

# Melody Maker

May 20, 1967

9d weekly

A TALE OF FIVE BEARDS centre pages



# KINKS

( 'Waterloo' goes up 12 places )

# CLIMB - DENIED SPLIT



KINK RAY: keen on writing film music

## Ray Davies' not leaving'—plans new TV series

**A**FTER five months out of the Pop 30, the Kinks are roaring towards the top of the chart with "Waterloo Sunset." This week it jumped 12 places to number seven.

Meanwhile, Ray Davies is planning to expand his career in several directions—although reports that he might quit the Kinks have been denied.

Kinks' manager Robert Wace told the MM: "Ray has lots of ideas he wants to put into a TV series built round the Kinks and we hope one of the networks will be interested."

### UNUSUAL

"Ray would write original music for the shows as well as short sketches. In addition to the Kinks he would like to present people who don't normally get the right kind of plugging—the more unusual type of artists and acts.

"Ray is also very keen on writing film music and something may well be settled in that line soon."

The Kinks' proposed trip to Scandinavia last week-end was cancelled. The group are currently busy recording new material for future releases.

**TURN TO PAGE SEVEN**

## GARNER FLIES IN FOR TV

**E**RROLL GARNER flew into London today (Thursday). He is here to tape a programme this Sunday for the Palladium Show. Garner is a special guest on the show, which stars Cilla Black and Dickie Valentine.

The programme will be screened the following Sunday (28). It will be the American pianist's first visit to Britain this year.



## BENNETT

fans demand more concerts

**PAGE FOUR**



## HENDRIX

fantastic new album

**PAGE 13**

# MELODY MAKER POP 30

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

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## POP 30 PUBLISHERS

1 Ardmore and Beechwood, 2 Maurice, 3 Maurice, 4 Ardmore and Beechwood, 5 Fabulous, 6 Green Wood, 7 Davray/Carlin, 8 Scott, 9 Acuff-Rose, 10 Screen Gems, 11 Carlin, 12 Enquiry, 13 Essex, 14 Yameta, 15 Yameta, 16 Palace, 17 Abigail, 18 Carlin, 19 Chardon, 20 Cat, 21 Bron, 22 Copyright Control, 23 Calgems, 24 Valando, 25 Carlin, 26 Shadows 2, 27 Leeds, 28 Chappell, 29 Meteor, 30 Screen Gems.

## US TOP TEN

- As listed by "Billboard"
- 1 (4) GROOVIN' ..... Young Rascals, Atlantic
  - 2 (1) THE HAPPENING ..... Supremes, Motown
  - 3 (2) SWEET SOUL MUSIC Arthur Conley, Atco
  - 4 (3) SOMETHING STUPID ..... Frank and Nancy Sinatra, Reprise
  - 5 (—) RESPECT ..... Aretha Franklin, Atlantic
  - 6 (9) I GOT RHYTHM Happenings, B. T. Puppy
  - 7 (—) RELEASE ME ..... Englebert Humperdinck, Parrot
  - 8 (8) CLOSE YOUR EYES ..... Peaches and Herb, Date
  - 9 (6) DON'T YOU CARE ..... Buckingham, Columbia
  - 10 (7) YOU GOT WHAT IT TAKES ..... Dave Clark Five, Epic

## TOP TEN JAZZ

- 1 SWINGIN' NEW BAND (LP) ..... Buddy Rich, Fontana
  - 2 JIMMY SMITH'S GREATEST HITS (LP) ..... Jimmy Smith, Verve
  - 3 FOREST FLOWER (LP) Charles Lloyd, Atlantic
  - 4 FRACTIOUS FINGERING (LP) ..... Fats Waller, RCA
  - 5 FUSIONS (LP) ..... Joe Harriott and John Mayer, Columbia
  - 6 FREE JAZZ ..... Ornette Coleman, Atlantic
  - 7 CHAPPAQUE SUITE (LP) ..... Ornette Coleman, CBS
  - 8 GENUINE DUD (LP) ..... Dudley Moore, Decca
  - 9 THE GOLDEN YEARS Vol 2 (LP) ..... Billie Holiday, CBS
  - 10 BUCK AND BUDDY BLOW THE BLUES (LP) ..... Buck Clayton and Buddy Tate, Xtra
- Chart compiled from returns from the following stores: RAYNER'S, Bristol, J. FENNELL, Coventry; BUSHWORTH AND DREAPER, Liverpool; CUTHBERTSON'S, Glasgow; VALANCES, Leeds; BARRY'S RECORD RENDEZVOUS, Manchester; G. WINDOWS, Newcastle; ASMAN'S, London; COLLETT'S, London; DOBELL'S, London; CAVENDISH HOUSE, Cheltenham.

## TOP TEN LPs

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

## TOP TEN FOLK

- 1 IN MY LIFE (LP) ..... Judy Collins, Elektra
  - 2 A DROP OF THE HARD STUFF (LP) ..... Dubliners, Major Minor
  - 3 A PORTRAIT OF JOAN BAEZ (LP) ..... Joan Baez, Fontana
  - 4 RAGS REELS AND AIRS (LP) ..... Dave Swarbrick, Bounty
  - 5 SO CHEERFULLY ROUND (LP) ..... Young Tradition, Transatlantic
  - 6 THE DUBLINERS (LP) Dubliners, Transatlantic
  - 7 SWEET PRIMROSES (LP) Shirley Collins Topic
  - 8 BERT JANSCH ..... Bert Jansch, Transatlantic
  - 9 BOB DYLAN'S GREATEST HITS (LP) ..... Bob Dylan, CBS
  - 10 A YORKSHIRE GARLAND (LP) ..... Waterstones, Topic
- Chart compiled from returns from the following stores: CUTHBERTSON'S, Glasgow; COLLETT'S, London; VALANCES, Leeds; BARRY'S RECORD RENDEZVOUS, Manchester; G. WINDOWS, Newcastle; ENGLISH FOLK DANCE AND SONG SOCIETY (Folk Shop), London; CAVENDISH HOUSE, Cheltenham; RAYNER'S, Bristol; J. FENNELL, Coventry; DOBELL'S, London.

## NEXT WEEK'S MM

# KINK PETE QUAIFE

in pop think-in

DON'T MISS IT

# Beneath those coats of Castrol and brown ale beat hearts of gold



The RAVER'S weekly tonic

## RAVER'S POSTCARD



"This where the party is?"

MODS and rockers have been fighting each other for years, and the battle has even been taken into the realms of pop.

Elvis and Jerry Lee fans would be quite happy to bottle Pink Floyd fans, while most mods would delight in sticking their tongues out in retaliation. Yet from wild and woolly Leatherhead, Surrey, comes news of a strange and mystic union. There the snorting, greasy, hairy rockers actually protect the lamb like mods from danger. The freshly-scrubbed and all-Carnaby Street John's Children group who claim to be the only mods in the town are given full protection from mob violence by a tough team of card-carrying, fully paid-up rockers, who travel around on eight motor-cycles with them from gig to gig.

Drummer Keef Hartley has left the Artwoods to be replaced by Collin Martin... Beach Boy Brian Wilson scrapped a track off the new album when a studio across the street where he was working burned down. The track was "Symphony For The Elements," and the movement was called "Fire."

Yes, Sergeant Pepper, we enjoyed the show very much... The Undergrads, Derek Nimmo and Vera Day are helping children at Epsom May Fair this Saturday. Others who can help should contact Denis Atherton at the Daily Mirror.

Dave Dee, the Herd Kult and Creation rave at the Metropole Hotel, Brighton on May 26... When will somebody fill in the Informer?... Australian singer Judy Cannon decided to come to Britain because she has a birthmark in the shape of the British Isles on the inside of her thigh, and considered it a good omen. Good job it wasn't in the shape of Siberia.

A lot of heads popped into London's UFO club last week... Majority's Ken Smith married a Playboy Bunny. Is he allowed to touch her? Move's Roy Wood had to

straighten out his hair because rest of the group refused to be seen with him.

Yardbirds gave impromptu, stimulating performance at Stratford freak-out on Sunday... Gas Judy Collins and Doors albums out on Elektra... Pink Floyd baffled Elizabeth Hall officials when they presented their audience with flowers.

Peter Murray has better hifi than Alan Freeman... MM's Bob Dawbarn enjoyed a smashing game of cricket with the Ravers' XI. He broke

his thumb and writer Ian Pickstock broke his finger.

Decca's Peter Shelley inundated with calls after MM feature about a lack of new talent... Bob Dawbarn stunned at being mistaken for Alan Walsh by Pete Murray... Paul McCartney dug Soft Machine at Theatre Royal Stratford.

"A Whiter Shade Of Pale" by the Procol Harum, produced by Denny Cordell is a maximum points, sunshine supersound!... Eric Burdon celebrated his birthday by tak-

ing Zoot Money and Brian Auger to see Spike Milligan at the Saville—good grief!... Chris Barber to play trombone on next Moody Blues single... TV series for Vince Hill?

Yoko "Bottoms" Ono and husband Tony Cox will happen at opening of Electric Garden club at King Street, Covent Garden on May 25

Dave Dee produced Lynn Holland's "One Man In My Life" after being knocked out by her at the Savoy Hotel... University student Roger Earl Okin has 11 songs published, two recorded by Cilla Black and one by Wayne Fontana. Now Roger may record for EMI as a solo singer.

When in Lloret De Mar, on Costa Brava, you can dig all pop sounds in hi-fi at Ted's Wimpy bar...

Pop journalists' injuries and sickness mounting. Toll includes one broken arm, a removed appendix, a broken thumb, broken finger, three hangovers, two trips and a purple haze... Youngest prog group in Britain—the Chords Five? Four of the group are 15 and one is 13... Bonzo Dogs recorded "It Was A Great Party Until Somebody Found A Hammer" live at the Marquee, and the audience joined in with 200 whistles, 50 squeakers and 30 trombones. Says Vivian Stanshall: "They produced an unbelievable din."

Johnny Halliday's version of "Hey Joe" not bad... Caroline DJs play amazing records at 4 am including great Benny Goodman, Woody Herman and Procol Harum... BBC Light late night records a joke, unless you want to sleep... Ray Tolliday making a comeback on A&R scene... Rod Stewart sat on floor of posh bar at Billy Walker's Upper Cut and complained he hadn't got two ha'pennies to rub together.

Lionel Bart planning a musical based on early essays by Bertrand Russell, but he was "too tired and busy to talk about it" on Monday. Hope the public won't be too tired and busy to see it...

## PAUL'S POINT

"I DON'T think there is any more purpose in politics than there is in pop music—that's my considered opinion after years of believing the other way. If one can aspire to produce records of the standard of, say, 'Strawberry Fields' and 'Penny Lane,' then one is producing something of greater value to the community than, say, the Selective Employment Tax. There are politicians who simply aren't in a position to do anything of real cultural value."

So says Paul Jones in a deeply probing interview in the June issue of MUSIC MAKER, in your news-agent's now. There are also fabulous features on trumpets past and present by Rex Stewart and Ian Carr, Roland Kirk and Valerie Winter, Ray Charles by Leonard Feather, Jimi Hendrix by Chris Welch, and the young Trads of folk by Eric Winter.

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# Bennett: the value-for-money star

TONY BENNETT still hadn't quite recovered from the overwhelming reception he had received from the jam-packed house at the Free Trade Hall, Manchester and was feeling extremely humble. So much so that he found difficulty in talking about himself.

"That audience was fantastic—have you ever heard anything like it?" he asked modestly. "I confess that I'm used to applause but this was different—for the first few minutes on stage I hardly knew what to do. It seemed to be all-embracing—I've never experienced quite like that!"

I asked how he liked appearing with the Basic band. "It's difficult to explain," he said. "They are so creative. I've been working with the band off and on for ten years or so but this is the first time since last summer. Just now they are reading a lot of the parts—but wait until they get to know the parts. Then they put them away and the jazz really comes out."

"And what a surprise it was to see Earle Warren in the band. Earle was in the band when I played my first-ever night club many years ago. Naturally I was terribly nervous—and no one will ever know just how helpful he was to me. I shall never forget him!"

I asked Tony which he preferred—the Basic-type backing or the lush strings that we hear on so many of his recordings.

"I have no preference—just so long as it is good. I agree with Duke Ellington who has often been heard to say that there are only two kinds of music—good and bad. I don't really mind what my backing is—trio, big band, or orchestra—just so long as it is good."

"I've been lucky of course. I've worked with Duke, with Woody Herman and with Stan Kenton, and they are all great. But Basic himself always seems to enjoy every minute of what he's doing and this communicates to the band—and to me."

"I like to keep working all the time—I rarely take a holiday, and when I do I like to stay home and paint. I only took it up in recent years and find it very relaxing."

"I shall be here in Europe for about six weeks then in July I go to the Sahara Tahoe (Lake Tahoe) for three weeks, then two weeks in Las Vegas and a visit to either the Hollywood Bowl or the Greek Theatre. All these of course, with Count Basie—I hope I never lose him!"

But while he is in Britain he is to appear—at least—with another of his favourite conductors, Bob Farnon.

"He's just the greatest conductor of them all. I first met him fifteen years ago and he has taken all this time for us to get together. I'm going to do one of his Farnon in Concert radio programmes (to be broadcast on May 28) and I'm keeping my fingers crossed that we shall be able to appear together for BBC television."

Funny thing about Bob—I first met him in New Jersey—now he's living in Jersey.

"He is undoubtedly the finest arranger around—almost every American arranger calls him 'the gov'nor'."

After their British tour the Bennett-Basic package goes on to Paris and then Rome for one big concert.

"I can't wait to visit Italy," said Tony. "Believe it or not I've never yet been there and I



## ALAN WALSH considers

# THE DANGER FACING POP

FOUR half-remembered people who in pre-psychedelic days used to be called the Beatles are about to present their latest work to the pop public: a new album, reported to be revolutionary, carrying the cryptic title "Sergeant Pepper's Lonely Hearts Club Band" and certain of massive sales and even larger plaudits from public and critics alike.

John Lennon, Paul McCartney, George Harrison and Ringo Starr—barely recognisable today as the mop-headed world pop idols of 18 months ago—have spent six months in the recording studios creating what will be another major step forward in their musical odyssey.

Fine. The Beatles have achieved what they have wanted for some time: freedom to devote their talents exclusively to the recording studios, spending an hour after hour on a single track. Spending perhaps three times as long on one track as they used to devote to a whole album in the early days of Beatlemania.

But as far as any of the other trappings of pop are concerned—TV, tours, interviews, etc.—the Beatles are incommunicado. No contact with their fans, no appearances. And it seems, little likelihood in the near future of a start to their long-awaited third feature film.

The unworldly, almost god-like existence of Beatles 1967 does give rise to the question: is pop becoming too clever, too complex, too hip? Is the music of mass media getting too far removed from its public, the pop record buying mass in Britain?

The Beatles' progressive approach to their music has spearheaded a new approach to pop in Britain.

In America, the West Coast has given birth to its own renaissance of recorded sound. The Beach Boys progressed from fairly simple surfing sounds to the complex vocal-orchestral arrangements of "Pet Sounds" and their unheard and reportedly scrapped "Heroes and Villains."

Their impression with "Pet Sounds" has been a major reason for the recent criticism of their stage performance. Nick Jones in last week's MM said "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."

But Beach Boy Bruce Johnston, the man co-opted into the group to replace Brian Wilson, architect of the group's recorded sound, felt that it was naive to expect the same sound on stage as they achieve in the studios.

"We regard recording and stage appearance as two separate media. It's a rather naive point of view to expect the same sound from the group live as we achieve on record." He felt that the group were in no danger of growing away from their public. "We do 125 concerts a year, as well as our time in the studios," he said.

Answering the criticism of their stage sound, Bruce said: "Had we been able to get the work permits for our musicians, I think things would have been very different. We don't do complicated vocal harmonies, our overall sound comes from the arrangements of voices and musicians."

But Bruce would like to see the Beach Boys make "a Spencer Davis record." He explained this as "an album of groovy songs, not complicated just good rockers—the way the Beatles once did

No contact with fans... are the stars leaving them behind?



"We always have the singles to fall back on, after all. Our new single, for example, is a very commercial number. That's not to say we don't think it's good, but the single provides the commercial proposition. The album is our method of free expression in music. It's where we can experiment with new ideas."

"The kids today aren't fools. And we feel that they need better value than they've been getting out of pop music recently."

Graham feels that musically "Evolution" compares favourably with the new albums of the Beatles, Jimi Hendrix and the Mama's and Papa's, all of which are forward looking in their approach.

He has heard the Beatles LP and says: "On first hearing, it's a little disappointing. Then on the second, third and fourth hearing, you realise that they know exactly where they are going and that they are intelligent and thoughtful enough to try to take the fans along with them."

"We are aiming for quality and we think that with the new album we have made a nice step forward."

It is possible that the experimental "pop workshops" of artists like the Beatles, the Beach Boys, the Hollies and Jimi Hendrix may upset a few of the more traditional elements among the pop fans. But they all believe that the music fans have more intelligence and sophistication than people give them credit for.

Graham Nash, for example, feels that his group must go forward or give up. He gets less and less musical satisfaction out of routine tours, however commercially successful they are.

"The sales of the records will prove us right," said Graham.

Little Richard numbers. We know a lot of songs from the 1956-57 period that I'd like to see made into a nice groovy album."

Back in Britain the Hollies, one of our most consistently successful groups, have just introduced their latest album, a completely different interpretation of music titled "Evolution."

Produced by Ron Richards, the album reveals talents within the group which was suspected but rarely seen in their past work. It features lots of brass, exciting sounds and the Hollies seem to be moving towards the Beatles' surreal, psychedelic scene.

But does it mean they are going to alienate the thou-

sands of fans who have stayed with them over three successful years in pop?

Graham Nash thinks not. "The fans are coming along with us all the way with what we are trying to do," he said. "Kids today are very turned on musically. I don't think there's the remotest chance of leaving them behind."

# If Beach Boy Carl is drafted...

THE burning pop business topic of the moment is the threat hanging over the Beach Boys' Carl Wilson—released on 40,000 dollar bail from the Los Angeles court where he was charged with evading the US military draft.

As the person most concerned, Carl is in the difficult position of not being able to discuss the problem at any length until the court has decided his fate. Which makes him a little reluctant to talk to reporters—just in case the topic should arise.

But he did tell me he will not be drafted into the armed forces.

"I am an objector on the grounds of conscience," he said in Manchester last week. "I have to make them believe me, otherwise the only alternative is jail—and in America it is usually for a term of three years."

"But I have feelings about these things—and I feel absolutely certain that the worst will not happen. I only hope I'm right!"

I asked him if, should he be jailed, brother Brian would rejoin the group in his place.

"I just don't know—but what is more than likely is that the group will stay put in Los Angeles and not travel until I am able to rejoin them."

Dubious and reticent he may have been, but Beach Boy Bruce Johnston was far from reluctant to talk. Bruce is a cheerful, talkative soul who delights in playing himself down.



"When I get back home I'm going to take lessons on bass and guitar," he said. "I wish I was playing piano—I'm much better on that than on bass guitar"—and went on to tell me how he came to be playing with the Boys.

"I was a recording manager and record producer for CBS in Hollywood (he had two single releases with Doris Day's son Terry Melchor as Bruce and Terry) and because I knew a lot of people, Mike Love called me to ask me to find a replacement when Brian decided to stay at home and concentrate on writing."

"I just couldn't find anyone at the time—so to help out I joined the group on piano but this just didn't work out, and after about three dates Mike suddenly threw a bass guitar at me and said 'Here—play that.'"

"It was a challenge—so I had a go. So far they haven't kicked me out—and I'm still there after two years. I somehow manage to get by but I won't be satisfied until I can really play the guitar."

Among the boys I call myself King of the Guitar—but Mike won't have it—says I'm

only the Crown Prince. I'll show him . . ."

He may present a flamboyant exterior, but Bruce still cares what people think. He is very disappointed that the record critics have not taken kindly to "Then I Kissed Her."

"I heard it last night on a set with some excellent speakers—and I'm sorry—I like it. They say there is no life in it. That's too bad if they feel that way. It may be different, but I liked it when we recorded it—and I see no reason to change my mind now."

He, too, would not discuss the future of the group should Carl be compelled to withdraw for a time.

"The future is in Brian's hands," he said. "We are far from being puppets, but there has to be a leader and Brian takes most of the decisions. But he is a very flexible guy—always open to suggestions. He has sudden inspirations—often only in the form of a few bars—then he will put it to us—we exchange ideas—then he completes it and

teaches us the finished song. "And very often he gets these ideas and we complete a song at an actual recording session. But most of the vocal ideas come from Brian—we just help out."

"Deep down, Brian, Carl and Dennis, are all good musicians. They get it from their parents who are both musicians. I heard their mother playing piano just recently and it wasn't the corn of the '30s that you might expect. Her playing reminded me of Sinatra's singing. She's good!"

"But I wish I could play piano in the group—it is still my favourite instrument."

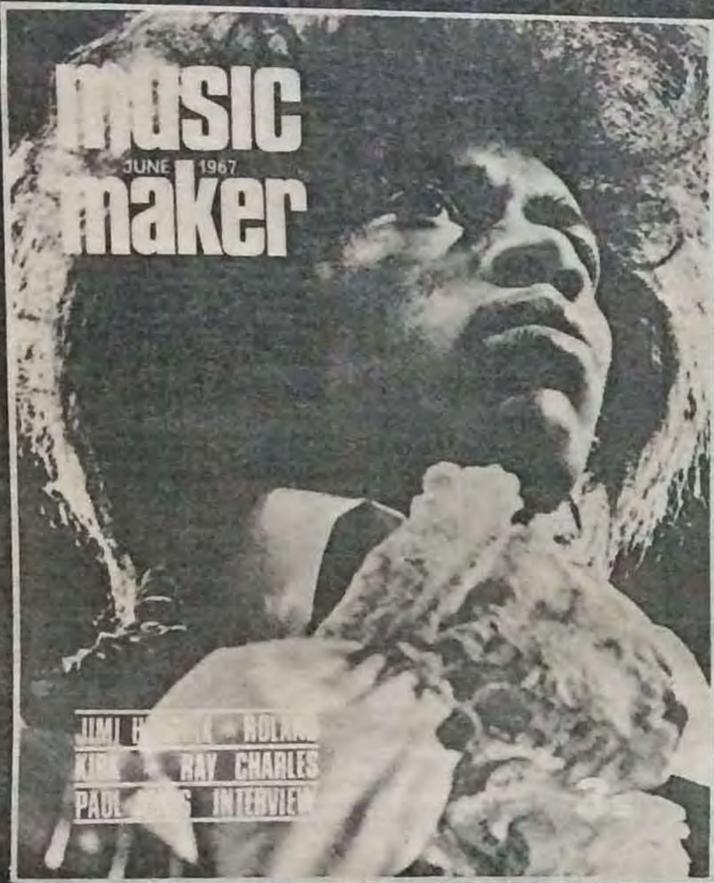
As to his own future? "When this tour is completed, I'm going to pack a few things and hitch through Spain until July. I'm a little sorry that my travels around the world so far have been in comparative luxury. Now I want to travel as any other young man without a lot of money, would do."

