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 9).

WIN A CAR INSIDE: PAUL ON NEW RECORDS

DAVY JONES IS FRIGHTENED BY MONKEES FANS

The behaviour of British pop fads 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 to the house, but it was too dangerous. The girls had already smashed the front gate.

"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 out and keep and try and clear the girls away.

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

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 so it was a two hour."
**Sinister scenes in ale house**

Following the M.M.'s sensational disclosures of Nazi drinking in Pop, MM investigation Chris Wok experienced incredible scenes in the Cockney Pride public ale house last week. Accompanied by Comrs. obaik Chief Ray Edley, they were carrying a large trunk of food and placed it at a crowded table. Two "two-eyes" were excused. "We've got that much for you?" Replied Wok. "It's a raw one. We read about it in the paper, and thought the week's MM headlines under their noses. "Come-on! And I've been drawing scenes all my life."

Ruckers becoming a member of the Neville... Brian Epstein! "You!..."

Rockers becoming a member of the Neville... Brian Epstein! "You!..."

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The discs Davy doesn’t want anyone to hear!

Oliver show. What music did he listen to in the old days? ’I couldn’t afford records in the old days—I had $5 a week spending money as an apprentice jockey,’ recalled Davy. “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, ‘Pennny 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’ve had a lot of practice being an actor 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 spill the group as a whole.”

“In San Francisco recently, we played to 18,000 teenagers, with 50 police men trying to hold them back. Things got a bit tough and Mike was hit in the face with a hairbrush. 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 laugh at suggestions that the Monkees must already be very rich young men.

“We get a fat 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 the Monkees played the Café Wha, I had my 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 ever hears 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 muck 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 shows are 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 Miami, but I can’t see how we can do that. We may have to change scenes out of the script.’

The Monkees have already started on the Monkees. Does it bother Davy? ‘Everybody knocks Monkees. 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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New ZODIAC 100
gerater amplifier with two inputs, four 12’ speakers, 100 watts output

New AP 100 SPEAKER
full command speaker, four 12’ speakers, 100 watts output

New ZODIAC 50
four inputs, 2 speakers, 50 watts output

New TREBLE ‘N’ BASS 100 on GOLIATH 100 SPEAKER
power handling 100 watts

New TV 4/12 P.A.
électroacoustic, power handling 75 watts per column

New TV 4/10 P.A.
électroacoustic, power handling 30 watts per column

New TWIN BASS 30
bass amplifier with two inputs, 12’ speakers, output 30 watts

New AP 50 SPEAKER
Two 12’ speakers, output 50 watts

New TWIN LEAD 30
lead amplifier with two inputs, four 12’ speakers, output 30 watts

New STEREO MASTER
Two channels, four speakers, output 50 watts

New TV 100 P.A.
électroacoustic, power handling 100 watts per column

Selmer
DUKE IN ACTION
ALMOST AS many friends, fans and photographers as musicians turned out for the Ellington and再造, which opened at the Gaiety Theatre on Saturday. The program showed Duke developing his own band in "Har
" while members of the London Philharmonic Orchestra and assembled radio reporters took part. On Duke's im-
agement was the BBC producer Terry Hendley, in charge of recording Sun-
ui's Bess Hall concert for television. Behind the stage was a wall of mirrors, with agents Jack Hugine, and office, behind Duke's left in photography band. Ruffers with re-
corded Dave Dobell in front of him.

Dusty opens in New York in July
DUSTY SPRINGFIELDS opening at New York's Copacabana Club has been set for the first week in July.
She will follow on with stas-
us at Mr. Kelly's, Chicago, and the Fairmont Club, San Francisco.
Dusty was this week nomi-
nated for an American Grammy award for her single "You Don't Have To Say You Love Me".

LES REED & MIKE THOMPSON proudly announce the opening of their new RECORDING STUDIO
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HOLLIE 'GRAVELY ILL' AFTER TV SHOW
Drummer in hospital
HOLLIES drummer Bobby Elliott is "gravely ill" in hospital in Germany, Hamburg.
The group's publicist, Alan McDonald, said the drummer had been rushed to hospital in Hamburg on Saturday and has barely left his bed.
He is under treatment all the time because it could prove fatal if he moved. The upraised Ellington arm is for television, Behind the scenes - a storm of publicity around associates to form his own band in "Har
" and will be involved in recording for Sunnyton as a solo artist. However, the singer is in hospital in front of him.

