

Melody Maker

March 18, 1967

9d weekly

SHOCK FOR FANS

WALKER

BROTHERS LAST

TOUR!



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 (8), Manchester (9), Leicester (10), Botley (12), 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.

SHOCK news for Walker Brothers fans this week—their next British tour will be their last. The tour with Cat Stevens, Jimi Hendrix and Engelbert Humperdinck opens at Finsbury Park Astoria, London, on March 31 and finishes at Tooting Granada 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'll start doing 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 due mainly to the fact people are tired of the sound."

'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 bitch for us. I'm 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One of the Walker Brothers tour dates has been withdrawn.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 furious 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."



monkees!
monkees!
monkees!

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DAILY SKETCH

ELEVEN

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 at 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 he is the King.

But as far as I am concerned, the King abdicated a long time ago. Today under the harsh 1967 pop spotlight, Presley—now over 30—is a myth who has fallen apart at the seams. Presley today is so mediocre you'd think that the original singer had retired and Colonel Tom Parker was trying to carry on with a jaded substitute.

VOICE

Presley started as a rocker—and he was the best of the lot. He progressed to rock ballad like "Sur-render" which was a hit in 1961 and "It's Now Or Never", both based on Italian melodies. In this melodic period, Elvis proved he had a superb voice as well as rhythm.

His rocking days slowed down as he moved into his twenties. But the songs he was singing were great and Presley injected feeling and warmth into their lyrics.

SUGARY

Contrast those years with the pale shadow of Presley today — films remarkable only for their mediocrity and sugary, sentimental songs aimed at the mum and dad market.

Presley was in the MM Pop 50 over Christmas with "If Every Day Was Like Christmas" which got to number eight, perhaps helped along by festive forgiveness and seasonal sentimentality.

His biggest seller of 1966 was the sickly "Crying In The Chapel" with definite religious overtones and little about it to appeal to a large section of the young record buying public.

But it's his current

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

single that gives the major clue to his failing popularity.

"Indescribably Blue" is the title—and that just about sums up the people who long for a breath of the vibrant, masculine Presley we used to know.

QUALITY

The record never rose higher than number 25 in the Pop 50 and last week it was down to 43.

But all this doesn't mean he isn't still selling records. RCA-Victor, his label in Britain, point out that last year he sold more records than in any other year. And between the summers of 1964 and 1966, he sold 33 million records.

But it's the quality and type of his records that is in question.

DRASTIC

It's sad to see an artist of Presley's calibre turning out material which is unworthy of his talents.

He could so easily be great again — but that would mean a drastic re-think of his recording and filming policies. And whether that will happen, only Elvis or Colonel Tom Parker could say.

But are fans in Britain waking up to the fact that the Presley myth is ending?



PRINCE BUSTER

PRINCE OF BLUE BEAT

BACK in 1964 the hippies were talking of Blue Beat as the next big craze.

The term was, in fact, coined by independent record producer Siddy Jackson who described it as "a fusion of beat music and blues with a calypso thing thrown in."

One of the biggest sellers of Blue Beat — or Ska to give it its West Indian name — was Prince Buster Campbell from Jamaica. In fact, Buster made a brief visit to Britain for TV appearances.

Now suddenly it's happening again. Prince Buster has a single, "Al Capone", entrenched in the chart. And it's on Siddy Jackson's Blue Beat label.

Buster was born in Kingston, Jamaica, on May 24, 1938, and for a while looked like making a career as a boxer.

He has been a steady seller of records for the past three years, particularly among Britain's West Indian community.

An extensive tour is being set up for the end of next month, when, he hopes, his follow-up to "Al Capone", "Ten Commandments" will have followed it into the Pop 50.

"I think there is a new trend towards this type of music", says the faithful Siddy Jackson. "I have been presenting a weekly Monday show at Tiles Club and the reaction has been very good indeed."

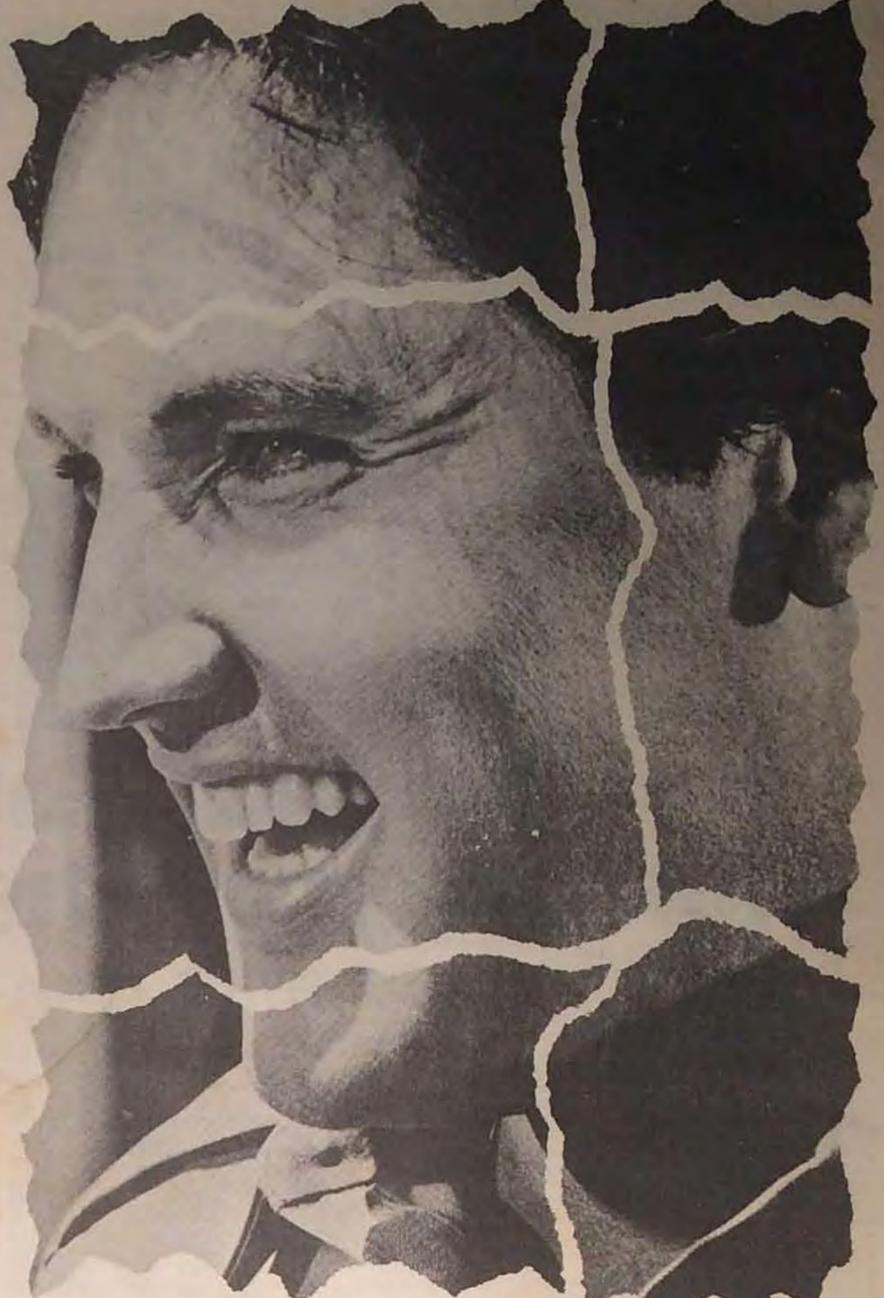
Prince Buster really started the whole Blue Beat movement and it should be an exciting tour as he is bringing the group that backs him on the records, the Bees."

NEXT WEEK

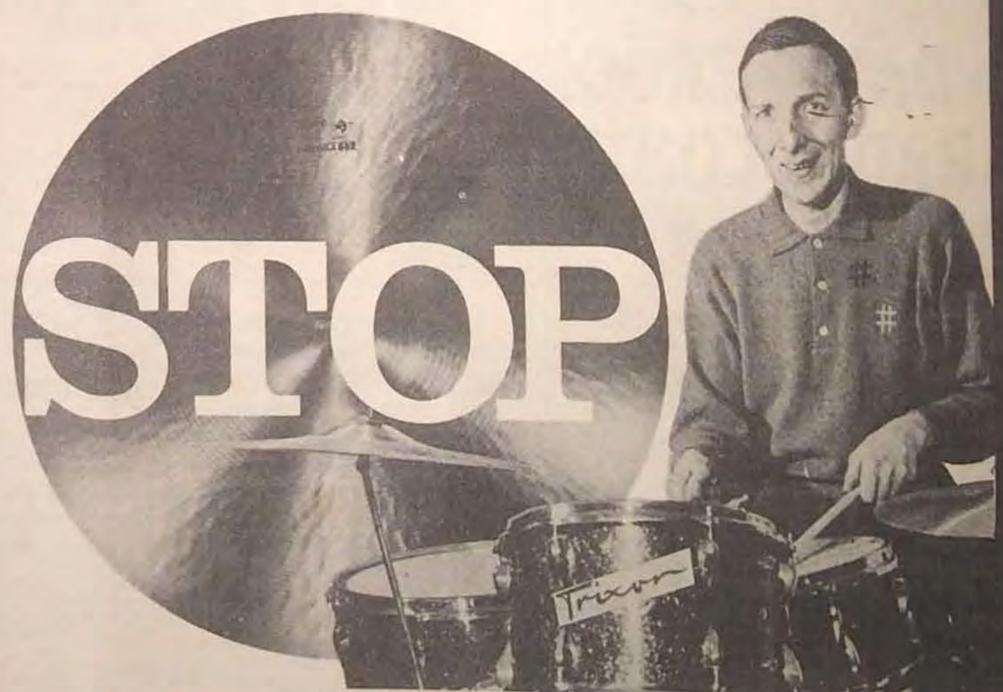
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IN BLIND DATE

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SECOMBE HITS THE TOP TEN

FOLLOWING Pet Clark's number one hit with "This Is My Song" the Top Ten received a sudden shock when Harry Secombe crashed back into the limelight with his version of the Charles Chaplin song.

Harry was last in the chart three years ago with "If I Ruled The World". He is pictured here during a tour of the wards at a British Military Hospital in Singapore.

Harry has spent 12 days in the Far East entertaining the troops and returned to Britain last week.



MONKEES CLEAR UP SINGLE MYSTERY

'Little Bit Me' out March 31

AFTER weeks of doubt, the Monkees' new single has finally been decided. It will be "A Little Bit Me, A Little Bit You", written by Neil Diamond, who wrote "I'm A Believer".

The B side is "A Girl I Knew Somewhere", written by Mike Nesmith, and the record will be released by RCA on March 31.

"A Little Bit Me" has already been awarded a Gold Disc in America where it had an advance order of 1,500,000.

In America, the Monkees have been given three awards by the National Association of Record Merchandisers for the best selling US vocal group, the best selling LP ("The Monkees") and the top single ("I'm A Believer").

Their second LP, "More Of The Monkees" — due to be released here next month — has already sold three million copies in the States.

Davy Jones' first solo album "Davy Jones" is released tomorrow (Friday) on Colpix. The tracks were recorded before Davy became a Monkee.

The pop panel says: "From the Monkee who didn't want these early recordings issued comes a surprise. Davy sings a well-balanced selection of highly suitable material. It's well produced and sung and Davy has no need to be ashamed of these early tracks."



• DAVY JONES

WIMBLEDON JAZZ

RONNIE SCOTT'S club presents a new weekly series of jazz sessions at the Dog And Fox, Wimbledon Hall, beginning on Sunday, March 19. Stars of the opening session are US singer Ernestine Anderson, the Tubby Hayes Quartet and the Mike Carr Organ Trio. Among future attractions booked are Eddie Lockjaw Davis, who visits the Dog And Fox on April 9, Buck Clayton (23), Ben Webster, Sonny Rollins and vocalists Dakota Staton, Mark Murphy and Blossom Dearie.

LLOYD SET FOR SOVIET TRIP

THE Charles Lloyd Quartet has been invited to take part in the Soviet Jazz Festival at Tallinn in the Baltic Sea

from May 11-14.

After the festival, the Quartet will play for student and youth groups in Moscow, Leningrad and other Russian cities.

CHARLES DATES

RAY CHARLES is bringing his orchestra and the Raelets to Britain for two double concert dates only next month. The concerts are at Manchester's Free Trade Hall (April 21) and London's Royal Festival Hall (22).

DUPREE FILM

SIMON DUPREE and the Big Sound star in a documentary film to be screened by BBC-TV on their Southern and Western programmes tomorrow (Friday) night at 10.50 p.m.

The film, "The Big Break", will be networked by BBC-TV some time in April.

Hollie Elliott out for six months

BOBBI ELLIOTT, the drummer with the Hollies who was taken ill with peritonitis in Germany, had a relapse at his Lancashire home last week.

He was taken ill again and his doctors have insisted he must not work for at least six months. Former Sounds Inc drummer, Tony Newman, is deputising with the group on their current British tour with Paul Jones and Spencer Davis. Newman will probably stay with the group for their world tour which starts on April 10.

STAX DATE OFF

THE final concert of the Stax Show, at Hammer-smith Odeon on April 9, starring Otis Redding, has been cancelled.

A spokesman for promoter Arthur Howes said that they were unable to secure the theatre for that night.

The full list of dates for the

MISSES BRITISH TOUR

tour which stars Otis Redding, Sam and Dave, Booker T. and the MG's, Arthur Conely, and Eddie Floyd, now reads: Finsbury Park Astoria (March 17); Forest Gate Uppercut Club (18), Paris Olympia (21); Queen's Hall, Leeds (22); Palace Theatre, Manchester (23); Granby Halls, Leicester (25); Liverpool Empire (26); Fairfield Hall, Croydon (27); Colston Hall, Bristol (28); Birmingham Theatre (April 2); Cardiff Top Rank Ballroom (3), and then on to Europe.

