

Melody Maker

March 26, 1966

9d weekly

EMI ISSUE 4-YEAR OLD SIDE

WALKERS RECORD RIDDLE



SCOTT WALKER

EMI are to release a four-year-old recording by Scott Walker of the Walker Brothers.

The single, "I Only Came To Dance With You," is due for release on April 7. It is by Scott Engel and John Stewart, who was Scott's recording partner in the U.S.

Manager Barry Clayman told the MM: "They tried to release this in the States as the Walker Brothers, but an injunction was slapped on and the release was stopped. This is the kind of case where an artist becomes well known and companies start digging up their old tapes. I think it's sick."

Johnny Franz, A&R man for Philips Records, the group's present label, said: "This is not the Walker Brothers as they are today, and anyone who thinks this is being fooled."

A spokesman for EMI Records told the MM on Monday: "The record came to us from the States and we are releasing it because we think it is a very good record."

The Walker Brothers only got through the first five minutes of their act at the ABC Southampton on Sunday when fans mobbed the stage and stopped the show.

*

**SCOTT -
RELUCTANT
SEX SYMBOL**

PAGE THREE

KINK-SIZE CLIMBER!



DAVE DAVIES: returned from Continental tour

MM
BEAT-
CONTEST



BLASTS
OFF!

'FOLLOWER' ZIPS UP FIVE PLACES

■ Trend-setting with the new "social observation" line, the Kinks have the Pop 50 sewn up with "Dedicated Follower Of Fashion", which zipped from ten to five this week.

■ Meanwhile, composer and leader Ray Davies is still ill in bed with influenza. But it was hoped on Monday that Ray who denies his song is a "send up", will be well by Saturday, when he is due to appear on BBC TV's Juke Box Jury panel.

■ The rest of the Kinks — Dave Davies, Peter Quaife and Mick Avory, returned from their Continental tour on Monday, which Ray had to miss. Guitarist Mick Grace stood in, while Dave sung the vocals.

■ The group appear at the Gaiety, Grimsby tomorrow (Friday), Bromel Club, Bromley (Saturday), Caravan Club, Farnborough (28), Ross On Wye (April 1).



SEVEN STEPS TO JAZZ

SEE PAGE 10

PETE TOWNSHEND POP THINK-IN



ROLLINS AT RONNIE'S

SEE PAGE EIGHT

MELODY POP 50 MAKER

- 1 (1) THE SUN AIN'T GONNA SHINE ANY MORE Walker Brothers, Philips
- 2 (2) I CAN'T LET GO Hollies, Parlophone
- 3 (8) SHAPES OF THINGS Yardbirds, Columbia
- 4 (6) MAKE THE WORLD GO AWAY Eddy Arnold, RCA
- 5 (10) DEDICATED FOLLOWER OF FASHION Kinks, Pye
- 6 (3) SHA-LA-LA-LEE Small Faces, Decca
- 7 (7) BARBARA ANN Beach Boys, Capitol
- 8 (5) BACKSTAGE Gene Pitney, Stateside
- 9 (17) ELUSIVE BUTTERFLY Bob Lind, Fontana
- 10 (4) THESE BOOTS ARE MADE FOR WALKIN' Nancy Sinatra, Reprise
- 11 (9) A GROOVY KIND OF LOVE Mindbenders, Fontana
- 12 (11) LIGHTNIN' STRIKES Lou Christie, MGM
- 13 (15) WHAT NOW MY LOVE Sonny and Cher, Atlantic
- 14 (27) ELUSIVE BUTTERFLY Val Doonican, Decca
- 15 (29) LOVE ME WITH ALL YOUR HEART/THE SOUND OF SILENCE Bachelors, Decca
- 16 (12) MY LOVE Petula Clark, Pye
- 17 (18) HOLD TIGHT Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 18 (20) SUBSTITUTE The Who, Reaction
- 19 (13) 19TH NERVOUS BREAKDOWN Rolling Stones, Decca
- 20 (16) SPANISH FLEA Herb Alpert, Pye
- 21 (22) WOMAN Peter and Gordon, Columbia
- 22 (14) INSIDE LOOKING OUT Animals, Decca
- 23 (—) SOMEBODY HELP ME Spencer Davis, Fontana
- 24 (—) YOU WERE ON MY MIND Crispian St Peters, Decca
- 25 (26) MAY EACH DAY Andy Williams, CBS
- 26 (25) YOU DON'T LOVE ME Gary Walker, CBS
- 27 (30) I MET A GIRL Shadows, Columbia
- 28 (19) BLUE RIVER Elvis Presley, RCA
- 29 (—) BLUE TURNS TO GREY Cliff Richard, Columbia
- 30 (—) YOU WON'T BE LEAVING Herman's Hermits, Columbia
- 31 (32) I GOT YOU James Brown, Pye
- 32 (24) PLEASE STAY Cryin' Shames, Decca
- 33 (31) A MAN WITHOUT LOVE Kenneth McKellar, Decca
- 34 (37) SECOND HAND ROSE Barbra Streisand, CBS
- 35 (23) UPTIGHT Stevie Wonder, Tamla Motown
- 36 (33) 634-5789 Wilson Pickett, Atlantic
- 37 (—) SOME DAY, ONE DAY Seekers, Columbia
- 38 (39) GET OUT OF MY LIFE, WOMAN Lee Dorsey, Stateside
- 39 (48) TIJUANA TAXI Herb Alpert, Pye
- 40 (28) TOMORROW Sandie Shaw, Pye
- 41 (24) THIS GOLDEN RING Fortunes, Decca
- 42 (—) THE BALLAD OF THE GREEN BERETS Barry Sadler, RCA
- 43 (35) STOP BREAKING MY HEART Tom Jones, Decca
- 44 (43) JENNY TAKE A RIDE Mitch Ryder, Stateside
- 45 (41) SPANISH EYES Al Martino, Capitol
- 46 (—) SUPER GIRL Graham Bonney, Columbia
- 47 (40) MIRROR MIRROR Pinkerton's (Assort.), Colours, Decca
- 48 (47) WORKING MY WAY BACK TO YOU Four Seasons, Philips
- 49 (49) LITTLE BY LITTLE Dusty Springfield, Philips
- 50 (—) HOMEWARD BOUND Simon and Garfunkel, CBS

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1 Ardmore and Beechwood; 2 April; 3 Feldman; 4 Acuff-Rose; 5 Belinda; 6 Belinda; 7 Planetary-Nom; 8 Bron; 9 Metric; 10 MCPs; 11 Screen Gems; 12 Debnar; 13 Blossom; 14 Metric; 15 Latin American/Lorna; 16 Welbeck; 17 Lynn; 18 Fabulous; 19 Mirage; 20 Burlington; 21 Northern Songs; 22 Essex; 23 Island; 24 Blossom; 25 No British publisher settled; 26 Solomon; 27 Shadows; 28 Marlin; 29 Mirage/Essex; 30 Marlon; 31 Lois; 32 Aberbach; 33 Skidmore; 34 Prowse; 35 Belinda; 36 Shapiro Bernstein; 37 Lorna; 38 Ardmore and Beechwood; 39 Melocico; 40 Clissardo; 41 Mills; 42 Peter Maurice; 43 Leeds; 44 Ardmore and Beechwood; 45 Roosevelt; 46 E. H. Morris; 47 King; 48 Ardmore and Beechwood; 49 Rain-tree; 50 Lorna.

POP 50 COMPOSERS

- a—American; b—British; o—Others
- 1 Crews/Caudio (a); 2 Taylor/Corgoni (a); 3 Samwell-Smith/Reif/McCarthy (b); 4 Cochran (a); 5 Davies (b); 6 Lynch/Shuman (b); 7 Sasser (a); 8 Anisfield/Denson (a); 9 Lind (a); 10 Hazelwood (a); 11 Wine/Bayer (b); 12 Christie/Herbert (a); 13 Becard/Figman (a); 14 Lind (a); 15 Reginal/Vaughn (a)/Simon (a); 16 Hatch (b); 17 Blackley/Howard (b); 18 Townshend (b); 19 Jagger/Richard (b); 20 Wechter (a); 21 Webb (b); 22 J. and A. Lomax/Burdon/Chandler (b); 23 Edwards (b); 24 Fricker (b); 25 Green/Wyle (a); 26 Ray (a); 27 Marvin (b); 28 Evans/Tobias (a); 29 Jagger/Richard (b); 30 Hazzard (b); 31 Brown (a); 32 Bacharach/Hilliard (a); 33 Ormadel/Candler (b); 34 Clarke/Hanley (a); 35 Cosby/Moy/Wonder (a); 36 Cropper/Floyd (a); 37 Simon (a); 38 Toussaint (a); 39 Colman (a); 40 Andrews (a); 41 Greenaway/Cooke (b); 42 Sadler/Moore (a); 43 Mills/Harris (b); 44 Johnson/Tennin/Crews (a); 45 Kaempfert/Singleton/Sidney (a); 46 Bonney/Mason (b); 47 Newman (b); 48 Linzer/Randell (a); 49 Verdi/Kay/Gin (a); 50 Simon (a).

TOP TEN LPs

- 1 (1) SOUND OF MUSIC Soundtrack, RCA
- 2 (2) RUBBER SOUL Beatles, Parlophone
- 3 (3) MARY POPPINS Soundtrack, HMV
- 4 (4) BEACH BOYS PARTY Beach Boys, Capitol
- 5 (6) GOING PLACES Herb Alpert, Pye
- 6 (9) TAKE IT EASY WITH THE WALKER BROTHERS Walker Brothers, Philips
- 7 (10) BYE BYE BLUES Bert Kaempfert, Polydor
- 8 (5) SECOND ALBUM Spencer Davis, Fontana
- 9 (7) OTIS BLUE Otis Redding, Atlantic
- 10 (8) A MAN AND HIS MUSIC Frank Sinatra, Reprise

US TOP TEN

- As listed by Billboard
- 1 (1) THE BALLAD OF THE GREEN BERETS Barry Sadler, RCA Victor
 - 2 (2) 19TH NERVOUS BREAKDOWN Rolling Stones, London
 - 3 (4) NOWHERE MAN Beatles, Capitol
 - 4 (3) THESE BOOTS WERE MADE FOR WALKIN' Nancy Sinatra, Reprise
 - 5 (8) HOMEWARD BOUND Simon and Garfunkel, Columbia
 - 6 (10) DAY DREAM Lovin' Spoonful, Kama Sutra
 - 7 (7) CALIFORNIA DREAMIN' Mama and Papa, Dunhill
 - 8 (—) (YOU'RE MY) SOUL AND INSPIRATION Righteous Bros, Verve
 - 9 (5) ELUSIVE BUTTERFLY Bob Lind, World Pacific
 - 10 (6) LISTEN PEOPLE Herman's Hermits, MCM

TOP TEN JAZZ

- MANCHESTER: Barry's Record Rendezvous; 19 Blackfriars Street; 1 LOUIS ARMSTRONG AND DUKE ELLINGTON (LP) (Alligro); 2 BIRD SYMBOLS (LP) Charlie Parker (Egmont); 3 ORNETTE COLEMAN TRIO AT THE GOLDEN CIRCLE STOCKHOLM Vol 1 (LP) (Blue Note); 4 MISSISSIPPI BLUES Vol 2—THE DELTA (LP) (Origin); 5 PAUL BUTTERFIELD BLUES BAND (LP) (Elektra); 6 UNDER MILK WOOD (LP) Stan Tracey (Columbia); 7 PORGY AND BESS (LP) Modern Jazz Quartet (CBS); 8 CLOUDS OF JOY (LP) Andy Kirk (Ace of Hearts); 9 RIP RIC AND PANIC (LP) Roland Kirk (Limelight); 10 FATHER OF THE FOLK BLUES (LP) Son House (CBS)
- GLASGOW: C. P. Stanton, 271 Callowgate and 7 and 9 Burcher Street, Parkhead Cross; 1 ORNETTE COLEMAN TRIO AT THE GOLDEN CIRCLE STOCKHOLM Vol 1 (LP) (Blue Note); 2 RAMBLIN' BOY (LP) Tom Paxton (Elektra); 3 BESSIE BLUETH STORY Vol 3 (LP) (CBS); 4 NEW WAVE IN JAZZ (LP) (HMV); 5 NEW DEPARTURES QUARTET (LP) (Transatlantic); 6 JUST YOU JUST ME (LP) Lester Young (Egmont); 7 PAUL BUTTERFIELD BLUES BAND (LP) (Elektra); 8 ELLA AT DUKE'S PLACE (LP) Ella Fitzgerald and Duke Ellington (Verve); 9 RIP RIC AND PANIC (LP) Roland Kirk (Limelight); 10 GLENN MILLER Vol 2 (LP) (Ember).
- LIVERPOOL: Rushworth and Dreaper, Whitechapel; 1 BIRD SYMBOLS (LP) Charlie Parker (Egmont); 2 OTHER SIDE OF DUDLEY MOORE (LP) (Decca); 3 ORGAN GRINDER'S SWING (LP) Jimmy Smith (Verve); 4 BIRD IS FREE (LP) Charlie Parker (Egmont); 5 ESP (LP) Miles Davis (CBS); 6 JUST YOU JUST ME (LP) Lester Young (Egmont); 7 NEW WAVE IN JAZZ (LP) (HMV); 8 MILES DAVIS PLAY FOR LOVERS (LP) (CBS); 9 BEST OF THE MODERN JAZZ QUARTET (LP) (Stateside); 10 WOODY'S GOODIES (LP) Woody Herman (CBS).

©Denotes American import.



Herman and his Hermits in a space scene from their new film "Hold On!"

HERMANS TWO LIVES

HERMAN is changing his name for acting roles. His real name is Peter Blair Dennis Bernard Noone and he will use the name Peter Blair Noone in films — including his first Hollywood movie, "Hold On", which will be released in the States next week. In it he co-stars with Shelley Fabares and Sue Ane Langdon. Says Herman: "I'll have two separate names as I'll still be Herman for Pop purposes".

The National Association Of Record Merchandisers in America this week presented Herman with an award for the Biggest Selling Disc Of 1965 in the States—"Mrs. Brown You've Got A Lovely Daughter".



Sammy Davis crazy about old films. Morecambe and Wise hilarious last Saturday. Joe Loss' 14th Carl-Alan Award. Fontella Bass named in top ten of women who best suit spectacles. Vicki Wickham wrote lyric to Dusty's "You Don't Have To Say You Love Me". After seeing Buddy Bregman's "A Swinging Scene", bring back Elkan Allan. After James Brown, British R&B singers don't know whether to own up or throw up. A d a m magnanimous about Cliff on JBJ. Alan Price tremendous on "I Put A Spell On You". The TV weather bird is a gas.

AS Ronnie Scott said: "the crowd is on its foot". Protest singing is in danger of dying in a hot bed of cold feet. Gibraltar group Rockbeats here looking for gigs. Eddie Cochran died six years ago on April 17. Fourmost to entertain youngsters on an educational cruise in September. Bing Crosby's disc sales exceed 250 million. You would think that David McCallum played guitar or something. Bill Wyman bought £150 hand-carved chess set and he doesn't play. Brian Jones bought a dulcimer and Keith Richard bought a sitar. From Lord Sutch's election manifesto: "My international policy is enforced birth control... we just want to restrict the product, not the pleasure."

DON WARDELL should do well back at Luxembourg. Longest title of 1966? The B side of the next Art Woods single is: "I'm Looking For A Saxophonist Doubling French Horn And Wearing Size 37 Boots". Rockin' Berries had their wallets pinched at Liverpool University. Memo to record reviewers: Pete Townshend, not Roger Daltrey, sings on "Legal Matter Baby".

PAUL SIMON, who wrote "Sound Of Silence", describes the Bachelors' version as "disgusting". More pop art — Gary Farr and the T-Bones have a dog dyed red, white and blue. How many James Brown fans realise "Night Train" stems from Duke Ellington's "Happy Go Lucky Local"? Marlon Brando muscling his way round London's "In" clubs. Herman digs Dana Gillespie... Roy Orbison besieged by autograph hunters at MM office. Spencer Davis didn't want

THE BLUES
CAME DOWN FROM MEMPHIS

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THIS 'N' THAT
IS THE GREATEST THING EVER TO COME OUT OF THE BRITISH ISLES

THE Habits not pleased with Alexis Korner's Five O'Clock Club version of their "Elbow Baby". But what does Lord Sutch do between elections? What is the point of having a Juke Box Jury panelist who hasn't even heard of the Animals? Small Faces nearly mobbed at MM Beat contest... Nice to see Ruby Bard back in action. SEVERAL Animals seen matching their elbows against Dave Bilk's trads at the Capricorn club.

SCOTT—RELUCTANT POP SEX SYMBOL



Scott Walker is easily misunderstood. He looks self-assured as he rushes past you in a corridor, with a clutch of hangers-on in tow.

He looks confident as he steps forward to a microphone to sing a soulful ballad. He seems self-possessed as he makes pronouncements on pop in print and on TV.

But Scott is a nervous jitterer, with a strong sense of purpose. Naturally a warm, friendly person, he over-compensates in attempts to combat a lurking inferiority complex, and can appear cold and distant.

He has strong beliefs, which conflict with a lot of other people's ideas. But given the chance he will explain them logically.

Pressures bear down on the young American who is being hailed as "a great new class singer", and who says: "I haven't got any friends".

Does Scott enjoy the success he has worked for so hard with John and Gary?

"I don't and I wish I didn't have it. I haven't always wanted to be a star anyway."

"It's just that I like to succeed in the things I set out to do. If I wanted to be a bum, I'd be a bum."

"I dislike the business. It's all a big phoney mess—the people in it, and the way it's put together."

TALENT

"You read things about how much talent people have, and without naming names, it's a load of bull. You read about talent that doesn't even exist. It's all a gigantic brain-wash if you sit down to think about it. People are blown up into something interesting and they are nothing like as good as the stars of years ago. I'm talking about pop music of course, not jazz or classics."

"It's all fun for managers, agents and newspapermen, but not for the artists."

How does Scott compare business managements in Britain and America?

"I wasn't a big artist when I was in America, although we are beginning to be, so I don't know what management would be like there—probably harder. Our management is fine, and doing a great job for us in the seven months we've been together."

"We've had a whole lot of hassles and a lot of mistakes have been made, but we've grown up together and it's nice that way."

"Americans are a lot more cut-throat. People here have got a lot more heart and feeling. It's just too hard to be a human being in the States."

Early during the Walker's climb to stardom and number one records, they began experiencing extraordinary fan reaction at concerts and ballrooms. They were, and still are, mobbed and have the clothes torn from their backs. Does Scott really enjoy this manifestation of fan worship?

"No I don't enjoy it. I'm out to do the best I can, put on a successful show for the public, and make money and this is the way I have to do it."

CABARET

"We did a week of cabaret recently and I loved every minute. I never enjoyed working so much in my life. We did ballads and standards and they listened. It was so nice for a change."

At screamer concerts, do the Walkers encourage hysteria and rely on sex appeal?

"We do. I think every group does, even the Beatles. The Stones do especially and Proby is ridiculous. But we're not dirty. We don't do dirty actions in a show."

"I've had my clothes ripped by fans on stage. I've had my pants ripped until my underwear was showing and nobody complained at all because it was not offensive."

I'm strictly a loner—I don't have any friends. I just observe things on my own...

Was Scott surprised at the comparatively calm acceptance of sex in pop in Britain?

"Yes, it's accepted more here than in the United States. Remember all the fuss about Elvis? When the Stones first went to the States they thought they were absolutely repulsive. But that scruffy look has come into being along with Bob Dylan and now the Stones are the greatest thing in America."

"Americans tend to follow trends like sheep. Europeans have more taste."

Pop stars are invariably plagued with hangers-on—how does Scott cope?

"I'm not plagued, I'm strictly a loner. I don't have any friends. I just observe things on my own, and I like to be on my own best of all."

Scott, hiding behind dark glasses, crumpled up in an armchair, began to sink lower and smiled.

"Maybe I'd just like to escape to Spain and meet Orson Welles. There's only two or three people in the world I'd like to meet. He's one and the other would be Jean Paul Sartre, because I've read all of his books."

Does Scott think British fans tend to overestimate "unknown" American artists, then drop them when they appear here?

PHONEY

"I don't think the fans do, but the London In Crowd tend to go overboard, like this soul thing which is so phoney. Saying if you're coloured you've got soul. Which is so stupid it isn't true."

"What does soul mean? People limit it to describing what is just a raw, uninhibited way of singing. I think Sinatra and Jack Jones have genuine soul—for me."

"It's going back to R&B and we're living in the 20th century and should be listening to 20th century music with beautiful lyrics sung by artists like Sinatra who can sing 'Old Feeling' and really mean it. That's soul for me."

Getting back to Scott Walker—what sort of a private life does he enjoy—or not enjoy?

"I don't go out much. I used to like going out for walks, but I can't go anymore after a few bad experiences, generally mobbed. I've got a gigantic inferiority complex and think that everybody is looking at me, and now they are!"

"I feel trapped and I even have to be careful where I go to eat. I spend most of my evenings down at Ronnie Scott's Club."

