

Melody Maker

May 13, 1967 9d weekly

SCOTT: 'I WAS DISGUSTED ...'

WHY THE



JOHN: strong words

MILES, SHEPP FOR BERLIN

A FANTASTIC array of jazz talent has been lined up for the Berlin Festival this autumn, and the MM is flying in hundreds of readers to see it. Among the stars MM three-day trippers should be hearing in November are the Miles Davis quintet, Lionel Hampton and his band, Herbie Mann's group, the Archie Shepp quintet featuring trombonists Roswell Rudd and Grachan Moncur, Sarah Vaughan and the trio, pianist Teddy Wilson, drum virtuoso Gene Krupa, plus George Wein's Festival All-Stars and the Guitar Workshop.

With Wein (pno) in the All-Stars are Ruby Braff (tpt), Buddy Tate (tnr), Jack Lesberg (bass) and Don Lamond (drs).

The Guitar Workshop showcases Barney Kessel, Jim Hall, George Benson, Elmer Snowden and bluesman Buddy Guy.

These guitarists will be working with the Gary Burton quartet. In addition, the Berlin Festival will present various Continental groups. For full details of this exciting Festival jazz trip, and how to get in on it, see coupon on page 4.



SCOTT: "so full of shame for myself"

WALKERS SPLIT UP!

John—solo debut at French festival?

THE Walker Brothers split is now final. Months ago the MELODY MAKER suggested the break-up would happen. Then came denials, rumours and weeks of speculation. But this week Scott Walker set the seal on the final parting by telling the MM:

"After seeing our last Palladium performance I think I really got things into perspective and made up my mind to quit the group."

'LAST STRAW'

"It's a nasty feeling watching a show like that. I was so embarrassed... I was so full of shame for myself and the rest of the group. It was the last straw. I was disgusted."

Equally strong words came from John Maus and Gary Leeds as they talked to MM writer Nick Jones about their future in pop.

Immediate developments in their various careers started taking shape this week. Both John Maus and Scott

Engel are retaining the name Walker for stage appearances.

John will probably make his solo debut at a French pop festival in Paris on June 1. He has had solo offers from Australia and several Continental countries.

NANCY MEETS



JAMES BOND

SEE CENTRE PAGES

FOR FULL STORY—SEE PAGE THREE

MELODY POP 30 MAKER

FAN'S GIFT—ONE 8-FOOT SNAKE!



- 1 (1) PUPPET ON A STRING Sandie Shaw, Pye
- 2 (2) SOMETHING STUPID Frank and Nancy Sinatra, Reprise
- 3 (14) SILENCE IS GOLDEN Tremeloes, CBS
- 4 (6) DEDICATED TO THE ONE I LOVE ... Mama's and Papa's, RCA
- 5 (10) THE BOAT THAT I ROW Lulu, Columbia
- 6 (16) PICTURES OF LILY The Who, Track
- 7 (8) FUNNY FAMILIAR FORGOTTEN FEELINGS Tom Jones, Decca
- 8 (7) SEVEN DRUNKEN NIGHTS Dubliners, Major Minor
- 9 (4) PURPLE HAZE Jimi Hendrix, Track
- 10 (5) A LITTLE BIT ME, A LITTLE BIT YOU Monkees, RCA
- 11 (9) I CAN HEAR THE GRASS GROW The Move, Deram
- 12 (3) HA! HA! SAID THE CLOWN Manfred Mann, Fontana
- 13 (17) HI-HO SILVER LINING Jeff Beck, Columbia
- 14 (13) RELEASE ME Engelbert Humperdinck, Decca
- 15 (12) HAPPY TOGETHER Turtles, London
- 16 (11) I'M GONNA GET ME A GUN Cat Stevens, Deram
- 17 (15) BERNADETTE Four Tops, Tamla Motown
- 18 (—) THEN I KISSED HER Beach Boys, Capitol
- 19 (—) WATERLOO SUNSET Kinks, Pye
- 20 (23) BOMBAY DUCK/MAROC 7 Shadows, Columbia
- 21 (—) NEW YORK MINING DISASTER 1941 ... Bee Gees, Polydor
- 22 (19) THIS IS MY SONG Harry Secombe, Philips
- 23 (—) CASINO ROYALE Herb Alpert, A & M
- 24 (27) IF I WERE A RICH MAN Topol, CBS
- 25 (—) THE WIND CRIES MARY Jimi Hendrix, Track
- 26 (—) SWEET SOUL MUSIC Arthur Conley, Atlantic
- 27 (20) JIMMY MACK Martha and the Vandellas, Tamla Motown
- 28 (18) IT'S ALL OVER Cliff Richard, Columbia
- 29 (22) I WAS KAISER BILL'S BATMAN Whistling Jack Smith, Deram
- 30 (—) THE HAPPENING Supremes, Tamla Motown

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POP 30 PUBLISHERS

1 Maurice; 2 Green Wood; 3 Ardmore and Beechwood; 4 Maurice; 5 Ardmore and Beechwood; 6 Fabulous; 7 Acuff-Rose; 8 Scott; 9 Yamaeta; 10 Screen Gems; 11 Essex; 12 Bron; 13 Enquiry; 14 Palace; 15 Chardon; 16 Cat;

17 Carlin; 18 Carlin; 19 Davroy/Carlin; 20 Shadows; 21 Abigail; 22 Leeds; 23 Colgems; 24 Volando; 25 Yamaeta; 26 Copyright Control; 27 Carlin; 28 Acuff-Rose; 29 Mills; 30 Carlin

US TOP TEN

- As listed by "Billboard"
- 1 (2) THE HAPPENING Supremes, Motown
 - 2 (3) SWEET SOUL MUSIC Arthur Conley, Atco
 - 3 (1) SOMETHING STUPID Frank and Nancy Sinatra, Reprise
 - 4 (—) GROOVIN' Young Rascals, Atlantic
 - 5 (4) A LITTLE BIT YOU, A LITTLE BIT ME Monkees, Colgems
 - 6 (7) DON'T YOU CARE Buckingham, Columbia
 - 7 (9) YOU GOT WHAT IT TAKES Dave Clark Five, Epic
 - 8 (8) CLOSE YOUR EYES Peaches and Herb, Date
 - 9 (—) I GOT RHYTHM Hoppenings, B. T. Puppy
 - 10 (6) I THINK WE'RE ALONE NOW Tommy James, Roulette

TOP TEN LPs

- 1 (1) THE SOUND OF MUSIC Soundtrack, RCA
- 2 (2) MORE OF THE MONKEES Monkees, RCA
- 3 (3) MONKEES Monkees, RCA
- 4 (4) GREEN GREEN GRASS OF HOME Tom Jones, Decca
- 5 (5) BEST OF THE BEACH BOYS Beach Boys, Capitol
- 6 (7) FIDDLER ON THE ROOF London Cast, CBS
- 7 (8) IMAGES Walker Brothers, Philips
- 8 (6) FOUR TOPS LIVE Four Tops, Tamla Motown
- 9 (—) MATTHEW AND SON Cat Stevens, Deram
- 10 (—) THIS IS JAMES LAST James Last, Polydor

TOP TEN JAZZ

- ASMAN'S, 38 Camomile Street and 23a New Row, London: 1 BUDDY RICH SWINGING NEW BIG BAND (LP) (Fontana); 2 FOREST FLOWER (LP) Charles Lloyd (Atlantic); 3 TRANE WHISTLE (LP) Eddie Davis (Xtra); 4 GINGERBREAD MEN (LP) Clark Terry (Fontana); 5 MILES DAVIS ALL STARS (LP) (Prestige); 6 EDDIE LANG / LONNIE JOHNSON (LP) (Parlophone); 7 KULE SE MAMA (LP) John Coltrane (Impulse); 8 CARNegie HALL JAZZ CONCERT (LP) Benny Goodman (US); 9 MISSISSIPPI BLUES (LP) Various Artists (Folkways); 10 UNIT STRUCTURES (LP) Cecil Taylor (Blue Note).
- DOBELL'S, 77 Charing Cross Road, London: 1 BUDDY RICH SWINGING NEW BIG BAND (LP) (Fontana); 2 THE GOLDEN YEARS Vol 2 (LP) Billie Holiday (CBS); 3 THE ELLINGTON ERA Vol 2 (LP) Duke Ellington (CBS); 4 FUSIONS (LP) Joe Harriott and John Mayer (Columbia); 5 THINGS AIN'T WHAT THE USED TO BE (LP) Johnny Hodges and Rex Stewart (RCA); 6 THE POPULAR DUKE ELLINGTON (LP) (RCA); 7 LIVE IN SAN FRANCISCO (LP) Archie Shepp (HMV); 8 AFRICA BRASS (LP) John Coltrane (HMV); 9 BLUES AND THE ABSTRACT TRUTH (LP) Oliver Nelson (HMV); 10 TRANE WHISTLE (LP) Eddie Davis (Xtra).
- COLLETT'S, 70 New Oxford Street, London: 1 CHAPPAQUE SUITE (LP) Ornette Coleman (French CBS); 2 TOUCHING (LP) Paul Bley (Fontana); 3 MILES SMILES (LP) Miles Davis (CBS); 4 FOREST FLOWER (LP) Charles Lloyd (Atlantic); 5 AMM MUSIC (LP) Various Artists (Bounty); 6 BUDDY RICH SWINGING NEW BIG BAND (LP) (Fontana); 7 JAZZ REALITIES (LP) Carlo Bley (Fontana); 8 PUZZLE BOX (LP) Jym Young (Polydor International); 9 FUSIONS (LP) Joe Harriott and John Mayer (Columbia); 10 THE GOLDEN YEARS Vol 2 (LP) Billie Holiday (CBS). *Denotes imported record

SNAKES ALIVE! At the opening night of the Beach Boys tour at Hammersmith Odeon, Simon Dupree and the Big Sound received an 8-foot boa constrictor named Francis, from a fan who had read he liked snakes. While the boys were out for a drink Francis escaped. The manager of the cinema nearly had a heart attack when told. The place was searched but he wasn't found. He eventually turned up on Sunday when a motorist spotted him in the cinema car park. At Press time he was in custody at Hammersmith police station awaiting collection by the RSPCA.

The RAVER'S weekly tonic

Frank Ifield cut eight sides in Nashville last week. . . MM New York man Ron Grevatt says Elvis' new American single, "Long-Legged Girl" is "a throw-back of sorts" to his "Blue Suede Shoes" era.

Paul Jones has turned down two major film offers for a follow-up to Privilege because "they weren't right." The Move's Roy Wood is writing the music for a BBC-TV Wednesday Play to be shown in the autumn. . . The Blossom Toes nicked by the law for having a tricycle race in Fulham Road at 1 am.

First ever R&B club Mr Peggotty's opening in St Ives. . . Beach Boys, Shevelles and Richard Shirman jamming at Cromwellian last Sunday. . . Stevie Winwood does not want his name used in front of his new group, Traffic. . . Reggie King of the Action signed his name as The Rodent when claiming a stolen amplifier at Bow Street Magistrates Court. . . Vic Briggs, of the Animals, spent three days in India trying to find a Sitar. Eventually got one in London.

Lou Rawls will tour Britain in September, doing concerts and TV, possibly with Dick Gregory. . . Tom McGuinness threw a party at his home last Friday — and nearly missed a Manchester gig the next day!

Bonzo Dog Doo Dah Band featuring electric spoons — and Roger Spear has to play them with rubber gloves on. . . big US advance to manager Mike Vaughan for the Easybeats.

Single called "A Man Alone" by Fontana Singers is a tribute to Sir Francis Chichester and was penned by Les Reed and Barry Mason. . . MM's Chris Welch, on holiday, writes "there is an ugly smell at the bottom of the Costa Brava." . . He listened to Stevie Winwood B sides in Spanish Wimpy bar. . . Old time music hall singer Henry Champion

RAVER'S POSTCARD



286 — PARIS — TONDEUR DE CHIENS SUR LES BERGES DE LA SEINE — P. P. C. — Paris

"Don't look now lads, but isn't that the Bonzo Dog Doo Dah Band in the front row?"

joining Spencer's Washboard Kings. . . Paul Jones to start Oxfam Walk in Kensington May 21. . . Warsaw Jazz Jamboree set for October 12-15. . . Young Tradition invited to Newport Folk Festival.

The Tinklers for BBC-TV's Dee Time May 30. . . Cambridge Folk Festival (July 29/30) topped by Tom Paxton. . . MM competition results last week: mis-spelled Keith Koon and he's not in the Black and White Minstrels, reader Christine Cope!

Reader James Evans suggests chundering songs: "Chunder Bar," "Maybe It's Because I'm A Chunderer," "Chunderland Gap," "Chunderball," "Such Sweet Chunder," and "Some Enchundering Evening."

On Saturday Club Cliff Richard denied split with Shadows. . . Watching Jimi Hendrix at London's Saville last Sunday: Spencer Davis, Brian Jones, Georgie Fame, Peter Asher, Tremeloes and Moody Blues.

Robert Peters, featured on single "Somewhere In The Sun" was a police cadet in "Z Cars" and Cockney tearaway in "No Hiding Place."

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PETER MURRAY
reviews the new pop singles
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NEXT WEEK

Walker plans



'Groups are still strong'

CHIP HAWKES, TREMELOES



I was full of shame for myself and the rest of the group



The Walker Brothers' music wasn't exactly in my groove



We've got a few ideas down, but there's nothing definite

A LOT of people say groups are going out, but I just can't see it," said Chip Hawkes of the Tremeloes. "Our experience in the ballrooms lately is quite the opposite.

"The Tremeloes used to have a very good stage act, with lots of comedy. Now we find we go to a ballroom and just play and they scream."

Of course two big hit records may have something to do with it. The Tremeloes made it with "Here Comes My Baby," their first single since splitting with Brian Poole. Now, "Silence Is Golden" looks like being an even bigger success for them.