DUSTY CABARET

DUSTY SPRINGFIELD — number 15 in the Pop 50 this week with "I'll Try Anything"—appears in cabaret in the North of England in April. She stars at Manchester's Talk Of The North for a week

from April 2 followed by a week at Stockton's Fiesta from April 16.

She opens at London's Talk Of The Town on May 8 for four weeks.

FIFTH TOUR

THE Yardbirds make their fifth major American tour this year when they play major State Fairs and holiday resorts from July 14-September 1.

Their new single in Britain is "Little Games", released on March 31.

On April 2, they go to Rotterdam for three days of TV, concerts and radio followed by a 10-day tour of Scandinavia.

MOVE INTO US

THE Move are to record in America in May with recording manager Denny Cordell. They fly to New York in the middle of the month for five days of sessions.

The B side of their new single "I Can Hear The Grass

Grow" out on March 31 will be "Wave Your Flag And Stop The Train". Their first LP "Move Mass" will be released in mid-April and they record a new LP on March 21, 28 and 31.

WHO SINGLE

A NEW single will be released by the Who after their American trip, in the third week in April. No titles are set yet.

The group's last two appearances in Britain before leaving for America on March 21 for 12 days, will be at Exeter College (March 17) and Plymouth (18).

A&R MAN SCOTT

SCOTT ENGEL of the Walker Brothers is to become a record producer, while remaining with the group. His first artist is singer Nicky James, whose single produced by Scott will be released in April on Philips.

Says Scott: "People are giving me a lot of breaks to try and become a producer."

FOCUS ON FOLK

THE Newport Folk Festival is to last for a whole week this year, from Monday, July 10 to Sunday evening, July 16. No details of who's appearing yet, but all-day Monday and Tuesday morning and afternoon will be devoted to folk dancing, American and foreign, with a Tuesday evening session of story telling, tall tales, jokes and anecdotes.

They should get John Foreman over for that one.

Wednesday will be kids' day, and the big concerts start on Thursday with a variety of traditional and contemporary singers in "Topical Songs from Colonial Times to the Present".

Friday will be devoted to the music of New York City, with Turkish dance music, Basque music, Negro gospel, Spanish music, a Chinese New Year dragon with noise makers, and a puppet show with 16ft high figures.

Saturday evening is devoted to blues and country music old and new. Sunday morning there's a programme of religious music, with a song-writers' concert in the afternoon, and the usual close-of-festival celebrity concert on Sunday evening.

Last year's plans to charter a plane to Newport fell through. Anyone interested in the idea this year?

WHILE we're on about festivals, don't let's forget Keele, now becoming a hardy annual. I've had no details of who'll be there from July 7 to 9 this year, but I hear there'll be more workshops, which is good news.

THERE'LL be a rousing start for BBC-2 in Northern Ireland on Saturday this week when the Clancy Brothers and Tommy Makem sing a dozen

songs recorded in Belfast's Ulster Hall recently. On the bill will be one of the less inflammatory "Nelson" ballads, and the ever-popular "Irish Rover".

A SELECTION from the recent EFDSS Royal Albert Hall Festival, called "Making A Song And Dance Of It", will be shown on BBC-1 next Tuesday, with the hilarious Italian Gruppo Folkloristico Ruzantini Pavan, as well as dancers from Scotland, Ireland, France, and England—represented by the Stockton-on-Tees "Blue and Gold" rapper team.

IRATE Scotsmen have been ringing all week to point out Alex Campbell has appeared in Glasgow many times before his March 28 show at the Kelvin Hall. Well, I did say it was hard to believe this was his first concert.

AN eight-hour Festival of American Country Music is being organised at Cecil Sharp House on Sunday, April 30. I don't see many American names among the names of the 80 guest groups and soloists who will appear, but people like Malcolm Price, the Friends of Old Timey Music, and Les Vieux Souldars should pack the hall with stetsons and string ties.

BLUES singer Mike Cooper and mouthorgan player Jerry Kingelt are residents at the new Haymarket Theatre club run in Basingstoke by Scott Taylor. Guests so far have included Johnnie Joyce, Don Partridge, Pat Keene, and Dave Kelly.

Mike Cooper and Jerry Kingelt have also appeared at the booming Troubadour club in Bristol run by Barbara and Ray Willmott. Future guests there include the Crofters, Tim Hart and Maddy Prior.

KARL DALLAS

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Simon & Garfunkel TV dates

AMERICAN duo Paul Simon and Art Garfunkel—who arrived in Britain this week—will be presenting three concerts this weekend. They will also be pre-recording television slots for Granada's Scene, and BBC-TV's Top Of The Pops.

On Saturday (March 18) Simon and Garfunkel appear in concert at London's Royal Albert Hall; Birmingham Theatre on Sunday (19) and Manchester's Free Trade Hall (20).



PAUL SIMON

MONTH'S DELAY ON FIRST HENDRIX LP

New single out Friday

THE first Jimi Hendrix Experience 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 writ-

ten about fifteen more numbers since we started work on the LP so we're going to record all those as well.

"I'm afraid it's starting from scratch all over again—and will mean that the release of the album is going to be delayed for over one month."

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



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SWING ERA PARIS LPs

EARL HINES, Buck Clayton, Roy Eldridge, Bud Freeman, Vic Dickenson, Earle Warren, Sir Charles Thompson, Budd Johnson, Oliver Jackson and Bill Pemberton—the men of the Jazz From A Swinging Era package—recorded in Paris on Sunday for Fontana.

The company's Jack Baverstock and Terry Brown flew to Paris to record the unit for release on two Fontana LPs in the near future.

PAVONE BACK

RITA PAVONE arrived back in Britain last Saturday to record her next single with recording manager Norman Newall. She will also tape some album tracks in English while she is here.

Rita will appear on Crackerjack tomorrow (17) and Mike and Bernie Winters' Music Hall on Saturday (18).

She has been signed to appear in two more films in Italy.

ELKIE ILL

ELKIE BROOKS collapsed and was rushed to hospital in London last week. She is suffering from pleurisy.

She was allowed out of hospital on Tuesday but was ordered to rest at her London home. A cabaret appearance at the Cabaret Club, Liverpool, and a recording session were cancelled.

Beatles finish six album tracks

THE BEATLES—still at the top with "Strawberry Fields Forever"/"Penny Lane"—have completed six tracks for their next album which will not now be released before May.

The six completed titles include one recorded with a 41-piece orchestra. The group are at present working on four uncompleted tracks—including one number written and sung by George Harrison.

They hope to write and record two more tracks before

the album is complete. Press officer Tony Barrow told the MM that the album—they are currently seeking a title—will probably contain only 12 tracks because several of the completed tracks are longer than usual.

"After the LP is completed, the Beatles will probably carry on recording for a summer

single," said Barrow. "Penny Lane" has passed the 1,500,000 mark in America and is currently number one.

PLUGS FOR FAME

GEORGIE FAME has TV and radio promotion dates in line for his new single release "Because I Love You" out on CBS tomorrow (Friday) coupled with "Bidin' My Time ('Cos I Love You)".

He appears on ITV's Scene, tomorrow (Friday) and Light's Pop Inn (March 21) and Saturday Club (25). He goes to Copenhagen for club appearances at the end of the month.

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.

Garrick tours Germany again in late April and appears on TV and concerts in Holland from May 4-7.

KINKS' EP

A NEW Kinks EP will be released on April 4 featuring five songs written by Ray Davies.

They include "Two Sisters", "Village Green" and "Mr Reporter". Ray is donating all royalties from the compositions to charity.

The Kinks have earned a Gold LP for million-plus sales of their "Well-Respected Kinks" LP on the Continent and expect a similar award soon for American sales.

BRIAN JONES WRITES GERMAN FILM SCORE



ROLLING STONE Brian Jones has written the music and made the soundtrack for a film—A Degree Of Murder—which has been selected as Germany's entry for the Cannes Film Festival which starts on April 24. Brian visited Munich three times to see preview showings of the film while he composed and recorded the music for it. Brian's girlfriend Anita Pallenberg stars in the film.

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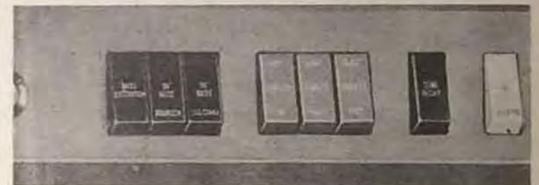
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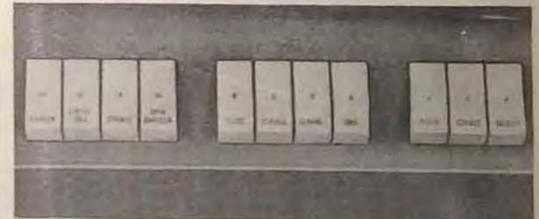
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JOHNSON

'LOOK HE'S PLAYING THE GOLD CLARINET'

MAX JONES

AMONG the merry men of the Swinging Era jazz unit are some very familiar faces, two or three less familiar, and a few real strangers. Unfamiliar to British audiences at large, and 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 US camps with Snub Mosely's band and he was not on show to the public. Now he is—and he will be again from Saturday on—and I anticipate that listeners will be wanting to hear more of him.

Johnson seems to have led a remarkably full jazz life in Texas, Kansas City, Chicago and New York since he first went on the road in 1924, as a drummer, incidentally. But he still belongs to that large category of fine jazzmen 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 civilised way of making a living since he settled in New York around 1940.

But when I asked him last week what he most wanted to do in music, he said at once: "I'd like to really be able to play my horn and be accepted, like Pres, you know. I wish I could do that, play so good that people would love me."

"This is the first time I've been to Europe and had a chance to expose what I can do. I'm lucky enough to be working with the greats, and you can be sure I'm going to do my best."

Budd has long been known to jazz collectors as an inventive and swifty tenorman. In Earl Hines band days he added to his reputation with alto and clarinet solos. And since he's been back with Earl, appearing as reed soloist with the trio, he has added the soprano sax to his bag.

"At home, with Earl, I do a few numbers using tenor and soprano. I tried the soprano one day and it went over pretty good, so Earl said I'd better keep it in. Of course, it's a bit unusual today and when I play it in the States a lot of people don't know what it is. I've



heard them say: 'Look, he's playing the gold clarinet.' I know most saxophone players hate to grab that little thing. It isn't easy to play in tune, and takes quite

a time to get really straight. I kind of like it, though." Does Budd play much clarinet these days? "Well, only in the recording studios. But I've decided to



start playing some clarinet with Earl's trio." Budd has been arranging music most of his professional life, but over the last twenty-five years, has concentrated more on writing while continuing to play.

PEDDLE

Bands he has written for are too numerous to detail since, as Budd explains, he used to listen to all the successful bands on the radio, then make up arrangements to suit the styles and "go peddle them."

Orchestras which used his work in the late Thirties to late Fifties period were Earl Hines, Gene Krupa, Boyd Raeburn, Billy Eckstine, Buddy Rich, Woody Herman, Tony Pastor, Dizzy Gillespie's big band, Benny Goodman, Quincy Jones and, before I forget, Gus Arnheim.

Gus Arnheim? "Oh, we were swinging with that band," Budd assured me. 1937, that was the year I was arranging for Arnheim. Stan Kenton was on piano at that time. Ina Ray Hutton's was another band I arranged for.

"I was the arranger for Buddy Rich's first big band, when Sinatra put the money up for him, and for Krupa's big band with strings, when he started out."

I wondered if he could say which of all these was the most rewarding to write for?

"Naturally I got the best feeling out of writing for Earl's big band because we were together so long. I worked with Earl, off and on, from 1935 until the end of '42. We kind of got on together and they interpreted the scores very well."

"You see, you can't write everything down exactly. You put a mark over a note and you know what you want, but different musicians will interpret it differently. This band got to understand me pretty well."

52nd STREET

One of Johnson's non-writing assignments was as soloist on some Gil Evans albums. How did he enjoy the sessions?

"Fine. Gil Evans... I love the guy musically, and personally I like the hell out of him. I knew Gil when he was with Claude Thornhill. Miles was running up and down 52nd Street then, coordinating with the musicians and showing Gil what was happening. That's why I think Gil is as good as he is. I'm not trying to prove a point, but that's the way I think it is."

SMITH

ALTO GIANT DOWN AMONG THE GAMBLERS

LEONARD FEATHER

"WILLIE SMITH, Jazz Musician in 30s, Dies," read one of the newspaper headlines. How easily an artist can be categorised by chronology, dumped into a certain decade and marked for history exclusively as a product of that era.

Yet Willie Smith, whose life ended in a veterans' hospital near Los Angeles on March 7, 1967, was very much a musician of the 40s, 50s and 60s. He was, with Benny Carter and Johnny Hodges, one of the three alto giants of the swing era, and, like them, had survived as an important contributor in the present generation. Only a few weeks before his death he was playing, as brilliantly as ever, in Charlie Barnet's band. Willie Smith, however, did not share the good fortune



SMITH: happy, buoyant sound

of Carter and Hodges, in that he never had a career as a bandleader and was not prominently enough cast as a featured sideman.

Even in the Jimmy Lunceford band where he earned his main identification, playing and occasionally singing, he was never showcased as Ellington showed Hodges.

Willie's longest incumbency, of course, was in the Harry James Band, at least in terms of total years served: from 1944-51 and from '53-64. In between there was a spell with Ellington in '52 and the beginning of a long intermittent association with Billy May, his good friend with whom he recorded and toured.

None of these jobs, somehow, managed to put Willie in the front rank where he belonged. With James he was hidden too much of each year in the gambling casinos of Nevada. With Ellington one could never quite feel he was a true Ellingtonian in the Hodges tradition.

