

Melody Maker

March 20, 1965

9d. weekly

RAY COLEMAN TAKES A JET TO

AUSTRIA WITH THE BEATLES

EXCLUSIVE!



DONOVAN



WHAT DOES DYLAN THINK?

THELONIOUS



MONK DECIDES TO SPEAK

GIRLIE GROUPS



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BILL EVANS



SPECIAL FROM RONNIE SCOTT

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CURRENT ORCHESTRATIONS

| | | | | | |
|--------------------------|-----|--------------------------|-----|-----------------------------|-----|
| IN THE HEARTING | 5/4 | SHOT IN THE HEAR (MARCH) | 5/4 | BEATLES' HITS HEARLEY No. 1 | 5/4 |
| LITTLE BARKING (BL) | 5/4 | HEAR HEART (W) | 5/4 | RADY DOTS HEART | 5/4 |
| SILHOUETTES | 5/4 | SHOWERS | 5/4 | CARTY BUY HE LOVE, ETC. | 5/4 |
| GOODYBYE MY LOVE | 5/4 | SNAP AND SHOUT (OS) | 5/4 | MARCH OF THE BOOBS | 5/4 |
| LOVE MELODY (BL) | 5/4 | THE REVEUP (OS) | 5/4 | THEY LOSE YOU | 5/4 |
| OSCAR ROBERTSON (W) | 5/4 | THEY LOSE YOU (OS) | 5/4 | THEY LOSE YOU (OS) | 5/4 |
| MARTY ABE | 5/4 | THEY LOSE YOU (OS) | 5/4 | THEY LOSE YOU (OS) | 5/4 |
| I MUST BE SEEN THINGS | 5/4 | THEY LOSE YOU (OS) | 5/4 | THEY LOSE YOU (OS) | 5/4 |
| NEVER FIND ANOTHER YOU | 5/4 | THEY LOSE YOU (OS) | 5/4 | THEY LOSE YOU (OS) | 5/4 |
| I APOLOGISE | 5/4 | THEY LOSE YOU (OS) | 5/4 | THEY LOSE YOU (OS) | 5/4 |
| GOODNIGHT (OS) | 5/4 | THEY LOSE YOU (OS) | 5/4 | THEY LOSE YOU (OS) | 5/4 |
| ALWAYS YOU HAVE BEEN | 5/4 | THEY LOSE YOU (OS) | 5/4 | THEY LOSE YOU (OS) | 5/4 |
| I BELONG | 5/4 | THEY LOSE YOU (OS) | 5/4 | THEY LOSE YOU (OS) | 5/4 |
| I CRY ALONE | 5/4 | THEY LOSE YOU (OS) | 5/4 | THEY LOSE YOU (OS) | 5/4 |
| MY TIME WILL COME | 5/4 | THEY LOSE YOU (OS) | 5/4 | THEY LOSE YOU (OS) | 5/4 |
| LET MY HEART BE | 5/4 | THEY LOSE YOU (OS) | 5/4 | THEY LOSE YOU (OS) | 5/4 |
| OUR FAVORITE | 5/4 | THEY LOSE YOU (OS) | 5/4 | THEY LOSE YOU (OS) | 5/4 |
| RED BOOTS FOR BLUE LADY | 5/4 | THEY LOSE YOU (OS) | 5/4 | THEY LOSE YOU (OS) | 5/4 |
| BOOMAY BOOMING (OS) | 5/4 | THEY LOSE YOU (OS) | 5/4 | THEY LOSE YOU (OS) | 5/4 |
| THE HEARTY ARE | 5/4 | THEY LOSE YOU (OS) | 5/4 | THEY LOSE YOU (OS) | 5/4 |
| REPEATERS (BARNWORTH) | 5/4 | THEY LOSE YOU (OS) | 5/4 | THEY LOSE YOU (OS) | 5/4 |
| CARTY YOUR FATE TO WINDS | 5/4 | THEY LOSE YOU (OS) | 5/4 | THEY LOSE YOU (OS) | 5/4 |

DIXIELAND AREAS. Small Band 4/6 each

| | | | | | |
|-------------------|-----|--------------------|-----|--------------------|-----|
| BARBECUE LIVETTES | 5/4 | THEY LOSE YOU (OS) | 5/4 | ROYAL GARDEN | 5/4 |
| AT JAZZ BAND BALL | 5/4 | THEY LOSE YOU (OS) | 5/4 | SMILEY BO BARBORN | 5/4 |
| BLI BARLEY | 5/4 | THEY LOSE YOU (OS) | 5/4 | SCOTLAND THE BRAVE | 5/4 |
| BLAZE STAYS OUT | 5/4 | THEY LOSE YOU (OS) | 5/4 | SCOTLAND THE BRAVE | 5/4 |
| LADYBIRD JUMP | 5/4 | THEY LOSE YOU (OS) | 5/4 | SCOTLAND THE BRAVE | 5/4 |
| BIG BOTTOM STOMP | 5/4 | THEY LOSE YOU (OS) | 5/4 | SCOTLAND THE BRAVE | 5/4 |
| CHARLES LEE | 5/4 | THEY LOSE YOU (OS) | 5/4 | SCOTLAND THE BRAVE | 5/4 |
| CHICAGO | 5/4 | THEY LOSE YOU (OS) | 5/4 | SCOTLAND THE BRAVE | 5/4 |
| CLARENCE HARBARD | 5/4 | THEY LOSE YOU (OS) | 5/4 | SCOTLAND THE BRAVE | 5/4 |
| DARBARILLA | 5/4 | THEY LOSE YOU (OS) | 5/4 | SCOTLAND THE BRAVE | 5/4 |

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ANDREW OLDHAM reviews

the new pop singles in

BLIND DATE — page 7

MELODY MAKER

POP 50

| | | | |
|----|------|-----------------------------------|--|
| 1 | (1) | THE LAST TIME | Rolling Stones, Decca |
| 2 | (2) | IT'S NOT UNUSUAL | Tom Jones, Decca |
| 3 | (3) | SILHOUETTES | Herman's Hermits, Columbia |
| 4 | (4) | COME AND STAY WITH ME | Marianne Faithfull, Decca |
| 5 | (5) | I'LL NEVER FIND ANOTHER YOU | Seekers, Columbia |
| 6 | (6) | I'LL STOP AT NOTHING | Sandie Shaw, Pye |
| 7 | (15) | GOODBYE MY LOVE | Searchers, Pye |
| 8 | (7) | I MUST BE SEEING THINGS | Gene Pitney, Stateside |
| 9 | (8) | THE GAME OF LOVE | Wayne Fontana and the Mindbenders, Fontana |
| 10 | (9) | YES I WILL | Hollies, Parlophone |
| 11 | (14) | I APOLOGISE | P. J. Proby, Liberty |
| 12 | (19) | HONEY I NEED | Pretty Things, Columbia |
| 13 | (11) | DON'T LET ME BE MISUNDERSTOOD | Animals, London |
| 14 | (12) | GOODNIGHT | Roy Orbison, London |
| 15 | (10) | FUNNY HOW LOVE CAN BE | Ivy League, Piccadilly |
| 16 | (25) | CONCRETE AND CLAY | Unit Four + 2, Decca |
| 17 | (13) | THE SPECIAL YEARS | Val Doonican, Decca |
| 18 | (26) | I KNOW A PLACE | Petula Clark, Pye |
| 19 | (21) | MARY ANNE | Shadows, Columbia |
| 20 | (20) | IN THE MEANTIME | George Fame, Columbia |
| 21 | (32) | THE MINUTE YOU'RE GONE | Cliff Richard, RCA |
| 22 | (17) | IT HURTS SO MUCH | Jim Reeves, RCA |
| 23 | (24) | WINDMILL IN OLD AMSTERDAM | Ronnie Hilton, HMV |
| 24 | (18) | TIRED OF WAITING FOR YOU | Kinks, Pye |
| 25 | (27) | I CAN'T EXPLAIN | The Who, Brunswick |
| 26 | (33) | DO THE CLAM | Elvis Presley, RCA |
| 27 | (16) | KEEP SEARCHIN' | Del Shannon, Stateside |
| 28 | (23) | GOLDEN LIGHTS | Twinkle, Decca |
| 29 | (37) | YOU'RE BREAKING MY HEART | Keely Smith, Reprise |
| 30 | (28) | THE "IN" CROWD | Dobie Gray, London |
| 31 | (42) | REELIN' AND ROCKIN' | Dave Clark Five, Columbia |
| 32 | (35) | I DON'T WANT TO GO ON WITHOUT YOU | Moody Blues, Decca |
| 33 | (3) | I BELONG | Kathy Kirby, Decca |
| 34 | (—) | FOR YOUR LOVE | Yardbirds, Columbia |
| 35 | (22) | YOU'VE LOST THAT LOVIN' FEELIN' | Righteous Brothers, London |
| 36 | (—) | CATCH THE WIND | Donovan, Pye |
| 37 | (30) | CAN'T YOU HEAR MY HEART BEAT | Goldie and the Gingerbreads, Decca |
| 38 | (—) | THE BIRDS AND THE BEES | Jewel Akens, London |
| 39 | (47) | HOW WAIL TATTOO DO WEE | Waikikis, Pye |
| 40 | (29) | CAST YOUR FATE TO THE WINDS | Sounds Orchestral, Piccadilly |
| 41 | (—) | KING OF THE ROAD | Roger Miller, Philips |
| 42 | (—) | WITHOUT YOU | Matt Monro, Parlophone |
| 43 | (—) | STRANGER IN TOWN | Del Shannon, Stateside |
| 44 | (31) | COME TOMORROW | Manfred Mann, HMV |
| 45 | (34) | STOP FEELING SORRY FOR YOURSELF | Adam Faith, Parlophone |
| 46 | (41) | PAPER TIGER | Sue Thompson, Hickory |
| 47 | (—) | LITTLE THINGS | Dave Berry, Decca |
| 48 | (—) | EVERY LITTLE BIT HURTS | Spencer Davis, Fontana |
| 49 | (44) | FIND MY WAY BACK HOME | Nashville Teens, Decca |

GO MAGAZINE LTD., 1965

1 Mirage; 2 Leeds; 3 Francis Day; 4 Metric; 5 Springfield; 6 Glissando; 7 Schroeder; 8 Schroe; 9 Skidmore; 10 Screen Gems; 11 Victoria; 12 Southern; 13 West One; 14 Acuff-Rose; 15 Southern; 16 Apollo; 17 Shapiro Bernstein; 18 Walbeck; 19 Francis Day; 20 Feldman; 21 Jewel; 22 T. S. Music; 23 Essex; 24 Katsner; 25 MCP; 26 Marilyn; 27 Vick; 28 Favourite; 29 Chapel; 30 Cross; 31 Jewel; 32 Mellin; 33 Robins; 34 Her; 35 Screen Gems; 36 Southern; 37 Southern; 38 MCP; 39 Good; 40 Campbell Connelly; 41 Mellin; 42 Burlington; 43 Majestic; 44 Vick; 45 Belinda; 46 Glissando; 47 Acuff-Rose; 48 United Artists; 49 Belinda; 50 Contemporary.

US TOP TEN

As listed by "Music Business"

STOP: IN THE NAME OF LOVE

| | | |
|----|------|------------------------------|
| 1 | (5) | Supremes, Motown |
| 2 | (—) | CAN'T YOU HEAR MY HEART BEAT |
| 3 | (1) | Herman's Hermits, MCM |
| 4 | (7) | EIGHT DAYS A WEEK, CAPITOL |
| 5 | (9) | THE BIRDS AND THE BEES |
| 6 | (3) | FERRY CROSS THE MERRY |
| 7 | (2) | MY GIRL |
| 8 | (1) | KING OF THE ROAD |
| 9 | (10) | HURT SO BAD |
| 10 | (4) | GOLDFINGER |

TOP TEN JAZZ

COLLETT'S, 70 New Oxford Street, London—1 FOUR FOR FRAME (LP) Archie Shepp (Impulse); 2 THE LIKE AND TINA TURNER SHOW (LP) (Warner Brothers); 3 WARELDE GRAY MEMORIAL ALBUM Vol. 2 (LP) (Esquire); 4 BREAKING POINT (LP) Freddie Hubbard (Blue Note); 5 BEST OF ELMORE JAMES (LP) (Sun); 6 ZODIAC VARIATIONS (LP) Johnny Dankworth (Fontana); 7 EMPYREAN ISLES (LP) Herbie Hancock (Blue Note); 8 FABRIC OF JAZZ (LP) Yusuf Lateef (Realm); 9 JACK McDUFF LIVE AT THE JAZZ WORKSHOP (LP) (Stateside); 10 THELONIOUS MONK IN EUROPE Vol. 2 (LP) (Riverside);

TOP TEN LPS

| | | | |
|----|------|----------------------------------|--------------------------|
| 1 | (1) | THE ROLLING STONES No. 2 | Rolling Stones, Decca |
| 2 | (2) | BEATLES FOR SALE | Beatles, Parlophone |
| 3 | (3) | THE BEST OF JIM REEVES | Jim Reeves, RCA |
| 4 | (4) | LUCKY 13 SHADES | Val Doonican, Decca |
| 5 | (10) | SANDIE | Sandie Shaw, Pye |
| 6 | (5) | CILLA | Cilla Black, Parlophone |
| 7 | (6) | THE BACHELORS AND 16 GREAT SONGS | Bachelors, Decca |
| 8 | (8) | THE VOICE OF WINSTON CHURCHILL | Winston Churchill, Decca |
| 9 | (7) | THE KINKS | Kinks, Pye |
| 10 | (—) | KINDA KINKS | Kinks, Pye |

ASMAN'S, 38 Camomile Street, London, and 23 New Row, London; 1 SIDWINDER (LP) Lee Morgan (Blue Note); 2 MONK BIG BAND AND QUARTET (LP) Thelonious Monk (CBS); 3 TRIO '64 (LP) Bill Evans (Verve); 4 MY FATHER (LP) Horace Silver (Blue Note); 5 PICK OF PARKER (LP) Charlie Parker (Verve); 6 CETZ AU GO GO (LP) Stan Getz (Verve); 7 ZODIAC VARIATIONS (LP) Johnny Dankworth (Fontana); 8 MILT JACKSON SEXTET (LP) (Riverside); 9 HOW MY HEART SINGS (LP) Bill Evans (Riverside); 10 DOMINO (LP) Roland Kirk (Mercury);

POP 50 COMPOSERS

a—American; b—British; o—Others

1 Jagger/Richards (b); 2 Mills/Reed (b); 3 Sly J. Jagger/Crew (a); 4 Del Shannon (a); 5 Springfield (b); 6 Andrews (b); 7 Motley/Swearingin/Springfield (a); 8 Cooper/Levine/Brava (b); 9 Ballard (a); 10 Goffin/Titelman (a); 11 Hoffman/Good-Patt/Nelson (a); 12 Smithing/Taylor/Button (b); 13 Benjamin/Marcus/Caldwell (a); 14 Orbison/Dees (a); 15 Carter/Lewis (b); 16 Parker/Moeller (b); 17 Sharp (a); 18 Hatch (b); 19 Lovain (a); 20 Birch (b); 21 Gately (a); 22 Payne/Carroll (a); 23 Dicks/Rudge (b); 24 Davies (b); 25 Townsend (b); 26 Wayne/Weisman/Faller (a); 27 Shannon (a); 28 Twinkle (b); 29 Genera/Skyler (a); 30 Page (a); 31 Berry (a); 32 Barza/Wexler (a); 33 Stringer/Peters (b); 34 Gould (b); 35 Spector/Mann/Welsh (a); 36 Donovan (b); 37 Carter/Lewis (b); 38 Stuart (a); 39 Thomas (o); 40 Miller (b); 41 Guaraldi/Werber (a); 42 Miller (a); 43 Jurgens/Black (a); 44 Shannon (a); 45 Fingers/Burder/Philips (a); 46 Andrews (b); 47 J. D. Loudermilk (a); 48 Goldaboro (a); 49 Cobb (a); 50 Lambert/Pages (a).

KINKS BREAK-UP RUMOURS DENIED

WILD rumours swept showbiz circles this week that the Kinks were breaking up! The rumour was started by another famous group to lumber a showbiz reporter.

After an uneasy Monday morning. Perhaps after denied the story on TV from fans at Newcastle the previous day, he decided the joke had gone far enough.

TOMMY QUICKLY is doing a good job on "Five O'Clock Club". The miming on "Not So Much A Programme" gets worse and worse.

Tony Hatch has written the music for the Rediffusion Judi Johnson show... Mel Torme marvellous on his weekend BBC-2 shindig.

Annie's Room gets a lot of plugs... Donovan sounds like filleted Bob Dylan on RSG... Tom Jones masculine on TV.

ERIC BURDON gave funny but frightening impersonations at showbiz party last weekend... Mates—Herman and Wayne...

BEATLE AUSTRIAN RAVINGS: John is the only Beatle who can ski but none are allowed to try in case they are injured... an ex-Miss Austria named Gipi has been hired to help the film unit search for good locations.

