't want to talk about other artists—I don't think it's right for me to do so.

PETER TORK

That's an unfair question. I just don't talk about other guys in the group.

sitting and screaming at somebody for hours — you don't get much good conversation that way. I prefer to go somewhere for conversation unless I go along to a club by myself to dig something special that is happening.

LONDON

I'm knocked over by it. I'm afraid of saying something ugly, but I can't get next to London and the way the people go. I've been impressed with the city, but

sad that it seems to be held in its own history. London's past seems to be its own biggest stumbling block. It has the essence of greatness about it but it seems to look backwards all the time. You can't get close to the people. There is this constant fear of doing something wrong, doing something different from everybody else. Things are so steeped in tradition here. And I wish the men didn't treat all women as though they were completely feeble and unintelligent. The whole "Ladies First" syn-

drome is strange. Women in America have such incredible heads on their shoulders. London makes a whole philosophical statement by its attitude to women.

FAME

I don't really know what it means, even yet. I suppose it's the ability to go some place you could never go before and get into places you never could before. I keep thinking back to when they wouldn't let me in.

Maybe it's a reward for doing a job well.

WESTERNS

I don't care much for them.

AMBITION

Mine is just to continue as I am. Whatever comes, whatever is natural, is fine — whatever seems right to me at the time. I never have been one for planning something. It's more fun to work your way out of situations than to work your way into them.

MARX BROTHERS

Our fathers. We are direct copies of them, if we are direct copies of anybody. I can sit and watch their films and never get tired or bored. We have made their comedy—which is timeless—become immediate and urgent. They were popular 25 to 30 years ago and this is now, so rather than employ the same humour we employ the same techniques with the humour of today. Our jokes are about television, airlines, things they didn't have to joke about, but the techniques are the same. Whenever somebody says, in a disparaging way, that we are copying the Marx Brothers, I feel flattered and honoured.

FLYING

I'm a pilot and I love to fly. I want my own aeroplane but I don't know which to get. Three dimensional travel is something else—you sit in a seat and you can make it go any way you want. It's a whole new way of doing things. It's that sense of freedom again. And that's a very important thing in life.

HOLLYWOOD

Cardboard and tinsel. It's

ELVIS PRESLEY

He is the master and king and was the first white boy

NIGHT CLUBS

I'm not much for night clubs. It's a nowhere scene

Melody Maker Jazz Poll Awards 1967

CONGRATS, CATS!!

British section

- Tubby Hayes
- Harry South
- Cleo Laine
- Morgan James Duo
- Sandy Brown
- Alan Haven

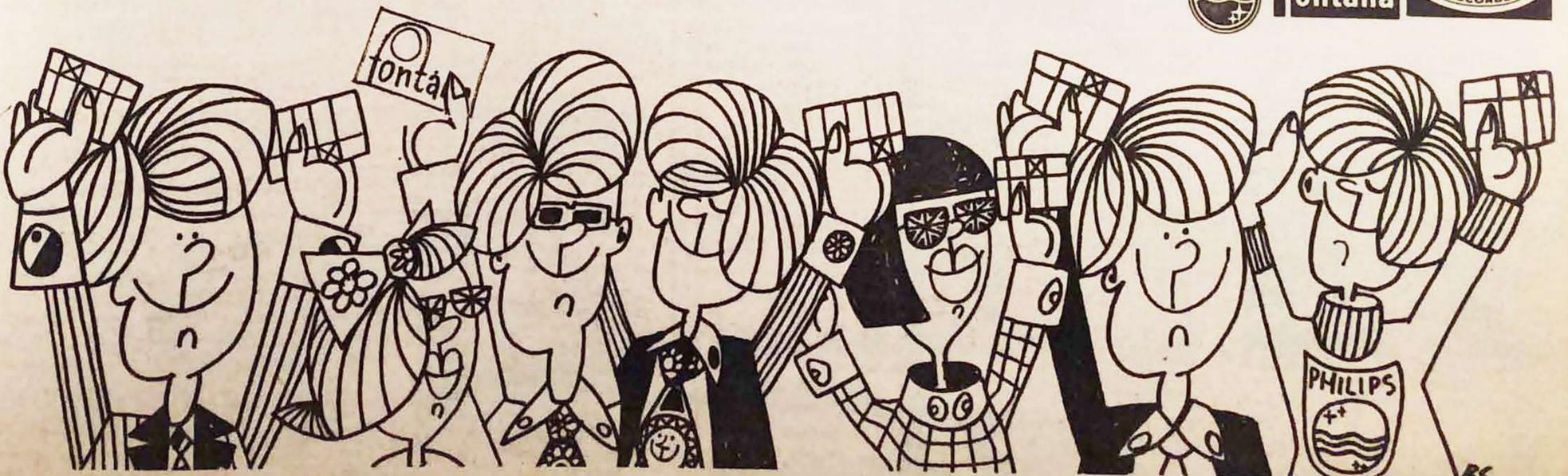
- No 1 musician, tenor sax, flute & vibes player
- No 1 big band and arranger
- No 1 female singer
- No 1 vocal group
- No 1 clarinet player
- No 1 organist

International section

- Modern Jazz Quartet
- Swingle Singers
- Jimmy Witherspoon
- Pee Wee Russell
- Gerry Mulligan
- Roland Kirk
- Earl Hines

- No 1 small group
- No 1 vocal group
- No 1 blues artiste
- No 1 clarinet player
- No 1 baritone sax player
- No 1 flute, manzello & stritch player
- No 1 pianist

In 1967 The Top Jazz Talent is on



write for jazz leaflets to: Philips Records Limited Stanhope House Stanhope Place London W2

JAZZ POLL 67



READERS POLL: WORLD SECTION

THE Don Rendell-Ian Carr Quintet are the rising force in British jazz. The group is named Britain's best small group in the 1967 MM Readers' Jazz Poll. In addition, Ian Carr has won the trumpet section; Rendell is voted top in the Miscellaneous Instruments category for his soprano playing, with Carr third on flugelhorn; Rendell comes third in the tenors; the group's pianist, Michael Garrick, is third in his section.

But **Tubby Hayes** retains his titles as Musician of the Year and number one on tenor, flute and vibes. Chief casualty among the Britons is **Johnny Dankworth** who lost his Big Band and Arranger's crowns to Harry South, and the Composer title to Stan Tracey.

For the first time a section was included for the LP of the year. The first winner is the Indo-Jazz Suite by the Joe Harriott-John Mayer group.

The new British winners are: **Harry South** (Big Band and Arranger), **Rendell-Carr Quintet** (Small Group), **Ian Carr** (tpt), **Joe Harriott** (alto), **Kenny Napper** (bass), **Don Rendell** (Miscellaneous Instrument) and **Stan Tracey** (composer).

There is no British New Star this year, as no one emerged with a clear majority from the many musicians voted for.

In the World section, **Duke Ellington**

again dominates, retaining his Musician Of The Year, Big Band and Composer titles. But he did lose his composer's crown to **Gil Evans**.

Ornette Coleman moved up to take the top alto slot and also came second to **Ellington** as Musician Of The Year.

Coleman's "At The Golden Circle, Stockholm" album also won the LP Of The Year category while another of the avant garde, **Archie Shepp** was

voted New Star.

In general the old favourites were given a vote of confidence, but new winners were: **Earl Hines** (pno), **Coleman** (alto) and **Evans** (composer).

Coleman and Shepp apart, there was little sign of an avant-garde takeover. Or of a trad revival. Rather surprisingly, perhaps, the Readers tend to take a slightly more conservative stance than the critics.

THE WINNERS

TOP MUSICIAN

1. DUKE ELLINGTON
 2. ORNETTE COLEMAN
 3. ROLAND KIRK
 4. John Coltrane
 5. Earl Hines
 6. Miles Davis
 7. Charles Mingus
 8. Dizzy Gillespie
- As always, Duke is top. Coleman and Kirk were joint 5th last year, now they displace John Coltrane and Louis Armstrong.

BIG BAND

1. DUKE ELLINGTON
 2. COUNT BASIE
 3. WOODY HERMAN
- No change here.

SMALL GROUP

1. MODERN JAZZ QUARTET
2. ORNETTE COLEMAN
3. MILES DAVIS
4. Oscar Peterson
5. Dave Brubeck

MALE SINGER

1. FRANK SINATRA
 2. JIMMY WITHERSPOON
 3. MARK MURPHY
 4. Mel Torme
 5. Ray Charles
 6. Joe Williams
 7. Tony Bennett
 8. Oscar Brown
 9. Louis Armstrong
- Sinatra yet again! Witherspoon and Murphy were joint 2nd last year.

FEMALE SINGER

1. ELLA FITZGERALD
 2. SARAH VAUGHAN
 3. ASTRUD GILBERTO
 4. Anita O'Day
 5. Nina Simone
 6. Cleo Laine
 7. Nancy Wilson
 8. Sheila Jordan
 9. Annie Ross
- Astrud Gilberto takes over at 3 from Nancy Wilson, Peggy Lee

VOCAL GROUP

1. SWINGLES SINGERS
 2. FOUR FRESHMEN
 3. DOUBLE SIX
 4. Hi Lo's
- Same top four as 1966

BLUES ARTIST

1. JIMMY WITHERSPOON
 2. RAY CHARLES
 3. LIGHTNIN' HOPKINS
 4. Jimmy Rushing
 5. Joe Turner
- Lightnin' Hopkins takes over at 3 from Joe Turner.

TRUMPET

1. MILES DAVIS
 2. DIZZY GILLESPIE
 3. FREDDIE HUBBARD
 4. CLARK TERRY
 5. Don Cherry
 6. Louis Armstrong
- Big drop for Armstrong from 3. Hubbard and Terry each move up one. Cherry in for the first time.

TROMBONE

1. J. J. JOHNSON
 2. BOB BROOKMEYER
 3. ROSEWELL RUDD
 4. Lawrence Brown
 5. Grachen Moncur
 6. Vic Dickenson
- Rudd sweeps in at 3, knocking Dickenson down to 6. Brown and Moncur swap places.

CLARINET

1. PEE WEE RUSSELL
 2. JIMMY GIUFFRE
 3. JIMMY HAMILTON
 4. Benny Goodman
 5. Edmond Hall
 6. Woody Herman
 7. Buddy De Franco
 8. George Lewis
- No change.

ALTO

1. ORNETTE COLEMAN
 2. JOHNNY HODGES
 3. PAUL DESMOND
 4. Cannonball Adderley
 5. Sonny Stitt
 6. Benny Carter
 7. John Handy
- Ornette takes over from Hodges at the top, otherwise no change in the top five.

