

# Melody Maker

April 15, 1967

9d weekly

Cat Stevens on new singles—inside

# MONKEES - 2

## Sandie's Puppet dances to number two

250,000 SALES

SANDIE SHAW'S "Puppet On A String" passed the 250,000 mark this week—and danced to second place in the MM Pop 30. "Puppet"—which jerked away with the Eurovision Song Contest in Vienna last Saturday—was written by Phil Coulter and Bill Martin. It gave Britain its first ever victory in the contest.

Sandie's disc is nudging Frank and Nancy Sinatra's "Some-thin' Stupid" for the top spot—and may snatch the number one position next week.

### BATTLE

But hard on Sandie's heels are the Monkees with their third British single "A Little Bit Me, A Little Bit You." The battle between Britain's Sandie and America's Monkees is on!

An instrumental version of the song by a Belgian group is rush released this week by CBS. It is by Martens Brothers Style, a group featuring two brothers playing trumpet and trombone. Sandie gained more than twice as many votes as her nearest rival with "Puppet On A String" in Vienna. The show was transmitted in England via the Eurovision link.

She arrived back in England on Sunday and said: "I've never worked so hard in all my life. Now all I want is a nice cuppa and a good, long sleep."



● Sandie Shaw, flushed with success, arrives back at London Airport.

# MORE DATES

## Davy has Army medical

TWO more Monkees' concerts in London, in addition to those already announced for June 30, July 1 and July 2 at Wembley's Empire Pool. That's the news that reached the MM this week from American sources, indicating that the additional appearances would be afternoon shows. But at presstime, the reports could not be confirmed in London.

And there is still no decision about Davy Jones' call-up for the American forces. Davy underwent his medical last week, but the result has not been announced.

### 70-MINUTE SHOW

Publicist Marion Rainford, of Interpop, told the MM: "Even the Monkees' management don't know yet what the result will be."

Meanwhile fans have been inundating the MM with phone calls about the Wembley shows.

Tickets can only be obtained by sending the correct money—prices are 30s, 25s, £1, 15s, 10s 6d and 7s 6d—with a stamped addressed envelope to Monkees Concerts, Booking Office, Empire Pool, Wembley, Middlesex.

There will be no other attractions on the bill and the Monkees will be on stage for around 70 minutes.

The Monkees' latest single, "A Little Bit Me, A Little Bit You" jumped to number three in the Pop Thirty this week. Last week it was at 14.



● Davy — medical

# JIMI HENDRIX: I can't sing!—P.3



# MELODY MAKER POP 30

- 1 (1) **SOMETHING STUPID** ..... Frank and Nancy Sinatra, Reprise
- 2 (3) **PUPPET ON A STRING** ..... Sandie Shaw, Pye
- 3 (14) **A LITTLE BIT ME, A LITTLE BIT YOU** ..... Monkees, RCA
- 4 (13) **HA! HA! SAID THE CLOWN** ..... Manfred Mann, Fontana
- 5 (2) **RELEASE ME** ..... Engelbert Humperdinck, Decca
- 6 (5) **THIS IS MY SONG** ..... Harry Secombe, Philips
- 7 (8) **IT'S ALL OVER** ..... Cliff Richard, Columbia
- 8 (4) **SIMON, SMITH AND HIS AMAZING DANCING BEAR** ..... Alan Price, Decca
- 9 (6) **I WAS KAISER BILL'S BATMAN** Whistling Jack Smith, Deram
- 10 (15) **PURPLE HAZE** ..... Jimi Hendrix, Track
- 11 (7) **EDELWEISS** ..... Vince Hill, Columbia
- 12 (19) **BERNADETTE** ..... Four Tops, Tamla Motown
- 13 (12) **GEORGY GIRL** ..... Seekers, Columbia
- 14 (27) **HAPPY TOGETHER** ..... Turtles, London
- 15 (11) **PENNY LANE/STRAWBERRY FIELDS FOREVER** Beatles, Parlophone
- 16 (23) **I'M GONNA GET ME A GUN** ..... Cat Stevens, Deram
- 17 (10) **THIS IS MY SONG** ..... Petula Clark, Pye
- 18 (20) **BECAUSE I LOVE YOU** ..... Georgie Fame, CBS
- 19 (9) **MEMORIES ARE MADE OF THIS** ..... Val Doonican, Decca
- 20 (28) **SEVEN DRUNKEN NIGHTS** ..... Dubliners, Major Minor
- 21 (22) **ARNOLD LAYNE** ..... Pink Floyd, Columbia
- 22 (21) **TOUCH ME, TOUCH ME** ..... Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 23 (18) **THERE'S A KIND OF HUSH** ..... Herman's Hermits, Columbia
- 24 (26) **KNOCK ON WOOD** ..... Eddie Floyd, Atlantic
- 25 (16) **LOVE IS HERE AND NOW YOU'RE GONE** Supremes, Tamla Motown
- 26 (17) **ON A CAROUSEL** ..... Hollies, Parlophone
- 27 (24) **GIVE IT TO ME** ..... Troggs, Page One
- 28 (25) **AL CAPONE** ..... Prince Buster, Blue Beat
- 29 (—) **JIMMY MACK** ..... Martha and the Vandellas, Tamla Motown
- 30 (—) **DEDICATED TO THE ONE I LOVE** ..... Mama's and Papa's RCA

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## POP 30 PUBLISHERS

1 Green Wood; 2 Maurice; 3 Screen Gems; 4 Bron; 5 Palace; 6 Leeds; 7 Acuff-Rose; 8 Schroeder; 9 Mills; 10 Yameta; 11 Williamson; 12 Carlin; 13 Springfield; 14 Chardon; 15 Northern Songs; 16 Cat; 17 Leeds; 18 Feldman; 19 Campbell Connelly; 20 Scott, Solomon; 21 Dunmo; 22 Lynn; 23 Francis Day and Hunter; 24 Belinda; 25 Carlin; 26 Gralto; 27 Dick James; 28 Melodisc; 29 Carlin; 30 Peter Maurice.



MARTHA AND THE VANDELLAS



GEORGIE FAME

## US TOP TEN

- As listed by "Billboard"
- 1 (3) **SOMETHING STUPID** Frank and Nancy Sinatra, Reprise
  - 2 (1) **HAPPY TOGETHER** Turtles, White Whale
  - 3 (5) **THIS IS MY SONG** Petula Clark, Warner Bros.
  - 4 (4) **BERNADETTE** Four Tops, Motown
  - 5 (9) **A LITTLE BIT ME, A LITTLE BIT YOU** Monkees, Colgems
  - 6 (7) **WESTERN UNION** Five Americans, Abnak
  - 7 (8) **I THINK WE'RE ALONE NOW** Tommy James, Roulette
  - 8 (2) **DEDICATED TO THE ONE I LOVE** Mama's and Papa's, Dunhill
  - 9 (—) **NEVER LOVED A MAN THE WAY I LOVE YOU** Aretha Franklin, Atlantic
  - 10 (—) **JIMMY MACK** Martha and the Vandellas, Gordy

## TOP TEN LPs

- 1 (1) **THE SOUND OF MUSIC** Soundtrack, RCA
- 2 (—) **MORE OF THE MONKEES** Monkees, RCA
- 3 (2) **MONKEES** Monkees, RCA
- 4 (3) **BEST OF THE BEACH BOYS** Beach Boys, Capitol
- 5 (6) **IMAGES** Walker Bros., Philips
- 6 (4) **COME THE DAY** Seekers, Columbia
- 7 (—) **HOW GREAT THOU ART** Elvis Presley, RCA
- 8 (—) **GREEN GRASS OF HOME** Tom Jones, Decca
- 9 (—) **FIDDLER ON THE ROOF** London Cast, CBS
- 10 (10) **HALL OF FAME** Georgie Fame, Columbia

## TOP TEN JAZZ

**MANCHESTER:** Barry's Record Rendezvous, 19 Blackfriars Street; 1 **SWINGING NEW BIG BAND** (LP) Buddy Rich (Fontana); 2 **FUSIONS** (LP) Joe Harriott and John Mayer (Columbia); 3 **THE GOLDEN YEARS Vol 2** (LP) Billie Holiday (CBS); 4 **BLUE BECHET** (LP) Sidney Bechet (RCA); 5 **BOOGIE WOOGIE TRIO** (LP) Ammons, Johnson and Lewis (Storyville); 6 **NEW ORLEANS JAZZ** (LP) Billie and De De Pierce (Storyville); 7 **THE ELLINGTON ERA Vol 2** (LP) (CBS); 8 **EAST BROADWAY RUNDOWN** (LP) Sonny Rollins (HMV); 9 **BLUE LIGHT** (LP) Ben Webster (Polydor); 10 **FREE JAZZ** (LP) Ornette Coleman (Atlantic).

**LIVERPOOL:** Rushworth and Dreaper, Whitechapel; 1 **CONCORDE** (LP) Modern Jazz Quartet (Transatlantic); 2 **EASTERN SOUNDS** (LP) Yusuf Lateef (Transatlantic); 3 **ELLINGTON ERA Vol 2** (LP) (CBS); 4 **THE GOLDEN YEARS Vol 2** (LP) Billie Holiday (CBS); 5 **BOOGIE WOOGIE TRIO** (LP) Ammons, Johnson and Lewis (Storyville); 6 **NEW ORLEANS JAZZ** (LP) Billie and De De Pierce (Storyville); 7 **THE ELLINGTON ERA Vol 2** (LP) (CBS); 8 **EAST BROADWAY RUNDOWN** (LP) Sonny Rollins (HMV); 9 **BLUE LIGHT** (LP) Ben Webster (Polydor); 10 **FREE JAZZ** (LP) Ornette Coleman (Atlantic).

**COLLETT'S, 70 New Oxford Street, London:** 1 **FREE JAZZ** (LP) Ornette Coleman (Atlantic)\*; 2 **THE MAGIC CITY** (LP) Sun Ra (Saturn)\*; 3 **THE GOLDEN YEARS Vol 2** (LP) Billie Holiday (CBS); 4 **THE POPULAR DUKE ELLINGTON** (LP) (RCA); 5 **EAST BROADWAY RUNDOWN** (LP) Sonny Rollins (HMV); 6 **FUSIONS** (LP) Joe Harriott and John Mayer (Columbia); 7 **SWINGING NEW BIG BAND** (LP) Buddy Rich (Fontana); 8 **OTHER PLANES OF THERE** (LP) Sun Ra (Saturn)\*; 9 **BOOGIE WOOGIE TRIO** (LP) Various Artists (Storyville); 10 **ORIGINAL TUXEDO JAZZ BAND** (LP) (Saba)\*.

\*Denotes imported record.

# HUGE U.S. FREAK-OUT IS HEADING OUR WAY

**F**ULL scale American freak out may hit Britain when International Times, the British "underground newspaper" hold their "14-hour Technicolour Dream" in London at the end of the month. Frank Zappa and the Mothers Of Invention may be holidaying here during the free speech rave, and will be invited, as well as U.S. pop art film maker Andy "Exploding Plastic Inevitable" Warhol. It is rumoured that exploding Quintin Hogg balloons will be used to demonstrate greetings to the American allies.

At a prearranged signal 800 bags of flour were flung about by fans of the Flies at last Saturday's Chalk Farm free activity fun festival. Nice new group happening—The Utterly Incredible, Too Long Ago to Remember, Sometimes Shouting At People.

Noel Redding and Mitch Mitchell of the Experience mobbed in Leeds and Liverpool, while Jimi Hendrix cut his foot on a broken fuzz-box. Manfred Mann and Mike Hugg writing jingles for jeans and tea. Small Faces holidaying abroad. Roy Budd for Palladium TV Sunday.

Keith Skues' history of pirate radio being checked by "an army of solicitors."

Who's idea was it to start a "Forgive The Lovin' Spoonful" campaign—and why? Engelbert Humperdinck lives above a furniture store in Hammersmith. Platters are rushing chart high with "With This Ring" Stateside.

Where did Hilton Valentine get his posh telephone accent? Singer Just Jane tried 14 groups to get a Tamla Motown sound—still can't get the right group. Manfred Mann owes Plonk Lane 200 cigarettes.



## The RAVER'S weekly tonic

Domestic and Service Rovers 4-2 at Harrow. Bob Houston scored a hat-trick and Ray Davies scored direct from a corner kick. Derek Green left Strike Records to join RCA Great Britain as promotion chief. Now Cat Stevens really looks like a pop star.

Peddlers drummer Trevor Morals married actress Christina Taylor. Normie Rowe teaching Truly Smith clay pigeon shooting.

Paul McCartney jammed with San Francisco's Jefferson Airplane last week. Jonathan King causing uproar in America. L.A.'s switched-off English colony gave him a hard time. Claimed as "an honest, truthful group" are Every Mothers Son from New York. Gruesome inevitable—Grey-

## CARTONS

WHICH top ten artist will follow up with an instrumental? Watch out for new Roy Budd album.

Buddy Rich's "West Side Story" sensational. Does Hendrix nix vocal trix? Singer Pete Hodges likes milk cartons.

Dusty Springfield fans angry at Buddy Rich's remarks. Glum faces among radio pirates as doomsday draws near. Saxist Benny Waters still blowing mightily in Paris and hopes to tour Britain. Huzzah, once again a resounding win for the MM football team. We beat

## RAVER'S POSTCARD



"Daddy wanted a boy and Mummy wanted a girl."

hound buses run trips through San Francisco's drug and hippie areas. passports are provided.

ing organ, at the Speak-easy. Giorgio Gomelski has brought a Ferrari. Chris Barber is entering his new Lotus for German race. Paragon have sent 20 colour films of Alan Price and the "Dancing Bear" to America, plus another 20 to the Continent.

## MANAGER

DAVE BALFE, former Moody Blues bass player, is now road manager for the Good Time Losers. Yardbird's plane had to circle a Swedish airport for 90 minutes using up petrol because it was overweight for landing. The Cream sat in with the Butterfield Blues Band, Mitch Ryder and Wilson Pickett in Greenwich Village last week. At the farewell party for the Stax tour: Mick Jagger, Marianne Faithfull, Andrew Oldham, Steve Winwood, Lionel Bart and Vicki Wickham. Georgie Fame sat in for seven numbers with Dudley Moore, who was play-

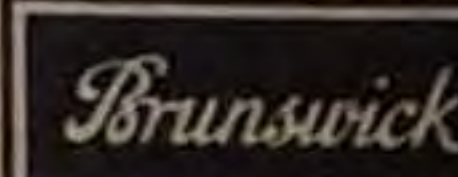
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# THAT WAS PARIS, THAT WAS

BOB DAWBARN REPORTS THE MM TRIP

**JE SUIS TRES KNACKERED!** After the MM's weekend trip to Paris with 60 readers, London seems shrouded in mist—actually due to a glazing of the eyes formed part by fatigue and part by cognac fumes.

Usually, when reporting an MM trip to Paris, I liberally scatter the article with quotes from the customers. This time, with no set itinerary like a festival or concert, I'm beaten. They hit Paris like a shell-burst and exploded in different directions.

Some went to jazz clubs, others to the discotheques. Others took full advantage of being allowed to drink at six am. Many went sight-seeing.

I did catch up with two of them—Alan Robertson and Frank McMullan who play piano and drums respectively with the Almond Valley Trio in Edinburgh. "We've had a fabulous time," said Alan. "Even

all the travelling was worth it. And I even had a sit-in with Benny Waters at the Cigale. We also had a sit-in down the Slow Club with a French group.

"It's the first time we've been out of Britain and it's been great."

Editor Jack Hutton and I left London together on Friday afternoon—much to the disgust of Hutton who regards me as a sort of Jonah around whom planes have brake failure and cars run off the road. Maybe he's right! This time the coach dug who was riding and had to be taken to a public bus garage for running repairs.

