

Melody Maker

February 25, 1967

9d weekly



Ena Sharples and Grandson — Violet Carson and Monkee Davy Jones who played her grandson in Coronation Street — were reunited in Manchester last week.

DAVY JONES IS FRIGHTENED BY MONKEES FANS

A CERT FOR BERT!

Engelbert Humperdinck tops chart

ENGELBERT HUMPERDINCK—he's beaten 'em all! Pet Clark, Monkees, all have gone tumbling in the wake of the 31-year-old singer who changed his name from Jerry Dorsey — and changed his fortunes.

"Release Me" is his first number one in the MM Pop 50 and said Engelbert on Monday: "It's great, absolutely fantastic. I'm especially pleased to have my first number one in this country, although I have had hits on the Continent."

"I have been professional for eight or nine years and this has been one of my greatest ambitions. I think my appearance on the Palladium TV show helped a great deal. It was my lucky break."

Ballads

"I'm not worried about maintaining my position — I don't mind being king for the week! I'm currently working on my first album, which will be very varied."

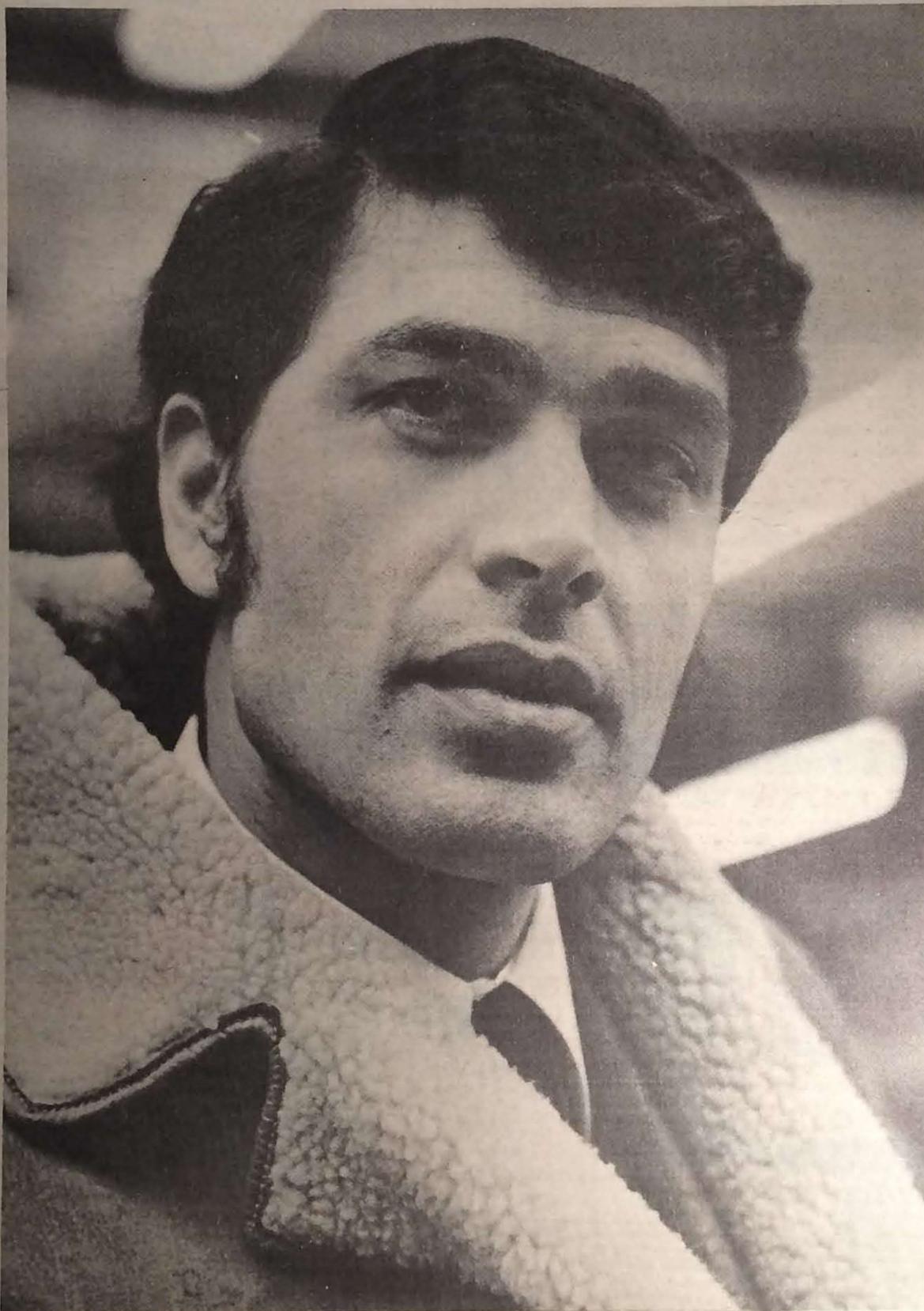
"And for my next single I'd like to do something beatier, and get away from ballads. Right now, I'm very grateful for this song."

Decca say "Release Me" has sold over 300,000 copies since its release, and is one of their biggest singles since Tom Jones' "Green, Green Grass Of Home" still in the chart at 23.

Engelbert is to make a repeat guest appearance on ATV's London Palladium Show on March 26.

He is currently number one in Belgium and Holland and goes to Brussels for TV and cabaret next Saturday.

Today (Thursday) he appears on BBC TV's Top Of The Pops and on BBC Light's Joe Loss Pop Show (March 3) and Monday (March 6).



Engelbert Humperdinck — changed his name and his fortune.

Attack Dad's house

THE behaviour of British pop fans reached a new low last week when Monkee Davy Jones tried to visit his father in Manchester. In an exclusive interview, Davy later told the MM what happened.

"I had been trying to get to see my father for several days but girls were camping outside the house. When we heard that there were only a few of them left we went by car, but found, in fact, that there were hundreds of them outside the house. We made several attempts to stop so that I could go in the house, but it was too dangerous. The girls had already smashed the front gate."

POLICE

"Eventually I got out round the corner. I borrowed a woman's smock and put a scarf over my head and got some kids to walk along with me as if I was their mother. I got round the back of the house and over the fence."

"I don't think the fans knew I was in there, but they obviously decided they would get into the house and take whatever they could get hold of."

"They smashed all the windows and broke down a door. We got on the phone to the police and eventually had just about every police car in Manchester to get me out and try and clear the girls away."

"In a whole week, I've been able to see my father for just two hours."

BARRIER

On Saturday, Davy was mobbed when he left his hotel for the BBC-TV Theatre at Shepherds Bush where he was to guest on the Rolf Harris Show. Later, at Shepherds Bush, about £400 worth of damage was done to the car by girls removing the wing mirrors and scratching all over it with keys.

Later on Saturday, Davy visited the Radio Caroline Night at Wimbledon Palais and fans broke down a barrier to the backstage area.

"I don't mind admitting I'm frightened by this whole thing", said Davy. "If they can cause so much damage to the car, what would they do to me?"

WIN A CAR INSIDE: PAUL ON NEW RECORDS

MELODY MAKER POP 50

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

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POP FIFTY PUBLISHERS

- 1 Palace; 2 Leeds; 3 Northern Songs; 4 Screen Gems; 5 Angusa; 6 Donovan; 7 Cat Music; 8 Mirage; 9 Fuller/Sanphil/Windsong; 10 Graft; 11 Meteor; 12 Williamson; 13 Leeds; 14 Carlin; 15 Criterion/Lorna; 16 Island; 17 Metric; 18 Southern; 19 Essex; 20 Francis Day and Hunter; 21 Yameta; 22 Dominion 23 Burlington; 24 Essex; 25 Dick James; 26 Screen Gems; 27 Carlin; 28 Springfield; 29 Carlin; 30 Mocolico; 31 Screen Gems; 32 Carlin; 33 Carlin; 34 Hournew; 35 Chappell/BEM; 36 Drotleaf; 37 Jewell; 38 Raintree; 39 Leeds; 40 Carlin; 41 Jewell; 42 Fabulous; 43 Keith Prowse; 44 Campbell Connolly; 45 Dick James; 46 Compass; 47 Helios; 48 Melodisc; 49 United Artist; 50 Copyright Control.

TOP TEN LPs

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

TOP TEN JAZZ

- COLLETT'S**, 70 New Oxford Street, London; 1 **THE MARION BROWN QUARTET** (LP) (ESP); 2 **THE ELLINGTON ERA Vol 2** (LP) Duke Ellington (CBS); 3 **INDO-JAZZ SUITE** (LP) Joe Harriott and John Mayer (Columbia); 4 **COMMUNICATION** (LP) Jazz Composers Orchestra (Fontana); 5 **CHARLIE MINGUS** (LP) (International Polydor); 6 **THE SECOND JOHN HANDY ALBUM** (LP) (CBS); 7 **ARCHIE SHEPP LIVE AT SAN FRANCISCO** (LP) (HMV); 8 **LENNY BRUCE** (LP) (Fantasy); 9 **BONGO CONGA AND FLUTE** (LP) Herbie Mann (VSP); 10 **BASRA** (LP) Pete La Roca (Blue Note).
- DOBELL'S**, 77 Charing Cross Road, London; 1 **THE ELLINGTON ERA Vol 2** (LP) Duke Ellington (CBS); 2 **THINGS AIN'T WHAT THEY USED TO BE** (LP) Johnny Hodges and Rex Stewart (RCA); 3 **STAN GETZ AND LAURINDO ALMEDIA** (LP) (Verve); 4 **BLUE LIGHT** (LP) Ben Webster (Polydor); 5 **BUCK AND BUDDY BLOW THE BLUES** (LP) Buck Clayton and Buddy Tate (Xtra); 6 **ARCHIE SHEPP LIVE IN SAN FRANCISCO** (LP) (HMV); 7 **ALBERT'S BLUES** (LP) Albert Nicholas (77); 8 **LIVE AT THE VILLAGE VANGUARD AGAIN** (LP) John Coltrane (HMV); 9 **DUKE ELLINGTON'S GREATEST HITS** (LP) (Reprise); 10 **DUSK FIRE** (LP) Don Rendell and Ian Carr (Columbia).
- ASMAN'S**, 38 Comomile Street and 23a New Row, London; 1 **UNIT STRUCTURES** (LP) Cecil Taylor (Blue Note); 2 **EVERYWHERE** (LP) Rosewell Rudd (Impulse); 3 **BREAKING POINT** (LP) Freddie Hubbard (Blue Note); 4 **BENNY GOODMAN '35 to '39** (German RCA); 5 **THE PRIMITIVE SOUL** (LP) Sonny Stitt (Prestige); 6 **TRAIN WHISTLE** (LP) Eddie Davis (Xtra); 7 **OUTWARD BOUND** (LP) Eric Dolphy (Prestige); 8 **SOUL BOOK** (LP) Freddie Roach (Prestige); 9 **BUDS BLUES** (LP) Bud Powell and Sonny Stitt (Xtra); 10 **THE ELLINGTON ERA Vol 2** (LP) Duke Ellington (CBS).
- *Denotes imported record

Sinister scenes in ale house

FOLLOWING the MM's sensational disclosures of cocoa drinking in Pop, MM investigator Chris Welch experienced incredible scenes in the Cockney Pride public ale house last week. Accompanied by Cocoa Squad Chief Ray Tollday, they were carrying a large tin of cocoa and placed it at a crowded table. Two inebriated "hard cases" inquired: "Wot 'ave you got that cocoa for?" Replied Welch: "It's a new rave. We read about it in the papers," and thrust last week's MM headlines under their noses. "Cor—really? And I've been drinking cocoa all my life."

Rockers becoming a menace at the Saville... Brian Epstein "hurt" by boos. It wasn't his fault... New twist—Herd chop up a cauliflower on stage... Bonzo Dog Doo Dah Band blew fire and "murdered" Sonny and Cher at the Marquee... Watch out for rave singing duo Ernie and Arnold... The Thoughts of P. J. Proby: "The Pop scene doesn't swing here anymore" — "I have exquisite taste in women" — "I guess I'll have to do an hour of yodelling at La Dolce Vita."

Challenge records on the West Coast have pulled out an old master by Monkee Mickey Dolenz. It's called "Don't Do It"... Bit of a mystery about Jeff Beck's new band.

A Nightingale sang at Top Of The Pops—and sang, and sang, and sang... Chuck Berry went to see John Mayall at Marquee... Publicist Stuart Rowlands is a Sommelier—drink expert—and even he couldn't tell what was in the Speakeasy's Yak Yak hooch... Jess Roden nearly wrecked his voice screaming on "The Killing Game" by Jacques Loussier.

"The Music Of Walt Disney" an LP for charity to be released on "Duena Vista" tomorrow (Friday)... Sandy Posey rode her first ever train from London to Manchester.



Some people have animals as pets, but Denny Cordell (who records the Move and Georgie Fame) has a sunflower called Albert.

Grammy Awards for best album cover photographs went to Dylan's "Blonde on Blonde", Byrd's "Turn! Turn! Turn!", Sandpipers' "Guantanamo", and Herb Alpert's "What Now My Love". Beatles "Revolver" won graphic art award.

Worrying Kynde dug at the Scotch by John, Paul, Ringo, Micky Dolenz, Sandie Shaw, Peter Cook... Lionel Hampton to record album with altoist King Thailand, titled "The King And I"... Drummer Rufus Jones nicknamed "Speedy" by Buddy Rich... Philharmonic trumpeters flipped when they saw Cat Anderson's charts at Ellington's Albert Hall wail.

Hamp says: "When in Rome, do as the Romans do. But when I'm in the Far East I play Oriental tone scales"... Rick Dane now resident composer at the Saville... Chart failures—Chris Farlowe and Del Shannon... Do an avant gardist a favour and see what you get... Bernard Braden announced guitarist Dave Goldberg and bassist Kenny Napper won MM Jazz Poll on his Saturday TV show... Mike D'Abbo written song for Susan Maughan.

PARIS

Veteran American clarinetist Benny Waters still playing well at 65 wants to tour Britain, currently at La Cigale, Paris... Says Mike Hennessey: "Paris is too good for the French"... Ella Fitzgerald pinched DJ Don Wardell's last MM at London Airport en route for Barcelona... Move considered for a "Monkee type" TV show.

Mothers Of Invention "Freak Out" album issued here at last... Royal Guardsmen follow up—wait for it "The Return Of The Red Baron". Gee, that's progress, folks.

GORGEOUS

Dusty gorgeous on the Palladium... 208's Eggy Ley now head of programmes administration... at North Peckham Assembly Hall "First



The RAVER'S weekly tonic

past... Wonder if rockers appreciate the Saville's arty programmes?

Simmonds Hotel, London, have opened a restaurant specialising in American style food... Will the Cream follow up "NSU" with "Penicillin"?... Joey Dee And The Starliners "Live" is utterly fantastic... Revive the Twist—down with rock and roll!

GUILTY

Here are those guilty cocoa men you've all been waiting for — Samuel Spoons and Raving Jim Crint. So there!

Chuck Berry: "If I never record again, I won't worry"

Dave Dee and group hilarious on Paris weekend... new huge London club venue planned by record company?

Win wood-Spencer split rumours still going about... Tich in Paris restaurant: "We never ate muck like this when we were all on the floor!"

Giorgio Gomelski producing interesting new tracks by Brian Auger Trinity and Normie Rowe... The Who will be expected to do all their "pop-art" act when they visit States. Must be like going back in time...

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The discs Davy doesn't want anyone to hear!

YOU couldn't miss the fact that Davy Jones had a magnificent tan—he was naked to the waist and half-heartedly rubbing at his newly-washed hair.

It was eight weeks since his last visit which hardly created nationwide interest. But in those eight weeks, he and his fellow-Monkees had become household names as TV stars and hit-record makers. This time, Davy had got the full treatment — screaming fans at the airport, police clearing more from outside his hotel, journalists queuing for interviews.

How did it all happen?

"We were just a TV show and there was a demand for a record. The first one, 'Last Train To Clarks-ville' sold a couple of million," said Davy. "So they brought out an album and that sold five million. And now our new album has knocked the old one from number one in America."

How does Davy view the future?

"Mike and Peter will eventually go on their own as singles," he said, after signing autographs for two chambermaids. "Peter is the Donovan type of folk singer while Mike likes the Motown sound. Micky is the funny man and he's bound to be a comedian. Myself, I'll stay with acting."

Davy, as the whole world must know by now, comes from Manchester and was apprenticed as a jockey before going to America with the

Oliver show. What music did he listen to in the old days?

"I couldn't afford records in the old days—I had 15s a week spending money as an apprentice jockey," recalled Davy. "But I used to dig Cliff Richard and the Shadows. Don't forget I've been away four years and the Beatles came out since then—they are the ones I really like. That's a great new record. 'Penny Lane' is the best side—I've been singing it for the last three weeks."

Do any problems arrive from the four Monkees having to work together day after day?

"We all have separate dressing rooms," explained Davy. "We work out scenes together, but we relax and eat in our separate rooms."

"I have always been used to working on my own as an actor. It's so different being a member of a group; your work has to be so tight; you have to be so careful not to throw in anything that will spoil the group as a whole."

"In San Francisco recently, we played

to 18,000 teenagers, with 50 policemen trying to hold them back. Things get a bit tough and Mike was hit in the face with a hairspray. Peter was hit in the eye with a banana and couldn't see for the rest of the show."

"When something like that happens you feel you want to walk off, but you can't because you have something to live up to."

Davy laughs at suggestions that the Monkees must already be very rich young men.

"We get a flat salary for the TV show —no matter how much money it makes. Then we get 30 per cent of the stage shows between us after all expenses have been taken out."

"It's a complicated story how I got into this show. After Oliver I was signed to Columbia Pictures who own Colpix Records. I made a couple of records as a singer and they didn't get a lot of plays. They weren't good records anyway—they were garbage, and I just hope nobody over here gets hold of them. "I didn't really want to become a

singer although I did a bit in the show. When the Monkees came up and we made the pilot film I decided that if the pilot didn't work out I'd pick up my fork again and go back to shovelling horse manure in England."

"I'd had enough of America at that time. I'd been there four years, working every night. I was tired and homesick. In fact, I did come back here for four months and then they phoned to say: 'Come back kid, the show's sold'."

"Now we are set for another year of TV and at least another year of personal appearances in America. We are also supposed to be making a movie in March, but I can't see it happening. We have also been set to play at the World's Fair in Toronto on April 1. It's quite an honour because they don't usually have rock-'n'-roll groups in that neck of the woods."

Davy was the third Monkee to arrive in Britain over the past fortnight. What about the fourth?

"Peter Tork is in New York—back in

Greenwich Village where he started," explained Davy. "He was a folk singer for four years."

Now that the Monkees are doing all the playing on their recordings, shows and TV series, what does Davy play?

"I do try to play bass guitar," he told me. "But all I really do is play tambourine, pull funny faces and sing a little."

"The way we work on the TV show is unusual. I never read a script until I get on the set. After sticking to the script on the first couple of shows I decided it wasn't me, and the whole idea of the show is four guys playing themselves. Now 85 per cent of the show is ad lib. We throw whole scenes out of the script."

The knockers have already started on the Monkees. Does it bother Davy? "Everybody knocks success, no matter what it is," he says. "Personally, I'm going to laugh all the way to the bank."

BOB DAWBARN

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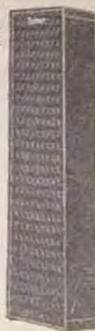
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TV 4/10 P.A.

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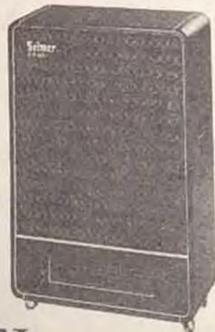
TV 4/8 P.A.

columns. Power Handling 25 watts per column.



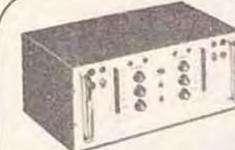
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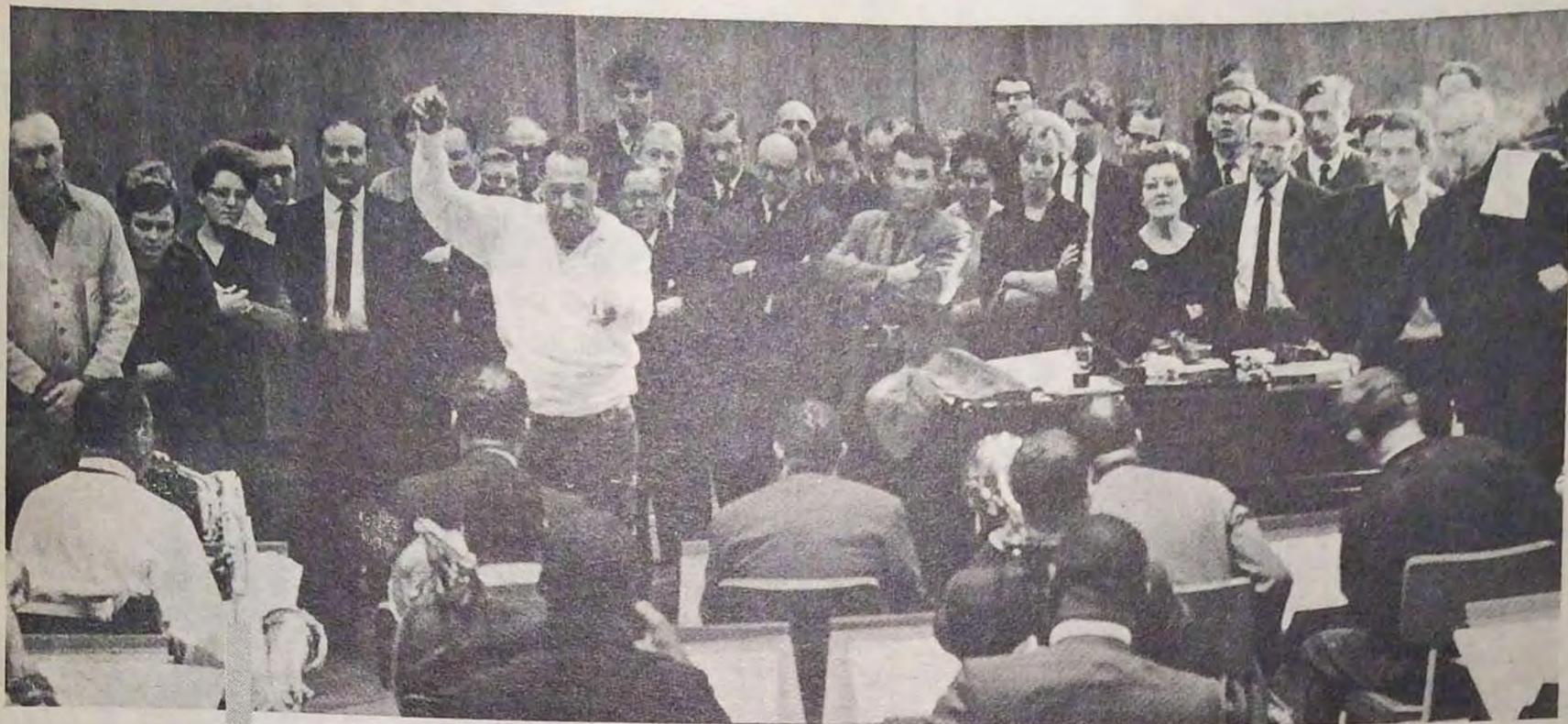
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FACES DUE FOR USA?