TENOR

1. JOHN COLTRANE
 2. SONNY ROLLINS
 3. STAN GETZ
 4. Archie Shepp
 5. Ben Webster
 6. Coleman Hawkins
 7. Bud Freeman
- Rollins moves up from 5 to 2, with Webster down from 2 to 5. Shepp appears for the first time.

BARITONE

1. GERRY MULLIGAN
 2. HARRY CARNEY
 3. CECIL PAYNE
 4. Pepper Adams
 5. John Surman
 6. Ronnie Ross
- Big drop for Ronnie Ross from 3 to 6, with Payne and Surman coming in from nowhere.

FLUTE

1. ROLAND KIRK
 2. CHARLES LLOYD
 3. HERBIE MANN
 4. James Moody
 5. Frank Wess
 6. Yusef Lateef
- Charles Lloyd in at 2 from nowhere, taking over from Frank Wess who drops to five.

PIANO

1. EARL HINES
 2. THELONIOUS MONK
 3. OSCAR PETERSON
 4. Bill Evans
 5. Cecil Taylor
 6. Herbie Hancock
 7. McCoy Tyner
 8. Errol Garner
 9. Andrew Hill
- Turn round of the 1966 top three which read Peterson, Monk, Hines. Cecil Taylor and Herbie Hancock are new faces.

ORGAN

1. JIMMY SMITH
2. ALAN HAVEN
3. JACK McDUFF

BASS

1. RAY BROWN
2. CHARLES MINGUS
3. DAVID IZENSON
4. Richard Davis
5. Ron Carter
6. Percy Heath

GUITAR

1. WES MONTGOMERY
 2. KENNY BURRELL
 3. JIM HALL
 4. Joe Pass
 5. Charlie Byrd
 6. Gabor Szabo
 7. Barney Kessel
- Big drop for Barney Kessel, the 1966 number 2 Burrell up from 4 to 2. Pass in for the first time.

DRUMS

1. ELVIN JONES
 2. JOE MORELLO
 3. BUDDY RICH
 4. Tony Williams
 5. Max Roach
 6. Art Blakey
 7. Roy Haynes
 8. Shelly Manne
 9. Milford Graves
- Blakey, who tied with Elvin for top spot last year, drops down to 6. Buddy Rich moves up from 6.

VIBES

1. MILT JACKSON
 2. LIONEL HAMPTON
 3. BOBBY HUTCHERSON
 4. Gary Burton
- No change in top 3. Burton takes over from Vic Feldman at 4.

MISCELLANEOUS INST.

1. ROLAND KIRK (Manzello and Stritch)
 2. YUSEF LATEEF (Oboe)
 3. CLARK TERRY (Flugelhorn)
 4. John Coltrane (Soprano)
- Last year's top four read Kirk, Coltrane, Stuff Smith, Lateef.

ARRANGER

1. GIL EVANS
 2. DUKE ELLINGTON
 3. QUINCY JONES
 4. Oliver Nelson
 5. Charles Mingus
- The Duke slips down a place, swapping with Gil Evans.

COMPOSER

1. DUKE ELLINGTON
2. ORNETTE COLEMAN
3. THELONIOUS MONK
4. Charles Mingus
5. Coleman up from 4 to 2.

NEW STAR

1. ARCHIE SHEPP
2. CHARLES LLOYD
3. JOHN HANDY
4. Gary Burton

LP OF THE YEAR

1. ORNETTE COLEMAN AT THE GOLDEN CIRCLE STOCKHOLM, Vol. 1.
- Last year's winner Albert Ayler being ineligible, another avant gardist takes the title.

2. JOHN HANDY AT THE MONTEREY JAZZ FESTIVAL.

3. RIP, RIG AND PANIC — ROLAND KIRK.

4. Accension — John Coltrane
 5. Allie — Sonny Rollins
 6. Four For Trane — Archie Shepp
- This section appears for the first time this year.

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KENNY NAPPER

A GREAT BIG
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GEORGE CHISHOLM

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Tubby Hayes* — Dick Morrissey — Tony Coe*
Bruce Turner — Harry South — Johnny Mumford
Humphrey Lyttelton — Chris Pyne — George
Lewis — Lennie Felix* — Alan Ganley — Dave
Green — Lightnin' Hopkins — Vic Dickenson

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* On L.P.s to be issued next month
(Tubby Hayes courtesy Fontana Records)



THE WINNERS

TOP MUSICIAN

1. TUBBY HAYES
2. STAN TRACEY
3. JOHNNY DANKWORTH

4. Joe Harriott
5. Don Rendell
6. Ronnie Scott
7. Dick Morrissey
8. Alan Haven
●Hayes remains number one but there are big changes from last year when he was followed by Dankworth (2), Bruce Turner and Ronnie Scott (3).

BIG BAND

1. HARRY SOUTH
2. JOHNNY DANKWORTH
3. NEW JAZZ ORCHESTRA

4. Tubby Hayes
 5. Stan Tracey
 6. Ted Heath
- Dankworth is finally replaced at the top by Harry South with the NJO coming up from 5 to 3.

SMALL GROUP

1. DON RENDELL/IAN CARR
 2. DICK MORRISSEY
 3. TUBBY HAYES
4. Freddy Randall
5. Stan Tracey
6. Alex Welsh
7. Spontaneous Music Ensemble
8. Dudley Moore
9. Mike Westbrook
●Freddy Randall drops from 1 to 4, to make way for the much-praised Rendell-Carr Quintet.

MALE SINGER

1. GEORGIE FAME
2. MATT MONRO

3. BOBBY BREEN

●No change.

FEMALE SINGER

1. CLEO LAINE
 2. ANNIE ROSS
 3. NORMA WINSTONE
4. Joy Marshall
●No change.

VOCAL GROUP

1. MORGAN JAMES DUO
 2. POLKA DOTS
- No change.

BLUES ARTIST

1. GEORGIE FAME
 2. ALEXIS KORNER
 3. LONG JOHN BALDREY
4. John Mayall
5. Eric Burdon
6. Eric Clapton
7. Stevie Winwood
●Korner tied with Eric Burdon for third place last year, Baldrey drops down one.

TRUMPET

1. IAN CARR
 2. FREDDY RANDALL
 3. HUMPHREY LYTTTELTON
4. Kenny Wheeler
5. Jimmy Deuchar
6. Shake Keane
7. Alex Welsh
8. Kenny Baker
●Co-leader of the top group, Ian Carr also jumped to the top of the trumpets. Kenny Wheeler comes in to push Deuchar out of the top three.

TROMBONE

1. GEORGE CHISHOLM
 2. KEITH CHRISTIE
 3. CHRIS PYNE
4. Roy Williams
5. Johnny Mumford
6. Chris Barber
7. Don Lusher
●Chris Pyne in at 3 from nowhere, Mumford dropping from 3 to 5.

CLARINET

1. SANDY BROWN
 2. TONY COE
 3. ACKER BILK
4. Vic Ash
5. Alan Cooper
6. Bruce Turner
7. Ron Rendell
●Acker Bilk returns to the top 3 after a spell in the wilderness and Tony Coe moves up from 5 to 2. Ash and Turner drop out of the top three.

ALTO

1. JOE HARRIOTT
 2. BRUCE TURNER
 3. JOHNNY DANKWORTH
4. Ray Warleigh
5. Trevor Watts
●Harriott regains the number one slot he lost to Turner last year.

TENOR

1. TUBBY HAYES
 2. DICK MORRISSEY
 3. DON RENDELL
4. Bobby Wellins
5. Ronnie Scott
6. Tony Coe
7. Danny Moss
●Ronnie Scott usually backs himself for a place and this year he loses, dropping from 3 to 5. Rendell comes into the 3 with Bobby Wellins up two places to 4.

READERS POLL: BRITISH SECTION



● JOHN SURMAN



● JOHN MAYER

BARITONE

1. RONNIE ROSS
 2. JOHNNY BARNES
 3. JOHN SURMAN
4. Harry Klein
●Joe Temperley having emigrated, Barnes moves up a place and Surman comes in at 3.

FLUTE

1. TUBBY HAYES
 2. JOHNNY SCOTT
 3. HAROLD McNAIR
4. Ray Warleigh
5. Don Rendell
●Harold McNair moves up to push Ray Warleigh down one place.

PIANO

1. STAN TRACEY
 2. DUDLEY MOORE
 3. MIKE GARRICK
4. Gordon Beck

4. Spike Heatley
 5. Dave Green
 6. Phil Bates
 7. Brian Brocklehurst
 8. Peter Ind
 9. Johnny Hawksworth
- All change here. Last year's placings were Heatley (1), Napper (2), Brian Brocklehurst and Johnny Hawksworth (3).

DRUMS

1. PHIL SEAMEN
 2. ALAN GANLEY
 3. LENNIE HASTINGS
 4. TONY CROMBIE
5. Ronnie Stephenson
6. John Hiseman
7. John Stevens
●Ronnie Stephenson drops from 3 to 5. Seamen and Ganley retain 1 and 2.

VIBES

1. TUBBY HAYES
 2. BILL LE SAGE
 3. LENNIE BEST
4. Alan Branscombe
5. Mike Huggs
6. Ron Cleaves
7. Mike Carr
●Best comes up to replace the 1966 number 3, Ron Cleaves.

MISCELLANEOUS INST.

1. DON RENDELL (Soprano)
 2. DAVID SNELL (harp)
 3. IAN CARR (Flugelhorn)
 4. John Mayer (violin)
- Rendell and Carr figure in yet another section. Last year's placings were Shake Keane, Rendell, Carr.

ARRANGER

1. HARRY SOUTH
 2. JOHNNY DANKWORTH
 3. STAN TRACEY
4. Tubby Hayes
5. Neil Ardley
●Another Dankworth title gone. Last year's order was Dankworth, South, Tubby Hayes.

COMPOSER

1. STAN TRACEY
 2. JOHNNY DANKWORTH
 3. HARRY SOUTH
4. Mike Garrick
●Tracey and Dankworth swap places at the top.

LP OF THE YEAR

1. INDO-JAZZ SUITE — JOE HARRIOTT & JOHN MAYER
 2. ALICE IN JAZZLAND — STAN TRACEY
 3. UNDER MILK WOOD — STAN TRACEY
 4. Sound Venture — Georgie Fame/Harry South
 5. Dusk Fire — Don Rendell/Ian Carr
 6. Storm Warning — Dick Morrissey
- This section appears for the first time.

Sincere thanks for once again placing me top of the British poll and for my first appearance in the world section

Gratefully

Alan Haven

Many thanks for a wonderful visit, for your votes, for everything

ROLAND KIRK

THANKS WORLD !!

Jimmy Smith

MELODY MAKER votes

GEORGIE FAME



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JAZZ POLL 67

QUITE a few surprises in the Critics' Poll, the most notable, perhaps, being the runaway Bass victory for Richard Davis who has never previously been placed.

