

THE NEWS FANS HAVE WAITED FOR

MONKEES - 3

Melody Maker

April 1, 1967

9d weekly

Pop 50 and the Melody Maker

THIS week the MELODY MAKER prints a Pop Thirty on page 2. Previously we have printed a Pop Fifty. Why the change? To put it bluntly, there's a nasty smell at the bottom of the chart and the MM feels it is time something was done about it.

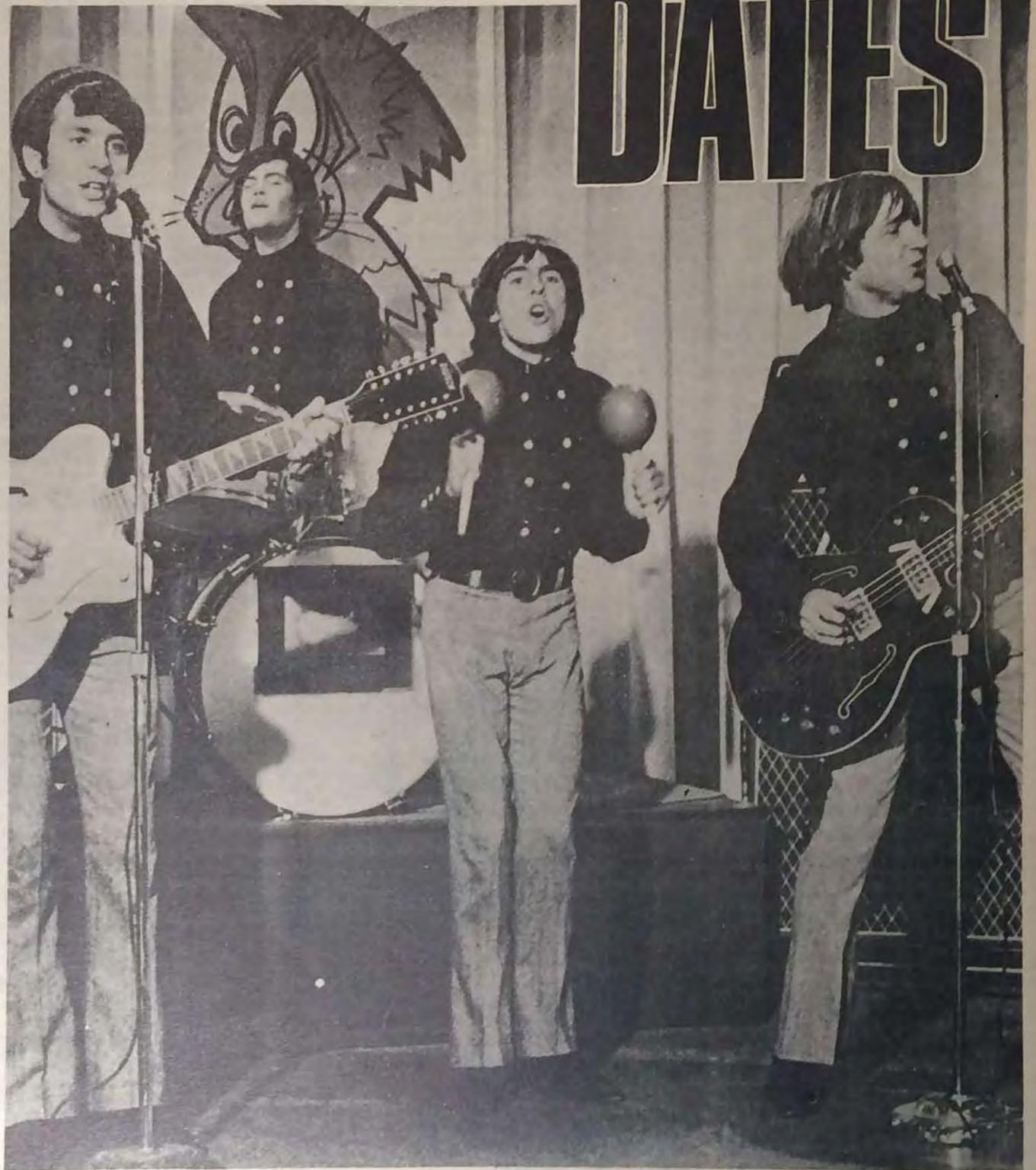
The chart is supposed to reflect the sales of single records across the counters of Britain's record shops. The MM takes great trouble to ensure that it does.

But there are unscrupulous men in the pop business. Men who can reap rich rewards by getting records into the chart unfairly. These men have been at work in the bottom regions of the chart where, because of low single sales, it is easier to get a record in unfairly. The MM will continue to compile a Pop Fifty. But only a Pop Thirty will be printed. In this way experts can scrutinise new entries, investigate sales and feel sure that when a record gets into the Pop Thirty it is there through legitimate sales.

THE MM knows what is going on. The MM knows how it's done. The MM knows the people involved. We advise artists and managers who believe that talent and ability are the things that count to have nothing to do with these people. Because if we find evidence which proves an attempt has been made to tamper with the authenticity of the chart, the record involved will never appear in the MM chart.

We also advise anyone in the music business who is approached by these men to tell their trade associations immediately or, in confidence, to tell the MELODY MAKER. A great industry is being smeared by the skulduggery of a corrupt few. The MELODY MAKER is taking steps to stop it NOW.

THE EDITOR



DATES!

THE MONKEES are to appear in Britain—it's official! They will play three concerts in London this summer.

The concerts — arranged by agent Vic Lewis of Nems Enterprises — will all be at Wembley's Empire Pool. The Monkees will play at the Pool on June 30, July 1 and July 2.

ARRIVE

They will play for one hour and their performance will take up the whole of the second half of each show. There will be one performance only each day, starting at 7.45 pm.

The Monkees are expected to arrive in Britain on June 29, the day before the first concert and will probably fly back to the States after the shows.

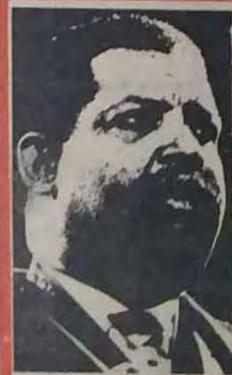
Three London concerts set

They will make no other UK appearances this year, said a spokesman for Nems.

The Wembley concerts were arranged by Vic Lewis after negotiations in Hollywood with Bert Schneider, the Monkees' manager and producer of their TV show and Steve Blauner, an executive of Screen Gems. The deal was finalised by telephone after Lewis returned to London.

DETAILS

At presstime, no supporting bill had been finalised. Booking office details for the concerts will be announced later.



Cannonball
PAGE 6



Vince Hill
PAGE 8

MELODY MAKER POP 30

- 1 (1) **RELEASE ME** Engelbert Humperdinck, Decca
- 2 (3) **THIS IS MY SONG** Harry Secombe, Philips
- 3 (7) **SIMON SMITH AND HIS AMAZING DANCING BEAR** Alan Price, Decca
- 4 (20) **SOMETHING STUPID** Frank and Nancy Sinatra, Reprise
- 5 (2) **EDELWEISS** Vince Hill, Columbia
- 6 (9) **I WAS KAISER BILL'S BATMAN** Whistling Jack Smith, Deram
- 7 (10) **PUPPET ON A STRING** Sandie Shaw, Pye
- 8 (5) **THIS IS MY SONG** Petula Clark, Pye
- 9 (4) **PENNY LANE/STRAWBERRY FIELDS FOREVER** Beatles, Parlophone
- 10 (15) **MEMORIES ARE MADE OF THIS** Val Doonican, Decca
- 11 (6) **GEORGY GIRL** Seekers, Columbia
- 12 (13) **I'LL TRY ANYTHING** Dusty Springfield, Philips
- 13 (8) **ON A CAROUSEL** Hollies, Parlophone
- 14 (11) **THERE'S A KIND OF HUSH** Herman's Hermits, Columbia
- 15 (18) **LOVE IS HERE AND NOW YOU'RE GONE** Supremes, Tamla Motown
- 16 (12) **DETROIT CITY** Tom Jones, Decca
- 17 (24) **IT'S ALL OVER** Cliff Richard, Columbia
- 18 (21) **TOUCH ME, TOUCH ME** Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 19 (17) **SNOOPY VS THE RED BARON** Royal Guardsman, Stateside
- 20 (14) **GIVE IT TO ME** Troggs, Page One
- 21 (16) **HERE COMES MY BABY** Tremeloes, CBS
- 22 (19) **I'M A BELIEVER** Monkees, RCA
- 23 (22) **AL CAPONE** Prince Buster, Blue Beat
- 24 (27) **I CAN'T MAKE IT** Small Faces, Decca
- 25 (28) **KNOCK ON WOOD** Eddie Floyd, Atlantic
- 26 (—) **ARNOLD LAYNE** Pink Floyd, Columbia
- 27 (23) **PEEK-A-BOO** New Vaudeville Band, Fontana
- 28 (—) **YOU'VE GOT WHAT IT TAKES** ... Dave Clark Five, Columbia
- 29 (26) **MELLOW YELLOW** Donovan, Pye
- 30 (29) **IT TAKES TWO** Marvin Gaye and Kim Weston, Tamla Motown

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ALAN PRICE



SANDIE SHAW

TOP TEN LPs

- 1 (1) **THE SOUND OF MUSIC** Soundtrack, RCA
- 2 (2) **MONKEES** Monkees, RCA
- 3 (3) **BEST OF THE BEACH BOYS** Beach Boys, Capitol
- 4 (5) **BETWEEN THE BUTTONS** Rolling Stones, Decca
- 5 (7) **COME THE DAY** Seekers, Columbia
- 6 (4) **FOUR TOPS LIVE** Four Tops, Tamla Motown
- 7 (—) **IMAGES** Walker Brothers, Philips
- 8 (6) **S.R.O.** Herb Alpert, Pye
- 9 (10) **SURFER GIRL** Beach Boys, Capitol
- 10 (—) **HARD ROAD** John Mayall and the Bluesbreakers, Decca

TOP TEN JAZZ

1. **THE ELLINGTON ERA Vol 2 (LP)** Duke Ellington, CBS
2. **BUCK AND BUDDY BLOW THE BLUES (LP)** Buck Clayton and Buddy Tate, Xtra
3. **FUSIONS (LP)** Joe Harriott and John Mayer, Columbia
4. **THINGS AIN'T WHAT THEY USED TO BE (LP)** Rex Stewart and Johnny Hodges, RCA
5. **THE GOLDEN YEARS Vol 2 (LP)** Billie Holiday, CBS
6. **STAN GETZ AND LAURINDO ALMEIDA (LP)** Verve
7. **FREE JAZZ (LP)** Ornette Coleman, Atlantic
8. **LIVE IN SAN FRANCISCO (LP)** Archie Shepp, HMV
9. **BLUE LIGHT (LP)** Ben Webster, Polydor
10. **DUKE ELLINGTON'S GREATEST HITS (LP)** Reprise

The ten best-selling jazz records for the month of March, compiled from returns from the following stores: COLLETT'S, 70 New Oxford Street, London; DOBELL'S, 77 Charing Cross Road, London; JAMES ASMAN'S, 38 Camomile Street and 23a New Row, London; MANCHESTER: Barry's Record Rendezvous, 19 Blackfriars Street; LIVERPOOL: Rushworth and Dreaper, Whitechapel.

US TOP TEN

- 1 (1) **HAPPY TOGETHER** Turtles, White Whale
- 2 (2) **DEDICATED TO THE ONE I LOVE** Mama's and Papa's, Dunhill
- 3 (3) **PENNY LANE** The Beatles, Capitol
- 4 (4) **THERE'S A KIND OF HUSH** Herman's Hermits (MGM)
- 5 (—) **BERNADETTE** Four Tops, Motown
- 6 (—) **THIS IS MY SONG** Petula Clarke, Warner Bros.
- 7 (7) **FOR WHAT IT'S WORTH** Buffalo Springfield, Atco
- 8 (—) **STRAWBERRY FIELDS FOREVER** Beatles, Capitol
- 9 (—) **SOMETHING STUPID** Frankie and Nancy Sinatra (Reprise)
- 10 (—) **WESTERN UNION** Five Americans, Abnack

TOP TEN FOLK

1. **IN MY LIFE (LP)** Judy Collins, Elektra
2. **SOPHISTICATED BEGGAR (LP)** Roy Harper, Strike
3. **THE INCREDIBLE STRING BAND (LP)** Elektra
4. **A YORKSHIRE GARLAND (LP)** Watersons, Topic
5. **BALLADS (LP)** Hedy West, Topic
6. **THE BEST OF A. L. LLOYD (LP)** A. L. Lloyd, Transatlantic
7. **MY HOME IS IN THE DELTA (LP)** Fred and Annie McDowell, Bounty
8. **PORTLAND TOWN (LP)** Derroll Adams, Ace of Clubs
9. **THE FOLK SCENE (LP)** Various Artists, Folk Scene Publications
10. **ACROSS THE HILLS (LP)** Ian Campbell, Transatlantic

The ten best-selling folk records for the month of March, compiled from returns from the following stores: COLLETT'S, 70 New Oxford Street, London; DOBELL'S, 77 Charing Cross Road, London; ENGLISH FOLK DANCE AND SONG SOCIETY (Folk Shop), Cecil Sharpe House, 2 Regent's Park Road, London.

A shock for Steve at the customs!

WHEN Steve Rowland was coming through London Airport, a customs man asked him to listen to a three-men-one-girl group of customs officials. Steve did, raved about them, and intends to record them!

Scott Walker, driving in London's West End, heard Pete Murray playing tracks from "Images" on his Light show and dropped into the studio to thank him... The all-Irish Philips promotion department — Tommy Loftus, Brian Mulligan and Paddy Fleming—is being called the Murphia!

Chris Denning seems to have more hair... At Carl-Alan Awards, Jimmy Saville chatted to Princess Margaret but they didn't dance... Spencer Davis group in good form.

Stolen from Dusty's Chelsea home—a £350 Adams fireplace... Truly Smith has been adopted by HM Submarine Resolution... Odd hobby for Jimmy Page of the Yardbirds—he collects What The Butler Saw machines... Harry Secombe denies all rumours that he is Uriah Cream-cheese.

In Manchester they are making up meatball songs: "I Was Kaiser Bill's Meatball", "I've Been A Bad, Bad Meatball". Two or three readers ask — if Monkee Davy Jones is called up will he become a guerilla fighter?

Premier say more and more drummers are switching to double bass drums... Which famous pop couple were seen dancing freak to freak?... Quote of the week from publicist Keith Goodwin: "I don't want to try and lumber anyone."

Some pop writers more jealous of each other than some pop singers... Manfred Mann offer a night out in London to the girl who returns Michael D'Abbo's gold medallion to 31 Oxford Street, London.

New York psychedelic club called the Electric Circus, first of a series in the States... new US LP by the Velvet Underground features a banana designed by Andy Warhol on the cover, this peels off to reveal... another one in pink!

More budgie songs — Every budgie needs some budgie to love... Budgie

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"And now I'll reveal a little secret—I was on the last Beatles' single!"



The RAVER'S weekly tonic

on a string... Green, green budgie of home... Indescribably budgie.

Speakeasy should provide beds and hammocks for long-distance ravers... Steve Cropper modest guy... Drummer Arthur Taylor briefly winged into Town and jammed with Lockjaw at Ronnie's.

Roy Eldridge dug a blow at Ronnie's featuring Sir Charles Thompson (piano), Oliver Jackson (drums), Bill Pemberton (bass) and Eddie Lockjaw Davis (tenor)... Groupie: "We played to a wild crowd last night." Fan: "Oh, were you dragged off stage?" Groupie: "No, we wore casuals."

Definition of snobbery: Going in the public bar of London showbiz pub the Ship—then peering through the frosted glass to see who's in the saloon bar... After "Be Proud of Elvis" month, don't forget—April 1967 is "Revive Marie Lloyd year". Next week is "Exhume Bunk Johnson's Teeth Week".

Julia Dobson writing in Town magazine says MM's Chris Welch writes sickening, indiscriminate screeching rubbish. Thanks, Julia... Says Spencer Davis's agent John Martin: "Spence has got a new boy to replace Stevie who is younger and even better. The Hollies say he is fantastic."

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WHISTLING JACK FINDS IT ALL A BIT HARD ON THE CHOPS...

WHISTLING JACK SMITH, alias Coby Wells, alias Billy Mueller, spends a couple of hours a day — learning to whistle.

The success of "I Was Kaiser Bill's Batman" — high in the Top Ten this week — not only caught Decca on the hop, it surprised Whistling Jack, the man who whistled the song into the chart.

MODERN

When I spoke to "Whistling Coby Mueller" in London last week, he was feverishly auditioning a group, preparing stage outfits and preparing to make his first appearances with the "Great War" sound.

Looking remarkably modern, Billy, former road manager for U2 and Plus Two and brother of anti-lead singer Tommy Mueller, sipped a 1947 light ale and said: "I'd rather be Whistling Jack Smith with a hit than Coby Wells with a Top. I believe in going along with a hit record. Coby Wells may never have happened, who knows? But Whistling Jack has — so I'm happy."

SUPRISED

When the record first loomed into the charts, the MM pressed Decca to inquire about interviewing the old gent in question and were told: "When we find a Whistling Jack, you can interview him." Not unnaturally, this gave rise to suspicions.

Billy smiled when I put our suspicions to him. But he said: "No, I actually did make the record. I had a contract with Decca after I wrote some songs which they liked and Noel Walker, who is now my man-

ager, asked me to whistle on a number he had.

"I wanted to try to become a singer as Coby Wells and I wasn't too keen, but I did the number."

The number was by David and Jonathan and at that time it was called "Too Much Birdseed". Billy went off to Paris for a spell — and was surprised when the number appeared in the charts as "I Was Kaiser Bill's Batman" by Whistling Jack Smith. "The title was changed after I'd done the record," said Billy.

Billy's only experience before an audience is a couple of songs with Unit Four, with whom he still shares a flat in North London. "I was pushed up white-faced and came off red-faced," he said. But he is working on an act at the moment.

PRACTISING

"It'll only contain a couple of whistling songs — the rest of the act will be pop songs probably," he said. "A follow-up is in the offing, too. 'We've got a number in mind but I haven't recorded it yet.'"

The second Smith disc may be in the 1954-58 period like "Kaiser Bill" but it will probably have a vocal chorus as well as whistling. "But we haven't decided anything definitely yet."

Jack is practising his whistling hard in time for his TV or stage debut. But it's hard on the old chops.

"You just try whistling for a couple of hours a night," he said. "Your lips start to crack and I've had to use lip salve on them to toughen them up."