NEW YORK, Monday. — The Small Faces may visit America after their six weeks British tour with Roy Orbison, reports Ren Gravatt.

Even without a major hit in the US, there is considerable interest in the group.

But a spokesman for the group said in London on Monday that there were no definite plans for the visit at the moment although the group will be going.

The new recording deal signed with Andrew Oldham is now with a new subsidiary company to Immediate Records called Immediate Productions.

Steve Marriott and Plonk Lane have also signed with Immediate Records as record producers and will be making records in the future with artists signed to Immediate.

The group's new single is a double A-side release. Titles are "I Can't Make It" and "Just Passin'". Their next LP will be released in March.

VAUDEVILLE TOUR

THE New Vaudeville Band, who flew to America last week for more appearances, have been booked for a new US tour in mid-July.

They will be playing a series of major venues including the Michigan State Fair, the Steel Pier in Atlantic City, the Kentucky State Fair, and the Lambertville Tent Theatre.

The group's "Peek-a-Boo" is at number 11 in the MM Pop 50 this week.

CREAM SINGLE

THE Cream recorded a new single at the weekend. The A and B sides will be chosen from three tracks recorded by the group.

No titles were available at press-time, but the single will be out in mid-March.

The group's short film of "I Feel Free" has brought them offers of tours abroad and they appear in Scandinavia from March 6-10. They appear on TV and concerts at Copenhagen (6); Stockholm (7) and Gothenburg (8) and other dates are being arranged.

They have had an offer for acting and singing roles in a new feature film to be made in either Paris or Rome in the Spring, but no contracts have yet been signed.

BIG BAND PLANS

PLANS to get world-wide radio exposure for the Kenny Clarke-Francy Boland big band got well under way this week when Gigi Campi, who manages the band, reached agreement to sell a monthly half-hour programme to radio stations Helsinki, Stockholm, Copenhagen, Hilversum, Brussels, Vienna, Zurich, Baden-Baden, Munich, Stuttgart, Frankfurt, Saarbrücken, Hamburg, Berlin and Cologne.

Radio Rome is to buy 12 of the programmes for transmission in 1968.

Meanwhile Kenny Clark is negotiating to sell the programmes to Radio Senegal and Gigi Campi hopes to get Voice of America participation in the project.

DUKE IN ACTION

ALMOST AS many friends, fans and photographers as musicians turned up for the Ellington-LPO rehearsal at Wembley Town Hall on Saturday. The photograph shows Duke directing his own band in "Harlem" while members of the London Philharmonic Orchestra and assorted associates and admirers look on. On Duke's immediate right is BBC producer Terry Henebery, in charge of recording Sunday's Albert Hall concert for television. Behind the upraised Ellington arm is agent Jack Higgins, and rearing behind Duke (on his left) is photographer David Redfern with record man Doug Dobell in front of him.

HOLLIE 'GRAVELLY ILL' AFTER TV SHOW



ELLIOTT: inflamed appendix

Drummer in hospital

HOLLIES drummer Bobby Elliott is "gravely ill" in hospital in Hamburg, Germany.

The group's publicist, Alan McDougall told the MM: "He has an inflamed appendix and an inflamed intestine. He is under sedation all the time because it could prove fatal if he moved. His parents flew out to Hamburg on Saturday and have hardly left his bedside."

Bobby was first taken ill on Sunday, February 12, but as all the group had to do was mime on TV shows, he carried on. He was rushed to hospital last Tuesday night (16).

Graham Nash remained with Bobby when the rest of the group flew home last Wednesday. Graham returned on Friday. The Hollies cancelled dates in Yugoslavia and recording sessions set for next week.



HUBBARD

Hubbard on tour after Scotts' date

AMERICAN trumpet star Freddie Hubbard, who ends a season at London's Scott Club on Saturday (25), opens a short tour of Britain with the Ronnie Scott quartet at the Bull's Head, Barnes on Monday.

From there, Hubbard goes on to Norwich (28), Hitchin (March 1), Exeter (2), Botley (3), Kingston (4), Coventry (5), Birmingham (6), Nottingham (7), Cambridge (8), Durham (9), Leeds (10), Manchester Cathedral (11) and Manchester Sports Guild (12).

JAZZ WEEK

CAMBRIDGE University Jazz Club are holding a jazz week, March 1 to 8, to celebrate 50 years of recorded jazz (the Original Dixieland Jazz Band made their first recordings in January and February, 1917).

Mark Murphy and guitarist Terry Smith appear at the Lion Hotel on Wednesday (1); the Dudley Moore trio and Stan Tracey quartet play the Arts Theatre (5); and Freddie Hubbard with the Ronnie Scott quartet play in the Cambridge Union debating chamber (8).

MANN SINGLE

MANFRED MANN'S next single will probably be "Ha Ha Said The Clown", a Tony Hazard composition.

Manfred has left record producer Shel Talmy who produced their hits "Just Like A Woman" and "Semi-Detached Suburban Mr. James".

Talmy is to work on filming the book "All Night Stand" for 20th Century Fox.

The Manfreds goes to Sweden from March 16 to 18 and will appear live in a 30-minute TV show that will be entered in the Montreux Festival.

BOYD TOUR

AMERICAN blues singer and pianist Eddie Boyd is to tour Britain with John Mayall's Bluesbreakers from March 12 to 22.

During his visit he will record an album for Decca.

The full tour dates are currently being set up, but he will be making appearances at London's Marquee, Kloooks Kleek and Manor House clubs.

Another American, Mickie "Guitar" Baker will come to London in April to record a Decca album with pianist-singer Champion Jack Dupree.

Dusty opens in New York in July

DUSTY SPRINGFIELD'S opening at New York's Copacabana Club has been set for the first week in July.

She will follow on with seasons at Mr Kelly's, Chicago, and the Fairmont Club, San Francisco.

Dusty was this week nominated for an American Grammy award for her single "You Don't Have To Say You Love Me".

DUE FOR COPACABANA

BEATLES BACK

THE Beatles are back in the race for number one after six months away from the Pop 50. Their new single "Strawberry Fields Forever" and "Penny Lane" hit the chart at number three this week.

PENNIES BREAK

AFTER four years together the Four Pennies have disbanded. Their last appearance together was in Istanbul with Los Bravos, and they returned home on Sunday.

The group's most famous hit was "Juliet". Pennies Fritz Fryer and Mike Wilsh will form a trio with a girl singer, Lionel Morton is going solo and Alan Buck is leaving pop.

SLEDGE OUT

PERCY SLEDGE has withdrawn from the package tour headed by Otis Redding which makes a British trek next month. The reason given is recording commitments.

The tour, which opens at the Odeon, Hammersmith, on March 17, also stars Sam and Dave and Booker T and the MGs. Carla Thomas will be appearing at Hammersmith, but not on the rest of the dates which are currently being finalised.

Appearing in place of Sledge will be another artist from the American Stax stable, Arthur Conley, and Atlantic Records plan a British release of a single to tie in with his visit.

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FELIX SOLOS

JULIE FELIX has been set for a series of solo concerts. They include: Kingsway Theatre, Haddenham, Essex (February 26), Ulster Hall, Belfast (28), Stowe School (March 4), and Alexandra Theatre, Birmingham (23).

On March 12, Julie records Frost Over England with Dave Frost, this year's BBC-TV entry for the Montreux Festival.

She guests in Anglia-TV's About Anglia, tomorrow (Friday) and is set for the Royal Gala, before Princess Margaret, at the London Palladium, on March 3.

DEARIE OFF

SINGER-PIANIST Blossom Dearie left London on Monday for New York, on route for Hollywood where she appears on the Danny Kaye Show. The programme should reach British screens in April.

On Friday, Blossom recorded a new single for early release on Fontana.

CAT TO REST

CAT STEVENS was this week advised by his doctor to lay off work for a few days because of chronic bronchitis.

His "Matthew And Son", which this week slipped down to number seven in the Pop 50, has made the charts in Holland, Belgium, Sweden, Germany, France, Finland and Canada.

Cat guests on the Joe Loss Pop Show tomorrow (Friday).

SPENCER'S AWARD

SPENCER DAVIS GROUP have won a Carl-Alan Award for the most outstanding group during 1966. The group, whose I'm A Man, is still in the MM Pop 50, will receive the award at a gala evening at the Empire Leicester Square on March 20.

Nancy Sinatra has won an award with "Boots" for the Most Outstanding Record for Dancing and the Most Outstanding Orchestra Leader is Joe Loss.

The awards will be presented by Princess Margaret.

RED ALLEN TO PLAY AT JOHNNY BARNES BENEFIT



BARNES

THE biggest traditional jazz bill ever assembled in a club will play a Benefit Session for Johnny Barnes, saxist - clarinetist with the Alex Welsh Band, at London's 100 Club on February 28.

American trumpeter Red Allen will top the bill, along with the bands of Acker Bilk, Chris Barber, Kenny Ball and Alex Welsh.

Barnes was seriously injured, including fractured jaw and cheekbones, in a crash on the M1 three weeks ago.

Alex Welsh told the MM this week: "Johnny is coming along fine and we hope he will be out of hospital in the next fortnight. He has to wear a cage over his jaw at the moment and it will be at least two months after his release before he can play again."

Melody Maker

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JAGGER-RICHARD IN DRUGS SEARCH



● MICK JAGGER

AGGRESSIVE counter-drugs action is to be taken by the police in co-operation with Interpol, and particular attention is being paid to pop artists and "pop parties".

Mick Jagger and Marianne Faithfull were both searched at the home of fellow Rolling Stone Keith Richard at

Concerts for Cleo Laine

CLEO LAINE, MM poll-winning singer, has been invited to give one of the four opening concerts at London's new Queen Elizabeth Hall. The concert takes place on

Saturday (March 4), and the first half will be played by the Johnny Dankworth Seven. Cleo, accompanied by the Laurie Holloway trio and (on some numbers) Dankworth, stars in the second half.



ORBISON: tours with Small Faces

Tremeloes may go to States in May

THE TREMELOES, who leaped to number five this week with "Here Comes My Baby" are in line for a tour of America in May.

Speaking from Luxembourg, Len Hawkes told the MM: "It's fantastic. We heard about the success of the record this morning." The tour in the States, if it is finalised, will be of colleges.

Len said that the group were due to record a follow-up to their hit when they arrived back in Britain. They were in Germany and Luxembourg promoting the single which was released last week.

They have six numbers by Cat Stevens and several numbers by other composers from which they will choose a number for the single.

They hope to finish their first LP as soon as possible. This may be out within the next month, but no definite release date has been set.



● TREMELOES

KEITH DISC

A NEW Keith single titled "Tell Me To My Face" will be released on March 3. The song was written by Tony Hicks, Graham Nash and Allan Clarke of the Hollies. The B-side is "I Can't Go Wrong".

Keith is due to arrive in Britain on Monday (27) for a promotional trip. He will be in Britain for

nine days. Among the shows he will do are Pop Inn (28) and Top Of The Pops (March 3). One exclusive club date has already been fixed for Keith London's Speakeasy Club (March 7)

JAZZ ANNIVERSARY

BBC's Jazz Club, which is incorporated in the Jazz Scene, celebrates its twentieth anniversary on Sunday, March 5. Billy Munn, a founder member of Jazz Club, will play piano and talk about the old club with Humphrey Lytton. And Peter Clayton looks back to the first Jazz Club broadcast, and talks to another "original", producer Mark White.

The rest of the music is contemporary; it is played by the Don Rendell-Ian Carr quintet and Lennie Best quartet. Art Farmer will be the Hear Me Talkin' guest.

West Wittering, Sussex last week.

Fifteen police searched eight people with a search warrant issued under the Dangerous Drugs Act. Substances were taken from the house and examined at Scotland Yard.

Mr Les Perrin, publicist told the MM on Monday that no prosecutions had been made and there had been no further developments.

Meanwhile the police are to use new measures to stamp out the importation and use of drugs, and new drugs squads are being formed. More raids are expected to take place and drugs recovered in recent raids include purple hearts, LSD and Indian Hemp.

WEBSTER VISIT

WHEN tenor saxophonist Ben Webster makes a return visit to Britain in April he will play a short tour of one-nighters to follow his appearances with the Tenor Of Jazz concert package.

Dates are now being set for the period April 19 to 23.

LOCKJAW DUE

U.S. tenor saxist Eddie Lockjaw Davis flies into London on Saturday in readi-

ness for his four-week season at Ronnie Scott's Club which begins on Monday (27).

Following the Scott Club date, Lockjaw does a solo tour of Britain, backed by the Harold McNair quartet. Dates for the tour, which opens at Manchester Sports Guild on March 26, include Barnes (27), Hitchin (29), Manchester (April 1), Coventry (2), Birmingham (3) and Nottingham (4).

EDDY DUE

A MERICAN guitarist Duane Eddy arrives in Britain tomorrow for a new three week British tour.

He opens at Manchester's Princess and Domino clubs tomorrow (Friday) and will tour here until March 12. Dates for this weekend are: Liverpool University on Saturday (25); Plaza ballrooms, Birmingham, on Sunday (26).

TOM AND JERRY

AN EP of Jerry Lee Lewis, featuring Tom Jones' hits "Green Grass Of Home" and "Detroit City" will be released by Philips in March. Title is "Country Style".

The other numbers on the EP are "Wolverton Mountain" and "Walk Right In".

BIG TV EXPOSURE FOR ROY ORBISON

ROY ORBISON, who flies into London Airport on Wednesday (March 1), tele-records a number of appearances for BBC-TV's "Top Of The Pops" the following day featuring his new British single "So Good".

In addition to appearing on the BBC-TV show "Crackerjack" on March 15 a further major television project is being negotiated for the US star during his stay.

BBC radio dates set for Orbison in March are "Pop Inn" (7), "Parade Of The Pops" (8), "Monday Monday" (13) and "Easy Beat" (19).

His British tour with the Small Faces begins at Finsbury Park Astoria on Friday week (3).

STARR DATE

EDWIN STARR, American R&B singer appears at London's Flamingo Club on March 1, following his successful appearance at the Saville Theatre recently.

He will do a one hour show supported by the See-Saw Soul Set.

Laurie Beezley and the New Jump band start a three months residency at the club from March 1 and other resident groups will include the Ebonies, Jimmy Cliff, and Bobby Johnson and the Atoms.

BYRDS VISIT

THE Byrds arrive in Britain tomorrow (Friday) for promotion work on their new single "So You Want To Be A Rock 'n' Roll Star". They will be doing several TV shows, including Top of the Pops.

The group's record is already in the US charts.

They will also be making TV and promotional appearances on the Continent, but will be based in London for their three-week visit.



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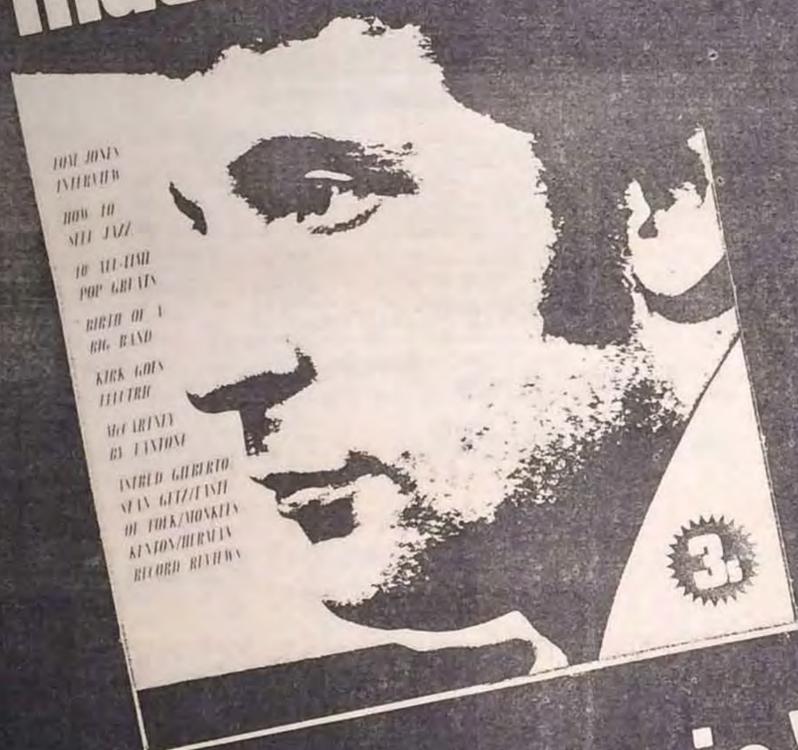
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TOM JONES

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HAND THIS TO YOUR NEWSAGENT

Proposed April trip brought forward

WHO TO TOUR AMERICA FOR FIRST TIME

THE Who start their first visit to America on March 22. A trip had been scheduled for late April but was brought forward. On March 23 and 24 the group will undertake preliminary interviews and general promotion.

On March 25 they appear on a special Murray the K Easter show at the Brooklyn Fox Theatre in New York. On the same bill are Wilson Pickett, Smokey Robinson and the Miracles, and Mitch Ryder.

On April 2, DJ Murray the K presents his own TV show, Colliseum, on which the Who will guest. Because of late fixing of their US trip the group will fly immediately from New York to Germany where they start a two-week tour.



CHAMPERS FOR GENE'S BIRTHDAY

CHAMPERS ALL ROUND! Gene Pitney celebrated his 26th birthday with a bottle of bubbly at the opening night of his new tour at the Finsbury Park Astoria last Friday.

STONES SUCCESS

THE ROLLING STONES have four LPs in the American album charts and the group are set to receive their sixth Gold Record award.

"Between The Buttons" has joined "Got Live If You Want It", released there last November, and already a Gold Record award-winner. Also in the charts are "High Tide And Green Grass" and "Aftermath".

The group have also hit number one in most US charts with "Ruby Tuesday" and "Let's Spend The Night Together" is also moving up.

CORDELL FLIES OUT

LONDON recording manager Denny Cordell flies to America on March 4 "to find an arranger to bring back to work with" as he cannot find "a compatible arranger in London."

During his six-day stay in New York he will also be looking for new material for Georgie Fame and looking at

studios with a view to recording the Move in America.

DAVE CLARK DISC

A NEW Dave Clark Five single called "You've Got What It Takes" will be released on March 3. It has an augmented backing with an arrangement by Les Reed.

The Five go to America in March for the Ed Sullivan TV

show and the record will be released simultaneously in England and America. Says Dave: "It's the best record we've done since 'Do You Love Me'."

ROWE SINGLE

AUSTRALIAN singer Normie Rowe has completed his next single, "I Don't Care", which will be released in about six weeks.

Normie is currently on tour with the Gene Pitney package.

NAMES IN THE NEWS

THE SEARCHERS appear in Denmark for concerts and TV from March 16-20. They play Copenhagen, Stockholm, Oslo and Helsinki.

Manchester Sports Guild are negotiating to bring veteran clarinetist Benny Waters from Paris for a tour later this year.

The Artwoods have switched labels from Decca to Columbia. First release with the new label will be "What Should I Do" . . . American songstress and pianist Nina Simone comes to Britain with comedian Dick Gregory from April 13-24 . . . a new Mindbenders' single called "We'll Talk About It Tomorrow" is released on March 17.

Max Collie's Rhythm Aces commence a fortnightly residency at the George, Morden on March 19 . . . the Action tour Holland, Belgium and France in April . . . Andy Steele, drummer with the Herd, taken ill last week with food poisoning on stage at Hawick Town Hall . . . Liverpool Rock singer Kingsize Taylor is to have a single, titled "Thinkin'" released in March.

Jayne Mansfield has been definitely booked to appear in cabaret at the new Batley Cabaret Club, Yorkshire in April . . . following his appearances at the Antibes Jazz Festival, Louis Armstrong will appear in Majorca and at the Comblain-la-Tour Festival in Belgium . . . new modern group the Norman Caldas Quintet start a weekly residency the Starting Gate, London on Monday (27).

featuring clarinetist Wally Fawkes, play the Six Bells, Chelsea on Saturday (25) . . . the Spinners play another London concert at the Conway Hall on March 2. On Sunday (26) they are at the Glasgow Concert Hall.

Dodie West has signed for her first West End musical. She will have a starring part in "Man From The West" . . . British organist George Blackmore is to fly to Melbourne, Australia for recitals and broadcasts . . . the A and B sides of Paul Anka's new single have been switched. "Sunrise, Sunset" is now the A side . . . Eddie Harvey leads a big band at the Jeanetta Cochrane theatre for a lunchtime session on Tuesday (28).

Bill Nile's Delta Jazzmen have recorded a Barry Fantoni song "Walkin'" for release on March 10 . . . the Knaack have changed their name to the Lobsters . . . French singer Dick Rivers arrives here next week to record with Steve Rowlands.

Chuck Berry appears at London's Blaises tonight (Thursday) . . . Episode Six play Durham University tomorrow (Friday) . . . The Majority's new disc is "I Hear A Rhapsody" released tomorrow (Friday) . . . Billy Fury plays one-nighters at Nelson Imperial ballroom (March 4) and Manchester's Belle Vue (5).

Comedian Bernie Winters is to record a ballad. Title is "How Long" and it will be released on March 17 . . . Helen Shapiro's new single, released March 10, will be "Make Me Belong To You" . . . The Tremeloes' "Here Comes My Baby" is the first British CBS single to top 75,000 sales.

GUNNELL'S PLANS

CLUB owner and manager Rik Gunnell is to expand his successful Ram Jam Club policy. He is to open new clubs at Croydon and Watford on similar lines to the highly successful Ram Jam Club at Brixton, South London.