Hubbard on tour after Scotts' date
AMERICAN trumpet star Freddie Hubbard, who ends a season at London's Scott's 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), Hatfield (March 1), Exeter (2), Oxford (2), Kingston (4), Coventry (5), Birmingham (10), Nottingham (13), Cambridge (17) and Manchester (19).

FELIX SOLO
ANITA FELIX has been set for a series of solo con-
certs. They include: Kings-
way Theatre, Huddersfield, Exeter (26), Ulster Hall, Belfast (27), New York, March (30) and Alexandra Theatre, Birmingham (31).
They will tour from March 1 onwards and play at Royal Albert Hall, London, March 30th and Stoller Hall, Manchester, March 31st. The tour will be in support of the Montreaux Festi-

JAZZ WEEK
CAMBRIDGE University jazz band heads for Royal Jazz Week, March 3 to 8, in support of the Original ... the UK's first jazz band in 1919.
Many successful and popular jazz bands play the Arts Theatre and Neat Club.

MANN SINGLE
MANNY MANN'S first single will probably be "He's a Shirt in the Snow", a song written by his manager, Manny Mann, for the Birmingham pop group "The Shirt in the Snow".
Bobby is to work on El-
mond's "All Night Stand" for 20th Century Fox.

DEAR OFF
BENEFIT show at the London Palladium on March 7th, Bobbie will present a new single for early release on Fontana.

VOYD BAND
A MERCIAN blues singer and pianist Eddie Royal is to tour Britain with John Mayall's Inter-continental Blues Band. During his tour he will release a single for Decca. The full tour dates have yet to be confirmed but he will be appearing in the following towns: Ecstasy, Crawley, Redditch, Oxford, Birmingham, Manchester, Liverpool, Newcastle, Gateshead, London, Reading, Wokingham, Brussels, Hamburg and Berlin.

END ALLEN TO PLAY AT JOHNNY BARNES BENEFIT
Barnes was seriously in-
jured in a recent concert and will be playing a benefit show at the London Palladium on April 3rd. The Barnes family have decided to make the show a benefit and all proceeds will go to the fund for the singer's medical bills. The show will feature a number of well-known musicians, including John Mayall, Alexis Korner, and the Spencer Davis Group. The London Palladium is located at 212 Shaftesbury Avenue, Leicester Square, London W1, and tickets are available from the box office or online at Ticketmaster.co.uk.
The Tremeloes, who led to member five this week with “Here Comes My Baby” are in line for a tour of America in May.

Speaking from Luxembourg, Lee Hazlewood told the MM: “It’s fantastic. We heard about the British invasion last night.” The tour is the States and will be a line up of college shows. Lee said that the group were due to record a follow-up to their fill on the Back Room Club which will be released next week.

They have six numbers by Carl Stevens and several numbers by other composers from their own show which are selling well 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.

JAZZ ANNIVERSARY

Brentano’s Jazz Club, which is celebrating its 200th anniversary on Sunday, March 31, will be played on a Sunday afternoon at 3 p.m. and will feature the Billy Moore Quartet which is made up of John Studdart on drums, Tony Hinds on bass, and Pete Clark on tenor saxophone. The featured attraction will be the Billy Moore Quartet.

WEBSTER VISIT

When is a two-tone saxophone player to make a visit to Britain in a few weeks? Roxy Webber makes a return visit to Britain in April and will play a short tour of several cities in February. He will appear at the London Palladium on Saturday, March 9, and will also perform at the Jazz and Blues Club, London, for a four-night engagement.

LOCHIAW DUE

A new single by Eddie Lockjaw Davis, “I Want to Be a Man” on Sunday, March 3, will be released on March 16. The song was written by Barry White, the composer of “I Can’t Get It Out of My Head.” The album is “I’m Eddie Lockjaw.”

He will be in Britain for two days. Among the shows he will do are Top 15 (on and Off) and Top Of The Pops (March 21). His record club date is already been fixed for Keith finalist, who was a success with the group. The tour will be a line up of college shows. Lee said that the group were due to record a follow-up to their fill on the Back Room Club which will be released next week.

