SHOCK news for Walker Brothers fans this week—their next British tour will be their last. The tour with Cat Stevens, Joe Zawinul and Engelbert Humperdinck opens at Finsbury Park Astoria, London, on March 31 and finishes at the Gaumont, Southampton on April 30.

Lead singer Scott Engel exclusively revealed to the MM: "It's probably our last tour in Britain. I think our days of touring are over. We're certainly more cabaret and maybe tours of other countries—but not Britain. Unless we come out with a flood of strong hits in a row which depends on what I can come up with. I think the fact that we haven't had any big hits recently is the main reason the fans are tired of the sound.

"It's probably just as hard for beat groups, but never the less, it's a bit of a blow for us. We're doing some beat things, and Andrew Oldham has given me some material."

One of the Walker Brothers tour dates has been withdrawn. The tour was to have played at the Kingsway Theatre, Hadleigh, Essex, on April 12, but they will now appear at the Gaumont, Southampton.

Scott Engel added: "We're nervous about this sort of thing. It's not fair to the public and it's not fair to the artists. We get the blame because the fans don't realise it's not our fault. We're asking our management to provide coaches so fans can go to the show at a nearby town on another date."

Eddie Miller here to tour

AMERICAN tenorman Eddie Miller begins his first-ever British tour at Osterley Jazz Club on Friday, March 31. He will be accompanied by the Alex Welsh band.

From Osterley, the Miller-Welsh unit moves on to Birmingham (April 1), Barnes (3), (this is a solo date without the Welsh band), Morden (4), Hitchin (5), Nottingham (6), Manchester (9), Leicester (10), Haywards Heath (13), London's 100 Club (14).

After that, Miller joins the Tenor Of Jazz package alongside Ben Webster, Eddie Davis, Bud Freeman, the Welsh band and the Lennie Felix Trio for concerts at London's Queen Elizabeth Hall (15), Manchester's Free Trade Hall (17) and Bristol's Colston Hall.

"People tired of sound"

BY CHRIS WELCH

"I'm proud of the sound we get because it's my baby, but the average person doesn't realise it is subtly different every time. I'm going to change the sound. The Walker Brothers are the hardest group in the world to record because we have such high standards and we've got to come up with a great piece of material.

"It's probably just as hard for beat groups, but never the less, it's a bit of a blow for us. We're doing some beat things, and Andrew Oldham has given me some material."

Group buys own

The RAVEN'S
weekly tonic

ELEKTRA PRODUCTIONS
in association with Roy Guest, present

IN PERSON!

SIMON and GARFUNKEL

ROYAL ALBERT HALL
Saturday, March 5th, at 7:30 p.m.
Tickets: 25/-, 21/6, 15/-, 12/6, 10/-, 7/6, 3/6
from Royal Albert Hall, Saville Row, London, W.1

THIBERGHAM THEATRE
Sunday, March 19th, at 7.15 p.m.
Tickets: 12/-, 6/6, 5/-, 3/6.

FREE TRADE HALL MANCHESTER
Monday, March 20th, at 7.30 p.m.
Tickets: 6/6, 4/-, 3/-.

LONDON'S LEADING ORCHESTRAL SERVICE
ALL PRODUCTIONS ORCHESTRA

STAND by for a weird new group! John's Children, who moved up the MM Pop 50 this week with "Just What You Want!" have already had so much success in America with numbers like "Snoopy vs. The Red Baron" that they are to be buying their own LP, in association with their managers. The club is called the Blueshelle, at Leatherhead, Surrey. Their songs have titles like "Remember Thomas Beckett," says John: "We're not psychosexual." The Children are John Bootle (bass), Eric Clapton (guitar), Sarah Wilson (vocals), and Chris Thomas Edwards.

BOB "Lumber" Dushman...come home, your favourites are forgotten. Barry Seconter's children say they have a pop idol in the house instead of an idol pop.

Amazing—the number of newspaper ads, day after day. Prince Bovril's "Al Capone" has been out four months. Yardbirds' latest prop, Budgie player candles... Tom Springfield wants to be a Beatle... Stevela Stansly singing "Oh Mein Papa" on the Juke label.