"I want to try surfing at Biarritz—and I want to take my time and shoot lots and lots of pictures—far away from the screaming crowds and the glamour of show business."

"And perhaps in three or four years (or when and if I get myself married) I shall buy a couple of hundred acres in California for an orange grove and go back to producing records and writing songs."

None of the group appear to be too worried about the cloud that is hanging over them. Let us hope that Carl's "feeling" is right—he is a very sincere young man.—J.D.

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## FANS GIVEN SECOND CHANCE TO SEE SELL-OUT TOUR

# TWO MORE CONCERTS FOR BASIE—BENNETT

**T**WO additional concerts in London by Tony Bennett and the Count Basie orchestra have been set to satisfy the many fans unable to get tickets for the present sell-out tour which began at Manchester on Saturday.

The concerts—there will be shows at 8.30 pm—are at the Odeon, Hammer-smith on Sunday, June 4, and Bennett and the band will be travelling back from Paris to appear. Two charity concerts are also being arranged for the Blackpool Opera House for June 5 or 6. The Harold Devision Agency told the MM this week: "Please make it clear that we shall have no tickets for these shows until Monday next (22) at the earliest."

The rest of the Basie-Bennett dates are: London's Royal Festival Hall (20), Hammer-smith Odeon (21) and New Victoria (24). Basie's remaining band without Tony Bennett are at Chatham, Central Hall (19), Croydon, Fairfield Hall (22), Bristol, Colston Hall (23) and, with Georgia Fenn at the Royal Albert Hall (25).

## Melody Maker

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SPENCER: American trip

## Spencer group debut

**B**RITISH debut of the new Spencer Davis Group will be at the Fiesta Club, Stockton for a week's cabaret from May 21 to 27, and their first London appearance will be at the Marquee on May 30.

The group have recorded titles for the forthcoming film Around The Mulberry Bush and one of the tracks may be chosen for their first single.

Several trips abroad are in line for the group including appearances at the Rotterdam Beat Festival (June 3), a tour of Hungary (July 7-12), Villa Marina, Isle of Man (July 19), and on July 24 they go to America for a tour until September 4.

Eddie Harden, organist with the new group, collapsed at London Airport on Wednesday en route to Paris.

After treatment he went with the group and did a mimed TV show in Paris. He travelled on to Cannes where it was hoped he would be fit to play. Eddie was suffering from severe enteritis.

## LLOYD TOP

**A**MERICA'S Charles Lloyd Quartet will top the bill of the 1967 Montreux Jazz Festival in Switzerland from June 16 to 18.

Groups from 15 countries will take part in the Festival and prizes totalling £400 will be awarded to the best bands and soloists.

An innovation this year is a jazz record market with collectors buying and selling rare discs. There will also be a drum clinic, jazz films and an exhibition of photographs.

## PAUL RECORDS

**P**AUL JONES was due in the recording studios yesterday (Wednesday) to record a new single. No titles were available at presstime.

On Sunday, Paul starts the Oxfam London to Windsor Walk outside the Royal Albert Hall and will accompany the walkers.

He appears on Dee Time today (Thursday) and As You Like It for Southern TV tomorrow (Friday). On Monday (22), he is on BBC Light's Monday Monday.

## HENDRIX MAKES SAVILLE RETURN



● HENDRIX

**J**IMI HENDRIX Experience return to London's Saville Theatre on June 4. They have been asked to return by Brian Epstein after their tremendous success at the theatre on May 7.

Jimi, who flew to Germany for concerts this week, goes on to visit Sweden, Finland, Denmark and possibly France over the next two weeks, returning to Britain at the end of the month.

Next month, he flies back to America for his first trip since he came to this country with manager Chas Chandler last year. He will be appearing with the Who and many US stars at the Monterey Pop Festival and staying on in the States for a month for major promotion. He will be doing radio, TV and possibly some concerts as part of a big campaign to launch the group in America.

(18), Philharmonic Hall, Liverpool (23), Guildhall, Portsmouth (25) and Concert Hall, Glasgow (30). All except Ipswich are solo concerts.

Tonight (Thursday) Julie will be seen on the Frost Report. Tomorrow she guests on Southern TV's As You Like It; Saturday sees her on Juke Box Jury, and on Wednesday (24) she will be heard on the Light's Music Through Midnight.

## HINES CONTRACT

**E**ARL "FATHA" HINES has signed a contract unique among jazz musicians, guaranteeing him 20,000 dollars a year as long as he lives.

The contract was offered by the Cannery, a new dining and shopping centre due to open this Autumn near Fisherman's Wharf, in San Francisco. Under the agreement, Hines will work for 10 months a year at the Cannery and be free to spend the other two months touring at home and abroad.

## FELIX CONCERTS

**T**WO concerts in one day, at the Gaumont, Ipswich on Sunday, June 18, have been added to Julie Felix's itinerary for next month. On these, the folk star will be featured with the Young Tradition and singer-composer Roy Harper.

Julie starts her concert tour at Manchester's Free Trade Hall on June 4, then appears at the Winter Gardens, Bournemouth (11), Ipswich

## PROBY FILMS

**P. J. PROBY** will have roles in two Hollywood films which are due to be shot later this year.

He will appear with Steve McQueen in Panic and also in Finean's Rainbow, in which Petula Clark plays the lead.

# No new single plans for visiting Monkees

**T**HERE are at present no plans to release a new single to tie in with the Monkees three-day British trip which opens at Wembley on June 30.

But their third album is due for release about that time. The album has not yet been released in the States. It contains a high proportion of original material by the Monkees who play on every track.

The five DJs have now been set for the Monkees concerts at Wembley's Empire Pool on June 30, July 1 and 2.

They are: Jimmy Savile (evening performance, Friday, June 30); Alan Freeman (afternoon, Saturday, July 1); Dave Cash (evening, July 1); Tony Hall (afternoon, Sunday, July 2) and Peter Murray (evening, July 2).

## SIXTH CLARK TOUR

**T**HE Dave Clark Five are to make their sixth tour of America this summer—from June 16 to July 23.

The tour, which will last almost six weeks, opens in Boston, Massachusetts and closes in Camden, New Jersey. The group's new British single "Tabitha Twitchit," released here last week, will not be released in the States.

## NEW BEE GEE

**A** FIFTH member has officially joined the Bee Gees



● JONES

guitarist Vince Melouney, from Sydney, who has recorded with the group in Australia.

Vince, who played with many leading groups in and around Sydney, is 21 and is featured on most of the Bee Gees' first album "The Bee Gees' First," which will be released in mid-June.

The Bee Gees appear on Beat Club in Bremen, Germany tonight (Thursday). They back to appear on Monday Monday on Monday (22) and then return to Germany for TV from Frankfurt on May 23 and 24.

## RYDER VISIT

**M**ITCH RYDER, leader of the Detroit Wheels, makes a promotional visit to Britain for two weeks from June 2. He will be doing radio, TV and personal appearances during the trip.

His next British single will be "Too Many Fish in the Sea," already in the US chart. It will be released here tomorrow (Friday).

## RUMOUR DENIED

**T**HE possibility of Colonel Tom Parker, Elvis Presley's manager, taking a hand in the American career of Tom Jones was officially denied this week by a close associate of the colonel at his MGM pictures office, reports Ren Givatt.

The rumours were described as "absolutely not true." The spokesman added: "I can't imagine why Mr. Miller is saying these things because we have no plans at all in this connection."

But Tom Jones' British publicist Chris Hutchins told the MM on Monday: "I understand that Gordon Miller's negotiations have been private with Colonel Parker so I cannot comment on remarks from a member of the MGM staff."

Tom's new US release on the Parrot label "Fanny Fanny Forgotten Feelings" looks like being his biggest US hit to date.

## ENGELBERT DISC

**E**NGELBERT HUMPERDINCK's new single, "There Goes My Everything," is released tomorrow (Friday), as a follow-up to "Release Me" which has now sold over two million copies throughout the world.

On Monday, Engelbert flew to Portugal for a brief holiday, returning yesterday (Wednesday) to appear in today's Top Of The Pops and record for next Sunday's Easy Beat.

He flies back to Portugal tonight but returns on Sunday to guest in the Eamonn Andrews' Show.

There will be no concerts during this trip, but the entire Mitch Ryder Show may visit the UK later.

## TROGGS SINGLE

**T**HE Troggs' new single "My Lady"—due out on Page One tomorrow (Friday)—will not now be released. Another title "Night Of The Long Grass" will be released instead.

A spokesman for Page One said: "The reason was that they recorded 'Night Of The Long Grass' and were so crooked out with it they wanted to release it right away."

## NASH NONSENSE

**R**EPORTS that Graham Nash was leaving the Hollies were "strongly denied" this week.

The Hollies started a three-week holiday this week and Graham Nash flew to Morocco with his wife, drummer Bobby Elliott is spending his time at home; Tony Hicks has gone to the Bahamas; Alan Clarke and Bernie Calvert are in Portugal.

A spokesman for the group said: "Rumours that Graham is leaving are very absurd. In fact he is busier than ever writing for the group with Alan and Tony. There is also no truth whatsoever that Gary Leeds is to take over from Bobby on drums."

# John Maus to record single

**JOHN MAUS**, ex-member of the Walker Brothers now starting a solo career, is due to record his first single next week.

His publicist Chris Hutchings told the MM: "He has been routing songs and will cut a number of tracks with MD Reg Guest next week. They are producing the tracks themselves but they will be taken over by Johnny Franz when he returns from America for reducing and finishing off."

A single is expected to be issued within the first two weeks of June.

John has also been auditioning musicians for a new group this week. The group has not been named at present. He is also searching for a three girl vocal trio to back him.

## PITNEY SINGLE

**GENE PITNEY** flies into Britain early next month to record a new single — the first time he will have recorded in Britain.

He arrives from Italy on June 5 and stays until June 10 to record with Gerry Bron, his British business representative and manager of Manfred Mann. He flies back to Italy for TV appearances on June 11.

## GERRY LEADS

**GERRY MARSDEN**, who went solo after splitting from the Pacemakers last week, heads the British team for the European Song Contest at Knokke-le-Zoute, Belgium, from July 7 to 13.

Nems Enterprises are providing the British team which includes Lois Lane, Dodie West, Rog Whittaker and Oscar, as well as Gerry Marsden.

## CAT SINGLE

**CAT STEVENS** will have a new single released in early June. Both sides will be his own compositions, but the titles are being kept secret.

Cat this week started work on his next LP which will comprise 12 more of his compositions.

His agent, Dick Katz, flew to America this week to arrange a three-week concert and TV tour for Cat in the early autumn.

# TREMELOES CRASH TO TOP OF CHART

**TREMENDOUS** Tremeloes! The group who split with lead singer Brian Poole, and went on to massive chart success with "Here Comes My Baby" have hit number one with their third CBS solo single — "Silence Is Golden."

On Monday, as the group paid a courtesy visit to Radio London's ship in the North Sea they said: "We're delighted! When we heard first thing in the morning we celebrated with a meal in a Fleet Street cafe. We tried to order champagne, but of course they didn't have any. We're also pleased to hear that 'Here Comes My Baby' is high in the American chart."

"Silence Is Golden" is the first British made number one hit for the CBS label and a spokesman told the MM: "It's a great day for us at CBS. This is what we have been plugging for, for two years."

The Tremeloes made "Good Day Sunshine" for us last summer which got into the chart. At the time they were still making concert appearances with Brian Poole, but they finally split in March when "Here Comes My Baby" was a hit. Brian is now busy building up his own backing group and is looking around for a record."

## LEO WRIGHT SOLOS AT MANCHESTER

**AMERICAN** altoman and flautist Leo Wright, now resident in Germany, opened for his first solo appearance in this country when he started at Manchester's Club 43 yesterday (Wednesday).

Leo, who has previously visited Britain with the Dizzy Gillespie quintet, plays five days at the club. These will be his only dates in Britain.

## POOLE SPLIT PAYS OFF

### CREAM ALBUM

**THE Cream**, currently in New York completing tracks for their next album, have their new single "Strange Brew" released on May 26.

The group return from America next week and appear with Jimi Hendrix, Geno Washington and the Pink Floyd at Spalding Bulb Auction Hall on May 29. On June 1, they appear on the Palais Des Sports TV show in Paris and on Saturday Club (June 10).

### NEW FLOYD DISC

**THE Pink Floyd** complete the recording of their new single and their first LP this week. Manager Peter Jenner told the MM on Monday: "We will complete about fourteen tracks altogether and then take a new single and the album from that."

The single, following up the Floyd's "Arnold Layne" hit, will be rush-released on either May 26 or June 2, and the album will be issued in mid-June.

The Floyd go to Holland on June 10-11 for two concerts and they plan another "Games For May" type happening at Chiswick House, in June also, re-titled "Games For June" including light shows, etc.

### CILLA RECORDS

**CILLA BLACK**, who finished filming her first major film role in "Work . . . Is A Four Letter Word" last week-



● WRIGHT

end, spent this week recording a new single.

She cut a number of titles and will choose one as her next single this week. Cilla will feature the song on her spot as star of the Palladium TV show on May 28. The show will be recorded this Sunday (21).

Cilla, who is 24 on May 27, will have birthday greetings flashed across newscaster signs in London's Piccadilly, Birmingham, Bristol and Manchester on the day.

### HAMPTON BAND

**LIONEL HAMPTON** is to lead a big band at the Newport Festival made up entirely of musicians who have worked with him over the past 25 years.

Jerome Richardson is assembling the group for Hamp. Hampton will also play a duet with Red Norvo for the first time since 1944. Also appearing at Newport will be the Blues Project and a group of young players from New England assembled by former Kenton sax player Boots Mussulli. Also making their Newport debut will be the Don Ellis big band and singer Marilyn Maye.

### LAINÉ GROUP

**DENNY LAINÉ** has set the personnel for his group which features two violins and two cellos.

Line-up is Clive Gillinson and Hafliði Halynisson (cellos) John Stein and Angus Anderson (vlins), Andy Leigh (bass guitar) and Viv Prince (drs).

They play London's Tiles club tomorrow (Friday) and the Saville Theatre in mid-June. On June 7 the group starts work on an LP and a new single.

### DUKE'S PLAY

**DUKE ELLINGTON** has written the music for a 40 minute play with music which is to be performed every Saturday through the summer on the steps of the old Coventry Cathedral.

The play, written by Barbara Waring, is called the Jay Walker. It was written specially for Coventry. Ellington composed the music, and recorded it with piano and orchestra, and sent the stereo tapes to Coventry. He also wrote the music for three songs with lyrics by Miss Waring. First performance of the Jay Walkers is on June 10.

### RYAN RETURN

**PAUL** and Barry Ryan flew back to London on Saturday after their Australian tour and a holiday in Hawaii.



TREMELOES: celebration in Fleet Street cafe

On the way back home they had a successful film test for MGM in New York and are expected to sign a contract in the near future.

Later this month they start recording a new single, for June release, and an LP which will be out in July.

### FAN INJURED

**A 17-YEAR-OLD** Australian girl pop fan was clubbed by police during an Easybeats' concert in Sydney on Monday night, and was taken to hospital with a serious injury.

The group's British publicist, Brian Somerville, told the MM by phone this week: "The Easybeats had been receiving a Beatle type reception and the Sydney Stadium was pandemonium."

## NEWS IN BRIEF

**JOAN BAEZ** flew into London on Monday for her concert at the Royal Albert Hall, tonight (Thursday)—her only appearance on this trip. She flies out again tomorrow.

**The Pretty Things** tour Scandinavia from June 20 to 28 and fly to Canada to guest at Montreal's Expo '67 on July 9. They have also signed for a three-week tour of Brazil in September.

**The Yardbirds** fly to France today (Thursday) for two concerts in Versailles. On July 7 and 8 they play two dates in Canada before starting a six-week tour of the States.

**Paddy Lightfoot**, banjoist with the Kenny Ball Jazzband, is ill with German measles. **Stu Morrison**, **Dickie Bishop** and **Roy James** are acting as depts.

**George Chisholm** guests with the Colin Peters Quintet at the Old Gatehouse, High-

gate, tomorrow (Friday). **Ronnie Ross** plays the club with the **Martin Hart Trio** on May 26 when the Peters group play an all-nighter at Cirencester.

London's UFO Club tomorrow (Friday) presents **Tomorrow**, the **Crazy World of Arthur Brown**, the **People Show**, and **Suzy Creamcheese**. The Move star on May 26.

**Peanuts Hucko**, with the **Alex Welsh Band**, plays London's 100 Club tomorrow (Friday). He is at Birmingham on Saturday, Hampstead (22); and Hitchin (24).

**Messrs Cassells** are to publish the memoirs of the late **Henry Red Allen**. . . . **The Warm Sounds** make their cabaret debut with a week at Gray's Club, Newcastle from May 22.

**Normie Rowe's** next single will be "But I Know," released by Polydor on June 2. Norm has switched agents

from NEMS to Harold Davison.

From the second week in June the **Herd** are recording a live album at their Monday sessions at London's Marquee Club. Their single "I Can Fly," is released in the States tomorrow (Friday).

**The Young Idea** have recorded a Beatles number from the new "Sergeant Pepper's Lonely Hearts Club Band" LP for their new single. The title is "With A Little Help From My Friends" and the disc is released on May 26.

**Simon Dupree** and the **Big Sound** are to be featured in BBC-2's **Man Alive**, an episode devoted to the group. No transmission date has been fixed.

**The Fortunes** and the **Zombies** have both switched labels. The **Fortunes** have moved from Decca to United Artists and the **Zombies** from Decca to CBS.

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### NEW POOLE GROUP

**BRIAN POOLE** has formed a new backing group, the Unity, and plans to concentrate on cabaret in the future.

Told that his old group, the Tremeloes, had reached number one in the Pop 30 with "Silence Is Golden," Brian said: "We are all doing better now that we have gone our separate ways."

## Come to Berlin!

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

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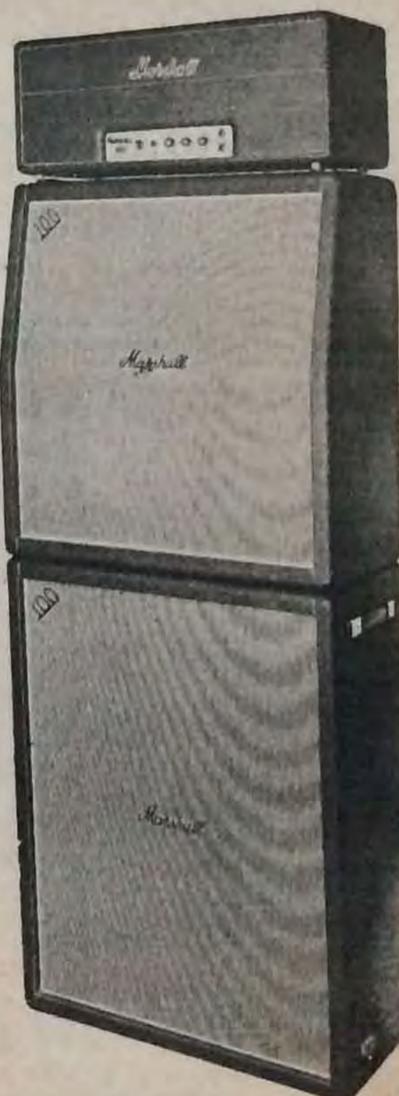
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# KEITH JARRETT

## PIANIST WHO MAKES SOUNDS THAT FIT

BY MIKE HENNESSEY



JARRETT: "you can be happy and still serious."

COMMENTING on a solo by Keith Jarrett, the brilliant 21-year-old pianist with the Charles Lloyd Quartet, French pianist Bernard Peiffer (no mean technician himself) praised Jarrett's technique and added, "He has a very great future if he can dominate and control himself, become master of himself. But he is very young and his main fault — a verbose right hand — will disappear with time."

I agree with Peiffer that Jarrett has a big future—but disagree about his need to master himself. Repeated listening to Jarrett solos convinces me that not only is he very much in control, but that he is also the most significant and brilliantly equipped pianist to emerge from jazz since Bill Evans broke the Bud Powell monopoly.

The fact that Jarrett is only 21 misleads some people into thinking that he is an immature musician; in fact he has been playing the piano since he was three and gave his first solo concert at the age of seven. He epitomizes the new generation of jazzmen in that he has tackled and conquered the technical problems in a relatively short space of time; he has listened to and assimilated a wide range of jazz music and is now completely into his own thing.

Jarrett has compressed a lifetime of learning and development into a decade and a half so that at 21 he can say — and it is almost frightening — "I don't hear too much on piano today that impresses or excites me or causes me to change direction."

Born in Allentown, Pennsylvania, Jarrett was already having piano lessons at the age of three. At his first recital four years later he played some pieces by Bach and some of his own compositions. He had to have extensions on the piano

pedals because he couldn't reach. He still has a little trouble today because he stands only 5ft 6in.

When Jarrett got a new piano for his eighth birthday it was paid for largely from money he'd earned playing concerts at the Convention Hall, Atlantic City, at Madison Square Garden and at the Philadelphia Academy of Music.

"I slept with that piano the first couple of nights. I used to practise three hours a day. I'd rather have been out playing basketball with the other boys — but my mother kept me at it. 'If you're not going to practise, then we'll have to sell the piano,' she'd say."