We arrived in Paris around 10 pm and spent the first night sampling the delights of French food under the guidance of Paris' answer to Egon Ronay, Mike Hennessy. The food was as good as ever and Paris looks even more like the most beautiful city in Europe—and the most expensive—under the new campaign to wash every building. The residents, too, seemed even more expert at conning visitors than I remembered. Whoever said Paris was too good for the French had a point!

After a day's eating, drinking and looking we headed, on Saturday night, for the Cigale, partly to hear Benny Waters and partly to satisfy Hennessy's craving for a sit-in. We achieved both objectives.

Benny told us there is some hope that the Manchester Sports Guild may bring him to Britain. I hope they succeed. He was in excellent form on tenor, also, soprano and clarinet and certainly didn't sound like a man who was old enough to play with King Oliver.

Unfortunately he is working—until May 9 when he leaves the Cigale—with a group that would get the bird in almost any British jazz club. The leader is Jacques Butler, a trumpeter who has a cast iron lip, a unique method of solving technical problems and a way of phrasing which I can only describe as belonging to the Hilarious school of jazz. I would be tempted to describe it as the least rewarding trumpet in Paris if this hadn't been disproved by a German gent who wandered in and insisted on blowing from in front of the bandstand.

Some of the party got to the Chat Qui Peche where they reported startling prices and some great jazz from Dexter Gordon. Others set off to hear Pony Poindexter at the Blue Note and were never seen again.

Sunday was largely taken up with nursing hangovers and lurking around the Skyways office awaiting the coaches to take us to Beauvais for the return flights.

The odd thing is that I have a dim memory of playing drums at the Living Room while Mike Hennessy played piano. But I couldn't have done, could I?

# WHO SAYS JIMI HENDRIX CAN'T SING?

(HE DOES!)

**JIMI HENDRIX** can't sing! "Oo sez so?" outraged Hendrix fans will demand, at this startling statement. But before MM readers who dig the sounds of "Purple Haze," "Hey Joe" and enjoy the stage act of Jimi, Noel Redding and Mitch Mitchell reach for their red ink ballpoints and search frantically for the address of Mailbag, it should be understood the statement comes from—Jimi Hendrix.

Jimi, who came to Britain from America last year under the aegis of ex-Animals bass player Chas Chandler, who is now his manager, brought tremendous excitement to the group world with a hard-hitting sound with its roots in blues and Bob Dylan laced with freak-out showmanship.

The music is loud, deafening... but it has a lot of soul and invention. In the terminology of the hippy, it's valid.

Jimi is a happy, uncomplicated person, who gets his kicks from playing and has the American affinity for showman ship which Britishers find hard to adopt naturally, or even understand.

If Eric Clapton appeared on a pop show biting a flaming guitar with his teeth, he would be regarded as a traitor by thousands of dedicated fans. But says Jimi: "I regard myself as a guitarist and entertainer," and that doesn't stop him creating something original and remaining true to his musical beliefs.

I met Jimi at his bright and airy apartment at the top of a modern block near Marble Arch. He was listening excitedly to acetates of tracks from his forthcoming LP.

## BURNT-OUT

He smoked endless cigarettes and crouched on a low stool dressed in flowery, violently coloured shirt and trousers in a sparsely furnished room. The screen of a TV set was covered in soot and hadn't been used for weeks. The hi-fi equipment was bright and new and in constant use.

"I can't read a note of music," grinned Jimi, fingering the burnt-out wreck of his guitar which burst into flames on the opening night of his tour with the Walker Brothers.

How was the tour going? "The bosses of the tour are giving us hell," he revealed pleasantly. "The organisers don't give us a chance to tune up before we go stage. They say we are obscene and vulgar, but we play our act as we have always played it everywhere else, and there have never been complaints before."

"We refuse to change our act, and the result is my amplifier sometimes gets cut off at the funniest times."

"I wonder why? But I don't let them hang me up. I play to the people and I don't think our actions are obscene. We just get excited by the music, and carried away."

"The thing that surprises me about the tour is the Walker Brothers. I expect them to sing all pretty songs, but they have a good variety

BY CHRIS WELCH

of numbers. Cat Stevens is great too, and Engelbert Humperdinck is very, very professional. He knows exactly what he is doing.

"It's really funny playing for this tour. I don't know if it's like it on all tours but just before I go on I turn round and find a guitar string is broken, or I find my guitar is all out of tune after I just tuned it. I kinda don't know what to say about that. They just don't give a damn about us. But they are not getting rid of us unless we are officially thrown off the tour."

Where did Jimi find his first hit number—"Hey Joe" and had he heard the many other versions?

"Hey Joe" is a traditional song and it's about 100 years old. Lots of people have done different arrangements of it, and Timmy Rose was the first to do it slowly. I like it played slowly. There are probably 1,000 versions of it fast by the Byrds, Stannelles, Love and others."

The style of the Experience seems very well formed. Was it exported from New York? "No, the style was formed

here in England. When I first came over I was having little plays together with Mitch and Noel. Noel can play really fast bass and Mitch—well he is one of the best drummers. He can do anything."

Who were Jimi's influences? "Well, I like a lot of guitar players, but I don't copy. I like Eric Clapton and some of the things Jeff Beck does and that cat Vic Briggs. I was really surprised to find so many blues guitar players here. They mostly play the same style but you can sure tell the differences. Pete Town-

shend is very different. He's ridiculous."

Where is Jimi happiest playing? "I like playing clubs, but I don't want to play them for the rest of my life. We are satisfied with what we are doing at the moment, because it's playing the way we feel. I just want to make the music acceptable. It's free form."

"I just wish I could sing really nice, but I know I can't sing. I just feel the words out. I just try all right to hit a pretty note, but it's hard. I'm more of an entertainer and performer than a singer."

# new hit singles

The Sound of Entertainment on CBS RECORDS

**PANDAMONIUM**  
No Presents For Me  
c/w The Sun Shines From His Eyes 2664

**THE POZO-SECCO SINGERS**  
Excuse Me Dear Martha  
c/w I Believed It All 2681

**RONNIE JONES**  
Little Bitty Pretty One  
c/w Put Your Tears Away 2699

**GAYLORD PARRY**  
I'm Coming Home  
c/w I'm On The Up 2683

**DAVE WALTON**  
Lady  
c/w He'll Never Know 2709

**JERRY VALE**  
Have You Seen The One I Love Go By  
c/w Signs 2682

**THE GNOMES OF ZURICH**  
High Hopes  
c/w Pretender 2694

# chart shots

**PAUL REVERE & THE RAIDERS**  
Ups & Downs  
202610

**BRIAN POOLE**  
That Reminds Me  
202661

**THE EXCEPTION**  
The Eagle Flies On Friday  
202632

**SHIRLEY ELLIS**  
Soul Time  
202606

**THE MARMALADE**  
Can't Stop Now  
202643

**THE MAGIC LANTERNS**  
Auntie Grizelda  
202637

**JAN & DEAN**  
Yellow Balloon  
202630

**SIMON & GARFUNKEL**  
At The Zoo  
202608

**TIM ROSE**  
Morning Dew  
202631

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# Georgie Fame—Move due for America

**GEORGIE FAME** goes to America for his first tour as a guest on a Gene Pitney tour for four weeks from June 30.

Georgie will be unable to take his own band and will be backed on the tour by an American group.

His first CBS single "Because I Love You" reached 18 in the MM Pop 30 this week.

Georgie and his band play at Man-

## Fame joins Pitney tour

chester's Twisted Wheel Club on Saturday and "double" in cabaret from Sunday until April 22 at Club Latino, South Shields and La Dolce Vita, Newcastle.

Georgie appears with the Harry South Orchestra at the Brighton Festival on April 29.

Negotiations are taking place at the

moment for the Move to make their first visit to the States.

Manager Tony Secunda told the MM on Monday: "Cables are flying about at present but it looks as if the tour will commence on June 1 for 14 days. It's possible that they will appear at the Brooklyn Fox, and we'll be doing all the TV and radio we can on our permit."



VINCE

**VINCE HILL SINGLE TO BE RELEASED NEXT MONTH**

VINCE HILL'S follow-up single to "Edelweiss" will be released on May 5.

The A side is being kept secret, but the B side will be "Micky Dunn," the theme of a new BBC-TV series which starts on May 8.

Vince is also doing the theme for a new Hollywood film, "The Long Duel," singing a song entitled "When The World Is Ready" over the credits.

He records the song for the film on Saturday (15).

Vince's summer tour of the States is still being lined up.

# Beatles next LP —still no details

**NO** decision has been made on the material which will make up the next Beatles LP, says press officer Tony Barrow.

Various tracks have been recorded for the album including the title track "Sergeant Pepper's Lonely Hearts Club Band," which will be included. "But there is no guarantee that the other numbers named will be on the LP," said Barrow.

## CREAM SINGLE

**THE** single recorded by the Cream during their recent American tour will be released in mid-May.

Around the same time, the group will return to New York to complete a new album

in the Atlantic studios and make a number of appearances.

They will spend two weeks in the studios followed by two weeks of club dates in Greenwich Village. The trip will end with a concert at the Fillmore Auditorium, San Francisco.

## POP-FOLK 'DREAM'

**A** GIANT "14 Hour Technicolour Dream" is being planned by London's "underground" movement featuring dozens of pop and folk groups in aid of International Times, the underground movement newspaper raided by the police.

Leading American pop art film director Andy Warhol, and "freak out" group the Mothers Of Invention are

hoped to attend the two day event to be held at London's Alexandra Palace from Saturday, April 29.

On Saturday afternoon teach-ins, discussions and forums on free speech will be held and from 8 pm to 10 am Sunday morning groups will perform, giving their services free.

## RICH ON BBC-2

**B**UDDY RICH and his orchestra, currently touring this country for the first time, star in BBC-2's Something Special on Thursday, April 20. The Rich band concludes its tour this week and with two concerts at Chatham's Central Hall on Saturday (15) followed by two at the Coventry Theatre, Coventry (16).

## FLOYD DROPPED

**A** LAST minute shake up on BBC TV's Top Of The Pops last week cancelled appearances by the Pink Floyd and the Move who were both "in the can" to be on the show. It was to have been the Pink Floyd's first appearance on Top Of The Pops.

Producer Stanley Dorfman told the MM on Monday: "We filmed the Floyd and the Move before last week's show because they were both playing out of town on Thursday night. Naturally we wanted to get the film in the can in case their new records entered the chart. In fact on our combined chart the Floyd dropped three places so it ruled them out of the show."

## PIRATE RADIO

**BRITAIN** wants pirate radio. That's the result shown by a survey among adults conducted by National Opinion Polls.

The survey was conducted on behalf of Radio London. The result was: ban the stations, 18 per cent; let them continue, 69 per cent and don't know, 12 per cent.

## FOCUS ON FOLK

**M**EMORIAL concert for the late Jack Elliot of Birtley, Co. Durham, takes place at Newcastle City Hall on Friday, April 28. The guests illustrate the breadth of interest of the man who started what was (and still is, from what I hear) the best traditional club in the country—the Spinners, Bob Davenport, the Watsons, Alex Campbell and the local High Level Ranters.

Proceeds go in aid of cancer research.

On Thursday, April 20, Bob Davenport's old club at the Fox, Islington, at which Jack Elliot was a frequent guest, presents the Watsons for one of their last London appearances, with gypsy singer Phoebe Smith and the Rakes.

Phoebe has promised to bring along a fiddler friend from her local and if I know her there's bound to be some step dancing!

As their contribution to National Folk Week, the Fox is presenting Scan Tester, Fred Jordan, Bob Roberts and the Rakes on May 4.

Other Fox plans include a visit by the Happy Wanderers jazz band of street musicians in early June, Harry Crabb's 14-strong North London Concertina Band, and a joint even-

## GREAT CHARITY SHOW

**A** HOST of stars are appearing at a special charity show for spastics at the Empire Pool, Wembley, on Sunday (10). The show is organised by the Daily Express.

Appearing on the show are the Move, the Tremeloes, Paul Jones, the Kinks, the Cream, the Troggs, Geno Washington and the Ram Jam Band, Lulu, the Alan Price Set, the New Vaudeville Band, David and Jonathan, Freddie and the Dreamers, Chris Farlowe, Cliff Bennett, the Eagle Brass Band and DJ Simon Dee.

The Eagle Brass Band will also play for the crowd outside the Pool before the show.

## DAVIS JOINS BUD

**T**ENORIST Eddie Lockjaw Davis ended his solo tour, with the Harold McNair quartet, at Wimbledon's Dog And Fox on Sunday. He now joins forces with Ben Webster, Eddie Miller and Bud Freeman for the Tenor Of Jazz concert package.

There are only three Tenor Of Jazz concert dates: at London's Queen Elizabeth Hall on Saturday (15), Manchester's Free Trade Hall (17) and Bristol's Colston Hall (18). Groups on the bill are the Alex Welsh band and Lennie Felix trio.

## AMERICA BOWN

**THE** Alan Bown Set fly to America on June 29 — for a one-nighter. They appear that night at the Riverdale Concert Hall, New York, and leave early the next day to return to England.

On July 1 they are at the Cavern Club, Dereham.

Tomorrow (Friday) the group flies to Cannes for the premiere of the film, "The Killing Game," and for cabaret.

On April 16 they make their debut at London's Saville Theatre on the bill topped by Bo Diddley and Ben E. King.

## TREMELOES DISC

**THE** TREMELOES, whose new disc is "Silence Is Golden," released on April 21, have lined up a number of plugs for the disc. They will also be making a film clip for promotion of the disc.

They are on Easy Beat (April 19); Top Of The Pops (20); and then fly to Germany for appearances on TV from Bremen.

## MILLER CONCERTS

**E**DDIE MILLER, U.S. tenor star, finished his first tour of Britain, as a soloist with the Alex Welsh band, at London's 100 Club tomorrow (Friday).

Tonight he appears at the Fox And Hounds, Haywards Heath for the Sussex Jazz Society. Miller then stays on for concert engagements with the Tenor Of Jazz unit.

## NO DONOVAN DISC

**D**ONOVAN's current American single, "Epistle To Dippy," will not be released in England.

The reason, according to his manager, Ashley Kozak, is that the press might find controversial drug-taking implications in the lyrics.

Instead, Donovan's next single will be another of his own songs, "Tinker And The Crab." A release date has yet to be finalised.

## SIMONE DUE

**N**INA SIMONE and comedian Dick Gregory arrive for their first British concert tour today (Thursday) and open at Portsmouth Guildhall tomorrow (Friday).

The rest of their dates here are Colston Hall, Bristol (April 16), Free Trade Hall, Manchester (18), Royal Albert Hall, London (19), Town Hall, Birmingham (20), Upper Cut, Forest Gate, London (22), and Nina appears on her own at the Ram Jam Club, Brixton (23) and Dick Gregory will appear before invited guests at London's Bag O'Nails Club the same night.

They are due to appear in a BBC TV Dick Gregory Spectacular on April 17, announces promoter Mervyn Conn and guest on the Simon Dee Show on April 18.

# CHARLES LLOYD TO DO LONDON CONCERTS



LLOYD

**NEGOTIATIONS** between the Harold Davison Agency and the Charles Lloyd quartet's management have been completed, and the quartet will appear at two concerts on June 17 at London's Elizabeth Hall.

It is expected that the line-up will be Lloyd (tr, flute), Keith Jarrett (pno), Cecil McBee (bass) and Jack De Johnette (drs).

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DYLAN: album tracks

# NEW DYLAN SINGLE FOR MAY RELEASE

NEW singles by Bob Dylan and the New Vaudeville Band are released in the next three weeks.

The Dylan single, released on May 5, features two tracks from his recent "Blonde On Blonde" album — "Leopard Skin Pillbox Hat" with "Most Likely, You Go Your Way And I'll Go Mine" as the B-side.

The Vaudeville Band's single is titled "Finchley Central" written by Geoff Stephens and

## VAUDEVILLE DISC ALSO OUT

Alan Klein. The B-side is "Rosie" by Stephens and John Carter. It is out on May 5.

