

Melody Maker

ERIC CLAPTON BLIND DATE

December 24, 1966

9d weekly

DONOVAN

PLANS FIRST FILM



BBC-TV SET FOR SIX CHILDRENS SHOWS IN NEW YEAR

● DON: world tour

MAJOR plans for Donovan in 1967 include his film debut and a BBC-TV series.

Donovan — whose "Sunshine Superman" has reached number two in the Pop 50 — is considering two scripts for the film in which he will have a non-singing role.

He may sing the title theme and will certainly write and play the incidental music, but he will star as an actor. The film will be made by Donovan Enterprise and Don's recording manager, Mickie Most. Shooting is due to start in the early summer.

Negotiations are also far advanced for Donovan to do six children's shows for BBC-TV. The shows will be 30 minutes each and it is hoped to start them in the spring.

TEMPERLEY TO TOUR WITH HERD

WHEN the Woody Herman orchestra comes to Britain for its 1967 tour, commencing at Manchester's Free Trade Hall on January 21, the saxophone section will include Joe Temperley, the Scottish baritone player who now lives in the USA.

It will be Temperley's first return visit since he left this country.

Herman's full line-up is not yet known, but besides the leader on clarinet and alto and Temperley (bari) the band will include Bill Byrne, Richard Ruedebusch, Lloyd Michael and John Crews (tpns), Bob Pearson and Alf Gibbons (saxes), Henry Southall, Dominic Costanzo and Mel Wanzo (trmps), and Jim Gall (drs).



● WOODY HERMAN

CONCERT

Donovan has also been approached to write music for a Shakespeare production at the Old Vic.

No venue has yet been announced for his London concert which will take place early in the New Year, but he has signed designers Mick and Sheena Taylor whose first job for him will be to work on the show and its choreography.

TOUR

He will now visit Italy on his month's European tour in July, which also includes France, Germany, Belgium, Holland, Austria, Denmark, Norway and Sweden. His 12 day American tour starts on February 26.

Don guests in Top Of The Pops tonight (Thursday) and Ready, Steady, Go! tomorrow.

YANKS WANT DUSTY!



Return to Basin Street

THE success of Dusty Springfield's season at New York's Basin Street East has led to bookings for more of America's top cabaret spots.

Dusty will return to Basin Street East for four weeks next November and has already been set for a further season early in 1968. She will also play three weeks at New York's Copacabana in June, followed by

three weeks at the Sands Hotel, Las Vegas, in July.

Her London cabaret debut has now been set for either April 3 or 10 when she will open for four weeks at the Talk

Of The Town, backed by a full orchestra, including strings.

She opens in the pantomime, Merry King Cole, at Liverpool Empire, on Christmas Eve, for nine weeks.

Her next single will be released in late February or early March and could be one of the titles she recorded while in the States, although no firm decision has yet been taken.

'Jagger dead' rumours sweep America

RUMOURS swept America at the weekend that Mick Jagger was dead.

Les Perrin, the Rolling Stones Press Officer, told the MM on Monday: "I've had a hectic weekend with what seemed like the entire population of America on the phone."

"Mr. Jagger wishes to deny that he is dead and say that the rumours have been grossly exaggerated."

"It all apparently started when a Los Angeles radio station announced that Mick had died in London."



● MICK: exaggerated

It was picked up by stations right across America.

"I had the big news agencies on saying they had been swamped with telephone calls from crying girls wanting to know if it was true."

The Stones are the top American record sellers of 1966, according to a tabulation of leading U.S. trade paper polls.

They were number one in each of the three album polls and were voted into three second places in the singles categories.

MELODY MAKER

Clean shave for hairy blues picker

SHOCK news for British blues guitarists this week—Eric Clapton has shaved off his sideboards and had a drastic haircut! . . . New Vaudeville's Mick Wilsner, Viv Prince, Billy Harry, Kit Lambert, and Bob Stigwood serenaded by Raver's Glee Club at the Bag . . . Fans let off fireworks at Geno Washington show . . . What does "Baby, Hal Visto Tui Moore Che Sta Nell 'Ombrà" mean to Italian Stones fans? . . . Overheard at Dr Who rehearsals—"Dalek—you were wonderful!"

Seeker Judy Durham in shout up with Top Of The Pops photographer . . . Will Joanna Southcott appear on the Michael Miles show? Open the box!

Have you heard Geno James and the New Vaudeville Big Roll Ram Vagabreakers Set?—Yet? . . . Just visible at Chas Chandler's birthday party on Sunday were Eric Burdon, George Bruno, Andy Somers, Paul Williams, Brian Auger, Bill Wyman, Mitch Mitchell, Alan Price and Rent-A-Raver.

Steve Marriott and Plonk Lane raved quietly at their O'Neil, unlike noisy Rent-A-Raver party chanting "Up North" . . . David O'List raved new guitarist Brian Epstein sent bottles of Scotch to Saville artists on Geno night . . . Cries of "Yah Boo" recorded by BBC Light for The Dee Jays Of Christmas Show with Pete Murray, David Jacobs, etc. Attack beat Keith Moon and John Entwistle in strong arm contest as A&R Club . . . Scot Of St. James complained Bob Dawbarn's Crossword puzzle insoluble . . . Girls stripped at the Alhambra, Paris when Zoot appeared in woolly combs.

SYDNEY fans phoned Australian Easybeats at 5 am Sunday to say their record was at number one . . . After last week's crack Lita Roza says: "Jack Hutton?" . . . Four brand new mauve suits stolen from Bill Nile's bandwagon—thieves lack taste these days.

Ha, ha, we fooled you with our Crossword! Julian Covey's Machine bandwagon has stereo player, portable TV, air conditioning and reclining seats . . . Cromwellian as thought Eric Clapton was Ginger Baker. Ha, ha, Dawbarn fooled us as well with his crossword! Maie Lanterns describe Cromwellian as "a push Cavern with lights" . . . Ginger Baker managed to put his head through a glass door in Paris.

Herman's "No Milk Today" is currently number one in Holland, Sweden, Norway, Australia and New Zealand . . . Over 20 deejays featured by Luxembourg on Christmas Night.

The Monkees "I'm A Believer" sold a million in States in two weeks . . . Dot Wood gave swinging party for Fleet Street Jazz Band . . . Bill Crozier and Malcolm Lockyer played exciting piano duets . . . Dave Bilk sang questionable songs . . . Les Perrin wore suede beer tum cover



THE RAVER'S POSTCARD: "I wish I was single again!"



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MINGUS AT HOME

ONE of the hardest jazzmen to interview is American bassist Charles Mingus. His views on writers are rather trenchant. But Valerie Wilmer managed to interview the jazz recluse on a recent visit to New York. The fiery encounter is in the January issue of MUSIC MAKER, in your shops now. It's packed with jazz and pop articles with terrific photographs and pages of record reviews. Don't miss this great new magazine. At three shillings it's a knockout. Fill in the coupon below and hand it to your newsagent.

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- 3 (3) MORNINGTOWN RIDE . . . Seekers, Columbia
- 4 (2) WHAT WOULD I BE . . . Val Doonican, Decca
- 5 (8) YOU KEEP ME HANGIN' ON . . . Supremes, Tamla Motown
- 6 (9) WHAT BECOMES OF THE BROKEN HEARTED? . . . Jimmy Ruffin, Tamla Motown
- 7 (7) DEAD END STREET . . . Kinks, Pye
- 8 (5) MY MIND'S EYE . . . Small Faces, Decca
- 9 (14) SAVE ME . . . Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 10 (18) IF EVERY DAY WAS LIKE CHRISTMAS . . . Elvis Presley, RCA
- 11 (6) GOOD VIBRATIONS . . . Beach Boys, Capitol
- 12 (11) FRIDAY ON MY MIND . . . Easybeats, United Artists
- 13 (32) IN THE COUNTRY . . . Cliff Richard, Columbia
- 14 (10) JUST ONE SMILE . . . Gene Pitney, Stateside
- 15 (21) HAPPY JACK . . . The Who, Reaction
- 16 (12) GIMME SOME LOVING . . . Spencer Davis, Fontana
- 17 (39) ANY WAY THAT YOU WANT ME . . . Troggs, Page One
- 18 (19) THERE WON'T BE MANY COMING HOME . . . Roy Orbison, London
- 19 (20) WALK WITH FAITH IN YOUR HEART . . . Bachelors, Decca
- 20 (13) SEMI-DETACHED SUBURBAN MR. JAMES . . . Manfred Mann, Fontana
- 21 (25) UNDER NEW MANAGEMENT . . . Barron Knights, Columbia
- 22 (16) DISTANT DRUMS . . . Jim Reeves, RCA
- 23 (15) HOLY COW . . . Lee Dorsey, Stateside
- 24 (27) PAMELA, PAMELA . . . Wayne Fontana, Fontana
- 25 (17) REACH OUT I'LL BE THERE . . . Four Tops, Tamla Motown
- 26 (41) (I KNOW) I'M LOSING YOU . . . Temptations, Tamla Motown
- 27 (43) DEADLIER THAN THE MALE . . . Walker Brothers, Philips
- 28 (35) CALL HER YOUR SWEETHEART . . . Frank Ifield, Columbia
- 29 (31) HEART . . . Rita Pavone, RCA
- 30 (44) ISLAND IN THE SUN . . . Righteous Brothers, Verve
- 31 (26) FA-FA-FA-FA (SAD SONG) . . . Otis Redding, Atlantic
- 32 (28) I'M READY FOR LOVE . . . Martha and the Vandellas, Tamla Motown
- 33 (29) SOMEWHERE MY LOVE . . . Mike Sammes Singers, HMV
- 34 (37) MUSTANG SALLY . . . Wilson Pickett, Atlantic
- 35 (47) I FEEL FREE . . . Cream, Reaction
- 36 (23) THE WHITE CLIFFS OF DOVER . . . Righteous Brothers, London
- 37 (22) HIGH TIME . . . Paul Jones, HMV
- 38 (—) CABARET . . . Frankie Vaughan, Philips
- 39 (—) EAST WEST . . . Herman's Hermits, Columbia
- 40 (24) IF I WERE A CARPENTER . . . Bobby Darin, Atlantic
- 41 (50) THEME OF THE POWER GAME . . . Cyril Stapleton, Pye
- 42 (—) SITTING IN THE PARK . . . Georgie Fame, Columbia
- 43 (36) A LOVE LIKE YOURS . . . Ike and Tina Turner, London
- 44 (40) WINCHESTER CATHEDRAL . . . New Vaudeville Band, Fontana
- 45 (—) THAT'S LIFE . . . Frank Sinatra, Reprise
- 46 (33) MISSY MISSY . . . Paul and Barry Ryan, Decca
- 47 (—) A PLACE IN THE SUN . . . Stevie Wonder, Tamla Motown
- 48 (30) STOP STOP STOP . . . Hollies, Parlophone
- 49 (34) HELP ME GIRL . . . Eric Burdon and the Animals, Decca
- 50 (—) COLOUR MY WORLD . . . Petula Clark Pye