Premises have been acquired in North End, Croydon, and Watford High Street, but no opening dates have been set. He no longer has any connection with London's Flamingo Club.

Publicist Jim Rumble has joined Rik Gunnell as a director of his agency.

MOVE RELEASE

THE Move's new single, "I Can Hear The Grass Grow", will be released on the Deram label on March 31.

The group go to Holland in June for a short tour and TV dates.

SAVILLE RIOTS

RIOTING broke out at the Saville Theatre, London, on Sunday night when Chuck Berry fans were upset by the lowering of the safety curtain half-way through Berry's act.

Fans, in teddy boy clothes ripped up seats, tore down fittings and curtains and hurled missiles.

They also shouted abuse at Beatles John Lennon and Ringo Starr and manager Brian Epstein. The Beatles left while Mr. Epstein tried to calm the crowd.

Publicist Ray Williams told the MM: "About £500 worth of damage was done. There were several arrests."



BERRY: "Moody music"

FATHER FIGURE CHUCK

ONE of the father figures of the Fifties Rock era flew back into London last week for his fifth British tour. Chuck Berry, a bright-eyed negro built like a light-heavyweight title contender, sat on his bed at the Hilton Hotel, and said: "When I stop walking—that's when I'll stop performing."

Berry—"How old am I? Just say, more than twice sixteen"—has been a major Rock and Roll influence both in the States and in England for 10 years now. His driving, exciting music was one of the early influences of the Beatles, and he's still pounding out his own particular brand of "moody, meaningful music."

He freely admits that with investments in a real estate business and an amusement park in St Louis, he needn't be a rock and roll star to make bread. But he's formed a union with his fans that he has no intention of breaking.

"Just why my fans have stuck with me so long I have no idea," he said. "I'm only glad they have. This tour, I'm doing a new circuit of dance places, rather than theatres, and my approach to the act is different these days, too."

Berry has a worked out formula for his appearances, including his four best known songs and five or six other numbers.

"It's less of a spontaneous show, more programmed. I'll be doing numbers like 'Roll Over Beethoven', 'Memphis' and 'Reelin' and Rockin', as well as 'Maybelline'." It'll be very like the show he does in the States.

"These days, I work an average of three days a week, mainly at weekends and spend the rest of the time recording and looking after my businesses. The dates are concerts, college dates, auditoriums and clubs—pretty much the same sort of audience as here. I play to the young people, after all, 35 per cent of the population are youngsters."

It has been two years since Chuck toured here. What were the differences he has noticed in the American music scene these days?

"It has changed. These days, there's less of the repetition of the blues or boogie and more intermingling of styles. For example, where you used to have a verse and a chorus, a verse and a chorus. Now you may have three verses, then a chorus, then two verses."

Over the year, Berry has recorded 117 tracks, of which 104 have been written by himself. Some of the best of these tracks are being re-released in April on an album titled "Golden Hits". But, Chuck, explained, they have all been re-recorded.

"We did them last November in St Louis with new arrangements. But I used the same musicians as on the original tracks. There are bands in St Louis who are really good and I still work with the same musicians that I started with."

Chuck is happy with his own, very lucrative groove. He plans to go on for as long as he can drum up an audience.

"I'd like one day to be like Jack Benny: whatever happens, I'll stay 39."

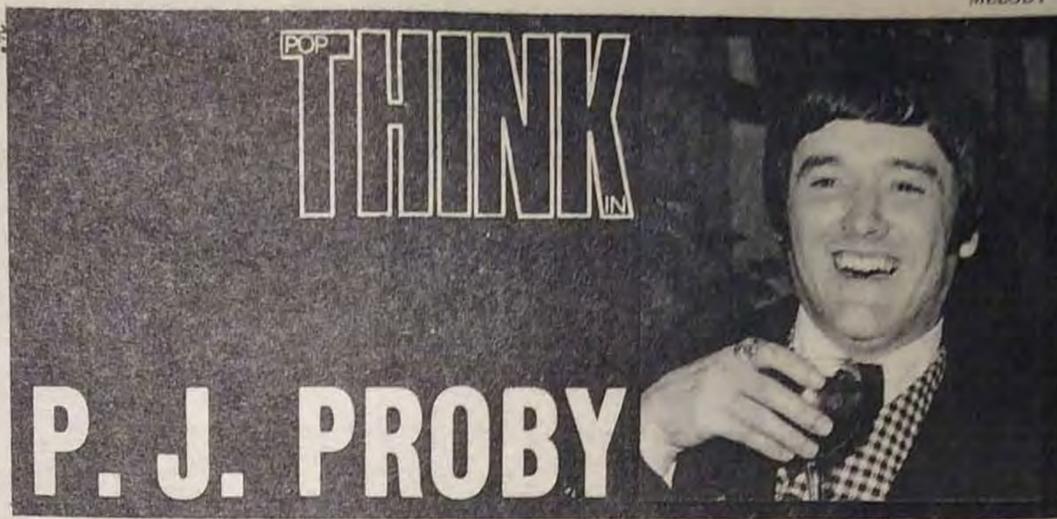
WOMEN: I have exquisite taste in women.
TEXAS: I was born in Houston. It's hot, really hot. I went there for the first time in years six months ago. I've never lived there much. Not too much happens and it's a dry state. You can't get a drink except in clubs. Cattle breeding has vastly changed and all the herding is done with airplanes now. Most of the cattle men have gone to Australia.

AUSTRALIA: I was fighting a losing battle there with the press. They ran big headlines there like: "Get Rid Of American And British Talent—Concentrate On Our Own." I must agree—their talent is improving. They don't need us anymore. But Australia is too much like America. There is very little of the British influence left. Brisbane is exactly like California and Sydney is like any American business city. Australians are very fast and cocky. They're not too conscious of their appearance. They don't mind mud on their Rolls-Royces.

DONOVAN: I think he ought to cut down on his smoking. It's bad for his lungs. He's writing stuff that American kids can understand because they are all doing the same things, if you know what I mean. It's a new generation. When he says "Mellow Yellow" it means a lot to the kids. The days of football heroes and basket-ball stars are over.

TEENY BOPPERS: Lovely, fantastic and I love 'em all. Mini-skirts, knee-high white socks and chewing that bubble gum away. You had them here first, but you didn't know what to call them. Teeny boppers are an extension of English mods. The bubble-gummers go for a different type of man. They call their heroes "Heads". They like English groups, and American groups that copy English groups. The kids are turning back more to America now, and the guy that booked the Beatles into the Shea Stadium has said he would never book another English group. The public there got saturated.

AMERICAN GROUPS: Old hat to me. I was in at the beginning of the English group scene and I can't see that the Americans are doing anything different. Right now they are doing mostly electronic sounds in the



P. J. PROBY

I BELIEVE IN THE STAR SYSTEM, BUT YOU DON'T WANT ARTISTS TO BEHAVE LIKE STARS IN THIS COUNTRY

studio which they can't reproduce on stage. If they had a miming ban there it would be all over for them. The Mothers Of Invention are the weirdest group I have ever seen in my life. They look like Indians, and in fact one of them is an Indian and he told me he had spent some time living with the wolves and he gave me a demonstration wolf howl. I said: "Yes, very good." What else could you say? Diana Dors was there and she dropped her drink and she's seen everything. The groups get weirder and weirder names. There's the West Coast Pop Art Experiment Band, the Jefferson Airplane, the Ungrateful Dead and the Sopwith Camel, the Mama's And Papa's are very good. They don't do a manufactured sound.

TOM JONES: Fantastic—and my greatest competition. He's the only one to give me a run for my money. It would all be too easy without him. I like his voice but I think he's a bit too Solomon Burke. But he's still young and from Solomon Burke he'll develop into Tom Jones. There's no rivalry. Personally we're very good friends. But as far as the stage and newspapers are concerned that's business. Friendship resumes after the show's over.

KOSYGIN: I was too busy reading my own press to read his.

CHINA: They'll unite us with Russia.

CHARLTON HESTON: I would say about today's finest actor. He worked his

way up from the bottom, and I'd love to be in his position.

CONVENTIONS: Can't stand them. They bore me stiff. But I've adjusted to them after two years in England and I know you can't go into dinner without a tie. I gave them a shock here last night when I went into dinner with a Paisley tie eight inches wide. They couldn't tell if it was a tie or a bib.

MONOPOLIES: Should all be run out. They are all around me, behind flower pots and chairs—monopolies everywhere. There are more monopolies in the entertainment industry than any other. It's harmful to the

man who wants to be independent. They restrict creative people. You've got to keep your nose clean and do what you're told.

AMBITION: Top — and there is no top. You just keep going. I'll find it as long as there are rungs on the ladder.

FAILURE: No such thing. If you want to consider the bottom failure, then you're a defeatist. I've been starving and reduced to lying on the floor, even after I left England when I was at the top. But I didn't consider that failure. Failure is when you lose sight of your goal. Failure is not falling down. Staying down is failure.

EDEN KANE: Mr Suave.

He's a very nice guy and very level-headed. I think he's probably a better manager than entertainer. He accepts with dignity the position he's in, and he's not at the top any more. But it doesn't seem to bother him and he just keeps plugging along. He's a gentleman through and through.

HISTORY: My favourite subject. History and English literature were the only things I was interested in at school. I was terrible at everything else, especially maths. All history interests me. One character from the past I identify myself with is the Black Knight, and I can't tell you why. American history doesn't interest me much. I went to see Custer's Last Stand and it was just a hill.

MOUSTACHES: Love 'em. Unfortunately I had to shave mine off. But for the age group I appeal to it was a bit frightening. It made me look like a saint. It was a bit strong for the bubble-gummers. I think Paul McCartney looks like Charlie Chaplin. All he needs now is a floppy hat and cane.

FREAK OUTS: I've never quite understood what it means. I've been to a few clubs where they have strobe lights and it's quite interesting to see it once, but then it doesn't really knock me out. It's not entertainment—it's mainly for "heads". I could think of more constructive things to do. I don't know — maybe I'm getting old. But when smoke starts rolling across the stage and the lights start flashing I

can't take them — and the liquor too.

ANGER: Something I'm constantly plagued with and a burden I'm afraid I'll have to carry throughout my life. The more free time I have to think, the more I remember what people have done to me, and I drink and get violent. So I try to keep my mind occupied.

FRIENDS: If you get one real friend in your life, then you're very lucky. Most people are very nice acquaintances, not really your friends. You can tell who your real friends are when you're in a botched down situation. Usually they don't want to know you then.

BOB DYLAN: It's a sad story. Actually I know exactly what happened to him. You can sum it up as too much too soon, and I think he lost track of who and where he was. He lost more than that. He lost a lot of friends. He lost Joan. Over-indulgence.

OLD AGE: Something that happens to all of us. I think age is treating me very well seeing that I'm 28. Either that or my mirror has been lying to me. I don't get up in the morning and say "Mirror, mirror on the wall, who is the fairest of them all?" It tells me that without asking.

ROLLING STONES: Constant. They don't seem to be getting any bigger or smaller. In some aspects they have surpassed the Beatles. I expect they didn't get on the Palladium roundabout in case they got dizzy and fell off. I'd definitely get on the roundabout. I'd probably run around upstaging the other artists and make 'em think the whole show was mine. I'd keep moving so I'd stay in the middle all the time.

IDOLATRY: I've never idolised anyone except my father and he was the champion boxer of Texas and a multi-millionaire. I doubt seriously if anybody has ever idolised me. The reputation doesn't lend itself to idolisation.

REGRETS: The only thing that I regret is that I presented myself here as the Union Pop Labour Leader, and as happens to all labour leaders, I was crucified. I was right. But you won't allow flamboyance in this country. You don't want artists to behave like stars but like Joe Street Cleaner. It's very sad. I firmly believe in the star system.



JONES: interested in acting

Tom's not worried about PJ

ALTHOUGH you aren't likely to ever catch a clean, cool 1967 "swinging Londoner" whispering "Darling, they're playing our tune" into his chick's ear, it is true to say that certain pop songs do suggest eras.

Pop moves quickly. It isn't necessarily shallow music it just never seems to get caught up in nostalgia. "In The Midnight Hour" always reminds me of more athletic days—and nights—"looning" as I believe it was known—down these so-called in-club type places. "Please Please Me" is an instant reminder of the uprising of the Beatles, the mop-tops, and the great Mersey boom. Hearing "God Only Knows" and in a flash you're back into summer holidays 1966.

But how does this quick changeover effect the artist. No longer can he bask in the sunshine of a number one hit. One week at the top and he begins to lose sleep over the follow-up disc. Today the reflected glory of being a hit-maker falls short—again the emphasis is on speed. Move quickly. A hesitant pop star is a dead duck because he'll get flung further down in the wake of others.

Tom Jones is one of Britain's top singers and so far he's made few mistakes. The success of "Green Grass Of Home" marked, for Tom, a second era. His first came with "It's Not Unusual". Tom adjusted from there.

"It's Not Unusual" was the big break," said Tom last week pulling on a fat cigar. "It was a good number to come in with. Sometimes if you kick off with a ballad you come off a bit weak. 'Green Grass' was a warm song, very sincere, and I liked it very much. I was glad it made it. 'Unusual' was the big one. People saw me as a beat singer, that moved as a sort of sex symbol.

"Grass", however, was the one that had the cabaret thing. The audience would sing and go along with me. It had the real quality atmosphere around it."

And so Tom Jones matured from a sexy mover with a

swingly number, to an all-round, quality singer who could handle cabaret or anything else.

"The thing is, in America, they're still at the 'It's Not Unusual' stage. I've not really been accepted completely yet. I want to do the Copacabana, Las Vegas, the real top weight gigs, things like that, so I could establish myself in the way that I have done here—or try to anyway."

Does Tom look at the direction other top solo singers have gone in their careers?

"Well, yes. I was personally thinking it's about time to get another big tempo thing, like 'It's Not Unusual', going. I thought it was about time to do something like that again. But then you look at someone like Cliff Richard. Personally I don't think he's got the voice to go on belting it out—like maybe I could do.

"I have never really liked Cliff to be honest, but after hearing all the crap that's about now—I can listen to his stuff more easily. When the Beatles came along it was good for pop music to get away from the old formula. The old slop and 'moon in June'. But now everything's gone too far out. They've gone from one extreme to another and now you've got nothing but long-haired wonders making a noise—so it's nice to listen to Cliff. At least he's consistent."

How about Proby then. He's warned Tom to watch out!

"I don't worry about Proby, but from what he says I think he worries about me. I've never thought of Proby as a rival. He's a good singer but also a nut. I think he thinks of me as a rival because I took his place on the tour on which he split his pants. We were about the only up-and-coming names at that time. We might really have been rivals and people might have put us together more. But I could see which way he was going, so it didn't bother me.

"But now I'm interested in making a film. I've read a lot of scripts and I've found one I like. It's not going to be a musical. Too many pop stars fall into that trap. They do a bit of TV, have a few hits, and then do a musical. I don't think musicals are real. I'll do a straight role, something about Wales."—NICK JONES.

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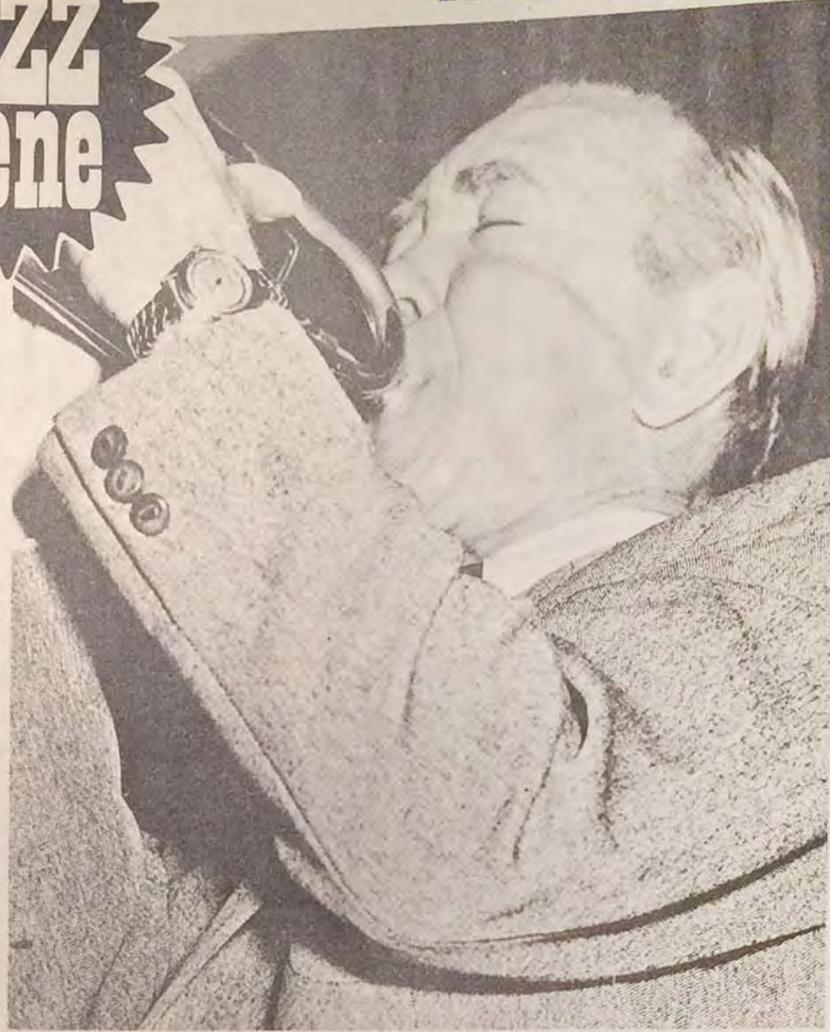
ED HALL



ED HALL: highly individual solos

**JAZZ
scene**

MUGGSY



SPANIER: not too many could match him on a blues chorus



WILD MAN BLUES

JOHNNY DODDS

JOHNNY DODDS was singularly ill-served by his imitators during the traditional jazz revival.

All too often they exaggerated the very aspects of his playing which sound both dated and irritating to modern ears — the vibrato which sometimes became braying and the too-clipped phrasing when he was trying to drive at fast tempos.

But, though he was inconsistent, Dodds, at his best, was one of the great jazzmen. And one of the very few in the 1920s who could partner Louis Armstrong without being completely overshadowed by the King.

One of his finest recordings was undoubtedly "Wild Man Blues" by the Louis Armstrong Hot Seven (Parlophone: "His Greatest Years") on which he shares the solo space with Satchmo and matches him for inventiveness on a tune which proved the downfall of many a later traditionalist.

He builds an atmosphere of immense melancholy and none of his imitators



DODDS: flawless timing

matched his flawless timing and the way in which he picked just the right phrases on which to double tempo.

For once Louis is matched, and between them they produced a record of rare brilliance.

It is hard to believe that it is almost 40 years since the recording — May 7, 1927, in Chicago, to be exact.

There remains a good deal of mystery about the trombonist on the date. Brian Rust, a hard man to challenge on such things, suggests either John Thomas or Gerald Reeves. It certainly doesn't sound like Kid Ory who was on the previous sessions.

Rest of the Seven for the date were Lil Armstrong (pno), Johnny St Cyr (bjo), Pete Briggs (tuba) and Baby Dodds (drs).

If Johnny Dodds had never made another recording, "Wild Man Blues" would be enough to ensure his place as a major artist in the history of jazz.

BOB DAWBARN

EDMOND HALL'S death — he died of a heart attack in Cambridge, Mass., on Saturday (11) — came as an extra-severe blow to me. I deplore the going of all fine jazz players, and especially the semi-mythical pioneers, but Edmond's departure was particularly strongly felt because he looked and sounded fighting fit on his British club tour as recently as last November. He was 65 but didn't act it.

In addition, he was one of my favourite clarinetists and his death, so soon after Darnell Howard's, reduces the number of remaining New Orleans style players to a despatchably low figure.

I am not inclined, here and now, to discuss charges that he was an untypical New Orleans exponent who used, in Panassie's words, "more of a trumpet style."

No one can doubt that his method—a trenchant, forceful and driving one—differed from that of the Noone-Bigard-Nicholas school, but it worked out strikingly well on numerous records with Dixieland groups. And the ground is thick with enthusiasts who reckon him the most effective of all the reedmen who've so far passed through the Armstrong All-Stars ranks.

But above and beyond all this is the fact that Edmond played the instrument well, produced a full and live sound, and boasted a consistency which can hardly have been beaten by any of his Louisiana colleagues, typical or not.

He was, in essence, a very hot player and because of his skill and breadth of experience, ranging from home-town groups such as Chris Kelley's to big bands and the urbane Vic Dickenson Septet, he was able to sound at home in any jazz surroundings short of out-and-out modern.

And everything he played was jazz. Among many other recorded things, he did "Petite Fleur" on his first long-playing disc made as a leader; this, on a London album of the same name with Emmett Berry, Vic Dickenson, Ellis Larkins, Jimmy Crawford and Milt Hinton, was no obstacle to Hall's hard-swinging approach.

To swiftly scan his career, Edmond—born in Reserve, Louisiana on May 15, 1901, the son of a clarinetist with the Onward Brass Band—played guitar before clarinet. His brothers were all

AGGRESSIVE CLARINET FROM NEW ORLEANS

BY MAX JONES

musicians, and his brother Herbie is active still. After moving into New Orleans, around 1917, Edmond worked with local units and toured with Buddy Petit, gigger in Texas, Louisiana and Florida, and eventually came to New York with the Alonzo Ross band in late '27 or '28.

With the Ross De Luxe Synopators, in August of '27, Hall made his first records, playing saxophones and clarinet. I don't know the discs, but Ed told me he didn't go solo on them much. When Ross broke up the band, Hall worked around before joining Charlie Skeets in '29 (on baritone and clarinet). This band was taken over by Claude Hopkins, and Hall stayed with him until 1935.

Since the Hopkins days, Ed played with Lucky Millinder, Billy Hicks, Zutty Singleton, Joe Sullivan, Red Allen, Teddy Wilson, Eddie Condon and Louis Armstrong. He also led his own groups, and in later years freelanced as a solo artist.

Blessed from the start with a strong tone sporting a personal growl, stinging attack, an infallible swing and a decisive turn of phrase, Edmond left his mark on any record which afforded his clarinet a few bars breathing space.

