

# Melody Maker

March 25, 1967

9d weekly

HERE'S THE SOUND OF THE NEXT

## MONKEE HIT



### BERT'S BACK!

### Davy Jones takes over lead vocal



● DAVY JONES: hypnotic effect

IT'S not earth-shattering. It's not as good as "I'm A Believer". But it will be another huge hit! It is "A Little Bit Me, A Little Bit You", the new Monkees single due for release on RCA Victor on March 31. And here is an advance review by the MM Pop Panel.

DAVY JONES takes the lead vocal this time and his voice isn't as strong as Micky Dolenz, who took the lead on "Clarksville" and "Believer". Davy gets a little lost in the backing which is a striking guitar riff, overlaid with hand clapping, tambourine and organ interjections.

#### OVERPOWERING

It's also one of the loudest singles we've ever heard, and the overpowering, hypnotic effect will grow on every radio button-punching pop fan and discotheque-goer, even if it doesn't make an immediately strong impact.

The flip side, written by MIKE NESMITH and called "The Girl I Knew Somewhere", is very much mid-period Beatles, but is a considerably stronger tune than the main title. It might have been a better idea to flip sides.

Commercially, the Monkees can look forward to another successful tilt at the top. Musically, they should try to solidify an approach and make themselves more convincing musical competitors to other world pop artists.

#### MEDICAL

Top Monkee news this week is that Davy has formed his own record label, Davy Jones Records. The first artist he has signed is singer Vinnie Basile.

In the States, "A Little Bit Me, A Little Bit You", has already been nominated for a Golden Disc for selling a million copies.

The group's producer, Don Kirshner, has filed a 35 million dollar breach of contract suit against Columbia Pictures, Screen Gems Inc. and three executives of the firms.

Kirshner, who had much to do with creating the Monkees for TV and the RCA-distributed Colgems Record label, says he was dismissed as president of Colgems on February 27, although he has a five-year contract.

There have been no further developments on Davy Jones' call-up for the U.S. Forces. His medical is due at the beginning of April.

TURN TO THE CENTRE PAGES FOR YOUR VERDICT ON THE MONKEES PHENOMENA IN A SPECIAL MM OPINION POLL.

## Come to BERLIN!

### Special readers trip



● DAVIS

THE Miles Davis Quintet and Archie Shepp and his Group are among the top jazz stars booked for this year's Berlin Jazz Festival from November 3-5. And once again, the MM is running a special weekend trip to the festival.

Last year's Jazz Weekend in Berlin was such a success that we are repeating the trip again. The three-day trip by air to West Berlin, with hotel accommodation will cost just 25 gns—a special, cut-price trip for MM readers only.

The festival will take place in Berlin's Philharmonie Hall and the itinerary set so far is: Friday, November 3. Sarah Vaghan and Erroll Garner; November 4. Archie Shepp and his group, the Miles Davis Quintet, the Lionel Hampton 10-piece orchestra featuring Gene Krupa and Teddy Wilson; November 5. Guitar Festival, with T-Bone Walker, Barney Kessel, Jim Hall, Wes Montgomery.

This will be the jazz weekend of the year—and magnificent value for money. Ask any of the fans who went on last year's trip. But there'll be a big demand for places. So hurry, send for full details by filling in the coupon on Page 4. Do it now!

IN an amazing late leap, Engelbert Humperdinck has snatched back the top spot in the MM Pop 50.

Massive sales of "Release Me" have put him back at number one, while the Beatles drop to number four with "Strawberry Fields Forever"/"Penny Lane."

Balladeers Vince Hill and Harry Secombe are two and three and Alan Price's "Simon Smith And His Amazing Dancing Bear" has leaped eleven places to number seven.

And just look at "I Was Kaiser Bill's Batman", by Whistling Jack Smith! It has soared 14 places from 23 to number nine with Sandie Shaw's "Puppet On A String"—the British entry in the Eurovision Song Contest—close behind at number ten. And watch out from a family combination of explosive talent—Frank Sinatra and his dishy daughter Nancy duetting "Something Stupid" straight into the Pop 50 at number 20. Going like a rocket, this could be another ballad number one.

And also in the 50 this week are the Pink Floyd, the Dave Clark Five, Jeff Beck.



# MELODY MAKER POP 50

- 1 (2) **RELEASE ME** Engelbert Humperdinck, Decca
- 2 (3) **EDELWEISS** Vince Hill, Columbia
- 3 (10) **THIS IS MY SONG** Harry Secombe, Philips
- 4 (1) **PENNY LANE/STRAWBERRY FIELDS FOREVER** Beatles, Parlophone
- 5 (4) **THIS IS MY SONG** Petula Clark, Pye
- 6 (8) **GEORGY GIRL** Seekers, Columbia
- 7 (18) **SIMON SMITH AND HIS AMAZING DANCING BEAR** Alan Price, Decca
- 8 (6) **ON A CAROUSEL** Hollies, Parlophone
- 9 (23) **I WAS KAISER BILL'S BATMAN** Whistling Jack Smith, Deram
- 10 (28) **PUPPET ON A STRING** Sandie Shaw, Pye
- 11 (7) **THERE'S A KIND OF HUSH** Herman's Hermits, Columbia
- 12 (5) **DETROIT CITY** Tom Jones, Decca
- 13 (15) **I'LL TRY ANYTHING** Dusty Springfield, Philips
- 14 (12) **GIVE IT TO ME** Troggs, Page One
- 15 (16) **MEMORIES ARE MADE OF THIS** Val Doonican, Decca
- 16 (9) **HERE COMES MY BABY** Tremeloes, CBS
- 17 (11) **SNOOPY VS. THE RED BARON** Royal Guardsmen, Stateside
- 18 (19) **LOVE IS HERE AND NOW YOU'RE GONE** Supremes, Tamla Motown
- 19 (13) **I'M A BELIEVER** Monkees, RCA
- 20 **SOMETHING STUPID** Frank and Nancy Sinatra, Reprise
- 21 (25) **TOUCH ME TOUCH ME** Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 22 (20) **AL CAPONE** Prince Buster, Blue Beat
- 23 (14) **PEEK-A-BOO** New Vaudeville Band, Fontana
- 24 (37) **IT'S ALL OVER** Cliff Richard, Columbia
- 25 (24) **KEEP IT OUT OF SIGHT** Paul and Barry Ryan, Decca
- 26 (17) **MELLOW YELLOW** Donovan, Pye
- 27 (29) **I CAN'T MAKE IT** Small Faces, Decca
- 28 (31) **KNOCK ON WOOD** Eddie Floyd, Atlantic
- 29 (22) **IT TAKES TWO** Marvin Gaye and Kim Weston, Tamla Motown
- 30 (36) **TRAFALGAR SQUARE** Good Time Losers, Fontana
- 31 (26) **THEN YOU CAN TELL ME GOODBYE** Casinos, President
- 32 (21) **I WON'T COME IN WHILE HE'S THERE** Jim Reeves, RCA
- 33 **ARNOLD LAYNE** Pink Floyd, Columbia
- 34 (40) **SO GOOD** Roy Orbison, London
- 35 (41) **JUST WHAT YOU WANT** John's Children, Columbia
- 36 **YOU GOT WHAT IT TAKES** Dave Clark Five, Columbia
- 37 (34) **RUN TO THE DOOR** Clinton Ford, Piccadilly
- 38 (32) **SINGLE GIRL** Sandy Posey, MGM
- 40 (49) **IS THIS WHAT I GET FOR LOVING YOU** Marianne Faithful, Decca
- 41 **MY FRIEND JACK** Smoke, Columbia
- 42 (33) **SUGAR TOWN** Nancy Sinatra, Reprise
- 43 **PURPLE HAZE** Jimi Hendrix, Track
- 44 (39) **IN THE COLD LIGHT OF DAY** Gene Pitney, Stateside
- 45 **DARLING BE HOME SOON** Lovin' Spoonful, Kama Sutra
- 46 **JIMMY MACK** Martha and the Vandellas, Tamla Motown
- 47 (27) **LET'S SPEND THE NIGHT TOGETHER** Rolling Stones, Decca
- 48 **SOOTHE ME** Sam and Dave, Stax
- 49 (38) **I'VE PASSED THIS WAY BEFORE** Jimmy Ruffin, Tamla Motown
- 50 (48) **GIVE AND TAKE** Jimmy Cliff, Island

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## POP FIFTY PUBLISHERS

1 Palace; 2 Williamson; 3 Leeds; 4 Northern Songs; 5 Leeds; 6 Springfield; 7 Schroeder; 8 Galtso; 9 Mills; 10 Maurice; 11 Francis Day and Hunter; 12 Southern; 13 Raintree; 14 Dick James; 15 Campbell Connolly; 16 Angus; 17 Fuller/Sanchil/Windson; 18 Carlin; 19 Screen Gems; 20 Green Wave; 21 Lynn; 22 Melodisc;

23 Meteor; 24 Acuff-Rose; 25 Cal Music; 26 Donovan; 27 Immediate; 28 Belinda; 29 Carlin; 30 Southern; 31 Acuff-Rose; 32 Metric; 33 Dunno; 34 Acuff-Rose; 35 Robbins; 36 Leeds; 37 Carlin; 38 Melodisc; 39 Contemporary; 40 Screen Gems; 41 Morgan; 42 Criterion/Loma; 43 Yama; 44 Helios; 45 Robbins; 46 Jobs; 47 Mirage; 48 Kags; 49 Carlin; 50 Island.

## US TOP TEN

- As listed by "Billboard"
- 1 (2) **HAPPY TOGETHER** Turtles, White Whale
  - 2 (6) **DEDICATED TO THE ONE I LOVE** Mama's and Papa's, Dunhill
  - 3 (1) **PENNY LANE** Beatles, Capitol
  - 4 (8) **THERE'S A KIND OF HUSH** Herman's Hermits, MGM
  - 5 (3) **BABY, I NEED YOUR LOVIN'** Johnny Rivers, Imperial
  - 6 (7) **SOCK IT TO ME-BABY!** Mitch Ryder, New Voice
  - 7 **FOR WHAT IT'S WORTH** Buffalo Springfield, Atco
  - 8 (9) **MY CUP RUNNETH OVER** Ad Ames, RCA Victor
  - 9 (4) **LOVE IS HERE AND NOW YOU'RE GONE** Supremes, Motown
  - 10 (5) **RUBY TUESDAY** Rolling Stones, London

## TOP TEN LPs

- 1 (2) **SOUND OF MUSIC** Soundtrack, RCA
- 2 (3) **MONKEES** Monkees, RCA
- 3 (4) **BEST OF THE BEACH BOYS** Beach Boys, Capitol
- 4 (6) **FOUR TOPS LIVE** Four Tops, Tamla Motown
- 5 (5) **BETWEEN THE BUTTONS** Rolling Stones, Decca
- 6 (3) **S.R.O.** Herb Alpert, Pye
- 7 (9) **COME THE DAY** Seekers, Columbia
- 8 (7) **TROGGLODYNAMITE** Troggs, Page One
- 9 (8) **MANTOVANI'S GOLDEN HITS** Mantovani, Decca
- 10 **SURFER GIRL** Beach Boys, Capitol

## TOP TEN JAZZ

**MANCHESTER:** Barry's Record Rendezvous, 19 Blackfriars Street; 1 THE GOLDEN YEARS Vol 2 (LP) Billie Holiday (CBS); 2 FUSIONS (LP) Joe Harriott and John Mayer (Columbia); 3 STAN GETZ AND LAURINDO ALMEIDA (LP) (Verve); 4 DUKE ELLINGTON'S GREATEST HITS (LP) (Reprise); 5 BUCK AND BUDDY BLOW THE BLUES (LP) Buck Clayton and Buddy Tate (Xtra); 6 THE ELLINGTON ERA Vol 2 (LP) Duke Ellington (CBS); 7 A HARD ROAD (LP) John Mayall's Blues Breakers (Decca); 8 WOMEN OF THE JAZZ (LP) Ornette Coleman (Atlantic); 9 PETER AND THE WOLF (LP) Jimmy Smith (Verve).

**LIVERPOOL:** Rushworth and Draper, Whitechapel; 1 THE ELLINGTON ERA Vol 2 (LP) Duke Ellington (CBS); 2 CONCORDE (LP) Modern Jazz Quartet (Transatlantic); 3 EASTERN SOUNDS (LP) Yusuf Lateef (Transatlantic); 4 BUCK AND BUDDY BLOW THE BLUES (LP) Buck Clayton and Buddy Tate (Xtra); 5 FUSIONS (LP) Joe Harriott and John Mayer (Columbia); 6 BLOSSOM TIME AT RONNIE SCOTT'S (LP) Blossom Dearie (Fontana); 7 THE SHAPE OF JAZZ TO COME (LP) Ornette Coleman (Atlantic); 8 THE AVANT GARDE (LP) JOHN COLTRANE (Atlantic); 9 MONDAY NIGHT AT THE VILLAGE GATE (LP) Herbie Mann (Atlantic); 10 MONK'S MOOD (LP) Thelonious Monk (Transatlantic).

**ASMAN'S,** 38 Camomile Street and 23a New Row, London: 1 UNIT STRUCTURES (LP) Cecil Taylor (Blue Note); 2 BOSS SOUNDS (LP) Shelly Manne (Atlantic); 3 FREE JAZZ (LP) Ornette Coleman (Atlantic); 4 AND THEN AGAIN (LP) Elvin Jones (Atlantic); 5 HERBIE MANN AT NEWPORT (LP) (Atlantic); 6 THE POPULAR DUKE ELLINGTON (LP) (RCA); 7 KULU SE MAMA (LP) John Coltrane (Impulse); 8 THE GOLDEN YEARS Vol 2 (LP) Billie Holiday (CBS); 9 JOHNNY HODGES AND REX STEWART (LP) (RCA); 10 ELLINGTON ERA Vol 2 (LP) Duke Ellington (CBS).

\*Denotes imported record



Kink Ray Davies, a ripping member of the MM football team, caught in a beautiful burst of action recently.

## Pet gives up crock of gold for Rainbow

PETULA CLARK will give up about 300,000 dollars (£100,000) in top US bookings by taking the female lead in the new film "Finian's Rainbow". She will, however, do a series of May concerts just before starting the film in early June and will do several key State Fair dates later in the summer.

Brian Epstein went to see Tim Buckley at New York's Greenwich Village Folklore Centre on George Harrison's recommendation.

Johnny Stewart, BBC pop producer, in America looking at the scene... Chuck Berry may be back in Britain in June. David Gell's "Still Swinging" is great radio on Saturday night Light... Remember, April is "Proud of Elvis Month"... And don't forget 1969 is "We Hate Jim Crint" Year.

## Cars

Spencer, Stevie and Muff travelling in separate cars on Hollies tour... Kenny Everett very funny on late night show.

Big arguments about the Byrds after their old Speakeasy appearance. Loser managers still ring MM to ask how much it costs to insert a feature on their group.

Subtle PR quote: "Of course, when we are number one we won't need you anyway"... American students from Oxford drove to dig the Byrds in London... Big impact created by Alan Price's Pop Think In.

What was Jonathan King shouting at the Byrds last week?... American artist visitors are either ridiculously nice, or ridiculously unco-operative. We like "My Friend Jack Eats Sugar Lumps" by the Smoke, so there.

Have you heard that new rock singer Bellowing J. Postlethwaite?... Facially doesn't Mamie Van Doren remind you of Jayne Mansfield?

POLICE News: Musicians frequently stripped and searched at airports by Customs... Attempts to "nail" various pop stars are continuing... Restrictions on numbers admitted to clubs will probably kill the group scene and put mus-



## The RAVER'S weekly tonic

icians out of work. Following tins of cocoa, jars of marmalade have arrived at the MM publicising the Marmalade. How about sending us a joint—and two veg? Which compere asked which showbiz star to "Come out and take a boo?"

George Melly wrote screenplay for Rita Tushingham comedy film "Smashing Time"... Yah Booh—Revisionist, reactionary, imperialist local council won't allow MM Ravers' football team to play an all-girl team on their ground. Spencer Davis split with Chris Blackwell, and manage his own group...

## Nude

When will the Roundhouse feature floodlit nude cheering?... No, compere Nick Jones on the Walkers tour isn't THE Nick Jones...

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| STROLLIN'                              | 5/- | BEAT MUSIC No. 2             | 5/- | MARCH OF THE MONKS             | 5/- |
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# STAX FACTS

BY NICK JONES



ONE Sunday afternoon a teenage group, freshly graduated from high-school, badly rehearsed, playing Bo Diddley, Chuck Berry, rock and roll, started to hang around outside Jim Stewart's small recording studio in Brunswick, just outside of Memphis, Tennessee.

Like any young group they wanted to make a record and so they just hung around pestering Jim and trying to make him listen. Jim didn't turn the boys away. He listened.

Stewart was suitably impressed and he weeded out a couple of them like Steve Cropper, a young rhythm guitarist, and "Duck" Dunn, a bass man and put them in his studio.

"One day we cut a number called 'Last Night' with the Markeys, three horn players, and we got lucky. From then on it was peaches and cream,"

## Cropper — king of the soul guitar

said Steve Cropper, a lean, quiet young man, but a legend in the story of Stax Records since that Sunday in 1959.

From that moment the Stax Records staff rhythm section was formed. Four guys who, with a very occasional change, have been playing together for over six years.

And it has been the same four musicians who have played on every Stax record

was 'Green Onions', which we made when we were looking for a B side to put on 'Behave Yourself'.

"Man, it was done in two takes. Then we had to think up a name so we thought of Booker T. and the Memphis Group. Finally this was cut down to Booker T. and the MGs. I guess you always think of the car," laughed Steve.

Apart from early rock and roll influences, the Midnighters and people in that bag, who is Cropper mainly influenced by?

"Well, not anyone in particular. I have made sure that I just don't copy any particular person. For pleasure I have listened to people like Wes Montgomery, but I've never got deep into his music, so he doesn't influence me.

"I listen to music all the time, and I was brought up on the coloured stations of Memphis when I was a kid, and I listened to quite a lot of country music—y'know, Flatt and Scruggs, that kind of thing.