Chip, the newest Tremelo, told me: "This one is selling three times as fast as 'Here Comes My Baby.' The funny thing is we never intended to release it as our second single. We've been doing it on stage for about a year and some of the CBS reps came and saw us. The number went down so well we recorded it as an LP track.

The Tremeloes immediate ambition is to make it big in America.

"We start a 40-day tour of the States in June," said Chip. "We don't yet know who we will be appearing with but we are all very keen to make it there."

Not so long ago, people used to say that the Hollies lacked an image. Now they say the same thing of the Tremeloes.

"I don't think it bothers us, much," said Chip. "We are not moody blokes, so I suppose we have more than a happy image than anything—that's what we try to put across on stage. The crowd like you to act as though you are one of them—they like you to talk to them, ad lib, crack a few jokes."

Chip confessed that he and Alan Blakley had a secret ambition—to attend a Beatles' recording session.

"We are both very interested in the recording side of the business, and the writing side, too," explained Chip. "We may eventually go into that side of things although we haven't really thought that far ahead—one thing I'm sure of, I could never go right out of this business."

The Tremeloes have their first album next week. Are they satisfied with it?

"Not really," admitted Chip. "It hasn't come out as we wanted it. We wanted to get the full atmosphere of the studio by recording what was happening in the studio and having it between the tracks—the mucking about and laughing and the rest of it. But they had to cut it out."

"This is our first LP and it's already out in the States. We've got to make another quick for American release in time for our tour."

THE news of the Walker Brothers split-up can't really have shocked their followers. Because a break between the three Walker Brothers has been imminent. Now Scott, John and Gary are off on their separate paths. After months of rumours, denials, and speculation the final decision has been taken to terminate the professional careers of the three Walkers as a group.

Their life in England started when the tall lean Americans strode into London, in March, two years ago. In a matter of weeks "Love Her" marked their first chart hit. This was quickly followed by a number one smash, "Make It Easy On Yourself," then "My Ship Is Coming In," their second number one "The Sun Ain't Gonna Shine Anymore," an EP hit record "I Need You," plus "You Don't Have To Tell Me," "Another Tear Falls," "Deadlier Than The Male," and "Stay With Me Baby." Finally tomorrow (Friday) the last Walkers single, "Walkin' In The Rain," a revival of the old Ronettes hit, is released.

Naturally each ex-Walker Brother has a plan. This week they each discussed the future.

SCOTT

Scott said: "After seeing our last Palladium performance I think I really got things into perspective and made up my mind to quit the group. It's a nasty feeling watching a show like that. I was so embarrassed. Not only that, I was so full of shame for myself and the rest of the group. It was the last straw, I was disgusted."

"You see when you're in a group you have to take other people's advice, you have to listen to them, and adopt what they say as group policy. But that's the last time I ever listen to anyone!"

"I want to be free. I know everyone knows that Scott Walker's a difficult person to work with and only works when he wants—when he's ready. Well, that's right! I'm not singing until I'm ready."

"That way it will be good. I'm in no panic and I know I'm going to work better when I feel like working. I must come out with a top weight professional act."

"I feel I've got one up on a lot of people in that I'm not going to work just for the sake of it. I will work when I really want to."

"I had to work with the

AFTER THE SPLIT: NICK JONES PINPOINTS THREE NEW CAREERS

Walker Brothers because I was with two other guys who needed the bread and one of them had a family to support and so on. Money isn't important to me. I don't have to work just for the money.

"The pressures were nearly always outside the group rather than within. People were always asking us if we were going to split, egging us on, as though they wanted us to. Things were OK really until the Australian tour. Then things began to brew-up within the group as well."

"We smoothed it out and it wasn't until the British tour that everything came on again and that was it. I guess that tour was about the own-up! But then I'd been thinking about leaving anyway."

"Well I'm cutting an LP before a single because an album will give me more room to develop a new kind of style. It's probably taking a risk, and it's uncommercial and difficult to understand but it's the feeler. I'm writing my own odd abstract stuff. Like surrealistic songs done in orchestral movement—I find it has an effect on people who know—I don't want the Tom Jones' scene."

"I'll be skint if the LP doesn't work—but I won't switch back to the old commercial scene. Never. It's all the way with me now. I want it to be first class all the way too. Money isn't my god—maybe later—but not now. As soon as I'm singing in Ronnie Scott's club I won't have to do anything else!"

"I'm starting work on a television show too—not a series just a one shot. A sort of one man thing, with a big orchestra, 35 or 40 men, and of course I'd like to do concerts with the same orchestra but that's difficult."

JOHN

ALWAYS onstage to give Scott a helping hand was John Maus, second singer with the original group. Vocal praise usually goes to Scott—but this isn't going to deter John Walker in his search for success. He says:

"Several things have made up my mind to go solo. I've decided there's no point in messing about—you know—why bother? I'm going into the recording studios this week if possible."

"I've got to form a backing group, but I'm not exactly sure what I want at the moment—but it's fun. It's like starting all over again. I want to try and create some-

thing that'll be worth the effort. When the Walkers Brothers worked together we all had to compromise—there are so many things that you can't do, that you want to. Now I can."

"The spark was beginning to fade away as a group—now it will come back to us individually. We all had so many things on our mind that we couldn't get out in the group. So I feel free really."

John doesn't think the Walker Brothers' split will leave their fans stranded.

"Eventually we'll all be out on the road again and then fans will be able to see Engel in Bournemouth, whereas Leeds will be somewhere else, and I'll be somewhere else."

GARY

FINALLY there is drummer Gary Leeds, the least spectacular Walker Brother, but possibly the happiest one. Gary cut solo records while he was still with the trio, so

"going solo" won't be such a large step for him. He said: "Well, it gives us all a chance to do more things. I have sadness because of everyone involved—the fans and everything—but I think we can all go in our own directions now and lay down whatever we've got."

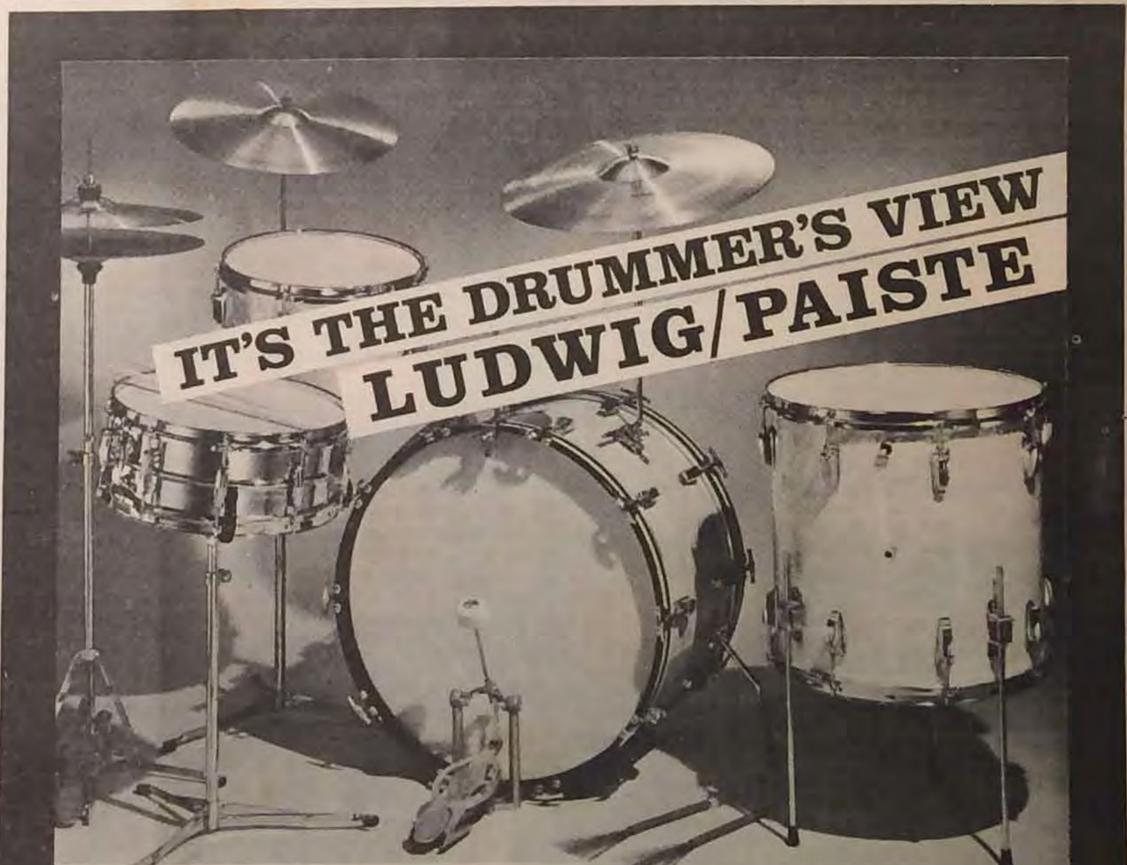
"I'm recording in conjunction with Graham Nash of the Hollies, this week, who has written some stuff with me. We've got a few ideas down but there's nothing definite like a release date or any-

thing yet. I don't set why there should be any hurry. We just want to make a good record."

"Then we leave for a holiday in Morocco on Sunday."

FOOTNOTE:

I am heartbroken over the tragic news of the Walker Brothers break-up. I wonder if the boys realise how unhappy they have made their many fans? — MISS V. ANNEAU, 4 BLETCHLEY COURT, LONDON, N.1.



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DRAFT EVASION CAUSES SERIOUS POP PROBLEM



● WILSON

NEW YORK, Tuesday.—The arrest of Beach Boy Carl Wilson on charges of draft evasion highlights what could be an increasingly serious problem in disc ranks here (reports Ren Grevatt).

Increasing draft quotas could cut sharply into the ranks of popular recording acts.

Gary Lewis is already doing a six-month tour of duty but, fortunately for him, he is in California, close enough to the studio to make the occasional disc.

Many members of the almost limitless number of new groups are of draft age and General Westmoreland, commander of the US forces in Vietnam, is said to have called for an additional 100,000 men by the end of the year. Almost certainly, a lot of today's stars will become draft bait.

What observers wonder is how many will cop out. It may be that Carl Wilson is just the first of a rising tide of draft dodgers. Already some 70,000 have skipped off to Canada where many can be found frequenting the Toronto coffee house and folk club circuits.

Sonny Terry heads U.S. Blues Festival

THE line-up is now complete for the 1967 American Folk Blues Festival which comes to Europe in October. Among the artists are three who have visited this country already: harmonica star Little Walter and the often-seen Sonny Terry and Brownie McGhee.

Newcomers to Britain, when the Festival reaches here in late October, will be Skip James, Son House, Bukka White, Hound Dog Taylor, Dillard Crume, Odie Payne and Koko Taylor.

The Harold Davison Agency says that the Blues Festival will probably tour this country for five days. Dates are now being set up.



● MCGHEE

by American pianist Peter Nero. Nero and his trio will appear at London's Royal Albert Hall on June 8.

During his short visit he will guest on the London Palladium TV show (June 4) and tape a Morecambe and Wise colour TV show for the States (7).

EASYBEATS TOUR

THE Easybeats fly to America in August for a month's tour with Gene Pitney, Georgie Fame and the Buckingham. The tour opens on August 4 and lasts until the beginning of September.

The group will make a promotional visit to the States lasting about a week in July when they will visit eight cities.

They left on Tuesday for a three week tour of Australia and Singapore. They took with them a message from the Mayor of Melbourne, Derbyshire to the Mayor of Melbourne, Australia.

TOMORROW DISC

NEW London-based group, Tomorrow, have their first record released on EMI's Parlophone label tomorrow (Friday) titled "My White Bicycle" written by group singer Keith West. The group expect to finalise several TV dates in Holland to tie the record in with the Provo youth movement who use white bicycles to travel about with.

The group return to London's UFO Club in Tottenham Court Road on May 19.

NERO CONCERT

TITO BURNS and Rik Gunnell are to present the first British concert appearance

MOVE RETURN

AFTER a five months ban, the Move return to London's Marquee club during the first week in July. The ban was imposed after the group started a fire on stage.

A spokesman for the Marquee said: "We were very pleased to have the Move back."

The group were in further trouble last weekend. At Nantwich on Saturday they threw banana skins into the audience. A man slipped on one of them, spraining his wrist and cutting his head.

The group has been informed that he is taking legal action against them.

POP FESTIVAL

THE Monterey International Jazz Festival this year expands to take in the very first Monterey International Pop Festival which will present one of the most exciting star studded and happening bills ever to gather for one festival.

The Monterey Pop Festival takes place from Friday, June 16 until Sunday, June 18 and was organised by a governing committee of well known pop people including Paul Simon and Paul McCartney.

On Friday the Association, Buffalo Springfield, Grateful Dead, the Jimi Hendrix Experi-

ence, Lou Rawls, and Simon and Garfunkel are among the guests appearing.

Saturday afternoon heralds Big Brother and the Holding Co., the Mike Bloomfield Thing, Paul Butterfield Blues Band, Hugh Masekela, and the Quicksilver Messenger Service, play; Saturday evening sees the Beach Boys, Booker T. and the MG's, the Byrds, Jefferson Airplane, Hugh Masekela, and Otis Redding take the stage.

On Sunday afternoon sitar virtuoso Ravi Shankar plays and in the evening the Blues Project, Impressions, Mamas and the Papas, Johnny Rivers, Dionne Warwick and the Who are on stage.

WINSTONE STARS

SINGER Norma Winstone joins the Don Rendell-Ian Carr Quintet at the Royal Court Theatre Club, London, on Saturday (13) and May 27.

The Quintet are resident at the Club every Saturday night for the next four weeks.

LAINÉ OUT

DENNY LAINE pulled out of his debut concert at London's Saville Theatre on Sunday, an hour before he was due to go on.