Sports Section: Hooray—Greenwich Park track day won by the Ravers, twice the game and won four—the five. Ray and Dave Block... his 14th birthday. Amazing—the number of newspaper ads, day after day. Prince Bovril's "Al Capone" has been out four months. Yardbirds' latest prop, Budgie player candles... Tom Springfield wants to be a Beatle... Stevela Stansly singing "Oh Mein Papa" on the Juke label.

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ELVIS—THE MYTH FALLS APART AT THE SEAMS

WHEN I was a long-trousered grammar school boy in Liverpool, one of my idols was an American singer from the Deep South with long sideburns and permanently mobile hips.

He had the improbable name of Elvis Presley; and he added the extra ingredient of sultry soul to the emergent excitement of Bill Haley's rock and roll.

GODLIKE

Records like "Heartbreak Hotel", "Blue Suede Shoes" and "Jailhouse Rock", helped to create a new musical form for British teenagers. Presley's discs sold in millions and he became almost overnight a godlike idol, held in reverential awe by millions in Britain and America.

I remember queuing for more than an hour outside a Liverpool news theatre to see a two minute news clip of Presley in action on an open-air concert in Nashville.

LOYAL

Over a period of about three years, Presley became a pop music phenomenon matched only in later years by the Beatles. His fan club and many loyal fans still claim him as the King.

As far as I am concerned, the King deserted a long time ago. He has become a pop spotlight, Presley—now over 30—is a hero who has fallen apart at the seams.

Medicines you'd think that the original singer had retired and Colonel Tom Parker was trying to carry on with a jaded substitute.

ALAN WALSH

voices the feelings of a long-time Elvis admirer disturbed at recent developments in the King's career.

IT'S SAD TO SEE AN ARTIST OF PRESLEY'S CALIBRE TURNING OUT MATERIAL UNWORTHY OF HIS TALENTS

VOICE

Presley started as a rocker—and he was the best of them all. He turned to rock ballad like "Surprised", which was a hit in 1961 and "It's Now Or Never", both based on the melodic period. Elvis proved he had a remarkable voice. He was able to carry off a yearning ballad as well as rhythm. His rocking 45s slowed down as he moved into his current phase... Presley injected feeling and warmth into their lyrics.

SUGAR

Contrast those years with the pale shadow of Presley today—this film remarkable only for their mediocrity and sugary, sentimental songs aimed at the mat and old market.

Presley was in the MM Pop 50 over Christmas with "If Every Day Was Like Christmas" which got number eight. pop is a pop helped along by festive gaiety and seasonal sentiment.

He wasn't the only one of 1966. The Chaplin opening, with definite "Crying In The Chapel", which got top 2, was his only worthwhile effort last year. The Chaplin opening, with definite

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Next Week

HARRY SECOMBE

IN BLIND DATE

NEXT WEEK
SECOMBE HITS THE TOP TEN

FOLLOWING Pet Clark's number one hit with "That Is My Song", the Top Ten received a sudden shock when Harry Secombe and his band broke into the top ten with his version of "The Charles Ching Song". Harry was last in the chart three years ago with "It's A Long Way To Tipperary", which went on to become his first major hit. He was last in the chart three years ago with "It's A Long Way To Tipperary", which went on to become his first major hit. He is on his way back into the Top Ten with "The Charles Ching Song"

Harry has spent 12 days in the Top Ten entertaining the troops and returning to Britain last week.

HOLLY ELLIOTT OUT FOR SIX MONTHS

Bobby Elliott, the drummer with the Monkees who was taken ill with pneumonia in Germany, has a return to his Lancashire home last week. He is now due to join the band again in London next week and has been told that he is due to spend six months in hospital. Former Islands frontman Graham Hill, who played with the group on their tour of America, is now working with the Monkees. Nevin will play the guitar in the group for their tour which starts on April 10.

STAY DATE OFF

The final concert of the tour in the UK, due to be held on April 9th, has been cancelled. A spokesman for promoter Arturo Horne said that they did not know the reason for the cancellation. The full list of dates for the tour which starts on April 9th, and runs to April 10th, has been released.

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CONGRATULATIONS TO MISS ANN BELLINGHAM

winner of the DAVID BROOK RADIO CONTEST

And a sincere thanks to everybody who made David's last record a success.