"I see myself as a rhythm guitarist not as a soloist, that's not my way of expression.

"Man, all my solos are based on rhythm passages. I think they become effective because I've always kept them simple, but with a lot of intensity. That's the answer to getting a good sound I think, the intensity of feeling that you put into what you are playing."

since that day: Steve Cropper on guitar; Booker T. Jones on organ; "Duck" Dunn on bass; and Al Jackson on drums.

Their sound is unique, instantly recognisable and proves that they are one of the cleanest, tightest rhythm sections the popular recording world has ever known.

"The style came out of the feel," said Cropper, who has now been a guitarist for ten years. "It's just a matter of feel. We've been playing together for a long time.

"As a quartet our first cut



## Redding — the father figure of the show

SAYS Steve Cropper of him: "Yes, well, Otis Redding — he's the top man."

As far as touring Britain is concerned Otis is the veteran of the troupe, the only member of Stax to have been here before.

"Well, I guess you can call me the father figure of the show," laughed Otis. "I feel a bit of a father—and guess I've had more records released than the other guys."

How does Otis feel about working live with the musicians who have been backing him on records for so long? "Well it's a lot of fun working with the whole team, I mean we started recording to-

gether a long while ago. I was in the Stax Studio watching a recording session with Johnny Jenkins, a guitar player. I was the vocalist with Jenkins and I was awaiting a chance to record.

"Eventually when the session was over there was some time left and we cut 'These Arms Of Mine', which was my first record and sold about 800,000. It was a big hit straight away."

What, then, is the reason for Otis recording such a lot of commercial tunes, like 'My Girl', 'Satisfaction', and the Beatles' 'Day Tripper', when Stax has such a successful and proficient team of

writers—including himself — always on tap?

"Well we pulled 'Day Tripper' off one of my albums for release. And 'Satisfaction' I did because there was a great demand for the number and we thought it would be a nice idea to do a Stax version of it. The same applied to 'My Girl' which was an altogether new thing for Stax."

Are there any more popular tunes Otis is thinking of re-recording?

"Well, yes I was thinking of doing Lennon and McCartney's 'Hard Day's Night', replied Otis sleepily. "That's a nice sound."

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# COUNT BASIE MAY RECORD WITH GEORGIE



RICH: British tour

## Basie-Fame LP possible

**B**ASIE meets Fame? This is the exciting venture planned by Georgie Fame's management this week.

Fame's manager Rik Gunnell told the MM on Monday: "Count Basie may record here with Georgie when he tours here with Tony Bennett in May. CBS Records, Georgie's label, have agreed to the idea, and I'm asking Harold Davison to negotiate with Basie for a recording session."

A documentary film made during a Georgie Fame recording session is being completed by students of the London School Of Film Technique.

Produced by Victor Mitchell and directed by Harley Cokliss, the film is expected to be used on TV and cinema circuits.

## NEW RICH ALBUM RELEASED

**F**ONTANA are rushing out a Buddy Rich LP, "Swingin' New Big Band", to tie up with the drummer's first tour of Britain which opens at Croydon's Fairfield Hall on Friday, March 31.

The rest of the Buddy Rich big band dates are: London's New Victoria Theatre (April 1), Bournemouth, Winter Garden (2), Bristol, Colston Hall (3), Birmingham, Town Hall (4), Portsmouth, Guildhall (5), BBC TV, Poplar Town Hall (6), Manchester, Free Trade Hall (7), Bradford, St George's Hall (8), Newcastle, City Hall (9), London's Ronnie Scott Club (10 and 11), Chatham, Central Hall (15) and Coventry Theatre (16).

## HEATH RE-SIGNS

**T**ED HEATH this week renewed his contract with Decca Records for a further three years. The present contract runs until 1968.

## BEACH BOYS DISC

**T**HE Beach Boys' new single "Heroes and Villains" which has taken them six months to complete has been set for release in the States later this month. But no release date has been set for Britain, said a spokesman for EMI on Monday.

The record is the first collaboration between Brian Wilson and Van Dyke Parks. They are also working on the group's new album "Smile", which is due for release in America.

The single is almost five minutes in length and features a number of new production techniques.

The Beach Boys have formed a record company Brother Records and are developing a TV and film production company in Hollywood. This new company will be called Home Movies.

## NEW CAT ACT

**C**AT STEVENS is currently rehearsing a new act for his tour with the Walker Brothers and Jimi Hendrix which opens at London's Finsbury Park Astoria on March 31. The tour lasts four weeks. Cat guests in Saturday Club (April 1), Easy beat (2) and the new Simon Dee TV series, Dee Time (4).

# Rush release for Jones as 'Detroit City' drops

**T**OM JONES, whose "Detroit City" dropped to number 12 in the MM Pop 50 this week, has another single rush-released on April 7. Title is "Those Funny Familiar Forgotten Feelings", a track from his new "Green Grass of Home" album.

A spokesman for Jones told the MM on Monday: "There is no B side fixed at the present moment. Tom's manager Gordon Mills has not decided which number to use at the moment."

Tom stars in his own hour-long BBC Light Programme show on Easter Monday when his guests will include Vince Hill, David and Jonathan, Jackie Lee and the Alex Welsh Band.

## SECOMBE CLIMBS

**H**ARRY Secombe — at number three this week with "This Is My Song" — starts

filming Oliver at the end of April. This is the film version of the successful stage show.

Secombe has recorded another "Secombe and Friends" programme to be televised by ATV on April 2. He appears on the Rolf Harris radio show on the Light programme on Monday (27).

On Monday (27) he flew to his villa in Majorca for a two week holiday. He has also been working on another single but Philips Records said on Monday that no title or release date had been fixed.

A double album of Secombe's favourite songs is to be released by Philips in April, containing 24 songs.

## MORE TILES

**L**ONDON'S Tiles Club is to open clubs in the Midlands and North this summer. The Midlands club will be in Wolverhampton, but the venue of the northern club has not yet been revealed.

The club has also launched a mobile discotheque which can be booked from the club. DJs Clem Dalton and Kenny Everett will be featured with the discotheque.

Tomorrow (Friday) the Easybeats are at the Oxford Street club.

## DEE SERIES

**S**IMON DEE's new BBC-TV series "Dee Time" which starts on April 4 is to be scripted by Michael Wale and Joe Steeples, who worked on TTW's Now and David Frost's Rediffusion TV show. "It will cover the early evening scene for young people and many of the artists will be backed by the Northern Dance Orchestra."

The show will feature many top pop star names. Booked for the first of the twice-weekly shows (Tuesdays and Thursdays at 6.20 pm) are Jimi Hendrix, Cat Stevens, Kiki Dee, Libby Morris and

Lance Percival. Other artists who will appear in subsequent editions include Dusty Springfield (April 6) Manfred Mann, Paul Jones, Lulu, Vikki Carr (11), Dakota Staton, New Vau-deville Band, and Paul and Barry Ryan (13).

## BIG JAMES TOUR

**A**RRANGEMENTS have been set for a round-the-world tour by Jimmy James and the Vagabonds.

The group kicks off with a ten-day American tour from June 14 and then goes to Canada for four days of concerts and TV in Quebec and Ontario.

Then, on June 29, they start a six-day Australian tour which will be followed by two days in New Zealand. They return to England via Japan where they will work for two days.

On March 26, the group goes to Sweden for four days

# SEEKERS CONCERT SUCCESS

**A** HUGE 200,000 crowd — the biggest in the bowl's history — gathered at the Myer Music Bowl in Melbourne, Australia, to listen to the Seekers' concert last week.

It was also the biggest crowd the group had ever played to and Judith Durham said: "When I saw that sea of people I almost died of fright."

Bass player Athol Guy said after the concert: "The size of the crowd scared us at first. We were as nervous as we've ever been. But it was a great thrill to come home to such a reception."

## CHITTISON DIES

**U**.S. Jazz pianist Herman Chittison, who played in Europe for many years before the war, has died in Deaconess Hospital, Ohio. Local papers give his age as 54, but according to most reference books he was 57 or 58.

Chittison lived and played on the Continent and in Egypt through the middle and late Thirties, then returned to the USA in '41. He had made his home in Cleveland for the past two years, and was latterly featured at the Hotel Carter's Frontier Room in that town.

During the '50s and '60s he moved his own Mason Hamlin grand piano from one engagement to another at such spots as Sutton East, Kenny's Steak Pub, Absinthe House and Eddie Condon's.

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## NEW RECORD PRODUCTION DEAL DENIED

# WALKER BROTHERS IN SECRET TALKS

SECRET talks were held in New York last week between the Walker Brothers, Rolling Stones manager Andrew Oldham and his American business manager Allen Klein.

It is believed the talks are in connection with a new record production deal, but these rumours were denied by the Walker

Brothers' management in London this week.

Before the denials rumours in London this week were that the Walker Brothers may split with Capable Management after their forthcoming tour, which Scott Engel stated in last week's MM would be their last British tour.

Scott also said that Andrew Oldham was helping him in the search for new song material, for recording.

### ROWE TOUR

AUSTRALIAN singer Normie Rowe has signed for his first American tour. He flies to America on June 16 and will tour for five weeks with Roy Orbison, Sam the Sham and Keith.

Prior to the tour, he flies to Canada on May 29 to appear at the Montreal Exposition in a Commonwealth show.

### EMI BIG BID

A BID of £7,500,000 was made this week for the Grade Organisation by EMI, Ltd.

EMI own Parlophone, Columbia and MGM Records and the Grade Organisation—headed by Lew and Leslie Grade and Bernard Delfont—handle stars like Cliff Richard, Frank Ifield and the Seekers.

### STAR LINE-UP

THE Cream, the Move, the Alan Price Set, the New Vaudeville Band, the Troggs, the Kinks, Dave Dee and Co, Lulu, Paul Jones, Chris Farlowe, Geno Washington and the Ram Jam Band, Julie Felix, Cliff Bennett, Dave Berry, David and Jonathan, the Tremeloes and Freddie and the Dreamers are the star line-up for a charity show in aid of the Stars Organisation for Spastics at Wembley's Empire Pool on April 16.

### BARRY AWARD

COMPOSER John Barry has been nominated for an Academy Award for the theme song and score for "Born Free". Barry wrote the music and the lyrics for the song were written by Don Black.

The awards will be announced in Hollywood on April 10. John Barry will be unable to attend the award ceremony because he starts recording the music for the new James Bond film "You Only Live Twice" the same day.

Don Black will be at the ceremony.

## FOCUS ON FOLK

THE accent is going to be on workshops at this year's Keele Festival from July 7 to 9. They'll cover ballads, dance, folk drama, melodeon, English and anglo concertina, guitar and mountain dulcimer, collecting, the tradition, song-making, and "pre-historic folksong".

Workshop directors will include Leslie Haworth, Nibs Matthews, Alex Helm, Bob Rundle, Alf Edwards, Phil Ham, John Pearce, Fred Kumer, Peter Kennedy, A. L. Lloyd, Arthur Argo and Eric Winter.

Performers at the festival include Charlie Bates, Packie Byrne, Bob Cann, the Caisley Family, the Ian Campbell Group, Ray Fisher, John Foreman, Fred Jordan, Matt McGinn, the McPeakes, Jeannie Robertson, Isabel Sutherland, the Young Tradition, and Newcastle's High Level Ranters.

Meanwhile I hear from Ken Woolard that plans for the Cambridge Folk Festival are going ahead for July 29 and 30, with an exciting international bill. Contracts haven't been signed yet, so no names, but plans should cater for most tastes, especially blues.

John Foreman (the Broad-sheet King) is on a trip round what he calls the north—which appears to start in Leicester!—To promote his forthcoming reprint of Hindley's "Curiosities Of Street Literature".

He plans to visit bookshops and clubs in Walsall, Salford, Blackburn, Blackpool, Accrington, Burnley, Birmingham, Nottingham, Lincoln, Cleethorpes, Market Harborough, Ashton-under-Lyme and Leicester.

He'll be interrupting his tour this weekend for a mad dash for the CND Easter March.

London street singer Meg Alkman stopped the show at the Royal Albert Hall on Saturday when Simon and Garfunkel called her out of the 5,000 audience to sing one of their encores with them. Meg said it wasn't the largest crowd she'd ever sung to—that was Trafalgar Square last Easter.

She starts work next week

# JAGGER AND RICHARD RECEIVE SUMMONSES

FOLLOWING a recent police raid on the home of Rolling Stone Keith Richard, both Richard and Mick Jagger have been summoned to appear before a magistrates' court at Chichester next month.

Four people are involved with six summonses between them and they will appear at Chichester on May 10. Details of the summonses have not been released.

Meanwhile the Rolling Stones group have been awarded a Gold Record in America for their latest single, "Ruby Tuesday" and "Let's Spend The Night Together".

The Stones have also been awarded their sixth consecutive Gold Record for the album "Between The Buttons".

### ORBISON CANCELLED

THE appearance of Roy Orbison and the Small Faces at the Odeon, Hammersmith, on April 8 has been cancelled, a spokesman for the tour said on Monday.

No official reason was given.

### ERA RETURN

AFTER a week's tour of the Continent, the Swinging Era package returned to Britain last weekend for further concerts here. Tonight (Thursday), the unit plays Liverpool's Philharmonic Hall. The rest of the tour dates are BBC TV, Questors Theatre, Ealing (24), London's Queen Elizabeth Hall (25) and Ronnie Scott Club (26), Newcastle's City Hall (27), Dundee, Caird Hall (28), and a farewell session at Ronnie Scott's on April 5.

### JULIE RETURNS

FOLKSINGER Julie Felix returns today (Thursday) from a short holiday in Minorca and gives a solo concert this evening at the Alexandria Theatre, Birmingham. On



● JAGGER

Easter Sunday Julie records as a panel member for the last of the BBC TV Call My Bluff programmes, and on March 31 and April 1 she will be in Amsterdam for Dutch TV appearances.

She then begins a two-week cabaret season at London's Savoy Hotel on Monday (April 3).

### LOSERS CLIMB

THE Good Time Losers, who this week made 30 in the Pop 50, are currently being lined up for their first concert tour.

They have also signed for an American TV film which will include a six-minute sequence filmed at London's Cromwellian Club. The group will also be filmed in London's Berwick Market and in Trafalgar Square.

### PINK FLOYD ALBUM

THE Pink Floyd, whose first single "Arnold Layne" hit the Pop 50 at number 33 this week, have now completed five tracks of their first album. Beatle Paul McCartney has already dropped into several of the sessions and reports say the album is a "knock-out".

On Monday the Pink Floyd finished filming a short promotional clip for the single.

### SMITH FUNERAL

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# HOLLIES SIGN NEW RECORDING CONTRACT



● NASH

THE Hollies have signed a new 750,000 dollar recording deal, negotiated for them by their recording manager, Ron Richards of AIR London.

Their discs will still be issued in Britain by EMI but they will now be handled in America by CBS, in France by Philips and in Germany by Hansa.

The discs will be recorded by Hollies Record Productions Ltd which has signed a new Glasgow group, A Certain Society. The Nash-Hicks-Clark team has written a song for the group and their first single will be released early in June.

### FATS DOMINO AT SAVILLE

AMERICAN R&B star Fats Domino and his eight-piece band are due to arrive in London on Easter Sunday for their first ever British appearance.

Fats and his band open at London's Saville Theatre on Easter Monday (27) for a six-day season. They appear at the Manchester Palace on April 2 for two shows before flying off to Germany.

His trip here may be filmed for a documentary film for the American State Department.

### ALPERT STARTS OWN LABEL

HERB ALPERT'S own record label, A and M Records, is to be released by Pye in Great Britain. Herb and the Tijuana Brass will be released on the label and other artists will follow.

The first release is "Casino Royale", by the Brass, which is released on March 31. This is from the film which will be premiered in London on April 13.

A&R man Tony McCauley has joined Pye. He formerly worked with Norman Newall.

# SOLO BASIE

THE Basie-Bennett tour dates are now complete. They open at Manchester's Free Trade Hall on Saturday, May 13, and then play Leeds Odeon (14), Glasgow Odeon (16), London's Royal Festival Hall (20), Hammersmith Odeon (21) and New Victoria Hall (23).

Count Basie's band without Bennett plays Dundee, Caird Hall (15), Birmingham, Town Hall (17), Chatham, Central Hall (19), Croydon, Fairfield Hall (22) and Bristol, Colston Hall (23).

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There's to be a special Christian Aid Folk and Beat contest in West London this spring, featuring singers and musicians in Brent, Ealing, Hammersmith, Harrow, Hillingdon, Hounslow, Kensington and Chelsea, and Westminster.

The semi-finals will take place in each borough, with a grand final at Hammersmith Town Hall on May 4.

Entry forms can be obtained from C. D. H. Cooper, Flat 10, 34 Leinster Gardens, London, W.2.

Dorris Henderson has a single for Fontana, "Message To Pretty", which will be released on April 7. — KARL DALLAS.



BY MIKE HENNESSEY

# ART FARMER

## THE SOUND OF SANITY IN A WORLD GONE MAD



### MILES HENDERSON JOINS THE SEXTET

NEW YORK

TENORIST Joe Henderson has now become a permanent member of Miles Davis' sextet, currently working weekends only at the Village Vanguard. Atlanta's second jazz festival has been arranged by George Wein on June 16 and 17 at the city's 55,000-seat sports stadium, although only a 20,000-seat section of the park will be used. Miles Davis, Jimmy Smith, Wes Montgomery, Anita O'Day, Nina Simone, the Newport All-Stars and the Woody Herman and Buddy Rich bands are already fixed for the event. A memorial jam session-concert to mark the 12th anniversary of the death of Charlie Parker was held at the Club Ruby, Jamaica, New York, on March 16. Musicians taking part included Charles McPherson, Sonny Redd, Jim Spaulding, Joe Henderson, Booker Ervin, Barry Harris, Paul Chambers, Philly Joe Jones with Benny Powell as MC.



HENDERSON: weekends

Art Blakey's Jazz Messengers have just opened at the San Francisco Jazz Workshop and the drummer is leading one of the finest quintets in years with Bill Hardman (tp), Frank Mitchell (tr), McCoy Tyner (pno) and a new young bassist Junie Booth.