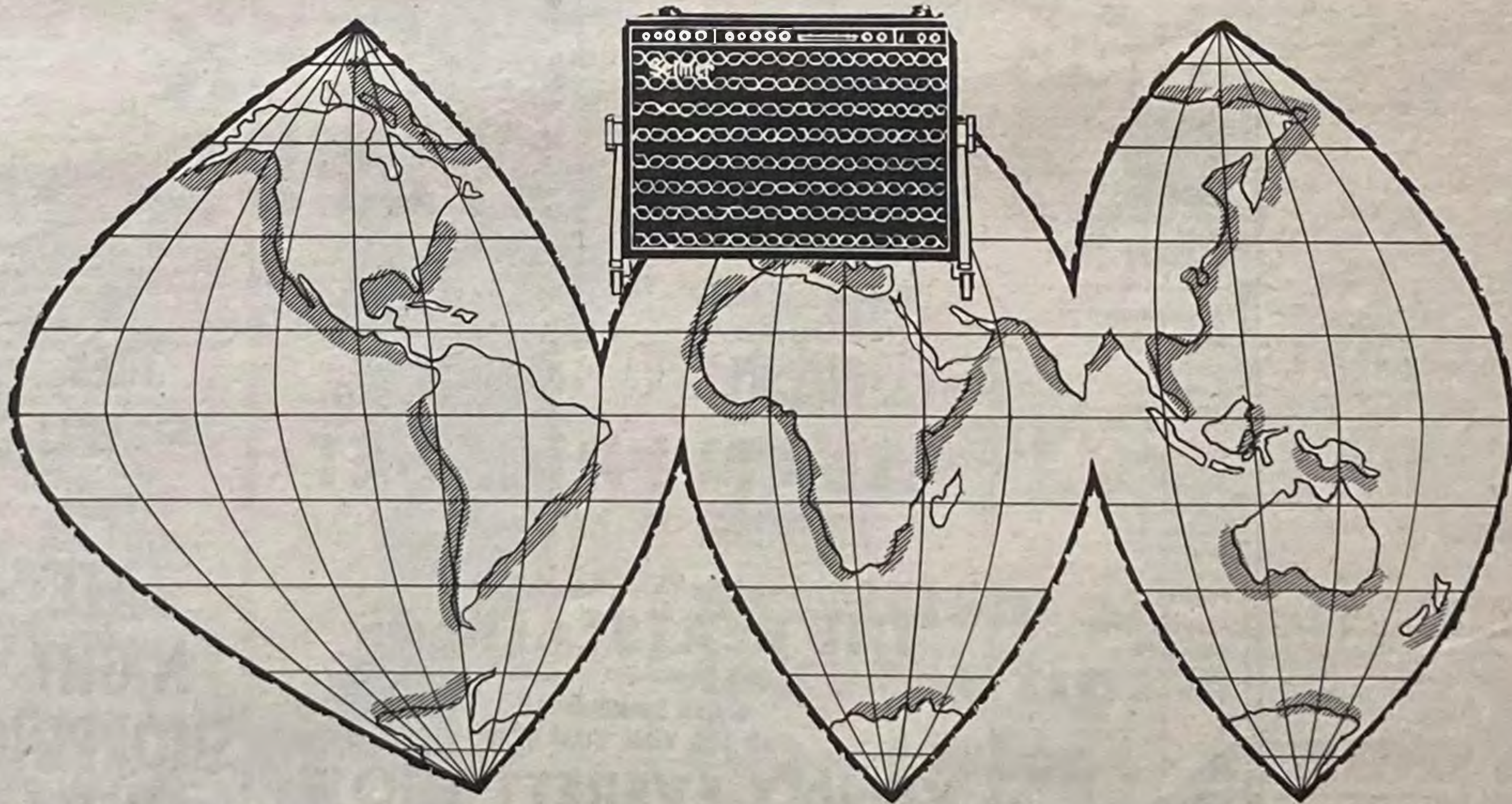
"You find a lot of pseudos and hippies down there, but not as many as at the In Clubs."

"I go to the Scotch Of St. James about once a month, and they all see me standing there with my drink in my hand and say: 'He's the one who doesn't like In Clubs,' and I feel such an ass and think, 'What am I doing here?'"

"I'm a brooder. I think about what I'm going to do next all the time and I can't relax easily. SOMETIMES I THINK WHEN I GET ENOUGH MONEY I'LL GET THE HELL OUT OF IT ALL, TAKE MY GUITAR AND GO TO EUROPE AS AN UNKNOWN—JUST TO SEE THE REACTION."

CHRIS WELCH

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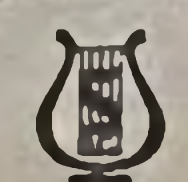
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who

THURSDAY

THE Who play the Starlight Ballroom, Crawley, tonight.

Wilson Pickett plays Swiss Club, Queensgate, S.W.7 tonight.

The Morgan-James Duo are currently at Annie's Room, Covent Garden, London. Cabaret 1 am.

U.S. folk singer Judy Collins at the Lads Hall, Norwich.

FRIDAY

TOM JONES, Wilson Pickett, Valerie Masters, and the Statesiders on T.W.W.'s No. 1 (6.30 pm).

Ken Colyer's Jazzmen at the Osterley Jazz Club, (7.45 pm).

Wilson Pickett plays the El Paraiso Club, Lewisham.

The Everly Brothers' "The Power Of Love", Cilla Black's "Alfie", Cher's "Bang, Bang", and the Overlanders' "My Life", are some of the new records in your shops today.

U.S. folk star Judy Collins plays London's Casway Hall in Balbarn.

Dick Morrissey Quartet with Phil Seamen, at the Hideaway, Belsize Park, Hampstead, London.

Ray Orbison, the Walker Brothers and Lulu open their tour at London's Finsbury Park Astoria.

The Hollies play the Central Pier, Morecambe. Dusty Springfield, Adam Faith, Wilson Pickett, Crispian St. Peters and Bob Henry on Ready, Steady Go! tonight. (ITV 8.5 pm).

SATURDAY

ONLY London concert of Kid Sheik, John Handy, and the Kid Martyn Ragtime Band, at St. Pancras Town Hall, London.

Line up for ABC TV's Thank Your Lucky Stars includes Cliff Richard and the Shadows, Dusty Springfield, Jamie Jones, Tim Thomas, Billy Joe Royal, and Dave Dee, Dozy, Beaky, Mick and Tich. (ABCTV 5.15 pm).

The Bruce Turner Jump Band at Six Belis, Chelsea.

The Alan Eskdale Jazz Band at the Manchester Sports Ground.

where

The New Iberia Stompers play Club Mezz, Bedford, tonight.

Cilla Black, the Mindbenders, Crispian St. Peters, and Herman's Hermits star on Saturday Club this morning. (BBC Light 10 am).

Adrienne Posta, Nina and Frederick on Juice Box Jury tonight. (BBC TV 5.45 pm).

SUNDAY

EARL HINES backed by the Alex Welsh Band play at London's 100 Club, Oxford Street, W.1.

Orbison-Walkers-Lulu at the Odeon Derby.

P. J. Proby, the Searchers and the Action play at Liverpool's Empire.

The Seekers play the De Montfort Hall, Leicester.

Tom Jones donbies at the Casino Clubs, Bolton and Wigan.

MONDAY

THE Bachelors start a week at La Dolce Vita Club, Newcastle.

U.S. singing star Timi Yuro opens a three week engagement at Annie's Room, 24 Russell Street, Covent Garden.

The Mike Westbrook Band play the Little Theatre Club, Garrick Yard, St. Martin's Lane, London, W.C.2. (from 10.11).

TUESDAY

THE Orbison-Walkers-Lulu tour at the ABC Chester.

The Action returns to the Marquee Club, London, after a month's absence.

WEDNESDAY

MARSHA and the Vandellas open their British tour at Oxford Street's Tiles Club, London and the Scotch Of St James Club, Piccadilly Circus.

The Orbison-Walkers-Lulu tour plays the ABC Wigan.

when

NO U.S. PERMITS FOR FORTUNES

Cash to head May tour

JOHNNY CASH heads a Country and Western tour which opens at Newcastle Odeon on May 7, with the Statler Brothers and Jim Carter.

Dates include Liverpool Empire (8), Glasgow Odeon (13), Manchester Free Trade Hall (14), Hammersmith Odeon (15), and double at Cork and Belfast (20, 21 and 22).

Promoter Mervyn Conn told the MM on Monday: "It's the first country and western tour for 12 years. I shall be bringing in the Kingston Trio in June but nothing is set yet."

Harold on Cavern

PREMIER Harold Wilson said in Liverpool last Friday that he would make a statement soon of what he was going to do about the recently-closed Cavern Club—according to Liverpool agent and DJ Bob Wooler.

He was asked the question by Screaming Lord Sutch as they both handed in their nomination papers in the Prime Minister's constituency of Huyton. Sutch is also standing against Mr. Wilson.

Applications for shares in the co-operative venture to re-open the club are still coming in and three Liverpool beat groups are travelling in a package show publicising the attempt to re-open the Cavern. They are the Hideaways, the Realm and the Fix.



DON: replacing Barry Aldis

WARDELL RETURNS AS LUX NO. 1

DON WARDELL is returning to Radio Luxembourg as Senior Station Announcer, replacing Barry Aldis who is returning to London after nine years.

There are two more new resident deejays — Tony Brandon and Tommy Vance. Brandon is a former journalist and actor who is flying from Aden to join 208 this

week.

Tommy Vance is leaving Caroline to go to Luxembourg this week. The fourth permanent deejay at Luxembourg is Stuart Grundy.

Don Wardell left Luxembourg 21 months ago after 18 months as a deejay on the station.

So no Hullabaloo

THE Fortunes have been refused permits to go to the States for one TV show. The show, Hullabaloo, wanted the Fortunes on March 31, but the group have not been granted permits, so the trip is off.

Instead the boys go to Paris on March 30 and 31 for a Paris TV show.

This week they will choose one of the five numbers they have recorded to be released as a single in the near future.

The group have been offered a one day show in Malta on May 29, and a three to four week tour of New Zealand and Australia in late August.

SIMON & GARFUNKEL DUE HERE

PAUL SIMON and Art Garfunkel, the American folk-singing duo will probably arrive in Britain next week. Their latest record "Homeward Bound", already a hit in the States made the MM Pop 50 this week.

Their British publicist Allan McDougall told the MM: "Paul Simon may have trouble getting a work permit, because he was working in Britain six months of 1965, but his New York attorney is attempting to get a permit granted."

The duo will probably stay in Britain for ten days to promote "Homeward Bound", on TV and radio.

Gerry poled

GERRY and the Pacemakers appear in a TV show in Warsaw, Poland on May 15 and star at Manila's Araneta Coliseum in the Philippines for seven days from May 20. On their way back to Britain, they will do a show in Hong Kong.

Gerry and the Pacemakers appear this year in summer season at the Aquarium, Great Yarmouth. On March 16, they tape two appearances in Britain for Dick Clark's American TV show Where The Action Is.



BOB: here May

Dylan for Stockholm

BOB DYLAN, due here for a limited season of concerts in May, will also play two concerts in Scandinavia and one in Paris during this trip.

He appears in Stockholm on April 30 and Copenhagen on May 1, then opens his concert tour here at Dublin's Adelphi Theatre on May 5. On May 24, during a break in his British concerts, he flies to Paris for a concert at the Salle Pleyel.

The rest of his British dates are: ABC, Belfast (May 6); Colston Hall, Bristol (10); Capitol, Cardiff (11); Odeon, Birmingham (12); Odeon, Liverpool (14); De Montfort Hall, Leicester (15); Gaumont, Sheffield (16); Free Trade Hall, Manchester (17); Odeon, Glasgow (19); ABC, Edinburgh (20); Odeon, Newcastle (21); Royal Albert Hall, Newcastle (26) and an extra concert at the Royal Albert Hall on May 27.

This extra concert will be taped for a TV show to go out at a later date.

Shames' follow-up

THE next Cryin' Shames single, to be recorded next week, will probably be a number specially written for them by the Walker Brothers.

Last week, the Shames recorded a spot for the American TV show, Where The Action Is.

Today, Thursday, the group are at Blackpool Locarno and they then travel to Horwich (tomorrow), Liverpool (26 and 31), Nelson (27) and Runcorn (29).

HINES TOUR—ANOTHER DATE



HINES: 100 Club

EARL HINES' British tour, which was to have ended on April 5 with an all-star session at London's Hideaway Club, Belsize Park, will now wind up at the 100 Club on Wednesday (6). At the Oxford Street club, Hines will work with the Alex Welsh band.

Tonight (Thursday), Hines and Welsh are in Bath, and they follow with dates at the Starlite Ballroom, Crawley (25), Digbeth Institute, Birmingham (26), London's 100 Club (27), Hardinge Arms, King's Newton (28) and Staffordshire Yeoman, Stafford (29).

Fritz back

FRITZ FRYER, one of the original Four Pennies, who left a year ago to join Fritz, Mike and Mo, has rejoined the Pennies following the break up of his group.

He replaces Dave Graham on lead guitar, who is leaving to form his own beat group. Fritz makes his first appearance with the group at Melton Mowbray Corn Exchange tomorrow (Friday).

James augments

JIMMY JAMES and the Vagabonds will be augmented for their next single which they record tomorrow (Friday).

On the disc, in addition to the regular group, Jimmy will be backed by four violins, two cellos, two violas, two drum-

mers and a vocal trio comprising Goldie, Doris Troy and Jimmy Cliff.

The single will be released on Pye's Piccadilly label in late April.

Dez in Sedalia

PIANIST Dez Bacon, who worked with the Mike Daniels Delta Jazzmen for more than ten years, has joined the New Sedalia Jazz Band on alto and clarinet. He replaces Derek Else, who is temporarily out of action following an operation two weeks ago.

The New Sedalia now play every Wednesday at the Crown and Anchor, Cross Street, Islington. Johnny Parker's band, with Wally Fawkes (clt), play at the pub on Thursday evenings and Sunday lunchtimes.

Dusty busy

DUSTY SPRINGFIELD has a busy TV weekend promoting her new single, "You Don't Have To Say You Love Me", which is released tomorrow (Friday).

She guests on Ready, Steady, Go! (tomorrow), Lucky Stars (26), Scene At 6.30 (28), Southern-TV's Pop The Question (29) and Five O'Clock Club (April 5).

Venues are currently being finalised for Dusty to make a week's cabaret tour of the North from April 20.

THIS WEEK AT TILES!

IN TILES shopping arcade LATE NIGHT SHOPPING EVERY NIGHT!

<p>Wednesday March 23rd 7.30-11.30 Members: 3/6 Guests: 4/6</p>	<p>'The Evening News' "YOUNG LONDON SPINS"</p> <p>Star Disc Session introduced on stage by DAVID WIGG</p>	
<p>Thursday March 24th 7.30-11.30 Members: 5/- Guests: 7/6</p>	<p>ALAN PRICE SET PLUS THE KOOBAS</p>	
<p>Friday March 25th 7.30-11.30 Members: 5/- Guests: 7/6</p>	<p>The fabulous Group from Stramash TV</p> <p>THE BEATSTALKERS (only appearance in London)</p> <p>STEVE DARBISHIRE AND THE YUM YUM BAND</p>	
<p>Saturday March 26th 7.30-11.30 Members: 7/6 Guests: 10/-</p>	<p>KENNY EVERETT SHOW Plus THE PENTAD THE IN-SECT THEM Plus THE QUIET FIVE</p>	
<p>Monday March 28th 7.30-11.30 Members: 7/6 Guests: 10/-</p>	<p>Radio Luxembourg's "READY, STEADY, RADIO!"</p> <p>The U.K.'s biggest live radio show, introduced on stage by EVERETT OF ENGLAND and DODIE WEST</p>	
<p>Tuesday March 29th 7.30-11.30 Members: 3/6 Guests: 4/6</p>	<p>Radio Luxembourg's "READY, STEADY, RADIO!"</p> <p>The U.K.'s biggest live radio show, introduced on stage by EVERETT OF ENGLAND and DODIE WEST</p>	

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To represent Mulligan, Simone etc in UK

TITO BURNS CONCLUDES STATES DEAL

GEORGE SHEARING, Gerry Mulligan, Cannonball Adderley, the Lovin' Spoonful, Astrud Gilberto, Nina Simone, Odetta, Herbie Mann, the Brothers Four, Peter Paul and Mary, Peter Nero and Woody Allen are some of the star names who will be represented in Britain by Stones agent Tito Burns following an agreement signed with the International Talent Association Inc., of New York.

Reciprocal

Burns signed the agreement last week with I.T.A. Inc., president Bert Block and vice-president Larry Bennett — who are two ex-bandleaders that Tito knew back in the days when all three had bands.

"It's a reciprocal arrangement," Tito told the MM. "They will handle all my British artists — except the Rolling Stones — in America."

Tito said that he was lining up visits for all these artists and Roger Miller, whom he also represents, within the next year.

The American agency will also line up American trips for the artists handled by the Burns agency. The first of these is the Searchers' three week US trip in April for dates mainly in New York State and a Murray the K Show.

Martha tour

MARTHA and the Vandellas start their British tour next Wednesday (March 30) with a double date at Tiles and the Scotch of St James.

The rest of their two week tour is: Dungeon Club, Nottingham and Mojo Club, Sheffield (April 2); Manchester and Bolton (3); Cook's Ferry Inn, London (4); Town Hall, Farnborough (6); Ready, Steady, Go! (7); Granada Bedford (8); Sophia Gardens, Cardiff (9); Adelphi, Slough (10); Winter Gardens, Morecambe (11); Town Hall, Newcastle (14); Carlton Club and Penthouse, Birmingham (15).

They arrive here next Tuesday (March 29).

JAZZ TRIP OF THE YEAR!

AT Press time almost 100 readers have written for full details of the great Melody Maker trip to the Berlin Jazz Festival in November.

MM offers you the chance to hear jazz greats on November 4, 5 and 6, full air fares, good class hotel accommodation and tickets to the shows. And all for only 25 guineas. The normal air fare, alone, is over £45.

Among the stars set for the Festival are Stan Getz, Dave Brubeck, Art Blakey, Herbie Mann, Jimmy Rushing, Archie Shepp, Buck Clayton, Slam Stewart, Carmell Jones, Leo Wright, Abbey Lincoln, Astrud Gilberto and Britain's own Joe Harriott.

For full details — including payment by instalments — write to Berlin, Melody Maker, 161, Fleet Street, London, E.C.4.



ROY: British tour

ORBISON TO STAR IN FILM

ROY ORBISON who arrived in Britain last week for his British tour with the Walker Brothers and Lulu, is to star in his own full-length feature film.

It will be called The Fastest Guitar Alive, and will be produced by Orbison in conjunction with MGM.

"It's a musical as such," Roy told the MM on Monday. "I have written six or seven songs which I will sing in the film, but I play the leading role and there is a strong story line about the American Civil War. I'll be wearing period costume, not the usual cowboy clothes."

"We start work in August and it will be in colour. I hope to premiere the film in London."



Hollies disliked Poland

THE Hollies returned from their first tour of Poland last Saturday pleased with the audience reaction but determined not to go back.

Alan Clarke told the MM: "We were playing to about 7,000 people a night and they were very receptive but Poland itself was awful. The fans know us from records but we had to do a lot of early rock and roll material and jump about."

OPPRESSED

"The people all seemed oppressed. They all looked miserable and the police pushed them around. There was no night-life at all and we just slept, ate, drank and played every day. "I certainly don't want to go back there."

The Hollies — along with Lulu — played 20 concerts in four towns, including Warsaw and Cracow.

"We didn't hear any local groups at all and the place reminded me of 1945 after an air raid," said Allan.

MEET THE LUCKY WINNER!

ALL MY OWN! Yes, she's the lucky winner in the Million Pound Drum Competition organised by the Melody Maker and Radio London.

AND THERE to present Carol Offord of 4 Ernauld Avenue, London, E.6, with his drum kit was a sun tanned Dave Clark.

CAROL HAD to write a slogan for Radio London and her entry was chosen out of over 2,000 others.

DAVE IS getting a new set of drums and Carol is giving hers to John Tillet, of Barking, Essex (on the right), who she nominated to win the drums.

Spoonful tour

THE Lovin' Spoonful visit Britain for concerts, club and TV dates next month.

On April 15, they appear on Ready, Steady, Go! play a concert date in Birmingham (16); London's Marquee (18); the Scotch of St James (19); Ready, Steady, Go! (22) and then make a short tour of Ireland from April 23.



"If you can find an outfit that comes anywhere near Premier in sound, looks and sheer precision take my tip, look twice at the price"

(Bobby Elliott of the Hollies)

When Bobby Elliott buys drums, he looks for a combination of two things — a superb sound in a completely reliable outfit. As a busy top drummer, he can't afford to be satisfied with anything less. So he buys the best there is — Premier.

If you're thinking of buying drums, take Bobby's tip. Stop looking for better drums than Premier because there are none — (only more expensive ones). How come? Well, Premier drums are British-made, by a fine blend of traditional skills and the most modern and economic production techniques available.

Bobby, brilliant Hollies drummer, neatly sums the whole thing up when he says, 'I can afford to buy any set of drums made — and I choose Premier'. Find out today what makes Premier sound and look so good — go along to your dealer and inspect them. Ask him for a Premier catalogue or post the coupon today to us — we'll send you a copy by return.

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17th SUNDAY	GLASGOW	
	CONCERT HALL	7.30 p.m.
19th TUESDAY	BIRMINGHAM	
	TOWN HALL	7.30 p.m.
22nd FRIDAY	SHEFFIELD	
	CITY HALL	7.30 p.m.
23rd SATURDAY	NEWCASTLE	
	CITY HALL	7.30 p.m.
24th SUNDAY	LEICESTER	
	DE MONTFORT HALL	7.30 p.m.
25th MONDAY	MANCHESTER	
	FREE TRADES HALL	7.45 p.m.
26th TUESDAY	BRISTOL	
	COLSTON HALL	7.30 p.m.
27th WEDNESDAY	LIVERPOOL	
	PHILHARMONIC HALL	7.30 p.m.

AGENCIES & BOX OFFICES NOW OPEN

Ifield U.S. based

FRANK IFIELD flies to America on May 7 for recording dates in Nashville. This follows a deal with Nashville's Hickory Records who are now the U.S. distributors for Frank's records.

Wesley Rose, head of Acuff-Rose Music, will supervise the American recordings. Frank will also continue to record in England under the supervision of EMI's Norrie Paramor.

Fame for Paris

GEORGIE FAME goes to Paris on March 28 for two French television shows. He appears on La Grand Lucarne (28) and Paris Du Monde (29).

Zoot Money and his Big Roll Band, following their sensational appearance at the Paris Olympia with James Brown have been asked back to France to appear on Music Hall De La France TV show.

Episode sign

WEST LONDON group, Episode Six, who recently recorded the Hollies' number "Put Yourself In My Place", have signed an exclusive five-year agency contract with the Harold Davison Agency. Dick Katz of the agency becomes their personal manager.

The group hope to have a new record out within a month.

They play the Nottingham Palais, tonight (March 24); Wimbledon Palais (26); Windy City Club, Oxford (27); Overseas Club, Earls Court (29); and Bournemouth Pavilion (April 3).



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WHO RECORD INJUNCTION IS LIFTED

AS a result of court proceedings last week, the ex-parte injunction granted a few days ago against Polydor Records, in respect of "Instant Party", was discharged. This means that the stocks of "Substitute", which has "Instant Party" on the flip, are now available again. The Who's managers, Kit Lambert and Chris Stamp, are making a film this week of the Who playing their record "Substitute", which will be sent to the States for promotional purposes. "Substitute" is released in the U.S. on Friday.

They play the Starlight Ballroom, Crawley, tonight (March 24); Corn Exchange, Hertford (25); St. George's Hall, Hinchley (26); Central Pier, Morecambe (27); French TV, Paris (28); and Paris Ready, Steady, Go! on April 1.

Tom's Palladium

TOM JONES guests on the New Palladium Show on April 3, and flies to Hollywood on April 14 to sing at Academy Awards dinner for the best Motion Picture Film Song—"What's New Pussycat".

He has also been asked to appear before the Duke of Edinburgh at the Variety Club Of Great Britain's Annual Dinner at the Grosvenor Hotel.