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POP FIFTY PUBLISHERS

- | | |
|---|--|
| 1 Burlington; 2 Southern; 3 Compass; 4 Marvel; 5 Carlin; 6 Belinda; 7 Davray/Carlin; 8 Robbins; 9 Lynn; 10 Critter/Loma; 11 Immediate; 12 United Artists; 13 Shadows; 14 Schroeder; 15 Fabulous; 16 Inter; Dick James; 18 Acuff-Rose; 19 Francis Day and Hunter; 20 Carter-Lewis; 21 West One; 22 Acuff-Rose; 23 Mairlist; 24 | Hournew: 25 Belinda; 26 Carlin; 27 Leeds; 28 Acuff-Rose; 29 Screen Gems; 30 Chappell; 31 West One; 32 Carlin; 33 Robbins; 34 Copyright Control; 35 Dralthe; 36 Feldman; 37 Dean Street; 38 Valando; 39 Hournew; 40 Robbins; 41 De Wolf; 42 Jewel; 43 Belinda; 44 Meteor; 45 E. H. Morris; 46 Sphere; 47 Dralthe; 48 Grafto; 49 Schroeder/Anim; 50 Welbeck. |
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US TOP TEN

- As listed by "Billboard"
- 1 (1) WINCHESTER CATHEDRAL . . . New Vaudeville Band, Fontana
 - 2 (2) MELLOW YELLOW . . . Donovan, EDC
 - 3 (8) I'M A BELIEVER . . . Monkees, Columbia
 - 4 (1) THAT'S LIFE . . . Frank Sinatra, Reprise
 - 5 (16) DEVIL WITH THE BLUE DRESS ON . . . GOOD COLLYERS, MERRY
 - 6 (9) SUGAR TOWN . . . Mitch Ryder, New Voice
 - 7 (—) SHOOP VS. THE RED BARON . . . Benny Carter, Reprise
 - 8 (3) GOOD VIBRATIONS . . . Beach Boys, Capitol
 - 9 (10) A PLACE IN THE SUN . . . Stevie Wonder, Tamla
 - 10 (—) (I KNOW) I'M LOSING YOU . . . Temptations, Cadz

TOP TEN LPs

- 1 (1) THE SOUND OF MUSIC . . . Soundtrack, RCA
- 2 (2) BEST OF THE BEACH BOYS . . . Beach Boys, Capitol
- 3 (3) BIG HITS (HIGH TIDE AND GREEN GRASS) . . . Rolling Stones, Decca
- 4 (5) COME TO THE DAY . . . Seekers, Columbia
- 5 (7) A COLLECTION OF BEATLE OLDSIES . . . Parlophone
- 6 (4) DISTANT DRUMS . . . Jim Reeves, RCA
- 7 (6) GENTLE SHADES OF VAL DOONICAN . . . Parlophone
- 8 (9) HAND CLAPPIN'-FOOT STOMPIN'-FUNKY BUTT-LIVE! . . . Jim Reeves, RCA
- 9 (6) REVOLVER . . . Beatles, Parlophone
- 10 (—) 12 SONGS OF XMAS . . . Jim Reeves, RCA

TOP TEN JAZZ

- LIVERPOOL: Rushworth and Draper, Whitecapel; 1 TIME IN (LP) Dave Brubeck (CBS); 2 CAMPUS CONCERT (LP) Errol Garner (MCA); 3 BASIE'S BEATLE BAG (LP) Count Basie (Verve); 4 BRAZILIAN BYRD (LP) Charlie Byrd (CBS); 5 HOODIE GOODIE MAN (LP) Benny Bennett (Verve); 6 TONY BENNETT SONG BOOK (LP) Tony Bennett (Verve); 7 GROOVIN' HIGH (LP) Charlie Parker (Erol); 8 MEDITATIONS (LP) John Coltrane (HMV); 9 ONCE UPON A TIME (LP) Earl Zino (HMV); 10 CRAZY RHYTHM (LP) Stan Getz (Verve).
- MANCHESTER: Barry's Record Rendezvous; 19 Blackbirds Street; 1 STRIKE ONE (LP) Alex Welsh (Spike); 2 BUD'S BLUES (LP) Bud Powell and Sonny Stitt (Xtra); 3 CATTIN' (LP) Coleman Hawkins (Fontana); 4 BBB (LP) Benny Carter, Ben Webster, and Barney Bigard (Xtra); 5 THREE GIANTS (LP) Sonny Rollins, Clifford Brown and Max Roach (Prestige); 6 PARKER PANORAMA (LP) Charlie Parker (Verve); 7 BUD FREEMAN ALL STARS (LP) (Xtra); 8 ONCE UPON A TIME (LP) Earl Zino (HMV); 9 STRIDE RIGHT (LP) Johnny Hodges and Earl Hines (Verve); 10 INTERMODULATION (LP) Bill Evans and Jim Hall (Verve).
- COLLET'S, 70 New Oxford Street, London; 1 THE QUEST (LP) Mal Waldron (Xtra); 2 MILFORD GRAVES PERCUSSION ENSEMBLE WITH SONNY MORGAN (LP) (ESP); 3 BUD FREEMAN ALL STARS (LP) (Xtra); 4 ON THIS NIGHT (LP) (Xtra); 5 EAST/WEST (LP) Paul Butterfield Blues Band (Elektra); 6 PLAY BACK WAI (LP) Jackie Loussier (London); 7 SIDNEY BECHET (LP) (Ember); 8 SOUTHWEST (LP) (Elektra); 9 GEORGE RUSSELL (VSP); 10 DIPPIN' (LP) Hank Mobley (Blue Note).

*Denotes American import

DONOVAN

POET OR POSEUR?

POET or poseur? A mod saint or a cynic who has stumbled on the way to sell a million records? And the most likely person to know the answer is Ashley Kozak, his manager for the past year and one of the very small circle of Donovan's intimates.

To try and discover the real Donovan, the MM quizzed Ashley and found him to be more of a disciple than boss. "In the course of the past year I have found that he is not only intelligent and extremely creative but a genius, and it doesn't stop with songs," says Kozak. "He is a perfectionist in everything he does. He is extremely sensitive, very kind-hearted and I've never ever heard him knock anybody. But the big thing to me is that I've got a mind that can actually look into the future. He says things I think are a joke at the time, but they turn out to be true."

"The greatest influence on Don has been Gipsy Dave. Dave is very basic and whereas Don can be dogmatic, Gipsy sees everything in a broader way. Their association is really a beautiful one and very unusual. I've never found two men so strongly connected—and there is certainly nothing homosexual in it as some people in this business are bound to think."

Donovan has come in for a fair amount of criticism. How does he react to it? "I'm very sensitive to it, but he can shut it off so that it doesn't hinder what he wants to do. He knows he can't please everybody and he thinks criticism can be helpful as long as it is sensible and comes from somebody who really knows. He isn't a person who believes everything he does is right and he knows he is still immature."

"He is extremely well read. He reads things like fairy stories, Chinese philosophy, things about Superman or spacemen—even Hemingway. He still reads a lot of poetry, although not so much as he used to."

"What does Donovan do with his money? He likes clothes. He buys paintings. And he is buying things for his new flat—he is very houseproud. He will shortly be moving into a cottage he has found. He was never concerned about money but I've made him concerned about it. He wants to buy property round the world so that he can go to live in many different places when he feels like it."



PAINT

"Friends? He sees quite a lot of George Harrison, but there aren't many people really close to him. He's a very quiet person and is content if he has somewhere quiet to read, paint or listen to sounds. He'd rather stay at home than go out."

"And he loves children. He really wants to make films for children."

APPEAL

What are Donovan's politics? "He is very outspoken, but he has absolutely no interest in politics. He was in CND at one time but he now feels it is better if he doesn't make that sort of protest. If he can establish himself, as we think he will in 1967, he will be in a better position to help to change things than by just being a protester. We feel we can appeal to children and that's more likely to do good than protesting to the whole world."

ANGRY

What makes Donovan angry? "I've never seen him lose his temper. He can be obstinate but I've never seen him really angry. After all the troubles we have had over the past year I have often got very angry but none of it seemed to bother him. Mind you, Don can be very influenced by people—but he is changing. And he realises that when one is successful people say things they don't really mean—and that there is a lot of jealousy in this business."

GUITAR

How does Donovan set about composing? Does he discipline himself to write every day? "He doesn't discipline himself to write at all. But he plays guitar continuously—he even takes it with him to the toilet. Or he will be walking somewhere and see a situation which appeals to him and will write about it."

"Now he is turning to new things. The next year will be his big turning point. And I think he can take over from where the Beatles have left off."