That's the price of a hit record — in the pop business, it's tough at the top. — ALAN WALSH.

WILL THE REAL MICKY DOLENZ PLEASE STAND UP?

IT would be impossible to dislike Micky Dolenz. He positively oozes boyish charm, he bubbles with good humour and he grabs every opportunity to go into his James Cagney imitation.

The Micky Dolenz of the Monkees TV show is, in fact, the real Micky Dolenz.

"The film is completely our own product and it is ourselves," says Micky. "I play myself — it's real and it's honest. We get the script outlines which put us in funny situations and we work on that. A lot of the show is really ad lib, we say what comes naturally."

He returned to a well-worn topic. "I get a kick when people compare us with the Beatles — they are number one and always will be. But they say the show is like *Hard Day's Night!* Well, what can I tell you? I have a reverence for the Beatles but we don't fashion ourselves after them or look to any trend.

"It's not the same kind of humour as the Beatles. How could it be? Mike is a Texan, Peter is from Washington, Davy is English and I'm from sunny California. We have

more associations with the Marx Brothers. Or the East End Kids and Bowery Boys — remember them?"

"Peter is the only one of us who plays a bit out of character in the show. He is the Huntz Hall, things just don't work out for him."

Micky was practically born into showbusiness. His father, George Dolenz, was a well-known Hollywood character actor and Micky made his debut in the TV series, *Circus Boy*, at the age of ten — with his hair dyed blond for the role of Corky.

His father died four years ago and his mother remarried. Micky lives at home with her and his step-father, a parson.

To pep up personal appearances while starring in *Circus Boy*, Micky took up guitar and started singing. Later he joined a rock group, the Missing Links, as a guitarist. He gigged with them while working in several TV series including *Peyton Place* — "I played a baddy," he recalls.

"I was primarily an actor and not too involved in the musical end of the business,"

says Micky. "But we played a lot of places — bowling alleys, lounges, places like that. It wasn't until the Monkees that I became a drummer."

It was Micky's inability to stop clowning that won him the role of one of the four Monkees from among some 500 young hopefuls.

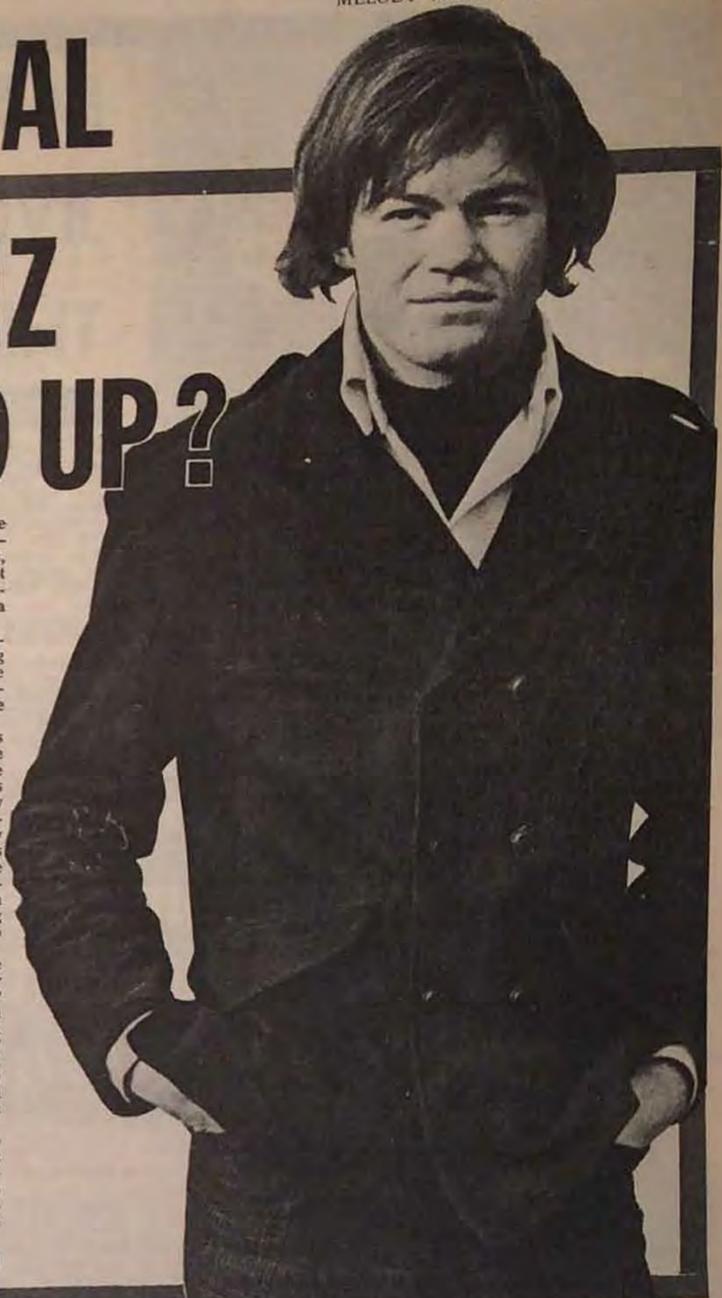
"The audition was weird," Micky told the MM. "They wanted the guys to play themselves and wanted to see how they reacted. I went into a room and nobody spoke. There were cups and saucers on the table so I started fooling around with them like I was playing chess. They seemed to like that."

What will we see when the Monkees tour Britain later this year?

"It's different from any kind of show that has been done before," says Micky. "We don't think going on for 20 minutes and playing a medley of our hits would be enough."

"We do around 70 minutes, with numbers by the group and everybody doing their solo acts. The kids have certainly liked it in the States."

BOB DAWBARN



GUESS WHO?...

THE "GUESS WHO" DISC "HIS GIRL" HAS ALREADY APPEARED IN THE BRITISH POP CHARTS



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FATS DOMINO



SONNY ROLLINS

VIOLENT scenes broke out at London's Saville Theatre again on Sunday when Fats Domino came to town. And as Fats and his nine-piece orchestra proved to be worth the long wait for their first visit here, a large contingent of rockers in Teddy Boy gear responded with a tumultuous reception that ended in the portly Mr Domino, resplendent in a bright blue suit, being mobbed on the stage.

The whole audience rose and a bearded man in a red jacket was soon lying in an aisle until restrained by an attendant. The only show of authority all evening Nobody restrained the audience when they directed a stream of crude abuse and insult at Gerry and the Pacemakers throughout their act.

Gerry - white with emotion - remained in control and sang and played well. The rockers swore, blew raspberries, screamed "Get Off", gave wild howls and mocked and sneered throughout every number.

Fats treated them to an action-packed selection of hits all the way from the 1949 million seller "Fat Man" through to the hits of the rock era, "Ain't That A Shame", "Blueberry Hill", "I'm Walkin'", "Blue Monday", and "Hello Josephine".

Fats was hit by lots of microphone trouble which affected the piano and horns but eventually some nice tenor solos came through with typi-

FATS HAS 'EM JIVING IN THE AISLES!

CAUGHT IN THE ACT

cal rolling blues and boogie piano. The band ended with a parade around the stage to the tune of "The Saints" which seemed a trifle corny in retrospect but was exciting at the time.

So ended another triumph of culture at the Saville. — CHRIS WELCH.

ROLLINS

EASTER Monday in London isn't the best of nights to open, but it worried Sonny Rollins not one bit. If his opening set at the Ronnie Scott Club is anything to go by, we're in for a month of

masterly and authoritative jazz.

Rollins strode on stage and proceeded to play non-stop for the entire first set, working through Monk's "Straight No Chaser", "Love Walked In", "There Is No Greater Love", Miles Davis's "Four" before ending with a beautiful "Prelude To A Kiss". Occasionally he bestowed his accompanists - pianist Stan Tracey, bassist Dave Green and drummer Tony Oxley - when he suddenly changed course in mid-flight. But in the main they stood up to the test well, with Tracey bringing out several good solos. Rollins' mastery of his horn, his sheer, massive authority

over his material, are awe-inspiring. One feels he can do anything he wants to on any tune he cares to employ, and the strength of his imagination carries him on at a pace which is frightening.

Rollins produces, develops, discards, toys with, teases and swings more ideas per set than anybody I've ever heard at Scott's. His last spell there included some of the finest jazz ever heard in London, and if his opening is anything to go by, this is going to be a month to remember.

To resort to the criteria of clubowner Scott - he turned up he was sober, and he played great. — BOB HOUSTON.

GORDON

TENOR saxist Dexter Gordon kicked off a short season at Manchester's Club 43 last Wednesday (March 22), and gave such a tremendous performance that, even though he's something of a legend, it's difficult to understand why he's been neglected for so long. Originally, he made his reputation as a hard-bopper, but on today's evidence he is much more mellow, more subtle and more melodic.

He loosened up with eight non-stop choruses of "But Not For Me" in a beautifully relaxed tempo. Then followed "The Nearness of You", but

this and the only other slow number of his two sets, "With a Little Help From My Friends" tended to be interpreted sensitively enough for him to be considered as a high-great ballad player. The high spots were marathon versions of "Blue Walk" and "Bye Bye Blackbird", both liberally injected with quotes. — ALAN STEVENS

SWINGING ERA

VETERAN tenor and soprano saxist Budd Johnson was the star of the Jazz From A Swinging Era package which played Croydon's Fairfield Halls last Wednesday. On both nights he displayed a facile technique and a facile technique and a facile warmth of tone that gripped the audience. On soprano he bears an uncanny resemblance on stage to Sidney Bechet and his soaring flights of chat and his soaring flights of chat and his soaring flights of chat and his soaring flights of chat.

Every member of the package played well. Hines is a truly great showman pianist; Buck Clayton and Ray Eldridge booted each other along; Bud Freeman was delicate and thoughtful; Earle Warren tasteful on clarinet; Vic Dickenson amusing on trombone. The rhythm section, Sir Charles Thompson, Bill Pemberton and Oliver Jackson, swung all night long. — JACK HUTTON.

FACES NAME NEXT SINGLE

THE Small Faces' next British and American single will probably be "Green Circles", a track on their forthcoming LP "Faces Faces".

A spokesman for the group told the MM: "No release date has been set for the record in Britain, but the group will re-record the song before releasing it. It will be released in America at the end of May."

The group may go to the States in early June for promotion on "Green Circles". This is still under negotiation.

On April 18, the group will probably appear on a tele-recording of the Morecambe and Wise Show which will also be shown in the States in colour.

On April 20, they fly to Scandinavia for a week of concerts and then fly on to Italy for their first 10-day tour. Throughout the summer they will be doing Sunday concerts.

LOCKJAW TOUR

EDDIE "LOCKJAW" DAVIS, who last week finished his first season at London's Scott Club, began a tour with the Harold McNair quartet on Sunday. Tonight (Thursday) they play Nottingham's Dancing Slipper, and continue at Burslem (31), Manchester (April 1), Coventry (2), Birmingham (3), Oxford (4) and London's Dopey Dick's, West Hampstead (5).

DEE VISIT OFF

THE proposed American visit of Dave Dee, Dozy, Beaky, Mick and Tich has been cancelled. No reason was given by the group's managers, Alan Blakely and Ken Howard.

The group were due to fly to America on Saturday (April 1) for 10 days' promotion work on their current American single "Bend It".

The group's "Touch Me Touch Me" is number 18 in the MM's Pop 30.

BUSTER DUE

PRINCE BUSTER, the West Indian Beat star whose "Al Capone" is currently in the Pop 50, arrives in Britain on April 26.

During his stay he will record a new single and an album for Siggys Jackson of Blue Beat Records. He will be accompanied on the discs, and throughout his tour, by the Bees, a Jamaican group who have recently settled in Britain.

The full itinerary of the tour is currently being finalised by London agent Jim Godbolt.

CLAYTON STAYS

BUCK CLAYTON, American trumpet player who concludes a concert and club tour with the Jazz From A Swinging Era unit on Wednesday (5) at London's Ronnie Scott Club stays on in Britain for a short series of one nighters. He will be accompanied by John Chilton's Swing Kings.

Dates fixed for the tour are Dopey Dick's, West Hampstead (April 12), Manchester (15), Barnes (17), London's 100 Club (21), Wimbledon (23), Cheltenham (25) and Hitchin (26).

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WALKER BROS SPLIT-'RUMOURS ARE UNTRUE'

SCOTT

WALKER BROTHERS' co-manager Mr. Barry Clayman told the MM this week that rumours suggesting the group were planning to leave himself and partner Maurice King were totally untrue.

He agreed, however that he flew to America last week with John Maus of the Walker Brothers. "We went last Monday week and returned on Thursday. We discussed many deals with many people including subsidiary representatives of Allen Klein (Rolling Stones' American business manager), on publishing matters. There were talks in con-

nection with a possible tour of America by the Walker Brothers in June or July, and joining an American agency as we are not represented there. Now it's a question of who."

KINKS SINGLE

THE KINKS have recorded a number of new tracks, one of which will be their next single for release around mid-April. Titles have not been revealed.

There are also two projected albums—one for Britain and a different one for the States.

Ray Davies guests on the Juke Box Jury panel, April 15.

Lateef summer season at Ronnie's

TENORIST - FLAUTIST

Yusef Lateef has been booked to return to London's Ronnie Scott club in July. Sonny Rollins, the American tenor modernist, began a four-week season at the club on Easter Monday. He is working with the Stan Tracey trio.

After Rollins, the club presents Bud Freeman for two weeks, then the Johnny Dankworth big band and singer Cleo Laine. In June, pianist-vocalist Blossom Dearie returns to Ronnie's.

FOCUS ON FOLK

GUITAR and fretted instrument virtuoso John Pearse pioneers guitar instruction by TV on BBC 2 from Thursday April 6, with a new series, Hold Down a Chord. Each of the ten programmes will include a song illustration and BBC Publications have produced a tutor (5s) and a 12in LP (19s 3d) to go with the series.

Enthusiastic reports from Belfast of the contribution of Les Bridger, Don Partridge and Pat Keene to the recent rag week events, Les already has quite a following in Northern Ireland and is getting a good response for his cockney humour - when they can understand it.

Only the manager of the Trocadero was not amused, I hear.

Pat and Don filled in between "full house" concerts by busking around town. Main guests were the Dubliners but a local students' group, the Winnowers, got high praise for their debut concert.

They have just signed a contract with Emerald, so we can expect to hear more of them.

The Furies from Dublin, incidentally, are now rivaling the Dubliners in popularity with some, and have recorded "High Germany" and "I Know Where I'm Going" as a single.

Redd Sullivan is to be first UK guest at Curly Goss's new club in Auckland, New Zealand, "The Poles Apart". Redd will be in NZ for three months and is hoping to make his stay part of a round-the-world trip.

The folk scene is quiet there, says Curly, but I imagine it is getting noisier now he is there.

Scottish travelling singer Jimmy MacBeth, who has stolen the thunder from the professionals at more British Festivals than I can remember, is making one of his rare visits to the south.

On April 7 he is at Rod Stradling's excellent little traditional-style club at the Fighting Cocks, Kingston.

This same club recently presented Fred Jordan with great success and on Friday they have John Kirkpatrick and Dick Mussen. For their birthday night, on April 28, they have Gordon McCulloch, Bobby Campbell, Tim Lyons and Paul Lenhan.

Ernie Sears, formerly promoter of the old Southsea Folk Club is having another go by combining a spot of bluegrass into the interval spots at the local Oasis Club at Portsmouth North Ends.

This is being taken by the Cumberland Echoes, who are relieving the resident Tia Juana Jazzband.

Diz Disley, the Tinkers, the Leathermen, the Two Daves, Sue and Barbara, Piers Hayman and Peter Cox, and Cabby star in a folk concert promoted by Harlow Council at Stone Cross Hall on Saturday April 8. This is the Council's first folk effort.

Writing about the new Basingstoke club recently I omitted mention of two of the residents, Rob Young and Paul May.

Crawley may get a folk club if a concert being promoted there on Wednesday April 5 in the Civic Hall is a success. Featured are John Renbourn, Jo Ann Kelly, Roger Hill John Makin, and the Flint Hill Three. — KARL DALLAS.

Melody Maker

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MANAGER BANS TROGGS FROM LONDON CLUBS

THE Troggs are not to appear in any London clubs, either as performers or socially—on the orders of their manager, Larry Page.

Larry told the MM: "It has reached the point where if you are in the pop business people think you are going to offer them LSD."

"I don't want the Troggs to be involved in that sort of publicity—and it can happen to the most innocent people." Next week, the Troggs start recording 18 songs, from which their next single will

'BAD PUBLICITY' BLAMED

be chosen. All are originals by members of the group and Larry.

COLEMAN TOUR

AMERICAN trumpet star **Bill Coleman** opens his second British tour at Osterley Jazz Club on April 21.

He will be backed on the tour by the Tony Milliner-Alan Littlejohn band—Milliner (tmb), Littlejohn (flugelhorn), Lew Hooper (trn), Matt Matthewson (pno), Dave Hol-

land (bass) and Mal Cutlan (drs).

Other dates set so far are: Birmingham (22), Manchester Sports Guild (23), Morden (25), London's 100 Club (28), Nottingham (29), Hitchin (May 3), Haywards Heath (4), Blackpool (5) and Manchester (6).

RYAN SPLIT?

FEARS that Paul and Barry Ryan may split up were dispelled last week when Barry agreed not to marry for at least a couple of years. Brother Paul had threatened to go solo if Barry married Caroline Walker, 21 year-old secretary of DJ Alan Freeman.

Chris Hutchins, the group's publicist, told the MM: "The boys were not talking over this for a few days but we made them sit down and sort it out. Barry almost got married last week, but Paul said he would go solo if he did."

"I don't think that Barry will be getting married just yet."

VINCE ILL

VINCE HILL was taken ill last Wednesday night and, as a result, cancelled his Top Of The Pops appearance the next day and the opening of a week's cabaret season at the Continental Casino, Burnley, last Sunday.

Vince's next single and an album will be released together at the end of April. Titles for the single are being kept secret.

The album will be titled "Edelweiss" and will feature

standard ballads. Vince is to record his own show for Scottish-TV.

SWEDISH MANN

MANFRED MANN are to make a 10-day tour of Sweden later this summer. They will play at least seven concerts at folk parks throughout the country between August 3-13.

The Manfreds are among the groups who will be appearing at a 12-hour Free Speech benefit for International Times at Alexandra Palace on April 29. Also on the bill will be the Move, the Pink Floyd, the Soft Machine and the Young Tradition.



TROGGS: under strict orders

Price to invade France

ALAN PRICE, high in the chart with "Simon Smith And His Amazing Dancing Bear" will have his smash hit released in France this week, and negotiations are going ahead for him to visit France.