They have six numbers by Carl Stevens and several numbers by other composers from their own show which are selling well 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.

Looking for a Sound?

It could be so far very away... this ad for instance. One of the organs in the Farfisa Compact range could provide the attack... the extra dimension of sound you're looking for. All Farfisa organs give you the best of three worlds... versatility—lots of different voices—plus Portability and a reasonable price. We don't expect you to buy an organ from an ad, but take a look at what the Compact range has to offer, then fill in the coupon below and send for the free catalogue to get a picture of the full range of wonderful sounds Farfisa make. Finally, go and play one—that's the only way to buy an organ.

The Farfisa Compact Range

Compact Duo: The portable organ for the specialist. Optional features include bass and treble, a built-in reverb for Bebop and jazz, and a two-channel sound system for stereo effects. Special output for stereo effect. The Compact Duo should be used with a high-quality amplifier. Price $9.95. (Phonocord 95, optional)

Compact Duo: The ideal features as Compact but optional features are: a new filter, a built-in reverb for Bebop and jazz, and a two-channel sound system for stereo effects. Special output for stereo effect. The Compact Duo should be used with a high-quality amplifier. Price $21.95. (Phonocord 2195, optional)

Compact S: The ultimate features as Compact but optional features are: a new filter, a built-in reverb for Bebop and jazz, and a two-channel sound system for stereo effects. Special output for stereo effect. The Compact S should be used with a high-quality amplifier. Price $25.95. (Phonocord 2595, optional)

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TOM JONES talks about sex, marriage, fear, temper, music maker

and music! ALL IN MUSIC MAKER NOW! PLUS MONKEES, PET CLARK, STONES, PAUL BY FANTONI

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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 has been scheduled for late April but will be brought forward. On March 23 and 24 the group will tape preliminary interviews and general preparation.

On March 25 they appear in a special Murray the K. Easter show at the Brooklyn Coliseum. On the same day the group are due on television in New York. On March 26 they make their American debut on the television show "The Tonight Show With Jack Paar," and on March 27 appear on a New York City radio show.

On April 2, DJ Murray of the show presents his own TV show, "The Who," on which the Who will appear. Besides recording their CBS special, they will tour extensively from New York to Germany, then start a two-week tour.

STONES SUCCESS

THE ROLLING STONES have now hit the American album charts and the group are set to receive their first American gold award. "Satisfaction" has entered "Got Live If You Want It," released there last November, and already a gold record, and "Time Is on My Side" and "Green Grass" have already received gold records.

The group have also hit Number One in most US charts with "Baby Tuesday" and "Let's Spend The Night Together" is also doing up.

CORDELL FLIES OUT

Theuum recording manager Dean Cordell flies to London on March 4. "No arrangement for a London tour, he is due there to look into the Georgia Fame and looking at NAMES IN... "

THE SEARCHERS appear in London for concerts and TV shows. On March 13 they play the Saville Theatre; on March 15 at the Astoria, London; and on March 17 at the Palladium, London. They are also appearing in Europe this year.

The Animals have switched their manager from Charlie Stead to a new one, John Sharp. The first reunion with the new label will be "What a Wonderful World," on which the group are due to appear on March 22.

The first single called "Wild Honey" is released on March 17.

Max George of the Kraytans was fractured recently in the Stanford, California, area on March 17.

HOLLYWOOD, ROLLING STONES

STONES TOUR AMERICA

MARCH 22

CHAMPERS FOR GENE'S BIRTHDAY

BOWIE SINGLE

AUSTRIAN singer David Bowie has released his new single, "Do You Love Me," which will be released in about six weeks. The single is currently on tour with the Australian leg of the tour.

GUNNELL'S PLANS

GUNNELL'S PLANS

MARCH 17

MOVE RELEASE

THE Who's new single, "Can You Hear Me Knocking," was released on the Decca label on March 11. This group went to Finland for a short tour and TV dates.

SAVILLE RIOTS

Rioting breaks out at the Saville Theatre, London, on Sunday night when Chuck Berry fans were upset by the running of the safety curtain halfway down. The group, in various clothes, took to the streets and fought with the police, who fired tear gas and rubber bullets.