Dave tries again

DAVE BERRY has re-applied for an American visa and is providing evidence of his disc success in Europe. He was refused a visa by the US authorities earlier this year.

If the visa is granted this time, Dave will probably visit the States for promotion and TV in September.

He starts a two week tour with the Hollies and Herman's Hermits on April 7 after a 10-day holiday in Portugal.

14 Grammy awards go to 3 artists

ROGER MILLER, Frank Sinatra and Herb Alpert records between them took 14 of the 1966 Grammy Awards — the annual Oscars of the American disc industry.

Miller took six for "King Of The Road"—Best Contemporary Single, Best C&W Single, Best Contemporary Male Vocal, Best C&W Male Vocal, Best C&W Album and Best C&W Song.

Sinatra won the Album of the Year award with "September Of My Years" and Best Male Vocal with "It Was A Very Good Year", for which Gordon Jenkins won the Best Instrumental Arrangement and Stan Cornyn won the Best Album Notes award.

Herb Alpert and the Tijuana Brass got the Record Of The Year Grammy for "A Taste Of Honey". They also topped the sections for Best Non-Jazz Instrumental and Best Instrumental Arrangement. The single also won a Best Engineered award.

Johnny Mandel and Paul Webster took the Song Of The Year award for their "The Shadow Of Your Smile". Petula Clark's "I Know A Place" won her the Best Female Vocal Performance Grammy.

Other winners include: Tom Jones (Best New Artist), Ramsey Lewis Trio (Best Jazz Instrumental), Duke Ellington (Best Jazz Large Group), the Statler Brothers (Best Group Performance), James Brown (Best R&B), Jody Miller (Best Female C&W) and the Swingle Singers (Best Chorus).



MILLER: six awards

Funny Rose Girl

THE MOST expensive Second-Hand Rose in showbusiness arrived in London this week.

BARBRA Streisand, the current rave of Broadway, is here to star in the West End version of her New York smash success, "Funny Girl".

BARBRA was last in London in 1964 when her husband was appearing in On The Town—at the same Prince of Wales Theatre where she will star next month.



CILLA TO STAR IN COLOUR

CILLA BLACK is to star in a colour TV production. The film — produced by Brian Epstein's Subafilms — will be made at the Savoy Hotel during Cilla's cabaret season from April 18 to May 7. Lasting 50 minutes it will also be made in black and white for British TV and will be titled Cilla And The Savoy.

It will be seen in countries which have a colour TV service.

Cilla's second LP—titled "Cilla Sings A Rainbow" — will be a special release and will feature songs like "Lover's Concerto", "Make It Easy On Yourself" and "12.3".

She flies to New York tomorrow (Friday) to appear on the Ed Sullivan show on Sunday. Tonight (Thursday) she attends the charity premiere of the new film "Alfie" in London.

Her latest single is the title song from "Alfie".

Duke at Coventry for Easter showing

ABC-TV are screening their Duke Ellington at Coventry Cathedral programme, recorded at the end of Duke's British tour in February, on Easter Sunday (April 10). It will be networked, and will run from 6.30 to 7.25 p.m.

The programme, to be called Celebration, will begin with singer George Webb—who is featured in the Ellington work "In The Beginning God"—speaking a commentary over photographs of the cathedral. Ellington is then seen soloing on "New World A-Comin'" and the orchestra subsequently plays "The Truth", "T&G", "West Indian Pancake" and "La Plus Belle Africaine".

Besides the orchestra and Webb, the programme features the Cliff Adams Singers directed by Adams. The choral score was by Bob Sharples. Celebration is produced by Ben Churchill.

Package dates

THE package show headed by the Small Faces, Martha and the Vandellas and Crispian St Peters opens its tour at Bedford Granada on April 8. Fran and Alan will be making their first major tour with the show.

Other dates are: Cardiff (9), Slough (10), Morecambe (11), Newcastle (14), Birmingham (17), Leicester (22) and Walthamstow (23). More will be added.

The Small Faces, Lou Christie and Crispian St Peters appear at Portsmouth Guildhall (April 3), Bedford Granada (8), Cardiff (9), Slough Adelphi (10), Morecambe Winter Gardens (11), Newcastle City Hall (14), Birmingham Hippodrome (17), Leicester De Montfort Hall (22), and Walthamstow Granada (23).

Folk charity

FOLK and jazz concerts, in aid of a youth society charity, are being held at the Playhouse Theatre, Kidderminster, on Sunday (27). The folk concert begins at 2 p.m., the jazz show at 7 p.m.

Artists in the folk programme include Diz Dingley, the Folk Couriers, Shirley Collins and Malcolm Price. The jazz bill consists of Monty Sunshine's band with Valerie Wiseman, Spencer's Washboard Kings and the Ruck 'N' Town Syncopters.



DUKE: "Celebration"

COLEMAN SET FOR UK TOUR

AMERICAN trumpet star Bill Coleman, now resident in France, is all set to tour Britain for the first time next month.

He will be accompanied by Bruce Turner's Jump Band for an eighteen-day stint which begins at Osterley Jazz Club on Friday, April 8.

He then goes on to Birmingham (9), Bexley (11), Morden (12), Hitchin (13), Haywards Heath (14), Norwich (15), Nottingham (16), Redcar (17), Chester (18), Southampton (20), Chelsea (21), Newcastle (22), Manchester (23), and London's 100 Club (24).

Faces' single

A NEW Small Faces single will be released on April 22. As yet no title has been chosen, but several numbers are undergoing consideration. However, before the boys' follow-up to "Sha-La-La-Lee", is released they will have their first LP issued in the last week of March.

Tonight the group play the Locarno, Burnley (Thursday), then Preston (March 25); Memorial Hall, Northwich (26); Agincourt Ballroom, Camberley, (27); Top Rank Ballroom, Sunderland (30); Memorial Hall, Barry, Glamorgan (April 1); and the Cavern, Leicester Square (April 2).

Carl-Alan presentations

THE Rolling Stones, The Seekers, Len Barry, Joe Loss and Ray McVay from the Orchid Ballroom, Purley were awarded Carl-Alan awards at the Empire Ballroom, Leicester Square on Monday by Mecca Dancing.

The awards were presented by Dame Margot Fonteyn. Unfortunately neither the Stones nor Len Barry were able to be present for the presentation.

Dancing awards were made to Peter Appleton and Brenda Winslade, John and Betty Westley, Richard and Lucy Keller, David and Gillian Steed and Constance Grant.

FOLK TOURS

AMERICAN impresario Harold Leventhal was in London this week to arrange British tours for folk singers Pete Seeger, Tom Paxton

and Theodore Bikel. All three are expected to include Britain in two or three week tours of Europe in the autumn and winter.

PETERSON DATES

WHEN the Oscar Peterson Trio makes its brief concert tour of Britain next month—the first occasion on which the trio has performed full concerts by itself—it will play only six shows in all.

Dates and times of these concerts are: Manchester, Free Trade Hall (April 2, 8 p.m.), Bristol, Colston Hall (April 5, 8 p.m.), Birmingham, Town Hall (April 6, 8 p.m.), Croydon, Fairfield Hall (April 7, 8 p.m.) and London's New Victoria (April 8, 6 p.m. and 8.30 p.m.).



DAVIS GROUP JUMP HIGH

GIANT chart jumpers of the week are the Spencer Davis Group who come into the Pop 50 with "Somebody Help Me" following its release only last Friday.

On Monday morning when the news broke Spencer was ill in bed with an infected gum and toothache.

The Group's proposed trip to Amsterdam has now been cancelled and negotiations are going ahead for their trip to Australia and New Zealand.

STONES COME IN AND OUT

THE Rolling Stones, back in Britain briefly after their tour of Australia, set off again on Saturday, when they leave for Holland.

Then the group go on to Brussels; Paris; Marseilles; Lyons; then to Germany for two days; and finally arriving in Stockholm on April 3. They play in Copenhagen on April 5 and are scheduled to return home on April 6.

SCOTT TRIES FOR NANCE

SINGER Joy Marshall will do a month's engagement at London's Ronnie Scott Club, starting on Monday, April 11, sharing the bill with the Ornette Coleman Trio. Sonny Rollins and Ernestine Anderson finish their stint at the club on April 9.

To follow the Coleman Trio, Pete King told the MM this week that he was negotiating for trumpeter-vocalist-violinist Ray Nance. "I hope he'll be coming in for three weeks, but it's not definite," said King. "And guitarist Jim Hall is a possibility for the end of May."

NEXT WEEK • NEXT WEEK • NEXT WEEK • NEXT WEEK

BOB LIND

the 'Elusive Butterfly' hitmaker on beatniks, surfing, London, girls, Bob Dylan and Civil Rights in the Pop Think-In

NEXT WEEK • NEXT WEEK • NEXT WEEK • NEXT WEEK



PETE

VIETNAM:

It's funny how Vietnam has turned into a household word. I've got some American mates who were deported from this country for all sorts of things, and one of them, who was a criminal, was called up and killed in Vietnam. His mother got about £3 10s from the American Government. The Vietnam situation needs something big to happen to stop the war, either from the people of Vietnam or America. Actually it's turned into a bit of a bore, one of those questions like Korea. That war was never won was it? There will always be teenagers ready to throw themselves under tanks. I wonder what I would do if we were in the same position. I always stand by Young Communist principles. If I was in Russia and in some harsh five year plan — if it was for the good of the country — I wouldn't mind. I would get joy out of seeing something being done, like new libraries being built. But for a youngster to face foreign troops blasting away about something they don't even understand — well really they all ought to get out.

SUNDAY COLOUR SUPPLEMENTS:

That's fairly topical. Our one took a fantastic amount of work on the part of the group, the photographer and writer, who's name I have forgotten. It surprised us the amount of work that went in. They came out with us for a month, and the photographer took some of our best pictures — sinister and glamorous! It's funny how pop is getting into the things. It's become another form — not an art form, a form that is suddenly becoming accepted. Deidre Fitzmythe has probably got a Beatles LP and a modern art painting on her wall.

THE THEATRE:

I've been dying to go but there's nothing on — really. There's only Oblomov, which I haven't seen, but everybody I know has seen it twice. I'd like to see that Libby Morris thing. She tears me up. I think the theatre is fantastically dated. Opera and ballet benefit from better lighting, better musicianship, better scenery and mater-



TOWNSHEND

especially on local papers. Pop art encompasses performances, what are called "happenings", and auto-destructive performances, including smashing guitars. Kit Lambert and I are on the same wavelength and I used to go on about it to him. I think the rest of the group tend to underestimate his ideas. Our deterioration now is proving how wrong they all were, and we've gone back to our manager on our hands and knees. Anyway, I used to talk to Kit about Pop Art a lot and suddenly he came out with this idea. He told us: "Keith is going to have a bullseye on his T-shirt, Pete is going to wear badges" — all these were his ideas. At the beginning it took a lot of guts to wear them.

WIMPY BARS:

I like all night ones. I like cheeseburgers — that's a plug. I've seen all sorts of famous people in all nighter Wimpy Bars. Me and the rest of the group. They are places you go into and get out of as quickly as possible. John in the group is the Wimpy Bar man. The food is atrocious and the chefs are carefully trained — in the art of self defence. When some bloke wouldn't pay, they threw palette knives at him, sauce bottles, and squirted ice cream all over him — the whole works. It's all a special procedure. If I was in one and found I hadn't any money I think I'd die of fear.

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POP ART:

It's still my favourite form of art. My favourite artists are Barry Fantoni and Peter Blake. What I like most of all is it's English. Foreign pop art I hate. I don't think you can enjoy it unless it's relevant to your own country. It has no relevance to the Who except we used it's ideas, although the way the Who used to talk about pop art was pop art: "Are you pop art? Yes we are pop art." I think we did a lot for it in this country. If we hadn't have done it, it might have taken another year to catch on. The number of journalists I had to explain it to,

VANDALISM:

It came to me like being hit in the stomach. I was once in a desperate hurry to get to a show and tried 34 phone boxes in Marylebone, trying to find out where the job was. Everyone was smashed in and finally I had to knock on somebody's door. How much money can you get out of a telephone box — five bob? They don't realise how much inconvenience it can cause. Supposing there was a car accident and a bloke was on his last legs. You run down the road and find the phone with its guts ripped out — great.

WILSON, HEATH AND GRIMOND:

Comedy must come to Pop Think in the end, and it just has. It's a horrid general election and I think the Tories will win, because so many people hate Wilson, especially the women. I still reckon English Communism would work, at least stronger trade unions would and price freedom. I've always been instructed by local Communists to vote Labour if I can't find a Communist candidate. The British Communist Party is so badly run — sort of making tea in dustbins like the Civil Defence.

JAMES BROWN:

I saw his TV performance and as I like James Brown I don't think I'll say too much. I don't like the way coloured artists are presented in this country. Why should James Brown have the

whole show? Why didn't they give him some supporting acts? The sound was atrocious. It showed a great misunderstanding of sound. The camera work I liked, but they don't seem to have much control over sound. They should wake up, because they will destroy pop. It's a shame about James Brown, it's probably damaged his reputation. As usual the RSG audience performed like a lot of twits.

DEDICATED FOLLOWERS OF FASHION:

The Kinks record is fantastic and I like Ray Davies, because he's married and he's still hip. Him and Barry Fantoni are a good team. It's bringing a bit of colour into pop music. I think DFOFs are great — good luck to 'em. I used to be one myself. They are bank clerks who earn fair wages who have got nothing better to do than dress well. They haven't got the convictions to save up and buy a car so they spend money on looking good. Down the East End they've all got new suits. They sell them back down the Lane each week, and actually make a profit.

KEITH MOON:

I've got all sorts of things I want to say about Keith Moon. He used to be a lot of fun. Unfortunately, he's turning into a little old man. It's a shame. He used to be young and unaffected by pop music, but now he is obsessed with money. I still like him, and I don't really care what he thinks of me. He's the only drummer in England I really want to play with. He's not interested in jazz, and won't ever be a jazz drummer because he's more interested in looking good and being screamed at. Keith's aged so much. Once — if I felt ageing, I could look at Keith and steal some of his youth.

THE CHINESE:

I only know Chinese Jamaicans and I like 'em very much. China frightens me and it's the only thing that threatens my life. The Bomb doesn't. Never be afraid of being run over by a car — Que Sera Sera. But the Chinese are people, like a stampee of people and ideas. They are being taught to hate. But they are being led by a great person who can control them.



● MARRIOTT

Faces feel left out of it

TWO weeks ago the four Small Faces chucked up their first ever number one and completely justified their early promise. But just how many people realise the Small Faces are one of Britain's leading groups? Certainly their production manager-cum-chaperone, Bill Corbett, who used to do the same job under the Beatles.

Bill says that the Small Faces have "arrived" quicker than the Beatles — he also says that they'll become one of the country's biggest groups, and, he adds gruffly: "They ain't woken up to it yet."

With organist "Mac" McLagan, an important man in their recent rise to stardom, the Faces have only been together two months. Before "Mac" joined the group they had only been in existence for four months. Altogether that is six months, in which they've scored two hit records and been hotly tipped for the very, very top.

In the last month the Faces have gathered great momentum and have smashed ballroom and club attendance records sky high — but still they haven't really got the acclaim they deserve. Even when they hit number one they got a cool reception: "Naturally we're knocked out," said Steve Marriott, "but some people don't say a thing."

Nevertheless, the Faces are in good spirits and working hard on their LP and next single. Steve says that they still have trouble selecting singles: "It's very difficult because the numbers that we write aren't commercial enough. They are all right for the LP, but not for singles. We have to sift through other writers' stuff. 'Sha-La-La-Lee' was just right. The beginning and the end is real Small Faces stuff, while the middle part is probably what sold it."

What policy are the group adopting when they choose LP material? "Mainly we want to incorporate all the little musical things our fans dig. It's going to be more like our stage act, than a collection of very commercial tracks," said Plunk Lane, the group's bass guitarist.

"Yeah, we promise our fans, and all the people who dig our music, that it'll be raving kind of stuff," said Steve.

"The trouble is we don't get a lot of time," muttered Plunk, "you get a number half written and then your nut goes, and it's not finished." Mac started: "We got a nice idea for the number to begin with but then suddenly we have to finish them in time for a recording session, and the endings are rushed. It takes a long time to get a number to sound how we want it."

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JAZZ SCENE

COVERS THE ELECTION WITH A LOOK AT THE MUSICAL MPs, AND CATCHES A TENOR GIANT IN FORM

POLLS: tales of Mr. Crump

LONDON



W. C. HANDY

POLLS are not unknown to Melody Maker readers, for at one time or another many of us have voted for our favourite musicians. But the General Election on March 31 will be on a much bigger scale. Musicians and bands don't often lend themselves to election campaigns, but some have been known to be politically conscious.

For instance, at the last election Brian O'Malley, who is a first-rate pianist, became the Member of Parliament for Rotherham, and alto saxist Roger Fleetwood, of the BBC's Northern Dance Orchestra, was elected as a councillor in Ashton-under-Lyne last year.

Over in the USA the polls have been known to be jazzed up. Back in 1909, Mr. Ed "The Boss" Crump, a Democrat, hired the band of W. C. Handy, the Father of the Blues, to help his campaign for the Negro vote in Memphis, Tennessee. Handy even composed a campaign song called "Mr Crump".

When it had helped to elect Crump as mayor, it was published as "Memphis Blues"—the first time the word "blues" was used on a printed song copy. Back in Britain, in Sep-

tember 1963, the Labour Party presented Johnny Dankworth's Orchestra and the Terry Lightfoot Jazzmen in a nationwide series of concerts. This was really the first important display of interest in jazz by a political party in this country. A Labour Party official declared that there were no political undertones attached to the project nor was it a cover-up for a recruiting campaign. The jazz tour was simply part of an intensive cultural policy. To the bands taking part, the concerts were simply commercial propositions.

You may recall that trumpeter Humphrey Lyttelton once appeared in an election programme on television.

The Terry Lightfoot group once played at a Conservative Fete. Though the band is committed musically, they have no real political leanings so, the following year, they appeared at a Labour Party rally.—A.S.



ROLLINS: coming up for the third dynasty

VISUALLY, Sonny Rollins is one of the impressive sights in jazz. A huge man with the profile of an Indian chieftain, his presence on the stand of the Ronnie Scott Club is guaranteed to strike awe into the heart of any casual visitor who happens to drop in.

Aurally, Rollins this time round, is even more impressive. His performances, since arriving two days late for his month's engagement at the London club, have been stupendous examples of a great artist at the height of his creative powers.

It can be assumed that the Sonny Rollins currently being heard is third dynasty Rollins. His period of complete dominance of tenor saxists during the late Fifties; the uncertainty of his intentions after his return from self-imposed exile—these are behind him now.

In their place is a self-assurance and authority which stamps every phrase and allows Rollins to stride through sets without ever coming within a mile of sounding self-indulgent—a major fault among many jazzmen of the Sixties.

On his second night at Ronnie's, he opened with Miles Davis's "Four", followed it with "Poinciana", and rounded off the

evening with a concoction which lumped half-a-dozen different chestnuts together before finally settling for "Polka Dots And Moonbeams".

Not the programme of a determined adventurer on the face of it, but Rollins' way with a melody is so completely authoritative, his imagination so daring that even the National Anthem would provide enough inspiration.

Occasionally, his superbly controlled gallops—with pianist Beck, bassist Freddy Logan, and drummer Bill Eyden hanging on to every twist and turn—are reminiscent of pre-soprano John Coltrane, and an indication of a time when Rollins might have thought that he was being superseded.

But it's now more of a mutual bargain. Rollins gave a lot to Coltrane, and now he's taken some back and added it to his own formidable armoury.

Perhaps this uncertainty of his own position caused Rollins to be caught in the dilemma which resulted in the mish-mash of a style which was his in the early Sixties.

Any self-doubts which may still exist are invisible in his playing now. Rollins is back in complete command of his instrument, his material, his entire musical situation.

Seldom have British audiences been privileged to hear a jazz great at the height of his powers. Rollins has done more than enough to convince me that in his case, the chance is now at hand.—B.H.

Westward Ho! the jazz cry of the Sixties

HOLLYWOOD

WESTWARD HO! would seem to be the watchword on the 1966 American music scene. Slowly but surely, important musicians—particularly composers—are finding new roots in Southern California after many years in the Eastern United States.

There was a reminder of this situation in a big party staged the other night to celebrate the establishment of Mr and Mrs Ray Brown as Los Angeles residents. The party was arranged jointly by Herb Ellis, Brown's old team-mate in the Oscar Peterson Trio of the 1950s, and Red Callender, the Hollywood jazz bassist who nowadays earns most of his considerable living as an extremely successful tuba player on TV and recording dates.

Anybody who wanted to hire a rhythm section in Hollywood that night was in real trouble. In addition to Brown and Callender, the guests included bassists Jimmy Bond, Monty Budwig, Max Bennett, Mort Herbert (the ex-Louis Armstrong bassist who is now a successful Hollywood lawyer), Al McKibbin, Red Mitchell and Whitey Mitchell. Also toasting the Browns and sharing the welcome cake were such drummers as Shelly Manne, Earl Palmer, Frankie Capp and J. C. Heard, and guitarists Ellis, Jack Marshall and Mundell Lowe.

"I know I'm going to find plenty of music, and plenty of work out here," said Ray Brown. "I've only been here a week and haven't found a house yet, but people found out what hotel I was staying at, and started calling me up right away for record dates. I've already done albums with Hank Mancini, Benny Carter and Johnny Hartman. "One of the things that's going to take up a lot of my time, though, is my publishing business. I'm putting out a series of instrumental instruction books and I expect to do a lot more song writing too."

Like Brown, several of the guests were recent additions to the California scene. Mundell Lowe, a successful jazz and studio guitarist for more than 15 years in New York, has shifted the emphasis in his activities almost entirely to composing.

"I'll play when it's something that I'd really enjoy doing," he said. "For instance, I was on the Benny Carter album with Ray; and I just did a couple of weeks with Peggy Lee in Reno, Nevada. But Hollywood is



BROWN: publishing

the place to really make it as a writer.

"I've been plenty lucky; after I arrived here in December, I wrote a pilot for a television series. They have already sold the pilot, which means that next season I'll be writing music for the whole series, regularly. It's a show called 'Love On A Rooftop'."

Whitey Mitchell is another Easterner who, like his elder brother Red, has decided the West is the best for him. Though he is still playing bass, Whitey is using his considerable talents as a humorous writer. "I just sold my first script," he told me, "to a television comedy programme, and I hope it will be the first of many."

The past couple of weeks have also brought news of several other prominent musicians who are quitting the Manhattan scene.