There were two ties—comparative newcomer Roswell Rudd being equal first with Bob Brookmeyer among the trombones, and Harry Carney coming up to tie with last year's baritone winner Gerry Mulligan.

Duke Ellington regained his Musician Of The Year title from the 1966 holder, Ornette Coleman

by the margin of just one point. And Coleman was only one point ahead of the third man, Earl Hines.

Milt Jackson, Miles Davis and Count Basie were among the fallen idols, each dropping down their relative sections. And the majority of the critics ignored the Vocal Group section.

A second return for Ellington, regaining his Arranger title which he lost to Gil Evans last year.

Other changes at the top were: Lionel Hampton (vibes), Kenny Burrell (gtr), Louis Armstrong

(Male Singer) and Yusef Lateef (Miscellaneous Instrument) for his work on oboe.

Archie Shepp performed the double by being voted the Critics' New Star as well as the Readers!

The Critics were asked to base their votes on the work of jazzmen during the past year, rather than name their all-time favorites. Three points were awarded for first choice in each section, two for second and one for third.

of the votes. Of particular interest was the baritone sax category where, despite one Briton, Ronnie Ross, falling out of the placings, two more—Johnny Barnes and John Surman—were voted among the four best players in the world. Two British groups, the Rendell-Carr Quintet and the Alex Welsh Band, were placed equal third with the Stan Getz Quartet among the small groups. Sandy Brown was third among the clarinets, and Stan Tracey was second only to Ellington among the composers.



DAVIS: top bassist

CRITICS POLL

TRUMPET

1. DIZZY GILLESPIE 15 pts.
 2. CLARK TERRY 14 pts.
 3. BUCK CLAYTON 13 pts.
 4. Miles Davis 12
 5. Don Cherry 10
 6. Roy Eldridge 4
 7. Don Ellis 4
 8. Freddie Hubbard 4
- Miles Davis drops out of favour he shared top spot with Terry last year. Clayton is up from 5.

TROMBONE

1. BOB BROOKMEYER 16 pts.
 2. ROSWELL RUDD 16 pts.
 3. J. J. JOHNSON 11 pts.
 4. Lawrence Brown 8
 5. Vic Dickenson 8
 6. Jimmy Knopfer 4
 7. Grachan Moncur 4
 8. Roy Williams 4
- Roswell Rudd slides up from 8 to share top spot with last year's winner, Brookmeyer.

CLARINET

1. PEE WEE RUSSELL 25 pts.
 2. EDMOND HALL 16 pts.
 3. SANDY BROWN 9 pts.
 4. JIMMY BROWN 9 pts.
 5. Jimmy Giuffre 4
 6. Albert Nicholas 4
- Ed Hall, surprisingly unplaced last year, comes in at number 2.

ALTO

1. JOHNNY HODGES 31 pts.
 2. ORNETTE COLEMAN 17 pts.
 3. BENNY CARTER 11 pts.
 4. Phil Woods 5
 5. Jackie McLean 4
 6. Capt. John Handy 4
- Benny Carter, unplaced last year, comes in at number 3.

year, takes over the 3 spot from Cannonball Adderley.

TENOR

1. SONNY ROLLINS 17 pts.
 2. COLEMAN HAWKINS 16 pts.
 3. STAN GETZ 14 pts.
 4. Paul Gonsalves 10
 5. Ben Webster 9
 6. Archie Shepp 7
 7. John Coltrane 4
 8. Albert Ayler 4
- 1966 placing were Rollins, Getz, Webster, Coltrane.

BARITONE

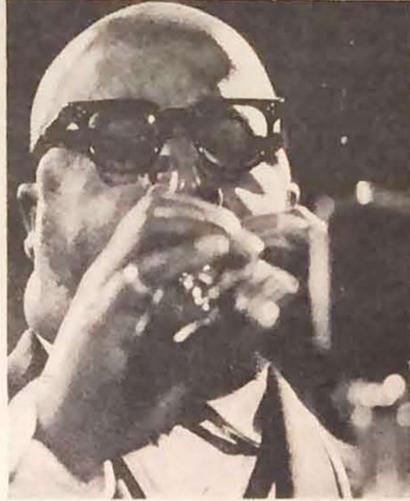
1. HARRY CARNEY 27 pts.
 2. GERRY MULLIGAN 27 pts.
 3. JOHNNY BARNES 10 pts.
 4. John Surman 8
 5. Pepper Adams 5
- Carney ties with last year's winner, Mulligan, with British players at 3 and 4. Ronnie Ross drops out.

PIANO

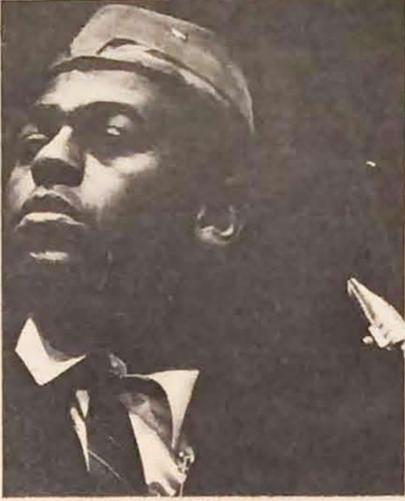
1. EARL HINES 34 pts.
 2. DUKE ELLINGTON 9 pts.
 3. BILL EVANS 9 pts.
 4. HAMPTON HAWES 6 pts.
 5. Phineas Newborn 4
 6. Cecil Taylor 4
- Hines remains top, but last year was followed by Bill Evans (2) and Oscar Peterson (3).

GUITAR

1. KENNY BURRELL 22 pts.
 2. WES MONTGOMERY 19 pts.
 3. JIM HALL 12 pts.
 4. Jimmy Raney 7
- Another first-time winner, Richard Davis, ends Ray Brown's long run at the top, Mingus drops from 2 to 4 and Izenzon moves up a peg.



YUSEF LATEEF: topples Kirk



ARCHIE SHEPP: new star

5. Joe Pass 6
 6. Grant Green 5
 7. Al Casey 4
- A first-time win for Kenny Burrell who was second to Montgomery last year. Jim Hall comes up to take third place from Joe Pass.

BASS

1. RICHARD DAVIS 26 pts.
 2. DAVID IZENZON 16 pts.
 3. RAY BROWN 13 pts.
 4. Milt Hinton 7
 5. Charles Mingus 7
 6. Ron Carter 6
 7. John Lamb 4
 8. Steve Swallow 4
- Veteran Hampton takes over from last year's winner, Jackson. Hutcherson moves from 3 to 2.

DRUMS

1. ELVIN JONES 17 pts.
 2. ROY HAYNES 9 pts.
 3. LOUIE BELLSON 8 pts.
 4. Art Blakey 7
 5. Tony Williams 6
 6. Max Roach 5
 7. Buddy Rich 4
 8. Jo Jones 4
 9. Joe Morello 4
- Tony Williams drops from 2 to 4. Haynes rising one place and Bellson appearing from nowhere.

VIBES

1. LIONEL HAMPTON 26 pts.
 2. BOBBY HUTCHERSON 21 pts.
 3. MILT JACKSON 15 pts.
 4. Gary Burton 11
 5. Walt Dickerson 4
- Veteran Hampton takes over from last year's winner, Jackson. Hutcherson moves from 3 to 2.

FLUTE

1. JAMES MOODY 26 pts.
 2. ROLAND KIRK 25 pts.
 3. YUSEF LATEEF 18 pts.
 4. Jerome Richardson 7
 5. Frank Wess 4
- No change.

ORGAN

1. JIMMY SMITH 16 pts.
2. JACK McDUFF 10 pts.
3. LARRY YOUNG 9 pts.

4. Wild Bill Davis 5
 5. Groove Holmes 4
 6. Shirley Scott 4
- Wild Bill Davis drops from 2 and Larry Young moves in from nowhere.

MISCELLANEOUS INST.

1. YUSEF LATEEF 15 pts.
 2. ROLAND KIRK 14 pts.
 3. STUFF SMITH 13 pts.
 4. CLARK TERRY 13 pts.
 5. Steve Lacy 4
- Lateef takes over from Kirk at the top.

BIG BAND

1. DUKE ELLINGTON 44 pts.
 2. WOODY HERMAN 17 pts.
 3. SUN RA 5 pts.
 4. Kenny Clarke - Francy Boland 4
 5. Count Basie 4
 6. Gerald Wilson 4
- Basie drops down from 3 to make way for the unexpected Sun Ra.

SMALL GROUP

1. CLARK TERRY-BOB BROOKMEYER 21 pts.
 2. ORNETTE COLEMAN TRIO 11 pts.
 3. STAN GETZ QUARTET 7 pts.
 4. RENDELL-CARR QUINTET 7 pts.
 5. ALEX WELSH BAND 7 pts.
 6. Miles Davis Quintet 6
 7. Horace Silver Quintet 4
- Terry-Brookmeyer again with increased lead, Dizzy and Miles drop out of the top 3.

ARRANGER

1. DUKE ELLINGTON 23 pts.
 2. GIL EVANS 16 pts.
 3. BENNY CARTER 6 pts.
 4. BILLY STRAYHORN 6 pts.
 5. Oliver Nelson 4
- Ellington regains the title he lost to Evans last year.

COMPOSER

1. DUKE ELLINGTON 34 pts.
 2. STAN TRACEY 9 pts.
 3. GEORGE RUSSELL 8 pts.
 4. Billy Strayhorn 6
 5. Charles Mingus 5
 6. Ornette Coleman 4
 7. Carla Bley 4
- George Russell in at 3, otherwise no change at the top.

BLUES ARTIST

1. JIMMY WITHERSPOON 21 pts.
 2. JOE TURNER 16 pts.
 3. JUNIOR WELLS 5 pts.
 4. Lightnin' Hopkins 4
 5. Muddy Waters 4
 6. Howlin' Wolf 4
- Junior Wells takes over from Lightnin' Hopkins at 3.

MALE SINGER

1. LOUIS ARMSTRONG 19 pts.
 2. JOE TURNER 8 pts.
 3. MEL TORME 7 pts.
 4. Jon Hendricks 5
 5. Jimmy Witherspoon 4
 6. Mark Murphy 4
 7. Joe Williams 4
- A switch-around from last year.

FEMALE SINGER

1. SARAH VAUGHAN 15 pts.
 2. ELLA FITZGERALD 14 pts.
 3. SHEILA JORDAN 11 pts.
 4. Anita O'Day 6
 5. Lena Horne 5
 6. Annie Ross 4
 7. Peggy Lee 4
 8. Carmen McRae 4
- Sheila Jordan up from nowhere to 3, pushing O'Day down a peg.

VOCAL GROUP

1. DOUBLE SIX 8 pts.
- Few critics bothered with this section. Last year's winners, the Double Six, were the only group with enough points to list.