He'd been able to read since the age of five and had perfect pitch. He studied constantly up to the age of fifteen at which point his parents separated.

"I might have remained in the classical field but for that. Up to this point I was not really aware of jazz. But I couldn't afford lessons any more. My mother gave me complete freedom to choose what I wanted to do. She had complete faith in my judgment, and I needed that."

"When I stopped my studies I formed a group with a trumpet and rhythm section and we played traditional jazz. I had no knowledge of chords at that time, but I could hear a tune and play it. When I improvised it was on some other changes, but it didn't really matter because the bass player didn't know what notes he was playing and the trumpet player thought Miles Davis was a fraud!"

"We played professionally for a year, then disbanded. I wanted to join the union, the other musicians didn't."

After playing a few jazz gigs around Allentown, most of the time with no bass player, Jarrett heard about the Stan Kenton clinics and wrote an arrangement for the clinic band.

"I'd been doing some composing but I never used to write things down because I never liked to do things the same way each time. In 1962 I met Don Jacobi, a trumpet player, who asked me to do an album with him and this paid my way to the next clinic. I went to Chicago and made the album and through it I met Charles Suber who suggested I apply for a scholarship to the Berklee School. I went there

for a year. "The only good thing that did was to help me find out I didn't want to go there. It also got me out of Allentown and into Boston. After Berklee I worked around Boston with society bands."

It was at this point that Jarrett began exploring the possibilities of plucking the piano strings. He was also rehearsing a trio, using a Saudi Arabian drummer and a Connecticut bass player. "We made a lot of tapes but we could never get work because we weren't playing what people wanted to hear."

After the Boston gig the trio split up and Jarrett and his wife moved to New York. Finally Jarrett began doing Monday sessions at the Vanguard with Roland Kirk. "Then things finally started happening. Art Blakey heard me playing with Roland and asked me to come to the Five Spot and sit in. At that time he had Chuck Mangione on trumpet, Frank Mitchell, tenor, Reggie Johnson, bass and Lonnie Smith on piano. I joined the Messengers a week later and went to the West Coast to record an album. We did some things which I'd written but I didn't want them issued because they didn't sound right with the band."

Jarrett was not happy with the Jazz Messengers and after three months he quit. "We were playing in Boston when I left and Charles Lloyd was at the same club. I'd been turned on to him when I'd heard him with Cannonball at the Jazz Workshop. It seemed he'd also heard me in Boston and had been trying to contact me. He inspired me to go out and get a saxophone" (Jarrett has been playing soprano and C Melody saxophones for more than a year in addition to tabla drum and recorder) "and I'm still trying to work out how to get a scream out of a piano!"

Jarrett joined the Lloyd Quartet in February 1966 and regards it as his happiest association so far. He says the Quartet is completely sincere and serious in its approach despite the apparent "clowning" that goes on. ("You can be happy and still serious.")

"There doesn't have to be a reason to play music — racial, political or religious. Music is for anyone who has emotions; it is always there and it is up to us to make it known to other people."

# Interview

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## LOUIS 'A VERY SICK MAN'

BY JEFF ATTERTON

LOUIS ARMSTRONG's bout of bronchial pneumonia has cost him 67,000 dollars in ten cancelled engagements. Louis is described as "a very sick man" but his condition is not critical. He has signed to appear in the forthcoming film of Hello Dolly. Duke Ellington has been awarded an honorary degree of Doctor of Music at Morgan State College, Baltimore. Presentation was made during a concert at which Ellington performed a new composition "Here's To Morgan College," accompanied by John Lamb (bass) and Bobby Durham (dr). John Lewis has been selected as musical consultant for the 10th annual Monterey

Jazz Festival to be held from September 15 to 17. There will be five concerts in the 7,000-seat outdoor fairgrounds.

Highlights of the Longhorn Jazz Festival in Austin, Texas, were trumpeter Howard McGhee, who was featured with Woody Herman's Swingin' Herd, and veteran baritone saxist Ernie Caceres who teamed up with his old friend Pee Wee Russell in the Newport All-Stars.

A Salute to Bessie Smith TV special is being planned with Della Reese singing the songs made famous by the Empress Of The Blues in the late 1920s and early 1930s... trumpeter Charlie Shavers has left the Frank Sinatra Jnr-Sam Donahue package to freelance in New York.

Pioneer clarinetist Garvin Bushel has left New York to live in San Juan, Puerto Rico... Coleman Hawkins' Quartet has opened a short engagement at the Village Vanguard, opposite Roland Kirk.

Trombonist Urbie Green, fronting the Tommy Dorsey Orchestra at the Riverboat, celebrates his 25th year as a musician this week. He started at 16, working with Jan

Savitt's band. Trumpeter Steve Lipkins is the last of the original Dorsey crew still with the band.

Organist Jimmy Smith's trio is set to tour Japan in June... Marion McPartland has begun a three-week stand at the Top Of The Gate... Hazel Scott is backed by Ronnie Ball's combo at L'Intrigue in Manhattan.

Maynard Ferguson's big band and Chico Hamilton's group are the current weekend attractions at the Village Gate... Richie Kamuca's Quartet follows Joe Henderson's Sextet into the Half-Note this week.

The 20-piece Don Ellis Orchestra a permanent fixture at Hollywood's Bonesville Club, is currently playing a new club, the Gold Nugget, in Oakland, California... veteran guitarist George Van Eps has returned to the club scene, at Doute's in Los Angeles.

The second Rheingold Central Park Music Festival, in New York, from June 23, will kick off with the Louis Armstrong All Stars. Other artists booked include Duke Ellington, Stan Getz, Dave Brubeck, Ramsey Lewis, Lou Rawls, Mel Torme and Nina Simone.

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### LEO WRIGHT

SATURDAY, MAY 27th

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AND HER TRIO



BASIE: sporting a vocalist

THE atmosphere was charged with excitement as Count Basie walked unannounced on to the platform at Manchester's Free Trade Hall on Saturday. And you could have heard a pin drop as he sat down at the piano and started off with a typical single-note solo on "All Of Me."

Until the eighth bar—when the band crashed in on one single note that frightened the audience out of its wits—then reduced the whole building to laughter. Talk about impact.

The programme was not overburdened with solos, but what we heard was satisfying. Perhaps the outstanding individual contribution came from trombonist Richard Boone, who, introduced by Basie as a

## A swing cleaning for the Basie band

DUNDEE on Monday evening was cold, grey and wet. But inside the cavernous Caird Hall there was warmth, good feeling and hot jazz. Count Basie's band was on stage. And what a band Basie has brought—the best for a long time. The secret is in the soloing. Taking the crown is trumpeter Harry Edison. He is the voice that Basie needed. He projects an individual personality from the heart of the band. His choruses were perfect, humorous, thoughtful, punchy, and played with a thick jazz tone and an in-

built swing. His solo ballad, "Willow Weep For Me," was tender and pretty, his choruses on "Squeeze Me" had guts. Trombonist Richard Boone acquitted himself well on "In A Mellow Tone" and, as a section, the trombones are excellent. But it is the Basie sax section which has been swing cleaned. Earle Warren is a precise leader, Sal Nistico and Eric Dixon are exciting soloists. With Charlie Fowlkes and Bobby Plater, they play as a section with compact cohesion and precision on old favourites like "Li'l Darlin'," "April In

Paris," and "All Of Me." A very nice sound. Basie is sporting a vocalist on this tour—Quinn Williams who previously worked as an organist-pianist and singer in Las Vegas. He's pleasant with a vibrato like Billy Eckstine. His offerings ranged from "Cherry Red" to "Yesterday" and "I'm A Lucky So and So." To sum up: Basie's precision is even more precise and he's got soloists of stature. Dundee jazz fans should thank the Manchester Sports Guild for presenting this fine concert. —JACK HUTTON

# Bennett plus the Count... simply unbeatable

*Caught in the act*

"man of few words," had the house in hysterics with a clever, nonsensical vocal number.

Then—with John Bunch at the piano, and the excellent Sol Gubin on drums—Tony Bennett took over the whole of the second half.

And most of his contributions were swingers with the few ballads having a telling effect—the audience devouring every note with obvious relish. He was smart enough not to talk a lot—he just got on with the singing bit.

Basie-Bennett is an irresistible combination and both a musical and vocal treat that should not be missed. —JERRY DAWSON

warmly and regularly. Hucko, in the course of a programme in which ballads and originals alternated with "Running Wild," "Jive At Five" and the like, proved himself the real thing in clarinetists. He knows the instrument thoroughly, from top to bottom and combines control of tone and attack and a strong rhythmic feeling with an ease of execution that is a real pleasure.

Hucko has been here before and has long been recognised as a polished professional clarinetist in the Goodman tradition. But previous visits hardly prepared me for the degree of drive and intensity he generated on "Stealin' Apples." It was a formidable swing performance. Other memorable numbers were "Jive At Five?" by the Hucko Septet, with particularly fine piano from Fred Hunt; a nicely shaded quintet of "Memories Of You" played with impeccable taste and tone; and a fighting finale on "Changes Made" by the entire company including tenorman Al Gay. —MAX JONES

### CHRIS MCGREGOR

THIS must be it. The most urgent, and explosive, and powerfully swinging new big band to have appeared in years. Doubts that this crew of fifteen freedom-inclined musicians would not be able to get things together were completely dispelled on Monday at the Old Place, and the section work made a shattering backdrop for the solos of Surman, Osborne, Pukwana, Beer, Mumford, Philip and Feza—all names familiar enough by now to anyone who has been keeping his ears open this last few years.

If this band gets the breaks it deserves it must make a considerable mark on the local scene but what the "politicians" will think is, of course, another story. —CHRISTOPHER BIRD

### BLOSSOM DEARIE

BLOSSOM DEARIE made her first cabaret excursion into the provinces last week. And whether by luck or intelligent management, the

venue was Grey's Club in Newcastle which has the soft lights and intimate atmosphere needed for her gentle jazz-flavoured offerings to be fully savoured. Indeed, after the raucous assaults on our eardrums by groups of all types in recent years, the music purveyed by Blossom, also an extremely able pianist, in company with Jeff Clyne (bass) and Tony Oxley (drs), is most refreshing.

It is not thrust at the audience. It is there if they want it and are prepared to listen to it. This is not a gimmick. Blossom told me after her 35-minute act "It's just that I can't sing any louder."

Miss Dearie lived up to her reputation for singing only good songs. A hint of hometown nostalgia warmed her version of "Broadway" and "That's No Joke," a musical eulogy of New York.

But for me, her rendering of the Lennon - McCartney "Here, There and Everywhere" was the highlight of a performance well worth lending an ear to.—CLIVE CRICKMER.

### PEANUTS HUCKO

THE Purcell Room in the new Queen Elizabeth Hall is not the most encouraging place in which to play jazz. But Peanuts Hucko, with the stirring assistance of the Alex Welsh Band, broke through the aura of refinement on Monday and swiftly made contact with an audience which applauded his fluent playing

# I'M NOT THE END IN SINGERS, SAYS RAY



EVER wondered how a song comes to get its title? Ray Davies came up with a pretty original explanation when I asked about his latest Kinks' hit, "Waterloo Sunset."

"I was looking for something that would look good when written down," he said.

"Of course, I wanted something, a place, that would sound good without sounding corny—like Bethnal Green. The whole song was something that sort of evolved over nine months, I built it up gradually."

Ray seemed slightly offended by suggestions that "Waterloo Sunset" was reminiscent, in mood and atmosphere, of "Winchester Cathedral."

"I can't see it," he retorted. "Although everybody seems to mention it. Maybe it's because they are both place names."

He scotched another question by saying that all the background voices are provided by the Kinks.

"It's all the group—we did a lot of tracking," he explained. "It's a recording sound that we can get pretty near to on stage, although we can't reproduce it all that well because I was singing in the backing voices as well as the lead. It's the smallest record we've made as regards things in it. There are just guitars and drums, no piano. Dave's lead guitar is double tracked as well."

The Kinks have done few personal appearances so far this year and Ray explained why.

"We started winding down about a year and a half ago," he said. "I had a physical breakdown and then Dave

had one so we decided we couldn't go on doing endless one-nighters. Now we do them in spurts."

"But we still do plenty of work. We're off to Scandinavia for three days."

Ray's friends say he tends to be nervy and on edge when a new single is due out. "I always have a period when I don't want it to be released,"

he agreed. "But I didn't worry so much about this one. I just felt 'It's there' and that was it."

Ray believes there is a shortage of good pop records at the moment.

"The Who keep bringing out good things, but generally there are not so many releases now," he said. "And the big companies don't seem to be releasing so many records now."

Some time ago, Ray told me he was interested in the recording side of the business and had some ambition to be a producer. I asked if there had been any developments along these lines.

"EMT were interested and they have sent me some proposed terms," he answered. "But they will have to seriously reconsider them before I accept. I wouldn't like to sign myself up to one com-

pany unless I have a lot of say in what I do for them."

Ray ranks high among pop composers but he's unlikely to trouble Tom Jones as a singer. How seriously does he take his singing?

"I take it seriously all right," he retorted. "I do have to be careful because I know I'm not the end in singers, but I'd like to improve and I'm trying to improve my diction, technique and the rest of

it. "I write songs for me to sing and I know what I can do and what I can't do. In a way that helps me to write. I might fall down if I sang other people's songs."

He is also a fanatical footballer and the star winger of the MM team.

"No, I haven't got a cup final ticket but I'll be watching on TV," he said. "Spurs will win—I think!"

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# Jazz Scene

## MY FAVOURITE THINGS



**BUD FREEMAN**  
chooses

**BIX BEIDERBECKE'S 'Wa-Da-Da'**



**S**INCE Bix Beiderbecke was my favourite jazz cornet player, and I don't mean favourite jazz musician, I pick his "Wa-Da-Da" — it was recorded in 1928 as a perfect example of jazz playing.

### FINISHED

But please bear in mind that when I say this I do not refer to the record as a whole but only to Beiderbecke's playing on it.

Listening to it again I find that after nearly 40 years, Beiderbecke's playing still holds up. Of course, Bix was not an experimenter; he was a finished artist.

### PERFECT

To me, Beiderbecke was great because his spontaneity was perfect, his improvisation inspired. He had a perfect musical mind so that when he played there was no question of his taking chances because he always knew exactly what he was doing.

## BEIDERBECKE, THE PERFECT JAZZ PLAYER

He was an inspired jazz musician with absolute definition in his playing. And if you can find that today, please take me to hear it, because I am very hungry for good jazz.

### RESPECT

Before I ever heard Beiderbecke I had heard most of the best jazz players in history. But when I first came to listen to Bix I realised I was hearing an exceptional thing, a perfect jazz player.

And I say this with all due respect to the great Louis Armstrong and great King Oliver. Louis said himself: "Bix is my man."

Beiderbecke was a very dedicated artist in that he lived solely for his music as against many of his contemporaries

who used music as a means to an end. It is unfortunate that Beiderbecke's true greatness does not come through on record because the men with whom he recorded were not authentic jazz players.

They were good dance musicians who could read any kind of score put before them.

### FULFILLED

Bix had the respect not only of the discerning jazz listener but of all the musicians in the bands he worked with—the Whiteman and Goldkette orchestras. People have said it was a pity Bix Beiderbecke lived only 28 years, but I think in view of what he has given us in music, his life was completely fulfilled.

(Parlophone PMC 1221)

## PEANUTS HUCKO

### TAKING THE MESSAGE TO DENVER, COLORADO

BY MAX JONES

**MICHAEL ANDREW HUCKO**, habitually known as Peanuts because, he says, as a kid he sat in the school band sax section between two real tall guys and one of them got the idea to call him Peanuts, is in this country making his first tour as a solo artist.

He was over here previously as a member of Louis Armstrong's All-Stars in 1959, and before that with the Jack Teagarden-Earl Hines group in '57.

### JINGLES

I asked Hucko, who sports the remains of a deep California sun-tan, what he'd been doing professionally in recent years.

"Before I came over here," he said, "I played a jazz festival in Odessa, Texas, with Lou Stein (pno), George Barnes (gtr), Ray Leatherwood (bass) and Ray McKinley (drs). I hadn't worked with Ray in 20 years, and we had a ball—really we did.

"Apart from that, I've done studio work, jingles and things, and recording. And prior to that, before I moved to Los Angeles, I was in Condon's as a leader for, oh, on and off most of the last three years.

"We had some good combinations in Eddie's club, really.



PEANUTS: studio work, jingles and things.

Guys would come in and leave and we had a lot of piano players. Ray Bryant was the first, and then we had Dave McKenna, Dill Jones, Dick Wellstood and a most promising young player, Roger Kellaway. "He can play any style and fit with any group. He's the only one I know can go back as far as you like then go 'way ahead of you. And he doesn't just play for himself, but always enhances what you do. A great musician, great piano player. And he used to be a fine bass player, too."

### LANDMARK

And what about Hucko's future plans? Does he intend to stay in California?

"No. I'll be living in Denver. I'm going to be an innkeeper. We found this place, me and my partner, in Denver, Colorado, and it's going to be beautiful when we've done with it. We're spending 35 thousand dollars to refurbish it, not modernising it but bringing back a kind of old New Orleans atmosphere to the place.

"It's a sort of landmark, this place, which used to be known as the Old Navarre. Now it will be called Peanuts Hucko's Navarre. We were supposed to open last month but now the opening date is June 2."

What kind of a place is it going to be, and will music play an important part?

"Music? Of course, that's one of my reasons for go-

ing into this. It's going to be nice clean entertainment . . . music and a good deal of jazz. We hope to bring in guests like Bobby Hackett and Buck Clayton. And music will be my primary job. I'll have a quartet or quintet, and we'll be the resident group and work with the guests.

"We're not having a set policy of Dixieland; more on the order of a swing group. The thing is, the programme won't be static at all.

"We will have a regular singer, Louise Tobin, who has sung with Harry James, Will Bradley and Benny Goodman. She's one of the few girls who can really sing blues. In addition to her singing, we have some special arrangements on which she and I do vocal duets."

What decided Peanuts to go into the bar and restaurant business?

### PROJECTS

"To me, this was an opportunity to secure my future and also to stay in music. To make the money I want, I've always had to do things I don't like. This way, I'm able to do what I like and I hope it will also be generally appealing to other musicians.

"Which will afford me the opportunity of always having a good band. The public? Well, I have found that when music really comes off well, it projects itself to the public."

## POINDEXTER: SWINGING ALONG ON THE ISLE OF IBIZA

BY MIKE HENNESSEY

**J**AZZ-loving British holidaymakers going to the Spanish island of Ibiza this year will have an opportunity to hear a resident jazz group there for the first time.

From June 10 until the end of August, Pony Poindexter will be leading a quartet in the Bar Patin consisting of New Jersey pianist Vince Benedetti, Johnny Burroughs (whom Poindexter describes as a Jamaican-Swiss) on drums, and "a Swiss bass player whose name I can't pronounce."

### HOPING

It is a handy summer season for Pony who has lived on Ibiza with his wife and three year-old daughter for the last two years.

I met Pony in Paris when he first came to Europe in the autumn of 1964 "just to have a look round." Today, with an apartment overlooking the sea and a steady flow of work in Europe, he has no intention of returning to the States "except for a visit."

"It was Charlie Mingus who told me about Ibiza in 1962. When I was playing in Spain in 1964, my wife went over to have a look at the island. She liked it, so we moved there — and I'm very happy. There are about 30,000 people on the island, but during the summer the population goes up to 300,000."

And Pony is hoping that a modest proportion of that total will look him up at

the Bar Patin. "We shall also have a fine Portuguese drummer with us, Luis Sangareau, who is brilliant on latin percussion. He's a very fine jazz drummer, too. And Annie Ross comes to the island every July, so she'll be working with us."

Since he came to Europe, Pony has played in Berlin, Frankfurt, Munich, at the Bologna Festival in Italy, in Barcelona, Madrid, Copenhagen (at the Montmartre Club), Paris, Lisbon and Brussels. "Oh, and I also played a place called Haarlem in Holland — how about that?"

So far he has never been to Britain, "but I'm hoping to go to Manchester soon to play at the Club 43."

Pony says he finds that European musicians come good bad and indifferent, just as they do in the States, "but I've been lucky in getting to play with some of the best. As far as work is concerned, you can always find it if you swing.

### CURIOS

"I was most impressed by a drummer in Berlin called Joe Nay who has played with Leo Wright and Carmell Jones and, of course, Niels Henning Orsted Pedersen in Copenhagen is one Hell of a fine bass player.

"I played a lot with Tete Montoliu in Spain and he is one of the best pianists in Europe. There's also a good Spanish tenor player called Pedro Iteraldi — he's something else."

Following his recent SABA record date with Annie Ross, Carmell Jones, Joe Nay, Jimmy Woode, and others, Pony is trying to set up a second date with Benny Bailey, the trumpeter player who has been resident in Germany for some years.

"I was playing in the Domicile Club in Munich when Benny came and sat in. We used to work together in Hamp's band, and this session really stirred things up. Now I think SABA want to record us together."

Pony says he gets curious

from time to time about what is happening in the States, "but it doesn't present any problem. I'm always running into somebody from the States — there's always somebody in every city you go to. Every week is old home week.

"The guys are doing so much commuting these days — they are certainly paying a lot of money to airlines. Since I've been here I've seen Art Farmer eight times, Don Byrd three times and Paul Gonsalves three times. They give me all the news."



POINDEXTER: you can always find work if you swing



NASH: "positive songs"

### 'Quality, not quantity' — the new Hollie image

**F**OR longer than any of us would care to remember, the Hollies have been one of England's most professional and consistent groups. Recently Graham Nash was quoted as saying that his main interest in 1967 was "to really give their fans "value for money," and "quality, not quantity." Personally I don't think you could say the Hollies have ever failed to inject these two ingredients into their product—but Graham was apparently concerned, and so with this new objective, the Hollies embarked on the recording of "Evolution," their newest LP, released in the first week of June.

Probably the most significant fact about this album is its depth: "I think it has a lot more," said Graham, "and it certainly goes a lot deeper than most of the albums we have made previously. Naturally this depends on how you interpret different facets of the compositions but every song is very positive. Each number has something to say and we've put a lot of thought into them. I don't think they are as complex as the Beatles' tracks for instance, but then we have a slightly different audience."