And then, more and more through the years, Willie Smith was pursued by a demon, which ultimately ruined his health. It is a tragic irony that only a year or two after he had stopped drinking entirely, recovered his health and resumed working following a long absence, Willie was attacked by a second demon, one against which he could not fight back—cancer.

He was taking treatments and there seemed to be some hope at least of prolonging his life for a while, when he was suddenly struck by a massive haemorrhage.

COLLIE

BRINGING BACK STOMPING JAZZ



MAX JONES

TROMBONIST Max Collie is feeling proud of his first year's achievement as a bandleader, and thinks he has a right to be. Last March, when he formed the Rhythm Aces, the band did three jobs. They started this March with 26 in the book, including a week of dates in Holland and Belgium—with a TV show in the offing.

February notched up 20 engagements, and Collie says bookings have been growing steadily since the band was two or three months old. Those months were spent in getting the group, which has somewhat complicated connections with the old London City Stompers, over its teething troubles.

"It took me that long to get the right personnel for the sound I wanted," says Max. "It's difficult to find fellows who understand the style, have a good standard of musicianship and, well, professionalism plus real keenness."

What is the style? From what I heard at London's Tally-Ho pub the other week, a happy and hairy brand of out-and-out traditional with banjo solos, washboard features and all the trimmings, but no sweet pop-jazz touches.

Collie speaks of it as "the band which put guts back into traditional jazz," and adds that the band's success shows there is a market for a group playing pure traditional with no gimmicks.

Admitted, he has a girl bassist, his wife Annie, but this is not a gimmick says

Max. "Sometimes fans will look and say: 'What about that woman on bass?' But then they hear her play. She's a strong player, you know, like a female Wellman Braud."

Talking of his policy, Collie says: "And we have no R&B affiliations, either. We're simply trying to bring a bit of stomping jazz back to the scene. People have said we get the live feeling of the old Acker Bilk band."

"When I started the Aces, from a nucleus of the Stompers, I made a couple of changes and we developed the style we now have. We went for a much more traditional style than the Stompers had."

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POP THINK

THE DRUGS SCENE PUBLICITY ISN'T GOING TO SOLVE ANYTHING—THE PRESS ARE ON THE WRONG TRACK

ROCKERS:

Alan Price



Saville Theatre. They are all right in their natural environment. When they come up to town they are out of place. It's like cup final day. Rock and roll gave them their individuality in the beginning. It's like the old guys in the States who keep Dixieland going. Rock and roll was essentially a violent scene — leather jackets, motor bikes, big breasts and Mammie Van Doren. I used to be friendly with Breathless Dan. He said he liked us—the Animals—as fellas, but he walked out on us because we topped the bill over Carl Perkins. I respect them as long as they don't get too nasty. A bus load of rockers once came from Wales just to see Screaming Jay Hawkins. They come from Wales because that's where the Ancient Britons fled. I had an embarrassing experience once in Wales. I was at Swansea University and I made an announcement asking them to sing an "A" as all Welshmen could sing. Nobody sang, and afterwards the Free Welsh Army were waiting for me. I think they wanted to blow up the Severn Bridge.

DRUGS

Oh dear, I agree with Jo Grimond. The national press are on the wrong track. They are over-publicising the drugs thing. If their real purpose is to condemn this as an evil thing, and not use it as a circulation booster, they should show photographs of real addicts and not kick at stars. The publicity won't help stamp it out as far as young people go. As far as I'm concerned, I'm sure drink has been more harmful to me in the past than taking pills or pot would have been. The whole problem is a lot broader than most people realise. Ordinary living has advanced more quickly than our social life. I mean work as opposed to relaxation. It's basically the American scene, where money comes before everything. At school education stops at text books, and literature, art and social welfare aren't even touched. There's been a tremendous void left because of the decline of religion which no longer provides people with a crutch. And to be quite honest I think people take drugs to fill the gap. People who make the laws will have to come to terms with this. Publicising scandals doesn't absolve corruption. The Profumo thing was a typical example. It didn't cure anything. It was supposed to be a defence scare, but all it did was destroy somebody's life. The drugs scene publicity isn't going to solve anything. It can only be done by stricter controls and education for young people who should be shown an alternative to drugs. I handled that very well—good job! I was a civil servant!

BEARS

I quite like them, but I should imagine when this record has finished its journey, I shall never want to watch another Sugar Puffs advert again.

JIMI HENDRIX

Chas Chandler. At the moment Jimi's on the crest of the fave rave wave. I'm pretty certain he'll do well if he takes notice of what Chas says. He has the ability and I think he could be much bigger. One hit record doesn't mean a thing. He's

got to consolidate his whole position. His group is excellent and it has been great to see Mitch Mitchell come out of George's band and be let loose. It's rather like a civil servant becoming a demolition worker.

SPENCER DAVIS

I knew that one was coming. I hope he can get sorted out quickly because of his dedication. The high quality of material and performance he has produced in the last three years has been above anybody else on that scene. I think the split should have come earlier because Spencer's voice has been well in the background for two years, and really he has a good voice, and distinctive. All he needs is a good single and he'll be all right. These things never happen properly anyway. Hmm—look who's talking. I hope Stevie has done the right thing. I hope he'll come to terms with his popularity. Popularity is not necessarily a bad thing. Obviously he has the ability. There's no question about that. But there is the possibility of running around in ever decreasing circles. Anyway, he knows his own mind. I think anybody who has ability needs guidance. Somebody once listed the things necessary to be a success on the pop scene. The first was sex appeal, the second presentation, the third material and the last was musicianship.

FRENCH POP

For a start the French language does not lend itself to rock and roll or blues. Most of them come over here to do their backing tracks. There's a funny story about Johnny Halliday. He came here to record "House Of The Rising Sun". He walked into Micky Most's office and said he wanted the Animals to back him. Ha, ha. That's the end of the funny story. On the whole, it's a bit of a drag. No offence, monsieur.

HYPOCRITES

I think everybody is hypocritical. I don't think anybody tells the truth. It's just life. People live and lie most of the time, i.e. religion. They kid themselves. Death is the end and they

DRINK

If I came face to face with my stomach I'd have to apologise. One of the first signs of an alcoholic is when he takes his mouth to the glass instead of the glass to his mouth. I've often caught myself in mid-swoop. Other signs include drinking alone and sticking Newcastle Brown Ale labels on suitcases.

ANGER

Unfortunately I have a habit of bubbling up. Grievances. Nothing anybody ever does. It's only if I'm tired or drunk. I'm glad it comes out. Suppressed anger and frustration is one of the main causes of suicide. A lot of people think it's cool and hip and good manners not to show emotion, but that really is a load of— I was going to say crap—manure.

AUDIENCES

I've been getting told off lately for always looking miserable on stage which I think stems from the fact that I sing with my eyes closed. Unfortunately I've always been self-conscious so really I'm not in the right business. When I sing songs like "Simon Smith" and "Hi-Lilly" it's easier to emote. On more meaningful songs I find it impossible to worry about what I look like. But at least people know they have had their money's worth of nervous energy, sweat and graft.



The Mellotron — John Lennon has one

'ROLLS ROYCE' INSTRUMENT ON BEATLES HIT SINGLE

"LISTEN to those trumpets—fantastic!" That's what Beatle fans were saying when they first heard the group's incredible "Strawberry Fields Forever" with its dramatic orchestrated arrangement.

Then it was revealed that helping to make all those exciting extra-Beatle noises is a remarkable electronic musical instrument called the Mellotron.

The Mellotron is slowly taking its place on the British music scene since its introduction a couple of years ago, and the Beatles have been the first to make successful use of it on a hit single.

It was invented in America and has been developed here by Mellotronics Ltd.

Miracle

Says Mr. M. Tippett, Chief Marketing Executive of Mellotronics: "We were the first to develop it here in 1962 and we manufacture it in our Birmingham factory. So far demand has been good considering it is a Rolls-Royce of an instrument and costs £175. In a £1,000 package deal we also supply a special double-bench seat, so two people can play it side-by-side."

The miracle of the Mellotron is that it can reproduce the sounds of practically every instrument in the orchestra, its own rhythm accompaniment in all keys and tempos, by a complex system of pre-recorded tapes.

But it is in no sense like a sophisticated piano-player, harpsichord or clockwork automaton. It has to be played properly, by a musician, although it does not require any more advanced technique than a competent pianist, and one of the joys of the instrument is the pleasure it can give amateur musicians and far less adept "dabblers".

Technically speaking the Mellotron works in a manner similar to the memory system of a computer and the "programming" entails simple push-button selection of rhythm, backing and lead instruments. It has 72 triple-channel recording tapes storing over 1,250 sounds.

The keyboard is divided and the left-hand section gives 17 basic chords in any one of 18 different rhythms, giving the

facility to accompany practically any melody. The appropriate chords can be chosen by a key chart.

The right-hand keyboard provides the melody in any one of 18 different lead instruments or a combination of two of them. Pitch control allows tuning to any other instrument. There are two loudspeakers and stereo sound can be created. The instrument can also be used as an organ. Three organs in fact!

Demonstrator Geoff Unwin played the instrument to demonstrate a wide selection of sounds including three different types of organ. "You can even get a French accordion," said Geoff, proceeding to play a jazzy version of "Take Five" in 5/4 time.

Says Mr. Tippett: "As well as the Beatles, Graham Bond was one of the first to use and feature the Mellotron, but he didn't get a hit with it. Manfred Mann has used one, and also the Rolling Stones. John Lennon has had one at his home for ages."

Session

"As well as records, the Mellotron is ideal for ballrooms because it's all strict tempo and recorded by the best session men in England. Even one mediocre player can sound fabulous on the Mellotron. And it teaches you a lot about music."

Have there been any problems with the Musicians' Union?

"They came to see us last November and asked what it was all about, and they listened and liked it."

"They thought it wouldn't put musicians out of work. Our argument is that it still requires a musician to play it, and musicians to record for it."

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● DUANE EDDY

● ALAN PRICE

caught in the act

All-British pop parcel was delivered to an appreciative audience at Newcastle's City Hall on Sunday. And it proved to be a musical offering to keep its responsive recipients swinging for some time to come.

Any package which contains the Spencer Davis Group, the Hollies and Paul Jones is bound to be eagerly received. And I reckon this must be one of the top packages to take to the road in recent months.

Paul Jones was unashamedly introduced as "the greatest entertainer of 1967". This is open to debate, but certainly he is the most exciting British vocal discovery since his namesake Tom.

He is a versatile young man who will get better still. For me he was the highlight of the evening.

That remarkable young man of many musical parts, Steve Winwood, demonstrated what a loss he will be to the Spencer Davis Group.

He is a singer with few equals on the pop scene. And his command of musical instruments makes him virtually a one-man-band. One criticism, however—Steve the organist tends to smother Steve the singer. The one should be modulated so that the other can be better appreciated.

It's tribute enough to say that there is nothing more to say about the Hollies. They are a great group and their latest hit "On A Carousel" is a winner.

Paul, Hollies, Spencer in a pop package chock full of goodies

For my money the Tremeloes took some beating. There is a certain irrepressible tempo to their music. Their performance even had an elderly usher tapping his torch into the palm of his hand.

I am told this three-week tour into which forty performances will be packed is just about a sell-out. A lot of people have a lot of enjoyment in store. — CLIVE CRICKMER.

DUANE EDDY

DUANE EDDY and a band of faithful followers generated "Some Kinda Earthquake" at the Saville London on Sunday. Not quite the enormous earthquake that was Duane a few years back, but still enough to cause handclapping, foot stomping and wild excitement.

Although the house was half empty, the full half cheered

their hearts out for the old favourites by the tall, quiet Arizonan.

One of the most interesting facets of Duane's playing is the obvious care he takes with both his performance and equipment. While not visually exciting, Duane presents a neat polished act, and somehow holds the interest without singing, or budging an inch.

His best moments were on a Clapton type "3:30 Blues" although the real crowd pleasers were "Peter Gunn", "Cannonball" and the rest. — CHRIS WELCH.

BRIAN GREEN

WHETHER drummer Brian Green is going to move out into a wider field than the New Orleans repertoire or not, there is little doubt that this fine, musical band has built up a

considerable following with their Morton Oliver approach—as the packed house at the Tally Ho any Thursday would testify.

But last week, possibly because the band is undergoing certain changes in the rhythm section, the set I heard was a little down on their usual performance, there being a slightly wooden feeling about the proceedings which prevented the front line from ever really taking flight as they should.

This reservation apart there was still a great deal to enjoy from Alan Snook (tp), Gordon Blundy (tmb) and Alex Revell (cl), three experienced musicians who brought to such tunes as "Froggy Moore", "Coke Walkin' Babies" and "Working Men's Blues" that blend of dynamics, attention to detail, and controlled heat which one associates with the Morton approach to the idiom. —CHRIS TOPHER BIRD.

SKIDMORE

VETERAN jazz tenor man Jimmy Skidmore sat in at London's Tally Bogle club last Friday and blew mightily with a group including tenorist Sid Katzenell and soprano saxist Eggy Ley.

Skid, who hadn't played in months, sounded great ringing the changes at will and enjoying a full and warm tone. It's time he was back on the scene. — JACK HUTTON.

ALAN PRICE

ALAN PRICE and his amazing dancing band blew up a storm at Klokks Kleek on Tuesday last week, and an all-star turnout joined in for a final rave of the sort only the lads from Newcastle seem to be able to engineer.

Despite a wooden audience, Alan used all his reserves of ingenuity to spark some life from them.

Alan piled on the pressure and his team of musicians roared through "Ride Your Pony" and "Rip It Up". Roy Mills on drums, Steve Gregory (tr), Clive Burrows (bari), John Walters (tp), Boots Slade (bass) and Pete Kirtley (gtr.) all deserved some kind of reward for their musicianship. Then came the final rave-up with Herbie and Geno joining in, and suddenly the Klokks-goers came alive. — CHRIS WELCH.