TOP MUSICIAN

1. DUKE ELLINGTON 11 pts.
 2. ORNETTE COLEMAN 10 pts.
 3. EARL HINES 9 pts.
 4. Sonny Rollins 6
 5. Buck Clayton 5
 6. Archie Shepp 4
 7. Red Allen 4
- Ellington reverses last year's result and beats Ornette by one vote. Clayton, Shepp and Allen are all new names.

NEW STAR

1. ARCHIE SHEPP 9 pts.
 2. JAKI BYARD 7 pts.
 3. GARY BURTON 7 pts.
 4. Richard Davis 6
 5. Roger Kellaway 4
- Last year's winner was David Izenzon.

THANKS

TO MY FANS

TO MY FRIENDS

AND TO JAZZ

SONNY ROLLINS



PEE WEE RUSSELL: still top clarinet

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COMPERED BY TONY HALL

JAZZ POLL 67

HOW THE CRITICS VOTED

BRIAN BLAIN—Morning Star: Tpt: Gillespie, Clayton, Don Ellis. Tmb: Garnett Brown, Knepper, Brookmeyer. Ctt: G. Mulligan, Hall, Hamilton. Alto: McLean, Woods, Harriott. Tnr: Rollins, Moody, Sims. Bari: Mulligan, Ross, Barnes. Pno: B. Harris, Hawes, Peterson. Gtr: Raney, Hall, Montgomery. Bass: Davis, Sam Jones, R. Brown. Drs: Blakey, Louis Hayes, Haynes. Vibes: Jackson, Hampton, Feldman. Flute: Moody, Kirk. Organ: None. Misc: Kirk, Lateef, Terry. Big Band: Ellington, New Jazz Orch., Harry South. Combo: Terry-Brookmeyer, Silver, Rendell-Carr. Arranger: McFarland, Tracey. Hines. Composer: G. Russell, J. Lewis, Mike Collier. Blues-Gospel: Witherspoon, Joe Turner, Mahalia Jackson. Male Singer: Armstrong, Hendricks, Murphy. Female Singer: Anderson, Annie Ross, O'Day. Vocal Group: None. Mus. Of Year: Rollins. New Star: Shepp, Plummer, Roger Humphries.

PETER CLAYTON—Sunday Telegraph. Tpt: Clayton, Terry, Carr. Tmb: Rudd, Brookmeyer, Roy Williams. Ctt: Russell, Hall, Coe. Alto: Coleman, Hodges, Harriott. Tnr: Getz, Rollins, Shepp. Bari: Carney, Mulligan, Surman. Pno: Hines, Monk, Lewis. Gtr: Hall, T-Bone Walker, Burrell. Bass: Ron Carter, Davis. Drs: Tony Williams, E. Jones. Vibes: Hutcherson, Burton. Flute: Kirk, Lateef, Moody. Organ: None. Misc: Lateef, Kirk, Yank Rachel. Big Band: Ellington, Herman, Combo: Terry, Brookmeyer, Rendell-Carr, Welsh. Arranger: None. Composer: Ellington, Tracey, Silver. Blues-Gospel: Estes, Junior Wells, Witherspoon. Male Singer: None. Female Singer: Jordan, Sippy Wallace, Diana Ross. Vocal Group: None. Mus. Of Year: Kirk. New Star: Ian Carr, Jeff Clyne.

BOB DAWBARN—Melody Maker. Tpt: Gillespie, Terry, Hubbard, Tmb: Johnson, Rudd, R. Williams. Ctt: Russell, Hall, Brown. Alto: Hodges, Woods, Coleman. Tnr: Rollins, Hawkins, Gonsalves. Bari: Mulligan,

Barnes, Surman. Pno: Hawes, Newborn, Hines. Gtr: Montgomery, Pass, Burrell. Bass: Mingus, Brown, Ron Carter. Drs: Roach, Blakey, Haynes. Vibes: Hutcherson, Jackson, Hampton. Flute: Kirk, Lateef. Young. Misc: Kirk, Lateef, Stuff Smith. Big Band: Ellington, Herman, Clarke-Boland, Combo: Terry-Brookmeyer, Roach, Welsh. Arranger: Ellington, G. Russell, Don Sebesky. Composer: Mingus, Russell, Tracey. Blues-Gospel: J. Turner, Witherspoon, Waters. Male Singer: Turner, Rushing, Armstrong. Female Singer: Fitzgerald, Vaughan, Jordan. Vocal Group: None. Mus. Of Year: Rollins. Ellington, Gillespie. New Star: Shepp, C. Lloyd, Byard.

GEORGE ELLIS—Jazz Beat: Tpt: Allen, Terry, Nance. Tmb: Brookmeyer, Wells, Chisholm. Ctt: Russell, Hall, Brown. Alto: Hodges, Carter, Desmond. Tnr: Webster, Gonsalves, Hawkins. Bari: Mulligan, Canney, Barnes. Pno: Hines, Ellington, L. Felix. Gtr: Burrell, Montgomery, J. Douglas. Bass: Brown, Izenzon, Lamb. Drs: Rich, Morello, E. Jones. Vibes: Hampton, Gibbs. Flute: Kirk, Lateef, C. Lloyd. Organ: None. Misc: Terry, S. Smith. Big Band: Ellington, Herman, H. South. Combo: Terry-Brookmeyer, Pee Wee Russell, Welsh. Blues-Gospel: J. Turner, Witherspoon. Male Singer: J. Williams, Armstrong, Torme. Female Singer: Vaughan, Horne, Cleo Laine. Vocal Group: None. Mus. Of Year: Red Allen. New Star: R. Kellaway, Morrissey, Wellins.

JACK FLORIN—Manchester Evening News. Tpt: Gillespie, Wild Bill Davison, H. Lowther. Tmb: Brookmeyer, Johnson, Chisholm. Ctt: Goodman, Hall, Brown. Alto: Stitt, Capt. John Handy, Hodges. Tnr: Stitt, Griffin, Getz. Bari: Mulligan, Payne, Ross. Pno: Hines, T. Wilson, Garner. Gtr: Montgomery, Hall, George Benson. Bass: Davis, Izenzon, R. Carter. Drs: Bellson, Morello, Scamman. Vibes: Hampton, Jackson, Burton. Flute: Kirk, Moody, Richardson. Organ: McDuff, Holmes, Haven. Misc: Terry, Thielmann, Rendell. Big Band: Herman, Ellington, Jones-Lewis. Combo: Getz, Peterson, Rendell-Carr. Arranger: Q. Jones, Wilkins, Nelson. Composer: Ellington, Mingus, Dankworth. Blues-Gospel: Witherspoon, Sippie Wallace, Little Brother Montgomery. Male Singer: Murphy, Torme, J. Williams. Female Singer: Horne, McRae, Lee. Vocal Group: Four Freshmen. Mus. Of Year: Hines,

CHARLES FOX—Gramophone: Tpt: Davis, Allen, D. Cherry. Tmb: Rudd, Brookmeyer, R. Williams. Ctt: Russell, Brown, Hall. Alto: Coleman, Hodges, Carter. Tnr: Rollins, Hawkins, Shepp. Bari: Surman, Charles Davis, Barnes. Pno: A. Hill, P. Bley, Hancock. Gtr: Hall, Szabo, Raney. Bass: Izenzon, Davis, Mingus. Drs: E. Jones, Williams, Moffett. Vibes: Burton, Hampton, Hutcherson. Flute: Moody, Kirk, McNair. Organ: Young. Misc: Lateef, Lacy, Rendell. Big Band: Ellington, Herman, Combo: Coleman, Cherry, Rendell-Carr. Arranger: Russell, Rudd, Sebesky. Composer: Coleman, Carla Bley, Tracey. Blues-Gospel: Junior Wells, Son House, Yank Rachel. Male Singer: Witherspoon. Female Singer: Jordan. Vocal Group: None. Mus. Of Year: Coleman, Shepp, Sheila Jordan. New Star: Trevor Watts, P. Lemer, J. Clyne.

DANNY HALPERIN—King Magazine. Tpt: Cherry, David, Morgan. Tmb: Moncur. Ctt: None. Alto: Handy, Hodges. Tnr: Coltrane, D. Gordon, Getz. Bari: Carney, Adams. Pno: Wynton Kelly, Cedar Walton, C. Taylor. Gtr: Burrell, G. Green. Bass: Davis, Izenzon. Drs: E. Jones, Blakey, Rich. Vibes: Hutcherson. Flute: Moody. Organ: Smith. Misc: None. Big Band: Ellington. Combo: Coleman. Arranger: Strayhorn, G. Evans. Composer: Ellington. Blues-Gospel: None. Male Singer: Bobby Short, Bob Dorough. Female Singer: Dearth, Mabel Mercer. Vocal Group: None. Mus. Of Year: Coleman. New Star: John Handy.

MAX HARRISON—Jazz Monthly. Tpt: D. Ellis, Cherry, J. Coles. Tmb: Rudd, Knepper, Teddy Nance. Ctt: Russell, Gouffre. Alto: Coleman, Marion Brown. Tnr: Ayler, Coltrane, Jim Sibthorpe. Bari: Danny Davis, Carney, Pat Patrick. Pno: C. Taylor, B. Evans, Byard. Gtr: Montgomery, Raney. Bass: Mingus, Izenzon, Ron Carter. Drs: E. Jones, Philly J. Jones, Jo Jones. Vibes: Hutcherson, Dickerson, Karlhans, Berger. Flute: Lateef, Moody, Herb Fredrickson. Organ: None. Misc: Robert Cummings, Jean-Luc Ponty, Sun Ra. Big Band: Sun Ra, Miljenko, Prohaska, Karel Krautgartner. Combo: Coleman, B. Evans. Arranger: G. Evans, Carter, Rudd. Composer: G. Russell, C. Bley, C. Taylor. Blues-Gospel: None. Male Singer: J. Lee Hooker, L. Hopkins, Howlin' Wolf. Female Singer: Vaughan, Jordan, McRae. Vocal Group: None. Mus. Of Year: No such person. New Star: A. Ayler.

BOB HOUSTON—Melody

Maker. Tpt: Gillespie, Davis, Cherry. Tmb: Rudd, Johnson, Moncur. Ctt: None. Alto: Coleman, McLean, Hodges. Tnr: Shepp, Rollins, Gonsalves. Bari: Mulligan, Carney, Richardson. Pno: Hines, Newborn, Hawes. Gtr: Pass, Montgomery, Burrell. Bass: Davis, Izenzon, Garrison. Drs: E. Jones, Williams, Higgins. Vibes: Hutcherson, Jackson, Ayres. Flute: Kirk, Moody, Lateef, Organ, Smith, McDuff, Young. Misc: Terry. Big Band: Ellington, Clarke-Boland, Herman. Combo: Shepp, Coleman, Rendell-Carr. Arranger: G. Evans, Shepp, Ellington. Composer: G. Evans, Coleman, Shepp. Blues-Gospel: None. Male Singer: Armstrong, Gillespie, Witherspoon. Female Singer: Jordan, Fitzgerald, Vaughan. Vocal Group: Double Six, Supremes, Beach Boys. Mus. Of Year: Shepp, Coleman, Hines. New Star: Shepp, Hutcherson, Ayers.