Tenorist Sam Donahue is now MD on the New York Playboy club... Elvin Jones, just back after a prolonged stay in Japan, is at the Five-Spot café for an unlimited run with his quintet... Duke Ellington's Orchestra, Sarah Vaughan and Pearl Bailey have been set for Expo 67, the World's Fair at Montreal this year... Red Norvo is doing great business at New York's Rainbow Grill and Bobby Hackett has just finished a successful gig at Shepherd's in New York's Drake Hotel.

Kim Parker, daughter of Charlie Parker, walked away with the best vocalist award at the recent Villanova Intercollegiate Jazz Festival... Art Farmer's quintet gave a jazz concert at the Countee Cullen branch of the New York public library last week.

John Handy's sextet made their first appearance at Boston's Jazz Workshop recently... the Gene Krupa Quartet are back at the Metropole for two weeks... drummer Ronnie Zito has rejoined Woody Herman's Swinging Herd, currently at the Riverboat in New York, replacing Jim Gall.

Pioneer jazz saxist Wilbur Tillman died recently in New Orleans after a long illness. He was 66.

BY JEFF ATTERTON

ART FARMER, the quiet man from Iowa, whose appearance is as immaculate as his playing, is a member of that stalwart school of jazzmen who don't particularly shine in the polls but whose professionalism and musical taste provide a reassuring element of sanity in a jazz world that sometimes seems to have gone mad.

He is currently spending a month on this side of the Atlantic for a sequence of engagements throughout Europe. His last visit to Europe was in 1965 when he played a season at Ronnie Scott's and also appeared in the Antibes Jazz Festival.

For the last year Farmer has been fronting a group—Jimmy Heath (tenor), Cedar Walton (piano), Walter Booker (bass) and Mickey Roker (drums)—which he considers to be one of the most satisfying he has ever worked with. He confesses that one of the problems of touring on his own is getting adjusted to unfamiliar rhythm sections.

"I have to get away from New York from time to time—if only to have something different to look at. But it does pose a problem, musically speaking. I would like to have been able to bring the band over, but this is not economically possible."

At Antibes in 1965 Farmer was badly let down by a hastily assembled rhythm section with whom he had no time to rehearse.

"And even when I was at Ronnie's, it took us about a week to get together. This is not to say that Stan Tracey, Rick Laird and Allan Ganley are not fine musicians. But you just can't come in cold like that and hit it off straight away."

As you'd expect from his playing, Farmer is a peaceful, thoughtful man who is not easily provoked into anger. But he has very strong objections to the belief inherent in the attitude of many critics and musicians that jazzmen should on no account have a hit record. The implication is that they are "selling out" "pandering to popular taste," "compromising their integrity" etc., etc.

"I can't understand people who put musicians down for making money, for wanting financial security. What's wrong with that? Life is not that damn easy. Why go around with holes in your shoes for posterity?"

### BIG HIT

Though Farmer has had less popular success in terms of chart material than men like Brubeck, Ramsey Lewis, Louis Armstrong, Cannonball Adderley and Jimmy Smith, he did have a big single hit in 1959 with "Killer Joe" when he was co-leading the Jazztet with Benny Golson.

"That record really helped put the Jazztet on the map, but we were never able to come up with a sequel. The only problem with a big hit is that you have to play it until it comes out of your ears."

"Another of Benny's tunes we were always playing was 'I Remember Clifford'. We played it so much that when the group broke up in 1962 I left the number completely alone for three years."

Farmer has a tremendous respect for the composing and arranging abilities of Benny Golson. "I don't think we've heard half of what Benny is capable of doing. He keeps busy arranging and studying in New York and still plays with Tom McIntosh" (one-time trombonist with the Jazztet) "in the New York Jazz Sextet."

The Farmer-Golson association began in 1959. Farmer had left the Gerry Mulligan group because Mulligan wanted to form a bigger band and Golson had just left Art Blakey.

"He wanted to form a group and use me and I wanted to form a group and use him. So we founded the Jazztet under our joint leadership."

A well-knit group of superb musicians—it included McCoy Tyner, Art's brother Addison on bass (he died in February 1963), Curtis Fuller and Lex Humphries—the Jazztet was nevertheless disturbed by frequent personnel changes.

"We kept having to teach the book to new musicians and it became a little tiresome," said Art. "Then towards the end we had some gigs where we didn't get paid—but Benny and I still had to pay the musicians. I was also getting a little restless because I wanted more opportunity to solo than a three-horn front line could offer."

When the Jazztet folded in 1962, Art formed a beautiful quartet with Jim Hall, Ron Carter and Walter Perkins. Later Jim Hall left and was replaced by Steve Kuhn on piano and when Carter joined Miles, Steve Swallow came in on bass.

"One of the biggest problems in a group is finding a bass player and drummer who have the same conception of time," said Art. "They have to have the same idea of where the pulse is. That's one reason I'm so happy with my present group because Walter and Mickey play so well together."

From a musical family—his mother played piano and his father guitar—Art began playing piano at the age of

six and then switched to violin. "I was raised in Phoenix, Arizona and there wasn't too much jazz around. I was playing Humoresque and Minuet in G. Then I went to hear Jimmy Lunceford and Erskine Hawkins and they sounded wonderful. All I wanted to do then was get into a band. But I saw they didn't use any violins, so I switched to trumpet."

"I never had any idea of becoming a soloist. I just wanted to be part of a band. When I was 17 I joined Horace Henderson then went with Johnny Otis who had a Basie-style band."

"But I was playing all wrong and after four or five months I had a hole in my lip. I was really jamming that horn into my mouth with a strong arm. The war ended and experienced musicians started coming back so I stayed in New York and studied for two years."

"After that I took over from Benny Bailey when he left Jay McShann to join Dizzy. Benny has always been one of my favorites and of course at that time I dug Dizzy, Fats and Kenny Dorham."

Farmer stayed with McShann for a year then played around on the West Coast with Benny Carter, Teddy Edwards, Gerald Wilson, Wardell Gray and others.

"At the end of 1952 Quincy Jones called me to say that Hamp was looking for a trumpet man. It was great news because I hadn't been working too regularly. When I first went into the band there were six trumpets. I told Hamp I didn't want to play any first trumpet and he said, 'That's all right Gates, don't worry.' But when I arrived for the first gig, there sure enough was the middle chair vacant."

Like all the musicians who have been through the Hampton Itinerant Jazz Academy, Art is full of praise for the opportunities Hamp gave young musicians to learn and work. "He took unseasoned men and gave them a chance to develop. There was no hope of getting into the Basie or Ellington band if you weren't a top-class musician. But dozens of musicians got their first break through Hamp."

"Brownie joined the band just after I did. I'd been playing a lot of solos and and thought Brownie was more developed than I was, Hamp didn't give him any of my solos. I really appreciated that. He'd extend the arrangements to include extra solos for Brownie."

### PROBLEMS

"That was fine for me. When I knew Brownie was going to follow me, I really blew my heart out. Hamp used to love to have two tenors or two trumpets fighting it out."

Since the Hampton days, Art Farmer has developed and progressed continuously to become one of the most accomplished players in the business. "I've got the horn pretty well down now. I used to have range and endurance problems. But I've licked them both. Now my only problem is to think of something to play!"

Connoisseurs of Farmer won't have been aware of this problem. Art usually manages to think of something to play which is tasteful, melodic and refreshingly free of clichés. And he doesn't believe in going on playing something if he is not saying something.

"You know," he said, permitting himself a rare smile, "there's a story that somebody once asked Coltrane why he went on playing for so long. And Coltrane said that sometimes he just couldn't think of a way to stop. Miles was standing right by and he said to Trane, 'Why don't you try taking the saxophone out of your mouth?'"



FARMER: "Why go around with holes in your shoes for posterity?"

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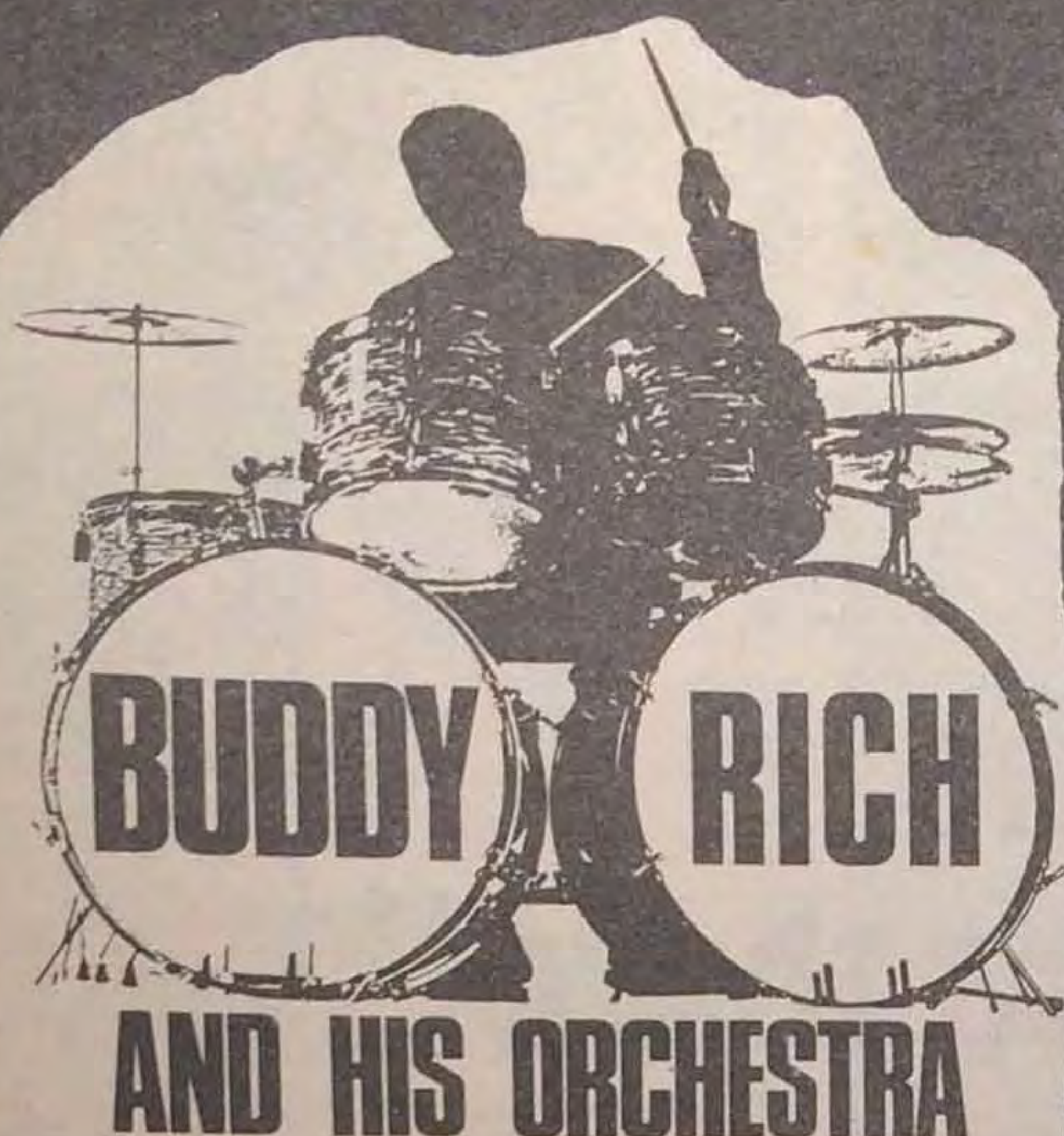


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 WED. 5 APR. : PORTSMOUTH, Guildhall  
 FRI. 7 APR. : MANCHESTER, Free Trade Hall  
 SAT. 8 APR. : BRADFORD, St. George's Hall  
 SUN. 9 APR. : NEWCASTLE, City Hall  
 \* MON. 10 APR. : LONDON, Ronnie Scott's Club  
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 SAT. 15 APR. : CHATHAM, Central Hall  
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\* For the two dates at Ronnie Scott's Club there are two performances a night, 7.30 and Midnight. Tickets 70/- each for 7.30 show including dinner and half a bottle of wine for each person. The midnight to 3.30 a.m. tickets are 50/- each including half a bottle of wine for each person. Tickets are available from Harold Davison Limited, Regent House, 235-241 Regent Street, London, W.1. or from Ronnie Scott's Club, 47 Frith Street, London, W.1.

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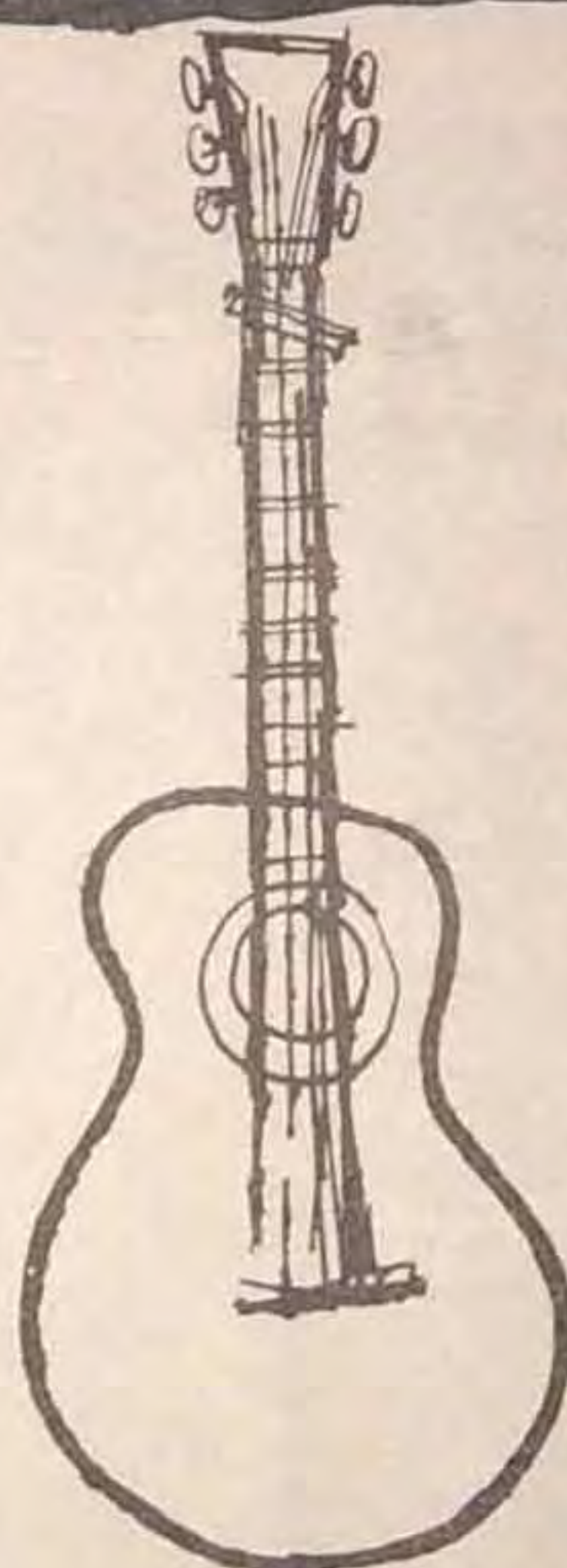
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# caught in the act



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## STAX—THE RAVE SHOW TO END 'EM ALL

JUST in case you hadn't heard — the Stax Show must be one of the ravest, grooviest, slickest tour packages that Britain has ever seen. And if you haven't seen it already — pull your finger out! On Friday the show opened to two full houses at London's out! On Friday the show opened to two full houses at London's out! On Friday the show opened to two full houses at London's out!

experience, rehearsal, and sheer professionalism — a professionalism that hasn't yet come to Britain's pop music ranks.

Booker T. Jones and the MGs, augmented by the Markkeys, are stars in their own right as their opening spots — but they have the ability to melt into the background as the singing stars take the stage to provide faultless, dynamic, swinging backing.

New boy Arthur Conley is strictly an energetic song and dance man with 'Midnight Hour', and dancing impressions of just about all the other Stax guys. Rufus, sister Carla Thomas was with the show — just for Finsbury Park — and in the second house was an enormous hit. The crowd were on their feet, mesmerized by Carla's appeal — which was mainly centred around her tightly fitting dress. Eddie Floyd was also a gas and succeeded in getting the audience raving, clapping right on the beat — which is an impressive sound coming from a full Finsbury Park Astoria audience.

Sam and Dave's act is too much. A very neat, double dynamite show, with some clever dancing, and two voices that can belt like hell. 'Hold On I'm Comin'', 'You Don't Know Like I Know', 'Soothe Me' were all beautifully performed and duly given a standing ovation. Then came the powerful man with a powerful voice and too many hit records to put into one act, but then, if Otis and that backing group still swinging away in the background, always do 'Try A Little Tenderness' with such feeling it wouldn't matter if it were their only number. A great show. — HICK JONES

### SANDIE

'I've proved myself as a performer now and my personal life is far more important to me than my career'



## 'I don't care about the chart—so there!'

SANDIE SHAW can have a rather disconcerting effect on people. Her moods flash unpredictably from schoolgirlish good humour to irritation and scowls.

She stares at questioners as if they were some kind of cretin asking the most baffling of inanities. Yet sometimes the mysterious internal defensive mechanism switches off and a charming smile breaks through the thunder clouds and a small piece of information is imparted and a tiny secret confided.

### TACTICS

The overall effect is of a suspicious and wary doe, defenceless and wholly reliant on evasive tactics.

Last Friday Sandie was rehearsing at the BBC TV Theatre at Shepherd's Bush for the Rolf Harris Show. It was on this show that Sandie's Eurovision Song Contest entry 'Puppet On A String' emerged and has already leapt into the MM Pop 50.

What does Sandie think of her song?

### STYLE

Sandie sat in a row of theatre seats and pondered on the question while a team of gay young dancers joined Rolf Harris in a song and dance number.