On Saturday, the NVB are at Canterbury Technical College; they play the Majestic Hotel, St Annes-on-Sea (April 19) and Romano's, Belfast (22).

## HERD RETURN

THE Herd, who this week returned from 16 days in St Tropez, will be back there

in mid-August for a further 16 days of night club work. The group has signed for a new French film, in which they will have acting roles as well as singing four songs and playing the title music.

## CLAYTON SOLO

U.S. trumpet star Buck Clayton began a short solo tour, accompanied by John Chilton's Swiss Kings, at London's Dopey Dick's yesterday (Wednesday).

The rest of Buck's dates are Manchester Sports Guild (15), Bull's Head, Barnes (without Chilton band) (17), London's 100 Club (21), Dog And Fox, Wimbledon (with Chilton band) (23), Cheltenham Town Hall (25) and Hermitage Ballroom, Hitchin (26).

## JONES FILM

TOM JONES finished his record breaking session at London's Talk Of The Town last Saturday, after a week's extension.

Tom's entire cabaret act was recorded during the show on Friday and will be released as an LP at the end of the summer.

Jones is due to appear on ITV's Eamonn Andrews Show next Sunday. "Detroit City" dropped out of the MM Pop 30 this week. Jones's latest single, "Funny, Familiar, Forgotten Feelings," was released on Decca last Friday.



• SPOONFUL

## SPOONFUL TOUR IS POSTPONED

THE Lovin' Spoonful's British tour has been postponed. The tour was due to start in mid-May and P. J. Proby had been suggested to share top billing.

Negotiations are now under way to bring the Spoonful here in August. Another American group, the Young Rascals, arrive in Britain on May 17 for a fortnight's tour.

## BILL COLEMAN FOR RETURN TOUR

AMERICAN trumpet player Bill Coleman, who toured this country successfully last year, returns to tour with the Tony Millner-Alan Littlejohn sextet later this month.

The opening date is at Osterley Jazz Club on Friday, April 21 and Coleman then appears at Birmingham (22), Manchester (23), Morden (25), London's 100 Club (28), Nottingham (29), London's Purcell Room (May 1), Hitchin (3), Haywards Heath (4), Blackpool (5) and Manchester (6).

## TERRI QUAYE MAKES RONNIE'S DEBUT

SINGER Terri Quaye makes her debut at Ronnie Scott's Old Place on April 22. Terri has just returned from ten weeks working in Berlin with an all-star group comprising Carmell Jones (tp), Leo Wright (alto, flute), Dave Pyke (vibes), Fritz Pauer (pno), Hans Rettenbacher (bass) and Joe Nay (drs).

## JOIN THE MM BERLIN RAVE

"A real gas of a weekend" — that was the verdict of the 250 jazz fans who went with the MM to the Berlin Jazz Festival last November. This year, the festival is on again — and stars the Miles Davis Quintet and John Handy's group, as well as Erroll Garner and Sarah Vaughan. Once again the MM is running a jazz weekend by air to the festival: for just 25 guineas, YOU could be flown to Berlin, stay at a good hotel for the duration of the festival and then flown back to London.

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## NEWS IN BRIEF

THE Dave Brubeck Quartet and The Modern Jazz Quartet will again appear in Britain this year. The Brubeck Quartet open at the Royal Festival Hall on October 21 and the MJQ in Glasgow on November 25. Eric Burdon and the Animals flew from America to Australia this week... the Pink Floyd's follow-up to "Arnold Layne" is released on May 12. No titles have been fixed... a new Granada TV hunt for new, original talent starts on May 15... ex - Ray Charles Raellette Margie Hendricks has her first British single released on April 21, titled "I Call You Lover But You Ain't Nothing But A Tramp" ... singer Kenneth

Washington has left the Chris Barber Band because his work permit has expired. He is returning to the States. Brian Auger is to star in a series of Monday shows at London's Speakeasy Club... The Move appear on Pathe Pictorial newsreel this week... the Who return from their German tour on April 20... Ken Dodd stars in variety at the Birmingham theatre for two weeks from May 8. Negotiations are in hand for the Stan Getz Quartet to tour Britain in November, opening at the Royal Festival Hall on November 18... Tom Jones stars in cabaret at the Crystal Room at the Cranberry Fold Inn, Darwen for

a week from April 24... guitarist Jeff Beck has switched to Nema Enterprises... a new Searchers single "Western Union" will be released on April 21... John Dales has been appointed Farisa representative and demonstrator for Southern England. Pete Dyer's Jazzband appear at Camberley on Sunday (16) and Peterborough (22)... Gene Pitney flies into Britain for the charity show for Spastics at the Empire Pool, Wembley on Sunday (16) guitarist Al Caiola has signed his third three year contract with United Artists... a new music publishing company has been formed by David and Jonathan.

# The new sound of Country Music on



## Justin Tubb

But wait there's more  
b/w The second thing I'm gonna do  
RCA 1585

## Dottie West

Suffertime  
b/w Almost persuaded  
RCA 1584

## Porter Wagoner

The cold hard facts of life  
b/w You can't make a heel toe the mark  
RCA 1586



# RENDELL QUINTET WOONG THE NON- BELIEVERS



RENDELL: great soprano

## CAUGHT IN THE ACT

THE special delights of the Rendell/Carr Quintet are now sufficiently well known not to have to be enumerated once again, and on Sunday evening at the Royal Court Theatre Club, after a somewhat shaky start, due to problems of acoustics and amplification, the band proceeded to silence the bar chatters and non-believers generally with the varied and original material that they do so well.

Rendell was the first to break through with a rushing headlong tenor solo on the third number, "Tan Sanfu," and after the familiar "Shades" got another tremendous reaction for his soprano work on "Black Marigolds," one of several new Garrick compositions which were featured during the evening.

After the interval Carr got into his stride on one of his own tunes, an easy going blues sequence "Crazy Jane," and by this time the band seemed to be breathing much more easily. "The Blues" from Black, Brown and Beige, a beautiful arrangement by Garrick, showed another aspect of the band's versatility with Ian using plunger mute and Don running the gamut of reeds to build up a surprisingly full Ellington sound.

Altogether a fine programme from the most satisfying band around, and if this time it was Rendell's night, there should be a final word for Trevor Tomkins, surely the most improved drummer on the scene, one who listens as well as swings. — CHRISTOPHER BIRD.

## MICHAEL ROSEN

YOUNG Canadian folksinger/guitarist Michael Rosen made his British debut last week at the Couriers Club, Leicester. Mike has a nice relaxed style that shows itself particularly on numbers such as "Baby Please Don't Go" and "Buckdancer's Choice." He plays folk/blues classics such as "Come Back Baby" and "Panama Limited," softly talking the words, so that they don't get in the way of the impressive and sensitive accompaniments.

At Leicester, he sang perfectly Eric Anderson's lovely song "Come To My Bedside" and one of his own songs, "Stand By Me." Look out for Michael Rosen, who will be touring British clubs during the next few months.

The Couriers Club, at the Whyte Swaine, near the city market place, is presided over by Jack Harris and Rex Brislant (the Couriers) who are probably the most versatile two-man folk team on the scene. Their repertoire encompasses traditional ballads expertly sung, often with marvellous understatement, contemporary song (Paxton, Dick Farina, Dylan, and Rex's own songs, for instance), Australian and American traditional songs, and a setting of a W. B. Yeats poem that is sheer magic.

Anyone who can't get to Leicester should buy the Couriers

ers new LP, "Pack Up Your Sorrows" (Ash Records). Sharing the bill last week was Alice Brennan, a good-looking and talented singer, whose voice and repertoire are right in the mainstream of the English tradition. — ERIC WINTER.

## THE MOVE

A LOT of people moan because they don't see a TV being axed into dust when they go to see the Move. There is a reason. "We feel it's time for audiences to enjoy the sound," say the Move. And this was the case at Brighton's Cadillac Club last Sunday where not a TV or an axe was to be seen. The transition from gimmickry to music fans waiting at the box office, but for those who persevered comes the realisation of the Move's presence — a presence only achieved by an exceptionally good and ultra-exciting group.

The front line; Trev Burton, Roy Wood, Carl Wayne and Chris Kefford all sing like lead singers, while drummer Bev Bevan cooks away behind with an impressive approach. Numbers like "It's In The Pocket," "Stop," "You've Been Cheating," and "I Can Hear The Grass Grow" demonstrate the Move's tight, beautifully rehearsed wall of sound. Their harmonies stab out like soul Beach Boys, yet somehow each singer retains a distinctive individuality which adds to the power of the Move rather than confusing the issue.

They are a hard-working, unaffected, polished and professional act with that vital "added ingredient" — that something — which is going to give the Move a lot of success. — NICK JONES.

## EVANS BIG BAND

ONE of the hardest tasks musicians can set themselves today is to make a success of a jazz orchestra. Many have tried in this country, reaching the supreme heights of the New Jazz Orchestra.

Now comes the Pat Evans Orchestra, which holds big band sessions every Sunday at the Kings Arms, Peckham, London. Altoist Evans has gathered together an enthusiastic bunch of musicians, a mixture of pro and semi-pro blowers, who present bright and happening jazz without being over-ambitious or too conservative.

The band is sparked by the tasteful and powerful drumming of Martin Drew, and among the better soloists are Michael Phillipson on trumpet, 18-year-old Frank Ricotti on alto, and Dave Perrotti on valve trombone. As a section the saxes are weakest at the moment, while the brass have plenty of bite, and overall the band sound is exciting, especially on numbers like "Fugue," "Milestones," and "Rhythm-a-ning." Here is a band to watch. — CHRIS WELCH.

# POP THINK-IN

● THERE ARE FEW PEOPLE WHO ARE GENUINELY TOLERANT — EVERYBODY HAS PREJUDICES ●

## DRUGS

I resent the question because the word "drugs" nowadays unfortunately takes in too many things for comfort, and I think there ought to be a series of subdivisions which can warn people of the dangers of taking certain drugs and the psychological effects of others. The subject is being treated terribly frivolously by people who indiscriminately condemn everything under the one heading—drugs. Or on the other hand by hippies who consider it all a good thing. It's a terribly worrying thing. This is why I suggested recently that comparatively harmless drugs like marijuana should be taken off the dangerous drugs list, although this may seem paradoxical at first, and to emphasise the dangers in heroin in particular. While smoking may not be dangerous, it's not necessarily a good thing and it's bad to have a mystique about it, and both these things helped create one.



# MANFRED MANN

## ROCKERS

It's a remarkable thing they have survived. There's nothing fashionable about rockers. They were not helped by the press or TV. In a way it's a good scene that not everybody has turned out to be hippies. A lot of rockers are only people who happen to wear leather jackets.

## HOMOSEXUALS

I deplore the sniggering gossip that goes on about who's queer and who isn't.

## BALLADS

Good ballads are not boring but at the moment so much is happening on that scene that I'm bored. I can't figure out why they are so popular. It's probably because there hasn't been much good happening recently with the exception of Alan Price and the Beatles.

## OBSCENITY

Probably something is obscene when it arises out of a misuse or distortion of your natural urges. If two people get pleasure out of something without harming anybody else—then it is not obscene.

make it bigger people will probably think they have copied the New Vaudeville Band, yet the Bonzos have been going for years. No one should miss seeing them because they are one of the few things you can see for a real roar of laughter and fall-about.

## ALICE IN WONDERLAND

To be quite honest I found it very slow. I found myself slightly bored. It didn't raise any laughs.

## HAROLD WILSON

A lot of people have turned against him in the two years, I suppose. But, in view of the circumstances and mess this country has been in, I think he and his Government are slowly pulling us out of the mess. There are many things I disagree with, but the results

## RIOTS

I think the mob is always wrong when it behaves like a mob. Maybe the police are just as wrong because they

## BONZO DOG DOO DAH BAND

Just about the best and funniest thing on the scene. It's a pity that when they

of what he has done are beginning to show, and eventually our house will be in order. I would hate to have a dogmatic Socialist as our leader, as I would hate any dogmatist. This is what I suspect about Socialism—it's dogmatic nature, although I tend to be that way myself.

something that is going to destroy you. There's a very vague dividing line between what is right and what is wrong, e.g. while everybody hates intolerance, could we really have afforded to be tolerant of Hitler?

## GUITAR IDOLS

It's funny everybody is digging guitarists because the guitar has been an important part of the pop scene for years. It's probably because some good guys have emerged, who don't need mentioning because they have been mentioned enough, and it's good to see everybody digging them.

## MAILBAG

One of the best pages in the paper. I always look in vain for a mention of me.

## STEVIE WINWOOD

I think anyone as good as Stevie is bound to make it, even if he makes mistakes and releases the wrong records at first. I don't think he can fail.

## RONNIE SCOTT'S CLUB

It has given me a lot of pleasure—that sounds like a wedding speech. A very good scene, although sometimes I have been utterly bored by some of the English gear I have seen there, and I'm not talking about Stan Tracey. I think Ronnie Scott is underrated as a tenor player. By the way, as we are talking about jazz I thought Freddie Hubbard and Max Roach on TV recently was a real knock-out.

## INTOLERANCE

This is such a boring question because everybody hates intolerance but when most people say "I hate intolerance" they don't realise that intolerance is very similar to prejudice, and everybody has prejudices. We all have preconceived ideas of other people. If you see a man with a rich brogue in a huge sweater, smoking a pipe and striding along the Cornish coast you say: "Ah a son of the soil. Wonderful fishermen, y'know." In fact he may be a sex maniac. You may see an Italian covered in pimples outside a strip club. Yet he may be a great painter. Young people have the same prejudices as the old because they are prejudiced

## TOM McGUINNESS

He's capable of playing excellent guitar as long as the group isn't playing behind him. When we are all playing together he turns into a stuttering wreck. He alternates between being terribly nice and unbelievably unpleasant.

## PUBLICISTS

The best publicist joke I ever heard—no it isn't a joke, it's the truth — was about a person who once tried to persuade me to let him do my publicity. To show what a good publicist he was he said he had given a well-known group a "mystery image." And to do this he had refused to allow any press interviews of the group. So the guy was doing absolutely nothing! I thought he was quite good until he said that. Publicity is a necessary con— although Brian Sommerville is quite good.

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*I can't see nobody*



# JAZZ Scene



EDDIE: "those were really happy years."

# EDDIE MILLER

## NEW ORLEANS STYLE ON A FIFTY DOLLAR CLARINET

BY MAX JONES

WHEN he thinks of Eddie Miller, the old jazz lover inevitably lets his mind wander back to the old Bob Crosby band, in which Miller was a permanent and important sideman, even though Eddie left the regular strength 25 years ago.

Veteran collectors tend to have a special affection for this band, especially those who admire Dixieland. For the Crosby orchestra managed to play arranged big-band music which somehow retained a good measure of New Orleans spirit and texture.

Its ranks included, at one time or another, such New Orleanians as Miller (clt and tr), Irving Fazola (clt), Sterling Bose (tpt), Ray Bauduc (drs) and Nappy Lamare (gr). And many of the other players — Yank Lawson (tpt) and Matty Matlock (clt) prominent among them—had an exceptionally fine grasp of the

traditional style, displayed most fully in the long series of Bob Cats recordings.

It has always seemed to me as though the Crosby band must have enjoyed cordial "family" relationships, and Eddie Miller confirms this. "Those really were happy years, I was with that band from the beginning, June of 1935, to the end—when it disbanded in December of '42, when we all knew we were going into the services."

### BUDDIES

"And I really enjoyed it. Probably those seven years were the happiest I ever had, with all the different musicians who were, or became, my friends, Matty and I are real buddies. He was in the Ben Pollack band when I joined, back in 1930, and we've been close ever since. And I knew Ray and Nappy from New Orleans."