PROBY: "New Zealand is a country of hogs"

Proby lives—and don't they know it!

BRITISH pop singer Edney Kane has just returned from one of the most memorable experiences in his career—touring Australia and New Zealand with the incredible P. J. Proby!

Anybody who thinks Jim might have calmed down with the maturity of advancing years should go back to square one and think again—because he caused uproar among the Aussies and choos with the Kiwis.

Eden, safe in the calm, salubrious atmosphere of the Palace Theatre, South-end On Sea, rehearsing for Dick Whittington, reports this week on hectic days down under. "P. J. was the most incredible character I have ever met," said Eden with quiet admiration. "But the tour itself was a disaster financially."

"P. J. put on a fantastic show—he was brilliant, but it went completely over the heads of the kids. They just didn't understand. He worked like a demon, but I suppose he was a bit too wild for them. For a start he was sporting a beard, which put the kids off. And he has chucked the velvet suit. He was wearing denim trousers, a short jacket and no shirt underneath."

"He was doing a lot of

Wilton Pickett stuff, and songs like 'Mission Bell', 'Somewhere', 'Maria', and 'Hold Me'."

"In New Zealand we had a fantastic backing group, and P. J. had a 15 piece orchestra with four trumpets and his own musical director. But in Australia we had a lot of trouble with musicians. Standards are not as high as here."

"In New Zealand the papers were full of headlines like 'P. J. Proby says New Zealand is a country of hogs. Go back to pig farming!' Apparently he said it in an interview because of the poor houses. He'll never be able to go back to the country."

"There used to be a lot of ballyhoo before he came on with the complete yelling: 'Do you want to see him?' Then he would sing half of 'Maria', from the wings and when he came on a couple of the local yobs would shout: 'Get off, you poof' and all that, and he'd shout back: 'Come

up here and say that, you bastards. You haven't got the guts.'"

"That upset all the papers as well, especially in New Zealand where they are all very respectable. Millie is the most popular artist there, above the Beatles and everybody else. And Acker Bilk is huge. He can go there for any money at all. It's weird."

"The press were very hostile to pop, and Proby didn't help much. He once said: 'Jesus Christ was the Bob Dylan of his time and he had a great press agent.'"

"On TV a reporter asked him if it was true he owes the British Government £50,000 and whether it worried him. He replied: 'Ah reckon they're the ones who should worry, because they are owed the money.'"

"He says he wants to come back to England, but I don't see how he can if he owes all that bread."

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<p>HIT ALBUMS</p> <p> ANDY WILLIAMS Almost There (S) 62533</p> <p> JOHNNY CASH Happiness Is You (S) 62760</p> <p> RAY CONNIFF Here We Come A-Caroling (S) 62899</p>	<p> BOB DYLAN (S) 66012 Blonde On Blonde</p> <p> PERCY FAITH SS 62779 Bim! Bam! Boom!!!</p> <p> NEW CHRISTY MINSTRELS Greatest Hits (S) 62714</p>	<p> THE BYRDS Fifth Dimension (S) 62783</p> <p> DAVE BRUBECK'S GREATEST HITS (S) 62710</p> <p> ANITA HARRIS (S) 62894 Somebody's In My Orchard</p>
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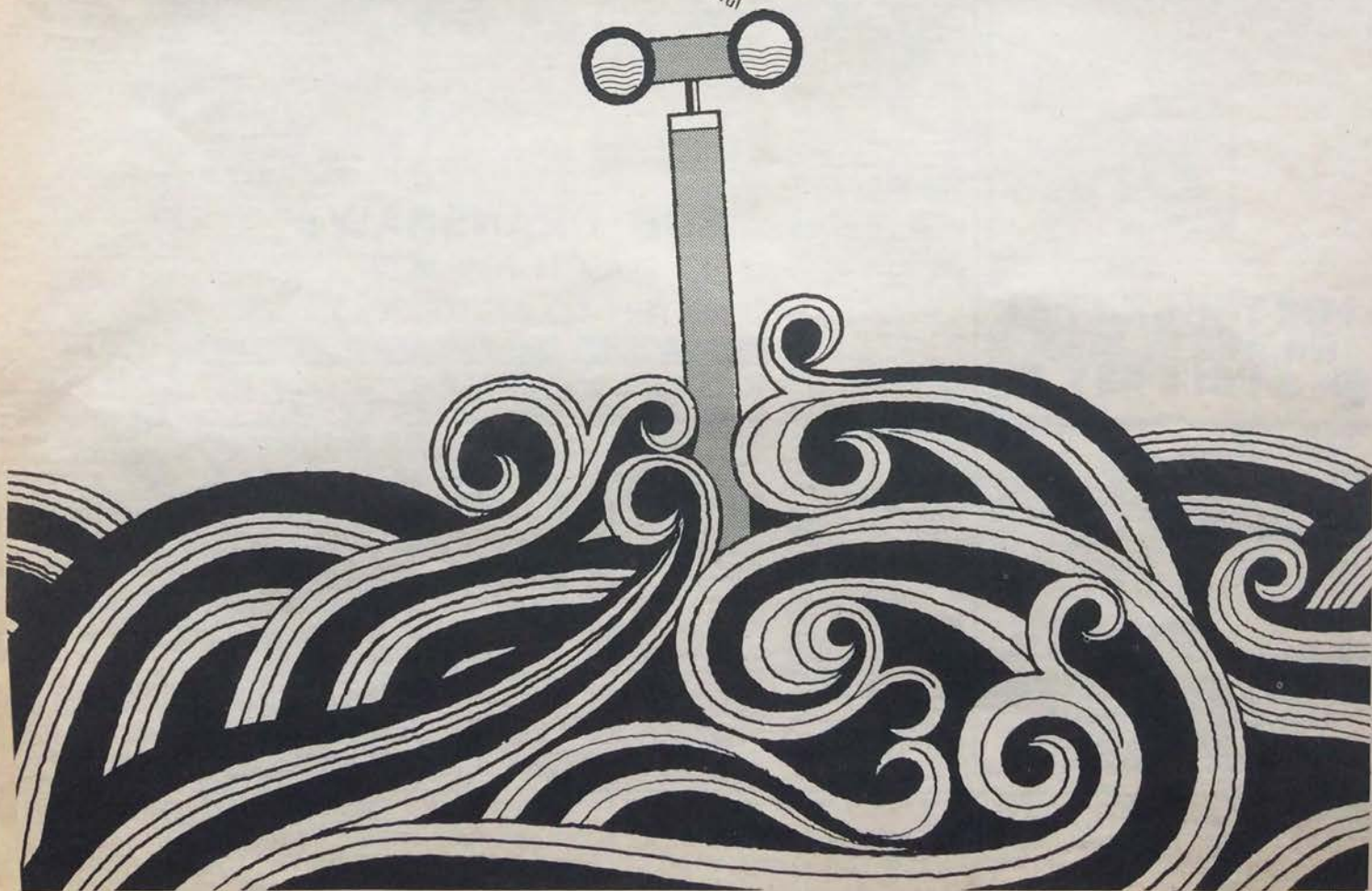
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DOUG DOBELLS

DOBELL: TWENTY YEARS OF SPREADING THE RECORD GOSPEL

LONDON

BOB DAWBARN

There can be few serious jazz record collectors who haven't done business with Doug Dobell, who has now been selling discs at 77, Charing Cross Road, for 20 years.

The shop belonged first to his grandfather and then his father who sold rare books and Doug began the record side of the business as a small sideline in 1946.

"I sold the records from a cardboard box and I started out with 60 of 70 from my own collection," he recalls. "The business got bigger and bigger but we didn't finally switch completely to records until 1955."

TRAD BOOM

"I suppose the best years we ever had were 1957 and 1958. That was not only due to the trad boom, but they were the years that LPs really started to catch on. Decca had released LPs as early as 1947 — and EMI about six months after them—but they didn't catch on for many years."

What have been the consistent sellers over 20 years? "Things like Jelly Roll Morton's Red Hot Peppers, the Louis Armstrong Hot Five and Big Band, and Duke Ellington's Duke Ellington? Not really, he had a very lean time until he started touring here regularly."

BIG DAY

"Tours do affect sales — particularly of the really talented musicians like Hawkins, Gillespie or Ellington. If there is a Festival Hall concert it's always a big day in the shop — especially Jazz At The Phil because people come from as far as Glasgow to hear them."

What are the current big sellers? "Middle period jazz is going very well at the moment — probably due to a lot of excellent Lionel Hampton of people like Lionel Hampton, Benny Goodman and

Bennie Moten. Avant garde sells well — when you can get it. Archie Shepp and Coltrane are the two biggest modern sellers.

"A lot of jazz collectors drop by the wayside, but we get a lot of people in their middle 40s and some in their 60s."

COLLECTIONS

"They collected in a different way in the old days, I notice it when I buy whole collections — you find Carrall Gibbons next to Louis Armstrong in their shelves. There wasn't the same specialisation. I think that happens a lot more in the States — the Americans don't differentiate. Jazz is all part of the entertainment business."

"British records? There's not been much improvement. One of the few people I'm consistently asked for is Lennie Felix, and all his records have been deleted. That's one reason why I've just recorded him for my 77 label. Tubby Hayes is an exception to the rule, he always sells. And Stan Tracey's 'Under Milk Wood' was one of our biggest sellers."

"We've had pretty good demand for the new Alex Welsh — though when he was recording regularly he didn't sell. My customers no longer buy the Barber-Ball-Bilk type of trad at all. It's completely dead."

"In our folk shop, I find that blues outsells the rest of folk. People like Lightnin' Hopkins are the big sellers. But there is a good demand for Julie Felix and the Elektra and Transatlantic catalogues go well."

"Packaging makes a tremendous difference to record sales. Four-colour jobs, with good photographs and beautiful production of sleeves are part of the reason why American imports are so sought after — plus their snob value. The EP market is very small and stereo practically nonexistent."