BY  
CHRIS WELCH

"It's very commercial," offered Sandie. "It's like a Julie Andrews song and it's very hard to change my style to that. But it's fun to sing. There were 100 possible songs and we got it down to 16 then Eve Taylor, my manager, and I and the head of the publishers got five which we sang on the show every week."

Now viewers had judged "Puppet" as the best song for the British entry, had Sandie heard much of the competition?

"Yes, one of the Italian songs was offered to me, so if I had taken it I would have been singing for Italy and Britain! A Spanish song I heard last week was very nice."

"I'm not plugging the song as a normal single because I don't think it needs to be."

### BALLADS

Is Sandie now a pop singer or a cabaret singer? "You've got to be a popular singer if you are going to be a cabaret singer. I've never been a poppy singer as far as trendiness goes," she explained.

Was Sandie pleased at the number of ballads now taking over the chart? "To be quite honest I don't rave about them, but I never rave about very much anyway. I go off things quickly."

### WEIRD

"I've never thought much about the pop scene," she continued. "I feel on the outside looking in and occasionally I take a step inside. I always feel as if I don't belong among all those weird people in the business."

Does Sandie have any burning ambitions?

## A big voice that could bridge that gap

I HAVE in my time been accused of being anti-pop. Nonsense — admittedly I am intolerant of bad performers, bad songs and bad singers, all of which on occasions have achieved success far out of proportion to their varying talents.

I admire for example the Manfreds, Georgie Fame, Alan Price, The Pedlers, the whole of Tamla Motown label and Spencer Davis all of whom have a "jazz soul" feeling to their music. I admire Scott Walker and also John Walker.

There are many more that I could mention but space is limited and I am

here basically to write about someone who is yet unknown. Malcolm Roberts — 6ft., blonde, 21, a former professional footballer and a chucker out at a club. This boy is going to be a star — not just a pop star, but a star achieving the same appreciation held now by people like Tom Jones and Dusty Springfield.

Malcolm has a BIG voice. Until now most of the big voice singers in this country have looked square. Malcolm Roberts on the other hand has a voice that can range from R&B to the kind of renditions of "Maria" where knowledgeable musi-

cians lay down their instruments and applaud. He has the sort of looks that when he walks out on stage the teenagers smile with delight and the Mums and Dads say "Oh blimey, not another one!"

For the first time Britain has produced a big voice who does not look like a big voice singer — someone who can bridge the family gap! Malcolm Roberts will be the man in 1967 who brings families together, families who until he hit the scene were musically poles apart.

PETE MURRAY

ROBERTS



### SIMON & GARFUNKEL

TWO people, one guitar, gave a concert of overwhelming beauty, compassion, and entertainment at London's vast Royal Albert Hall, last Saturday, where enormous crowds flocked to see Simon and Garfunkel's only London appearance.

Paul Simon is mainly responsible for the songwriting, and his fiery guitar playing makes enough sound to be a complete backing group. But they don't need one. Lean, blond, Garfunkel stands rather shyly in the gloom as Paul gradually builds up rapport with the audience, slowly, delightfully nervously, breaking ice that must be broken for everyone to enjoy themselves.

This is done mainly with their songs. Beautiful harmonies, words biting home, guitar passages punching behind the lyric, driving, and falling.

The tempo, mood and colour changes with each number. "Poem On The Underground Wall" about a schizoid subway wall writer waiting tensely with crayon in hand. "Richard Cory" a hero with everything, including a bullet in his head. Art's vocal solo on one of the most beautiful love songs Paul has ever written "For Emily, Wherever I May Find Her".

The complete show, audience participation, humour, guts, comment, everything. — NICK JONES

### BYRDS

A SUSPICIOUS audience confronted the Byrds when they played their only gig, an informal affair at London's Speakeasy Club, last Tuesday — no doubt recalling that rather painful 1965 tour. However the Byrds have come a long way since all that. Singer Gene Clark has left, and hat and cloak and rhythm guitarist Dave Crosby is up front spearheading that breathy cloudy vocal sound. Lead guitarist Jim McGuinn has developed into a highly original instrumentalist, bending, coaxing, and whining away behind Crosby's forceful rhythm part. Admittedly the Byrds didn't really present their act but it was an impromptu gig — and, after all, it's the music that's most important. And musically the Byrds of 1967 are too much. They have a pretty, lyrical freedom of thought and form plus a communicative power irresistible to any receptive listener. Dave Crosby's lead vocal stabbed urgently on "Re-nais-sance Fair" from their forthcoming album; McGuinn's guitar kicked out beautifully on "What's Happening!" and "Rock And Roll Star", while Chris Hillman's bass playing proved devastatingly effective on "Hey Joe". The Byrds' singing vocal sound on "The Bells Of Rhymney" and Dylan's "My Back Pages" is something unique and, surely, the Byrds are preferable to most of the unimaginative, naive sounds that are inclined to be popular. As Crosby said, rejecting requests for the group to play "Mr Tambourine Man": "Sorry, but that's going too far back." — NICK JONES

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# POP THINK



## JIM MCGUINN OF THE BYRDS

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| <b>DEATH</b><br>Renaissance.                          | <b>ADVERTISING</b><br>Shiny white teeth.              |
| <b>CLOTHES</b><br>Isolation.                          | <b>NASHVILLE</b><br>Eddy Arnold.                      |
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| <b>MONEY</b><br>Change.                               | <b>LOVIN' SPOONFUL</b><br>Togetherness.               |
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| <b>LIGHT</b><br>Color.                                | <b>BRIAN EPSTEIN</b><br>Richer.                       |
| <b>DULCIMER</b><br>Jean Ritchie.                      | <b>BRIAN WILSON</b><br>Richest.                       |
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| <b>HARMONY</b><br>Bach.                               | <b>FOLK MUSIC</b><br>Hair.                            |
| <b>LAUNDRY</b><br>Water-hole.                         | <b>VIOLENCE</b><br>Revolutionary war.                 |
| <b>JEWELLERY</b><br>Monarchy.                         | <b>CREWCUT</b><br>German.                             |
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| <b>CLOCKS</b><br>Arbitrary reality.                   | <b>HEAD</b><br>Hand and heart.                        |
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# Vince Hill



## balladeer in a world of beat

WHO dares bring ballads into the beat world of pop? Who is this man who sings of Edelweiss where others sing of LSD?

He is a singing son of Coventry, a mild-mannered all-rounder, who, in a long and often hard career, has known the flush of hits before — and the comedown when records don't "happen" for months on end.

### BACKGROUND

Back in 1962 they were raving about VINCE HILL as if he were a newcomer when he had a hit with "The River's Run Dry". Already he was known as founder of the Raindrops vocal team and from his weekly radio broadcasts on shows like Parade Of The Pops.

Before that he had learned his pop training in northern working men's clubs, in an Army band and later in musicals and ice-shows.

With this kind of background it's not surprising that Vince can accept "Edelweiss" with a certain philosophical calm, and is not seen dashing about looking for a follow-up.

### COMEBACK

Vince spoke comfortably this week, from his position high in the Pop 50, surrounded by fellow balladeers like Tom Jones, Engelbert Humperdinck and Pet Clark, not to mention Harry Secombe.

"It's good, isn't it? Old men are making a comeback! I think the reason is because everybody had become sated with beat music and now they want something with a bit of a melody. But you can't tell if it's a trend, or how long it will last. There is such a crop of ballads now, maybe they will be out again in a few months.

"The funny thing is if enough people talk about 'a ballad trend' just the publicity can do marvels, and people start saying 'You're right, there is a ballad trend!' Then it begins to snowball.

### NEGLECTED

"It proves how varied the chart is now. Even the ballads are very varied."

How well did Vince think "Edelweiss" would fare when it was recorded? Was he hoping for a hit?

"I expected it to be a hit because it's such a good and neglected song. It was the song the mums and dads loved best in Sound Of Music, but nobody seemed to make much use of it. I used to sing it in cabaret and eventually suggested it as a record."

"For my next single I will possibly do another overlooked song from a show, but

I don't think we'll find another 'Edelweiss'."

Who are Vince's fans? "I think the mums and dads bought 'Edelweiss' but it's not just them. Plenty of people just over 20 and a lot of teenagers are wanting more melody than they have before.

"I've proved it at places where there have been a lot of teenagers and I thought I ought to do something beat and trendy, but they have shouted out for songs like 'Heartaches'. I've given up trying to forecast trends now! Now I think the best thing to do is sing something I feel is the best at the time."

### SQUARE

How does Vince envisage his image? "If I was to be pigeon-holed I would say something like Val Doonican, Ken Dodd and the Bachelors. I suppose that sounds terribly square. I'm young—honestly I'm young! I don't want to give people the impression I am 109. I dig some of the groups like mad—the Hollies, and the Who. I think they are marvellous. The Beatles new record is ahead of its time.

"Actually I think people are getting a bit fed up with the Beatles. It wouldn't hurt them to do some appearances. They have had to much I suppose you can't blame them for stopping work, and they can always make records. But I still think they should make a couple of tours a year to keep the kids happy.

### PERSIST

"Let's face it, they could pick and choose dates and they wouldn't have to do a six-weeks grinding tour and knock themselves out."

As a balladeer Vince naturally likes artists like Tony Bennett, Andy Williams and Tom Jones. "And I dig Scott Walker like mad. I think I prefer Scott to Tom."

Where does Vince think the "big voice" singers of the future will emerge from, if all the young men persist in bellowing Jas. Brown and O. Redding?

### TRAINING

"There are already two or three on the scene who will have hits. There's Tony Crane who ought to do well and Danny Street who sings with the Johnny Howard Band. He's very underrated. I'm sure he'll get away if he gets the right song."

How important does Vince think vocal training is to the

budding vocalist?

"Training is valuable, but I had to unlearn all my early classical training to sing pop. I was a very straight singer and I had to forget all that and even now I slip back now and again.

"Lessons are all well and good but for a pop singer—how I hate that term!—all he needs really is to learn a little about voice production and breath control. It's where a lot of people slip up like mad.

"Ella Fitzgerald is the world's greatest but she will take a breath right in the middle of a word."

Vince pondered on this thought for a second. "So what does it matter?"

—CHRIS WELCH

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# BLIND DATE

# HARRY SECOMBE

HARRY SECOMBE burst upon the MM office this week like a human explosion. Within seconds of his arrival for Blind Date there was shouting, uproar and hoots of laughter echoing round the building. Office boys and tea ladies came running for autographs. Reporters

stumbled round dazedly clutching notebooks, while Harry bellowed: "It's all in the mind, y'know!" He warned us he didn't know anything about pop and shouldn't be judging the latest singles, but in fact he proved to be astute and tried to be

fair—between the gags. As Harry was leaving he found his Rolls Royce had been moved into a basement by police and was surrounded by a crowd of admirers. "Seats in all parts!" he announced, then drove away, leaving us to recover.

**FOUR TOPS:** "Bernadette" (Tamla Motown).

He'll have a bad throat tomorrow. He sounds like a strangled Tom Jones. It's American, isn't it? I don't think the backing is strong enough, as the solo voice is too predominant. If the backing was predominant, it would be more effective. I can't understand a word he's saying. "To be loved"—he said! Obviously it's a love song, and his girl friend is deaf, or she's standing in the next room and she's listening to a love song through a closed door. It's a needle-nardle-noon song. Three for neatness. Who was it? The Four Tops? The other three were on holiday. Very good, but it hasn't got enough to keep the kids going. Strange—that subdued backing. What does it say on the label? "Not for sale". I can quite understand why. I shall get some right letters tomorrow. And there's more where that came from, I can tell you!

**PETER AND GORDON:** "Sunday For Tea" (Columbia).

Spinnet! I like this. Crumpets? It's a filthy record! Somebody's knocking on the door there. Pleasant record and I think it's hit material. It's got a bit of the old Vaudeville. How did he get in there? Ted Ray on fiddle and the Palm Court Orchestra! There's that fellow still trying to get in. Who is it—the Three Waiters? It isn't Max Jaffa? No—it's Fred Orange! I wish them well, I tell you. Who wrote it—Carter-Lewis? It's not Carter Patterson—a very moving performance. The record just coughed discreetly.



**BARRON KNIGHTS:** "Lazy Fat People" (Columbia).

It's a guitar—I can tell. It's a heart-beat song—very medical. I like this—yeah, nice record. I've got two teenage kids and they listen to all the pops, so I know this has got a similar feel to the Kaiser Bill song. It's what you call a novelty record, really. Who is it—the Barron Knights? I like them.

They're very intelligent boys. I wish them well with this one.

**GEORGIE FAME:** "Because I Love You" (CBS).

Oh, I like that. Oh, I see, that's just the scratch at the beginning. It sounds old fashioned. Is it old fashioned? To make it these days a record needs something extra to get it away. He

needs to be singing another octave up, he's obviously singing with a part of his voice he's not very happy with. Ah, his voice has gone up, see? Wait—is it Georgie Fame? Oh, I like Georgie Fame. I think he's great. But he's not singing this in a comfortable key. It's awkward for him—listen. He's got to take it up more. What a shame—for Georgie Fame. But generally I like his re-

cords of blues and jazz. I think he's been ill-advised here. His voice merges so much in the backing. Hello Jim! Get that bum out of here!

**FOUR SEASONS:** "Begin" (Philips).

I saw the label. It's my label, I tell you. So it's a good record. It's a good band—is it Wally Stott? Is it Nola York? A very good backing. That drum beat is all broken up. Yeah, nice. But it has no identity of its own, really. The singer hasn't impressed her personality on the record.

**SPINNERS:** "Funeral In Berlin" (Fontana).

Harmonica. These aren't the fellows who did "Dirty Old Town", are they? It's a folk group, and they are using a very interesting backing. Protest songs again. I feel like recording a protest song against protest songs. Protest songs are only effective if they are done with sincerity, but not with gimmickry. This hasn't got any guts. The beat is neither one thing, nor the other. It could do with a bolero beat underneath. Obviously it's raining where they are, and the fellow has lost his trousers. He's got his braces in his teeth. He needs a belt—round the earhole. But really that was a bit too dreary. The records are a bit mundane for a Tuesday, aren't they?

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

Somebody picking nails with his nose? Bloody hell—who is it! Massed adenoids! It's not the Monkees, is it? Thank God for that. It's an Australian group? They probably practise at Ma Supial's boarding house. Wallaby blowed! If this hits the top ten I'll be a duck-billed platypus. There's a gag in there somewhere. Well, they sing upside down. Obviously they were carried out on a stick at the end. The Australian public must have subscribed to send them here. I'm sorry, I didn't want to be cruel. But—em!

**MIKE SAMMES SINGERS:** "Somebody's Thinking Of You Tonight" (HMV).

Ah, that's better. I like country and western and folk. Cliff Adams singers? I don't think this is hit parade material but who's to know? I've made it. A nice record to dance to, but not enough excitement. It sounds like an LP track and it'll be a steady seller. Very pleasant. I'm just an old square, that's my trouble. I'm a small group of singers myself.

**DAKOTAS:** "I'm 'N' Ard-workin' Barrow Boy" (Page One).

Ha, ha, I like this. I like the guitar, or banjo, but I don't think the lyrics are clever enough for the record to get away. Are they the same lads who did "Over The Wall We Go"? You can't see this getting anywhere. It's all in the wrong key. If they had changed key with each verse it would have been better. Oh what a shame. That was a bit of a let down.

**DAVY JONES:** "Any Old Iron" (Pye).

Davy Jones—my mate! He played Sam Weller in Pickwick in America with me. I'd fight for him anytime. He's still the same nice young lad. I've got a lot of time for him. I think the four of them in the Monkees have a lot more talent than they have been given credit for and they are set for life. Good luck to them and I love old Davy. I wish him well. He's a good turn, I tell you!

WHICH is the most popular pop group in Britain today—the Beatles or the Monkees? And why? Who is the most popular Monkee with YOU, the fans of Britain? And how long will the Monkees, the studio created music phenomenon, last in the heady world of the British disc industry? These are the questions the Melody Maker poses this week as the two chief combatants shape up for the biggest pop fight ever—with the supremacy of the British scene going to the winners. Will it be the Beatles, who took the world by storm and recently topped the Pop 50 with "Strawberry Fields Forever", and "Penny Lane"? Or will it be the Monkees, with a TV show which has fast become the top teen programme on the square box and a new single "A Little Bit Me, A Little Bit You" poised to follow "I'm A Believer" to the top spot in the charts? Can the Monkees wrest the Beatles crown? The answers are in this MM Opinion Poll which interviewed 100 British pop fans all over Britain to find the answers to the four important questions.

1

**WHO DO YOU PREFER, THE BEATLES OR THE MONKEES?**

John, Paul, George and Ringo—you're still in command. Despite no personal appearances, a shroud of secrecy and an almost complete change of image, Britain's pop fans still prefer the Beatles to the Monkees.

That was the major fact revealed by the MM Opinion Poll conducted by MM reporters in the major cities. For almost two thirds of the fans questioned at random still prefer the Beatles to the new phenomenon from Hollywood.

We questioned MM readers in Bradford, Keighley, Manchester, Liverpool, Birmingham, Bristol, Newcastle, South Shields, Edinburgh, Derby and Portsmouth.

The Monkees are providing the pop magic of the moment, but 61 readers preferred the Beatles while only 38 said that the Monkees had displaced the Liverpool foursome in their affections.

Some of the fans were vehement in their preferences—like Dave Wilson, a 19-year-old motor mechanic of Scotland Road, Liverpool who said: "The Monkees shouldn't be mentioned in the same

breath as the Beatles."

While of the lukewarm section of the poll (a definite minority), Rita Wickett, a 19 year-old secretary from Moseley, Birmingham, commented: "I'm not really keen on either group, but if I had to choose I'd go for the Monkees." Alan Crocker, a 19 year-old insurance agent of Portsmouth, said exactly the opposite. He plumped for the Beatles, though he wasn't all that keen on either.