No need for 64 bars for him to make his point. He came from an era when brevity, especially in big-band work, was thought much of and with Hopkins he first registered on my ears with highly individual solos on "How'm I Doin'" and "King Porter Stomp". The first of these was, and still is I think, an outstanding solo. From twenty or so LPs featuring his clarinet, I'd like to refer to "George Wetting's Jazz Band" (Columbia), the "Ringside At Condon's" and "Jammin' At Condon's" LPs, the "Vic Dickenson Septet" on Vanguard, the All-Stars "Ambassador Satch" (CBS), Chris Barber's "Best Of Both Worlds" (World Record Club), Hall's own "Swing

Session" (Stateside) "Petite Fleur" (London) and "Rumpus On Rampart Street" (Rae-Cox) and of, course, the "New Orleans Jazz" set containing the Red Allen and Zutty Singleton tracks ("Canal Street Blues", etc.) and the Wild Bill Davison Commodores.

These, and a lot more, testify to what Jimmy Jones termed his fine musicianship. The number of people over here upset by his death testify to the character of this polite, gentle American whose mild manner contrasted with his aggressive music-making.

Red Allen, now touring Britain, told me that he didn't know Hall in New Orleans, but came up with his brother Herbie. "I met Edmond in New York later on," said Red. "He worked with me at Cafe Society and made records with my group. He was one of the greats and his death was really a shock to me."



ELLA: AN ALBUM OF RELIGIOUS SONGS

ELLA FITZGERALD has recorded an album of religious songs for Capitol, titled "Brighten The Corner". The disc was made as an independent project after Ella's Verve contract ran out, but Capitol's Dave Dexter hopes for "future alliances" with Ella. Altoist Willie Smith is reported making good progress in the Los Angeles Veterans Hospital where he is expected to remain for another four weeks. . . . pianist Joe Sullivan is ill in St Francis General Hospital in San Francisco. The Albert Ayler Octet play a concert called Music Of The Year 2000!!! at New York's Village Theatre on Saturday (25). . . . Louis Armstrong has signed a

THEY say you never quite get your first love out of your system, and as far as jazz is concerned Muggsy Spanier was my first love. I cut my jazz teeth on the Spanier Ragtimers.

That's why I find it hard to believe that Muggsy is dead. He died of a heart attack on Sunday, February 12, his wife, Ruth, finding him lying in the bedroom of their home in Sausalito, California. And he was only 60.

Muggsy was taken ill with a serious heart ailment after appearing at the Newport Jazz Festival in 1964 and had not worked since. He was, however, planning to return to work in April with a booking lined up in Detroit.

Muggsy played in Britain in 1930, appearing at the Kit Kat Club with the Ted Lewis Band. I only met him once, when he spent a brief holiday here in 1960 during a lengthy Continental tour.

He was no disappointment. One could believe all the old stories of the Chicago days. But underneath the rugged exterior there was enormous warmth. He felt that everybody was his friend unless they proved conclusively otherwise.

"Muggsy" was somehow much more appropriate than his real christian names, Francis Joseph, and it smacked of Chicago where he was born on November 9, 1906.

A REAL ORIGINAL WITHIN HIS OWN LIMITATIONS

BOB DAWBARN

He played drums and cornet in his school band and was working professionally with Elmer Shobeel at the age of 15.

Throughout the 1920s he graced the bands of Sig Meyers, Charlie Straight, Charles Pierce, Floyd Towne, Joe Kayser and Ray Miller, often working with long-time associates like George Wetting, Jess Stacy and Mel Stitzel. During this period he recorded with the Bucktown Five, showing the obvious early influence of King Oliver and Louis Armstrong.

From 1929 to 1936 he was buried deep in the cornbelt of the Ted Lewis Band and then, from 1936 until early 1938 joining Ben Pollack. He then collapsed and spent three months in the Touro Infirmary in New Orleans which he later immortalised with, for my money, his finest blues performance on "Relax" At The Touro".

He was back in business in April 1939 when he formed

his famous Ragtime Band in Chicago. The group made 16 great sides and it would make the best possible memorial to Muggsy if RCA were to release them in Britain.

When the band broke up he rejoined Ted Lewis for a few months, and then spent a short spell with Bob Crosby. In 1941 he formed an excellent big band in New York and, despite the usual financial difficulties, held it together until 1943. Among his sidemen were Mel Powell, Irving Fazola and Vernon Brown.

Between 1944 and 1948 he led various small groups, often at Nick's in New York and then went on the road with his own Sextet. He later settled on the West Coast and was featured with the fine combo led by Earl Hines at the Hangover Club in San Francisco from 1957 to 1959.

On his 1960 European tour Muggsy was openly disappointed with the standard of the accompanying Continental groups, maintaining that the Dutch Swing College were the only band he could play with.

It was often said that Muggsy was a limited jazzman. Technically he certainly was, although few have been able to match his use of the rubber plunger mute.

He did tend to repeat himself. Yet he remained a real original, and a musician with the rare knack of suddenly bringing the dreariest band to brilliant life. He obviously knew his own limitations, and within them he built a style that was both personal and highly effective.

There were few better Dixieland leads and not too many who could match him on a blues chorus either.

He made many fine records. But for me, Muggsy will always be remembered by those 16 wonderful sides with the Ragtimers which first turned me on to jazz. And most of all by those bluest of blue choruses that opened "Relaxin' At The Touro".

BY JEFF ATTERTON

CAUGHT IN THE ACT

DUKE PLUS THE LPO—BUT WAS IT BETTER THAN MANTOVANI?

A FASCINATING concert, but one of superficial and ephemeral satisfaction—that was Duke Ellington's Royal Albert Hall appearance with the London Philharmonic Orchestra on Sunday.

It is difficult to understand why John Pritchard and the LPO chose Arnold's "Tam O'Shanter" and Britton's "Young Person's Guide" for their classical contribution. This was fine music, beautifully rendered—yet surely the exercise of the evening would have been better served by contributions from composers whose works reveal jazz influence, Stravinsky, Walton, Ravel, or even Bartok?

"New World A-Coming" was a disappointment. Ellington's solo piano had subtlety and deep understanding, but symphonic expansion weakened rather than enhanced the original conception. At times the overall sound was little better than that of well-scored film music. Conductor Pritchard drew lovely sounds from the LPO brass and woodwind, but in up-tempo passages (and it was hardly his fault) the beat was elephantine and the string phrasing preciously near to the banal.

"Golden Broom and Green Apple" was more successful, the scoring had wit and delicacy. By some miracle Ellington's conducting coaxed a true beat from the Symphony orchestra. "Harlem Suite" is a fine varied jazz composition but its progression suffered from the combination of unwieldy jazz and symphonic orchestras, the sentiment was diluted to sentimentality, the firm rhythm to clumsy thumpings.

The Ellington medley came as a happy relief despite ludicrous string interjections by the LPO. After this, it was a pity that Duke chose to end with a symphonic "Satin Doll", the winsome doll became a gross Mardi Gras figure.

It may seem heretical, yet Mantovani would have probably rendered "Harlem" or "New World" with more integration. One felt that Ellington was grafting symphonic fragments on to the band rather than thinking as a whole. To date, the only achievement in this direction has been the remarkably successful Matys Seiber/Johnny Dankworth co-operation of five years ago.

In fact the concert proved only that Ellington's orchestra alone can play Ellington music. Unfortunately, this fact was already established in 1930.—VIC BELLERBY

gene pitney

GENE PITNEY strolled on stage on the first night of his last British tour last Friday at the Astoria, Finsbury Park and proved once again that he is the superb professional of the pop world.

Heading a particularly strong bill, Pitney's amazingly powerful voice filled the half-full theatre as he swung into "24 Hours From Tulsa".

Pitney has had his success here by simply singing good songs, like "Just One Smile", "Looking Through The Eyes Of Love" and his new single "In The Cold Light Of Day".

The Trogs closed the first half with an exciting act with sensual overtones. They featured all their hits and are capable of reproducing their record sound fairly accurately, though the wisdom of teaming them with Pitney for a big tour is questionable.

Both David Garrick and Normie Rowe are good performers with Garrick whipping the crowd to excitement and Rowe giving a bouncing performance.—ALAN WALSH.

opera noir

STAGING a Black Opera with an all white cast sounds like an enterprise conceived by that lovable old firm, Smith and Vorster Promotions.

Actually it happened just outside Paris where the show is making a tour of the regional theatres.

Based on parts of Mezz Mezzrow's autobiography—he is also musical adviser to the production—Black Opera, written by Gabriel Cousin and produced by Gabriel Garran, turns out to be a rather misguided missile in the racial conflict.

It is well staged, with ingenious use of stark, basic scenery which is re-arranged in view of the audience and it has good music—mainly blues—provided by some top Paris-based jazzmen.

But the dialogue is so ludicrously anti-American in parts that it is more likely to hinder than help the Negro cause. Fundamentally, however, the opera fails because white actors cannot play Negroes—even with furry black wigs.

Set in America in the Thirties, Black Opera is the story of a hopeless love affair between a young Jewish trumpet player and a Negro girl singer, set against a background of hysterical racism.

The final scene, in which the Jewish boy blacks up and the Negro girl whitens her complexion, provides a good dramatic pay-off when the boy is lynched as a Negro for

making love to a "white" girl. But the fact that the Jewish boy has to have a trumpet playing double on stage and the Negro girl a singing double, confuses and complicates matters enormously.

But for my money, the most satisfying aspect of Black Opera was the music provided by Sonny Grey (trumpet), Hal Singer (tenor, flute), Michel Sardaby (piano), Ron Brooks (bass) and Art Taylor (drums).—MIKE HENNESSEY.

berry

FREAK outs forget—it's rock riots yet! Those smashing days of the fifties are back, and for evidence see the pile of broken seats and slashed curtains at London's Saville Theatre.

On Sunday night Brian Epstein and the Beatles watched over-excited fans force Chuck Berry's act to an untimely conclusion.

Fans had been yelling for Chuck all night. They gave the Big Taste unmitigated hell. New pop big band, Hamilton's Movement, were initially greeted by boos and yells of "get off" but mollified the young gentlemen with powerhouse numbers like "Shake" and "Hold On Baby".

Del Shannon was favoured by the crowd as a representative of early Pop'n'Roll and his spirited revivals of "Swiss Maid", "Runaway" and "Keep Searching" went well.

REN GREVATT REPORTS FROM NEW YORK



WHAT MAKES NANCY TICK?

ALMOST seven years ago, when Elvis Presley was just finding his way back to civilian life after being discharged from the US Army, Nancy Sinatra was about to make her bow as a professional entertainer. Among the several hundred of us who gathered in the gilt-fixture grand ballroom of the ultra-fancy Fontainebleau Hotel in Miami Beach to watch the taping of the widely-heralded network TV meeting of Elvis and Frank Sinatra, there were surely many who wondered about the wispy, small-voiced Nancy Sinatra.

There she was, in her spot on the doings, nestled snugly under the protective parental wing of Papa Frank, doing a duet, while Elvis made a quick change backstage for his next number. Probably Sammy Davis,

one of the elite in the Sinatra clan, who compered the show, also wondered at the future of Nancy. So must have the venerable A and R chieftain, Mitch Miller, who was also in the audience at the prime event of the entertainment world.

If the programme gave Nancy her first opportunity at bigtime television it must also have veritably shouted to her to go it alone. And six years, one unhappy marriage and dozens of recordings later, she found the formula with her famous discing of "These Boots Are Made For Walking". On top of this came another smash, "How Does That Grab You Darlin'", and yet another, "Sugar Town".

Although she is close to her father, Nancy has gone her own way since that first Miami-originated TV circus. And finding her own way, coupled with "self discipline" has made the difference. Recently she told an interviewer that "whether you're a student, career girl or wife, you must learn self-discipline. It should be taught in the classroom and at home."

"Pampering and sheltering child-

ren is bad," she continued. "They must learn to stand on their own two feet. To have a successful marriage or career, you must be secure, and the key to security is self discipline." That matter of security, Nancy told Sue Cameron of Teen Magazine, has to come from inside.

"You can't find it in your mother, dad or husband. If you are too dependent on them, what happens if they're suddenly taken away? You can't use friends, liquor or cigarettes. You have to decide for yourself what's important and go after it." Meditating, she says, also helps, particularly before a very heavy schedule of activity.

Other things help too. In making a record, the right song and the right arrangement help mightily. "Boots" was both. And when it comes to personal appearances, a different image can do the trick. Nancy's magnificent, long, soft blonde hair provided a successful change from the short, dark hair she wore for years before she hit paydirt.

Many fans actually tend to forget that Nancy's name is Sinatra. That's

how distinctive she really is. Her perhaps less fortunate brother, who bears the name Frank, unquestionably suffers from the inevitable comparison between Frank Senior and Frank Junior. Young Frank, though blessed with acceptably pleasing vocal equipment, nevertheless is known principally for sounding like his father singing the same numbers and for being simply a band singer. Actually, the young man's voice, most critics will agree, is every bit as good, if not better, than his sister's. What he lacks is distinction.

And so there are lots of big things in store for Nancy Sinatra. Only a few months ago she debuted as a movie lead playing opposite the zany activities of the comedy team of Marty Allen and Steve Rossi, in the picture, The Last of the Secret Agents.

More films are upcoming. She can, in fact, take her pick of the best TV and movie scripts and she's been offered a television series of her own. Self discipline, a certain distinctiveness and good production must indeed pay off.

red allen

Chuck, backed by a Canadian group, was all set to treat the crowd with 40 minutes of old favourites. He got through "Nadine", "Roll Over Beethoven", "School Days" and instrumentals.

A certain amount of dancing in the aisles developed and there was a good deal of jiving. When the young gentlemen of the audience began to join Chuck on stage, it was decided to lower the safety curtain. A microphone was smashed into the curtain and a fire extinguisher and a chair were hurled around. Police moved in, and another evening of purely British public recreation drew to a close.—CHRIS WELCH.

red allen

IT was indeed a pleasure to see Henry Red Allen back on a British bandstand—two stone lighter, it's true, after his recent stay in hospital but indisputably alive and kicking—when he began his 1967 tour at Osterley Jazz Club on Friday.

A stomach operation is no help to the production of high notes and such, and Red wisely paced his show to keep strain to a minimum. But the distinctive tone was the same, a little softer perhaps, and the conception was as fleet and fanciful as ever.

Probably there were fewer of the harsh flutter effects

than we got last time, and more vocal choruses; and that was all right with me.

With the utmost support coming from Alex Welsh's band (Al Gay on tenor and clarinet in place of the laid-up Johnny Barnes), Red was clearly feeling no pain. After Welsh had blown him in, as it were, with a nice version of "Blue", Allen took over trumpet duties and launched into "Rosetta", "St James Infirmary" and "Cherry", all with vocals.

They were followed by "Snowy Morning Blues", which had pianist Fred Hunt reading the music off his knees, and a quick change (manifestly unrehearsed) to "Yellow Dog". Some restrained and magical trumpet was performed on Jelly Roll's "Sweet Substitute", and this featured admirable Roy Williams trombone and Al Gay on clarinet.

Alex returned to blow a winner on "Bill Bailey", a closer which was heavily encored. I look forward to Red's three days at the 100 Club.—MAX JONES.

indo-jazz

ON the first Sunday in February, the Joe Harriott-John Meyer Double Ensemble had played an Indo-Jazz session at the City Varieties, Leeds, an unusual departure from the "I say, I say, I say"

routines that have made this Northern music hall famous. Just over a week later in Hull on Valentine's Night, there was Indo-Jazz in a different way when the Bluebell Jazz Club presented authentic Indian music on sitar and tabla in addition to dixieland style jazz by the resident Humber-side Bluesicians.

There was no attempt to create a fusion of musical forms; the Indian musicians were free to draw from their great classical heritage and this rhythmic traditional improvised music commanded the rapt attention of a jam packed house for over 75 minutes.

K. S. Trikha (sitar) and Thakor Champanaria (tabla) played three pieces. "Dabari Kanra", (court music), a folk dance tune associated with snake charming and "Raga Vighag" (late night melody). The rich tone of the sitar initially built up the mood until the tabla made a sudden unobtrusive entry and then intricate cross rhythms blended with the complex melodic patterns and as tempo increased, intensity did also.

To my knowledge this is the first time Indian music has been presented in the typical upstairs room of a "pub" jazz club premises, and to judge from the enthusiastic response of the Hull audience, it is an experiment that has virtually guaranteed success.—CHRIS YATES

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RULES

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-

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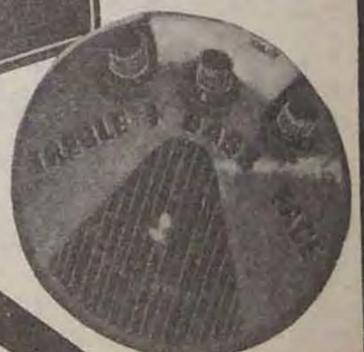
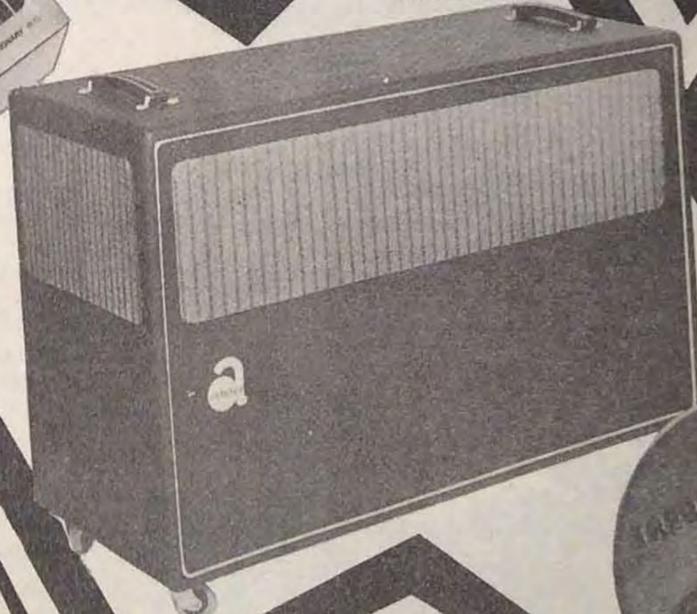
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'It looks like being a hit—isn't it awful!'

CALLING Petula Clark in Megeve Clark in Megeve from Paris to congratulate her on her first British number one was not the easiest job in the world.

PET CLARK tells Mike Hennessey

There was a two hour delay—and then the conversation was limited to five minutes because the lines to Megeve were under repair. Somebody had apparently been doing a slalom around a telegraph pole.

Idea

Finally Pet's voice came over loud and clear and I asked her about "This Is My Song" which, I would have said, is not really her song at all.

"I recorded it in French about six weeks ago in Los Angeles. Why? Well it was Claude's (my husband) idea. We thought of it for the Continental market — France, Italy and Germany. Certainly not for Britain. But there was some time left at the end of the session so I

did an English version. "We sent the tapes off to England not thinking for a minute that it would be put out as a single. The song is nothing like the kind of thing I have done."

"When I saw you in Cannes and said how did you like having a hit on your hands, you said 'I know — isn't it awful?' I reminded her.

Pet laughed, "I must admit I didn't like it when I first heard it. And I suppose it is awful in some ways.

"But, you know, something happened when we recorded it. Not the same feeling as with 'Downtown', but it felt great in a weird sort of way. I have sung it several times since and it has certainly got something.

Policy

"There's no doubt about it, it's just irresistible.

"I am told the Melody Maker was particularly tough on the song — I don't know because I never read musical papers. But the public knows what it's about and there can't be any doubt that

the public likes it."

"Does this represent a change of recording policy for you? Can we now expect to hear Petula Clark versions of 'Limelight' and 'Smile?' I asked.

"Not at all. My next session will be in London with Tony next month and we will get back to doing what we were doing before.

Good

"You could call 'This Is My Song' a happy accident. I was stuck in the USA and Tony couldn't get over to do the session so Ernie Freeman, the man who did 'Strangers In The Night' took over, and he is very, very good."

Pet plans to stay with her husband and two daughters in Megeve for a month's holiday with brief interruptions to fulfill commitments.

"This is my third year skiing. My instructor says I am doing very well.

"I really want to be a good skier not one of these bottom-out types — so I am gritting my teeth and really getting down to it."



PET: "you could call it a happy accident!"

BEATLE

BLIND

DATE

LEE DORSEY: "Rain Rain Go Away" (Stateside).

Lee Dorsey. It's in the same old vein and it'll be a hit. Sometimes I wonder if he can go on making records that all sound the same. It could be dangerous. Still I think he can probably do a few more because there's nobody else doing it—he's the only one. It just doesn't matter. Mind you, it will if he makes another five like this. This is good enough though.

DUSTY SPRINGFIELD: "Philly Try Anything" (Phillips).

Dusty Springfield! Yes, I can see this is an up-tempo teen-splanted platter that should be a wow on the chart. And also it's a fine record—bound to be a hit all over the world. And I like Madeline Bell too, Dusty.

LOVIN' SPOONFUL: "Darling Be Home Soon" (Kama Sutra).

John Lennon! No, John Sebastian. Is it from that film? Maybe the film's on the other side then? The thing is, his voice is nice but the backing is very ordinary. This sounds like the backing that, ooh, who is it? Who has corny backing like that? Can't remember. The thing is, the Spoonful are easily good enough musically to have arranged this themselves—but it sounds as though they've had pressures from the film company to keep it flimsy! The end was the best bit.

DONOVAN: "Epistle To Dippy" (Epic) (Not yet scheduled for British release).

Yeah, Donovan. "Epistle To Dippy". Not as good as "Mellow Yellow" or "Sunshine Superman" in my estimation. Very nice words. No trouble

BLOSSOM 'THE FAN' AGAIN



SCOTT: "beautiful singer"

AFTER 'SWEET GEORGIE'—NOW IT'S 'SWEET SCOTT'

BLOSSOM DEARIE, who recently wrote a song eulogising Georgie Fame, has a lot of admirers for another British-based pop star—Scott Engel, the Walker Brothers. "His taste in music is almost good as mine," the singer-pianist-wit told the MM last week. "And for me, that's quite an admission!"

Blossom said that as a musician, singer and composer, she considered him first out in front. "Musically, he is first class. He's been blessed with a beautiful singing voice and he knows how to use it best. And he's a very promising songwriter."