"After being in England a week, and getting a chance to find out what your audiences appreciate in jazz, I realise that the Bob Crosby band had a sound that would have knocked them out here."

"There were many reasons for its success, but one was that we were lucky to have Matty Matlock and Bob Haggart, Dean Kincaide too, who knew how to write so that, though it was organised music, it had a relaxed Dixieland feeling."

Bob Crosby, when he was made into a leader, took over the remains of the Ben Pollack orchestra, in which Miller, Bauduc, Matlock, Gil Rodin, Gil Bowers, Nappy Lamare, Yank Lawson and Joe Harris had played (there was an interim period when it was known as Clark Randall's orchestra). How much, I wondered, did the Crosby style derive from Pollack.

about who played the two clarinet solos on "Dogtown," which was recorded in '37, though it is fair to say that Sandy Brown, for one never doubted that Miller was responsible for both.

When I asked him to confirm this, he said: "It's been so long since I played those records, it's hard to say. I'd have to hear it again. Then I'll tell you at once, because Matty's so much the better player."

So I played the record to Eddie, who said: "It's me, I'm ashamed to say. I'll 'phone up Sandy and tell him he's won his bet."

Like many of the New Orleans musicians, Eddie favoured the Albert system instrument for jazz work.

"I played Albert right up until I went into the Fox Studios. Then I had to change to Boehm system because I couldn't make some of those things on my Albert. And I was third clarinet in the orchestra. But I still have this old clarinet at home."

### AWKWARD

"How I got it. I paid Jimmy Dorsey 50 dollars for it. It was made specially for him by Selmer in Europe when Dorsey came over here with the Ted Lewis band in 1930. What was funny was that the first three fingers on the right hand, the awkward stretch on the Albert, were on the Boehm system. The rest was all Albert."

"But Jimmy couldn't get used to it, so he sold it to me. This was soon after he returned from Europe. I'd come up to New York on my own in 1930, determined to hear the Pollack band, which was my favourite, and perhaps get a job in it."

"In fact I joined him after eight months and realised my ambition. And that was a lucky chance really. I was playing alto and clarinet at the time and was going to replace Gil Rodin. Then Ben said he had bad news for me, that Gil had decided to stay, and asked if I played tenor. Apparently Babe Russin was leaving. I got up some nerve and said 'Yes' and went out and borrowed a tenor, and that's how I became a tenor player."

### SYSTEM

"But to return to the old clarinet: I was working with Bob Crosby again, shortly before Jimmy Dorsey died, and Jimmy called me at the TV studio from Florida and said he'd like to try that clarinet again. So I sent it down to him, but he sent it back only a few weeks later, thanked me for it and said he still couldn't get used to it. But he'd had the instrument completely overhauled. Not too long after that he passed away."

Why, I asked, did Eddie prefer the Albert system clarinet?

"Well, I don't feel at home on Boehm though I've been playing it quite a few years. No, for jazz I still prefer Jimmy's clarinet. I'm sure the Albert has the bigger tone."

And how is Eddie getting on in Britain for the first time? "I'm loving it. I've waited years to be invited to come here, and when I landed in London it was a big thrill for me. As for Alex Welsh, the whole band is fine. It's a swinging group and the guys have sure set me at ease. I feel lucky to be with them. I'm just hoping that they'll ask me to come here again. Next time I'll bring my clarinet with me."



BOB CROSBY: real buddies

# HERBIE MANN

## THE WHAT-DO-I-DO-NOW SCHOOL OF FLUTE PLAYING

BY BOB DAWBARN

IF Herbie Mann ever decides to give up flute, he could earn a good living as a comedian.

I met him in London this week during his ten-day visit to study the scene and try and fix up a visit for his group. He was wearing a lapel badge inscribed "ABJ For President"—"Anybody But Johnson," he explained—and the interview was punctuated by a stream of hilarious Mann comments and anecdotes. He was reasonably serious about music, however.

"I'm on a Middle Eastern thing now," he said. "I've got an oud player in the band. An oud is a lute, the premier instrument in Middle Eastern music. I parted with the conga drum, I helped create a monster and now everybody who wants to make a commercial record takes a pop record and adds conga drums. I started hearing conga in my sleep."

"For one thing, I realised that conga blacks out the sound of the bass. And I've now discovered that Bruno Carr is a fantastic drummer. He's been sitting there in my band minding his own business for years, playing support to a conga drummer. The minute I let the conga go I found out what a fantastic soloist Bruno is. And then we have Roy Ayers on vibes, Reggie Workman on bass and the oud player is Chick Ganimian."

"Our music is pretty free but we add a little showbiz—we light incense and have a Turkish rug. And we have far-out gimmicks like telling them the names of the songs, saying hello, facing them when we play and starting on time."

"The audiences enjoy it and all those old-line critics who say it isn't jazz are just too constipated to enjoy themselves. They set standards as to how musicians should play and behave. Then when he acts his own character they think they have been let down. They don't like to think that most guys playing jazz go to baseball games, play with their kids or even read books."



HERBIE: happy, quiet

"It's like the way I've been trying to play Europe for years and I've come to the conclusion that the bookers all have a Crow Jim attitude that only Negroes can play jazz. Some of these critics think it can only be jazz if it's in 4/4 with an off-beat drummer and everybody sweating. Or else it has to be loud, screaming, yelling and angry. I'm happy, quiet and peaceful so what I'm playing can't be jazz."

I said that Herbie was on one of my favourite records—the Sarah Vaughan session with Clifford Brown. "At that time I sounded like a two-year-old taking his first lesson who'd got into the wrong studio," said Herbie with remarkable candour. "Brownie was magnificent, but my sound belonged to the early what-do-I-do now school of flute playing."

"Bud Shank, Frank Wess, Sam Most, Jerome Richardson—all those guys started playing the flute about the same time I did. There was nobody for us to listen to, we had to figure it out ourselves. I thought it was swinging at the time—it was swinging like a wooden leg!"

"I started listening to Brownie, Dizzy, Miles and Art Farmer. The flute is closer to trumpet in concept, than to sax. And in those days, Sam Most and Bud Shank didn't know what they were doing, either."

"I've also started on bass flute, which needs an amplifier."

Herbie says that his Village Gate album is his biggest seller to date topping 190,000 copies.

"We all thought the record didn't have it and we didn't like anything about it," he said. "Two of the drummers had a fight backstage and actually drew blood, and the bass player had picked up three tickets for speeding because he was late for the show."

What are the chances of Herbie touring Britain.

"Hard to say," he admitted. "But I was speaking to George Fame about doing something with him. I'd rather do a tour with Georgie, or Dave Clark or the Rolling Stones, than tour with another out-and-out jazz group."

"That way of doing it is the only hope for jazz over here. People will come to hear the other groups and we hope they will enjoy what we do too."

"It's the young people who support jazz in the States. And they won't go to hear Coltrane or Ornette Coleman because they want to enjoy themselves and those guys just give them anger."

"We did a thing with Sonny Bono in the States recently and we are now talking about doing a tour with him and Cher. My group would raise the level of intellect of his audience. And I want to get at his people. After all, my first group had four drummers because I knew people liked drum solos. We did Afro-jazz, then Afro-Cuban, then Brazilian and now Middle Eastern. I've slowly developed my public to accept more things, but done it in such a way they didn't realise it."

"After all, the Beatles have done the same thing. Theirs is involved music now. My audience in the States isn't a jazz audience—and that is the only hope for jazz in Europe too, to reach the younger public."

"And the older people who say that it's not really jazz have got to realize that jazz is just the expression of the day. And if they don't accept it then they are just a load of mouldy figs."

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# TOWARDS A MORE ACCURATE CHART

## WHAT OUR READERS THINK

WHILE appreciating the steps taken by MM to make the public aware of "skulduggery" in the chart, may I point out that by leaving the bottom twenty out, the public is liable to forget there ever was a Pop 50. Could I suggest the tactics used recently in Rhodesia over censorship of the press, where blank spaces were used to emphasise and continually draw attention to the censorship? As you are aware of these "chart parasites" could this method be adopted by your paper, showing the full Pop Fifty but leaving spaces where offending records should be, keeping the public aware of underhand practices while warning others? — **FRIDAY BROWN, Worsley, Manchester.**

I HAVE been a musician for the best part of my life. I have had to work my fingers to the bone, sing my throat out and persecute my brain to make ends meet. But I felt utterly sick and angry when I read about the "smell at the bottom of the chart." I hope these people are unearthed soon as I would hate to feel that some tone deaf, musically illiterate phoney had by financial means achieved in a matter of days what I have been working for years to achieve. — **PETER T. PEARSON, Kilburn, London NW6.**

I'M glad the MM has caught on to these unscrupulous people. Well done Melody Maker! — **FRANCES COYNE, Kingston Vale, London.**

I READ with delight your campaign for a more accurate chart.. I sincerely wish the Melody Maker good luck in its campaign. — **R. L. CARLOWE, London N16.**

# DUBLINERS STUMBLE UP THE HIT PARADE

**BEGORRAH!** After psychedelic freak-outs and the big ballads, another craze is looming on the pop horizon — the Irish sound is with us. In the shape of the Dubliners, five hairy, huge and hilarious Paddies from the Fair City.

With "Seven Drunken Nights"—an ode to the delights of the Hard Stuff — they burst into the MM's Pop 30 last week. The Dubliners are indeed from Dublin and all have the natural attributes of the Republic — sharp, bawdy wit; a predilection for a glass or two or three and a disarming candour about their music and their lives.

The faces behind the five wildest beards seen in London this year belong to Ronnie Drew, an ebullient natural spokesman spewing out thousands of curse-interspersed words a minute; Luke Kelley, aged 26; Barney McKenna, who is 27; 32 year-old Ciaran Burke and John Sheahan who is 27 — "the half's important," he says.

They were formed four years ago and have become one of the most successful groups on the Irish club and folk circuits both in Ireland and in England. "We break up regularly about once a week, but we're always back again for the gigs," said Ronnie. They are first class imbibers — with exception of John Sheahan who gets high on lemonade — and when asked if they like a pint, they reply: "No. More



DUBLINERS: amazed that the public have bought the record.

# A drop of the hard stuff

like four or five." They are all married, are still domiciled in Dublin, but welcome the chance to bring their kind of music to the notice of a wider public.

They found their hit in Ireland. "It was written by a bloke called Joe Heaney, who's from Connemara — it's in the West of Ireland, you know — and he

didn't mind what we did with it."

What they did was record it — and it's become the first hit for a new label, Major Minor Records. "It's not insulting the Irish — about 90 per cent of them drink anyway," said Barney.

Did they want to expand into cabaret and concerts in this country? "I don't

mind where I sing. You soon get tired of singing to yourself. I want to sing to everyone. And the ready's very handy, too, you know."

Why haven't Irish artists made it in England before now? "Well, the Irish are either too proud or have a failure complex. Basically the Irishman has an inferiority complex

about his music. We think that people didn't accept Irish singers either until recently.

"A German could get up and sing — or an Irishman could sing like an American, but when an Irishman sang like an Irishman, they thought he was joking. Really, I'm amazed that the general public have bought the record. I never expected them to."

The Dubliners are five funny, friendly extroverts. They don't claim complete harmony — "sometimes we fight every day, but we're always together when we've finished" — yet they seem on first meeting to have those qualities of difference that gells them together as a unit.

Play that new Blossom Dearie single on the phonograph, baby, and lets do the Boston Bounce

# BLOSSOM DEARIE

A-Boop-Boop-Bi-doing a real flapper of a song

# MOONLIGHT SAVING TIME

fontana TF813

Go see your record man NOW! Just tell him Big Al sent ya!

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fontana

# SWEET BLOSSOM DEARIE

Let's go where the grass is greener \* You turn me on baby \* Sleeping bee \* Sweet lover no more \* Sweet Georgie Fame \* That's no joke \* Peel me a grape \* One note Samba \* On a clear day \* I'll only miss him when I think of him \* Big cities for me \* You're gonna hear from me \*

★ "Sweet Blossom Dearie" ★

★ ALSO TL 5399 fontana ★

★ "Blossom Time at Ronnie Scott's" ★

TL 5352 STL 5352 fontana



**BLIND DATE**



*Jimmy Ruffin*

# CAT STEVENS

singles out the new pop singles

**JIMMY RUFFIN:** "Gonna Give Her All the Love I've Got" (Tamla Motown).

Four Tops! Temptations! I've heard this already on the radio. It's a great sound—that little xylophone riff knocks me out. Hell, my mind's gone fuzzy. It's so early in the morning (it was 11 am). Of course — it's Jimmy Ruffin. It's so much better than his last one. It could easily be a hit. It's a good, different soul record. They tend to be a bit samey, but this is new.

**LULU:** "The Boat L That I Row" (Columbia).

Lulu! She's already played this to me. It's a Neil Diamond song. I like this so much. This is the sort of thing that Lulu

should sing. She's been a bit unlucky with material lately but this is her material, all right. This feels good. It's Neil Diamond's year, isn't it? Mickie Most has managed to get a very commercial sound — he uses very few instruments. This will definitely be a hit.

**YARDBIRDS:** "Little Games" (Columbia).

It's the Yardbirds. Fantastic song. Tremendous beat. It's great the way they put the wrong inflection on the words. It's Mickie Most's week, isn't it? Is Jeff Beck on this one? It's a beautiful record. A hit. It's directed at the American market. It could be one of those things that doesn't happen here, but I think it might.

**CRISPAN ST PETERS:** "Almost Persuaded" (Decca).

I haven't heard this before, but I was told that Crispian St Peters was doing a Jim Reeves on his new single. He really is, isn't he? It's the kind of record I hear on the pirates three times and after that I hate it and switch off when it's played. I don't think he's got the kind of voice for this, although I like the way he uses his voice at times. I don't think it's worked here. Won't be a hit.

**BACHELORS:** "Oh, How I Miss You" (Decca).

The Bachelors? Funnily enough, I do like the songs they sing—they stir me. Con has got a great voice and I like to listen to this kind of record. It will be a hit—that's obvious. But I'm not keen on that galloping, trotalong beat. A hit—but not very high in the chart.

**HERB ALPERT AND THE TIJUANA BRASS:** "Casino Royale" (A&M).

Takes its time to fall into the beat there. Could this be Herb Alpert's "Casino Royale"? I'm sure the melody will hit me after about three plays. A lovely clean sound. I really liked their "Zorba The Greek"—it was fantastic. This will no doubt be a hit. I've been waiting ages to see the film. Hasn't everyone?

**MARY WELLS:** "Hey You Set My Soul On Fire" (Atlantic).

It sounds like Smokey Robinson — or someone taking him off. It sounds a bit like an English soul record. Really, I've no idea who it is at all. Mary Wells? Sorry, I don't like it at all—and I hate that twangy guitar there. The whole tune is made up of three notes. Definitely not a hit.