Twenty copies of a colour TV promotion film made about the group by Super Colossal Films Ltd are being sent to America.

Alan is considering new material for his next single and an album planned in two months' time.

The Alan Price has been joined by a new baritone sax player Terry Childs, who replaces Clive Burrows, who has joined Geno Washington and the Ram Jam Band. The Set play at the Town Hall, Rugby, tomorrow (Friday).



PRICE: French campaign

SAL JOINS BASIE

NEW YORK, Tuesday.—Sal Nistico, the tenor saxist who was Woody Herman's star soloist on his three British tours, has joined the Count Basie Band.

Nistico replaces Billy Mitchell. Between the last two Herman tours, Nistico spent

most of his time working in Europe. No replacement has been announced by Herman.

ORBISON CONTRACT

ROY ORBISON has signed a 26-year contract with MGM in America to make two films a year.

Some of the films may be made in Britain, and Roy is planning to spend about half of every year working in this country—filming, making records and doing concerts.

His publicist Chris Hutchins told the MM: "He is negotiating to buy a house in St John's Wood and will spend five or six months a year here."

His records will still be released here by Decca.

Engelbert in line for U.S. colour TV

AN American colour TV spectacular is being lined up for double chart topper Engelbert Humperdinck, but no details are yet available.

Meanwhile Engelbert is busy rehearsing for his nationwide tour with the Walker Brothers which opens at Finsbury Park, Astoria on March 31, and for his appearance on ITV's Palladium Show next Sunday.

Humperdinck, who is forming his own backing group for the tour, is still looking for a follow-up single for "Release Me".

JONES DATE

TOM JONES and Kathy Kirby have been added to the bill of "Fall In The Stars", the Royal charity concert at the Victoria Palace on April 23. The show is presented by the Variety Club of Great Britain.

The bill also includes Harry Secombe, Spike Milligan, Anita Harris and Rolf Harris.

GOODMAN HERE

BENNY GOODMAN was in London on holiday last week. He arrived on Monday with his wife, Alice, to visit their daughter who has been here for several months. They left for Marrakesh on Saturday but Benny said he hoped to look in again on the way home.

Asked about the chances of Britain seeing his new group, Goodman told the MM: "We can talk about it, but there's nothing fixed so far with my agent that I know

of. But, yes, I'd like to come over with my band some time."

What size is the present BG group? "Well, I had seven men and a singer when I opened the Rainbow Room in New York last year. Sort of an oversized sextet, you know. We're going back to the Rainbow Room in June."

ELVIS ALBUM

AN album of 13 religious songs by Elvis Presley is released by RCA Victor tomorrow (Friday).

Over Easter, nearly 300 American radio stations transmitted a 30-minute programme of material from the album.

In addition to his hit, "Crying In The Chapel", the tracks include the LP's title song "How Great Thou Art", "Stand By Me", "By And By", "Somebody Bigger Than You And I" and "Run On".

BEATLE AWARDS

THE Beatles have won two Ivor Novello awards—for "Michelle" (the most performed work) and "Yellow Submarine" (most sales). They also gained the runner-up place in the most performed work section with "Yesterday".

Britain's international song of the year was "Winchester Cathedral" (runner-up "Call Me"); "Born Free" was the film song of the year and the novelty song of the year was "Hev Yew Gotta Lought, Boy" by Allan Smethurst, the Singing Postman.

The instrumental composition of the year is "The

Power Game" by Wayne Hill and Joe Loss won an award for outstanding services to British Music.

ATLANTIC DISCS

ATLANTIC RECORDS release 12 singles tomorrow (Friday) featuring hit recordings by big Atlantic artists on both sides of the records.

The Atlantic Golden Oldies series will issue singles by Otis Redding ("Respect"), Ray Charles ("What'd I Say"), Booker T. and the MG's ("Green Onions") plus singles by Joe Tex, and others.



● SIMONE

SIMONE AND GREGORY TOUR HERE IN APRIL

AMERICAN singer Nina Simone arrives here for her British tour with comedian Dick Gregory on April 12. But venues on the tour have been changed since the tour was first announced.

The tour opens at Portsmouth Guildhall on April 14 and her other dates are now: Colston Hall, Bristol (16); Free Trade Hall, Manchester (18); London's Royal Albert Hall (19); Birmingham Town Hall (20); London's Uppercut (22) and Brixton's Ram Jam Club (23). This date is without Dick Gregory.

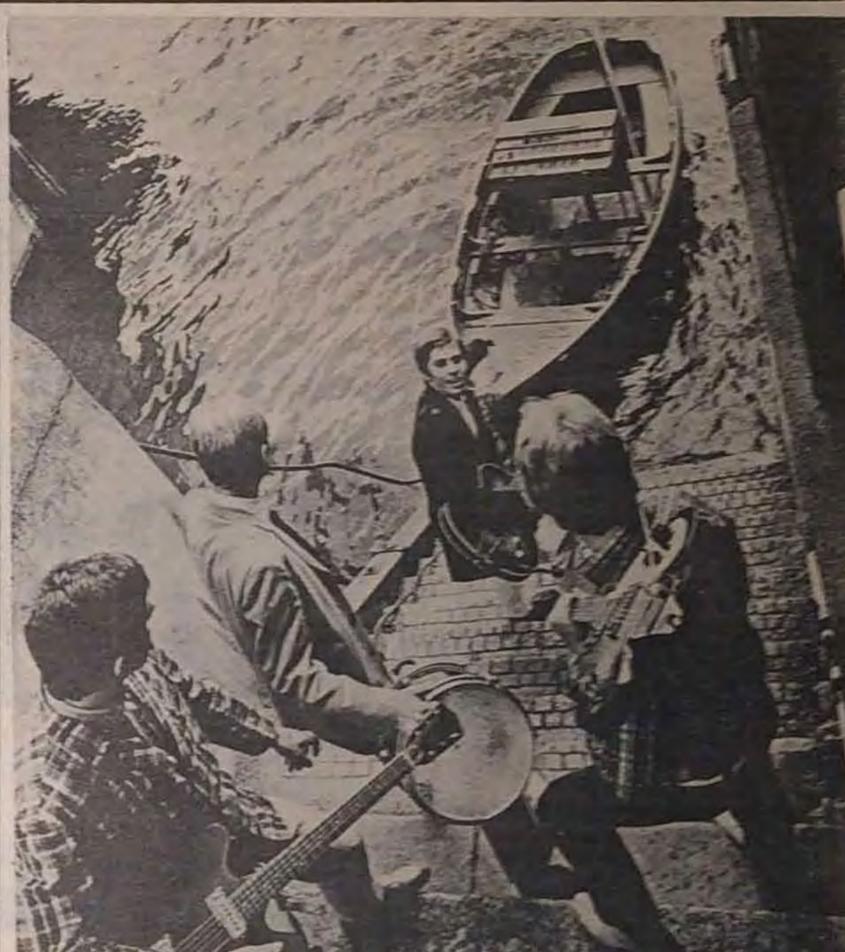
They will also appear on a special TV show for the BBC (recording April 17) and Dee Time (18).

Also on the bill of the tour will be the Peddlers.

Nina Simone will have a single released on April 7—her own composition "Do I Move You?". The flip is "Day and Night" which is the A side in America.

MILLER VISIT

U.S. tenorman and clarinetist Eddie Miller, making his first ever visit to this country, was due to arrive in London today (Thursday) in readiness for his opening with the Alex Welsh band at Osterley Jazz Club tomorrow. From Osterley, Miller and Welsh move on to Birmingham's Digbeth Institute (April 1), the Bull's Head, Barnes (3), the George Inn, Morden (4) and Hermitage Ballroom, Hitchin (5).



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Come to Berlin!

"A real gas of a weekend" — that was the verdict of the 280 jazz fans who went with the MM to the Berlin Jazz Festival last November. This year, the festival is on again — and stars the Miles Davis Quintet and John Handy's group, as well as Erroll Garner and Sarah Vaughan. Once again the MM is running a Jazz weekend by air to the festival: for just 25 guineas, YOU could be flown to Berlin, stay at a good hotel for the duration of the festival and then flown back to London.

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CANNONBALL

THE HOT PLATTER OF VIENNESE SOUL

HOLLYWOOD

LEONARD FEATHER



SOMETIMES in the hit-hungry world of jazz in America nowadays you can't tell where your next helping of rhythmic sustenance is coming from.

The most improbable case in recent years is that of "Mercy, Mercy, Mercy!", the Cannonball Adderley Quintet recording, which is currently number 11 among the American hit singles, sales are now around 700,000, a lone jazz record right up there nestled

among the likes of the Monkees, the Electric Prunes and the Blues Magoos.

The recently released album, on Capitol, in which this is the title number, has risen to number 61 on the charts and has sold some 110,000, a phenomenal figure for a jazz LP.

The tune even has lyrics now; the best vocal version, by a promising new singer named Marlena Shaw, is on a Cadet single that has also attained chart status.

What is so unorthodox about

this, aside from the fact that very few jazz records of any kind sell more than 5,000 to 10,000 copies, is that "Mercy, Mercy, Mercy!" a deep-dish helping of Negro soul jazz, was composed by a pianist named Josef Zawinul from Vienna, Austria, who did not emigrate to this country until 1959. He will shortly celebrate his sixth anniversary as a member of Adderley's combo.

Zawinul, a casual and unpretentious man of 34, is as surprised as anybody by the jet-like take-off of his simple,

blues-rooted piece. "I didn't write it with the idea of making a hit," he says. "In fact, the only reason I came to write it was that I was doing a little work occasionally with Esther Marrow, the young gospel singer who has been featured in Duke Ellington's concerts of sacred music. Her style of singing inspired me to compose it. "Sometimes Esther and I would just kid around and leave the tape recorder running. Out of this I got an idea one day, and I went home and thought about it, and it grew into "Mercy, Mercy".

BAD

"I wrote it out for Cannon's group, and we first played it at a tourist place near Boston last summer. The piano was bad, everything was bad, yet somehow people liked it.

"Everywhere we went after that, since I hadn't bothered to title the tune, people would come up and ask us to 'Play that tune you don't have a name for yet!'"

Zawinul began serious piano studies around 1944 (not the easiest of times to concentrate on music), later attending the Vienna Conservatory on a scholarship. While playing in cabarets with popular dance bands and working as house pianist for the German Polydor Record Company, he met Friedrich Gulda.

"Gulda was internationally famous as a Beethoven interpreter, but he had become a dedicated jazz lover. He played me a bunch of American LPs, and we spent many hours with friends, listening and learning.

GENIUS

"Gulda became a wonderful jazz pianist. The man is a genius. Under his influence I was tremendously attracted to the music, even though in those post-war years it was almost impossible to maintain contact with the U.S. jazz scene."

When Gulda was commissioned to organize an orchestra for network radio shows, he approached his fellow-Viennese jazz fan to write some of the music. This assignment was the apex of Zawinul's domestic career, but by now, like George Shearing and so many others before him, he felt that the only place to go from there was the native land of jazz.

Only two weeks after his arrival in New York he was a member of Maynard Ferguson's band. Later he spent 18 months as accompanist to the late Dinah Washington. ("Such a groove! She was a marvellous musician," says Zawinul in his hip-jargoned, mildly-accented English.)

IRONY

During the years with Adderley he has progressed constantly both as pianist and composer. In fact, there is a touch of irony to the success of "Mercy," for although he is not ashamed of the tune ("I liked it and felt it, and I still do"), he has written many works that are far more significant, and much more subtle harmonically.

"I've written a few ballads like 'Yvette,' and 'Requiem for a Jazz Musician.' 'River Bed' is one of my better things, and a waltz called 'Painted Desert'."

Pieces like these will enjoy acceptance among musicians, but it will be tough to follow the simpler "Mercy!" in terms of commercial success.

However, he has one manuscript up his sleeve that should earn attention in hip circles, if only for the strength of the title.

"Watch out for this one," says Zawinul. "It's called 'The Rise And Fall Of The Third Stream.'"



ADDERLEY: up among the Monkees



ZAWINUL: somehow people liked it



REALLY THE BLUES

TOMMY LADNIER

UNTIL you have been moved by the direct, poignant sounds of Tommy Ladnier's trumpet an important part of the total jazz experience will have eluded you, and the twelve bars of that near perfect blend of intensity and understatement which are to be found on "Really The Blues" is as good an example of his music as anything which can be found on record.

By the standards of the virtuoso pacesetters such as Armstrong, Hines, Hawkins, Parker, Powell, Dolphy, Rollins et al, it may seem to be stretching a point to describe a simple blues chorus as "great", but Ladnier is a most important part of that tradition of honest journeymen who have formed the bedrock of the music throughout its history by remaining faithful to the inner promptings of honesty and musical integrity.

Even on "Really The Blues" the trumpet chorus could easily be overshadowed on first hearing by the sweep and brilliance of Sidney Bechet's following 24 bars which lead the side to a powerful climax, yet the fact remains that throughout the whole series of recordings made by Hugues Panassie in November 1938 using such musicians as Mezz Mezzrow, Sidney De Paris, James P. Johnson and Pops Foster the major voice which remains in the memory over the years is Ladnier's.

Whatever the era, the main essentials for the jazz soloist have been swing, time, imagination and the unique personal sound



LADNIER: fresh

which is the basis of all. Tommy had all these qualities and they are demonstrated here. Thanks to the excellent rhythm section of Teddy Bunn (gtr), Elmore James (bs), Cliff Jackson (pno) and Manzie Johnson (drs) there is a real lift to his performance, even at the slow tempo at which it is taken. Ladnier's tone is hot, forceful, and very moving, and the instinctive feeling he has for starting contrasting phrases on weak as well as strong beats, and his thoughtful use of space lays the basis for the subtle swing of the solo, and gives it a freshness which shows no sign of dating.

Its message comes through as clearly today as it did nearly thirty years ago when all these magnificent sides were cut. If you are lucky you may come across HMV DLP 1110, long deleted, which contains ten of the original releases, but surely it is not beyond the bounds of possibility that someone could see to it that these indispensable items are made available once again.

CHRISTOPHER BIRD

OLIVER JACKSON DANCING SON OF A HUSTLING GUITARIST

LONDON

MAX JONES

OLIVER JACKSON, once known as Bops Junior, can unbuckle a very stimulating beat, as anyone can confirm who heard the Jazz From A Swinging Era unit. But not too much is known here of this 33-year-old drummer who was in Britain for the first time.

As a youngster, Jackson learnt drums and studied music at high school. "I was born in Detroit, and played with local groups from around 1948," he told me. "It was a marvellous era for music then. We had so many groups in and around Detroit.

"That was one of the good things about growing up there, to me at least. I played with bands from the time I was a kid; I used to

go to house parties, and play at them too. Oh yes, we even had an 18-piece band that played at house parties: Little Snooks and his Breakdowners.

"It was shortly after the war and pretty nearly everyone was earning more money than ever before, and spending it. Every bar had music of some kind, and there were musicians everywhere — some well known today, others you never heard of, like a fabulous alto player we knew as Rooster. I never did find out what became of him.

"At different times I worked with Thad Jones, Billy Mitchell, Paul Chambers, Wardell Gray, Tommy Flanagan, Kenny Burrell and my brother, All Jackson, who played bass. I was also with Yusef Lateef a while."

And how did Oliver come by the

name "Bops Junior"? "Well, I started sort of in the bop era and as a kid I played with a lot of bop groups. So it was just a nickname they hung on me. I used to introduce myself as Oliver Junior because my father was also named Oliver. He was a guitar player, worked like house parties. You know, a hustling musician."

When did Jackson come to New York? "After I got out of school — about '55 — but not with a band. I came there as a dancer. Eddie Locke and I had an act, both dancing and both playing drums.

"But there was really no place for us to work there. We toured Canada and then let it go. We both got work at the Metropole, and I stayed about a year and a half playing with the different groups they put together.

That's where I met Buck and Roy, Coleman Hawkins, Red Allen, Charlie Shavers and all the guys.

"Afterwards I was with Charlie Shavers' quartet for a couple of years, and during that period had time off to make that European tour with Buck Clayton in '61."

How does Jackson see the role of the drummer in a band?

"Naturally it depends on the style of music you're in. With this new thing, for instance, the drummer becomes another voice instead of just a time-keeper. If I had to play free-form, I'd take a totally different approach to what I do now.

"With Burrell we played some very modern music. You know what it reminds me of? It's like Dixieland in that everyone goes for himself. Of course, the newest thing is they play by colours. Someone hollers 'green' or 'chartrreuse' and everybody plays what the colour suggests to them.

"Now this show, it's hard physically but harder mentally. On a bill like this, they're stars in their own right and everybody is an individualist. Though they're more or less from the same era, they all have different approaches to music, different melodic conceptions.

"When it's like this, it's like all different bands; I have about six bands to play for the same night. And it's really a test of your skill and taste. So far as I'm concerned, when I do a job it's not a matter of just keeping time and embellishing here and there. I like to know a man's personality and study his musical approach thoroughly.

"Everybody on this bill requires something different, and they're all interesting to work with.

"An important thing, I believe, is for a drummer to know music, theory you know, so he can appreciate the melodic and harmonic structure, realise the qualities of the various keys, and know how to get out of the drums what these different band sounds require."

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In ten fifteen-minute TV lessons, you can master the basic technique of folk guitar playing. Let John Pearse be your teacher—every Thursday, April 6th to June 8th from 7.25-7.40 p.m. on BBC 2. The programmes will be repeated on BBC 1 on Thursdays at approx. 11 p.m., June 15th-Aug. 17th.

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Package Deal. If ordered together from BBC Publications by post the book and the record can be obtained at the all-in price of 25s.

BBC Publications, P.O. Box 1AR, London W.1.





CORDELL: "stunned"

YANKS STILL LEAD IN RECORDING, SAYS DENNY

RECORD producer Denny Cordell is back from a visit to America with some strong things to say about the British disc scene.

Denny — he records Georgie Fame and the Move — told the MM: "In future I'm going to use American arrangers. British arrangers have the wrong conception of recording today."

VIOLIN

"People over here still tend to arrange with the sort of band conception that would be heard live, rather than understanding the sounds you can get out of single instruments — the sounds you can produce in a recording studio."

"It's hard to make them realize that you can make a single violin sound ten times as loud as a trumpet if you want to. They are too bound by the conventional sounds of live performances. The American arrangers have been brought up in the new context."

Denny is to record the Move in the States. Does this mean he also believes the American studios are better?

"I'm not sure that

they are much better," he said. "But the engineers have a different conception. They realize that a recorded bass doesn't have to sound as the bass does in the studio. Though, I must say, in England there are a few recording engineers who understand. Another point is that all American studios can record on eight tracks."