Berry wasCP law in Britain for the first time in 1967.
**FATHER FIGURE CHUCK**

One of the father figures of the Fifties Rock era, Chuck Berry has spent the last week working for his fifth British tour. Chuck Berry, a bright-eyed negro built like a brick wall, has spent the last seven days at his bed on the Hi-Fi Hotel. "When I step down-to the tour荧 tune," he says, "I'll feel that the years have taken a toll on me."

**BERRY:** "'Mandy music' is a very important step in my life. It's been some time since I've had a major success, especially in the UK. This tour is going to be a big one for me."

**NEW SINGLE (in the cold light of day**

**Gene Pitney**

"I have never really liked Cliff to be honest, but after hearing the new single, I think he's doing a good job of it."

**P.J. PROBY**

"I believe in the star system, but you don't want artists to behave like stars in this country."

**Tom's not worried about PJ**

"I have never really liked Cliff to be honest, but after hearing the new single, I think he's doing a good job of it."
EDMUND HALL’S death - he died of a heart attack at his home in Camden, Minn., on Saturday (11) — came as a shock to almost everyone who knew him. To me, I deplored the going of all jazz heroes, and especially the semi-mythological pioneers, but Edmond’s departure was particularly strong. For he looked and sounded fighting fit on his British club tour as recently as last November. He was 65 but didn’t look it.

In addition, he was one of my favourite clarinettists and his death, so near Dum- mond Howard’s, reduces the number of the clarinetists of the old school to two - Hearing and driving one of the greatest clarinetists, and not inclined, here in London, to adding to the list of the infallible, I will not mention any names which can have been heard of by any of his Louisiana colleagues, typical or not.

He was, in essence, a very big player and because of his long association with various groups which have been heard in New Orleans, Chicago, and elsewhere, he was in permanent contact with the musicians of various groups. Among these was the famous clarinetist, the late Louis Armstrong, who was a close friend of his. But beyond all this, he was a great clarinetist, and one of the finest in the world.

He had been a clarinetist since the age of 16, and had played with the famous bands of the day, including the bands of Jelly Roll Morton, King Oliver, and other greats. He had been playing with the bands of the great clarinetists, including the bands of Louis Armstrong, who was a close friend of his. But beyond all this, he was a great clarinetist, and one of the finest in the world.

In his school band and was a popular student, and after graduating, he played with the bands of the great clarinetists, including the bands of Louis Armstrong, who was a close friend of his. But beyond all this, he was a great clarinetist, and one of the finest in the world.

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DUKE-PLUS THE LPO-WAS IT BETTER THAN MONTAVAN?

A FASCINATING concert, but one of superior musical validation 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 America's "Duke Ellington and his Little Orchestra" for such a classic tradition. This was much more important, however. The essence of the evening would have been better served by contributing to composer's scores which were revelatory influences such as Stravinsky, Walton, Ravel, or even Bartok! "New World a-Coming" was a triumph, opening the evening on a grand scale. The final orchestral expansion weakened rather than enhanced it. The finale of "Fire" was better than that of "Concerto for the LPO brass and woodwind," but in up-tempo passages it was hardly his fault. But the mood was broken by the string phrasing precisely near to the banal. "Golden Slippers" was more successful, the scoring had wit and drollery. By the time Ellington's orchestra were engaged with the symphony orchestra, "Harlem Suite" is a fine varied jazz composition, but it was generated out of the splendidly varied jazz and symphonic orchestrations, the sentiment was distorted to sentimentalism. The rhythm climax was thumping.

The orchestra made a happy relief despite dourful string interjections by the LPO. After this, it was a pity that Duke chose to end with a symphonic "Satch Boogie," the wisest move became a gross Mardi Gras figure. It may make sense, but Montavany would have probably rendered "Harlem" as "New World" with more integration. One felt that Ellington was starting with symphonic fragments on to the band rather than thinking as a whole. To date, Duke has proven his success here by simply singing good songs, like "Jazz One Smile". "Looking Through The Eyes Of Love" and his new single "In The Light Of Day". The Troggs closed the first half with an exciting set of songs. They featured their best hits and are capable of eliciting strong reactions, despite their recent stay in the fifties, they are still a force to be reckoned with. Fortunately, this fact was already established in 1968.-VIC BELLERBY.