Oliver Nelson, the saxophonist who has enjoyed increasing success in the past year as an arranger on albums for Jimmy Smith and other jazz stars, just visited Hollywood to meet with music executives at some of the television and film studios. "They were very encouraging," he says, "and I'm seriously thinking of moving out permanently."

Melba Liston, the composer and trombonist who settled in New York a decade ago, has arrived back in Los Angeles on what she says is an indeterminate stay. Like Nelson, she now does very little playing and makes the bulk of her living writing.

If the rush of musicians toward the sunnier climate and more relaxed atmosphere of California would seem to be causing an excess supply of talent in this area, nobody seems to be too worried about it.

All the bass players at Ray Brown's party, for instance, are men with whom he will presumably compete for record dates, yet their very presence among the welcoming celebrants indicated their confidence that there is plenty of room for everyone, and that jealousy and resentment are no more a part of the Hollywood musical scene than hostility and bitterness.

If the present trend continues, New York may become a very barren musical area within the next few years.—L.F.

STAN: to visit Denmark



KENTON

NEW YORK

STAN KENTON will visit Denmark shortly to conduct a symphony orchestra. He also plans to take a band on the road this summer and is hoping to present a Neophonic Orchestra in New York, similar to the one he conducts in Los Angeles.

Impressario Norman Granz is seriously ill in a hospital in Iceland, suffering from hepatitis... ex-John Coltrane bassist Don Garrett has joined avant garde saxist Dewey Redman on the West Coast.

The Bill Evans Trio has opened at the Village Vanguard and is joined by Gerry Mulligan's Quartet at weekends... Chicago trumpeter Nappy Trottler is cutting an album for Delmark, with George Brunis featured on trombone.

Tenorist Archie Shepp has recorded an LP for Impulse with Roswell Rudd (tmb), Lewis Worrell (bass) and Beaver Harris (drs).

Mongo Santa Maria's afro-Cuban group's opening at the Metropole was recorded live by Columbia for autumn release... Roy Eldridge Quintet is back at the Half-Note. —J.A.

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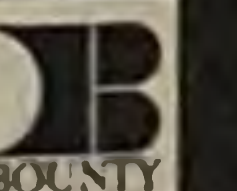
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EVENING IN PARIS (Zoot Money style)



THE NEW-LOOK ZOOT MONEY, STRIPPED TO THE WAIST, ASTONISHES THE OLYMPIA FANS WITH A DIFFERENT LINE IN PRESENTATION . . .

THE EIFFEL TOWER is more or less vertical again; the liquor drought is gradually being eased; the Olympia Theatre is back on its foundations and the demolition gang inside my head has finally split for lunch.

The Animals have gone back . . . I have dragged myself into bed and set the alarm for July.

Fuddled

As far as my fuddled brain can recall, it all began about a week ago. The James Brown package played one night at the Olympia—the Animals came in two by two, and . . .

WHAM! ZOWIE! BARO-O-O-O-M! POW! to say nothing of ZOT!

Paris got comprehensively Burdoned.

Oh, and THUD! That was Zoot Money being pulled off his organ stool by Eric and Barry Jenkins. Just before Zoot was announced they'd deserted their stall seats, leapt up on to the stage and whipped the audience

PARIS WAS BURNING . . .

into a state of appropriate enthusiasm for Zoot.

Then, working from the wings, they systematically stripped Zoot to the waist as he played. The Money waistline could be the reason why they call it the Big Roll band.

Left in trousers and magnificent floppy boots, Zoot proceeded to put a lot of zip into the proceedings. It was a riot which left the audience in a state of perplexed incredulity.

Zoot took a spectacular bow by falling flat on his face and scrambling backstage under the dropping curtain.

The James Brown package with patent leather shoes and hair to match steamed energetically through their well-drilled routine of instant frenzy—but somehow

MM MAN-ABOUT PARIS MIKE HENNESSEY RECOUNTS A TALE OF OUR BEAT BOYS LOOSE AMONG THE FRENCH



the roof stayed on. The Blue Note was closing when the Animals, Georgie Fame, and various other bed-shy stay-outs descended on it.

But it was nice to hear Dave Rowberry say to Dexter Gordon: "You won't know me, I'm just one of the Animals. But that's Georgie Fame."

The Blue Note swallowed, it was left to the Left Bank's Bilboquet to entertain the Animals & Co, or rather

the other way around. Zoot Money raised a marble-sized blister on his finger playing bass and old tungsten-tonsils, Burdon, sang enough to make all imitators immediately sign an own-up pledge.

The next night the Animals appeared—officially—on stage at the Olympia and sent the audience into ecstatic delirium. After Dave Berry had sauntered round the stage, wrapped himself in the curtains and

displayed all known hand signals (he incidentally sang very well), the Animals took charge.

"Hotel de Paris, just down the road," sang Eric when the girl behind me squealed in strident admiration. He also included a lyrical tribute to Newcastle Brown.

Pavement

Afterwards we went to see Memphis Slim at the Trois Maillets—then to the Living Room where Eric Burdon ceremoniously deposited his last fifty centimes on the pavement outside the door.

Dawn was coming up when the red-eyed group finally shuffled off to their hotel for their third hour of sleep



. . . AND WHAT A FINALE

in five days. I got a message from my liver this morning to say how grateful it was that I wasn't along during the first two days of the Animals' eventful visit.

I missed the impromptu symphony for crockery and cutlery in the famous Pied de Cochon restaurant where the Animals had the whole place in uproarious song.

I missed Barry Jenkins whizzing round Les Halles on the bonnet of some astonished Frenchman's car while impersonating the hunchback of Notre Dame. I missed spending three hours

in a police station with the group after they'd been touring round Notre Dame standing on the roof of a car and then leading a rat hunt along the banks of the Seine.

And I missed Dave Rowberry's final desperate attempt to explain to the "flics" in wretched French that it was all good, clean, harmless fun and would they please release them—only to find that the rest of the group had all left in the meantime!

But it was great seeing you, boys. Come back any time. After 1969.



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SEVEN STEPS TO JAZZ



Kid Ory

Born in La Place, Louisiana, on Christmas Day, 1886, he organized a string quintet as a boy and bought a trombone with the earnings. Sat in with Buddy Bolden. In 1911 was leading his own band in New Orleans—King Oliver, Louis Armstrong, Mutt Carey, Johnny Dodds, Sidney Bechet, Jimmy Noone and George Lewis all worked for him. He moved to California in 1919 and then went to Chicago in 1924. Ory retired in 1930 but returned in 1940 and, from 1944, again built an international reputation. The most famous of the original New Orleans tailgate trombonists, he was a big influence, both in his early years and during the Revival. His compositions include "Muskrat Ramble" and, in addition to trombone, he plays trumpet, clarinet, piano, banjo, guitar, bass, drums and saxophone. Listen to: "Kid Ory's Creole Jazz Band" (Good Time Jazz LAG 12104).

1



Miff Mole

Born in Roosevelt, Long Island, on March 11, 1898, he died in New York on April 29, 1963. Mole was the first real technician of the trombone and was the bridge between the purely ensemble men and the virtuoso soloists. A great influence on his contemporaries—including Bix Beiderbecke. Mole studied violin before trombone and was playing for silent films in 1914. Helped form the Original Memphis Five. Joined Sam Lanin in 1919 but continued recording with the OMS. In the mid-1920s started his long association with Red Nichols' Five Pennies. Spent ten years with the NBC Orchestra, playing mostly classical music. Joined Paul Whiteman in 1938 and Benny Goodman 1942-3. In the last decade of his life underwent a long series of operations which left him crippled. Listen to: "Red Nichols' Five Pennies" (Ace of Hearts AH 63).

2



Jimmy Harrison

Born in Louisville, Kentucky, October 17, 1900, Harrison was the first great trombone soloist—according to Hugues Panassié "the greatest trombone player in the history of jazz". He freed the trombone in the same way that Louis Armstrong freed the trumpet. Harrison started playing when about 15 and, surprising for one who spent so much time in big bands, never learned to read. He was raised in Detroit and went to New York in 1922 to join Fess Williams' band. Towards the end of 1926 he joined Fletcher Henderson, remaining with him on and off until 1931. Early in 1931 he joined Chick Webb and was with him in June when he fainted on the stand. He died in hospital, of ulcers, on July 23, 1931. His influence on other trombonists was enormous. Listen to: "Smack" (Ace of Hearts AH 41).

3



Jack Teagarden

Born Vernon, Texas, August 20, 1905, died January 15, 1964. Started on trombone at the age of 7. After working in the Kansas City area he went to New York in 1927. Was with the Ben Pollack band from 1928 to 33 and Paul Whiteman from 1934 to 38. Led his own big band from 1939 to 1947 when he joined Louis Armstrong's All-Stars. Left in 1951 to lead his own small group. At the time of his death was considering an offer to rejoin Armstrong. His style had many similarities to that of Jimmy Harrison—although he did not hear Harrison until he arrived in New York.—and each influenced the other. His impact in the late 1920s had a wide influence—both as trombonist and singer. He was admired by musicians of widely different jazz schools. Listen to: "T For Trombone" (Society SOC 922).

4



Dicky Wells

Born, Centerville, Tennessee, June 10, 1909. With J. C. Higginbotham was, perhaps, the outstanding trombone soloist of the 1930s. Originally inspired by Jimmy Harrison he forged a very personal style of his own, equally effective in small or big band context. He made his professional debut in 1922 and went to New York in 1927 to work with Charlie Johnson, Lloyd Scott and Cecil Scott. He subsequently worked with Luis Russell (1931), Elmer Snowden (1931-2), Benny Carter (1932-3), Fletcher Henderson (1933). Was with the Teddy Hill band from 1935 to 1937, during which time he toured Europe. He was a featured soloist with Count Basie from 1938 to 1946 and again from 1947 to 1950. Since then he has worked chiefly on a freelance basis. Listen to: "Django And His American Friends" (HMV CLP 1890).

5



J. J. Johnson

Born Indianapolis, January 22, 1924. The founder of modern jazz trombone and the possessor of a truly remarkable technique. Has proved as big an influence on his instrument over the past 20 years as Charlie Parker and Dixie Gillespie on theirs. First learned piano at 11, took up trombone at 14. Originally influenced by Trummy Young, Tommy Dorsey, Teagarden and Wells. Was with Benny Carter 1942-5 then Court Basie for a year. Worked with various early bop groups on New York's 52nd Street. Retired from music in 1952 and went to work in a factory. Returned to team up with Kai Winding in 1954 and they toured together for two years before each formed his own group. In the '60s has begun to make his mark as a composer. Listen to: "J.J." (RCA RD7721).

6



Grachan Moncur

Born New York, 1937. His father was a band-leader and bassist with the Savoy Sultans. After leaving school, worked with Wayne Shorter in the Nat Phipps band in Newark, New Jersey. Spent 2½ years with the Ray Charles Band, re-joining for a further six months after a spell with the Art Farmer-Benny Golson jazztet. Then settled in New York, working with such musicians as Jackie McLean, Herbie Hancock. Was in Britain in 1965 in the play "Blues For Mr Charlie" with the Actors' Studio. The first outstanding young trombonist to be identified with the new avant garde jazz he is also becoming prominent as a composer. Tonally, he has returned to a pre-J. J. Johnson, big, brassy sound and he makes full use of slurs. A fine technician and one of the most melodic of avant garde improvisers. Listen to: "Some Other Stuff." (Blue Note 4177).

7

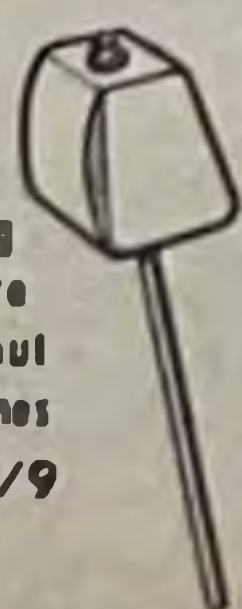
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MONK KONITZ AND HINES

Caught in the Act

Jazz guitarists are a rare enough sight and sound on the scene, so it comes as a treble shock to discover Terry Smith. Terry wields electric guitar in the company of older jazz players, looking like a young mod from an R&B group. But he has a marvellous jazz feel, swing and technique that marks a promise for the future.

BLUE NOTES: a hard struggle

ALMOST a year has passed since Chris McGregor's Blue Notes brought their hard-driving South African jazz into Ronnie Scott's in London. In a few days at Scott's, and before that at the Antibes Jazz Festival, the quintet collected a lot of publicity and a fair deal of critical praise.

They decided to settle in this country, and a few jobs came up at the Green Man, Blackheath, the Bull's Head at Barnes, and in other pubs, but work was hard to find and the group couldn't make much of a living. Last November the Blue Notes started their own weekly club at the Duke Of York in Rathbone Street, London. In

January they added Tuesday nights to the regular Wednesdays, but these have not been successful. The next move came in February, when they began a Friday night series at the Institute of Contemporary Arts in Dover Street. Chris, a quietly humorous man who seems too mild to have adventured

South Africa with a "mixed" or integrated band, views the future philosophically. "It's been a struggle," he admits, "but I think we're turning the corner. In April we'll have been resident here for a year and we'll become full union members. There'll be no restrictions on the jobs we can take."—N.J.



McGREGOR

TERRY SMITH: I listen to the horns

Currently working with tenorist Dave Quincy, they are blowing up a storm in jazz haunts like the Ship, Bermondsey, and the Bulls Head, Barnes, producing booting, satisfying music.

Terry, aged 22, started playing when he left school at 16. "I've always played jazz, and I've no real interest in anything else," says Terry. "I've got nothing against R&B. It can be quite nice. But I always intended if I went professional, I would only do it as a jazz player."

"I went pro, last year, working with a pal's band for a while and having to play all the rubbish, but it helped to bring my reading up a bit.

"My speed has always been there. It was a matter of harnessing it, and it's only in the last year that I have got to know what it's all about.

"I don't know why I took

up guitar. My father played piano and drums. I listened to a Django record one day. Now I listen to Joe Pass and Wes Montgomery. They all come from Django. He was doing some marvellous things on electric guitar just before he died.

"I don't listen to a lot of guitarists funnily enough. I listen more to tenor players, because I don't want to fall into the stereotyped channels of older guitar players—the old Barney Kessel line. He's a fantastic player obviously, but his style hasn't altered since 1941."

What are Terry's ambitions? "I'd like to have my own quartet or trio. I love playing with Dave. We work things out and do a little bit of presentation. It's not avant garde but just relaxed swinging jazz and there'll always be a call for that. I'd like the freedom of a quartet, rather than working with a tenor, but I've got a lot more to learn yet!"

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CLAPTON— LONELY MAN WITH POWER IN HIS GUITAR

ERIC CLAPTON stands at the back of the stage, almost behind the drummer. His legs are slightly apart and his clothes are reasonably casual. When John Mayall finishes his solo he looks towards Clapton who flicks a switch and takes off into a whirlwind of bending notes. He looks like a bobbing puppet as he literally twists and turns the notes out of his guitar.

A few weeks ago he was voted number one guitarist in Britain, by other leading artists. At every gig John Mayall's Bluesbreakers play there is the Clapton-idolising contingent who shout things like: "Give God a solo", or "We want more God".

Without doubt Eric Clapton is one of the best guitarists Britain has. He has been playing guitar for only four years. He took it up: "Because of the basic enthrallment in the power that exists in rhythm and blues."

After playing for four months he went and saw a group the Yardbirds still in their early stages, playing at Richmond's Crawdaddy Club: "I'd heard this group were interested in me joining them. I went to the Crawdaddy, walked in and thought, 'what is this?'"

"They were playing things like 'Can't Judge A Book', sort of everyday R&B. Like R&B puppets. I don't know why but I thought what a cushy job this would be so I joined them."

"Eventually I got quite brainwashed with this commercial R&B," said Eric, "brainwashed most of the time — it was only when I got on stage away from all the hubbub bubble, that I suddenly realised I didn't really like what the group did or played."

"Anyway," said Eric, "the whole thing got so business like with finances, companies, promotion and all that, we became machines instead of human beings. I thought, 'If I'm going to become a money-making musical factory, I'll pull out.' So I did."

Eric Clapton is certainly a purist. He denies that he left the Yardbirds just because they were going commercial but admits that had a lot to do with it.

He readily puts down English artists, and says that he'll get out of England when he can. "I don't think there will be room for me here much longer. None of my music is English — it is rooted in Chicago. I represent what is going on in Chicago at the moment, the best I can anyway, because it's difficult to get all the records imported."

"I feel that the English are rooted in rock and roll, and Tommy Steele. The stuff coming out of England now, makes me puke. I'll be the first to put Chris Farlowe down."

"Everything you've ever heard Farlowe do has been done better and years before in America by Negroes. He can't hope to simulate what the American Negroes do."

"The Miracles, Ray Charles everybody, make their records commercial for the American white public to buy. Therefore by the time Farlowe and all have got the numbers, they're about third hand."

"Anyway I think the only way is to go to America. Forming a blues band in England is like banging your head against a brick wall. Nobody wants to do it, and nobody wants to record it."

Eric would like to get to Chicago, his "spiritual home." Jeff Beck, who took Eric's place in the Yardbirds



brought back exciting reports: "I've become very excited because Jeff said they dig what he plays, and that he dug the whole scene like mad. I gather that it became Jeff Beck with the Yardbirds. The white Americans over there, who know what they're on about, dug Jeff a lot more than Keith Relf's half-hearted singing."

Clapton is convinced it will be his scene over there: "I deal in realism. Nothing but realism, and the nastier the better. The buyers and sellers of records in England are not concerned with it, this is why I'm being driven out."

"I'm not interested in guitar, sound, technique, but in people and what you can do to them via music. I'm very conceited and I think I have a power — and my guitar is a medium for expressing that power."

"I don't need people to say how good I am, I've worked it out by myself. It's nothing to do with technique, and rehearsing, it's to do with the person behind that guitar who is trying to find an outlet. My guitar is a medium through which I can make contact to myself. It's very, very lonely."

"This is blues. Expression. I am contacting myself through the guitar and telling myself I have a power. I haven't a girl friend or any other relationship so I tell myself of this power through the guitar."

Finally he stopped talking, reflected on what he had said and muttered: "I'd like to say something about McCartney. I think he's a blues singer. The group and their songs are clever pieces of engineering. Everything the Beatles have ever done is an absolute piece of engineering to play on people's neurosis — clever, subtle brainwashing."

"Paul is a complete and utter blues singer. Whereas the others will pack it up some time and become estate agents or run chains of supermarkets somewhere, I think Paul will go on singing. I may be wrong but I think he will."

Undoubtedly Clapton will also go on also. This speeding maestro of the guitar strolls about his flat listening to everything from B. B. King to the Ronettes, while he sprays the roof of his model hot-rod. He seems to have achieved some sort of insight into himself, his music, and the music around him. One can only conclude there is a bit more to playing good blues guitar than just knowing your string bending. — NICK JONES.

A WHOLE SPOON GOING!



A RARE
PICTURE
OF FRED
SCUTTLE,
GREATEST
LIVING
EXPONENT
OF R&S,
IN ACTION.
NOTE THE
AUTHENTIC
POSE

PERHAPS the most significant trend in the 1966 pop world has been the sudden upsurge in popularity of R & S, Rhythm and Spoons to the uninitiated — and prime exponent Fred Scuttle. To get the background story to the Spoons Boom the MM put these questions to Fred:

MM: Are you the first spoons player in the Scuttle family?

FS: No. My grandfather, Johannes Sebastian Scuttle was High Schpeed Schpoons champion of Germany before World War I. He got dissatisfied with the quality of German steel spoons and moved to Sheffield where he married his charlady — one of the famous Sheffield Scrubbers.

My father was the first to play bop spoons. He was forced to retire by an unfortunate accident — he took the last chorus of "How High The Spoon" a fraction too fast and fractured his elbow with the left-hand spoon.

MM: What were your early influences?

FS: I always admired the way Fanny Craddock wielded her spoons, but my biggest influence was Big Bill Sponsey.

MM: What was your first big hit?

FS: I thought I would make it with "Elusive Butterknife", but the Val Spoonican cover version killed it. Still I got a lot of publicity out of it — the Yardbirds, Giorgio Gomelsky and Larry Page took an MM ad declaring "Fred Scuttle is authentic, original and valid. He plays pure spoons."

I finally made the chart with a revival of G. H. Elliott's "Chocolate Covered Spoon" but my first number one was with "Bernie's Spoon." Since then everybody has been copying me — the Spoonbenders; Dave Dee, Dozy, Beaky, Mick and Spoons; the Small Spoons; and the Spoonks to name a few.

MM: How did you also come to win the title of "The Fastest Tap Dancer" in Tooting Bec?

FS: That was a mistake. I was experimenting with a pair of electric teaspoons when they got caught up in my op art copper braces.

MM: How do you get that distinctive sound?

FS: It's all in the plating. Plating is even more important to a spoons player than other musicians. I use Selmer table spoons for that special bass sound and Boosey And Hawkes tea spoons for the high note stuff.

MM: What exactly is Rhythm-And-Spoons?

FS: R&S is really the dance music of the Caucasian Negro. The term has become meaningless since the Rolling Spoons took it over and made it commercial. Now everybody thinks you have to use amplified spoons to play genuine R&S.

MM: What are your views on avant garde?

FS: I've heard Spoonog and these other guys and to me, Free Form Spoons, is a load of old cod's. Most of them don't seem to know what the left spoon is for and their tones sound like first year students at a soup kitchen. The critics only play along with it because they are frightened of repeating their mistakes about Spoonbird.

MM: There are rumours that you have written a religious work.

FS: That's right — "In The Beginning There Were Spoons." I've got a gig in Coventry Cathedral, backed by the Massed Dagenham Spoons and the Who.

MM: Have you heard the new mod spoons idol at the Marquee — Seth Spoons?

FS: Quit bugging me, man. You guys come here, misquoting all over the place. You tread all over my Morning Glory seeds and breath all over my spoons. I'll show you what I think of that faker.

MM: Ouch!

NEXT WEEK

JOHN HANDY

King of the New
Orleans altoists

BY MAX JONES

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BLIND DATE

DAVE DEE

OTIS REDDING: "Satisfaction" (Atlantic). It's Otis Redding or Lee Dorsey. Otis Redding? It's all right but it's a mistake releasing it here if they want it to be a hit. The kids won't buy it after the Stones. It's quite exciting, but it's not for me. He should have done something else.

JAMES BROWN: "New Breed (Part 1)" (Philips). I bet I know who this is. I was wrong, I don't. Is it Johnny Dankworth or somebody? It doesn't mean a thing. If I stand on my head on that table, can I see who it is? It's probably somebody big, but it doesn't get anywhere. Not for me. James Brown? This record's a con. They can't be serious. Still, perhaps he's playing all the instruments.