"I did a couple of sessions while I was in the States — recording backing tracks for Georgie. We just did the rhythm tracks and we can add the brass over here. I wish Georgie had been there because he knows and understands the recording thing so well."

Denny claimed to be "stunned" by the current Pop 50.

HIPPY

"The Beatles single is fantastic, but all those ballad things are very discouraging," he said. "It makes you realize that the hippy, aware people in London must form a very small percentage of the record-buying public. When you get to Bristol and places like that, the kids would rather accept rubbish in the chart

at the moment than really have to listen to a record and absorb it. 'Penny Lane' and 'Strawberry Fields' really say something — they are genuine social expression. But all that other stuff!"

AFFORD

Does Denny believe that the future for the pop avant garde lies with the LP market?

"I'm not sure the people in this country can afford to buy LPs in quantity. The scene here now really bothers me by the way it has gone backwards."

Are things better in the States?

"Over there they actually have live influences which we haven't got," he says. "They have a live, contemporary folk scene where they are saying a lot, lyrically. And things like the country and western scene which hasn't been absorbed here at all."

"'Release Me' is obviously a C&W song, but over here it is presented straight. And yet, I feel the material written in Britain is really much, much better than the stuff produced in the States."

POP THINK

• OUTSIDE EVERY FAT MAN THERE IS A THIN MAN SCREAMING TO GET IN •

HARRY SECOMBE

TOM JONES: Welsh, virile and a great singer. I've met him once and I admire him and his work very much.

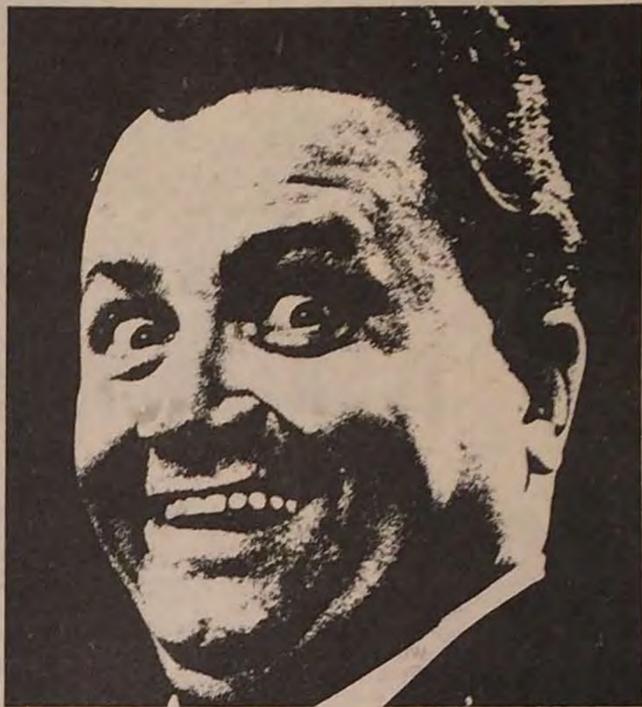
ENGELBERT HUMPERDINCK: I was very impressed with him on TV, he's got lots of presence and authority and he's good looking. He's got a big future in store for him, and that's not meant in a patronising way. His name is a gimmick and I hope he loses it and returns to using his own name. After all, it's the name of a classical composer.

WEIGHT: It doesn't bother me. Outside every fat man there is a thin man screaming to get in. Or is it inside every thin man there is a fat man trying to get out?

TRAFFIC WARDENS: They're lapsed policemen aren't they? I've got a driver thank God.

LONG HAIR: I used to have long hair. I think it's a natural thing for youth to rebel and wear long hair. I deplore the passing of eccentricity from the scene. Eccentricity is a form of rebellion and after all it's the people who rebel who write the best music and write the poetry. People who are uniform produce the best military and the best advertisements.

BRITISH ARMY: I have a tremendous admiration for the British Army and I have



been a part of it myself. The more I see of them the more I admire and appreciate what they are doing. We're not a great military power anymore, and the army get all

the dirty work to do. Our lads have all the caretaking jobs and they get everything thrown at them, including hand grenades. They should be protected more, because,

let's face it, they are protecting us.

MUSICALS: Great—I like 'em all. I was very impressed with Robert And Elizabeth, which the critics all panned, and it was a shame about Jorjacks. Pickwick was the only one I did and musicals are a medium I should expand into more.

SPIKE MILLIGAN: Mad! He's the enfant terrible of show business, but he's very gentle underneath. I've known him since our army days. He's lovely — the immortal Eccles trying to put the world to rights. He's a bearded Charles Atlas, or Fred Map.

PORRIDGE: Never had any thrown at me yet, and I don't eat any.

FAILURE: Ever present and at the end of life is death.

FILMS: I was in Davy which was not a rip-roaring success, now I am playing Bumble in Oliver Twist which will be a nice change.

HAPPINESS: For me it's all bound up in my family. We're not building bridges in the business—we're not building for posterity and for me the greatest satisfaction and happiness can be to see my family happy. Nobody can be completely happy when you see all the suffering there is in the world.

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For Week Ending March 18, 1967

Billboard

TOP LP'S



TOP 100 Albums

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4 Corners SCL (SCL 1255)
BUDDY RICH: SWINGIN' NEW BIG BAND
(Pacific Jazz PJ 10113/ST 20113)
SUGAR

ASSOCIATION Valiant VLM 5002 (M); VLS 25002 (S)
92 SWINGIN' NEW BIG BAND Buddy Rich, Pacific Jazz PJ 10113 (M); ST 20113 (S)
MANTOVANI'S GOLD



BLIND DATE

VINCE HILL

THE MONKEES: "A Little Bit You, A Little Bit Me". (RCA Victor)

There's a great sound on that intro. That guitar thing's good. I can't hear a word of the lyrics, but I don't know that that matters. I love that guitar but I'm still trying to figure out who it is. This is where I get disgusted with myself for not recognising who it is. The Monkees! Aahh. It's obvious now. This will definitely be a hit.

MANFRED MANN: "Ha! Ha! Said The Clown". (Fontana)

Manfred Mann? Did Mike D'Abo write this? I like the punch-line—that'll probably sell it. And the fact that it's the Manfred Mann group as well.

CAT STEVENS: "I'm Gonna Get Me A Gun". (Deram)

Oh, this is Cat Stevens, isn't it? I don't think it's as good as "Matthew And Son"—the arrangement in that was at least half responsible for it being a hit, it was marvellous. Perhaps this song doesn't lend itself to that kind of arrangement. It's good; bound to be a hit because the last was such a big one, but it's not as good as "Matthew".

SHIRLEY BASSEY: "If You Go Away". (United Artists)

A touch of the Spanish



there! I like that. What a marvellous song. Is it Shirley Bassey? It doesn't sound like her at the beginning. That's Shirley now. She's one of the few international stars we've got in this country in the pop field. Yeah, don't she sing! I think it's absolutely fabulous. She sings with such emotion. I can't really see it as a hit

record, but if enough DJ's spin it—and they all love her—it could happen.

BRIAN AUGER: "Tiger". (Columbia)

I'm trying to figure out who it is. I like this, but I don't think it'll be a hit. It's all been done before and I don't think it'll mean much to the record buying

public. It'd be great to dance to, but it won't be a big record.

TIM ROSE: "Morning Dew". (CBS)

I like this. Great feel about it. It's really pushing along. I don't know what he's singing about though. I can't hear a word. Is he coloured—I hate that phrase "is he coloured" but it doesn't sound like a white man. It will be a good discotheque record for dancing, but I don't think it will be a hit.

JONATHAN KING: "Round, Round". (Decca)

What's this called? It's a funny lyric. I don't go for this very much. Is it about getting high? It's good of its kind, but records like this are a bad influence. I'm still trying to work out the lyrics—is he protesting about it? Well, in that case, it's a complete about face. I got the wrong idea at first. If he's protesting, it can't be bad. But I can't see this becoming a hit.

THE ROYAL GUARDSMEN: "Return Of The Baron". (Stateside)

It's Snoopy Part Two! The Royal Guardsmen. It's too similar to the first one. When you have a hit, you have to go along with it for the follow-up, but this is absolutely the same. It's like "The Son of Snoopy". But it'll probably get played because it's good programme material. Really though it's too like the first one to go much higher than the Top 20.

STEVIE WONDER: "Travlin' Man". (Tamlam Motown)

Great sound. I like that rhythm. That slack off-beat is great. Tamlam Motown? I've no idea who it is, but it's reminiscent of Sam Cooke. I like this very much. It is Stevie Wonder? A very good record. It might do very very well if it doesn't get overlooked. With so many records out every week it must be difficult for people compiling programmes not to go for the established names. This could make the Top 50, but I don't think the Top 20.

ROGER MILLER: "Walkin' In The Sunshine". (Phillips)

That's Roger Miller. I like everything he does. I know before I hear it that I'll like it. Great voice. I get the impression he sings everything with his tongue in his cheek—not physically, but everything has a happy feel about it. Did he write this himself? I love the record, but I feel he may be a bit out of fashion with the record buyers. This is good—but not as good as his "England Swings".

BRIAN POOLE: "That Reminds Me Baby". (CBS)

Brian Poole. I liked his last record. I thought it would happen for him. You have to be so careful when you choose ballads. I can understand what he was thinking when he first heard this—the same as I used to think: "This is great". Then it's released and doesn't do a thing. The trouble is, you get so caught up in it. And a song is such an individual thing. This is a good record, good sound, a good song, even. But I can't see it happening somehow. I think he should choose something more familiar next time rather than something absolutely brand new. Pity because he's a very good artist.

GUY DARRELL: "Crystal Ball". (CBS)

Is that called "Crystal Ball"? I've heard it before. It's by Guy Darrell. I think he's due for a hit—probably quite soon—but not with this song. It's well made but doesn't say anything. I think he should have found a much stronger song than this. Won't be a hit.

Freaking out with the Pink Floyd

BEING asked to interview the Pink Floyd—is an ordeal I would have wished only on my worst enemies. I was shaking like a leaf an hour before our first midday appointment.

The thought of having to talk to a psychedelic group brought me out in sugar-cube shaped goose pimples. What language do these musical Martians speak? Would their hallucinatory gaze turn me into an orange? What would be the horrible consequences of freaking-out with a bunch of transvestites in Cambridge Circus? Pre-conceptions flooded my already bustling mind. This was going to be sixteen hours of terrifying, heart-halting experiences.

OMINOUS

Nervously I tiptoed to the door of lead guitarist Syd Barrett's house just off busy Cambridge Circus in the middle of London's vice-ridden West End.

The front door was painted an ominous purple. Why wasn't I being paid danger money? Was this one trip on which all expenses weren't going to be paid? Oh, to be golf correspondent on International Times and forget these blasted astronomic, hippie rebels.

Syd Barrett tumbled out of his bed and donned his socks. I peeked around the small attic room looking for women's clothing that the Pink Floyd say Arnold Layne tries on in front of the mirror. Instead his girl friend materialised at the door and brought in a cup of coffee.

Well so far there was little evidence of the terrible Arnold Layne being in the vicinity—the Pink Floyd were covering up well. I'll shoot Barrett a few quick questions while he's still half asleep.

"Syd, why did you write such a dirty, filthy smutty, immoral and degrading song as 'Arnold Layne'?"

Syd blinked blankly: "Well, I just wrote it. I thought 'Arnold Layne' was a nice name, and it fitted very well into the music I had already composed."

SMUTTY

"But isn't it true," said I, "that Radio London, quite rightly, banned the record because they thought it was 'smutty'?"

Instead of reeling into the wardrobe and revealing a cupboard full of feminine clobber, Syd began to explain: "I was at Cambridge at the time I started to write the song. I pinched the line about 'moonshine washing line' from Rog our bass guitarist—because he has an enormous washing line in the back garden of his house. Then I thought, 'Arnold must have a hobby,' and it went on from there."

"Arnold Layne" just happens to dig dressing up in women's clothing. A lot of people do—so let's face up to reality. About the only other lyric anybody could object to, is the bit about, 'it takes two to know, takes two to know,—and there's nothing 'smutty' about that!'"

CANCEL

"But then if more people like them dislike us, more people like the underground lot are going to dig us, so we hope they'll cancel each other out."

Organist Rick Wright walked in said: "I think the record was banned not because of the lyrics, because there's nothing there you can really object to—but because they're against us as a group and against what we stand for."

"It's only a business-like commercial insult anyway," thought Syd, "it doesn't affect us personally."

Roger the bass, and Nick Mason the drummer joined the happy throng. "Maybe they were the evil people," I thought.

"Let's face it," said Roger seriously, "the pirate stations play records that are much more 'smutty' than 'Arnold Layne' will ever be. In fact it's only Radio London that have banned the record. The BBC and everybody else plays it. I think it's just different policies—not anything against us."

TIME Britain went into pop Common Market. Could be — as the MM on March 4.

But if this is one Market that President de Gaulle killed with an imperious "No" to quote that same MM article can tell you that a number of British groups are in danger of ing it themselves.

No doubt there is a rich market for British pop to be opened up in Europe — but there are groups who are in need of a course in polite and professional behaviour before we talk of quering Europe.

BEHAVIOUR

These groups risk making Common Market more common necessary and their behaviour past has made the Entente far Cordiale.

I talked this week to Jean Chauviere, the man responsible for ing many top British groups over play at La Locomotive in Paris.

Now, before indignant pens are up, let me make it quite clear Chauviere found the majority of British groups well-behaved, reliable responsible. He quoted, in part, Tom Jones, Screaming Lord Sutch, Georgie Fame.

Also I am quite sure that promotion in Britain could fill these pages with stories of the irresponsible behaviour certain British groups.

But it has to be remembered that



That sounds like sense. Syd got up and moved stealthily to the tape recorder. Ah-hah, they're going to try subliminal brainwashing! They're going to lock me in a revolving echo chamber full of laughing gas and pipe Stockhausen through the portholes while Suzy Creamcheese writhes on the transparent roof in a "Matey" bubble bath, being watched intensely by the inmates of the Asylum of Clarendon under the direction of the Marquis de Sade.

And then it was off to EMI Studios for the group's recording session. Quite a normal affair. No kaleidoscopic lighting, no happenings or freaking—just a lot of hard work.

Where does the group think they fit in the pop music structure?

"We would like to think that we're part of the creative half in that we write our own material and don't just record other people's numbers, or copy American demo discs," said Nick Mason. "Our album shows part of the Pink Floyd that have't been heard yet."

HUSTLE

Syd put on one of the new Pink Floyd album tracks instead. And, Gadzooks, it's foot tapping stuff. Quite interesting pop music actually. "Avant garde" I think it's called.

Warning to the Floyd's tapes of numbers like "Interstella" and "Flamin'", I began to think that maybe I was wrong—maybe beneath the hustle and bustle of the in-crowders and the newspaper reports, here was a group not quite as weird as everyone makes out.

BEER

"Let's go for a drink," they said. A drink? Surely hippies don't drink? But sure enough there we were in the pub downing good old fashioned brown beer. And another, and another.

NORMAL

"There's parts we haven't even heard yet," chipped in Roger. "It's bringing into flower many of the fruits that have remained dormant for so long," added Nick. "It all comes straight out of our heads says Syd, 'and it's not too far out to understand. If we play well on stage I think most people understand that what we play isn't just a noise. Most audiences respond to a good set.'"

And despite those terrifying premonitions and the misinterpreted facts, and the blown-up rumours, interviewing this so-called "psychedelic" group was an enjoyable experience. They were very normal people.

NICK JONES

The Sound of Entertainment on new hit singles



PAUL REVERE & THE RAIDERS
Ups & Downs
c/w Leslie 202610



GENE LATTER
Always
c/w A Woman Called Sorrow 202655

GUY DARRELL
Crystal Ball
c/w Didd'n't I
202642

THE HARRY ROCHE CONSTELLATION
Casino Royale
(Have No Fear, Bond Is Here)
c/w In The Pad Of The Mountain King 202653

DR. WEST'S MEDICINE SHOW & JUNK BAND
Gondoliers, Shakespeares, Overseers, Playboys & Bums
c/w Daddy I Know 202658

ROGER BLOOM'S HAMMER
Out Of The Blue
c/w Life's A Gamble
202654

THE EXECUTIVES
Sensations
c/w Smokey Atmosphere
202652

ROBERT PLANT
Our Song
c/w Laughin', Cryin', Laughin'
202656

STAN BUTCHER, HIS BIRDS & BRASS
Somethin' Stupid
c/w Janie
202668

ROMEO Z
Come Back Baby
Come Back
c/w Since My Baby Said Goodbye
202645

JOAN REGAN
No One Beside Me
c/w A Love So Fine 202657

chart shots

GEORGIE FAME
Because I Love You
202587

BRIAN POOLE
That Reminds Me Baby
202661

JAN & DEAN
Yellow Balloon
202630

SIMON & GARFUNKEL
At The Zoo
202608

TIM ROSE
Morning Dew
202631

THE EXCEPTION
The Eagle Files
On Friday
202632

SHIRLEY ELLIS
Soul Time
202606

THE MAGIC LANTERNS
Auntie Grizelda
202637

THE MARMALADE
Can't Stop Now
202643

DAVY SANDS & THE ESSEX
Advertising Girl
202620



FROM MIKE HENNESSEY, OUR MAN IN PARIS

Let's have some common sense about the Pop Common Market

British pop artists come to the continent they are here as ambassadors in a sense and, for the sake of the good reputation enjoyed by the British music business, should act like responsible professionals.

No one expects Little Lord Fauntleroy behaviour—but there's a world of difference between this and rushing off stage during a number to vomit into the wings. And this is what happened with one well-known group in Paris.

DRUNK

Said Chauviere: "They were all hopelessly drunk when they came on stage and half-way through one song the lead singer left the stage to be sick."

In the past the Locomotive has featured such top groups as the Rolling Stones, the Who, the Small

Faces, the Kinks, Spencer Davis, Los Bravos, Dave Dee etc., the Walker Brothers, and the Troggs.

"But now," says Chauviere, "I'm seriously questioning whether to bother to bring any more British groups over. In some cases they have just priced themselves out of the market. They seem to forget that though they may be big in Britain, they still have their reputation to make in France. Many of the groups now well known in France made their French debut at the Locomotive."

PRICES

"And I helped a lot of them to become known by arranging TV appearances for them — at no profit to myself."

And when groups do quote reasonable prices, their behaviour often leaves very much to be desired. "I booked a name group as long ago as last Novem-

ber to appear at the Locomotive on a certain date this month.

"The contract was signed and I'd arranged a TV appearance for them. Two days before they were due to appear I received a letter containing the torn-up pieces of the contract."