2

**WHY DO YOU PREFER THAT PARTICULAR GROUP?**

As expected the reasons were many and varied—and extremely partisan. The faction that preferred the Beatles could not believe that the Monkees represented any threat, while the Monkee fans

## When the 'big

CHRIS WELCH GOES BEHIND THE

EVERYBODY has ambitions and it's always a blow when they are shattered. It's an even bigger blow when they are shattered in a glare of publicity. It happened to a young drummer called Ray Cook. He isn't famous. He isn't hailed as a great drummer. But it looked like being a big break for his

career when ist Jeff Beck tour with the son. For an the big break for Ray. We reveal example of



BECK: in Pop 50

## BUT, FOR HAS A S

JEFF BECK took an unmerciful press pounding after his fiasco solo debut on the Small Faces — Roy Orbison tour recently. His appearances with an unrehearsed group were described as a "disaster" and he dropped out of the show after the first night. Beck was shattered, first by his failure on the show, and second by the hall of criticism that followed. Said Jeff this week: "After that, I felt like giving up." The 23-years-old ex-Yardbird guitarist now gives his reasons for the debacle, what went wrong, and what will happen in the future. "I hadn't played for three months, and I was on holiday in Brussels when I got a phone call from my manager Peter Grant. He told me he

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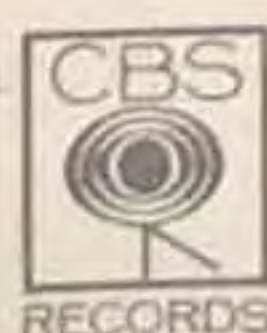
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WHICH is the most popular pop group in Britain today — the Beatles or the Monkees? And why? ● Who is the most popular Monkee with YOU, the fans of Britain? ● And how long will the Monkees, the studio created music phenomenon, last in the heady world of the British disc industry? ● These are the questions the Melody Maker poses this week as the two chief combatants shape up for the biggest pop fight ever — with the supremacy of the British scene going to the winners. ● Will it be the Beatles, who took the world by storm and recently topped the Pop 50 with "Strawberry Fields Forever", and "Penny Lane"? Or will it be the Monkees, with a TV show which has fast become the top teen programme on the square box and a new single "A Little Bit Me, A Little Bit You" poised to follow "I'm A Believer" to the top spot in the chart? ● Can the Monkees wrest the Beatles crown? The answers are in this MM Opinion Poll which interviewed 100 British pop fans all over Britain to find the answers to the four important questions.

# MONKEES



VERSUS

# BEATLES



## MELODY MAKER OPINION POLL

1

### WHO DO YOU PREFER, THE BEATLES OR THE MONKEES?

John, Paul, George and Ringo—you're still in command. Despite no personal appearances, a shroud of secrecy and an almost complete change of image, Britain's pop fans still prefer the Beatles to the Monkees.

That was the major fact revealed by the MM Opinion Poll conducted by MM reporters in the major cities. For almost two thirds of the fans questioned at random still prefer the Beatles to the new phenomenon from Hollywood.

We questioned MM readers in Bradford, Keighley, Manchester, Liverpool, Birmingham, Bristol, Newcastle, South Shields, Edinburgh, Derby and Portsmouth.

The Monkees are providing the pop magic of the moment, but 61 readers preferred the Beatles while only 38 said that the Monkees had displaced the Liverpool foursome in their affections.

Some of the fans were vehement in their preferences—like Dave Wilson, a 19-year-old motor mechanic of Scotland Road, Liverpool who said: "The Monkees shouldn't be mentioned in the same

breath as the Beatles."

While of the lukewarm section of the poll (a definite minority), Rita Wickett, a 19-year-old secretary from Mosley, Birmingham, commented: "I'm not really keen on either group, but if I had to choose I'd go for the Monkees." Alan Crocker, a 19-year-old insurance agent of Portsmouth, said exactly the opposite. He plumped for the Beatles, though he wasn't all that keen on either.

2

### WHY DO YOU PREFER THAT PARTICULAR GROUP?

As expected the reasons were many and varied—and extremely partisan. The faction that preferred the Beatles could not believe that the Monkees represented any threat, while the Monkee fans

spoke about the group's humour, freshness—and the fact that they can be seen every week on TV, while the Beatles are rarely seen.

Monkees' fans gave the impression that the Beatles had become the faceless men of pop and they preferred beings far more tangible for their favourites.

But let the Beatles' addicts speak first. Their case for superiority was summed up by Maureen Heslop, an 18-year-old cashier of Newcastle who said: "They are in class of their own vocally and musically." Yvonne Johnson, a 19-year-old hairstylist from the same town preferred the Beatles because: "The Monkees were deliberately planned; the Beatles were natural."

More than one person made the same point as Leslie Walton, an 18-year-old Newcastle salesman who said: "The Beatles play their own instruments." Lorry driver Neil

Burnett, aged 19, of Edinburgh, maintained that "the Beatles are creative. Somehow I feel that what the Monkees are doing is not their own work. Admittedly, the Monkees have youth on their side but I'd rather have an aged Beatle than a childish Monkee." There's loyalty for you.

Edinburgh advertising saleswoman Fiona McLeod, aged 19, thought the Monkees still had to grow up. "Can you imagine any of the Monkees writing a song like 'Yesterday'?"

Alexandra Hunter (17), a schoolgirl, also of Edinburgh, thought "it was hard to take the Monkees or their music seriously." Peter Cosgrove, 18-year-old Liverpool salesman, preferred his hometown Beatles because "the Monkees have set out to copy them—even their records sound Beatle-ish." And Elaine Hurst, 19-year-old typist from Liverpool, voiced the thoughts of

many: "The Beatles are just as good live—no-one has heard the Monkees live."

Other interviewees called the Monkees "synthetic", "monotonous", "a gimmick" and "a huge joke". But now it's the turn of the Monkees' supporters—in the minority but still with loud voices in praise of Jones, Nesmith, Tork and Dolenz.

Ann Lyons, a 14-year-old schoolgirl from South Shields, thought the Monkees had "more personality" and they were better singers and Newcastle shipyard fitter Michael Cass, aged 17, thought they were "new and different." Eighteen-year-old Carol Rush, an Edinburgh factory worker, said that the Monkees seemed to treat everything as a joke: "Which I like. The Beatles, let's face it, are growing old!"

Kathy Reid, aged 19, a clerk from the Scottish capital, said the Beatles were living on their past reputation. "I thought that nobody would

ever replace them. But the Monkees are fresh and they're trying something new most of the time."

The Beatles' no-appearances policy has obviously lost them fans to the Monkees—like Sharron Buck, aged 17, a hairdresser from Portsmouth:

"We don't see much of the Beatles but the Monkees have their own weekly series and bring out good records." Pat Belcher, aged 19, a Bristol telephonist thought the group had a more joyful outlook on life while Pat McDermott, 20-year-old typist from Longsight, Manchester thought they were more versatile.

Ann Williams, aged 19, from Birmingham thought the Monkees were smarter and better looking than the Beatles. "They are better actors in their TV series than the Beatles are in their films," she said.

Rita Wickett of Birmingham thought the Monkees had injected new life into the pop world. She also thought that the Beatles had merged into a remote unit that wasn't heard about any more.

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### WHO IS YOUR FAVOURITE MONKEE?

There's no doubt about it. The favourite member of the Monkees is Davy Jones who

was first past the post with the rest of the runners a good way behind. Obviously a fledgling to watch for solo honours later.

Davy Jones could be the one Monkee to make it as a singer/actor when the Monkees era is over.

Second was drummer Mickey Dolenz, with 26 per cent of the votes. His trip to Britain recently probably gained him a lot of fans—but his followers were also taken by his sense of fun. One reader, however, chose him because "he looks the liveliest!"

Third was Mike Nesmith, who netted 19 per cent of the votes. Could his marriage and his "difficult" attitude in Britain recently have lost him some of the running?

Peter Tork gained only 11 per cent of the votes. But one of his fans said "he's the quietest of the four", which could have had a bearing on the final results.

But it was ex-jockey Davy, with mop-top and smile almost as wide as he is high, who



● I'd rather have an aged Beatle than a childish Monkee ●

4

### HOW LONG WILL THE MONKEES LAST?

It seems that the Monkees are OK for the next year at least. By far the largest proportion of fans thought they would last at least another year—20 per cent thought so, while another 14 per cent thought they would last "a long time."

And a good proportion (11 per cent) thought the group would last for as long as their successful Saturday night TV show was on the air. A fur-

ther 10 per cent thought the group had another two years of life in it.

The rest of the percentages were: five years or more (four per cent); three to four years (three per cent); two to three years (five per cent); six months (five per cent).

The remaining 27 per cent was divided up among fans with differing views on their lasting capabilities. For ever (two per cent); not very long (10 per cent); for as long as their records keep selling (three per cent); for one more record only (two per cent); until the novelty wears off (three per cent); until the fans get fed up (two per cent); longer than the Beatles (one per cent) and not as long as the Beatles (five per cent).

So, if the fans are right, the Monkees will be with us at least until this time next year — and perhaps a lot longer.

But the Beatles are still in charge.

# TOP OF THE WEEK



# When the 'big break' leads to disaster...

CHRIS WELCH GOES BEHIND THE GLAMOUR AND GLITTER OF THE POP WORLD TO FIND TRAGEDY

EVERYBODY has ambitions and it's always a blow when they are shattered. It's an even bigger blow when they are shattered in a glare of publicity.

It happened to a young drummer called Ray Cook. He isn't famous. He isn't hailed as a great drummer. But it looked like being a big break for his

career when he was asked to join guitarist Jeff Beck, and booked for a major tour with the Small Faces and Roy Orbison. For any musician that sounds like the big break. But it ended in disaster for Ray.

We reveal Ray's story as a typical example of the stresses and strains of

pop life. It isn't all fun being in a group.

Ray's mother, Mrs Winifred Cook, was so upset at the treatment she says her son received, she wrote to Melody Maker. Later she told the MM at her home in Weybridge, Surrey: "Ray has had such a raw deal. He was brought out of the group he was playing with, Sands,

and asked to join Jeff's group for the tour.

"He was promised a bright future and now he faces a very grim one with no job, no prospects and a very heavy debt incurred by a new drum kit costing £400 which he was told he would need for the new group. His father traded in his own set of drums to help him raise part of the money.

"After the first disastrous night of the tour Jeff left another member of the group to tell Ray he was out. Now my husband and I have to support Ray, who has a wife and child, until he can find another group.

"I can't understand why Jeff should do this to Ray. We've known him a long time and Jeff and Ray played together before in a group called the Tridents. Jeff was a friend of the family.

"Ray had his nineteenth birthday the day after the tour opened. What a marvellous birthday present. I don't know how or where he'll pick up again."

Ray is fortunate to have parents who worry about him and take an interest in his career. Most musicians aren't so lucky. Nevertheless, in this one episode can be seen much of the disappointment in the pop scene—a far bigger part of the iceberg than the successful top.

## BUT, FOR JEFF, THIS 'FIASCO' HAS A SILVER LINING...

JEFF BECK took an unmerciful press pounding after his fiasco solo debut on the Small Faces — Roy Orbison tour recently.

His appearances with an unrehearsed group were described as a "disaster" and he dropped out of the show after the first night.

Beck was shattered, first by his failure on the show, and second by the hail of criticism that followed.

Said Jeff this week: "After that, I felt like giving up."

The 23-years-old ex-Yardbird guitarist now gives his reasons for the debacle, what went wrong, and what will happen in the future.

"I hadn't played for three months, and I was on holiday in Brussels when I got a phone call from my manager Peter Grant. He told me he

has squeezed me on the Small Faces tour. As I couldn't go on and do a Donovan I had to get a group together. I just made a mistake and I feel I'm entitled to make one mistake.

"Everything was a last minute rush, and on stage every minute was torture. I knew what it would be like and I shouldn't have done it. I wanted to run away, but I saw the stage manager and I couldn't run. I just had to go on. On top of that something went wrong with the amplifiers in the first house. I have three and if one goes wrong they are all wrong. I wanted to collapse and give it all up. That's how I felt.

"It's so frustrating because I have a great band now, and we've got some new ideas, and make it all as original as

possible. I'm going to live down what happened."

Part of Jeff Beck's launch into a solo career is his first solo single "Hi Ho Silver Lining" which has entered the chart at 39.

"The B side is more my cup of tea", said Jeff. "It's an instrumental bolero based on Ravel. Very timid compared to Ravel. I got the A side three months ago in the States. It's commercial, and I want to sell records.

"I'm playing music more people will understand. The single doesn't explain what I want to do. I don't have any favourite guitarists. I don't like anybody. England has got so many good guitarists but I'm not absolutely gassed at anybody. I hate to mention names, but you know who I mean."

Does Jeff want to develop a commercial formula for his own guitar playing? "Yes. Thank you for putting it so nicely for me. I'm not doing anything on the lines that Eric Clapton is doing."

Jeff summed up: "Playing on stage at the Finsbury Park Astoria like that was the worst thing I could do. I broke every rule in the book. But I had a reputation for being unreliable, which came about when I was ill in America and nobody believed me here.

"People who read the Melody Maker who like music and know I've got Rod Stewart and Micky Waller with me will know I have a good group now.

"I challenge any group to compete with us in a group battle!"



BECK: in Pop 50



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### 3 WHO IS YOUR FAVOURITE MONKEE?

There's no doubt about it. The favourite member of the Monkees is Davy Jones who romped home with more than

40 per cent of the total votes in this category.

Manchester-born Davy had obviously wooed the British pop public—whether they voted for the Monkees or the Beatles in Question One.

Second was drummer Mickey Dolenz, with 26 per cent of the votes. His trip to Britain recently probably gained him a lot of fans—but his followers were also taken by his sense of fun. One reader, however, chose him because "he looks the liveliest".

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# TOP OF THE WEEK



**"FOUR TOPS"**  
NEW SINGLE  
**"BERNADETTE"**  
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COLOUR  
BY  
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APRIL 1967  
**music maker**



win this jagger painting/mick interviewed  
monkee business/woody herman/chuck berry 35



ONE of the problems facing the contemporary jazz musician is the business of dealing with record company executives, many of whom care less about their artistry than about how to sell as many LPs as possible, regardless of musical merit.

Herbie Mann, who has won innumerable polls as the top jazz flautist, believes he has found the solution to this impasse: let the records be produced by men who are themselves jazz performers.

Since he enjoyed his first spectacular home run in 1962 with the best-selling "Coming Home Baby", Mann has remained one of the few jazz artists to have enjoyed consistent commercial success. Placing a predominant accent on Brazilian, Afro-Cuban and other ethnic rhythms, he has headed various small groups, all of them equally well received.

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The atmosphere was unmistakably congenial, as Mann played back takes of original works written by members of the group.

"I'm producing for Atlantic Records," he said. "This, to me, is constructive work. There's a crying need for new record producers, men who know what to sell and how to sell it. You can't just go on taking Beatle tunes and foisting them on musicians of this calibre. It's a dead end; the masses understand the truth when

they hear it." Mann has already cooked up several other sessions, most of them led by past or present members of his group. A couple featured Dave Pike, Ayers' predecessor on vibes in the family of Mann. Another was led by pianist Chick Corea. A fourth was taped by a big Latin band under the direction of Charles Palmieri.

"I can do this kind of work well," said Mann, "because I not only have the ideas, but can also take time to carry them out. I don't keep my own group working constantly in night clubs and travelling all over the country."

"I don't believe the future of any jazz group, or its record sales, can depend on the clubs. They're just a waste of time for the most part. After all, how many record buyers are there in Buffalo?"

## HERBIE MANN FINDING A WAY TO THE PUBLIC PURSE

MANN: a crying need for new producers

great jazz solo  
MEMORIES OF YOU  
WILD BILL DAVISON

great jazz solo

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CORNETTIST Wild Bill Davison is better known for his driving lead on ensembles rather than for flights of improvisatory fancy.

But, every now and then, Bill plays a ballad. And it's beautiful. Like the way he plays "Memories Of You" on an album called "Wild Bill Davison Plays The Greatest Of The Greats" (Vogue).

He's accompanied here by pianist Stan Wrightsman, guitarist George Van Eps, and drummer Nick Fatool. The guitar provides a gentle intro and in comes Bill stating the melody with defiance mixed with tenderness, adding his personal touches to the theme, playing little figures of almost banal sentimentality with that chewing-gum-in-the-mouth tone that sounds as though it came through broken glass.

Bill has an instinct for drama in his performance. He gives the guitar the middle passage and then comes in building on the last eight, reaching for a crescendo. Then keeping the excitement high, he pauses slightly and finishes off with a downward flourish that should really have applause rising through it.

Davison demonstrates particularly on this solo his unique knack of dishing up a delightful blend of sweet and sour in his playing. Sentimentality with a searing tone.

His technique is adequate for his highly individual style. And his musical personality is so strong you feel he could impose his will on any melody.

Bill is a great believer in his performances, having a beginning, a middle and an end. On "Memories Of You" everything seems to jell. It's a fine example of the cornettist who blows like a lion and a lamb.

BY JACK HUTTON

## CHITTISON JAZZ PIANIST IN ALEXANDRIA



BY MAX JONES

PIANIST Herman Chittison, who died of lung cancer in Cleveland, Ohio, on March 8, was one of the Thirties jazz names who used to be as well known in Europe as in the States. Though no giant, he was highly regarded in pre-war days.

Chittison went to Europe for the first time in 1933, playing with Willie Lewis's band, and after some months, set out on his own. At different times in the Thirties, he worked for Louis Armstrong and Willie Lewis, or as a single at the Chez Florence in Paris and later the Heliopolous Palace in Alexandria and Shepherd's Hotel in Cairo. In this period, it is said, the pianist played every major town on the Continent. He was certainly active in Belgium, Holland, Switzerland, Italy, Spain and, in particular, France.

In Paris, in '34, he recorded five titles with Armstrong and a kind of international jazz brigade. During the same year, Chittison cut about a dozen solo sides in Paris for the Brunswick label, and eight of these appeared in this country. April the following year saw the beginning of a series of sessions with the Lewis orchestra, a series which continued until May of '38.

Benny Carter was on some of the earlier Lewis records,

and trumpeter Bill Coleman played on a couple of dozen dating from '36-'38. Four of the '36 tracks have been reissued on Pirate MPC511, under Willie Lewis's name.