All twelve tracks were written by Graham, Alan Clarke and Tony Hicks, and many of them have been given added dimension with the use of session men on strings and brass—all used sparingly, but effectively.

Undoubtedly these subtler, more persuasive sounds may offend the listener who is still looking for raving, raw Mancunian harmonies, but a more subjective and reflective listener will discover a wealth of blissful listening within this album.

"Side One opens with "Then The Heartaches Begin" a sharp cutting track given a lot of depth and power with Bern Calvert's insistent bass part and the swooping sounds in the very distance. "Stop Right There" is a delightful Graham Nash on double-tracked vocal number with a beautiful blue edge to it.

"Water On The Brain" is a haunting up-tempo number racing away with a bongos part and then a staccato "Drip! Drip! Is A-Driving Me Wild," which all gives way to "Lullaby For Tim" a pleasing fairy story of knights in white armour and castles and maidens all sung in a wavering, electronically fluttering voice. "The side closes with "You Need Love" which is a healthy return and reminder of the big fat Hollies vocal sound in full power, enhanced by a sighing trombone and rifting brass.

The gorgeous "Rain On The Window" opens side two, which is followed by the "oomphing" Scottish-flavoured fade-in of "Heading For A Fall" which incorporates bagpipes and a bass harmonica all giving a pessimistic tinge as it churns in and out of the mist. "Ye Olde Toffee Shoppe" features Bern on harpsichord and is a reminiscing but gay, happy number which is followed by "When Your Light's Turned On" a slightly Beatles-like number in concept about a member of the Graham Nash society and his nocturnal cavorting.

Finally there comes "Leave Me"—a jazzy track with Bern on organ this time, and a Mammas and Papas edge to the vocals; and then "Games We Play" an excellent closer. The Hollies have thought into this LP and I'm sure they'll always think it was worthwhile. Their songwriting is more definite. The Hollies have expanded still further—and in the right direction. — NICK JONES.

# DOES THE POP RECORD INDUSTRY DESERVE THE QUEEN'S AWARD?



THE QUEEN'S AWARD TO INDUSTRY 1966

**B**BRITAIN'S pop record producers have done more than their share to boost exports. But they just do not get full credit for it—according to Mickie Most who records Herman, Donovan, Lulu, the Yardbirds and Jeff Beck.

More, Mickie feels that British industry is supremely uninterested in learning from pop successes.

## ENCOURAGEMENT

"I want one of the Queen's Awards," Mickie told the MM. "If I was selling tractors, or buses to Cuba, I'd get some sort of encouragement but there seems to be a prejudice against people who sell pop records. I've sold 50 million records, and most of them have been sold outside this country. Not many tractor firms can claim to have earned as many dollars.

"It seems sad to me that the Government say in repeated interviews, and on TV every other night, that somebody should work hard for export. You do just that and all the encouragement you get is a limit on the amount of money you can spend abroad.

## ARRANGEMENT

"Three weeks ago I had an arrangement to have lunch with the Prime Minister and a guy from the Export department. Then they all went cool on it. Apparently they don't want to know about somebody who exports millions of dollars worth of a product and feels he can help.

"The point is that the approach of so many firms is obviously not right. If a British product can't be sold now when the 'England Swings' bit is going throughout the world, then it won't have any chance in a couple of years when it's all over—and it's 'West Berlin Swings' or something like that.



**MICKIE MOST**

## IMAGE

"The world market is very receptive to anything British right now—and largely due to the pop industry which has built up the new image.

"People may say that records are not comparable with other industries. A piece of plastic may be less expensive to produce, but you don't have to sell as many tractors to make the sort of dollars we are bringing in.

## FORCE

"You can't sell anything by sitting at home. I have to go out and sell my records in the States and elsewhere. To force people to spend money on your products you have got to go out and promote. In my

## PUTS HIS VIEWPOINT

case they will buy if they hear the record—but they aren't going to buy unless you take the record to them.

"I go abroad every month and spend a week in New York or Los Angeles or Africa. I make valuable contacts on these trips—radio stations and people like that—and promote my records. Enthusiasm is still the best seller.

"And you have to tailor your product for the market. If I was in the car business I would design a car for a particular market and push that. It's the same in the pop business—when I first signed Herman I knew he would be bigger in America than here. So I went out and sold him there

and designed the product for the American market."

Mickie also feels that the record business itself could do far more in the export field.

## BIGGER

"The major record companies are not doing all they could," he says. "Of course, the larger the company the more their hands are tied. They can't give individual attention to everyone like a smaller producer can.

"The bigger companies have so many artists they can't possibly promote them all properly."

# POP THINK

THE FOUR OF US TOOK GUITAR LESSONS AND WE ALL TOOK THE MICKEY BEHIND THE TEACHER'S BACK

## ALAN BLAKELY OF THE TREMELOES

**BROMLEY:** I was born there. It's a classier place than the one I live in now. It makes me think of short trousers, school caps and skates.

**BRIAN POOLE:** That's harder to answer than you imagine. Someone who is happier now than when he was with us. To me he used to be a great mate, the gov'nor bloke. He was someone whom success spoiled. He's probably gone back to being the gov'nor bloke now he's not with the Tremeloes.

**JAMES BROWN:** The best stage show I've ever seen and he is the hardest worker as well. It's the only R&B act that's impressed our square manager, Peter Walsh. Even he was standing up, so it must have been good.

**MUSIC LESSONS:** A big giggle for us. The four of us took guitar lessons and we all took the mickey behind the teacher's back. We went for six months and we didn't learn one thing. A waste of time for us. But it's important really if you want to play the piano. I wish I had stuck at my music lessons when I was a little boy learning the piano.



**TOP OF THE POPS:** The best thing on TV—as long as we are on. For two years it was the worst, now we are back it's the best. You always think like that, I'm afraid.

**THE MONKEES:** Funny you should say that! We always used that name to describe the Teddy Boys who hang around the van and say rude things when we come out of a dance hall. It must be good for the Monkees, but it makes a joke out of all the groups who spend years working and trying to improve.

**TRAVEL:** I don't mind it at all. We do more

than most groups and we all love it. People are always on about the dreaded one-nighters, but all four of us thrive on them.

**COUNTRY AND WESTERN:** All right in small doses, but not too much.

**SPORT:** All right for those who like it!

**TRANSPORT CAFES:** The gov'nor! We never eat anywhere else so we have got to like them. We meet the best sort of people in them. We never stop at hotels or anything like that. Transport cafes

are the last word in cuisine.

**CHIP HAWKES:** One of the nicest sex maniacs I know!

**SUCCESS:** Fantastic. Always better the second time round—if you are lucky enough to get a second go. We really appreciate it. It must never be taken for granted—which is what we did do the first time.

**OLD FILMS:** Very old films are fantastic. The best thing for a good laugh we know. In fact, we usually laugh so much at them they threaten to chuck us out.

**IN CLUBS:** Not for me.

**CABARET:** OK for us when we are about 65. We have done a lot and we hate it. We went down all right but we were doing all the things we didn't like doing. We kept thinking "If only we could get back on the teenage scene again."

**GAMBLING:** Too risky with hard-earned money.

**CAT STEVENS:** The bloke who got us back off our roadsweeping jobs so he must be the best bloke going. Actually we've only met him for about two minutes. He said "Thanks for everything" and we said "Thanks for everything" and that was about it. A lovely bloke, he must be.

**CLOTHES:** We all rate clothes. We attach a lot of importance to them and we have always liked with-it clothes. I don't like to be scruffy.

**GREENGROCERY:** That's how I started. I will never be as good at it as my dad, so I leave it to him.

**OPERA:** Terrible! Rubbish!

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**LORD SUTCH**

## HERE'S HOW TO WIN A FREE WEEKEND IN LUXEMBOURG!

**H**OW'D you like to spend a weekend in Luxembourg, Europe's pop principality? Visit the famous 208 studios, meet the DJs—and all absolutely FREE!

Well, you could be the lucky winner of a fabulous Radio Luxembourg contest and fly to the Grand Duchy for the exciting weekend of a lifetime.

All you have to do is enter for the free "Miniskirts In Moscow Or . . ." competition which Radio Luxembourg is presenting all this week from today. The competition, which started on Tuesday, will be featured again tonight (Thursday), tomorrow (Friday) and on Monday (May 22) in DJ Alan Freeman's "Pops Till Midnight" programme from 11.30 pm until midnight.

Listen to the programme . . . and you'll hear Alan introduce a new record by

the Bob Crewe Generation titled "Miniskirts In Moscow Or . . ." All you have to do is add a subtitle after the "Or . . ." Remember how the film "Dr Strangelove" was subtitled "Or How I Learned To Stop Worrying And Love The Bomb"? Well just add a witty, original subtitle to the record title—and that weekend in Luxembourg could be yours.

Here's an example: "Miniskirts in Moscow Or . . . Things Are Looking Up In Red Square."

The subtitle must be in no more than ten words, written on a postcard, and sent to: Miniskirts In Moscow Or . . . Pops Till Midnight, Radio Luxembourg, London, W1. Entries must be received by first post next Friday (May 26).

BLIND DATE

# PETER MURRAY



**ENGELBERT HUMPERDINCK:** "There Goes My Everything" (Decca).

That's Engelbert. A funny thing about this particular song, a couple of months ago it was recorded by two Americans. The Americans were possibly as good as this but they didn't mean a thing. So many songs get downgraded because they aren't recorded by big name artists. Now it's been recorded by Humperdinck it must be a hit. It's a country-and-western thing and that seems to be in favour.

**DAVE CLARK:** "Tabatha Twitchit" (Columbia).

Oh yes, this is Dave Clark. Once people get out of the hit parade reckoning they seem able to make good records. The best Dave has ever done was his last one, "Baby You Got What It Takes." That didn't get any recognition so he obviously wants to try something new again. I can't see this one making it when the last one, which I thought was a very good record, failed. It's rather on the negative side.

**PETULA CLARK:** "Don't Sleep In The Subway" (Pye).

That must be Petula Clark. I voted her last one a miss and it was a big hit. And

## singles out the new singles

I voted "Colour My World" a hit and it was a miss. I rate her very high as an artist but it's very difficult to tell about this when you are listening to it for the first time. At the moment I can't see it happening at all.

**CLIFF BENNETT:** "Use Me" (Parlophone).

Cliff Bennett! This is really my kind of pop beat music. I love this sort of sound. Cliff Bennett is one of the few people in this country who can do the American soul stuff and sound authentic. But this sort of stuff is popular with the discotheque fans rather than pop fans. That doesn't mean it won't be a hit and I would certainly buy it, if I bought records.

**KATHY KIRBY:** "In All The World" (Columbia).

Miss Shiny Lips herself! I've heard the song before. I like the arrangement and it's a very pretty tune—by Norman Newell I think. Kathy is really the barroom singer who is very popular in this country. I don't mean that insultingly—she punches out a song and I was thinking in terms of Connie Francis and Shirley Bassey and Vera Lynn, too. They are all the same sort of everybody-join-in performer. Kathy is out of favour at the moment but, if she is going to come back, this is as good a record as any to do it with. It's certainly better than the last few she has done.

**BYRDS:** "My Back Pages" (CBS).

(The record sticks on Pete's automatic changer). If CBS, Philips, Atlantic, Fontana and Pye don't make their holes any larger I shall go out of my mind. You spend all your time with a pencil enlarging the holes so you can play the record. In this instance I'd be happy if there wasn't a hole at all. The Byrds? I can't stand them.

**ESTHER PHILLIPS:** "And I Love Him" (Atlantic).

See what I mean? Another record with the hole too small. And it's wowing as well. But this is a gorgeous record, beautiful. It's one of my favourite Lennon-McCartney songs. Is this a reissue? Esther Phillips had this out a few months ago and this must be her. She is fantastic and I love the song. Tragically, it won't be a hit.

**YOUNG RASCALS:** "Groovin'" (Atlantic).

This is the best record the Young Rascals have done. I've never liked this group, but this is a super record. It's a great number. Given the right exploitation it could be a smash hit, but I'm afraid it really needs personal appearances by the group. It certainly deserves to be a hit. It's one of the best singles issued in the last few weeks.

**PROCL HARUM:** "A Whiter Shade Of Pale" (Deram).

I know this. It sounds like hip-type, chart music. It's a record that has atmosphere. (After the vocal starts) now it doesn't sound like chart music. I don't think this is going to be a hit. It's not a bad record but it's rather negative.

**TOMORROW:** "My White Bicycle" (Parlophone).

If it was a question of personal taste I'd say take it off after the first second. It's not my cup of tea at all—or my cup of anything. It's pretentious and a great drag.

**MAE WEST:** "Twist And Shout" (State-side).

It's Mae West. It comes from her album. She's one artist who is actually older than me. This is the worst track on the album. She sounds like a dehydrated Mrs Miller. There are a couple of marvellous tracks and I wish they had put one of them out instead. This is a bit sad.

**DUSTY SPRINGFIELD:** "Give Me Time" (Philips).

The other side is "Look At Love" from Casino Royale and I would have thought, with the film to sell it, they would have made that the A side. This is a pleasant song, but the B side has something that is so different from anything she has done before. I think at least it should be a double A side. I think she is just marvellous. She is a star from the word go.



B. P. FALLON

To get into the British best sellers is the dream of almost every Irish recording artist. Showband managers rush around hopefully chanting "Our new record will break into the English Charts."

### OLDER

Already, you've enough to put up with, with Secombe, Hill and Humperdinck plus even Tom Jones warbling along with the worst of them. Despite this, the English public have been spared considerably—no showband disc has made it big in England outside Camden Town.

So, while the second-hand Jim Reeves and the baggy-trousered chart copyist grow even older, Ireland's most original group find themselves with an English hit.

The Dubliners are bewildered at pop acceptance. Yet from behind the bottles and the beards has emerged "Seven Drunken Nights."

"We have this reputation of being drunkards and swearers, that we're habitually drunk. That's ridiculous. If I get drunk, I'm a drunkard, but if a professional man like, say a solicitor gets drunk people say 'Ah, sure, he's only in his cups.' And swearing—maybe we'd let the odd curse out of us now and again—but who doesn't?"

### IMAGE

The speaker was Ronnie Drew. Over a meal of chicken pilaff in his tastefully furnished Dublin flat, we were discussing the public's attitude to the Dubliners. With 20 month old daughter, Cliona, safely tucked in bed, Ronnie's wife Deirdre sat beside the magnificent stone fireplace and, with Barney McKenna, Barney's Dutch wife Joka, and painter Michael Caine, we listened to her husband.

"We don't strive for a deliberate image. We're a group of individuals. In our singing, there are no harmonies or deliberate smoothness. We're just happy to get bookings—people used to ask for 'the five fellows with the beards.' We still do dates on our own—it's necessary because

# The economy size, family pack Who— for U.S. consumption

"WE want to make it in the States very much," said Keith Moon during a break in a Who rehearsal in the, fortunately, solidly-built bar of London's Saville Theatre.

And after one or two false starts it looks as though the Who are about to make it in the States. They already have 15 thriving American fan clubs. They are representing Britain at the mammoth Monterey Pop Festival in June as part of a major tour. "Happy Jack"—the British single before their current hit, "Pictures Of Lily"—is doing well in the US charts.

"It's a funny thing about 'Happy Jack,'" said Keith, steadfastly ignoring Pete Townshend hammering on his drums. "It's the one record we didn't think would go in the States at all."

"It's basically an LP track, not a single. We had an idea of what songs would sell in America—or we thought we had. Obviously we were wrong."

### WORRYING

Are the Who planning anything special for Monterey and the American tour?

"No, nothing special," said Keith. "We'll do the things we usually do, only bigger. A sort of economy size, family pack stage act. We shall draw our repertoire from our American hits—all one of them."

Keith admitted he found the current chart scene "a little worrying" and wondered who bought all the ballad singles. He didn't, however, feel that the groups were getting too complicated for the average fan.



KEITH: hard work

Hendrix. Then journalists have probably got a bit bored with it, it's become too much of a straight story now. Anyway we are thinking up some new things now—like smoke."

When I first saw the Who on TV, I thought that Keith was undoubtedly the worst mimer in the business. Constant viewing decided me that he must be doing it on purpose—nobody could get that far out of phase by accident.

"I just hate miming," explained Keith. "It's impossible to mime. Really, it's very easy to go on and do a straight mime to a tape but I hate it. So I go my own way."

### EVOLVE

The Who have long had the reputation of pace-setters in the avant garde of pop. Do they find this a burden? Do they worry about having to come up with something new all the time?

"We don't think about it," said Keith. "We just do what we want to do, and we always have. We work together within the group and the ideas just come out. It's very easy. It was hard at first when we were all arguing—we didn't find it easy to communicate at first. Things are a lot easier now. We don't fight any more and ideas can evolve naturally."

"At the moment we are working on a new LP. All the material will be original, including some stuff I've been writing. It will be released later in the year."

From what I heard of the rehearsal, the secret of the Who is simple. Inspiration laced with a great deal of hard work. — BOB DAW. BARN.

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# WE VERY DIFFERENT BEARDS



ALLON BEARDS THE DUBLINERS IN THEIR NATIVE HAUNT



AND THE MISSING BEARD

## The mystery of the seventh verse of 'Seven Nights'

it's important for any artist to be able to hold his audience. Any one of us can get complete silence." Ronnie passed around a bottle of wine and I asked about "the bearded Dubliners" image.

"When I was solo, I did a series of appearances on television. I'd grown a beard because of a rash on my face and so afterwards it would've been uneconomical to shave it off."

### BEARDS

"I suppose" ventured Barney, "that in England it's like a gimmick, the beards. Most of the pop groups are non-conformist in their appearance but they seem to conform to each other. Know what I mean? Our beards are very different really."

"You get fellows coming up to you in a pub," said Ronnie, "and they take a tug at your beard and ask, all innocent like, 'Is it real?' Sometimes you don't mind it—in the country it's often a genuine question—but in Dublin they can do it out of malice. They'd give you a tug and it'd hurt you."

He strokes his beard in self sympathy. Looking at the bespectacled Barney—he wears glasses off-stage—and Ronnie, it seems hard to understand how these two married men, with their bushy faces and musical sincerity, have, with the rest of the Dubliners, coiled a reputation as hell-raisers.

"We've never missed a job," confirmed Ronnie, his pierc-

ing eyes backing up his statement. "Maybe people think we're slack because we're lighthearted. We don't ring up twice a day to confirm bookings—we just tell the fellow 'Right, we'll be there.'"

"It's a great pity. Now they've had a hit, they'll be playing any ol' thing just to get a few more quid."

Thus, a quote of note overheard in a Dublin pub on the Dubliners. But Ronnie rejects any supposition that the group have "gone commercial." He paused to pour beer into his beard, then said: "In our contract with Phil Solomons we had a special clause put in that gives us the right to turn down unsuitable work—that means any work we don't want to do. He can't force us to do something we don't want—we'd just turn around and say 'We're sorry. You can sue us.' No, artistically we're quite free."

### STRIKE

"For example, the other day, Tommy Scott—he's in the Phil Solomons set up—asked me to sing 'Nobody Loves Like An Irishman' and I said 'No.' So he just said 'Fair enough' and that was that."

"Look, it's not as if our hit has saved us from starvation or anything. In the last four years, we have never—and I mean never—played to an empty seat. We've even managed that in the middle of a bus strike."

"Y'know, I promoted the very first ballad concert in Dublin. We held it in the Hib-

ernian Hotel and it was so full, a couple of hundred had to be turned away. I was thrilled, artistically. I thought "It'd be great to have a concert every month or two." But next thing I knew some fellow was asking me to appear at a ballad concert in the Grafton Cinema and I did it as I needed the readies."

### BALLAD

What of the Dubliners' start? "Our first booking as a group—we were known as the Ronnie Drew Group then—was in O'Donoghue's Pub. They were a great help to us when we were starting. We used to ask 'Can we sing a song?' We'd arrange to meet the Clancy Brothers there and the ballad thing built up."

And the Drew view on showbands? "One thing I can't stand on the showband scene is the copying. I might do 'Paddy McGinty's Goat'—if I liked

it—but I'd do it my way." He sung it a la Val Doonican, then a la Ronnie Drew. The example was good and the point was proved.

"When we toured England with Dermot O'Brien we often had a blow in the dressing room with the lads. I'm very fond of trad jazz and we produced some great sounds! People I like away from ballads are Bessie Smith, Big Bill Broonzy and King Oliver."

We came to the inevitable subject of the Dubliners' smash 'Seven Drunken Nights.' Earlier on, in a nearby Moonneys, a man had asked Ronnie "Will you tell us the seventh verse?" And Ronnie had been unable to oblige. The sixth verse he knew—he'd sung it for me before we'd reached the pub—but the seventh? Well, no. "I just don't know it, Joe Heaney, whom we got the song from, says he'll tell it to us just before he goes to America and no sooner!"

### LOUNGE

How does he feel about making the English charts? "It's a fluke hit. I don't understand how people bought it. We just make records and hope that some people will buy them and like them, that's all. But a hit! We're all very surprised but not especially thrilled."

"Y'know something" said a grinning Ronnie as he raised his glass—"I've only heard the record once. And, anyway, I don't like to listen to myself singing."

"The Dubliners are a truthful group. I sing some songs I collected ten years ago. How do I get them? Well, you won't find them in a dance hall or in a lounge bar in Galway. You talk to some old fellow and say 'Give us a song.' He might sing 'When Irish Eyes Are Smiling' but the next one might be good. Oh—and the Colm O'Lochlainn books—I get songs

from him.

"I don't know if the Dubliners are a ballad group or folk group or what. A ballad singer is one man, on his own. There are all these tags nowadays—'happenings,' 'psychedelic,' and so so, I'm not sure of the proper name for what we're doing.

"Ah, what the hell. What does it matter? We like what we're doing and that's what counts."