Watch out for a Great New Record FROM DAVID BROOK

WANDERLUST...I CAN'T GET YOU OUT OF MY HEART
THE BEATLES — still at the top with "Strawberry Fields Forever" and "Penny Lane"—have completed six albums for their next album which will not now be released before May.

The six completed titles are:-

1. American Echoes
2. American Echoes
3. American Echoes
4. American Echoes
5. American Echoes
6. American Echoes

George Harrison has written all the lyrics, and the album is expected to be released in late May.

GARRICK FILM

DAVID GARRICK has been offered a major part in a new Italian pop film to be shot in Italy during the summer.

The film, which will be dubbed in English, will be filmed in Rome, San Remo and Venice.

NEW LABELS

The company's first Jimi Hendrix LP, "Are You Experienced," has been held up in the middle of production. Manager Chas Chandler told the MM on Monday: "Due to a fault we have decided to re-record all but six of the LP tracks."

Chandler added: "But Jimi has also written about fifteen more numbers since we started work on the LP so we're going to record all of these new numbers, plus any new material we come up with over the next month."

Jimi Hendrix's new single, "Purple Haze," is to be issued on the recently launched Track label tomorrow (Friday).

WILLIE SMITH (58) DIES IN LOS ANGELES

WILLIE SMITH, one of the greatest pianists of his time, died on Saturday of unknown causes at Los Angeles, California. He was 58 years old.

SINCE his death, the world of jazz has been plunged into mourning for one of its greats. Smith was known for his incredible technique and his ability to play anything from the most simple piano solo to the most complex classical piece.

Smith was born in New Orleans, Louisiana, in 1917. He began playing the piano at an early age and quickly gained a reputation as a prodigy. He went on to study at the Juilliard School of Music in New York City and later at the Paris Conservatoire.

In 1943, Smith joined the Louis Armstrong Quintet and later formed his own group, which he led until his death. He recorded extensively throughout his career and was recognized as one of the greatest pianists of all time.

Smith is survived by his wife, Hazel, and two children, Jackie and Tom. A memorial service will be held at the Hollywood Palladium on Saturday, May 12th. Donations in his memory can be made to the Jazz Foundation of America.

Always best now costs less—so add big organ sound now!
JOHNSON
‘LOOK’ HE’S PLAYING THE GOLDU CLARINET’

MAX JONES

A MONG the merry men of the Swinging Jazz scene are some very familiar faces, two or three less familiar, and a few real strangers. Unfamiliar to British audiences at large, nonetheless welcome for that, will be Albert Budd Johnson (56), a highly respected saxophonist and arranger from Dallas, Texas. Budd has visited this country before, in 1952, but it was a tour of the UK with Snub Moo's band and he was not on show to the public. Now he is— or he will be again later in the year—and I anticipate that listeners will be wanting to hear more of this.

Johnson seems to have led a remarkably full jazz life. He was an amateur musician with groups and backing men in Texas, Kansas City, Chicago and New York since he first went on the road in 1934, as a drummer, incidentally. But he still belongs to that large category of fine jazz musicians who have received inadequate recognition.

One reason is that Budd has never been a bandleader, and no longer has ambitions in that direction. He likes to arrange, and has found it a relatively civilized way of making a living since he settled in New York around 1940. But when I asked him last week what most he wanted to do in music, he said at once: ‘I’d like to really be able to play my own and be accepted, like Pete, you know. I wish I could do that, so play good that people would love me.’

“This is the first time I’ve been back to Europe and had a chance to expose what I can do. I’m lucky enough to have something great, and you can be sure I’m going to do my best.”

Budd has been known to jazz collectors as one of the few saxophone and clarinet men of his generation to have a full technique in the alto and clarinet lines. And since 1938, when he joined Earl Hines, Budd has added the soprano sax to his repertory.

Budd speaks of his days in Paris, of how Earl, appearing as reed soloist, has suggested something new. "Earl, playing about thirty years ago, had the soprano sax in his repertory, and I’ve added the soprano to the other sax lines. But I’ve never paid as much attention to making that sound as I have to the alto and tenor.'