Ringo has a film stand-in called Mike Dillon who is his all-time double of the film cameras were shipped from the Bahamas by a firm named McCartney!

Ginger Baker painted Graham Bond LP cover.

Marianne ALWAYS rings back... George Fame knocked out by new trumpet addition to Blue Flames, Eddie Thornton.

Which folkie ignored Long John Baldry in a London pub?... The club is called the Cool Elephant, Ramsden... George Melly's forthcoming book "Own Up" makes "Fanny Hill" read like "Little Bo Peep".

HOW SWEET!

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HOW SWEET!

TONY KNIGHT'S CHESSMEN

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HOW SWEET!

KENNY LYNCH, in New York, had tea with Dizzy Gillespie and Chico Hamilton... Sybil, ex-wife of Richard Barton, took 100 Tom Jones records to America.

Is organist Alan Haven leaving residency at Annie's Room in London?... Gerry calls Eppy King Kong... Following last week's MM "In Crowd" revelations, Keith Goodwin has received three snakes and ladders sets.

A NAME TO REMEMBER...

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BACKACHERS **BREABBACHERS**

PANGAKERS

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DOUBLE EXPOSURE ON THE FOLK SCENE

FOLK is busting out in all directions—and in particular into the Pop 50. And the two spearheads of the folk invasion into pop fields is being led by Bob Dylan in America and Donovan in Britain.

The Box Office for Dylan's London concert at the Royal Albert Hall on May 10, opened on Saturday. By Monday, his agent Tito Burns, was telling the MM: "There has been a tremendous rush for tickets and I predict they will all have gone by the end of this week."

"And remember there are 5,000 seats with a top price of £1."

IS HE GOOD?

Dylan's first single, "Times They Are A Changing", reaches the shops tomorrow (Friday).

Donovan's first record, "Catch The Wind", was released last Friday and has already jumped into the Pop 50 at 36. He has just signed a contract that could earn him £25,000 this year.

The MM spoke to both stars this week. Dylan was forced to admit he had never heard of Donovan. "Is he good?" asked the American star.

Donovan has certainly heard of Dylan. "It should be good when Dylan comes over," he enthused. "I've bought my ticket to see him. It will be great to see him splashed across the papers."

"Dylan's record should be big. I have heard it, of course—it's off his LP and it's a great number."

"I think the bit about me imitating Dylan is beginning to pass over — although there are probably some fierce folkers still on about it."

Is Dylan worried at the thought of being copied by other artists?

"It doesn't bother me" he told the MM. We put to him a question from Donovan: "Do they credit you with as little intelligence as they credit me with in Britain?"

Said Dylan: "In the USA, I don't think they credit me with having any intelligence, whatever that word means, but I think they do in England."

Donovan is still regarded with suspicion by the British folk world. Does he plan to work any folk clubs?

"They can't afford me" he laughed. "I would like to do a few of them to show there are no hard feelings."

What difference has success made to their lives?

"None" says Dylan. "I stay out of it." "None, really" says Donovan. "I'm not buying a car or anything like that. But I am planning to get a flat."



● DONOVAN



● BOB DYLAN

DYLAN v. DONOVAN

Donovan has now written some 50 songs and is in demand by other recording artists. Dylan isn't interested in writing for other people.

"I don't really write for other people at all" says Bob. "I did 12 or 13 new songs for the album that's just coming out. And I guess I have another four or five new ones about recorded for the next record."

Dylan has just finished writing a book on Hollywood with photographer Barry Feinstein.

"It will be out in the Fall," he told the

MM. "I'm down in the country now, working on another book. I'm putting it together. It's not really a novel, just bits of information. It's called 'Bob Dylan Off The Record.'"

"I'm also doing some concerts with Joan Baez before I get over to Britain. And would you please say hello to Martin and Dorothy Carthy."

Is there going to be a folk boom?

"I don't know what that is really, a boom," hedged Dylan.

"I don't think there is really a chance yet," said Donovan. "It could happen

this year but it will come through slowly, not in a sudden, big way. But there are certainly some interesting developments in the pop charts."

Dylan said he didn't know "Times They Are A Changing" was being released in Britain. Does he hope for a hit with it?

"Not really" he says. "I don't really have any connection with it now."

Whatever they say, a great deal more is going to be heard of both folk D's during 1965.—BOB DAWBARN and MAX JONES.

I don't really know what a boom is

BOB DYLAN

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WHAT EVER HAPPENED

TO THE GOOD TIMES



WHAT EVER

TO THE GOOD TIMES



HIT! HIT! HIT!

PHILIPS RECORDS

TV and radio queue up for Tamla team

THE Supremes flew into London on Monday, delighted with their first record royalty cheque of £100,000 received just before they left New York.

The Supremes arrived with Martha and the Vandellas, the Miracles and the Earl Van Dyke Six. They join the Temptations, Stevie Wonder and Britain's own Georgie Fame and the Blue Flames for the Motown Revue package tour which opens at London's Finsbury Park Astoria on Saturday (20).

Tomorrow (Friday), the whole show records for Radio Luxembourg's "Ready, Steady, Radio" series, which will be heard on March 28. The Supremes will record interviews for Radio London and Radio Caroline next Monday.

Radio and TV dates for the Supremes include ITV's "Sunday Night At The Palladium" (March 21), "Ready, Steady, Go!" (26), the Light's "Saturday Club" (27) and "Top Gear" (April 10).

Martha and the Vandellas will guest in "Ready, Steady, Go!" tomorrow (Friday), the Light's "Top Gear" (March 27) and "Saturday Club" (April 10).

Lined-up for the Miracles are "Ready, Steady, Go!" (tomorrow), "Top Gear" (April 3), and "Saturday Club" (April 3).

Wayne strain

WAYNE FONTANA has been ordered to rest for at least a month, after collapsing from strain and overwork.

"He started off in the beat business three-and-a-half years ago and he hasn't had a real break since," his father told the MM. "Nature has just called a halt."

Wayne was taken ill last September in the East German's Hermitage.

The next day, in London, he was unable to carry on and returned to his Manchester home for treatment by his family doctor.

He will not be returning to the show and the Miracles are continuing the tour in their own solo spot. From yesterday (Wednesday), the Zephyrs were added to the bill.

'Donovan Show'

THE first results of Donovan's £25,000 contract with London agent Aussie Newman were announced this week.

Donovan will headline his own show at the North Pier, Blackpool, for 11 Sundays from July 4, and will tour in his own "Donovan Show" for four weeks from September 25.

The tour will open at Newcastle City Hall, but the remaining venues are currently being worked out.

Donovan, whose first single, "Catch The Wind", jumped into the MM Pop 50 at number 36 this week, guests in ITV's "Thank Your Lucky Stars" on April 10.

He stars in a Wembley Town Hall concert in aid of Oxfam, on April 1.

ADAM HEADS FOR U.S. WITHOUT SANDE

ADAM FAITH flew to America on Monday — without Sandie Shaw. She was to have joined him on television and radio shows in America and Canada. But she was refused a work permit by American authorities.

Manager Maurice Press said on Monday: "It's a shame that Sandie is not going. They said she was not well known enough in America. But her current record is number 51 in the Cash Box chart. When Miss Evelyn Taylor, her manager, gets to New York she will sort things out, and I think Sandie will go eventually."

Miss Taylor flew to the States with Adam on the 6.30 p.m. flight from London Airport.

They were due to leave at midday but Adam felt ill after an all-night drive from Bradford. He was warned by a doctor he would be sick all the way if he left earlier, and was given an injection.

Adam is due to appear on top US TV show, "Shindig", a new beat show, "Shabang" in California and the Clay Cole Show in New York. After TV and radio shows in Montreal and Toronto he returns home on April 2.

Bop pioneer Tadd dies

TADD DAMERON, American pianist, arranger, composer and bandleader and one of the pioneers of bop, died of cancer in New York last week. He was 48.

Dameron, born in Cleveland, Ohio, started his career in a local band led by trumpeter Freddie Webster. After working with the Zack White and Blanche Calloway bands, he went to New York with tenorist Vido Musso. From 1940, Dameron wrote arrangements for Harlan Leonard, Jimmy Lunceford, Count Basie, George Auld and Dizzy Gillespie. He had his own quintet in New York in 48, and the following year visited the Paris Jazz Festival with the Miles Davis quintet.

In May of '49, Tadd came to Britain to work. He arranged for Ted Heath, but left for France in June and returned to the States in July.

Among best-known Dameron compositions are "Good Hair", "Our Delight", "Lady Bird" and "If You Could See Me Now".

Searchers nearly miss tour

THE Searchers nearly didn't make the opening of their tour in Iceland last Friday.

Mike Pender and John McNally were flying from Liverpool to join Chris Curtis and Frank Allen at London Airport to catch the Iceland Air flight. But their plane was delayed in Liverpool with technical trouble.

Agent Tito Burns phoned Icelandic Air who held their plane for 40 minutes until Mike and John arrived.

"They said they were only too pleased to do it for the Searchers," Tito told the MM. The group arrives back to tape a "Saturday Swings" show for the BBC tomorrow (Friday) and makes one of its rare ballroom appearances, at the California Ballroom, Dunstable, on Saturday.

On Sunday they guest on ITV's "Eamonn Andrews Show".

They open their tour with Dusty Springfield at Stockton on March 25.

Hines concerts

THE Earl Hines tour of Britain, which begins at the Manchester Sports Guild on April 2, is to include three concerts among the club dates.

First of the concerts, on which the U.S. pianist will



Part of the Tamla-Motown package arrives at London Airport (see Saturday dates below). Seated (from left): Supremes Florence, Diana and Mary, being pushed by Martha (centre) and the Vandellas.

THURSDAY Your show biz week

ROY ORBISON heads a package at Newcastle City Hall, along with the Rockin' Berries, Marianne Faithfull and Cliff Bennett and the Rebel Rousers.

The Humphrey Lyttelton Big Band plays a concert at Stoke Newington Town Hall, North London.

FRIDAY

THE Dave Clark Five, Martha and the Vandellas, the Miracles, Bobby Vee, Dave Berry and Them are all in "Ready, Steady, Go!" (ITV, 6.8 pm).

New singles in the shops today include Bob Dylan's "The Times They Are A Changing!"; the Kinks' "Everybody's Gonna Be Happy"; the Supremes' "Stop In The Name Of Love"; Chuck Berry's "Lonely School Days"; and Billie Davis' come-back disc, "The Last One To Be Loved".

The Kinks, the Animals, the Pretty Things and Dodie West are in concert at the Fairfield Hall, Croydon.

SATURDAY

THE Tamla-Motown package opens its tour at London's Finsbury Park Astoria. The line-up includes the Supremes, the Miracles, Martha and the Vandellas, the Temptations, Stevie Wonder and Georgie Fame.

The finals of the Eurovision Song Contest will be screened from Naples on BBC-TV, with Kathy Kirby representing Britain.

Cliff Richard, Pet Clark, Del Shannon, Françoise Hardy, the Temptations and

the Fairies guest in "Thank Your Lucky Stars" (ITV, 5.50 pm).

"Saturday Club" guests include Dave Berry, the Yardbirds, the Lancastrians, Jon Mark, Alex Harvey's Soul Band and the Terry Lightfoot Jazzmen (BBC Light, 10 am).

Unit Four Plus Two guest in "Saturday Swings" (BBC Light, 2 pm).

"Top Gear" (BBC Light, 4 pm) presents Del Shannon, Stevie Wonder and the Sorrows.

"Juke Box Jury" panel (5.15 pm) is Roy Castle, Joan Turner, Peter Carver and Marlene Laird.

SUNDAY

A BIG charity show at Wembley's Empire Pool in aid of spastics features an all-star line-up including the Searchers, Billy J. Kramer, the Zombies, the Merseybeats, Lulu and the Luvvers, the Pretty Things and Kenny Ball.

The Supremes star in "Sunday Night At The London Palladium" (ITV, 9 pm).

The Moody Blues, Twinkle and Brian Poole and the Tremeloes give a concert at Golders Green Hippodrome, London.

Roy Orbison is interviewed on Radio Caroline (5 pm).

Gerry and the Pacemakers top the bill for "Easy Beat"

(BBC Light, 10.31 am). The Nashville Teens, Donovan, the T-Bones, Jon Mark, Bobby Miller, and the Hi-Fi's can all be heard in "Ready, Steady, Radio" (Luxembourg, 9.30 pm).

MONDAY

THE Beatles arrive at London Airport from Austria at 5.35 pm, aboard BEA charter flight BECH85.

BBC "Jazz Club" returns to the air (Light, 11.15 pm) with the Harry South Big Band, the Ronnie Ross-Bill Le Sage Quartet and compare Humphrey Lyttelton.

"The Teen Scene" (Light, 10.35 pm) takes on a new look and a new compere in Mike Hurst.

The Del Shannon package ends its tour at Glasgow Odeon.

TUESDAY

THE Bill Evans Trio starts its last week at London's Ronnie Scott Club. American blues star T. Bone Walker visits the Coatham Hotel, Redcar.

WEDNESDAY

THE Tamla-Motown package visits the Capitol Cinema, Cardiff.

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Delaney for Las Vegas

SHOWMAN drummer Eric Delaney leaves Britain at the end of April to star in a Las Vegas show.

As the engagement is for twelve weeks at the Tally-Ho Hotel, with four options, it seems likely that Delaney will be away for about a year.

He is therefore disbanding his five-year-old small combo on April 24.

He told the MM this week: "I'm very excited about this Las Vegas booking, which offers me a chance to put into practice some of the presentation ideas I've not been able to use here. I don't know whether I'll form a group there, or work with the orchestra in the place—which is so strong, I haven't a clue how long I'll be away, but when I return I'll naturally start up my band again."

Seeger back

PETER SEEGER is coming to Britain in Autumn for an appearance on ITV's "Sunday Night At The London Palladium", and concert appearances.

Theodore Bikel will visit at the end of May for a concert at London's Royal Festival Hall and appearances on TV.

work with the Alex Welsh band, takes place at the Woodside Hall, Glasgow on April 5.

Next day, Hines plays a concert at Manchester's Houldsworth Hall with the Alan Hare Big Band, and on April 8 he gives his only London concert (with the Welsh band) at Islington Town Hall.

Dusty cancels

DUSTY SPRINGFIELD'S road, injured during her South American holiday, has turned septic.

She is undergoing treatment by injections, but was forced to cancel an appearance in ABC-TV's "Big Night Out" last weekend.

Dusty has signed for five weeks in cabaret, opening for a week at the Fiesta, Stockton, on May 2.

She then goes on to the Doice Vita, Newcastle (10), Mr Smith's, Manchester (17), Lyceum Club, Bradford (30) and Greasborough Club, Rotherham (June 5).

She will record a "Burt Bacharach Spectacular" for Granada-TV on March 31.

Britons' US deal

BBRITISH vocal duo Chad B and Jeremy have signed a 150,000 dollar contract with America's Columbia Records.

The deal also includes their own TV series on CBS-TV.

"Maybe now we will have a chance to become bigger in our own country through CBS records there," said Jeremy in New York.

"The duo were due back in London this week, but they return to America on April 8 to join the Gene Pitney one-nighter tour.

They then come to England until early September when they fly back to the States for an indefinite period.

Brummels due

AMERICA'S Beau Brummels are currently in the Cash Box top twenty with "Laugh, Laugh"—are to visit Britain at the end of this month.

FIVE AMERICAN JAZZ GIANTS IN . . .

Anglo-American Star Dates

FIVE top American jazzmen, Buck Clayton and Ruby Braff (tpts), Vic Dickenson (tmb), Ben Webster (tr) and singer Joe Turner will star in two concerts at London's Royal Festival Hall on May 8.

Berries: singles LP, Continent

THE Rockin' Berries will record their next single on March 23, for release on April 23.

Around the same time, they will complete work on their second LP which is due out in August.

On June 5, the group flies to the Continent for a nine-day tour. They start with seven days in Paris, including two days of concerts at the Olympia in addition to radio and TV shows.

Before returning home they spend two days of concerts and TV work in Germany at Stuttgart and Frankfurt.

Poole for Paris

BRIAN POOLE and the Tremeloes play their second season at the Olympia, Paris, from March 23, sharing the bill with Roy Orbison and Wanda Jackson.

The Tremeloes have their first LP released for 18 months, on April 16. Entitled "It's About Time", it includes several original numbers and also features the first recorded vocal by drummer Dave Munden, on a new version of "Rag Doll".

Last weekend they also recorded several titles, from which their next single will be selected.

The bill will be completed by the Humphrey Lyttelton Band and the Stan Tracey Trio.

Buck Clayton and Joe Turner will be opening a full one-nighter tour with the Humphrey Lyttelton Band at Osterley, Middlesex, on May 7.

Other dates set so far include: Redcar (9), Birmingham (10 and 31), Bath (14), Nottingham (15 and 29), Aylesbury (19), Chelsea (21), Manchester (22 and 23) and Southampton (28).

Clayton, Turner, Dickenson and the Lyttelton Band will record a BBC-2 "Jazz 525" on May 16 and Turner and the band air in BBC "Jazz Club" on May 24.