gene pinney

ONE PETNEY stinted on stage on the first night of his tour of the States, but the London Park and proved once again that he is the supreme performer. Reading a particularly strong bill, Pinney's amazingly powerful voice filled the half-full theatre as he swung into "Golden Broom Pitney has had his success here by simply singling his hits and are capable of eliciting strong reactions, despite their recent stay in the fifties, they are still a force to be reckoned with. Fortunately, this fact was already established in 1968.-VIC BELLERBY.

opera noir

STAGING A Black Opera with an all-white cast, Associate Conductor and Vocal Coach was also responsible for the production. The opera, "Jelly's Last Meal," was a success here by simply singing good songs, like "Jazz One Smile". "Looking Through The Eyes Of Love" and his new single "In The Light Of Day". The Troggs closed the first half with an exciting set of songs. They featured their best hits and are capable of eliciting strong reactions, despite their recent stay in the fifties, they are still a force to be reckoned with. Fortunately, this fact was already established in 1968.-VIC BELLERBY.

A MOST 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 way as a professional entertainer. Among the several hundred of us who gathered in the pint-sized grand ballroom of the ultra-fancy Fontainebleau Hotel in Miami Beach to watch the taping of the widely-hailed 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 stage with her provocative parental song, "I'm a Wholesale Man". Perhaps Sunny Slova, one of the elite in the Sinatra clan, who composed the show, also wondered at the future of Nancy. So must have the venerable A & R chieftain, Mitch Miller, who was in the audience at the same event. But the entertainment was a huge success. When the program, Nancy's role in it must have also been noteworthy to her fans. And it was so, one enthusiastic young urban and seventeen dollars late, she found the formula, with her famous singing of "Three Best Ones Made For Walking." On top of this was another smash, "How Does That Grab You Darlin'" and yet another, "Sugar Town". Although she is close to her father, Nancy has given her own way since that Miami-originated singing career. And finding her own way, coupled with "self-discipline" has assured her success. Recently she told an interviewer that whether she has a problem is a challenge to you. She must learn self-discipline. It should be taught in the classroom and at home. Turning and shaking child, "Mezz is bad, "she continued. "They must be able to stand on their own. They must be able to stand on their own."

=WHAT MAKES NANCY TICK?==

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

RULES
- The first prize will be awarded to the competitor who correctly identifies the pictures nominated, and their correct order and places them in the order specified by the coupon. The order of the stars nominated will be in front of the coupons. The coupons must be posted to Melody Maker, Melody Makers Top 21 Competition, at the address printed at the bottom of the coupon, by the closing date of March 11, 1967.
- All entries will be examined and the decision of the judges will be final. No correspondence will be entered into. The judges' decision is final and no entrants will be notified of the result.

MELODY MAKER, February 25, 1967—Page 11

DATELINE FRANKFURT '67...
arbiter ORGANISATION CRASH SOUND SCENE!

Plus a number of other exciting innovations
SEE FOR YOURSELF ON THE
ARBITER STAND
No. 2401 Hall 12F
"It looks like being a hit— isn’t it awful!"

CALLING Petula 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 Hennessy

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 telephone 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 singing at all.

"I recorded it in French about six weeks ago in Los Angeles, Why? Well it was Claude’s (my husband’s) 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, you said, "I know— it isn’t awful"! I reminded her."

Pet laughed and admitted it didn’t hit me when I first heard it. "I expect it is awful in some ways."

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

Good

"You could call "This Is My Song" a happy accident. I was ticked to the UK and they couldn’t get me over. To do the session there was a man who did "Strangers in the Night". I remember him very well."

Pet plans to stay with her husband and two daughters in Megeve for a few weeks, holiday with brief interruptions to full commitments."

This is my third year. My weekly newspaper says I am doing very well."

"I really want to be a good artist not one of those bottom-line types— so I am getting my teeth and really getting down to it."

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 ‘Limehouse’ and ‘Smiles’?"

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

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PET: "you could call it a happy accident?"
Paul McCartney reviews the new pop singles

Paul and Barry Ryan: "Keep It Out Of Sight" (Decca).
Paul and Barry Ryan: "I'm Gonna Find Another You" (Deram).

**SMALL FACES:** "I Can't Make It" (Decca).
**JIMI HENDRIX EXPERIENCE:** "Purple Haze" (Experience) (Not released until March 24).
**ALAN PRICE SET:** "Keep A Rock 'N Roll Star" (CBS).
**THE BYRDS:** "So You Want To Be A Rock 'N Roll Star" (CBS).