BORROW

"I have been advertising the group for three weeks and it was too late to arrange for a replacement group. Naturally all fans who'd come hoping to see this group were disappointed. Never again."

Another group recently booked to play at the Locomotive agreed to arrive with all their instruments and amplifying equipment. When they turned up at the club all they had were their guitars and a snare drum.

Later they disappeared saying they were going to borrow equipment from an-



Paris posters for the Rolling Stones visit in 1965. British groups are very popular in France despite several having blotted their copybooks.

other group which was in town. The group were due to appear at the club at 11.30 pm. They finally arrived with their equipment at 4.30 am.

"Naturally I didn't pay them—I'd had to play records all night," said M. Chauviere.

EXTRA

Yet another big name group were contracted to play at the Locomotive at 5 pm and at 11.30 am. For the first show they turned up at 6.45 pm.

"On this occasion I'd put the admission price up from five francs to seven francs because it was an expensive group. When they still hadn't arrived at 6.30 pm, I had to refund the extra two francs to all the customers."

"When the group finally arrived—too late to play—I pleaded with them to be on time for the 11.30 pm show. They turned up at 12.30 am. By this time many of the kids had left disappointed. I'd warned the group that I wouldn't pay them if they turn up late again."

"I told them I'd pay their expenses and their hotel bills but not their fee. They threatened to sue me — but I've heard nothing since."

There are many similar stories — including the one of the five-man British group who pulled out of their Paris hotel at night, without paying their bill for four days accommodation.

"The lady who owned the hotel came to see me asking what I could do. All I could do was to give her the address of the group's agent."

"This sort of behaviour

does not encourage promoters to book English groups. And it is very foolish because young people in Paris are very keen on English pop music.

RISK

"It is good business for me to engage British groups — if I can rely on them — because they pull in the crowds. But, believe me, I'd rather book a second-rate French group than risk having all kinds of problems with some of the British groups."

BY ALL MEANS LET BRITISH POP GET INTO THE COMMON MARKET—BUT LET THEM REMEMBER TO TAKE A LITTLE COMMON SENSE WITH THEM WHEN THEY GO.



Good music is coming back—Gawd help us!

says **BOB DAWBARN**

"HEN," they used to ask in the pubs off Charing Cross Road, "will good music come back?"

Good Music they didn't mean Bach, Beethoven, Miles Davis, Louis Armstrong or the Beatles. Good music means a nice, old-fashioned, sentimental ballad. A melody that wouldn't let the brainpower of a 15-year-old and can be sung on the annual outing to Southend for senile soldiers.

Music about love — pronounced leave — with nice rhymes like moon and one, we're in love and heaven's above. In other words, what you and I would call a ripe old load of old.

Good Music had the sort of melody and clipping beat that even Victor Sylvester couldn't have altered so that they streamed penguins and their sequined partners and big about in the ball-

Good Music is the sort of melody which is so obvious that a pub full of drunks can bowl it out first time round. On record you give it an intro that sounds like one of Delius' lesser works, lead it with strings and let the vocalist moo away to his heart's content.

Good Music has nothing to do with such awkward things as life, art, protest, work or sex. It spreads a coat of goo and sugar over the world at large.

Well Good Music is back — Gawd help us! The current Pop 50 would have looked right ten years ago, or 20 years ago—or 50 years ago if you take "I Was Kaiser Bill's Batman" as a fair sample.

I've nothing against Egelbert Humperdinck — except his name — Vince Hill, Harry Secombe, Petula

Clark, the Seekers, Sandie Shaw and the rest. They are all good artists who deserve hit records. It's the songs that have given them those hits that bother me.

How can the Beatles, best and most mature, single yet be ousted by so many single-along melodies and slush-ridden lyrics? Whatever critics may say of post-Beatle pop, it had a lot more artistic pretensions than the lovesick moanings of the 1940s and early '50s. It has even produced a race of record producers and A&R men with the urge to experiment and improve rather than play safe with the instantly hummable, quickly-forgettable hits your fathers used to hear the mythical errand boy whistling.

Whatever happened to Swinging Britain? Disappeared

under a nosalgic sludge, apparently. Maybe its the Squeeze giving us a whiff of wartime sentiment. There could be a Betty Grable season at the National Film Theatre any week now.

One theory is that the kids are buying less singles and therefore adult tastes are coming through in the chart.

I never realised just how soft-centred the adult population were. All these years there must have been little secret societies meeting to play their Vera Lynn 78s after muttering the password "David Whitfield".

Still, there are rays of hope in the Pop 50. After all Prince Buster and Blue Beat only go back three years. And "I'm A Believer" has reached early Beatles.

Perhaps by the end of April we will have caught up to date again and the Pink Floyd will be number one.



Shirley Bassey
And We Were Lovers
United Artists ULP1160 M SLP1160 M



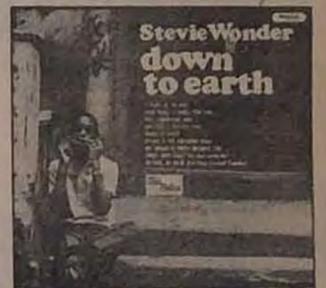
Buddy Rich
That's Rich
Verve VLP9151 M



Gene Pitney
Gene Pitney's Big Sixteen Vol.3
Stateside SL10199 M SSL10199 M



GREAT NAMES GREAT SOUNDS GREAT LPs!!



Stevie Wonder
Down to Earth
Tama Motown TML11045 STML11045



Ella Fitzgerald
Ella Fitzgerald's Big Sixteen
Verve VLP9166 M

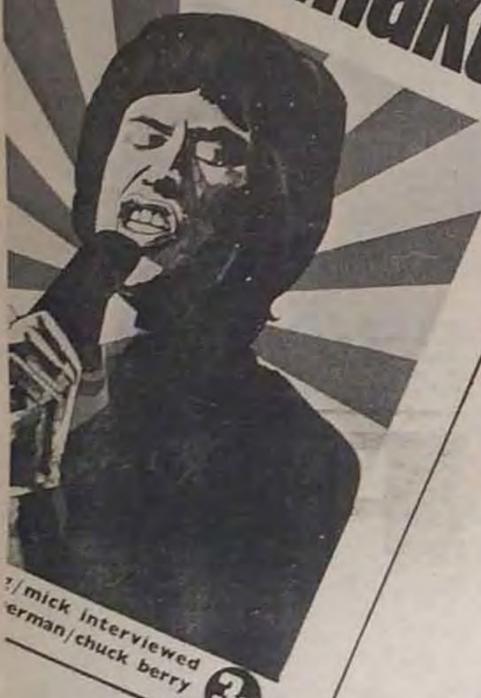
HIT SINGLES

Shirley Bassey
If You Go Away
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The Royal Guardsmen
The Return of the Red Baron
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1/ Mick interviewed
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REVIEWERS: BOB DAWBARN, BOB HOUSTON, MAX JONES

Proof positive of the unique Ellington gifts

DUKE ELLINGTON: "The Ellington Era 1927-1940, Vol. 2" Record 1: Down In Our Alley Blues; Take It Easy; Move Over, Goin' To Town; Misty Morning; Syn-copated Shuffle; Beggar's Blues; Flaming Youth; Rent Party Blues; Sweet Chariot; Baby When You Ain't There; Jazz Cocktail; Rose Room; Swing Low, Creole Love Call (CBS BPG6261)

Record 2: Jive Stamp; In The Shade Of The Old Apple Tree; I'm Satisfied; Sumpin' Bout Rhythm; In A Sentimental Mood; Truckin'; Showboat Shuffle; No Greater Love; Reminiscent In Tempo; Kissin' My Baby Goodnight; Uptown Downbeat; Exposition Swing; Azure (BPG6261)

Record 3: All God's Children Got Rhythm; Quak On The Desert; Stepping Into Swing Society; Pyramid; A Gypsy Without a Song; Dinah's In A Jam; Buffet Flat; Old King Dooj; Pussy Willow; Something To Live For; Way Low; I'm Checkin' Out Goombys; Serenade To Sweden; Little Posey; Weezy, Tootin' Through The Roof (BPG6261)

HARD on the heels of two contemporary (or fairly so) Ellington albums, plus several more quite recent releases, comes this three-LP set to give further proof of this remarkable jazzman's superior and long-lasting talents.

I have to say at once that it is a collection to own, to study or just to browse through for occasional enjoyment. In certain respects, such as recording sound and style of arranging on the earliest tracks, it has to appear a little old-fashioned to younger jazzers.

Ellington has many gifts, and one of them—in addition to the obvious writing and playing abilities—is the power to choose, present and inspire instrumentalists so that they often reach heights with him never surpassed in their careers.

This album offers—like the first volume of "Ellington Era"—music from the period '27 to '40. The titles are in approximate chronological order—with a few awkward jumps, such as from October '30 to February '32—and this helps an appreciation of the progress made by the leader-composer and by the band as an ensemble and assembly of soloists.

I have dealt with generalities because so much happens in the course of 44 titles, spread over 47 tracks, that I could not attempt to itemise



COOTIE WILLIAMS: wonderful sympathy

even all the high-spots. The principal soloists on volume one are Bubber Miley, Joe Nanton, Johnny Hodges, Barney Bigard, followed by Harry Carney, Freddy Jenkins and, towards the end of the record, Lawrence Brown.

My personal choice here would be "Sweet Chariot", because of the wonderful sympathy displayed by Hodges, Cootie and Tricky Sam Nanton, but other good performances of the time are "Take It Easy" (with Louis Metcalfe and Bubber soloing), "Beggar's Blues", "Rent Party" (with Hodges on soprano), and "Baby When You Ain't There".

From the second LP, I'd pick "Showboat Shuffle", with Rex's cornet, and "Truckin'" for its Cootie and all-round bite and air of good humour. "Uptown Downbeat" (otherwise "Black Out") and "Exposition Swing" (a different take from my 78) are outstanding orchestrations.

Record three, bringing Ellington's steadily unfolding arranging-composing talent up to the threshold of the peak revealed in the renowned 1940s Victor period, includes such admirable interpretations as "Stepping Into Swing Society", "Pussy Willow", "Old King Dooj" and "Tootin' Through The Roof"—the last with Cootie and Rex disporting themselves up and out.

So many pleasures, so many memories; this is a feast which takes a bit of digesting. I don't know just how it compares with Vol. 1, which had most of Duke's heavier early pieces, but probably it is less impressive.—M.J.

CAL TJADER



CAL TJADER: "Soul Burst" Cuchy Frito Man; Descarga Cubana; Soul Burst; The Bilbao Song; Monteca; It Didn't End; My Ship; Morning; Oran; Curacao. (Verve VLP9155)

Tjader (vibes), Jerome Richardson, Jerry Dodgion, Seldon Powell (flutes), Chick Corea (pno), Bobby Rodriguez and Richard Davis (bass), Grady Tate (drs), Victor Pontaja (percussion), Jose Mangual (timbales), Carlos "Pato" Valdes (congo), Athia Zoller (gtr).

CAL TJADER'S preoccupation with Afro-Cuban jazz had led, over the past decade, to some pretty uneven recordings. The Latin percussion too often leads to monotony rather than its supposed flexibility and excitement.

On this set he has set himself a further problem by including three flutes—hardly a promising sound for an entire album. Yet I enjoyed this more than any of his recent LPs.

There are dull moments, but Tjader and the flautists, notably Jerome Richardson, manage to inject a good deal of jazz feel into the arrangements by the leader and Oliver Nelson.

Some of the best moments come in the slow, moody tracks, like the haunting version of Kurt Weill's "Bilbao Song" and Clare Fischer's charming "Morning".

There are solo flashes from all three flutes, Zoller takes a nice chorus on the cool "Monteca" and Corea shows his versatility in sounding right both in a jazz and Latin context.

Tjader admirers will certainly want this one.—B.D.

ERIC KLOSS

ERIC KLOSS: "Love And All That Jazz" You'd Be So Nice To Come Home To (a); Just For Fun-k (a); The Shadow Of Your Smile (b); No Blues (a); Love For Sale (a); I'm Glad There Is You (a); Gemini (b). (Transatlantic PR7469)

(a)—Kloss (tr, alto), Don Patterson (organ), Winnie Corroo (gtr), Billy James (drs). (b)—Kloss (tr, alto), Groove Holmes (organ), Gene Edwards (gtr), Grady Tate (drs).

FOR a 17-year-old, Eric Kloss is a pretty remarkable musician and should obviously have quite a jazz future. Forget the youthful phenomenon bit, however, and you find his playing is immature with too many irritating mannerisms and some rather odd timing.

When he learns that what you leave out can be as important as what you put into a solo, he will have taken a major step forward. He already has a good instrumental technique and the ability to swing hard.

Of the two backing groups, the Groove Holmes trio has a slight edge both for Holmes's more sympathetic organ accompaniment and for Tate's fine drumming. But the Patterson trio also does a good job.—B.D.

RADIO JAZZ

Times: BST/CET

FRIDAY (31)

5.15 p.m. R1: Jazz. 6.30 H1: Jazz Rondo. 7.0 N2: Charlie Parker. 8.5 H1: Jazz. 9.20 U: Laurindo Almeida, Getz, Sammy Davis. 11.15 BBC: Hubbard, Winchester, Wild Bill, Hodges, Marriot. 11.15 T: Glenn Miller and US Army Air-Force Band. 11.45 T: Don Ellis Ork at 1966 Monterey JF.

SATURDAY (1)

12.0 noon BBC T: Jazz Record Requests (Humph). 2.55 p.m. H1: Radio Jazz Magazine (and at 4.2). 3.30 E: New Orleans in New York. 5.0 H1: Radio Jazz Club (Nathan Davies, Al Heath, Kenny Drew, etc.). 7.5 J: Sammy Davis Jnr. 7.45 E: International All-Star Band. 8.0 R2: Jazz Concerto. 10.35 Q: (2) Dutch SCB (3) Greco (4) Oscar Peterson. 11.15 T: Glen Miller Ork Films. 11.15 A2: Get To Know Jazz. 11.45 T: Don Ellis Ork at 1966 Monterey JF. 12.20 a.m. P: Jazz From Holland. 12.30 J: Jazz Festival.

SUNDAY (2)

9.5 p.m. M: Swing and Sweet. 9.35 Q: Acker Bilk and Paramount JB. 10.30 A1: Free Jazz. 11.3 A1: Jam Session. 11.30 H2: Jazz. 11.31 BBC L: The Jazz Scene (Andy Park Big Band and Ian McHaffie Quartet from Glasgow). Gerry Mulligan, Max Jones, Festival Highlights, 1.45 a.s.s.e). 12.15 a.m. E: Getz, A1: Jimmy Smith (Hugues Pan-James, Evans, Hodges, Wild Bill, etc.).

MONDAY (3)

4.10 p.m. L: Judy Garland.

5.5 H1: Jazz Magazine. 7.0 N2: Jazz (Mon-Thurs). 9.30 J: Big Bands. 11.10 M: Jazz. 11.15 T: George Shearing, Mildred Bailey, Tony Bennett, Ray Charles, etc. 11.15 V: Barbara Streisand. 11.45 T: Bill Evans, Shelley Manne, Eddie Gomez, Oliver Nelson, etc.

TUESDAY (4)

7.25 p.m. E: Pop, Blues, Jazz, inc. Dutch SCB. 9.10 R2: Jazz Tempo. 10.15 N2: Jazz Under Fire. 11.0 U: Antibes JF Mangelsdorff Quintet, Charles Lloyd Quartet). 11.5 Q: Jam Session. 11.15 T: Mildred Bailey. 11.45 T: Leonard Feather's Encyclopedia of Jazz in 1960's, Vol. 1 (Oliver Nelson All-Stars, Basie Ork, Jimmy Smith, Wes Montgomery, Hines, Hodges, Burrell).

WEDNESDAY (5)

4.45 p.m. L: Erroll Garner. 5.15 A2: Jazz. 5.45 BBC T: Jazz Today. 8.0 Q: (1) Bud Shank (3) Swinging Oldrops. 9.20 Q: Jazz For Everyone. 9.30 J: Jazz. 10.0 H1: Maynard Ferguson Ork, Mark Murphy. 10.35 Q: Jazztet. 11.0 H1: Radio Jazz Magazine. 11.15 T: Nelson Riddle Ork. 11.45 T: Jazz from Bucharest, Romania.

THURSDAY (6)

4.35 p.m. U: American Folk Blues Festival 1966. 8.1 V: Jazz Piano. 7 (Hines, Ewell, Carroll, McPartland, Lewis). 8.50 E: Bellson, Ella Clayton, Humph. Duke, etc. 10.15 H1: Jazz Corner. 11.15 T: Sergio Mendes, Andy Russell. 11.45 T: Gart Burton and Friends (Tennessee Firebird LP).

Programmes subject to change.

by CHRIS HAYES

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OSCAR: routine

Swinging at the Opera House

No one can deny that Oscar Peterson is by far one of the most consistent jazz pianists. He's never made a bad record; but he's made a lot of albums and unless you're stinking rich it's a matter of sorting through them carefully. For instance, although "SWINGING STAN-DARDS" (Verve) offers sixteen tracks and excellent playing time it's far from being the best of the Peterson Trio. Recorded in Chicago in 1959, this comes from a mammoth recording session which produced over a hundred tunes in the space of about three weeks. Unfortunately, most of the time Peterson, bassist Ray Brown and drummer Ed Thigpen never rise above the level of highly professional competence. Tracks include "O! Man River", "Cheek To Cheek", "Lullaby Of Birdland" and others of the same ilk. The old Peterson-Brown-Herb Ellis Trio only takes up one side of "AT THE OPERA HOUSE" (World Record Club) but they're in sparkling form. Ellis plays some gutty guitar and considering the lack of drums it's amazing just how powerfully this unit swung. "Should I", "Indiana", and an unusual version of Clifford Brown's delightful "Joy Spring" are all first-rate. The other side is taken up by the Modern Jazz Quartet, also in good shape. "D And E Blues" has an excellent Milt Jackson solo, while there's plenty of John Lewis's economical piano, sparse but always perfect. Recorded in 1957, this fine set is well worth a place in any collection which didn't acquire it when first issued here.—B.H.

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SINGLES

NEW POP RECORDS

LPs

THE MOVE: "I Can Hear The Grass Grow" (Deram): Affectually the Move's first record "Night Of Fear" was a bit of a "down" song but it still got to the number three spot. Now the five happy Brum boys come crashing through their bad night and wake up to find they can hear the grass grow. It's another fine, original, Roy Wood composition which scythes like an iron grasshopper leaping through the fields. The lyrics are too much, the backing has that characteristic Move power-punch, and it's going to surprise a lot of people who didn't dig "Night Of Fear." The Move are going to happen and this record could be their first number one.