Who are the one-time heroes who have gone out of fashion? "Kenton is a good example — although there is a bit of a revival in his old things at the moment. But his new releases don't do much. Brubeck and Miles Davis don't sell as well as they did either."

RARE LABELS

Doug still does a steady business in old 78 rpm discs. "Rare labels still fetch as much as £4, even if the music is available on LP. I've just acquired a King Oliver on the Grammet label and I'm most interested to see what it will fetch."

Doug says the biggest seller on his own 77 label is Pete Seeger who had an album that sold 1,600 copies. "I have to sell about 250 to get my money back and realize I subsidise the label. But then I look upon it as a chance to do something creative."



MOODY: you mustn't rest on your laurels

SOME jazzmen look at life through rosy spectacles; some are pessimistic and others take an objective, matter of fact view of life. James Moody, highly regarded American saxophonist and flautist, seems to be a man beset with anxieties, a musician to whom playing brings uncertainties rather than joy.

In his London hotel, towards the end of the Jazz At The Philharmonic tour, I asked about his future plans and his special hopes and interests in the musical field.

Moody says that he has anxieties, and I asked why. "I'm not a happy musician. I don't think I play well." "Perhaps that's just because you're acutely self-critical." "Self-critical? Well, I know my limitations, and in music there shouldn't be any limitation. There are none when you write music. You should be able to grow and grow and keep on growing. Just because you're growing doesn't mean you're fully grown."

"Really, I don't want to be here playing. I'd just like to be somewhere practicing right now. You mustn't become satisfied with what you're playing. A satisfied musician is in a pitiful state."

"It's right, because we have to improve. You know, you play something one day and you're satisfied with it. But it's no good to keep doing it and to be satisfied with that. Say you have a sequence, a lick. You should build it and build it. In a way it should be like the symphonic work . . . you take one thing and you build on that."

"You see, a musician isn't like wine. You can just put that together and leave it to time. That isn't true of the musician — he's got to work on it, to keep studying."

"You know the Hippocratic Oath, like the doctor takes? Well, the musician should have one too. He should swear: 'I should know more tomorrow than I do today.' You mustn't rest on your laurels; you can't do it."

"That's the key, man. Practice. Regardless of how long you live, each day you've got to practise. And the proof of it there, see, if it weren't true, the young ones wouldn't come up and surpass the old ones. But in jazz they do."

"But now, take this Casals, he practices and no one can surpass his playing. And this applies to all instruments — to each and every ass."

"How much practice does Moody consider necessary?" "It's not the time neces-

sarily that counts. Sometimes you need fifteen minutes, sometimes a number of hours. But you could practise for twenty-four hours, and if you weren't going the right way about it you'd still not be practising. You need someone to show you how to practise."

Is Moody still writing music, and has he plans in this direction?

"People always think I do a lot of writing, so I'll set the record straight. In the past I wrote a few songs but they weren't my arrangements. I'd like to take the credit but I can't."

"I'm just beginning now to do some arranging. That is, I'm trying to. I have a couple of ideas — I said a couple, mind you. I could write for a little group maybe, but really I just want to learn arranging first."

Which of his three instruments does Moody prefer?

"Oh, I wish I knew how to play them all properly. That's about the size of it. "The important thing is to find out for yourself. In order to get out of the dumbbell bracket, all you have to do is say: 'I don't know.' Then you become an intelligent person."

MOODY: WHAT ABOUT A HIPPOCRATIC OATH FOR JAZZMEN?

LONDON

MAX JONES

BOB CRANSHAW: NO REASON FOR JAZZ PLAYERS TO DISLIKE ROCK

LIVERPOOL

ALAN WALSH

BASSIST Bob Cranshaw, whose tasteful swinging playing was one of the more consistent features of the recent Jazz At The Phil tour, is a musician virtually unknown in Britain.

Yet Bob, quiet-spoken, non-smoking, non-drinking, has played with almost all the jazz greats in the New York recording studios.

"I can appreciate most forms of music," said Bob "I see no reason for someone who plays jazz to dislike everything about rock and roll, for example."

"I enjoy a lot of rock and roll and I often play rock and roll dates in New York as well as jazz dates. There's a lot of good in most music. I don't like everything that's played, but I don't put it all down either."

Bob's musical curiosity leads him to study classical music and opera, as well as bass. He started as a drummer, and still plays drums although he decided, a few years ago, that he would like to concentrate on bass.

Now 31 and a veteran of the Korean war, Bob went to college in America to study music and is continuing his studies soon in a rather unique sphere.

"I'm studying for final examinations in music therapy, in New York," he said. "I have about 18 months study to complete before I take my final examinations. This is still a fairly new field and is basically the therapy of mentally disturbed patients through their liking for music — any kind of music. You work right along with the doctor in rehabilitation and therapy, through musical appreciation, of mental patients. It's a very new and rewarding field."

Did this mean that Bob would give an active playing when he graduates?

"I hope not. I'd like to carry on playing as well as working with sick people, enjoy jazz immensely and I think that it would probably be possible to combine the two."

With colleagues of the stature of Dizzy, Louie Bellson,

Teddy Wilson, did Bob feel wary of solos, for there were not too many bass solos on the JAPT tour.

"That wasn't the reason. I just prefer to be a rhythm player in the background. I don't really like to take the limelight. I'm happy just playing in the rhythm section. That's the function of the string bass, I feel. That's my function, anyway."

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WAYNE; wife gets more fan letters

POP THINK

JUDITH DURHAM

I DO GET REALLY WORRIED ABOUT HOW I LOOK IN A PICTURE. I AM A SINGER AND APPEARANCE IS SECONDARY



PANTOMIME:

Pantomime is always something I have wanted to do since I was very young, so the show I am doing at Bristol is an ambition realised. I'm playing *Mistress Mary*—quite contrary, and it suits me because I am contrary. In England pantomime is such a tradition, it's not just limited to kids entertainment which is what happens in Australia. Here it is accepted that stars will go into panto at Christmas, and in Australia there are not that many stars.

RAGTIME PIANO:

Oh, I love that kind of music. I like playing classical music — if only I had more time to practise and learn a whole concerto at a time. I love ragtime because it's fun and ingenious: I used ragtime when we were at the *Talk Of The Town* cabaret, but I'm not really good enough to play in public! "Maple Leaf Rag" by Scott Joplin is about the only one I can go right through. He wrote some other marvellous pieces like "Cascades". I studied classical piano for about eleven years, until I gave it up to concentrate on singing. Just as well, I suppose!

STAGE DOOR JOHNNIES:

Well, I've never really been aware of them as a rule. Quite often a few people will wait for autographs and some boys send me flowers regularly and it's quite flattering. But I think they have too much marvellous sincerity to be called Stage Door Johnnies which is a phrase I associate with the 1930s. Calling them that sounds cheap. They are lovely, sincere people, and I don't like to call them Stage Door Johnnies.

GARY WALKER:

Why did you ask me that one? I think he has the most fascinating accent of all the people in pop—and he reminds me of Allan McDougal.

HOUSEWIVES:

Yes, I've no doubt that I'll become one—one day. I don't believe that becoming a housewife means you should not have outside interests and that you should be absolutely tied to your family and housework. People should have an interest in what's going on outside, even if it's only by reading the pop papers each week. When I become one, I shall keep up my music and make sure I don't do the same things everyday, and become too tired to get interested in anything. My astrology chart says I won't get married until I'm 25 and I don't interfere in case the stars are right. But, of course, they may be wrong. You never can tell.

DONOVAN:

I like him and I feel that he's improving both as a person and as a performer. I don't know him all that well. In a way he was made into a star just a little too soon. People laughed at his poetry because they thought he was immature, and he was slung into show business without any preparation. People weren't aware of what he was trying to do. The fans tended to look on him as a sex image more than somebody with something to say. They wanted to look at him rather than listen. Now he is really

getting a balance.

EARLS COURT:

I lived in Earls Court when I first came here. I didn't really get to know the club scene, but I'm the sort of person that gets accustomed to a place and tends to stay there, and feel secure. I had a bed-sitter and I was used to it,

and I still feel I could go back there, because I know it so well. I live in Richmond at the moment, but I will be moving again soon with all the travelling. Although they say there are so many Australians in Earls Court — why do they call it "Kangaroo Valley"? — I met just as many English

people there, and South Africans and Canadians. It's a bedsitter land, where everybody goes who can't afford a more expensive flat. It's not as kinky as Chelsea — but it's cosmopolitan.

PHOTOGRAPHERS:

I was so cross at a photographer at Top Of

The Pops recently. It wasn't so much him taking pictures, as the way he did it. I always think it's hard to work out who does who the favour. I do get really worried about how I look in a picture. I am primarily a singer and appearance with me is secondary, and to be photographed and compared to people with whom appearance comes first worries me. I'll always have this problem.

"I'm past the screaming bit now. These days I like people to listen," said Wayne Fontana, currently making an impression with "Pamela Pamela", a song which he originally wanted to be the B side of the record.

The mixed chart fortunes of Manchester-based Wayne over the past year or so are currently in a period of expansion, but if Wayne had got his way, the story might have been very different.

"As my last two singles hadn't done anything, I decided that I wanted one of my own songs to be the A side. I recorded a song called 'Something Keeps Calling Me Back', but Fontana decided to release 'Pamela Pamela' while I was working abroad. I was mad about it and kicked up a row, but now I've got to eat my words.

"To be honest, I didn't think it had much of a chance. I thought it was like a nursery rhyme and I said this to Graham Gouldman, who wrote it. But I'm obviously glad I was wrong."

But Wayne has made the Pop 50 — with a "cleaned-up" version of the Graham Gouldman song.