SWINGING ERA

PORTSMOUTH's Guildhall came to life, sometimes in an explosive manner, last Friday to the sounds of Jazz From a Swingin' Era. If the title evokes visions of one long sizzling jam session, featuring several occasional horns reinforced by fell back reserves as soloists, I must report exhausted, then I must report that the reality was something different and less frenzied. In fact, this well-chosen package deal provided a good variety of middle-road styles a number of which were notable for restraint rather than overwhelming power or drive, and devoted too much of its space if anything to solo performers.

The concert was broken down into sets built around two constant anchor men: bassist Bill

Pemberton and drummer Oliver Jackson.

knowledge that they worked hard and well throughout, swinging with real conviction and doing their best to find the rhythmic groove best suited to each group or individual. Naturally they succeeded more with some than others.

Pianist Sir Charles Thompson made up a trio to open the show with his own rollicking "Church House Blues", followed by a more subdued "Affair To Remember", with bowed bass behind the pre-swing statement, and an exuberant, Teddy Wilsonish "I Got A Kick". Bud Freeman joined them for "Let's Do It", an item new to his repertoire so far as I know, and the slow, sweet "Sweet Sue".

Next on the bill were the trumpets, Buck Clayton and Roy Eldridge and this was our first hearing of two horns. They really kicked out with their muted dusting on "Tres Chaud", an up-tempo "I Never Knew" sort of tune which gave them three choruses each before the harmonised out chorus. Eldridge then left Clayton to play a slow blues, open and full of feeling, that was one of the evening's high points. After a nice "All Of Me" Clayton was replaced by Roy, who explored "I Can't Get Started" without all his usual fire and fluidity.

Earle Warren was next, with "Secret Heart" on alto, a pretty "If I Had You" on clarinet over brushes, and back to alto for a jump-style "Harlem Nocturne" whose growl-toned passages had close affiliations with Earl Bostic. His volcanic playing and suddenly introduced Budd Johnson's clear soprano saxophone took the rhythm section over for a lovely, smeary version of his own "I'll Try", then blew bounce trombone on "Please Don't Talk", aided by rubber cup. For the interval closer, Vic and the trumpets plus Warren and Freeman dug into a Clayton piece called "Swingville", and this arranged band item gave us a welcome taste of loose ensemble playing in a kind of Basic tradition.

The second half began with "Jive At Five" and "Swingin' The Blues" beautifully phrased by Warren, Dickinson and Clayton with rhythm. Earl Hines then filled the hall with a body of dramatic solo piano before summoning what he called his Russian rhythm section—the same two men, of course, who are Hines regulars.

The rest of the show was devoted to Earl, at his expansive best, and in "It's Magic" he suddenly introduced Budd Johnson's clear soprano saxophone from the rear of the hall. It was a moment reminiscent of the time Sidney Bechet swept in unexpectedly from a box in the Winter Garden Theatre in 1949.

And so to a Hines finale on "St Louis" which reintroduced the company one by one. Though it was okay, I could have done with a more fitting and inspiring closing number. Ungrateful, of course, to ask for more after such a thick helping. But I was disappointed at not hearing Budd Johnson's excellent tenor, or MAX of the noble ensemble. — MAX JONES.

GEORGE MELLY

JAZZ sessions run weekly by cornettist Ken Smiley at the Whyte Hart pub in London's Drury Lane took on a new dimension when singer/writer George Melly performed last week. Looking a cross between Al Capone and a costermonger in wide-brimmed fedora, double breasted suit, glittering shirt and two-tone shoes, Melly delighted the audience by shouting at them such songs as "Dr Jazz" and "Careless Love". In the absence of a mike, George sang into an empty beer mug producing a quaint pre-electric sound. A rare performance indeed.

Backing him nobly were a bunch of journalists/musicians including Ray Whittam (tr), Mike Knight (dr), Ken Smiley, Jack Hutton (cl), Wally Fawkes, Ian Christie (cl), Peter York (bass), Nevil Skrimshire (gtr). Chris Ellis also sang.

Wally Fawkes played beautifully. His clarinet duets with Ian Christie brought back memories of their Humphrey Lyttelton days. There's a pleasant jazz atmosphere at the Whyte Hart. — JACK HUTTON.

RAVI SHANKAR

THERE are few more impressive sounds in the entire world of music than that of Ravi Shankar at his best. At the Royal Festival Hall on Saturday, the Indian sitar virtuoso fascinated a full house with yet another breathtaking display accompanied by the wonderful Aita Rakha on tabla. Highlights of the night was a sombre blueslike "Raga Darbari Kanada" although Rakha's tabla feature "Tala Panchari Sawari" (in 15 beats) is always popular. — BOB HOUSTON.

HIT SEEKER FOR THE SEEKERS...



DURHAM: "a very talented person"

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



TOM SPRINGFIELD SINGLE SEARCHING

"It's been covered by Lawrence Welk and that's the next best thing to a

knighthood," said the relaxed Mr Springfield over coffee this week. "And I believe Matt Monro is doing it as a swing-type number.

Smoochy

"Originally another song was written for the film and it was offered to Dusty to record but she wouldn't do it. Then they asked the Seekers—which was mad as it was much too smoochy for them. So I suggested I write a new song and Jim Dale did the lyrics.

"There were two sets of lyrics—one for the opening and another for the closing of the film—and the record version was a composition of the two."

How does Tom explain the success of the Seekers? "It's a sort of virgin appeal—in a vocal sense. It has the same commercial appeal as The Sound Of Music—all nuns and children and no open sex.

Ragtime

"Actually, the only difficult thing about recording the Seekers is that it always takes a long time because they are perfectionists. Having a girl lead gives balancing problems and then they usually like to double track things.

"Judith Durham is a very talented person—more than most people realise. She plays lovely ragtime piano for one thing and she is quite good at singing Bessie Smith-type blues. But she is rather inhibited and frightened to let herself go.

Problem

"Incidentally, I bought the Bessie Smith four-volume set recently and, although the backings are a joke, she is lovely. Dusty used to be mad about that type of blues.

"I suppose the Seekers will have to branch out soon—do a Tribute To Albert Ayler or something. But why kick success in the teeth? And, anyway, it's easier for a solo singer to experiment that for a group.

"At the moment they are in

Original

"It's tricky finding something that is exactly right for the Seekers. I tend to be rather lazy and I don't record anybody else. I sometimes wish I was like Andrew Oldham and could walk down the street and say 'Right, you, you and you get into my recording studio.

"Writing a song is always difficult. It's impossible to be original. If you write a straight melody it's bound to sound like 500 other things. What can you do with the few notes available on a simple, singable pub-type melody? In Vienna every year they tell the music students to write three or four bars of original music. Nobody has ever done it yet.

Bored

"My trouble is I'm not disciplined enough and can always find excuses for not writing. I get most work done when I'm on holiday because I get bored."

Tom has been nominated for an Oscar, the Hollywood Academy Award, for "Georgy Girl".

"I'm getting offers from the States right, left and centre now," he says. "But whether anything will come of them is another matter. Somebody like Sinatra must employ an army of people to fight them off.

Ulcers

"But there is a strong possibility of writing songs for American films. I'm also co-writing a Broadway musical. Something may come of that—we're fighting out the financial side of it at the moment.

"Personally, I don't believe in getting ulcers. You see so many people in this business dashing around and driving themselves mad, I'm as greedy as anybody else but I like to keep my health."

Does Tom ever want to sing again?

"I can't sing—so that solves that," he says. "What I did with the Springfields was a specialised form of screeching. If the audiences had heard me without the other two they'd have taken to the hills."

HERE! THE BEE GEES

TELLING ABOUT 'SPICKS AND SPECKS'



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DIRTY?

'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 chart.

Remember "Bend It"? It was called everything from "smutty" to "obscene". But Dave puts both records into the its-suggestive-if-you-want-to-think-it category.

TITLE

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 lofty Mick, the genial drummer of the group.

"Our managers Ken Howard and Alan Blakely 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.

LYRIC

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

Dave and the boys have had hit after hit. But they never take them for granted. "You can never tell—any single could be a flop. We always have a good advance for our records, but it's still important to create interest in the record before and just 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 pander 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 across the table. "But we don't think so. We started with records that had a fairly straightforward beat 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 as far as we should."

"The fans are far more knowledgeable about music today, but even so, there is a danger of going over the fans' heads 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 try things out to get the best results for our particular group.

"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

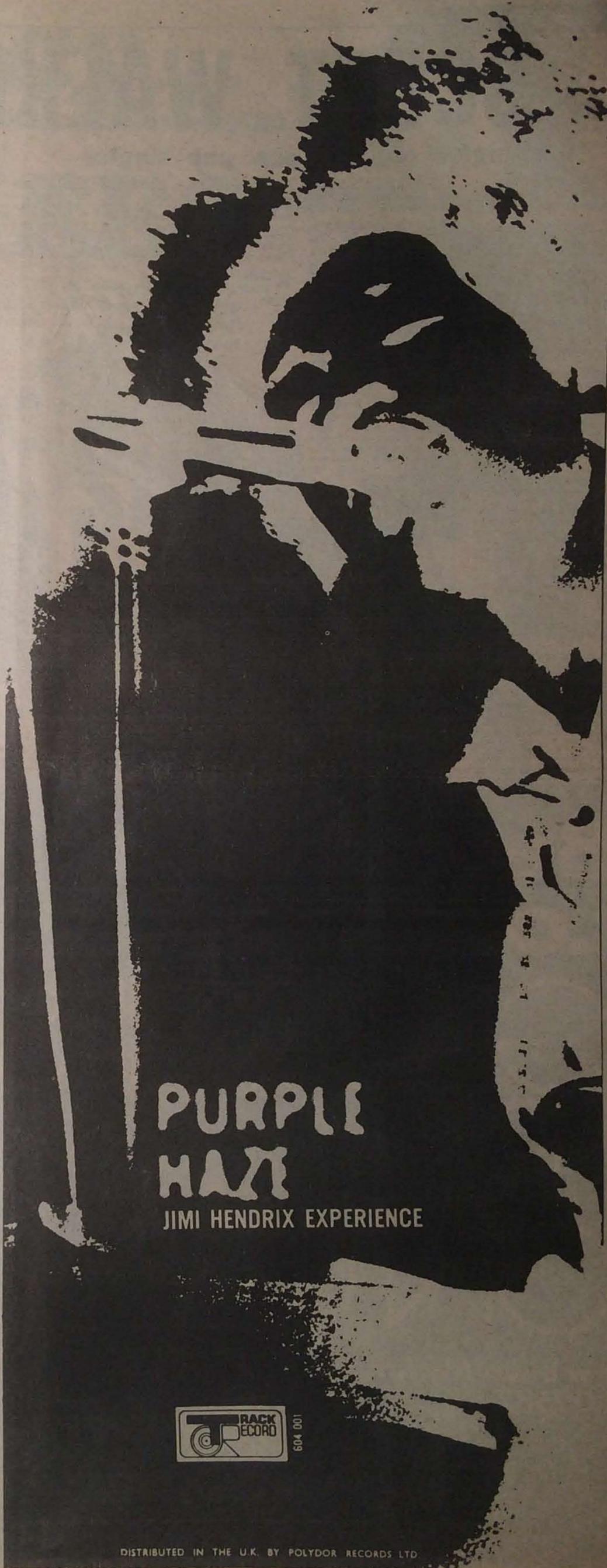
"I think being able to do a good show is of vital importance to a group. If you make a great record—then go to a ballroom date and are bloody awful the fans aren't going to come back again to see you. They're not stupid."

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 stand on a stage before an expectant sea of faces.

DON'T MISS THE MELODY MAKER OPINION POLL ON THE MONKEES!

NEXT WEEK



PURPLE HAZE

JIMI HENDRIX EXPERIENCE



604 001

BLIND DATE

SCOTT WALKER

singles out the new pop singles

NANCY SINATRA & FRANK SINATRA: "Somethin' Stupid" (Reprise).

No — my God, Sinatra has really gone down hill. He's gone so far he'll never come back—for me. I don't know why he's doing it—he doesn't need the money. Maybe he's just fooling about in his old age, and I wish he would stop. He had some beautiful records out before "Strangers In The Night" and, my God, he went mad after that. Nobody can stop him!

MATT MONRO: "Where In The World" (Capitol).

Matt Monro. That's beautiful, gorgeous. I love that. Beautiful, beautiful, beautiful! I love Matt Monro. You've got the greatest string arrangers in the world in Britain — Bob Farnon, Peter Knight, Reg Guest, they are the greatest. This is probably too good to be a hit. Matt does everything well, and I don't think he sounds like Sinatra at all. Because Britain lacks standard singers you tend to make comparisons all the time. We have so many standard singers in the States we don't make comparisons. It's a load of crap to say he sounds like Sinatra. Who arranged that—George Martin? Yes, you've got a million good arrangers.

ADGE CUTLER: "Champion Dung Spreader" (Columbia).

How dare they! It's horrible. Take it off. Maybe it's amusing to country folk but I've no idea what country folk like. Probably be a smash, but I don't under-

stand it. At any rate, I don't think I'd be amused if I did understand it.

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 the States and it's a very good record. It sounds like the Mama's and Papa's. It probably isn't though. It is? Yeah, great. They have a unique sound. Yeah, I think that will be a hit. That was an "oldie but a goodie" thing which we had in the States, but you didn't have here.

RICHARD ANTHONY: "Put Your Head On My Shoulder" (Columbia).

I hate the song so I don't like the record, and I don't like Paul Anka who wrote the song. This is no improvement on his version. Terrible. Take it off.

OTIS REDDING: "Day Tripper" (Stax).