Move may wake and find they're number one

THE BACHELORS: "Oh How I Miss You" (Decca). Con, Dec, and John back in the harmony business, plus a lot of echo, on this gentle, almost C&W - style single. As usual the words are as old hat and as corny as ever, "for ever and a day" and all that jazz, and there's even a hick sounding harmonic sound in there, but the heavenly voices sink in, and the violins gradually build up — which all adds up to a record that should quickly follow "Walk With Faith In Your Heart" in to the chart.

PEDDLERS: "What'll I Do" (Phillips). An excellent instrument and vocal trio having a crack at the chart with a nice groove along ballad, that sounds very much in the Georgie Fame mould. There are stabbing brass passages, organ and skipping drums that make a very pleasant backing to an authoritative, non-gimmicky lead vocal. But it's not sentimental enough for a ballad or beaty enough for normal chart fodder. We are sure however, from their great musical talents that the popu-

lar Peddlers have a big future ahead of them.

HERB ALPERT AND THE TIJUANA BRASS: "Casino Royale" (A&M Records). A great piece of music from the new Bond movie, beautifully played, but unfortunately the arranger is tied to the corny old clipped trumpet phrasing that is supposed to be the selling point, but in fact detracts from the feel of the number. Here was a chance for Herb to experiment and get away from the "Spanish Flea" bit, which was nice while it lasted, but is now wearing thin. But he has missed the chance. There was no reason why a new and equally distinctive sound couldn't have been employed assuming the creative processes are working normally.

PAUL REVERE AND THE RAIDERS: "Ups and Downs" (CBS). There's little left to be said about this extremely successful American

group who can't get a hit in England. Certainly this isn't one of the most commercial records they have ever made — a loud, rather unimaginative, almost monotonous sound with an echo Dylan-ish feel.

TWICE AS MUCH: "Crystal Ball" (Immediate). Every one of Twice As Much's records never got as high as it deserved to — and generally the group just haven't got the recognition that the quality of their discs longs for. Here is another one, produced by Andrew Oldham, who, like on part of Marianne's "Is This What I Get For Loving You", has used a raving trad band — only this time the accompaniment is solely trad. Personally I don't dig it, but commercially the trad sound opens up a lot of minds that might not listen to Twice As Much normally. It's an excellent record and, again, deserves to be a huge hit.



WOOD: another fine composition

Another great show from the marvellous Monkees

THE MONKEES: "More Of The Monkees" (RCA Victor). With the eyes of the entertainment industry on them, as well as worldwide Monkee fans waiting in breathless anticipation the Monkee organisation could hardly fail to produce a good second album.

And taking no chances, by assembling a battery of highly skilled songwriters and producers, the organisation has indeed come up with a success.

"More of the Monkees" is as much a brilliant production job as the TV series and has many of its distinguishing characteristics. There is a steady pace and careful programming so one feels inclined to play the album right through without track jumping. There is an atmosphere of relaxation, completely free from strain. Nobody is trying too hard, either with the actual performance of content. All is lightweight, youthful, happy — pleasant. Nothing rude, nothing nasty or violent.

Yet this does not automatically bring boredom in its wake. There is varied material. Davy Jones does one of his famous talking love songs. Peter Tork gabbles his way through a funny song called "Your Auntie Griselda".

The Monkee guitars jangle cheerfully. And it doesn't matter if the Monkees are only acting. They put on a show!



DAVY JONES: famous talking love songs

BEACH BOYS: "Surfer Girl" (Capitol). This 1963 vintage Beach Boys lacks the brilliant arrangements of "Pet Sounds" and their latest singles. But the group's fans will find compensation in some great surfing songs like "Surfer Girl", "Catch A Wave" — the same tune as Jan and Dean's "Sidewalk Surfin'" — "South Bay Surfer" and old Beach Boys' standards such as "Little Deuce Coup" and "Hawaii". In complete contrast is the final track, "Boogie Woodie", which features great piano and organ. The harmony, if not quite so perfect in those days, was still fantastic and lovers of vintage Beach Boys will want this album.

TONY BENNETT/COUNT BASIE: "In Person" (CBS). Bennett and Basie playing and singing for a night club audience in Philadelphia — and what a ball they have. Bennett is great vocally and the powerhouse Basie band swings like mad. There's a rocking "Taking A Chance on

Love", "Without A Song", a fine ballad given a warm treatment by both Tony and the band, a superb "Fascinating Rhythm" and finger snapping bongoes and Latin percussion on "Ol' Man River". A swinging album from Tony and the usual musical perfection from the Count.

STEVIE WONDER: "Down To Earth" (Tamla Motown). Stevie Wonder is certainly branching out from his days as a blues harp wailer. Here he sings a selection of widely varied material, some of it poor and some excellent. Although Stevie sings nicely and with feeling, somehow songs like "Bang Bang" will always sound lousy whoever does them. The album gets off to a bad start with three duff tracks (according to taste of course), then on comes familiar, swinging Tamla sound on "Thank You Love". But there is too much "A Place In The Sun" and not enough drive. All part of the plan to become an all-round entertainer we suppose.

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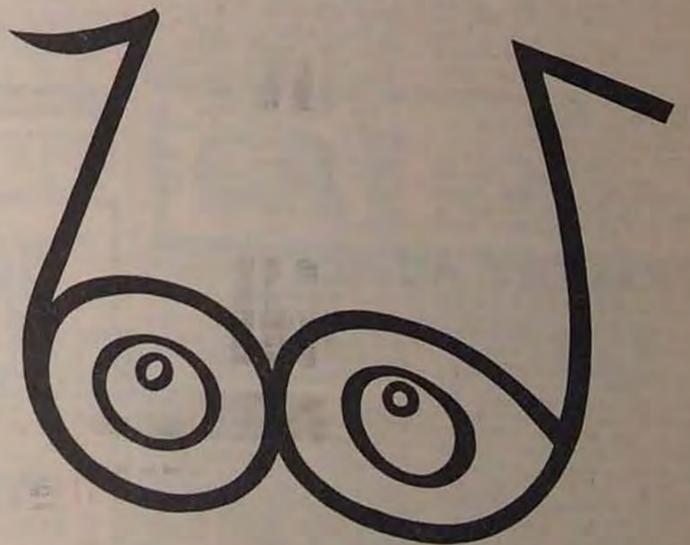
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NEWS IN BRIEF DEXTER CUTS CLUB 43 GIG

DEXTER GORDON, who opened at Manchester's Club 43 last Wednesday, flew back to the Continent on Friday because of "urgent domestic reasons". He said he would "honour his obligations" to the club at a later date.

American saxist/flautist Sahib Shihab was flown in as a rush rep for Gordon and they appeared together at the club on Thursday night.

MOVE PLUGS

THE MOVE have fixed most of their promotional dates for the group's new single, written by lead guitarist Roy Wood, titled "I Can Hear The Grass Grow".

On April 1 the record can be heard on BBC TV's Juke Box Jury, and on "Tip For The Top" spot on Top Of The Pops (April 6). On April 15 the Move record a spot for the Light programme's Pop North (transmission date: April 21).

On April 11 the Move appear at the Olympia in Paris where the Rolling Stones are topping the bill. The group have finished filming a short promotional film to be shown with "I Can Hear The Grass Grow" on the regional pop shows, and a few provincial circuits.

NEW RONNIE'S

RONNIE SCOTT'S new weekly club at the Dog and Fox, Wimbledon Hill, presents the Alan Haven duo on Sunday (April 2). Tenorist Eddie Lockjaw Davis with the Harold McNair quartet and the Bob Stuckey quartet, appear on April 9 and they are followed by two more U.S. stars, tenorist Ben Webster (16) and trumpeter Buck Clayton.

CBS TAPES

PHILIPS RECORDS are to release material from the CBS catalogue on their pre-recorded tape cassettes. In May, they will release 20 items and in July will release no LPs, concentrating on cassettes.

Artists who will be released on cassettes include Andy Williams, Tony Bennett, Dave Brubeck, Barbra Streisand and Bob Dylan.

MICK FOR CLUB

TRUMPETER Mick Mulligan is to play regular dates with the Barry Martyn band at a new club in Midhurst, Sussex. The club opens at the Egmont Hotel on April 11 and will operate every Tuesday. The club is organised by John Bennett, a master at the nearby comprehensive school. Barry Martyn told the MM this week: "He booked us to play at the school recently for a jazz educational session for the kids. So many parents turned up that we thought there was a need for a regular scene in Midhurst."

TROPEZ HERD

THE HERD play cabaret at the Papa Goyo Club, St Tropez, for 16 days from March 18. Their new single "I Can Fly" is released on April

14. They have signed with Alan Blakely and Ken Howard, managers of Dave Dee and Co, and their new single is a Howard-Blakely composition.

GARRICK TRIP

DAVID GARRICK flies to Holland for TV and concerts from May 4 to 7. He then goes to Germany for a ten-day tour.

His current single release is the Cat Stevens composition "I Found A Love".

NAMES IN THE NEWS

AMERICAN singer Vikki Carr arrived in Britain last week for TV and club work. She will be here until the end of April. Her TV appearances will include the Tony Hancock show, Mike and Bernie Winters' Music Hall and the Palladium show.

Singer Richard Shirman has left the Attack because of a "clash of personalities". He told the MM: "I might form another group or go solo."

Freddie and the Dreamers appear on the Palladium show on April 9. Tom Springfield flies to America on April 2 to finalise negotiations for his first Hollywood musical.

He will also attend the Academy Award presentation — he has been nominated for "Georgy Girl" — the Splinters record two BBC Light programmes next week. They tape music through midnight (4) and Swingalong (5).

American group The Toys have been signed by Mercury. Their first release will be "Ciao Baby" tomorrow (Friday). Unit Four Plus Two have switched from Decca to Philips Records. Jan and Dean have been signed by CBS. Their first British single on the new label will be out tomorrow (Friday), titled "Yellow Balloon".

A bid has been made for the ownership of the London Marquee by Rik Gunnell, manager of Georgie Fame. The Artwoods new single "What Should I Do" has been put back to April 14 release.

The Herd's first single, released on April 14, will be "I Can Fly".

The Alan Haven duo play Ronnie Scott's new club at Wimbledon's Dog and Fox on Sunday (2). The new Yardbirds single "Little Games" will not now be released until April 21.

James Burns has resigned from Baldwin-Burns, the guitar manufacturers' to concentrate on other activities. Aage Cutler and the Wurzels play a concert at the Princess Theatre, Torquay, on April 9.

Manfred Mann, Jimi Hendrix and Vince Hill are among the stars on this week's Saturday Club. Cat Stevens and Acker Bilk guest on Easy Beat on Sunday (2). The Peddlers new single "What'll I Do" is released tomorrow (Friday). In May they play Las Vegas and Miami.

The Magic Lanterns have covered "Auntie Griselda" from the Monkees' LP. On May 6 the group go to Paris for six days. Andy Clarke, who plays organ, sax, flute and oboe, has joined the Femmes.

FOLK FORUM

THURSDAY

ADDESTONE DUKES HEAD, ROGER EVANS PLUS PHIL SEARS, NEXT WEEK, STRAWBERRY HILL BOYS.

ASTOUNDING FIRST NIGHT, RON GEESIN, MAC, RALPH McTELL, GOOD TIME JUG BAND AND CLIFF AUNGIER, Old Crown, Highgate Hill, Nr. Archway tube.

BLACK BULL, High Road, N.20, "SINGING POSTMAN", NORFOLK'S ALAN SMETHURST, GANTS HILL RAMBLERS.

FOLK BARGE, Kingston, THEO JOHNSON, JACK SHEPARD, JIM HOWLETT and a JUG BAND.

THE FOX, Islington, Nigel Denver, Fred McKay, The Rakes.

FRIDAY

AH, IN THE W.C.! 7.30-12 (Witch's Cauldron, Hampstead)

CHAMPION JACK DUPREE

AT CENTRAL HOTEL, YOUNG TRADITION, BARKING ROAD, EAST HAM N.W. CYRIL TAWNEY

AT LES COUSINS, 49 Greek St., 7.30 - 11.00.

SANDY DENNY

AT LES COUSINS, 11.30 - 6.00, NOEL-NIGHTER plus guests.

NOEL MURPHY

IV FOLK CLUB, Ewell, The QUAGGYSIDERS, Dave Calderhead.

LONDON NIGHT, Friday, April 7, Cecil Sharp House, Camden Town, GBL 2206, 8 p.m. JOHN FOREMAN, REDD SULLIVAN, MARTIN WINSOR. Music hall, Pearlies, Buskers, Street Songs and Cries, Stories, etc. Admission 3s at door. BAR.

NORWOOD FREEMASONS ARMS TOMMY GILFELLON. Guests TAVERNERS.

THE BRACKEN THE ROEBUCK, WARREN STREET TUBE, opposite Maple, 8 o'clock sharp (Scots House membership valid)

SATURDAY

ANGLERS, TEDDINGTON, IAN MCCANN, WITH THE ROAM COUNTY BOYS.

AT LES COUSINS, 49 Greek St., 7.30-11.30. One of the Watsonsons' last London Club appearances, before their retirement at the end of April.

THE WATERSONS plus many special guests, and altogether a very special evening.

AT LES COUSINS, allnighter 12-7, and the group, plus guests.

ALEXIS KORNER

AT THE CELLAR, Cecil Sharp House, Camden Town, 8 p.m. COME ALL YE. Residents: The Taverners.

EWAN MacCOLL, PEGGY SEEGER, A. L. LLOYD, Union Tavern, Lloyd Baker St., W.C.1., 7.45

TROUBADOUR, 285 Old Brompton Road, S.W.5, 10.30 p.m. THE APRIL FOOL SKIFFLE BAND

SUNDAY

HAMPSTEAD, NOEL MURPHY, plus The Residents, The Enterprise, Opposite Chalk Farm Stn., 7.30 p.m.

SUNDAY cont.

HORSESHOE HOTEL BERT JANSCH JOHN RENBOURN AND THEIR FRIENDS Starts 7.30 prompt

MERCURY INTERNATIONAL folk club THE TAVERNERS now at the PRINCE ALBERT Notting Hill Gate, 7.30 p.m.

NAGS HEAD BATTERSEA THE BRACKEN

STEVE BENBOW REOPENING HIS OWN FOLK CLUB ON Sunday, April 9 at the Swan and Sugar Loaf, Brighton Road, Croydon

UNION HOTEL, Surbiton Road, Kingston, BARRY THOMAS, PETE WOOD.

MONDAY

FOLKSVILLE PUTNEY tonight, Half Moon, Lower Richmond Road, DIZ DISLEY entertains in company with ROYD RIVERS and CLIFF AUNGIER.

HENDON, White Bear, Burroughs, Brian James, 7.45.

ORPINGTON FOLK CLUB, Royal Oak, Green Street Green, April 10, 8 p.m. Tickets Orpington 27706. THE CORRIES.

WINSTANLEY ARMS, Clapham Junction, The Tippen Brothers.

TUESDAY

TREVOR LUCAS, 3 City 4 Club, Three Horsehoes, near Hampstead Tube, 8 p.m.

WEDNESDAY

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

TIPPEN BROTHERS HOLY GROUND (opp. Bayswater tube station)

2BC Folk, Norfolk Arms, next to North Wembley Station, April 5, The Haverim.

MIKE COTTON SOUND

with U.S. Singing Star LUCAS

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Fri., Mar. 31 BASINGSTOKE, SMITH'S

Sat., April 1 CHELTENHAM, BLUE MOON

Mon., April 3 CROMWELLIAN CLUB

Wed., April 5 BOURNEMOUTH PAVILION

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jazz... every friday



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FULL SUPPORTING PROGRAMME on FRIDAY, MARCH 31st, 8 p.m.-12
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JOINT TICKETS FOR BOTH PERFORMANCES 17/6
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Every Friday (2/6)
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CORN EXCHANGE CHELMSFORD

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ZOOT MONEY'S BIG ROLL BAND

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31 TOTTENHAM CT. RD.

FRIDAY, MARCH 31st

THE CRAZY WORLD OF ARTHUR BROWN

THE PINK ALBERTS ultra-psychedelic fold-in group

SPOT THE FUZZ COMPETITION

10.30 p.m. Members and Guests only

QUEEN ELIZABETH HALL

Robert Paterson presents Thursday, April 13th, at 7.45

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(The Joe Harriott - John Mayer Double Quintet)

Voted No. 1 Recorded Jazz Group of the Year

Programme includes World Premiere of Concerto for Harmonica and Indo-Jazz

By John Mayer
Soloist: LARRY ADLER

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WHAT THE STARS THINK!

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and MUSIC ECHO OUT NOW 9d

Back in 1959, I used to listen to Steve Lane and his Southern Stompers playing a slow tune called "The Breeze", but I can only remember a bit of it and would like to get it on a record to revive old memories. — John the Fish, Penzance.

Steve Lane formed his Southern Stompers in 1949 and was featuring "The Breeze" around 1959. It was written by James Hanley and is published by Campbell Connolly. Steve didn't record it, but recommended the version by Clarence Williams' Jazz Kings, which was originally recorded in 1929 and issued on American Columbia 14422D, but is almost certainly no longer obtainable, except second-hand. Steve and the Southern Stompers are still going strong and their regular appearances include every Friday at the Norfolk Arms, North Wembley.

I play guitar in a jazz trio, but wish to change to string bass. How much should I pay for a bass, how long would the change-over take and should I amplify the instrument for gig work? — J. Mole, Manor Park, E12.

Double basses range from £37 to £245, but one can often pick up a bargain privately. From time to time our students have instruments and accessories for sale at moderate prices. Learning string bass should not be difficult for you because its tuning is similar to bass guitar, although the "feel" is different, you have no frets to help you and the stretches are much greater. This means you've got to develop larger hands and larger ears! The length of time taken to learn bass varies with individuals, but a bright pupil can manage it within a few months. As the string bass projects very well, it normally needs no amplification, but in some cases we have seen microphones standing right beside them. It certainly would not need a pick-up. — ERIC GILDER, Principal, Eric Gilder School of Music, 189 Wardour Street, London W1.