DEREK JEWELL—Sunday Times. Tpt: Terry, Davis, Gillespie. Tmb: Brookmeyer, L. Brown, Dickenson. Ctt: Russell, Gouffre, Hamilton. Alto: Hodges, Carter, Coleman. Tnr: Getz, Hawkins, Webster. Bari: Mulligan, Carney, Adams. Pno: Hines, B. Evans, Tracey. Gtr: Montgomery, Hall, Pass. Bass: Brown, Swallow, Lamb. Drs: Bellson, Thigpen, Crombie. Vibes: Jackson, Burton, Hampton. Flute: Moody, Lateef, Mann. Organ: S. Scott, Smith, Haven. Misc: Kirk, Lateef, S. Torme, Murphy. Female Singer: Herman, G. Wilson. Combo: Davis, Getz, MJQ. Arranger: Ellington, Evans, Nelson. Composer: Ellington, Tracey, Dankworth. Blues-Gospel: Witherspoon, J. Williams, Rev. Gary Davis. Male Singer: Hendricks, Torme, Murphy. Female Singer: Fitzgerald, O'Day, A. Ross. Vocal Group: Double Six, Morgan-James. Mus. Of Year: Ellington, B. Evans, H. South. New Star: Burton Swallow, Roy Williams.

MAX JONES—Melody Maker: Tpt: Clayton, Eldridge, Gillespie. Tmb: Grey, Dickenson, L. Brown. Ctt: Hall, Hamilton, Russell. Alto: Hodges, Capt. John Handy, B. Turner. Tnr: Gonsalves, Hawkins, Webster. Bari: Mulligan, Carney, Barnes. Pno: Hines, Hank Jones, Ellington. Gtr: Burrell, Montgomery, A. Casey. Bass: Brown, Hinton, Davis. Drs: Persip, Haynes, Rich. Vibes: Hampton, Jackson, Flute: J. Richardson, Wes, Kirk. Organ: McDuff, Wild Bill Davis, Smith. Misc: Stuff Smith, Nance. Big Band: Ellington, Basie, Jones-Lewis. Combo: Terry, Brookmeyer, MJQ, Peterson. Arranger: Ellington, Carter, Nelson. Composer: Ellington, Strayhorn, Mingus. Blues-Gospel: J. Turner, L. Hopkins, Waters. Male Singer: Armstrong, Rushing, Witherspoon. Female Singer: Vaughan, Fitzgerald, Betty Carter. Vocal Group: Staples, Terry McGhee. Mus. Of Year: Ellington, Bill Coleman, Coe. New Star: Sandy Brown, Duncan Lamont, Roy Williams.

ALBERT MCCARTHY—Jazz Monthly. Tpt: Clayton, Eldridge, Allen. Tmb: Bennie Green, Dickenson, R. Williams. Alto: Hodges, Carter, B. Turner. Tnr: Hawkins, Tate, Webster. Bari: Carney, Barnes. Pno: Hines, Ellington, Byard. Gtr: Casey, Burrell. Bass: Davis, Hinton, Duvivier. Drs: Jo Jones, J. Crawford, O. Jackson. Vibes: Hampton, Hutcherson. Flute: Lateef, Organ, Young. Misc: S. Smith. Big Band: Ellington, Strayhorn. Composer: Ellington. Blues-Gospel: Howlin' Wolf, Maxwell Street, Jimmy Davis. Male Singer: Joe Turner. Female Singer: O'Day. Vocal Group: None. Mus. Of Year: Buck Clayton. New Star: Byard.

ALUN MORGAN—Gramophone: Tpt: Davis, Morgan, Gillespie. Tmb: L. Brown, Rudd, Johnson. Ctt: Hamilton, Brown, W. Herman. Alto: Konitz, Hodges,

Woods. Tnr: Getz, Hawkins, Rollins. Bari: Mulligan, Carney, C. Payne. Pno: Hines, Evans, Kellaway. Gtr: Burrell, Kessel, Raney. Bass: Davis, Swallow, Cranshaw. Drs: Roach, Haynes, Bellson. Vibes: Hampton, Burton, Jackson. Flute: Moody, Richardson, Shank. Organ: Young, McDuff, Smith. Misc: Lateef, Terry. Big Band: Ellington, Herman, G. Wilson. Combo: Davis, Silver, Rendell-Carr. Arranger: G. Evans, Gil Fuller, Ellington. Composer: Ellington, Tracey, M. Garrick. Blues-Gospel: Witherspoon, J. Turner, T-Bone Walker. Male Singer: Sinatra, Torme, Terry. Female Singer: P. Lee, C. Laine, Fitzgerald. Vocal Group: None. Mus. Of Year: Hines, B. Clayton, Hawkins. New Star: R. Davis, Burton, Charles Lloyd.

VICTOR SCHONFIELD—Town: Tpt: Cherry, Carr, Enrico, Rava. Tmb: None. Ctt: None. Alto: Coleman, Technical, T. Watts. Tnr: Rollins, Shepp, Ayler. Bari: Surman. Pno: Hines, P. Lemer, Tracey. Gtr: None. Bass: Izenzon, J. Clyne, P. Ind. Drs: J. Stevens, Aldo Romano, M. Graves. Vibes: None. Flute: Kirk. Organ: None. Misc: Coleman, Lacy, Rendell. Big Band: Ellington, Sun Ra, Westbrook. Combo: AMM, Lacy-Rava, Romano, New York Art Quartet. Arranger: Ellington, Sun Ra, M. Westbrook. Composer: Ellington, Sun Ra, Westbrook. Blues-Gospel: Blue Flames, George Fame. Male Singer: None. Vocal Group: None. Mus. Of Year: AMM, Coleman, Technical. New Star: John Stevens, Aldo Romano, Milford Graves.

MICHAEL SHERA—Jazz Journal. Tpt: Hubbard, Terry, Allen. Tmb: Johnson, Brookmeyer, Christie. Ctt: Russell, Brown, Procope. Alto: Hodges, Carter, Mariano. Tnr: Getz, Hawkins, Webster. Bari: Carney, Barnes, Shihab. Pno: Hines, Ellington, Flanagan. Gtr: Burrell, Bola Sete, Goldberg. Bass: Davis, Garrison, Orsted-Pedersen. Drs: Haynes, E. Jones, K. Clarke. Vibes: Hutcherson, Dickerson, Burton. Flute: Lateef, Kirk, J. Richardson. Organ: Smith, F. Roach, Paul Bryant. Misc: Kirk. Big Band: Ellington, G. Wilson, Clarke-Boland. Combo: Terry-Brookmeyer, Getz, Welsh. Arranger: G. Evans, Carter, Strayhorn. Composer: Ellington, Andrew Hill, Golson. Blues-Gospel: J. Turner, Witherspoon. Male Singer: Armstrong, Allen, Babs, Gonzales. Female Singer: Vaughan, C. Laine. Vocal Group: None. Mus. Of Year: Ellington, Getz, Allen. New Star: Byard, Dickerson, Ervin.

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NEW JAZZ RECORDS

Vintage Hawk, bottled on both sides of the Atlantic

THE particular vintage offered on this album—a splendid buy at 12s 6d—is Hawkins '33 and '34, bottled either in New York or London.

Hawkins had emerged as an important soloist some years before this, but it was during the early Thirties that his lyrical (or rhapsodic) style developed to the fruity maturity we find displayed on a few of this LP's tracks.

The luxurious tone and soft, flowing contours of many of his solos here may sound a trifle cloying now to ears accustomed to the leaner, harder, less vibrant jazz tones of later years—Hawk's included.

Probing

But this was one of the most exciting, inventive and emotional styles of that era, as well as the most influential tenor style, and it would be impossible for me to convey to readers today the full effect of Hawkins' sudden appearance in our midst in the winter of 1934.

Anyway, this record covers the periods just before and just after he came over to Europe, and it gives us three titles by a Henderson unit, made in September '33, and two by the full band under Horace Henderson's name, made the following month.

The band numbers, "Rhythm Crazy" and "Of Man River", are well-attacked big band performances with telling solos by Hawk, Red Allen and Dicky Wells ("Crazy"), and a jumping vocal by Red on "River", also adventurous stuff from his trumpet and the Hawk.

The eight-piece under Hawk's name on "Day", "Jamaica" and the lovely "Heartbreak" shows an especially good rapport on the last two titles. Allen's trumpet is at its most probing on "Heartbreak", and Bean plays

COLEMAN HAWKINS: "Vintage Hawk." Coleman Hawkins Orchestra: Jamaica Shout; The Day You Came Along; Heartbreak Blues; Coleman Hawkins and Stanley Black: Honeysuckle Rose; Lost In A Fog; Coleman Hawkins and Buck Washington: I Ain't Got Nobody; It Sends Me; On The Sunny Side Of The Street; Coleman Hawkins and trio: Lullaby; Lady Be Good; Horace Henderson Orchestra: Rhythm Crazy; Of Man River (Music For Pleasure MFP1128).

with extreme sensitivity. "Jamaica" has Higginbotham's trombone to the fore as well and touches of Hilton Jefferson's alto, while Jeff's clarinet (not mentioned in sleeve details) opens the proceedings on "Day".

All the rest are duets or trios, interesting for the tenor's approach to extended improvisations ("Honeysuckle", "Lullaby", "Sunny Side", etc.), not commonplace in those days, but not too much so from a swing point of view.

Duets

Stanley Black's "Lullaby" is, however, an excellent composition for Hawkins, and the duets with Buck Washington include Hawk's own attractive "It Sends Me" and feature some fair Hines-type piano from Buck on "Nobody". In all, these twelve tracks, running almost 40 minutes, make a nice testimonial to one period in the career of a great player. — MAX JONES.



HAWKINS: one of the most exciting styles of that era.



JOHN HANDY

JOHN HANDY: "The Second John Handy Album." Dancy Dancy; Theme X; Blues For A Highstrung Guitar; Dance For Carlo B. Scheme No. 1 (CBS BPG6288). Handy (alto), Mike White (vln), Jerry Hahn (trp), Don Thompson (bass), Terry Clarke (drs, glockenspiel).

HANDY'S first album under his own name, "Live At The Monterey Festival", caused something of a stir last year and it's unfortunate that the Quintet's second offering falls quite a bit short.