ENLIGHTENED

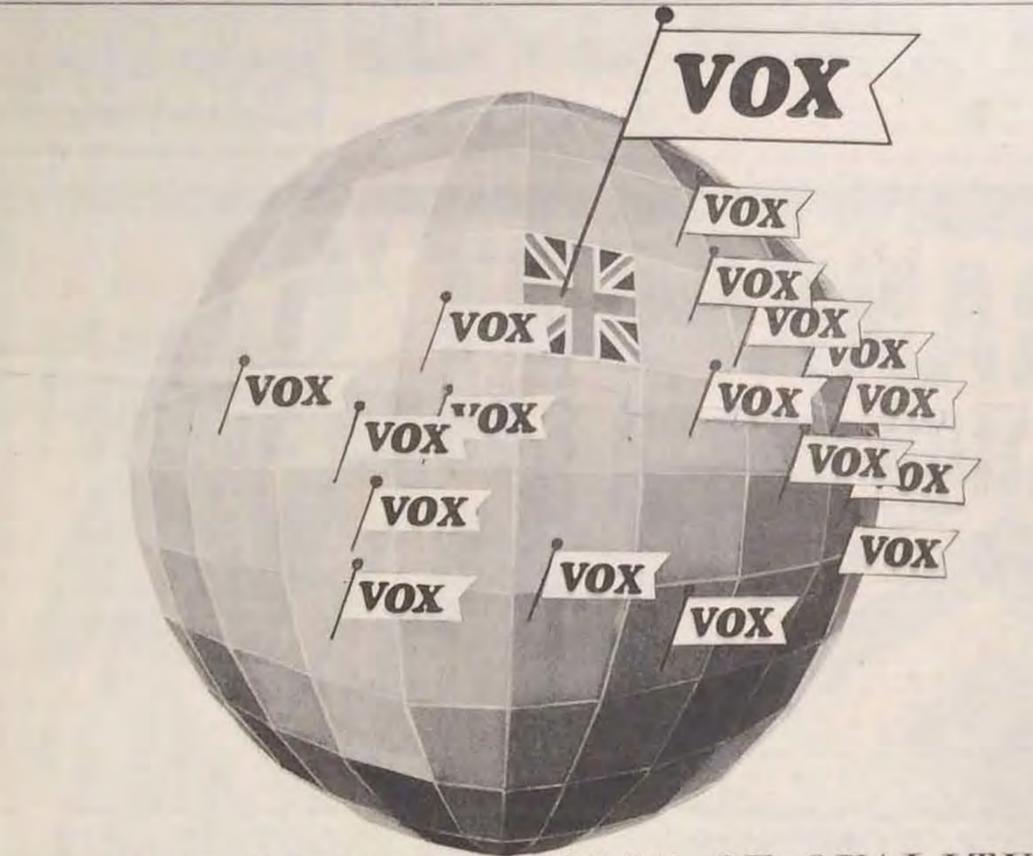
"As a fellow musician, I can only press my warm admiration and confidence in his musical ability. When he speaks about music, he is articulate and enlightened young people I know."

One of the "gems" in the Blossom Dearie record collection is "The Rain" sung by Scott. "It's the perfect combination — a beautiful song and a beautiful singer. I also admire that wild, crazy, marvellous song 'Murphy' which he wrote."

GOOD TASTE

Blossom complimented the British who supported their favourite artist think the thousands of young girls scream or yell about their favourite have good taste. They are the ones pick the winners, buy the records, the magazines and fill up the theatres. They know what's happening and they go all out for the people they love.

"But it must be a frightening experience for the young artists at times guess it's always been like that. I know, my age group sit at home play monopoly, buy one album and going out to a night-club is a big deal."



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Paul McCartney

reviews the new pop singles

there—it's sold a million in the States already. I think it'll do a little less than the other two. Basically the best thing is, Don hasn't taken anything from the other two. This record's a new sound all over again. I don't like that bit there. I don't like the drumming on it too much. I think this is good but I think his single should have been the one Julie Felix did, "Saturday Night". He hasn't arranged his version of it on the album too much—because it's an album track. I think that if he'd spent some time with that number and put it out as a single... It doesn't matter what he records. He'll go on forever.

ALAN PRICE SET: "Simon Smith And The Amazing Dancing Bear" (Decca).

Who is it? Could it be Alan Price? Hooray! It's all about a guy and his dancing bear. I think that'll be a hit. Again, it's the great thing that people like Alan have happened, made it. Great. Dancing bear. Great. It's so much better than the period, vaudeville stuff, because it's still a bit modern. It's hip. No, no, I hate to see that word in print. It's good. That's a good word. "Good". "Good" doesn't date like "hip". Yes, I like Simon Smith and his high class dancing bear.

THE ACTION: "Never Ever" (Parlophone).

Dave Dee? Snotty, Mick and Griff. Who is it? Ah, the

Action, yes. Yeah, it's quite a good record. And they're a good group. And I'm not biased just because George Martin records them, because they're a good group. George Martin records them, you know. No, I'm not biased. They happen to be a good group and George Martin just happens to record them, and I'm not biased. Actually this is a good record, and without wishing to give them a plug, I think it could be a hit. I'm not biased though. Hi, Judy (George Martin's wife).

THE BYRDS: "So You Want To Be A Rock 'N' Roll Star" (CBS).

The Byrds. "So You Want To Be A Rock 'N' Roll Star." I don't know. I think by now they should be getting off that style of 12-string guitar and that particular brand of harmony. They really should be splitting from that scene because they'll end up finding themselves caught up in it. Dave Crosby knows where they should be going, musically. And so does Jim McGuinn. They're the only ones who came round to see us in the States. They've done some good stuff on their albums. A funny group you know. If they go on like this... that's just the same sound speeded up. Dave and Jim know that they've got to put more of themselves into their music. I can't think why

it's not happening. They've just got to put more of themselves into it.

JIMI HENDRIX EXPERIENCE: "Purple Haze" (Track) (Not released until March 24).

Must be Jimi Hendrix. So, Jimi freaks out and sounds all the better for it! It's breaking out all over the place, you know. I thought it would be one of those things that people might keep down but, it's breaking through all over. You can't stop it. Hooray. This is a good record too. I really don't know whether it's as commercial as "Hey Joe" or "Stone Free". I bet it is though. Probably will be. Fingers Hendrix. An absolute ace on the guitar. This is yet another incredible record from the great Twinkle Teeth Hendrix!

GENE PITNEY: "In The Cold Light Of Day" (Stateside).

May be a hit but I don't really know because I'm not keen on Pitney's voice. I've heard him do this song hundreds of times before although I haven't actually heard this record. If you know what I mean. It sounds like every song Gene Pitney has ever closed his show with. I just don't like the style much. Jane likes him. She used to, unless she's changed. I can't honestly judge if Pitney's records will be hits or not.

PAUL AND BARRY RYAN: "Keep It Out Of Sight" (Decca).

Paul and Barry Ryan. Is this the one? Don't like this record. Cat Stevens wrote it, didn't he? I don't like that bit—the Billy Eckstine bit. But it could easily be a hit. That's it. Hi, Marion.

SMALL FACES: "I Can't Make It" (Decca).

Spencer Davis? Mrs Miller? I don't know. Who is it? The Small Faces. It sounds like a complete change for them. And the voice is smoother and spacier. "Spacier" is this year's trendy word for "better". Did I say "trendy"? Ouch! It's a nice record. I think the voice sounds better than on "My Mind's Eye". It's a tighter sound in the group. Like Spencer. Nice and it'll be a hit. Incidentally. Hi, Chrissie!

THE MOVE: "I Can Hear The Grass Grow" (Deram): (Special preview copy for the MM).

Who is it? Go on, you can tell me. The Move, eh? They're cool. They've just got to be cool. It's a nice record. I haven't actually seen them live or anything, but the reports I hear are very good. They sound good. They look good. As for smashing up tellys, it all good, man. This is a very good record. It'll be a hit. It just depends how they're handled in the meantime. And how they look after themselves. Right, the next record. Oh is that it? Oh well, there you go.



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ALAN WALSH CROSSES THE CHANNEL ON A POP MISSION

ONE-NIGHTERS—A LA FRANCAIS



DATELINE: Paris, Monday

A DAY in the life of a pop group: swish limousines, superb food in the best restaurants, luxury hotel suites; that's the popular image. Well, as far as France is concerned, forget it!

I spent a day in France last weekend with Dave Dee, Dozy, Beaky, Mick and Tich — and as far as they were concerned, that renowned Gallic charm was wearing pretty thin by the end of the day.

The French work on the precept that, if you're very hot in the chart, they roll out the red carpet. Otherwise, you're on your own, boy. And France can be a tough place to play the loner.

Dave and the boys with road manager Jay Vickers flew from London to Paris on Sunday for four days. They were to do two personal appearances and two radio shows. They have had several minor hits, but as yet have not broken in France the way

they have in most other Continental countries.

The first gig was at a dance in the drab little town of Melun, 35 miles from Paris. And that provided the boys' first problem.

In most tours abroad, the promoter provides transport for the artists. The French promoter did the same — except his idea of transport was to squeeze four of us into his small car. Dave, Dozy, Tich and I crushed into one car while Beaky and Mick grabbed a lift from two French record executives.

We headed through the amazing Paris traffic snarl-up in torrential rain, with Dozy muttering bleakly: "I bet this never happened to the Beatles!" Speeding along the French autoroute I eased Dave's knee from the small of my back and asked about the group's new single "Touch Me, Touch Me", which is out

on March 3.

"Some people may think it's a step back," said Dave, wincing as we hit a puddle at 60 mph and skidded from one lane to another.

"But I don't think so. It's been planned, because we feel that even though we've done something different with each single, we still have to change direction."

The dance at Melun was in a crumbling edifice which could only stand up in France. A French dance has to be seen to be believed: 600 beat fans thronged the main part of the hall, while people of all shapes (and including a few very young children) surged about backstage. The dressing room was a tiny wooden box, barely large enough for the group to stand in.

And there was the pleasant, if disconcerting, spectacle of five young model birds engaged in a between-groups fashion show, leaping about in various stages of undress, while French youths, oblivious to the female charms, swigged wine and shouted for the group.

But basically, fans are fans, whether they are French or Hindustani. And they went for Dave Dee, Dozy, Beaky, Mick and Tich in a big way.

The group had some trouble with their amps, but gave a great show featuring all their hits — and lots of other rocking numbers.

They cut their comedy, but Dave works tremendously hard on the vocals and Tich

is one of the best lead guitarists in the beat business. Afterwards, they discussed the show, while 30 fans beat on the frail dressing room door for autographs.

After signing, the group escaped through a back door into the van which contained their equipment. The trip back to Paris was done in grim discomfort as the group tried to fit themselves around their instruments with some degree of comfort.

Back at the hotel there was an even bigger blow. For some inexplicable reason, the restaurant was closed. Dozy, Beaky, Mick and Tich opted for an early night, but Dave and I went off in search of a restaurant — and found one immediately beneath the hotel.

Singles

"We've been trying hard to break here in France," said Dave over a steak meal. "It's a hard market to break, but is very nice if you can do it." The French have no single scene — but they can sell 100,000 copies of a hit EP.

With their TV and radio appearances, as well as personal appearances, Dave and the boys are going to happen in France. The fans' reaction indicated that and each of their records sells more than the last.

It's certain that the next time Dave Dee takes Dozy, Beaky, Mick and Tich across the Channel to France, the red carpet will be out.

"And that'll make all the days like today well worth while," said Dave.

DAVE DEE:
"It's a hard market to break, but is very nice if you can do it!"

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SUPREMES: two of their great hits

THE FOUR SEASONS: "2nd Volume Of Golden Hits" (Phillips): The Seasons' success story is a very happy one. For several years they've turned out some great material and this album is a concise summary of their work. Certainly the impact of their work increased as the group matured but—maybe shrewdly—they haven't altered their style much since their first hit "Sherry" and more recent work like "Opus 17" or "I've Got You Under My Skin". There's still the full backing and the searing Frankie Valli falsetto vocal. Also included is "Walk Like A Man", "Candy Girl", "Stay", "Big Girls Don't Cry", and "Working My Way Back To You". Possibly if the Four Seasons had progressed musically just a little more as time went by and varied their material, they could have an even happier success story.

PETER, PAUL AND MARY: "The Best of Peter, Paul and Mary" (Warner Brothers). This album is truly some of the

best examples of the work of P. P and M—and also of folk poet Bob Dylan. From the bitter "Blowin' In The Wind" to the patriotic "This Land Is Your Land", from Dylan's "Don't Think Twice" to "Puff The Magic Dragon" and "The Cruel War", the superb feeling of this trio shines out. Most people will have these tracks either by Peter, Paul and Mary or Dylan or other artists. But this LP is still worth getting for the vibrant performances. Other tracks include: "If I Had A Hammer", "Go Tell It On The Mountain" and "500 Miles".

NANCY SINATRA: "Sugar" (Reprise). Surprise, surprise Nancy is coming on like mad. This is an excellent LP. Her performance has improved one hundred per cent. She has style, poise and quite a nice voice. Pity about the preponderance of Dixieland accompaniments, but Nancy is singing and swinging. Best: "All By Myself", "Coastin'", "Mama Goes Where Papa Goes", and "Sugar Town".

FRANK SINATRA: "That's Life" (Reprise). This is up-to-

date Sinatra with Ernie Freeman in charge of arrangements. It's odd, as though he was trying to jump on the beat wagon. Doesn't compare with the classical Sinatra but there are some nice songs and the Guy'nor is still singing strong. Yet another sickening sleeve note from the king of corn, Stan Cornyn. Best: "That's Life", "What Now My Love", "Tell Her".

FRANK SINATRA: "All The Way" (Capitol/World Record Club). Here's the real Sinatra with the great Nelson Riddle orchestra on Sinatra-stamped songs like "All The Way", "It's Over, It's Over, It's Over", "All My Tomorrow's", and "Witchcraft". He even makes something of "Ol' Macdonald".

THE TWO SIDES OF MARY WELLS: (Atlantic). Very nice, Miss Wells. A touch of the Diana Ross's but not quite as good. Nevertheless great singing and great band. She goes, does Miss Wells. She has a happening voice. Best: "Satisfaction", "In The Midnight Hour", "Good Lovin'", "Where Am I Going", "On A Clear Day".

JULIE LONDON: "For The Night People" (Liberty). Julie seems to have slipped from favour of late. Pity. She hasn't the greatest voice, but she knows how to put over a provocative song. That she does here on such as "Am I Blue", "Here's That Rainy Day", "Can't Get Out Of This Mood", and "I Got It Bad".

SAM THE SHAM AND THE PHAROHS: "I'll Red Riding Hood" (MGM). This group have never been good at the best of times! Their first hit, "Wooley Bully" was just bearable but after that they've turned out very little valid pop music. This album consists of a dozen unimaginative, very monotonous, basic, rock stuff from the Memphis Group. And to think that Memphis is the home of the Stax label and all it's great stars!

BOBBY DARIN: "If I Were A Carpenter" (Atlantic). Darin was always good. But now he's great. Two John Sebastian numbers—"Sittin' Here Lovin' You" and "Day Dream"—are winners. A much more relaxed Darin easing along, very groovy and feeling no pain. Nice. Included: "Reason To Believe", "Misty Roses", "Until It's Time For You To Go", "Red Balloon" and "Amy".

LOU RAWLS: "Soulful" (Capitol). A more commercial Rawls than we've heard of late largely due to the orchestral backing which is excellent. Rawls is in the tradition of coloured singers like Joe Williams. On an LP he tends to sing on the same level right through yet you get the impression his in-person shows would be a knock-out. Best: "A Whole Lotta Woman", "Love Is A Hurtin' Thing", "What Now My Love", "It Was A Very Good Year".

CLEA BRADFORD: "Now" (Fontana). Hail Miss Bradford, she's a winner. Full voice, a whole lot of feeling, with a jazz streak a mile wide in her singing. The presence on this album of musicians like Osie Johnson, George Duvivier, Milt Hinton and Clark Terry help to lard it with excitement. Clea gives everything she's got. She enjoys the job. Best tracks: "Don't Let It Rain On My Parade", "Hey Look Me Over", and "What's A Poor Fool To Do".

SMALL FACES: "I Can't Make It"/"Just Passing" (Decca). Slowly but surely the Small Faces' talent is expanding. Their progression is still taking place and this makes their new single a little disappointing because it could be much better. With the group's freedom of thought and, now business movement, we expected a more confident, overpowering sound to follow-up the insipid "Mind's Eye". Written by Marriott-Lane, "I Can't Make It" is the instantly commercial number of this double "A-side" release. It cooks along in that characteristic soulful, rifting, striding Faces' style but, despite the musical freedom, it begs for a stronger melody and mind-blowing punch. Plonk Lane takes the drunken lead vocal on "Just Passing", and while the comic backing jogs along, he sings his "own-up philosophy" with biting sincerity—until everybody cracks up. Two good sides, a big hit, still can't wait for the next album, and maybe the group is right not to get too far-out until their fans need to.

THE YOUNG RASCALS: "I've Been Lonely Too Long" (Atlantic): Great American group who never fail to issue great sounds, one after another. This groovy swinger in a very Tamla vein just paces along while the organ screeches and the bass dips and sings. The drummer's a gas too, and the whole record has that feel of depth, quality, a big discotheque hit, and, possibly, a chance on the chart.

THE IMPRESSIONS: "You Can't Hurt Me" (HMV): That formidable team of Impressions, Curtis Mayfield the composer, and vocalist, plus Johnny Fate arranging, conducting, and producing invariably come up with great discs. This falsetto riffer is no exception and with its riding percussion and repetitious chorus. Beautifully put together, but there's not enough image projection to get it off the ground.

LOWELL FULSON: "Tramp" (Fontana): Fulson's "Black Nights" was always a knockout and now is this gentle swinging Jimmy McCracklin-Fulson composition. There's no sweat, no hustle, and Lowell's humorous, sardonic, sighing voice falling off his bluesy lyrics gives the record its pleasant attraction. Plods on in a cool bag—but we can't see it in the British chart.

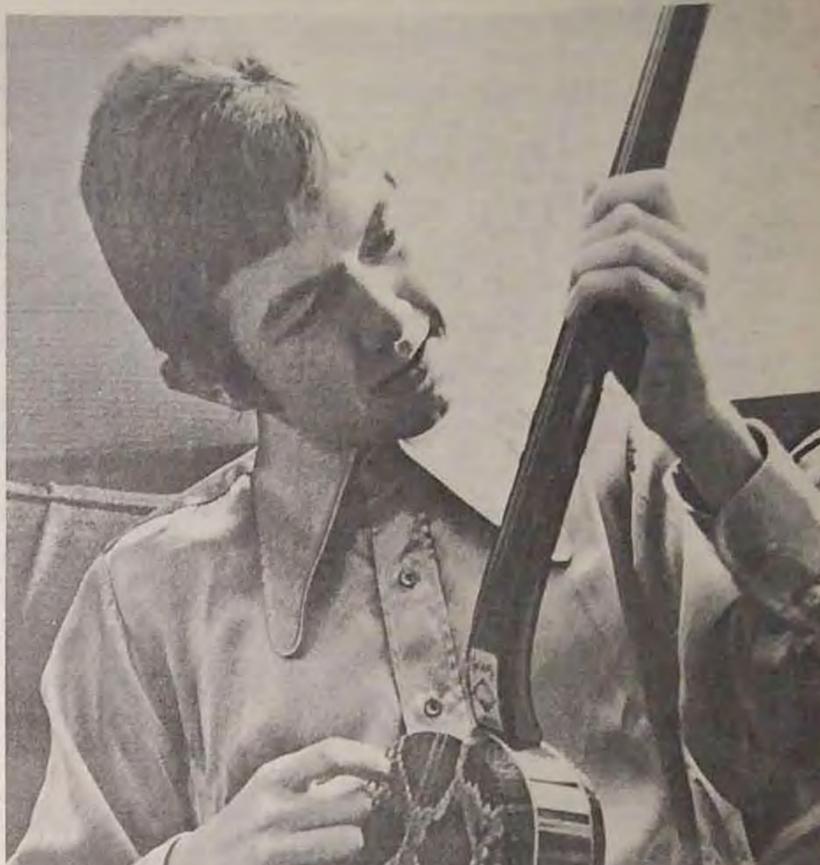
THE CYRKLE: "I Wish You Could Be Here" (CBS): Now a foursome, and still receiving great admiration in the States the Cyrkle continue to make haunting, yet pretty, folksy, records. There's a lot of the Simon and Garfunkel influence but with less backing and more breathless, misty vocals. This is a catchy, circulating sound with a lot of appeal. Maybe the right plugs could get it going—be nice to see the Cyrkle in the Pop 50.

JACKIE DE SHANNON: "Come On Down (From The Top Of That Hill)" (Liberty): Sounding like a very strange version of Larry Adler, plus that moving "Petticoat Junction" TV theme, Jackie pipes curly but really to no avail. Sounds as though somebody's trying to get a sweet, "Sugar Shack", gimmicky sort of thing going but it doesn't work. Jackie is a fine singer, shouldn't she stick to the material she writes herself?

SHARON TANDY: "Toe-Hold" (Atlantic): English girl Sharon made the visit to Memphis to record with Booker T. and his cats this beaty, soulful Hayes-Porter number. However, despite the backing there's very little fire, and neither Sharon nor her accompanists get it right on the ground. However, Booker T. must be the kind of musician you need to work with for some time—maybe a groovy partnership could get going after time.

THE DOORS: "Break On Through (To The Other Side)" (Elektra): It's the wailing psychedelic sound of one of Elektra's newest American discoveries already breaking big on the U.S. charts. It's a rough domineering sound reminiscent of the Blues Magoos, with a lead vocal that, funnily enough, sounds like our own Art Wood! A jazz slanted, explosive, climactic raver but not at all commercial for the British scene. Just sexual R&B!

LOIS LANE: "One Little Voice" (RCA Victor): Ex-Caravella Lois breathing heavily and putting a lot of effort into this building powerhouse track, which reverts quietly back to the child-like whispering in an appealing manner. It tinkles along very nicely and is the kind of "dark horse" record which might just catch on. Many have after all!



PLONK LANE: takes the lead vocal on "Just Passing".