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

"It's a bit hit, but I don't really know because I don't know him. They said he's heard him. He's got a voice that's very nice." A very good record, as is "Spadler". "Spadler" is this year's hit record.

**GENE PITNEY:** "I'm Not Gonna Like That Bit - The Billy Jam." (Decca).
**THE MOVE:** "I Can Hear A Great Grass Grow" (Deram). "I'm Not Gonna Like That Bit - The Billy Jam." (Decca).

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114 Charing Cross, London W.C.2
A DAY in the life of a pop group: switch 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 premise that, if you’re very hot in the chart, they roll out the red carpet. Otherwise, you’re on your own.

Dave and the boys with their manager Jeff Victoria flew out to France by private jet for four days. They were hampered by 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.

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In most tours abroad, the promoter provides transport for the artists. The French promoter did the same — except his idea was temporary four of us into his plush limousine. "Dave, Dozy, Beaky and Mick" travelled in style for the first day and then "Dave, Dozy, Beaky and Tich" limousine was...
Wonderful hit sounds from Tamla Motown

The Motown Sound: "60 Big Hits (Volumes 1 2)" (Tamla Motown). You'd have to own most of the tracks on this set of Motown hits already. But maybe you didn't know how many, or maybe this Motown gap is bigger than you thought. This collection of classic material, every hit in a row (and roped off by signature Juke Box intros), is a great buying opportunity. Songs like "How Sweet It Is" and "You Make Me Feel Like A Dancing Machine" are among the prime cuts, and the great Joe Jackson, who never left Motown for a while, is represented with a dozen unimaginative, but solid, hits.

The Four Seasons: "How Do You Like Me Now?" (Philips). The group is still going strong after several years—some say too strong. This album is a concise summary of their work. Certain hits are reconstituted as the group's own, but some tracks aren't. They haven't altered their style much. "Sherry" and "Big Beat" are still very much in evidence. The Four Seasons had produced musicals at the time, and you can hear that influence here.

Peter, Paul and Mary: "The Best of Peter, Paul and Mary" (Warner Brothers). This album from the same period is less varied. It contains hit material from the group's heyday. But songs like "If I Had a Hammer" are still quite strong.

Michael: "The Man With The Magic Touch" (Columbia). This album is a concise summary of Michael's work. Certain hits are reconstituted as Michael's own, but some tracks aren't. They haven't altered their style much. "Sherry" and "Big Beat" are still very much in evidence. The Four Seasons had produced musicals at the time, and you can hear that influence here.

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**ARCHIE SHEPP, “Live in San Francisco,” Kelly’s, Your Father’s House.** This is a 1965 date featuring the fine tenor saxophonist and fine bassist John Gilmore. The performance is straightforward and consistent, despite the variety of settings. Shepp’s improvisations are often impulsive, but there is a solid underpinning of rhythm and melody. The music is composed and improvised, with a good balance between the two.

**JOHN COLTRANE, “Kenny Dorsey plays.”** This album features Dorsey playing on several Coltrane compositions, and the results are quite varied. Some tracks have a more structured approach, while others are more free-form. Despite this, Dorsey’s playing is always technically proficient and expressive.

**BERNARD PEIFFER, “Blues from McDowell to Jimmy Witherspoon.”** This album showcases the blues influences of two great jazz pianists. McDowell, a versatile and innovative pianist, is featured alongside Witherspoon, a soulful and emotive singer. The album captures the raw emotion and musicality of both artists, and is a must-listen for fans of the blues.

**SONNY ROLLS, “The Sonny Rollins Collection.”** This album is a complete collection of Rollins’s work from 1940 to 1965. It features a variety of styles, from hard bop to free jazz. Rollins’s playing is always strong, with a focus on melody and improvisation.

**CARLA BLEY, “A Fine Compositor.”** This album features Bley’s compositions and arrangements, with a variety of musicians, including John Coltrane on tenor saxophone. The music is cerebral and complex, with a focus on composition and arranging.

**ARTHUR KOSOSKI, “The Lord W.I. Cove.”** This album features Kososki’s compositions and arrangements, with a variety of musicians, including John Coltrane on tenor saxophone. The music is cerebral and complex, with a focus on composition and arranging.