## SIX OF THE BEST



- ERIC BURDON & THE ANIMALS** When I Was Young  
M-G-M MGM1340
- THE MARVELETTES** When You're Young And In Love  
Tamla Motown TMG609
- BRENDA HOLLOWAY** Just Look What You've Done  
Tamla Motown TMG608
- KATHY KIRBY** In All The World  
Columbia DB8192
- MR. ACKER BILK** The Girl With The Sun In Her Hair  
(Taken from the Television Series 'advertisements')  
Columbia DB8193
- MRS. MILLS** I Was Queen Victoria's Chamber Maid  
Parlophone R5599

**SAN FRANCISCO'S PSYCHEDELIC SCENE**  
**WHAT'S IT ALL ABOUT?**  
see next week's melody maker

# Solid small band jazz

ROY ELDRIDGE/BUD FREEMAN/ELMER SNOWDEN: "Saturday Night Fish Fry." One For The Money, Loveless Love, Saturday Night Fish Fry, School Days, Basin Street Blues, My Blue Heaven (Fontana Stereo FL909).



ELDRIDGE

# NEW JAZZ RECORDS

# FOR OLD DANCE BAND FANS...

Back in the earlier Thirties, when Lew Stone and his band broadcast regularly from London's Monseigneur Restaurant, the Stone airings were required listening among the musicians and jazz fans of the day. The band always mixed a few "rhythm" or swing numbers in with the romantic vocals, the novelty songs and ordinary

dance tunes, and many of its jazzier items have already been reissued on LP. "MY KIND OF MUSIC" (Ace Of Clubs ACL 1231) presents the Lew Stone sound and blend of music and entertainment as it existed in the Thirties and, so far as three tracks are concerned, 1940 and '41. "My Kind of Music," with vocal by Sam Browne, "Missouri Scrambler" by the Stone-crackers and "Aunt Hagar's Blues" are the late recordings. The last two instrumental items being the more interesting arrangements. "Call Of The Freaks," recorded in '34, is perhaps the best jazz piece, with fine contributions from Nat Gonella (tp) and Lew Davis (tmb). Reginald Forsythe's

"Garden Of Weed" has Joe Crossman's clarinet and some tight, ambitiously written ensemble and there are good vintage moments by Crossman, Davis and Nat elsewhere. But the "mammy" lyrics on "Lullaby In Blue," sung by the admirable Al Bowlly, and the period comedy grate a bit today. Still, this inexpensive LP will be a find for old dance band fans. —M.J.

Storyville make available some fairly rare New Orleans items from Bill Russell's American Music label on their "EMILE BARNES NEW ORLEANS BAND" (LP57164). Barnes, a strong blues clarinetist, recorded these tracks in the Crescent City in August, '51 and they can be regarded as samples of authentic New Orleans music of that period. The session was rich in famous old names. With Barnes on "Eh La Bas," "Billie's Blues," "Tou Tou De Moi" and perhaps one more, are DeDe Pierce (tp, voc), Harrison Brazley (tmb), Billy Pierce (pno, voc), Albert Glenn (bass) and Josiah Frazier (dhrs). Another trumpet veteran, Lawrence Tocca, takes over from DeDe for "Carless Love" and "St Louis," both of which have low-down vocals by the ample-sounding Billy Pierce, and joins him for an all-out band version of "Mindustan" played with a rough, open-air sort of gusto. Billie also sings powerfully on her blues and "Lonesome Road," while husband DeDe takes the vocals on "Eh La Bas" and "Tou Tou De Moi." Much of the jazz on this album sounds ponderous and suffers from intonation faults, and a few of the solos are distinctly primitive. But these blues, Creole songs and standards are done with heart in the traditional way by musicians who grew up in the style, and the blues with Billie are something to hear if you value this music. —M.J.

ELMER SNOWDEN, 66-year-old guitarist whose bands in the past have included Ellington, Carter, Basie, Catlett and Eldridge, is the leader of this likeable session.

He has made a record of gutty swing-style jazz, good-natured and easy to understand, which achieves the old beat and spirit without sounding regressive or self-conscious.

Eldridge and Freeman look like uneasy session-mates on paper; the former fiery and capricious, full of demonic energy, the latter more even and predictable.

## VARIED

But both are authoritative players, and the two-horn interludes work out well. The loose ensembles, as varied as resources permit, give off an air of spontaneity.

"Loveless Love" has a restrained opening—tenor snaking lightly around the muted trumpet—and calm solos by all but Eldridge who snarls a bit.

"Basin Street" begins with Bryant's handsome piano, like Hines with funk, followed by excellent tenor and a trumpet build up in Roy's out-of-Louis vein before the verse is briefly stated by guitar and band.

On "Blue Heaven," the remaining instrumental, bright and informal ensemble sets the pace, and the soloists all hit a good stride. Eldridge drives out some mean phrases here.

**BILL EVANS:** "A Simple Matter Of Conviction." A Simple Matter Of Conviction; Stella By Starlight; Unless It's You; Laura; My Melancholy Baby; I'm Getting Sentimental Over You; Star Eyes; Only Child; These Things Called Changes (Verve VLP 9161).

Evans (pno), Eddie Gomez (bass), Shelly Manne (dhrs).

THE best Bill Evans LP for quite some time, this is full of typical Evans subtlety and understatement which repays repeated careful listening.

## NICE

The five standards are given a new freshness by Evans' treatment and there are four nice originals from his pen—"Conviction," "Unless," "Child" and "Changes." No track goes on too long and each leaves you wanting more. Rather to my surprise, Shelly Manne's highly sophisticated drumming fits exceptionally well with the pianist's conceptions. It's beautifully recorded, too, and you can hear every Manne brush stroke.

## IDEAS

Where does America find the never-ending supply of brilliant young bass players? The latest is 21-year-old Eddie Gomez who allies a remarkable technique with ideas that really do make sense. His is already a talent of unusual maturity. —B.D.

## SWINGS

The others feature Roy's punchy singing. "School Days" (a song he used at the Scott Club recently) and "Fish Fry," both recorded by Louis Jordan in '49, recapture much of the elan of the old Tympany Five.

Freeman swings out infectiously behind the "School Days" vocal and roughs up his tone on this and his "Fish Fry" solo.

Eldridge plays some real scorchers and Snowden (more modern than I would have expected) and Bryant turn in contributions which sustain the mood of this solid small-band date. It makes you wish that BF and Little Jazz had duetted on the recent Swing Era tour. —M.J.



EVANS: standards given a new freshness.



**CLARK TERRY:** "Bob Brookmeyer." Haig And Haig; I Want A Little Girl; Mood Indigo; Milt's Other Samba; Gingerbread Boy; My Gal; Naptown; Morning Mist; Bye Bye Blackbird (Fontana TL5394).

Terry (flugelhorn, tp, vcls), Brookmeyer (valve tmb), Hank Jones (pno), Bob Cranshaw (bass), Dave Bailey (dhrs).

IN an age when every jazzman capable of four bars of self expression regards himself as a great Artist, with a capital A, the Terry-Brookmeyer Quintet's refusal to take themselves seriously is most refreshing.

Not that they can't blow most of their contemporaries off the stand—few other trumpet players could live with Terry's double-tempo solo on "Mood Indigo," to quote just one example of many memorable moments on this set. It's just that one gets the impression that all five musicians were thoroughly irrespective of loot or glory.

Both Terry and Brookmeyer are genuinely witty musicians as well as being top-class improvisers who can continually surprise you with the absolute rightness of the way they approach a particular melody. Even Terry's vocals here, "Little Girl" and the humorous blues "My Gal,"

add to the enjoyment of the record. Apart from the two principals, there is a fine rhythm section and Jones' aristocratic piano adds to the solo strength.

If you have begun to doubt that jazz can be thoroughly enjoyable and not just significant, then lend an ear to this excellent album. —B.D.



**DON BYAS:** "Ballads For Swingers." Yesterdays; All The Things You Are; Ladybird; Lover Man; I'll Remember April (Polydor International 623 207).

Byas (tnr), Bengt Axen (pno), Nils Henning Orsted Pedersen (bass), Alex Riel (dhrs).

ALl concert reviewers are used to receiving letters castigating them for wearing tin ears—written by readers who saw the artist at a different time and place. It never seems to occur to these correspondents that a musician is unlikely to turn in the same level of performance on consecutive shows—improvised jazz is bound to be something of a hit-and-miss art.

Take Don Byas. Of the last three occasions I've heard him, he played superbly twice and utterly without inspiration once. Unfortunately this album was made on one of his less inspired days—maybe he was having trouble with the neighbours, it was his third

late night in a row, or the cat had been sick in his tenor case. Whatever the cause, the ideas only flow in the occasional chorus. For the rest of the time, they jerk out hesitantly as though unsure whether they really want to be publicly examined.

The Scandinavian rhythm section gives him adequate support, although even that brilliant young Danish bass player, Orsted Pedersen, seems a little below his best. Perhaps the extremely hackneyed choice of material had something to do with the general lethargy. —B.D.

Latest, but not I fear the greatest, from the Dutch Swing College stable is "BOYS MEET GIRLS" (Philips BL745). On it the DSC band has a rendezvous with eight local vocalists—and meets its match. Bursts of warm-toned soprano from Peter Schilperpoort, snatches of tenor, baritone, clarinet, trombone and trumpet, and some needed relief from the battery is necessarily a subsidiary one. Rita Reys, one of the best and best-known, sings "Solitude" and "Ain't He Sweet" with discretion; Connie van den Bos sounds reasonably accurate on "Some Of These Days" and "Someone To Watch"; Francis van Rooy likewise on "Under A Blanket Of Blue." Conny van Bergen's "Honey-suckle Rose" shows that she is acquainted with Anita O'Day; an aptly named Miss Gronloh does an indifferent trad job on "Bill Bailey," but Treva Dobbs ("Fly Me To The Moon") makes a more stylish impression. The other singers are Karin Kent and Ledy Wessel. Frankly, to face the flower of Holland's vocal youth end to end, so to speak, requires a measure of Dutch courage. —M.J.

While not quite prime examples of Lewis' music, they contain much that is good and even exhilarating ("Lord, Lord," "Mama Don't" and "Just A Little While") and some things that are dull, out of tune or a bit too quavery.

The Saga album, made by the same line-up a year or two later, is in one sense the best buy here since it costs only 12s 6d and presents some very vigorous collective improvisations recorded in concert.

As on the other records, there are examples of bad playing and of tempo acceleration (is that a fault in this kind of jazz?), but the joyous romping feeling comes across strongly on "World Is Waiting," "Panama" and, once more, "Lord, Lord."

"Caldonia," with vocal, is more successful than you might have thought it would be. And it makes a welcome change of repertoire. Joe Watkins (called Walkey on the sleeve) and Kid Howard are credited with four vocals between them. Lewis plays "Burgundy" (with rhythm support) most eloquently.

Latest of these recordings (from '59) is the WRC set which features some very singing clarinet from George, working with Andrew Anderson and Bob Mielke in the front line and a three-piece rhythm team.

This time the band's programme includes many un-hackneyed items and it is a pleasure to hear Lewis shaping delicate phrases on "Into Each Life," "Old Spinning Wheel," "Royal Telephone" and "Oh Mary."

Aside from Lewis himself, who projects real feeling especially on the long "219 Blues," the record's most notable attribute is its best group playing. —M.J.

## VITAL NEW ORLEANS MUSIC

**GEORGE LEWIS:** "Dr Jazz." Royal Telephone; Into Each Life; Chant Of The Tuxedos; The Old Spinning Wheel; Bugle Boy March; 219 Blues; Dr Jazz; Oh Mary Don't You Weep (World Record Club Stereo ST576).

Lewis (clt), Andrew Anderson (tp), Bob Mielke (tmb), Joe Robichaux (pno), Slow Drag Pavageau (bass), Joe Watkins (dhrs). Hollywood, October, 1959.

**GEORGE LEWIS:** "Live Concert." Lord, Lord You Certainly Been Good To Me; Burgundy Street; The World Is Waiting For The Sunrise; Caldonia; Panama; The Saints (Saga ER08010).

Lewis, Slow Drag, Watkins, Kid Howard (tp), Jim Robinson (tmb), Alton Purcell (pno), Lawrence Marero (bj). Recorded in concert, 24 or '55.

**GEORGE LEWIS:** "Regime Band, Vol 1." Lord, Lord You Certainly Been Good To Me; Dallas Blues; Mama Don't Allow It (Delmark DJBS). "Regime Band, Vol 2." Just A Little While To Stay Here; High Society (Delmark DJ6). Same personnel as "Live Concert." San Francisco, 18/6/53.

THERE is a lot of the Lewis type of vital New Orleans jazz here for George's admirers to pick from, assuming they don't already have the records.

The Delmark EPs, drawn from Antone in the first place, and released here on various Esquire LPs in '57, have also appeared quite recently on Delmark albums.

While not quite prime examples of Lewis' music, they contain much that is good and even exhilarating ("Lord, Lord," "Mama Don't" and "Just A Little While") and some things that are dull, out of tune or a bit too quavery.

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Aside from Lewis himself, who projects real feeling especially on the long "219 Blues," the record's most notable attribute is its best group playing. —M.J.

Buck Clayton's "ONE FOR BUCK" (World Record Club T601) is the follow-up LP to "Songs For Swingers" and though not quite so impressive, is an album mainstreamers will want to have. It was previously released here on Columbia in '62. With Buck on trumpet was Emmett Berry, who shares in the solo space, and the rest of the group consisted of Dicky Wells (tmb), Earle Warren (alto, clt), Buddy Tate (tnr), Sir Charles Thompson (pno, celeste), Gene Ramey (bass) and Oliver Jackson (dhrs). The music, like that on its predecessor, is arranged small-group jazz with a beefy Basie-inspired sound and plenty of good, unshowy solos. "Mr Melody Maker," one of two Buck originals, is an attractive number featuring all the horns and some warm ensemble. "Night Ferry" is the other Clayton composition, also notable for its groovy band moments. Humphrey Lyttelton composed the title song and the Ellington-favoured "Blue Mist," and both these, and also Graham's "Prince Eagle Head" (a bow towards a character called Eddie Randolph), were scored by Kenny Graham. As the sleeve says, an example of hands across the Atlantic. Not everything is in the top class, but Buck has a field day and the other soloists acquit themselves pretty well. The sleeve looks good, too, and the album runs 40 minutes. —M.J.



**ELVIN JONES:** "And Then Again." Azan (a); All Deliberate Speed (b); Elvin Elops (b); Soon After (a); Forever Summer (b); Len Sirmah (a); And Then Again (c) (Atlantic 1443).

(a) Jones (dhrs), Hunt Peters (tmb), Frank West (fl, tr), Charles Davis (bar), Don Friedmann (pno), Paul Chambers (bass).

(b) Jones (dhrs), Thad Jones (cnt), Peters, Davis, Hank Jones (pno), Art Davis (bass).

(c) Jones (dhrs), Thad Jones, Hank Jones, Art Davis.

ELVIN Jones' position as one of the greatest jazz drummers doesn't automatically make him a great leader as well. And the trouble with this set is that despite the many talents involved, including Melba Liston's arranging skills for six tracks, is that it's all rather anonymous.

The Jones brothers—Elvin, Hank and Thad—haven't all that much in common musically though each is sufficiently professional to handle any situation. Hank plays with the expected elan, Thad's cornet solos have a mean, nasty sound which is most unpleasant (especially on "And Then Again") and the most agreeable jazz comes from Davis and Peters, despite the latter's closeness to J. J. Johnson in sound and phrasing.

Elvin drums in a setting which requires a less dominant rhythmic force—a strange case of the leader being the most out-of-place aspect of the album. Admirers of Jones can bear him to better advantage elsewhere, although this contains some competent if uninspired jazz. —B.H.

CHARLES BUCHAN'S

# FOOTBALL MONTHLY

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CHARLES BUCHAN'S

# FOOTBALL MONTHLY

## RADIO JAZZ

by CHRIS HAYES

**FRIDAY (19)**  
4.20 p.m. R1: Singing In Jazz. 6.30 H2: Jazz Rondo. 7.0 M2: Jazz. 10.0 E: Jazz Workshop (Bass). 11.10 N1: Swingtime. 11.15 O: Jazz College. 11.15 T: Sinatra Sings Sammy Cahn. 11.15 BBC H: Don Ellis, Hodges, Rex Stewart, Manne, Roy Budd. 11.45 T: Henry Mancini Ork. (Mancini '87, with star jazz soloists). 12.20 a.m. E: Barney Kessel, Beatles, Oscar Peterson, Belafonte, Tito Puente.

**SATURDAY (20)**  
12.0 noon BBC T: Jazz Record Requests (Steve Race). 2.55 p.m. H2: Radio Jazz Magazine. 4.5 E: (2) Beatles (4) Folk Singers (5) Single Singers (6) Mackie Trio. 5.0 N1: Charlie Lloyd Quartet. 7.5 J: Sammy Davis Jnr. 8.0 R2: Jazz Concerto. 8.50 N1: Kenny Drew Quintet. 10.35 Q: Pop and Jazz. 11.15 T: Tony Bennett (Tony Makes It Happen). 11.15 A2: Jackie Byard, Booker Ervin. 11.45 T: Duke Ellington Ork (Far East Suite). 12.30 a.m. J: Jazz Festival. 1.47 P: Jazz From Holland.

**SUNDAY (21)**  
7.0 p.m. N2: Jazz. 9.30 M: Swing and Sweet. 10.45 A1: Free

Jazz. 11.3 A1: French Jazz. 11.31 BBC L: The Jazz Scene (Johnny Dankworth Ork, Eddie Miller, Benny Green, Mike Carr Trio, Gary Cox). 11.45 A1: Lloyd Phillips, Edgar Battle (Hugues Panassie).

**MONDAY (22)**  
12.15 p.m. E: Jazz Magazine. 4.15 J: 1605 To Nashville (Mon-Thurs). 9.30 J: Big Bands. 10.15 N1: Jazz. 10.30 U: Jack Teagarden. 11.10 M: Jazz. 11.10 M1: Penny Whistlers. Peruna Jazzmen. 11.15 T: The Modernaires. 11.45 T: Phil Woods and Sonny Criss.

**TUESDAY (23)**  
7.25 p.m. E: Kurt Edelhagen Ork. 9.10 R2: Jazz Tempo. 11.0 U: Trad. Jazz Studio Praha. 11.5 O: Jazz Journal. 11.15 T: Stan Kenton Plays For Today (LP). 11.45 T: Horace Silver (The Jody Grind).

**WEDNESDAY (24)**  
4.20 p.m. R1: Jazz. 5.45 BBC T: Jazz Today (Charles Fox). 7.0 N2: Jazz. 9.20 O: Jazz For Everyone. 9.30 J: Jazz. 10.15 N1: Jazz. 10.35 Q: Jazz Club

(The Cookers). 10.40 H1: Miles Davis Quintet and Quartet. 11.15 T: Dinah Washington (Dinah Discovered). 11.20 H2: Radio Jazz Magazine. 11.45 T: Gabor Szabo (Jazz Raga), Phil Woods (Impulse A9143). 12.20 a.m. E: Blues.

**THURSDAY (25)**  
4.35 p.m. U: Jazz Made In Germany. 5.5 O: Swing. 7.0 M2: Jazz. 7.35 N1: Jazz. 10.0 M1: Laurindo Almeida. 10.5 M: Swing Serenade. 10.45 E: Singing-Swinging. 11.15 T: Zoot Sims. 11.45 T: Junior Meaphonic Ork of Southern California. 12.20 a.m. E: Leadbelly, Memphis Quartet, Louis, Goodman, Parker, MJO, etc.

Programmes subject to change

**KEY TO STATIONS AND WAVELENGTHS IN METRES**  
A: RTF France 1-1829, 2-348. E: MDR Hamburg 309, 189. H: Hilversum 1-402, 2-298. J: AFM 547, 344, 271. M: Saarbrücken 211. N: Denmark Radio 1-1224, 202, 188; 2-283, 210. O: BR Munich 375, 187. P: Radio Nederland 375. Q: HR Frankfurt 506. R: RAI Italy 1-333, 225; 2-355, 290. T: VOA 251. U: Radio Bremen 221.

# MOVE AWAY FROM THE OLD FORMULA, DUSTY

**NEW POP RECORDS**



DUSTY: typically lilting, Italian-like love song

**SINGLES**

**DUSTY SPRINGFIELD:** "Give Me Time" (Philips): It goes without saying that Dusty is now in the "quality singer" class and therefore constructive criticism of her performances are difficult because she's a fully matured professional by now—which really only leaves one to judge the material she records. Personally we never think Dusty finds enough outstanding songs—songs that would shoot her straight into the chart, although every record she makes is impeccably polished. This new one is a typically lilting, Italian-like love song that Dusty invariably comes up with. It's not particularly memorable or commercial—it's just another very Dusty-ish song—probably a minor hit despite the well-worn approach. Surely it's time for Dusty to break out and move away from the old formula.

lots and lots of good sounds. Written by Eric and the Animals, arranged most sensuously by guitarist Vic Briggs, and produced by Tom Wilson, this Stateside smash hit will certainly shake up the chart. Both Eric and the group give an extremely impressive, truthful, and overpowering performance from Vic's mind-shattering lead-in, Eric's hard and then lyrical wailing, to the mystical hovering of the whole sound. An original, refreshing, yet right in the groove record which will be a big hit.

song from the Universal Picture and that just about sums it up. The fuzzy opening is interesting but then the song lapses into a ninety-words-a-minute mumbling bore. Waller and Asher give a performance just about fitting the song title but then it's not surprising they don't sound too enthusiastic. Anyway, when is Gordon's solo sound going to be released in England?

**CHARM**

**THE HOLLIES:** "Carrie Anne" (Parlophone): Yet again another sure-fire hit for the Hollies and the MM Pop panel's getting tired of saying that they never fail. This newest Graham Nash-Tony Hicks-Alan Clarke composition displays the group's excellent vocal ability to its fullest while the strolling backing is kept well in its place. Even the instrumental is taken gently—on steel drums. What else can you say. Again a finely produced record, full of harmonies, atmosphere, climax, interest, charm, thought—the lot. This deserves—and no doubt will be—another top ten hit for the superb Hollies.

**LOS BRAVOS:** "I'm All Ears" (Decca): Since "I Don't Care" there has been a long and suspicious silence from these boys—but now they crash back onto record with another loud, crashing, thumping, ruffling, shout-up which isn't much different from their last two hits but will no doubt get a fair bit of exposure on the strength of their previous success. In an age where a bit more beauty and subtlety seems to be the coming thing we don't think this one will make the top ten although it's got enough go to make the Pop Thirty. The record has a screeching urgency again punctuated by brass and vibes while the lead singer yips and whoops away as though he's drowning. Not a 1967 sound but then it depends how young you are.