FLEUR DE LYS: "Circles" (Immediate). I've heard this before — this week. Guitar sounds like the Yardbirds. Is that a bird's voice on the record? The Fleur de Lys? My humble apologies for not knowing it — they're good mates of ours. It's much better than their last one, but I can't make up my mind which image they're going for on this one. Perhaps they're trying for a different image. I don't know about it. It's half Yardbirds and half the Who on the solo, and I think perhaps there's no room for another group doing that sort of sound.

DAVID AND JONATHAN: "Speak Her Name" (Columbia). No. Nice voices and backing but it's not one for me. Is it an English record? I don't think they'll do anything with this. It's got a touch of the Fortunes in the tune. It's nice. David and Jonathan? Not a bit.

ZOOT MONEY: "Let's Run For Cover" (Columbia). I should know who it is. I know the voice. Zoot Money. It doesn't get me



going. "I wouldn't have expected this from George Money. I don't know why he doesn't record a stormer — something he can get his teeth into and do more with. I like George, he's a good performer. But he should get a real raving record out. He's a raver, our George."

EVERLY BROTHERS: "You Got The Power of Love" (Warner Bros.). Everly Brothers. I like it. It's lovely. Oh, why have they put that bloody organ in the middle? It would have sounded better on guitar. It's a great number, but they've just stuck the organ in the middle. That high bit is catchy. I like it, but they've spoiled it with that bum instrumental bit.

BARRON KNIGHTS: "Round the World Rhythm And Blues" (Columbia). Dave Davies must have written this! Barron-Knights? Not at first, I thought they were taking the mickey out of Mick Jagger then it had a touch of the Kinks in it. I don't know what they're trying to do in this one. I'd have to listen to it again to decide if it had a chance.

CHRIS ANDREWS: "Something On My Mind" (Decca).

There's that bloody organ again. I've nothing against organs but I'm fed up with the organ sound. It's a beautiful number though. I don't know who it is. The voice is dead unusual. But why put the organ in there? Knockout riff and melody. It's the sort of number I'd like to do — but without the organ.

MORECAMBE AND WISE: "Now That You're Here" (HMV). Shall we dance! Morecambe and Wise. That little voice cutting in gave it away. It won't get in the charts but it knocks me out. Great. They can go on making records like this so I can sit on my own and have a good laugh. I like comedians, anyway.

BONZO DOG DOO-DAH BAND: "My Brother Makes The Noises For The Talkies" (Parlophone). It's not funny. I don't like it. Put Morecambe and Wise back on again. No, no, no. Take it off, quick. Awful.

DUSTY SPRINGFIELD: "You Don't Have To Say You Love Me" (Philips). Fabulous intro. It's Dusty. All the way for me, a big hit. I've got shivers up and down my spine. I've only seen her in person on stage once and she knocked me out. I don't automatically like everything she does on record, but this is great. She really feels it. Funny, I saw her in a cafe on the M1 yesterday. It's good enough for me. I like it. I like it.

CRISPAN ST PETERS: "Pied Piper" (Decca). Crispian St Peters. I think this is one that'll grow on you. It's nice on the first hearing, but it doesn't poke you in the guts. It's one of those you've got to hear five or six times. Not such a strong melody line as his hit record. I'm not sure whether this isn't too much like the hit. It's possibly a minor hit. But not as big as "You Were On My Mind".

MELODY MAKER NATIONAL BEAT CONTEST ME



Not all his opponents are as pretty as Adrienne Poster, so perhaps that's why star wrestler Jackie "Mr TV" Pallo isn't looking as fierce as usual. Jackie and Adrienne were among the star guests at the MM Beat Contest.

BIG BEAT INVA BRIG

Two thousand enthusiastic fans packed Brighton's Regent Ballroom on Sunday to hear the Mystery Men, a five-piece group from Kent, play their way to first place in the Grand Gala Opening of the MM's National Beat Contest.

The Mystery Men—whose drummer and lead guitarist are both still only 15—were the decisive winners in a closely-fought contest in a beat and excitement-packed evening of music and stars in this South Coast resort.

The first four groups voted by the audience were: 1. The Mystery Men, from Kent; 2. Brighton's Sea Urchins; 3. The Triffiks, from Tetchworth, Sussex; and 4. The Flashbakks, from Croydon.

Now all four groups go forward into the first semi-final at the Regent Ballroom on May 1.

Fans were still thronging the hall cheering when the Mystery men received their heat prize of modern clothing and told the MM: "We're knocked out by the result. We never expected to do so well in this first heat."

The group — lead vocalist Ron Mercer, aged 20, from Erith, lead guitarist Glyn Edwards, aged 15, from Welling, rhythm guitarist John Allen, aged 17, from Bexley Heath, bass guitarist Alan E. Chapman, aged 21, from Dartford, and drummer David Shepherd, aged 15, from Bexley Heath—were formed in March last year. They got their name by putting a lot of names into a hat and picking one out.

As group after group took the stand and played, the huge tape machines were spinning at the side of the stage. For the whole of the evening—the beat groups, the celebrities and the screams, cheers of the audiences — was recorded for Radio Caroline. The tapes will be edited into a programme to be put out later by Radio Caroline, with celebrity interviews recorded in the private bar beneath the ballroom.

Early in the evening, the Small Faces were cheered as they were introduced before they dashed off to appear at a venue in Sussex and huge cheers were given to Georgie Fame, David and Jonathan, the Overlanders, Hedgehoppers Anonymous—and the biggest name in professional wrestling, Jackie Pallo was greeted with a mixture of cheers and boos as he was introduced and interviewed on stage by hard-working Radio Caroline DJ Tony Blackburn who was comper.

Over the next 18 weeks, until the finals in August, the best beat groups in Britain will be competing at the Regent Ballroom for the ultimate prize — a Decca recording contract, which like the St. Louis Union last year, could see the group in the charts in a very short time, —£500 in cash donated by the MM and Britain's musical instrument manufacturers, clothing, a free radio for each member of the winning group, a trip to Radio Caroline and personal appearances on radio and television.

This is just the start of the biggest pathway to beat fame in this country. Why not go along to the next heat on Sunday — and every Sunday — and give yourselves the chance of seeing Britain's stars of the future competing for the right to the title of Britain's best beat group.

Teatime with the Small Faces at Brighton. The faces visited the Regent Ballroom on their way to an appearance in Sussex.



David and Jonathan on stage



Colourful Pinkerton's Assorted Colours pictured during the evening soon after being introduced to the audience.



Georgie Fame got a terrific reception from the audience when he was introduced.

CALIFORNIA DREAMIN'

the mama's and the papa's

california dreamin' by the mama's and the papa's is more relative to today than the general election which can only bring more bigotry, unfulfilled promises and the ultimately big bringdown. california dreamin' won't put the country back on its feet but it will give you a helluva lift for two minutes and thirty-two seconds and sometimes that can be a long time.

andrew loog oldham, a bystander

P.S.—I didn't write it, john phillips did; I didn't publish it, trouseale did; I didn't produce it, lou adler did; and I didn't release it, RCA did — I just like it . . .

MELODY MAKER NATIONAL BEAT CONTEST

BRITAIN'S GIGANTIC BEAT CONTEST

Hedgehoppers Anonymous hopped into Brighton on their pogo sticks just to be present at the Beat Contest.



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new records



POP: reviewed by the Melody Maker pop panel

Not so much shouting from Mr Dynamite



BROWN: soulful phrasing and beaty backings

JAMES BROWN: "I Got You (I Feel Good)" (Pye): What can you say. Either you like Mr Dynamite or not. This is an LP of some of the best of James Brown tracks. There's not so much shouting, but more singing. Listen to "You've Got The Power", "Think", one of the album's best tracks and the stomping "Good Good Loving". All of Brown's material is good, and although his voice isn't tonally strong, soulful phrasing and beaty backings make up for it. Having just visited Britain his many fans will pounce on this album—a valuable souvenir.

THE TEMPTATIONS: "The Temptin' Temptations" (Tamla Motown): The five Temptations here with their chart topping American LP. Mainly new numbers, not released in Britain before. Each side kicks off with a more famous number. "Since I Lost My Baby", and "Girl (Why You Wanna Make Me Blue)", respectively. Then there are some newer tracks, the atmospheric ballad "Just Another Lonely Night", a Miracles sounding "You've Got to Earn It", and the lyrical, wailing "Born To Love You". Good varied material with groovy Motown arrangements.

CHRIS FARLOWE: "14 Things To Think About" (Immediate). Chris is presented with several different types of backings from strings to brass and guitar group. He tries his hand at Paul McCartney's "Yesterday" with a soul treatment, Jagger-Richard's "Think", ballads like "Summertime", rockers like "Rockin' Pneumonia", and more like "My Colouring Book". It certainly shows off Chris's versatility and he can be proud of his first album.

THE FOUR TOPS: "Second Album" (Tamla Motown): The Tops second LP which includes the four singers' last three singles, "I Can't Help Myself", "It's The Same Old Song" and "Something About You". Numbers like Holland-Dozier-Holland's "Love Feels Like Fire", a jerky, swinging falsetto number, and the gentle "I'm Grateful". Some

LPs

of the backings should be slightly altered, to add more variety but otherwise a splendid album.

TIMI YURO: "The Best Of Timi Yuro" (Liberty). Somehow, it's hard to summon up a lot of enthusiasm for Miss Yuro's sob-suggesting voice on record. She sounds more convincing on the up-tempo offerings. Still, London audiences will get the chance to judge her as a performer when she stars in cabaret here soon. This album leans heavily on ballads like her big hit "Help", "I Apologise", and "Gotta Travel On."

PAUL REVERE AND THE RAIDERS: "Just Like Us" (CBS): Revere and the Raiders are an American fringe-soul group. They came to fame as residents on Dick Clark's "Where The Action Is" US TV show. They are a professional, polished group who play mainly pop standards like "Satisfaction", "Out Of Sight", which is worth a listen, and "Baby Please Don't Go". Presumably the format of Clark's show demands such standards but they are obviously capable of breaking out with some really original sounds. Includes also "I'll Be Doggone", "Night Train", and "I'm Cryin'."



BROWN: soulful phrasing and beaty backings

LENA HORNE: "Feeling Good" (United Artists). Lena is bang up to date and wailing fresh on some of the best contemporary songs—including the Lennon/McCartney "And I Love Him", and the Newley / Bricusse songs "Feelin' Good" and "Who Can I Turn To". She has the ability to get inside a song and explore it. She can also take a number associated with another artist and make it her own.

DUANE EDDY: "Does Bob Dylan" (Pye). Delicate intro, thud! twang! and it's Duane clomping through some of the bard's best songs. If you like your Dylan stated in the most obvious way Eddy has got a treat in store for you. "Blowin' In The Wind" just about beats the lot.

BILLY ECKSTINE: "The Prime Of My Life" (Tamla-Motown). Mr B has always been one of the greats and he keeps his reputation here aided by tasty arrangements from Gil Askey, Melba Liston and Bobby Tucker. Billy has a lot of jazz feel. Best tracks: "As Long As She Needs Me", "Love Is Gone", "Who Can I Turn To" and "This Is All I Ask".

JOHN BARRY: "King Rat" (Fontana). This is the original sound track recording of the score from the Columbia picture "King Rat" and once again underlines the enormous and deserved success Barry has had in the field of theme writing. A souvenir for those who enjoyed the film, and exciting music for anybody.

"Four In The Morning" (Ember). John Barry has composed a sensitive, lyrical score for the award-winning British film and this album is primarily a condensed sound version of the film. It can be viewed in two ways—either as a taster to make you go and see the film or as a record of the film after you've seen it. But either ways its relevance is only fully realised after the film has been seen.

LES PAUL AND MARY FORD: (Real). The fabulous guitar and vocal duo not at their best on a collection of not particularly fabulous songs like "Poor People Of Paris", "Goodnight Irene" and "After You've Gone". Most numbers are taken at medium tempo to slow, instilling a modicum of boredom as the record progresses to the blessed relief of the stop grooves.

B. B. KING: "Confessin' The Blues" (HMV). Definitely not "In Crowdian" concept of the blues, with all that dire shrieking and juvenile hysteria recently bandied about both here and in America, but the genuine grown-up man of blues in action. A beautifully produced set, from both recording quality, musical quality material points of view. However more variation in tempo and mood would have been welcome, which would have induced more of the excitement that was present on a recent Otis Redding album plus more instrumental passages. Listen to "See See Rider", "I'd Rather Drink Muddy Water", "Goin' To Chicago", "How Long Blues", "Cherry Red", and "Please Send Me Someone To Love", among others.

SINGLES

Sophisticated ballad for Cilla from Bacharach

CILLA BLACK "Alfie" (Parlophone): A sophisticated ballad from the pen of Burt Bacharach and Hal David for Cilla here. As usual a first-class record. Heart rending climactic passages contrast vividly with the smooth rolling chorus. A professional record which should have little difficulty making the chart.

THE OVERLANDERS: "My Life" (Pye): The chart topping Overlanders have chosen a Tony Hatch composition to follow up "Michelle". Hatch has cleverly kept the number in a Beatles vein, and the Overlanders put all they can into it. Interesting snips of guitar too. Not in the same class as Lennon-McCartney's classic "Michelle", but improves with listening.

THE RIGHTEOUS BROTHERS: "(You're My) Soul And Inspiration" (Verve): Immediately recognisable as the Brothers. Typical performance—the formula is getting a bit old—with huge orchestral backing and massive build-ups. As usual the backing has rather marred the melody line of this Mann-Weil number but, as usual, a professional dynamic, exciting, record from the Righteous Brothers.

ROYALETTES: "You Bring Me Down" (MGM). So many derivations it's not true. But true to say it's a pleasant all American girl group single, to be enjoyed if you can rid the ears of the strains of past hits.

JIMMY REED: "Odds And Ends" (Sue): 12-bar blues man Jimmy Reed with a Vee-jay recording issued here on Sue. Fairly lazy number that thumps along with Reed's wailing harmonica accompanied by some crazy blues violin. All I can say is—they all sound stoned—which can't be bad!

JIMMY HUGHES: "Goodbye My Love" (Sue): Another Sue release of a contemporary hit, by the original artist. Liverpool's Searchers covered this one and they didn't do much to the original. Hughes takes it a little slower, with more soul, and he drags out the "goodbye-eye-eye" bit to ridiculous lengths. Nice though.

Which Supreme is it on Good News?

EPs
SUPREMES: "Shake" (Tamla Motown). Four great swinging Sam Cooke songs—"Shake", "Chain Gang", "Havin' A Party" and "Good News"—make a thoroughly satisfying Supremes set. The lead singer on "Good News" is obviously not Diana Ross. Whichever of the girls it is, she's great and should be featured a lot more. Diana leads on the other three with the sexiest voice in modern pop music.

PEGGY LEE: "In The Name Of Love" (Capitol). Peggy Lee is an acquired taste, like caviare. And it's a taste well worth cultivating. These four tracks are just the thing for a discerning palate—good songs brilliantly sung and with both big and small group backings. Miss Lee gives a faster, more muscular treatment to Astrud Gilberto's "Ipanema". The other tracks are "In The Name Of Love", "Talk To Me Baby" and "There'll Be Some Changes Made".

DONOVAN: "Donovan Vol 1" (Pye). Four of Donovan's highly personal songs on one entertaining EP, including one of his best, "Hey Gyp". Other tracks are "Sunny Goodie Street", "Oh Deed I Do" and "Jersey Thursday". Some good guitar and harmonica also featured.

NANCY WILSON: "Today, Tomorrow, Forever" (Capitol). The most talented new voice of the 1960s shows its great potential on four varied, and expressive songs. Superb singing, neatly backed by a sympathetic rhythm section. Titles are: "Our Day Will Come", "Call Me Irresponsible", "On Broadway" and "The Good Life".

KENNETH MCKELLAR: "Songs For Europe" (Decca). McKellar has a good sturdy voice and concert platform, hand-on-heart delivery. But neither the voice nor the five songs are the sort of things to sell in vast numbers in 1966. Titles are "As Long As The Sun Shines", "Country Girl", "A Touch Of The Tartan", "A Man Without Love" and "Comes The Time".

SAMMY DAVIS - COUNT BASIE (Verve). This is not a completely satisfactory wedding—Davis' voice hasn't the flexibility to match the unique Basie brand of relaxed swing. This version of "Teach Me Tonight", for example, just cannot compare with the Basie-Joe Williams version. Other tracks are "New York City Blues", "You're Nobody Till Somebody Loves You" and "Keepin' Out Of Mischief Now".



CILLA: heart-rending passages

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THE FINEST IN JAZZ SINCE 1939

BLUE NOTE

new records

JAZZ: reviewed by Bob Dawbarn, Bob Houston, Max Jones



MORRISSEY

GREAT — BY ANY STANDARD

DICK MORRISSEY: "Storm Warning," "Storm Warning," "What Is There To Say," "Come Rain Or Come Shine," "Wind Of Change," "Get Out Of Town," "March On." (Mercury 20077MCL.)

Morrissey (tr), Harry South (tr), Phil Bates (bass), Phil Seamen (drs).

There are really three Dick Morrisseys — the raving belter who swings more than any other horn on the British scene; the tender, breathy, almost Ben Websterish ballad player, and the hard-toned modernist who has obviously been listening to recent developments, and is reminiscent of Joe Henderson.

Full blast

All three are equally appealing to my taste and are well represented on this album.

The record may not quite catch the full excitement of Morrissey and Seamen going at full blast in front of an appreciative club audience, but a British album of this quality would have been unbelievable ten years ago. This is first-class jazz, by any standards.

Seamen's drumming is beautifully crisp and he can still outswing anybody this side of the Atlantic — and a good many big names on the other side as well.

Feeding

Harry South solos pleasantly, though his value to the group is more in his feeding of the soloists and in his writing — on this set he contributes the moody title piece and the soulful "Wind".

Phil Bates uses his head as well as his fingers and has become a most consistent player.

Highly recommended to all but extreme tastes in jazz. — B.D.

Ultimate in jazz piano?

TATUM'S piano is one of the permanently amazing, larger-than-life features of jazz.

Though he has been dead more than nine years he is still talked about as the ultimate in jazz keyboard playing, and it is indeed true that his rich music has not dated.

Quite experienced jazz listeners may find it less than fully satisfying, because of its sheer brilliance perhaps, or because they feel that Tatum didn't get right to the heart of the matter—preferring stylistic decoration to deep content.

However this may be, Tatum was a soloist of true virtuosity and inventive force: a man whose piano interpretations (always of other people's tunes, as Charles Fox points out in his sleeve note) were so full of embellishments and "orchestral" ideas that they assumed the stature almost of new creations.

On this reissue of a set released here previously on Vogue Coral in 1957, we hear six trio performances from May 44, and six by the wizard alone.

It should not need saying that all are impeccably and imaginatively played. The earliest solos, "Stormy Weather" and "Gone With The Wind", have enough meat between the runs to make them ideal starting points.

From these '37 titles the story moves on to '39 and a multiform "Tea For Two", with Tatum ringing the changes of time and tempo somewhat as Hines does today.

Several qualities in Tatum's formidable armoury remind us of Earl Hines, as others recall Fats Waller and early Teddy Wilson—the latter doubtless being inspired by Tatum.

On "St Louis", though, he plunges into a boogie style—not characteristic Art, though it is dangerous to guess at what was—which has the treble attack and insistent bass figures of Meade Lux in motion.

This track, "Beguine" and the rhythmically superb "Rosetta", date from 1940 and complete the solos.

The trios, with Slam Stewart humming and bassing, and Tiny Grimes playing charming guitar interludes here and there, are to my mind overshadowed by the solos. But "Cocktails" is agreeably romantic and "After", "Honeysuckle" and "Rhythm" display deft dovetailing.

It is highly artistic music-making, such as you hear only too seldom on jazz records these days. A pity the sleeve gives no dates or details. — M.J.

ART TATUM: "Here's Art Tatum." Honeysuckle Rose; Moonglow; I Got Rhythm; Begin The Beguine; Tea For Two; Stormy Weather; Gone With The Wind; St Louis Blues; Cocktails For Two; Deep Purple; After You've Gone; Rosetta. (Ace Of Hearts AH109.)

TED CURSON

TED CURSON: "Tears For Dolphy." Kassim, East Sixth Street; 7/4 Funny Time; Tears For Dolphy; Quicksand; Reava's Waltz. (Fantana 688 310ZL.)

Curson (tr), pocket (tr), Bill Barron (tr, clt), Herb Bushler (bass), Dick Berk (drs).

THIS is a curiously uneven album. There are several delightful moments mixed with passages of utter boredom. I am an admirer of Curson's work with Charles Mingus—Eric Dolphy was also on the excellent albums they made for Candid. But it seems that Curson needs the discipline of a Mingus. Too often here his solos are overlong and degenerate into mere scribbling.

On the other hand he plays delightfully, reminiscent of Clifford Brown at times, in his tribute to Dolphy. For the fast 6/8 "Quicksand" he uses the small, four-valve piccolo trumpet which has a quite attractive, pinched tone, though seeming to present intonation problems in the opening ensemble.

Barron is very much a Coltrane man, although he also has his own thing going. He, too, would benefit by judicious editing of some of his solos. His clarinet playing, on "Quicksand" has that Oriental, snake-in-a-basket, sound.

Bushler is yet another of those remarkable young American bassists and Berk, a new name to me, is an excellent and intelligent drummer.

Curson is not too well represented in the catalogues so, despite its deficiencies, this can be recommended until he comes up with something that really lives up to his undoubted potential. — B.D.

Reliable hard-swinging stuff

ALTHOUGH he may not be one of the all-time greats, Cannonball Adderley can be relied upon for an album of heated, hard-swinging jazz.

This set, recorded at Shelly Manne's Manne-Hole Club in Hollywood, showcases the same sextet as visited Britain for a brief visit late in 1964.

"Work Song" is trotted out and given a florid alto introduction, but the remainder of the material is fresh. "Little Boy" is a melancholy Nat Adderley tune, while Lloyd contributes "Sweet Georgia Bright" and "The Song".

The brothers Adderley are both heated soloists whose playing never deteriorates below competence, and there are occasions — Cannonball on "Boy" and "Lady"—where



TED CURSON: curiously uneven album

THELONIOUS MONK

THELONIOUS MONK: "Misterioso." Well You Needn't (a), Misterioso (b); Light Blue (b); I'm Getting Sentimental Over You (a); All The Things You Are; Honeysuckle Rose; Bomsha Swing (a), Evidence (b). (CBS BPG2620.)

(a) Monk (pno), Charlie Rouse (tr), Larry Gales (bass), Ben Riley (drs). (b) As (a) except Butch Warren (bass) and Frank Dunlop (drs) replace Gales and Riley.