The excitement which contributed greatly to the live Monterey performance sounds a trifle strained when reproduced under studio conditions, and it is this striving after effect which, for me, spoils what might have been another fine album.

Handy has retained some aspects from his stay with Charles Mingus; the all-in-ensemble assaults and the insistence on a steady, churning pulse, for example. The Quintet's strength is in an extremely mobile rhythm section, with Hahn's punchy guitar boosting Clarke and Thompson. Handy plays fine, controlled alto until he gets the bit between his teeth. When he starts squealing in the more climatic moments, he comes across very unconvincingly.

Violinist Mike White is the most interesting, and not merely because of his unusual choice of instrument. The experimental "Scheme No. 1" falls a bit flat, mainly because of lack of form, and Handy's future would seem more assured in the field of bright, swinging and mainly undemanding jazz which makes up the other four tracks.

This is music which certainly has appeal, and maybe well beyond the bounds of jazz buyers. But this album, in the main, goes some way to confirming nagging doubts caused by parts of the Monterey album. — BOB HOUSTON.

"A TASTE OF HONEY" is an appropriate title for Pete Fountain's newest LP (Coral LVA9233), for the clarinetist — assisted by Charles Bud Dant's orchestra and five-strong chorus — serves up smooth-sweet treatments of popular songs ranging from "I'm Henry VIII, I Am" and "I Know A Place" to the slightly more swingy "King Of The Road" and melodically pleasing "Shadow Of Your Smile". All through, Pete's clarinet is warm-toned and relaxed but firmly controlled so that pop ears won't be offended by anything unrefined or unruly. Other titles include "Cast Your Fate To The Wind", "Lucky Pierre" and "It's Been A Long Long Time". I'm afraid there is little here for buyers who prefer the hot to the honeyed. — MAX JONES.

RADIO JAZZ

by CHRIS HAYES

- Times: GMT
- FRIDAY (17)**
 4.15 p.m. R1: Jazz. 5.30 H1: Jazz. 6.0 N2: Charlie Parker. 8.20 U: Buddy Greco, Morgana King. 10.5 O: Jazz (Fri, Sat, Tues). 10.15 T: Gabor Szabo. 11.0 T: Jazz Records. 11.15 BBC M: Kenny Clarke, Francis Boland, Artie Shaw etc. 1.0 a.m. BBC L: Waller, Hines, Previn, Pee Wee Russell, Duke, Hackett, Rushing.
- SATURDAY (18)**
 12.0 noon BBC T: Jazz Record Requests (Humph). 2.30 p.m. E: Jazz Museum. 3.2 H1: Jazz. 4.0 N1: Radio Jazz Club. 6.5 J: Sammy Davis. 7.0 R2: Jazz. 9.10 E: Pop and Jazz. 9.35 Q: Pop and Jazz. 10.15 T: Louis Armstrong. 10.15 A2: Ray Charles, Bessie Smith. 11.0 T: Donald Byrd. 11.30 J: Jazz Festival. 12.0 midnight E: Doctor Jazz. 12.47 a.m. P: Jazz from Holland.
- SUNDAY (19)**
 6.0 p.m. N2: Earl Hines. 9.30 A1: Jazz. 10.45 A1: Chuck Berry (Hughes Panassié). 11.15 E: Jazz. 11.31 BBC L: The Jazz Scene (Ronnie Ross-Bill Le Sage Tentel, Ray Brown, Steve Voce, Danny Thompson Trio).
- MONDAY (20)**
 3.10 p.m. L: Dave Brubeck Quartet. 4.5 H1: Jazz. 6.0 N2: Dizzy Gillespie BB (Mon-Thurs). 8.30 J: Big Bands. 9.15 N1: Julian Adderley. 10.10 M: Live Jazz. 10.15 T: Pop and Jazz. 11.0 T: Gabor Szabo.
- TUESDAY (21)**
 7.45 p.m. H1: Anita Kerr, Shearing Quintet, Billy May. 8.10 R2: Jazz. 9.15 N2: Jazz Discs. 10.0 U: Antibes JF (Duke, Ella). 10.15 T: Pop and Jazz. 11.0 T: Wayne Shorter. 11.0 V: Jazz Corner.
- WEDNESDAY (22)**
 3.35 p.m. U: Jazz Magazine. 3.45 L: Jazz from London. 5.45 BBC T: Jazz Today (Charles Fox). 7.0 Q: Ray Conniff, Paul Desmond. 8.0 E: Swing Today. 8.20 O: Jazz. 9.35 Q: Jazzlet. 9.55 H1: Radio Jazz Magazine. 10.15 T: Frank Sinatra. 11.0 T: Ed Thippen.
- THURSDAY (23)**
 6.15 p.m. O: Evening Swing. 8.1 V: Piano Jazz. 2 (Wilson, Waller). 10.15 T L: J. J. Johnson. 11.0 T: Oscar Peterson Trio.
- Programmes subject to change
- KEY TO STATIONS AND WAVELENGTHS IN METRES
 A: RTF France 1-1829, 2-348
- E: NDR Hamburg 309, 189, M: Milverum 1-402, 2-296, J: AFM 547, 344, 271. L: MR Oslo 1376, 477, 228. M: Saarbrücken 211. N: Denmark Radio 1-1224, 2-188; 2-283, 21.0. O: BR Munich 375, 187. P: Radio Nederland 375. Q: HR Frankfurt 506. R: RAI Italy 1-335, 225; 2-565, 290. T: VOA 251. U: Radio Bremen 221. V: Radio Eireann 530**

Wonderful jazz plus the great Bud Powell



POWELL: real star

SONNY STITT: "All God's Children Got Rhythm." All God's Children Got Rhythm (a); Sonny's (a); Bud's (b); Sunset (a); Strike Up The Band (a); Fine And Dandy (two takes) (a); I Want To Be Happy (a); Taking A Chance On Love (a); Afternoon In Paris (b); Eternity (b); Teapot (b); Blue Mode (two takes) (b) (Xtra 5015). — Stitt (trp), Bud Powell (pno), Curly Russell (bass), Max Roach (drs) 11/12/49 and 26/1/50. (b) — Stitt (trp), J. J. Johnson (trbn), John Lewis (pno), Nelson Boyd (bass), Max Roach (drs) 17/10/49.

Bud Powell who plays on nine of the 14 tracks. This is real jazz genius — listen, for example, to the superb "Bud's Blues" and you realize just why Powell was such a great influence on a whole generation of jazz pianists.

Even 17 years ago, Roach was a magnificent drummer and he covers effectively for the rather plodding bass of Nelson Boyd on the (a) tracks and Curly Russell on the rest.

The second group lacks Powell's impact, but this is still good jazz. J.J. was a little mechanical at times but he shows a fantastic technique on numbers like his "Tea For Two" flagwaver, "Teapot".

Lewis, though overshadowed by Powell, impressive in his own, less flamboyant way and his "Afternoon in Paris" is the best composition of the set.

It's not just nostalgia that makes this a necessary for your collection. There is so much wonderful jazz. — BOB DAWBARN.

A REALLY welcome reissue set with some really fine jazz from the end of the 1940s.

Stitt may not be in the very top league of jazzmen, but he is a thoroughly consistent player and, despite his obvious early allegiance to Charlie Parker, it was always unfair to brand him a mere copyist. On all these tracks he plays tenor — the best of his two instruments — and is never less than interesting.

But the real star here is

Shirley Scott, I am often told, is a very sharp sight to see as she pedals and bounces away at the Hammond organ in some bar or other in New York. Aurally, too, she is okay; better than that if you like that kind of jazz. She is caught at, or pretty near, her most tasteful on "HIP SOUL" (Transatlantic PR7205), a set of six instrumentals by Scott, husband Stanley Turrentine (masquerading as Stan Turner on the sleeve), bassist Herb Lewis and drummer Roy Brooks. Treatments are much of a type, with Turrentine's lucid tenor helping to state the themes and sharing the solo space, and bass and drums laying down a strong, clear beat. Shirley Scott is a good swing player with a decisive beat and a workable, not too busy accompanying method. Nevertheless she is hard pressed to keep a listener's mind and ear alert through a whole LP. The tenor helps enormously, and the programme boasts some variety with Coltrane's "Trane's Blues" and Golson's "411 West" rubbing shoulders with show tunes and a couple of Turrentine originals. — MAX JONES.

Tatum was a superlative, larger-than-life pianist — truly a man in a million. No matter how you react to his stereotyped runs, which some think are artistically meaningless, you cannot hear his records today without admiring the steely strength and precision, the scope and technical brilliance and, when he wished, the driving swing of his complex variations on a wide repertoire of tunes. THE ART OF TATUM (Ace Of Hearts AH133) reissues an exciting collection of his solo and, in two cases, trio interpretations from the years 1940 and '44. Should you be one who believes Tatum didn't swing much, get hold of this set for 20s 9d and plug into the flying stride version of "Get Happy", the easy groove of "Indiana" or "Sweet Lorraine", or the bits when he decides to rock on Massenet's "Bilgie", Dvorak's "Humoresque" or even "Emaline". You'll hear passages of unaccompanied piano that swing until the speakers jump. Despite what the sleeve note suggests, there are two trio tracks from "411 West" and "I Would Do Anything", on which Tatum worked effectively with Tiny Grimes (trp) and Slam Stewart (bass). Oddly, the "Moon Glow" appeared also on Ace Of Hearts 109 ("Here's Art Tatum"), so somebody has blundered. Never mind, owners of the earlier release still get eleven tracks by this frustrated genius for their guinea. — MAX JONES.

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LPs

ADVENTUROUS IDEAS AND DRIVE FROM THE TROGGS

TROGGS: "Trogglodynite" (Page One). Freak out with the Troggs! As final proof that they are not just ocarina-bound "Wild Things" they have produced an album that reveals they can be as adventurous as the next group. Not all their explorations work out. "Cousin Jane" a very weird, slow piece, described as "a sinister prayer", leaves us a trifle cold. But perhaps that's the idea. There's plenty of warm music to make up. Raving Chuck Berry and Bo Diddley numbers like "Mona" and "Little Queenie" show the Troggs are still rockers at heart, while Reg Presley displays his writing talents with excellent songs like "Last Summer" and "You Can't Beat It". Chris, Pete and Ronnie play with considerable drive and Reg sings his heart out. Light the fuse and blow up with the Troggs brand of Trogglodynite.

MARTHA AND THE VANDALLAS: "Greatest Hits" (Tamla Motown). Tamla's wildest girl group swing and holler through a dozen soul songs backed brass and that heavy Motown beat. Several of the titles, including "Dancing In The Street", "Wild One" and "Nowhere To Run" were on a previous Tamla album, "Dance Party". New material includes "Quick-sand", "My Baby Loves Me" and "In My Lonely Room".