Denny's bass guitarist, Binky McKenzie, had left three days earlier and he was unable to get a replacement fully rehearsed in time.

Brian Epstein has agreed that Denny will now make his debut at the Saville early in June.

AMERICAN TURTLES TOUR HERE IN JUNE



● TURTLES

THE Turtles, currently at 15 in the Pop 30 with "Happy Together," will appear in Saturday Club, Dee Time, Easy Beat and Top Of The Pops, during their June tour of Britain.

The tour opens at the Uppercut, Forest Gate, on June 3, then follows with London's Speakeasy and the Garden, Covent Garden (4), Atlantic Ballroom, Woking (5), London's Blaises (8), Belfast (9) and Portsmouth (10).

The group flies out of London on April 11 for three days in Belgium, Italy and France.

They return to play London's Bag O' Nails (14) and Lynham (15).

Agent Tito Burns told the MM: "They may come back later in the year for a package concert tour."

DUSTY WORLD TRIP

A ROUND-THE-WORLD trip is being lined up for Dusty Springfield at the end of the summer, after the completion of her new BBC-TV series which starts on July 6.

Tito Burns told the MM: "The tour will include America, the Far East and Australia."

"From the States she will go to Japan and then play three weeks in Sydney, Australia."

Dusty's new single, "Give Me Time," is released on May 19.

SPOONFUL VISIT

THE Lovin' Spoonful are being lined up for a September tour of Britain.

London agent Tito Burns told the MM: "The tour looks pretty definite."

Melody Maker

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BROWN: concerts

James Brown may return to Britain

NEW YORK, Tuesday. — James Brown's return to Britain is being line-up for September.

Brown and his entire entourage will do a two-week tour of major European venues from September 15 to October 1. Henri Goldgran, prominent international promoter, closed the deal with Brown's agency, Universal Attractions this week.

In addition to concerts in England, the Brown show is expected to appear in Paris, Brussels, Germany and, possibly, Sweden.

BLOSSOM TOURS

BLOSSOM DEARIE, U.S. singer and pianist, began a May tour of Britain with a concert at Southend on Friday. This week she appears at Gray's Club, Newcastle-on-Tyne and on Sunday (14) she has a "Welcome Back" engagement at London's Ronnie Scott club.

Next week she goes to Barcelona and Paris for TV dates, then returns to star at the Dog And Fox, Wimbledon (21). Further dates are at Birmingham (25), Manchester (27) and Coventry (28). Blossom then begins a four-weeks run at the Scott Club, opposite Eddie Lockjaw Davis, on Monday, May 29.

The Johnny Dankworth Big Band and singer Cleo Laine commenced a three-week season at Ronnie's on Monday.

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TIME FACTOR COULD KO JOINT LP PROJECT

BASIE-FAME ALBUM MAY BE POSTPONED



BASIE: sell-out

GEORGIE FAME now seems unlikely to record with Count Basie. Plans for Fame to cut some tracks with Basie will probably have to be postponed, said a spokesman for the singer on Monday.

"The difficulty has been finding the time. Georgie obviously would prefer to spend some time on a project like this and it doesn't look as though it will be possible now."

But the Basie-Fame concert at the Royal Albert Hall on May 25 is still on. Tony Bennett is due to arrive in Britain today (Thursday) in readiness for the sell-out Bennett-Basie tour which opens at Manchester's Free Trade Hall on Saturday. Count Basie's band play in Paris tomorrow (Friday) and fly direct to Manchester on Saturday. The band, without Tony Bennett, appears at Dundee (15), Birmingham (17), Chatham (19), Croydon (22) and Bristol (23). A new EP of four tracks newly recorded by Fame will be released this month, but titles are not yet finalised. Altoist Earle Warren, who

toured Britain recently with the Jazz From A Swinging Era package, returns here with the Basie band this weekend. Warren, who starred with previous Basie bands, replaces Marshall Royal.

HOLLIES BACK

THE Hollies release a new single and a new album in the next three weeks. The single, out on May 26, is "Carrie Anne," a Hicks-Clarke-Nash composition. The B-side, "Signs That Will Never Change" is also a song by the same three members of the group. The new album is titled "Evolution" and is entirely written by Hicks-Clarke-Nash. Ten of the 12 tracks have been arranged by ex-Manfred Mike Vickers and features "Have You Ever Loved Somebody" which the group wrote for Paul and Barry Ryan.

The album, produced by Ron Richards, is released on June 2.

CAT-LULU DUET

CAT STEVENS is to duet with Lulu — on "As You Like It" on Tuesday (May 16). But this is a one-show-only venture.

Cat has formed his own production company Cat Stevens Productions Ltd., and will

be recording artists in the near future. Nothing has been finalised for his follow-up to "I'm Gonna Get Me A Gun," currently number 16 in the MM Pop 30.

ELLISON TAKEN ILL

LORRAINE ELLISON, due in Britain on Monday for a three-day tour of Britain, is ill in New York and cannot make the trip. His British dates—and the four dates booked in Ireland — will be undertaken by Bobby Hendricks, ex-singer with the Drifters.

The Chiffons' tour is still on and they open at Dunstable's California Ballroom on June 2. They will tour until June 25.



FAME FOR MM WINNER

Displaying a £700 smile is MM reader J. C. Franklin—winner of the MM's great £1,000 Top 21 competition. Mr Franklin, of 2 Waldorf Avenue, Alvaston, Derbyshire won the first prize in the great contest. He was presented with a cheque for £700 by Georgie Fame during rehearsals for Dee Time in Manchester last week. Mr Franklin decided to take the cash prize rather than the Triumph Spitfire sports car. "With a wife and two kids, the money will be very handy," he told the MM.

GIANTS AT BIRMINGHAM

BEN WEBSTER, Bill Coleman, Albert Nicholas, Acker Bilk, Ken Colyer, Monty Sunshine, the Milliner-Littlejohn sextet and local groups will all be appearing at the Birmingham Jazz Festival to be held at Summerfield Park on Bank Holiday Monday, May 29. This event, promoted by the Corporation, is a one-day festival beginning in the afternoon.

Presley manager chases Tom Jones

COLONEL TOM PARKER, Elvis Presley's manager, who is interested in looking after Tom Jones' career in America, will see a specially-made film of Jones on stage at the London Palladium this weekend.

The film is being shot specially from backstage and flown to the colonel. Parker is negotiating with Jones' manager Gordon Mills to look after the singer's career in America. But publicist Chris Hutchins denied on Monday that he would become the American manager. "He may have a piece of Tom Jones, but he

would be acting as an adviser, giving Tom the benefit of his experience and building him all over the States the way he built Elvis Presley."

Mills will be flying to discuss the deal with Parker at the end of May.

Tom Jones, who opened at the London Palladium on Monday for three weeks, has had an offer to act in a TV play. Gordon Mills is at present studying the script and if accepted, Jones would also be heard singing a new song during the play.

After 15,000 copies have been printed, the sleeve of Tom's new "Green Grass Of Home" album is to be redesigned because the original plates have been damaged.

first for us but it certainly won't be the last. We were very pleased with them."

SPENCE FOR TV

THE Spencer Davis Group started work last weekend on a one-hour documentary of the re-forming of the group for German TV.

The filming will take place for the next month at concerts, recording sessions and rehearsals. It will be seen in Britain in July and throughout the rest of the world later in the summer.

HUCKO TOUR

PEANUTS HUCKO, American clarinettist and tenor-man, was due into London yesterday (Wednesday) to rehearse with the Alex Welsh band before opening their British tour at Osterley Jazz Club on Friday (12).

The rest of Hucko's dates are Nottingham (13), Manchester (14), London's Purcell Room (15), Morden (16), Botley (17), London's 100 Club (19), Birmingham (20), Hampstead (22), Hitchin (24), Haywards Heath (25), Wandsworth Town Hall (26) and Manchester (27).

WARREN RETURN

EARLE WARREN, the American alto and clarinet player who visited this country with the "Jazz From A Swinging Era" unit, has been invited by the Davison Agency to return in October.

He would tour with the Tony Milliner-Alan Littlejohn sextet, which is now presented by Harold Davison. The agency's Jack Higgins told the MM: "The recent tour with Bill Coleman was the sextet's

NEWS IN BRIEF

SANDIE SHAW appears at Batley's New Variety Club for a week from Sunday (14). Frankie Vaughan plays the club from May 28.

The Spinners have an EP of Manchester songs "The Flowers Of Manchester" released this month. Tomorrow (Friday) they are at Manchester's Free Trade Hall.

Bluesman Jesse Fuller is to appear at the Woodford Community Centre near Manchester on May 27 with Rod Hanson and the Zenith Six.

Bobby Vinton flew into London this week to tape a special Morecambe and Wise colour TV show for the States.

Keith Smith's band plays Grimsby's Left Bank tomorrow (Friday). The Soft Machine are now resident on Sundays at London's Theatre Royal, Stratford.

Jimmy James and the Vagabonds guest in Saturday Club on May 27.

Heavy bookings are reported for Kathy Kirby's summer season at Blackpool's Winter Gardens Pavilion. The Chris McGregor Big Band performs at London's Old Place on Monday (15). James

June 15 for a series of TV appearances... Mr Louis Dreyfus, head of Chappells, the music publishers, has died at his Grosvenor Square home, aged 89.

Julian Covey has signed a five-year contract with Island Records and records his first single for the company on Monday (15). Simon Dupree and the Big Sound open Britain's only mobile floating club, the After Peak, near Portsmouth on June 7.

The Johnny Scott quintet plays at Ronnie Scott's Jazz At The Dog And Fox, Wimbledon on Sunday (14).

Jennings Musical Industries Limited has won the Queen's Award to Industry for 1967 for their export achievements for Britain throughout the world. The company have won the Award on behalf of Royston Industries, of which they are a member.

Ronnie Jones is working on his next CBS single. He goes to France on July 1 for a 16-day engagement, at Lacanasta Club in Biarritz.

Prince Buster plays London's Speakeasy Club on May 17 plus Diane Ferraz and the Checkmates.

BRITAIN LOSE WHO IN SUMMER

AS their latest single "Pictures Of Lily" hit the MM Top Ten this week at number six, it was announced that the Who would be out of England for four months this summer.

Said co-manager Kit Lambert: "We're not sure if this is good policy or not — but with the American tour coming up I don't see how we can avoid being out of England from June until September inclusive."

The Who's last single "Happy Jack" is rapidly climbing the American charts at the moment and looks set to be the Who's biggest US hit yet.

The Who leave England to play in concert in Paris with Johnny Halliday on June 1. They go to Ireland and play there on June 8-9; then the Isle of Man Palace Ballroom (June 10); their only English date in June at Christ's College, Cambridge (12); and then to the States on June 13.

The group do a week of promotion and TV dates, then remain in America for a holiday before they start their tour with Herman's Hermits on July 14 in San Diego, California.

The tour goes through until September 9 where it finishes at Honolulu after travelling around the States and playing several dates in Canada.

Said Lambert: "The Who will probably take a week off, get their breath back and then I think they'll do a theatre tour of England in the autumn."

FOCUS ON FOLK

BBRITISH guests at this year's Newport Folk Festival, from July 10 to 16, will include Bob Davenport and the Young Tradition. Bob will be in the United States and Canada for a short time before and after Newport, including participation in a concert organised by Pete Seeger against river pollution.

The Newport trip is a feather in the cap for the YT whose new Transatlantic record is going remarkably well, I understand.

Meanwhile, the great Joe Heaney is emigrating to the United States, where he feels his music is better appreciated than back home in Ireland — a terrible irony.

NIGEL DENVER takes over as resident at the Roebuck, Tottenham Court Road from this Friday. With two good LPs just out, one on Major Minor, Nigel seems set for great things.

On Saturday, he will be a visiting guest at a Vietnam ceilidh organised by Birmingham singers and club organisers at Digbeth Civic Hall. Other visitors will include Sandy Denny and Les Bridger.

Leon Rosselson and Dave and Toni Arthur are the guests at a London Vietnam evening at the Troubadour on Wednesday next week. Dave and Toni's new record is also going well — my, everyone's got records out but me!

Dave and Toni are also touring an interesting new kind of package show. They have teamed up with brilliant folk photographer Brian Shuel to put together a programme on the folk rituals, ceremonies and customs of the British Isles, illustrated with songs, slides and films.

ALEX CAMPBELL and Dorris Henderson are in an open-air folk concert organised at Well Hall Pleasaunce, Well Hall by Woolwich Borough Council on Saturday, May 27.

A. L. LLOYD lectures on Bartok as Folklorist at the Royal Festival Hall next Tuesday. — KARL DALLAS.

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Jazz Scene

LEONARD FEATHER SPOTLIGHTS A SAD STATE OF AFFAIRS IN THE U.S. JAZZ RECORD CATALOGUES

RED ALLEN, Buster Bailey, Willie Smith, Muggsy Spanner, Edmond Hall, Pete Johnson . . . the days grow short and the list grows long.

In losing the style setters of its formative era, jazz finds itself in a uniquely sad situation. The art, now six or seven decades old as an independent, clearly identifiable idiom, is at a stage that leaves no room for full and lasting recognition to be accorded to the men who helped it grow.

Perhaps I should qualify that statement to let it read by referring to the sidemen who helped it grow. The Louis Armstrongs and Duke Ellingtons are safely enshrined in our vaults; almost all their important works are available on LPs.

But what of the Edmond Halls, the Willie Smiths and the others, whose voices were so personal and whose works so vital at a stage when jazz, emerging from primitive folk music status, was producing its first virtuosi?

The most important musicians lost in the past few years, all dead long before the normal life span had caught up with them, were essentially products of the swing era. Some were substantially represented



RED ALLEN



WILLIE SMITH



MUGGSY SPANIER



EDMOND HALL



PETE JOHNSON

Lest we forget . . .

on records, but because of the time limits of the 78 rpm disc and the restrictions imposed by big band settings, the average sideman was lucky to be granted a minute to himself — never enough to achieve a full personal statement.