**LPs**

## Yes—this is the real Jimi Hendrix

**JIMI HENDRIX EXPERIENCE:** "Are You Experienced?" (Track Records): One of the most pleasing aspects of Jimi Hendrix's success is his refusal to be blatantly "commercial." Subsequently the more "real" Hendrix music we hear the more commercial it becomes. Subsequently we're getting the real Hendrix on this album and although it may sound very weird and freaky to some at least you can be assured that this is, repeat

"is," the Hendrix Experience. Throughout Jimi, Mitch on the skins, and Noel on leaping bass, thunder and charge along at some hammering tempos. They change speed mid-number; stop, start, fade, fizzle, simmer, and burn in a cauldron of beautiful fire. Hendrix is on soaring guitar form and with the help of producer Chas Chandler they come up with some extremely atmospheric, organic, sounds which have an uncanny knack of circling through the mind and blowing the top of your head off. All original Hendrix compositions the eleven tracks include "Foxy Lady," the haunting "Manic Depression," a Clapton-like slow blues "Red House," a high and driving "I Don't Live Today," or the long, mystical, radiating "3RD Stone From the Sun," and the final ascension with the fantastic Jimi Hendrix Experience "Are You Experienced?" And that is the question.



HENDRIX: refuses to be blatantly "commercial"

**RECOGNITION**

**THE TEMPTATIONS:** "All I Need" (Tamla Motown): Justifiably there is always a keen interest in anything coming from Motown and especially the Temptations who are at last beginning to get the recognition they have deserved for so long. What with "I'm Losing You" being such a resounding and lingering hit around Britain's discotheques we don't see how this one can fail to get a lot of plays although it doesn't contain so many nice, groovy things as its predecessor. As usual there is a prominent riff and straight off beat but not the climactic or cliff-hanging catch parts and breaks of "Losing You." A nice sound but can't see it being a hit. Just have to wait until they come up with another "beaut," bluey!



● YOUNG RASCALS

## IS ENGLAND READY FOR THE RASCALS?

**THE YOUNG RASCALS:** "Collections" (Atlantic): An enormous hit-selling album from the States it can only be a matter of time before this professionally polished group score in England. Their style is immaculately clean, yet still loose and exciting and this LP demonstrates their varied repertoire. "Lonely Too Long" and "What Is The Reason" both have an insistent, dipping Motown feel, "Mickey's Money," "Love Lights" and "Land Of 1000 Dances," are typical "show - stopping" rave-up numbers. The tempo drops unexpectedly for "Since I Fell For You" a cabaret-type scene, but whips away again for a youthful "Come On Up," "Too Many Fish In The Sea," and the stomping, emphatic "Love Is A Beautiful Thing." Not a hip record but a sensibly commercial album which deserves to do as well in England as it has in the States.

Sarah Vaughan school in jazz singing. Backed by Tony Hatch's sympathetic arrangements and distinctive orchestral sounds she has cut out most of the mannerisms which marred an otherwise excellent performance on her last album. Titles include: "Got To Get You Into My Life," "Sunny," "Everything Swings," "Make It Easy On Yourself" and "Who Can I Turn To."

**PAUL REVERE AND THE RAIDERS:** "Good Thing" (CBS): At last this LP shows that Revere and the Raiders have begun to develop their own style and are busy writing their own material. This is easily their best album to date and it's absolutely jam-packed with beaty ideas and good solid American pop music. There's more work and production gone into this product and subsequently it's better than most of the previous Revere work. "All About Her," sung by Mark Lindsay shows more subtlety than the group ever used to be aware of, and add to this more great tracks, "In My Community," "The Great Airplane Strike," "Undecided Man," "Why, Why, Why," "1001 Arabian Nights," and you have an exciting little album. The influence is very R&B mixed with the Beatles but as an example of very popular American pop it's worth a listen.

### BAXTER'S COMPLETE BEGINNING FOLK GUITAR MANUAL



Over 170 pages. Everything the folk guitarist ever needs to know, including 12-page chord dictionary, every right and left-hand technique, how to copy from records, barred chords, transposition, instrumental tunes, Finger-picking as accompaniment, playing songs from folksong books, creating new right styles, songs for singing and much, much more. Never a manual like it. For the "from scratch" Beginner and the Advanced student alike. Profusely illustrated and sure to please. PRICE 37/6

### BAXTER'S FINGER-PICKING MANUAL

A thorough basis for the complex melody guitar style, Finger-picking Manual. Using well-known tunes as examples, the FINGER-PICKING MANUAL examines every technique leading up to MASTERY of the styles of Chet Atkins to Mance Lipscomb, Merle Travis to Elizabeth Cotton. Includes "Railroad Bill; John Henry; Sugar Babe; Abolition; We Shall Overcome; Yes, Yes, Yes; Redwing; Weeping Willow Blues; Bury Me Beneath the Willow"; and many other tunes completely notated in a special super-easy to read tablature system with words for easy reference and learning. Never before has an instruction manual made this most-popular guitar style so easy to play and understand. PRICE 22/6



# HENDRIX

— the man and his music  
Special spotlight in

# DISC

and MUSIC ECHO OUT NOW 9d

**JERRY STEVENS:** "So This Is Love" (CBS): Despite being on the scene for some time this is only Jerry's first album after lots of hard years on the showbiz scene, competing, singing, etc. This is a very pretty, swinging, happening little album with nice moving arrangements by conductor Jerry Allen, and it includes some great breaks from those excellent faceless session men. Jerry whips it up on the title track, grooves slowly on "Whispering," and slides carefully with "Janie." The Beatles' "World Without Love," gets a punching well scored treatment, and is typical of the excellent standard this album maintains throughout. Also included on "Give Me Your Hand" in a fleeting glance at Pixie and Dixie, and Charlie Drake, just so that Jerry can keep his hand in on his impressions. Also: "The Long Night," "Hello Young Lovers," "Gone Turn To?" And Dusty Springfield wrote the notes, folks!

**JACKIE TRENT:** "Once More With Feeling" (Pye). Jackie Trent really shows her versatility on this one. In addition to the expected powerful ballad performances she proves she can trade a belting soul chorus with the best and there are moments when she comes close to the

**MARVIN GAYE - KIM WESTON:** "Take Two" (Tamla Motown). Tamla's soulful twosome harmonise on a nice mixture of beat and ballad material. The arrangements, frequently using strings, get away from the label's typical sound, and lay a nice foundation for the duo. Titles include: "It Takes Two," "Baby I need your Loving," "Baby Say Yes," "T! There Was You" and "Secret Love" An excellent set.

**JAMES LAST:** "Hammond A Gogo, Volume 2" (Polydor). Oh-so-polite, strict tempo organ-and tenor combo music. Safe enough for a dowager's the dancant but hardly likely to get the under-30's dancing in the streets. A full assortment of Foxtrots, Cha-chas, Waltzes, Beguines and Sambas.

# FOLK FORUM

## EXPERT ADVICE

### THURSDAY

BLACK BULL, High Road, N.20 (Totteridge tube). JOHNNY SILVO, DENNIS O'BRIEN with VANESSA, THE MOONSHINERS.

**DAVE & TONI ARTHUR**  
FIRST LP NOW RELEASED  
TRANSATLANTIC 154

FANTASTIC RON GEESIN and the JUG TRUST. Old Crown, Highgate. Re-opening September.

FOLK BARGE, Kingston, Jack Shepherd, John Marlyn. Introducing Special, Come All-Ye.

GREYHOUND, Fulham Palace Road, 7.30. Derrick Brimstone, residents and guests.

MERTON HALL, Thursday, May 23, 7.45 p.m. Karl Dallas, Tom Paley, Valerie Wheatley. The Buchanan. Tickets 2/6d. from Mrs. Williams, 29 Poplar Road, S.W.19. Merton Council for Peace in Vietnam.

THE FOX, Islington, GINGER JOHNSON and his AFRO-CUBANS, with residents.

WHITE BEAR, Kingsley Road, Hounslow. TREVOR LUCAS, THE STRAWBS, BRIAN GOLBEY.

### FRIDAY

AT IV FOLK CLUB, Ewell, JO-ANN KELLY, Roger Hill.

AT LES COUSINS, 49 Greek St. GER 5433, 7.30-11.

TIM WALKER SEB JORGENSEN  
Fine guitar duo. Admission 5s.

### FRIDAY cont.

AT LES COUSINS, 11.30-6. All-nighter  
**BOB JONES**  
**BILL AMATNEEK**  
Two American guitar mandolin & banjo performances with a wide field of entertainment, plus guests.

AT THE ROEBUCK, Tottenham Court Road  
**NIGEL DENVER**  
Sings songs of war and anti-war. Starts 8 p.m. prompt. Thank you the Three Dubliners for last week.

FIGHTING COCKS, London Road, Kingston. JOHN FOREMAN.

HONEST JOHN 3—OSTERLEY.

JOE STEAD: The Central Barking Road, East Ham.

JOE STEAD, Toad Hall.

**THE TINKERS**  
First album is now on sale (Pye 18180).

### SATURDAY

ANGLERS, TEDDINGTON. JO-ANN KELLY.

AT LES COUSINS, 49 Greek St. (See Friday) 7.30-11.30, THE INCREDIBLE

### STRING BAND

AT LES COUSINS, 12-7. ALL-NIGHTER

SPIDER JOHN KOERNER

AT THE CELLAR Cecil Sharp House, Camden Town, 8 p.m. DAVE LLOYD. Residents The Taverners.

### SATURDAY cont.

CITY FOLK  
**TONY FOXWORTHY** dance team. Tony McCarthy, The Tappers Band at Horseshoe Wharf Club, Blackfriars, near Mermaid Theatre. Outdoors if it's fine, 8 p.m.

JOE STEAD, Orpington Barbeque.

ST. GEORGE and the DRAGON with EWAN MACCOLL, PEGGY SEEGER and the CRITICS GROUP. Union Tavern, Lloyd Baker Street, W.C.1. 7.45.

TROUBADOUR, 265 Old Brompton Road, 10.30. PETE AND MARION.

### SUNDAY

AT THE TROUBADOUR, 9.30. BARRY BEATTIE.

AT UNION HOTEL, Surbiton Road, Kingston, TONY ROSE, Barry Thomas, John Makin, 8 p.m.

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

HAMPSTEAD, ANITA and the BLUE GRASS BOYS plus the residents. The Enterprise, opposite Chalk Farm Station, 7.30 p.m.

JEREMY TAYLOR, Waltham Abbey Folk Club, The New Inn, Sun Street, WALTHAM ABBEY.

NAGS HEAD, BATTERSEA. ROGER EVANS Ian Price Duo.

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

### MONDAY

AUTHENTIC HUNGARIAN folk dancing on Mondays, 8-10 p.m., Chelsea-Westminster Institute, Sloane Avenue, S.W.3 (Marlborough School). New members welcome. Sponsors: British Hungarian Friendship Society, 84a Claverton Street, S.W.1. 01-828 2915.

FOLKVILLE PUTNEY, tonight. Half Moon, Lower Richmond Road, the creative genius ROM GEESIN, LISA TURNER, ROYD RIVERS, DAVE MOSES and guests.

HENDON, White bear, Burroughs, Jo-ann Kelly, 7.45.

JOE STEAD, Fratton Park Folk Club.

NIGEL DENVER, Herga "Royal Oak," Peel Road, Westdene.

SUSAN TAYLOR, FREE MEMBERSHIP, WINSTANLEY ARMS, Clapham Junction.

THE JUG TRUST, GEOFF KING AT THE HOP-POLES, Baker St., Enfield.

### TUESDAY

AT THE TROUBADOUR, 9.30. BRIAN GOLBEY.

THE MIGHTY ABSALOM, Ealing Folk Club, 8 pm. The Green Man, Uxbridge Road, W13.

TONY ROSE, 3 City 4 Club, Three Horseshoes, near Hampstead Tube, 8 p.m.

### WEDNESDAY

GROVE TAVERN (University of Surrey), 175 Battersea Park Rd. SW11. JACK and MARGARET KING, DAVE WARD plus residents, 8 pm, 4s admission.

HOLY GROUND (opp. Bayswater Tube Station) NOEL MURPHY

### WEDNESDAY cont.

**RANT GABLE**  
and Guests  
AT THE MARQUEE

ST. PANCRAS TOWN HALL, May 31, 7.45 p.m. THE IAN CAMPBELL FOLK GROUP, TOM RUSH and introducing DAVID CAMPBELL. Tickets 15s, 12s 6d, 10s, 7s, 6d. — Collets, Dobells Hampstead Record Centre, Transatlantic Records, 120 Marylebone Lane, W.1.

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

A CONCERT OF FOLK SONGS PRESENTED BY "THE MARXIST" "THE ANGRY MUSE" (SONGS OF STRUGGLE AND PROTEST, 1600-1967) with

- \* EWAN MacCOLL
  - \* JOHN FAULKNER
  - \* TERRY YARNELL
  - \* PEGGY SEEGER
  - \* SANDRA KERR
  - \* DENNIS TURNER
- AT THE JEANNETTA COCHRANE THEATRE SOUTHAMPTON ROW, W.C.1  
FRIDAY, MAY 26th 7.45 p.m.  
Tickets: 12/6, 7/6 & 5/-  
From Flat 4, 53 Shepherd's Hill, N.6 (Tel. FIT 4338); also Collets Record Shop, 70 New Oxford St.; Collets Bookshop, 66 Charing Cross Road; and Dobells.

WHAT make of guitar was Bert Jansch using for his recent concert at Manchester's Free Trade Hall and his LP, "Jack Orton"? — Peter Fellion, Middleton, Manchester.

It is a six-string finger-style guitar specially hand made for him by John Bailey. It is an orthodox shape, but with Indian rosewood body, mahogany neck, ebony fingerboard and spruce front. It is fitted with La Bella light-gauge strings. John also made Bert a 12-string guitar, which has the same features, but a maple neck, and a solid electric guitar, which is made of sycamore with an ebony fingerboard. The solid guitar is in the natural white wood and has very fine gauge strings. Although it was basically his own design, he incorporated the ideas of other people, including Bert. It has a sculptured body, with the area from the end of the fingerboard to the bridge slightly recessed to allow for finger-style playing. It has two Burns Trisonic pick-ups, which can be used separately or together, a three-way switch, two volume controls and two tone controls.

A FEW weeks ago in EXPERT ADVICE you said that Eric Clapton made a single with John Mayall titled "I'm Your Witch Doctor." We have been unable to obtain this record anywhere. — A. Malley Reuslip and S. Parsons, Gloucester.

"I'm Your Witch Doctor" was on the Immediate label and has now been deleted, but John receives so many enquiries about it that he is trying to persuade Immediate to re-issue it. To strengthen his case, you should write to IMMEDIATE RECORDS LTD, 68 New Oxford Street, London, WC1.

RORY BLACKWELL was credited in the DAILY MIRROR with the non-stop drumming record of 45 1/2 hours, but surely Ray Du-Val is still champion with over 100 hours? — Miss S. J. Tyler, London, SW8.

Ray Du-Val won the marathon drum contest for three consecutive years and his feats are recognised by the two governing bodies, the Guinness Book of Records and the National Jazz Federation. His best achievement was over 100 hours in 1961, but he was beaten by American drummer Bob Quesner by 8 minutes in 1964.

HOW many LPs are there on the market by Brenda Lee and has she recorded "Lazy River," "Around The World," "My Prayer" and "Can't Buy Me Love"? — Angela Mortimer, Preston  
Brunswick are at present selling 17 albums by Brenda Lee and there is one on Ace of Hearts ("Love You," AH 59). The tunes you want are on different LPs, I'm afraid. "Lazy River" is featured on "Sincerely" (LAT 8396), "Around The World" on "Emotions" (LAT 8376), "My Prayer" on "All Alone Am I" (LAT 8530) and "Can't Buy Me Love" on a round-up of more-modern pops called "Top Teen Hits" (LAT 8603).

WHO is responsible for the roaring saxophone playing on "Top TV Themes" by Tilsley Orchestra on Fontana? How are the extraordinary sounds achieved? — Harry Richmond, Kettering.  
If you mean on "The Virginian" and "Saturday Night Beat," I'm the culprit! I played legitimate tenor-sax on "The Virginian," but using a King Super 20, but with a 10-star Super Tonemaster Link mouthpiece and a very hard Rico reed. There is a certain amount of electronically-induced echo and if the record-player is turned on to treble you can even hear me breathing. Many people think that it's a baritone because the sound is so big at the beginning. I played an Italian Grazi alto-sax on "Saturday Night Beat," using a Berg Larsen 120/2 mouthpiece and No 4 Rico reeds. I used the American No. 2 lay because it is designed to take American reeds which have thicker tips. No. 1 lay is designed for Continental reeds, which would break down under the terrific pressure required through the jaw and diaphragm to produce such a storming "monster" sound! — JOHNNIE GRAY

I HAVE just bought a fabulous LP by organist Howard Blake, which illustrates the versatility of the Hammond organ ("Hammond In Percussion," Columbia SX 6040). What are the tone combinations used, who backs him and which instrument does he use? — Graham Talbot, Leeds.

A fair description of the album would be "middle of the road pop" and I tried to write unusual arrangements. Two of the tunes are my own compositions, "Shark" and "Theme from H." The combinations vary considerably from "Wives And Lovers," which has a flute sound on the lower manual and a celeste sound on the upper manual, to "James Bond Theme," which features an enormous full vibrato sound in a high register against guitar and bass in unison, giving a very big effect for such a small group. The musicians with me were Johnny McLaughlin (gtr), Russ Stapleford (bass) and Dick Harwood (drs). There is a good deal of double-tracking on the record, using the Hammond organ with vibes, marimba, jangle-box piano and so on. I played all these instruments. My organ is a Hammond M100, which I've had split into two for easy transportation since my work consists chiefly of sessions. — HOWARD BLAKE

WHO first recorded "You've Got What It Takes"? (Mrs. E. Miller, Cadishead, Lancs.). Which Duke Ellington record was played in BBC radio's Jazz Record Requests on April 2. I didn't catch the title. (E. Darvill, Sheffield). Where can I get electronic organ lessons? (K. Bugg, London, SW8). When the Shadows played Fender guitars, which strings did they use? (K. Pilgrim, Aylesbury).

Glen Mason first recorded "You've Got What It Takes," on January 4, 1960. Ellington record was "Main Stem" from his LP "In A Melotone" (RCA RD 27134). Organ tuition can be obtained from Lillian Eden, 29 Arden Road, Finchley, London, N3 (Fin 4376). On all their guitars the Shadows have used Gibson Sonomatic strings.

WHAT strings are used by Jeff Beck? Does he alter their position and/or tune his guitar down to get his terrific vibrato effect? — Bob Gibbons, Streatham, and Neil Chambers, Birmingham.  
I play a Gibson Les Paul which I bought about a year ago, and I have a 1953 Fender Esquire which I use when I break any strings on the Gibson. I tune to concert pitch and I used to use regular strings and stagger them, using a 5th where the 6th would be and a banjo octave string for 1st. As a rule I used Gibson Sonomatic strings, but it doesn't really matter which make you have, because the tension isn't as high with this method as it would be on a normally-strung guitar. You'll find that the strings seldom break. However, while visiting the States, I bought some Ernie Ball Rock 'n' Roll strings in Los Angeles and they're marvellous. They can be used in the normal position and they give a fantastic sound. They are made so that the tension is slack, giving easier playing, but not enough to cause loss of tone and volume. Unfortunately, these strings are not available in Britain. I have two 200-watt Marshall amplifiers with eight 12-inch speakers. I used to use a fuzz-box specially made for me but nowadays it would seem corny! The sound is finished. The first fuzzbox record was the last, or it should have been. — JEFF BECK.

WHAT are vibes and how do they work? — Conrad Fry, Bilton, Glos.  
Musical instruments, by Sibyl Marcuse (Country Life, 50s), a complete, authoritative encyclopedia covering hundreds of instruments all over the world from the pre-historic to the modern electronic age, has an extensive description of the vibraphone, which includes these useful observations: It is a metallophone, developed in America in the 1920s, fitted with tuned, graduated metal bars arranged in two rows in the manner of piano keys, with tubular metal resonators suspended below them. These sustain the note and produce a characteristic vibrato by means of motor-driven propellers affixed to the top of each resonator. Bars and resonators are suspended from a metal frame set on wheels, a damper is provided, and the instrument is played with padded beaters.