At the end of the tour, Clayton may remain in Britain for a further week, including an appearance at the Birmingham Festival.

Vic Dickenson opens his British tour at London's 100 Club on April 23.

Ruby Braff will open an 18-day tour for the Manchester Sports Guild on June 25, being accompanied by the Alex Welsh Band on most dates.

Stones stay

IT looks like the Rolling Stones are going to break the "one-a-week" trend at the top of the charts.

They have managed to stay at the top with "The Last Time" for two weeks, a rare event since the Beatles held the top spot for six weeks with "I Feel Fine" back in January and December.

WEBSTER GETS MM POLL AWARD

Rennie Scott presented tenorist Ben Webster with his certificate for winning the MM Critics' Poll, during the Bill Evans concert at London's Prince of Wales Theatre on Sunday. Evans (critic's top pianist) and Stan Tracey (Top British pianist in the Readers' Poll) also received their awards.



RSG chooses its live stars

THE Rolling Stones, Animals, Moody Blues and Georgie Fame will be among artists to appear on the first "Ready, Steady Goes Live" shows.

The shows will be telecast from Wembley studios instead of Television House, Kingsway as at present, and the first show on April 2 will include Gerry and the Pacemakers, Dionne Warwick and Cliff Bennett and the Rebel Rousers.

The following week on April 9, the Rolling Stones, Animals, Madeline Bell and Goldie and the Gingerbreads will perform live.

The Moody Blues will appear on April 23 and Georgie Fame and the Blue Flames on April 30.

Freddie back

FREDDIE and the Dreamers arrive back in Britain on March 26 from their tour of America, New Zealand, Aus-

tralia and the Far East.

Two days later, they tape a spot in ABC-TV's "Big Night Out" which will be screened on April 3.

They will be featuring their new single, "A Little You", written by Gordon Mills, which is due for release on April 2.

They will also feature the number on "That's For Me" (March 29), Granada-TV's "Scene At 6.30" (31), "Beat Show" and "Top Of The Pops" (April 1), "Pop Inn" and "The Five O'clock Show" (6), "Saturday Club" (10) and TWW's "Discs A Gogo" (12).

On April 11 they start a week of doubling two South Yorkshire Clubs at Greaseborough and Ollerton.

On March 20 they leave for New York to appear on the Ed Sullivan show.

NAMES IN THE NEWS

WHEN US singer Tony Bennett plays two concerts, at Manchester and London, on April 24 and 25 he will not be accompanied by Ted Heath and his band.

Ted Heath has declined the dates. He gave his reasons this week in a statement to the Melody Maker.

"When I was asked to appear with Tony Bennett, I was not aware that we were to be asked to do the BBC TV show with him.

"As a result of this, we would only have a very short rehearsal with Tony just before going on stage with him at Manchester.

"Our reputation is so high with all visiting American artists that I didn't feel we would do ourselves justice to an artist of such undoubted talent as Tony."

Tony will now be accompanied by the Johnny Spence Orchestra at the Free Trade Hall, Manchester, on April (24) and the Odeon, Hammer-smith, London (25).

Bennett minus Heath

THE Moody Blues made slow chart progress this week—from 35 to 32 with "I Don't Want To Go On Without You", a follow-up to their number one smash, "Go Now".

The group are working on their first LP and after a series of ballroom dates they plan to take a holiday in Spain from April 11 to 16.

Future dates include ITV's "Ready, Steady Go!" (March 26), "Discs A Go Go" (April 7), BBC-TV's "Gadzooks! It's All Happening" (March 22), University College Ball, London Hilton (25), Ritz and Plaza Ballrooms, Birmingham (27, 28), Dungeon Club, Nottingham (29), Mayfair Ballroom, Newcastle (April 1), Floral Hall, Morecambe (1), Casino Club, Birmingham (3) and the Black Prince, Bexley (4).

*

Beau Brummel has signed for a Scottish tour between April 8 and 18. His new Columbia single, "The Last Kiss", will reach the shops on April 2. He is currently on a tour of Germany.

Sue Records are planning to bring New Orleans pianist-singer Huey Smith to Britain in May. . . . Barry St John has a new single, "Mind How You Go", out on Decca to morrow (Friday).

Drummer Laurie Morgan has been appointed Assistant Musical Director at the National Theatre. . . . Susan Maughan, guests in ITV's "Thank Your Lucky Stars" and the Light's "Saturday Club" on March 27.

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Says John Steel, drummer with the chart-topping Animals.

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FATS (Arranger): That you, Red?

RED (A & R Man): Yeah.

FATS: Fats. Listen, I did the scores for the new album. They're valid, man. It's gonna hit five stars if we can get the right cats on the session. You know, valid cats.

RED: Yeah, that's valid. By the way, I checked the title. You're right. Nobody's done "Freedom Now Go Home".

FATS: Fine. Who have you signed up for the date?

RED: Gonna knock you out, Fats. On tenor, the greatest—Ortrane Colnette.

FATS: Yeah? You mean the guy with the ululant, pinched sound?

RED: The same. Listen, I just found out—his melodies are quite often arpeggiated, or disjoint.

FATS: Hmm. His playing always reminds me of Mondrian's geometrical decisions or lyrical syllogisms. His lines unravel gracefully, but they don't grow organically, man.

RED: You took the words right outta my mouth. But though eclectic in the most dangerous sense, his style is believable. I think that's...

FATS: Valid? Yeah, maybe. Who's on trumpet?

RED: Abdul ben Ali Mohammed bin Dahoun.

FATS: Abdul, Schababul—you mean Ernie. He's O.K. Angular, mind—but too corrosive. Yet he ain't found a way to break the harmonic stasis.

RED: I'm always telling him. I say, "Abdul," I say "Sure you've got a rolling, churning intensity. But..."

RED: Know what he says? He says, "I dig the insinuous bottle-neck style, baby. But the deliberate, frothy ebullition of early ragtime—that's not for this cat."

FATS: He could be valid. Who's on drums?

RED: The best, Freddy Zonk. He's won three polls already and he's only just turned ten. He's got that stunning, exhortatory sprung rhythm. Man, he drives, kicks, lunges.

FATS: Yeah, but does he sing, man? He's gotta sing. Look, there's a part in the charts where I've got a gap for a churningly vital four-headed improvisational effort...

RED: Look, Fats, you mustn't underestimate the skilful theatricality of his development and...

FATS: He don't sing, man. He's got some very personal metric displacements, and a tart, epigrammatic flavour, but to me his drumming's thick and warm—almost fudgy.

RED: Fudgy? I don't see fudgy. Clotted, perhaps. I admit some empty musical rhetoric creeps in from time to time. But he fits in with the pianist I got—what's his name—you know, the guy who avoids smirking pseudo-hipness and has an effluent harmonic conception which has its place in the spectrum of things.

FATS: Ted Decameron. Him I dig. Plays with suspirative and warmth, that one... and his individual sections are sometimes contiguous. Did you know that?

RED: Yeah. On bass is Gary Pheasant—his pizzicato work is plangent, frothy, lacy.

FATS: Sure, he plucks great. Remember that solo of his on "C Jam Blues" that was some very far journey? It was stark drama, man. But stark.

RED: Well, that's it, Fats. We'll set up the session for next week.

FATS: O.K. Red, but get another drummer, huh? That Zonk don't sing, man. He don't sing. O.K. man, I'll say 'bye for now.

RED: That's valid.

MIKE HENNESSEY



RONNIE SCOTT ON BILL EVANS

Table reserved for pianists only

"Music is an utterance of the human spirit, which has to do with the finer feelings of the person and which is a necessary utterance and something that must find its voice because there is a need for it and because it is worthwhile. It doesn't matter about the idiom or style or anything else; as long as the feeling is behind it, it's going to move people."

THERE is a table at the club which overlooks the keyboard of the piano and for the month of March we are reserving it solely for pianists. The table is crowded every night.

Since his stint with the Miles Davis group it's difficult to think of any young pianist who hasn't been influenced by Bill Evans. Thin and bespectacled, he resembles a schoolmaster who can't quite control his class and worries about it. He plays the piano with his head bowed and his eyes closed and one can almost feel the concentration.

The result is music of great beauty, technically immaculate with crystalline filigree runs, warm subtle harmonies and a tremendous feeling for time which allows him to throw the rhythmic accents of a phrase around with an exhilarating freedom.

Born in New Jersey 35 years ago, his early musical interests included the violin and the flute and at the age of 16 he was the leader



Thin and bespectacled, he resembles a schoolmaster who can't quite control his class and worries about it.

of a group which included Don Elliott.

He joined the Herbie Fields orchestra in 1950 and then after a year in the army he worked with clarinetist Tony Scott, amongst others and in 1958 came the Miles Davis collaboration which brought the acclaim of a much wider public.

Since then he has concentrated on the trio format—originally with Paul Motian on drums and Scott La Faro on bass. For the past two years the trio has included Larry Bunker and Chuck

Israels, and it's an experience to listen to three men whose musical tastes and modes of expression are so similar and who have such a high regard for each others capabilities.

"We probably make a stronger emotional projection than at almost any time in the past. Maybe one criticism of the group that could have been valid is that we didn't reach out to the people who weren't interested enough to come in, and I would like to get out to people and grab

them a little. That's something that has to happen or not happen, but I think it's happening more and more." Chuck is a virtuoso whose work in the club has earned the highest praise from every bassist that he has heard him. Twenty nine years old, he looks no more than twenty two, and has worked with Stan Getz, J. J. Johnson and Benny Goodman before joining Bill Evans in 1961.

But to me the revelation has been the work of Larry Bunker. Larry gave up a lucrative connection in Los Angeles to join the trio and it's difficult to imagine a drummer who could do the job with nearly the same degree of taste and subtlety.

SUPERB

He is an accomplished pianist and vibraphone player and his work on the drums reflects his complete musical background. His timing is superb, his solos always melodic and interesting and his brush work in the ballads has to be heard to be believed. Wonderful weaving rhythmic patterns played with tremendous control.

A tall bearded pleasant man, the only disconcerting thing about him is that on the two or three occasions when I have tried to compliment him on his playing he hasn't said anything but just looked at me as if I was slightly insane.

I'd love to hear him when he thought he'd played well.

But this, above all is the Bill Evans trio with Bill's piano playing and his tremendous musical personality dominating everything. Tunes like "Who Can I Turn To" and "Someday My Prince Will Come" take on a new lucid beauty and his own "Waltz For Debby" and "Nardis" are a delight

Just to say that something is true because it is everyday and that, therefore, it is a valid, seems to me a poor basis for an artist to work on. I have no desire to listen to the bathroom noises of the artist. I want to hear something better, something that he has dedicated his life to preserve and to present to me. And if I hear somebody who can really move me, so that I can say 'ah, there's a real song' I don't care if it's an atonal song or a dissonant song—that's still the basis of music to me.

This is the first American group to play in a jazz club over here and it would be difficult to find a more interesting or musically impressive combination. This is jazz music of great delicacy and tremendous depth of feeling which reflects the mind of one of the great jazz musicians of our time.

"It has followed a definite thread from the beginning, learning how to feel a form, a harmonic flow, and learning how to handle it and making certain refinements on the form and mastering more and more the ability to get inside of the material and to handle it with more freedom. That's the way it has been going with me, and there's no end to it..." —Bill Evans.

CONVERSATION WITH A BLUES GREAT

T-BONE—THE MAN WHO BEAT CHRISTIAN TO THE ELECTRIC GUITAR

T-BONE WALKER, Texas-born singer and guitar expert, was talking about blues before making his London debut at the Flamingo on Friday.

"When I was with Les Hite's orchestra in the Thirties," he said, "I just wouldn't sing blues all the time. I used to sing ballads like 'Stardust'. I only did about two blues with that band."

"My blues came popular during 1943 or thereabouts, but sales on my records were cut on account of wartime and pressing difficulties. But after the war finished they began to sell... boom!"

"Stormy Monday" was my own song, and it was the biggest thing I ever did. During the Forties and Fifties I travelled with my own band—I had nine pieces with two tenor saxophones, and a girl singer named Baby Davis, so there was eleven all told.

"But years of those one-night stands got me down. My health gave up and I was down to 93 lbs. I had ulcers, and had to have a stomach operation. So I broke up the band in 1955. I'd been travelling a long time.

"Since then, I've appeared as a single, working in clubs with the band that happened to be there. I'm still travelling, but I'm on my own."

"I'm still writing. Whenever I'm sitting at home I think up ideas for new songs, and I write all my own stuff. No, I don't write for other people. I don't like to give my songs away."

"Then again, I don't write rock 'n' roll. I do more like story stuff, and I hope my songs will be well received over here."

"Of course, today, if you don't mix something that the kids like, you don't have a hit record. And the kids don't want a story. A lot of them don't want the words at all. It's really the beat they want. Oh, yes, they love the beat."

"What's taken over now, in the States at any rate, is the dancing. Every song they write now has a dance done to it, and if you get a dance that goes, the record sells like hot cakes."

"As I say, it's not so good for a singer because the young

people don't pay the words much mind. There's no way in the world they can hear what you're singing for the screaming."

"This means you have to go for volume. I've got a big bass speaker which I can turn up, but truthfully I don't like loud guitar. I like the guitar played soft."

"How do I feel about the blues boom in Britain? Well, I feel the blues will always have a following somewhere."

"These John Mayall's Blues-breakers I'm working with, they're dedicated to blues. They give me the idea of Jimmy Reed, people like that. My way's a little different, but they're good for what they do."

"Now speaking of popular blues, R&B and such: Fats Domino is really the man that got the rock 'n' roll thing going. And after him, Chuck Berry, Chuck wrote some good songs too."

"And, of course, it's good to get in first with anything. Like the electric guitar. I made the guitar first, and



made quite a lot of money out of that.

"Yes, I was out there four or five years on my own before they all started playing amplified. I recorded my 'T-Bone Blues' with Les Hite's band in 1939 or 40, but I'd been playing amplified guitar a long time before that."

"The band didn't like the sound of it in the rhythm section, so I played ordinary guitar there. I had a banjo Berry, Chuck wrote some good songs too."

"Oh yes, I was before Charlie Christian on electric guitar. He was about the next one to have it."



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THE WHO (from left): Pete Townshend, Roger Daltrey, John Entwistle, Keith Moon.

WHO —and why

LONG before the present craze for group names like Them, Us and Themselves, the flat-mate of 19-year-old guitarist Pete Townshend thought of Who.

When, nine months ago, drummer Keith Moon joined the group—then called the High Numbers, it changed its name to the Who.

The Who, now 25 in the Pop Fifty with "I Can't Explain", are not all that anonymous. Peter is guitarist; Roger Daltrey (20) is the singer; John Entwistle (19) plays bass, and Keith (17) plays drums.

Says Townshend: "To follow up 'I Can't Explain', we might well record another of my numbers, 'You Don't Have To Jerk', the group all digging the Jerk."

Generally, says Pete, the Who digs the "in" music of Bobby Bland, James Brown and the Tamla Motown gear, particularly Marvin Gaye. On stage, the Who don't play many far-out numbers. But, as Pete explains, all their numbers are given Who interpretation, which combines tremendous fire and aggression.

Peter regards this as the aggression of the "mod" person, and believes that the Who is a group which appeals mainly to "mod" people.

The Who are surely destined for success. As their single moves up the American charts, they begin work this week on their first LP.

And they are hoping to do a "Ready, Steady, Live!" when the programme starts. If so, it is from the live performance that they will benefit most.

BLIND DATE — AND THE WEEK'S POP SINGLES ARE REVIEWED BY...

You can like him. You can loathe him. But you can't ignore him. Andrew Loog Oldham, recording manager of the Rolling Stones and others, first to record Marianne Faithfull, and the enfant terrible of British pop, is this week's off-beat Blind Date Guest. In the MM record room, Oldham cavorted and sang, stamped his feet, clapped his hands, and exploded with venom as he expounded his views on the latest singles.

ANDREW OLDHAM



"... all the records, except Gerry's, have tied for the title of lousy productions."

GERRY and the Pacemakers: "I'll Be There" (Columbia).

I shouldn't like this, but I do. And I can imagine all the Bachelors' mums sitting in the front rows liking it as well. I presume older people are buying records now.

One thing I admire about Gerry is that, for a change, he has recorded someone else's material. It's a good record — very good and very commercial. I think it will be a big hit and it does deserve it because it's well done.

BACHELORS: "True Love For Evermore" (Decca).

This is some group which sounds like the Lettermen. Do I hear Reg Guest in the background? I think it's a group—not a vocal group, but an ordinary group trying to do something big. It's awful. Terrible. No—I can't stand listening to it any more.

DETERGENTS: "Leader Of The Laundromat" (Columbia).

This is the Laundromat song—I heard this in the States so I know it. I can listen to it and think it's funny but the more you hear the more you realise how badly made it is. I don't like it. It's a typically bad "Saturday Club"-type production.



BARRY—"dull" GERRY—"hit" HELEN—"violins"

HELEN SHAPIRO: "Tomorrow Is Another Day" (Columbia).