"Day Tripper"? It's probably somebody really crappy like Otis Redding. It is—oh, great, I've got another one! All the soul hippies will be saying it's a gas. That's terrible, take it off. The horn section was all out of tune, but that's all part of the funky soul scene. I love Wilson Pickett, but I dislike Otis Redding because he's so inaudible and his records are so bad. Wilson Pickett is unusual and James Brown is quite good. I can take a bit of this, but in small doses.

SANDIE SHAW: "Puppet On A String" (Pye).

That's terrible. That's embarrassing! Is that for the song contest? It'll lose—definitely. Germany will love

all that "oompah" though. That's very funny. It really is a bad record and she has made some great records, and I love Chris Andrews' songs. Take it off anyway. Thank God that wasn't Chris's song.

KEITH: "Tell Me To My Face" (Mercury).
This is an old Hollies

song. I don't like this song, but the Hollies are writing better and better now. I don't like the singer at all. This sounds very much like a Hollies record. That sounds like an oboe. Hey — I'm getting good at this. I know everybody today.

PINK FLOYD: "Arnold Layne" (Columbia).

It's good, I like it. I have no idea who 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 about a transvestite? I haven't tried transvestitism yet.

MINDBENDERS: "We'll Talk About It Tomorrow" (Fontana).

It's an interesting idea for a song, but it could have been better. It's a very typical groupy sound. I don't have any idea who it is at all. No, I don't like it. Who is it? Well, I liked "Groovy Kind Of Love" and I don't know anything else about them. This is a nothing record.

EASYBEATS: "Who'll Be The One" (United Artists).

I've heard this record somewhere before, and I can't remember whether 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 good enough. Easybeats? They're so good and their last record was really exceptional. This is such a nothing record. It's terrible—take it off. But it won't harm their career—they are too novel.

DAVEY SANDS & THE ESSEX: "Advertising Girl" (CBS).

What's that tune? I can't remember. A couple of years ago — "She's About A Mover"! That's a poor man's "She's About A Mover". No comment about that at all. It's beyond me. You had some good records. Matt Monro was nice. It's just me, not the records!



what t about

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

1 How long do you think the Monkees will last?

Evening Standard



Ramsden Greig

2 The TV show is one of those things we aren't quite used to here in Britain. It's a sort of cinema-verite approach. There's really no story-line or fusion to it. It's a bit bitty, really.

3 I'm inclined to the view that they are a bit contrived. Apart from that one record, they don't mean a thing to me.

NEWS OF THE WORLD

I will be surprised if they last out the year. They had a tremendous record — which was a fluke, I think. Anything that follows will be a bit of an anti-climax.

I think their staying power as stars depends largely on their TV exposure. If the BBC keeps the series in its regular Saturday night spot then we'll all be loving or

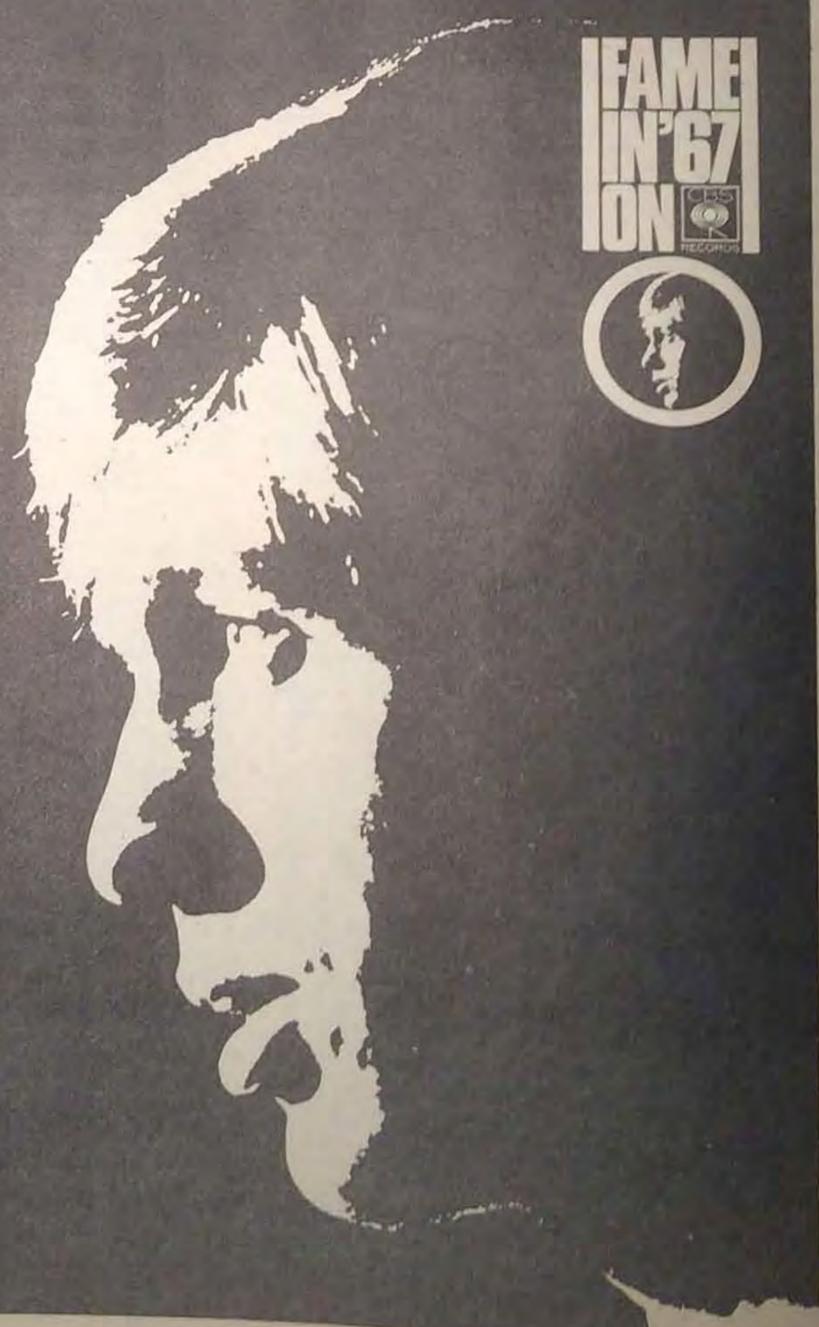
Because I Love You

GEORGINA'S

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FAME IN '67
ON CBS



The papers say...

the MONKEES

Leading London and provincial evening newspapers have pop writers who write about the stars, analyse 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.

2 What do you think of their TV show?

3 What do you think of the Monkees as a group?

ing the Monkees for the of this year. Without I doubt if they'd last months.

think it's very lively. It's most original idea yet exploiting pop music on I was aghast at the es who yelped or snarled at it on the grounds that as a copy of the Beatles use it was inspired by in film tactics. I think people who make the es are infusing each half show with as much in-iveness as the Beatles able with Dick Lester incorporate in any half of their films. I think, gh, that the Beatles ed out on a great TV nity by not doing thing like this them-

records by themselves good but not sensational. n, everything hinges on TV exposure.

Weston Taylor

Daily Mirror



the pace they are going present, I wouldn't give more than two years e most.

as good to begin with— I think it's lost a lot of lately. It's become too tive. I think the show's ed its ceiling. It's not as good now as it was it first started.

very difficult to judge up until you've actually them perform on stage. ve they have done 14 erts in America. I'd wait until they come for a tour before passing ment on them as a

Don Short

Manchester Evening News

y won't last much than the end of this They are a test-tube They've grown a lot than their manufac- thought they would it's got a bit out of I think after this

year, they'll find their own level and perhaps go their different ways.

2 It's cleverly done. The four characters are perfect foils for one another and as four comedians in a TV show they are excellent. But as a pop group, a lot of the magic is missing.

3 I'm not too impressed. I don't think the group really justifies its success although they have one advantage — they can each do a number of different things and that helps the group as a whole.

Matt D'Arcy

Evening News



1 Just as long as they stay together. I mean that in all seriousness for when I met the Monkees in London recently, it seemed to me that they were overwhelmed, none of them seemed to want to remain a member of a pop group forever no matter how big they become. Davy Jones admitted: "I certainly don't want to be a Monkee forever."

2 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. I like its zaniness and taste.

3 They don't have the same magic as the Beatles — but is any other group ever likely to? The important thing is that they've injected a new refreshing interest into pop.

David Wigg

Daily Record

1 As long as their TV show lasts, I can't see them lasting longer than that.

2 The show's rather amusing, but mainly for a teenage audience.

3 I felt at the start that they were a dreadful copy of the Beatles — and I think that's still true.

Donald Bruce

DAILY EXPRESS



1 It will last for as long as the show remains well-scripted.

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

3 Surprisingly enough, I liked "Last Train To Clarksville" before the Monkees happened here. Putting aside the obvious comparisons 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

DAILY SKETCH



1 Like the Beatles, I think they'll last as long as the public wants them to. They arrived at a time when the Beatles were over the top just as the Beatles themselves arrived when the Shadows were over the top.

2 It's "Hard Day's Night" all over again. But it's very funny and they are four completely different personalities together in comic situations.

3 I've not heard the LP but their two hit records were very good, if a bit Beatle-ish.

Michael Housego

Daily Mail



1 I'd give them another six months — no longer. And that's being generous.

2 The show is all right—but nothing special. It's quite good fun though.

3 I love their records, but as they don't play on them (or at least we haven't yet heard them play on record) that doesn't mean much. Whoever does the singing, playing and production of the records is rather bright, though.

Virginia Ironside

SUN



1 I think they'll last as long — and possibly longer — than their TV show.

2 I think it's extremely good — a first class show that appeals to the teenagers, the very young and the young parents. They've got the same sort of audience that the Beatles had.

3 Yes, I like to watch them. The show's amusing, rather whacky. It's clean-cut fun with nothing sordid about it.

Mike Nevard



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NEW FOLK LPs



IAN CAMPBELL: some interesting music

New-sounding Campbell—but not for purists

Non-folk musicians can have strange effects on folk folk, not only because they miss the point of the music, but often because their musical understanding of the technicalities concerned is usually much less than they ever admit. This being so, the inclusion of flautist George Watts in the line-up of the new Ian Campbells' album, "NEW IMPRESSIONS OF THE IAN CAMPBELL FOLK GROUP" (TRANSATLANTIC TRA 151) is much more successful than might have been feared. The lack of cohesion which naturally spoiled their first appearances live together has been replaced, if not by exactly the same sort of rapport there always seemed to be with Swarbrick, by a much closer understanding of what is going on. The replacement of fiddle by flute means a lot more than just a change of instrumental timbre, which can be heard if you compare the instrumental track "Berwick Brose", on this record with any Swarbrick track on previous discs. The result is something quite different from Dave's swinging attack, but just as acceptable in its own way, though it certainly won't please the purists. "Green-sleeves" is less successful, possibly because the approach is less folk, but then "Green-sleeves" itself hasn't much to do with folk, anyway. The flute isn't the only new thing about this record. On "Lover Let Me In" the group plays around with the Central European polyphonic singing approach which is fascinating a number of folk people, in different ways. This doesn't quite come off, possibly because the lyrics being sung are rather wet. Ian has this facility of writing songs that come back to haunt him later, which he really ought to control. On Sidney Carter's "Lord Of The Dance" we have the rather powerhouse approach of the Campbells which they usually reserve for their singles, but here it works. The areas into which the Campbells appear to be moving aren't really as untried as Ian makes out — one thinks immediately of Johnny Scott and Derek Craft — but by the sound of this slightly uneven record they are producing some interesting music.—K.D.

For the rest, Carawan rambles through nine more numbers, many of them traditional, singing and playing in nicely relaxed manner, informal but never sloppy, letting the songs speak for themselves. "Pack Up Your Sorrows", "Pretty Up Your Cripple Creek" are other attractive items here. Carawan plays guitar, banjo, Disley, I am told, handles the and, on one song, recorder. Diz 12-string job. — M.J.

ROY HARPER

The trouble with real innovators is that they make life very difficult for anyone who tries to emulate them. Bert Jansch and John Rebouran have certainly done so, as can be heard from a hearing of Roy Harper's first LP, "SOPHISTICATED BEGGAR" (Strike JHL 105). Harper is quite a talented guitarist, when he is not following the vogue for sitar-like whining as in the title track. His voice is light-toned and quite like Jansch's for a start-off, which is something he must work on, but quick. The result is that he is in grave danger of being written off as a copyist though there is some evidence that he could be more than that. He seems aware of the problem, which is presumably why he wanders so disconsolately through the hinterland of Dylan-Donovan, McCartney-type lyrics, with all the tricks to match, backing tracks played backwards, and all. Then, as on "Blackpool", there is a sudden flash of real talent, and the write off must be revised. A lot is contributed to the record by the second guitarist on a number of tracks. I can guess who he is, though he is not even mentioned on the sleeve. Perhaps another Thursday he'll stand up and tell us who he is.—K.D.

HEDY WEST

Where does a traditional singer leave off and a revivalist begin? Frank Proffitt was a very conscientious collector and collector of other people's songs, and so is beautiful Hedy West, the young Georgia girl whose frequent return visits to UK are giving her a growing following among people who like to hear good songs unpretentiously sung, with musicianly accompaniments. "BALLADS" (TOPIC 122163) is just that, a round dozen story songs that are powerful enough to have come from the News of the World. One of them, Dorsey Dixon's "The Girl I Left In Danville", only just scrapes into the category, though it's such a good song there'll be no complaint about that. Hedy's voice is lovely, never shrill, but with just the sort of edge that makes Jean Ritchie's so powerful. Her banjo accompaniments are in the real mountain tradition, and one can't say much better than that. On four of the tracks, Hedy is brilliantly backed up by Bill Clifton, soon to leave this country. Strange that so few attempts have been made to record this great country guitar virtuoso while he's been living here. Perhaps he didn't join the right cliques.—K.D.