Chittison's stride-influenced style of the period—he was self-taught and inspired first by Fats Waller, then Hines and Tatum—can be heard on this EP, on sale in some of our specialist record shops. He can also be dug on "Bill Coleman In Paris", a French HMV import.

But he wasn't a prolific recorder, and perhaps the easiest way to hear him is to listen to four numbers by George Wettling's New Yorkers on Fontana's "Cattin'" (FJL131) by Coleman Hawkins.

In the way of early career details, Herman Chittison—born in Flemingsburg, Kentucky, around October, 1909 (some references give 1908)—started professionally with Zack Whyte's band from Cincinnati in '28. After two years or so, the band found itself at liberty. Comedian Stepin Fetchit needed a pianist and Herman took the job. He accompanied Adelaide Hall and Ethel Waters before leaving for France, and recorded with Ike Robinson for Vocalion.

He returned to the USA in '40-'41 and worked for two years with Mildred Bailey



**HERMAN—RUNNING  
WITH THE HERD**



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Bill has an instinct for drama in his performance. He gives the guitar the middle passage and then comes in building on the last eight, reaching for a crescendo. Then keeping the excitement high, he pauses slightly and finishes off with a downward flourish that should really have applause rising through it.

Davison demonstrates particularly on this solo his unique knack of dishing up a delightful blend of sweet and sour in his playing. Sentimentality with a searing tone.

His technique is adequate for his highly individual style. And his musical personality is so strong you feel he could impose his will on any melody.

Bill is a great believer in his performances, having a beginning, a middle and an end. On "Memories Of You" everything seems to jell. It's a fine example of the cornettist who blows like a lion and a lamb.

BY JACK HUTTON

## CHITTISON JAZZ PIANIST IN ALEXANDRIA



BY MAX JONES

PIANIST Herman Chittison, who died of lung cancer in Cleveland, Ohio, on March 8, was one of the Thirties jazz names who used to be as well known in Europe as in the States. Though no giant, he was highly regarded in pre-war days.

Chittison went to Europe for the first time in 1933, playing with Willie Lewis's band, and after some months, set out on his own. At different times in the Thirties, he worked for Louis Armstrong and Willie Lewis, or as a single at the Chez Florence in Paris and later the Heliopolous Palace in Alexandria and Shepherd's Hotel in Cairo. In this period, it is said, the pianist played every major town on the Continent. He was certainly active in Belgium, Holland, Switzerland, Italy, Spain and, in particular, France.

In Paris, in '34, he recorded five titles with Armstrong and a kind of international jazz brigade. During the same year, Chittison cut about a dozen solo sides in Paris for the Brunswick label, and eight of these appeared in this country. April the following year saw the beginning of a series of sessions with the Lewis orchestra, a series which continued until May of '38.

Benny Carter was on some of the earlier Lewis records,

and trumpeter Bill Coleman played on a couple of dozen dating from '36-'38. Four of the '36 tracks have been reissued on Pirate MPC511, under Willie Lewis's name.

Chittison's stride-influenced style of the period—he was self-taught and inspired first by Fats Waller, then Hines and Tatum—can be heard on this EP, on sale in some of our specialist record shops. He can also be dug on "Bill Coleman In Paris", a French HMV import.

But he wasn't a prolific recorder, and perhaps the easiest way to hear him is to listen to four numbers by George Wettling's New Yorkers on Fontana's "Cattin'" (FJL131) by Coleman Hawkins.

In the way of early career details, Herman Chittison—born in Flemingsburg, Kentucky, around October, 1909 (some references give 1908)—started professionally with Zack Whyte's band from Cincinnati in '28. After two years or so, the band found itself at liberty. Comedian Stepin Fetchit needed a pianist and Herman took the job. He accompanied Adelaide Hall and Ethel Waters before leaving for France, and recorded with Ike Robinson for Vocalion.

He returned to the USA in '40-'41 and worked for two years with Mildred Bailey



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# NEW POP RECORDS

## ONCE AGAIN LOVE PROVE THEIR GREAT ORIGINALITY

**LOVE:** "Da Capo" (Elektra): Love's premier album was a brilliantly constructed essay demonstrating that the group can sound positively beautiful, sometimes breathtakingly pretty and sensuous; and then hit you with a beat as compelling and confident as an army on the march. "Da Capo" (which means, play from the beginning again) is well advanced on the first album. Two additional members to the original five expand the group's musical range with flute, sax, and a majestic harpsichord. The group has progressed to such an extent that they literally parody phrases off their first album. Again their work is fantastically original, sprinkled with jazzy verses and some of their songs are difficult to match for sheer beauty and expression, particularly Brian McClean's "Orange Skies", a vivid and breathy peach of a sound. "Que Vida" displays Love's alert, philosophical lyric composition, and the tense atmospheric "The Castle" their hip, and humorous, minds. Side two is put aside for a nineteen minute "Revelation", and interesting, expanding, exploratory movement few groups could undertake and carry off with any measure of success—but Love do.

**SOLID GOLD SOUL, Vol. 2 (Atlantic):** Soul goldmine for devotees who didn't pick up these sides first time round. Ray Charles heads the impressive list with "Drown In My Own Tears", and "Let The Good Times Roll", followed by such soul men as Percy Sledge, "When A Man Loves A Woman", "My Adorable One"; Wilson Pickett, "634-5789", "Danger Zone"; Joe Tex, "You Got What It Takes"; "A Sweet Woman Like You". And many more.

**RAY CHARLES:** "Hallelujah I Love Her So" (Atlantic). Marvellous Ray—strong on voice and piano with excellent musicians and a few groovy solos. Sleeve is completely devoid of info but they sound a few years old and more "wholesome" all round. Included: "Ain't That Love", "Losing Hand", "This Little Girl Of Mine", "I Got A Woman".

**WILSON PICKETT:** "The Wicked Pickett" (Atlantic). Trouble with the recent avalanche of soul albums is their similarity. They suffer from the conformity complaint that struck our beat scene after the Beatles made it. But Wilson and his chorus and band a la Ray Charles are infinitely more exciting here than most of our beat groups. Driving tenor and drums. Includes "Mustang Sally", "New Orleans", "She Ain't Gonna Do Right", "Knock On Wood", "Up Tight Good Woman", and "Nothing You Can Do".

**SAM AND DAVE:** "Double Dynamite" (Stax). Double soul Organ, four in a bar drums, and exciting shouting/singing in duplicate from Sam and Dave. This Stax pair probably are a knockout in person. Records don't do justice to these kind of artists. But there's excitement here on "You Got Me Hummin'", "When Something Is Wrong With My Baby", "Just Can't Get Enough", "Home At Last", and "Use Me".

**WALT DISNEY:** "The Music Of Walt Disney" (Buena Vista). As well as giving millions of people all over the world pleasure with his contributions to the motion picture art during his career, the late Walt Disney produced pictures noted for their fine music, and many of the songs from his cartoon triumphs became enormous popular hits of the day and some have even become standards. This special charity album costing only one pound—the profits go to the Disney established California Institute Of Arts—includes original sound track recordings, ranging from the Thirties to the Sixties, many of them Academy Award winners. Included are songs from Snow White, Pinocchio, Bambi, Fantasia, Cinderella, Peter Pan, Sleeping Beauty, Alice In Wonderland, Lady And The Tramp, Summer Magic, Mary Poppins and Winnie The Pooh.

**DRIFTERS:** "The Drifters Biggest Hits" (Atlantic). If the Drifters achieved nothing else, it could be said they have provided vast quantities of material for groups the world over to gain "cover" hits and pad out LPs. The Drifters are one of the world's most popular vocal harmony groups and in their ten years existence have achieved an enormous respect and fan following that remains solid whether they are currently in the chart or not. Savour the hits on this vital collection of



LOVE: both the group and their music has expanded.

### LPs

smashes. Listen to the "originals" — "Under The Board Walk", "One Way Love", "Up On The Roof", "Rat Race", "On Broadway" and many more.

**PUPILS:** "A Tribute To The Rolling Stones" (Wing). It would be fun to find out who the Pupils are. Probably greying session men who curse the Stones in their tea break. Whoever they are, the group achieve a remarkable similarity to the Stones style. Each musical characteristic is carefully emulated and the lead singer sounds passably like Mick on a cheerful selection of the Stones' best groovers — "I Wanna Be Your Man", "Not Fade Away", "Satisfaction", "The Last Time", "Get Off Of My Cloud" and "It's All Over Now". On "If You Need Me" they almost sound like the Small Faces.

**BOB BOOKER AND GEORGE FOSTER:** "The New First Family, 1968" (Verve). Here it is, the album you have all been waiting for — the most boring, unfunny record of 1967. Briefly this drive is an elaborate sketch about Hollywood film stars becoming the President and Government of America. Some of the imitations and quite good — Will Jordan as Cary Grant for example. But if it is intended as satire it fails criminally. All it reveals is a deep-rooted worship of Hollywood stars.

**BARBARA MOORE:** "A Little Moore Barbara" (CBS). Barbara Moore is a great singer. English. Relatively unknown. Barbara is what is called "a session singer". That means she is so good she can be called on to do any work, from adding extra "yeahs, yeahs" on a rock session, to wailing wordless jazz vocalese for a TV thriller soundtrack. This is her first solo album. She sings and swings with her own piano accompaniment, plus Ray Swinfield on flute and alto, numbers like "Late Late Show", "Cry Me A River", "Raggy Waltz" and some of her own compositions.

**FLUEGEL KNIGHTS:** "A Sign Of The Times" (CBS). What an odd idea — why this sudden promotion job on flugel horns? The sleeve notes rave as if the flugel horn had just been invented and babbles incoherently about "That's the flugelhorn, the newest sound in today's jazz and pop." But it's very pleasant music much in the Herb Alpert idiom, and naturally the flugel horns sound beautiful. The arrangements are loose, flexible and the Knights fashion a right royal pageant of sound. Hear "Milord", "Lover's Concerto", "La Mer", and the title track.

**WARREN MITCHELL:** "All Garnett Sings Songs Of World War I" (Allegro). Assuming that MM readers are neither

silly Moos nor over 60 then this can be recommended as a rather far out sort of camp for shattering your friends with at parties. TV's Alf Garnett adds some bits of his own to such good old good ones as "Tipperary", "Here's To Good Old Beer", "Dolly Gray", "Keep The Home Fires Burning" and "Goodbye".

**GLORIA LYNNE:** "Calendar" (Vocalion). Miss Lynne has a big, throaty voice and at her best sounds a little like the late Dinah Washington. She belongs in the fringe world where pop meets jazz and deserves bigger record success in Britain than she has had so far. Listen to these versions of "Let's Fall In Love", "April In Paris", "Out Of This World", "Autumn Leaves" and "June Night".

**ROGER WILLIAMS:** "Born Free" (London). Sophisticated piano music which sometimes swings and sometimes sounds far too pretentious. Mostly this is well-played mood music with large orchestral backing. Titles include: "Strangers In The Night", "Edelweiss", "Sunny", "Dark Eyes" and "Summer Samba".

**ANDRE BRASSEUR:** "Tasty" (CBS Super Stereo). Andre is a Belgian organist making his debut in Britain with this album on which he displays his command of the "multi-sound of the organ". Apart from the many organ variations, Andre is accompanied by tenor, bass and lead guitar and drums. The trouble with albums of this sort is that unless you are presented with a particularly creative and imaginative sound—it all sounds like cinema interval music, or coffee bar background stuff. True there are strings, and brass but these added luxuries obtained from a modern organ don't hide what is basically rather dull material. It's soft, unimposing, and worth a listen. Includes almost all Brasseur compositions.

**BAJA MARIMBA BAND:** "Watch Out!" (Pye). The nine musicians playing what is described as percussion-orientated music which originated from the western peninsula of Mexico known as Lower California, are a gay, moustachioed, happy lot. They play several standards which include "The More I See You", "Cast Your Fate To The Wind", "Somewhere My Love", and their humorous finale "Ghost Riders In The Sky". Most of it sounds like an ethnic, raw, Herb Alpert sound, and features marimbist Julius Wechter who co-arranged most of the material with Alpert himself—the man behind the band. In between the serenading guitars and the dusty, prairie-like beat we're sure somebody keeps saying, "Hey Pancho", and "Oh, Cisco!"

### SINGLES

**MANFRED MANN:** "Ha! Ha! Said The Clown" (Fontana): Manfred Mann and his men have been around long enough now to know what's happening. Subsequently they seem to have stopped making "bad" or "uncommercial" records and Mike D'Abo has obviously settled down. It goes without saying that this record will be a hit. How big this doleful, and booming record will be is difficult to say without listening to it twenty or so times. But it's very well made, full of interesting little hang-ups, depth, catchy lyrics, and clever circus-like atmosphere without actually recording roundabout music or something corny like that. Excellent stuff.

**CAT STEVENS:** "I'm Gonna Get Me A Gun" (Deram): Yes, this undoubtedly Cat's best record to date and should chase the Manfreds right up to the top of the chart. The arrangement is even more exciting, and busy than "I Love My Dog", and you'll feel quite exhausted trying to take it all in. A more powerful, wall of sound, like an enormous film score, Alan Tew's musical direction has almost drowned out poor Cat—but nevertheless he's in there with some good rebellious lyrics which should get the younger generation queuing up to dig this record. Really great.

**THE ROYAL GUARDSMEN:** "The Return Of The Red Baron" (Stateside): Well, what do you know. The Red Baron wasn't quite shot down. He bailed out at the last moment and stood on a hill shaking his fist at Snoopy vowing to shoot him down. However, while the Baron is fixing his plane, Snoopy lands and tries to gun him down, but the Baron gets to his pistol first and nearly has Snoopy. Anyway it fades out with Snoopy still chasing the Baron. Which means, folks, we're going to have to sit through a few more seconds of this ridiculous rubbish before Snoopy kills that blasted Baron! Well, I ask you, is it music?

**THE BLUESBREAKERS:** "Curly" (Decca): Minus leader John Mayall on organ or voice, the three remaining Bluesbreakers make their debut with a tremendous number composed by that new guitar star, Peter Green. Aynsley Dunbar sizzles away on drums, and John McVie cooks on bass as the Green literally curls into a beaty, raving, climax; in fact the whole record is really a climax which doesn't ease up all the way. It's the sound we think a lot of people expected the Cream, when they first formed, to appear with, but in fact didn't. Yeah, it's too much—and it deserves to be a hit. And that Peter Green...

**STEVIE WONDER:** "Travelin' Man" (Tamla Motown): Unfortunately Stevie Wonder has got into a rather square, corny, almost cabaret bag—which no doubt goes down great in America's gambling cities but we think not in England's discotheques. It's hard to believe that this heart-rendering, sing-along, swing-along, record has been made by the same person who made "Uptight". We guess he's maturing but, like "A Place In The Sun", he's left out all the guts, and basically it's more boring.



CAT: best to date



MANFRED: stopped making bad or uncommercial records.

## Another excellent hit for Manfred

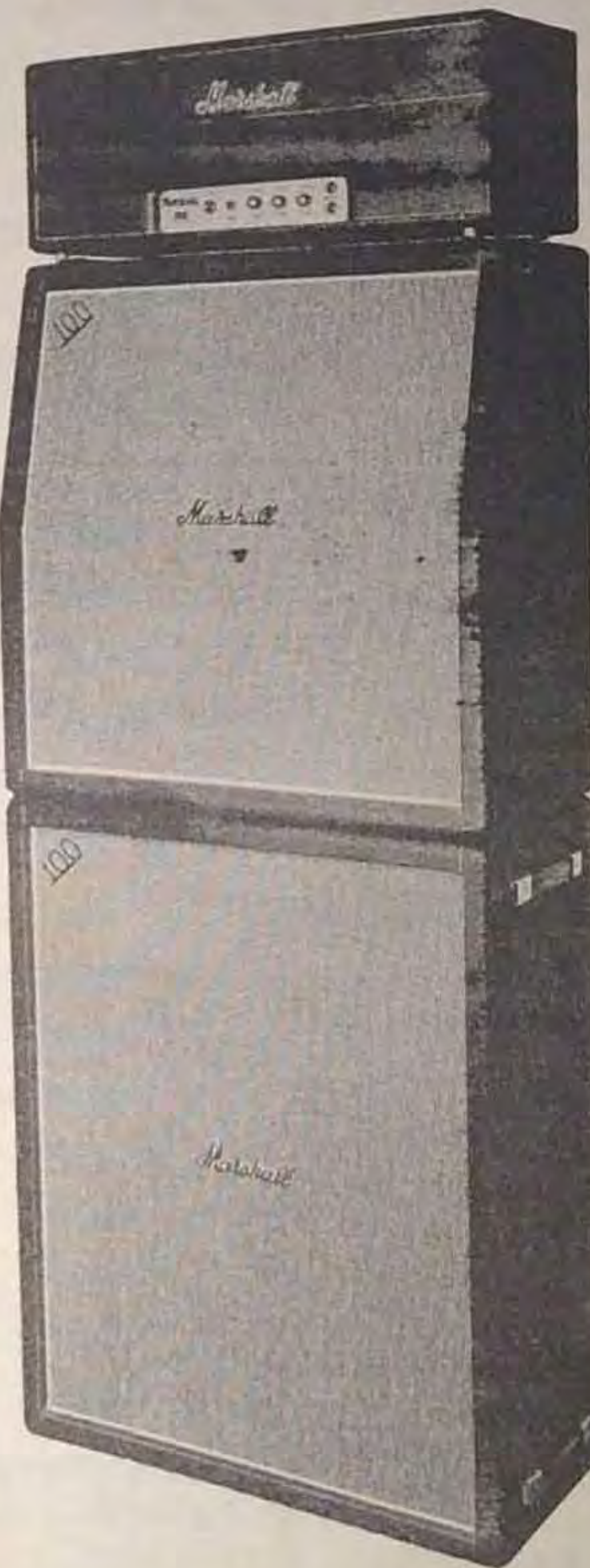
ing than the good hard Motown swing we're used to.

wave of sympathy — yes, very nice indeed.