I think I know the song. Someone has played it to me—those strings have got to be Norrie Paramor. Is this an EMI record? I can hear the percussion things coming. Is this Helen Shapiro? Yes? Then that's definitely Norrie Paramor's backing.

I've heard this song with more punch—by an American vocal group. I think. The beat ought to be doubling up by now. I've heard it by the Shirelles or Chiffons or somebody like that, much better. This is terrible.

I've never heard a Norrie Paramor record that surprised me. You can always sing the next part after what you're hearing. And those violins!

Helen doesn't sound like she's enjoying herself, either. This is a tired old format of making records.

FAIRIES: "Get Yourself Home" (HMV).

They ARE joking? It's a voice I should know or a

good imitation. This is terrible. It sounds like whoever's in charge of recording it suddenly realised the lead singer's failings and then discovered there was such a thing as echo!

The song's nowhere and I hate everything about it. It could be a hit, maybe—a lot of rubbish gets in the chart.

APPLEJACKS: "Bye Bye Girl" (Decca).

Another Decca record—I can tell them a mile off. That's the Applejacks. I can tell by the voice. Terrible. You can follow the songs too easily. It's all getting so worked out.

That singer's flat. This is awful. A disgusting record. The only thing that makes me remember who this group is is the fact that the drummer looks like Tony Calder. This isn't a hit and it's awful. Let's take it off.

BARRY ST. JOHN: "Mind How You Go" (Decca).

Goldie and the Ginger

breeds? They're taking off Phil Spector again. Phil influenced the whole world. The backing is quite good but the voice doesn't make it. The arrangement's good.

This is so much like the Righteous Brothers' "You've Lost That Lovin' Feeling". They've done it well, but I hate the record on principle, and the public should do the same.

Oh no! The whole arrangement here is so SICK! It puts up a lump in my throat when I think of it, then think of what Phil's done. It's just fantastic. The arrangement's good.

MARTHA and Vandellas: "Nowhere To Run" (Tamla Motown).

That bass! I know this is a Tamla Motown. The song doesn't thrill me. That's the "Dancing In The Street" bass line—is that Martha and the Vandellas?

That's a lovely bass. If "Dancing In The Street" didn't get high, this won't. It'll probably be popular at those fab gear showbiz parties.

But I hate it.

RATS: "Sack of Woe" (CBS).

If this isn't "Sack Of Woe", I'll ring up David Platz, at Essex Music and tell him to sue!

I can't stand it. The point is that when you listen to Gerry, you know immediately that it's him

singing. But how many people are there in the country with distinctive-ness?

You get people who can't hold notes, who sing flat—God knows, I've recorded enough of them myself for my sins. But I'm not doing so any more. This record could be ANYBODY. It's so bad it makes me sick.

THE SOUND OF JIMMY NICOL: "Clementine" (Decca).

I hate it. This is the sort of reason my own record collection is so small. I don't want to listen to it. Take it away. This is a terrible effort, typically British, and I suppose they're all sitting round in the studio after-

wards saying to each other: "We've done a jazz record." Awful.

WEST FIVE: "Congratulations" (HMV).

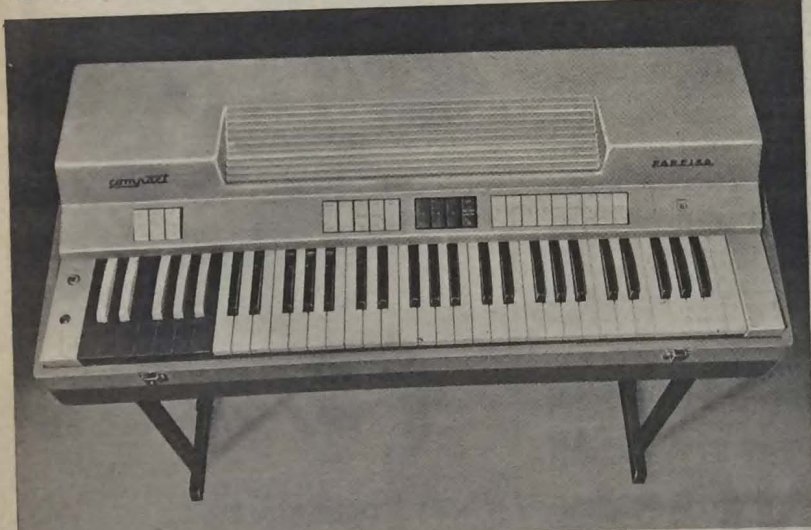
The song's familiar. It's written by Mick and Keith! Have I heard it before? What do you mean—I publish it! I hope this is a hit, then if it is I'll make some money.

Oh no, can't they get away from that Hank B. Marvin guitar line going on behind? This is sacrilege because it's a good record. They're making a sad song happy.

The Everlys would know how to do it. This record is a SIN.

Well, all the records today—apart from Gerry's—have tied for the title of lousy productions.

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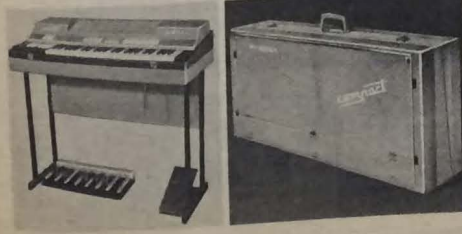
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HUMPH—will comper

GERRY—'I'm fed-up of the whole Liverpool thing'—says...

Mersey sound? Ridiculous!

THESE are dangerous days for the stars spawned by the Mersey boom. Some are sliding into obscurity, at least as far as the hit parade is concerned, and new names are gathering strength.

Gerry and the Pacemakers, with a new single, "I'll Be There," in the shops, are destined for another big hit. Strangely, though, Gerry Marsden probably wouldn't be bitter if it flopped. "We like it, yeah, and we hope it's another number one. I mean, 'It's Gonna Be All Right' was

a beautiful flop, so I don't really want another! But if it fails, then we'll have to try again . . ."

Gerry, at 22, is the second highest paid star in Brian Epstein's organisation. The Beatles are the first. "If that's the case," said

Gerry, "the Beatles must be pretty poor!" But he has been spending some time considering the future, and came up with his decisions:

"I'd like to think I am growing out of the strictly young audience," said Gerry. "What we want is acceptance from everybody—and also not just acceptance because we come from Liverpool."

"Everybody who made it from Liverpool has got completely fed up with all the talk of the Mersey boom. The truth is that Billy J. would have made it if he'd come from Africa, and the Beatles would have been big if they'd come from Colwyn Bay."

"They have talent, see. But everybody talked about a Liverpool stream of stars, as if the city had a sort of magic. It was ridiculous."

"So we got fed up with it. Especially the 'whack' lark. People keep saying 'whack' to you and think they're on your level. Do you know, I've never heard ANYBODY in Liverpool say 'whack'."

"The same goes for words like fab and gear. These words and the whole Liverpool thing has been built up out of all proportion."

"Anyway, that's why I've always tried to vary things,

personally. I can't honestly say I liked 'How Do You Do It?' and 'I Like It'."

"I did 'You'll Never Walk Alone' to prove to ourselves, as much as anything, that we weren't strictly THAT sort of pop group."

Did Gerry find a sharp difference between the old days of the Cavern and the wider spheres of show business, when it came to shows?

"Not really," he answered. "Even if you're in the Cavern playing to 35 kids it's the same as if you're facing 5,000 at huge things in London."

"It's all entertainment. Only difference is that when you hit the big-time, you earn more money, and you don't have to worry about equipment."

"The money we got would just be enough to keep us. It's nice not to have to worry about things like that now."

Marsden plans to marry in two years. Does he expect it to affect his popularity among girl fans?

"I don't think anybody cares a damn about pop stars marrying any more," he said. "I hope the mums and dads grow to like our stuff more, and that no kids are silly enough to go off us just because I'm married."



Jazz Club back—in the old groove

ON Monday next, at 11.15 p.m., Humphrey Lyttelton will announce "Jazz Club". The BBC's most successful "five" jazz programme will be back on the air.

When "Jazz Club" was axed last summer, a considerable clamour was raised by the Melody Maker, its readers and listeners in general.

The amalgamation of "Jazz Club" and "Jazz Scene" content in the "It's Jazz" programme didn't really fill the bill. A good magazine show is one thing, and very welcome; a shop window for local jazz is another. Now "Jazz Club" is back for one hour and a quarter on Monday nights regularly with its former producer, Bryant Marriott, still in the saddle. Did the M.M.'s campaign have any bearing on the reinstatement of the programme?

"I'm quite certain it helped," says Marriott. "I don't know just what goes on upstairs, but I do know the BBC realises that jazz has to be taken seriously, while not perhaps being certain of how best to expose it on the air."

"So far as the break is concerned, I don't see why a long-running programme shouldn't have a rest for six months or so."

How does Bryant see the revived "Jazz Club"?

"I'm not planning any radical changes. I believe it is essential to have this weekly platform on the radio for British jazzmen of

every school. "And it's my policy to see that Joe Marriott should get his free form on occasionally, and that Ken Colyer should get a hearing too. But it's not my policy to put them on together."

"I like to cover just so much territory in one programme. The second of the new series features the Humphrey Lyttelton and Alex Welsh bands, which I reckon are different enough to make a varied programme but not too much at variance."

"It's easy to put on Tubby Hayes and Chris Barber in the same show, but it's not the show I want."

"Incidentally, I'd like to defend myself against those letters on the Melody Maker's back page which complain that Colyer hasn't had a broadcast in years. Ken's band had one a month or two before the end of the last run, and then he came on and played with Chris Barber. So that argument can be dispelled."

Will the programme be going out live?

"Not at first, unfortunately. My ambition is to get it back on the air alive. So that when the red light goes on it means you can be heard all over the country, not just by some engineer using a tape recorder."

"For now, though, it's going to have to be pre-recorded. The first session, with Harry South's big band, took place on Tuesday. But in future there'll be Monday night recording sessions starting at 10.30."

I never heard anybody in Liverpool use words like Whack, Fab and Gear



Dear Problems Page, I'm mad about the drummer in our local R&B group. But every time I smile at him he just glowers. Please what can I do? **FRANTIC**

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Dear Problems Page, Dentyne Chewing Gum is marvellous! The drummer is still glowering at me. But that's because I'm now going with the lead guitarist. And wowie! is he dreamy!

THE
PROBLEM
OF
BEING
PROBY

(Continued)

LIFE gets more and more complicated in the strange world of P. J. Proby.

- After weeks of uproar, riots and charges of obscenity Mr Proby ended up flat on his back in a hospital bed.
- Trouser spitting and singing "Hold Me" had taken their toll. Jim went down with both influenza and severe laryngitis last week and had to drop out of the tour which replaced dates affected by the ABC and Rank ban on appearances at their theatres.
- He went into the Royal National Throat, Nose and Ear Hospital for treatment after advice by a throat specialist. He told Proby that without treatment his voice would be seriously damaged.
- After sedation, Proby left hospital on Sunday to rest at home.
- From then on silence. No more singing and no more talking. At Proby's famous Chelsea flat a curt young American friend said on Monday: "He's not talking—period."



PROBY

- But while the roaring boy of pop withdrew into hermit-like seclusion, mayhap temporarily, fans, agents and promoters exploded.
- Left to hold the Proby fort is Jimmy Henney, his manager who issued the latest communique on Proby v The Rest on Monday.
- "He has left hospital and now feels a little better. But he needs a complete rest and is not talking at all. But we have plenty of work lined up."
- "The squeeze put on by television and theatres has hurt him to a great degree. I think it was unfair to pose such a massive ban on appearances. But we are trying to get it lifted and it may be shortly."
- Mr Mervyn Conn who arranged Proby's last tour with Joe Collins fired a broadside the same day.
- "We have taken the tour off from today. Attendances were terrible I've lost a lot of money. I never want to hear the name Proby again."
- When P. J. Proby emerges from his bunker he will have to face the most hostile climate that any pop artist has had to endure within teenagers' memory.
- How will he win back favour? How can he regain contact with his vast army of fans?
- It's Proby's problem. But amidst all the ranting and hysteria friends know he has managed to keep intact his sense of humour—a commodity sadly lacking elsewhere.

MONK'S MOODS

MIKE HENNESSEY, OUR MAN IN JAZZ, TRACKS DOWN THE INCREDIBLE THELONIOUS MONK FOR A UNIQUE INTERVIEW

IT was 7.30 p.m. and Thelonious Monk had just finished breakfast in his ten guineas-a-day suite at the Prince de Galles hotel in Paris. Big, bearded and benign, he came into the lounge with all the calm and dignity of an illustrious potentate bearing gifts of cognac and coke.

The impression was enhanced by a riotous rainbow-striped dressing gown worn over slightly less bilious pyjamas. "You must have a Hennessy," he said gravely, and poured me enough brandy to fill a small goldfish bowl.

Monk doesn't talk very much. If you get three words from him, I'd been told, you'll be doing very well. At least that would be one more word than I'd get from Miles Davis.

And, in fact, nine hours, one concert, five taxis and innumerable cognacs later I'd completed this interview.

"You've been described," I began hopefully, "as everything from a genius to a bluffer. How do you rate yourself?"

"I just try to play with feeling and beat. I play like myself—what I feel. I just happen to be a musician that people copy. When people say I'm controversial, I don't know what they mean. If they mean I don't play like anyone else I guess that's right."

"It's been suggested that your technique is limited."

"What they mean—the people who say that—is that their technique is limited—because they can't do what I do. I'll tell you one thing—my playing seems to work. I get good audiences, people seem to enjoy it.

I prefer concerts to club work—well, you get paid for one night at a concert as much as you do for a whole week in a club."

At 46, Thelonious Monk is at the peak of his career. His standing in the jazz world, after long, long years of unswerving dedication to his own musical principles, has never been higher and for the last two years he has scarcely stopped working.

Yet there was a time when he was regarded as thoroughly unreliable and unpredictable. It was said that he frequently failed to turn up for gigs, or arrived hours late. I asked him about this.

"The record proves," he said, "that this is the biggest bunch of lies. I suppose people just like to run their mouth off. You know, some people were billing me for their concerts without asking me to play. My name would bring the people in, then when I didn't turn up the promoters would say, 'That's Monk'."

"I don't know why people do these things. It's just lies. When I'm booked for a gig, I'm always there."

I asked him why he never spoke to the audience at his concerts or told them what numbers he was playing.

"Well, I figure if they don't know what I'm playing, they'll find out if they're interested enough."

Why does he always wear a hat on stage?

"People wear stage costumes. A hat is my stage uniform. I like hats. Actually it's not a hat—it's really a wig."

Why does he sometimes use his whole forearm on the piano?

"That's the only way I can get that particular sound. It's not a gimmick—it produces a certain sound that I want at the time."

Had he ever thought of switching to organ?

"No, I like piano. Organ is for funerals."

What does he enjoy outside the realm of music?

"Ping pong,"—without moving a muscle.

Of the dozens of original compositions he's contributed to jazz history, what does he think is the best?

"Round Midnight's a pretty tune."

At this point the conversation was interrupted by his Olympia concert. We resumed it some hours later when Monk, with his devoted wife Nellie, was holding court in the Left Bank jazz club run by Bud Powell's Buttercup.

Earlier I'd asked him to name some of his favourite musicians and had got nothing but an inscrutable smile.

I asked him again and he said, smiling again, "You already asked me that. You trying to trip me up? I like any musician who can play. If musicians can't play, I don't like them."

"Do you think that coloured musicians are generally better jazzmen than white musicians?"

He smiled again. "I haven't heard them all. But I know

some fine white musicians. I've seud some in my big band."

Had he run into any colour prejudices in the States?

"Not really. But then I don't let things bug me. People let too many things bug them. I just don't worry."

How do you like your wife?

"I guess I'm a pretty nappy cat. I got a wife and two kids and we all dig each other. I love music and I'm mentally rehearsing all the time. There's always something to learn in music—that's what makes it so interesting, if you're adventurous musically. What you said about technique—well, can't play every idea that comes into my head immediately."

But if it's hard to do, you got to practice until you can do it. You can always improve. I practice while I'm working, too. I've never really grieved about my technique."

Finally I asked Monk what he thought of the current jazz scene, with clubs struggling and a lot of good musicians out of work.

"If the clubs are closing it's because they're charging too much for the whisky. And as for musicians out of work," he said, looking me in the eye, "well, I guess there are a lot of reporters out of work, too."

As a postscript I spoke to the person who probably knows Monk better than anyone—his wife, Nellie.

She told me that Monk was a homebody. Their two children, Thelonious Jr (15) and Barbara (11), are both at boarding school and Nellie always goes on tour with Monk.