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Forest Gate Centre, Woodgrange Rd London, E.7 Tel. (01) 534 6578/9

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Thursday, March 30th

BIG I PARTY NIGHT THE ALAN BOWN SET THE SYN and a special appearance by THE BARRON KNIGHTS

Hosted by top Radio London D.J.s COMPETITIONS and PRIZES 7.30-11.0 p.m. Admission 6/-

Friday, March 31st

DANCE NIGHT FOR THE OVER 18s TOP BRITISH COMEDIAN DICK EMERY

supported by DENNY HOLLAND and his Band 7.30-11.30 p.m. Gentlemen 8/6 Ladies 7/6

Saturday, April 1st

DAVE BERRY & THE CRUISERS

supported by THE WARREN DAVIS MONDAY BAND 7.30-11.45 p.m. Gentlemen 8/6 Ladies 7/6

Sunday, April 2nd

DISCOVERIES OF TOMORROW Up-and-coming groups of the future supported by THE WARREN DAVIS MONDAY BAND 7.0-11.0 p.m. Gentlemen 6/- Ladies 4/-

Saturday, April 8th

CHRIS FARLOWE & THE THUNDERBIRDS

supported by LUNAR-2 and THE HONEY BAND 7.30-11.45 p.m. Gentlemen 8/6 Ladies 7/6

Sunday, April 9th

DISCOVERIES OF TOMORROW Up-and-coming groups of the future supported by THE WARREN DAVIS MONDAY BAND 7.0-11.0 p.m. Gentlemen 6/- Ladies 4/-

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Friday, March 31st

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THE TONICKS with JOEY YOUNG

Saturday, April 1

MOOD INDIGO

Sunday, April 2nd

RESIDENT GROUP

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Saturday, April 29th

SOUL SISTERS

Saturday, May 13th

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

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KEN COLYER'S JAZZMEN
Friday, March 31st

BILL NILE'S DELTA JAZZBAND
Saturday, April 1st

ERIC SILK'S SOUTHERN JAZZBAND
Sunday, April 2nd

MR. ACKER BILK AND THE PARAMOUNT JAZZBAND
Monday, April 3rd

MIKE DANIELS' BIG BAND
Tuesday, April 4th

NICK STEVENS & THE NEW STATE JAZZBAND
Wednesday, April 5th

KEN COLYER'S JAZZBAND

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(01-9337)
Club Telephone Number: MUSeum 0933

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10/11 ST. NEWPORT STREET
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Friday, March 31st, 7.30
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Saturday, April 1st, 7.30
KEN COLYER'S JAZZMEN
Sunday, April 2nd, 7.30
KEN COLYER'S JAZZMEN

THAMES HOTEL
Hampton Court, Middlesex
Friday, March 31st
BRIAN GREEN'S JAZZBAND
Saturday, April 1st
THE TURNER-ROLLS JAZZMEN also **BRIAN HETHERINGTON'S JAZZBAND**
Sunday, April 2nd
BILL NILE'S DELTAS

SIX BELLS KING'S ROAD, CHELSEA
Saturday, April 1st, 8 p.m.
First to Back Clayton Tour
JOHN CHILTON'S SWING KINGS

WOOD GREEN (Fishmongers Arms)
FRIDAY
ALAN ELSDON JAZZBAND
SUNDAY
ALEX WELSH BAND
TUESDAY
THE WEB

CALIFORNIA BALLROOM
Whipsnade Road, Dunstable 02804
Friday, March 31st, 8 p.m. - Midnight
BEN E. KING
Saturday, April 1st, 8 p.m. - Midnight
NEW VAUDEVILLE BAND
Car park. Supporting Groups. Bar etc.

RONNIE SCOTT'S presents
JAZZ at the DOG & FOX WIMBLEDON HILL
Every Sunday, at 7 p.m.
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The Full Winning Jazz Original
ALAN HAVEN
with **RONNIE STEPHENSON** and **THE FAT JOHN FIVE**
Future attractions include:
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PLUS THE BEST IN BRITISH JAZZ!

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NOW OPEN EVERY LUNCHTIME
JACKET POTATO FOOD BAR
Good Food - Admission Free

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THE GAVE SOUND ALL
LONDON'S TALKING ABOUT
BOBBY JOHNSON
and the **ATOMS**

Saturday, April 1st (8-11 p.m.)
THE BUNCH
SOUL METHOD
JOHNNY GLOVER'S
HOT 100 R&B DISCS

Sunday, April 2nd (8-11 p.m.)
Most exciting new group in town
JOEY YOUNG and the
TONICKS

Plus! Plus! Plus! It's
JOHNNY GLOVER'S
HOT 100 R&B DISCS
Wednesday, April 5th (8-11 p.m.)
THE BIG SOUND OF THE
SQUARE DEALS

JEFF KRUGER presents
FLAMINGO LATE-NITE SESSIONS
ALL-NITE LONG
33-37 Wardour Street, W.1
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Four Stages. Dancing for 10,000
12 Groups. Ten hours non-stop
APRIL FOOL'S DAY SESSION
BOBBY JOHNSON
and the **ATOMS**
JOHNNY GLOVER'S
HOT 100 R&B DISCS

Saturday, April 1st (12-6 a.m.)
ANOTHER MAMMOTH
HAPPENING
with
THE BUNCH, plus
SOUL METHOD

Early morning Breakfasts
All-Nite Hot Food—Snacks

THURSDAY

JAZZ at the Lady Margaret
Southall, Peter Ind, Matt Ross,
Chas Burchell, Dick Brennan, 8
p.m.

KLOOKS KLEEK
Railway Hotel, West Hampstead
LUCAS + MIKE COTTON

AT
BLUESVILLE '67
ZOOT MONEY
AND THE
BIG ROLL BAND!!
"THE MANOR HOUSE"
(Opp. Manor House Tube)

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HAMBROUGH TAVERN,
SOUTHALL
RONNIE SCOTT

EROSYON JAZZ CLUB, Star
Hotel, KEN COLYER'S JAZZMEN.
ELMER CRUMBLEY'S Jazz
Babes, Red Lion, Brentford.

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BAND, Southern Jazz Club, Ex-
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Road, Leytonstone, next door to
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Brentwood Jazz Club, "Essex
Arms", Admission Free.

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"The Old Gals' House"
COLIN PETERS QUINTET
MARTIN HARTY TRIO
RONNIE ROSS

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Take great pleasure in presenting
the Great American Tenor Saxophonist

EDDIE 'LOCKJAW' DAVIS
with
HAROLD McHAIR
PAT SMYTHE
TONY CROMBIE
KEN BALDOCK
at the following venues:

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COVENTRY
Mastor's Arms, Dean Lane

MON., APRIL 3rd, 7.30 p.m.
BIRMINGHAM
The Marnold, Stafford Road

SAT., APRIL 8th, 7.30 p.m.
LEICESTER
The Clarence Hotel, Wigton

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JAZZLAND, S.E.18, Thomas
Street, Woolwich, fantastic tenor-
ist, Dave Quincey.

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

OSTERLEY JAZZ CLUB
EDDIE MILLER
ALEX WELSH BAND
STARTING GATE—See facing
page.

THE KRISIS
ROYAL HOTEL, RUSSELL SQ.
5/6.

THE MINOR PORTION ROLL
BAND, Boulevard Club, Tad-
caster.

SATURDAY
ERIC SILK, 100 Club, Oxford
Street.

GARIBALDI, YARMOUTH
WAGES OF SIN
THE MINOR PORTION ROLL
BAND, Crystal Bowl, Castleford

SUNDAY
AT THE JAZZHOUSE
Green Man, Blackheath Hill
MIKE WESTBROOK

BEXLEY, KENT, Black Prince
Hotel, John Mayall.

BILL BRUNSKILL'S Jazzmen,
Fighting Cocks, Kingston.

CLUB-OCTAVE
HAMBROUGH TAVERN,
SOUTHALL
MIKE CARR TRIO

COOKS, CHINGFORD
Royal Forest Hotel
MIKE DANIELS' BIG BAND

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

GEORGE, HORDEN, MAX COL-
LIE.

GOTHIC JAZZBAND, Lord
Ranelagh, Warwick Road, S.W.5.
Lunchtime.

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BLUES CLUB
PIED BULL, 1 LIVERPOOL ROAD
N.1.
DR. K'S BLUES BAND

MARYLAND JAZZBAND, Green
Man, Leytonstone, 12.2 p.m.—8
10.30 p.m. Admission free.

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

THE FOX
ON THE HILL, DENMARK HILL,
DULWICH
ART ELLEFSON
JOE PAWSEY TRIO
BOBBY BREEH

TOWER, YARMOUTH
WAGES OF SIN
Soul management, Barrie M.
Hawkins, Royston 3235.

WHITE HART, SOUTHALL
FROM FRANCE
THE HOT PEPPERS

MONDAY

AT READING, KEITH SMITH,
Ship Hotel, Duke Street, 7.30-11
p.m.

MONDAY cont.

BEXLEY, KENT, Black Prince
Hotel, from France, The Hot Pe-
ppers, plus The New State Jazz
Band.

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BALING BROADWAY
L. J. BALDRY
AND **BLUESOLOGY**
OPENING TONIGHT

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GEORGE, HORDEN, American
tenor star **EDDIE MILLER**, with
ALEX WELSH.

HIGHWAYMAN, Camberley,
MICHAEL GARRICK TRIO,
TOMMY WHITTLE.

KLOOKS KLEEK
JIMMY JAMES
and the **VAGABONDS**
Next Tuesday: **MARY WELLS**

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AT
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MIKE RAVEN LIVE
"THE MANOR HOUSE"
(Opp. Manor House Tube)

AT THE TROPICANA
18 George Street, Croydon
BOBBY BREEN
IAN BIRD SEXTET
JOHN TAYLOR TRIO
Dancing, Buffet, Bar 2 a.m.

CAVALIER CLUB, Prince Albert,
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SON, **COLIN PETERS QUINTET**,
MARTIN HARTY TRIO.

4/- adm. Snacks. Car Park

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Railway Hotel, West Hampstead
OPENING WEDNESDAY APRIL 5

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HAROLD McHAIR QUARTET

ELMER CRUMBLEY'S Jazz
Babes, Royal Vauxhall Tavern,
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HILDEN MANOR, Tonbridge:
From Paris, **LES HOT PEPPERS**.

HITCHIN, Hermitage Ballroom
EDDIE MILLER, Alex Welsh.

HITCHAM, BUCKS HEAD PHIL
BROWN.

SLIPPER
Central Avenue
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NOTTINGHAM

Friday, March 31st
THE SHEVELLES
JAZZ NOTTINGHAM

Saturday, April 1st
ALAN ELSDON & HIS JAZZBAND
April 8th **EDDIE MILLER**

Monday, April 3rd
Tiny Davis Souls
Agogo

Wednesday, April 5th
Tamla Moted Discs

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FRIDAY, 31st MARCH, at 8 p.m.
at Manor Place Baths
Walworth Road, S.E.17
THE TROGGS
BOBBY KING and the **SABRES**
DAVE CASH
6/- in advance 8/6 on the night
TICKETS for both shows available from: Ents Dept. 29, Peckham Road, S.E.5.
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KENNY BALL
and his
JAZZMEN
Seats: 7/6 and 5/- reserved, 3/6 unreserved.
Licensed Bar.

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DOPEY DICK'S jazzhouse
Railway Hotel, West Hampstead, N.W.6
EVERY WEDNESDAY, 8.0 to 11.0

Opening this Wednesday, April 5th, with
EDDIE 'LOCKJAW' DAVIS
plus **HAROLD McHAIR QRT.** Adm. 10/-
APRIL 12th: BUCK CLAYTON APRIL 19th: BEN WEBSTER
APRIL 26th: SONNY ROLLINS MAY 3rd: ALAN HAVEN DUO
MAY 10th: MARK MURPHY

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NOW AT 47 FRITH STREET, W.1
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and hear the world's finest
jazz artists

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with
STAN TRACEY TRIO
RONNIE SCOTT
& **MIKE CARR TRIO**

Commencing April 24th

BUD FREEMAN

with **THE LENNIE FELIX TRIO**
WINE AND DINE 8.30 p.m.-3 a.m.
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the finest Jazz Club in the world!

EVERY SUNDAY 7.30 p.m. to 8 p.m.
Presenting something different each
week

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MARK MURPHY
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GORDON BECK TRIO
& **BOB STUCKEY QUARTET**

Licensed bar until 11.30
Full restaurant service!
Special rate for students
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FAT JOHN QUINTET

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ALL-NIGHTER
MIKE WESTBROOK BAND
BOB STUCKEY QUARTET
MIKE SCOTT TRIO
with **Chris Anderson**
Members 7/6 Guests 10/-

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THE GILROY DUO
Tuesday, April 4th
GRAHAM COLLIER SEPTET
Wednesday, April 5th
SONNY ROLLINS
MIKE CARR ORGAN TRIO
Licensed bar and snacks
Members 5/- Guests 7/6

THE ED FAULTLESS TRIO
presents MODERN JAZZ
EVERY WEDNESDAY
at **THE PHOENIX**
Cavendish Square, W.1 MAY 1700
Wednesday, April 5th, 8.15-11 p.m.
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Every Friday, Saturday and Sunday
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DICK MORRISSEY
Saturday, April 1st
ART ELLEFSON
Sunday, April 2nd
ART THEMAN

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Resident Rhythm Section:
BILL LE SAGE TRIO
Friday, Saturday, Sunday, lunch & evening
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ART ELLEFSON
Saturday, April 1st
TUBBY HAYES
Sunday, April 2nd
Lunchtime and Evening
DANNY MOSS
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American Tenor Saxophonist Star
EDDIE MILLER
Tuesday, April 4th
DICK MORRISSEY QUARTET
Wednesday, April 5th
TUBBY HAYES QUARTET
Thursday, April 6th
DICK MORRISSEY QUARTET

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90 Wardour Street London W.1
Thursday, March 30th (7.30-11.0)
Monday, April 3rd (7.30-11.0)

* **THE MARMALADE**
* **THE TRIBE**
Friday, March 31st (7.30-11.0)

* **THE NEAT CHANGE**
* **THE CHILDREN**
Saturday, April 1st (7.30-11.0)

* **SYN**
* **THE FOOTPRINTS**
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FIRST SATURDAY EVENING ALL-NIGHTER SESSION
THE ARTWOODS & CARL DOUGLAS
and **THE BIG STAMPEDE**

SUN., APRIL 2nd
3-6 p.m. **PAUL JOHNSON DISC SESSION**

SUN., APRIL 2nd
7.30-11 p.m. **RONNIE JONES**
and **THE Q SET**

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SUN. CLUB APRIL 2nd **BENE. KING**

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THE HUNKY CHUNK BAND

TUESDAY, APRIL 4th
THE NIGHT TRAIN

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CAT

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HARROW & WEALDSTONE
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The Exciting New Band that's a must!
Blowing your way in April:
1st Bevanmouth Pa. 10th Ship Hotel, Reading 22nd Crown Hotel, Peterborough
2nd Cambridge Hotel, Cambridge 14th Star Hotel, Croydon 23rd Dalgha, Bally
4th Dalgha, Bally 15th 1st Club, Galois 29th Colyer Club, London
5th (Herts) 16th Cambridge Hotel, Cambridge 30th Cambridge Hotel, Cambridge

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FEATURING —
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Plus Four Vocalists Plus Girl Dancers

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ROAD SHOW FULL THREE HOURS NO SUPPORT GROUP NEEDED
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Fri., Mar. 31st. **PENANCE** Wed., April 5th. **EEL PIE ISLAND**
Sat., April 1st. **REDRUTH** Thurs., April 6th. **OVERSEAS VISITORS' CLUB, LONDON**

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A Happy New Year
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Full range now available
Trumpet £7.00 each
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Seven days' Agents against Cash

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GUITARIST, gigs or regular band transport.—BYR 0958

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BASS GUITARIST.— Powerful gear, desperate for working Soul Blues band.—Mick, 15 Holly Road, Northampton

BASS GUITARIST/VCLs., exper. good gear, seeks group working abroad.—Box 5952

BASS GUITARIST, 5 years pro experience, seeks name group.—WEY 47482

BASS GUITAR/VOCALIST and lead vocalist. Experienced. Pro recording. Transport.—Box 5988

BASS (string) vocals.—Harrow 01-864-2677

BASS, YOUNG, busk, vocals. 449-0163

CLARINET / SOPRANO / tenor. Pro or semi-pro.—Haywards Heath 50831

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DRUMMER, eager, ex-pro, gigs.—24 9915

DRUMMER, experienced, transport.—Brian, Farn (Kent) 54444

DRUMMER, experienced, transport.—SIL 2078

DRUMMER, experienced (21), seeks summer season. ET 35330 (6.7 p.m.)