"The original lyrics, which were written by two college friends of Graham Gouldman, were a bit dodgy—all about a girl who gets herself in the pudding club. But I was going to record it anyway when Graham sent down a new set of words. Even these had to be changed a bit to make it a little less risqué."

FONTANA LEAVES THE SCREAMERS BEHIND

Whether Wayne is in the chart or not, he is never short of work. "I'm very pleased with the way things are going really. My money never fluctuates — very much whether I've got a hit or not. I think I put on a fairly good show, so the work keeps coming in whether my singles are hits or not."

"I've got a full-time three-piece backing group called the Opposition, who are all Manchester lads."

"I think the days of being a pop star screamed after by the kids are finished for me. That's why I'm hoping to do more cabaret work. I've just finished my first week in cabaret and I thought it was great. I prefer people to listen to me now and I'd like to do a lot more cabaret in the future."

"By becoming a cabaret performer, as well as a pop singer, your future is a lot longer. The danger in pop is lasting just a few years and then fading out."

"I still like pop music, though, and I prefer a song which moves to slow songs."

Newly-married Mr. Fontana, just waiting to move into a new bungalow in an acre of ground at Hyde, Cheshire, hasn't found that his marital status has caused a loss of popularity with his girl fans.

"I don't think they mind. In fact, my wife Sue gets more letters from the fans than I do now!"

NEXT WEEK

What does the future hold for pop'n' jazz?

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BLIND DATE

ERIC CLAPTON

CHER: "Mama" (Liberty).

Beautiful. Great. Those little kids doing the chorus must be so young. I can only say that Cher must have one of the greatest voices in the pop business...

SPENCERS WASHBOARD KINGS: "The Eggplant That Ate Chicago" (Pye).

This must be the Kinks! Louis Armstrong's Hot Five then? A very original concept of songwriting I must say! Nat Gonella! Actually it won't make any difference knowing who this is because I'll still have the same opinion...

GEORGIE FAME: "Sitting In The Park" (Columbia).

This is an LP track, isn't it? Take it off 'cos I know it. I think it'll be very big. The Billy Stewart version has always been popular but Georgie's is better in my opinion...



very under-recorded. I heard something like "It was a good trip and when we landed." Those kind of lyrics annoy me. It's all hippie, hippie and just cashing in on a new scene...

"THE WHO: "I Need You" (Reaction) "A Quick One" LP.

The Who. "I Need You Like A Hole In The Head." They're such an incredibly good group I can't praise them — only criticize. The only thing they suffer from is the lack of personality in their voices...

THE CRITTERS: "Bad Misunderstand" (London).

Very short record, wasn't it? Sounded like a Lovin' Spoonful backing gone berserk! I could only just hear the lyrics — the singer was

PAUL BUTTERFIELD BLUES BAND: "Come On In" (Mercury).

Is it Jeff Beck? Oh no! Hooley! I don't think it's all that good actually. It's not a well-constructed song. If the Butterfields are coming into the commercial field...

TUDOR MINSTRELS: "Love In The Open Air" (Decca). (Written by Paul McCartney).

It's a sound track to a French art film. Jules Et Jim come into it. Must be a great film. Jack Bruce told me about this film. It's called King Kong Meets Godzilla On Ice...

THE ASSOCIATION: "Pandora's Golden Heebie Jeebies" (London).

Rubbish! I don't know who they are but I wish they'd take some singing lessons... freak out? No, seriously, I think this is the greatest record I've heard this year...

DONOVAN: "Mellow Yellow" (Pye) (Not yet released in Britain).

Oh, I've heard this so many times in the discotheques I've got bored with it. Nice tune, nicely handled, and that's it! Nothing great.

HOW THE WHOLE WORLD GUIDES TO THE FESTIVE HAPP

CLUBS

DECEMBER 23rd

The UFO present Night Trip per a full colour late night mixed media show with the Pink Floyd... Dave Dee, Dozy, Beaky, Mick and Tich play at Billy Walker's Uppercut Club...

DECEMBER 24th

Newcastle's New Orleans Jazz Club with the Joe Young Quintet and Mike and Ian Carr... Chris Carlowe and the Thunderbirds play the Adelphi, West Bromwich...

DECEMBER 27th

The Mezzels play Manchester's Oasis Club... Spencer's Washboard Kings play Clouds Club, Derby...

SHOWS

COVENTRY: Theatre: Frankie Vaughan and Norman Vaughan in Pind Piper Hamlet... OXFORD: New Theatre: Bud Flanagan and the Merry Gang...



BURDON: plays at Forest Gate's Uppercut club

DECEMBER 26th

The Fortunes and the Rocking Vickers play both Manchester's Princess and Domino Clubs... Ken Colyer's Jazz Band plays Leicester's El Rondo Club...

DECEMBER 27th

The Mezzels play Manchester's Oasis Club... Spencer's Washboard Kings play Clouds Club, Derby...

DECEMBER 23rd

Walt Disney's Lady and the Tramp, featuring Peggy Lee, can be heard on Movietone...

DECEMBER 26th

David Frost At The Yuletide Phonograph should prove ear drum rivetting madness...

DECEMBER 27th

The Christmas week run Swinging continues today with David and Jonathan, Searchers, Cliff Bennett and the Dreamers...

and Ken Sykora in Guitar Club (BBC Home, 2 pm)... Chico Hamilton, Tubby Hayes, Woody Herman, and the MQJ can be heard on Jazz At Night...

DECEMBER 24th

All-star variety with Ken Dodd, Larry Adler, Georgie Fame, Barron Knights, and Patsy Ann Noble in Farce Jamboree (BBC Light)...

DECEMBER 25th

55-minutes with Bing Crosby choosing records by his favourite artists including Bill Fitzgerald, Nat King Cole...

DECEMBER 26th

Replacing Top Of The Pops today is a special programme Deejays of Christmas with Sam Costa, Simon Dee...

DECEMBER 27th

The Christmas week run Swinging continues today with David and Jonathan, Searchers, Cliff Bennett and the Dreamers...

Seasons Greetings Elvis and the Colonel 1966. A large advertisement for the 1966 Christmas season featuring a black and white photograph of Elvis Presley in a suit, looking directly at the camera. The text is stylized and festive.

HERE 'PENINGS

TELEVISION

DECEMBER 23rd

Ready, Steady, Go! makes its final show tonight and the all-star cast includes Eric Burdon, the Spencer Davis Group, Dave Dee, Dozy, Beaky, Mick and Tich, Donovan, Paul Jones, the Alan Price Set and the Who. (Recallusion London, 4.8 pm).

DECEMBER 24th

Cilla Black, Tom Jones, and the Kaye Sisters guest on Frankie Howard and Bruce Forsyth's Christmas Show (ITV 7.40 pm).
The Stickers—Judith Durham, Aholi Guy, Keith Pelger and Bruce Woodley—constitute this week's Juke Box Jury panel (BBC-TV).

DECEMBER 25th

Cliff Richard and the Shadows star in their own show (ITV 2 pm).
The Andy Williams Show starring Andy who is joined by his three brothers (BBC-TV).
Doris Day and Frank Sinatra star in a good oldie, Young At Heart. (ITV 8.55 pm).

DECEMBER 26th

BBC Television's Top Of The Pops presents its annual review of the year's hit records. Jimmy Savile and Peter Murray introduce part one with hits from January to June.
Here Comes That Boy Again, with Joe Brown (ITV 12.10 pm).

DECEMBER 27th

Part two of Top Of The Pops '66, with DJ's Alan Freeman and Simon Dee presenting the number one hits of 1966 from July to December (BBC-TV).

MM INVESTIGATION

IS there a colour bar in British pop?

The question has come to the fore since allegations that London's Tiles Club was refusing admission to Negroes.

The allegation was denied in last week's MM by the club's co-manager, Maurice Sellers. But the club's manager, Richie Howell agreed they operated "a controlled admission system". He went on: "We only let in three coloured boys at a time because we know from past experience that trouble will start. By trouble I mean knife fights, handbag snatching and drug pushing. But we keep out white trouble makers too." Not to the extent of only allowing three whites in at a time, apparently.

SELECTIVE

Asked to amplify the position this week, Mr Howell said: "We have nothing more to add to the statement we made to the Melody Maker last week. The position is the same as it was. There is no colour bar at this club. Come down any night and you'll see coloured people in the club."

Asked if he intended dropping the "selective entrance" system, he said: "This is a membership club. I am not going to let in roughnecks to cause trouble."

PREJUDICE

An illustration that the system does not only apply to "roughnecks", is the fact that Geno Washington was refused entry on one occasion.

"They did apologise later," Geno told the MM.

Has Geno had other experiences of colour bar?
"I can't say I've really run into any prejudice at all," he says. "Apart from the Tiles thing, it has only happened

IS THERE A COLOUR BAR IN POP?



in one other club in Shepherds Bush. I was appearing there, but they wouldn't let me into the bar.
"There is certainly no prejudice among fans. When I first started one or two promoters said a coloured singer would never make out in this country. But now I'm making bread for them, the same guys keep telling me 'I always said you would make it'."

"No, I've never had any trouble in hotels when we've been out of town." Jimmy James agrees with Geno. He could only recall one instance of obvious prejudice.
"That was in a hotel in Southampton," he said. "The promoter had booked us in, but when they saw us they decided they were full up.
"I don't believe any club could operate

BY BOB DAWBARN

a colour bar for long. The kids just wouldn't go there as soon as they realised what was happening."

PACKAGE

Anyone who operates a colour bar certainly faces trouble. The Race Relations Board can make things pretty hot for them. And the Musicians' Union has always been pretty quick to pull its members out of colour bar clubs and ballrooms.

Colour prejudice can take less obvious forms—sometimes almost buried in the subconscious. After the rather unsuccessful Tamla Motown package tour in 1965 I heard it suggested that white British fans might find it difficult to identify with Negro artists appearing in person, although this obviously does not apply to records. I put this point to Geno and Jimmy. Said Geno: "I think we have proved it isn't true. The fans have been very good to us."