BY CHRIS HAYES  
SEE DEALER'S DIRECTORY ON OPPOSITE PAGE

**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**  
DOMINIC BEHAN • THE IAN CAMPBELL FOLK GROUP • SYDNEY CARTER THE CHAPTER THREE • SHIRLEY AND DOLLY COLLINS • THE CORRIES KARL DALLAS • NIGEL DENVER • TONY FOXWORTHY • ROY GUEST JOHNNY HANDLE ROY HARPER • SPIDER JOHN KOERNER (from U.S.A.) • THE INCREDIBLE STRING BAND • TREVOR LUCAS • TONY McCARTHY • NOEL MURPHY • JOHN PEARSE • THE PICADILLY LINE TOM RUSH (from U.S.A.) • DEREK SARJEANT • AL STEWART • JEREMY TAYLOR • THE TINKERS • THE WATSONS • THE YOUNG TRADITION  
Undoubtedly the folk concert of the decade with some of the artists in unusual postures and repertoire! SPECIAL GUESTS, TOO!  
Tickets (Cheap 1): 15/-, 12/6, 10/-, 7/6, 5/- from R.F.H. and agents

**THE DUBLIN CASTLE BALLAD BAR**  
Parkway, Camden Town  
SATURDAY & SUNDAY  
MAY 20th and 21st, 8 p.m.  
TIM & ANNE LYONS  
THE O'DUFFY BROTHERS

FOLK CONCERT IN SUSSEX  
Civic Hall, Crawley, Sussex  
Wednesday, May 31st, 8.0 p.m.  
**TREVOR LUCAS**  
MARTYN WYNHAM-READE  
Roger Evans Roger Hill Flint Hill Three  
Tickets: Clocks, The Boulevard, Crawley (Ring Crawley 25135) — or at door

Transatlantic Records presents at  
**ST. PANCRAS TOWN HALL**  
Wednesday, May 31st, 7.45 p.m.  
**THE IAN CAMPBELL FOLK GROUP**  
**TOM RUSH**  
(only London Concert of current tour)  
and introducing  
**DAVID CAMPBELL**  
Tickets: 15/-, 12/6, 10/-, 7/6  
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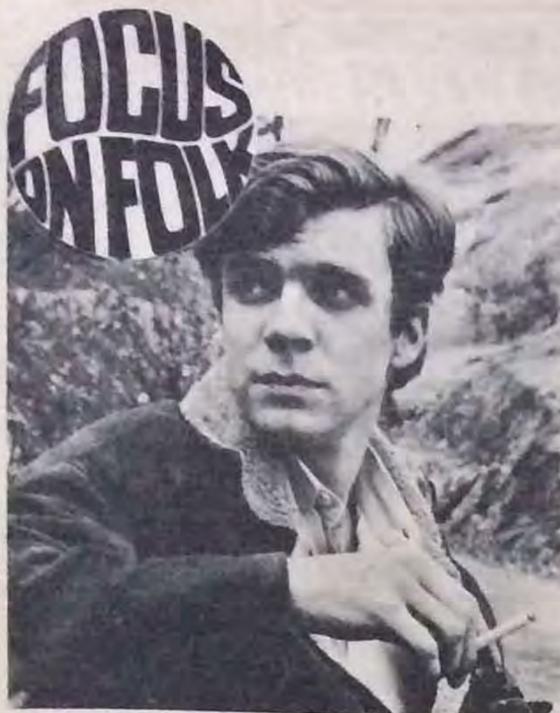
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TOM RUSH: fascination for rock

# BRAVE FIRST ATTEMPT AT EXPLAINING THE AVANT GARDE



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## BOOKS

**THE JAZZ CATAclysm** by Barry McRae (Dent 30s).

The upheavals in the jazz world which followed on Ornette Coleman's first records in the late Fifties is excellent material for a book and Mr McRae's effort — the first to tackle the subject as far as I know — will do in the meantime. He traces the musical influences which created the situation but if ever a music demanded an intense sociological study it is the work of the Archie Shepps, Cecil Taylor and Ornette Colemans. This deficiency apart — and McRae does touch on it fleetingly — *The Jazz Cataclysm* can be considered as a handy guide to the men who are important

(it's impossible to quibble with McRae's selection of Coleman, Coltrane and Rollins as the three current Colossi) and the records which contain their best work. McRae has shown that he could have written a better book, however. His judgment and taste, as far as the "new thing" are concerned, are very sound, but his book lacks real depth of critical analysis.—B.H.

**JAZZ MASTERS OF THE 20s** by Richard Hadlock (Collier-Macmillan, 30s).

Richard Hadlock, an American critic known to me from his writings in *Down Beat* and other papers, is the man in charge of the Twenties in a five-volume series of *Jazz Masters* books. Properly, the series gets under way with *Jazz Masters Of New Orleans*, but this (like *Jazz Masters Of The Swing Era*) is still in preparation. So Hadlock leads off with his studies of some of the great players who made their reputations in the Twenties. Ten greats to be precise plus the group of jazzmen collectively dubbed the Chicagoans.

The ten chosen — and obviously the author had to be super-selective — are Armstrong, Hines, Beiderbecke, Waller, Teagarden, James P. Johnson, Fletcher Henderson, Don Redman, Bessie Smith and Eddie Lang. Krupa, Stacy, Goodman, Freeman, Pee Wee, Dave Tough, Teschemacher, Spanier, Wettling, Mezzrow, McPartland, Joe Sullivan, Ben Pollack and others are covered in the Chicago chapter.

Alert readers will notice some major names are missing; Ellington to begin with, Hawkins, Hodges, Bechet, King Oliver and Red Allen to go on with. Hadlock explains in his introduction that the reason for most of these omissions is that other volumes in the series will deal with them. He adds that he has made numerous references to several of these men throughout the book.

So much for what is not in this book. What is in it I found informative, well thought-out, reasonable and at the same time, provocative in the best way.

I wish I had space to outline his examination of Bix, Armstrong, Fats, Bessie and the rest. Hadlock sensibly eschews the overdone historical-sociological-mythological approach and concentrates on analysing each player's style with reference to the records he made. And how else can it be done now? We get the career, with the focus on the Twenties, but not too much of the romantic legend; we get the man's music as such, its effect on jazz development and the influence of earlier musicians on it. Each chapter ends with lists of recommended reading and listening.

I have said that Hadlock's views encourage a bit of browsing; but sometimes I was defeated. "When a cornet soloist was called for in the Whiteman recording of Gershwin's 'Concerto in F,' Bix was 'assigned the part,'" he writes. "His moody, muted opening statement, sounding curiously like Miles Davis in the late Fifties, comes off without hitch or hesitation." This item I don't have, but I'd appreciate a chance to hear it.—M.J.

**CALL THE KEEPER** by Nat Hentoff (Secker & Warburg, 21s).

Hentoff has always been one of the abler jazz critics, a man who is prepared to dig into the sociological backgrounds of the music and the musicians and in this, his second novel, he weaves his knowledge of the New York scene into the fabric of a story which has nothing to do with the music. The atmosphere created for the story of several characters' reactions to the murder of Sanders, a Negro detective, is frighteningly evocative. Hentoff's mastery of the dialogue and the menacing environment in which Negroes live in New York make this a disturbing experience, but an excellent literary achievement. It doesn't make me want to rush out and buy a ticket to this particular New York, but after reading it one's awareness of the conditions which have given rise to much of the current convulsions in jazz is greatly increased.—B.H.

AFTER pure folk, and folk rock, now pure rock comes rocketing on to the transatlantic folk scene. And the man who's responsible for it, American singer guitarist Tom Rush, blew into Britain for a tour of concerts and club dates.

In the past Tom has been as pure folk as an American can get, filling albums with brilliantly respectful recreations of material by people like Woody Guthrie. Then his last album for Elektra startled the purists. One whole side was still the folkie Rush they knew and loved. The other side resurrected rock classics like Elvis Presley's "Money Honey" with numbers popularised by Chuck Berry and Buddy Holly.

Why this new bag? I asked Tom last week. "Simple," he replied. "I just like those old songs. I always have. Nothing more. No theories. Just plain enjoyment."

Tom actually started his career with a high school rock 'n' roll band. He hopes to include some of these rock standards on his British tour, but not all of them.

# All-star line-up for Tawney benefit

**SELDOM**, if ever, have so many different artists been brought together as will be heard from the stage of the Royal Festival Hall next Sunday for the Cyril Tawney benefit. From Dominic Behan at the beginning of the alphabetical list and the Young Tradition at the other end almost everyone who is anyone in the revival will be coming on for their couple of songs.

Naturally, tickets have been going fast, but there are still some left, organiser Roy Guest tells me.

That Scottish Festival with a difference, the Blairgowrie Festival of Traditional Music and Song, takes place again on August 11, 12 and 13. The nearest thing to an Irish fleadh to be held outside Ireland, this Festival was reckoned by many to be the best festival in last year's calendar and this year, like last, most of the Scottish traditional singers will be making for the berry-picking town of Blairgowrie.

It had to happen — Bert



BEHAN: Festival Hall

Jansch and John Renbourn have formed a group, the Pentangle consisting of five people (as the name implies). The others are bassist Danny Thompson, drummer Terry Cox and blues singer Jackie McShee.

The group tops the bill at a Royal Festival Hall "An Evening With The Blues" on Saturday, May 27.

The day before, Bert makes his first entry into the pop world with his single on the new Big T label, "Woe Is Love My Dear," with 15-piece orchestra, backed with the bluesy "Little Sweet Sunshine."

KARL DALLAS

# NOW—A BREATH OF PURE ROCK...

"I won't have any sidemen on the tour," he explained. "On the record I had great people like Bruce Langhorne backing me and my own guitar—he was on the early Dylan records with electric guitar. You really need a band for some of the numbers. And of course I can't do the double voicing I had on the record." Like a number of other recent American visitors, Tom reports some important changes in the transatlantic scene.

"General folk seems to be on the way down," he repeated. "The days when you could fill a hall just by advertising folk music are over."

"But certain performers continue to draw — Judy Collins, for instance, and Joan Baez of course. It's the personality who draws, not the idiom."

How does this affect Tom? "I'm happy to say I'm doing quite well," he said modestly.

In fact, Tom is getting a lot of US television work by way of videotaped programmes which are distributed to VHF stations all over the country—by-passing the big networks.

Is this situation the clue to Tom's current fascination for rock?

"No," he says. "I have always tried to sing the music I'm interested in. I leave selling it to the record companies. That's their job. There wouldn't be any point in me singing songs just because they were folk or because they were commercial." — KARL DALLAS.

## FOLK BOOKS

**ALASDAIR CLAYRE** is one of our most talented songwriters, though he is not yet one of our best known. He has chosen a novel format for his first "book" — *Broad-sheets*, published by World's End Music at 5s. In fact, it is a box with 12 of his songs printed on single sheets inside it. Broad-sheet King John Foreman has made a name for himself with highly decorative broadsheets so it may be necessary to point out that these broadsheets of Alasdair's are strictly functional — no fancy lettering, no illustrations. The songs themselves cover a wide spectrum from the heroic ballad about a mythical industrial figure who could put tyres on lorry wheels with his bare hands to the pizilated "The Invisible Backwards-Facing Grocer Who Rose to Fame." The chorus of this song, "Don't try to peer through the holes in the glass. Speak at the opaque space provided," couldn't be bettered by Milligan. His best songs, however, are his most lyrical, things like "A Cold Wind Blows" "Hawthorn Berries," and "A Gentle Easy-Flowing River." His songs are already getting recognition on the other side of the Atlantic with ex-folkies like Judy Collins. I can think of some girl singers over here seemingly hard up for material who could profit by forking out five bob for this box of goodies. After all, it's only fivepence a song!—K.D.

It all started with the *Lo-maxes* — at least it often seems that way. Though there have been other American folk-song collectors, before and since, whose work has been more scholarly, and whose claims are more reliable, John A. Lomax and his son Alan

blazed a trail — literally blazed it — that really got the folksong revival going in America. Then Alan came to Britain and did the same thing over here. Now their two most famous books have been reprinted by Macmillan New York. At 45s each they are still expensive, but for those British singers still using American material, they should prove invaluable. *Cowboy Songs* was first published in 1910 with a dedication to President Theodore Roosevelt and it has been reprinted 16 times since then, including several enlargements and expanded editions. The songs in it have very little to do with ten-gallon idiosyncrasy that passes most of the time these days for C&W. These are real songs about real men who worked hard for little pay and spent most of it in one go at the end of the working season. In addition to songs that are now folk "standards," like "Whoopie Ti Yi Yo," "The Old Chisholm Trail," "The Sioux Indians" and of course "The Streets of Laredo" (entitled here "The Cowboy's Lament,") there are hundreds of other lesser-known songs which give more of the flavour of the real west than a dozen TV serials. In *American Ballads and Folk Songs*, the scope is wider. Here are many of the songs that first made skiffle famous over here and made the names of people like Lonnie Donegan and Wally Whyton. Some skiffles even claimed they wrote them. There are some cowboy songs in this book too, as well as blues, white style as well as Negro, railroad songs, chaingang songs, levee camp hollers, minstrel songs, vaquero songs, and spirituals, again white as well as Negro. Two exciting, valuable books for anyone who loves folk music. — K.D.

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Saturday, May, 20th  
**THE FERRIS WHEEL**  
(formerly DIANE FERAZ & THE CHECKMATES)

Monday, May 29th  
**THE TONICKS**

Saturday, June 3rd  
**POWERHOUSE SIX**

Saturday, June 17th  
**JOHN LEE HOOKER THE TONICKS**

Friday, June 23rd  
**RAY KING SOUL BAND**

Saturday, June 24th  
**THE TOYS**

**THE UPPER CUT**  
Forest Gate Centre, Woodgrange Rd.  
London, E.7 Tel. (01) 534 6578

Thursday, May 18th  
RADIO LONDON & THE UPPER CUT present  
DISCOVERIES OF TOMORROW CONTEST (hear 9)  
THE SWEET & SOUR THE ART MOVEMENT FIVE'S COMPANY  
7.30-11.0 p.m. Admission 5/-

Friday, May 19th  
SOUNDS INCORPORATED  
8.0-11.45 p.m. Admission 6/-

Saturday Afternoon, May 20th  
RADIO LONDON & THE UPPER CUT present  
THE GIGGLE, GOGGLE, GUGGLE SHOW  
for the 12s to 17s, with CLIFF BENNETT & THE REBEL ROUSERS and personal appearances by Top Recording Artists  
Special Guest! DONOVAN.  
Hosted by a Top Radio London D.J.  
2-5 p.m. Admission Absolutely Free

Saturday Evening, May 20th  
THE KINKS  
7.0-11.45 p.m. Admission 9/6

Sunday, May 21st  
WARREN DAVIS MONDAY BAND  
with the Seakie Dolls and Guest Artists  
7.30-11.0 p.m. Admission 5/-  
And every weekend evening Top Regulars Attraction

**THE WARREN DAVIS MONDAY BAND**  
and a Top Radio D.J. — ROGER DAY

**SELLERS & O'DONOVAN**  
ORGANISATION LIMITED

SOLE AGENCY REPRESENTATION

**THE QUIET FIVE THE SYMBOLS TRENDSETTERS LTD.**

SUITE 14, EVELYN HOUSE  
62 OXFORD ST., LONDON, W.1 MUSEUM 0436/7/8

SID-BEX ENTERTAINMENTS present a  
6-HOUR NON-STOP

**SPRING HOLIDAY RAVE**  
with  
**DAVE DEE, DOZY, BEAKY, MICK & TICH THE KULT \* THE HERD \* THE CREATION**

THE SPRINGBEATS • THE BEAT GIRLS • D.J. DAVE (The Vicar) TURNBULL  
at the HOTEL METROPOLE, BRIGHTON, FRIDAY, 26th MAY  
Licensed Bars 8.0 p.m. - 2.0 a.m.  
Tickets: In advance 15/- (from Hotel Metropole) On the door £1

**BARBEQUE '67**  
TULIP BULB AUCTION HALL, SPALDING, Lincs.

SPRING BANK HOLIDAY MONDAY (MAY 29th, 4.00 p.m.-12 p.m.)

**JIMI HENDRIX EXPERIENCE**  
MOVE • GENO WASHINGTON • CREAM  
and the RAMJAM BAND  
ZOOT MONEY and the BIG ROLL BAND  
PINK FLOYD

Admission £1 pay at door or tickets by post. Send s.o.e. to:  
RIVONIA, 2 Canary Gardens, Whetton, Notts.

**EAST LANCS. JAZZ FESTIVAL**  
Clitheroe Castle, Clitheroe, Preston

SATURDAY, JUNE 10th  
(2.0-11.0)

**KEN COLYER BARRY MARTYN**  
and Local Bands  
Pay at the gate or 7/6 Festival Tickets

at La TRAP BRIGHTON

Thursdays : 18 and 25

**Mike\* Stuart\* SPAN\***  
10pm - 2am

ROYAL COURT THEATRE  
SLO 1745

May 20, 27 and June 3, 11 p.m.

**DON RENDELL IAN CARR QUINTET**  
JAZZ CONCERT  
in the Club Admission 5/-

**CALIFORNIA BALLROOM**  
Whipsnade Road, Dunstable 02804

Friday May 19th, 8 p.m. - Midnight  
**CHRIS FARLOWE AND THE THUNDERBIRDS**  
Saturday, May 20th, 8 p.m. - Midnight  
**THE WARM SOUNDS**  
Car park Supporting Groups Bar etc.

**QUE CLUB**  
5A PRAED STREET, W.2  
TEL. PAD 5274

Monday-Thursday  
**COUNT SUCKLE & SOUND SYSTEM**  
Latest records from U.S.A. & Jamaica  
Friday, May 19th  
FROM AMERICA

**THE CLYDE McPHATTER SHOW**  
Saturday, May 20th

**THE RICK 'N' BECKERS**  
Sunday, May 21st

**THE PANICS BAND**  
Ladies' Free Night, every Monday and Wednesday  
Open all night EVERY NIGHT  
LICENSED BAR  
Please apply for membership

**THE UPPER CUT**  
Forest Gate Centre, Woodgrange Rd.  
London, E.7 Tel. (01) 534 6578

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**THE WARREN DAVIS MONDAY BAND**  
and a Top Radio D.J. — ROGER DAY

**"THE GUNS OF NAVARONE"**  
on island records WI 168  
NUMBER 36 ON ALL CHARTS

**SKATALITES**  
with PHIL JUNIOR  
the greatest Blue-beat/Tamla/Soul Band

Have you heard the fantastic  
Excitement! Action! of

**horatio SOUL**  
and the  
**squaredeals exposure**  
exclusive representation  
associated  
entertainments  
Agents can book full 10% Commission

THE RAVE SOUND ALL  
LONDON'S TALKING ABOUT  
**BOBBY JOHNSON AND THE ATOMS**  
now recording on Ember  
("DO IT AGAIN A LITTLE BIT SLOWER")

Most exciting new group in town  
THE EXCITEMENT OF  
The Soul Sounds of the

**SUGAR SIMONE AND THE PROGRAMME**  
Release 9th June on Go Label (CBS)  
"IT'S ALL RIGHT"

Management:  
13 Old St. London E.C.1  
01-806 5036 or 5560

**FOLK FORUM**  
and more display  
ads appear on  
PAGE 14

# CLUBS

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

Thursday, May 18th  
**MONTY SUNSHINE'S JAZZBAND**  
\*\*\*\*\*  
Friday, May 19th, 7.30-Midnight  
The Great American Clarinetist  
**PEANUTS HUCKO**  
with  
**ALEX WELSH & HIS BAND**  
\*\*\*\*\*  
Saturday, May 20th  
**HUMPHREY LYTTTELTON AND HIS BAND**  
\*\*\*\*\*  
Sunday, May 21st  
**CHRIS BARBER'S JAZZBAND**  
\*\*\*\*\*  
Monday, May 22nd  
**THE ERROL DIXON BAND**  
Tuesday, May 23rd  
**KEN COLYER'S JAZZMEN**  
Wednesday, May 24th  
**BRIAN GREEN'S JAZZBAND**  
REDUCED RATES FOR STUDENT MEMBERS  
Full details of the Club from the Secretary,  
100 Club, 8 Great Chapel Street, W.1  
(GER 0337)  
Club Telephone Number: MUSeum 0933

**KEN COLYER (STUDIO 51) CLUB**  
10-11 GT. NEWPORT STREET  
LEICESTER SQUARE (TUBE)  
Friday, May 19th, 7.30  
**GOthic JAZZBAND**  
\*\*\*\*\*  
Saturday, May 20th, 7.30  
**KEN COLYER'S JAZZMEN**  
LICENSED BAR  
\*\*\*\*\*  
Sunday, May 21st, 7.30  
**KEN COLYER'S JAZZMEN**

**THAMES HOTEL**  
Hampton Court, Middlesex  
Friday, May 19th  
**BRIAN GREEN'S JAZZBAND**  
Saturday, May 20th  
**MAX COLLIE'S RHYTHM ACES**  
Sunday, May 21st  
**ERIC SILK AND HIS SOUTHERN JAZZBAND**

**SIX BELLS**  
KING'S ROAD, CHELSEA  
Saturday, May 20th, 8 p.m.  
**JOHNNY PARKER & WALLY FAWKES**

**WOOD GREEN** (Fishmongers Arms)  
FRIDAY  
**DAVE JONES ALL-STARS**  
SUNDAY  
**ALEX WELSH & HIS BAND**  
TUESDAY  
**THE WEB**

EVERY FRIDAY  
**the CAT**  
RAILWAY HOTEL  
HARROW & WEALDSTONE  
PLUS Barrie James'  
Golden Goodies Disc Show!

**MIKE COTTON SOUND**  
with U.S. Singing Star  
**LUCAS**  
Fri., May 19 MARQUEE  
Sat., May 20 CHELSEA, Training College  
Sun., May 21 BEL FIE ISLAND  
Tue., May 23 BOURNEMOUTH, Pavilion  
Wed., May 24 CROMWELLIAN CLUB  
Thurs., May 25 KLOOKS KLEEK  
CANA VARIETY AGENCY  
48-48 Abchurch Lane, London, W.1. MAFtan 1426

**TOFT'S**  
35-38 Grace Hill  
FOLKESTONE BR173.  
Saturday, May 20th  
**GENO WASHINGTON & THE RAMJAM BAND**  
Friday (2/6) Sunday (3/-)  
**RESIDENT BAND**  
Saturday, May 27th  
**THE FREDDIE MACK SHOW**

## FLAMINGO

33-37 WARDOUR STREET, W.1  
\*\*\*\*\*  
Fri., May 19th (7.30-12 m'night)  
HOME OF THE BLUES present  
**CLYDE McPHATTER**  
American recording star in the  
**CLYDE McPHATTER SOUL SHOW** with the  
**BOBBY JOHNSON** and the  
**ATOMS**, THE RAVE SOUND ALL LONDON'S TALKING ABOUT THE QUOTATIONS plus the Power-House Discotheque sounds of **TONI ROCKET**  
Sat., May 20th (7.30-12 m'night)  
Most exciting new group in town  
**THE EXCITEMENT OF THE SOUL SOUNDS OF THE SUGAR SIMONE Programme** plus their first time here  
**TILES BIG BAND**  
plus the latest records from USA and Jamaica with **TONI ROCKET**  
Sun., May 21st (7.30-11 p.m.)  
**TONI ROCKET'S Super Hi-Fi SOUND SYSTEM! LATEST BLUE BEAT, TAMLA, SKA, SOUL** Members 3/6d., Guests 4/6d.  
Wed., May 24th (7.30-11 p.m.)  
The Mid-Week Big Show! **SKATALITES** plus the latest records from USA and Jamaica with **TONI ROCKET**  
\*\*\*\*\*  
FLAMINGO LATE-NITE SESSIONS ALL-NITE LONG  
33-37 Wardour Street, W.1  
Friday, May 19th (12-5 a.m.)  
Come in by 10 p.m. and see  
**CLYDE McPHATTER**  
plus the fantastic Excitement! Action! of **HORATIO SOUL** and the **SQUARE DEALS EXPOSURE** with Yvonne **TONI ROCKET SOUND**  
Saturday, May 20th (12-6 a.m.)  
A full house tonite with 2 top bands on 1 big bill  
THE RAVE SOUND ALL LONDON'S TALKING ABOUT **BOBBY JOHNSON** and the **ATOMS**, plus The Soul Sounds of the **SUGAR SIMONE Programme** **TONI ROCKET SOUNDS** All-nite Refreshments  
\*\*\*\*\*

**GIDEON'S FEW**  
O.B.R.A. 56847 Mark Jordan  
**THE FABULOUS ROARING 20's**  
50 CARNABY STREET, LONDON, W.1. TEL. GER 3561  
LONDON'S LEADING ALLNIGHTER PRESENT THE **FABULOUS TRIADS**  
on Friday 19th May, 1967 and Saturday, 20th May, 1967  
**THE DYNAMIC FOUNDATION**  
WITH THE BEST DISCS AND SOUNDS, AMERICAN POP AND BLUE BEAT  
CLUB OPENS:  
FRIDAY, 19th May, 10 p.m.-5 a.m.  
SATURDAY, 20th MAY, 10 p.m.-5 a.m.  
SUNDAY, 21st MAY, 10 p.m.-4.30 a.m.  
MONDAY-THURSDAY, 11.30 p.m.-4 a.m.  
CLUB OPEN 7 NIGHTS A WEEK.