For Budd, over the years, it has been a few numbers using one thing and another. The soprano is the opposite one today and it was something in the alto for the last few years." "Of course, it’s a bit unusual today, in that the States a lot of people don’t know what it is. I’ve heard them say: ‘Look, there’s one guy. He must have been a bit odd. I was wondering what he was doing. He must do something special with it, because, well, you know. We’ve never heard anything like it’! It’s a bit like that for a time: a bit odd. It’s a bit one of those things that only Budd can do. He does something just as good as the old timey sound. And then he puts it together in a way you’ve never heard before."

Budd has his own way of looking at the world. He is, in his own words, ‘a real believer in the idea that, if you do a good job, you will be heard, and if you are heard you will be accepted. I believe in that.’

Budd has been a member of the band that has been called the Swinging Giants, and has been a part of it for more than twenty years. He has been with the band since it was formed in 1940. He has played with a number of other bands, including the one led by Earl Hines, and he has been a member of the band that has been called the Swinging Giants since it was formed in 1940.

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DRUGS
Oh dear. I agree with Jo Grimond. The national press are determined to supply the story. They have been told by the police that the drugs thing, if their real purpose is not to destroy innocence, is an evil thing, and not to use it in a way that makes them show photographs of real addicts and not build up stars. The publicity won't help stop it. As far as I'm concerned, I'm sure drug is more harmful to the public. It's a question of education, and I think it's a question of knowledge. There has been some talk of the decline of religion, which is another problem in society. Where money comes from is often a problem. The education system at the moment has been shown to be as bad as education. It's basically the American way, where money comes from everywhere. It is a question of education and social welfare aren't even covered. There has been a lot of concern about the role of religion. There are some people who feel that religion and education should not be the same thing. It is supposed to be a religion, but not necessarily a bad thing. The idea of a drug is not necessarily a bad thing. It is supposed to be a religion, but not necessarily a bad thing. The idea of a drug is not necessarily a bad thing. It is supposed to be a religion, but not necessarily a bad thing. The idea of a drug is not necessarily a bad thing. It is supposed to be a religion, but not necessarily a bad thing. The idea of a drug is not necessarily a bad thing. It is supposed to be a religion, but not necessarily a bad thing. The idea of a drug is not necessarily a bad thing. It is supposed to be a religion, but not necessarily a bad thing. The idea of a drug is not necessarily a bad thing. It is supposed to be a religion, but not necessarily a bad thing.
Paul, Hollies, Spencer
in a pop package
chock full of goodies

The Hollies and Spencer are two of the most successful groups of their generation. Their music is known for its melodic beauty and catchy hooks, making them a perfect fit for a pop package. The Hollies, fronted by singer Maurice Gibb, have had numerous hits including "Only a Northern Song" and "Look Through Any Window." Spencer, on the other hand, is known for his powerful voice and has scored hits like "I'll Remember You." Together, they make for a delightful addition to any pop package.

SKIDMORE

Vocalists Jimmy Todd and John Bunch set the tone for this package with their powerful vocals and harmonies. Jimmy Todd, with his smooth tenor, and John Bunch, with his soulful baritone, create a perfect duet. Their music is a blend of soul, pop, and R&B, making it perfect for any event.

ALAN PRICE

Al simply does it again with his amazing vocals and songwriting skills. His music is filled with emotion and deep lyrics, making him a perfect addition to any pop package. His hits like "I Can't Let go" and "Can't Help Myself" are still beloved today.

HIT SEEKER FOR
THE SEEKERS...

"GEORGY GIRL" is the fourth million-
selling single for the Seekers and their resid-
ent composer and recording manager Tom
Springfield. And it looks certain to be their big-
gest yet.

DURHAM, "a very talented person"

HERE!
THE BEE GEEES
TELLING ABOUT
'SPICKS AND
SPECKS'

"Spicks and Specks" is a popular British children's TV show that has been on the air for several years. The show features a group of musicians who perform parodies of popular songs, and the Bee Gees are known for their many appearances on the show. Their parodies are often humorous and clever, making them a favorite among fans.