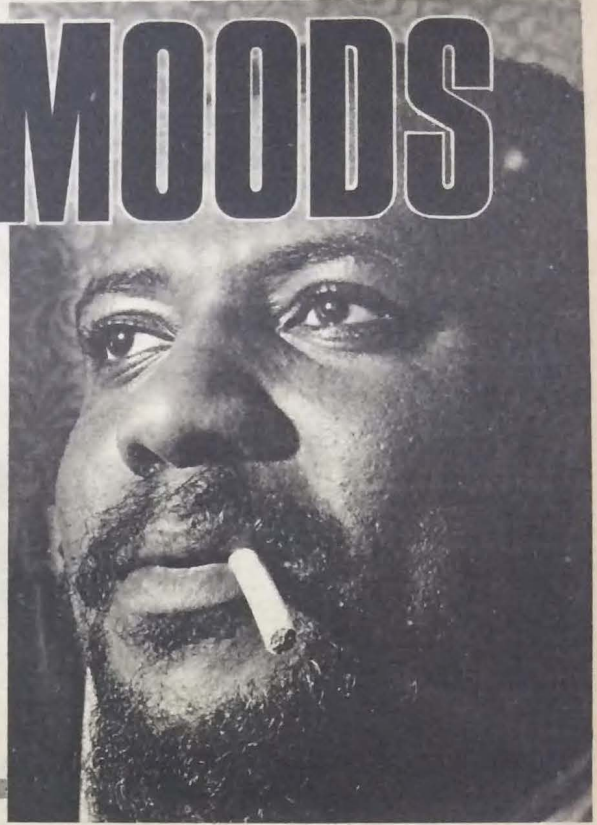
"But when he's not working he loves to be at home. We play card games, talk, watch TV. And sometimes he'll sit all day at the piano, composing and practising."

"He's a very kind person, extremely honest and very good with the children. And musically he's wonderful. I've heard people say he's a beginner—but Thelonious had as much formal musical training as anyone. I've heard him play faster than any pianist—but he doesn't seem to want to do it now."

Monk has an immense simplicity and a practically impervious serenity. He is not in the least hostile to interviewers—but simply uncommunicative and withdrawn.

And sometimes you suspect that if he doesn't give much play to his tongue, it's because it spends a lot of time firmly lodged in his check.

The Thelonious Monk quartet concludes its 1965 British visit with concerts at Birmingham Town Hall tomorrow (Friday) and Manchester's Free Trade Hall on Saturday



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THE GIRLIE GROUPS



SUPREMES

● Three good-lookingers from Detroit—Diana Ross, Mary Wilson and Florence Ballard, first sang together in a church choir and at school. They arrived in Britain this week to top the bill of the Tamla-Motown package tour, but in their early days with the Tamla label they did demo discs for Martha and the Vandellas and worked as the backing group with Marvin Gaye. Their first nine singles meant little then they hit number one in the States, and two in Britain, with "Where Did Our Love Go". Their British number one was the follow-up "Baby Love".



VANDELLAS

● Martha Reeves was working as a secretary and recording demo discs for Tamla-Motown when a member of the Vandellas fell ill at a session. Martha stepped in and was at once signed as leader of the group. The current Vandellas are Rosalyn Ashford and Betty Kelly and, like Martha, they come from Detroit. The trio is now in Britain for the Tamla-Motown tour. They were last here in November for a short promotional trip, doing radio and TV. They have had a string of hits in the States, but have yet to make it really big with a record in Britain.



SHANGRI-LAS

● Named after a New York restaurant, the Shangri-Las started out as a quartet but are now a teenage threesome. The blonde lead singer is 16-year-old Mary Weiss, she sings flanked by twins Margie and Mary Ann Ganser, aged 17. The girls met while at the Andrew Jackson High School, New York, and worked together for eight months before passing an audition for the American Red Bird label. "Remember" and "Leader Of The Pack" followed hits in both American and Britain. They match the gimmicks on their records with their stage gear of tight, boots and suede waistcoats.



GINGERS

● The Animals came back from America last year raving about this group. The girls arrived in Britain in November and now have their first chart success with "Can't You Hear My Heartbeat", written by the Ivy League Rhythm guitarist Goldie and Zekowitz (22) comes from Brooklyn and played their first date at New York's Peppermint Lounge. The Gingers are: Carol MacDonal (21), lead guitar, from Wilmington, Delaware; Margo Crofford (22), organist, from Brooklyn; and drummer Ginger Panabianco (20), from Long Island, New York.



DOLLIES

● These four Cheshire schoolgirls got their big break when the Shangri-Las pulled out of the current Del Shannon-Wayne Fontana-Herman package tour of Britain. Impresario Peter Walsh heard the Dollies and immediately signed them to a five-year contract worth £35,000. The girls, all from Altrincham, are Cande Parkes (16), Rea Bancroft (17), Cerri Oswald (17) and Jill Davies (16). In fact, they are only on leave of absence from school for the duration of the tour. They are all due to sit their GCE exams in June.



THREE QUARTERS

● Red haired Felicity Williams (20), honey blonde Valerie Stockwell (22) and brunette Frances Fowler (21) got their big break when they were asked to back Roy Orbison on his current British tour. Felicity comes from Sydney, Australia and first trained as a ballet dancer. She also took drama lessons before deciding to concentrate on her singing. Valerie is from Southampton and took a modelling course before joining the group. Frances is from Ascot, Surrey, and like Felicity, trained as a ballet dancer.



RONETTES

● Along with the Crystals, the Ronettes helped to spread the Phil Spector sound round the world and their "Be My Baby" was one of the few American discs to break the Liverpool stranglehold on the British charts in 1963. Lead singer is Ronnie Bennett (20) who fronts her sister Estelle (21) and their cousin Nedra Talley (19). They have been singing professionally for ten years and were born and raised in New York. The Ronettes have failed to click with recent discs, but the return of Phil Spector to the top spot with the Righteous Brothers may herald a revival for the girls.



THREE BELLS

● This is one singing act who really are sisters, and their surname is Bell. Carol and Sue are 20-year-old twins, Jean is just 22. They were born in the beat HQ, Liverpool, and still live there. Their first public appearance dates back to when the twins were only seven, but they favoured a rather sweet harmony style until they went to Germany in 1963 there, apart from their own spot, they backed Little Richard at the Star Club in Hamburg. Singer Barry St. John recommended them to EMI who signed them to a disc contract. A fan of the group is Manfred Mann singer Paul Jones.



THIS is a sleepy village one hundred Well at least it WAS, Nobody until last Saturday. The Beatles are hundreds are skiing in from miles of George and Ringo covorting about. It is all rather larger than life. The Beatles make miners' footwear look like slippers. a cap. He looks exactly like a French person with a preposterous top hat and a can. Add to these rare scenes the searing heat of the Beatles are crashing, chasing and roaring about Austrian villagers shouted "Herr Ringo!"

These scenes followed a nightmare drive from Local people warned the drivers about avalanches, and they had to drive slowly out to Obertraun to be on the alert for snow falls. The Beatles, characteristically, couldn't care less and spent the journey in their car, singing, talking and mocking the dangers.

They spent the first night quietly in the Hotel Edelweiss, eating, drinking, signing autographs at the dinner table and joking.

Over the alps, and I hear the Beatles new single

THE next Beatles' single out on April 9 is called "Ticket To Ride". The B side is "Yes It Is". Both are John Lennon/Paul McCartney compositions. John takes the lead vocal on the major side and Paul plays lead guitar. The Beatles regard it as their most unusual single.

The final selection was made by the Beatles and Brian Epstein as they flew over the Alps last week on the flight to Austria to continue filming. John, Paul, George, Ringo and Epstein held a conference in their cabin at the rear of their charter plane. It lasted one hour.

McCartney described it like this: "Ticket To Ride" is quite different from anything we have done. It is pretty slow and we are all very pleased with it because we feel we have got some good vocal harmonies going on with John's lead voice. I suppose it has a bit of an Arabian rhythm going on."

Says Lennon: "It's the slowest B side we've put out. But it has a beat." The record was made during the Beatles' sessions at EMI studios in London some weeks ago when they also prepared the film song tracks.

"We did it one morning," Paul continued. "We finished "Ticket" then went on to another number and when we heard the play back in the evening we all thought it sounded very weird. It's so unusual for us."

FADES

The story line of "Ticket To Ride" is about a girl who has a ticket to ride away from her boyfriend. The beat doubles up at the end and the track fades out.

The Beatles say it was very difficult to choose between it and "Yes It Is" for the A side.

And John agreed that "Ticket To Ride" sounded a very far out title for a Beatles song.

"But you see," he said, "we are very far out people."



JOHN with wife CYNTHIA at the airport

WINNERS

Paul said he was fan of Patrick Campbell. John enthused about Bob Dylan, talked about Donovan, and declared the Rolling Stones winners.

Ringo said he didn't understand what Lennon was talking about and George supported the bar. They retired at 11.30.

On Sunday they were called at 6.30 am as the sun streamed through their bedroom windows. Lennon was first out, strapping into a car at 8 am to take him to the make-up studio in another hotel. He snored something unprintable to someone who suggested he go for an early morning ski.

TIGHT

The scenes in the make-up room were hilarious, and the Beatles had the face treatment before discovering what they had to wear for the day. Their tight black trousers were too tight. John said it was no good complaining. "Tallors always excite themselves by saying you have gained weight!"

George tried on his cape and shouted "shazam. I am Captain Marvel." Fully clothed they danced as a quartet and sang "Let It Be" in "The Archers" with Harrison dropping his top hat.

They gazed out at the sheer mountain of snow outside and Paul said it looked pretty. John said it was OK, but why the hell had they come all this way to a village with no night life. Pronounced it a bit of a drag and voted Austria a loser country.

Filming began outside a sports gear shop. A local girl is selling the Beatles slights. Two sentences are spoken. Paul says: "Come on then, if we are going skiing." This shot had to be taken twice because he kept saying "ski-ing" instead of "skiing".

HOW TO CONQUER THE SCREAMERS WITH ONLY A CHARMING VOICE FOLK SONGS, AND A 12-STRINGER



Marianne, folk singer

MISS MARIANNE FAITHFULL took a courageous step when she decided to sing on her first big tour accompanied only by an acoustic guitar. Many big stars with much longer experience would not have dared risk such an exposed position.

● But Marianne has plunged into the world of cold, grim dressing rooms, roaring beat groups and screaming fans on her tour with Roy Orbison. And won over beat-hungry teenagers with folk songs, charm and talent. But she does not conceal her dislike of the rigours of touring.

● "Touring is such a mental drag. Between acts there is nothing to do," she says. "I can't read because of the row, and who is there to talk to? I just stare into space! But I love working with Orbison, and it is a chance to meet the fans."

● "Yes, I have criticised Orbison in the past in 'Blind date', but that was just on

one record. I admire him tremendously.

● "Why do I use solo guitar accompaniment? Well I did not want a conventional backing group. The 12-string guitar played by Jon Mark was better. If I had a group I would like to use harp, 12-string, percussion, bass and possibly a flute.

● "I got that idea off of Orbison — he uses one with his group. Jon is a very good guitarist indeed, and a very pleasant chap. I am very happy with his backing.

● "Before I came into this business pop music was never part of my consciousness. I never thought about it. I am extremely nervous of new ventures, and when I went on the tour I had to draw on my resources and do what I could do well.

● "I am not really a pop singer and know nothing about it — outside the studio. I took a gamble on my rather shaky folk singing and it went down well.

● "If some people don't like what I am doing I am very

sorry. The majority of fans do like it.

● "I am very much looking forward to Bob Dylan's visit here. I shall go to see him every night. I think Donovan is a little foolish to be on quite such a Dylan kick. It's so silly, he can't afford it with all the publicity he gets. Donovan has got a much better voice than Dylan.

● "But the minute Dylan comes over, where will Donovan be? And for that matter when Joan Baez comes over, where will Marianne Faithfull be?

● "For the future you can say I have cancelled a tour with Gene Pitney in the States. It would have been too long and I shall just be doing TV dates and things.

● "After my tour with Orbison I am going to Paris for three days for TV's and a concert, and I am off to Scotland for five concerts.

● "Then of course the next thing will be to get married. But I can't tell you when that will be!"

RAY COLEMAN REPORTS FROM AUSTRIA

MELODY MAKER EXCLUSIVE

THE BEATLES A WINTER WONDERLAND!



RINGO . . . 'this is your captain bailing out'

village one hundred miles from Salzburg, high in the Austrian Alps. It was. Nobody cares much about anything except skiing. That was the reason. The Beatles are here making their second film, this time in colour. And they are coming in from miles around to a wonderland of snow to witness John, Paul, George and Ringo cavorting about the mountains.

George and Ringo are dressed in black jackets and boots so big that they look like slippers. John Lennon wears his usual cheeky smirk throughout and looks like a French policeman. Paul McCartney is suavely clad in a seal skin jacket. Ringo, again the star of the film, wears a huge cap at a crazy angle and George Harrison's top hat and a cape, would be absolutely perfectly cast as the "artful dodger". The searing heat of the daytime sun, the twenty foot deep snow in the mountains, into which they are chasing and roaring about, and you have an unparalleled situation.

George "Herr Ringo" when they arrived here. And Mr. Starr loves it. He had a nightmare drive from Salzburg, one hundred miles away, last Saturday.

George replies to him: "Go on, you get the sledge then, Paul." Then they all clamber out in a sleigh and Ringo falls off the back of it. Laughter from the crowd.

This one shot took nearly four hours to complete, partly because hundreds of people were getting in the way of cameras, thrusting autograph books at the stars.

WINNERS

Paul said he was a fan of Patrick Campbell. John enthused about Bob Dylan, talked about Donovan, and declared the Rolling Stones winners. Ringo said he didn't understand what Lennon was talking about and George supported the bar. They retired at 11.30.

On Sunday they were called at 6.30 am as the sun streamed through their bedroom windows. Lennon was first out, streaking into a car at 8 am to take him to the make-up studio in another hotel. He snorted something unprintable to someone who suggested he go for an early morning ski.

TIGHT

The scenes in the make-up room were hilarious, and the Beatles had the face treatment before discovering what they had to wear for the day. Their light black trousers were too tight. John said it was no good complaining. "Tailors always excuse themselves, by saying you have gained weight."

George tried on his cape and almost "Shazam. I am Captain Marvel." Fully clothed they danced as a quartet and sang "Underneath The Archway" with Harrison dropping his lip hat.

They gazed out at the sheer mountains of snow outside and Paul said it looked pretty. John said it was OK, but why the hell had they come all this way to a village with no night life. Pronounced it a bit of a drag and voted Austria a loser country.

Filming began outside a sports gear shop. A local girl is selling the Beatles sledge. Two sentences are spoken. Paul says: "Come on then, if we are going sledding." This shot had to be re-taken twice because he kept saying "sledding" instead of "sledding".

OBERTAUERN

AUSTRIAN ALPS,

TUESDAY

George replies to him: "Go on, you get the sledge then, Paul." Then they all clamber out in a sleigh and Ringo falls off the back of it. Laughter from the crowd.

SLOPES

In the final shooting Paul split his trousers leaping on to the sleigh. He strolled quietly into the sports shop for a new pair. That over, the Beatles were whisked away in a Mercedes Benz for lunch.

Spectacular scenes in the mountains brought the filming to life in the afternoon. This picture is costing £700,000 to make and it is untitled. "A Hard Day's Night" cost £190,000. It is easy to see where the money is going with the film crew of about seventy, and hazardous film-making conditions. The Beatles were driven high into the horse-driven sleigh commotion slopes by a plete with jingling bells and an Austrian driver. As they disappeared into the distance and the only sight was four mop heads it looked rather like a shot from "Lawrence of Arabia" except that here the desert is snow. Director Dick Lester and his camera crew followed on a tractor.

PLASTIC

By now the Beatles were really coming to life. As hundreds of people crowded up to watch the scenes they discovered the breathtaking expanse of an Austrian mountain was a perfect place for their humour.

John and George snowballed the film crew to welcome them and Lennon's voice boomed round the mountains "Mal—I want some tea." This was the signal to road manager Malcolm Evans that the Beatles had not changed. Somehow he managed to clamber about one hundred yards up the mountain with four plastic cups of

tea. It was a really wicked sight. Road manager Neil Aspinall was sent down to the village by John for sunglasses. He fell into the snow up to his waist and swore.

BODIES

They shot scenes that had them dropping about ten feet from a mountain top into a hollow. During a run-through Ringo was almost buried and the crowd roared with laughter. He replied by snowballing them. They had to lie still in the snow to make outlines of their bodies then get up and get out of the way quickly. George said this was part of the film where a song would be fitted in. "But God knows how."

A lavish meal was taken up Beate mountain and they were filmed eating it. They started jumping around in the snow and Dick Lester stopped them. "I need that virgin snow for some shots," he shouted. George said: "Lay off. It's as much my bloody snow as yours."

SNOW

And the film went on, the sun went down and dusk came. Ringo said he was fed up with the sight of snow.

The first day's shooting over the Beatles returned to the village, they were sun-tanned and tired and spent a couple of hours after dinner, drinking in the bar. Paul, asked by a local what he thought of the snow replied: "It's very soft." George said "it's gear," but he got a fizzled Austrian look.



PAUL . . . "we were worried"

'WE HAD WINE, MR. LENNON, BUT YOU DRUNK IT ALL'



• GEORGE

WHEN the Beatles flew across America last year someone prophesied that their plane would crash. No similar predictions have been made since. But the Beatles remember it well.