MIRIAM MAKEBA

I'm not sure whether the noble-looking Miriam Makeba's art should be designated "folk" or not. But her repertoire on "ALL ABOUT MIRIAM" (Mercury 20095) includes love songs, folk songs and what the sleeve describes as sad songs, so I suppose it's all right. "The Ballad Of The Sad Young Men", "Maria Fulo", "U Shaka", "Ma Que Nada", "Yetentu Tizaleny", "The Sound Of A Drum" and Miriam's own "Click Song" (Number 1) are all present, and they give an idea of the many paths she follows. On her last visit here, Makeba told me she didn't wish to be typed, she said, "and I don't care." "I just wish to do songs I like, whether they're jazz or folk or pop or what." Fair enough. To me, the mixture here doesn't jell because the style of singing, dictated to some extent by luscious orchestrations on some songs, is over-rich and a shade too dramatic for the material. But voice and pitch are true and as a cabaret-type entertainment this could be recommended.—M.J.

GUY CARAWAN

A lot of fine old American folk songs — some of them familiar from Leadbelly, Alan Lomax or Woody Guthrie — have been adapted by Guy Carawan for his latest, London-made collection, "A GUY CALLED CARAWAN" (Columbia SX6065). An exuberant "Old Joe Clark" features excellent banjo-picking; "Whoabackback", which Leadbelly sometimes called "Old Cunningham" is lazily done over guitar strumming, as is "Long Summer Days", an interesting slave song contributed by Lomax. "Juba" features 12-string guitar, while the final protest song, "Ain't You Got A Right?", has the benefit of "spontaneous" vocal assistance



HEDY WEST

NEW POP RECORDS

LPs

CAT STEVENS: "Matthew And Son" (Deram): With no reservations we can say the first Cat Stevens album is not outstanding, nor is it surprising. It's just plain good. Fourteen tracks — all Cat compositions — ranging from pre-"I Love My Dog" compositions like "Come On And Dance", to the marvellously rousing "Dog" itself, "Matthew", and a listless version of the Tremeloes hit, "Here Comes My Baby". Cat's songwriting is a funny thing — some are good, intricate, cleverly thought out, others are basic, simple, a little boring. When one of the simple songs is coupled with an enormous Alan Tew-Mike Hurst arrangement — all strings, thundering, and stops and starts — it sounds a little pretentious. However, if the song is as good as "Bring Another Bottle Baby", or "I've Found A Love" then there is no trouble. There's a nice fade-in on the beauty "When I Speak To The Flowers", and "Granny" is a groove. It's a good LP of characteristic Stevens music but given a little more variation, less of the samey orchestration and sound and an extra punchy vocal sound, it could have been a world-beater.



CAT: just plain good

Not a world beater, but a good Cat LP

STEVE LAWRENCE: "Sings Of Love And Sad Young Men" (CBS). Though he's usually teamed with wife Eydie Gorme, Steve Lawrence is one of the finest ballad singers in the world today. Superb voice, phrasing and feel for a song are brilliantly illustrated on this album of love ballads. There'll not be many finer romantic albums than this issued here this year. And there are excellent subdued arrangements by Pat Williams, concentrating on letting the voice bring out the emotions of the lyrics. Titles include "Tender Is The Night", "The Thrill Is Gone", "When Your Lover Has Gone" and "The Ballad Of The Sad Young Men".

"Fiddler On The Roof" (RCA Victor). Zero Mostel starred in the hit American version of this new musical show by Sheldon Harnick and Jerry Bock from the book by Joseph Stein. The show opened to good reviews at Her Majesty's Theatre, London recently with Topol taking the Mostel part. The album of the show indicates much of the reason for the show's success: a good story, melodic music and clever lyrics. And Zero's comic talent in the part as Teyve, the Jewish dairyman, shines through on this recording. Looks set for a long run.

JACQUES BREL: "Jacques Brel" (Fontana). Brel appeals in much the same way that Edith Piaf had thousands of fans in Britain: the sheer forceful emotion of the man forces its way out of the song, in spite of the language. Some of his songs have a Classical quality — like "Les Desesperes" whose simplicity is highly attractive. An unusual voice and an original approach, despite the language barrier.

WOUT STEENHUIS: "Guitars For Girl Friday" (Studio 2 Stereo): Guitar virtuoso Steenhuis on a very pretty delightfully arranged album, on which he's backed by the Leon Young String Chorus, percussion, flutes, vibes and all Leon accompanied, arranged, and directed the album which displays Wout's fine style on most of

the guitar family — lead, Hawaiian, bass, and even ukulele. As usual there is sliding gentle core of Hawaiian sounds, plus "Bossa Esplendida", the reminiscing "Bye Bye Blues", and a climactic "Loa Pu Pu Le". Basically it's ear-catching background stuff, very entertaining, yet soothing. If it's your bag — buy it!

GEORGE MARTIN INSTRUMENTALLY SALUTES THE BEATLE GIRLS (United Artists). Pleasantly played instrumental versions of Beatles hits with Martin, the Beatles MD, showing more imagination than most conductors/arrangers when they tackle Beatles' songs. The melodic treatment underlines once again the wealth of beauty in Lennon/McCartney compositions. Included: "Yellow Submarine", "Michelle", "And Your Bird Can Sing", "Good Day Sunshine", "Eleanor Rigby".

"Hits From The Ivy League, the Rockin' Berries and the Sorrows" (Marble Arch). A cheap album re-issue of some hits of a couple of years ago. The Ivy League (original lineup) sing "Funny How Love Can Be" and three other tracks. "Poor Man's Son", the Berries' big hit and "Take A Heart" by the Sorrows are also included.

JOE BROWN: "Bits Of Joe Brown" (Marble Arch). This is an excellent album from effervescent Joe Brown. As well as some of his hits like "Sea Of Heartbreak", he plays marvellous guitar on "The Spanish Bit" and "Sicilian Tarantella". There are a



HARDY: wistful romanticism

SINGLES

GEORGIE FAME: "Because I Love You" (CBS). Self-composed first CBS single from Georgie which should hit the same audience as "Sittin' In The Park", and should see Fame back in the sunshine. Basically a fairly simple number with a pretty lyrical lift and ruffling brass boosting that gentle husky Fame larynx. A sensible "safe bet" of a disc which would roar to the top of an "easy listening" chart — and on the other hand may disappoint some of Georgie's followers expecting a more imaginative, exploratory sound. Nevertheless, a hit.

FOUR TOPS: "Bernadette" (Tamla Motown): Can do no wrong. Another soulful Holland-Dozier-Holland composition and production for Tamla's Tops. Hot on the heels of "Standing In The Shadows Of Love" here is another beauty, driving love song right in the hit groove. Levl as usual takes the lead, grinding, hollering and cutting right over the beat. The orchestration has a Spanish flavour with that appealingly mournful atmosphere and blue feeling. Toward the finale the song stops abruptly and then comes shouting back in — just to convince any doubting listener of the message. Typically urgent Four Tops record that should rave straight up into the top five.

THE EASYBEATS: "Who'll Be The One" (United Artists): Following their first UK hit "Friday On My Mind" is another strong chart contender from Australia's most popular group, the Easybeats. Like "Friday" they have retained that almost Beatles edge to the vocal sound and with the powerful, loud backing and the urgent, confident, building climax it has the sound of a hit disc. Certainly the Easybeats appear to be a group who could well mature into a band of very worthy hitmakers. Time will tell.

THE FOUR SEASONS: "Beggin'" (Philips): Featuring the falsetto, metallic sound of Frankie Valli, is one of the best Season records we've heard for some while. A great shuffling beat, and soaring strings back the urgent sad Seasons harmonies and could well give them a big chart contender. Pity they did not play up the bluesy piano-bass break a little more, but it's still a very nice sound indeed — to be dug by all folks!

THE MUSIC MACHINE: "The People In Me" (Pye). One of the many very professional US groups whose discs occasionally take off in Britain. The Music Machine are certainly one of the better outfits and have scored heavily in the States with their "Talk Talk" and now this one. The lead vocal is a deep throaty expressive singer and the harmonies float in and out on the crest of the hard beat.

JIMI HENDRIX: "Purple Haze" (Track). Very powerful new single from the "Hey Joe" man — but very difficult to assess its commerciality. Climbing to freakish heights it contains all the stunning Hendrix characteristics with: flashing, weaving, bending guitar and a fat, churning sound with heavy propulsion from drummer Mitch and bassist Noel, with the experience. It's a great record, full of atmosphere and excitement with the dynamic Hendrix personality shining from every groove. If there's any justice in this world it will be a top ten hit.

couple of show songs — "My Favourite Occupation" (from "Charlie Girl") and "Surrey With The Fringe On Top" (from "Oklahoma").

MARK WYNTER: "Venus In Blue Jeans, and others" (Marble Arch). Ten pleasantly sung songs by Mark Wynter, whose voice is tuneful and adequate, though lacking any excitement. Other titles include "We'll Sing In The Sunshine", "Looking For Me", "It's Almost Tomorrow" and "Shy Girl".

BOBBY BOND: "I Remember Jim Reeves" (Marble Arch). This is frankly just a below-par selection of country songs by Bobby Bond and other unidentified singers hooked on to the Jim Reeves name. It is by no means a planned tribute to Reeves and nowhere approaches his vocal talent. Titles include Reeves' "Distant Drums" and "He'll Have To Go".

HANK SNOW: "Gospel Train" (RCA Victor). Leading country star Hank Snow singing a selection of religious and gospel songs with feeling and understanding. Limited appeal here perhaps but a giant sell in the States.

TOMMY DORSEY: "The Golden Era" (Marble Arch). These ten Dorsey performances are hardly the ones he will be remembered by. There are too many vocals and too few snatches of the world's most sophisticated trombone. Good class dance music, featuring titles like "Green Eyes", "Tangerine", "Three Coins In A Fountain" and "In A Little Spanish Town".



GEORGIE FAME: a simple, self-composed single

GEORGIE SET TO ROAR UP THE CHART

MORE LPs

FRANCOISE HARDY: "Francios" (Vogue). French pop has a great deal of charm, drama and humour. The wistful romanticism of Françoise conjures visions of a more civilised society, far from the bluster of London, where all is love and culture. Listen to the dreams of Hardy and be transported, with ballads of the ilk of "le Changerais D'avis", "Sic C'Est Ca", "Rendez-Vous D'Automne", and "Il Est Des Choses (Ci Sono Cose Cia Pu Grandi)".

JOHNNY RIVERS: "Changes" (Liberty). Gadzooks — how Johnny "Rock It Baby" Rivers has changed! Gone is the motor-cycle image, and "Go Go" raving. In their place we find a much more "trendy" youth complete with unsmiling features and dedicated eyes. In short, as pop trends change, Johnny has changed, obviously knowing which side his LP is but-

tered. The new Johnny sings much better than the old and gets to grips with a selection of excellent modern songs like "A Taste Of Honey", "Days Of Wine And Roses", "Cast Your Fate To The Wind" and even "Strangers In The Night", all with full orchestral accompaniment.

JACQUES DUTRONC: (Vogue). Everybody turn on to Jacques Dutronc! He is France's Bob Dylan, he is the Roger Daltrey of Paris, and a Frenchman who looks like Jeff Beck. For some extraordinary reason the British public have yet to realise the wonder that is Dutronc, except for a small coterie of very hip fans who smile knowingly when titles like "Mini-Mini-Mini" or "On Mous Cache Tout, On Nous Dit Rien" are mentioned, and curl their lips pityingly at those who scorn the delights of "J'ai Mis Un Tigre Dans

Ma Guitare." Jacques intones words rather like Dylan, makes use of a typically French "cloppant" beat, modernised with Byrds type guitars, and a groove that is pure Dutronc. Huge hits like "Et Moi, Et Moi, Et Moi" and "Mini-Mini-Mini" are included.

CONNIE FRANCIS: "Live At The Sahara In Las Vegas" (MGM). Connie Francis has long since made the transition from chartbuster to club entertainer. This live album proves her voice still has a distinctive quality despite the broad range of material. She occasionally sounds a little mannered and can be too dramatic on sentimental ballads, but this is an enjoyable album which includes distinctive versions of "Once In A Lifetime", "Yesterday", "La Bamba", "San Francisco", and her old hit "Who's Sorry Now".

THEIR NEW L.P. ♥♥♥♥♥♥♥♥

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DEXTER GORDON, next man in at Club 43

JAZZ scene

THE four-day appearance 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.

Johnny was not the first American jazzman to appear at the club — nor will he be the last, for Dexter Gordon is also due for a four-day stint at the Amber Street premises from March 22-26.

Club 43 has imported both these musicians 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 Ernie Garside. "London's Ronnie Scott Club was able to do it, and we didn't see any reason why we should

CLUB 43 AMERICAN STARS FOR MANCHESTER

BY JERRY DAWSON

not be allowed the same concessions."

"We had to prove that we were an authentic club," said co-owner Eric Scriven, "that we had been established for a minimum of three years, and that we regularly employed musicians at Union rates."

"Once we had convinced the Union of these basic facts, the permission to import musicians was immediately

forthcoming — but only to appear at Club 43.

"We are not able to act as agents by selling them to other promoters. But this never was our intention. Importing them direct to the club means that we can give members a better deal."

"At the moment we are negotiating for Art Farmer and for Leo 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, and we are therefore limited to those who are already in Europe.

"We have an agent in Paris who keeps us in touch with jazzmen appearing there, and we also have an arrangement with the Blue Note Club in Brussels who present American stars most weeks through the year."

PATRICK PUTTING THE CASE FOR SUBSIDIES FOR JAZZ



PATRICK: not happy

BY BOB DAWBARN

SHOULD jazz be subsidised? One person who thinks there is a case for it is Johnny Patrick, the Birmingham pianist, band-leader, lecturer and Vice-Chairman of the National Executive Council Committee of the Musicians' Union.