RAVI SHANKAR

This masterful performer of Indian classical music has been entertaining audiences for over 50 years. His sitar playing is a treat for the ears, and his compositions are beautifully arranged. Shankar's music has been featured in several films, and he has collaborated with many famous artists. His playing is both technical and emotional, making him a true legend in the music world.
'IF YOU'VE GOT THAT KIND OF MIND — I SUPPOSE IT IS' SAYS DAVE DEE

The giggle and nudge brigade will be out in force again now that 'Touch Me, Touch Me' by Dave Dee, Dozy, Beaky, Mick and Tich is in the charts.

Remember 'Bend It'? It was called everything from 'smutty' to 'obscene'. But Dave puts records into the 'suggestively suggestive' a-w-o-n-a-to think it category.

Dave and Tich grinned when asked if the title could be suggestive. "I suppose people could read things into it — if they've got that sort of mind," said Dave. "But we don't think it is at all," said lefty Mick, the genius drummer of the group.

"Our managers Ken Howard and Alan Blackley have first option on all our singles — they've written every hit for us and we are using their songs as long as we can. But I don't think they deliberately pick a title that is suggestive," said Dave.

"I think that 'Touch Me' is basically a title that catches the eye. If you look into the lyric, it isn't suggestive at all. But it does stop and make people think when you're selling records that's more than half the battle.

Dave and the boys have had hits before. But they never take them for granted. "You can never tell — any single could be a good advance for our records, but it's still important to create interest in the record before and after its release. In that way, I think 'Touch Me' is a good title, but it's not smutty at all."

"BLUE"

But it's a fact that the group do have a sexy image — started when they used to do 'blue' comedy material on stage. And titles like these do panter to the image. And it all sells records.

"Sexy or not, 'Touch Me, Touch Me' is another chartbuster for the group who haven't had a flop since 'Hold Tight'. They have progressed with every single they've issued — from the Greek feel of 'Bend It' to the Afro-Cuban rhythm of 'Save Me' their last hit.

But some people are saying that the new one is a step back. "Some people may think that," answered Dave, with Mick nodding agreement:

"But we don't think that. We started with records that had a fairly suggestive sound and that got us away initially into the chart. Then we tried to progress and did 'Bend It' and 'Save Me' and I really think that we have progressed in far as we should.

"The fans are far more knowledgeable about music today, but even so, there is danger of going too far and we wanted to avoid that. We are a commercial group and we think that further progression might not be advisable for us.

"SONG"

What about their next single? Which way will that go? "We really don't know. It depends on the song. We work out our singles one by one really. We all contribute ideas and we try and get the best results for our record company.

"So far, we have made all our singles by ourselves, without the use of any other musicians but this isn't a hard and fast rule. It's just that we know we have to play the numbers on stage and therefore we believe we have to be able to play them exactly the way they sound on the record," said Dave.

AWFUL

I think being able to do a good show is of vital importance to a group. If you make a good record, but then and are bloody awful the fans aren't going to come back again to see you. They're not stupid."

And personal appearances are Dave Dee, Dozy, Beaky, Mick and Tich's strong point. They spent years learning to work on an audience.

The hit single gets the group off the ground but — as Dave says — the moment of truth comes when they don't stand on a stage before an expectant sea of faces.
BLIND DATE

SCOTT WALKER

singles out the new pop singles

NANCY SINATRA & FRANK SINATRA: "Someday Maybe" (Reprise).
No—my God, Sinatra has really gone down hill. Not only is he looking bad—but heavier. I didn’t know he was that old. He really doesn’t need the money. Maybe he’s just feeling sorry for his old age. The song is didn’t do much. The record is okay, if you don’t mind the piano. I’d say it’s a pretty bad record. It sounds like Sinatra. I can take a bit, but I don’t think he’s lost his touch.

MAMA’S AND PAPA’S: "Dedicated To The One I Love" (RCA Victor).
I used to love this song, and I still do. I heard it in a pop record, and I don’t think it’s a very good record. It sounds like Mamas and Papas, but it’s not good. The song is "Dedicated To The One I Love." It sounds like a Hollies record. That sounds like an idea that somebody has had recently. It’s good, I like it. I have no idea what it is. but I like it and I’m not a good judge of this type of thing. It’s different and the lyrics are interesting. It’s a good judge of this song. I don’t know everybody today.