Even these examples are for the most part unavailable in America. Willie Smith was one of the three great alto sax stars of jazz, a soloist of the stature of Johnny Hodges and Benny Carter. The records that established him as an immortal were made with the Jimmie Lunceford band.

Today we find, out of some 160 tunes recorded by Lunceford during his

days of glory, just one LP — some 34 minutes of music — still available. The rest lie dusty and deteriorating on the shelves at Decca and Columbia, giant corporations concerned less with the history of art than with the minor art of chart-chasing.

Even Red Allen, who recorded as a leader of many small combos in the 1930s, is no better off; scarcely any of those definitive works were ever transferred to LPs. The Schwann catalogue lists under his name a solitary album by this great oak of a man, recorded not during his prime but a couple of years ago, when the leaves had fallen.

How would we assess Rembrandt if all his masterpieces had been consigned to a vault and the key thrown away? What basis would we have for evaluation of Chaplin's two-reelers if the negatives had been destroyed?

The men and women who left a legacy in the spheres of architecture, drama, literature, photography, ceramics, all the graphic arts, will live for centuries because their work can be and have been preserved. Bach and Stravinsky will never be consigned to oblivion while a single set of manuscripts exists.

But jazz, a music in which improvisation plays a central role, is in danger

of extinction, for if it is not heard at the moment of creation, or on a permanent recording of that moment, it ceases to exist.

Efforts are being made by men like Mike Lipskin at RCA, Frank Driggs and John Hammond at Columbia, to preserve some of the contributions of the pioneers through a programme of intermittent re-issues.

But the next important move is up to the student and musician of 1967. He owes it to himself, to the artists' memory and to the reluctant, sales-obsessed record companies, to patronise these projects.

Instead of rushing to the store to complete his collection of some newly

fashionable hornman, let him instead buy a few LPs by the Willie Smiths, Ed Halls and Red Allens who paved the way for today's giants.

It is just as degrading to treat any music as a fad, as an exclusive preserve of some idol of the moment as it is for the mouldy figs to buy only Dixieland and ignore what's happening now.

Yet record sales reveal that a small cult hears only the old; another, somewhat larger cult hears only the new.

Nobody who really cares for jazz can afford to ignore the legacy of these artists who will never again be heard live.

BUT IT'S NOT SO BAD IN BRITAIN

THE situation in this country, so far as available records by these artists are concerned, is not bad for Allen, Bailey, Hall and Spanner, but a bit less satisfactory for admirers of Willie Smith and desperate for Pete Johnson, reports Max Jones.

Red Allen, as I said in a recent tribute, left behind a great many records, some of which can still be bought. Two under his own name are "Red Allen Plays King Oliver" (World Record Club) and his quartet's "Feeling Good" (CBS).

Other albums on which he features include the new Jelly Roll Morton "Sixes And Sevens" release (Fontana) and the fairly recent "Hokum and Hilarity" set (RCA Victor), Billie Holiday's "The Golden Years" (CBS: both volumes but only a few tracks), "Bechet Of New Orleans" (RCA Victor), "The Vintage Hawk" and "Great Big Bands" (Music For Pleasure), "Fletcher Henderson 1934" (Ace Of Hearts), "Women Of The Blues" (RCA), "The Henderson Story" (CBS) and the Spike Hughes on Ace Of Clubs.

Bailey plays on the Henderson "Ace Of Hearts" and "Smack" on the same label, also the CBS Henderson set. He's on the imported John Kirby LP, some tracks of the Saints And Sinners "77" album, the Red Allen "World Record Club, the Billie Holiday and Bessie Smith sets.

Muggsy's classic Ragtimers are available still on "The Big Sixteen" (RCA Victor), and his cornet can be heard with the Bechet-Spanier Big Four (Ember), "Spanier In Chicago" (VJM) and "Jazz At Town Hall" (Xtra).

Willie Smith should really be sampled with Lunceford, but none of this band's LPs seem to be in catalogue. However, he can be enjoyed on Lionel Hampton's "Just Jazz" (Ace Of Hearts) and a Nat King Cole LP (Music For Pleasure).

Edmond Hall has been available on many albums over the past years, but a lot have been deleted. Available ones are Chris Barber's "Best Of Both Worlds" (World Record Club), Armstrong's "Ambassador Satch" (CBS) and "The Good Book" (Brunswick). Pete Johnson's records have almost all been axed, and the only LP I can find in the lists is "Boogie Woogie Trio" with Albert Ammons and Meade Lux Lewis on Storyville.

ARMSTRONG A NEW CLARINET

LOUIS ARMSTRONG has been stricken with bronchial pneumonia and has cancelled his dates for three weeks. He is resting at his home in Corona, Long Island, and it is hoped he will be able to open a four-week engagement at New York's Rainbow Grill from May 15. Since the death of Buster Bailey, former Tommy Dorsey clarinetist Johnny Mince has been filling in with the All-Stars.

The Duke Ellington Jazz Society held its seventh annual concert at New York's New School on Sunday (7). Titled *Pianos For Ellington*, the show featured Willie "The Lion" Smith, Teddy Wilson, Mary Lou Williams, Billy Taylor, Jaki Byard and Marlon McClelland, who each played three Ellington selections.

Trumpeter Charlie Margulis died in Little Falls, Minnesota, last week, aged 64. He was first trumpet with such leaders as Eddie Elkins, Paul Specht, Sam Lanin, Gene Goldkette and Paul Whiteman and recorded with men like Frankie Trumbauer, Eddie Lang, the Dor-



DUKE: concert

seys, Benny Goodman and Artie Shaw. Bobby Hackett's son Ernie filled in on drums for two weeks with Bobby's Quartet while Morey Feld took a two-week vacation. . . . Hungarian guitarist Gabor Szabo is leading his quintet at the Village Gate.

Bennie Krueger, famous bandleader of the 1920s and 30s, died in Jersey City on April 29, aged 68. Krueger, who played alto, baritone and clarinet, recorded with the Original Dixieland Jazz Band, Cotton Pickers and Tennessee Tooters.

Trumpeters Freddie Hubbard, Blue Mitchell, Bill Hardman, Richard Williams, Tommy Turrentine and Lonnie Hillyer took part in a Memorial Tribute to Fats Navarro, Clifford Brown and Booker Little at the Club Ruby, Jamaica, Long Island, last week.

Harlem's Apollo Theatre currently features *The Bosses Of The Blues* with B. B. King, Bobby Bland, Muddy Waters' Band, Odette, Sonny Terry and Brownie McGhee . . . the Tommy Dorsey Orchestra, led by Urbie Green, opened for three weeks at the Riverboat in the Empire State Building on May 1.

The Donald Byrd Quintet is currently at the Five-Spot and Joe Henderson's Sextet has taken over from Art Blakey at the Half-Note. . . . singer Joe Turner has cut an album for ABC-Bluesway and is now at the Golden Peacock, Chicago.

JEFF ATTERTON

MY FAVOURITE THINGS



BILL COLEMAN CHOOSES LOUIS ARMSTRONG'S "KNEE DROPS"



LOUIS Armstrong was my first inspiration and I listened to all of his records I could get hold of. The Hot Fives and Sevens in this collection — "His Greatest Years" — I guess I heard most of them when they came out.

They're all so great, you know, "Cornet Chop Suey," "Potato Head," "Keyhole Blues," "West End," "Basin Street," that I could have chosen any of dozens. "Knee Drops" is one of many I like that Louis did in the Twenties. I love them all, but I think that's my real favourite.

It has special memories for me. I had started then, been playing trumpet a few years, but I used to copy Louis' records. Oh yes, in fact if he played a bad note I'd put that in as well.

I have to pick Louis because in the beginning I modelled myself on him. I couldn't get away from those ideas he had when I was trying to find my way of playing.

There have been plenty of trumpet players since then that I admire but I still say Louis is my favourite because of all the things I learned from him when I started out. When you're a beginner you have to be inspired by someone.

Now this particular number, "Knee Drops," is in B flat. I used to play it on my horn along with the record, and eventually got to the place where I could blow it along with Louis note for note.

My tone may have been different but the improvisation, I had that.

And, of course, it was something to play. Louis had some technique, and harmonically was years ahead of his time. Take this record: to begin with, when he plays the introduction he make a phrase that any trumpet player of today would consider modern, and when he comes in on his solo he plays some very unexpected things. Then there are the wonderful breaks in the last chorus: oh, many examples of his advanced ideas.

I came up on that one, and Louis still sounds up-to-date on it — in fact more up-to-date than he sounds today.

This was one of the first of his records with the new band. The tenor is Jimmy Strong and the piano's Earl Hines; I remember being impressed by Earl's back hand style. And Zutty, of course, was behind the drums.

But Louis was the man . . . so far over most of his colleagues. I can imagine King Oliver being like that in his day — if Armstrong got so much from him, as he says.

All those old records with Pops, I knew them. Every time one came out I bought it. "Money Blues," with Fletcher Henderson, that was my first impression of Louis.

I think the first Hot Five I had was "Heeble Jeebles," and it was the first I heard him sing on.

Now "West End Blues" is on this album also. That's the one most trumpet players like to hear someone else take off on — to see how well they do it. Because to play it correctly is a challenge.

But so is everything he does on this album. * Parlophone PMC 1150.

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Johnny rides again at Ronnie's



CLEO

CAUGHT IN THE ACT

IT'S a brave man who puts together a fifteen-piece band these days, and on that score alone Johnny Dankworth deserves the thanks of the nation's big band lovers for reforming to go into the Ronnie Scott Club.

The four trumpet, two trombone, five reeds, vibes, piano, bass, drums aggregation crushed on to the diminutive Scott Club stand on Monday's opening night to provide an enjoyable set, marred only by what must be under-rehearsal and Johnny's predilection for choppy, fussy scoring.

Outstanding solos were forthcoming from Kenny Wheeler's jugelhorn—an imaginative, often daring player who never sounds better than he does with the Dankworth band—and the excellent Tony Coe, complete with Paul Gonsalves sloop. Kenny Napper's well-miked bass performed prodigious feats in the rhythm section which left a little to be desired otherwise, and his arrangements of "When My Sugar Walks Down The Street" and "Gallic Symbol" (that's what the announcement sounded like!) were simple, swinging affairs.

The wealth of original material which Dankworth presented is really amazing and shows that his work in the film studios and elsewhere has not stunted a fertile jazz imagination. But too often I felt that pieces were composed of clever arranging exercises which failed to materialise as completely satisfying jazz entities. But there were several occasions when a mood was maintained, especially on trombonist Mike Gibb's "Ballet," a witty "Chicago" which breaks into Dixieland passages, a warmly voiced "You Are Too Beautiful" and the introduction from the "What The Dickens" suite. This is primarily an arranger's band, but it has the advantage of several fine soloists and should be an exciting experience once settled in.

The band's roughness was starkly illuminated in the more delicately voiced passages during Cleo Laine's set, but Cleo herself was immaculate. She tends to act a sona too much for my liking, but "Remind Me" and "Fascinating Rhythm" reach a standard that few singers in the world can aspire to.

The selections from "Shakespeare And All That Jazz" often sound contrived and excruciatingly difficult to sing—and I always find myself boggling at the fact that Cleo manoeuvres her way through them unscathed rather than at their content.

Still, there's a lot of talent on show at Ronnie's for the next few weeks and there's bound to be something to please all jazz tastes. — BOB HOUSTON.

JIMI HENDRIX

THE Jimi Hendrix Experience is the kind of group you never tire of watching or listening to. Their Saville Theatre performances last Sunday was no exception to the rule. Poppers all over London were gesticulating wildly and coming out with the same old sounds: "Incredible," "Fantastic," "erotic." For the second house the theatre was plunged into a thick, haunting darkness, suddenly pierced by a single spotlight which fell onto the red-trousered Hendrix, coolly dancing in the pool of white light and then erupting into "Foxy Lady."

Lights flashed and smeared underneath Mitch Mitchell's drums while he pumelled, drove, and skipped lightly with the sound.

If the group had kept up this propelling irresistible sound the audience would have taken off—but suddenly Jimi's volume and punch was shut off, his guitar wouldn't stay in tune and the rest of the evening went off at half-power, sometimes a little shaky, but with the occasional flashes of brilliance. They are, however, still the most exciting group on the scene at the moment. — NICK JONES.

MIKE WESTBROOK

IT was standing room only on Sunday at the Old Place for the triumphant London debut of the Mike Westbrook Concert Band, a twelve-piece group built around the regular sextet Westbrook (pno), John Surman

(bari, sop), Mike Osborne (alto), Malcolm Griffiths (tmb), Harry Miller (bass), Alan Jackson (drs).

The programme was a suite, "Celebration," of fifteen original compositions. Most of the pieces were modal, but there were huge variations of character and treatment within as well as between them. Broodingly churning, fiercely stomping, or frenziedly free passages interrupted ballads. Solos and multiple solos (written, improvised or free) were as frequent as sectional scoring. Even notes gave way to noises in some of the breathtaking contributions by Surman and Osborne.

Holding it all together were rich and rugged orchestral textures, fiery and often inspired individuals—all the regulars played like lions. Westbrook's musical adventurousness and scope are remarkable enough, but for sheer uninhibited excitement the band is incomparable. Judging by audience response, LPs would sell like wildfire. — VICTOR SCHONFIELD.

HUMPH

HUMPHREY Lyttelton brought his trumpet but not his band to the Old Gatehouse Jazz Club in Highgate Village on Friday and attracted a thick, wall-to-wall crowd.

It is quite a time since I last heard Humphrey guesting with a resident group, and his stirring performances of "Cotton Tail" (with a real fier ending), "Can't Get Started," the blues, parts 1 and 2 and "I Got Rhythm" made up an amiable and satisfying mainstream recital.