COULD BE BETTER, BUT A HIT FOR THE FACES

the new SOUND WITH THE 5th MAN

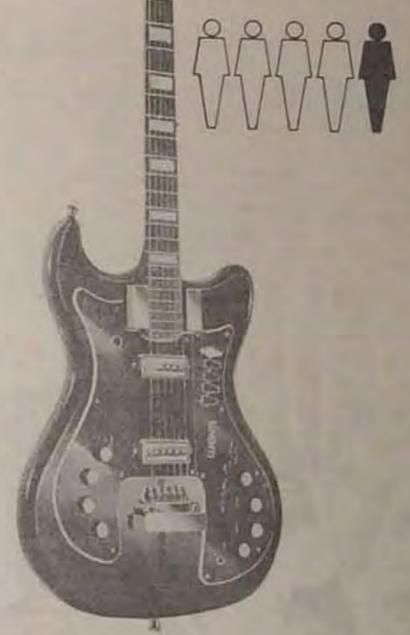
SECRET S: "Infatuation" (CBS): An excellent, romping sound from the 15 months old Secret S group, who have been building up a reputation in Europe and hope to crack the home market with their second record. With their four part harmony vocals they have a considerable Mamas and Papas type appeal. Deserves to break in the chart, and as a bonus the B side, "She's Dangerous" has plenty of freak-out sound effects.

VIPS: "Straight Down To The Bottom" (Island). Jimmy Miller who wrote and produced the last Spencer Davis Group hit, also conceived this warm and compulsive groover. It tends to be a trifle repetitive, but the overall effect is of soul plus adventurous backing ideas.

DAVID GARRICK: "I've Found A Love" (Piccadilly). Cat Stevens strikes again! Cat wrote this certain hit for good-looking Mr. Garrick who sings accompanied by the same sort of original and dramatic backing that helped the Cat on his way. Perhaps it is a little choppy in parts, but it certainly holds the attention.

KATHY KIRBY: "No One's Gonna Hurt You Anymore" (Columbia): It's a country and western Kathy, in a hit, bound to please all those folks out at the Palladium ranch. It's a romantic ballad with plenty of Floyd Cramer style piano tinkling, a choral backing and strings. Kathy sings with restraint and sincerity. That's the stuff to give the troops.

MAJORITY: "I Hear A Rhapsody" (Decca): We thought the days of hearing rhapsodies on holding young maidens tight were over. Such romantic notions seems strictly the concern of acid heads and cocoa addicts—not young lovers. Actually this love sick group sing with a good deal of charm, and there's a bit of hot rhythm drumming to make it more trendy.



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JAZZ RECORDS

REVIEWERS: BOB DAWBARN, BOB HOUSTON, MAX JONES

ARCHIE SHEPP, "Live In San Francisco". Keep Your Heart Right; Lady Sings The Blues; Sylvia; The Wedding; Wherever June Bugs Go; In A Sentimental Mood (HMV CLP3600).

Shepp (trn, pno), Roswell Rudd (trb), Donald Garrett, Lewis Worrell (bass), Beaver Harris (drs), Both/And Club, San Francisco Feb. 19, 1966.

JOHN COLTRANE, "Live At The Village Vanguard Again!" Naima; My Favourite Things (HMV CLP3599).

Coltrane (trn, sop, bs, clt), Pharoah Sanders (trn), Alice Coltrane (pno), Jimmy Garrison (bass), Rashied Ali (drs), Village Vanguard, New York, May 28, 1966.

JAZZ COMPOSERS' ORCHESTRA, "Communication". Roast (a), Day (Communication No. 4), Communications No. 5 (b), (Fontana 681 0112L).

(a) Paul Bley (pno), Eddie Gomez (bass), Milford Graves (drs), Steve Lacy (sop), Jimmy Lyons (alto), Mike Mantler (trp), Fred Pirtle (trb), Roswell Rudd (trb), Willie Ruff (tr horn), Archie Shepp (trn), John Tchicai (alto), Judson Hall, New York, Dec. 29, 1964.

(b) Bley, Lacy, Lyons, Mantler, Pirtle, Rudd, Bob Carducci (trn), Roy Coddington (trp), Robin Kenyatta, Ken McIntyre (alto), Steve Swallow, Kent Carter (bass), Barry Altschuk (drs), Contemporary Centre, New York, April 10, 1965.



ARCHIE SHEPP: controlled savagery



JOHN COLTRANE: immense powers



CARLA BLEY: fine composer

THESE are three albums of interest to the more modern-minded jazz collector, all recorded "live" and covering various aspects of current — or fairly current-activity on the "avant garde" scene.

The Jazz Composer's Orchestra suffers somewhat from the on location recording, but both the Shepp and Coltrane groups are well served, technically speaking.

Shepp's albums have all been outstanding, and each one improved on its predecessor to a certain degree. This, however, finds him marking time. Nevertheless, there is much of the aggression and controlled savagery which makes Shepp such a powerful listening experience. "Sentimental Mood", for instance, is ripped to shreds harmonically in a series of slashing runs before the tenorist settles back into his Ben Webster bag.

"Heart" is a very brief ensemble effort, perfectly controlled and impressive. "Lady" is a workout on the Billie Holiday autobiographical statement and contains fine solos from Shepp and Rudd as well as the stimulating musical sparring this pair do so well.

"Sylvia" has some Monkish piano by Shepp, and "The Wedding" is another of his

'Live' avant garde but nothing excitingly new from Shepp

poems, criticism of which doesn't really come within the scope of this review.

There's nothing to set the pulse racing on this album—it wouldn't even sound out of place at Ronnie's.

Although I still have reservations about Pharoah Sanders, there is no doubt that "Live At The Village Vanguard Again!" contains some of Coltrane's finest recorded work in a long time. Working on two virtual standbys, "Naima" and "Favourite Things" this is Trane at the peak of his immense powers.

There is also a remarkable

bass solo by Jimmy Garrison which introduces "Things". Coltrane's first chorus on soprano is magnificent, and his tenor on "Naima" is sweepingly majestic, a wonderful illustration of his power and authority. Sanders is more restrained than he usually is, and the gradual calming down of the approach makes this a more enjoyable affair than many recent Trane albums.

Mrs Coltrane plays a minor role, stabbing out vamps like McCoy Tyner at his most boring, but it is for Coltrane just being Coltrane and not straining to keep up with the

wilder young lads that makes this outstanding.

The Jazz Composer's Orchestra set contains interesting, though not particularly successful, examples of large group improvisation and a novel approach to ensemble playing. This predates Coltrane's "Ascension", for instance, and is less daunting, too.

Interest

Carla Bley, one of the finest of the new composers, contributes "Roast" which is the most successful track. Milford Graves's wonderful drumming suspends the entire performance, and the soloists—Lacy and Shepp—are apt.

Austrian trumpeter Mike Mantler wrote the other two tracks, and while the brevity of "Day" makes it a more accessible work, "Communications No 5" goes on too long.

The weaknesses in this loose approach to large group playing stand out pretty starkly when the interest flags, as it does on "Communications No 5". This whole track meanders pointlessly over one side of the album, and is no more than boring most of the time.

Three albums worth considering, but the Shepp contains nothing excitingly new; "Communications" is a bit of a failure, but should be heard for Graves's fine drumming; the Coltrane shouldn't be missed, whether or not you can take Pharoah Sanders.—B.H.



SONNY ROLLINS

SONNY ROLLINS: "Sonny Boy", Ee-oh (a), B. Quick (a), B. Swift (a), The House I Live In (b), Sonny Boy (a), (Xtra 5020).

(a)—Rollins (trn), Kenny Drew (pno), George Morrow (bass), Max Roach (drs), 7.12.56.

(b)—Rollins (trn), Kenny Dorham (trp), Wade Legge (pno), Morrow (bass), Roach (drs), 5.10.56.

THESE tracks were all recorded in 1956 when Rollins was beginning to exert an enormous influence on his fellow tenorists. He has developed considerably since then, but these are still fine jazz performances.

They demonstrate the way in which Rollins always developed a solo so that it was a musical whole rather than a series of disconnected choruses. "B. Quick" and the shorter "B. Swift" are both breakthrough versions of "Stardust" and show Rollins' remarkable ability to make sense at a tempo which would defeat the vast majority of improvisors.

Blues — from McDowell to Jimmy Witherspoon

WITH the first of these albums, by McDowell and his wife, Bounty come up with a fair corker for 21s 3d. It features his voice and guitar doing blues on the first side and, aided by Annie Mae, old-type spirituals on the reverse.

McDowell is a very superior country singer and fine bottleneck-style guitar man. His whining and highly rhythmic playing underlines the meaning of these songs perfectly, and it is interesting on the blues side to notice the many different instrumental patterns at his command.

Everyone of these blues has a good deal to offer. On the slower songs which have the sound of old work blues ("Sun Rose This Morning", and "Jail Again" among them), McDowell uses a hollerin' approach something like Bill Broonzy's on similar material. You could use some of these to define the early rural blues style.

The spirituals, another side of the Delta coin, are equally good and communicative, and at least as archaic-sounding. "Where Could I Go", "Get Right" and "Amazing Grace" employ harmonised and antiphonal effects in the traditional Southern Negro way; and the sad, mostly tremulous guitar tones are strikingly well suited to the forlorn but very moving vocals.

If anything, this set is to be preferred to the earlier Fred McDowell release on Fontana.

Witherspoon's album, recorded live at the Bull's Head, Barnes in May last year, is alive all right. And that's its strongest point. No doubt it

opening "I Gotta Girl" and the side one closer, "Kansas City", are both too fast and a bit messy. And the balance doesn't help matters.

A short "Trouble In Mind" isn't bad, and "Piney Brown" has a convincing degree of feeling. "Send Me" has been better realised on an earlier album. Of the faster tracks, "Compact" generates the most joyous mood and has some of Morrissey's most effective tenor, also better integrated rhythm work. "Lotus Blossom" rocks well, but sounds a shade flat to me.

In general, the rhythm section displays a lot of vitality and Morrissey turns in several fertile, swinging solos and sterling supporting work. In truth, this is more of a thumping good-time jam session with singer than a vocal blues set. It depends what you want, but anyway this swings and is loaded with barrel-house spirit.

Spirit, and ecstatic feeling too, are the operative words in any account of the Kelsey album, another live recording but this time in a Washington, D.C., church (June '65).

The sort of preaching and raw singing we have here is the soul of modern gospel music and one of the sources of jazz feeling and the expressive timbre of the hotter types of jazz and R&B.

After that, I don't know how to recommend it except by saying that I respond to it strongly and so should anyone who still has the blood circulating at full voltage. Most exciting of all are the choir performances, complete with hand-clapping, foot-stomping and heaven knows what else, such as the final roaring "Tel. Me John".

This goes on long enough and with continued dynamism and rhythmic movement, to get a septuagenarian drunk on to his feet. With its help, you should be able to shift a whole circle of recalcitrant guests from an over-long party and lead them in polyrhythmic array to the front door and out in the street before the hypnosis wears off. It's quite inducive to solitary solo dancing, too.—M.J.

FRED AND ANNIE MAE McDOWELL: "My Home Is In The Delta"; Waiting For My Baby; I'm In Jail Again; The Girl I'm Loving; Going Down South; Carry My Whip; Diving Duck Blues; The Sun Rose This Morning; Get Right Church; Amazing Grace; Jesus Goin' To Make Up My Dying Bed; Where Could I Go; The Lord Will Make A Way; Keep Your Lamp Trimmed; When The Soints Go Marching In. (Bounty BY6022).

JIMMY WITHERSPOON: "Spoon Sings 'N' Swings"; I Gotta Girl; Trouble In Mind; Nobody Knows How I Feel This Morning; New Down Home Blues; Kansas City; Compact Car; Piney Brown's Blues; Big Fine Girl; Send Me Someone To Love; Lotus Blossom; St Louis Blues. (Fontana TL5382).

BISHOP SAMUEL KELSEY: "Bishop Kelsey And The Congregation Of The Temple Church Of God In Christ, Washington, D.C."; I'm So Glad; Jesus Lifted Me; Jesus Will Write My Name Above; How Did You Feel; Praise The Lord; Joy Bells; Lecture; Tell Me John Who's Going To Ride On That Cloud. (Polydor-International Stereo 623201).

catches the atmosphere of a Spoon touring session, and it certainly gets the attack of the backing Dick Morrissey quartet.

If you don't have other recordings of many of these songs by Jimmy (some of them done a good deal more impressively before, I feel), and you desire a souvenir of a Witherspoon - Morrissey show, this may be your meat.

Spoon sings with vigour and his customary control and drive, but doesn't often find his deepest groove; and several of the tempos chosen seem too fast for safety. The

ALBERT NICHOLAS

ALBERT NICHOLAS: "Albert's Blues"; Salee Dame; Rose Room; Albert's Blues; Wolverine Blues; It Had To Be You; Jazz Me Blues; Sweet Substitute; China Boy; Endie; Shine. (7" LEU12/20).

Nicholas (clt, voc), Cuff Billett (trp, voc), Richard Simmons (pno), Brian Turdock (bass), Barry Martyn (drs), Brussels, 5/9/66.

ALBERT NICHOLAS: "Albert Nicholas Swings"; Lover Come Back To Me; I'm Comin' Virginian; Rose Room; Rosetta. (Delmark DJ88).

Nicholas (clt), Art Hodges (pno), Earl Murphy (bass), Freddie Kohlman (drs), Chicago, July, 1959.

BARRY MARTYN recorded the "77" LP when he met up with Nicholas during a Continental tour last September. Sensibly, in my opinion, he chose a quintet formula

which enables us to hear clearly the melodic interplay between two New Orleans style horns.

Ideally, it might have been advantageous to introduce a trombone for two or three numbers, since Nick's ensemble playing is unique today; and to break down the instrumentation in various ways to display more aspects of his technique.

You can't expect everything, though, and on this record Nick's polished Creole style comes singing across well, excellently partnered by trumpeter Billett and sturdily but not very subtly supported by the rhythm.

Martyn gets a good sock beat going on upish tunes like "Jazz Me" and "China Boy" but the section sounds piano-heavy and I find the pianist's band and solo work often too old-style for Nick today.

The rightness of the quintet set-up is evidenced on "It Had To Be You", on which clarinet provides a meaningful high-to-low counter-melody to Billett's theme statements, also on the attractive "Substitute" (sung by Cuff), "Albert's Blues", "Jazz Me", "China Boy" and "Salee Dame".

This last, a traditional Creole song first recorded by Nicholas in '47, has very clear duetting and one of Albert's patois vocals. "Rose Room" is a sparkling clarinet-rhythm performance, not alas light enough in the latter department.

It can be said of the set that it has good feeling, as though the musicians were interested in making it, and this overcomes odd blemishes. Cuff Billett combines a knowledge of New Orleans lead technique with a sensitivity to the mood of pretty songs which makes the teaming with Nick a success.

The EP, reissued from Delmark LP DL207, was made during the clarinetist's return

home in '59. It features a quartet, again with piano prominent, and naturally gives even more space per number to the leader's beautifully balanced, often edgy-toned clarinet variations.

"Rosetta" occurs again, in the same arrangement, and the similarities in the shape and nuances of the solos tells us a lot about the formal qualities of Nicholas' playing.—M.J.



BERNARD PEIFFER

"BERNARD PEIFFER AND HIS JAZZ PIANO", Monege; Blues For Django; Prelude; Fugue And Trio On Lullaby Of Birdland; Hommage A J. S. Bach; Demons Et Merveilles; Le Tendre Et Dangereux Visage De L'Amour; A Taste Of Honey (International Polydor 623210).

Peiffer (pno, harpsichord), Johnny Coates (vbs), Gus Nemeth (bass).

FRENCHMAN Peiffer comes from a family of classically trained musicians, and although he's been involved in jazz on both sides of the Atlantic for more than 20 years, his position is still that of a jazz curiosity.

He brings to jazz piano a technique which is unique, possibly the finest since Art Tatum, a musician whose influence is readily apparent in Peiffer's work.

Most of this set, however, features Peiffer on harpsichord, an instrument with which several jazz pianists have dabbled; but it's the piano tracks — "Blues For Django", "Hommage" and "Lullaby Of Birdland" — that are the most interesting.

On "Blues" Peiffer turns in an incredible solo which reaches Tatumish heights of swing — striding, two-handed piano which rocks immensely. "Lullaby" is more of a technical tour-de-force, with Peiffer's classical heritage heavily overlaid on George Shering's tune.

"Manege" is a sprightly waltz, with a romping harpsichord solo, and Peiffer swings mightily on the last part of the three-part "Hommage".

Although this is rather a mixed affair, Peiffer's work on "Blues" especially almost makes it well worth the money.—B.H.

RADIO JAZZ

by CHRIS HAYES

Times : GMT
4.15 p.m. R1: Jazz, 5.30 H1: Jazz Rondo, 6.0 N2: Dizzy Gillespie BB, 7.0 Q: Pop and Jazz, 7.5 H1: Jazz, 8.10 U: Mel Torme, The Supremes, 9.0 E: Jazz Workshop, 10.15 T: Henry Mancini Ork, 11.0 T: John Handy Quintet, 11.15 BBC H: Kirk, Shank, Dutch SCB, Hines, Kenton, 11.20 E: Wes Montgomery, Matt Monro, Cas Loma Ork, Barbara Streisand, Geo Gruntz Quintet, 1.0 BBC L: It's One O'Clock.

SATURDAY (25)
12.0 noon BBC T: Jazz Record Request (Humph), 1.55 p.m. H1: Radio Jazz Magazine, 4.0 N1: Jazz Jamboree, 6.5 J: Sammy Davis Jr. 7.0 R2: Jazz, 9.35 Q: Pop and Jazz, 10.5 Q: Swing and Sweet, 10.15 A2: Get To Know Jazz, 10.15 T: Woody Herman (1945-1948), 11.0 T: Chico Hamilton Quintet (1959-60, with Dolphy), Big Mama Thornton, 11.30 J: Jazz Festival.

SUNDAY (26)
6.0 p.m. N2: Radio Jazz, 9.30 A1: Free Jazz, 10.3 A1: Monk, Lateef, 10.10 M: Swing and Sweet, 10.45 A1: Buddy Tate

(Hugues Panassie), 11.31 BBC L: The Jazz Scene (Mark Murphy, John Fourie Trio, Joe Temperley, Alun Morgan, John Surman-Mike Osborne Quartet).

MONDAY (27)
11.15 a.m. E: Lionel Hampton, Red Allen, Len Horne, etc. 6.0 p.m. N2: Charlie Mingus (Mon-Thurs), 7.40 O: Ted Heath and Edmundo Ros Orks, 8.30 J: Big Bands, 9.0 E: Kurt Edelhagen Ork, 9.15 N1: Newport '66, 10.10 M: Live Jazz, 10.15 T: Sinatra, Bing, Stafford, Shore, Sammy Davis, etc. 11.0 T: Art Tatum, 1.1940 Trio with Slam Stewart and Tiny Grimes, 1941 band with Joe Turner, 1940 solos).

TUESDAY (28)
8.10 p.m. R2: Jazz, 9.30 N2: Jazz, 10.0 U: Antibes JF (Anita O'Day, Ella), 10.5 O: Jam Session, 10.15 T: Sinatra, Hi-Lo, Stafford, Martin, Davis, Shore, etc. 11.0 T: Art Tatum, 2 (Solo piano from mid-'50's).

Cocktail, inc. (3) Johnny Hodges, Wild Bill Davis, 8.20 O: Jazz, 8.30 J: Jazz, 9.35 Q: Jazzlet, 10.15 T: Sinatra, Bing, Clooney, Davis, Martin, Hi-Lo, etc. 11.0 T: Art Tatum, 3 (Mid-'50's) tries with Carter, Belsen, Jones, Callender), 11.20 E: Global Jazz.

THURSDAY (2)
6.15 p.m. O: Evening Swing, 8.1 V: Piano Jazz, 3 (Tatum, Garner), 9.15 N1: Jazz Corner, 10.15 T: Sinatra, Bing, Martin, Davis, Shore, McGuire Sisters, etc. 11.0 T: Art Tatum, 4 (Solo and quintet with Buddy de Franco), 11.20 E: Jazz.

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JAZZ scene



RUFUS JONES has been to Britain on two occasions: the first time with Count Basie's band in 1965, and again this month with Duke Ellington. Not a bad couple of orchestras to drum for; and they are not the full extent of his big-band experience.

"Most of my professional work has been with big bands," he told me. "Maynard Ferguson, Lionel Hampton, from Basie to Woody Herman, back with Basie for a while. Then, about three months ago, I joined Duke."

How does he find it, playing in the Ellington band? "Oh, I'm enjoying it very much and it's great experience for me. It's an entirely different thing from what I was doing; there is a different attack required, so far as a drummer is required."

Which job has been the hardest work? "Well, they're all hard, I train like a boxer, and study to see what I can do to best fit the band I'm working with. I've been with a lot of bands and all of them are different."

RUFUS JONES: BIG BAND DRUMMER WITH KARATE IN MIND

"Hamp was my first big band, and that was followed by the Army band—that was a big one, too—and when I came out of that I went with Buddy Johnson's band."

"When I was with Basie I was more like a featured guy. I might be doing a solo two or three times nightly. That's harder work than with Duke; not hard though when you enjoy it. Duke's is a relaxing job."

"With Duke, now, it's more listening than with other bands, learning what's wanted, getting used to the environment of this particular musical organisation."

"Then, too, there was more written music for the drums with most of the others."

There's not too many charts in this band, so you have to learn the parts. And with Duke directing, you get the things right.

"With Maynard, also, I was featured a lot. But I was a few years younger and didn't think about it—it was just a thrill to be playing. And with that band I played a little more modern. Hamp's job was a matter of a lot of fast tempos and just a back-beat mostly."

I asked whether Rufus found the different types of work stimulating, and which he preferred: big-band or small-group playing. "I'll say that a small group is easier, and of course I find it interest-

ing as a change. The point is that everyone can't play in a big band. You have to have strength, technique, and be able to read well. And you need to listen. If you're a good drummer, then of course you can do it. But they're not all good drummers these days."

Rufus, who seems to be a serious and sober man, speaks often about keeping in condition. I said I'd been warned he was a karate expert.

"No, but I study a little karate," he admitted. "I do have a Brown Belt in judo, though. Well, you have to have some diversion, and that's the only thing I have. I think I'll try to get me

a belt in karate." Jones studied music from 1951 to '54 at university, and plays clarinet, violin and saxophone as well as drums. "And a short stay on trumpet which I used to play at school." In addition to all this, he teaches drums.

"I have up to 25 students, and sometimes make more money that way than playing. I believe in study and practice because you never know what's going to happen in this business. One day you're fired; then what are you going to do?"