KLUH: "Tell Me To My Face" (Mercury).
This is an old Hollies song. I don’t like this song, but the Hollies are willing better and better now. I don’t like the singer at all. This sounds very much like a Hollies record. That sounds like an idea that somebody has had recently. It’s good, I like it. I have no idea what it is. but I like it and I’m not a good judge of this type of thing. It’s different and the lyrics are interesting. It’s a good judge of this song. I don’t know everybody today.

FLEETWOOD: "Arnold Layne" (Columbia).
It’s good. I like it. I have no idea what it is. but I like it and I’m not a good judge of this type of thing. It’s different and the lyrics are interesting. It’s a good judge of this song. I don’t know everybody today.

MINDFRAME: "We’ll Talk About It Tomorrow" (Foxtrot).
It’s an interesting idea for a song, but it could have been better. It’s a very typical group sound. I don’t have any idea what it is. but I don’t like to be a Group Kind Of Love" and I don’t know anything else about them. This is a good record.

EASYBEATS: "Who’ll Be The One" (United Artists).
Pax! Very this record anywhere but in Britain. I love it. It was in America or Australia. It’s not a good song although the group are doing the best they can with it. It’s not their best work. They’re very good and their last record was really exceptional. This is such a nothing record. It’s terrible—but it is what it is. It’s a good judge of this song. I don’t know everybody today.

DAVEY SANS & THE ESSEX: "Advertising Girl" (CBS).
I will be surprised if they last the year. They had a tremendous sound—which was a fluke. I think. Anything that follows will be a bit of an anti-climax.

Because I Love You

GEORGIE'S FIRST ON CBS

C/w Bidin' My Time ('cos I love you)
202587

What the Mamas and Papas think about the Monkees

ALMOST ALL you know about the Monkees has come from their Saturday night TV series — the BBC and pirate radio stations — and the British press. In addition to the coverage of the MM, every popular national newspaper and newsstand.

How long do you think the Monkees will last?

1. The TV show is one of the most popular shows ever, but it was not without controversy. The show was criticized for its use of sexuality and its impact on young viewers.

2. Many people were concerned about the show's influence on young people's behavior and values.

3. The show's popularity continued throughout its run, and it remains a beloved classic of 1960s television.
The Monkees

Leading London and provincial evening newspapers have pop writers who write about the stars, analyze the trends and review the new records. These men and women are one of the major links between the pop fans and artists like the Monkees. They are the experts on pop. But what do they think about a new pop phenomenon like the Monkees? Here are their views. This is What The Papers Say... about the Monkees.

1. Matt D'Arcey
   Evening News
   I'd give them another six months — no longer. And that's being generous.

2. The show is obviously derivative of Dick Lester's film, but it has some good American quick-fire humour in it as well.

3. Surprisingly enough, I liked "Last Train To Clarksville" and "I'm A Believer." I was especially impressed here. Putting aside the obvious comparison with the early Beatles, I think the Monkees have a freshness of attack that is appealing. But with so unoriginal a group, you have to be cautious with praise.

Judith Simons

4. It will last for as long as the show remains well-written.

5. The show is clearly derivative of Dick Lester's film, but it has some good American quick-fire humour in it as well.

6. Surprisingly enough, I liked "Last Train To Clarksville" and "I'm A Believer." I was especially impressed here. Putting aside the obvious comparison with the early Beatles, I think the Monkees have a freshness of attack that is appealing. But with so unoriginal a group, you have to be cautious with praise.

David Wigg

5. Great fun. Don’t have time to watch it every week, but I’d like to. I can’t think why a British group didn’t do it before. It’s like its own business.

6. They don’t have the same magic as the Beatles, but there is another group out likely to make a more important thing is that they’ve injected a new freshness of interest into pop.

Don Short

6. As long as their TV show is entertaining, they’ll last as long as the public wants them to.

7. The show’s rather amusing, and it’s nice to see a genuine audience.

8. I felt at the start that they were a dreadful copy of the Beatles — and I thought that’s still true.

Donald Bruce

9. I think they’ll last as long as the public wants them to. They arrived at the right time when the Beatles were on top, just as the Beatles arrived at the right time when the Shadows were on top.

10. "Hoot Doo’s Night" is all over now. But it’s very funny and they are very comically different personalities together in comic situations.