The Colin Peters quintet—consisting of Peters (pno), Barnaby Day and Harry Pullan (reeds), Jon Stone (bass) and Brian Smith (drs)—provided responsive accompaniment, and it was pleasant to hear saxophone backgrounds to the muted trumpet on the slower blues (part 2), as well as chase choruses and sequences of solos on other numbers. "I Can't," on which Lyttelton unleashed some glowing phrases, and the up-tempo blues featured trumpet and rhythm.

The other resident unit at this enterprising club—they present Tommy Whittle tomorrow and George Chisholm on May 19—is the Martin Hart trio, with Hart (drs), Brian Miller (pno) and John Pettifer (bass). — MAX JONES.

DUSTY

AFTER an initial nervousness, Dusty Springfield sang beautifully at London's Talk of The Town on Monday to one of the biggest opening night audiences for months.

The augmented orchestra under Arthur Greenslade, sparked by the drumming of Ronnie Verrell gave a punch to the proceedings and justified all the trouble Dusty takes to get her backing right.

Her three-girl support team—Madelaine Bell, Leslie Duncan, and Maggie Stredder perched on the side of the stage—filled out the arrangements and helped to give Dusty that backing wall of sound she likes to soar over. Highlight of the performance was a meaningful and sad version of "If You Go Away," a tender French ballad. But her best up-tempo performance is still "You Don't Have To Say You Love Me."

Dusty deserves praise as a pop singer who has eschewed the hearts-and-flowers mentality that girls of the ilk often feel obligatory.

All she now needs to round off her cabaret act is to make adult announcements between songs instead of the twee mutterings that come out. She doesn't have to try to amuse. She's a real singer. — JACK HUTTON.

TOM JONES

TOM JONES opened his first London Palladium appearance with a great show. Tom kicked off the evening with numbers like "Ain't That News," "Young Lovers," "I Can't Stop Loving You," and "What's New Pussycat?" He had the whole audience clapping and shouting for more on "Lucky Old Sun." Tom finished off the show with a raving "Land Of A 1,000 Dances." —DEREK GREEN.

I DIDN'T LIKE MANFRED AT ALL AT FIRST. HE SEEMED RUDE AND NASTY, BUT THEN YOU REALISE HE'S NOT REALLY A BIT LIKE THAT



KLAUS VOORMAN

HAMBURG: I was there only last week. I was astonished how the whole atmosphere has gone down. I went to the Star Club and it was so boring. It was a terrible noise; the groups weren't particularly good, it was practically empty and there was no atmosphere. The Top Ten Club seemed to be about the same. I love Hamburg, it's beautiful. I love the Ulster. I lived there for six years. I liked to go to places just outside, like Blankenees. It's lovely. It's by the Elbe, which is very wide at that point and there are some lovely walks there. But being such a long time now in England, I found the people very cold and stiff. Once you have made a friend there you never lose him, but the general atmosphere was really terrible somehow. It's as though the people are difficult to reach, a sort of German attitude.



though. He says he doesn't have a voice. How ridiculous he'd be if he had the voice he'd like to have, along with his musical ability.

MANFRED MANN: What a funny question! I like the group more and more, because every individual in it is so

strong. They are so great, with their mistakes as well as their abilities. I didn't like Manfred at all at first. He seemed rude and nasty, but when you work with him you realise this is only an impression people get of him because he's not a bit like that. I think going with the Manfreds has been a good

thing for me—don't you? But I can admit that I was doubtful at first. But Manfred told me only yesterday that he thinks the reason the group has stayed successful is because it had changes.

THE BEATLES: All I can say is, at the moment I am very upset. It's a difficult thing to talk about but I feel very sad. I can't explain it and anyway, you couldn't write it. I adore them. I think they are the biggest thing ever. When I heard their new LP, it was just too much. It is so amazing. It's a major step forward again from "Revolver." They have gone on again so far from that it's unbelievable.

DORTMUNDER UNION BIER: I'm not a great beer drinker, but when I do drink it is usually lager beer, which Dortmund Union beer—like most German beer—is. I drank some yesterday in Brussels, funny enough. I'm not a heavy drinker, so I couldn't compare it with other beers. It brings to mind that Dortmund is supposed to be the place where more beer per head of population is drunk than anywhere else.

EAST BERLIN: It brings my youth back to me. East Berlin seems to have stopped where it was when I was a boy. It's awful. I get very emotional about it. I haven't seen it since the wall went up because I am a West Berliner and we are not allowed to see the other side at any cost. I remember helping people to cross from east to west before the wall went up. They had to put their most important items in a small bag, like a

briefcase, and leave everything else behind. In those days it was fairly easy to cross the border. If a person was really cheeky he'd take a small case with two suits. But you couldn't trust anybody. One of my brothers is buried in East Germany and I can never visit his grave.

FLUTE: I'm definitely going to a teacher. I know of one, but he's not on the phone. I've written to him. I believe he's really good.

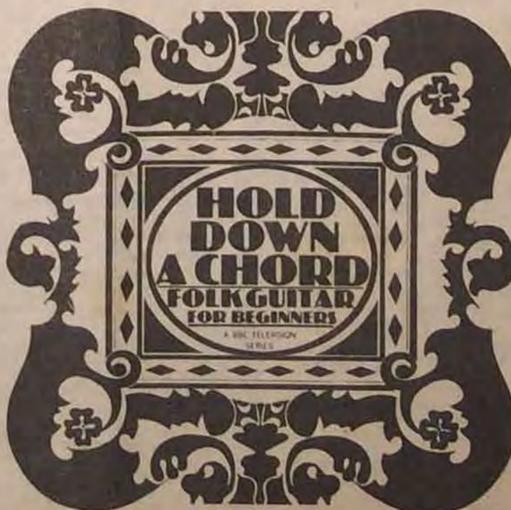
THE CUP FINAL: Every Saturday I get terribly interested in whose been knocked out or who's through. Who is playing in the Final, Chelsea and Tottenham—how did Chelsea make it? I can't go, although I'd love to see it. But we'll be working. In a way I'm mad about football. I used to play a lot myself.

MICHAEL D'ABO: He makes me laugh—in a funny way. He's such a funny person. He's always knocking things over. He comes into a conversation after ten sentences and asks lots of questions to get into the conversation. He drives you potty. But he's so funny. He's fitted into the group remarkably well. It took some time, but now he's improving all the time. I hope he gets lots of opportunities for his songs which are very, very good.

POP: At the moment, my feelings towards pop are a bit down because of the hit parade and what's happening with ballads. It's depressing me. I can't feel anything for a lot of the records no matter how commercial they are.

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ART: What happens today in art is that people put art into frames—by that I mean there is a kind of fashion trend in art. People say "that's pop art," or "art nouveau"; they push things into categories. I would never do this. I would never paint something and say "that's pop art." I'd do it because I like doing it that way. Everyone is obviously influenced by the things around them, but I'd never paint in this way. It's not right to put art into restricting frames. I'd like to see critics of critics in art. One man sees a painting and judges it. He might be completely wrong, but people assume he's right. It would be marvellous to have someone to criticise the critics. I don't spend as much time on art as people say I should. It's a pity, really, I'd like to spend more time.

MUSIC: Funny, but the first thing I think of is soul. All good music, whether classical or Asiatic music or anything, has soul. I dislike light music, but everyone says this. There's a nice movement in music at the moment. It's good that it's getting to be a more visual thing, too. For example, someone makes a film about a pop song. As a film, it might be awful, but with the music it could be a very impressive work. I think this sort of movement is widening the business, which is a good thing, particularly for the groups. It's a way to grow.

JIMI HENDRIX: Fantastic. Really. It must be a sad thing

ALAN FREEMAN



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BLIND DATE

that lyric — "lift up your skirt?" Can I hear it right the way through again, please? I like the idea of the song. It's very repetitive with just enough lyrical content to make you think "Aye, aye". I see it as part of the psychedelic scene, being conceived to coloured lights being flashed around. I like it. The member of the group who answers the lead singer has a great voice. I'd like to hear more of him.

NANCY SINATRA: "Love Eyes" (Reprise).

It's Nancy Sinatra. What about that, it's great. She is a far better singer than most people want to give her credit for. On a couple of her LPs she really gives out as if she isn't bogged down by the "Will it be commercial?" bit and she seems to be in the same frame of mind on this single. It's one of the most unusual songs I've heard for a singles release in the last two months. I love the big production behind it. I don't hear this as Top 20 but then the pop pickers and I often have that problem.

WALKER BROTHERS: "Walking In The Rain" (Philips).

The Walker Brothers. I've never heard another recording sound like this produced in Britain. I don't like the sound effects bit with the rain. It's rather sad to think they won't be making records together again because I think they've contributed one of the great highlights to British pop music of the past few years. This is one of their least effective songs, but I think Scott has one of the most romantic voices in the business. He is really able to caress a lyric and give it a sexy something.

SONNY AND CHER: "Podunk" (Atlantic).

Is it Mae West? I love it—I think it's fantastic. She absolutely kills me but I don't know who it is. Sonny and Cher? Never! I wonder if they got the idea from Mae West's recent LP. I would have thought it was an old burlesque queen who wanted to make a comeback. In these days when everybody's on a 1930s kick it could be a hit if it gets the exposure. It will certainly be the highlight of anybody's party, and I can imagine all the discotheques playing it. Only the Americans can produce such a blend of corny humour and make it sound feasible.

MOODY BLUES: "Fly Me High" (Decca).

I know the sound — it's the Moody Blues. They always get such a great feel. I love this. Oh, what beautiful harmony there! Fabulous! Notice how they establish it very quietly and build without making a big fuss. That is the best record we've heard today so far, without any doubt. I thought the rhythm was very subtle, so cool and so definite. And they didn't overuse the harmonies. It's a fascinating record altogether. If they don't get right up the chart there just isn't any justice.

VAL DOONICAN: "Two Streets" (Decca).

Val Doonican. It's a much faster tempo, but the idea is very much "Elusive Butterfly." I wish they wouldn't have that girl chorus chirping in, with nothing to say. I think Val's singing technique has improved but this record is very ordinary.

LEE DORSEY: "My Old Car" (Stateside).

I know this, it's Lee Dorsey. I wonder how much the American record makers are influenced by what's happening over here — they must be with a song about "My Old Car." Lee Dorsey has made many sensational singles but it took a long, long time before people took notice of him here. I can't quite make up my mind whether this is a hit record or not, but I've liked every record I've had by Lee Dorsey.

DAVE DEE, Dozy, Beaky Mick and Tich: "Okay!" (Fontana).

Dave Dee! That's one of the biggest sounds we've got. I love the Eastern snake charmer music in it. I said once that I considered them rather like the Hollies and Beatles in that they always come up sounding very fresh. They always suggest a lot of fun to me, they always sound as though they are having a great time. I hope it's a big hit. In my book, they always make good records.

ELVIS PRESLEY: "The Love Machine" (RCA Victor).

I haven't the faintest idea who this is but I'd say it was American. Wait a minute, it isn't Elvis Presley is it? I think this is ghastly. I've been accused of neglecting Elvis in my programmes although I've never failed to play one of his new releases because I'm a great Presley fan. But I've never heard him sing worse than on this record. At the outset I thought it was someone with a touch of the Dean Martins. Still, if anybody had told me they could play me a Presley record I wouldn't recognise I'd have bet £100. Fancy not recognising him. There goes my career as a disc jockey.

THE KINKS: "Waterloo Sunset" (Pye).

It's the Kinks. Can I hear birds singing in the background? There's a sort of Winchester Cathedral feeling about this. I think the Kinks have been away from the scene too long. I think it's a great shame when a major group finds it hard to be in the Top 20. Peter Quail was telling me they spent a lot of time and trouble over this record and it sounds like a hit song to me. I like the way they have toned it down. Even in the climaxes it never gets out of hand. It's nice to hear the Kinks in a tranquil mood. It's a very hummable song, which is why I thought of Winchester Cathedral.

JOHN'S CHILDREN: "Desdemona" (Track).

I don't know them. What's

WHERE, OH WHERE, IS ALL THE NEW POP TALENT?

WHERE are the new groups that can keep Britain on top of the pop disc world? There aren't many who are even worth a recording contract, according to Peter Shelley whose official title as Decca's Assistant To Producers means he is a talent scout looking for new artists.

"The typical beat group record scene of the past few years is dead," asserts Peter. "If I do want a group now it must be something that could set a trend, like the Beatles or the Shadows did. It would have to be something completely creative which could set the trend for the next five years, just as the Beatles did. And I'm beginning to doubt that such a group exists."

"I don't think it's the Beach Boys or the Monkees. The Beach Boys are too distant and the Monkees are created rather than creative."

"I keep looking. I recently went to Leeds where I contacted just about every agent and manager and went to every ballroom and club. And I didn't come away with anything. There is nothing creative there at all. I've also been to Glasgow, Edinburgh, Newcastle, Liverpool and Doncaster and the scene



MOVE: a good sound and a good act.

is absolutely dead. It's only happening in London now.

"One of the big problems is that so many artists with any talent seem to be snatched up by small-time managers and agents who strangle them because they really don't know what is happening in the business. Or they go to minor labels who haven't the right sort of promotion. A lot of potential talent is being wasted."

"An agent or manager who really knows the business can be of enormous help. Take somebody like Colin Berlin, who handles Tom Jones and Engelbert Humperdinck. He has the connections, the pull and the experience. But so many of the small-time managers stifle talent instead of bringing it out."

"Too many groups are flattered when they are approached by someone wanting to be their manager. It would be so much better if they came to me first. Bring a record out and then the artist is in a position to go to the top agents."

"One of the groups I'm excited about is the Amen Corner. They are handled by the same people as the Move and before I'd seen the group I knew they had big potential because the agency is go-ahead. They build up a following for an artist and then bring out a record."