BY MAX JONES

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Readers' Poll — World Section
No. 1 Small Combo — The Modern Jazz Quartet
No. 1 Trumpet — Miles Davis
No. 1 Tenor — John Coltrane
No. 1 Baritone — Gerry Mulligan
No. 1 Flute — Roland Kirk
No. 1 Miscellaneous Instrumentalist — Roland Kirk

Critics' Poll
No. 1 Small Combo — Clark Terry/Bob Brookmeyer
No. 1 Trumpet — Clark Terry
No. 1 Tenor — Sonny Rollins
No. 1 Guitar — Kenny Burrell
No. 1 Flute — James Moody
No. 1 Miscellaneous Instrumentalist — Yusef Lateef

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WHAT is the make of elevated trumpet played by Frank Powell, whose quartet has impressed me at the Dive Bar, in Chislehurst? Why does he play this kind of instrument and which mouthpiece does he use on it? — Chris Needham, Bromley.

The trumpet is a standard Besson New Creation, originally bought from Bill Lewington, and rebuilt for me by Besson's brass mechanic, Harold Johnson, in February 1963. In case anyone else gets the same idea, he doesn't want to take on another, because it was too much of a headache! I had the bell turned up because my embouchure caused me to incline the instrument below horizontal, marring the effect. I noticed it particularly when playing with a quintet at the old Marquee on a raised platform with a big band set out below us. All my sound went down into their equipment. I find the instrument much easier to handle now, because the entire weight of the bell is above my hand, improving the balance. I use a Zottola 64C Symphony mouthpiece. The range of this is absolutely limitless, which is very encouraging, as I use a wider range than other players I find no difficulty at all in getting notes as high or low as I require. — FRANK POWELL.

WHAT'S that strange shout at the very end of "Happy Jack" by the Who? — Balke Hamid and Jorma

Linnakangus, Oulu, Finland. A sudden ejaculation by Pete Townshend in his Shepherds Bush accent, which wasn't supposed to be there! Just before the red light went off, he yelled "I Saw You!" It sounded so spontaneous when the recording was played back that it was retained. It is often cut off by disc-jockeys who think the record has finished.

I HEARD Stan Reynolds and his Music on the radio a short while ago and I would like to know which trumpet and mouthpiece he favours. — Reg Forsyth, Redditch.

I play an Olds Super trumpet, which I chose simply because it happens to suit me. I change my trumpet every three or four years, because I feel that it gives me a fresh lift and I consider, rightly or wrongly, that after a while they are subject to metal fatigue. My mouthpiece is a Parduba double-cup, which can't be obtained in Britain. Harry James once used one and I find it great, but it might not suit a hundred other players. My advice on mouthpieces is to pick the one that suits you. — STAN REYNOLDS

I'VE tried for six weeks to obtain "Those Prison Blues" an LP by Robert Pete Williams on the 77 label, but dealers don't seem able to get it. Has it been deleted? — M. Gardiner, Stroud, Glos. No, it is still available (77 LA 12/17) and all 77 discs, which are produced by Do-

bell's, can be obtained by any dealer through Selecta Gramophones Ltd, who have depots all over the country.

GIVING valuable pointers to present-day organ playing in **EXPERT ADVICE** on January 28, Alan Price recommended records by Fats Waller, Jimmy Smith, Jimmy McGriff and Billy Preston, but didn't specify which ones and failed to give exact details of his amplification set-up. — Bill Biggard, Sunderland.

Characteristic recordings by these artists which illustrate their technique and give a guide to budding organists are: "Walk On The Wild Side" (Smith), "I Got A Woman" (McGriff), "Midnight Hour" (Preston) and "The Great Fats Waller" (Music For Pleasure LP MFP 1062). My organ amplification consists of two Vox AC 50-watt amplifiers powering two LS 40 speakers and two T60 speaker cabinets. For PA, I use one Vox 100-watt metal-clad amplifier with I.S. 40 column speakers and a mixer unit. — ALAN PRICE.

WHAT albums are still available by beat drummer Sandy Nelson? — Audrey Willmott, Bow.

The Gramophone Popular Record Catalogue, for March 1967, price 5s (postage 6d) from The Gramophone, 379 Kenton Road, Kenton, Middlesex, lists three Liberty LPs titled "Live In Las Vegas" (LBY 3035), "Drums A-Go-Go" (LBY 3061) and "Superdrums" (LBY 3080).

CAN the tortoiseshell pick-guards fitted to Fender Precision bass guitars be bought separately? — Kevin Mitchell, Cambridge.

Provided you quote the serial number of your guitar they can be specially ordered through Sound City, 124 Shaftesbury Avenue, London, W1, who will advise on price.

DOES anyone in Britain produce a pedal steel guitar for C and W style playing? — Charles Waitrose, Worthing.

Yes, the Denley custom steel guitar is now being marketed by Baldwin Burns Ltd and demonstrated by me at their showrooms in St. Giles High Street, London, WC2. It is standard 24 inch scale, with adjustable pick-ups, special roller bridge lever to minimise string breakage, rod operated pedal mechanism for positive and easy action, and any pedal can move up to three strings — raise or lower. Any guitarist would find it simple to change to one of these instruments, which would enable him to produce effects impossible on a standard guitar. The single neck three-pedal model costs 165 gns and the double-neck six-pedal model is 236 gns. — PETER WILLSHER.

HOW can an amateur singer get a break in show business? I'm coloured but I have faith in my ability, if only I knew the ropes. — Alisdair D'Arblay, Shepherds Bush.

Make a demo disc and send it to managers, agents and recording managers. You'll find names and addresses of recording studios, agents, managers and A and R men in Kemp's Music and Record Industry Year Book, price 42s from Kemp's Co. Ltd, 299-301 Grays Inn Road, London, WC1.

WHO wrote the music for the film, Hotel, which has just opened at the Warner Theatre, starring Merle Oberon, Melvyn Douglas and Richard Conte? Have any of the numbers been recorded? — Bill Wordsman, Stepney.

The music was composed and conducted by British trombonist-arranger Johnny Keating, who is now a busy MD in Hollywood. British pianist-arranger Ralph Dollimore went out to California for three months to help Johnny write the orchestrations. Ralph says there are two great ballads, titled "This Year" and "Hotel", which have been recorded by Carmen McRae, and may be recorded by Vic Damone and Tony Bennett. Ralph thoroughly enjoyed working on the picture, which is set in New Orleans and has a Dixieland score, because the studio musicians included Ray Brown, Larry Bunker, Victor Feldman, Pete Candoli, Al Porcino, Frank Rossolino and George Roberts.

WHICH saxophone, mouthpiece and reeds are favoured by Ben Webster? — Ernie Tomasso, Leeds.

My saxophone is a Selmer, which I bought second-hand in 1938 from Irving Alexander, a tenor-player who went into night-club ownership and has been associated with the Three Deuces and Kelly's Stables, in New York. My mouthpiece is an Otto Link, size 8 or 9, and I use Rico reeds, 3 1/4 or 4. — BEN WEBSTER.

ARE there any good tips for use of the plectrum in jazz playing on banjo? — Harold Wincroft, Nuneaton.

Hold the plectrum between the cushion of the middle finger and the pad of the thumb, with the index finger curled round the plectrum. It will give you proper control. If you hold it only between the tips of the thumb and index finger, it can turn round, or be knocked out of your grasp. When playing traditional jazz on banjo, never let your technique run away with you. This equally applies to any instrument where the music is largely or entirely improvised. Keep technique and taste running side by side. A little clever stuff in the right place can be very effective, but when attempted all the time, it becomes meaningless and the beat is bound to suffer. Simplicity is best, and the first essential is to swing, as we endeavour to illustrate on our Polydor LP, "Off The Cuff". It has no fancy playing — just a plain straight beat for the band to ride on. — ERIC SILK, banjoist-leader of The Southern Jazzband.

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NEW LOST CITY RAMBLERS: playing concerts and festivals throughout the States

IN the past two years the American folk scene has all but dissolved into a big rock revival and the folkies have swapped their banjos for electric guitars. There are, however, still left a small band of dedicated musicians who refuse to compromise at any price. Most prominent of these are Mike Seeger, John Cohen and Tracy Schwarz, known collectively as the New Lost City Ramblers.

"We've come to stand out on the American folk scene," Mike Seeger told me, when I chatted to the Ramblers before their recent Royal Albert Hall concert, "in fact people consider us to be old timers. Everybody else seems to have gone over to rock and roll!"

But although the US folk scene has contracted, the group are still working steadily, playing concerts and festivals throughout the States. One of the best they told me was the Chicago Festival, "It's the most down-to-earth festival," Mike said, "and they only have traditional music."

Keeping the country music flag flying

"For example, I brought down a singing miner from North Carolina, literally. He was afraid to come so I had to drive him to Chicago," John added, "and he went down terrifically well even though he only sung unaccompanied ballads."

I asked if there was any US Government support for folk music. "Not really, as yet," answered Mike, "but it's about ready to

happen." The nearest they had got to any kind of sponsored interest was from the Smithsonian Institute, when they did an open air lecture-demonstration.

"We were right out there between the Washington Monument and the Capitol and we must have had about two thousand people listening to this illustrated lecture on American country music,"

Now Ian wants to try big bands

EVEN before it appeared, advance orders for the Ian Campbell Folk Group's "New Impressions" record with flautist George Watts exceeded the total sales of their previous best-seller, "Contemporary Campbells". Ian Campbell told me on the phone from his Birmingham home last weekend.

"Perhaps it's just curiosity," said Ian. "But anyway, there's been a fantastic jump in demand for the group since it came out. Next week we spend a week in Belfast recording six Broadsheet programmes for BBC-TV. They'll be transmitted locally in about three weeks' time and may be networked later."

What does Ian himself think of this new record, the first without virtuoso fiddler Dave Swarbrick?

"My first reaction to every album is always mild disappointment that it doesn't sound as good as I thought

it did in the studio, but that's normal. I think there are a lot of interesting things on it, especially 'Lover Let Me In', which is based on a Yugoslav folk tune.

"It is our first real attempt to work with several melody lines moving at the same time, rather than all the instruments following the same chord sequence."

Nevertheless, Ian wants this to be the last group record with this sort of format. "There comes a time when all your LPs tend to be rehashes of your earlier ones, but with different material. In future, we want to produce some LPs of a completely different sort."

"For instance, one very simple thing we've never done is a live concert LP. Our studio records are very cold compared with the sort of atmosphere we get on our home ground in Birmingham. I'd like to try to get that on

record some time.

"We'd also like to make a record with a band, you know, a real, modern, brassy band, run by someone like Johnny Patrick who is a friend of ours. It ought to be a real entity, not just a collection of dissociated songs. We did something of that sort for Centre 42."

"Then we'd like to do some sort of radio ballad on record. Not a real radio ballad, but something in the radio ballad style designed for an LP. We might take something like a mummung play and use it as the basis."

"We've got a lot of talent in our Jug of Punch club to produce enough visual excitement. We have quite a good rapper sword-dance team, a good shanty chorus, and we've done things like mummung plays and ordinary country dancing at the club, of course."

"What we really want to do is to try a wide variety of sounds, using folk music as the starting point. Of course, we have a reluctance to sever ourselves from the tradition. That's why on every record we still like to have one or two tracks which are completely traditional in feeling

and technique, like Lorna's singing of 'The Laird o' Windy Wa's' on this new album.

"It could be said that this was one of our weaknesses, always wanting to keep a foot in both camps."

"But the folk traditions are our roots. We'd be foolish to cut ourselves off from them."

"Similarly, our work with the clubs is still very important to us, even though it can be very punishing. To sing in a club for a whole evening without any amplification can be very tiring. But there has always been a steady bread-and-butter scene in the clubs for us."

"We still find this very rewarding, despite the inter-cine warfare in the clubs which in many ways is worse than ever, in Birmingham anyway."

"One thing producers of pop records will never be able to understand is that it is the people in the clubs who buy records — I'm talking about albums, not singles. The folk clubs are what makes the revival quite different from other fashions in popular music." — KARL DALLAS.

said Mike. "And the great thing was, they all stayed to the end."

John Cohen regretted that there was no American equivalent of Horst Lippman who takes blues packages on tour in Europe, and who brought a country music package including the Ramblers to England a year ago. He added "We need someone to encourage cultural organisations to present American traditional music."

Getting back to the group themselves, they told me that they had changed their style very little although they were introducing some new innovations such as Cajun music, found in the French-speaking Louisiana area, more Bluegrass style tunes, and unaccompanied ballads.

John Cohen borrowed a phrase from the psychedelic scene, "You could say we've expanded our conscience slightly."

When they are not working as a group, the Ramblers have various interests. Tracy Schwarz has a farm in Pennsylvania, while John Cohen is a photographer, and is currently working on a pictorial book of South America, and producing an LP of Peruvian mountain music.

Mike Seeger works solo, and is engaged in the editing of new albums for Elizabeth Cotton, the McGhee Brothers and Arthur Smith, Doc Boggs and autoharpist Kilby Snow. Also in the pipeline is a record Mike has been doing with Sister Peggy.

Of the future, perhaps the most exciting plan as far as the British scene is concerned is the one Mike and John have for bringing Roscoe Holcomb and Doc Boggs over to Britain for a folk club tour.

The NLCR are three busy men, whether playing as a group or following their individual interests, but their main job, as they see it, is to keep the traditional country music flag flying in one form or another.

Perhaps their attitude is best summed up in a quote from a Cajun musician to John Cohen. "We are not in this for money. We just want people to know we exist in the USA."

TONY WILSON

News of 'a mini radio ballad' from North of the Border

GREAT news keeps coming to me from North of the Border about the Glasgow Folk-song and Ballad club at the Grand Hotel on Thursdays. At the beginning of the month they had the superlative Norman Kennedy, and a week later the Irish uilleann piper Finbar Fury, and his brother Eddie, completely knocked them out.

Tonight (Thursday) they have a feature evening, The Sea, which is described by compilers Ian Philip and Nick Davies as "a mini radio ballad done live". In March they have Arthur Argo, Festy Conlon and A. L. Lloyd, with another feature evening, on broadsides, introduced by club resident George McIntyre.

Other residents include Ron Clark, Carl MacDougall and Ian Philip.

STILL in Scotland, the Scottish National Party's concert in Glasgow's Concert Hall this Sunday includes four "foreigners", the Spinners, with such native sons as Hamish Imlach, Matt McGinn, Fraser Lamont and the Leftovers.

FOLKSINGER - ACTOR Theodore Bikel played an important role in this Tuesday's Rediffusion play, The Diary of Anne Frank.

DAVID CAMPBELL'S second LP is out next week, and Transatlantic chief Nat Joseph tells me he thinks "A lot of people are going to go head over heels for this second LP. I think it is streets ahead of his first—and I thought that one was pretty good."

Since that first album, of course, David has appeared twice on Late Night Line Up, twice on Hallelujah, and once on The Frost Programme, as well as other television in Sweden and Canada.

On March 1 he starts a tour of some of the major British folk clubs.

HARRY MULLAN of the Holy Ground Folk Club, Queensway, is promoting a concert at Kensington Town Hall next Thursday, featuring the Tinkers, Bobby Campbell and Gordon McCulloch, Paul Lenihan, the Mariners, and Joanna Wheatley.

RECENT guests at Surbiton club have included Bill Clifton, soon to return



BIKEL: important role.

to USA to join the Peace Corps, and Martin Wyndham-Read, who recently returned after six years in Australia and was such a success when he sang from the floor that he was immediately booked.

Next week they have Malcolm Price, with Joy Hyman on March 8 and blues man Champion Jack Dupree on March 15.

LES BRIDGER goes to Ireland next week to appear in cabaret at a number of Belfast hotels. He is at a folk and blues concert on Sunday, March 5 with Alexis Korner and the Cream while on Tuesday, March 7 he is in a concert with the Dubliners, fellow-Londoner Don Partridge, and Pat Keane.

PETE DOUGLAS of the Leesiders tells me they are recording a series of ten songs for Border TV's Scene Around programme, and will be doing a Come Thursday Scottish Home Service programme doing a forthcoming Scottish tour.

After a five weeks' run at Liverpool Playhouse, they recently played in and around London for two weeks, and will be in Leicester area for a further week.

Meanwhile, their club at the Central Hotel, Birkenhead is still going strong. Future guests include the Corries, Bill Clifton, Harvey Andrews and Chris Rohmann, Terry Gould and Whizz Jones and Pete Stanley.

THE New Lost City Ramblers Tonight In Person show, which they taped last Sunday, will be well worth seeing when transmitted. Highpoints were Tracy Schwartz's fine, unaccompanied "Sioux Indians", John Cohen's deadpan humour, and Mike Seeger's instrumental virtuosity and excellent introductions.

Strange the way that American traditionalists are given so much freedom to give their music a proper airing, without stomping it up for the morons.

Incidentally, Tom Paley was invited to play with them at a recent appearance—a nice move. NLCR are at Birmingham Town Hall tomorrow night. — KARL DALLAS

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SATURDAY

ANGLERS, TEDDINGTON, John Handley and Mick Burke.

AT LES COUSINS, 7.30-11.30
BERT JANSCH

AT LES COUSINS, 12 till 7
THE INCREDIBLE STRING BAND

AT THE CELLAR, Cecil Sharp House, Camden Town, 8 p.m., guest **FRED JORDAN**. Residents The Taverners.

AT THE HOLE IN THE GROUND, 21 Winchester Road, N.W.3 (2 minutes from Swiss Cottage) 8.30 p.m.

DIZ DISLEY
BERT JANSCH

Solo, Newcastle, March 18. Enquiries Cooks, Saville Place.

COLYER CLUB, 19/11 Great Newport Street, W.C.2. ALL-NIGHTER. MIDNIGHT. RAY SONE and DAVE TRAVIS.

FESTY CONLON, TIM LYONS, BRIAN PEARSON, Union Tavern, Lloyd Baker St., W.C.1. 7.45.

FOLK CONCERT with Ian Campbell Folk Group, Sebastian Jorgensen and Timothy Walker, Al Stewart and the Piccadilly Line and The Tinkers. Saturday, March 4, 1967, at 7.45 p.m., Greenford Hall, Ruslip Road, Greenford. Tickets 10s., 7s. 6d., balcony 10s., from Ealing Town Hall, EAL 3456, Ext. 243 and Greenford Hall on the night from 7 p.m.

Hornsey Anti-Apartheid Committee
FOLK SONG CONCERT "ALL MY BROTHERS"

Nadia Cattouse, Three City Four, Stan Kelly, Roy & Val Bailey, Dave & Dave, Barry Beattie. Compare: Ronan O'Casey Saturday, March 4th, 7.45 p.m., Hornsey Town Hall, Crouch End Broadway, N.8. Tickets 3/6, 5/-, 7/6, 10/-, 15/-. From: Mrs. A. Bronckorst, 68 Durham Rd. N.2.

TROUBADOUR, EARLS COURT, 10.30. PAUL McNEILL.

SUNDAY

A SOLO PERFORMANCE BY WIZZ JONES AT PRINCE OF WALES, THORNTON HEATH.

GOSPEL at Bunjies, JO-ANN KERRY, guests.

HAMPSTEAD, MARTIN WINSOR, plus The Residents, The Enterprise, Opposite Chaik Farm Station, 7.30.

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

MARTIN CARTHY and DAVE SWARBICK, Starting Gate, Wood Green.

MERCURY INTERNATIONAL Folk Club

RAM HOLDER malcolm brown, the moonrakers, mercury theatre, notting hill gate, 7.30 p.m.

NAG'S HEAD, BATTERSEA THE BRACKEN

TROUBADOUR, 9.30, MALCOLM PRICE.

UNION HOTEL, Surbiton Road, Kingston.

MONDAY
AT LITTLE HOGGS, Princess of Wales, Abbey Road, N.W.6
GANTS HILL RAMBLERS

HENDON WHITE Bear, Burroughs, Come all ye, 7.30.

NEW LOST CITY RAMBLERS Herga, Royal Oak, Peel Road, Wealdstone, 8 p.m.

MONDAY cont.

ORPINGTON Folk Club, Royal Oak, Green Street Green. PETE STANLEY, WIZZ JONES.

WINSTANLEY ARMS, Clapham Junction. JOHNNY JOYCE.

TUESDAY

AT LES COUSINS, 7.30-11.30 AL STEWART and THE PICCADILLY LINE.

ROBIN HOOD, High Street, Potters Bar, The Incredible String Band, 8 p.m.

SYDNEY CARTER, 3 City 4 Club, Three Horseshoes, near Hampstead Tube, 8 p.m.

TOTTENHAM! TOTTENHAM! Y.W.C.A., Rheola Close, N.17 (HILLARY MOODY) 8 p.m.

TROUBADOUR, 9.30. RITA GATTI.

WEDNESDAY

AT LES COUSINS the classical guitar duo are working on new material.

THIS WEEK MUSIC OF INDIA
Sitarist and Tabla accompaniment from Asian Music Circle

CHAPTER 3 appearing fleshily at General Picture, Caledonian Road, Kings Cross Tube.

GROVE TAVERN (University of Surrey), 275 Battersea Park Road, S.W.11. JOHN WRIGHT plus residents. 8 p.m. 3s. 6d. admission.

NOEL MURPHY HOLY GROUND (opposite Bayswater Tube Station)

SURBITON, Assembly Rooms, 8 p.m. DEREK SARJEANT, JOHN FRASER, MALCOLM PRICE.

REHEARSAL ROOMS
1/4d. per word
BAND REHEARSAL studio available — Studio 51, 10/11 Great Newport Street, W.C.2. (TEM 2071).

REHEARSAL BASEMENT, Warren St. area. 7/6 hour. — FLA 3545.

FOR HIRE
1/- per word
GRAWT. For your party or Dance. Amplifier, records, D.J. Floodlights, R. Cearnis, 7 Grove Park, E.11. (Evenings. WAN 3069).

HOTELS
1/4d. per word
STONEHALL HOUSE HOTEL (20 minutes West End). Room and breakfast from 18s. 6d. daily. Hot and cold; fully centrally heated and heaters all rooms. Lounge, TV and radio. AA and RAC listed.—37 Westcombe Park Road, Blackheath, London, S.E.3. Green wick 1595.

UE CLUB
5A PRAED STREET, W.2
TEL PAD 5274
Monday - Thursday
COUNT SUCKLE & SOUND SYSTEM
Latest records from U.S.A. & Jamaica
Friday, February 24th
THE TONICKS BAND
Saturday, February 25th
MAXINE BROWN
SHOW from America with THE Q SET and also THE LINKS BAND
Sunday, February 26th
COUNT SUCKLE & BAND
Coming attraction — from America
MARY WELLS
Ladies' Free Night, every Monday and Wednesday
Open all night EVERY NIGHT
LICENSED BAR
Please apply for membership.