"I'm not satisfied with the attitude of the Arts Council towards jazz," says Johnny. "I'm not happy with the apportionment of treasury grants to music—I think I'm right in saying that two-thirds goes to the Royal Opera House.

who are trying to promote it, but by the Corporation itself. "It never ceases to amaze me that the BBC Music Department doesn't include jazz. My last contract for a jazz broadcast came through the Pop Music Department.

INSULAR

"I want to see jazz accepted in society. Mind you, that means changes of attitude on both sides. My chief criticism of jazz musicians is that they are too sectarian and insular.

"They tend to duck the problem. When they come up against the Establishment they just give up. I believe in compromise, but not to the point where you sell your principles."

Johnny, as you may gather, believes passionately in his music and is a highly articulate defender of jazz and jazz musicians. I asked if he felt there was any prejudice against provincial jazzmen.

"I think there is," he agreed. "Certainly as far as opportunities are concerned. I believe that if I lived in London I might get more regular jazz bookings.

"But there is plenty happening in Birmingham. I have the big band with a regular fortnightly broadcast, and when you lead a big band you have to spend a hell of

a time on administration problems. I also spend a considerable time on Union business."

Johnny is undoubtedly one of the best accompanists in the British jazz field. Dakota Staton, for example, always tries to get him for her tours. What are the basic qualities for an accompanist?

"You need sympathy with the artist, of course," says Johnny. "And that means I haven't enjoyed every accompanying job. Most of all you must be aware that you are not a soloist.

"Equally, you must not be just a subsidiary to the singer. You must complement on the same level as the artist.

TOUR

"I really enjoy it. Some of the finest nights I've had have been with Mark Murphy and Ernestine Anderson. I enjoyed working with Jimmy Witherspoon very much, too, and the European tour with Dakota gave me a chance to meet so many great musicians.

"And it's nice for a jazz musician to be able to prove he can read."

How did Johnny get into music in the first place?

"I turned pro when I was 19 because I couldn't get up in the mornings. Honestly, that's the reason. I wanted to stay in bed."

ATTITUDE

"I like opera and don't want the grant to be reduced. But I'm not satisfied that the appointed representatives on the Arts Council are properly versed in what is going on in serious music. And I don't mean what the BBC means by serious music, I mean music performed with serious intent, and that includes jazz.

"The Council tends to divide music either into Cultural and Other Music or between music that can pay for itself and music that can't. In both cases they put jazz on the wrong side of the line.

"I'm equally disturbed by the BBC's attitude to jazz. Not by the producers and people

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NEW JAZZ RECORDS

MILT JACKSON: "Soul Pioneers". Wonder Why, My Funny Valentine, Moonray, The Nearness Of You, Stonewall, I Should Care (Xtra 5016). Jackson (vbs), Horace Silver (pno), Percy Heath (bass), Connie Kay (drs) May 20, 1955.

THERE exists an extensive school of thought which maintains that Milt Jackson, one of the great lyricists of jazz, is restricted within the confines of the Modern Jazz Quartet.

This twelve-year-old set could be produced as magnificent evidence for this argument, but there are also numerous albums, especially those made within the last three or four years, which would more or less balance the matter out.

When this was made the MJQ was three years old and Jackson still had to reach the point where he frittered away his recording opportunities away from the group. Horace Silver's substitution for John Lewis for this date made very little difference in the main, and the result was a relaxed blowing session still very similar to the MJQ in its less formal moments.

Although Jackson plays beautifully throughout every track, Silver's accompaniment is exemplary. Firm, unostentatious and forever complementary to Jackson's solo thoughts, it is an object lesson in the art. In fact, I can only think of one pianist who could equal it — and that, ironically, is John Lewis.

Silver's solo moments are few, but on "Stonewall" his short outing is an immaculately formed piece of modern blues piano. This Milt Jackson blues is one of the classic performances in this field with an excellent solo from the composer.

"I Should Care" — a tune which always draws a fine reading from Milt — "Funny Valentine" and "Nearness Of You" are good examples of Jackson's pre-eminence as a ballad performer.

There may be more adventurous and exciting albums about this month, but there can be few as satisfying as this. And on Transatlantic's cheaper label, it's unheatable value — B.H.

BLUES

FESTIVAL

"AMERICAN FOLK BLUES FESTIVAL '66." Roosevelt Sykes: Running The Boogie, Otis Rush: All Your Love, My Own Fault, Little Brother Montgomery: I Keep On Drinking, Sleepy John Estes-Yank Rachel: You Shouldn't Do It, Junior Wells: Checkin' On My

Bags plus Horace Silver means great jazz

Baby, Tribute To Sonny Boy Williamson, Sippie Wallace's Suitecase Blues, Robert Pete Williams: Louise, Big Joe Turner: Flip, Flop And Fly, Roll Em Pete. (Fontana TL5388).

Recorded live, Berlin 16/10/66.

BLIND WILLIE MCTELL: "Last Session". Baby, It Must Be Love, The Dym's Crophooter's Blues, Don't Forget It, Kill It Kid, That Will Never Happen, Good-bye Blues, Solly Dog, Early Life, Beedle Um Bum, A Married Man's A Fool, A To Z Blues, Wabash Cannonball, Pal Of Mine. (Transatlantic PR1040).

LIVE recordings of blues festivals, or most other events for that matter, are liable to be mixed affairs compounded of the good, the indifferent and the villainous. The '66 Folk Blues Festival recording succeeds more than most, though I think it might have run to a few album notes.

From what I recall of events, the artists here do better in several cases than they did at the Albert Hall last year, doubtless because this concert came later in the tour. And because it is a shorter recital there are fewer flat spots.

Roosevelt Sykes sets the proceedings rocking with his vocal-piano boogie, accompanied by Jack Myers' bass and Freddie Below's drums.



JACKSON: one of the great lyricists of jazz

It isn't the greatest music Sykes can conjure up, but a lively opener.

The Otis Rush "All Your Love" which follows—Little Brother's piano added to the bass and drums—is first rate, and "My Own Fault" is almost as impressive for voice and guitar. In a totally different style, Little Brother (his piano supported only by drums, and they weren't needed) scores with his old, crying "I Keep Drinking".

Sleepy John and Yank Rachel, hitting out dance music on guitar and mandolin, come across with more force and gaiety than they did on this tune in London, though it still doesn't catch their artistry.

Side two opens smartly with Junior Wells singing and swinging his harmonica on "Baby", and getting very acceptable support from the Rush-Myers-Below trio on the medium-speed "Tribute". Contrast follows with Sippie Wallace's deep, Twenties-style treatment of "Suitecase", moving in its dignified way.

Then it's the turn of Robert Pete Williams and the country blues by voice and amplified guitar — powerful, wailing music. And so to the swinging jazz-blues of Big Joe Turner, rich in voice and propulsion, doing a couple of his favourites.

Turner sounded ill-served by

be content with saying that it is a mixed bag in another sense—an odd selection of blues and folk songs, ballads and even such items as "Pal Of Mine" and "Wabash Cannonball".

McTell, a very interesting character who died in 1960, has made many fine discs. And he still shows quite a bit of talent at singing and hammering out twelve-string guitar on this last known session from the Fifties.

My reservations are about the programme, none too righteous from a blues point of view, and the chunks of chat which introduce many songs. These get pretty tedious on third hearing already, but they (like the music) have historical appeal. "The Dym's Crophooter" is one of the most valuable tracks.—M.J.

Witherspoon in ballad settings

Jimmy Witherspoon has a basically good voice, a lot of control and flexibility, and a delivery which can be very effective on the right kind of blues or ballads "A BLUE POINT OF VIEW" (Verve VLP9156) places him firmly in a ballad setting, complete at times with soupy backgrounds and sighing choirs, and a few rather dubious song choices. The most satisfying numbers are those, naturally, which allow a modicum of blues emotion or a chunk of jazz timing to filter through. "There Is No Greater Love", "A Change Is Gonna Come", "I Can't Give You Anything But Love", and Bill Broonzy's "In This World" are about the best for showing off Spoon's undoubted competence in this field. Even so, the accompaniment keeps getting between me and the Witherspoon message. Sleeve information about the backings is minimal, but arrangements are credited to Peter Knight (two), J. L. Jackson (two) and Nicky Welsh (five). Which leaves three unaccounted for.—M.J.

from the inclusion of five of his thin-voiced, rather deadpan vocals—energized in spirit but agreeably hip and often humorous. These occur on "No Trouble Livin'", "What's With You", "Count On Me", "That's The Stuff" and the title song. There is neatly contrived piano on the slow "Night Watch", and jaunty solo and background playing on the livelier vocal tracks. "Never More" one of eight Allison originals here, has some interesting harmonic constructions but two long up-tempo excursions sound empty in parts and induce in me a feeling of boredom. Earl May (bass) and Paul Motian (drs) feed Mose the necessary support, but the LP lacks some vital spark.—M.J.

Reviewing a Mose Allison reissue quite recently ("Down Home Piano"), I praised the personal quality, the sense of form, the deftness of the playing and its bouncy swing. I also pointed to a sameness in mood which I felt affected the album and suggested that a vocal or two would have been welcome. The same artist's "WILD MAN ON THE LOOSE" (Atlantic 587031), an up-to-date recording, shows similar strengths and weaknesses in performance and choice of programme but gains in impact

"WILD AND WARM" by Montego Joe (Transatlantic PR7413) is neither particularly wild nor unusually warm although it makes pleasant enough listening. Joe is a conga drummer and the Latin touch is emphasised by Milford Graves (drs) and Sonny Morgan on assorted percussion. The two front-line men, trumpeter Leonard Goines and tenorist Al Gibbons—recently in Britain with Woody Herman—are average players, competent without being particularly exciting or original. The same could be said of the remaining two sidemen, Arthur Jenkins (pno) and Ed Thompson (bass). The material ranges from out-and-out Latin to the Coltrane-ish "Lexington Avenue Line" via a sort of comedy R&B thing, "Ouch". It is often enjoyable, never memorable.—B.D.

FOLKSINGERS and the war in VIETNAM

BECAUSE we don't believe in napalm democracy, we folksingers want to speak up alongside millions of other people who support the rights of the Vietnamese to settle their own future.

THE 1954 Geneva agreements were designed to enable the Vietnamese to do exactly this. But the American Government has disregarded the agreements. It is throwing into Vietnam an ever-increasing number of troops using the most up-to-date killing devices and there is a growing danger that this policy of escalation might lead to a third world war.

THE Americans have no right to be in Vietnam. There can be neither satisfactory peace negotiations nor genuine elections under the shadow of American arms.

THE British Government, as co-chairman of the Geneva conference, has the responsibility for seeing the conference decisions carried out. Our Government must dissociate itself from current American policy in Vietnam and demand:

- (1) an immediate end to the bombing of North and South Vietnam, and
- (2) the withdrawal of all foreign troops, measures which we believe would lay the basis for the proper implementation of the Geneva agreements.

IF by singing, talking, marching or meeting, we can help to bring about a proper settlement in Vietnam, we'll do it. Songs may not be as lethal as bombs — but they make less mess, and they only hit those they are aimed at.

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RADIO JAZZ

Times: GMT (Fri-Sat)

FRIDAY (17)
4.15 pm R1: Jazz. 5.30 H1: Jazz Rondo. 6.0 N2: Dizzy Gillespie BB. 8.25 U: B.B. King. 9.15 N1: Jazz Concert in Krakow. 10.5 O: German Jazz. 10.15 T: Brazilian Music. 10.35 E: Pop and Jazz. 10.45 T: Benny Goodman, Martin Gould. 11.15 BBC H: Rich, McFarland, Mann, Peiffer. 1.0 am BBC L: Herman, Hackett, Getz, Hines, Holiday, Duke, etc.

SATURDAY (18)
12.0 noon BBC T: Jazz Record Requests. 1.55 pm H1: Radio Jazz Magazine (and at 3.2). 2.0 E: Beat Time. 2.30 E: Ben Webster. 4.0 H1: Radio Jazz Club. 6.5 J: Sammy Davis Jr. 7.0 Q: Pop and Jazz, Inc (4). Acker Bilk. 7.0 R2: Jazz Concerto. 9.35 Q: Pop and Jazz.

10.5 O: Sweet and Swing. 10.15 T: Gene Krupa. 10.15 A2: Get To Know Jazz. 10.45 T: Cannonball Adderley Quintet. 11.30 I: Jazz Festival. 12.0 E: Doctor Jazz. 12.20 am P: Jazz from Holland.

Times: BST/CET (Sun-Thurs.)

SUNDAY (19)
5.5 pm O: Pitt Fontane and his Swinging Flutes. 7.0 N2: Harlem R and B. 10.30 A1: Free Jazz. 11.0 E: Zentner, Anthony, Pickett, Delaney, Gilberto, Lanin. 11.3 A1: French Jazz. 11.10 N1: American Folk Song. 11.30 H2: Jazz. 11.31 BBC L: The Jazz Scene (Kenny Ball's Jazzmen, Erroll Garner, Derek Jewell, Eric Sijk and his Southern JB). 11.45 A1: Jimmy Noone (Hughes Panassié). 12.15 am E: Jazz and Near Jazz.

by CHRIS HAYES

MONDAY (20)
5.5 pm H1: Jazz Magazine. 6.30 H1: Frans Pottier's Swing Specials. 7.0 N2: Charles Mingus (Mon-Wed). 9.30 J: Big Bands. 10.15 N1: Louis Armstrong. 11.10 M: Jazz (Live). 11.15 T: Ruth Etting, Boswell Sisters, Mac West, Kate Smith, Ethel Waters, etc. 11.45 T: Swingle Singers, MJQ.

TUESDAY (21)
9.10 pm R2: Jazz Tempo. 11.0 N2: Jazz Discs. 11.0 U: Antibes JP (Charles Lloyd Quartet). 11.5 O: Jam Session. 11.15 T: Ray McKinley and his Ork. 11.45 T: John Lewis, MJQ, Almeida, Swingle Singers, All-Star Jazzband.