**JAZZ AND BLUES SPECIALISTS**

**JAMES ASMAN**

**REVIEWERS:** BOB DAWBARN, BOB HUNTON, MAX JONES

**THERE ARE THREE ALBUMS OF INTEREST to the more modern-minded jazz collector. These are recorded “live” and covering various aspects of current — or fairly current-activity on the “avant garde” scene. The first is a Composer’s Orchestra from the London office, but both the Shepp and Coltrane albums are recorded at different sessions, and both are interesting. The Shepp sessions, however, are more unified, and each a distinct unit. The Coltrane sessions are more varied, but each interesting in its own way.**

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RUFUS JONES has been to Britain on two occasions, the first time with Count Basie’s band in 1956, and again this month with Duke Ellington. Not a bad couple of weeks to drum for; and they were the full extent of his band experience.

"Most of my professional work has been with big bands," he told us. "May

Hamp was my first big band, and that was followed by the King band — this was in 1934. Duke directed, you get the things right.

"When I was with Basie, I was more like a featured guy. I might be doing a solo one or two times nightly. That’s harder work than with Duke, not hard for the band. Also, Duke’s a relating job.

"We don’t have time to listen, getting used to the environment of this particular group. We are working with. I’ve been with a lot of bands and all of them are different.

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"With Maynard, also, I was featured a lot. But I was a few years younger and didn’t think about it — it’s very exciting. And with that band and played a little more modern, Hamp’s job was a matter of a lot of fast tempos and a backbeat.

"I asked whether Rufus taught the different types of work stimulating, and which he preferred. Big band or small group playing. ‘I’d say that big band is easier, and of course I find it interesting.

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There’s not too many charts in this band. No, you have to do a lot of types of work. I’ll go up and do a chart occasionally, and I’ll do it, too — and when I can get around that, I might do it.

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There’s not too many charts in this band. No, you have to do a lot of types of work. I’ll go up and do a chart occasionally, and I’ll do it, too — and when I can get around that, I might do it.

"When I was with Basie I was more like a featured guy. I might be doing a solo one or two times nightly. That’s harder work than with Duke, not hard for the band. Also, Duke’s a relating job.

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Hamp was my first big band, and that was followed by the King band — this was in 1934. Duke directed, you get the things right.

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CAN the tambourine pick be fitted to the tambourine? Freedom's base guitars are bought from Bill Lewing, who has several hundred. A good source of information is the author's contact list, which includes many players.

GIVING valuable pointers to the Netherland's bass players, Bill Lewing has given us several hundred tips. A good source of information is the author's contact list, which includes many players.

DO you know who was the author of the tune that has been best-sold at the Warner Theatre, starring Mary Stainton and Charles Warden? Yes, it was a very popular song, which was accompanied by a very good orchestra.

It's not known who was wrote the music for this popular song, which was accompanied by a very good orchestra. The name of the composer is unknown, and we cannot be sure who was the author of the tune that has been best-sold at the Warner Theatre, starring Mary Stainton and Charles Warden.

For expert advice on purchasing and playing—see your local dealer.
The least well-known band to keep the country music flag flying

Now Ian wants to try big bands

Even before it appeared, ad

An even greater band to try

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**JAZZ at the TALLY HO**

Tally Ho, 7 Fortune Road, Kentish Town (1 min. Kentish Town Tube). Tuesdays, 7.30-11.30 p.m. Admission free.

**SPINNERS AT CONWAY HALL**

Real Black One String, E.M. Monday, 8 p.m. Free. 

**DIZZ DISLEY**

Bert Jansch. Sunday, 7 p.m (Early do). 

**THE NEW HARVESTERS**

THE FOX, Hampstead Green. 

**REAL BLACK**

No sir Ted Som H'. Monday, 9 p.m. 

**ROE-ME II**

March 19th, at Lyndhurst Hotel, Addis. Lloyd Baker. 

**LINE TINKERS**

Joanna Cants, 7.30 p.m. 

**ART FROM HIME**

March 18th, at Prince and Studio, W.C. 1. 7.45 p.m. 

**FOLK FORUM 2**

Ken 82121 7.30. Tickets 10/-; see p. 4. 