As their charter plane flew from London to Salzburg last Saturday Paul McCartney talked about it. "We were very worried," he said. "I remember we didn't talk too much during the flight and we all wore St. Christopher medals. We took it very seriously because everybody was talking about it and frightening us. There is only one thing to do—we had some drinks and forgot it."

The Beatles don't enjoy flying, but tolerate it. Only George really hates it and that is mainly when the flight is first thing in the morning. "My stomach somersaults," he said.

Last Saturday the huge fan scenes at London airport were a boost to Beate morale. "Misery until you come home," said a fans banner.

EAT, DRINK, SMOKE

Ringo says as the plane flew out: "It's marvellous. We never expected this sort of thing all the time but when it does happen it's a knock-out. It shows the fans are still with us." The Beatles sit in their cabin at the rear of the plane. John sits next to Cynthia, Ringo beside Maureen. Paul and George sing. They eat, drink and smoke heavily. Lennon drinks brandy. "They've run out of wine on this bloody aeroplane," he says. "And somebody told me to just drink wine because it keeps the weight down. So wine is my drink now."

Said a hostess: "We had wine here Mr. Lennon, but you drank it all." John: "That's a lie (Irish accent) a dirty rotten lie moves to Paul's table as they talk music. "There's a new record out," says McCartney "by an American girl called Little Esther Phillips. It's 'And I Love Him'. Best version of anything of ours I have ever heard."

John says: "Err, do you remember when you used to sing this in the old days, Paul?" He launches into a shattering falsetto vocal of "He's In Town". Paul nods. Lennon is wearing a shabby suede jacket and brown jeans. "What do you mean it's a weird jacket? It's me 'Please Please Me' celebration coat. Bought it to celebrate our first hit."

Paul and John are singing "Blue Moon" like the Marceis used to. Ringo's face cringes. The pilot comes over the intercom and Ringo says "This is your captain bailing out."

An Irish hostess tells Paul she thinks "She's A Woman" is the best record ever made. The Beate tells her: "You have a taste."

John, Ringo and Paul spend a lot of the two-hour flight talking about their new single. "The worst thing about flying" says Paul "is taking off and landing." As he says it was time to fasten seat belts for the Salzburg arrival. "Hey, all that snow and mountains," says Ringo. "Do people live here?"

Plane lands. "Marvellous landing," says Paul. "No such thing," says George. The crowds are at the airport to cheer them off the plane. Cameras, journalists, autograph hunters, V.I.P. cars. They are whisked away to a press conference in the city before the long drive to the mountains.

"Why are the press so soft on the continent," asks Ringo. "asBs2 Ringo. "They push and shove and argue and in the end nobody gets anywhere." Another flight and big recognition is over. Beate remains international.

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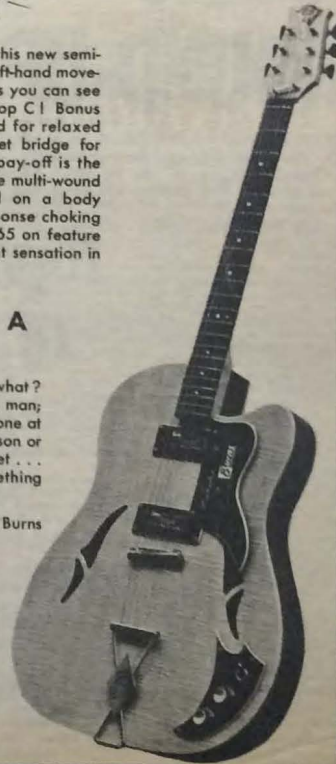
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I WAS TERRIFIED AT FIRST BUT

The fans are just the same

CILLA BLACK complained about the cold in New Zealand when she rang the MM last week from Christchurch. "It's only 60 degrees here and that seems cold after the 80 degrees we had on the North Island!"

Cilla is touring New Zealand and Australia with Sounds Incorporated, Freddie and the Dreamers and Mark Wynter.

She sounded very cheerful but a little bit tired. "It's midnight here", she explained. "Everybody else has gone off to a late night movie to see a horror film!" "We came from Wellington this morning and took the day off. They have very early coach calls here and we had to leave at 7 a.m. "It's very hard work touring of course, but the weather makes up for it. Audiences are fantastic. We played at a theatre in Auckland which holds 2,000

"The audiences are fantastic—and the fans scream just as loud as they do back home"

CILLA BLACK—calling from Australia—tells Chris Welch

people and it was packed. "I was terrified at first because this is my first major tour abroad, but the fans are just the same as they are back home—screaming so loud I can't hear a word I am singing!" "You're My World" seems to be the most popular of my songs—more than my latest record. The boys are going down very well, of course, and we have a Maori singer with us, but I can't pronounce his name. "I don't know how up-to-date the kids are here because when you turn the radio on they seem to be playing all old records, so you can't really tell. But they are all very intelligent and nice.

"I met two cousins of mine who live here and now people keep ringing up saying they are long lost cousins!" "Sorry to hear P. J. Proby is ill. Has he lost his voice? As a singer, it makes you wonder if it could happen to you. "We have made arrangements to go skiing in the mountains tomorrow. The people here tell us you can go skiing in the snow then go swimming in hot water pools at the same place. I don't believe it myself and I have got a bet on that you can't do it!" "The days are so long here, and I feel so tired. I must get some sleep before I go up the mountains."

AMERICAN MUSIC ROUND-UP

THE RIGHTEOUS BROTHERS are to star in a film based on their own lives and careers. Made by Columbia Pictures, it will be titled "That Lovin' Feeling" after their number one hit on both sides of the Atlantic.

Louis Armstrong has left for his tour behind the Iron Curtain. He is set for East Germany and Czechoslovakia and may also visit Russia. His current line-up is Tyree Glenn (trb), Eddie Shu (clt), Billy Kyle (pno), Arvell Shaw (bass) and Danny Barcelona (drs).

Doris Troy, the "Watcha Gonna Do About It" girl, is reported in a "satisfactory" condition after suffering from internal injuries from a car crash in North Carolina.

The Dave Brubeck Quartet took \$5,000 dollars for a concert at the 3,100-seater Masonic Auditorium in San Francisco. . . trumpeter Al Hirt has signed for two Carnegie Hall concerts in April. Wayne Fontana's "The



Righteous Brothers — "That Lovin' Feeling"

Righteous Brothers to film life story

monic Hall on April 23 . . . The Glenn Miller Orchestra, under Ray McKinley, is set for 34 concerts in Japan. Organist Jimmy Smith and clarinetist Buddy DeFranco were guest stars at the most recent concert by Stan Kenton's Los Angeles Neophonic Orchestra. Pianist Andre Previn will conduct the Dallas Symphony Orchestra on April 3. The Les Brown band will accompany Dean Martin on his next NBC-TV series.

Peggy Lee, Tony Bennett, Lionel Hampton and Judy Garland.

Blues singer B. B. King is currently leading his group at Harlem's Apollo Theatre . . . pianist Lou Levy is conducting a 16-piece band behind Peggy Lee at Basin Street East.

Back from his British tour, trumpeter Wild Bill Davison is working at Jimmy Ryan's in New York City. . . Tony Bennett's next album, "Songs For The Jet Set", will be out in April. Trumpeter Ted Carson has signed an exclusive contract with Atlantic Records who have also packed Elvin Jones and Nat Adderley . . . Coleman Hawkins and Earl Hines teamed up for a week at New York's Village Vanguard.

Freddie Hubbard, Jackie McLean, Leo Konitz, Betty Carter, Blue Mitchell and Hank Mobley were among a host of jazz stars who took part in "A Tribute To The Memory Of Charlie Parker" night at the Cafe Au Go Go, Greenwich Village.

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WAYNE FONTANA — tipped for top



PEGGY LEE — tribute



SAMMY DAVIS — narrator

High-speed bongoes

I OWN a set of ASBA tuneable bongo drums with plastic heads and have taught myself to play by and playing back at half speed to analyse the correct

Expert advice
BY CHRIS HAYES

It is possible to obtain the two LPs made by the Seekers for the World Record Club without joining the club—K. Helliwell, Brighthelm.

You can buy "Around The World With The Seekers" for £1 9s, postage included, from World Record Club, Parkbridge House, The Little Green, Richmond, Surrey. But "Hide And Seekers" is only available as an introductory offer to new members.

I HAVE a Pasquale Ficosco accordion, age about 20, 43 treble, 140 bass consisting of seven rows of 20. The first six rows are laid out in conventional 120-bass style, but can you advise on the character of the seventh row?—K. Gurney, Solihull.

I am sending you full details of the Yardbirds, from which you will see that the seventh row is called a Minor Counterbass, being theoretically the interval of a minor 3rd above the fundamental bass.—Accordionist and teacher IVOR BEY-NON.

WHICH harmonica and key was used by Keith Relf, of the Yardbirds, on "Smokestack Lightnin'" and "I'm A Man"?—B. Byrne, Liverpool, and J. Southwell, Nottingham.

Hohner Echo Super Vamp. A played in E for "Smokestack", C played in G for "I'm A Man".

WHERE can I get a discograph of Chester (Howlin' Wolf) Burnett?—A. Harris, Luton. Blues Unlimited, 38a Sackville Road, Bexhill-on-Sea, Sussex, have just published a comprehensive biography and discography of Howlin' Wolf, by John Broves and Kurt Mohr, price 1s 6d, plus 3d postage.

DO beat drummers favour calf or plastic heads?—T. W. Russell, Bath. I use plastic heads on snare drum and tom-toms, but calf on better side of bass drum and plastic on front. It gives a better sound (more of a "crack") especially for recording. A wooden head is advantageous, but the calf head must be heavily reinforced or the beater will go through. I use six or eight pieces of plastic adhesive about 3 in. square, stuck one on top of the other, where the beater strikes.—BOBBY ELLIOTT, The Hollies.

I HAVE a pre-war replica of the famous Maccaferri guitar. The tailpiece was designed to take strings with a loop end, but I've been unable to obtain these.—A. Wood, London SW18. Buy ball-end strings with holes through the ball end. Thread the string through the hole, making a loop, which can be attached to peg. Guitar maker EMILE GRIMSHAW.

WHICH sticks and cymbals are favoured by Geoff Downes, of Monty Python's Jazband?—J. New-Bham, SE9. Premier "E" sticks. Avedis Zildjian 14 in. Hi-Hat, 16 in. and 20 in. crash ride and 18 in. and 20 in. cymbals.—GEOFF DOWNS.

CAN you tell me anything about the life of saxophonist Rudy Wiedoeft before he died in Flushing Hoe-Wormald, Balham, SW12, Born 1893. First band of note was Joseph C. Smith's in 1918. By 1920 was a recognised soloist and leader of the Palace Trio, recording for Victor, Okeh and Emerson. Featured by George Olsen on Victor and Percival Mackey on English Columbia. Appeared in Britain in 1925. Discographer BRIAN RUST.

Searchers Who plays what

MIKE PENDER (lead): Gibson Stereo ES 345 TD, Burns GB 65 and Burns 12-string Double Six guitars. Vox AC 30-watt treble boost amplifier with two 12 in. speakers.

JOHN McNALLY (rhythm): Fender Telecaster, Hofner Club 60, Framus six-string Jumbo and Burns 12-string Double Six guitars. Vox AC 30-watt treble boost amplifier with two 12 in. speakers.

FRANK ALLEN (bass): Gibson EB 0 and Burns White Bison bass guitars. Vox AC 50-watt amplifier with T 60 cabinet containing one 12 in. and one 15 in. speaker.

CHRIS CURTIS (drums): Ludwig Super Classic drum kit, comprising 14 in. x 22 in. bass drum, Supra-Phonic 400 5 in. x 14 in. snare drum, 18 in. x 20 in. and 14 in. x 14 in. tom-toms, Super Zyn 18 in. and Custom 15 in. Hi-hat cymbals. Ludwig 8 1/2" drumsticks.

Chris also possesses the following guitars which are used by members of the group on sessions: Harmony six-string Sovereign Jumbo and Bellzouki 12-string Danelectro. P.A. System: Set of four 545 microphones. Vox AC 30-watt amplifier driving two LS 40 cabinets, each containing four 10 in. speakers.

HONOUR THE BEATLES!

How about a Beatles stamp?

MAKE the Beatles honorary Editors of the Melody Maker. It would be an honour for the Beatles and a compliment to the MM which has done so much to help up-and-coming groups.—**JACK DUKE**, Windsor, Berks.

GIVE them a civic welcome home.—**M. EDWARDS**, London N7.

OPEN a Beatles club, a school for new groups to learn originality, personality and showmanship.—**R. HILL-LEARD** London, SE17.

MAKE them Freeman of the City of Liverpool.—**BRIAN COLE**, Spalding, Lincolnshire.

GOOD luck to your idea. It is high time someone took it up.—**NORMAN GLENN**, Manchester.

LIVERPOOL should have Ringo Road, George Grove, John's Avenue, and Paul Parade on new estates.—**R. W. LEWIS**, Luton, Beds.

PIN 3-cwt of medals on them and then push them off Brighton Pier.—**L. J. DAWSON**, Hove.

The Beatles should honour the MM for services rendered.—**BOB SHEPARD**, Addington, Surrey.

Knight them, name a

ROY ORBISON—two weeks off this year—says

This may be my last tour

THIS could be Roy Orbison's last tour of Britain — or any other country, come to that.

At the end of his present tour with the Rockin' Berries, Marianne Faithfull, Cliff Bennett and the Rebel Rousers at Cardiff, Roy told me that from now on he will be slowing up, starting to take things more easily.

"That means I won't be running around the world like I have been," confessed the bespectacled Texan with the best-selling voice. "This business takes years off your life and I know, even though I keep myself fit, that I am going to have to slow down in the next year—after the next three months, you could say."

After Britain, Roy goes to Paris for selected dates on the Continent. Then he flies back to America to negotiate contracts.

The only days off he has had so far this year have been from January 1-15, during which time, he says, he was "compelled" to compose two numbers, each of which took a week.

In 1961, Roy was away from his home at Lake Tahoe outside Nashville, Tennessee, for four months. In 1962, he was away six months; in 1963 eight months; last year, ten months. This year, if he had accepted all contracts offered to him, that two weeks of the year could have been the only time he had at home.

Playing US dates, says Roy, he sometimes has to travel 3,000 miles for a concert—then 3,000 miles home.

I'm one of the older members nowadays

Everyday travel, meals taken on the road, traffic hazards delaying arrival at concerts, all these things add up to early retirement



for the pop personality, reckons Roy. "I'm one of the older members of the fraternity now," he laughed wryly. "These boys in their early twenties—their digestion can take it. I'm conscious that I'm getting too much fried food. 'I doubt whether I'll

ever take a tour like this again," said Roy. "In Britain, or Australia or New Zealand—or even America."

country and western music. Roy who was never, he says, a country and western singer, reckons the thirty or forty C&W artists who still live at Nashville are a race apart.

"Presley, Connie Francis, Brenda Lee, just about everybody records there from every music field," said Roy. "It is a community of musicians, but apart from being the best in the world they are no particular type."

People

So what will he do? "There would be plenty to occupy me. Films, television, an occasional concert. I'd never be—redundant."

He opened a bag of chicken and chips from an adjoining restaurant and regarded the food without enthusiasm.

And Nashville? "Nashville is just full of people like me," said Roy. "They don't often see home. When they do, they like to stay in it. There isn't much social life, except maybe among the wives. We all make a point of going to the country music festival for a week. There may be ski clubs we belong to and occasional other functions we all attend." But too much may have been made of Nashville as the spiritual centre of

And that's why Britain, Australia, New Zealand, South Africa and America will be the losers if Roy decides to take his "Mercy" and his cat's purr back home for the last time.

Not because he is a certain type—his records, mellow as they are, cannot be categorised—but because he is the best in the world. And it's always a tragedy when somebody around thirty starts talking about age creeping up. **PETER TATE.**

Tragedy

place after them, or have a National Beatles' Day. What does it matter, as long as John, Paul, George and Ringo are honoured in some way? — **MISS S. ALEXANDER**, London NW10.

The B.E.M. should be awarded to MM readers who are sick and tired of reading about groups. B.E.M.? Beatles Endurance Medal, of course! — **C. CHAPMAN**, Brinsworth, Yorks.

The Beatles should be honoured right away. They have brought happiness to millions. — **STEWART MEADES**, Nottingham.

Have a Beatles Day or a statue of them at St. George's Hall. Also, name the Liverpool College of Art after John Lennon.—**VALERIE CAMPSON**, Speke, Liverpool.

NOW YOU HAVE YOUR SAY

They should be feted at Buckingham Palace.—**MRS. DIANA CAUGHAN**, London W8.

An O.B.E. at least for the joy they have brought.—**MRS. H. J. LEWIS**, Ilford, Essex.

The Post Office could honour them on some of the new stamps.—**D. HOPE**, London SW5.

If Stanley Matthews can be knighted for playing football, surely the Beatles can.—**MISS P. A. MILLEN**, London N22.

Why not name a guitar after George?—**MARGARET MATTOS**, Southall, Middlesex.