How many groups or artists does Peter see in a week?

"It's hard to put a figure and I'm more selective than I used to be. You can whittle down a lot of it over the telephone—for example, if a manager tells me a girl singer is 35 I tell him to forget it. If one in ten of the people I see is worth a recording test then I'm well satisfied."

"Over the past four or five months, nine of the people I've got recording tests have actually signed contracts."

"My job is to find an artist, get the best song, work out an act for them and present them to the producer in the best possible way."

"I have the same attitude as a member of the public—I'm not a musician and I think that is a good thing. I just wait for something to knock me out."

NANCY



... in

LOOK OUT—Nancy's brother Frank Sinatra's talented daughter Nancy hit London last week on her second visit here in a year for a few days to mix business with pleasure.

THE BUSINESS: to record a theme song for the new James Bond film You Only Live Twice. Sean Connery's latest excursion into brawn and beauty.

VERDICT



B. P. FALLON reports from DUBLIN

It used to be "Where would the Beach Boys be without Brian Wilson?" But on Tuesday night of last week at the Dublin Adelphi the absence of brother Carl brought chaos and uncertainty for the Beach Boys and certain disappointment for the first house audience. As Carl was jetting across the Atlantic, Al, Mike, Bruce and Dennis took the stage. It was, to be as polite and charitable as possible, a disaster. The audience wanted Carl—but not as much as the four men who were struggling to make do without him. They seemed at a complete loss, like some amateur group struck with stage fright at the local talent contest. The numbers that came over best were "Do You

Want To Dance?" and "He Kissed Her."

The rest? Better forgotten both Beach Boys and audience. Suffice it to say that some members of the audience refused to leave their money, had to be escorted by the police.

When Beach Boys time round once again in the house, the group refused on stage until word had received that Carl had landed at Dublin Airport and rushing to the theatre with police escort.

Thirty minutes and an interval later, after numbers from the rest of the bill to pad out the time, four men began on "He



... MEETS JAMES BOND



... the recording studio

... theme is written by award-winning John Barry, with lyrics by Leslie Bricusse. It was Nancy's first-ever film theme and she recorded it with a 60-piece orchestra at the CTS recording studios in Bayswater. The film will be premiered at the Odeon Cinema in Leicester Square on June 12, with the Queen present.

THE PLEASURE: to show her younger sister Tina the sights of London. Tina has never been here before and big sister Nancy is showing her around. "Everything in London is so great, we hope to see everything and that's why we are staying over for a few days to see the sights," she said.
THE GIRLS stayed at their

father's luxury apartment in Grosvenor Square during their visit—the apartment where Frank and his new bride Mia Farrow stayed while in London a few months ago.
A STRICT security screen was thrown round Nancy while she was engaged on work for the film song, but she gave a press conference on Monday.

A NEW Nancy Sinatra single is released by Pye tomorrow (Friday) titled "Love Eyes." The B side is "Coastin'." There are no plans for a new single featuring Nancy and Frank.
THE COUPLE'S hit "Something Stupid" is still at number two in the MM's Pop 30 for the fourth week.

... ON THE BEACH BOYS



Rhonda." The sound was rough and the group, except for the hard-working Al Jardine, looked dejected. Then, half way through "I Get Around," Carl puffed on stage. "We love you Carl" erupted the audience. "We love you Carl," confirmed Mike Love. It was difficult to tell who meant it most. Still dressed in T-shirt and trousers, Carl tuned his guitar and the Beach Boys launched into the wistful "Surfer Girl." Then "You're So Good To Me," with the Dublin version of teeny boppers singing along. From then on it was the same act, if rougher, that audiences heard on the last tour. We had "God Only Knows," "Sloop John B" — the number boomed in the disastrous first house — "Good Vibrations" and "Graduation Day." Thus the Beach Boys' opening night: an appalling first half and a better second half, with the wait, wait, waiting for Carl to arrive.

NICK JONES reports from LONDON
ONCE again in their striped shirts the five Beach Boys opened their tour at London's Hammersmith Odeon last Thursday. Naturally the show wasn't as disastrous as the Dublin concert because Carl didn't have to do any airport dashing and the audience weren't in a hostile mood at all. However, it did have put the Beach Boys in a clear light once and for all — on this their third tour of England. Maybe it is the polished perfection and the wealth of sound and orchestration that one is used to on their records that makes the live Beach Boys' group sound — so comparably amateurish — floundering weakly as though their umbilical

cord to Brian Wilson had been severed. One expects a group as experienced as the Beach Boys — and years of touring the States would be a good training ground — to have far more presence on stage. But as the curtain slides up and the impact should strike you dumb, one just hears the disjointed, empty, nervous instrumental sound. I have always imagined the Beach Boys as a hardened bunch of professionals but unfortunately they don't play like that. Carl Wilson's lead guitar playing lacks any drive or self-confidence — amazing since he must have played most of the parts numerous times before all over the world. Al Jardine



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NEW JAZZ RECORDS

MAX ROACH: "Drums Unlimited."
The Drum also Waltzes (a); Nommo (b); Drums Unlimited (a); St Louis Blues (c); For Big Sid (a); In The Red (b) (Atlantic 1467).
(a) Roach (dr);
(b) Roach, Freddie Hubbard (tpt), James Spaulding (alto), Ronnie Mathews (pno), Jymie Merritt (bass);
(c) As (b) plus Roland Alexander (sop).

MAX ROACH RETURNS—AND IT'S A COMEBACK TO REMEMBER

ON the evidence of last year's Berlin Festival, a recent BBC2 broadcast and this album, it would seem that Roach has one of the finest working combos in jazz at the moment. This record can be wholeheartedly recommended to anyone with an ear for good modern jazz, the

only drawback being that three of the six tracks are drum solos by the leader. These have never been my favourite listening but Roach is such a masterly and taste-

ful musician that he turns them into interesting exercises, especially "Drum Also Waltzes" and "For Big Sid."

"Nommo," an excellent tune the group's bassist, inspired by Hubbard and Spaulding to excellent solos. I've seldom heard Hubbard better than he plays on this track, backed by the magnificent drumming of Roach makes doubly exciting. Every one excels themselves here. Mathews' piano work makes him as a musician to note.

"St Louis Blues" is a first rate and the addition of Alexander's rather wistful soprano doesn't spoil the group feeling. "In The Red" is a long "free" exploration which has dull patches but ends in a blaze of glory.

Throughout Roach's drumming is exemplary. He is certainly playing better than ever and it's good to have some of the real giants of the instrument and one of the great combo leaders back on record. It's been several years since Roach recorded, so let's hope that there'll be more like this from Atlantic.—B.H.

REVIEWERS: BOB DAWBARN, BOB HOUSTON, MAX JONES

FREEDOM—AND IT WORKS

COLLECTIVE improvisation in jazz harks right back to the New Orleans bands and several prominent contemporary musicians have grappled with its implications in a "free" setting.

This album is almost seven years old, and was the forerunner of similar experiments by John Coltrane ("Ascension") and the Jazz Composers' Orchestra. For my money, it is still the most successful recording of its type.

DOMINATING

It is difficult to pinpoint the reasons for its superiority; perhaps it is the dominating influence of Ornette Coleman, who plays magnificently in his solo, or the perpetual motion of the four-man rhythm section — although occasionally it gets a bit muddy — or just that most of the eight musicians involved were more adaptable to the idiom.

Hubbard, whose appearance on this and on Coltrane's "Ascension" is as much a mystery to him as anyone else, is certainly inhibited in his work here. He sounds extremely cautious and tentative but is still enough of a craftsman to pull himself through.

SUPERB

On the more positive side is the work of Coleman, Dolphy and Cherry. Ornette's solo is excellent, and although Dolphy's short solo contribution is nowhere near as spectacular as one might expect, his contributions to the ensembles and "harmonic unisons"—as Ornette describes them—is superb. He really knits the group together, often providing intelligent and inspiring promptings to the soloists.

ORNETTE COLEMAN DOUBLE QUARTET: "Free Jazz: Part 1; Free Jazz Part 2 (Atlantic 1364).

Coleman (alto), Eric Dolphy (bass clt), Don Cherry (pocket tpt), Freddie Hubbard (tpt), Scott LaFaro, Charlie Haden (basses), Ed Blackwell, Billy Higgins (drs).

The first side opens with a union passage before moving into solos by Dolphy, Hubbard and Coleman. The second side has Cherry soloing, but in the main is given over to LaFaro, Haden, Blackwell and Higgins — all superb musicians who create fascinating moments.

This is one of the important jazz records; it should certainly be heard by anyone with an interest in contemporary music. One point, though, is that it is much easier to follow in stereo and if you have the equipment, make a point of getting a stereo copy.—B.H.



ORNETTE: most successful recording of its type

TETE A TETE

PETER BURMAN'S JAZZ TETE A TETE. Freedom Monday (a); When My Bobby Gets Mad—Everybody Split (a); Jeep Is Jumpin' (b); Blues We Played Last Night (b); Blues For Sunday (c); Polka Dots And Moonbeams (c) (77 LEU12/21).
(a)—Tubby Hayes (tr), Les Condon (tpt), Mike Payne (pno), Ron Matthewson (bass), Tony Levin (dr);
(b)—Tony Coe (tr), John Picard (trb), Colin Purbrook (pno), Peter Ind (bass), Jackie Douglas (drs);
(c)—Frank Evans (gtr), Peter Ind (bass), Jackie Douglas (drs).

PARDON me, lads, but your influences are showing! Tubby Hayes has more than a touch of 1960 Coltrane on "Freedom". Mike Payne reminds me of McCoy Tyner. Tony Coe still shows traces of Paul Gonsalves. Frank Evans has certainly heard of Wes Montgomery. In fact the most original performances on the record come from trombonist Picard.

Still, there is a lot of very nice music on this album recorded during a live concert at Bristol University.

The two Tubby tracks, which take up Side One, are poorly recorded — Condon, in particular, suffering from tone distortion. "Freedom" is a fast Coltrane-ish performance, while on the first half of "When" Tubby reverts to a more Don Byas approach in both tone and concept. This is a long tenor feature and beautifully played.

Side Two is much better recorded and opens with the tightly-knit Coe-Picard group. There is, in fact, less Gonsalves than usual in Coe's playing and both he and Picard turn in excellent performances.

Evans is a Bristol musician making his first record and it's a pretty impressive debut. He has complete command of his instrument and good, though not always original, ideas.

The rhythm sections are all good and I particularly like the relaxed feel of the Purbrook-Ind-Dougan line-up on the two Coe tracks. — B.D.

Although Herbie Mann is far from being my favourite flautist, **NEW MANN AT NEWPORT** (Atlantic 1471) is certainly one of his better efforts. Of the five tracks "Project 5," "Scratch," "She's a Carioca" and "Summertime" were recorded at last year's Newport Festival with a septet including Jimmy Owens on flugel and Joe Orange and Jack Hitchcock. "All Blues" — the best of the set — is a studio recording aided by Jimmy Knepper's inclusion on trombone. Thanks to Reggie Workman's bass and Bruno Carr's steady pulse on drums, everything swings along nicely but the only drawback about the album is the leader's flate. He turns to tenor on "All Blues" and is much more interesting. Confirmed Mann fans will love this, and it's an enjoyable set despite the empty flute solos. — B.H.

LENNIE FELIX

LENNIE FELIX: "In His Stride," Morning Stroll; Embraceable You; Big Butter And Egg Man; These Foolish Things; Girl From Ipanema; Love Is Here To Stay; What's New; Manhattan; Crazy Rhythm; L'il Darlin'; Blue Turning Grey Over You; Blue B; Squeeze Me; Moonlight In Vermont ("77" LEU12/22).
Felix (pno), London, 14/12/66.

THROUGH the years since he first enlightened me with some inventive playing at the Service Club in Kensington, Lennie Felix has given my ears as much pleasure as any native jazz pianist, and more than most. This album, presenting him alone at the piano, catches what I might call the Felix essence. He is, by nature, a soloist — strongly two-handed and with an expansive spontaneous, musical style that cannot easily be contained.

He likes to stretch out on melodies of his choosing and allow his emotions a free rein, and this is what happens on "In His Stride." Even the title means something, since Lennie is a well-known exponent and lover of the Harlem stride manner of playing.

Of the tunes here "Blue Turning Grey" and "Squeeze Me" reflect Lennie's long-held admiration for Fats Waller. The former, in any event, is a rewarding tune to play and Felix extracts most of the juice from it. "What's New" is another elegant ballad track.

Echoes of Fats can be heard in numbers other than the Waller pieces, for he — like Hines, James P. Johnson and Tatum — was a prime Felix influence. But the pianist blends these, and other keyboard directions into a homogeneous "orchestral" style of his own. We hear it flourishing on "embraceable," "Ipanema," "Love" and one or two more of the quality

RADIO JAZZ

Times: BST/CET

FRIDAY (12)
5.20 p.m. R1: Jazz, 6.30 H2: Jazz Rondo, 7.0 N2: Jazz, 11.5 O: Jazz, 11.10 N1: Duke Ellington Ork, 11.15 BBC H: Teddy Wilson, Dexter Gordon, Gerry Mulligan, Harry James, Pete Johnson, 11.15 T: Woody Herman Band, 1945-8, 11.45 T: Zoot Sims.

SATURDAY (13)
12.0 noon BBC T: Jazz Record Requests (Steve Race), 2.55 p.m. H2: Radio Jazz Magazine, 3.30 E and H1: London Swings (Acker Bilk, etc), 5.20 H1: Johnny Griffin, Kenny Drew Trio, 7.0 N2: Folk Music, 7.5 J: Sammy Davis Jr, 8.0 R2: Jazz Concerto, 10.10 E: Pop and Jazz, 10.35 O: Pop and Jazz, 10.40 H2: Bobby Christian Ork, 11.15 A2: Get To Know Jazz, 11.15 T: Sounds of Glenn Miller, 11.25 H2: Sweet and Swing, 11.45 T: Horace Silver Quintet and Sextet, 12.30 a.m. J: Jazz Festival, 1.0 E: Doctor Jazz (Big Bands).