UNLIKE many of the top attractions on the international concert circuit, Thelonious Monk has managed to avoid the pitfall of merely going through a routine which will be acceptable from Newport to Tokyo.

That's how far flung the locations were for this album, which presents eight typical and well up to scratch performances. I prefer the Riley-Gales rhythm team on the (a) tracks mainly because they don't make such heavy going of following the unpredictable maestro, while Rouse has been loose in the maze of Monk compositions for so long that he navigates them with ease and assurance which usually results in well-turned solos.

The five Monk originals are tried and trusted material given a good once-over by the composer and Rouse, but I always draw special pleasure from the Quartet's handling of standards. "Getting Sentimental" has always been a good subject for a Monkish prank, and its tail gets another tweak here.

Excellent and typical Monk Quartet performances, and well worth acquiring even if your collection already boasts quite a few Monks. — B.H.

they are well up to their best form.

Lloyd's Coltrane-based tenor adds flavour to the Adderley soul recipe, and his contorted excursion on "Sweet" is, for me, the most interesting moment on the set.

However, this is a better than average Adderley set, with the three horn men admirably backed by the Zawinul-Jones-Hayes rhythm team. — B.H.

EARL AT CLOSE TO HIS BEST



A good many of Earl Hines' albums are being released these days, which is no more than just to one of jazz music's most extraordinary talents. Now, World Record Club reissue a 1960 Hines trio set called "EARL'S PEARLS" (T472) which gives us samples of nearly all his moods as heard on the current tour. "Willow Weep" is slow ballad playing which doesn't degenerate into the cocktail genre; "Song Is Ended" typifies Earl's firm swing and steady touch on a medium-tempo song; "Stealin' Apples" and "Love Me Or Leave Me" strut happily, while "Rosetta", "Tea For Two" and "The Saints" have powerful passages of keyboard improvisation. The "St Louis" tour de force turns up again, and "You Can Depend" and "I Can't Believe" carry two of his curious, slightly Nat Cole-like vocals. Calvin Newborn's guitar contributes some attractive things and he, Carl Pruitt (bass) and William English (drs) work closely together. — M.J.

the rhythm are consistently impressive. The first side is nothing but the blues — relaxed inventive, straight to the point, always jammed. Almost a definition of rocked jazz. — M.J.

Organ is neither the easiest instrument to play nor to play with. Big John Patton proves he can direct the monster's energies into a rousing blues groove on "OH BABY" (Blue Note Stereo ST-84192). But Blue Mitchell (tr), Harold Vick (tr) and, to a lesser extent, Grant Green (tr) all sound rather harassed — they need a more flexible and sensitive backing to relax and give of their best. Still this is a pretty good example of its genre and keeps the limbs twitching. Organ fans will certainly like it. — B.D.

The offerings of Jonah Jones' Quartet over the past few years have become stereotyped to a large extent. Yet so clean and swingingly is Jonah's trumpet, so pleasingly simple his formula, that record after record comes over quite fresh and enjoyable. People often don't rate the output as jazz, because of its popular cut, but this is an argument about nomenclature. What remains indisputable is the quality of the playing, and the group's bouncy approach makes for forthright party dance music if nothing more. "ON THE SUNNY SIDE OF THE STREET" (Brunswick LAT8633) is the predictable mixture with a nice choice of tunes, including the title song, "Anytime" and "You're Nobody" on which Jonah sings casual vocals. Other effective numbers are "Side By Side", "I Used To Love You" and "Sheltering Palms", Jonah's crisply supported by Hank Jones (pno), John Brown (bass) and Osie Johnson (drs). — M.J.

Don Redman's "GEE BABY, AIN'T I GOOD TO YOU" is one of the lasting jazz tunes, and when it's played at the right tempo by such experts as Ben Webster, Harry Edison, Oscar Peterson, Ray Brown, Barney Kessel and Alvin Stoller the result is superior lyrical jazz of the mainstream variety. "Gee Baby" is the title song of a Harry Edison Sextet LP by that personnel, now reissued on World Record Club 7477. This Hollywood-made 1957 session, first issued here on HMV in 58, goes on springs from the opening bars of a medium-grooving "Blues For Pinoy Brown". Sweets, muted and open, is in keen strong-swinging form; Webster's playing sounds rich and full of spontaneity; Peterson comes over most incisively; and Kessel and

Chicago tenorist Eddie Harris enjoyed some success with his hit version of "Exodus" in 1962, and here he sets out to establish his jazz credentials more firmly on "THE IM SOUND" (Atlantic SALS045 Stereo). He emerges from the six tracks as an extremely eclectic soloist who can veer from Getz through Coltrane to Ornette Coleman in his playing. His technique is first-rate, despite a tendency to overindulge in harmonics. He gets first class support from Cedar Walton (pno), Ron Carter (bass), and Billy Higgins (drs), and the addition of Ray Codrington's trumpet helps on three tracks. Harris is too busy sounding like a lot of different tenorists ever to impress as a major soloist, but there's proof enough here that he's a far better jazzman than his earlier albums show. — B.H.



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DID Barry McGuire, who recorded "Eve of Destruction", used to sing with the Christy Minstrels? Where was he born? Has he written any songs? — R.C., Tooting, SW17.

Yes, he was with them for three years. Hometown was Oklahoma, October 15th, 1935. Compositions include "Green Green", "Greenback Dollar", "Why Not Stop And Dig It" and "Don't You Wonder Where it's At".

I SAW an unusual musical instrument on board a ship from the Far East. It has keys like a typewriter and it sounds a cross between a guitar and a mandoline. Do you know

what it is?—A. T. Evans, Dagenham.

Before I could investigate, observant reader Evans supplied the answer himself! He spotted a newspaper cutting showing Julie Felix playing the instrument, which is early Japanese and known as a Toko Yota.—Musicologist

VISITING London's "Talk of the Town", I was impressed with the sound produced by the Phil Phillips Four. What amplification do they use? — Arnold Burnett, Coventry.

Devised and built by Pepe Rush, of Rush Equipment Ltd., it consists of (1) P.A. 50-watt amplifier, with four channel mixer unit, providing separate bass/treble/echo/volume for

each channel. (2) bass booster with 18-inch speaker and separate 50-watt amplifier. (3) 50-watt organ booster cabinet with special multi-tremolo effects.—PHIL PHILLIPS.

I WISH to insure two Maccaferri guitars. Where can I get them valued? — A. Holland, Corby, Northants.

From the description you have supplied, I would say that the one with the D sound-hole is worth £100-£150 and the earlier four-string model which has been converted to six string is worth £60-£80. But personal inspection is desirable for accurate valuation, which is available for a small fee. — LOUIS GALLO, 616 Green Lanes, Harringay, London, N8.

IS there a book giving biographies of present-day composers? — Barbara Etherington, Shirley, Warwick.

Apparently not, but you can get biographies from Joe Murrells, Music Research Bureau, 35 Beechfield Road, London, N4. State your requirements and enclose s.a.e. for estimate of the cost. JACK RAINER.

IS there a book showing how to adjust reeds? — Tom Bookbinder, Salford.

"Handbook for Making and Adjusting Single Reeds", by Kalmen Opperman (Chappell, 10s 9d).

a low note? I use Rogers drums with 20-strand snares. What do you recommend for group drumming? — C. B. Whittaker, Springhead, Lanes.

Snare drum "buzz" is a big problem in the recording studio. The trick we use is to insert the flat outer cover of a cigarette packet under one end of the snare. It still leaves enough response from the other end. The 20-strand snare is generally favoured and I use it myself. — REX BENNETT, the Johnny Howard Band.

I'VE just come out of hospital after a serious illness and my doctor advises music to aid recovery, especially as I'm only 19.

I'd like to take up organ, but would I be capable of the physical effort required? — A. A. Johnson, Beswick.

Of course you would. I took up the organ at 14, while recovering from polio, and I am virtually self-taught. As there were no Jimmy Smiths to listen to in those days, I tried to formulate an organ style by listening to other instrumentalists, like pianists and clarinetists. I started with a trio on the lines of the old Milt Herth sound when I was 17 and have aimed at creating a big-band sound from the organ. Nowadays there are plenty of great organ records to study by Smith, McGriff, Dick Hyman and our own Alan Haven. So go ahead and good luck. — JERRY ALLEN

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7. Who is the guitarist who has composed many soul hit records by Booker T., Don Covay, Rufus Thomas, and the Markeys?
8. Who is the slide guitarist featured on the Paul Butterfield Blues Band LP?
9. Who plays lead guitar with (a) Yardbirds, (b) John Mayall's Bluesbreakers, (c) Hollies, (d) Dave Dee, Dozy, Beaky, Mick and Tich?
10. Two bass guitarists left the Shadows. Who were they?
11. Which American blues singer plays nine-string guitar?
12. Which group featured an auto harp on their hit record?

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ROSCOE HOLCOMB —MAN OF CEMENT

THE "high lonesome sound" of Roscoe Holcomb, which had filled the vast Royal Albert Hall only a few moments before, was barely a whisper when I talked to him after his performance in the recent Lippmann & Rau country music show.

He is not a showy person, either on or off stage, and it's not difficult to believe that he needs crowded auditoriums a strange change from his home in Daisy, Kentucky—although the thousands and or so who listened to him in London so intently you could hear a pin drop must have seemed a small collection compared with the thousands at the Newport Folk Festival where Roscoe has become one of the regulars.

"I don't like crowds," he says, "and I don't like music too much, either. Sometimes I'll go for two months without taking my banjo out of its case. I've got radio, TV, and after I've been at work all day I'm often too tired to sing when I get home. Besides, I find work more satisfying."

He is a construction worker, and has broken his back twice, as well as a number of other fractures of various limbs. He pointed to the photograph in the lavish programme: "I'd been pouring 25 tons of cement before that was taken. I didn't know I was going to do any recording."

He was surprised to find that his two Folkways records were known over here. "Of course," he said, "I always knew a fair portion of my songs came from this country. But I never had any idea that I'd bring them back here."

His wild, mournful singing is a lot different from what many people imagine as American folk music, whether they are familiar with the polished work of people like Peter, Paul and Mary or the songs of Bob Dylan. He dwells for a long time on certain notes of the songs while all the time his thumb and index finger pick out a complex background texture of notes.

As sheer sound — even disregarding the words — it conveys a vivid impression of what life must be like in the mines and lumber mills around his home, where many people have been out of work for years. This is possibly why he went so well in Germany, despite the language barrier.

"Roscoe was very popular with the Germans," reported New Lost City Ramblers John Cohen who was responsible for assembling the show. "They seemed to like my music alright," confirmed Roscoe.

Roscoe's music has been influenced by the old Baptist unaccompanied style of singing, although the modern Baptists persuaded him to stop singing for ten years one time. There's also a Negro, blues-like influence — Roscoe himself points to Blind Lemon Jefferson as an important influence on him.

But he and his style of singing have been influential in themselves. To hear him sing an old Baptist hymn with a group of other musicians, one of them swing out the line alone and then the others coming in together to repeat it, was to understand something very important about the roots of bluegrass, modern America's most flourishing folk music.

You can hear in Roscoe's high, anguished voice the beginnings of those high tenor counter-melodies that run through all the best bluegrass. The Stanley Brothers of Virginia — and the originator of bluegrass, Bill Monroe, coming to Britain later this year, in June — obviously owe a lot to this style of singing.

But Roscoe Holcomb is the roots. He's never left the United States before, apart from a brief trip to Mexico. It's to be hoped he'll be heard in Britain again, for a longer stay, and in a format which allows us to hear more of his high lonesome sound. KARL DALLAS.



ROSCOE: Baptist style



HANDY WOWS THE CAMPUS

IT is extraordinary that John Handy, 65-year-old alto player from Mississippi, should not be better known outside Crescent City circles. He blows the most gutty and exciting alto saxophone I've heard from a New Orleans musician (he moved there when he was about eight), and is as fluent in ensemble work as in his heated solos.

Handy is, to begin with, a good saxophone player with plenty of attack and power and the kind of tone that sings out across the hall. He is hot, in the way that Charlie Holmes sounded hot, with Luis Russell's band; and in blues improvisations he produces the sort of tension we used to get from Louis Jordan or Earl Bostic.

I heard him for the first time in person at Sussex University on Thursday, playing with Kid Sheik and the Kid Martyn Ragtime Band at a New Orleans Jazz dance. The Jazz Club Room, like the rest of the buildings I was able to see, was striking in design and decoration.

And the sight and sound of this New Orleans style dance band were things I shall cherish. Kid Sheik, who visited before in 63, is an amiable personality, with his casual vocals, slapstick playing and announcing, who provides simple leads in the older style. He played nice variations on the slow blues.

Barry Martyn played tasteful drums, and he and Graham Patterson (pno), Pete Dyer (tmb) and Brian Turnock (bass) worked quite well with Sheik and Handy. M.J.

PETER IND

FOR a jazz bassist to give an hour's unaccompanied solo recital seems to be pushing it a bit. When the bassist puts a big, plunging sound and constant swing at the top of his list, renounces the use of the bow, and then plays a programme ranging from complicated up-tempo Lennie Tristano originals to soulful Billie Holiday ballads, he must surely be biting off more than he can chew.

Yet under those conditions, which look enough to deter any bassist (or listener), Peter Ind kept his audience attentive throughout at John Stevens' avant-garde Little Theatre Club, where one of the customers described Ind's boppy playing as "Duke Ellington style".

The second half was almost all highlights. It progressed from a hard-swinging "Bernie's Tune", via a haunting version of an unnamed Armenian folk-song, to a remarkably impressive fast "Scrapple From The Apple", whose phrases were the sort of thing Konitz might well play in one of his more forthcoming nights, and which made a really striking conclusion.—V.S.

JUDY COLLINS

AMERICAN folk singer Judy Collins held the stage for almost two hours at Birmingham's Town Hall, on Friday, captivating a sparse audience with a wide range of songs, including

Monk must let his hair down

SPORTING a new kangaroo skin hat given to him in Australia, Thelonius Monk appeared at the Maison de la Radio in Paris on Sunday and went through his usual glib routine without once betraying a flicker of enthusiasm.

All the usual Monk characteristics were there — the fragmented style, the uneven runs, the jarring dissonant chords. He played "Lulu's Back in Town", "Getting Sentimental Over You" and his familiar arrangement of "Sweet and Lovely" based on a phrase descending in semi-tones, and a couple of typical Monkish themes, but you would have had to be a Monk fanatic to raise more than moderate enthusiasm.

It was something of a short measure concert which left you vaguely wishing that Monk would stop kidding, abandon his carefully built-up mysterious image and just be a bit more scrutable. Charlie Rouse on tenor with his Rollins-like attack



● MONK ● JONES ● KONITZ

played pleasantly enough, but most of the excitement and enthusiasm was generated by the crisp and beautifully controlled drumming of Ben Riley and the extremely articulate bass of Larry Gales.

What makes Monk concerts really tantalising is the feeling that if he cared to, he could really blow a storm. If only he'd take off his hat and let his hair down.—M.H.

LEE KONITZ

LAST week promised to be the most fantastic that Manchester's jazz fans had ever experienced. On the Monday, Woody Herman and then on Friday Earl Hines surpassed themselves and gave us two exhilarating

evenings. But after the Lord Mayor's show came... Lee Konitz!

Not that he, too (at Club 43 on Saturday) didn't live up to his reputation—there was the limpid but distinguished tone, the languid approach, the uncompromising attitude, the weird patterns and the incomprehensible improvisation.

All right, so his playing is in the form of a challenge that demands hard concentration to sort out the confusion he generates, but after the spontaneous excitement of Herman and Hines we Mancunians are in no mood to accept a musician who has taken the very guts out of jazz.

Mind you, it wouldn't have been such a long bore if he had given more of the ex-

quisite beauty he produced on "My Funny Valentine"; this was the only cherry in the cake; mainly, he was soulless, far out and without any fire in his belly.

He did swing, though, but who wouldn't have done with such wonderful support as that provided by Tony Oxley (dms.), Gavin Bryars (bass) and Derek Bailey (gtr.). There is no doubt that Konitz is a thinking musician, so you really need a high I.Q. to appreciate his playing. Mine is below that of his admirers, obviously.—A.S.

IRMA THOMAS

IRMA THOMAS gave Ready Steady Go a welcome dose of the blues last Friday with two exciting numbers. Backed by Britain's Breakaways, she swung through "Time Is On My Side" and "Look At Me".

Irma isn't getting the prominence she deserves in this country. She is one of the most exciting coloured artists brought here by Roy Tempest this year.—A.W.

CAUGHT IN THE ACT



JUDY: unpredictable items

to each song that he managed to fit only five numbers into a forty minute act.

Shrieking, hollering, and frequent cries of "May the Lord have mercy" were all part of his approach — but anyone without a broad mind must surely have been embarrassed by some of the introductions leading into his numbers.—D.D.

WESTBROOK

THE return visit of the Polish Jazz Quartet gives us another chance of catching in Zbigniew Namysłowski one of Europe's most adventurous and enjoyable soloists.

The Polish altoist was in exciting form at the Regent Polytechnic, London, on Thursday of last week. "Lola" — something of a hit tune for this group among club audiences — was an excellent example of the altoist's avant-garde approach, while an up-tempo romp on "Hot house" found him flying through chorus after chorus of a neo-bop solo.

The Mike Westbrook Band — four saxes, trombone, and rhythm — were a revelation. A frightening sound two superb soloists in baritone John Surman and tenor Bob Downes, and a tendency to be fascinated by the amount of sheer volume they can create, all added up to a group which must be heard more often in London. Rough, raucous, blatantly forward-looking, and quite the most stimulating session I've heard in a long time.—B.H.

MORGAN-JAMES

MUSICIANSHIP, taste and swing are three ingredients in the music of the Morgan-James Duo, currently at London's Annie's Room.

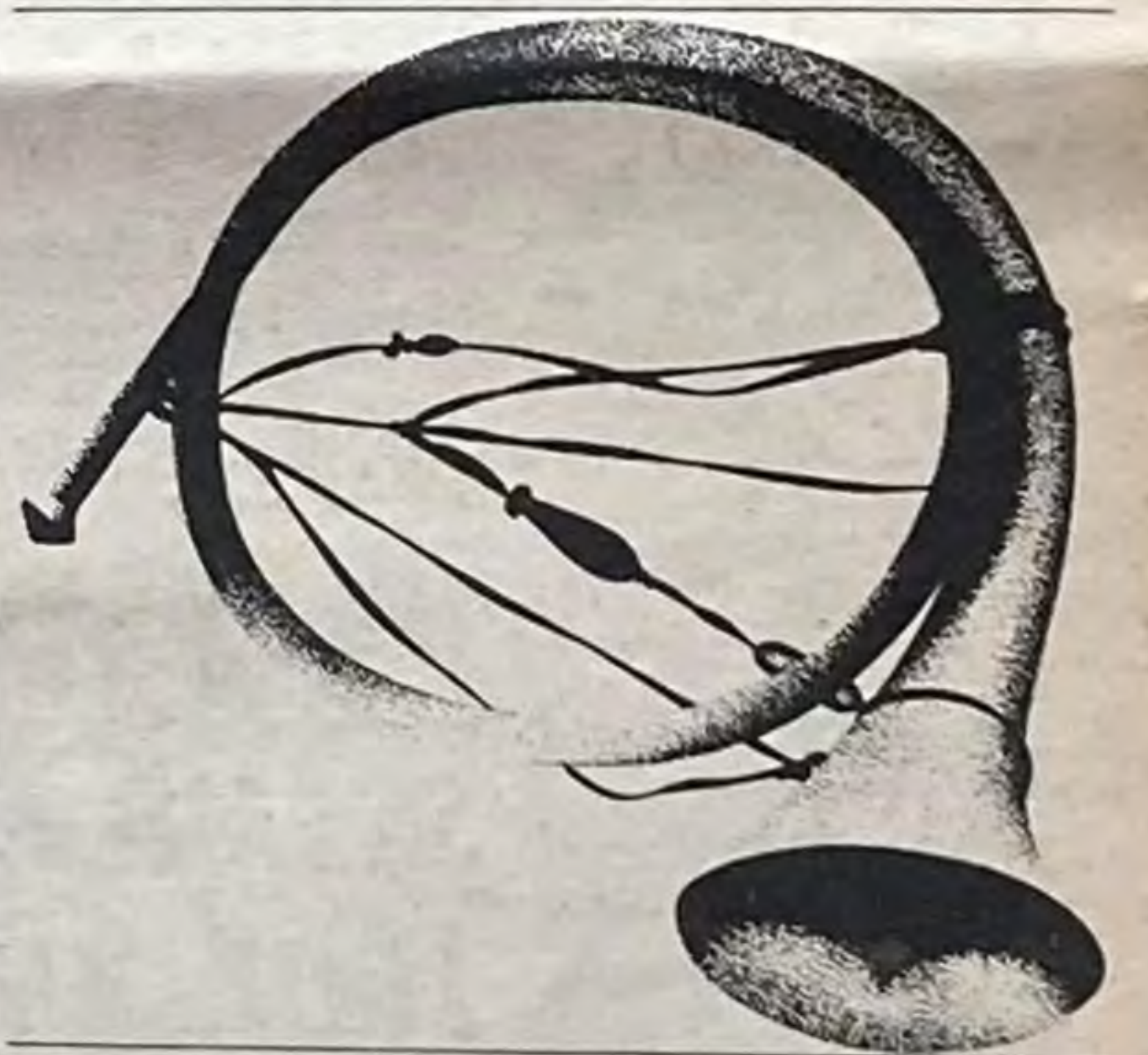
Opening with "The Song Is You", and "Sometimes I'm Happy", they featured their close-knit harmonies and scat singing. They carried on with "Things We Said Today", by the Beatles and closed the spot with "Bye, Bye".—C.W.

TOM JONES

PITMAN'S son Tom Jones, the most ebullient singer to hit the British showbiz scene in many a year, turned on the heat this week, at Newcastle's La Dolce Vita. He sizzled, he pulsed — but more important, he entertained and with Jones it is top gear all the time.

During his 40-minute cabaret, he gave a responsive audience a cross section of ballad and up-tempo rhythm and blues. A highlight was his latest recording "Stop Breaking My Heart". —C.C.