Why not a trophy presented by the Queen?—**E. LAIRD**, London E17.

Never mind the Beatles — make Brian Epstein Chancellor of the Exchequer.—**M. PARKINSON**, Lowestoft, Dover.

Make John Lennon Director-General of the BBC.—**MARY JACKSON**, London SE13.

Bill Haley has a comet so name the next one after Ringo.—**JOHN MANSON**,

Find a small island in the Pacific, make all four joint governors and leave us in peace.—**IVOR POWELL**, London W2.

They should all be HDKs —Hard Day's Knights—

MAUREEN ROUTLEDGE, Carlisle.

Make them directors of the Bank of England. They've got most of the money.—**RODNEY CARTER**, London W8.

Their own TV series, produced by themselves.—**JAMES ROWBOTTOM**, Newcastle-upon-Tyne.

THEY should have a radio station playing their records all day.—**CARL SMYTHE**, London SW1.

HONOUR the Beatles? Make 'em kiss the Stones' feet.—**CAROL HASBONE**, London N12.

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The greatness of Brownie...

BEEN IN TOP FORM

DINAH WASHINGTON: "Queen And Queeny"...

DINAH's death deprived us of one of the few lady singers who made, at all times and whatever the odds, a jazz noise.

But neither her voice nor style softened into real commercial mush.

The songs are not for the most part banal or rubbery, and the Queen got her teeth well into "Making Whoopee"...

All but three tracks were made with a studio band sparked by such luminaries as Joe Wilder, Ernie Royal, Charlie Shavers, Clark Terry, Jimmy Cleveland, Urbie Green, Quentin Jackson, Hal McKusick, Lucky Thompson, Milt Hinton and Jimmy Crawford.

Which speaks for itself so far as accompaniment goes. A smaller-goup track—"Easy Living"—was made at an earlier date and includes solos by Paul Quinichette, Terry and Cleveland.

PERIOD JAZZ FROM K.C.

AS a glance at the wobbles, squabbles, rags and breakdowns among the titles should tell you, this is period jazz.

Moten's was one of the important early big bands and a forerunner of the Basie orchestra, though there is little on this record to connect them as we listen today.

The collection begins with three 1926 recordings by a nine-piece band featuring Lamar Wright (tp), Thamon Hayes (trb), Vernon Page (uba) and I guess, Harmon Leonard (cl and/or alto) among the soloists.

Younger listeners may find much of this soggy and slightly ponderous, but remember that the older tracks were made nearly forty years ago. It was the hot dance music then—Max Jones.

THESE two sessions were made early in Clifford Brown's recording career.

But even if he had never entered another studio, they would have established his reputation as one of the great jazz trumpeters.

Side one comprises tracks made in Sweden with Art Farmer and six of the best Swedish jazzmen. Critics have often referred to Brown's admiration for Fats Navarro, but here it is Farmer who sounds the most like Fats.

The two trumpeters, though similar in musical outlook, are quite easily distinguishable. Farmer has the lighter, thinner sound. Brown plays with total brilliance and the greater fire.

The highspot of the session, for me, is Brown's striking opening choruses on "Lover". The Swedes are by no means disgraced, Hallberg in particular producing good solos.

Side two was a session by the Tadd Dameron Orchestra, using a Dameron's thick arrangements of four of his own compositions.

Rather surprisingly, Philly Jones's drumming is rather heavy, but there is a nice ensemble sound as well as pleasant solos from Dameron and Colson, and a drum feature on "Philly".

Brownie has only a few bars on "Dial", but plays superbly on the other tracks. His tone remains full even in the highest register and every phrase is packed with melody.

This is highly recommended to all jazz fans.—B.D.

SWINGLES

THE SWINGLE SINGERS are still the best at doing the "jazz-goes-baroque" bit, but the gimmick is beginning to wear a bit thin. If "Anyone For Mozart" (Philips BL7656) had been the first of its kind it might have had more impact. As it is, there is now a sameness about the treatment and harmonies which is beginning to wear very thin.

How about the Swingles using their undoubted talents on some original material next time?—B.D.



CLIFFORD BROWN

JUNIOR MANCE

THE blues is an essential part of any jazz musician's repertoire. But it is only a part and anyone who chooses to restrict himself to the blues runs the risk of producing a mummy record and inducing boredom through lack of contrast.

This has happened to Junior Mance in the past, fine blues practitioner though he is. On this album, however, he has selected such a wide range of blues material that the interest is maintained throughout.

He ranges from "Yancey Special" (the Meade Lux Lewis tribute to Jimmy Yancey—to Ray Brown's blues waltz, "Gravy Waltz", via Leroy Carr, Duke Ellington,

CLIFFORD BROWN: "Memorial Album". Stockholm Sweetnin' (a); Scuse These Bloos (a); Falling In Love With Love (a); Lover Come Back To Me (a); Philly J. J. (b); Choose Now (b); Dial B For Beauty (b); Theme Of No Repeat (b); Choose Now (different take) (b). (Stateside SL10122).

JUNIOR MANCE: "Junior's Blues". Down The Line; Creole Love Call; Rainy Mornin' Blues; Yancey Special; Gravy Waltz; Cracklin' In The Evening; Blue Monk; Jumpin' The Blues (Riverside RLP47).

Mance (pno), Bob Cranshaw (bass), Mickey Roker (dr).

Thelonious Monk and Charlie Parker, plus three of his own tunes—"Down", "Rainy" and the jumping "Cracklin'".

Mance, in fact, shows a full grasp of his subject. The Yancey tribute closely follows the original; there are touches of Earl Hines in "Evening". "Creole" shows a knowledge of the instrumental versions; and there is obvious affection for Monk's original "Blue Monk".

But on every track, Mance retains his own individuality. It is all instantly recognizable. Messrs. Cranshaw and Roker give good support.

—B.D.

STRICTLY FOR DJANGOPHILES

DISCOVERIES and rediscoveries of Reinhardt music are being made in quantities acceptable, no doubt, only to guitarists and extraordinary Djangophiles.

Nevertheless, the guitar playing on all these albums — on other records lately released — is sufficiently remarkable to make fascinating listening whenever the late Master was holding the stage.

The first of these sets—recorded in Brussels in April and May of '42—has unusual features which should make it a must for the hardened Reinhardt collector.

To begin with, Django plays violin on two numbers—"Vou Et Moi" and "Blues En Mineur"—and though they are not jazz performances you'd gallop up the road to get hold of, they have a melting charm (Django clearly listened to Steph), and more when guitar takes over again.

Then you have Django and Fud Candrix's big band playing the guitarist's own arrangements also Django with Stan Brenders' orchestra.

Much of the music here is still to midting, a bit heavy and rhythmically unrewarded, but there are virtues, guitarwise, on every track.

Points to note, among many, are the fantastic examples of Django attack on "Studio 24", the bluesy sweet-

ness of his improvisation on "Suel Ce Soir" and the much recorded "Nuages" (three different versions on these albums), and the unexpected directions in which his harmonic fancy takes him in "Brouckere" and others.

Quite a few of these numbers are old Reinhardt favorites, but the solos, on acoustic guitar, are fresh and impeccable.

The second set consists of four tracks by a Grappelly quintet, with Pierre Cavalli on amplified guitar, and eight (previously issued) by Django (also amplified) with piano, bass and drums, recorded in '53.

Steph plays most sensitively and is especially impressive in a thoughtful interpretation of John Lewis' "Django". The Reinhardts are not outstanding samples of his work, but brilliant notions abound, and the modern harmonic ideas may surprise listeners unfamiliar with his later playing.

Django's virtuosity found greater play when he had an ordinary guitar in his hands. The third set again presents some wonderfully melodic guitar music by Reinhardt with various French bands and quartets including Gerard Leveque or Hubert Rostaing (clt), Eugene Vees, Emmanuel Soudeux and so on. Most, if not all, of these have been released here before.

The other giant, justly described, is Sidney Bechet who sweeps masterfully through some good, tuneful standards such as "Petite Fleur", his "Nuages"—supported by Andre Rewellyotti on five tracks, Claude Luter's band on one.

On Golden Guinea, this LP offers a deal of superbly expressive playing at a very low price.—M.J.



JOHN LEE HOOKER

BIG BILL IN EUROPE OUT AGAIN

IN 1961, Riverside put out an album called "The Folk Blues Of John Lee Hooker" which had Hooker playing acoustic guitar and singing old and folksy material.

Now, in "Burning Hell" (Riverside RLP008), he tackles another crop of old songs and country-style blues on his own—just voice and straight guitar.

The results are not at all bad in the sense that most of these songs are worth listening to, and Hooker's confidential, conversational delivery can weave a spell if you're not antagonised by the slight phroness of it all.

Songs we know well, such as "Smokestack Lightnin'" come out sounding different. Which possibly justifies the fact that all except "I Don't Want No Woman If Her Hair Ain't No Longer Than Mine" and Big Bill's "Key To The Highway" are credited to Hooker.

"Natchez Fire", "You Live Your Life" and the title song are pretty strong performances in this context, but I miss the amplified guitar and the special kind of swing generated by John Lee when left to his own devices. Lyrics are interesting, though, in most cases.

Bill Broonzy recorded plenty of stuff, even towards the end of his life, by which he can be fondly remembered. Storyville's "Portraits In Blues" series offers a typical Broonzy-in-Europe recital on "Big Bill Broonzy (SLP154), which means that the programme mixes blues, spirituals, odds and ends and talking.

"When Things Go Wrong", "In The Evening", "Just A Dream", "Louisiana Blues" and "Willie Mae" are blues—slow, slow medium and mid-tempo—sung and played as only Bill could do them.

"John Henry" is a kind of folk ballad; "Down By The Riverside", "Sweet Chariot" and "Ananias" are religious songs; while "Somebody Loves Me" and "Barrelhouse Shuffle" are guitar pieces. "Swanee River" is the sort of item Bill thought up for European audiences. He managed somehow to stomp it and make it come out blues-fringed.

Old hands may find they have other Broonzy versions of almost all these songs. If you don't, you should find the collection worth your consideration.

Brownie McGehee and Sonny Terry are back on the reissue lists with "More R&B From S and B" (Topic TOP124), which means that the programme mixes blues, spirituals, odds and ends and talking.

"Blues On The Highway", titled "Guitar Highway" on the LP (why the change?), is a happy jumping train blues sung by Brownie and lovingly accompanied by Terry's harmonica. Of them both work beautifully on "John Henry" to make this one of the very best versions of this difficult song on record.

A certain amount of vocal duetting enlivens "Confusion", which again shows off Terry's instrumental prowess, and also Sid's. On the side, in fact, it's Folkways Brownie and Sonny in top form.

Storyville makes available once more four titles by pianist-singer Speckled Red (Rufus Percyman) from Louisiana. "It Feels So Good" (SEP384), which is also the name of one of its tracks—a rough and ready blues piece of approximately twelve bars' duration.

Red hollers and hammers with all the finesse of a bar-room performer, making something personal out of "How Long" and "Tain't Nobody's Biznessz", but scoring his bull with an ebulliently tough treatment of "Uncle Sam's Blues". Boogie-woogie piano developed beyond this level, but probably has its roots in music like this.—M.J.

RADIO JAZZ

Times: Friday and Saturday GMT Sunday to Thursday BST/CET

10.15 a.m. L: Dave Brubeck Quartet. 12 noon BBC T: Jazz Requests. 1.15 p.m. H I: Radio Jazz Club. 2.30 E: Earl Hines Orchestra. 6.50 N2: Jazz Feast. 10.15 T: Benny Goodman Orchestra, Trio and Quartet. 11.0 T: Lionel Hampton Orchestra. 11.5 J: Jazz Book.

SUNDAY 5.30 p.m. G: Chico Hamilton. 7.35 M: Jazz And Near Jazz. 12 T: Mel Powell compositions.

MONDAY 5.5 p.m. H I: Jazz Corner. 8.5 O: Billy May, Lem Winchester, Tal Farlow. 9.30 M: Jazz Corner. 11.0 H I: Avro Rhythm Club. 11.3 A: Jazz Faces. 11.10 J: Quarter Century of Swing (Mon.-Fri.). 11.15 BBC L: Jazz Club (Harry Sullivan Big Band, Ross-Le Sage Quartet). 11.15 T: T. Dorsey, S. Lawrence, Hills, P. Stresand, T. Bennett, S. Vaughan, P.

Lee, Sinatra, Basie, B. May, G. Miller. 12.0 T: John Lewis, Archie Shepp.

TUESDAY 9 p.m. E: Si Zentgraf, Johnny Mann. 10.15 R: Modern Jazz Panorama. 10.30 G: Jazz 1965. 11.0 U: Albert Mangelsdorff Quintet, Zagreb Jazz Quartet. 11.3 A: Jazz Information. 11.5 O: Jazz Journal (Phil Moore). 11.15 T: Tommy Dorsey, Frank Sinatra, Jo Stafford, Pied Pipers, Ziggy Elman, Bunny Berigan, Buddy Rich, Sy Oliver. 12.0 T: Thelonious Monk Quartet.

WEDNESDAY 5.5 p.m. L: Jazz. 5.15 H 2: Jazz Perspective. 5.30 BBC T: Jazz Scene '65. 7.10 H I: Jazz Music. 9.0 E: Satchmo. 9.15 O: Jazz For Everyone. 10.20 X: Jazz Nocturne. 11.3 A: Thelonious Monk. 11.15 T: Buddy Greco, Eydie Gorme, Bros Four, Tommy Dorsey, Nat Cole, Nancy Wilson. 11.15 A: Panassié presents Johnny Hodges. 12.0 T: George Russell Sextet.

BY CHRIS HAYES

THURSDAY 4.35 p.m. U: Jazz Magazine (Joachim Berendt). 9.0 O: Golden Swing Years. 10.15 R: 25 Years of Italian Jazz. 10.20 Q: New Names In Jazz. 11.3 A: Jazz Discs Of The Week. 11.15 T: Gary McFarland. 12.0 T: John Lewis plays Gleason, Si Zentgraf. 12.20 a.m. E: Jackie Programmes subject to change.

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ALL THE FEARAWAYS!



BETTY EVERETT: "It's In His Kiss", "It's In His Kiss"; Hands Off; You're No Good; June Night; Hound Dog; With You I Stand; It Hurts To Be In Love; Until You Were Gone; The Prince of Players; I Need You So; Chained To Your Love; Down In The Country (Fontana).

WHEN Betty visited Britain recently, she named Dinah Washington as her favourite and vocal influence. This LP proves that she has absorbed the Washington singing style to a really fantastic degree.

Yet the likeness is not offensive. Betty sounds like a younger Dinah. The voice is slightly on the soft side. But she exercises plenty of control without sacrificing soulful delivery.

This is an excellent, stimulating album by one of the brightest American stars—the girl whose "Getting Righty Crowded" success qualified her for acclaim.

Betty is a jazzy singer who sells soul. Lyrics mean something when she sings them. The songs are out of the rut, and altogether this is a record no enthusiast of fine soul singing should miss.

KINKS

KINDA KINKS: Look For Me Baby; Got My Feet On The Ground; Nothing In The World Can Stop Me Worried; Boy That Girl; Naggin' Woman; Wonder Where My Baby Is; The Way We're Living; Dancing In The Street; Don't Ever Change; Come On Now; So Long; You Should Be Sad; Something Better Beginning (Pye).

JUST how futile is the argument about what-is-R&B-and-what-isn't emphasized by this album.

Many people regard the Kinks as one of the few really authentic R&B groups in the hit parade. Others scoff.

It doesn't really matter a damn. The fact remains that this is a talented quartet playing music with guts. It has Day's Night, particularly, is enough of a raw edge and toughness to qualify it for the tag of blues, and it certainly has rhythm.

This is their best album. It is sometimes a little scrappy, instrumentally, but at all times it has drive, the characteristically attractive arrangement in the Kinks' voices—and life.

BEATLES

"BIG BAND, BEATLE SONG", with band arranged for, and directed by Bob Leaper. I Wanna Be Your Man; It Won't Be Long; This Boy; Don't Bother Me, She Loves You; A Hard Day's Night; Love Me Do; Please Please Me; All My Loving; There's A Place; Do You Want to Know a Secret; I Saw Her Standing There (Decca).

IT has now become the fashion, rather than a gimmick, to take Beatles-written material and make off-beat versions.

NEW GROUP NEWS



THREE years ago Rick Nelson appeared in a film called "Rio Bravo" and four weeks ago, a member of that audience added his christian name to "Rio" and Bobby Rio and the Revelles were born.

They have been together for two years. Now with Pye, they have changed their name and have a new record, "Boy Meets Girl".

Bobby and the Revelles come from London, and their line-up is Bobby, 21, vocalist; Barry Wilson, 20, drums; Johnny Herve, 18, guitar; Phil Childs, 21, organ; and Terry Drake, 21, bass guitar.

Bobby regards the group as a pop-ballad one and the stuff they dig is the heavy, powerful music of the Gene Pitney

TAMLA MOTOWN time! This weekend, the talented stars from Detroit take off on their first real British concert tour.