THE GOODTIME LOSERS
Sole Management THE CROMWELLIAN CLUB KNIGHTSBRIDGE 7258

RIK GUNNELL
wishes it to be known that he no longer has any connection with the FLAMINGO CLUB, THE ALL-NIGHTER CLUB or any premises at 33-37 Wardour Street, W.1

VENUES within a 75-mile radius of London required for dance and club promotions.
Write: Box 5916, c/o "Melody Maker" 161-166 Fleet Street, London, E.C.4

JAZZ AT THE TALLY HO

Tally Ho 1, Fortess Road Kentish Town (1 min. KENTISH TOWN Tube)
Buses: 27, 134, 137

Your monthly guide to North London's Premier Jazz Pub

EVERY NIGHT OF THE WEEK 8.30-11 p.m. Admission free

Monday
ADRIAN PATON QUINTET

Tuesday
DENNY OGDEN ALAN STEWART SEPTET LEW HOOPER

Wednesday, March 1st
ALAN LITTLEJOHN TONY MILLINER SEPTET with guest DAVE SHEPHERD

Thursday
BRIAN GREEN and his JAZZBAND

Tonight only
MAX COLLIE RHYTHM ACES

Friday-Saturday
JOHNNIE RICHARDSON Drums

BRIAN LEMAN, Piano
GERRY SALISBURY, Bass

Sunday
TALLY HO! BIG BAND

Sunday
Lunchtime 12.30 to 2 p.m. Evening 8.30 to 10.30 p.m.

TALLY HO ALL-STARS BIG BAND SESSIONS

THURSDAY, FEBRUARY 23rd

CHUCK BERRY

TUESDAY, FEBRUARY 28th

THE PINK FLOYD & THE MAJORITY

at

BLAISES

121 Queensgate London, S.W.7 KENSINGTON 6228/9971 Restaurant and Casino

JAZZ '67 at SURBITON (ASSEMBLY ROOMS)

TUES., FEB. 28, 8 p.m.

BOB BARTER ORCHESTRA

Guest: BOB BURNS

Licensed Bar Admission 4/-

THE GOODTIME LOSERS

Sole Management THE CROMWELLIAN CLUB KNIGHTSBRIDGE 7258

RIK GUNNELL

wishes it to be known that he no longer has any connection with the FLAMINGO CLUB, THE ALL-NIGHTER CLUB or any premises at 33-37 Wardour Street, W.1

VENUES within a 75-mile radius of London required for dance and club promotions.

Write: Box 5916, c/o "Melody Maker" 161-166 Fleet Street, London, E.C.4

CLUBS

continued from column 4 facing page

MONDAY

BLACK PRINCE HOTEL, Bexley, Kent
CHRIS BARBER JAZZBAND
with Kenneth Washington

NORMAN CALDAS Quintet, Starting Gate, Wood Green Tube, Osborne, Beckett, Miller, McGregor.

READING, KEITH SMITH'S J.B., The Ship, Duke Street, 7.30 p.m.

THE FOX OPENS NEXT SUNDAY, MARCH 5.

TUESDAY

AT THE PLOUGH, ILFORD
BRIAN EVERINGTON QUINTET MERV WRIGHT BIG BAND

Monday - Thursday:
COUNT CRIPPLE
Latest sounds from U.S.A. and Jamaica

Friday, February 24th
THE SOUL TRINITY

Saturday, February 25th
The Dynamic JOE YOUNG

plus
Soul Sounds of THE TONICKS

Sunday, February 26th
BOB STUCKEY QUARTET

featuring **LABI SIFFRE**
LONDON'S LEADING ALL-NITER OPEN EVERY NITE, 11.30-5 a.m.

THE FOX OPENS NEXT SUNDAY, MARCH 5.

WEDNESDAY

AT THE TROPICANA 18 George Street, Croydon
MIKE WESTBROOK BAND

Featuring **JOHNNY SURMAN** Dancing. Licensed 2 a.m. Memb. 1s. 6d.

BLUESVILLE '67 MIKE RAVEN LIVE "THE MANOR HOUSE" (Opposite Manor House tube)

CROYDON, Red Deer, Phil Brown Band.

FOLLOW THE FAMILY

LOUGHBOROUGH COLLEGE CONTACT IAN HAMILTON DON READ. MANCHESTER CEN 5367.

GOTHIC JAZZBAND, Crown & Anchor, Cross Street, N.1.

HILDEN MANOR, Tonbridge. MONTY SUNSHINE.

NEW SEDALIA JAZZ BAND, Imperial College, South Side Halls, S.W.7.

OPENING TONIGHT, New Luxury Club, Cavalier Rooms, Prince Albert, Golders Green Road, N.W.11. Dick Morrissey — Colin Peters' Martin Hart Groups. 8-11 p.m. 4s. adm. Snacks. Car park. Tube Brent (Northern). Buses 112, 83, 125, 183, 240.

THE CRICKETERS JAZZ CLUB

South Fairfields, Kingston Every WEDNESDAY, 8-10.30 Listen or dance to the **NEW SOCIETY DANCE ORCHESTRA**

THE FOX OPENS NEXT SUNDAY, MARCH 5.

FAN CLUBS

1/4d. per word
KENNY BALL Appreciation Society. — S.a.e. to Miss Pat Saunders, 18 Carlisle Street, W.1.

YARDBIRDS (most blueswailing) Fan Club — s.a.e. to 72 Dean Street, W.1.

HEY BABY!

WHAT'S TRIP'S DODO

Write to Dodo Fan Club, Secretary—Lorraine Long, 80 West Way Have, 4, Sussex

RAVI SHANKAR

sitar
with **ALLA RAKHA tabla**
FREE TRADE HALL, MANCHESTER
THURSDAY, MARCH 9, at 7.30
only recital in Manchester this year

ROYAL FESTIVAL HALL, LONDON
SATURDAY, MARCH 11, at 8
only London recital this year

BIRMINGHAM TOWN HALL
FRIDAY, MARCH 17, at 8
only recital in Birmingham this year

TOWN HALL, LEEDS
FRIDAY, MAY 12, at 7.30
only recital in Leeds this year

Full details of ticket prices, etc., from **BASIL DOUGLAS LIMITED**
8 St. George's Terrace, London, N.W.1 (PRImrose 7142)

ROARING 20'S CLUB

50 Carnaby Street, W.1
Monday - Thursday:
COUNT CRIPPLE
Latest sounds from U.S.A. and Jamaica

Friday, February 24th
THE SOUL TRINITY

Saturday, February 25th
The Dynamic JOE YOUNG

plus
Soul Sounds of THE TONICKS

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Write to Dodo Fan Club, Secretary—Lorraine Long, 80 West Way Have, 4, Sussex

COLOURED RAISINS

with the **KING OSSIE SHOW AND HONEY DARLING**
agency and management south eastern entertainments
375 high street, lewisham. dun 2671

GREEN MAN Plumstead High Street
Tuesday **TONY LEE TRIO**
Thursday **NEW SEDALIA JAZZBAND**
Sunday Lunch **BRIAN GREEN** with GUESTS

CALIFORNIA BALLROOM Whipnade Road, Dunstable 62804
Friday, Feb. 24th, 8 p.m. -Midnight
EDWIN STARR
Saturday, Feb. 25th, 8 p.m. -Midnight
DAVE DEE, DOZY, BEAKY MICK & TICH
Car park Supporting Groups Bar extn.

UFO PINK FLOYD
FRIDAY, FEB. 24 10.30 till dawn
10/- Guests 15/-
THE RETURN OF THE **PINK FLOYD**
THE BROTHERS GRIMM
LIGHT FILMS
31 TOTTENHAM COURT ROAD, LONDON, W.1

PIGALLE 190-196 Piccadilly
OPEN EVERY SUNDAY for DANCING from 7.30 p.m.
SUNDAY, FEB. 26 — return visit of
THE SNEAKERS
the fabulous R. & B. group that guarantees the floor shaking from start to finish
plus **DISCS A'GO GO**
10/- ONLY
Come and enjoy an exciting evening in the lush atmosphere of the famous PIGALLE in Piccadilly
The Finest Value in Town!

SOUTHWARK POP SCENE Saturday,

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

Thursday, February 23rd
NICK STEVENS and THE NEW STATE JAZZ BAND

Friday, February 24th
Club closed —
COLLEGE FUNCTION SOUNDS INCORPORATED

Saturday, February 25th
ERIC SILK'S SOUTHERN JAZZ BAND

Sunday, February 26th
CHRIS BARBER'S JAZZ BAND

Monday, February 27th
featuring
KENNETH WASHINGTON

Monday, February 27th
MIKE DANIELS' BIG BAND

Tuesday, February 28th
A BENEFIT NIGHT FOR
JOHNNY BARNES with HENRY RED ALLEN

Wednesday, March 1st and Thursday, March 2nd
The Great American Trumpet Star
HENRY "RED" ALLEN with ALEX WELSH AND HIS BAND

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CLUBS

FLAMINGO

33-37 WARDOUR STREET, W.1
NOW OPEN EVERY LUNCHTIME
JACKET POTATO
FOOD BAR

Good Food — Low Prices

Thursday, February 23 (8-11 p.m.)

JOHNNY GLOVER'S

"HOT 100" DISCS

Members 3/6. Guests only 4/6.

Friday, February 24 (8-11 p.m.)

AN EVENING WITH THE

DYNAMIC EBONIES

Saturday, February 25 (8-11 p.m.)

BROODLY HOO

DYNAMIC EBONIES

Sunday, February 26 (8-11 p.m.)

Most exciting new group in town

JIMMY CLIFF and the

SHAKEDOWN SOUND

Tuesday, February 28 (8-11 p.m.)

JOHNNY GLOVER'S

"HOT 100" DISCS

Members 3/6. Guests only 4/6.

Wednesday, March 1 (8-11 p.m.)

Your midweek date with America's

dynamic

EDWIN STARR

SEE SAW SOUL SET

JEFF KRUGER presents

FLAMINGO

LATE NITE SESSIONS

ALL-NITE LONG

33-37 Wardour Street, W.1

Friday, February 24, 12-5 a.m.

AN EVENING WITH THE

DYNAMIC EBONIES

JOHNNY GLOVER'S

"HOT 100" DISCS

Saturday, February 25th, 12-6 a.m.

BROODLY HOO

DYNAMIC EBONIES

All-Nite Food Bar

Hot food — Snacks

THURSDAY

CLUB OCTAVE
Hambrough Tavern, Southall
TUBBY HAYES QRT.

FOLLOW THE
FAMILY
KIRKLEVINGTON
COUNTRY CLUB

KLOOKS KLEEK
Railway Hotel, West Hampstead

SONNY CHILDE
and the T.N.T.

LITTLE THEATRE CLUB
St Martins Lane
J. Stevens (drums), E. Parker
(sop./ten), T. Watts (alto/oboe),
D. Bailey (guitar), 10.30-1 p.m.

NEW SEDALIA JAZZ BAND,
Green Man, Plumstead.

NICK STEVENS AND THE NEW
STATE JAZZ BAND, 100 Club,
Oxford Street.

THE FOX OPENS NEXT SUN-
DAY, MARCH 5.

FRIDAY

AT
BLUESVILLE '67
WYNDER FROGG
PLUS THE GORGEOUS

R.S.G. DANCERS
PANS PEOPLE
PLUS BLUESVILLE'S ALL U.S.
SOUL/BLUE BEAT SOUND SYS-
TEM

"THE MANOR HOUSE"
(opposite Manor House tube)

NEXT FRI. MAR. 3
GENO WASHINGTON

CATCH THE
CARL KING PROJECTION

A GO GO CLUB, NEWCASTLE

CRUYDON JAZZ CLUB, Star
Hotel, Clive Peerless Jazzmen.

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

CLUB OCTAVE, March 3.

FOLLOW THE
FAMILY
BEACONSIDE TECH. STAFFORD

HIGHGATE VILLAGE
"GATEHOUSE"
COLIN PETERS QUINTET
— FREDDIE RANDALL

JAZZLAND, S.E.18, Thomas
Street, Woolwich. ROD KELLY
band.

WOOD GREEN
(Fishmongers' Arms)
SATURDAY
FROG ISLAND J.B.
SUNDAY

ALAN ELDON & GUESTS
TUESDAY
THE ARTWOODS

FRIDAY cont.

NEW SEDALIA JAZZ BAND,
Osterley.

NORTH KENT, Spray Street,
Woolwich. THE BLACKBOTTOM
STOMPERS.

OSTERLEY JAZZ CLUB, NEW
SEDALIA JAZZBAND; SAVOY
JAZZBAND.

PRINCE OF WALES, CALE-
DONIAN ROAD. FRED STEAD
BIG SIX.

SPONTANEOUS MUSIC
ENSEMBLE
FRIDAY & SATURDAY
10.30-1 a.m.

LITTLE THEATRE CLUB
GARRICK YARD
ST. MARTINS LANE

STARTING GATE, Wood Green.
Chris MacGregor Group. Come,
tread in.

THE FOX OPENS NEXT SUN-
DAY, MARCH 5.

THE REFECTORY, GOLDERS
GREEN. THE PLAGUE.

UFO

PINK FLOYD
THE BROTHERS GRIMM

SATURDAY

BIRDS BIRDS
AT THE
ALL SAINTS HALL
OAKLEIGH ROAD NORTH
WHETSTONE, N.20

ERIC SILK, 100 Club, Oxford
Street.

FOLLOW THE
FAMILY
LEICESTER EVINGTON CLUB
AND BIRMINGHAM MIDNIGHT
CITY.

NEW SEDALIA JAZZ BAND,
Bolton.

R.A.F. WITTING
WAGES OF SIN
Soul management Barrie Hawkins
Royston 3235.

THE FOX OPENS NEXT SUN-
DAY, MARCH 5.

THE REFECTORY, GOLDERS
GREEN. THE SPARKS.

YOU MUST CATCH THE
CARL KING PROJECTION
DEWSBURY TOWN HALL

SUNDAY

AT THE JAZZHOUSE
Green Man, Blackheath Hill
**MIKE WESTBROOK
BAND**
featuring JOHNNY SURMAN

SUNDAY cont.

BIG BAND JAZZ, Peckham
Rye, King's Arms, 7.30 p.m. PAT
EVANS ORCHESTRA.

BILL BRUNSKILLS Jazzmen,
Fighting Cocks, Kingston.

BLACK PRINCE Hotel, Bexley,
Kent.

LONG JOHN BALDRY
with Bluesology.

BLUESVILLE '67
MIKE RAVEN LIVE
"THE MANOR HOUSE"
(Opposite Manor House tube).

COOKS, CHINGFORD
Royal Forest Hotel

KENNY BALL'S JAZZMEN

COOKSFERRY INN, 11.30-2 p.m.
Freddy Randall Band. Guests.

ERIC SILK, Thames Hotel,
Hampton Court.

FOLLOW THE
FAMILY
CARLISLE COSMO

FREAK OUT WITH THE
CARL KING PROJECTION
BEACHCOMBER, BANK ST.,
BOLTON

GOthic JAZZBAND, Lord
Ranelagh, Warwick Road, Earls
Court, Lunchtime.

NEW SEDALIA JAZZ BAND,
Crosley.

THE FOX
ON THE HILL
DENMARK HILL, DULWICH
OPENS NEXT

SUNDAY MARCH 5
Dancing, Bar, Luxury Setting
Your Host
BOBBY BREEN
LONDON JAZZ 4

WITCH'S CAULDRON
HAMPSTEAD
3 o'clock to 6 o'clock p.m.

**SAVOY BROWN'S
BLUES BAND**

CLUBS

continued on
column 5
facing page

ronnie scott's club

NOW AT 47 FRITH STREET, W.1
GER 4752

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

NOW APPEARING
until Saturday, February 25th

FREDDIE HUBBARD and MARK MURPHY

with
RONNIE SCOTT QUARTET & TONY CROMBIE TRIO

Commencing February 27th
EDDIE 'LOCKJAW' DAVIS

and
JOY MARSHALL

WINE AND DINE 8.30 p.m. - 3 a.m. in
the NEW RONNIE SCOTT CLUB —
the finest Jazz Club in the world!

By demand, the Club is opening
EVERY SUNDAY 7.30 p.m. to 11 p.m.
Presenting something different
each week

Sunday, February 26th
ANNIE ROSS
MIKE CARR TRIO

and many others
Licensed bar until 11.30 p.m.
Full restaurant service!

At last! An alternative to the
Eamonn Andrews' Show!

Ronnie Scott's OLD PLACE

39 Gerrard Street, W.1. GER 0217

Nightly (except Sunday) 8-11.30
Thursday, February 23rd
CHRIS PYNE SEXTET

Friday, February 24th
FAT JOHN FIVE

Sat., Feb. 25th, 8.30 p.m. - 7.30 a.m.
ALL-NIGHTER
MIKE WESTBROOK BAND
BOB STUCKEY QUARTET
MIKE SCOTT TRIO

Members 7/6. Guests 10/-

Monday, February 27th (JAM
SESSION)

JOHNNY MARSH TRIO

Tuesday, February 28th
CHRIS MCGREGOR SET

Wednesday, March 1st
SPONTANEOUS MUSIC ENSEMBLE
Licensed bar and snacks

Members 5/- Guests 7/6

THE ED FAULTLESS TRIO

presenting MODERN JAZZ
EVERY WEDNESDAY
at THE PHOENIX
Cavendish Square, W.1 MAY 1700

Wed., March 1st, 8.15-11 p.m.
FAT JOHN QUINTET
Adm. 2/6 Licensed for Bar and Dancing

PALM COURT HOTEL

RICHMOND
THE ED FAULTLESS TRIO
ALAN BERRY, DICK BRENNAN
presents MODERN JAZZ

Every Friday, Saturday and Sunday
Friday, February 24th

DICK MORRISSEY
Saturday, February 25th

ART ELLEFSON
Sunday, February 26th

BOBBY WELLS

BULL'S HEAD
BARNES BRIDGE PRO 5241
Resident Rhythm Section:
BILL LE SAGE TRIO
Friday, Saturday, Sunday, lunch & evening
Friday, February 24th

DUNCAN LAMONT
Saturday, February 25th

BOBBY WELLS
Sunday, February 26th —
Lunchtime PETER KING
Evening PETER KING

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ELSDON: "his own keenest critic"

Why knock the Elsdon Band?

MR. J. A. ROBERTS' attack on the Elsdon Band was unjustified (February 11). They are one of the finest British jazz groups and have made particularly good progress in recent months.

Alan, like all good band leaders, is his own keenest critic, but I feel that Mr. Roberts should not trouble him in the least. His band is a credit to jazz. — JACK B. SWINNERTON, Blackpool, Lancs.

I HAVE listened to the Alan Elsdon Band on their recent tours with Wingy Manone, Edmond Hall and Albert Nicholas and thought their performance was very good. — S. COOPER, Cambridge.

A BIG thank you BBC for giving us Jazz Goes To College. I thought nothing could follow Woody Herman, but then Humphrey Lyttel-

ton introduced us to the Max Roach Quintet.

Five dedicated musicians gave us modern jazz at its best. I hope some of today's so-called drummers were watching Max. He's a real drummer. — J. SANDWELL, Waring Drive, Thornton.

BLOSSOM HAS BROUGHT SOPHISTICATION TO JAZZ

OBVIOUSLY Grant Lockhart has not heard "Blossom Time At Ronnie Scott's" otherwise he would realise that Blossom Dearie in her own words "is concerned with music, not categories."

In her own sweet way she has brought a sophistication into such songs as "Mad About The Boy" and "Satin Doll" that have introduced me, a jazz hater, to the jazz scene. — MISS MARLENE PAIGE, Leyton, London.

Own up Spence, Stevie Winwood is the group!

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STEVIE WINWOOD is a fine organist, pianist and singer and above average guitarist. Should he decide to leave the Spencer Davis group it would take three people to replace him.

It seems strange that it needed press reports from abroad to make Spencer realise Steve is largely considered to be the group. Any British fan could have told him. — A. SLADE, London N12.

STRANGE how pop stars never learn to keep up their image.

I liked all the Monkees until I saw Mike Nesmith on Top Of The Pops. Micky Dolenz was OK, but Nesmith was sullen, bored and rude to Jimmy Savile. And he seemed so old, and such a change from the "boyish fun" bit in the TV show. — ANN LODGE (aged 15), London SE6.



STEVIE: "it would take three people to replace him"

● TERRIBLE

AFTER seeing Ella Fitzgerald and Duke Ellington at Manchester I wouldn't care if Duke never accompanied Ella again.

It was terrible. Ella was inaudible as the band drowned her diction. Please Ella, just a trio next time, then we can hear you. — P. T. SNAPE, Newcastle, Staffs.

Monkees? Remember when they were saying how bad Don was compared to Dylan.

The same thing is happening with the Beatles and Monkees. But look at Donovan — he's found his own scene and there can be no comparison with Dylan. — V. HOLDEN, Ruislip Gardens, Middlesex.

● APOLOGY

I WOULD like to correct some aspects of Chris Welch's interview with me in last week's MM which could lead to misunderstanding and bad feeling.

In Amsterdam and Copenhagen I met and played with many sincere and creative musicians. For instance the Contemporary Jazz Quartet, some of whom played in my rehearsal band in Copenhagen, which John Tchicai also joined. In particular I would like to mention Hugh Steimetz, Franz Beckerlee, Fin Von Eyben and Peit Kuiters.

To get the facts straight I played one concert in Copenhagen with John Tchicai's band and after this John asked me to go to Amsterdam for a month of concerts. This was a good experience, but something of a financial disaster.

In using the word "charlatans" I was not condemning the entire Scandinavian scene. I was referring to the more inexperienced musicians trying to play free jazz, especially in Amsterdam.

Finally I want to apologise to all the fine people, not only musicians, that I met on the Continent for any misunderstanding which might have arisen. — JOHN STEVENS, London.

● THREAT

KARL DALLAS should think before he writes any more drivel about Communism (February 11). It's the biggest threat to world peace and freedom, shown by the merciless Chinese persecution of Buddhist Monks in Tibet. — JAMES RECKITT, Hull, Yorks.

● BRUTAL

FOLKSINGERS for Freedom in Vietnam should remember the atrocities carried out by the Viet Cong against civilians as well as the US napalm raids.

Also the brutal suppression of the way of life in Tibet by the peace loving Chinese. Which would Mr. Dallas prefer — our way of life or a monolithic totalitarianism. — A. J. DAVIS, Weybridge, Surrey.

● KNOCKERS

I WONDER if the same people who knocked Donovan are now knocking the

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