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MICROPHONES

RADIO JAZZ

FRIDAY
 6.30 p.m. M2: Jazz Rondo
 7.25 M: Jazz Corner 8.50 U:
 Liza Minelli and Judy Garland
 10.0 R: Past and Present Jazz
 10.0 E: Jazz Club 10.0 A: Jazz
 10.45 L: Jazz 11.5 O: Jazz
 Combo Party 11.15 T: Dinah
 Washington 11.15 BBC M: Jazz
 11. Night 11.35 Z: Authentic
 Jazz (J. Johnson) 12.0 T: Stan
 Kenton conductor Los Angeles
 Neophonic Ork 12.20 G: Swing
 Serenade 12.20 E: Beatles, King
 Curtis, Legrand Ork: Ray
 Charles 1.31 BBC L: Blues in
 the Night

SATURDAY
 12.0 noon BBC T: Jazz Record
 Requests (Humph) 12.25 p.m.
 L: Jimmy Giuffre 12.35 L: Pete
 Seeger 2.0 E: Pop, Blues Jazz
 2.15 M2: Radio Jazz Club 2.40
 M1: Barbra Streisand 9.5 J:
 George Shearing 10.0 R: Italian
 East Coast Jazz 10.20 M1: Steen
 Holkenov Quartet, Thora Nye-
 gaards Jazzband 10.35 O: Pop
 and Jazz 11.15 T: Jackie
 Gleason Brass Ork 12.0 T: Earl
 Hines Ork 12.5 J: The Big
 Bands 12.30 J: World of Jazz
 2.7 P: Jazz Behind The Dikes

SUNDAY
 3.30 p.m. M1: Concert, Inc.
 Jazz 5.30 G: Jazz Intermzzo
 7.35 M: Jazz and Near Jazz
 8.45 E: American Folk Blues
 Festival 1965 10.30 A: Free
 Jazz 10.40 M2: Radio Jazz Club
 11.3 A: Jazz Scene (Tuxedo JB,
 Claude Luter) 11.31 BBC L:
 The Jazz Scene (Ronnie Scott's
 Nine Piece, Teo Macero, Max
 James, Colin Furbrook Trio,
 Peter King) 11.45 A: Duke
 Ellington (Hughes Panassie)

MONDAY
 12.15 p.m. E: Jazz Magazine
 6.25 M2: Pim Jacobs Quintet
 9.0 M2: Bob Anders Ork Rita
 Storm 9.30 M: Jazz Corner
 10.0 E: Kurt Edelhagen Ork
 Plays Jazz 10.0 A: Jazz (Mon-
 Thurs) 11.15 T: Pop and Jazz
 11.25 M2: Jazz Magazine 12.0
 T: New Jazz Records 12.5 O:
 College Jazz

TUESDAY
 10.15 p.m. R: Jazz Corner
 (Blues) 11.30 G: Bebop Re-
 visited (Charles McPherson,
 Carmel Jones Quintet, Dizzy
 Gillespie, Charlie Parker, Bud
 Powell, Fats Navarro) 11.5 O:
 Jazz Journal 11.15 T: Morgana
 Smith, Don Redman Ork 12.0
 T: Henry Red Allen, Don Red-
 man, McKinney's Cotton Pic-
 kers

WEDNESDAY
 4.50 p.m. L: International
 Jazz Quiz (Norwegian Finals)
 5.30 BBC T: Jazz Today (Charles
 Fox) 6.0 M2: Jazz Matinee
 (Anita O'Day) 6.0 M1: Down-
 town Jazzband 9.15 M2: Boy
 Edgar's Big Band 9.20 O: Jazz
 For Everyone 11.15 T: Frank
 Sinatra 12.0 T: Zbignew
 Namysłowski Quintet of Poland
 12.20 E: Global Jazz

THURSDAY
 2.5 p.m. J: Sammy Davis Jr.
 4.35 U: (1) Swim All-Stars (2)
 Down Beat Poll 1966 10.15 M2
 and R: Jazz Corner 10.20 O:
 White Folk Blues 11.10 M1:
 Montmartre Jazzhouse 11.15 T:
 Frank Sinatra 12.0 T: Wes
 Montgomery, Oliver Nelson Ork
 12.20 E: Mixed Jazz

Programmes subject to change
 KEY TO STATIONS AND
 WAVELENGTHS IN METRES

A: RTF France Inter 1673
 E: NDR Hamburg 308, 189, G:
 SWF Baden 295, 363, 451, M:
 Milverum 1-462, 2-298, J: AFN
 547, 344 271, L: NR Oslo 1276,
 477, 224, M: Saarbrücken 211,
 N: Denmark Radio 1-1224, 2-283,
 210 O: BR Munich 375, 157, P:
 Radio Nederland 375, Q: HR
 Frankfurt 596, R: RAI Italy
 235, 239, T: VOA 251, U: Radio
 Bremen 221, Z: Radio Stras-
 bourg 258

Chris Hayes

DOP pundits are predicting a battle royal between Bob Lind and Val Doonican over "Evasive Butterfly", the Lind-penned song that's in the MM Pop 50 by both artists.

But they're wrong. "The whole thing's stupid," said Val this week. "I'm not trying to steal sales from Bob Lind and I've no intention of starting any sort of 'war' over the record. I'm a different sort of singer and quite frankly, I don't need that sort of thing. I'm doing very nicely without this sort of pettiness."

Val explained how he came to record "Evasive Butterfly"—and so be accused of "copying." Val's recording was slammed by one Juke Box Jury panelist last week and prompted an advertisement in last week's MM from the Yardbirds, Giorgio Gomelski (their manager) and A and R man Larry Page.

"I decided to record 'Butterfly' because when I first heard it I thought it was a lovely song," said Val.

"The Bob Lind record was brought back to me from America by my agent, Eve Taylor, months ago. At that time, it was in the American charts but well down and no

The Lonely Mr. Orbison

"ENGLAND is my second home," said world pop giant Roy Orbison on his arrival here this week.

Roy starts his latest British tour tomorrow (Friday), and is one of America's most frequent and popular visitors.

Before he plunged into the grind of touring, Roy talked about his happy round-the-world success and his philosophical attitude to the pop life.

"The things I look forward to most coming to England are meeting old friends and those good audiences, and I'm looking forward to working with the Walker Brothers. I enjoyed their 'My Ship Is Coming In'."

"But actually, I very seldom listen to the radio in the States. When I get home at weekends, I write music and play my guitar. That satisfies my musical drives."

"If I listen to music, I like strings and light music. I haven't had much time to go into classical music."

Roy's latest record is called "Twinklestar", his own composition.

"It's about a dancing girl," said Roy. "I did a TV show with some dancing girls and each time I do the Palladium show they have dancers. The song is just an observa-

tion. In it, the girl is dancing and pretending to be happy and gay, but I think she's lonely and covering up."

Does Roy agree loneliness is a recurring theme in his songs?

"It is, but there is happiness too. In 'Running Scared' I got the girl, and in 'Only The Lonely' I got the girl too! There is always a mixture of loneliness and happiness."

As an emotional singer, does Roy think white people can sing with soul?

"I think white people can sing with soul—I do very definitely. I sing mostly the same songs on each show, and they have to be sung with feeling to be enjoyable each time."

"If you're not doing it with soul the audience could tell it was a repeat of the record and not a performance. There have

been many comments that my performances come over better on personal appearances than on recordings."

"On a recording you can hit a high note and lose a lot of it on the final record. But at a live performance you get all the good parts—and the bad!"

Roy talked quietly with conviction and without a trace of conceit.

"On stage I am never frightened and past shows have always been pleasant, so I just assume future ones will be. On my last tour there was a fire in the stalls and the place filled with smoke. It was impossible to breathe, let alone sing. But I carried on."

"The point is, it wasn't gallantry or anything, but I could concentrate on my performance and forget the smoke."

IT'S A CRYIN' SHAME—FOR ZOOT, ANYWAY

UNDERSTANDABLY Zoot Money is a little choked. No, the beer didn't go down the wrong pipe—but a record he recorded last year did. It was "Please Stay", written by maestro Burt Bacharach.

Three weeks ago a Liverpool group called the Cryin' Shames hit the chart

with the same number, interpreted in much the same way as Zoot. Naturally Zoot was somewhat flattered but that didn't prevent his rapier-like wit stabbing out at the six Liverpudlians.

"I'm flattered they should use my words, my phrasing and my arrangement. They even leave out the Bacharach words I left out, and used the ones I wrote for the middle eight passage."



THE CRYIN' SHAMES

However the Cryin' Shames are quite open about the whole thing, and they feel Zoot's outburst a little premature: "We have the deepest admiration for Zoot Money," said organist Phil Roberts. "We heard his record at the Cavern Club one night, went out and bought the thing, took it to a rehearsal and learned it."

"We didn't copy from Zoot," said Richy Routledge, the lead guitarist.

"Yes we did—in a way," shouted Paul Crane, one of the vocalists.

No, Val isn't suffering from the butterflies

one could tell at that time that it was going to be a racing hit. I really liked the song, thought it would make a nice record and recorded it. As it happens, it was released just as Bob Lind came over to Britain after the record doing so well in America.

"As for the people who are saying that the Bob Lind version is the 'original' one—I agree with them, it is. I also think that his version will go to number one. It's a marvelous record and Lind himself, I am sure, wouldn't be silly enough to object to anyone else recording his song. After all, he wrote it and so gets two bites at the chart. He gets royalties from my re-

ords anyway."

Val pointed out that "covering" a record has happened to him in the past. "When 'Walk Tall' and the 'Special Years' were big hits here, it was decided to release them in the States. But the executives over there, being businessmen, said to themselves 'Val Doonican? He won't mean much here' so the songs were covered by American artists and killed my records stone dead. But that's business, you can't object to it. Anyone can record a song that's published. You can't stop them. And if the second version is better than the original and sells more, it means that's the version that the public wants."



VAL: "lovely song"

FOLK MUSIC FOCUS CENTRE IS STILL ALIVE ON FOLK IN NEW PREMISES

REPORTS of the death of London Folk Music Centre have, as Mark Twain would have said, been much exaggerated. The Centre left its premises last weekend but not before a meeting of members had renamed it the London Folk Music Society.

The new Society is to run a once-a-week club at the Adams Arms, Conway Street, at the foot of the GPO tower, starting this Sunday, with Colin Cater, Tony Rose, and Dick Snell as residents, along with a fine new singer and jews harp player John Wright.

The tape library is to be available to members every Tuesday night and guitar classes are continuing every Monday night at Weeks Studio, Hanover Street.

● Into London this weekend

come the Clancy Brothers and Tommy Makem for a spot on the Eamonn Andrews Show on Sunday and a Royal Albert Hall concert on Monday.

Other dates on their tour include Edinburgh, March 29; Dundee, March 30; Manchester, March 31; Liverpool, April 1; Glasgow, April 4; and Birmingham, April 5. After that they're at the ABC Adelphi, Dublin, from April 10 to 14, finishing up their tour with dates in Cork and Belfast.

IT'S ALL BACK TO THE WEAVER

FOLK LPs

Leon Rosselson writes good satirical songs and can be a surprisingly powerful performer on such songs as his own translation of "Le Deserteur". But he is also an Arranger—with a capital A. His work with the old Galliards (which included White Heather stalwarts Robin Hall and Jimmy MacGregor) always showed signs of his early training as a member of the London Youth Choir. It was all neatly put together, with very little pause for the real message to get through. His new group, the Three City Four, is heard on the Decca LP that bears its name (LK 4705) although the personnel has changed since it was made. Martin Carthy now has too much work as a solo artist to bury himself in a group. In some ways, this is a delightfully old-fashioned record. While groups like the Watsonsons and the Young Tradition and the Black Country Three are working hard at giving themselves a native English sound, the 3 City 4 are quite unashamedly Weavers-derived. The Weavers might well have done Leon's "There's Gonna Come A Morning" exactly like that, complete with "amen" harmonies, if they'd heard Horace Silver. This is actually the least impressive song on an album almost entirely of contemporary songs, including one Dylan. The most impressive is Sydney Carter's "Standing In The Rain" and for once, the arrangement doesn't blunt the message, surprisingly tough for Sydney. This, and Leon's own "History Lesson" make the record worth buying for them alone. I prefer his own solo version of "Down The Drain" on a Topic EP, and "Across The Hills" can't help reminding us of the better Campbells' version, even though Leon wrote the song himself. A pleasant record, with good music and a few gems, with a very nice performance by Marian Mackenzie of Stan Kelly's "Liverpool Lullaby". Marian is a good singer who isn't heard around enough. —K.D.

Three brothers named Clancy—though not, I believe, related to the famous Clancys—were working together as the Irish Ramblers when Jac Holzman recorded "THE PATRIOT GAME" now issued on Elektra's new 21s Bounty label (BYA007). The group is now disbanded, which will hardly worry the lovers of the real Irish folk music singers like Joe Heaney and Paddy Tunney. This is what I call Irish judo music, where every verse and every chorus has to start with a loudly shouted "Mah!" It is meant to sound brawny and virile but you can smell the aftershave and talcum through the sweat. It is as phoney, basically, as the "stage Irishman" image that has dogged the Irish for centuries and kept them as court jesters of a foreign-dominated culture. The pity is that while the Negro has quickly realised the harm that blackface shows do him and his cause, the Irish are only too ready to subscribe to this sort of hokum, as long as the accent is genuine. The version of that much-abused song, Dominic Behan's "Patriot Game", taken at slow waltz tempo with whistled introduction and fade out, is easily the funniest thing in folk this year.—K.D.

With James N. Mealey's "SONGS AND MUSIC OF CORK AND KERRY" (Mercur Press IRL 1) we are back in Blarneyland, complete with an electronic organ on side ballades like "Rose of Tralee". It's only good for a giggle, but I could never take much pleasure at good songs like "Kerry Recruitment" being emasculated. —K.D.

Buffy

● On May 8 Buffy Sainte-Marie is at the Royal Albert Hall during a new tour just being planned.

Cyril

● On June 3, the EFDSS is presenting its second Folk-sound Of Britain concert at Royal Festival Hall, with Cyril Tawney, Bob Roberts, Fred Jordan, Jeannie Robertson, Bacup Coconut Dancers, Monkseaton Rapper Tanc, the Watsonsons, Felix Doran, Louis Killen, Norman Kennedy, Margaret Barry and Michael Gorman.

Anyone who wasn't at last year's show has only to listen to the LP and EP which HMV produced of it to realise that this will undoubtedly be the concert of the year if they achieve the same standard.

The only additions I'd like to see to the programme would be Ewan MacColl, A. L. Lloyd, or Bob Davenport and the Rakes.

Watersons

● The Watsonsons are at Guildford club, at the Vintners Arms, this Friday. Next week they feature Tony Rose, the West Country singer who has quickly established himself as one of the leading singers of the traditionalist "new wave" in London.

On April 15 they have an interesting programme with Margaret Barry and Michael Gorman and Enoch Kent, making what must be one of his last appearances in Britain before he emigrates to Canada.

Jeremy

● The laments from me (and others) about the lack of good girl singers may be having some results, for some of the most interesting music at last weekend's Anti-Apartheid concert came from girls.

Not that everyone else—Jeremy Taylor, Sandy Jeanie, Sydney Carter, Leon Rosselson's 3 City 4 and compere George Melly weren't in good voice—they were all on top form.

But it was exciting to hear a new authority coming into the voice of Maddy Prior, who will have been heard by many clubs who have booked Sandy Jeanie recently, since she is working with them.

And I also liked two girls from Harlow, Sue Kennet and Barbara Hayes, who sang together unaccompanied. Like many duos and trios these days, they seemed to be Copper-influenced, but no doubt they will strike out eventually and find their own way of working with a song.

Another promising girl singer I heard recently was Barnet's Frances Barton. —KARL DALLAS

Groupy

"Well, we think that Zoot's version was much more groupy—a more knitted musical record. We brought the lead voice forward and added orchestral backing," said Phil Roberts.

"I think that our record turned out a lot more commercial," said Richy. "I agree that we took the words off Zoot's record, and that he's probably a bit cheesed off—but then the Drifters (who did the original) might have been annoyed about Zoot doing it."

Shattered

It's not as though we've done a cover version—there's quite a few months in between the two discs."

How do the boys find chart success is affecting them?

"Everything has speeded up. I think we'll just be able to stand the pace," said Richy. "We're pretty shattered already."

EX-ANIMAL HOPES FOR HIT

If there's any musical justice, the new Alan Price single, "I Put A Spell On You", should put the ex-Animal high up the Pop 50.

That could mean a lot more travelling — and that was the reason Alan finally quit the Animals. Does this bother him? "No," says Alan. "It wasn't the travelling by road that upset me. I just got to the point where I couldn't face another plane."

POLICY

"I've missed the lads, although I still see them from time to time, but I don't miss the flying one bit. And I don't intend to do all that again."

Alan is hoping for big things from his first single since August.

"We have had a nice settling down period to sort out musical policy," he explained.

"Now we are going round round flogging ourselves to the people. I want to prove I'm more than just an ex-Animal."

"It was my idea to record 'Spell'. We'd tried about four different things and I couldn't find any beauty numbers that I wanted to do. So I looked for something with a nice chord sequence."

"It's the first time I've really featured the Ham-



PRICE: lot of colleges and clubs

NOW ORGANIST ALAN STARTS SINGING

mond organ too. I thought it was about time

as I kept getting mentioned in polls as an organist."

Alan's singing will surprise those who haven't heard him before and it does show a resemblance to Eric Burdon.

INFLUENCE

"After six or seven years with Eric I suppose he must have had some influence on me," agreed Alan.

"Why didn't I ever sing with the Animals? I had too much respect for Eric to dare to sing with him on the stand."

"I used to sing in the old days — on a sort of Elvis Presley-Jerry Lee Lewis scene."

"Now it's my own group I don't mind singing. If it goes wrong then it's all on my own head."

AUDIENCE

How has the Price Set been making out?

"We are resident on Thursdays at Tiles Club in Oxford Street and there is a really good audience building up there," said Alan.

"On top of that we have been doing a lot of colleges, universities and clubs."

As a former pianist, Alan is now thoroughly converted to organ.

"It's a different technique from piano," he says. "Organ is much more of an immediate instrument — it's very much a matter of touch."

CHALLENGE

"I agree that it is hard to get going on slow numbers — ballads can be quite a challenge. But I believe it can be just as effective on a ballad as a rave-up."

And "I Put A Spell On You" proves he is right.

Spence takes time off — just to think

'I just want to crawl into a little hole for a while'

BBETWEEN the storm of one hit happening and a new one blowing up, Spencer Davis is taking time off to sit down and think.

I tracked Spencer down to a German-type beer cellar in London's West End where passing pop stars frequently disrupt the beer drinking habits of exiled Germans.

"Having a hit record was the projection of our utmost desires," said Spence, eyes watering. He had a bad cold at the time.

Phenomenal

"What we all hope is that just because we have had a number one the kids don't expect us to keep on doing phenomenal wonders in the hit parade. If we don't get a number one next time, they'll start saying we are slipping! I don't want 'Keep On Running' to be our only record. That hit got out of all proportion."

Apart from the fun of fame, has it brought unpleasantness in its wake?

"Oh yes. Some of the places we have been booked into were great before we had a hit, but now the girls tear us apart and run all over the place. The clubs don't know what hits them! Once Steve's guitar disappeared while we were playing, and when he got it back there was a girl hanging on the end."

"But the screamers pay their money to come in and see us, and they've got the right to do what they want, within reason."

Crushed

"At one place, like the inside of a Boeing 707 hangar, about 25 girls fainted and one girl was crushed with two broken ribs. It was frightening, and Steve didn't want to go on."

"I feel sorry for Pete in these terrible places, because the sound rolls away and he is a very technique-conscious drummer. But he can sit in with a jazz band now and then and he's happy."

Purpose

"When we were playing for kicks, Pete left the group for a while. Then he came back. We might have ended up as any old group with Steve out front. But a group needs a great drummer, and we've got one in Pete."

Now they have their hit, do the group still feel their old driving sense of purpose?

"We still have a sense of purpose—we want to fulfil people's expectations. Right now I'd like to apologise to people where our gear has broken down and we haven't been able to give our best."

Forget

"The thing I like least is having to do about ten things at once," said Spence, juggling with beer, cigarettes and a suitcase.

"After all this tearing about I just want to crawl into a little hole for a while. I just want to get into a pub with some mates and forget it all for a few minutes."



SPENCER: "if we don't get another number one, they'll start saying we're slipping!"



THE THREE GOOD REASONS

THREE VERY GOOD REASONS FOR A HIT

THE latest group to make the Pop 50 with a Lennon - McCartney song are the Three Good Reasons, from Bradford, who came in with "Nowhere Man" last week.

The Reasons were formed six months ago but the current personnel — Peter Clegg, Annette McCormack and Noel Finn — have only been together for a month.

Peter, who is 18, told the MM this week: "This is our second single, the first, 'Build Your Love', didn't get anywhere. We have been working mainly in the Wakefield area doing cabaret but we are hoping to do concert tours — and it looks as though we will be in the line-up for the Sonny and Cher tour."

"How did we decide on 'Nowhere Man'? Our AGR man sent it to us and we liked it."

Peter has been singing for three years and was in a previous group with Annette, who is only 15. Says Annette "I was with various beat groups before joining the Reasons. My ambition? Just to do as well as I possibly can."

Noel is the most recent addition, and, at 20, the oldest member of the group. "I started singing in the local choir when I was eight," Noel, a former Civil Servant, told the MM. "Things just went on from there. Influences? We all like the Springfields, but nobody has really influenced us."

FREE!

ROAD MAPS OF BRITAIN

in this week's

Motor

New roads, new motorways. they're all here on this wonderful set of up-to-date road maps of Britain—large scale, easy to read, printed in 24 large sections (11½" x 8½") on stout card. There are four sections, free, in this week's Motor

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Motor

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EVERY WEDNESDAY 2/-

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7.30 to 11 p.m.
(Sat. 7.30 to 11.30 p.m.)