**TIM ROSE:** "Morning Dew" (CBS): Rose is supposed to have had a group in the States with Mama Cass, and a guy called Jim Hendricks, but despite the handout which suggests it's the "Hey Joe" Hendrix we know—we think there's a mix-up somewhere. No matter—it's got little to do with what Rose's record is like. It's a beautiful sound, very American, with a lot of feeling and a big, big sound. Rose composed the song and it's a gas, and certainly one for the hippies. His voice soars with expression, and the backing churns under him like a

**THE MARMALADE:** "Can't Stop Now" (CBS): The Marmalade are a very impressive, professional group—and they knocked us out with "He's A Good Face" when they were called Dean Ford and the Gaylords. This record is as tight as "Face" and very well made, with brass and guitar cooking away in the background. The number isn't fantastic but it may be good enough to carry the group into the chart. They're very good, you can hear their appreciation of the tight Motown Impressions sound—and it would be nice to see them make it because they are a lot better than a lot of

groups, who have already made it!  
**JONATHAN KING:** "Round, Round" (Decca). Remember that song about "Three Old Ladies Locked In A Lavatory"? Well the tune of this ditty is very similar and it stems from the old English folk tune. But there is a bubble bass guitar beat and an anti-drug moral that could easily give King his first hit for several moons, and may eventually justify his role as pop commentator extraordinaire. The lyrics are cleverly constructed, by J.K., of course, and Jonathan sings in that curiously angelic Mickey Mouse voice. It drives along and we need a cheerful lunatic in the chart these days of miserable old stagers.



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# advice ★ dealers ★ bargains



ERIC CLAPTON: no fan club

CAN you tell me something about the slide saxophone used by Nigel Stanger on the LP "John Mayall Plays John Mayall", recorded at Klook's Kleek? (M. Williams, Oundle). Which organ and amplifier does John Mayall use? (B. Bailey, Hendon).

The slide saxophone resembles a bicycle pump or a swanee whistle. It's a metal tube with a saxophone mouthpiece and a plunger. Nigel picked it up second-hand in a junk shop. My organ is a Hammond M100, which you can't beat for a great range of sounds. I use a British equivalent of the American Leslie tone-cabinet. It's called the Soudyne and is made by City Electronics. Because I feel that the organ is not loud enough on some of the quieter drawbar positions, I fix a microphone to the tone-cabinet and run it through the p.a. system. — JOHN MAYALL.

ARE there any recordings of jazz harpsichord?—Roger Blamire, Birmingham.

Those I would recommend are: "Special Delivery Stamp", by the Artie Shaw Band (RCA EP RCX 1011) featuring Johnny Guarneri, who is considered to have been the originator of the harpsichord in jazz. "While We're Dancing" and "Lullaby of Jazzland" on Ben Webster's LP "See You At The Fair" (HMV CLP 186) featuring Roger Kellaway. "Jazz Goes Baroque, Vols 1 and 2" by the

## Slide saxophone at Klook's Kleek

George Gruntz Quartet and Quintet, featuring George Gruntz. — DON SOLLASH, Dobell's Jazz Record Shop, 77 Charing Cross Road, London, WC2.

ARE there any books available on the overhaul of saxophones and clarinets and the modern style of clarinet playing?—L. S. Scott, Glasgow.

Our suggestion would be: "Band Instrument Repairing Manual," by Erick D. Brand (Brand, Elkhart, Indiana, 42s) and "The Art of Clarinetistry" by Wm. H. Stubbins (Ann Arbor, Michigan, 63s), both plus 2s 6d postage. — BILL LEWINGTON LTD, 164 Shaftesbury Avenue, London, WC1.

WHAT EVER happened to Al Saxon, who used to

televise in Stars and Garters? —Mrs E. Patten, Iwer Heath, Bucks.

Al has just returned from Kenya and Tanzania and is currently appearing at clubs in the North of England. He still broadcasts and televises, is discussing a new record with Polydor and may shortly be visiting Japan.

I AM thinking of making occasional use of a Hawaiian guitar in my band, but I understand that there is more than one system of tuning in current use. Can you advise on the various tunings with their advantages and disadvantages, indicating which is best for general use? — W. W. Horwood, Swanley, Kent.

Hawaiian guitar has so many tunings, some with advantages, in modern chord playing but with disadvantages in formation of scales, routines, such as piano, violin, cello, etc., that time and space prevent a detailed answer. Harry, who starred with Carroll Gibbons and Brian Lawrence and led his own band at the Lansdowne Restaurant, uses two tunings: A7th and E7th, with additional strings to make up various chords. He is not at present using the Hawaiian guitar as he is playing Continental music on guitar and mandolin at the Dolce Vita Restaurant. A. P. Sharpe, editor of "Banjo, Mandolin and Guitar" feels that at present you are only ready for the orthodox tuning, which the correct way to learn. This is: 6th (E), 5th (A), 4th (E), 3rd (A), 2nd (C sharp) and 1st (E). The logical progression of tuning is (1) standard (2) high bass (3) A7th. By that time you won't be asking for advice, you'll be giving it!

I NEED some information on the playing of vibrato and glissando (smear) on clarinet. Is there a tutor that will provide the information? — C. E. Barhady, Manchester.

First I must point out that a glissando is a slur or a gliss and not a smear. Vibrato is the movement of the lower lip which operates up and down at a speed which is not objectionable to the ear, and it must be practised slowly at first, and gradually developed. The only book I have ever seen which covered it adequately was one by Rudy Wiedhol, which I believe is obtainable only in America. Glissando or gliss, as used, for instance, in "Rhapsody In Blue", is produced by playing a note and slightly relaxing the embouchure, bringing into play the key which operates a semitone above, returning the embouchure to normal, and repeating this a semitone higher each time. If you wish to be a studious player, get the tutors by Lazarus and Klose. Cheap tutors are no use to the serious student. — Sax-clarinetist and dealer, BILLY AMSTELL.

I SEE that Eric Clapton plays a Gibson Les Paul guitar. Can it still be bought and what does it cost? Which records has he made and is there an Eric Clapton or Cream Fan Club? — T. W. Drury, Redhill.

Due to a trade-name dispute, the Gibson Les Paul is no longer available, but an identical guitar is the Gibson SG Standard (185 gns), Junior (101 gns) or Special (137 gns). You might be able to get a second-hand Gibson Les Paul but then it would probably be quite expensive, costing around 200 gns for a two-pick-up model. With the Yardbirds Eric recorded "I Wish You Would", "Goodnight Little Schoolgirl", "For Your Love" and two LPs titled "Five Live Yardbirds" and "Sonny Boy Williamson With The Yardbirds". With John Mayall he recorded "I'm Your Witch Doctor" and an LP entitled "Bluesbreakers". He was featured on a collective LP called "What's Shakin'" (Elektra) and his recordings with The Cream have been "Wrapping Paper", "I Feel Free" and the LP "Fresh Cream". So far there isn't a fan club for Eric or the Cream.

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I ONCE had a very beautiful record called "Embraceable You" by Charlie Parker, which has since been played on The Jazz Scene, but without any recording details. Who was with Parker on the record and can it still be obtained?—A. Parker Follower Winchester.

Altoist Charlie Parker was supported by Miles Davis (tpi) Duke Jordan (pno), Tommy Potter (bass) and Max Roach (drs). The recording was in New York City on October 28, 1957. "Embraceable You" is included on "Bird Symbols" Verve (VLP 9105), which has also been issued on Ember AJS 3.—Discographer, BRIAN KNIGHT.

I'D LIKE to find an old friend of mine, alto-saxist Jimmy Watson, with whom I lost touch when he went on the boats. Do you know where he is now?—Roger Bartlett, Harrow.

Get the Bakerloo to Piccadilly Circus, walk up Shaftesbury Avenue on the right and call at Drum City (114), where you'll find Jimmy looking after the record department! He's been there since January, when he concluded 18 years as bandleader aboard the Queen Elizabeth. He still gigs, and his present specialty at Drum City is demonstrating the new Arbiter Bug, a unique electronic pick-up for reed instruments, which is featured by saxist Bob Burns in the signature tune for ATV's Joe Baker show, My Man Joe.

I HAVE a 13 inch matched pair of Avedis hi-hat cymbals, but I have always understood that the bottom cymbal should be thicker than the top one to get a good "chick" sound. Is this right?—N. F. Baldwin, Crawley.

Usually when you buy Avedis Zildjian hi-hats they're a matched pair, but if you're not getting the proper "chick" sound, buy a 14 or 15 inch pair, or try the new 13 inch Sound-Edge Paiste, which was specially made to obtain a crisp effect. — RALPH CORONA, Drum City, Shaftesbury Avenue, London, W1.

WHAT was the personnel on "The Sound of Cyril Davies" (Pye International NEP 44025) and are there any other recordings by Cyril Davies still on the market?—R. Whitlock, Penzance.

The line-up on "Country Line Special" and "Chicago Calling" was Cyril Davies (vel, harmonica), Nicky Hopkins (organ, ele pno), Ricky Brown (bass gtr), Carlo Little (drs) and Bernie Watson (lead gtr). The only change on "Preaching the Blues" and "Sweet Mary" was Keith Scott on piano. It is the only recording by Cyril Davies still obtainable, but you might pick up others at second-hand shops or specialist dealers.

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# NEW JAZZ RECORDS

REVIEWERS: BOB DAWBARN, BOB HOUSTON, MAX JONES

**DUKE ELLINGTON:** "The Popular Duke Ellington." Take The "A" Train; I Got It Bad, Perfidy; Mood Indigo; Black And Tan Fantasy; The Switch; Solitude; Do Nothing Till You Hear From Me; The Mooche; Sophisticated Lady; Creole Love Call (RCA Victor RD7835).

Ellington (pno), Cootie Williams, Cat Anderson, Mercer Ellington, Herbie Jones (tp), Lawrence Brown, Buster Cooper, Johnny Hodges (sax), Russell Procope, Gonsalves, Harry Carney (reeds), John Lamb (bass), Tom Woodyard (dr) 1966.

**"DUKE ELLINGTON'S GREATEST HITS."** Don't Get Around Much Any More; Do Nothing Till You Hear From Me; Black And Tan Fantasy; Creole Love Call; The Mooche; Things Ain't What They Used To Be; Pyramid; The Blues; Echoes Of Harlem; Satin Doll (Reprise RLP 6234).

Earlier bands including Roy Nance (tp), and Ernie Shepard (bass).



ELLINGTON: good example of band's tonal range.



ORNETTE: in another world.

## Fine—but some Duke themes need a rest

### ORNETTE COLEMAN

**JAZZ ABSTRACTIONS:** Abstractions; Piece For Guitars And Strings; Variations On A Theme Of John Lewis (Django); Variations On A Theme Of Thelonious Monk (Criss Cross) (Atlantic 587043).

Ornette Coleman (alto), Eric Dolphy (alto, flt, bsc), Jim Hall (gtr), Scott La Faro, George Duvivier (bass), Eddie Costa (vib), Bill Evans (pno), Shlick Evans (dr), plus various strings.

THIS album, recorded under the aegis of MJQ pianist John Lewis, has taken a long time to appear in Britain but in the main it's well worth waiting for.

The music attempted here is a collaboration of jazz and classical elements which, according to Gunther Schuller who was responsible for most of the writing, can be brought about "on the assumption that there are now enough basic similarities to warrant such a fusion."

Fair enough, but if you don't agree with Schuller (and I don't) then this album can be considered a brilliantly conceived and brilliantly performed miss. But it still contains more stimulating and enjoyable music than the average run of successful jazz LPs.

Schuller's composition "Abstractions" has Ornette improvising against an atonal backdrop provided by the Contemporary String Quartet, and although the altoist plays well he seems to be in another world from his accompaniment. "Piece For Guitar" by Jim Hall is much more successful, perhaps because

Hall is less of an intuitive jazzman than Ornette and he is able to submerge himself in the demands of his own composition.

The series of variations on John Lewis's "Django" and Monk's "Criss Cross"—two of the finest themes that have come out of jazz—are fascinating. Ornette, Dolphy, La Faro and Eddie Costa play superbly at times, and the individual qualities of the musicians almost saves the day. Variant III on "Criss Cross" which has only Dolphy (on bass clarinet) with La Faro and drummer Evans is wonderful, but after the final reckoning is made this has to be considered a failure. But anything as challenging and thought provoking, as most of the music on this album is, deserves a place in your collection. —B.H.



### JAMES MOODY

**JAMES MOODY:** "Moody's Workshop." Keepin' Up With Jonesy; Workshop; I'm Gone; A Hundred Years From Today; Jack Roggs; Mambo With Moody; Over The Rainbow; Blues In The Closet; Moody's Mood For Blues; Nobody Knows! It Might As Well Be Spring (Xtra 5017).

Moody (alto, trn), James Brins (tp), William Shephard (trb), Numa Moore (bar), Sadiq Hakim of Jimmy Boyd (pno), John Latham (bass), Joe Harris (dr) 1954.

MOST of these tracks were released in 1957 on an Esquire LP and it's nice to see them back.

Moody has continued to develop over the years, as anyone who has heard him recently with Dizzy Gil-

lespie or Jazz At The Phil will know. Back in 1954 he could switch styles like a chameleon, on both alto and tenor. On this set his alto can sound as creamy as a Hodges or, as on "Mood For Blues", remarkably close to Charlie Parker. His tenor, too, covers a wide range from sweet and lyrical to forthright and aggressive.

The Quincy Jones arrangements occasionally have a 13-year-old ring about them, but he gives a nice full, almost big band sound to the ensemble.

"Closet" is a feature for the unremarkable bass playing of John Latham while "Workshop" has a lot of Eddie Jefferson's singing, somewhat in the King Pleasure manner.

This session blazed no new trails, but it stands up well today, considerably more so than most of the run-of-the-mill sessions of the early 1950s. —B.D.

Maynard Ferguson fronted a rip-roaring big band for eight years until 1964 and since then the ex-Kenton high-note trumpeter has been leading smaller units. On "THE MAYNARD FERGUSON SEVENTY" (Fontana) he leads a competent group containing altoist Lanny Morgan, Willie Maiden (tr, bar), Mike Abene (pno), Ron McClure (bass) and Tony Inzalaco (drs). Taste, unfortunately, seldom goes hand in hand with a phenomenal technique in jazz, and Maynard's caperings, especially on "Summertime" and "Sandpiper Theme" are a bit cringe-making. However, he atones somewhat with nice crackling trumpet on "To And Fro" and "Between Races" kicks along in exciting fashion. Abene is a fine pianist and Morgan's strident alto is an effective solo weapon on most tracks. Maynard sounds less effective in a small group setting as his deficiencies as a soloist show up quite painfully without a big band to lean back on. But lovers of strong-blowing small-group jazz might like this. —B.H.

REACTIONS to these records must depend to some extent on how many versions of the tunes by Ellington bands the listener already owns. If he has few (or none), both records may be welcome, particularly if a souvenir is wanted of earlier Ellington tours of Europe. If he has many, and doesn't thirst for the souvenir, the second album can probably be dispensed with.

Only the man with a full house can happily shrug off the pair of LPs, for the first set holds much that is beautifully orchestrated and played and, in its way, different. There is even a new blues, "The Twitch", on which the band strolls in the manner of "Jones", and Buster Cooper does a bit of trombone shouting.

For me, the repertoire is the fly in the ointment. Excellent compositions though they are, "Do Nothing", "Black And Tan", "Creole Love Call" and "The Mooche" are not tunes I need again just yet; and they appear on both sets. "A Train", "Things Ain't", "Sophisticated", "Perdido" and "Satin Doll" are also due for a rest, I'd say.

So to the performances: the "Greatest Hits", recorded live in concert, surges away to a strong start with band and soloists (seven of them, briefly) feeling the spirit somewhat on "Don't Get". "Do Nothing" features Brown's open trombone and Milt Grayson's singing and is nothing special. The "jungle medley", familiar from two or three tours, takes up the rest of the side. I have never liked this amalgam of three Twenties classics as much as the early, seemingly more artistic presentations of the individual pieces, but the compositions certainly weather the years. And solos, by Procope, Cootie, Brown and Nance, are suitably sinister.

Side two offers Hodges in "Things Ain't" (once again), and he sings out with marvelous tone and buoyancy, considering that he's been playing the number so long. An exotically coloured "Pyramid" and a vocal version of "The Blues", from "Black, Brown and Beige", follow. Then Cootie treats us to his new interpretation of his original concerto, "Echoes

Of Harlem" — a nice balance between trumpet, piano and bass here. The programme ends with a shortish "Satin Doll", not particularly memorable.

More interesting, for a variety of reasons, is the "Popular" LP. It has more of Brown's rich trombone on "Do Nothing", and this instrumental version is preferable to the vocal one.

### Chances

Brown is also heard at length on "Solitude", and he and Cootie perform most of the muted duties on "Mooche", "Creole" and "Black And Tan". Ellington has a special ball at the piano on the old fantasy.

The album affords plenty of chances for Cootie Williams — he even plays the Ray Nance open solo which has practically become a part of "A Train" — and though his range and flexibility have diminished he makes quite a strong personal impression.

Duke, too, allows himself space, playing a solo and rambling opening to "Indigo", introducing the new "A Train", as he did on the recent tour, with a 3/4 chorus followed by a romping 4/4 solo, and contributing noteworthy stuff to "Do Nothing".

So, although I must utter a small moan of protest about the repertoire, I can enjoy these fresh adaptations of oldies, including "I Got" (with Rabbit's super-controlled alto) and the newly thought-out "Perdido" with its lively ensemble and biting Cat Anderson trumpet.

When you look at the line-up, you'll see that this is the band that was lately touring here, with the exception of the drummer. The album is a good example of this band's tonal range and sensitivity — M.J.

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11.15 BBC M: Edmond Hall, Ben Webster, Jimmy Smith, etc.  
11.15 T: Frank Sinatra, Rosemary Clooney; 11.45 T: Oscar Peterson Trio.