11. I’ve not heard the LP but their two hit records were very good, it’s a bit Beatles-y.

Michael Housego

What do you think of their TV show?

What do you think of the Monkees as a group?

* * *

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New-sounding Campbell—but not for purists

New FOLK LPs

HEDY WEST

MONKEES — SPECIAL STORY AND PICS

It's all happening in MUSIC MAKER out now! A knockout!

HERMAN — RUNNING WITH THE HERD

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HAND THIS TO YOUR NEWSAGENT
GEORGE FAME: "Because I Love You" (CJMB). Softly-composed first hit single from George which should hit the same audiences as "I Love You" and could make the same impact. Lively, jangly, "Felicia" is a mix of "Crawdaddy" and "The Lonely Bull". A typical Beatle disc complete with lovely girl vocals and a superbly produced backing. A great new entry.

FOUR TIPS: "Reminiscing" (Tamba Mabu). Can do no wrong. Andy Williams' latest flipper - its composition and complex and intricate arrangement are quite fascinating. It should be a big seller, but I think [Editor's note: this seems to be a placeholder text, likely indicating a typo or an error in the original document].

BILLY ECKSTINE: "The Thrill Is Gone" (CBS). Great old take on a classic blues. It's a perfect vehicle for Billy's cool, laid-back vocals. A top LP contender.

GEORGIE FAME: "I'm In The Wrong Here" (CBS). A typical hard pop appeal for the new hit single from George. It's a sensitive, romantic ballad with a strong vocal performance and a memorable melody. A great addition to his repertoire.

JACQUES CANCOURE: "The Ballad of the Sad Young Men" (CBS). A beautiful, tuneful ballad with a touching story about the trials and tribulations of a young man. The arrangement is simple yet effective, and the vocals are heartfelt and sincere. A true classic.

JOE BROWN: "Boy Of Joe Brown" (Marble Arch). This is an excellent jive single from one of the biggest stars of the British music scene. Joe's vocals are energetic and his guitar playing is top-notch. The backing track is lively and the overall effect is quite addictive. A great new release.

JIMMY CLIFF: "The Harder They Come" (CBS). A powerful reggae classic with a strong social message. The lyrics are thought-provoking and the music is infectious. A great new single that should do well on the charts.

JOHNny rivers: "Changer" (Liberty). Great soulful performance of a popular song. The vocals are smooth and the arrangement is tight. A great track that should appeal to both pop and soul fans.

MARK WINTER: "Vivien" (CBS). A moving ballad about a young woman's love for a man who is away at war. The vocals are heartfelt and the arrangement is simple yet effective. A great new single that should hit the charts.

BOBBY BOND: "I Remember" (RCA Victor). A beautiful, sensitive ballad about the memories of a past love. The vocals are emotive and the arrangement is温柔。 A great new release that should appeal to both pop and country fans.

HAROLD SANDERSON: "The Shadow" (RCA Victor). A moody, atmospheric ballad with a powerful message. The vocals are soulful and the arrangement is haunting. A great new single that should hit the charts.

JAMES TERRY: "Mississippi Mud" (CBS). A lively, upbeat classic with a strong rhythm section. The vocals are energetic and the overall effect is quite addictive. A great new release.
THE four-day appearances at Manchester's Club 43 last month (Manchester's modern jazz rendezvous) of American saxist Johnny Griffin was a milestone in the club's history. For these were the first American jazzmen to appear at the club — or will be for the last, for Dexter Gordon is due for a four-day stint at the Amber Street premises from March 22-26.

Club 43 has imported both its management direct to the club under a special arrangement recently completed with the Musicians' Union.

"We have been negotiating for this breakthrough for three years," says owner Keith Gomersall. "Manchester's蕴意 to try to do it, and we didn't see any reason why we should not be allowed the same concessions." "We were aware that we were an authentic club," says promoter Ken Johnson, "that we had been established for a minimum of three years, and that we regularly employed musicians. Nonetheless, the deal was considered not to be financially viable. However, convincing the Musicians' Union of our worth was to allow us to import musicians direct from America to appear at Club 43. We are not agents by selling them to other promoters. But this never was our intention. Importing them direct to the club means that we can offer musicians a better deal. The deal is with the British Jazz and Blues Club, for Art Farmer and Lou Wright to appear at the club. Economics will not allow us to fly stars direct from America to appear for just four nights at the club. We hope to offer the stars limited to those who are already in Europe. We have an agent in Paris who keeps us in touch with jazzmen appearing over there, and we are now an official club of the British Jazz and Blues Club in Brussels, which will present American stars many weeks through the year."}

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Martin Cathy D. Swarbrick and Young Tradition at the Celler, Cecil Sharp House, London WC1.