"And after all they accepted Little Richard a long time ago. The trouble with some of the tours is simply that the Americans are not here long enough for the kids to get attached to them. If Otis Redding, for example, lived in England he would soon have an enormous following."

TOO EARLY

Jimmy thought the suggestion was nonsense. "I think the reason the Tamla tour was not a great success was simply that it was a fraction too early."

Only someone who was both blind and deaf could deny that there is colour prejudice in Britain today. But at least, if Geno and Jimmy are right, it is extremely rare in the entertainment business.

Indeed it would be farcical if it were otherwise when you consider how much Negro artists have contributed to popular music.

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LEWIS: Clean cut but imaginative arrangements

records:jazz

REVIEWERS: BOB DAWBARN, BOB HOUSTON, MAX JONES

MODERN JAZZ QUARTET AND THE ALL-STAR JAZZ BAND: "Jazz Dialogue": Home; "Dance: One Never Knows"; "Animal Dance: Intima"; "The Golden Striker"; Ralph's New Blues (Philips BL 7733).
John Lewis (pno), **Milt Jackson** (vln), **Percy Heath** (bs), **Connie Kay** (drs), **Clark Terry**, **Ernie Royal**, **Snooky Young**, **Bernie Glow** (trpt), **Jimmy Cleveland**, **Kai Winding**, **Tony Studd** (trbn), **Phil Woods**, **Charlie Mariano** (alto), **Selden Powell**, **Richie Kamuca** (trbr), **Wally Kane** (trbr), **Howard Collins** (gtr), **Jimmy Lewis** (bender bass) on "Home" only.

THE idea of combining the MJQ with a big band is an intriguing one, and it has certainly come off here and the result is a joyous, swinging album guaranteed to make the denigrators of the group as a jazz force eat their words.

A real partnership and complete understanding

THIS is one of those albums that needs several plays before it begins to make its impact. Both Evans and Hall are masters of understatement and casual listening can miss the enormous subtlety and invention that goes into their improvisations.

BILL EVANS - JIM HALL: "Intermodulation"; "I've Got You Under My Skin"; "My Man's Gone Now"; "Turn Out The Stars"; "Angel Face"; "Jazz Samba"; "All Across The City." (Verve VLP9145).
 Evans (pno), Hall (gtr).

stricts himself to low-key performances when working with Evans. The result is a real partnership with each complementing the other with understatement. The material has been intelligently chosen in an attempt to bring some contrast to the performances and each of the duo has a pleasant original composition — Evans' "Turn Out The Star" and Hall's "All Across The City." This is not for those who seek surface excitement but it repays careful listening.—B.D.

If there was a temptation to be "ambitious" in the scoring for this star-studded ensemble, then John Lewis has ignored it completely. Instead he has concentrated on clean-cut but nevertheless imaginative arrangements with the emphasis on swinging and sufficient elbow room for several fine solos by himself and Milt Jackson.

All of the material, with the exception of "Intima" by Yugoslavian composer Miljenko Prohaska, will be more than familiar to MPQ admirers, but decked out in big band garb they sound as fresh as ever.

Bouncy

Lewis really excels himself on this album, both as an arranger and as a soloist. His piano, always economical and precise, provides some great moments, specially a wonderfully bouncy introduction to "Golden Striker", and again on Milt Jackson's "Ralph's New Blues", a tune which Lewis always finds excellent inspiration. The only moan I have is that on the mono version under review, there are several passages where Milt Jackson's vibes are barely audible when he solos. Other than that, this is an excellent acquisition for both big band and MJQ fans.—B.H.

Lewis excels both as an arranger and big band soloist

BIGARD/WEBSTER

BENNY CARTER, BEN WEBSTER, BARNEY BIGARD: "BBB"; Opening; "Blues"; "Lula"; "When Lights Are Low"; "You Can't Tell The Difference"; "When The Sun Goes Down." (Ktra 5008).
Carter (alto, trpt), **Webster** (trbr), **Bigard** (clt), **Shorty Sherock** (trpt), **Jimmy Rowles** (pno), **Leroy Vinnegar** (bass), **Dave Barbour** (gtr), **Mel Lewis** (drl) 10/4/62.

But his work is quite adequate, and the soloists receive plenty of support from Vinnygar, Barbour and Lewis. Rowles, who completes the rhythm team, shows himself to be a restrained and attractive soloist and musicianly "comper" in the background.

On all four tracks the procedures are similar. Opening and closing ensemble passages sandwich a succession of solos. Leonard Feather and Benny Carter contributed the tunes and arrangements, so far as they go, and the neater ensembles add shape and point to the performances, preventing the session from sounding too casually put together.

Waver

I won't say that I've never heard the three Bs play better. There are times when sound and ideas waver a bit, and moments which seem like musical doodling, but the whole effect is of spacious, easygoing and melodic jazz which grinds no axes and proves no theories.

Feather's "Sun Goes Down" an eighteen-bar blues with a faint Miles Davis flavour about the tune, draws out some very charming performances from the horns and is my favourite track. I like this album for 21s 9d.—M.J.

A certain amount of pleasant period-sounding music is to be found on "RED NICHOLS AND HIS FIVE PENNIES" (Saga ERO013), though nothing, so far as I am concerned, to get excited about. Now and again Nichols plays something on cornet to remind us of past successes (on "I Can't Believe" and "Easter Parade"; for instance) and an engaging solo and ensemble noise is provided by Joe Rushton's robust bass saxophone playing. In addition, there are flashes of competent clarinet (Matty Mallock) and trombone (Ted Wesley or King Jackson—and the latter can't be Teagarden, more like Abe Lincoln). Both arrangements are often pedestrian and the rhythm section ploughs through the mud a bit on the tracks with Walter Sheets (pno) and Rollo Culver (drs). Things perk up fractionally on the few numbers with Stan Wrightman (pno) and Nick Fatool (drs), but the whole set has the air of novelty jazz rather than the real thing. Even classical and brass band touches rear their heads. It's not the equal of the original Five Pennies, not by many a mile.—M.J.

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Styles
 The three Bs involved are all master craftsmen with sounds and styles of their own which are ageless. Trumpeter Sherock, the fourth horn, plays less distinctively, using a few phrases from the Harry Edison repertoire.

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new records

POP SINGLES

GEORGIE FAME: "Sitting in The Park" (Columbia). Here is a track from Georgie's last album with the old Blue Flames — "Sweet Things" and this is one of the sweetest tracks written by Billy Stewart, and it could easily be a single hit. It's a gentle, soulful ballad, with a marvellous arrangement, and serves as a reminder just how great a band the Flames were, with its flute and trumpet passages, and groovy conga beat. Georgie sings with feeling and simple charm and the sadness of the song somehow sums up the sadness that surrounded the end of this particular Fame era. Let's hope Georgie's future with a new band and a new label is as creative and rewarding as the past has been.

Appeal

MONKEES: "I'm A Believer" (RCA Victor). Very big in America with hits like "Last Train to Clarksville" under their collective belt, the Monkees sound as if they are due for a breakthrough here. They have a nice organ and a sound that will appeal to Carnaby Street hipsters at least, if not the entire nation. It's quietly underblown, and has a jumping quality that reminds of the Sir Douglas Quintet. Monkees time is upon us.

SPENCERS WASHBOARD KINGS: "The Egg Plant Ate Chicago" (Pye). Dr West's Medicine Show and Junk Band who play a combination of jug band, folk, ragtime and rock have created a stir in America with this dry, nonsense song about a beastly egg plant that ate the whole of Chicago, and might "eat your home town, too". Now Britain's Washboard Lunatics have tackled the saga in a most competent fashion. But much as we wish the lads very success with this brand of vaudeville buffoonery, we fear the British public aren't ready for either washboard eggplants, it needs a trifle more idiosyncrasy, and more impact.

EDGE CUTLER: "Drink Up



GEORGIE: track from album with old Blue Flames

GEORGIE FAME SINGING A GENTLE, SOULFUL BALLAD

Thy Zider" (Columbia). It's scintyly assured, or better still — trad'n' cider. Edge sounds remarkably like his old boss, Acker Bilk, on this raving West Country tribute to the delights of apple milk, joined by what sounds like the massed chieftains of Somerset and the BBC West of England Light Euphonium Brigade. This is British culture in its purest strain, and

deserves to sweep the taverns of the nation, as well as the juke boxes. Let's hope Edge and the Wurzels become the sound of '67, hic!

EDDY ARNOLD: "The Angel and The Stranger" (RCA Victor). Gather round the yule logs folks, pick hot chestnuts from the fire, switch on the Queen's message, blow up the

balloons, eat, drink, be merry — then when you need to be suddenly, and violently ill, switch on soothing Eddy Arnold. Here is pure, harmless sentiment that at any other time of the year would earn harsh reviews. But all is forgiven, Ed. It may not be Junior Well's Chicago Blues Band, but in every record reviewer's life some snow must fall.



CREAM: already almost early material

Cream working to produce a great album

POP LPs

THE CREAM: "Fresh Cream" (Reaction). At last off the presses, but not quite as fresh as it should have been. The Cream are the kind of group who are progressing all the time and though this album was recorded recently it's already almost early material. However, it's still a great record. Clapton, Baker and Bruce, working like trojans to construct exciting, free, wild music of life, love, and soul. Clapton bends, spits, and soars like a bird. Bruce thunders, weaves, and sings like a nightingale on basses, while Baker binds in the background with his zany, manic, anacardic drumming. The material is refreshingly original, from the flat, raw sound of Muddy Waters' "Rollin' And Tumblin'" to Bruce's beautiful "Sweet Wine". With "N.S.U.", "Dreaming", "Spoonful", "I'm So Glad" and "Toad", it's a great album and proves there's sensational things to come from the Cream yet.