**ZOOT MONEY:** "Nick Knack" (Columbia).

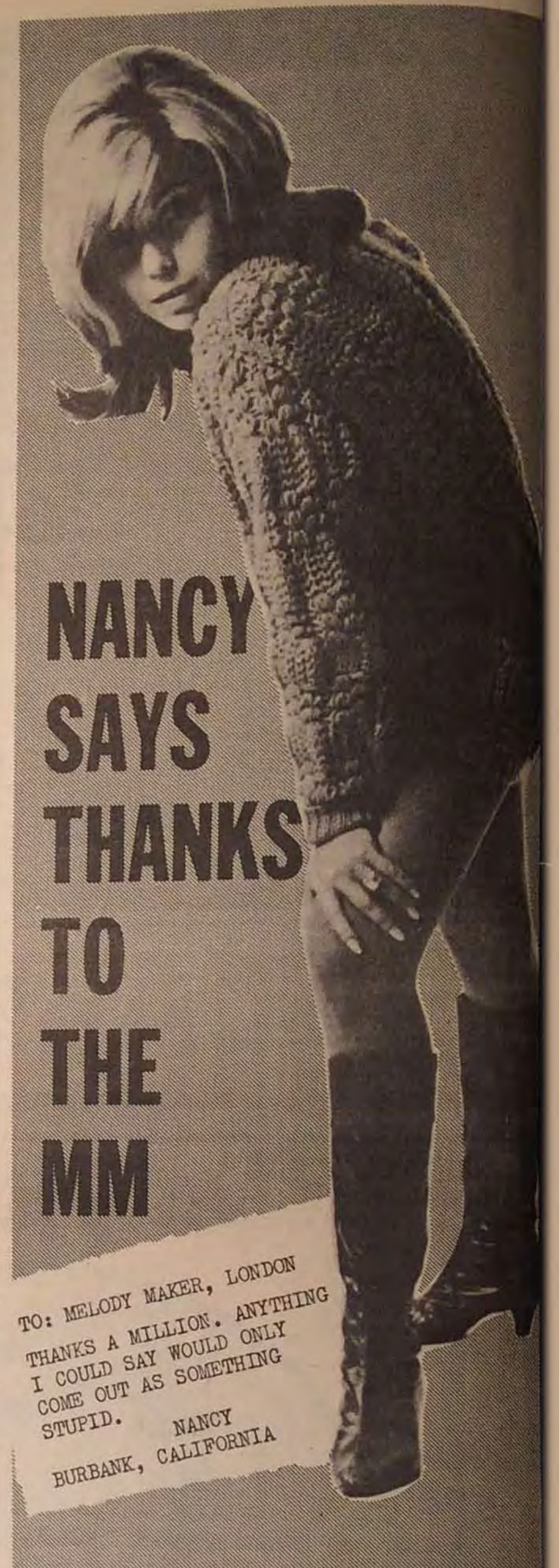
No! They must be joking. It sounds like Dave Clark! I can't tell who it is. You must tell me. Zoot Money? Yeah, it is him, isn't it? This is the sort of record the new Top 30 will affect. It won't be a big hit, though I like the trumpets.

**JANIE JONES:** "Tickle Me Tootsie Wootsies" (Columbia).

This is exactly what I was going to do. It sounds like that bird who did the witch thing — what was her name? Janie Jones. No. Shut it off—it's horrible. Definitely not a hit. It's horrible. Take it off straight away.

**PEDDLERS:** "What'll I Do" (Philips).

The Peddlers. They are great. And I love this record. I used to go and hear them at the Pickwick and just listen to them for hours. They are great performers. I believe they are off to the States soon—I think they'll wow them there. The singer's got a great voice and the drummer is fantastic. I dig the song a lot but I'm not sure it'll be a hit. I'd like it to be, but I don't think it will. Which is a pity.



**NANCY SAYS THANKS TO THE MM**

TO: MELODY MAKER, LONDON  
THANKS A MILLION. ANYTHING I COULD SAY WOULD ONLY COME OUT AS SOMETHING STUPID.  
NANCY  
BURBANK, CALIFORNIA

**FAB denson**

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**EXPERT ADV AND BOB DY PERSONAL L**

**COULD you find out the personnel on Bob Dylan's "Blonde"?** (Mick Farley, Colchester). **On what does Bob Dylan play harmonica?** (Catherine Turner, onion gook, sung about by Bob Dylan on "I Shall Petherbridge, Holloway, N7).

Efforts to obtain these facts from Bob Dylan's Albert Crossman, in New York, brought the fact that time and distance make it impossible for you directly from Bob Dylan, but that is an unfortunate. Until such time that circumstances change it, then to any of your questions. I might point out to you and serious composers are interested in speaking their writings and through their music. If they were communicating with their public on a different basis, choose a different profession, and perhaps become for some sensational magazine. It is my firm belief that personal lives and non-professional affairs are the



# THE CURSE OF THE REVIVED 45

**I**F you see a pop star walking about with a brought-down expression even though he has a record in the Top 30, chances are he'll be suffering from a bad case of Re-issue Depression or the Curse of the Revived 45.

This dreaded pop disease hits successful artists who have had a big hit. Its cause is quite simply the lightning re-issue of old, often inferior single material by a former record company.

Vince Hill is the latest in a long line of stars to be affected by it. Last week he complained that on the strength of "Edelweiss," his former record company Pye were rushing out a single recorded for them.

The record, "If You Knew," was made three or four years ago and released last week, although Pye say they have never claimed it was intended to be Vince's next single.

But it does raise an important point: are record companies morally justified in re-releasing old material by artists no longer contracted to them because they have achieved success with another label?

The list of artists who have been subjected to the ordeal of the Revived 45 is formidable.

Since the Monkees eruption companies have rushed singles by Mickey Dolenz and Davy Jones on to the market.

It happened to the Who when they switched labels recently; Manfred Mann suffered when they moved to Fontana from EMI. Georgie Fame switched to CBS, yet EMI continued to release tracks and there were several records out by Ike and Tina Turner after "River Deep, Mountain High"—released on London—was a smash.

And, of course, the Beatles were victims when old tracks recorded during their obscurity were released. They were not even the principal artists, merely a backing group for singer Tony Sheridan.

Obviously an artist who is affected in this way often feels bitter towards his former label, though there is nothing he can legally do to prevent

## 'NOBODY HOODWINKS THE ARTIST—THEY KNOW THE POSITION WHEN THEY SIGN A CONTRACT'

the release of the discs. But is it morally right to put dated material on the market? For this material could work against follow-up records newly-recorded.

The MM put this question to the record companies and to artists in the pop field. Here are their answers.

### WHAT THE STARS SAY

● **TOM JONES:** "This can be very distressing. I know—it's happened to me. EMI issued a couple of my old recordings after my first success on Decca but, fortunately, they weren't hits."

"Obviously an artist is very

worried and concerned when this happens because it could damage his career. After all, the public isn't very concerned with labels and a record issued after a big hit looks like a follow-up wherever it comes from.

"I know it can be said that business is business and that the old record company spent money making the records, but why didn't they issue them at the time they were made if they were good enough to release?"

● **GEORGIE FAME:** "I don't think it's morally right for the companies to do this really. Rather than damaging an artist, it confuses the public."

"When we left EMI for CBS, our situation was slightly different—we recorded independently so the material they had was all right. It had been approved by us."

"But if this hadn't been the case, I think I'd have been heartbroken. The companies say they spend money on an artist but the artist tries his best for the company, too. When the contract has run out, the companies should do it in a gentlemanly way by discussing the release with the artist first."

● **MANFRED MANN:** "I think it would be unfair to say that it's wrong of the record companies to do this. It's bad for the artist, but it's good for the company. They have the legal—and probably the moral—right to do this, although it's unfortunate on the person who made the record when it happens."

"I wish there was some way of putting something on the record label making it clear that it isn't the latest single by that artist."

"It happened when we moved to Fontana from EMI. I was a bit brought down, but I could see why the company did it."

● **CHRIS FARLOWE:** "This happened to me. When 'Out Of Time' was a hit, EMI released 'Just A Dream.'"

"I think it's a bit of a dirty stroke on the company's part because too many records on the market at one time could make the public tired of an artist."

● **TONY BARROW** (Spokesman for the Beatles and

Nems): "Re-issue of vintage recordings can be valuable in certain circumstances. For instance, we agreed on to a current series of low-priced albums on Music For Pleasure made up of material recorded over four years by Cliff Bennett, Gerry and the Pacemakers, Billy J. Kramer and Sounds Inc."

"The only instances of 'unauthorised' re-issues involving our artists concerned some old Hamburg recordings by the Beatles, made when they acted as a session backing group. They were not in any way representative of Beatles work."

"But it's obvious that the public realised this because I gather they didn't approach anywhere near normal Beatles sales figures."

### WHAT THE COMPANIES SAY

● **TONY HALL** (Decca): "I deplore this sort of thing but regrettably it's become established record practice these days."

"Companies sometimes spend vast amounts of money on an artist without getting a hit. This is a way of getting some of that money back. Decca haven't done this with a single for a very long time and I can't think of any instance in the immediate future when it's likely to happen."

● **PYE RECORDS:** "When an artist signs a contract with a record company, they fully understand that the company retains the tapes and are quite at liberty to release them at any time."

"A company spends a lot of money on an artist and if there is a chance of getting some of this money back, the company owes it to their shareholders to do so. Nobody hoodwinks the artist—they know the position before they sign the contract. And they are paid royalties on any sales, even after they have left the company."

"The company has an absolute legal right to release records in this way."

"In fact, we often get artists who have left Pye asking that their old tapes be used in our cheap LP series. These albums sell a lot of copies and they make a lot of money in royalties when this happens."



TOM JONES: could damage career



GEORGIE FAME: it confuses the public



CHRIS FARLOWE: bit of a dirty stroke



BEATLES: not in any way representative

● **PHILIPS:** "This company would never release a record if it thought it would be detrimental to the artist's career. However a record costs a lot of money to produce and this is a way to recoup some of that money, should the opportunity arise."

● **CBS RECORDS:** "Any producer or company who has recorded an artist unsuccessfully is interested in recouping some of the losses if the artist leaves the company and has a hit with another one. If one can do it by this method, there's nothing wrong with it. In general though, our experience is that it rarely works. You sell a few thousand records and then sales fall off. The kids are pretty smart these days, after all."

● **EMI:** "As far as we are concerned, this is a commercial business. If it is a good proposition to release a disc like this, we will do it."

# HITS HITS HITS



## JIMMY RUFFIN

Gonna give her all the love I've got

Tamla Motown 603

## SANDY POSEY

What a woman in love won't do

M-G-M MGM1335

## THE PINK FLOYD

Arnold Layne

Columbia DB8156

## THE SMOKE

My Friend Jack

Columbia DB8115

## VICE LAN'S LIFE

lan's LP "Blonde On Carolyn Hester LP (Mer, Ilford). What is an "I'll Be Free"? (Miss J.

's personal manager, giving reply: "I regret you to secure answers hate fact that exists. ere can be no answers u that serious writers o their public through are interested in com- perhaps they would e a journalist or work lief that performers' eir own.





# JAZZ TODAY

# IS FINE... BUT TOMORROW?

## MAX JONES QUESTIONS DAVISON ON HIS JAZZ ACTIVITIES



### THE DAVISON EMPIRE

The Grade Organisation is one of the biggest showbiz agencies in the world. It is currently in the news because of the takeover proposals from EMI. HAROLD DAVISON, managing director of Harold Davison Ltd., a big part of the Grade Organisation, is also a director of the parent company

PART TWO

IS America interested in British jazz, and what in your opinion are the possibilities for British musicians in the USA?

Do you mean just jazz musicians? Every beat group member is a member of the Musicians' Union... he's a musician. I'm not going to differentiate between a symphony orchestra, a beat group or a jazz group in this. The fact is, everyone has a beef. And most people, when they're flops, have a beef against the successful.

Let's be realistic: British jazz as such didn't mean a thing when we were sending it to the States. Ted Heath was probably the only British band that meant anything in the days of the big band.

We were trying to sell British jazz which was a copy of American jazz. Britain wasn't creating anything new or special.

Even Ted's band—what was it doing that other American big bands weren't doing? It wasn't until the Beatles came along and showed that Britain could produce something original that we had anything big to sell.

It's all right our so-called hip musicians laughing at these guys, but they've managed to get in on a scene and sell millions of records, and create something. Maybe the Beatles, and maybe the Dave Clark Five, are not



**NORMAN GRANZ**

"He's one of the most brilliant men I've met."



**DUKE ELLINGTON**

"At present we're doing great business."



**BUDDY RICH**

"We'll lose money first time with Buddy Rich."



**TED HEATH**

"What was he doing that Americans weren't?"

the greatest musicians; but they had something the Americans wanted.

We sell, we don't influence. We find out what the public want and go along with it. Prior to the Beatles we had a hell of a job selling our music to America. They took it now and again because they had to in order to get the U.S. bands here, not because they wanted it.

THERE is a feeling here, among modern jazz musicians especially, that some kind of conspiracy exists which prevents them from being popular in America. Is there any truth in it?

We don't control popular taste, we

abide by it. As I say, we go along with the public. They're our market and we have to give them what they want or go out of business.

If you can find me a jazz group that can create anything like the impact on the American market that the Beatles did, I'll sell it. I find that the average British jazz musician is terribly jealous of the beat groups. Maybe is is a superior musician, but he's not playing what the U.S. public wants.

TALKING about the jazz market over here, as distinct from the USA, is business booming, declining, or in between?

Two years ago I would have said I was worried that jazz business was declining. But during the past year or so, in our concert tours, we've done tremendously well. It's been nothing but successes.

The only thing that still concerns me about jazz is this: jazz today is all right, but what about jazz tomorrow? I cannot see what will be happening five years from now. But I know that the people we're presenting now and doing great business with, like Ella Fitzgerald, Duke Ellington, Count Basie and Woody Herman, are names from way back.

Where are the new names, the fresh attractions, we know we must have tomorrow? Name one to compare with these.

GRANTED that the names are not exactly new, how about touring the Clark Terry-Bob Brookmeyer group which recently came here just for television shows? This is a newish group which won our Critics Poll this year.

Yes? Well I'm not interested in what the critics say—they don't sell tickets. But I'll tell you this: if we put on the Terry-Brookmeyer group up and down the country tomorrow, I'll guarantee we'd lose money and lose heavily. And I know if we put on Count Basie or Ellington we'll be all right.

So far as Terry and Brookmeyer are concerned, we'd probably get by with one London concert for the very few keen fans, but a tour just wouldn't make sense. As musicians, I admire them tremendously. I hope we're going to bring them over as part of a package we're trying to set up called Top Brass. But I'm talking about box office, not talent.

And it's not that we're afraid to take risks, but they must be risks worth taking. Now Buddy Rich is a calculated risk. We will lose money the first time with Buddy's big band; we know, and we've set this aside. But within the next three years, when Buddy Rich will prove himself at the box office, we'll get our money back. I can't believe we'd do that with the avant garde musicians.

I think the point about jazz audiences is this; there are a limited few who will go along to see, say, an avant-garde show, but in order to make concert tours pay you have to get the fringe audience that Dave Brubeck draws on, or Ella or Duke, and which the avant garde do not draw on.

When the government, or the Musicians' Union, or jazz musicians in general care to subsidise our business, then we'll do what is considered right by jazz music. Meanwhile, we are a commercial organisation and to be quite blunt, the question we have to ask is: what profit can we

alone I admired him.

But since I've got to know him—and he's one of my closest friends—I respect him also as a gifted, intelligent man. I think Norman is the type of man that if tomorrow he finished with jazz and was placed in charge of a huge, multi-million dollar corporation, that brain of his would penetrate the problems and get that business really crackling.

It's my own view that what this man is doing with jazz concerts—though of course he's a very wealthy man, so it's really more of a hobby—is in some ways a waste of

I'm not directly concerned with this side of it. Jack Higgins is the jazz expert here, and half the names Norman and Jack throw at me I don't even know.

I know what I like, but what I like is not necessarily what the public likes, and if they put up a name to me that the public likes then we'll present it. Because we're in the business basically, I should imagine, to make money.

YOU say you know what you like in jazz. Is it true you have a preference for big bands?

I like and always have liked big band sounds. A couple of months ago there was a reception at Ronnie Scott's club for Woody Herman, and it was absolutely wonderful. Bands in a concert hall are all right for me, but I've never quite caught the feeling in this country I got in America when I went into a night club where I could relax and get stoned, or whatever I wanted to do, and hear a band really swinging.

I was so thrilled that night with the Herman band in Scott's that I thought here is something we've got to do. And now, because of that, Jazz From A Swinging Era, the whole package, did two nights at the Ronnie Scott club; Buddy Rich and his band did two this week.

There must be three hundred people in London who are prepared to pay more for a meal, a drink, and a chance to relax and hear a good jazz outfit in action at a night club such as the Scott club.