#### Saturday (25)

12.0 noon BBC T: Jazz Record Requests (Humph). 2.55 p.m. H1: Radio Jazz Magazine. 5.0 H1: Jazz From a Swingin' Era. 5.15 H1: Boots Randolph Ork. 7.5 J: Sammy Davis. 11.15 T: Clark Terry. 11.45 A2: Get To Know Jazz. 11.45 T: Joe Henderson. 12.30 a.m. J: Jazz Festival.

#### Sunday (26)

9.50 p.m. E: Pop and Jazz until Midnight. 10.30 A1: Free Jazz. 11.3 A1: Prague JF 1966. 11.31 BBC L: The Jazz Scene (Spontaneous Music Ensemble, John Surman, Benny Green,

Bob Stuckey Quartet). 11.45 A1: Jimmy Witherspoon (Hughes Panassié).

#### Monday (27)

5.30 p.m. E: Benny Goodman plays Mozart. 7.0 H2: Jazz. 9.30 J: Big Bands. 9.30 V: Big Band Sound (Noel Kelahan Ork). 10.15 M: Swing and Sweet. 11.15 T: Glenn Miller Ork (Mon-Thurs). 11.45 T: New Jazz Discs.

#### Tuesday (28)

5.0 p.m. L: Hank Williams. 7.0 H2: Charlie Parker (Tues-Thurs). 9.10 R: Jazz Tempo. 10.55 H2: Duke Ellington. 11.0 U: Antibes JF 1966. 11.5 O: Jam Session. 11.45 T: Tete Montoliu.

#### Wednesday (29)

4.10 p.m. L: Sammy Davis, Laurindo Almeida, Stan Getz. 4.35 U: Jazz Magazine. 5.15 H2: Jazz and Blues. 5.15 L: Jazz.

### by CHRIS HAYES

5.45 BBC T: Jazz Today (Charles Fox). 8.0 Q: (1) Jacques Loussier (3) Oscar Peterson, Stan Getz. 9.20 O: Jazz. 9.30 J: Jazz. 9.50 H1: Swing and Sweet. 10.35 Q: Jazztet. 11.45 T: Ravi Shankar. 12.20 a.m. E: Blues.

#### Thursday (30)

4.30 p.m. L: Count Basie Ork. 7.15 O: Evening Swing. 8.1 V: Jazz Piano. 10.15 H2: Jazz. 11.45 T: Don Ellis, Joe Harriott, Harihar Rao. 12.20 a.m. E: Bechet, Getz, Garner, Herman, Peterson, etc.

Programmes subject to change.

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with WALLY FAWKES  
Tuesday, March 28th

**LEON ROSSELSON**  
CLIFF AUGIER  
PEGGY PHANGO  
RAM JOHN HOLDER  
Wednesday, March 29th

**NICK STEVENS**  
and the NEW STATE JAZZBAND  
Thursday, March 30th

**ERIC SILK'S**  
SOUTHERN JAZZBAND  
Friday, March 31st

**REDUCED RATES FOR STUDENT MEMBERS**  
Full details of the Club from the Secretary  
100 Club, 6 Great Chapel Street, W.1  
(GER 0337)  
Club Telephone Number: MUSeum 0933

**KEN COLYER**  
(STUDIO 51) CLUB  
10/11 Gt. Newport Street  
LEICESTER SQUARE (TUBE)  
Friday, March 24th, 7.30  
GOthic JAZZBAND

**BRIAN HETHERINGTON J.B.**  
LONDON SIBYLLAS  
Saturday, March 25th, 7.30  
KEN COLYER'S JAZZMEN

**THAMES HOTEL**  
Hampton Court, Middlesex  
Friday, March 24th  
ALEX WELSH  
AND HIS BAND

**SIX BELLS**  
KING'S ROAD, CHELSEA  
Saturday, March 25th, 8 p.m.  
TONY COE  
QUINTET  
with JOHN PICARD

**WOOD GREEN**  
(Fishmongers' Arms)  
FRIDAY  
BOB WALLIS BAND  
SUNDAY  
ALEX WELSH BAND  
TUESDAY  
WYNDER K. FROG

**RONNIE SCOTT**  
presents  
**JAZZ**  
at the  
**DOG & FOX**  
WIMBLEDON HILL  
Every Sunday, at 7 p.m.

**MARK MURPHY**  
with  
**DICK MORRISSEY**  
QUARTET  
and  
**BOB STUCKEY QUARTET**  
Future attractions include:  
EDDIE 'LOCKJAW' DAVIS  
SONNY ROLLINS  
DICK MORRISSEY QUARTET  
BEN WEBSTER  
ALAN HAVEN  
PLUS THE BEST IN BRITISH JAZZ!

**THAMES CITY JAZZMEN**  
Metropolitan Tavern, Farringdon Road.  
WHYTE HART, Drury Lane,  
John Wurr Quintet.

**FRIDAY**  
AT  
**BLUESVILLE '67**  
HERBIE GOINS  
AND THE  
NIGHTIMERS  
PLUS THE  
SATIN DOLLS  
"THE MANOR HOUSE"  
(Opposite Manor House Tube)

**CRAW DADDY**  
Tagg's Island, Hampton Court  
The Maroons U.S.A.  
Licensed Bar, 8-11.30 p.m. 5s.

**ROYDON JAZZ CLUB**, Star  
Hotel, Clive Peckless Jazzmen  
ERIC SILK SOUTHERN JAZZ-  
BAND, Southern Jazz Club, 12, 13,  
Servicemen's Club Hall, Harvey  
Road, Leytonstone, next door to  
"Red Lion"

**FOLLOW THE**  
**FAMILY**  
STOCKPORT TABERNACLE  
GOthic JAZZBAND, Osterley

**RONNIE SCOTT & HAROLD DAVISON**  
LIMITED  
take great pleasure in presenting  
the Great American Tenor Saxophonist  
**EDDIE 'LOCKJAW' DAVIS**  
with  
HAROLD McNAIR  
PAT SMYTHE  
TONY CROMBIE  
KEN BALDOCK  
at the following venues:  
Thurs., March 30, 7.30 p.m.  
THE DANCING SLIPPER  
BALLROOM  
NOTTINGHAM  
West Bridgford  
Fri., March 31, 8.00 p.m.  
THE GEORGE HOTEL  
STOKE-ON-TRENT  
Burslem

**CLUB OCTAVE**  
Hambrough Tavern, Uxbridge Road  
Southall  
Friday, March 24th, 8.00 p.m.  
DICK MORRISSEY QRT.  
Sunday, March 26th, 7.30 p.m.  
PETER KING

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## FLAMINGO

33-37 WARDOUR STREET, W.1  
NOW OPEN EVERY LUNCHTIME  
JACKET POTATO FOOD BAR  
Good Food — Admission Free

\*\*\*\*\*  
Friday, March 24th (8-11 p.m.)  
Start the Holiday Right  
AN EVENING WITH  
JIMMY CLIFF and the  
SHAKEDOWN SOUND  
plus TOP OF THE TREE

Saturday, March 25th (8-11 p.m.)  
BOBBY JOHNSON  
and the ATOMS, plus  
NORTHERN 1966  
BEAT CITY CHAMPIONS  
THE TATTERS

Sunday, March 26th (8-11 p.m.)  
Most exciting new group in town  
JIMMY CLIFF and the  
SHAKEDOWN SOUND

Monday, March 27th (8-11 p.m.)  
Special Easter Monday Session  
THE EXCITEMENT OF THE  
NEW JUMP BAND  
JOHNNY GLOVER'S  
HOT 100 R&B DISCS

Wednesday, March 29th (8-11 p.m.)  
THE BIG SOUND OF THE  
SQUARE DEALS  
JOHNNY GLOVER  
HOT 100 R&B DISCS

Thursday, March 30th (12-6 a.m.)  
Sensational Double Bill  
SQUARE DEALS  
ST. LOUIS CHECKS  
JOHNNY GLOVER'S  
HOT 100 R&B DISCS

All-Nite Hot Food—Snacks  
\*\*\*\*\*  
JEFF KRUGER presents  
FLAMINGO LATE-NITE SESSIONS  
ALL-NITE LONG  
33-37 Wardour Street, W.1

Friday, March 31st (12-5 a.m.)  
EASTERN PARADE WITH  
BOBBY JOHNSON  
and the ATOMS  
JOHNNY GLOVER'S  
HOT 100 R&B DISCS

Saturday, March 25th (12-6 a.m.)  
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33-37 Wardour Street, W.1

## CLUBS

### FRIDAY cont.

HIGHGATE VILLAGE, The Old  
Gatehouse — CLOSED.

OSTERLEY JAZZ CLUB. Open  
as usual. COLIN KINGWELL'S  
JAZZ BAND. Next week Eddie  
Miller!

PRINCE OF WALES, CALE-  
DONIAN RD. FRED STEAD BIG  
SIX. FREE ADMISSION. NO EX-  
TRA ON THE BEER.

RAVE WITH THE  
HUSH  
Contact Barry Collins Agency,  
Southend 47543.

REFECTORY  
GOLDERS GREEN  
TOP D.J.  
RAY PETERSON  
ADMISSION 4/-

STARTING GATE. — CLOSED.

THAMES CITY JAZZMEN.  
Lunchtime Session, 12.30 - 2  
p.m. "Pegasus", Green Lanes,  
Stoke Newington.

THE PEANUTS CLUB, Kings  
Arms, 213 Bishopsgate, E.C.1.  
Every Friday, 8-11 p.m. JOHNNY  
SURMAN and MIKE OSBORNE  
QUARTET.

WHYTEBRIDGE JAZZ BAND,  
Brentwood Jazz Club, Essex  
Arms. Easter Special. — Ad-  
mission free.

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### SUNDAY cont.

"THE FOX"  
ON THE HILL  
DENMARK HILL, DULWICH  
DON RENDELL  
GUEST VOCALIST  
NORMA WINSTONE

WHITE HART, Southall. On  
the march — come in and see  
Colin Kingwell's Jazz Bandits.

WOOD GREEN. See our pro-  
gramme in display ad, this page.

### MONDAY

AT  
BLUESVILLE '67  
GENO  
WASHINGTON  
AND THE  
RAMJAM BAND  
BATHS HALL, IPSWICH

AT READING, KEN COLYER,  
Ship Hotel, Duke St. Holiday ex-  
tension 10-12 midnight. Bar!  
Guests welcome!

BEXLEY, KENT, Black Prince  
Hotel, Alex Welsh Jazzband.

FOLLOW THE  
FAMILY  
King's Lynn Corn Exchange  
Contact Ian Hamilton—Don Read  
061 CEN 5367

GOthic JAZZBAND, Lord  
Ranelagh, S.W.5. Special Midday  
Session.

THE FEATHERS  
EALING BROADWAY  
L. J. BALDRI  
AND BLUEOLOGY  
OPENING MONDAY,  
APRIL 3

VICTORIA CAMBRIDGE  
WAGES OF SIN  
WHYTEBRIDGE JAZZBAND,  
Brentwood Jazz Club, Essex  
Arms. Easter Special. — Ad-  
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WHYTEBRIDGE JAZZBAND,  
Brentwood Jazz



**BILL Lewington LIMITED**

164 Shaftesbury Avenue, W.C.2  
Phone: COVEN 0584  
Hours: 9-6.0. All day SAT

**ALTO SAXOPHONES**

BUESCHER 400, superb £115  
SELMER Mk. VI, 1st new £90  
SELMER SUPER ACTION £85  
CONN Large Bore, perfect £44  
CLASSIC, reconditioned £35

**TENOR SAXOPHONES**

CONN 10M, reconditioned £120  
BUESCHER Tenors, reconditioned £70  
PENNSYLVANIA, perfect £65  
NEW KING, reconditioned £58

All Brass Players - A Happy New Year is assured with

**JET-TONE MOUTHPIECES**  
Full range now available  
Trumpet £7.0 each  
Trombone £8.15 each  
Standard Silver Plate or New Alloy models at no extra charge  
Seven days' Approval against Cash

**CLARINETS**

SELMER Series 9, Boehm in Bb £30  
K&H IMPERIAL, Boehm in Bb £30  
NORRIS, Boehm in Bb £35  
STERLING, Boehm in Bb £28

**TRUMPETS**

VINCENT BACH, reconditioned £140  
CONN 38B, reconditioned £100  
BESSON NEW INTERNATIONAL £70  
COURTIS, perfect £70  
BESSON SYMPHONY, reconditioned £60

**TROMBONES**

KING SYMPHONY Bb/F, brand new £188  
CONN 24B, reconditioned £100  
KING 38B Sympathetic, reconditioned £115  
K&H IMPERIAL, reconditioned £30

Highest Part Exchange Allowance on your present Horn

## PERSONAL

1/4d. per word

**EUROPEAN FRIENDSHIP SOCIETY, BURNLEY.** Penfriends any age, all countries. Send s.a.e. for free details.

**EXCITINGLY DIFFERENT TEENAGE** Penfriends, International Membership, S.A.E. for (FREE) Bureau Britannia, 13 Sycamore Grove, Rugby, Warwickshire, England.

**EXCLUSIVE PENFRIENDS** and Introductions. All areas! All ages! Both sexes! Send S.A.E. for free details - Judith 64 (X), Highgate Hill, London, N.19.

**FRENCH** penfriends, all ages, from 12-21, send S.A.E. for free details - Anglo French Correspondence Club, Falcon House, Burnley.

**ROMANCE OR PENFRIENDS.** England / abroad. Thousands of members. - Details, World Friendship Enterprises, ME74 Amhurst Park, N.16.

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APRIL 1st ISSUE

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(continued)

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BEACH BOYS: went off the surf sound

LET me assure Miss Anne Prior (MM March 11) that the Beach Boys didn't "bring in weird noises first". I am from the Beach Boys home State, California and knew them long before they were ever heard of in Britain.

They were the rage with the surf sound before America had ever heard of the Beatles. As soon as we did the Beach Boys went off the surf sound because it was no longer selling. Kids got bored with juvenile tunes about cars and sport and turned to the intellectual lyrics and melodies of Lennon and McCartney.

When the Beatles branched out into exotic instruments, most notably the

## Just for the record, Beatles were first

sitar, the Beach Boys and countless American and English groups began making "weird noises". It is in fact the Beach Boys and other groups who can't "think of their own ideas" as Miss Prior puts it.—CONCETTA P. VERGA, Cleveland Square, London.

WHY can't this stupid war be stopped there

would be no reason for the Americans to take Davy Jones away from us, and put him in a war which should never have started.—BARBARA KEECH, Southsea, Hants.

BRITISH fans don't accept Irish showbands because they are so out of date it's not true.

If that is "class music" then they can keep it. Give me the Move, Jimi Hendrix and the Soft Machine any day.—ALAN D. SARGENT, Woolwich, London.

"GROUP Scene '67" (MM March 11) mentioned several groups who will probably be the salvation of music on the group scene.

Musicians Mick Eves, Mitch Mitchell and John Mayall were mentioned but surely a small space could have been allocated for Dick Heckstall-Smith, Jon Hiseman and Graham Bond? They are also musicians of considerable stature.—L. JAYEM, Blackpool, Lancs.

I SEE that somebody in Britain is at last raving about French singer Jacques Dutronc (MM Pop Panel, March 18). It's about time. This Gallic madman is developing a whole new stream of pop thought that provides an exciting and pleasant alternative to America's West Coast groups and our own Pink Floyd, Experience and Move.

## MM MAILBAG.



By thunder, Dutronc is rhythmical, and there's obviously more where that comes from.—CHORTLING T. HUMPERDINCK, Tooting, London.

## Vive les rockers!



HALEY

IN my book a rocker has manners, charm and personality. It was stated in "What Is A Rocker?" that rockers use foul language. This does not only apply to them. Down the East End you cannot pass a mod without hearing foul language of some kind.

I despise the Beatles and Stones, and adore Jerry Lee Lewis, Gene Vincent and Bill Haley. Rockers are the boys for me. They are so masculine.—MISS J. SCOTT, London E15.

I COULDN'T agree more with the article "What Is A Rocker?". But I disagree that Rockers retreated. Maybe they did in London, but around Southend they have been very much "in". I've been a rocker since I was 12 and I am now 17. My friends all think the same as me.

Bikes, as you said, are going out and old cars are coming in.—MISS S. DRAPER, Wickford, Essex.

# RAIDS CANNOT HELP THE DRUG PROBLEM

I WAS at a Nottingham club recently raided by the police. I had gone to see the Drifters group at midnight and the raid was at 1.45 a.m.

All 600 present were searched and had our names and addresses taken.

We were released at 4 a.m. We did not get our entrance fee back and we didn't see the group.

There is a serious drug problem, but raids like this will only create bad feeling between police and teenagers.—G. H. COOPER, Loughborough, Leicestershire.

• LP WINNER.

JUST who do Paul and Barry Ryan think they are that they of all people can be so rude about a singer so much their superior.

In Blind Date (MM March 11) they gave their "opinions" about Helen Shapiro's latest record "Make Me Belong To You".

There was no need to be so rude and vulgar. Fancy blowing raspberries—how utterly childish! —LINDA HARRIS, Clapton, London.

SO Chris Welch thinks Mitch Mitchell's style is "an amalgam of Ginger Baker, Keith Moon and Elvin Jones." The "new

wave" of beat drummers are commendably original and creative, but let them play in the same company Elvin keeps and play with his range and musical ability before such comparisons are made.

Mr. Welch's habit of over-praising drummers tends to negate any rational criticism he may make.—A. J. BAKER, Rushholme, Manchester.

RUMOURS are circulating, usually stemming from jazz fans, that only easily-influenced people are buying psychedelic sounds. These fans have accepted avant garde jazz. Others

prefer psychedelia. Each category is undoubtedly valid in 1967 music.—PAUL McKIERNAN, Blackheath, London.

HOW immature and narrow-minded can anyone get? I'm talking about people who say that the Smoke's "My Friend Jackie Eats Sugar Lumps" should be banned, because it influences teenagers to take drugs.

For heaven's sake! Fans are sensible enough to know about drugs and they aren't bought because of any records.—MARIE WALSH, Taunton, Somerset.

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