JIMMY JAMES AND THE VAGABONDS & THE ALAN BROWN SET: "London Swings Live At The Marquee Club" (Pye). Here is an exciting set featuring two great bands who regularly blow up a storm at London's famous home of groups. It's probably the best way to record this type of non-stop blasting band which whip up so much audience reaction, so much a part of any performance. Listen to the fans cheer at Jimmy James' band storm through "Ain't Too Proud To Beg", "That Driving Beat", "You Don't Know Like I Know", and "Sock It To Em J.B.". Alan Brown's group deserve a hit soon, and you can hear their full brassy sound to good effect on numbers like "Emergency 999", "Headline News", "Down In The Valley", and "The Boomerang", featuring good looking young new singer Jess Roden. It's a good looking gas of an album. Blues.

CHIM KOTHARI: "Sound Of The Sitar" (Deram). Well, well, well. Here we have prob-

ably the most commercial sitar on record played by a young Ugandan virtuoso. One's first reaction is to laugh out loud at Mr Kothari playing the lead melody on numbers like "Strangers In The Night" and "Winchester Cathedral". All right, if you want to hear big hits with an Eastern flavour, it's natty just a sitar version of someone like Chet Atkins or the Ventures playing hits of the year. Far more entertaining in fact are the two original numbers on which Chim is able to solo and play the drone and sympathetic parts as well. Good value and certainly a bit different.

JACKIE EDWARDS: "By Demand" (Island). Jackie came to England in 1962 and he, undoubtedly, hasn't yet got quite the recognition he deserves although he's taken the Spencer Davis Group to the top of the chart with his songs. Nevertheless, he has quite a steady market for his own releases, and listening to this album will tell you why. It's good, clean, well-produced stuff and there's a lot of quality in Edwards' voice, writing and feeling. Listen to "I Feel So Bad", "I Who Have Nothing", the grooving "L.O.V.E.", Gershwin's "Summertime", Spencer's hit, "Somebody Help Me" and the soulful "The End". A bigger break for Jackie may still be just around the bend.

TIM HARDIN: "I" (Verve). One of the most promising—and rapidly emerging—young songwriters to have moved in recently, Hardin made his name with "If I Were A Carpenter" and follows up Bobby Darin's hit record with an album containing twelve more original Hardin compositions. His lyrics and melodies are soft, cool, romantic, philosophical but sometimes just not convincing enough. Undoubtedly Hardin is important but the majority of this material lacks the confidence that could make him a sensation. "Hang On To A Dream", taken from this

album for a single, is beautiful —no trouble there—it's a classic. But Tim isn't projecting or thinking on quite the right lines to sweep the world. You must listen to him certainly—but isn't there room for more objective thought in his work?

HANK WILLIAMS. MGM records have issued five albums of this all-time great country star, offering the collector or country music fan the opportunity of acquiring almost all the classic Williams hits, plus many other fine vocal performances. There are 76 tracks in all on five LPs. As well as conventional studio recordings, the albums also feature tracks recorded by Hank at his home on ordinary tape and wire recorders. While the quality of these isn't up to modern hi-fi standards, they are well worth including in this combined tribute set and excellent reference selection of Williams' niquo vocal talent.

"I'M BLUE INSIDE." This album has 16 tracks, all with a distinct blues feel, for Williams could sing a country blues as well, as anyone. Tracks include "Moanin' The Blues", "Lovesick Blues", "Low Down Blues", "I'm A Long Gone Daddy", and "Long Gone Lonesome Blues".

"MAY YOU NEVER BE ALONE." Sixteen tracks recorded between 1947 and the time of Williams' death in 1953. They are varied in theme, but all feature Hank with his famous Drifting Cow-

boys. Numbers on this LP include "I Saw The Light", "Six More Miles", "Singing Water-fall" and "The Waltz Of The Wind".

"LUKE THE DRIFTER." A collection of the sad songs Hank made under the name Luke The Drifter. It is also perhaps the least successful of the albums, tending towards sentimentality in parts. Hank features a monologue approach on the tracks and the overriding feature of the tracks is their tragedy. Tracks include "The Funeral", "Pictures From Life's Other Side", "Help Me Understand" and "Just Waitin'".

"THE MANY MOODS OF HANK WILLIAMS." Hank's approach to a song is well illustrated here. Whether he's singing a blues, a happy song or a ballad, his warmth and sincerity shine through. There are 16 tracks (including one by Audrey Williams with the Drifting Cowboys) ranging from "California Zephyr" to "The First Fall Of Snow".

"IN MEMORY OF HANK WILLIAMS." Had Williams lived (he died of a heart attack on his way to a show), he could well have become one of the leading pop and country songwriters of the 'Fifties. He wrote much of his own material and many of his songs were recorded by other artists. These 16 tracks are almost all his own and feature such hits as "Your Cheatin' Heart", "Hey Good Lookin'", "Half As Much" and "I Could Never Be Ashamed Of You".

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NEWS EXTRA

EYES OF BLUE IN SINGLE SWITCH



NASHVILLE TEENS new single, released on January 6, is "That's My Woman". Eyes of Blue's first single has had the A and B sides switched. "Heart Trouble" is now the A-side. London model Twiggy has cut four tracks from which her first single will be chosen. . . . the Eric Silk band starts a fortnightly Thursday residency at London's 100 Club on January 3.

Jazz drummer Leon Roy has an exhibition of his paintings on show in London at present. The show, at the Duncan Gallery, St Martin's Court, WC2 continues until January 7. . . . a new discotheque The Upper Cut bar-owned by boxer Billy Walker opened yesterday (Wednesday) in Forest Gate, London, Tonight (Thursday) the Easybeats appear at the club; tomorrow, Dave Dee and Co., are there and on Christmas Eve it features Eric Burdon and the Animals.

March

Clive Baker, aged 17 and Glinette Sim, aged 14, flew to Los Angeles from London last week to appear on the Pat Boone show. On New Year's Day, they march with the Robin Hood Band in Hollywood. They are the winners of a competition organised by EGMA.

The New Iberia Stompers, plus Steve Lane's Southern Stompers play a Boxing Night session at London's 100 Club. . . . BBC Show Band conductor Malcolm Lockyer has been signed to a three year deal by the American Decca record company. . . . Bob Wallis's Storeyville Jazz Band and special guest Nat Gonella play a special Hot Time In The Old

Town Christmas Party for Accrington, Lancashire, Jazz and Folk Group, on Christmas Day. Billy J. Kramer and the Dakotas' new single "Sorry" produced by ex-Searcher Chris Curtis, has been held up by technical trouble. The release date will not now be January 6 but later in the month. . . . Frank Ifield's new US single "Call Her Your Sweetheart" is in the Top 20 in the country charts.

Show

DJ Dave Cash has his first BBC Light Programme broadcast next week. He appears on December 28, 29 and 30 in

ERIC BURDON: stars at Upper Cut on Xmas Eve

FUND RAISING CONCERT
CENTRE FORTYTWO PRESENTS
PETE SEEGER
AT THE ROUND HOUSE
(Chalk Farm Road, N.W.1)
Guest Artist: Matt McGinn
Standing Tickets, 10/- January 6th, 8 p.m.
Special seating for 200 at 5 guineas
Write to: Seeger Concert, Centre 42, 20 Fitzroy Square, W.1
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FOLK FORUM
THURSDAY
ADDESTONE DUKES HEAD CHRISTMAS PARTY. DORRIS HENDERSON, DIZ DISLEY, CLIFF AUGNIER, N.W. ROBIN HALL, JIMMIE MCGREGOR.
At LES COUSINS, 49 Greek Street, GER 5415, 7.30-11.00. Every Thursday.
DAVE AND TONI ARTHUR plus guests—**YOUNG TRAD**
BLACK BULL, High Street, N.20. CHRISTMAS BAWLI' with JUG TRUST, THE CREW, FOLK COURTIERS and DENNIS O'BRIEN
CRUBREEN Closed.
FOLK BARGE, Kingston, every Thursday, Peter Woodruff, Gary Compton.
POTTERS Bar Hotel, Oxford Carol Singing, 7 p.m. start.
THE FOX, Islington Green, Norman Bell, Martyn Byrnes, Sydney Carier, Bill Clifton, Bob Davenport, Nigel Denver, Lucy Farr, Tony Foxworthy, Ernie Groom, Tommy McGuire, Fred McKay, Jackie O'Connor, Jimmy Power, The Bakes. Entrance 5s, members, 7s, 6d guests.WHITE BEAR, Kingsley Road, HOUNSLOW. Dave Cousins' band's 50th birthday party. STRAWBERRY HILL BOYS, MARTIN WINSOR, REDD SULLIVAN.FRIDAY
A BIG NIGHT, THE BRACKEN, TONY MCCARTHY at The Scots House for Christmas.
ALEX CAMPBELL, Hogmanay at Scots House, Tickets 10s.
At LES COUSINS 7.30-11.00
DAVY GRAHAM
At LES COUSINS Allnighter LONG
JOHN BALDRY Midnight-6 am
At GROTTY LOTTIES "Crown & Castle" Dalston Junction, E.8, 8 p.m.
DIZ DISLEY DAVE & ROB LIPSON and many others
FIGHTING COCKS Christmas Party. Come Early.
HONEST JOHN J. OSTERLEY.
LOUGHTON FOLK CLUB PARTY. Lopping Hall, High Street.SATURDAY
AT THE CELLAR, Cecil Sharp House, Camden Town, 8 p.m. NEW YEAR'S EVE "COME ALL YE" BAR.
LES COUSINS CLOSED
SEASONAL GREETINGS
THE TROUBADOUR
THE FREE MAN, General Picton, Caledonian Road, King's Cross. COME ALL YE to a Folk Party. Your hostess KATY PARTRIDGE.
THE TROUBADOUR is closed this SATURDAY (Christmas Eve).
SUNDAY
HAMPTHEAD, CLOSED. Next week DIZ & REDD, TERRY & THE M.W.3 wish you all the compliments of the season.
LES COUSINS WOULD LIKE TO WISH YOU ALL THE BEST AT CHRISTMAS, AND A HAPPY NEW YEAR.
TROUBADOUR is closed FOR CHRISTMAS DAY.
UNION FOLK. Folk returns to Union Hotel, Kingston, next week, January 1st. Watch this space.
MONDAY
AT LITTLE HOGGS "Princess of Wales" corner of Abbey Rd., Belsize Road, N.W.8, (nearest tube, Swiss Cottage), 3 p.m.
DIZ DISLEY and supporting guests
CRUBREEN Closed.MONDAY cont.
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TOM MCCLUSKEY AND ROY GUEST present the CLANCY BROTHERS and TOMMY MAKEM Royal Albert Hall, January 9 at 7.30. Tickets: 21/17/6, 15/-, 12/6, 10/6, 7/6, 6/-, 3/6. Tel. KEN 8212.TUESDAY
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CROWN, TWICKENHAM, TERRY MASTERSON.
ROBIN HOOD High Street, Pottery Bar. TRAMP SUPPER. Also Dave Smith, dress: tramp gear, 8 p.m.
TROUBADOUR is closed THIS TUESDAY.
3 CITY 4 CLUB, evening night January 2nd, at 11-04 Horse-shoes, 28 Heath St near Hampstead Tube. Guest Adrian Mitchell.
WEDNESDAY
ALEX CAMPBELL'S SCOTCH NIGHT
AT THE MARQUEE
At LES COUSINS FREE AT LAST with ALEXIS KORNER, HUGHIE FLINT and BINKY MCKENZIE.
FOLK CONCERT at the Dark-room, Three Horseshoes, Hampstead, Highgate, Y.C.N.D. presents Dorris Henderson, Terry Gould, Sandy Dennis, 7.45.
MID-WEEK OPENING. THE FREE MAN, Folk and Blues Club, General Picton, Caledonian Road, King's Cross. Resident KATY PARTRIDGE. Guest star: JERRY SHORE. Marble Arches own folk singer, plus guests. Admission: Members 4s, Students 2s, 6d Non-Members 5s.
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DIZ DISLEY and supporting guests
CRUBREEN Closed.