I think this could be the beginning of something new in jazz presentations. The concert thing goes on and on, and it's all very fine. But I feel, speaking as an individual, as a fan, that it's a bit cold.

IT is said that the Davison Agency owns a percentage of the Scott Club. Is that true?

I'll tell you the exact situation. Scott came along to me some time ago and wanted to enlarge his club, and he lacked finance. Jazz has been good to me and I wanted to do something for it. So Norman Granz and I put the money up.

We put up the finance for the new club and that's all we did. Although one can say we backed the club we are not concerned with its operation. I've only been down there a few times.

Just feel we need something like this club, and Norman went along with me. We put the money in, and I'm sure Ronnie will agree that we've never nagged him or interfered in the running of the club.



**ELLA FITZGERALD**

"In order to make concert tours pay you have to get the fringe audience that Ella draws on."

make? This is a public company and we have an obligation to shareholders.

YOU have spoken about Norman Granz's Jazz At The Phil. Has your relationship with Granz been an important one?

Yes. As far as Norman Granz is concerned, I must say he's one of the most brilliant men I've met in my life. Long before I met him I knew him by reputation. He was doing what I always wanted to do in the early days: presenting great jazz shows. For that

talent. This guy's so brilliant that really his mind should be applied to other things, perhaps in business. But what he's doing he's doing as a hobby.

DOES your expressed admiration for Granz contain some element of frustration, do you think, in the sense that you like what Norman's doing because you'd still like to be doing it yourself?

No, not necessarily that is not so. I don't always agree with what he does, or his choice of musicians, and

IN other words, it was more to bolster up the Scott Club than to benefit your business? Yes, speaking quite realistically, the money we put up from a business point of view would have been senseless. I don't mean this to be disparaging to Ronnie; we'll get our money back. But was trying to put back some of what I've got out of jazz

# MOTOR

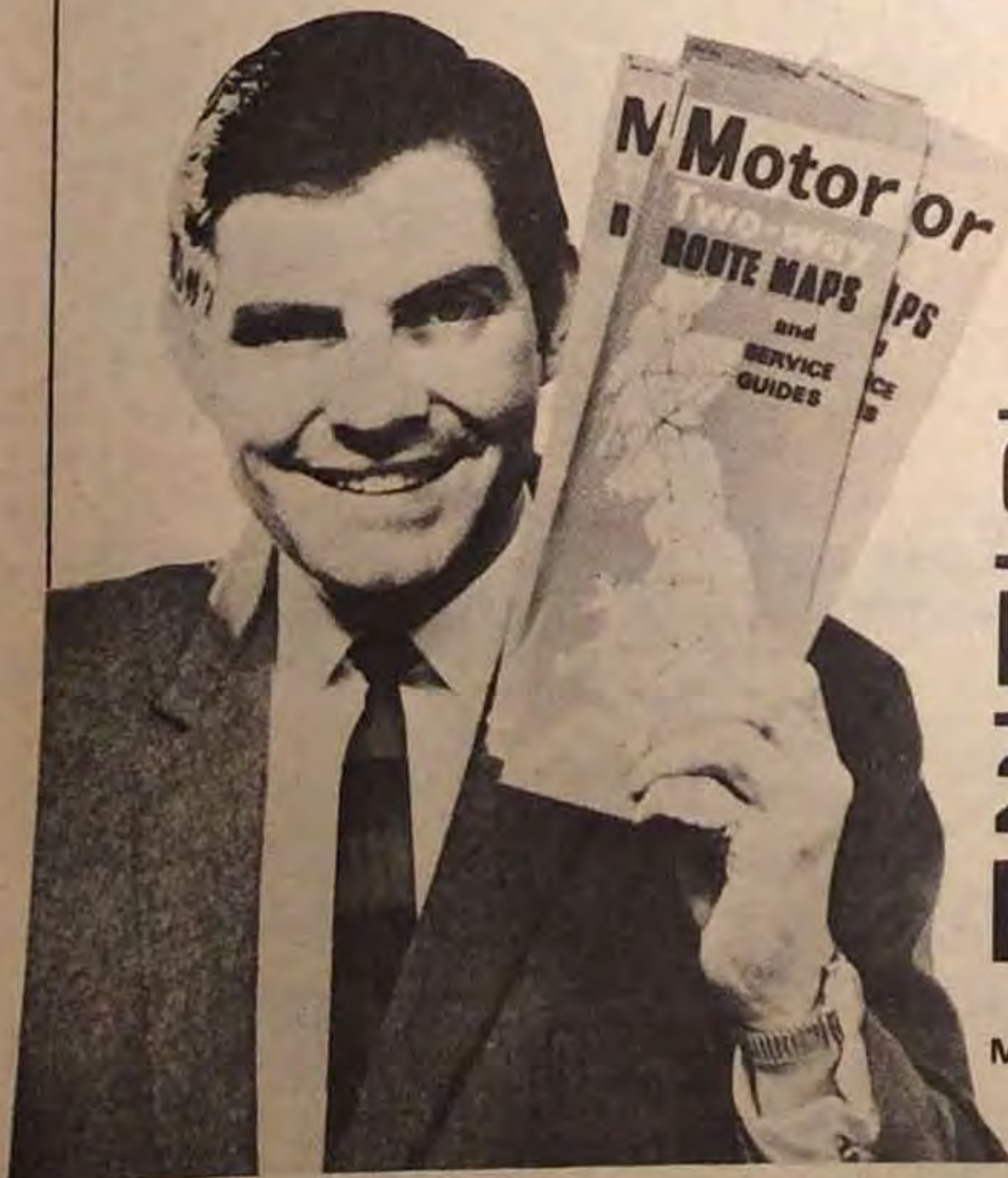
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# NEW JAZZ RECORDS



## BUCK CLAYTON BLUES AT VARIOUS SPEEDS

■ The lithe, cleanly melodic lines of Buck Clayton's trumpet blend agreeably with the heavier, more direct playing of tenorist Guddy Tate on "BUCK AND BUDDY BLOW THE BLUES" (Xtra 5021), an easy-sounding blowing session completed by Charles Thompson (pno), Gene Ramey (bass) and Gus Johnson (drs.). The music, as you'd expect, is blues at various speeds with a Basie-Kansas City flavour imparted by the approach of these (with the exception of Sir Charles) former Basileites and by the simple riff choruses used. The album opens in a most businesslike way with the brisk "Rompin' At Red Bank", exceptional for Buck and the happiest track all round, followed by a familiar theme, here called "Blue Creek", which features Tate blowing almost Lesterian clarinet. Clayton again plays very warmly and a passage of clarinet-trumpet interplay has interest. "Swinging Doll" with booting tenor, and "Dallas Delight", buoyed up by lusty rhythm section playing, are up-pitch Clayton originals. Side two repeats the plan, and though the quintet (and particularly Buck) plays with assurance and unfailing swing, the music makes a somewhat blunt impact because of repetitious material. An extra horn and some building arrangements would have helped no end. — M.J.

■ "THE BEST OF STAN GETZ" (Verve VLP9165) is a rather sweeping claim for a set of Getz recordings which are largely bossa nova items made between 1962 and 1964. There are two big band tracks, "Bim Bom," and "Manha De Carnaval" with Getz backed by the Gary McFarland Orchestra and six different small groups featured on the remaining eight tracks. Astrud Gilberto, Joao Gilberto, Charlie Byrd, Luiz Bonfá, Kenny Burrell and Gary Burton are among Getz's colleagues in the small groups. The gentle, lyrical music of bossa always admirably suited Getz's method of understatement and he plays well on every track, whether or not you will want to fork out for the set, depends on whether you already own such items as "Desafinado," "One Note Samba," "Girl From Ipanema" and "Jazz Samba." — B.D.

■ Kennedy's death was, obviously, a traumatic experience for many people in America; and not surprisingly the tragedy inspired a number of songs. Bounty's "Can't Keep From Crying" (BY6035—price 25s 4d), sub-titled "Topical Blues On The Death of President Kennedy," presents 11 of them done by ten different singers. Big Joe Williams wrote "A Man Amongst Men", which he sings and plays with introspective feeling, as though singing to himself. James and Fannie Brewer follow with "I Want To Know Why," vocal and guitar duetting to the traditional "Sitting On Top Of The World" theme; then come John Lee Granderson's "Man For The Nation", somewhat Big Bill-ish in style, and "Sad Day In Texas" sensitively rendered by Otis Spann's voice and piano. The first side is completed by Mary Ross' "President Kennedy Gave His Life" and guitarist-singer Bill Jackson's "22nd Day Of November". The second half has more James and Fannie Brewer—note the resemblance to Josh White in JB's guitar work on "Why Did He Have To Go?"—and a solid vocal-piano-harmonic-mandolin mix on Johnny Young's "I Tried Not To Cry". The album, an unusual and sociologically interesting blues set, also includes Avery Braxton's "Poor Kennedy" and Jimmy Brown's violin-accompanied "He Was Loved By All The People", two out of the ordinary performances. It is especially an LP for people who dig significant lyrics. — M.J.

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# Another fruitful trip down that old Indo-Jazz trail

THE Joe Harriott-John Mayer "Indo-Jazz Suite" was voted Best British Jazz LP of 1966 by Melody Maker Readers, and although I wouldn't go along wholeheartedly with that selection, there can be no doubt that the mixture of Harriott's quintet with five Indian musicians produced a stimulating and often exciting noise, especially when the Indian and jazz rhythms got going together.

A second helping comes up on "Fusions," and if anything it's slightly better than "Indo-Jazz Suite." The main reason is the presence of Shake Keane, whose trumpet and flugelhorn are outstanding here. Eddie Blair was very satisfying on the first album, but Keane blows forcefully and freely and seems entirely at ease whether pitted against a tabla or straightforward jazz drums backing.

"Partita" takes up the whole of the first side, and once the formalities are dispensed with it rolls along beautifully with Ganley dovetailing well with Indians. Harriott and Keane both have excellent solos, with Keane's flugelhorn a delight. Parts of this tend to bore, but once the combined rhythm sections work up a fair head of steam it more than compensates.

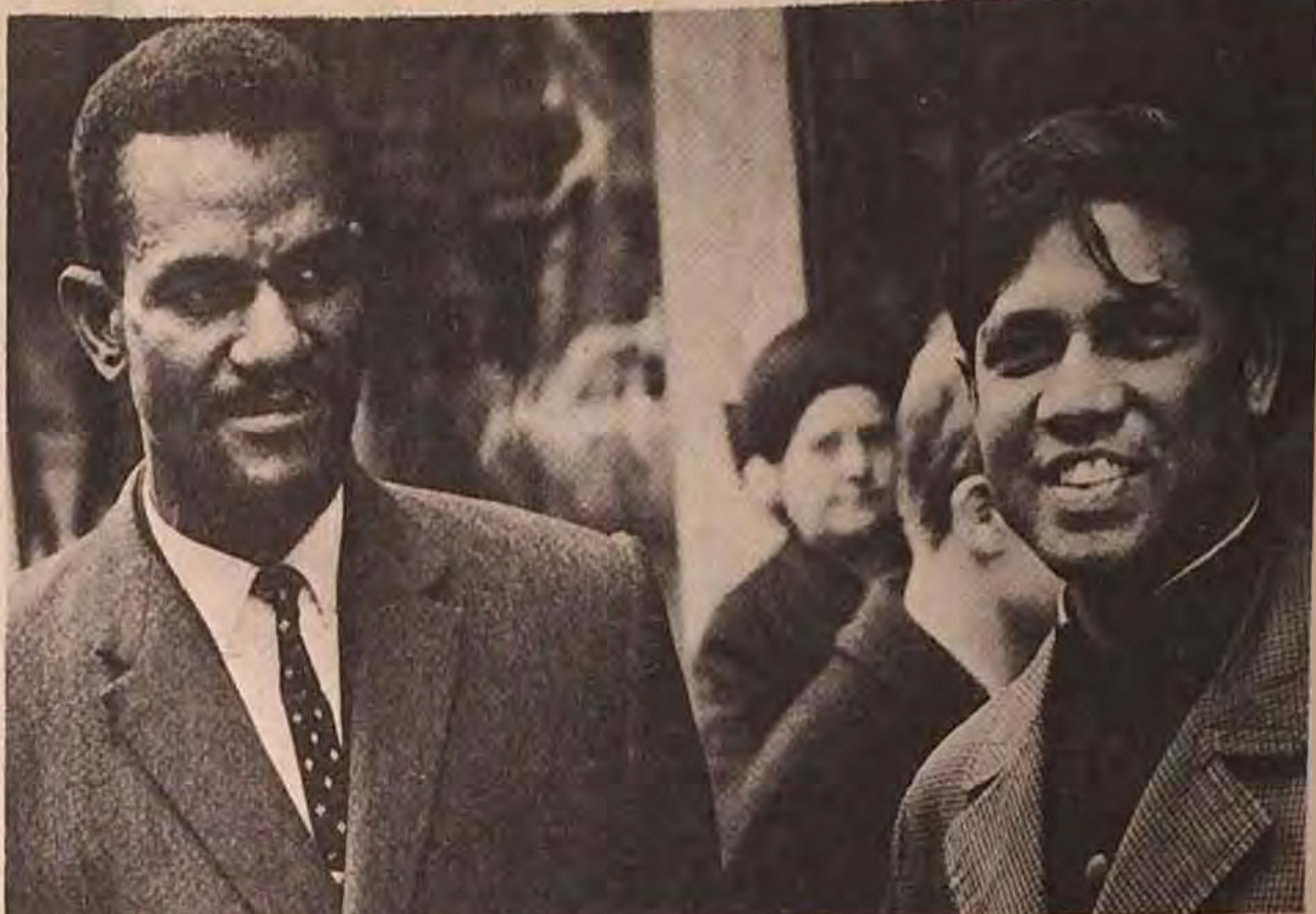
The four shorter tracks are all interesting and most contain fine solos from Joe and Shake, mainly because they blow holes right through the rather formal framework. "Acka Raga" is more or less a showpiece for Motihar's sitar, "Subject," a Mayer-Harriott composition builds to a nicely paced piano solo from Pat Smythe which is one of the best things on the record, topped off by a brace of Harriott and Keane outbursts.

On "Subject" the jazz content is stronger and consequently this is the most satisfying track by jazz standards. On the remainder, there's still a feeling that the jazzmen have to give way more often than the Indian quintet.

If you enjoyed the first album, then you'll certainly go for this. But I still feel that this is a rather restricted territory to explore and in many ways this set bears this out. There's no real advance on "Indo-Jazz Suite," but nevertheless it's well worth hearing. — B.H.

JOE HARRIOT / JOHN MAYER: "Indo-Jazz Suite." Partita; Mukti; Gana; Acka Raga; Subject (Columbia SX6122).

Harriott (alto), Shake Keane (tp, flugel), Pat Smythe (pno), Coleridge Goode (bass), Alan Ganley (drs) John Mayer (vln, harpsichord), Diwan Motihar (sitar), Chandras Palgankar (tambura), Keshav Sathe (tabla), Chris Taylor (ft).



JOE HARRIOTT AND JOHN MAYER

surely it should have been on Transatlantic's cheap label as it's a reissue.—B.H.

### JOHNNY HODGES

JOHNNY HODGES—WILD BILL DAVIS: "Blue Pyramid." Blues For Madeleine; Feelin' Kinda Blues; Pyramid; Nordulance; At Down; The Brown-Skin Gal In The Calico Gown; Stormy Weather; Rabbit Out Of The Hat; Hash Brown. (Verve VLP9157).

Hodges (alto), Davis (organ), Lawrence Brown (trmb), Jimmy Hamilton (clt), Billy Butler (gtr), Bob Bushnell (bass), Jimmy Jones (pno) Herbie Lovelle, Joe Marshall or Johnny Hodges Jr (drs). 1966.