WEDNESDAY (22)
4.35 pm U: Jazz Magazine. 5.45 BBC T: Jazz Today. 6.0 Q: Rigolo, Black-Beat USA, Shearing, Rushing. 9.15 E: Dusko The Macedonian. 9.20 Q: Jazz For Everyone. 9.30 J: Jazz. 10.3 Q: Jazzlet. 10.55 H1: Radio Jazz Magazine. 11.15 T: Diahann Carroll, Ralph Burns Ork. 11.30 E: Pop and Jazz. 11.30 H1: Roy Edgar's Big Band. 11.45 T: Robert Shaw (Texas Barrelhouse Piano).

THURSDAY (23)
12.40 pm H1: Dutch Swing College Band. 8.1 V: Jazz Piano. 8 (Oscar Peterson). 9.30 U: Ellington, Mary Lou Williams. 10.15 N1: Jazz. 11.15 T: Glenn Miller, with Army Air Force Band, Second World War. 11.45 T: Joe Williams, Thad Jones-Mel Lewis Ork. Programmes subject to change

KEY TO STATIONS AND WAVELENGTHS IN METRES
A: RTF France 1-1829, 2.348, E: NDR Hamburg 309, 189. H: Hilversum 1-402, 2-298. J: AFN 547, 344, 271. M: Saarbrücken 211. N: Denmark Radio 1-1224, 202, 188; 2-283, 210. O: BR Munich 375, 187. P: Radio Nederland 375. Q: HR Frankfurt 506. R: RAI Italy 1-333, 225; 2-355, 290. T: VOA 251. U: Radio Bremen 221. V: Radio Eireann 530.

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CATCH the Halliard. See advt.

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Sunday, March 19th

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Up-and-coming groups of the future 7-11 p.m. Gentlemen 8/6 Ladies 7/6

Thursday, March 23rd

BIG I PARTY NIGHT featuring JAMES ROYAL SET, TUESDAY'S CHILDREN hosted by RADIO LONDON'S TOP D.J. ED. (STEWART) STEWART

Competitions and Prizes 7.30-11.30 p.m. Admission 6/-

Friday, March 24th

EASTER CARNIVAL DANCE ERIC WINSTONE AND HIS BAND

Dance routines by PATRICK KERR and THE GLOW-GLOW DANCERS 7.30-11.30 p.m. Gentlemen 8/6 Ladies 7/6

Saturday, March 25th

LORD CAESAR OF THE ROMAN EMPIRE

The new Lord Sutch comedy act supported by THE LLOYD ALEXANDER BLUES BAND 7.30-11.45 p.m. Gentlemen 8/6 Ladies 7/6

Sunday, March 26th

DISCOVERIES OF TOMORROW

Up-and-coming groups of the future 7-11 p.m. Gentlemen 6/- Ladies 4/-

SATURDAY SCENE CORN EXCHANGE CHELMSFORD

SATURDAY, MARCH 18

THE SHEVELLES

SATURDAY, MARCH 18

THE SHEVELLES

RICKY TICK, THAMES HOTEL, WINDSOR

Saturday, March 18th THE SENATES ZOOT MONEY

Friday, March 24th PINK FLOYD

Saturday, March 25th

RICKY TICK, HOUNSLOW 10 High Street, Hounslow (opp. Bus Station)

Friday, March 17th BRIAN AUGER

Saturday, March 18th DISCOTICK

Sunday, March 19th PINK FLOYD

Friday, March 24th

ASSEMBLY HALL, AYLESBURY Tuesday, March 28th JIMI HENDRIX

Friday, March 31st JOHN MAYALL

GUILD HALL, SOUTHAMPTON Thursday, March 30th JIMI HENDRIX

PLAZA, NEWBURY Sunday, March 26th CHRIS FARLOWE

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Saturday, March 18th

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THE SYN

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Saturday, March 18th
HUMPHREY LYTTELTON AND HIS BAND

Sunday, March 19th
ERIC SILK'S SOUTHERN JAZZBAND

Monday, March 20th
MIKE DANIELS' BIG BAND

Tuesday, March 21st
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Wednesday, March 22nd
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ERIC SILK & HIS SOUTHERN JAZZBAND

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Sunday, March 19th
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FRIDAY cont.

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Classified Advertisement Dept., MELODY MAKER, 161-166 Fleet Street, E.C.4. Tel. FLE 5011, Extn. 171 & 176

SUNDAY cont.

PAT EVANS' orchestra—King's Arms, Peckham, Ryce.

THORNTON HEATH, see Folk Forum

MONDAY

AT READING, ALEX WELSH'S JAZZMEN, Ship Hotel, Duke St. Easter Monday, Ken Colyer, 7.30 p.m.—12

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Tuesday, March 21st
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Sunday, March 19th
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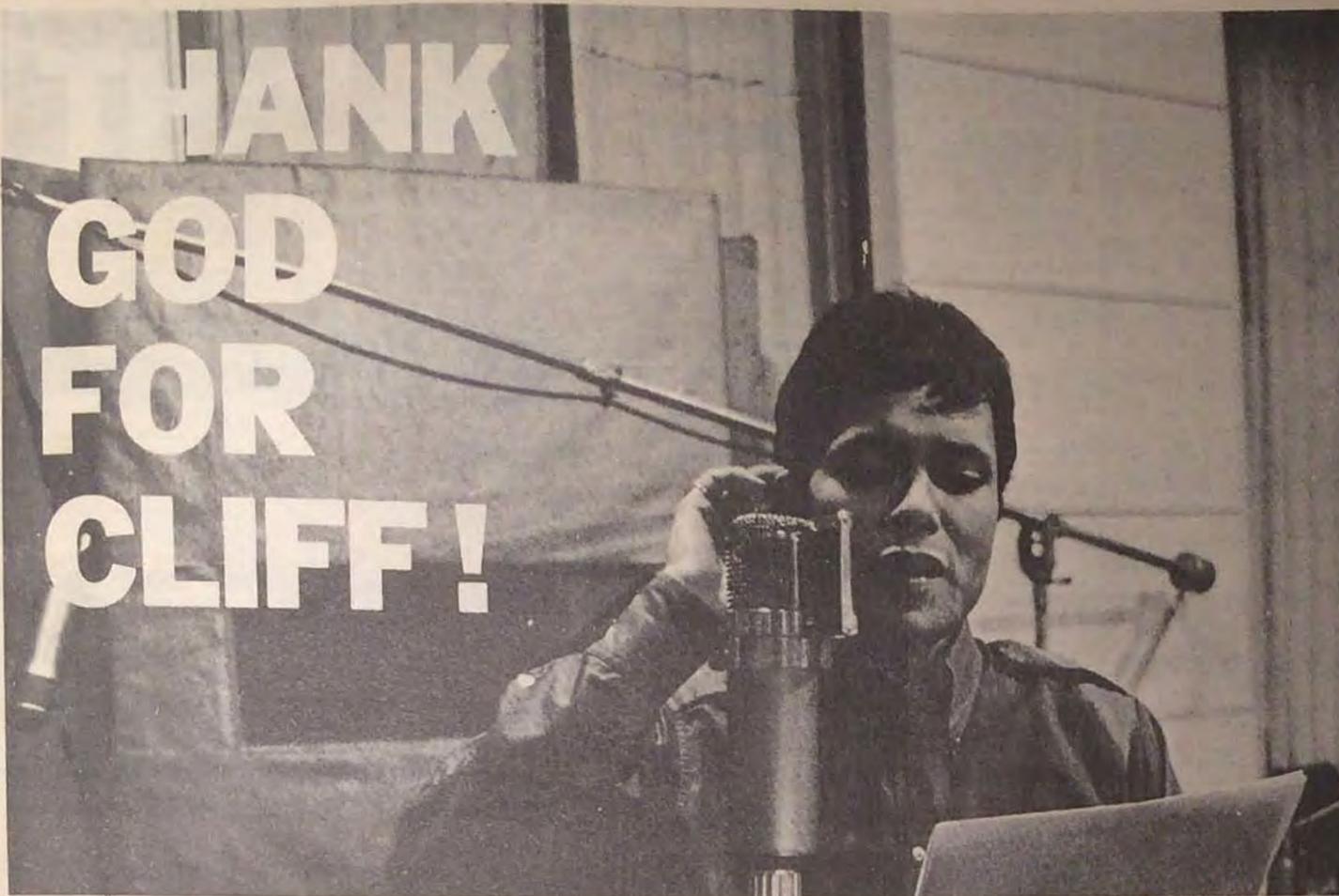
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I'M getting tired of the bad example certain pop stars appear to be setting their fans. It is hardly surprising that drug-taking among young people is on the increase, when certain pop stars who should know better are alleged to be connected with drug-taking themselves.

Thank goodness we still have Cliff Richard in show-business. He is someone who as far as general behaviour is concerned, many pop stars could model themselves on. He is a credit to the profession. — JOHN WYNNE, Ripon, Yorks.

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ADVANCEMENT in music in the past 100 years has been tremendous. Jazz formed and has arrived at pure freedom with the aid of Albert Ayler and the New York Art Quartet.

Classical music arrived at the same level with Stravinsky, Bartok and Schoenberg. Electronic music has been formed by Varese, Stockhausen and John Cage in classical music, and in jazz by Bob James. It seemed music was finally coming together and sounding the same. But out of nowhere has come the Beatles' "Strawberry Fields Forever!" It's a new form, and a good one. Keep up the good work, Beatles.— J. GILKS, Southall, Middlesex.

● LP WINNER

WELL DONE Melody Maker on the article about British stars on the Continent (MM, March 4). The Continent has long been interested in our stars and I think it would not be bad to take a similar interest in their artists.

With Britain "going into Europe" I think the music world should take the lead. So will the MM have more news about Continental music in future? — BILL HENSON, Halifax, Yorkshire.

IN these exciting days of musical progression, some credit must surely go to the Californian group Love. Since their formation as a folk-rock team back in 1965 their inventiveness and originality must rank them with the top five groups in existence.

I want to start a petition to bring them here, and all fans of Love should send their names and addresses to me.— PAUL L. MCKIERNAN, 30 Woolacombe Road, Blackheath, London SE3.

FOR God's sake stop this argument about avant garde not being jazz. Of course it's not jazz. No one has ever pretended it was.

Who wants connection with jazz anyway? It has been continually prostituted and dragged through the gutter.

GERRY DORSEY in his Blind Date (MM, March 4) objects to "bringing religion into pop music" on my record with Kenneth Washington — "Gimme That Old Time Religion". Perhaps he is so accustomed to sailing under false colours that he cannot understand an offering which is what it claims to be and no more, namely a Gospel song, sung in Gospel style, by a Gospel singer, with jazz band accompaniment.

The word has perhaps not so far spread that Mr Dorsey's big hit is but a rather pale cover of the original version sung in Gospel style by Gospel singer Esther Phillips. By the way — who is Engelbert Humperdinck anyway? — CHRIS BARBER, London W1.

ALTHOUGH the Spencer Davis-Stevie Winwood break-up was inevitable I feel it is a great loss for the British pop scene. Even though Spence is going to carry on, without Steve and Muff it just won't sound the same.— DAVID WAKEFIELD, Putney, London.

GRAHAM NASH of the Hollies wants to teach young pop fans about the beauty of life and not "depressing things like Vietnam" (MM, March 4). Good! But surely he has missed the point about protest singers. They also sing praises of love and beautiful things.

Listen to Phil Ochs' "Talking Vietnam" and then his "When I'm Gone". People sing about Vietnam because there can be precious little love left there after twenty years of civil war and devastation.— DAN GROVE, Edgbaston Park Road, Birmingham.

WHAT'S HAPPENING TO THE BEATLES?



HARRISON: bearded

WHAT IS happening to the Beatles? We much preferred them as clean-shaven, well-dressed young men, instead of "beardies" in uniform.

We dislike their new mode of dress but we still like their music, although the Monkees are capturing our hearts. Beatles, watch out!—M. & V. FORRESTER, Port Talbot, Glamorgan.

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Fri., Mar. 17th 7.30-11.30 Mem. 10/- Guests 12/6 3 months' mem. 2/6	Fabulous First Birthday Party THE MOVE TILES BIG BAND • THE KNACK D.J.s MIKE QUINN, JEFF DEXTER Free Balloons, Paper Hats, Streamers
Saturday March 18th 7.30 p.m.-7.30 a.m. Mem. 7/6 Guests 10/- 3 months' mem. 2/6	ALL-NIGHTER FEEL FOR SOUL TYBURN ASHES THE PENNY BLACKS Plus D.J.s Mike Quinn and Jeff Dexter
Sun., Mar. 19th 7.30-11.30 Mem. 5/- Guests 7/6 3 months' mem. 2/6	MANCHESTER PLAYBOYS Plus D.J. JEFF DEXTER
Monday March 20th 7.30-11.30 Mem. 3/6 Guests 5/- 3 months' mem. 2/6	MIKE QUINN SHOW The Best in Blue Beat With Guest Star Artists Minimum Soul - Ska - Plus Town
Tues., Mar. 21st 7.30-11.30 Mem. 3/6 Guests 4/6 3 months' mem. 2/6	RADIO LUXEMBOURG'S DISC NITE Hosted by JEFF DEXTER
Wed., Mar. 22nd 7.30-11.30 Mem. 3/6 Guests 4/6 3 months' mem. 2/6	TILES TAMLA SHOW with JEFF DEXTER Plus Live! AMEN CORNER

RADIO LUXEMBOURG'S 208 LUNCHTIME DISC PARTY 208
HOSTED BY JEFF DEXTER
Mon. to Fri., 12 noon to 2.30 p.m. Adm. 1/-, Sat., 12 noon to 3 p.m. Adm. 2/6

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