DRUMMER, ex-Seaman pupil, North London.—Phone 01-449-9135

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DRUMMER.—Johnny Easy.—MOUNTVIEW 3027

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UNCLE DAVE

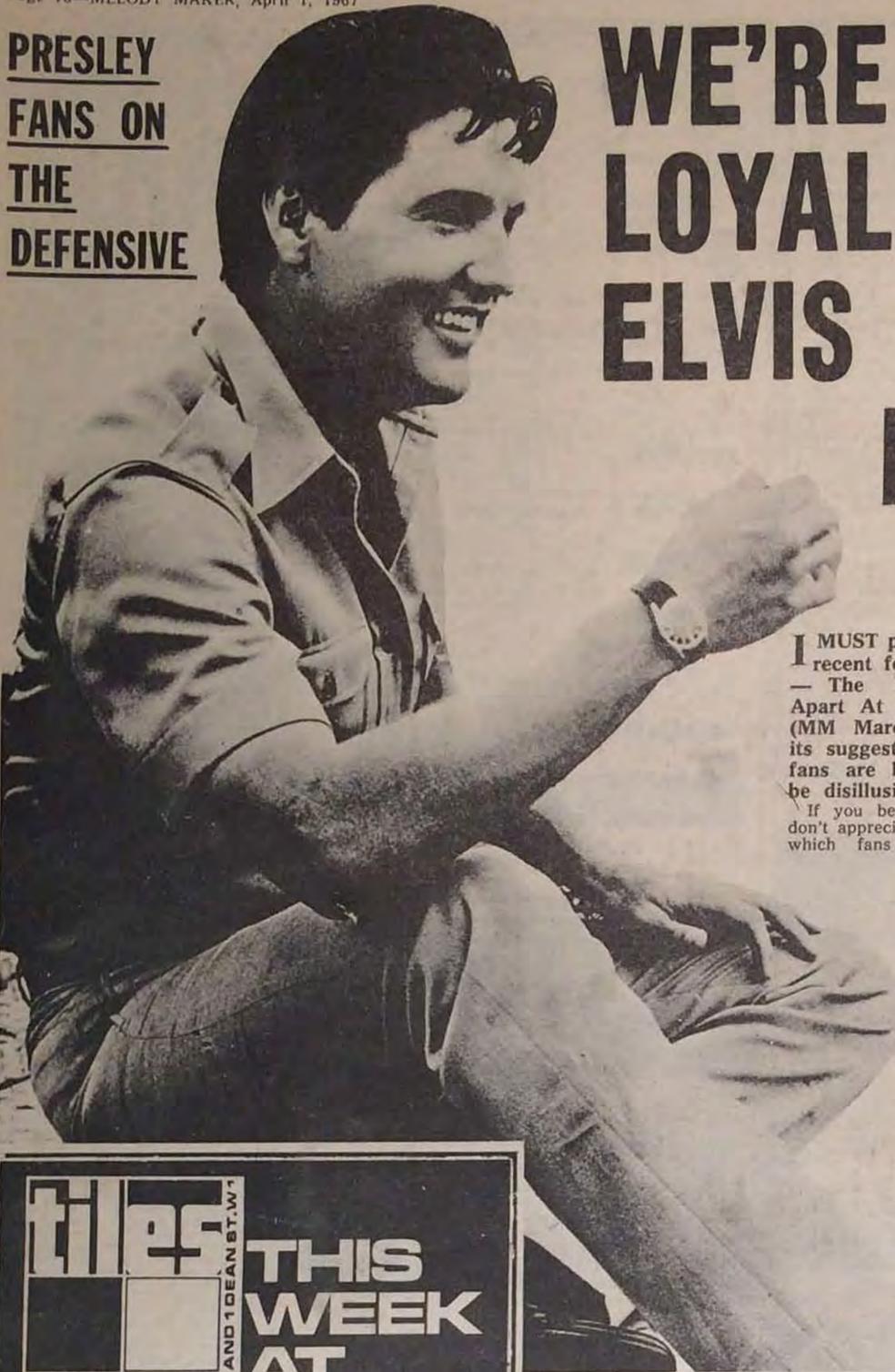
Uncle Dave Macon is one of the great founding fathers of American country music, quoted respectfully by everyone from Seeger to Monroe, but rarely heard. Now, suddenly, Decca have made available a whole set of masters of Uncle Dave at his best, recorded by the Vocalion company between 1926 and 1929. Considering Uncle Dave, correctly, as an entertainer whose appeal is broader than just the folks, Decca have put out "UNCLE DAVE MACON, FIRST GRAND OLE STAR OF" on their ACE OF HEARTS label (AH 135), usually reserved for low-price pops. It's amazing how, 40 years later, the personality of the man blazes off the record, backed up by that cracking 5-string banjo. He's a great folk artist that's for sure, but he is fantastically enjoyable to listen to, something that may surprise people who equate tradition with gloomy doom. Most of the songs are humorous, with spoken introductions or interpolations on 78 rpm discs their origins on 78 rpm discs throughout the country districts of America. But there is also a spirited rendering of the old gospel song, "Shall We Gather At The River". — K.D.

Leon Rosselson is a brilliant songwriter whose talents have been somewhat neglected by the revival because his songs have very little to do with folk — though there is a strong nursery rhyme influence that crops up all the time, as it does in the work of Sydney Carter. But now the folk movement has got big enough to include several different streams, a growing number of writers and performers are beginning to get interested in Leon's area of activity; the unique blend of poetry and wit that is the French chanson. In fact, there is an actual chanson on Leon's new record, "SONS FOR SCEPTICAL CIRCLES" on ELEKTRA's low-price BOUNTY label (BY 6029). It is Boris Vian's "Le Deserteur", made to sound so much more powerful that when recorded by Peter Yarrow in concert with PPM a year or two ago. All the other songs are Leon's, ranging from the light-hearted "Bachelor's Complaint" to the savage "Dead Men Never Die", and even including a bit of bawdry "It's A Vile Violation", though I couldn't quite take his exploitation of the phallic significance of guided missiles. Perhaps this is what he intended, for Leon's great talent is a refusal to let us sit comfortably and rejoice in our own self-righteous protest. A number of the songs have been recorded by Leon's group, the 3 City 4, and it is no knock at that very polished group of musicians to say that, as sung here by their composer, the songs sound somehow better. Leon is not a group man, really, or his songs aren't group things anyway. His is the still small voice of dissent, forcing us to think, even while we laugh. — K.D.

The nicest banjo-playing I ever heard from Pete Seeger was played on a wooden fretless banjo made by a North Carolina man called Frank Proffitt who was already an international legend as a craftsman instrument-maker and ballad singer. When, a short while later, we heard that Proffitt had died, it seemed that another of the "great" live Leadbelly and Bronzby had left, leaving us poorer. Like Huddle and the rest, Proffitt never became famous in his lifetime, though the Kingston Trio took his ballad "Tom Dula" and made it chart enough to make the charts. Proffitt sings the ballad on "NORTH CAROLINA SONGS AND BALLADS", a TOPIC re-issue of an album from the American Folk Legacy company run by Sandy Paton. These old American murder ballads crop up in the repertoires of a number of country singers, alongside the much older classic ballads from the British Isles which are still sung all over America. A number of these are on this album, notably "Lord Randall" and "Bonnie James Campbell". Proffitt's voice is clear and honest, controlled and never strained. His banjo is much the same, no Scroggs fireworks, but a delicate counterpoint of notes that brings out the essence of the song and never interferes with the story. — K.D.

Dorris Henderson, a Los Angeles singer at present in this country, sings a recital of folk songs, blues and near-blues, and a popular song or two on "Watch The Stars" (Fontana T5385). She is accompanied by John Renbourn (gtr), Danny Thompson (bass) and, occasionally, by Tim Walker (gtr), her own auto harp and somebody's voice. Her voice, vibrant and towards the moaning style, can be soft and caressing ("The Time Has Come"), "Mosaic Patterns" and "Nearby", but a delicate counterpoint of notes that brings out the essence of the song and never interferes with the story. — K.D.

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WE'RE STILL LOYAL TO ELVIS THE KING

I MUST protest at the recent feature "Elvis — The Myth Falls Apart At The Seams" (MM March 18), and its suggestion that his fans are beginning to be disillusioned. If you believe this you don't appreciate the loyalty which fans show Elvis.

Here him singing, and nobody can doubt the "old" Elvis is still there. — MARIA DAVIS, Blundellsands, Liverpool.

ALAN WALSH (MM, March 18) should get with it.

Doesn't he know that rock is on the way out and that Elvis, far from being finished, is still very much with us. He has never aimed at any particular section of the market. He just keeps up with modern trends. For me Elvis is still the greatest. — JAMES SMITH, Barnes, London.

UP until now I have had the utmost respect for Alan Walsh and his well-constructed articles. Having read his article on Elvis Presley I feel differently. Rubbish! — G. BUTLER, Brighton, Sussex.

AFTER reading Alan Walsh's article on Elvis I can see he has no faith in his so-called idol. The rubbish he wrote was

BRING BACK THE SUPREMES



Diana Ross

WHEN are those fabulous gals from Detroit the Supremes going to visit us again? We've had the fabulous Four Tops and now there are talks about the Temptations and Martha and the Vandellas, but no mention of our heroines. — GEOFF HAYWOOD, Horley, Surrey.

REGARDING the publication of the Peace In Vietnam advertisement by several folk singers recently, I would like to point out that Americans are in South Vietnam by the request of that country's government. — M. RICHARDSON, Coventry, Warwickshire.

I HAVE just heard on the radio a record with the stupid title "I Can Hear The Grass Grow" by a group with the equally ridiculous name, the Move.

It's about time the BBC stopped encouraging groups like to Move to make such an awful row by refusing to play their records. The Move? Give me George Formby and Webster Booth everytime! — W. M. HOLE, Hall Green, Birmingham.

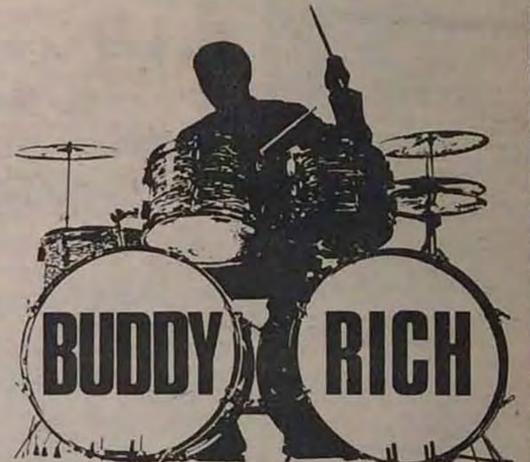
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disgusting. I suggest you stop writing daft things about Elvis. Please print a picture of Walsh so other Elvis fans can have a laugh. — MISS JEAN THURLING, Hornchurch, Essex.

We did print a picture of Walsh with the article. Look again, Jean.

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On the pop scene Lennon, McCartney, George Martin, Andrew Oldham and Pete Townshend are creating music equal to their Stateside contemporaries like Bob Crewe, Phil Spector and Brian Wilson. While Chris Barber argues about the validity of his Gospel style and Tony Carr throws insults at Beatle music, Britain's pop men are quietly progressing — GEORGE HAWKER, Torquay, Devon.

THE comparison between myself and five other singers in Karl Dallas's review of my LP "Sophisticated Beggar" (MM, March 18), proves Mr. Dallas misunderstood the record in a big way.

But it could mean the public will accept it as another stepping stone in the breaking down of musical barriers.

Away with the petty folk,

pop and classical bit, not forgetting Chris Barber or Engelbert Humperdinck.

I'd be a fool not to acknowledge the power and solidity of our musical traditions, but please let's go on stating them, '67 style. — ROY HARPER, Kilburn, London.

I HAVE a great idea! Why doesn't Rediffusion repeat some of the really vintage "Ready, Steady, Go!" shows?

Just imagine—the WHO doing their first pop art... Manfred Mann and Paul Jones doing "5-4-3-2-1" and the Beatles at the height of Beatlemania! Or is it all too much to ask? — J. SPRINGATE, Blackheath, London.

I WHOLEHEARTEDLY agree with readers who say avant garde music should not be called jazz.

As an ardent jazz fan, I am ashamed to think that the music I like has the same name as the rubbish churned out by Albert Ayler and John Coltrane. — PATRICK BROWNE, Wirral, Cheshire.

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FROM MIKE HENNESSEY, OUR MAN IN PARIS

TIME Britain went into the pop Common Market? Could be — as the MM said on March 4.

But if this is one Market entry that President de Gaulle hasn't killed with an imperious "Non"—to quote that same MM article—I can tell you that a number of British groups are in danger of killing it themselves.

No doubt there is a rich market for British pop to be opened up in Europe — but there are many groups who are in need of a crash course in polite and professional behaviour before we talk of conquering Europe.

BEHAVIOUR

These groups risk making the Common Market more common than necessary and their behaviour in the past has made the Entente far from Cordiale.

I talked this week to Jacques Chauviere, the man responsible for bringing many top British groups over to play at La Locomotive in Paris.

Now, before indignant pens are taken up, let me make it quite clear that Chauviere found the majority of British groups well-behaved, reliable and responsible. He quoted, in particular, Tom Jones, Screaming Lord Sutch and Georgie Fame.

Also I am quite sure that promoters in Britain could fill these pages with stories of the irresponsible behaviour of certain British groups.

But it has to be remembered that when

British pop artists come to the continent they are here as ambassadors in a sense and, for the sake of the good reputation enjoyed by the British music business, should act like responsible professionals.

No one expects Little Lord Fauntleroy behaviour—but there's a world of difference between this and rushing off stage during a number to vomit into the wings. And this is what happened with one well-known group in Paris.

DRUNK

Said Chauviere: "They were all hopelessly drunk when they came on stage and half-way through one song the lead singer left the stage to be sick."

In the past the Locomo-

tive has featured such top groups as the Rolling Stones, the Who, the Small

Faces, the Kinks, Spencer Davis, Los Bravos, Dave Dee etc., the Walker Brothers, and the Troggs.

"But now," says Chauviere, "I'm seriously questioning whether to bother to bring any more British groups over. In some cases they have just priced themselves out of the market. They seem to forget that though they may be big in Britain, they still have their reputation to make in France. Many of the groups now well known in France made their French debut at the Locomotive."

PRICES

"And I helped a lot of them to become known by arranging TV appearances for them — at no profit to myself."

And when groups do quote reasonable prices, their behaviour often leaves very much to be desired.

"I booked a name group as long ago as last Novem-

ber to appear at the Locomotive on a certain date this month.

"The contract was signed and I'd arranged a TV appearance for them. Two days before they were due to appear I received a letter containing the torn-up pieces of the contract."

BORROW

"I have been advertising the group for three weeks and it was too late to arrange for a replacement group. Naturally all fans who'd come hoping to see this group were disappointed. Never again."

Another group recently booked to play at the Locomotive agreed to arrive with all their instruments and amplifying equipment. When they turned up at the club all they had were their guitars and a snare drum.

Later they disappeared saying they were going to borrow equipment from an-

Let's have some common sense about the Pop Common Market



Paris posters for the Rolling Stones visit in 1965. British groups are very popular in France despite several having blotted their copybooks.

other group which was in town. The group were due to appear at the club at 11.30 pm. They finally arrived with their equipment at 4.30 am.

"Naturally I didn't pay them—I'd had to play records all night," said M. Chauviere.

EXTRA

Yet another big name group were contracted to play at the Locomotive at 5 pm and at 11.30 am. For the first show they turned up at 6.45 pm.

"On this occasion I'd put the admission price up from five francs to seven francs because it was an expensive group. When they still hadn't arrived at 6.30 pm, I had to refund the extra two francs to all the customers."

"When the group finally arrived—too late to play—I pleaded with them to be on time for the 11.30 pm show. They turned up at 12.30 am. By this time many of the kids had left disappointed. I'd warned the group that I wouldn't pay them if they turn up late again."

"I told them I'd pay their expenses and their hotel bills but not their fee. They threatened to sue me — but I've heard nothing since."

There are many similar stories — including the one of the five-man British group who pulled out of their Paris hotel at night, without paying their bill for four days accommodation.

"The lady who owned the hotel came to see me asking what I could do. All I could do was to give her the address of the group's agent."

"This sort of behaviour

does not encourage promoters to book English groups. And it is very foolish because young people in Paris are very keen on English pop music."

RISK

"It is good business for me to engage British groups — if I can rely on them — because they pull in the crowds. But, believe me, I'd rather book a second-rate French group than risk having all kinds of problems with some of the British groups."

BY ALL MEANS LET BRITISH POP GET INTO THE COMMON MARKET—BUT LET THEM REMEMBER TO TAKE A LITTLE COMMON SENSE WITH THEM WHEN THEY GO.



Good music is coming back—Gawd help us!

says **BOB DAWBARN**

"WHEN," they used to ask in the pubs off Charing Cross Road, "will good music come back?"

By Good Music they didn't mean Bach, Beethoven, Miles Davis, Louis Armstrong or the Beatles. Good Music means a nice, old-fashioned, sentimental ballad. A melody that wouldn't tax the brainpower of a three-year-old and can be sung on the annual outing to Southend for senile soldiers.

A lyric about l-o-v-e — pronounced leave—with nice safe rhymes like moon and June, we're in love and Heaven's above. In other words, what you and I, would call a ripe old load of cods.

Good Music had the sort of melody and clipping beat that even Victor Sylvester didn't have to alter so that the Brylcreemed penguins and their sequined partners could jig about in the ball-rooms.

Good Music is the sort of melody which is so obvious that a pub full of drunks can bawl it out first time round. On record you give it an intro that sounds like one of Delius' lesser works, load it with strings and let the vocalist moo away to his heart's content.

Good Music has nothing to do with such awkward things as life, art, protest, work or sex. It spreads a coat of goo and sugar over the world at large.

Well Good Music is back — Gawd help us! The current Pop 50 would have looked right ten years ago, or 20 years ago—or 50 years ago if you take "I Was Kaiser Bill's Batman" as a fair sample.

I've nothing against Egelbert Humperdinck — except his name — Vince Hill, Harry Secombe, Petula

Clark, the Seekers, Sandie Shaw and the rest. They are all good artists who deserve hit records. It's the songs that have given them those hits that bother me.

How can the Beatles, best and most mature, single yet be ousted by so many sing-along melodies and slush- ridden lyrics? Whatever critics may say of post-Beatle pop, it had a lot more artistic pretensions than the lovesick moanings of the 1940s and early '50s. It has even produced a race of record producers and A&R men with the urge to experiment and improve rather than play safe with the instantly hummable, quickly-forgeable hits your fathers used to hear the mythical errand boy whistling.

Whatever happened to Swing- ing Britain? Disappeared

under a nosalgic sludge, apparently. Maybe its the Squeeze giving us a whiff of wartime sentiment. There could be a Betty Grable season at the National Film Theatre any week now.

One theory is that the kids are buying less singles and therefore adult tastes are coming through in the chart.

I never realised just how soft-centred the adult population were. All these years there must have been little secret societies meeting to play their Vera Lynn 78s after muttering the password "David Whitfield".

Still, there are rays of hope in the Pop 50. After all Prince Buster and Blue Beat only go back three years. And "I'm A Believer" has reached early Beatles.

Perhaps by the end of April we will have caught up to date again and the Pink Floyd will be number one.



Shirley Bassey
And We Were Lovers
United Artists ULP1160 M SLP1160 M



Buddy Rich
That's Rich
Verve VLP9151 M



Gene Pitney
Gene Pitney's Big Sixteen Vol.3
Stateside SL10193 M SL10193 M

GREAT NAMES
GREAT SOUNDS
GREAT LPs!!



Stevie Wonder
Down to Earth
Tamla Motown TML11045 STML11045 M



Ella Fitzgerald
Ella Fitzgerald's Big Sixteen
Verve VLP9166 M

HIT SINGLES

Shirley Bassey
If You Go Away
United Artists UP1176

The Royal Guardsmen
The Return of the Red Baron
Stateside SS2010



And then it was off to EMI Studios for the group's recording session. Quite a normal affair. No kaleidoscopic lighting, no happenings or freakings—just a lot of hard work.

Where does the group think they fit in the pop music structure?

"We would like to think that we're part of the creative half in that we write our own material and don't just record other people's numbers, or copy American demo discs," said Nick Mason. "Our album shows part of the Pink Floyd that haven't been heard yet."

NORMAL

"There's parts we haven't even heard yet," chipped in Roger. "It's bringing into flower many of the fruits that have remained dormant for so long," added Nick. "It all comes straight out of our heads says Syd, and it's not too far out to understand. If we play well on stage I think most people understand that what we play isn't just a noise. Most audiences respond to a good set."

And despite those terrifying premonitions and the misinterpreted facts, and the blown-up rumours, interviewing this so-called "psychedelic" group was an enjoyable experience. They were very normal people.

NICK JONES