ERIC DOLPHY: "Outward Bound." G.W.; Green Dolphin Street; Les; 245; Glad To Be Unhappy; Miss Toni (Transatlantic PR-7311).

Dolphy (alto, bs clt, ft), Freddie Hubbard (tp), Jaki Byard (pno), George Tucker (bass), Roy Haynes (drs).

THIS made its first appearance here in 1961, and it's good to have it available again as it's possibly the finest Dolphy of what might be termed his middle-period.

The formation of this quintet is in the neo-bop fashion, and trumpeter Hubbard assured me during his gig at Ronnie Scott's, all the tunes had chord sequences which were adhered to. The Byard-Tucker-Haynes rhythm section functions in the normal manner, and it is only in Dolphy's themes and solos that hints of what lay beyond the classic bop pattern are given.

Dolphy's playing is much closer to the Parker idiom here than on later albums and for many listeners this will make it more enjoyable. He plays storming alto on "GW," "Les" and "245," while "Green Dolphin" and "Miss Toni" are fine examples of his gobby clarinet. Hubbard, though far from the matured soloist he is now, plays well and has several good solos. "Glad To Be Unhappy" features Dolphy's flute, an instrument which calmed his wilder instincts.

This is well worth a place in any collection if it's not there already; but once again,

### ERIC DOLPHY

SOMETHING went wrong up there at EMI when they printed the covers for this LP. The file reference at the top of the sleeve says "Jazz: Traditional (British)." The music isn't what is usually understood to be traditional; it isn't British, and doesn't sound remotely like any British-made jazz I ever heard.

In fact, it is the latest in the long series of Hodges-Davis collaborations: mainstream stuff played by very experienced hands and slanted here and there towards the pop-jazz market.

Creed Taylor produced the LP, and his touch is discernible in the choice of material, in the approach to "Feelin' Kinda," for example, and (I suspect) in the presence of Fender bass and Butler's guitar, and in some of the rhythmic treatments used.

Taylor is recognised as an astute jazz salesman who has helped to make best-selling albums for Getz, Jimmy Smith, Wes Montgomery and others. He is trying to popularise Hodges, I imagine, and finding the Rabbit a bit resistant—unwilling to work in the 5/4 and so on, or dig deep in South American territory.

Here, though, tracks like "Kinda" and "Hash Brown" have an affiliation with popular music, and the former I would have thought stood a chance as a single with an appeal similar to, say, "Take Five."

It is an attractive 24-bar theme by Gerald Wilson, and as played here by Hodges, melodically but with cunning accentuation and variations of force, over a slinky juke-box beat, sounds dead catchy.

Slow, gliding alto is heard on "Madeleine," a 32-bar Hodges song dedicated to French writer Madeleine Gautier; and there are easy-going solos elsewhere, by the other Ellingtonians as well as Hodges, all playing well within limits but adding to the general proceedings.

Lengths of rather uninvolved pretty playing, on "Nonchalance," "Stormy" and "Dawn," dampen my enthusiasm for this LP, which doesn't have the jazz interest of Creed Taylor's "Stride Right," with Hines and Hodges, for instance. Still, it's nice to hear Johnny performing something different.—M.J.

The mixture of Jimmy Smith's propulsive blues organ and Serge Prokofiev's children's classic is an unlikely one, but thanks to the skilful work of arranger-conductor Oliver Nelson this album is unusual and enjoyable in the main.

Nelson has scored large chunks of Prokofiev for a big jazz ensemble and in parts Smith comes in to roar away, turning the very Russian music a decidedly blue shade.

Nelson's arrangement of the first part of the original "Peter" is cleverly and humorously done, while the second side— from "Elegy" on — are all Nelson originals.

The different characters in "Peter" are given musical identities in Nelson's opening — the Bird is futes and piccolos; the Duck is the oboe; the Wolf is two french horns and trombones, etc.

Smith is well up to form, especially on "Cat In A Tree" and "Peter Plays Some Blues," and the whole album is done with such taste and humour that what could have been a monstrous, pretentious mish-mash turns out to be enjoyable, unusual and swinging all the way. With Smith and Nelson, though, it couldn't help but swing. — B.H.

MEMPHIS SLIM: "Pinetop's Blues." Pinetop's Blues; Blue This Evening; Caught The Old Coon At Last; We're Two Of The Same Old Kind; In The Evening; Goin' To Kansas City; Got A Little Old Mama; Rock Me Baby; Don't Think You're Smart; Me, Myself And I; Memphis Slim USA. (International Polydor 423211).

Peter Chatman (Memphis Slim) (pno, voc), Alexis Korner (gtr), Stan Greig (drs). London, 14/7/60.

MEMPHIS SLIM recorded this when he came to

### MEMPHIS SLIM

JIMMY SMITH: "Peter and The Wolf." The Bird; The Duck; The Cat; The Grandfather; The Wolf; The Hunter; Peter; Duck Theme; Jimmy And The Duck; Peter's Theme; Meal Time; Elegy For A Duck; Cat In A Tree; Capture Of The Wolf; Finale (Verve VLP9159).

Smith (organ) with big band arranged and conducted by Oliver Nelson. November, December 1966. New Jersey.

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Smith (organ) with big band arranged and conducted by Oliver Nelson. November, December 1966. New Jersey.

## ELLA FITZGERALD

ELLA FITZGERALD: "Ella Fitzgerald's Big Sixteen." Ev'ry Time We Say Goodbye; The Swingin' Shepherd Blues; Can't We Be Friends; Manhattan; The Lady Is A Tramp; With A Song In My Heart; A Foggy Day; Like Young; April In Paris; Let's Do It; Pete Kelly's Blues; St. Louis Blues; Midnight Sun; The Sweetest Sounds; People; Can't Buy Me Love. (Verve VLP9166).

ELLA FITZGERALD: "Ella Swings Brightly With Nelson Riddle." When Your Lover Has Gone; Don't Be That Way; Love Me Or Leave Me; I Hear Music; What Am I Here For; I'm Gonna Go Fishin'; I Won't Dance; I Only Have Eyes For You; The Gentleman Is A Dope; Mean To Me; Alone Together; Pick Yourself Up. (World Record Club Stereo T594).

HERE'S a big ration of Ella, and if you like her—which is practically obligatory if you dig singing at all—the records will speak for themselves.

The first set is probably the better simply because it consists of 16 handpicked performances and scores on the grounds of variety and musical backdrops.

Not all of the tracks are A1 by my standards—I certainly wouldn't have included "Sweetest Sounds," "People" and "Lady Is A Tramp"—and some of the accompaniments are conventional, even dull. But there are many gems and the overall standard is high.

"Can't We Be Friends," to start with, is a winner. Ella and Louis, with the Oscar Peterson group, earn four or five stars all round in comparison with what's going on elsewhere.

Songs like "Ev'ry Time We Say Goodbye" and "Manhattan" are beautifully sung, though the Buddy Bregman backgrounds have a somewhat indeterminate flavour. "A Foggy Day," also from the first Ella and Louis set, is less successful than "Friends" but listenable.

On "April In Paris," Ella sings winningly and has the benefit of Basie's surging orchestra; "Let's Do It" is a superior reading, and "With A Song In My Heart" has a great deal of languid charm. "Like Young" is one of several tracks showing the singer's propulsive swing.

"Pete Kelly's" and "St Louis" are impressive enough for Ella, but I'd like to have heard her supported by sympathetic jazz instrumentalists who were inspiring to the singer. "Midnight Sun" is one melody strong enough to make an appeal on its own terms, when it is well sung, even though the lyrics tend to be over-pretentious.

So, on balance, this is a quality release although I'd personally quarrel with the title. Anyway, check the titles against your collection before buying. It is an indication of Ella's consistency and general excellence that the second LP, made in one or two goes presumably, stacks up well for style and overall accomplishment against the other selection which ranges over several years.

At times, Riddle's orchestral accompaniments are on the heavy side, but Ella soars through everything with verve and assurance and the outcome is an album which Fitzgerald fans should snap up. "When Your Lover," "Love Me Or Leave Me," "I'm Gonna Go Fishin'," "Mean To Me" and particularly "Don't Be That Way" are worthy examples of Ella's highly controlled art.—M.J.

MEMPHIS SLIM recorded this when he came to

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## RADIO JAZZ

**FRIDAY (14)**

5.20 pm R1: Jazz. 6.30 H1: Jazz Rondo. 7.0 N2: Charles Mingus. 9.30 U: Frank Sinatra. 11.5 O: Amateur Jazz Bands. 11.15 T: Steve Lawrence, Eydie Gorme, etc. 11.45 T: Miles Davis.

**SATURDAY (15)**

11.50 am BBC T: Jazz Record Requests (Humph). 2.55 pm H1: Radio Jazz Magazine (and at 4.2). 3.30 E: Ruby Braff. 5.0 M1: Jazz. 7.5 J: Sammy Davis. 8.0 R2: Jazz Concerto. 10.10 E: Pop and Jazz. 10.35 Q: Pop and Jazz. 11.15 T: Joe Williams, Thad Jones-Mel Lewis Ork. 11.15 A2: Get To Know Jazz. 11.45 T: Miles Davis Quintet. 12.30 am J: Jazz Festival. 1.0 E: Harry Carney. 1.20 P: Jazz From Holland.

**SUNDAY (16)**

7.0 pm N2: Radio Jazz. 8.0 N1: Big Band Music with Monica Zetterlund. 9.15 M: Swing and Sweet. 10.30 A1: Free Jazz. 11.3 A1: Six Trad Bands. 11.30 H2: Jazz. 11.31 BBC L: The Jazz Scene (Acker Bilk's Paramount JB, Jimmy Rushing, Steve Voce, Colin Smith Quartet). 11.45 A1: Big Bill Broonzy (Hugues Panassie). 12.15 am E: Jazz and Near Jazz.

**MONDAY (17)**

5.5 om H1: Jazz. 9.30 J: Big Bands. 10.15 N1: From Spirituals To Swing. 11.10 M: Jazz. 11.15 T: Pop and Jazz. 11.15 V: Jazz Corner. 11.45 T: Ruth Day, Nat Adderley, Brubeck, Kuhn and McFarland, Les McCann.

**TUESDAY (18)**

7.0 pm N2: Sonny Stitt. 9.10 R2: Jazz Tempo. 10.40 N2: Jazz Discs. 11.0 U: Billie and DeDe Pierce's Presentation Hall All Stars. 11.5 O: Jazz. 9.30 J: Jazz. 10.35 Q: Jazztet. 10.55 H1: Radio Jazz Magazine. 11.15 T: Pop and Jazz. 11.30 H1: Boy Edgar's Big Band. 11.45 T: Wild Bill Davis, Johnny Hodges.

**WEDNESDAY (19)**

5.45 om BBC T: Jazz Today (Charles Fox). 6.50 H2: Negro Spirituals. 7.0 N2: Lou Donaldson. 8.0 Q: Quincy Jones, Boots Randolph. 9.20 O: Jazz. 9.30 J: Jazz. 10.35 Q: Jazztet. 10.55 H1: Radio Jazz Magazine. 11.15 T: Pop and Jazz. 11.30 H1: Boy Edgar's Big Band. 11.45 T: Wild Bill Davis, Johnny Hodges.

**THURSDAY (20)**

4.35 pm U: Jazz in Poland.

**by CHRIS HAYES**

7.0 N2: Sahib Shihab. 8.1 V: Paris Jazz Clubs. 9.5 E: Andre Previn Quartet. 10.0 H2: Charlie Byrd Trio. 10.15 M1: Jazz Corner. 11.15 T: Will Bronson Singers. 11.30 E: Ella Fitzgerald, Marty Paich Ork. 11.45 T: Charles Mingus, Sonny Stitt. Programmes subject to change.

**KEY TO STATIONS AND WAVELENGTHS IN METRES**

A: RTF France 1-1829, 2-348. E: NDR Hamburg 309, 189. H: Hilversum 1-402, 2-298. J: AFN 547, 344, 271. M: Saarbrücken 211. N: Denmark Radio 1-1224, 202, 188; 2-283, 210. O: BR Munich 375, 187. P: Radio Nederland 375. Q: HR Frankfurt 506. R: RAI Italy 1-333, 225; 2-355, 290. T: VOA 251. U: Radio Bremen 221. V: Radio Eireann 530.



# Davy Jones is so much better with the Monkees!

**NEW POP RECORDS**

**SINGLES**

**DAVY JONES:** "It Ain't Me Babe" (Pye): Oh dear. Now Pye have lifted a track off the old Davy Monkee album to issue this chirpy version of what used to be a beautiful Bob Dylan number. Dylan has a soul which is really his, and only his, and it's incredible that Davy, or anybody else, should want to disfigure the Dylan original. However, this will shatter your eardrums with its metallic, voluminous sound and there are one or two fantastically subtle Cockney accented words left in just so that we can all get patriotic and rush out to buy a pretty dreadful, old, Davy Jones single. He's so much better with the Monkees.

**THE HERD:** "I Can Fly" (Fontana): This is a compact little group presently doing a ton down at London's Marquee Club, and now they get another airing on record under the watchful eye of Ken Howard and Alan Blaikely who composed this, their first, psychedelic song, already! Not surprisingly there is a Dave Dee feel to the number, and Steve Rowlands production leaves me as cold as usual—which is a shame because this type of harmonious, atmospheric number—which relies mainly on effect—

needs clever production. Without wishing to be a downer we can only say—if you're going to freak, please do it properly. Believe it or not, there is good and bad "psychedelic" music.

**DENNY LAINE:** "Say You Don't Mind" (Deram): Since his split with the Moody Blues, Denny has been pretty quiet, but now he breaks into song again on his first solo single—his own composition. Denny has a very distinctive, expressive sound and it's a pleasant lilting record, nicely produced by Denny Cordell. Not an instantly commercial song but the blue, mournful feel incorporates enough charm to charm it's way into the 30.

**JULIE DRISCOLL:** "I Know You Love Me Not" (Parlophone): This must be Julie's first serious chart contender. Giorgio Gomelski's climatic production and the sweeping, crashing arrangement combined with Julie's belting vocal makes it a very overwhelming record. Britain has few good girl soul singers, and even if this record doesn't happen, it's a gas to know that we have another on the way up—and that's the direction Julie's going.

**APOSTOLIC INTERVENTION:** "Have You Ever Seen Me" (Immediate): One of the first Steve Marriott-Plonk Laine compositions and production arising from their immediate business deal. This is a big, deep, very Small Faces-like number and sound, but think it's a little aggressive and imposing for the present pop market. As ever with Faces records you feel there are great bits and then again, it could all have been so much better.

**BILLY J. KRAMER:** "Town Of Tuxley Toy Maker Part One" (Reaction): From the NEMS-Stigwood combine comes Billy's new disc on the Reaction label, written by new group the Bee Gees. Billy's voice doesn't come over completely, but the number has a lot of appeal and certainly might hit with its cute fantasy line, and child-like philosophy. Not bad.

**THE PURPLE GANG:** "Granny Takes A Trip" (Transatlantic): Prohibition-style Chicago raver with this new well-spatted double breasted Birmingham group. It's a very charming little ditty with nice bluesy harmonica, some of the most appealing comb and paper on record, and a good lyric about Granny taking a trip once a year to the movie audi-



DAVY: track from an old album.

tions in Hollywood. But she never makes it. Good record, nicely produced and it

swings along in a vaudeville good-time way. Possibly a hit?