SUNDAY (14)
7.0 p.m. N2: Radio Jazz, 8.25 N1: Jimmy Van Heusen Jazzmen, 9.5 O: Pop and Jazz, 10.30 A1: Free Jazz, 10.50 E: Ernie Shepard Quartet, 11.3 A1: Charles Lloyd Quartet, 11.31 BBC L: The Jazz Scene (Ronnie Ross Quintet, Johnny Griffin, Brian Priestley, Ray Russell Quartet, 11.45 A1: Jazz Panorama (Hughes Panassie), 1.0 a.m. E: Jazz.

MONDAY (15)
4.0 p.m. O: Swing, 9.30 J: Big Bands, 11.15 T: Pop and Jazz, 11.30 H1: Papa Blue's Viking Jazzband, 11.45 T: Duke Ellington Ork (Far East Suite).

TUESDAY (16)
9.10 p.m. R2: Jazz Tempo, 10.50 M2: Jazz, 11.0 U: Jazz Concert, 11.5 O: Jazz Studio '67, 11.15 Y: Pop and Jazz, 11.45 T: North Texas State University Lab Band.

standards. Also on "Blue B," which in fact is the blues in C, though this leisurely improvisation suggests a schooling in Stacy and Sullivan.

Sometimes Lennie lets one image come through full strength, as on "Morning Stroll" which is so deeply tinged with Lionism that I took it at first for one of Willie Smith's jaunty melodies.

In fact it is a Felix tune to part of which he applies his stride method, as he does on "Crazy Rhythm." He is at his most reflective on "Darlin'," but the whole album is full of fine, pretty and (to quote the immortal Fats) Arabian things.

Doug Dobell's sleeve claims this as Lennie's first solo album. It isn't; he recorded one for Nixa in 1958 which is a favourite of mine. But it must be one of his most enjoyable, and DD deserves credit for putting its maker back into LP circulation. — M.J.

Eddie "Lockjaw" Davis, recently playing in this country and soon to return, is a powerful and full-toned tenorman who can balladise beautifully in a style that draws comparison with Webster, Byas and Lucky Thompson. Most often he has been heard in a fiercer vein, cutting loose over an organ group or the Count Basie band, and it is in this trenchant form that he is featured for the most part in "TRANE WHISTLE" (Xtra 5019). The LP, on which Lock plays four Oliver Nelson scores and two by Ernie Wilkins ("Jaws" and "You Are Too Beautiful") from the Basie book, is a low-price re-issue of a Prestige album originally released here by Esquire. It is, as I said first time round, a somewhat disappointing set in that the band does rather what Basie's does with Davis but less well, and the principal soloist is good without often touching his top level. On "Stolen Moments" Davis builds strongly, and "Beautiful" offers romantic tenor with a distinctive cut to it. There's nothing much wrong with what anyone plays mind you, Clark Terry, Richard Williams, Bob Bryant (tpts) and Nelson himself are other soloists, and the band attacks with a will. But the total effect is of a routine session rather than a momentous blow, and some of the tracks feel long even though the whole LP lasts only 33 minutes. — M.J.

SUPERB WES—BUT STILL NOT HIS BEST

Wes Montgomery gets my vote for the best contemporary guitarist, and yet none of his more recent albums have come up to the standard of his early, up to "The Incredible Guitar of Wes Montgomery" — or to his inspired performances at the Ronnie Scott Club. On "CALIFORNIA DREAMING" (Verve VLP9162) he has the assistance of Don Sebesky's arrangements, a fine big band alternating with an excellent rhythm section, and excellent piano by Herbi Hancock. Wes plays superbly and yet, once again, I'm left with a faint feeling of disappointment. This is good, but nowhere near the height of Wes' capabilities. Titles include: "Sun Down," "Without You," "Winds Of Barcelona," "Sunny" and "South Of The Border." — B.D.

Lou Rawls is an energetic singer with a fairly rich voice and a hip sort of style influenced by blues, gospel and old and modern pop. Guessing at influences is a game that keeps you busy; after the obvious bits of Witherspoon, Ray Charles and Joe Williams you begin to discern odd characteristics that could have derived from Al Hibbler, Nat Cole, Alex Bradford, Uncle Tony Bennett and all. However that may be, he makes a bright, professional job of some good and varied material on "CARRY ON" (Capitol T2832), capably supported by his pianist (Tommy Strode) and rhythm and sometimes horns, "Mean Black Snake," "Walking Proud," "Find Out What's Happening" and "The Devil In Your Eyes" are among those which best showcase his somewhat brash vocal approach. Other songs are Andy Previn's "You're Gonna Hear From Me" and the Lennon-McCartney "Yesterday." At times, as in "On Broadway," Rawls forces his mannerisms on a song so that its melody and meaning are distorted to an uncomfortable degree. This detracts from an otherwise entertaining "fringe" set. — M.J.

Denis Budimir is a talented guitarist who has worked for such jazz names as Chico Hamilton, Harry James and Bud Shank. On "THE CREEPER" (Fontana T15307) however, he sets his sights at the jazz fringe public with R&B type performances of popular songs like "Like A Rolling Stone," "I Got You Babe," "Eve Of Destruction" and "Cast Your Fate To The Wind," backed by two more guitars, piano, occasionally organ, bass and drums. I find his rather metallic tone not exactly pleasant but he does get quite a nice bluesy thing going at times. Not really one for the more sophisticated jazz fan. — B.D.

TED CURSON: "The Straight Ice; Star Eyes; Tempo; Nublu; Revo's Waltz; Elephon Walk (Atlantic 1441). Curson (tpt), Bill Barron (tr), George Arvanitis (trbn), Herb Bushler (bass), Dick Berk (dr).

SINCE his days with Charlie Mingus, Curson has had an interesting trumpet. Though still striving towards complete maturity, he made several fine albums, while this is not particularly outstanding it contains plenty of fine music.

However, despite the fact there's no connection at all with the "new thing" there are a few moments exceptional — blue thing Curson's frontline part Barron, is an accomplished tenorist who is rather efficient in originality. But multi-noted Coltrane-ish is apt as a foil for Curson's clean trumpet sound.

"Star Eyes" is the most satisfying track, a beautiful reading of this unusual lad which shows Curson his best light. "Revo's Waltz" is minus Arvanitis piano and Curson builds exciting solo.

While the rhythm section is far from spectacular, it provides a fluent backdrop for the two horns, and Freeman Arvanitis is a neat, precise soloist when the occasion demands. There's not much of Curson in the current catalogues — this is well worth a listen

KENNY DORHAM

KENNY DORHAM: "West 42nd Street" Always, Stella By Starlight, Why Hot? Case II, Samba De Orfeu, Last 42nd Street (Polydor International Stereo 623 225).
Dorham (tpt), Rocky Boyd (tr), Walter Bishop (pno), Ron Carter (bass), Pete LaRoca (drs), New York, 1961.

KENNY DORHAM does figure too strongly in jazz polls, but he can be relied upon to turn in consistent, thoroughly professional performances on record. The 1961 session is a good example of his work — clean played and melodically so.

His front-line partner Rocky Boyd, had a few months in the limelight last year when he briefly replaced Hank Mobley in the Miles Davis group. He is efficient, rather than exciting player, very much in the early Coltrane-Sonny Rollins mould.

The rhythm section is good though both Carter and LaRoca have grown into more impressive figures over the past six years. Best of the tracks are long blues, "Ease It," and nice ballad performance "Stella." It all adds up to good, average modern jazz.

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THURSDAY

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FOLK BARGE, Kingston, Jack Sheppard, John Martyn. **CLASSIC WASHBOARD BAND**. Next week. Come All Ye.

GREYHOUND, Fulham Palace Road, 7.30 p.m. The Doghouse Folk Club presents **THE YOUNG TRADITION**, plus The Punchbowl Three and guests.

JOE STEAD, Hertford Folk Club.

THE FOX, Islington, Bobby Campbell, Gordon McCulloch, Paul Lenihan, Tim Lyons.

THE INTRACACIES OF ROY HARPER and Rod Braxton Old Crown, near Archway Tube

WHITE BEAR, Kingsley Road, Hounslow. **THE NEWBY**, **THE HONEST JOHN THREE**, **BRIAN GOLBEY**.

FRIDAY

ALL SCOTTISH Republicans sing with Nigel Denver, at The Roebuck, Tottenham Court Road, tonight.

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FIGHTING COCKS, London Road, Kingston **JOHN STEEL**.

IAN GRAHAM AND ANDY MARTIN—OSTERLEY.

JOHN FOREMAN, EAST HAM THE CENTRAL, BARKING ROAD

SATURDAY

ANGLERS, TEDDINGTON. **ROGER SUTCLIFFE**.

AT LES COUSINS, 49 Greek St. GER 5413, 7.30-11.30. The first appearance in this country of a fine singer and songwriter. **TOM RUSH**

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CITY FOLK

ERIC WINTER himself, **TONY MCCARTHY**, **THE TAPPERS** at Horseshoe Wharf Club, Blackfriars, Near Mermaid Theatre; 8 p.m.

DARTFORD RAILWAY Hotel, Cliff Augier, Johnny Joyce, 8-11.45.

DUBLIN CASTLE, York Way, Camden Town, From Stockton, The Fiddlers, from Scotland, Marian McKenzie, 8 p.m.

JOHN FAULKNER, **TERRY YARNELL**, **BRIAN PEARSON** **UNION TAVERN LLOYD BAKER** ST., W.C.1. 7.45

TROUBADOUR, 265 Old Brompton Road, 10.30. **STRAWBERRY HILL BOYS**.

SUNDAY

AT THE TROUBADOUR, 9.30. **HONEST JOHN THREE**.

AT UNION HOTEL, Surbiton Road, Kingston, **DOGEND STRING BAND** and guests.

BERT JANSCH, **JOHN RENBOURN**, **HORSESHOE HOTEL**, **TOTTENHAM COURT ROAD** 7.30 p.m. PROMPT

BROMLEY "Star and Garter" **BOB AXFORD**

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SUNDAY cont.

JOE STEAD, Newbury.

MERCURY FOLK CLUB, Prince Albert, Notting Hill Gate, 7.30 p.m. Singers Welcome.

NAGS HEAD, **BATTERSEA**. **DAVE WARD AND ICTOR**, Marion Segal, Lawrie McCall.

ST. ALBANS, Queens Hotel, 7.30 p.m. Tim Lyons and the Residents.

STEVE BENBOW Folk Club, The Swan and Sugar Loaf, Brighton Road, Croydon. Guest artist **CLIFF AUNGIER**.

MONDAY

FOLKSVILLE, **PUTNEY**, 10-night Half Moon, Lower Richmond Road. **THE SILVER FAMILY**, **LISA TURNER**, **ROYD RIVERS**, **DAVE MOSES**.

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TUESDAY

AT DULWICH "Half Moon" Herne Hill. **DAVE KELLY**, **Bob Axford**, **Don Shepherd**.

AT THE TROUBADOUR, 9.30. **DAVE SEWELL**.

COME ALL YE The Ealing Folk Club, 8 p.m. The Green Man, Uxbridge Road, W.13.

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NEW POP RECORDS

Scott reigns supreme on Walkers' last single

SINGLES

THE WALKER BROTHERS: "Walking In The Rain" (Philips). The last single by the three Walker Brothers as a group. This time they revive the Ronettes hit number made by Phil Spector and needless to say the Walkers' version does little for the original except for sounding like typical Walkers records. As usual Scott reigns supreme over the total sound, adequately backed by various sounds but nothing about the record strikes one as at all adventurous or particularly imaginative. It'll be a hit because it's a big deep ballad, which surges along with a full orchestration and a few quick thunder claps which precede the rain, though it isn't a very outstanding record. It will be a joy to hear the Walkers doing exactly as they want without quite so much melodramatic nonsense.

BORING

DAVE DEE, DOZY, BEAKY, MICK AND TICH: "Okay!" (Fontana). The stomping unmistakable sound of Dave Dee and company hits the grooves once again with another touch of "Bend It," that is, a very Zorba beat—but not the speeding-up bit. In fact we think this single from the boys is a little disappointing because, unlike all of their other singles, they don't seem to have progressed much. Sure, it's commercial, full of hang-ups, and a nice mystical chanting at the beginning, but then it clunks along at a rather boring pace, getting nowhere slowly. Not their best, probably a top twenty hit, and let's have a bit more spirit on the next one.

THE SUPREMES: "The Happening" (Tamla Motown). Even when this fantastic Motown trio sing a basically "straight" film score they just cannot fail to inject their overpowering soul and feeling and cannot fail to have enormous hits. This rau-

cous happener has shot to the top of the American charts but we think it may be a little loud and imposing for the gentler British. Diana Ross singing the lead vocal gets a bit drowned by a complex of horns and reeds screeching away in her ear, and the overall effect makes one flinch from the gramophone rather than embrace it lovingly. A storming happy sound but we can't yet see where its commercial appeal lies. Being the Supremes though, it must stand a good chance of being a hit.

THE BYRDS: "My Back Pages" (CBS). From their "Younger Than Yesterday" album comes another beautiful Bob Dylan composition given that loving, careful, harmonious treatment from the Byrds—who are still one of the best recording groups in the world. A very well made, straight forward appealing track, doing well for the Byrds in America despite their return to the Dylan—"Mr Tambourine Man"-type formula. McGuinn sings as expressively as ever and the record has a pretty, almost electric feel. The beautiful flip side, "Renaissance Fair" deserves a mention because it is one of the best records the Byrds have ever made.