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Tuesdays Night at the Roebuck Hotel.

Sunday: The Fruits of the Sound at the Halliwell, Palace Passage, E1.

The King Creole Club, Hanley Yard, Windmill St. W1.

IMPORTANT! EASTER 1967

MARCH 25TH ISSUE

Latest issue containing copy for CLUB and FOLK FORUM columns.

APRIL 1ST ISSUE

Latest issue for receiving copy for CLUB & FOLK FORUM columns.

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Vote today and 100 LPs must be won in a great pop quiz!

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ERIC SILK & HIS MIKEDANIELS JAZZ

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EASTER HOLIDAY, 1967

MARCH 25 ISSUE  ● Latest time for receiving advertisements, FRIDAY, MARCH 17
APRIL 1ST ISSUE  ● Latest time for receiving advertisements, THURSDAY, MARCH 23

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30. MALE ORCHESTRA, ALL MALE SINGERS, STRINGS & DRUMS.
Thank goodness we still have Cliff Richard in show biz. He is something, and it is only left to us to hope that he remains as good as we have been accustomed to. The world is a better place for his presence, and he is a credit to the profession.

JOHN WYNNIE, Ipswich.

GERRY DORSEY is in the role of Blind Date (O.M., March 3) subjects to 'bringing religion into pop music' on record with Kenneth Washington. — 'Gerry That Old Time Religion'. Perhaps he is so committed to selling Christianity that he cannot understand an offering which is what it claims to be and no more, namely a Gospel record, by a Gospel singer, with a Gospel message. It is a far cry from the secular pop milieu. I see no reason why Mr. Dorsey's big band should not make a better product. Now that he has got a new manager, he should not be bad to take a similar interest in their new work as he has been in Gospel, and a good one. Keep up the good work, Gerry.

J. 'GLS', Swindon, Middlesex.

WELL DON'T Melody Maker on the article about the Continental invasion of the U.K. (MM, March 3). The Continental invasion has long been expected by the Continental invasion. The Continental invasion is not new. The Continental invasion was not new. The Continental invasion will not be new to take a similar interest in their Continental invasion. With Britain 'going into Europe', I think the Continental invasion is a fair one. I see no reason why the Continental invasion should make a better product. Now that we, the Continental invasion, should not be bad to take a similar interest in their Continental invasion as they have been in Continental invasion, and a good one. Keep up the good work, Melody Maker.

I. 'GLS', Swindon, Middlesex.

ALVIN’S show in music in the past 100 years has been tremendous. Jazz arrived and has evolved to pure freedom with the aid of Albert Ayler and the New York Art Quartet. Classical music arrived and has evolved to pure freedom with the aid of Albert Ayler and the New York Art Quartet.

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The 'Jazz' has become a dirty word.

I would like to be the form of jazz to be the form of jazz to be the form of jazz to be the form of jazz.

The form of jazz is gross insincerity and it is important for all those who advocate jazz. Albert Ayler is a new model and must be the model of jazz. Albert Ayler is a new model and must be the model of jazz. Albert Ayler is a new model and must be the model of jazz. Albert Ayler is a new model and must be the model of jazz.

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LUNCHTIME ORANGE SPERM

HOSTED BY JEFF DEXTER

mm Mailbag

'He's a credit to the profession'.

I'm getting tired of the bad example certain pop stars appear to be setting their fans. It is hardly surprising that drug-taking among young people is on the increase, when certain pop stars who should know better are alleged to be connected with drug-taking themselves.

Thank goodness we still have Cliff Richard in show biz. He is something, and it is only left to us to hope that he remains as good as we have been accustomed to. The world is a better place for his presence, and he is a credit to the profession.

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