# That old Tom Jones magic strikes again

**LPs**

**TOM JONES:** "Green, Green Grass Of Home" (Decca). Tom Jones has an enviable quality in a singer—the ability to add magic to an ordinary song with his superb vocal treatment. More proof that Jones is in a class of his own as our top male singer. Tough as nails voice, powerhouse delivery—yet a soft tender touch when necessary. All this adds up to another fine album from the Welsh wonderboy. The feel is country, and the songs often tread knee-deep in corn, but it is the Jones voice that puts the stamp of class on it. He includes his Gold Disc Hit "Green Green Grass Of Home," the follow-up "Detroit City" and his new release "Funny Familiar Forgotten Feelings," but there's no short-weight because there are 11 other tracks. These range from a muscular "Riders In The Sky," and a tender "He'll Have To Go," to the Johnny Cash hit "King Of Fire" and the old cowboy hit "Cool Water." The other great tracks are: "Sixteen Tons," "Two Brothers," "My Mother's Eyes," "A Field Of Yellow Daisies," "Say No To You," "All I Get from You Are Heartaches," and "Mohair Sam."

Town Sweetheart" and "After The Laughter."

**SHIRLEY BASSEY:** "And We Were Lovers" (United Artists). If Miss Bassey sounds a trifle brassy here, she can be forgiven. For she's mercifully played down the shrieking and sings exceptionally well. Whoever chose the songs deserves a pat on the back, too. The album includes "The Impossible Dream," "Dommage Dommage," "And We Were Lovers," "On A Clear Day You Can See Forever" and "If You Go Away."

**GENE PITNEY:** "Big Sixteen, Volume Three" (Stateside). What can you say—except this is 16 more songs sung in fine Pitney manner? Some are known, some not so well-known, but all given Gene's brand of song styling. Titles include "Rags To Riches," "Looking Through The Eyes Of Love," "There's No Living Without Your Loving," "Princess In Rags," and "All The Way."

**NINA SIMONE:** "At Carnegie Hall" (Golden Guinea). Nina's unique talent comes through marvellously on this cheap label release. Pianist or singer, Miss Simone, shortly to tour here, has a superb emotional feel. She concentrates mainly on slower tempos and includes a marvelously moving and tasteful piano solo on the "Theme From Samson And Delilah." It isn't Nina in exuberant mood, but some fine examples of her vocal style and exquisite, tasteful piano. Other tracks include: "Black Swan," "Will I Find My Love" and "The Other Woman."

**THE PEDDLERS:** "Live At The Pickwick" (Phillips). The three-man Peddlers are a very fine group owing not a little to jazz in their music. They haven't had a hit to date, but they have built a justifiably enthusiastic following among pop people, much of their reputation coming from their successful residency at London's Pickwick. The clue to their lack of commercial success lies perhaps in their standards—they are high, perhaps too high. A knockout group, if a trifle mannered in the vocals at times. This album, recorded with a star-studded audience at the Pickwick should introduce them to a wider audience. Pete Murray gives an effusive introduction



JONES: a soft tender touch when necessary

to the record which features numbers like "What'll I Do," "Misty," "Georgia On My Mind," "Over The Rainbow," "Walk On The Wild Side" and "Gassin."

**JULIE ANDREWS AND CAROLE BURNETT:** "Julie and Carole at Carnegie Hall" (CBS). A two-woman tour de force if a little too Americanised for home consumption. Cut live at Carnegie Hall, it features Julie and Carole in a series of songs and comedy routines written round musical comedy, ballet—and even a parody of Julie's smash "Sound Of Music" film. Corny, but often clever.

**WANDA JACKSON:** "Salutes The Country Music Hall Of Fame" (Capitol). Wanda's

leading country artist—here she pay tributes to some of the greats of country music—Hank Williams, Ernest Tubbs, Tex Ritter, Jimmie Rodgers, Roy Acuff. It's to her credit that her performance of these well-known songs doesn't fall flat. Wanda sounds good on numbers as well known as "Jambalaya," "Jealous Heart," "You Win Again," "Wabash Cannonball" and "Fire Ball Mail."

**THE VENTURES:** "Guitar Freakout" (Liberty): Hardly the best material for "freaking" on and it's about time the Ventures stopped making instrumental cover versions—at least the Shadows don't have to stoop that low. Quite honestly this album is a bit of a joke but you can't write

it off that easily—because there are one or two nice things happening: "High And Dry" a building twanging "freaker" cannot be ignored; nor can "Mod East" an oriental flavoured track, whereas the title track, surprisingly enough, is a corny, square attempt reminiscent of a pallid Duane Eddy number. "Wack Wack" features the bass guitarist who has drawn from the Capitol's "Cool Jerk" for most of his ideas. Add weak versions of "Standing In The Shadows Of Love," "I'm A Believer," "Snoopy vs. The Red Baron," mix one or two more rather over-tremeloe-armed originals and you have a bearable garden party record but not much else.

**FOLK LPs**

■ Len Chandler is a young guitarist-singer who deals in personal poems, as they say, in a manner which seems to cover ground all the way from Josh White to Bob Dylan. His debut album, "TO BE A MAN" (CBS BPG62931), contains a dozen of his songs—some of them powerful pleas or warnings. The title song is one; "Bellevue" and "Time Of The Tiger" are others. On the prettier side, Chandler writes love stories such as "Nancy Rose" here which are very Dylanish in feeling, also vaguely philosophical messages like "Shadow Dream Chaser Of Rainbows". And there are humorous talk-songs, "Missionary Stew" for instance. It's quite an impressive performance by a new composer-singer with something of his own to say. To my mind, the more passionate deliveries are just that much too intense to be fully effective, and I prefer the relatively understated things. He plays plenty of guitar, too in an eclectic manner which suggests a grounding in Josh, Big Bill and all like that.—M.J.

■ Singers and songwriters in the Bob Dylan bag keep appearing on the scene, and though I am a qualified admirer of Dylan's later, beatier work I view each new challenger with mixed emotions. The newest contender to come my way, David Blue, doubtless has a personal style which will come through. At the moment, though, much of his singing and some of his writing reflect Dylan to an extent that makes it hard to assess his original talent. Titles like "Arcade Love Machine," "Grand Hotel" and "The Gasman" on "DAVID BLUE" (Elektra EKL 4003), and the fast, swingly "Justine", seem to be based on Dylan's conception of song-poetry, vocal delivery and type of accompaniment, and often we find fragments of lyrics (about "steal your meter" and "secret agents" and so on) hollered out in a crowing voice which strikes us like an echo of some half-remembered Dylan record. I hope I'm not being unfair to a promising young artist, but even the incomprehensible prose poem on the LP sleeve is

Dylan-esque. Blue's voice and guitar are supported by Monte Dunn (gtr), Paul Harris (organ, piano, etc), Harvey Brooks (bass) and drummers Buddy Salzman and, as the label puts it, Herbert Lovelle.—M.J.

■ On "SONGS OF MINORITIES" (Phillips BL7749), Don Paulin runs through an international selection of songs created by various minority groups. Among the attractive themes included are "Sha Still" and "Sherele", Jewish dance tunes of one kind or another; a Russian song called "Yablotchko"; a Spanish gypsy love song, "Zorongo"; and a Creole number, "MICHIE Banjo". Paulin also attempts the Bessie Smith classic, "Black Mountain Blues", and a version of "Black Girl" which could have come from Lead Belly or Josh White, though this interpretation is somewhat insipid. In its breadth and character this album is comparable with one of Theo Bikel's, but Don Paulin doesn't yet pack Bikel's punch or personality.—M.J.

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Sunday, April 16th

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## FRIDAY cont.

**FRED STEAD** Big Six Prince of Wales, Caledonian Road, corner Lofting Road.

**FROGLAND JAZZBAND.** Brentwood Jazz Club, Essex Arms. Admission free.

**GOthic JAZZBAND,** Northampton.

**HIGHGATE VILLAGE.** "The Old Gatehouse." **KATHY STOBART, COLIN PETERS QUINTET, MARTIN HART TRIO.**

**LITTLE THEATRE CLUB.** St. Martins Lane. Tel.: GOV 0660. Friday and Saturday

**SPONTANEOUS MUSIC ENSEMBLE** 10.30 - 1 a.m.

**MINOR PORTION ROLL BAND** FRIDAY, APRIL 14 Bristol

**NEW SEDALIA JAZZ BAND.** WEMBLEY. CLASSIC JAZZ CLUB, Norfolk Arms, Llanover Road (North Wembley Underground).

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

**OSTERLEY JAZZ CLUB.** ALAN ELDON'S JAZZBAND. Next week, Bill Coleman!

**REFECTORY, Golders Green**

**TOP D.J. RAY PETERSON**

Soham, Cambs.

**WAGES OF SIN**

**STARTING GATE,** Wood Green, New Art Quintet.

**UFO** See display ad.

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ADMISSION FREE, KING ALFRED, SOUTHEAST LANE, SEB. JAZZ DISCIPLES, TRAD JAZZ.

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**THE GORGEOUS IKETTE**

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Presenting Soul-Singer **DELROY WILLIAMS**  
Lic. Bars 8-11.30 p.m.: 6/-

**ERIC SILK, Thames Hotel,** Hampton Court.

**GOthic JAZZBAND,** Colyer Club.

**MINOR PORTION ROLL BAND**  
Ritz, Bournemouth  
Saturday, April 15

## SATURDAY cont.

**REFECTORY, Golders Green**

**THE WRANGLERS**

**ROUNDHOUSE**  
Chalk Farm Light Show

**SOFT MACHINE**  
THE BLOCK  
SAM GOPAL GROUP

**WATCH OUT FOR! CRAIG KING**  
PLUS THE MIDNIGHT TRAIN

## SUNDAY

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"THE MANOR HOUSE"  
7.30-11 p.m. 3/6. Lic. Bars (Opp. Manor House Tube)

AT THE JAZZHOUSE  
Green Man, Blackheath Hill

**DICK MORRISSEY**  
with **IAN BIRD SEXTET**

**BEXLEY, KENT.** Black Prince Hotel. "Lucas" Mike Cotton sound.

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**FIRST JAZZ APPEARANCE**  
**BRIAN AUGER TRINITY**

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**BILL BRUNSKILL**

**COOKS FERRY INN, 11.30-2 p.m. GREAT AMERICAN JAZZ-MEN** SUDHALTER. Francis Band Sidemen from The Bands of Russell, Dickenson, FREEMAN, ETC.

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Lic. Bar, 8-10.30 p.m. 5/-

"GEORGE" MORDEN, MAX COLLIE.

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IF "Puppet On A String" is the best we can do for the Eurovision Song Contest, then we'd better stay out of the Pop Common Market.

The Continent, like the world, looks to Britain and British groups to set the pace in pop. Sandie Shaw's version of "Puppet On A String" is an example of British pop being lowered to the dire standards which exist across the Channel.

All right, the song did win the Eurovision Contest, but is it worth it to sacrifice our reputation abroad as the most progressive pop nation in the world? — JOHN ROBINSON, Ladbroke Grove, W11.

AS a 17-year-old soul fan I read the letters from jazz fans with some amusement.

One section, seemingly called "avant garde" and the other (God knows what) fight like cats and dogs. As a completely indifferent neutral and ignorant observer I fail to see what their arguments are



WOODY HERMAN: automatic TV

about. To be honest, it all sounds the same! Let's hope my views will bring them together to fight a common enemy—the pop fan.—HEW DAVIES, Churchill Gardens, London.

RECENTLY outside a Spalding record store a young man with a moustache, beard and hair furtively approached me.

He carried a sitar under one arm, a Bombay duck under the other and was unobtrusively dressed in a sari. He handed me a cheque for seven shillings and fourpence and instructed me in a hoarse Liverpudlian whisper to slip into the shop and buy "Strawberry Fields Forever." He

then dashed into a Rolls Royce where three friends were waiting. I trust this information will aid the MM's bid to prevent a great industry being smeared by skulduggery.—ROGER WILSON, Spalding, Lincs.

I ALWAYS like it when some pop whizz bang wonderboy comes back from the States and belabours British musicians and recording techniques, like producer Denny Cordell.

There are arrangers here who can conform to Mr Cordell's very exacting standards, but I should warn you, they tend to be arrangers rather than four-chord cobblers. And they also have an unforgivable vice in that they expect lots of lolly for manufacturing hit records out of some pencilled scrawl of a tune.—BOB SHARPLES, Great Portland Street, London.

SO Denny Cordell thinks British arrangers are "too bound by the conventional sounds of live performances . . . and have the wrong conception of recording today."

He talks about making "single violin sound ten times as loud as a trumpet" by clever studio techniques. Surely Mr Cordell is missing the point. An arranger's job is to write music and create attractive sounds by the blending of various instruments. It's the recording engineer's job, and not the arranger's—to twiddle knobs and create the electronic sounds that are today's disc scene.

Some sounds are great. But isn't it a bit unfair on the long-suffering public who pay to see a band and find they sound nothing like they do on record? — ALAN BOWN, Slough, Bucks.

## Time for a TV break for British jazzmen

THERE is no justice. No promoter would dream of risking a tour by the Tubby Hayes or Harry South Bands, yet one must presume such tours by Woody Herman are successful. Yet after watching two TV programmes by the Herd of such stupefying boredom and banality as to beggar description, it seems reasonable to ask just why every American tour seems to rate an automatic BBC2 spot. Without raking up the disgraceful Albert Ayler episode again, it might be useful to remind the producers of the success of "Under Milk Wood" in order to convince them there are things going on here, infinitely more interesting than many of the big commercial shows.—BRIAN BLAIN, Muswell Hill, London.

• With so many film series im-



ported from America for British TV why doesn't a TV company buy some American TV jazz films? Fair deal for jazz fans! —WILSON H. BROWN, Falkirk, Scotland.

• I have been reading the MM every week for the last six years, but I feel I must discontinue reading your very enjoyable paper due to the appearance of Communist propaganda. I feel that you lower the standard of an otherwise excellent paper by printing advertisements by the Young Communists. I buy the MM to read about music and strongly resent having Red propaganda thrust in my face.—R. CAMPBELL, Peel Street, Glasgow.

• Bob Dawbarn's feature on "Good Music—Gawd Help Us" (MM, April 1) made me squirm,

although I did think his views could be taken as an April Fools' Day joke. Mr Dawbarn can keep his world of phoney recording, inane pop songs and long-haired, screaming pop singers. Play the white man, Mr Dawbarn! — LESLIE GAYLOR, Newport, Isle of Wight.

• Why don't Pete Townshend and Bob Dawbarn shut up? Don't they realise that with the success of Engelbert Humperdinck and Harry Secombe the days of getting into the chart with smashed amplifiers and flashing lights are over, and talent counts today.—PETER HOLME, Kendal, Westmorland.

• What a load of old rubbish from Bob Dawbarn. Let the Pink Floyd attempt to sing an operatic aria—Vera Lynn's 78s will still be wanted in 1997, and if Dawbarn is still around then let him produce vintage 45s of the slosh that's invading the ears today! — F. PERRY, Whitchurch, Shropshire.

• I wholeheartedly agree with that wizard of the pen Bob Dawbarn. If Vince Hill and Engelbert Humperdinck are symbolic of "good music" then hand me down my walking cane and let's all do a song and dance over the coffin of progressive pop. Don't get me wrong, I rave over the Ink Spots, Hutch, Layton and Johnson and Ambrose, but not their 1967 counterparts.—MIKE KIDD, Markfield, Leicester.

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Mon., Apr. 17th 7.30-11.30 Mem. 3/6 Guests 5/- 3 months' mem. 2/6	<b>THE MIKE QUINN SHOW</b> with RAMJAM HOLDER The Resident Monday Group LEE HAWKINS Competitions — L.P. Prizes
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Wed., Apr. 19th 7.30-11.30 Mem. 3/6 Guests 4/6 3 months' mem. 2/6	<b>TILES TAMLA SHOW</b> hosted by JEFF DEXTER Plus Live! BRIAN CONNELL SOUND

RADIO LUXEMBOURG'S LUNCHTIME DISC PARTY 208

HOSTED BY JEFF DEXTER

Mon. to Fri., 12 noon to 2.30 p.m. Adm. 1/- Sat., 12 noon to 2 p.m. Adm. 2/6

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## NEXT WEEK'S JAZZ SCENE

# SONNY ROLLINS

## EXCLUSIVE INTERVIEW