TOMORROW: "My White Bicycle" (Parlophone). This is one of the most exciting and commercial and catchy records to have come out of the new school of pop music since the word "psychedelia" first made its presence known in our multi-coloured, pleasant land. Tomorrow, four relaxed young Londoners, attack the auditory senses with a backwards spinning, cymbal-smashing, guitar-chanting ditty about a carefree youth cycling the streets Provo-style. The number whips along with a whispering charm—not un-Beatle-like—and an urgent, climactic atmosphere. A group that certainly doesn't lig about and should be in line for some success with this new sound.

PROCOL HARUM: "A Whiter

Shade Of Pale" (Deram): Tremendous first record from a new group, the Procol Harum with a beautiful, sighing ballad which is really too much to take in all at once. Mainly featuring a distant angelic organ the record has a swinging, heavenly feel sweeping soulfully and ecstatically through your bones. Everything about the record is an overwhelming gas and carries all the signs of a smash hit. Just listen to the knockout lyric which starts—for a start: "We skip a live fandango, the floor, I was feeling kind of seasick, the crowd called out for more."

BEATY

GARNET MIMMS: "Roll With The Punches" (United Artists). To coincide with his visit to England is a new beaty Mimms release right in the soul groove. In fact it's a return to an older style for Garnet and it's more than his usual poppier and more refined style. This must fall into the category of a great discotheque sound—it really cooks along in full volume—but it doesn't have enough hooks or distinctions to hit the commercial market or make the chart.

JULIAN COVEY AND THE MACHINE: "Little Bit Hurt" (Island). We found this record a bit disappointing after the glamorous build-up it was getting. The production is so obviously Jimmy Miller, that is, it has a very old Spencer Davis Group sound—which isn't a fault—but the riffs and concept of the song are rather old hat as far as commerciality goes. Very pleasant groovy record to listen to and it's well put together—we just don't see any hit potential whatsoever. Covey has undoubtedly got the talent but he's got to go out on a longer more original limb, and lay something a bit newer down.



SCOTT: adequately backed by various sounds

LPs

No other word for the Byrds but beautiful

THE BYRDS: "Younger Than Yesterday" (CBS). If it was possible to hear every note played at a Beatles concert I don't think it would be unfair to say that the sound could or would never be as good as their records. The Byrds usually play before silent audiences, void of screamers, and unfortunately they are all too often condemned for "sounding bad." But then it would be a foolish critic who ignored their records, just because their "live" performances were not up to expectation. And if you ignore this album you are not only foolish—but deaf! Naturally it surpasses all other Byrds works, being rich in sparkling ideas, the most incredible feeling, and what's more—beauty. The singing and playing of guitarist Jim McGuinn is fantastic, bass man Chris Hillman is positively out of this world and his enhancement to the lyrics and feel of "Everybody Has Been Burned" for example, is almost too incredible. The concept of "Mind Gardens" is just as mind-blowing. The tight, lyrical flow of "Renaissance Fair" makes one of the most beautiful songs under this sun of sound; "Rock 'n' Roll Star" takes on a dry Mexican sound with the high hot trumpet of Hugh Masekela; "My Back Pages" is another delightful Dylan-Byrds amalgamation; and for those of you who dug "The Lear Jet Song" on the "Fifth Dimension" album, there is another freaky tune about digging Martians, "CTA 102." The Byrds are beautiful—there's no other word for it.

THE DOORS: (Elektra). The raving R&B musical content of their first single, "Break On Through To The Other Side," falls well short of the high standard the Doors main-



BYRDS: usually play before silent audiences

tain on this, their first, album. A high, fully dimensional sound gives the Doors' music a propulsion not dissimilar from Elektra's sister psyche group, Love. However the Doors' force flows through more powerfully, not relying on beauty, but electronic power used most effectively on the album's two longest tracks: an atmospheric and cracking "Light My Fire," and an Eastern-influenced "The End." The group combine hard-hitting, meaningful lyrics, with punchy, driving backings given extraordinary depth by the perceptive use of only organ, guitar, bass and drums. Listeners may be brought down by the Doors' rough, evil edge but ultimately their music is inspiring and revealing.

JIMMY RUFFIN: "The Gonna Ruffin Way" (Tamla Motown). First album release for Jimmy who executes his soulful style beautifully on all 12 tracks of this fine LP. Included, of course, are his two smash hits, "What Becomes Of The Broken-hearted" and "I've Passed This Way Before." Motown have managed to keep Jimmy away from the over-familiar Tamla sound and he handles the material in a more restrained manner—but still leaving a lot of room for feeling. The backing is tight, faultless, very enhancing and almost mystical on "Halfway To Paradise," yet always unimposing. Ruffin is obviously a professional, quality singer who can handle material from Motown to "Black Is Black," or "Bless You" equally well. He must develop into a singer of the Marvin Gaye calibre which can't be at all bad. Others include, "Gonna Give Her All," "Gonna Give Her All," "The Love I've Got," "Since I've Lost You," "I Want Her Love," and "How Can I Say I'm Sorry."

KEITH: "98.6" / "Ain't Gonna Lie" (Mercury). The liner note says that Keith "has a magnetic, electrifying personality," but that is the one thing Keith is lacking. His soulful "98.6" hit certainly does project with the help of Jerry Ross's production team, who applied the same subtle, building effect to Bobby Hebb's "Sunny." However, the quality isn't maintained throughout this album's twelve tracks. Keith's voice doesn't come across with enough power and at one point he's drowned by the backing voice. Nevertheless most of the arrangements show imagination (by another "Sunny" man, Joe Renzetti). Maybe in time Keith will equal his arrangements. Included "Tell It To My Face," "To Whom It Concerns" and "I Can't Go Wrong."

THE CYRKE: "Neon" (CBS). A nicely relaxed, well recorded, arranged, thought out, gentle album from America's Cyrkle, now a four-some. The group have a folk-

A HARD TO BEAT ORBISON DOUBLE

ROY ORBISON: "Roy Orbison Sings Don Gibson" (London). "Orbisongs" (Monument). Two albums featuring the distinctive Orbison voice. The first album features Roy singing melodic country ballads penned by Don Gibson and his powerful voice wrings full emotion from the lyrics. "Orbisongs" is just that—Orbison singing mainly his own compositions. Some well known, like "Pretty Woman," others not so well known. And he even throws a Gene Pitney song, "22 Days," in for good measure. The quality of the writing makes the first album the more satisfying, but Big O's performance is always excellent.

JACK JONES: "Jack Jones Sings" (London). Technically, Jack Jones is one of the best singers around, though he hasn't climbed the heights of some of this contemporaries. But it'll come if the evidence of this new album is to be believed. A great voice singing some fine songs—"A Day In The Life Of A Fool," "Somewhere My Love," "Autumn Leaves," "The Shining Sea." And more. And Jack gives every lyric, fast or slow, a lot of superb feeling.

THE POZO-SECO SINGERS: "Introducing The Pozo-Seco Singers" (CBS). Two Texans and a dishy blonde from the same Lone Star state make up the P-S Singers. Sound is based hard in folk and country, but with a dash of originality in the arrangements and vocal harmonies. Very pleasant, though they won't set the pop scene on fire on this side of the Atlantic. Titles on this first album include "Changes," "If I Were A Carpenter," "I Can Make It With You Baby" and their US hit "Time."

ROYAL FESTIVAL HALL

General Manager: John Denison, C.B.E.

MONDAY, MAY 22nd, at 8 p.m.

Roy Guest and James Lloyd present:

FOLK BENEFIT for CYRIL TAWNEY

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continued from column 3 facing page

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THE MOPEDS
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ROUNDHOUSE. See display ad,
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FREDDY MACK
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Gaiety Ballroom Ramsey and
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Saturday, 20th May. Licensed Bar

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COOKS FERRY INN, EDMON-
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Lunchtime.

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IMPACT
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WITCH'S CAULDRON,
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MONDAY
AT READING, KEN COLYER,
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FAMILY
Baldoek
(Monday continued)

CLUBS
continued on
column 7
facing page

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DICK MORRISSEY
Saturday, May 13th
ART ELLEFSON
Sunday, May 14th, Lunchtime
DICK MORRISSEY and
IAN HAMER
Evening
BOBBY WELLINS

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Friday, Saturday, Sunday, lunch & evening
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ART ELLEFSON
Saturday, May 13th
HAROLD McNAIR
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Lunchtime and Evening
HAROLD McNAIR
Monday, May 15th
ART ELLEFSON QUARTET
Tuesday, May 16th
DICK MORRISSEY QUARTET
Wednesday, May 17th
TUBBY HAYES QUARTET
Thursday, May 18th
DICK MORRISSEY QUARTET

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* **FANCY BRED**
Friday, May 12th (7.30-11.0)
* **1-2-3**
* **ROSCOE BROWN COMBO**
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* **THE STALKERS**
Sunday, May 14th (7.30-10.30)
* **AN EVENING OF SCENTED**
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* **AN ANTIQUE**
FREAK-IN
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BRUCE LACEY and

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Monday, May 15th (7.30-11.0)
* **THE HERD**
* **THE NITE PEOPLE**
Tuesday, May 16th (7.30-11.0)
* **JOHN MAYALL'S**
BLUES BREAKERS
featuring **PETE GREEN**
* **THE FAMILY**
Wednesday, May 17th (7.30-11.0)
* **FOLK MUSIC NIGHT**
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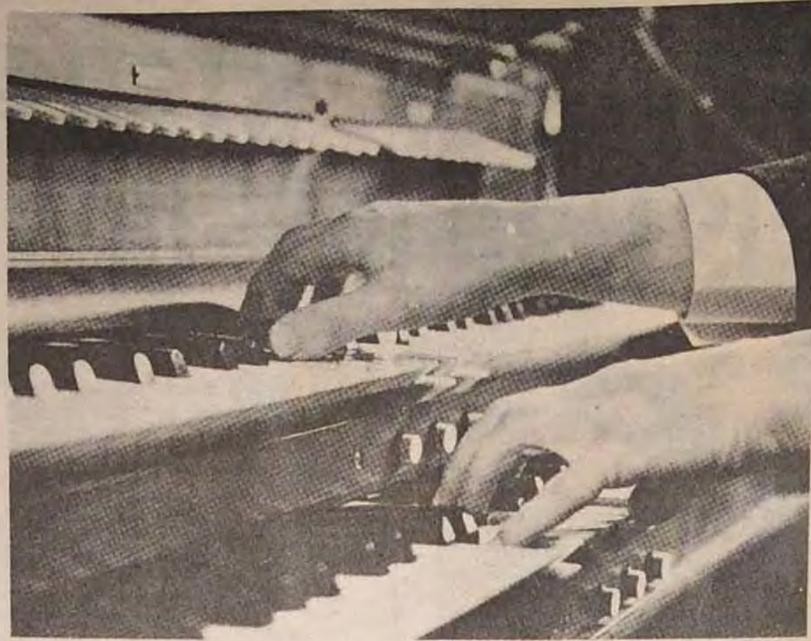
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WHY DON'T POP STARS JUST GROW UP?



WAYNE: "his comments on the Church were sick"

WHO the hell does Carl Wayne think he is? I have just read his Pop Think-In and was thoroughly disgusted by his total lack of moral sense and decency and with the MM for printing such shabby views.

No wonder teenagers today get a bad name. If we were all of Mr Wayne's opinions who would blame people for thinking we were just irresponsible, immoral degenerates with low standards.

I have no specific views on God, but his comments on the Church were sick. Why don't these immature pop stars grow up? Fans don't respect this show of pathetic thinking. —MISS KAY GOODALL, Erdington, Birmingham 23.

MM MAILBAG.



I WOULD like to send out a National warning. If you have parents like mine, don't try to get them interested in pop music.

I made this fatal mistake and my father walked round the house for days afterwards singing: "Please believe me, don't go away" and "Strawberry Lane, I need you." —A. J. M. HOGG (aged 13), Wheathampstead, Herts.

I AM an ardent Elvis Presley fan, but I must admit that his recent films have not exposed his tremendous talent.

The producers seem to forget that times are changing and that Elvis' films should change too. His films are all the same and he is the same pig-headed loverboy in them all. —MAVIS SEAMAN, Dairy, Ayrshire.

WHEN will British jazz audiences grow up? After all these years they still greet every drum solo with hysterical applause and are apparently so surprised that a bass player can actually get through a solo that they will give him treble the acclaim they would give to the most beautiful conceived horn solo.

What chance has jazz got of developing into serious music when its followers listen with their feet instead of their brains? —CHARLES NICHOLSON, Stockport, Cheshire.

Time to get with it, Simon

NO wonder Dee Time is such a terrible programme—just look at Simon Dee's review of the Who's new disc in Blind Date. It showed just how ignorant he is of the state of modern pop music. —J. APPERLEY, Hemel Hempstead, Herts.

DEE Time must be the most irritating show so far devised for TV. Whenever somebody starts to say something interesting he is cut off so that the next artist can get in his, or her, latest plug number. —DENNIS WILLIAMS, London, SW6.

ALTHOUGH Simon Dee owes his broadcasting career to offshore Radio he seems to know very little about the Radio London format. In the Melody Maker he commented on Prince Buster's "30 Commandments" saying it would never be a hit in 100 years and it



DEE: "more accurate"

was the sort of record that will be a climber on Radio London for 13 weeks.

Radio London never plays records for such a length of time, let alone climbers. If he was suggesting that Radio London climbers never become hits I can confidently claim that we have always been much more accurate than him. —ALAN KEEN, Programme Director, Radio London.

COULDN'T the vexed question of the Revived 45 be solved by the disc jockeys? Why do they play records like "It Ain't Me Babe" by Davy Jones and make the obvious comments. The whole thing is an embarrassment to both the listener and the artist. If the disc jockeys refused to play these records, this sort of Revived 45 would be a thing of the past. —A. W. HOPKINS, Bishops Stortford, Herts.

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