SAMMY DAVIS JR.: "That's All" (Reprise, double album). More than an hour of a superb entertainer recorded live at the Sands Hotel in Las Vegas—and Sammy Davis Jr gets the ultimate compliment from a Vegas audience; they stop gambling, drinking, eating and actually listen. Like him or not, Sammy can entertain, whether he's singing or joking (against himself, often). Both albums are beautifully recorded and Sammy is backed by a great swinging Antonio Morelli band featuring trumpeter Renaud Jones Jr on trumpet and his MD George Rhodes on piano. He sings everything; over 30 songs from "Lady Is A Tramp" to "Chicago". Two great entertaining albums.

IVAN HOLMES: "The Light, The Love And The Life" (Columbia). Ivan Holmes was born in India of Burmese parents and admits to being greatly influenced by Bob Dylan. He also has a pleasantly relaxed vocal style, plays nice guitar and obviously has potential. On this set he mixes ballads like "Michelle", "Yesterday" and "The Carnival Is Over" with a wide range of folk material, from the Rev. Gary Davis' "Cocaine" to Dylan's "Don't Think Twice" via his own little track and the traditional "Banks Of The Ohio". Obviously a young man to watch.

JEAN SHEPARD: "Many Happy Hangovers" (Capitol). One for the country-and-western addicts. Miss Shepard has the authentic twang and makes a neat job of spreading outdoor sentiments on songs like "Our Pact Is In My

Way", "I Forgot To Care", "Dirt Under His Feet" and "Wave Goodbye To Me".

TED HEATH - EDMUNDO ROS: "Heath v Ros, Round 2" (Decca). Two 16-piece bands battle it out on ten exciting tracks — and beautifully recorded too. The Heath big band brass and Ros' Latin percussion combine admirably on tracks like "America", "Bye Bye Blues", "Tiger Rag", "Granada" and "Begin The Beguine". Dance music of a very high order.

BERT KAEMPFBERT: "Best Seller" (Polydor). The expected smooth combination of orchestra, voices and trumpet on gently rhythmic arrangements. All very easy on the ear. Tracks include "Bye Bye Blues", "So What's New?", "Strangers In The Night", "White Cliffs Of Dover" and "Poinciana".

HANK WILLIAMS: "The Legend Lives Anew" (MGM). The Hank Williams revival continues—with a new twist. This time, the old tracks have been "doctored" by the addition of new arrangements, strings and vocal accompaniment by the Jordanaires. They needn't have bothered. Williams' talent shines out without the frillery of technical additions. Some of his best known work is included — "Kaw Liga", "Wedding Bells", "Lovesick Blues", as well as nine other tracks spanning the whole of his singing career.

RICHARD BELLIS: "Richard Bellis, His Piano and Orchestra" (HMV). Bellis is MD for American singer Johnny Mathis—and here makes his solo debut as pianist and orchestrator of a selection of dreamy ballads. He has an economical keyboard style, staying close to the melody, which is highly attractive in an age of over-embellishment. Titles include "Moon River", "Gigi", "Serenata", "More", and "Love Is A Many Splendoured Thing".

RITCHIE VALENS: "His Greatest Hits" (President). Ritchie Valens died in 1959 in the plane crash that killed Buddy Holly and J. P. Richardson (The Big Bopper).

EPs

HERMAN'S HERMITS: "Dandy" (Columbia). Apart from Herman's obvious personal appeal his own musical contribution to the pop scene is becoming increasingly valid. For example his interpretation of the Ray Davies composition "Dandy" is sung with considerable humour and expression. Herman has the simplicity and

directness of style that was so much the hallmark of pop idols of the late 'fifties and early 'sixties. Also included are "Dream On", "No Milk Today" and "For Love".

IKE AND TINA TURNER: "Somebody Needs You" (Warner Bros). They sing and shout with authority and maturity, and communicate a spine-tingling feeling of excitement. Tina is the real star of the show and listen to her on "Somebody (Somewhere) Needs You", "Hi-Heel Sneakers", "(I'll Do Anything) Just To Be With You" and "Good Times".

JIMMY JAMES & THE VAGABONDS: "Ain't Love Good, Ain't Love Proud" (Piccadilly). Here is one of the top sounds in the whole soul catalogue — Jimmy James and the fabulous Vagabonds. Swing with them as they storm through favourites "People Get Ready", "Hi Diddle Dee Dum Dum (It's A Good Feelin)" and "This Heart Of Mine".

GENO WASHINGTON & THE RAM JAM BAND: "Hi!" (Piccadilly). One of the biggest club sensations of last year was the phenomenal crowd pleasing success of Geno and his happy Ram Jam Band. Here you can hear them in well-balanced performances away from the hysterical fan fever on numbers like "Al-ways", "Hi Hi Hazel", "Water" and "If You Knew". Here's a group that deserves a big hit single soon.

SEEKERS: "Mornintown Ride" (Columbia). The Seekers' last two hits "Mornintown Ride" and "Walk With Me" neatly packaged on an EP for the few people who haven't already got the singles. For good measure, there's also "Red Rubber Ball", written by Paul Simon and Bruce Woodley and

NEW POP RECORDS



REG PRESLEY: displays his writing talents

Ritchie was just beginning his career with hits like his own song "Donna" behind him and "La Bamba". Both are included on this tribute album as well "Come On Let's Go", "Cry, Cry, Cry" and a guitar instrumental version of "Malaguena". This will delight all lovers of mid-fifties American rock and pop.

HERB ALPERT'S "Sounds Of Tijuana" (Stateside). Of special interest in this highly enjoyable collection of Herb Alpert hits is the inclusion of the track that started it all off—the original 1962 recording of "The Lonely Bull". Other hits from that year and

1963 are "Acapulco 1922", "Surfin' Senorita", "America", "Marchin' Thru Madrid" and many more.

AL MARTINO: "This Is Love" (Capitol). Rich strings accompany the great voice of Al Martino through a beautiful selection of ballads like "Somewhere", "Love Letters", "Two Different Worlds", "Strangers In The Night" and "Who Can I Turn To?". Al's voice is totally devoid of pretention or exaggeration, but remains distinctive, warm and comforting. Lovers of the Martino voice will be more than satisfied by this rewarding selection.



HERMAN: personal appeal

"We're Moving On". Usual superb performance.

GENE PITNEY: "There's No Living Without Your Loving" (Stateside). Pitney turns in another atomic performance on the title track and puts his own brand on the other three songs: "Cold Light Of Day", "The Rising Tide Of Love" and "The Boss's Daughter". Another great vocal set from Gene, due here soon for yet another tour.

KEN DODD: "Diddyness" (Columbia). What makes Diddy funny is his unbelievable idiocy. His material changes little — it doesn't have to; it never gets stale. This is another excursion into Diddyland so Diddophiles will know what to expect. Others might get a shock. Titles are "The Nikky Nokky Noo Song", "Diddycombe Fair", "The Song of the Diddy Men" and "The Ballad Of Knotty Ash".

SINGLES

DUSTY SPRINGFIELD: "I'll Try Anything" (Philips). Following up "All I See Is You" is a faster-tempo swinger from Dusty slowly building into an urgent almost powerhouse performance. Dusty's singing gets better with every airing but this certainly isn't as strong a song as "All I See" or before that, "Goin' Back". No doubt her popularity and immediate promotion will help this one into the charts but it doesn't sound like a big one.

LEE DORSEY: "Rain Rain Go Away" (Stateside). Yeah, Dorsey never fails. Lee has developed his own bag with that low down cookin' beat and repetitive title chanting and like "Get Out Of My Life Woman", "Workin' In The Coalmine", or "Holy Cow" — it's steady, grooving, insistent beat can't help but please. Like the others this one will spread from the discotheques into the top ten like wild fire.



DUSTY: faster tempo



DORSEY: never fails

DUSTY GETS BETTER AND BETTER, BUT...

SUPREMES: "Love Is Here And Now You're Gone" (Tamla Motown). If that Motown bass player gets any better he'll blow his own mind right out! However, despite him it's not the Supremes best and the rather corny talking, and thin trebly sound gives it an almost Shangri-las feeling. Well produced and Dinah Ross sings beautifully but the song lacks that nice melodic urgent Motown quality we've come to expect. Maybe Tamla shouldn't be pre-judged quite so often. This one might take time to gain acceptance but it could take off in Britain as quickly as it has in the States.

CRITICISED

THE BYRDS: "So You Want To Be A Rock 'N' Roll Star" (CBS). On their last British visit the Byrds were highly criticised — usually with bad reviews. We'll stick to our guns because they're still one of the most original exciting sounds around. Their last few singles have been a bit weak but this is a humorous atmospheric record complete with screaming fans and a beaty, sliding fusion of guitars. Good and commercial and with the Byrds coming over soon it could score heavily.

THE ACTION: "Never Ever" (Parlophone). Their most commercial record to date. Also

their best. Written by the group, well produced and augmented by trombones this is a slashing fade-in and harmonious rocker. Reg King sings with a convincing urgency and the group back up with a romping, free, beat. It sounds like a winner and it could well be glad times for the Action.

PAUL AND BARRY RYAN: "Keep It Out Of Sight" (Decca). P&B with a Cat Stevens composition and a Mike Hurst production. A great record although possibly a little over arranged and produced. Certainly needs a few plays to know what's happening next. Builds and then drops as quickly, biting at the sense, putting its point over. Surprised Cat hasn't released this one himself, except it'll establish Mike, Cat, Paul and Barry as very happening, together, record makers once and for all.

HAYDOCKS' ROCKHOUSE: "Lovin' You" (Columbia). Another semi-vaudeville, verging on trady version of the John Sebastian number to add to the Spoonful's and Darin's records. All sounds like a rather unfunny send up from ex-Holly Haydock's group and they've cluttered what is basically a serene, pretty, number. A pity this group is thinking along the same lines at the Hollies, that's a much nicer sound!

MITCH RYDER: "Sock It To Me—Baby" (Stateside). The in-

stant rave-up sound of Ryder and his Detroit Wheels—or is it Heels?—who as usual are relying on as many old rock 'n' roll and soul beats to get them through. There's a bit of "Shake" thrown in, a bit of "Can't Sit Down", so it's all rather synthetic rave-up (like 1967 rave-up Yardbirds?), good for parties and clubs but difficult to actually listen to.

HARMONY

GARNET NIMMS: "All About Love" (United Artists). After "My Baby", a great disc, here comes Nimms with another soulful riffer all about love. It's a high better with a lot of power and that driving drummer man. Not as good as "My Baby" and possibly with a bit more groove it could have been better. Not immediately commercial, but nice to listen to.