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THURSDAY NIGHT DISC SESSION
with TOP D.J.'s LATEST RECORDS and GUEST STARS, plus — playing live
THE FIVE PROUD WALKERS
Friday, March 25th
THE MIKE DANIELS BIG BAND
Plus THE DELTA JAZZMEN

Saturday, March 26th
BOB WALLIS' NEW STORYVILLE JAZZ BAND

Sunday, March 27th
The fantastic American Jazz Pianist and Showman
EARL HINES
with ALEX WELSH AND HIS BAND

Monday, March 28th
MONDAY NIGHT DISC SESSION
with D.J.'s LIVE GROUPS, LATEST RECORDS and GUEST STARS
ALL LADY MEMBERS FREE

Tuesday, March 29th
THE ARTWOODS PLUS SUPPORT GROUP

Wednesday, March 30th
ERIC SILK'S SOUTHERN JAZZ BAND

FULLY LICENSED BAR EVERY EVENING

REDUCED RATES FOR STUDENT MEMBERS
Full details of the Club from the Secretary,
100 Club, 8 Great Chapel Street, W.1
(GER 0337)
Club Telephone Number: 602500 0933

KEN COLYER (STUDIO '51) CLUB
10, 11 Gt. NEWPORT STREET
LEICESTER SQUARE (TUBE)

FRIDAY, MARCH 25, 7.30
GOthic JAZZ BAND

SATURDAY, MARCH 26, 7.30
MIKE DANIELS DELTA JAZZ BAND

SUN. AFTERNOON, 3-6. FOLK & BLUES
RAY & MUMMETT

SUNDAY, MARCH 27, 7.30
KEN COLYER'S JAZZMEN

WEDNESDAY, MARCH 30, 7.30
GOthic JAZZ BAND

ALL-NIGHT JAZZ SESSION
SATURDAY, MARCH 26, MIDNIGHT
DON COOK ALL-STARS

FOLK & BLUES ALL-NIGHTER, APRIL 2
WEDNESDAY, APRIL 4, 7.30
KID SHEIK JOHN HANDY KID MARTY'S BAND

THAMES HOTEL
Hampton Court, Middlesex

Friday, March 25th
BRIAN GREEN'S NEW ORLEANS JAZZ BAND

Saturday, March 26th
MONTY SUNSHINE'S JAZZ BAND

Sunday, March 27th
ERIC SILK & HIS SOUTHERN JAZZ BAND

SIX BELLS KING'S ROAD, CHELSEA
Saturday, March 26th, 8 p.m.

BRUCE TURNER JUMP BAND

The Red Lion
172 WESTMINSTER BRIDGE RD., S.E.1

ADMISSION FREE

BOBBY BREEN JOSIE STAHL

BRIAN WALES QUINTET Plus JIMMY TURNER TRIO

THUR., FRI., SAT., SUN.

JAZZ

CLUBS

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JEFF KRUGER'S FLAMINGO & ALLNIGHTER CLUBS
33-37 WARDOUR STREET LONDON, W.1

GUESTS WELCOME
GERBARD 1549
TOMMY HARRIS & BIK GUNNELL
PRESENT FOR JEFF KRUGER

Friday (25th) 7.30-11 p.m.
GRAHAM BOND ORGANISATION
THE GASS
Friday ALLNIGHT SESSION
12.00-6 a.m.

GRAHAM BOND ORGANISATION
THE GASS
Saturday (26th) 7.30-11 p.m.

JOHN MAYALL'S BLUES BREAKERS!
AMBOY DUKES
Saturday ALLNIGHT SESSION
12.00-6 a.m.

JOHN MAYALL'S BLUESBREAKERS
THE GASS
Sunday AFTERNOON SESSION
(27th) 3-4 p.m.

THE PETER B'S
Sunday EVENING SESSION
7.00-11 p.m.

IRMA THOMAS
THE CHESMEN
Tuesday (29th) 7.30-11 p.m.
RECORD NITE
Admission 3/6

FORTHCOMING ATTRACTIONS
Friday (1st)
DON COVAY

Saturday (2nd)
ARTHUR ALEXANDER

Sunday (3rd)
ZOOT MONEY

THURSDAY
TODAY
JAZZ AT THE SHIP, 228 Long Lane, S.E.1. DAMIAN ROBINSON TRIO, BOB EFFORD.

KLOOKS KLEEK
Railway Hotel, West Hampstead
THE EXPLOSIVE
JIMMY CLIFF
with the NEW GENERATION and PETE HODGES

LA VIDA JAZZ BAND, White Hart, Southall, every Thursday

LOCARNO STREATHAM
THE YARDBIRDS
THURSDAY, MARCH 24, 6s.

THAMES CITY JAZZMEN, Metropolitan Tavern, Farringdon Road, E.C.1.

THE HOPBINE, N. Wembley.
THE BIG SOUND, THE PETE HAMPTON BIG BAND.

FRIDAY
ALL SYSTEMS GO! on April 1, with MR. ACKER BILK and His Paramount Jazz Band plus THE MOB, at Northampton College, St. John Street, E.C.1. Nearest Tube Angel. 8-12 p.m. Bar. 7s. 6d.

BRIAN GREEN JAZZ BAND, Thames Hotel.

CROWWELLIAN CLUB
JULIAN COVEY AND THE MACHINE

CROYDON'S GEORGIAN club, Dingwall Road, the raving MOTIVATION.

BROMEL CLUB
BROMLEY COURT HOTEL
Bromley Hill, Kent

Saturday, March 26th
KINKS

Sunday, March 27th
GEORGIE FAME

Monday, March 28th
THE NAME Adm. 2/6

Tuesday, March 29th
MIKE DANIELS

Wednesday, March 30th
ACTION

Thursday, March 31st
RECORDS & GROUPS Adm. 3/-

FRIDAY cont.

ERIC SILK SOUTHERN JAZZ-BAND, Southern Jazz Club, Ex-Servicemen's Club Hall, Harvey Road, Leytonstone, next door to Red Lion.

GOLDERS GREEN REFECTORY ALAN PRICE SET

HIGHGATE VILLAGE "GATEHOUSE", COLIN PETERS QUIN-TET, TOMMY WHITTLE.

OSTERLEY Jazz Club, Ken Colyer's Jazzmen.

THAMES CITY JAZZMEN, Croydon Jazz Club.

THE HIDEAWAY
218 HAVERSTOCK HILL, N.W.1
BELSIZE PK. TUBE, TUBN RIGHT DICK MORRISSEY

featuring PHIL SEAMAN on drums
TUESDAY, APRIL 5 EARL HINES

WEMBLEY SOUTHERN STOMPERS, "Norfolk Arms" (by North Wembley Station). Quality table.

WIMLEEDON, Town Hall, BOB BARTER BIG BAND featuring JULIE STEVENS plus SOUNDS GRATE.

SATURDAY

BRIAN GREEN JAZZ BAND, Wood Green.

CROWWELLIAN CLUB
JULIAN COVEY AND THE MACHINE

LA VIDA JAZZ BAND, The Wolf, Norwood Green, Southall.

MIKE WESTBROOK BAND, I.C.A. Gallery, 17 Dover Street, W.1, 8.30.

NIGHT SOCIETY, Ewell Tech. College.

SCREAMING short skirt scramble with the ANIMALS and Herbie People, Saturday, March 26, 8 p.m. Bar/buffet, Central School of Art, Holborn. Rave short skirt competition.

WOOD GREEN BRIAN GREEN STOMPERS.

SUNDAY

BEXLEY, KENT, Black Prince Hotel.

THE STEAM PACKET
BILL BRUNSKILLS Jazzmen, Fighting Cocks, Kingston.

BLUE MOON CLUB, HAYES, CLIFF BENNETT.

COOKS, CHINGFORD, Royal Forest Hotel
THE TEMPERANCE SEVEN

COOKS FERRY INN, 11.30-2 p.m. Randall, Felix Turner, etc.

ERIC SILK, Thames Hotel, Hampton Court.

JAZZ AT THE SHIP, 228 Long Lane, S.E.1. Midday 12-2, also evening, DAMIAN ROBINSON TRIO PLUS GUESTS.

JOE HARRIOTT
GROOVE CLUB, SEE DISPLAY AD.

WOOD GREEN, TERRY LIGHT-FOOT'S NEW ORLEANS JAZZ BAND.

MONDAY

BEXLEY, KENT, Black Prince Hotel.

TEMPERANCE SEVEN

JAZZ AT THE SHIP, 228 Long Lane, S.E.1. DUNCAN LAMONT.

MIKE WESTBROOK BAND, Little Theatre Club, Garrick Yard, St. Martin's Lane. Every Monday 10.30-1 a.m. Licensed to midnight.

"PLOUGH", Stockwell, S.W.9. RESIDENT RHYTHM SECTION: JIMMY SKIDMORE, JIMMY COLLINS. TOP LINE GUESTS. ADMISSION FREE.

THAMES CITY JAZZMEN, Portland Place.

TUESDAY

GEORGE MORDEN, KEN COLYER, Interval: Neville Dickie.

HIGHWAYMAN, Camberley, Michael Garrick Trio, JOHNNY FOURIE.

JAZZ AT THE PLOUGH, ILFORD. BRIAN EVERINGTON QUINTET PLUS CONTEMPORARY JAZZ QUARTET!

KLOOKS KLEEK ALEX HARVEY SOUL BAND
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Friday, March 25th, 6 p.m.-5 a.m.

WILSON PICKETT AND THE STATESIDES

COUNT SUCKLE

Saturday, March 26th, 6 p.m.-5 a.m.

Sunday, March 27th, 6 p.m.-5 a.m.

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LOWER THIRD In advance 3/-, on night 4/-

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THE TRIBE Members 3/-

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50 BELSIZE LANE HAMPESTEAD

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Guest appearance of
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RAM HOLDER BROS.

Saturday (26th), 7.30-12.00
MOX & JOHN LeMONT

Sunday (27th), 2.30-6.30, 7.30-12.00
C-JAM BLUES

Monday (28th), 7.30-12.00
JOHNNY CHRISTIAN

Tuesday (29th), 7.30-11.45
HAMILTON KING'S BLUES MESSENGERS

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★ **THE D.J. BLUES BAND**

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★ **THE ACTION**
★ **THE LOOSE ENDS**

Wednesday, March 30th (7.30-11.0)
★ **THE FRUGAL SOUND**
★ **THE NEW HARVESTERS**
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Fri., 8th: GENO WASHINGTON & THE RAMJAM BAND VANDELAS

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JOE HARRIOTT is with the Exciting GROOVESET
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SAT., MARCH 26, ALL-NIGHTER
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THE SYN NEWTYPE MOTOWN From 8-11.30 p.m.

WED., 30th
THE PIECES FIT (For Enquiries phone MAI 8939) From 8-11.30 p.m.

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THE PIECES FIT Full Support from THE JRS 8-11.30 p.m.

SUN., 3rd
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Sunday, March 27th, 7.

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MUSICIANS WANTED (cont.)

LEAD AND BASS GUITARIST REQUIRED. GROUP REFORMING. WILLING TO PRACTICE. — RIL 9863.

LEAD / RHYTHM GUITARIST, pre. needed urgently for France. Must be prepared to leave March 31. Phone CAN 3595 Sunday, March 27.

MUSICIANS REQUIRED to register for ships. — Sydney Lipton, MAY 3034.

ORGANIST wanted for experienced semi-pro mod James Brown/Motown group. — Paddington 4885 After 6 p.m.

PETER JAY REQUIRES TENOR SAX PLAYER. — RING WELBECK 6546.

PIANIST and drummer, one able to compere, required for lounge, Saturday and Sunday. — Royal Oak, Offord Road, N.1.

PIANIST and drummer, young and experienced, must be first class readers to start April 4. Also other instruments for reference. — Write giving fullest details to Johnny Kildare, Locarno, The Precinct, Coventry.

PIANIST / ORGANIST and drummer required to join guitarists, bass, vocals/harp from England to form Blues group. — Howard 3546.

PIANISTS, DRUMMER / VOCA- LISTS, ORGANISTS, ACCORDI- ONISTS BASSISTS AND ENTERTAINING TRIOS. LOUNGE WORK LONDON AREA. — BANDWAGON, GRA 9460/5906.

PEOPLE FOR SOUTH LONDON week-end lounge work. Top rates. — Clayman's BIS 5531 (Day).

PIANISTS/ORGANISTS for N.E. night clubs, good reading/busking essential. £35 per week. — Box 5101.

PIANISTS, START WORK THIS COMING WEEKEND. Wide choice of lounge work, 1-5 nights weekly. All areas. New increased rates. — Claymans, Bishopsgate 5531 (day).

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PIANIST-VOCALIST versatile trio. — Write Tony Nielson, Palais Leicester.

PIANIST/VOCALS. Top West End Job. Read/busk. good wages. — Box 5111.

PIANO. Bass drums. Allround- ers. Excellent Jersey season. Top money. Accommodation provided. Easy work. Box 5112.

SAXES for group releasing first record in April. — MOU 4186.

SAX (TENOR). — LEY 8499.

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STAFF BAND ROYAL ARMY ORDANCE CORPS has vacancies for players of good standard on the following instruments: Bb Clarinet, Oboe, French Horn, Cornet, Trombone. Anyone inter- ested in joining a first class Military Band should write to Director of Music, RAOC, Black- down, Hants.

SUMMER SEASON MEDITER- RANEAN COASTAL RESORT. Steady work to follow. Quintet reforming requires pianist/organist, bass guitarist, vocalist, drummer / vibes or vocals. Must be young, versatile, showmen. Some reading necessary, avail- able mid-May. Send photo etc. — Box 5096.

TAVERNERS JAZZ BAND re- quire competent clarinetist and drummer, Morton / Oliver style. DL 5236.

THE REGIMENTAL BANDS OF THE LANCASTRIAN BRIGADE re- quire Bandsmen between 17 and 30 years, and Juniors (with a musical aptitude) between 15 and 17 years. Full musical tuition is given and suitable Juniors and Bandsmen are eligible to attend a one year pupils' course at the Royal Military School of Music. Coaching is given in all sports, and educational instruction is available to GCE level. — For details apply: Brigade Band- master, Fulwood Barracks, Preston, Lancashire.

TOP semi-pro group require a good, efficient organist. — HAI 4015.

TOP 20 Artists requires PUNCHY, exciting (Who, Small Faces) sounding mod backing group. Apply only if you appreciate this sound. London Boy's only. STA 3033.

TRUMPETER, good sight reader, busker, abroad. Applications with age photo, Box 5103.

TRUMPETS, young, for great season. — Derwent 3774.

VIOLINIST, experienced, to join pianist and drummer in First Register Jersey Three Star Hotel for season April 1 to end of September. — Write experience, doubling, reference copies, photo, Box 5089.

WANTED JAZZ TRUMPET, trombone/pianist. — Frank King, Casino Douglas, Isle of Man.

WANTED URGENTLY for long summer season's entertainment, two-piece to sing, compere and to play for dancing. — Contact immediately Billy Forrest Entertainments Ltd., Suite 19, 6 Park Road, Sutton Coldfield, Warwick- shire. Tel. Sutton Coldfield 4258.

WELL PAID RESIDENT JOB offered, Southern Palais, to good drummer who is able to sing solo and strong lead in group vocals. Standards and Pop ba- lads. All replies answered in confidence. Box 5114.

YOUNG EXPERIENCED Trumpet player, good reader and tone. — Syd Fay, 230 Old Christchurch Road, Bournemouth.

YOUNG MUSICIANS for BIG (BEAT) BAND ORGAN immed- iately. ALL INSTRUMENTS for residency, able to read. — Apply Top Rank Dancing, Sunderland, giving full details Bill Sowerby,

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ALTO / CLARINET. Summer season. — KNI 7256.

ALTO/CLAR. Lead. — UND 3639.

ALTO / CLAR. — WOR 9914.

ALTO SAX available. — MAC 3655.

ALTO / TENOR clar. — CLI 4811.

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■ ONCE AGAIN publicity men have conned blues lovers. After 18 months of plugging we finally see James Brown and the Famous Flames. What a load of rubbish. Brown's formation dancers would be a wow on BBC's Come Dancing, and the Flames could do with an arranger who knows more than three chords. If this is the best America can offer us, it's little wonder our boys go down so well in the States.—**C. MAXWELL, Hounslow, Middlesex.**

■ IF JAMES BROWN is the greatest of all R&B singers, I feel thankful we have his betters over here in John Mayall, Georgie Fame and the Rolling Stones.—**JOHN DIXON, Billington, Lancs.**

■ DEAR Mr James Brown, some evenings I've got so frustrated trying to master the drum rhythms on your records, I've practically chewed my practice pad to bits. Why didn't you say you used two drummers?—

MEL WRIGHT, London NW10.

■ AFTER SEEING James Brown on Ready Steady Go! I have come to the conclusion that R&B and rock and roll has sunk to its lowest ebb. Never in my life have I heard such a lot of monotonous drivel.—**ALUN THOMAS, London W3.**

■ THE NEXT TIME RSG! want to devote a show to one artist I suggest they try Nina Simone. James Brown may be a showman, but to me his music is a right load of toot. March 11 was the day of the big drag on RSG.—**R. H. CHADWICK, London E5.**

■ AFTER WATCHING the show I must confess to wondering what all the fuss was about. Brown was hard working and the band quite good, but his prancing about reminded me of a small child who had been denied his request for an ice cream.—**OSCAR WOODCOCK, Leeds, Yorkshire.**



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HOW CAN KING BE SINCERE?



KING: cheap arrangement

HOW Jonathan King can be sincere in his comments on the "Dying Swan" (MM March 12), beats me.

When I first heard it I nearly hit the roof, not only because it is dragging the music of a great master through the mud with a cheap arrangement and lyrics, but because this is not the first record to make a mockery of great classical music.—**MALCOLM GLENN, Greenford, Middlesex.**

PROPAGANDA

BARRY SADLER'S record "The Ballad Of The Green Berets", is simply pro-war propaganda, roughly disguised as an amateurish pop song.

It should never have been allowed to be produced.—**C. J. ALBONE, Letchworth, Herts.** ● LP WINNER

COMBINED

KARL DALLAS said that although Guy Carawan popularised "We Shall Overcome" he did not write it. Funny. All the sources at my disposal show the song was the combined efforts of Z. Horton, Frank Hamilton, Guy Carawan and Pete Seeger.—**JON LOCKWOOD, Everett Road, Manchester.**

■ **KARL DALLAS** writes: Although the song is copyrighted in their names all royalties go to the Civil Rights movement. "Overcome" originated from a strike of tobacco workers in 1940 and reached Carawan through the Highland Folk Centre when he was director there. He slowed it down and added about one line.

BITTER

TOMMY MOELLER is not only jealous but very bitter. Does he think people should rush out and buy the latest Unit Four Plus Two record, because he threatens to go solo? (MM March 12).

Come off it Tommy and face the fact that you and your group are just small cogs in the pop business.—**E. HORSTALL, Cedar Grove, Halifax.**

CASHING IN

DON'T the Beatles mind the way other groups are killing their songs? First we had the abysmal versions of "Grl" and "Michelle", but even worse we have "Nowhere Man" by the Settlers.

I think it's a shame third rate groups cash in on these wonderful Beatle songs.—**SYLVIA LEVY, London N16.**



JACOBS: criticising

Keep your seat David!

AFTER outspoken and candid opinions by panelists Patsy Ann Noble and Brian Matthew on Juke Box Jury, why must David Jacobs either criticise their judgment or defend artists he personally happens to like? It is the verdict of the jury we want to hear.—**M. J. AHERNE, London, W13.**

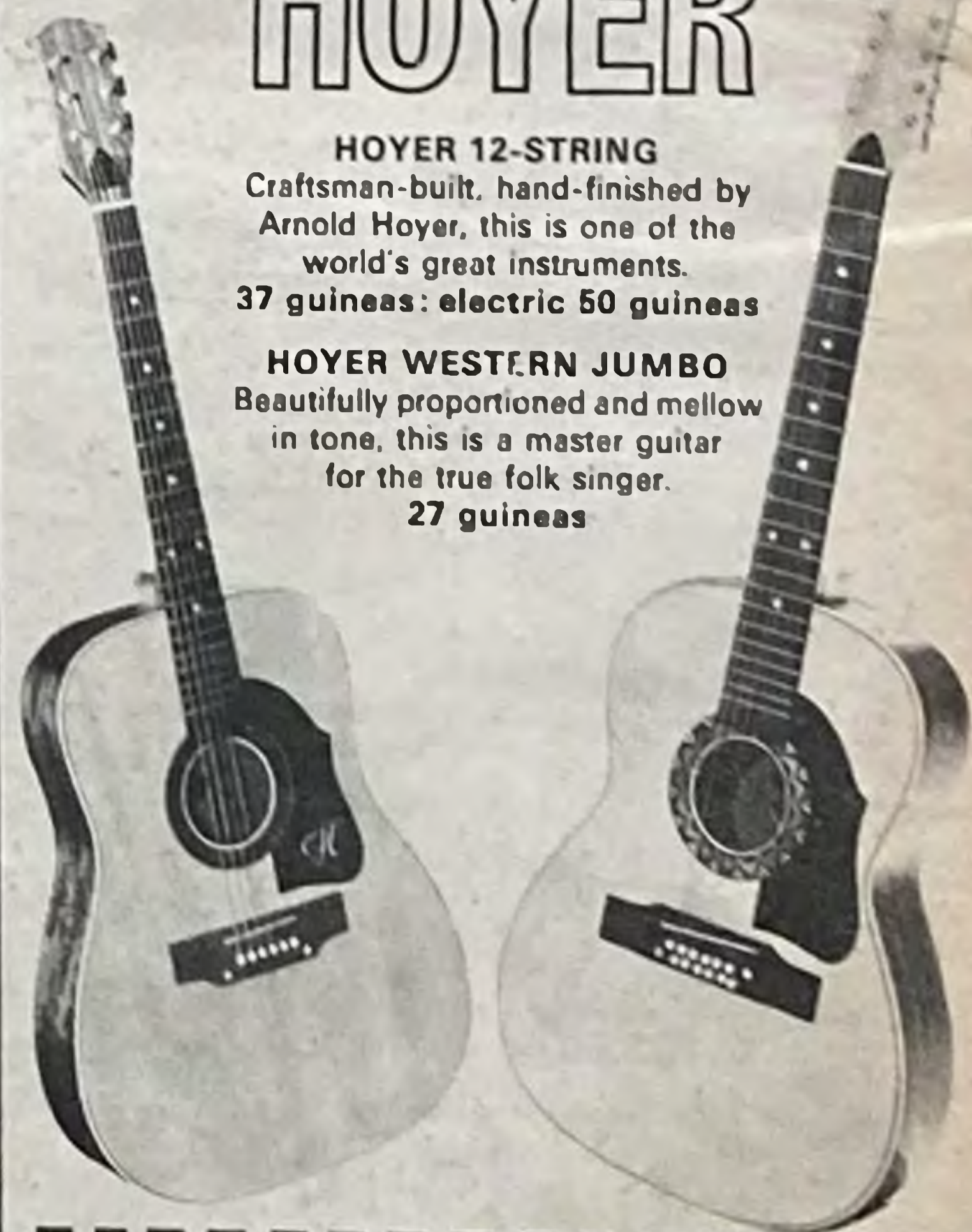
NO CLASS

POP for peasants, jazz for gents, and the classics for cads. Come off it Chris Welch! Cut out your comments on class discrimination (MM March 12), and restrict your remarks to the ability of musicians.—**PETER GELDART, Huncot, Accrington, Lancs.**

BOZ MAN

BOZ is a boy with the talent of Mark Murphy, the sex appeal of Scott Walker, and a fantastic Norwich accent! What more could anyone want? Surely he will be Britain's brightest star in the not too distant future.—**JOAN SHAW, London N8.**

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