**OSTERLEY JAZZ CLUB**  
ALAN ELSDON'S JAZZBAND.  
**PHIL BROWN** band, Croydon Jazz Club, Star Hotel.  
**REFECTORY**, Golders Green. Top Soul Group and latest imports Disc.  
**STARTING GATE**, Wood Green. Allan Hill Quartet.  
**THAMES CITY JAZZMEN**, Hampstead CC (private).  
**THE EXECUTIVE SET**, The Ship, Long Lane, S.E.1.  
**THE FANTASTIC FREDDY MACK SHOW**  
King Alfreds College Winchester

**at RONNIE SCOTT'S CLUB**  
47 Frith St., W.1 Ger 4752  
WINE AND DINE NIGHTLY, 8.30-3 a.m. and hear the world's finest jazz artists! Special rates for students before 9.30 p.m. Monday-Thursday  
Now appearing until Saturday, May 27th  
**JOHN DANKWORTH BIG BAND WITH CLEO LAINE**  
**RONNIE SCOTT QUARTET**  
EVERY SUNDAY, 7.30-Midnight  
Something different every week  
**SUNDAY, MAY 21st**  
**HAROLD McNAIR QRT. MIKE CARR TRIO**  
Commencing May 29th  
**BLOSSOM DEARIE** with **EDDIE 'LOCKJAW' DAVIS**  
● **JAZZ at the DOG & FOX** Wimbledon Hill. Every Sunday at 7 p.m.  
**SUNDAY, MAY 21st**  
**BLOSSOM DEARIE**  
**JEFF CLYNE . TONY OXLEY**

## THURSDAY

**INTAKE W.M.C. SHEFFIELD WAGES OF SIN**  
\*\*\*\*\*  
**KLOOKS KLEEK**  
Railway Hotel, West Hampstead  
**JOHN L. WATSON AND THE WEB**  
**THAMES CITY JAZZMEN**, Metropolitan Tavern, Farringdon Road, E.C.1

**THE FANTASTIC FREDDY MACK SHOW**  
Tiles, Oxford Street

## FRIDAY

**A BALL AT BLUESVILLE '67 SAVOY BROWN BLUES BAND**  
PLUS BLUESVILLE'S SUPER HI-FI SOUND SYSTEM! HEARING IS BELIEVING! U.S. IMPORTS! "THE MANOR HOUSE" (opposite Manor House Tube)  
**NEXT FRI., MAY 26**  
**JEFF BECK**  
**BIG CITY BLUES**  
NAGS HEAD, YORK RD., S.W.11.

**CLUB OCTAVE**  
HAMBROUGH TAVERN SOUTHWALL  
**DICK MORRISSEY QUARTET**  
**CROYDON JAZZ CLUB**, Star Hotel **PETE LLOYD BAND WITH DOREEN BEATTY**.  
**ELMER CRUMBLEY'S JAZZ BABES**, Red Lion, Brentford.  
**ERIC SILK SOUTHERN JAZZ-BAND**, Southern Jazz Club, Ex-Servicemen's Club Hall, Harvey Road, Leytonstone, next door to Red Lion

**FAMILY**  
OXFORD, ORIEL COLLEGE  
**GRAHAM WILLEARD**, "Moatlands," Paddock Wood.  
**HIGHGATE VILLAGE**, The Olde Gatehouse, **GEORGE CHISHOLM**, **COLIN PETERS** QUINTET.

**MAY RAVE WHITTLESFORD WAGES OF SIN**  
SOUL MANAGEMENT **BARRIE HAWKINS ROYSTON 3235**

**OSTERLEY JAZZ CLUB**  
ALAN ELSDON'S JAZZBAND.  
**PHIL BROWN** band, Croydon Jazz Club, Star Hotel.  
**REFECTORY**, Golders Green. Top Soul Group and latest imports Disc.  
**STARTING GATE**, Wood Green. Allan Hill Quartet.  
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King Alfreds College Winchester

## FRIDAY cont.

**UFO: SEE AD & DIE**  
**WEMBLEY JAZZ DANCE**, Southern Stompers, Radio, Recording and TV artists "Norfolk Arms," Llanover Road (North Wembley Station)  
**WHYTEBRIDGE JAZZBAND**, Essex Arms, Brentwood.

## SATURDAY

**A BALL AT BLUESVILLE '67 DIANE FERAZ AND THE CHECKMATES**  
**ST. THOMAS' HALL BRENTWOOD, ESSEX**  
**BROMLEY** Technical College Rookery Lane  
**THE MERSEYS** Brothers Grimm Taylor Made 7.30 prompt  
**FAMILY**  
RUGBY, BENN MEMORIAL HALL  
**GRAHAM WILLEARD**, "Moatlands," Paddock Wood.

**MINOR PORTION ROLL BAND WANTAGE**  
Ring Wellingborough 5118  
**REFECTORY**, Golders Green.  
**RAY WILLIAMS & THE MIDNIGHTS**  
**THE EXECUTIVE SET**, The Ship, Long Lane, S.E.1.

**THE FANTASTIC FREDDY MACK SHOW**  
Maple Ballroom, Northants  
**WHITE HART**  
Uxbridge Road, Southall  
**THE ALBERT SQUARE GROUP**  
Saturday, 20th May. Licensed Bar

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Uxbridge Road, Southall  
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Saturday, 20th May. Licensed Bar

## SUNDAY cont.

**BILL BRUNSKILLS** jazzmen. Fighting Cocks, Kingston.  
**CLUB OCTAVE**  
HAMBROUGH TAVERN SOUTHWALL  
**PETER KING GORDON BECK TRIO**  
**COOKS, CHINGFORD**  
Royal Forest Hotel  
**NEW SEDALIA JAZZ BAND**  
**COOKS FERRY INN, EDMONTON**, 12.00 to 2 p.m. Cook's Ferry Allstars plus guests.  
**DAVE SPENCE JAZZBAND**, Crown, Twickenham Every Sunday  
**ERIC SILK**, Thames Hotel, Hampton Court

**FAMILY**  
OLDHAM, THING  
**GEORGE, MORDEN: MAX COLLIE**.  
**GOthic JAZZBAND**, Lord Ranelagh, Warwick Road, S.W.5. Lunchtime  
**HENRY LOWTHER** Quartet, Starting Gate Sunday Jazz Club, Station Road, Wood Green.  
**KING'S ARMS**, Peckham Bye, Art Theman.  
**THE EXECUTIVE SET**, The Ship, Long Lane, S.E.1.

**THE FANTASTIC FREDDY MACK SHOW**  
The Swann, Yardley, Nr. B'ham  
**THE FOX**  
ON THE HILL  
**DENMARK HILL, DULWICH LONDON JAZZ 4**  
AND  
**ART ELLEFSON BOBBY BREEN**  
**THE JOE PAWSEY TRIO**

**MONDAY**  
**BEXLEY, KENT**, Black Prince Hotel.  
**TEMPERANCE SEVEN**  
**EDGWARE**, Sparrowhawk, Glangali Road, Bob Wallis.  
(Monday continued)

**MONDAY**  
**BEXLEY, KENT**, Black Prince Hotel.  
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(Monday continued)

# marquee

**90 Wardour Street London W.1**  
Thursday, May 18th (7.30-11.0)  
★ **MARMALADE**  
★ **THE VERSIONS**  
Friday, May 19th (7.30-11.0)  
★ **THE MIKE COTTON SOUND** with **LUCAS**  
★ **THE WEB**  
Saturday, May 20th (8.0-11.30)  
★ **DARLINGS**  
Sunday, May 21st (7.30-10.30)  
★ AN EVENING OF SCENTED RUBBISH!  
★ AN ANTIQUE BREAK-IN  
★ THE ALBERTS ★ BRUCE LACEY  
★ THE COLLAPSIBLE ORCHESTRA  
Monday, May 22nd (7.30-11.0)  
★ **THE NEAT CHANGE**  
★ **THE NITE PEOPLE**  
Tuesday, May 23rd (7.30-11.0)  
★ **THE CREAM**  
(ERIC CLAPTON, GINGER BAKER and JACK BRUCE)  
★ **THE FAMILY**  
Wednesday, May 24th (7.30-11.0)  
★ **FOLK NIGHT**  
★ **RANT GABLE** and his SPECIAL GUESTS

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390 BRIXTON RD., LONDON, S.W.9 Tel. RED 3295  
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FRI., MAY 19th 7.30-11.30 p.m. **DUKE LEE SOUND**  
SAT., MAY 20th 7.30 p.m. until 7.30 a.m. **THE SHEVELLES** plus **THE CRAZY WORLD OF ARTHUR BROWN**  
SUN., MAY 21st 3-6 p.m. **RAMJAM "HOT 100"**  
SUN., MAY 21st 7.30-11.30 p.m. **THE GASS**  
FORTHCOMING ATTRACTIONS  
SAT., MAY 27th **GEORGIE FAME**  
SUN., MAY 28th **GENO WASHINGTON**

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TUESDAY, MAY 23rd **CLYDE McPHATTER**  
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SUNDAY, MAY 28th **THE ULTIMATE**  
33 - 37 WARDOUR STREET, W.1 GER 7676

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Railway Hotel, West Hampstead  
WEDNESDAY MAY 24th 8.0-11.0 **HAROLD McNAIR QUARTET** Adm. 6/-  
Wednesday, May 31st, **JOE HARRIOTT QNT.**

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**THE ED FAULTLESS TRIO**  
ALAN BERRY, DICK BRENNAN presents MODERN JAZZ  
Every Friday, Saturday and Sunday  
Friday, May 19th  
**ART THEMAN**  
Saturday, May 20th  
**ART ELLEFSON**  
Sunday, May 21st, Lunchtime  
**DICK MORRISSEY**  
Evening  
**TERRY SMITH**

**BULL'S HEAD**  
BARNES BRIDGE PRO 5241  
Resident Rhythm Section:  
**BILL LE SAGE TRIO**  
Friday, Saturday, Sunday, lunch & evening  
Friday, May 19th  
**HAROLD McNAIR**  
Saturday, May 20th  
**TUBBY HAYES**  
Sunday, May 21st  
Lunchtime and Evening  
**RONNIE ROSS**  
Monday, May 22nd  
**BILL LE SAGE**  
**HAROLD McNAIR**  
**RONNIE ROSS**  
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**DICK MORRISSEY QUARTET**  
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**TUBBY HAYES QUARTET**  
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Thursday, May 25th  
**DICK MORRISSEY QUARTET**

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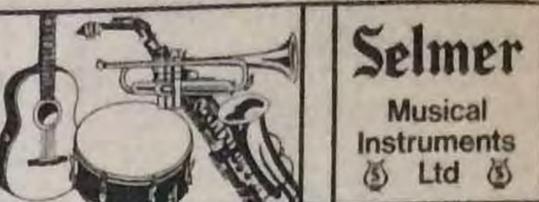
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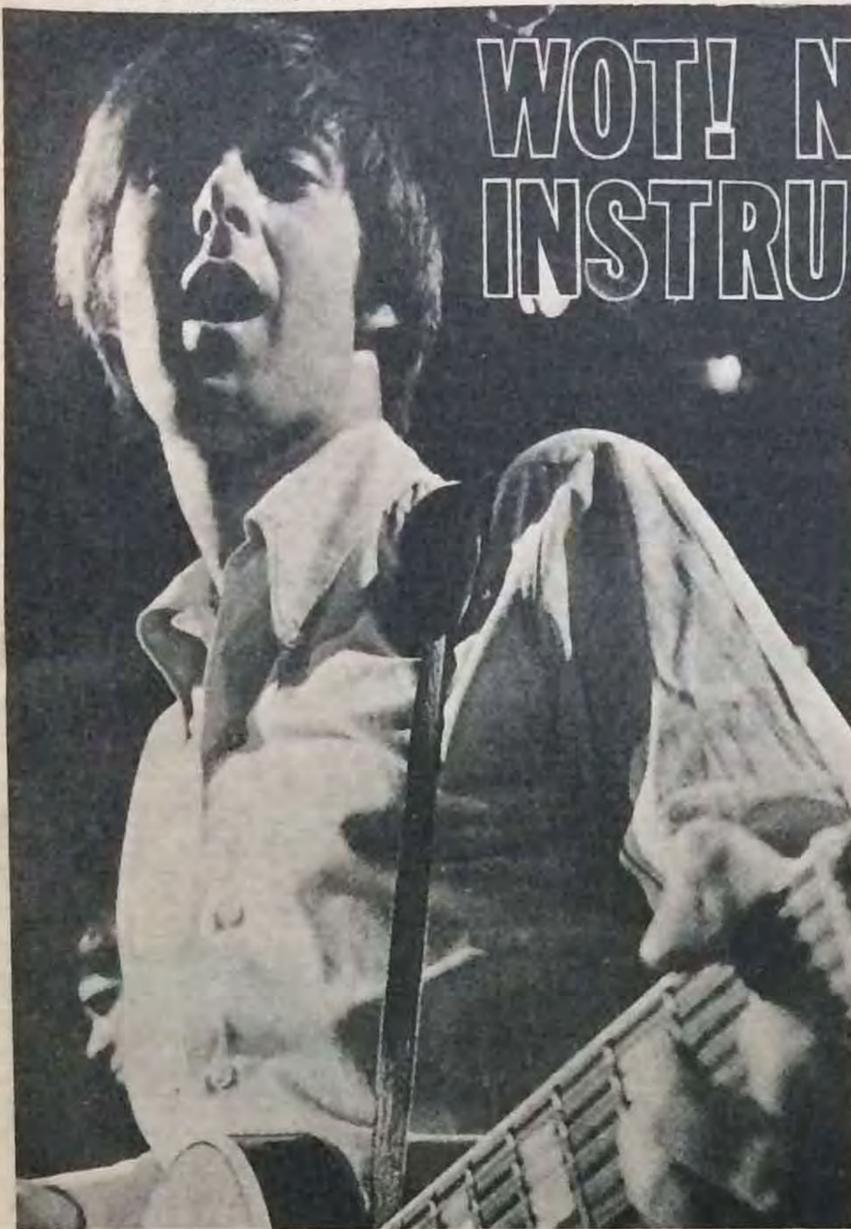
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# WOT! NO SPENCER INSTRUMENTALS?

I WAS surprised to read in the MM (April 29) that the new Spencer Davis Group will not be doing any instrumentals since the two new members of the group seem to be so good in this respect.

I always feel that instrumentals are more skilled, exciting and meaningful than many songs. This opinion is, I think, justified by the performances of such groups as the Butterfield Blues Band, the Cream and the old Spencer Davis Group—A. M. SYNGE, Ruthin, Denbighshire.

AFTER waiting for months to hear the Monkees' version of "She," their version left me completely cold. It was terrible. They had a dull, horrid, empty sound.

The single version by the fabulous Del Shannon was much better. — JUNE EASTMAN, West Lothian, Scotland.

WITH reference to your reviews of the Beach Boys' concerts, your reviewers must be tone deaf. Fancy stating that they sounded "slightly raw," their sound was pure and excelled that produced by any groups, instrumentally they were superb and as for saying Carl's guitar playing has no drive he played with perfection.

You complain that they were nothing without Carl. I don't suppose any group would be very good without their lead guitarist and vocalist especially a group specialising in harmony. Imagine the Beatles without Lennon or McCartney.

Just because they don't jump about on stage screaming and sweating doesn't mean they are "amateurish." They stand there and give their all to the performance. — K. F. WATKINS, Sidecup, Kent.

## REVIVAL TIME FOR BIG BANDS

YOUR critic last week made me blush with the praise he lavished on me for being so daring as to take a big band into Ronnie Scott's. But those really deserving of praise, the rank and file musicians, have once again been largely overlooked, and it is because I have just undergone one of the most musically rewarding experiences of my life with these fine players that I feel I must write this letter.

### Genuine

I have written and rehearsed music for musicians of many countries, including the cream of the New York freelance jazz set, and I am firmly convinced that nowhere in the world could the very technically difficult scores, which I and other writers prepared for the season at Scott's, have been performed better in the time available or approached with more genuine interest.

### Stilted

I left the big band world some time ago because I felt that the atmosphere had become stilted and steeped in a convention of its own. But if I were rich enough to keep my Ronnie Scott's band together I would go back to big-bandleading for the rest of my life. In fact, I might even try. — JOHN DANKWORTH, Aspley Guise, Bucks.

## Paul and Privilege —thanks



JONES: "praise"

THE advent of Paul Jones as a film star in his performance in "Privilege" has left a deeper impression on the pop public than the critics' verdict of "shoddy" would lead us to believe. This film has done more good for pop star images in general which until now has been subjected to the smearing criticism of excessive behaviour. Paul Jones, for extending his talents in this most revealing way, gains my praise. — ROGER WOOD, Hamball Road, Clapham, London SW4.

I CAN imagine the communications Ray Cash (MM, May 6) would get if he were to tell Buddy Rich that he should throw his drums at the audience. — ROGER BRITTON, Dudley, Worcs.

NEITHER Joe Heaney, nor Sonny Boy Williamson wrote "Seven Drunken Nights." They probably arranged it into the style that was required.

I have a version on an American LP "American Folk Songs, Volume One, Ballads" by Texan negro singer Coley Jones titled "Drunkard's Special." This album was re-

corded in Dallas, Texas, on December 6, 1929. This is the earliest recorded version I know although there is another version titled "Three Nights Experience" by Earl Johnson on American Okeh 45092, date unknown. The song is much older than this. It is in fact, a traditional English, Irish or Scottish folk song from the 18th Century composer unknown. The Dubliners' version is similar to the early Coley Jones recording, with the added phrase "yer drunk, yer drun" — TED GRIFFITHS, Manchester 11.

MIKE TAYLOR'S Trio on Columbia must be the most exciting event in jazz for a long time—and it's BRITISH. Congratulations! — L. C. SPRATT, Eltham, London SE9.

WHY have the Herd, an extremely talented and versatile group, who have built up quite a following at the Marquee brought out such arrant and unadulterated rubbish as their first single "I Can Fly"? — MICHAEL DUNKLEY, Kensington, London W14.

SPENCER: "Instrumentals are more skilled, exciting and meaningful"

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## American pop is more progressive

THE majority of record buying public do not hear the far superior American discs because most DJs refuse to admit that American pop is more progressive and exciting than British music.

While Dave Dee, the Troggs, Humperdinck and Doonican fill our chart, gems of records like the latest by Gladys Knight, Simon and Garfunkel, the Happenings and Aretha Franklin cannot make the top ten. — W. HULL, Aberdeen.

IT would be of great benefit to mankind in general if Valerie Lansdale and her fellow art students could learn to appreciate the value of human relationships as well as good music. — KEN WHEELLEY, Hockley, Essex.

IN answer to Hector Miller (Mailbag, May 6) who said that the Alan Bown Set could run musical rings round the three chord merchants, if he still feels the same way about the music of Alan Bown in ten years' time and still loyally supports it, as the rockers have done for the past decade, perhaps he can submit a letter to Mailbag on the subject in May 1977.

Right now, let the rockers enjoy their collective hysteria. I admire all rockers for their continued support of rock and roll—EARL SHERIDAN, the Rock 'N' Roll Appreciation Society, Balham SW7.



FRANKLIN: "record gems"

AS a young person constantly being told that pop music is a "meaningless noise," I would like to thank Mr Gosling (MM, April 29) for his constructive views on the subject. The majority of adults that I know seem to think that "age" is a synonym for "good" and "youth" for "bad" and are only capable of indulging in hysterical, one-sided criticism of pop, which like everything else is a mixture of good and bad.—VAL OSBOURN, 140 Kingsthorpe Avenue, Corby, Northants.

LP WINNER  
WHILE meaning no disparagement to Max Jones, I should have thought that instead of "For Max" as the

title on the Bill Coleman-Ben Webster session (MM, May 6), a more suitable title might have been "flowerpots"! No? Oh well. — J. R. ANDREWS, Dundee, Scotland.

I'D like to thank Ray Cash (Mailbag, May 6). Now I understand exactly what Keith Moon is trying to do—make jaws sag, upset pedestrian minds, stir up some positive action and so on.

But why bother to involve music in this? He could get the same effect by walking down Oxford Street in the nude.—C. FLAXMAN, Harlesden, London NW10.

HAVING recently wanted to listen to two LPs before actually making the purchase I was somewhat surprised when on both occasions I was told that I could listen to 3 tracks only.

Whilst I realise that there must be occasions when the listening facilities in record shops are mis-used I find it hard to believe that we must be expected to judge the quality of the entire LP merely by hearing 3 tracks.

What seemed even more incredible, however, was the completely indifferent attitude of the sales staff as to whether I made a purchase or not—bearing this in mind—one wonders whether this could perhaps have contributed to the noticeable decline in record sales—after all—even records require selling!—C. URE, Broadcombe, South Croydon.

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