THE 5TH DIMENSION: "Go Where You Wanna Go" (Liberty). Proteges from the new Johnny Rivers Soul City label revive this Mama's and Papa's, John Philips number, as a big harmony disc. It's happening big in the States and there's a few nice minor changes which sweep through the voices and strings. Well produced by Johnny and it churns along. Nice disc, with exposure could take off, but there's not really enough clarity about it to stick in the mind.

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AT CENTRAL HOTEL INCREDIBLE STRING BAND BARKING ROAD, EAST HAM

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CLUBS

continued from column 4 facing page

TUESDAY cont.

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Saturday, February 18th
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Sunday, February 19th
KENNY BALL AND HIS JAZZMEN

Monday, February 20th
MIKE DANIEL'S BIG BAND

Tuesday, February 21st
KEN COLYER'S JAZZMEN

Wednesday, February 22nd
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Coming soon on Feb. 28th
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Fri., 17th Feb. **LANCASTER University**
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AN EVENING WITH THE
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WITH **JOHNNY GLOVER'S**
"HOT 100" DISCS
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Your midweek date with the
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JIMMY CLIFF and the SHAKEDOWN SOUND
Here Next Wednesday
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AND HIS BAND

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SUNDAY cont.

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THE BATHS HALL, IPSWICH

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Brian Everington Quintet
Dave Corp Quintet

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KENNY BALL
JAZZMEN
8-11. Licensed bar. Tickets 10s.
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THE R.S.G. DANCERS
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HIGHWAYMAN, CAMBERLEY,
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CLUBS

continued on
column 7
facing page

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WINE AND DINE UNTIL 3 a.m.
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BENNY GOODMAN TRIO
Members 7/6. Guests 10/-

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GRAHAM COLLIER SEPTET

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ALAN BRANSCOMBE QUARTET
Licensed bar and snacks
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Every Friday, Saturday and Sunday
Friday, February 17th

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Resident Rhythm Section:
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Friday, Saturday, Sunday, lunch & evening

Friday, February 17th

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Saturday, February 18th

HAROLD McNAIR
Sunday, February 19th
Lunchtime

TERRY SMITH
Evening

RONNIE ROSS
Monday, February 20th

TONY COE/JOHN PICKARD
QUINSET

Tuesday, February 21st
DICK MORRISSEY QUINTET

Wednesday, February 22nd
HAROLD McNAIR

Thursday, February 23rd
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BLUES BREAKERS
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* **THE LOVE AFFAIR**

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THE BONZO DOG
DOO-DAH BAND

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* **THE BIRDS' BIRDS**
* **THE MAJORITY**

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* **CAT STEVENS**
* **GEORGE BEAN & THE RUNNERS**
* **SYN**

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FRI., FEB. 17th
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ALLNIGHT WORKERS

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7.30-11.30 p.m. **GEORGIE FAME**

SUN., FEB. 19th
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THE BUNCH
TUESDAY, FEBRUARY 28th
THE BUNCH
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FEB. 17th **FEN MEN**

SAT.
FEB. 18th **BIG L. NIGHT**

SUN.
FEB. 19th **THE CREAM**

Coming soon: Spencer Davis Group, Lemon Lime, Zeet, Lee Dorsey

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THEATRICAL EMPLOYERS REGISTRATION ACT 1925. Notice is hereby given that Kenneth Michael Cox residing at 10 Waverley Gardens, Stamford, Lines., and carrying on business under the name of Dawn Promotions, intends to apply to the Kesteven County Council for registration under the above act.

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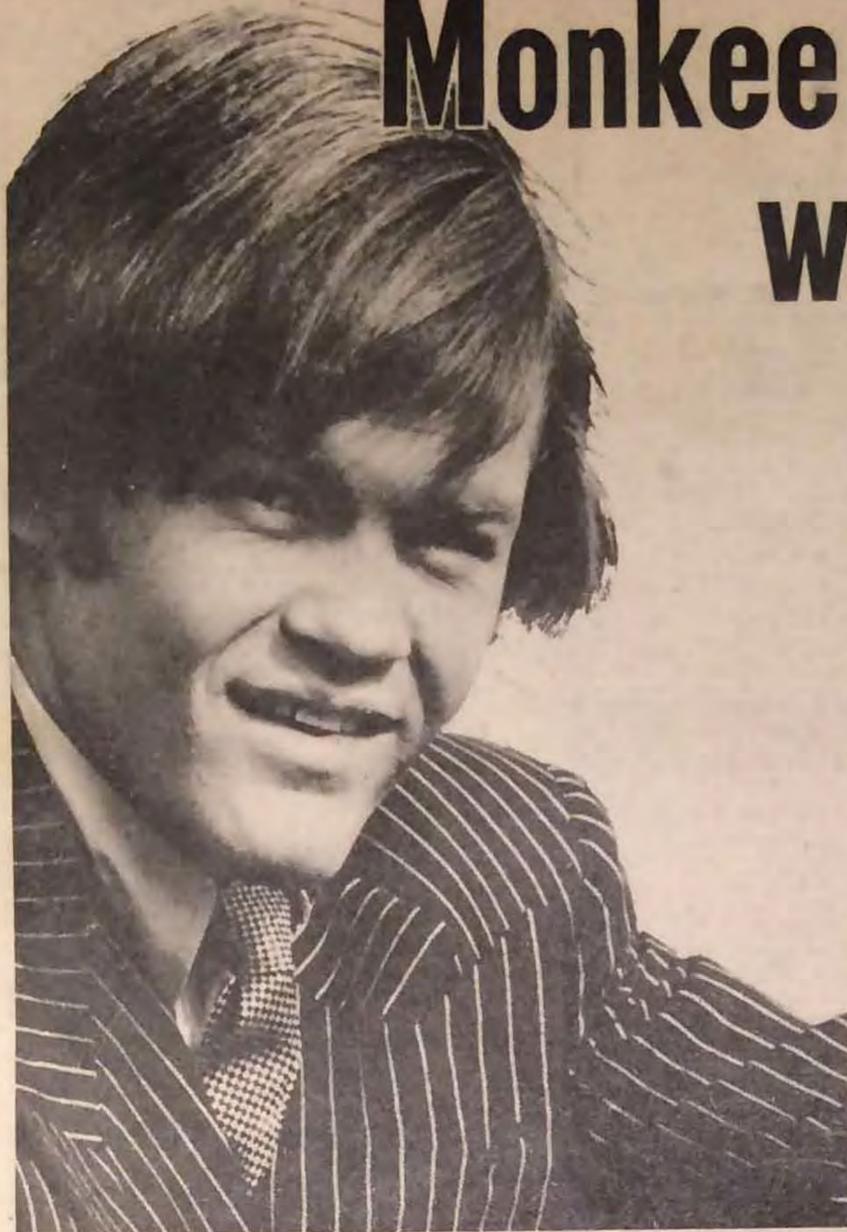
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Monkee business won't last



MONKEES: "are musically nothing new"

DID someone say the Beatles are out and the Monkees have taken their place? Total tripe! Mark my words in one year we will look back at the Monkee phenomenon as dead and buried.

The new Beatles single will reaffirm their supremacy. I am sure Brian Epstein will join me in a quiet chuckle at all this Monkee business. Put 'em behind bars.—C. M. BLOMFIELD, London Road, Ascot.

• AMUSING

SAY what you like about the Monkees—they may be interesting, and amusing, but musically they're nothing new.

Yet they can keep an exceptionally original song like "Matthew And Son" out of the number one position for two weeks. The Monkees are setting the scene back three years.—CHRIS WARBIS, London SE13.

• RUBBISH

I SEE Jimi Hendrix hates the Monkees (Pop Think In January 28). The Monkees are wonderful and as for Hendrix and his Horrible Experience, I think his record is a load of rubbish and how it ever got into the chart, heaven only knows.—R. HARRISON, Liskeard, Cornwall.

• COMPARE

I DON'T see why reader Keith Ludeman went to see Donovan to compare him with Dylan (MM February 4).

Surely the two are utterly different in their styles. Don is a romantic while Dylan deals in his private realities. Both are fantastic, but to compare them so harshly does neither service.—DAVE HENSHAW, Cambridge.

• GALA

IN post war years no one has done more than Ted Heath to further the cause of the big band in Britain. He has led a band of truly international standing and given a great deal of pleasure to many fans in this country and overseas.

How about a gala occasion for the band with guest appearances by former members of the band?—PETER MOUNCEY, Hestlington, York.

• LP WINNER

• EXPOSED

HERE we go again! Mr. Anderton (MM February 4), has donned his halo and pronounced judgement on Albert Ayler.

The very least of Mr Ayler's many virtues is that he has exposed the bumbling rubbish put out by Webster, Hines, Parker and Co. His is a directness, fire and intensity of feeling unique in the history of jazz.—DENNIS HING, St Albans, Herts.

NEXT WEEK

BEATLE PAUL

reviews the new pop singles in

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CONGRATULATIONS ON YOUR VICTORY, MICK

I MUST congratulate Mick Jagger on behaving with great dignity and putting his views very concisely on the Eamonn Andrews show recently.

The other guests were embarrassingly aggressive, inaccurate and showed bad taste. Mr. Jagger came off very well despite being outnumbered and did a good service to pop music.—CHRISTOPHER HALL, Lansdown Parade, Cheltenham.

IT amazed me that Mick Jagger remained so self-contained during his interview on the Eamonn Andrews Show.

The guests of long show-biz experience were catty and made a number of boos.—L. EVE, London W10.

IF Roland Kirk "is jazz now" (MM February 4) we've a pretty poor scene. True, under jokey Kirk there lies a good musician, but he's only an average jazzman. Andrew Hill lives!—A. M. LAVENDER, Oxted, Surrey.

I AM a student aged 22 and I enjoy collecting pop tapes and records.

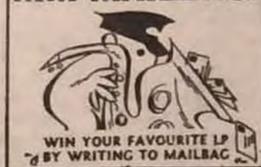
I would very much like to correspond with a pop fan in England.—VLADIMIR PEKSA, 13 Vysehradská, Prague 2, Czechoslovakia.

AS the wife of a Bonzo Dog I am disgusted and sickened by the New Vaudeville Band's complete take-on and poor copy of the Bonzo Dog Doo Dah Band's routine.—MRS. R. SPEAR, Chiswick.



JAGGER: "dignity"

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THE Alan Eisdon Band needs no special defence from me against wild attacks (MM, February 11). But on their date with Albert Nicholas at the 100 Club they backed him most competently.—ROGER HORTON, Director, 100 Club, 100 Oxford Street, W1.

RECENTLY I wrote an article for Music Maker examining the existence of drug taking in the pop world.

Rumours have been circulating connecting my name with the current "drug expose" series in a Sunday newspaper. These rumours are totally unfounded.—JONATHAN KING, London, W1.

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