**THE SOUL TRINITY**

Saturday, February 16th. The Dynamic Joe Young. 

**KING'S BANANA**

Tuesday, March 5th. 

**EVERY NIGHT OF THE WEEK**

Evening 4.30 to 10.30 p.m. 

**KINGS, BOND**

8.30 p.m. 

**PONDS**

151-166 Fulham Road, London, S.W. 

**CROMWELLIAN CLUB**

(1 min. Kentish Town Tube) Every Sunday. 

**DAVE CASH**

Dun 2671. 

**JAZZ 67 at SURBITON**

Every Saturday, March 4th, II p.m., at the King's BANANA. 

**THE CRICKETERS JAZZ BAND**

New Society Dance Orchestra. 

**THE SOUTHWARK POP SCENE**

Saturday, March 4th, 8 p.m. 

**DAVE BERRY**

Monday—Thursday 

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20's Club 

50 Carnegie Street, W. 1. 

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FRIDAY at BLUESVILLE '67.
COLOURED QUARTET

specialising in Latin American or Continental style of music, to accompany any top-flight venue for the fabulous new Cavenidh Club which will be opening soon in Sheffield. First-class rates of pay.

QUARTET

for Tyne-side area. Preferably pianist doubling organ, bass/tuba guitar, drums, guitar/vocals. Able to accompany top line caption. Again, good rates of pay requested.

Apply to the Musical Director.

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Young musicians aged 15-17 required for baying

Comprehensive studies available under professional tuition

Apply: Captain T. I. Sharpe, M.M., O. M. P. • 146 York Place

Duke of York’s Headquarters, Chelsea, S.W.3

MUSICIANS WANTED (cont.)

GIRL ORGANIST or Pianist — must be young, well-spoken, good appearance and


MUSICIANS WANTED

SITUATIONS WANTED

ENGAGEMENTS WANTED

JAZZ ORGAN

Also for party work.

MUSICIANS WANTED

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OWN UP SPENCE, STEVIE WINWOOD IS THE GROUP!

Why knock the Eldon Band?

MR. J. A. ROBERTS' at- tack on the Eldon Band is 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, in his own keenest critic, but I feel that Mr. Roberts should not judge him in the least. His band is a credit to jazz. — J. E. COOPER, Cambridge.

I HAVE listened to the Alan Eldon Band on their recent tours with Winy Mannor, Idmoun Hall and Albert Nicholls and thought their performance was very good.

A BIG thank you BBC for giving us Jazz at My Colleage. I thought nothing could be better than Woody Herman but then Humphrey Lyttelton introduced us to the Max Roach Quintet.

Five dedicated musicians gave us modern jazz at its best. I hope some of ourips—drummers were watching. Max is a drummer — J. SANDWELL, Waring Drive, Thirsk.

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 abroad to make Spencer realise Stevie is largely responsible for the group. Any British fan could have told him — A. S. COOK, London N12.

STEVIE: "It would take three people to replace him."

BLOSSOM HAS BROUGHT SOPHISTICATION TO JAZZ

TERRIBLE

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

It was terrible. Ella was unprepared for the band and had to read the music, which she couldn’t interpret with Duke. — T. SNAPE, Newcastle, Staffs.

APOLGY

I WOULD like to correct some errors of Chris Welch’s interview with me in last week’s Wish, which, I’m afraid, I had to read. However, it was my fault.

In Amsterdam and Copenhagen I met and played with some of the most imaginative musicians I have ever heard of, and was thrilled and deeply impressed.

To get the facts straight I would like to point out that I was in Copenhagen last month, not in Copenhagen. I met and played with the most imaginative musicians I have ever heard of, and was thoroughly impressed.

A. J. DAVIES, Waltham Park, Surry.

TERRIBLE

KARL DALLAS should knock it off before we’re any more drenched about Com- missioner (February 11). It’s the biggest threat to world peace and freedom, shown by the monstrous Chinese persecution of Buddhist Monks in Tibet.

Also the brutal suppression of the way of life in Tibet by the present Chinese regime. — JAMES RECKITT, Hull, Yorks.

CRUELTY

FOLKINGER’S Freedom in Vietnam should be supported by all the countries of the world, especially America, who has never heard of her. — T. NORTEN, Warrington.

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