To tie in with this invasion, there are six albums on the newly-launched Tamla Motown label. They are from the Supremes, Marvin Gaye, Martha and the Vandellas, the Miracles, a collection of Tamla hits, and an LP by Mary Wells, who has since left the Tamla stable to join 20th Century Fox in America.

The Supremes collection is "With Love From Us To You" (Tamla TML 11002). It is a curious mixture of good, swinging versions of British hits and diabolically bad re-hashes that are not worthy of such a fine group.

Beatles-written songs, as well as "House Of The Rising Sun" and "Bits And Pieces" are among the tracks. "Only You Can't Do That" and "Can't Buy Me Love" really go. The rest are disappointing. But at their best, the Supremes are swingers.

Martha and the Vandellas' album is rightly called "Heat Wave", after their huge hit of that title, and it's on TML 11005. The girls are the epitome of the Tamla sound which owes a lot to gospel shouting allied to a beat with

Supremes, Miracles, Martha—all on six new albums

a capital B. Other good tracks here include "Live Wire" and "Quicksand". "A Collection of 16 Tamla Motown hits" (TML 11001) is perhaps the best buy for the Tamla sound enthusiast who cannot take in all six LPs together.

This is really fine value, and in effect a catalogue of the Detroit success story. It includes the Supremes' "Where Did Our Love Go?" and "Baby Love", Martha's "Heat Wave" and "Dancing In The Street", the Velvettes' "Needle In A Haystack", and the Four Tops' marvellous "Baby I Need Your Loving". This is an important LP.

On "How Sweet It Is To Be Loved By You" (TML 11004), Marvin Gaye, a hot name in the States who is comparatively failed to make it here, demonstrates a hip sense of the beat but is amply helped by loose, neat backings on a selection of songs not very familiar to British audiences. It's

a pleasant LP. The girl vocal back-grounders are tremendous.

One reason the Tamla records are so exciting is because they take the trouble to get a good bass section punching out accompaniments—yet the band is never over-used. This is vividly exploited on the Miracles' set, "I Like It Like That" (TML 11003).

Favourite here is the haunting "That's What Love Is Made Of". They do get a swing going, and it's a highly commercial sound. Other tracks include "Dance What You Wanna", "The Monkey Time" and "Twist And Shout".

Mary Wells' "My Baby Just Cares For Me" (TML 11006), includes the chart winner "My Guy" plus the songs that helped her to fame before she quit Tamla. She sings attractively and has a good feel for the beat.

Songs include "Whisper You Love Me Boy", "I Only Have Eyes For You", "You Do Something To Me" and "If You Love Me Really Love Me".



MARY WELLS—new album

SINGER WHO SELLS SOUL

But as long as the "re-makes" are good, it's at least a new slant on the value of the songs, proving their real worth.

This is good. The band is a 19-piece brass dominated one and some of Britain's leading musicians are among the players. At times, it gets very jazz-influenced. "A Hard Day's Night", particularly, is a first-class, neatly-arranged, tight and interesting track.

But then, every tune is interpreted with zest. It's a new and aggressive approach to Beatles songs, and very welcome.

EARL GRANT

EARL GRANT: "Just One More Time"; Fused Junction; Lil' Darlin'; Scarlet Bird; Dan You'll Know; Georgia On My Mind; Just One More Time; Night Train; I Got It Bad; Stand By Me; Autumn Nocturne; Lean Baby; After Hours. (Brunswick.)

ORGANS may be "in", but hardly in this way. Earl Grant is American, a highly proficient organist, but not one whose style is born of the pop age in which we live.

He sounds stilted and corny. The music on this LP is ideal for cinema managers who can play it during ice-cream time.

The attempts at jazz are embarrassing and all hip organists can safely forget it.

RALPH DOLLIMORE

RALPH DOLLIMORE: "Keyboard Socktall"; What Kind of Fool Am I; Stella; By Starlight; Somewhere, Sometime; Spiky; The Heather On The Hill; Once In A Lifetime;

I'll Remember April; When The Children Are Asleep; I'm Beginning To See The Light; Smooth Talk; Lil' Darlin' (HMV).

RALPH DOLLIMORE, one of Britain's most capable pianists, is accompanied here by drummer Kenny Clare and bassist Frank Clarke, two of our top sessioners.

The music matches completely the title of the album: soft, soothing and perfect for late-night listening when conversation is more important than the music.

This does not detract from the fact that it is beautifully played, and often swings. A most pleasant trio LP.

JERRY LEE LEWIS

JERRY LEE LEWIS: "The Greatest Live Show On Earth"; Jenny Jenny; Who Will The Next Fool Be; Memphis; Hound Dog; I Got A Woman; High Heel Sneakers; No Particular Place To Go; Together Again; Long Tall Sally; Whole Lotta Shakin' Goin' On (Mercury).

THE sleeve note says that this show by Jerry Lee at Birmingham, Alabama, it sounds like it was a rollicking rock show by one of the most consistently good performers.

Lewis is a pilerdriver, and on this first-class example of him at his height of enthusiasm, he generates enormous excitement with true rhythmic feel.

"Sneakers" and "Whole Lotta Shakin'" are great tracks. But every one is at least good, and all his fans will find it a safe investment.



BETTY EVERETT

NEW SINGLES

BOB DYLAN: "The Times They Are A-changin'" (CBS): Let's hope this tops the hit parade. A tremendous first single from the folk poet. His voice may be nasal, his harmonica and guitar playing functional. But Dylan is more a commentator than a singer, and the message in this song is as powerful as anything he has done. A stimulating release, with the words full of passion and meaning, as the title implies. You can't dance to it. But you CAN think to it.

KINKS: "Everybody Is Gonna Be Happy" (Pye): Hardly their best single, but of course it's a hit. Quite catchy after a couple of plays, but slightly messy and repetitive.

MEL TORME: "Ev'ry Day's A Holiday" (CBS): Magnificent singer in his usual high form, but a song that isn't really hit parade material. Still, it's easy ballad listening and perfect for the late-night radio shows.

BARRON KNIGHTS: "Pop Go The Workers" (Columbia): Another parody on hit songs and groups in the same vein as "Call Up The Groups".

The theme is: what would happen if all the groups had to go back to work? Funny send-ups of Sandie Shaw's "Girl Don't Come", Adam Faith's "Walk Tall", Rolling Stones' "Little Red Rooster", Beatles' "Love Me Do" and Bachelors' "I Wouldn't Trade You For The World". Good record and probable hit.

LONNIE DONEGAN: "Get Out Of My Life" (Pye): On a big ballad kick, and it doesn't suit him. It's terribly dull and lifeless, and still a long way from the hit parade.

GEORGE MARTIN Orchestra: "I Feel Fine" (Parlophone): Sparkling.

sensationally good, original re-creation of the Beatles hit. All the Beatles are raving about it. The Martin Orchestra swings the song like mad, and there's so much going on here it could even mean the song's second entry in the chart.

DEAN MARTIN: "Send Me The Pillow You Dream On" (Reprise): This should send Dino back into the best-sellers. It has the easy swing so perfect for him, yet a big sound with a big backing. The song was a hit years ago for Johnny Tillotson, but Martin has adopted it to his own highly masculine voice and produced a fine sound.—RAY COLEMAN.



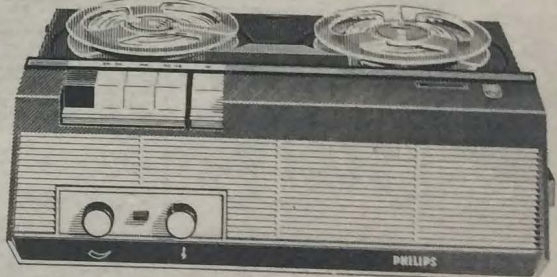
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BOBBY AND THE REVELLES DIG THE BIG BALLAD SOUND

Roy Orbison school. "Boy Meets Girl" suited their style so they recorded it, but Bobby admits that more dramatic material is preferred. They hope to include bigger build-ups and an orchestral backing on their next disc.

The boys must look forward to doing package shows and, of course, "Ready Steady Live", as they feel the live performance is their best medium.

They had a taste of playing to live audiences when backing John Leyton and Mike Berry, and Bobby says that each time their own spot "went down a bomb".

Their act also includes George Fame numbers and increasingly popular modern jazz and scat singing. "In all modesty, though," states Bobby, "we can play almost anything, depending what our audience wants."

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 - Monroe Pearl £12.12.0
 - Blue Glitter £12.12.0
 - All Chrome Shell £13. 4. 9
 - PEARL 'Standard' Drum Outfit 20" B/Drum, 14" S/Drum, High Hat pedal, cymbal with stands, Cymbal crier, Marine, Grey Pearl or Blue Glitter 273. 7. 6
- FLUTES**
- Rossini L.P. Closed G, plated, £17.0.0
 - Selmer 'Sterling' L.P. Metal, case £25.0.0
 - B & H 'Emperor' L.P. Metal, case £25.0.0
 - B & H 'Emperor' L.P. All wood, C/H £28.0.0
 - Uebelil 'Artist', wood/metal head £55.0.0
 - S.M.L., all metal, L.P., case £35.0.0
- CLARINETTS**
- Rossini L.P., 17-key, perfect, case £21.0.0
 - 'Sterling', 17-key, 6 rings £25.0.0
 - B & H 'Emperor', L.P., 17-key, case £28.0.0
 - S.M.L. 'Artist', L.P., 17/6 model, case £35.0.0
- ALTO SAXOPHONES**
- Grassi 'Artist', F.A.M., Gold Lacquer £50.0.0
 - Conn U.S.A. F.A.M., Gold Lacquer £65.0.0
 - Buescher 'Aristocrat', Gold Lac. F.A.M. £68.0.0
 - Selmer 'Mark 6', Gold Lac. £80.0.0
- TENORS**
- Oral 'Artist' Silver plated, F.A.M. £40.0.0
 - Pennsylvania 'Special' Gold Lac. F.A.M. £60.0.0
 - Selmer '22', Gold Lacquer, perfect £65.0.0
 - Selmer 'Parisian' Special Model, Lac. £70.0.0
- VINCENT BACH MOUTHPIECES**
- Trumpet & Cornet £3.7.6
 - Trombone £4.17.6
 - Lac. £7.0.0
- CONN 'Pan American', Lac. case £85.0.0**
- TRUMPETS**
- Selmer 'Melody Maker', Lac. with case, new £13.13.0
 - B & H 'Emperor', L.P., Lac. with case £25. 0. 0
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 - Selmer 'Model 23A', Lac. as new £70. 0. 0
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 - King Super 20, Gold Lac

BAN THE BAN!

But please don't ban U.S. artists

THE American ban on certain British artists is stupid and annoying, but the attitude of the Nashville Teens is as insular as the people they decry.

I am all for them "making a stand" but it would be better to fight towards removal of the present ban, rather than impose the same thing here and deprive audiences of performers like Roy Orbison, Gene Pitney and Chuck Berry.—J. H. BILSBY, Hastings, Sussex.

● LP winner.

Well said!

WELL said, Nashville Teens! It's time somebody spoke up about the appalling way American authorities treat our pop exports.

For years Americans dominated the pop scene and the British were poor second.

Now the position is reversed, the Americans seem to be doing everything in their power to make things difficult for our stars.



The Nashville Teens are right. A movement should be formed to fight the Americans' ban.—V. E. PARKER, Upper Belvedere, Kent.

Cold war

I DON'T think the answer to the American ban is to ban Americans.

This would only cause a pop cold war. The problem should be sorted out by the Musicians Union or Equity. Besides who wants to see our Music Unions act like the Americans?—J. COX, London E7.

● LP WINNER



Elvis, with Shelley Fabares, in "Girl Happy", from which the controversial "Do The Clam" is taken.

'Poor old Elvis'

JACK HUTTON must have cloth ears (Last Word, 13/3/65). "Do The Clam" shows that Elvis is as great as ever he was.—J. DOONAN, Liverpool 2.

"Do The Clam" proves one thing: Elvis should clam up.—EILEEN SUMMERS, West Hartlepool.

I am thirteen years old, and I'm wondering why my big sister keeps on raving about Elvis Presley. He's not a patch on Lennon, Jagger, or even Cliff.—ANGELA SMITH, London, N1.

Screaming Jay

WHY do we allow people like Screaming Jay Hawkins on our beat shows when a first-class singer like Sandie Shaw can't get a permit to work in America?—M. TAYLOR, Knottingley, Yorkshire.

Fade-outs

WHY do records have such poor fade-out endings? Recent examples have included records by the Moody

Blues, Animals, Tom Jones, Sandie Shaw and Herman's Hermits. Are arrangers and recording managers too idle to score a suitable finish?—FRANK SOUTHALL, Pensnet, Staffs.

Fantastic Bond

ANYONE who has heard Graham Bond playing live will respect his pride in his group's ability (MM March 6). Their musicianship alone would guarantee success in the States, and their particular

brand of R&B is really fantastic.—K. WOOD, London NW6.

● LP winner.

No Proby

TOM JONES may be a likeable, talented lad, but he cannot be considered on the same plane as P. J. Proby, who has sheer genius. Whoever snatches PJ's crown has got to be able to offer the public more. But that would be some task. P.J. for me everytime.—MRS. MARIA D'ARVIGNY, Bishops Stortford

THE LAST WORD

A PERSONAL LOOK AT TODAY'S POP FIFTY

- With the Beatles' next single due out on April 9, somebody has got to move fast if they are to replace the Stones at the top of the Pop 50. It could be the Searchers—who, this week, jumped eight places to number 7 with "Goodbye My Love", thus justifying all the nice things said about the record by reviewers and dealers.
- There is a possible threat from three newcomers who all made it into the 30s first go—the Yardbirds, Donovan and America's Jewel Akens. Donovan's entry may give added fuel to those who predict a big upsurge in the pop-folk music. Personally I think they are indulging in pipe dreams—and it's not a pipe I am particularly keen to share. Pop-folk will undoubtedly be represented in the chart for some time to come, but I cannot believe it will ever assume the proportions of a boom.
- One big disappointment is the halting of George Fame's "In The Meantime" at number 20—it's a nice number and well done, but perhaps a little too advanced to catch the maximum number of record buyers. Well worth noting, and with pleasure, is Keely Smith's continued progress with the oldie "You're Breaking My Heart"—perhaps that album of Beatles' songs has had something to do with getting her name across to teenage record buyers.
- As for the past few weeks, the chart covers a pretty wide range of material. There really is something for almost everybody. My own hope is that the arrival of the Tamlam-Motown package will mean a swift return to the chart for its refreshing different artists.

—Bob Dawbarn

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I'm afraid you won't be admitted if you drink tea. The Out Crowd will beer like pigs at a trough and have a tendency to pass gently away at the feet of the hostess. The mere thought of chocolate rolls brings us out in a nasty rash—eating anything during opening hours is strictly forbidden.

We don't know whether we like Tamlam-Motown records—we're usually too drunk to know whether it's the Beatles or Sonny Rollins on the gramophone.

If people don't talk to you—then you're in the Out Crowd.—BILL ANDERSON, Hampstead, NW3.

Buddy's best

I WOULD like to thank the Nixon Agency for bringing Buddy Guy to Britain.

He is the best blues artist to come over, so please let us have more artists of his calibre and age group, instead of the living legends and old age pensioners we've had for the last two years.—J. B. MCCOY, Redcar, Yorkshire.

Hip? Cool?

JAZZ 625 is supposed to be hip and cool. So why does Terry Henebery limit himself to the safe and well-tried? This

stultifying pseudo-cultural dictatorship has lasted long enough.—JOHN HOPKINS, London W2.

Scots plea

IN Scotland we have missed Sonny Rollins, Jesse Fuller and the Negro blues festival.

The future seems worse—Monk, Jimmy Smith and Dylan will not even blow a note across the border.

Why don't promoters bring these stars to us? There is no lack of support, as has been proved by attendances at beat shows.—ALAN CLEWS, Paisley, Renfrewshire.

Perfect Parker

THERE has been a wealth of Charlie Parker releases in the past year or two. They have received rave reviews. However, I cannot believe that he was in such tremendous form on every single record date.

But the reviewers regarded Bird as the measure of jazz perfection. This is carrying appreciation of a great musician to the realms of idolatry.—M. J. COSSEY, Norwich, Norfolk.

● LP winner

Paramounts

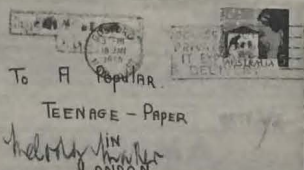
SINCE our party of sixty went to the Adam Faith-Sandie Shaw package, the Paramounts, who backed Sandie, have gained sixty new fans. A group to watch in 1965.—IRENE GREEN, Edmonton, N9.

PAUL

read his amazing interview

NEXT WEEK

Melody Maker? Natch!



I am seventeen and have just left school. My interests include stamp collecting, football, squash, surfing and collecting pictures of famous stars—and I would like a British pen-pal.—PATRICK JAY, 88 Hill Street, North Gosford, New South Wales, Australia.

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