Come on Kinks—we want to see you



I CANNOT understand why the Kinks haven't undertaken any tours recently. As one of Britain's top groups, people want to see them, and Ray Davies turns out better songs than any of this stupid R&B trash. Come on Kinks, do a tour and show up these so-called "hip" groups — P. ROBINSON, North Road, Plymouth.

A CONCERTED effort should be made to ensure folk music is worthy of the public's attention. Our members travel 18 to 120 miles every Saturday to hear "big name" singers, and sometimes singers let them down by not turning up. Many singers ask for a "professional fee" but do not dress or act in a professional way. Too often a singer will tell the audience he is "lired" from last night's party and begs forgiveness for not being on top form. The solution is obvious, and if any club or agent wants names for a "black list" I hope they will write to me. — J. IAN TODD, The Count House Folk Music Club, Saint Just, Cornwall.

WHOEVER reviewed B. B. King's single (MM December 10), and said Eric Clapton is a better guitarist and Jack Bruce is a better singer should know better. This is like saying Dudley Moore is a better pianist than Erroll Garner, or Eric Burdon can outsing Ray Charles.—D. M. JACKSON, Walford, Herts. ● LP WINNER

MM MAILBAG.



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I AGREE with reader S. Burkely who wrote to you recently saying he was disgusted with the MM for acknowledging the existence of marijuana. I agree with him when he says you encourage morons. I have four children and I am forever protecting their minds from filthy reading matter. I will not allow anything into my house which acknowledges the existence of sex, violence, drugs, perversion, communism, atheism, cruelty, sloth, or irresponsibility, dirty language, insanity or trivia. If anything dealing with any of these subjects should slip through the dragnet, Mrs Pules and I join the children in burning the offending journal. The only trouble is, there's nothing to bloody read.—HARRY PULES, Los Angeles, California.

SWINGING WILD BILL DAVISON

IF ever a man projects the image of jazz, it's Wild Bill Davison. When I saw him with Alex Welsh, he had the band swinging like mad and the audience hanging on every note. What a refreshing change listening to real musicians after the rubbish one hears from beat groups.—TOM NAUGHTON, Seaham, Co. Durham.

● TRUCE

LET'S have a Christmas truce in Mailbag! Let those who enjoy the Troggs, the Beatles and the Stones enjoy them and those that don't—leave them in peace. I'll stick to my Duke Ellington and Count Basie records, and I don't care what any body thinks.—SYD LEVIN, Cheadle Hulme, Cheshire. ● LP WINNER

● SUCCESS

AFTER reading your article on me in MM (December 17), I must point out that Ken Woodman does the arrangements for my recordings and has done so far three years now. He is a fine arranger and has done a tremendous amount to make my records a success.—VAL DOONICAN, London, W.1.

● FREAKS

FREAK-OUTS belong to that extreme minority of people who abound in their own egotism and who are convinced of their own infallibility—in other words show offs and freaks. They are too numerous in the drug circles of America, and do not belong in this country. It is a cult that dangerously delves into the minds of people, and can ruin a person for life. But it's encouraged by those who stand to make a financial gain. Let's hope the already tarnished name of teenagers does not suffer any more incidents as a result of these outcasts of society.—PAUL H. AINSWORTH, Wakefield, Yorkshire.

● HOPE

THERE'S hope for British pop artists yet! With such great new recordings from Messrs Fame, Money and Price in the album field it looks as if our artists are taking a turn for the better. Alan Price can feel proud of himself at his first LP attempt and "The Price To Play" is easily as swinging as Fame's "Sound Venture" and Money's "Zoot".—EDWARD SMITH, Harlow, Essex.

Give us mums a rest from Val and Doddy

WE mums have suffered long enough being accused of loving the Bachelors, Ken Dodd and Val Doonican. We want to hear the Beatles and Tamla Motown! But I suppose we will be accused of putting the current spate of sentiment in the chart. So record reviewers, no more "this is for the mums and dads." It's bad enough with no Beatles record for Christmas.—MRS J. SMITH, Wymondsbam, Norfolk. ● LP WINNER

HOLD UPS

WHAT are the Polydor/Reaction lot playing at? Phrases like "technical problems", "mechanical difficulties" and "slight delays", issue from their offices all too frequently. The Cream's "Wrapping Paper" was weeks late, and there were delays with the new Who LP and single. Now "Fresh Cream" hasn't hit the shops yet. Hold ups like this upset record buyers. Pull your finger out Polydor! — CLIVE LOVELESS, London W11.

HORRIFIED

I WAS horrified to read Donovan's views in Pop Think In (December 10). His insane comments on love sound like the outpourings of a 13-year-old schoolgirl. To give love such a place in society is ridiculous. There are millions in the world today who are too busy grabbing for food to have time for love.—JOHN DUFFY, Leith, Edinburgh.

SMALL MINDED

EVERYONE concerned in the "no one is better than Geno Washington" brigade are small minded fools. Recently I saw both Geno Washington and Jimmy James and the Vagabonds, and Jimmy was far more entertaining and exciting. And there are a lot better groups from London than Geno's, like Georgie Fame, and Zoot Money.—MICHAEL BEYS, Glenkirk Drive, Glasgow.

CONGRATULATIONS

CONGRATULATIONS to Alan Walsh—at least someone has the pop world taped (MM December 10). Not too long ago I, too, was a group girl. I followed my favourite group everywhere, hitch-hiking all the way. No group member has true love feelings for a "scrubber". I worshipped my idol and was dumped when he found someone new. I was one of the lucky ones. I got out before I got as far as "making out" with a group member. Following my favourite group cost me several jobs, but now I have a steady job and a reliable boyfriend and I am very happy.—JANETTE BUSH, Hammersmith, London. ● LP WINNER



● KEN DODD



● GEORGIE FAME



● DONOVAN

NEXT WEEK

WHAT ARE THE POP AND JAZZ LPs OF 1966?

KEITH MOON IN THE POP THINK IN

BLIND DATE REVISITED

WHAT THE STARS SAID ABOUT THE HITS OF '66

NEXT WEEK

tiles THIS WEEK AT **TILES!**
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Thursday Dec. 22nd
7.30-11.30
Main. 5/- Guests 7/6
RIOT SQUAD COCK-A-HOOPS
ALL-NIGHTER PARTY

Friday Dec. 23rd
7.30 p.m.-7.30 a.m.
Main. 10/- Guests 12/6
HERBIE GOINS AND THE NIGHTMERS
THE SATIN DOLLS - THE SITUATION
THE CLIQUE, D.J.s CLEM DALION & MIKE QUINN

Saturday Dec. 24th
Xmas Eve
7.30 p.m.-7.30 a.m.
Main. 10/- Guests 12/6
RIOT SQUAD - THE KNACK
GOODTIME BAND

Sunday Dec. 25th
XMAS NIGHT CLOSED

Monday Dec. 26th
7.30-11.30
Main. 5/- Guests 7/6
MIKE QUINN SHOW
MIKE QUINN - LAUREL AITKEN
THE CAROLS - THE LINX
MAXIMUM SKUL! SKAI PLUS TOWN!
Radio Luxembourg's
"READY, STEADY, RADIO!"
THE U.K.'S TOP LIVE RADIO SHOW
with TOP STARS AND D.J.s

Tuesday Dec. 27th
7.30-11.30
Main. 3/6 Guests 4/6
TILES TAMLA SHOW
Dec. 28th
7.30-11.30
Main. 3/6 Guests 4/6 Hosted by JEFF DEXTER and THE ANZACS

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