

January 22, 1966

9d weekly

# OVERLANDERS

# SHOOT TO 3!



OVERLANDERS: will they reach number one next week?

## U.S. trip in February

**T**HE Overlanders, who entered the Pop 50 last week, have jumped to number three and look set for top honours with their version of the Lennon-McCartney song, "Michelle."

Discussions are already under way for them to visit America in the middle of February for a short promotional tour, although "Michelle" has not yet been released in the States.

The group is also considering reissuing their first single, "Summer Skies And Golden Sands", which was released in 1962 without making the chart.

They spent this week working on an LP which will be rush-released during the next three weeks. Half of the songs used on the album are originals by the group — Dave Walsh, Laurie Mason, Paul Friswell, Harry Widlake and Peter Bartholomew.

**HERMAN** hands out a warning

PAGE 3



**STONES'** film — exclusive preview

PAGE 11

**ELLA** — the great tour row goes on

PAGE 16



# Tijuana Brass British tour

**HERB ALPERT** and his successful Tijuana Brass will visit Britain in March, Herb told the MM from his Hollywood home this week.

They arrive on March 11 and stay

until March 14. Herb said: "We originally planned a European trip in September, but we obviously want to take advantage of the success of 'Spanish Flea' being a hit and we are looking forward to the trip."

Herb will bring his six-piece outfit with him on the trip.

On March 12, they tape two half hour spectacles for BBC-TV and the following day, tape a guest appearance on the Black and White Minstrel Show.

That same night (March 13) they appear in a concert at London's Hammersmith Odeon, returning to America on March 14.

"Spanish Flea" is this week number four in the Pop 50.

## ROLLINS FOR RONNIE'S?



● ROLLINS

U.S. singer-pianist Blossom Dearie has been signed to follow Mark Murphy into Ronnie Scott's club next month. And the club's Pete King is negotiating for tenorman Sonny Rollins to follow organist Lou Bennett, who closes there on February 15.

● Blossom and Rollins — if the deal goes through — would begin a month's season on February 16. At press time, King was waiting for confirmation from Sonny Rollins.

● Bassist Rick Laird, leaving for the States today (Thursday), has been replaced for the moment by Kenny Napper in the Stan Tracey trio and Ronnie Scott quartet. He will accompany Mark Murphy (now at the club) for the first fortnight of his season.

## GRIMSBY

One-nighters for the group include Rawtenstall (January 29), Dunstable (February 5), Warrington (6), High Wycombe (8) and Grimsby (11).

## GUEST

They guest in the Joe Loss Pop Show on February 11.

"Michelle" is the fastest selling single that the Pye label has had to date.

Turn to feature on page 3.



HERB: on TV

# JAZZ TOURS '66

CENTRE PAGES



# MELODY MAKER

- 1 (1) KEEP ON RUNNING Spencer Davis, Fontana
  - 2 (2) WE CAN WORK IT OUT/DAY TRIPPER Beatles, Parlophone
  - 3 (22) MICHELLE Overlanders, Pye
  - 4 (8) SPANISH FLEA Herb Alpert, Pye
  - 5 (3) THE RIVER Ken Dodd, Columbia
  - 6 (9) A MUST TO AVOID Herman's Hermits, Columbia
  - 7 (5) MY SHIP IS COMING IN Walker Brothers, Philips
  - 8 (4) THE CARNIVAL IS OVER Seekers, Columbia
  - 9 (7) LET'S HANG ON Four Seasons, Philips
  - 10 (6) TILL THE END OF THE DAY Kinks, Pye
  - 11 (11) TEARS Ken Dodd, Columbia
  - 12 (17) MY GIRL Otis Redding, Atlantic
  - 13 (13) RESCUE ME Fontella Bass, Chess
  - 14 (12) WIND ME UP Cliff Richard, Columbia
  - 15 (19) ENGLAND SWINGS Roger Miller, Philips
  - 16 (14) A HARD DAY'S NIGHT Peter Sellers, Parlophone
  - 17 (10) MERRY GENTLE POPS Barron Knights, Columbia
  - 18 (25) BYE BYE BLUES Bert Kaempfert, Polydor
  - 19 (34) MICHELLE David and Jonathan, Columbia
  - 20 (26) YOU WERE ON MY MIND Crispian St. Peters, Decca
  - 21 (15) TO WHOM IT CONCERNS Chris Andrews, Decca
  - 22 (16) 1—2—3 Len Barry, Brunswick
  - 23 (—) LOVE'S JUST A BROKEN HEART Cilla Black, Parlophone
  - 24 (28) MIRROR, MIRROR Pinkerton's (Assort.) Colours, Decca
  - 25 (39) LIKE A BABY Len Barry, Brunswick
  - 26 (24) TAKE ME FOR WHAT I'M WORTH Searchers, Pye
  - 27 (29) THE VERY THOUGHT OF YOU Tony Bennett, CBS
  - 28 (32) TAKE ME FOR A LITTLE WHILE Koobas, Pye
  - 29 (30) YOU TAKE ME TO YOUR HEART AGAIN Vince Hill, Columbia
  - 30 (—) A GROOVY KIND OF LOVE Mindbenders, Fontana
  - 31 (18) MY GENERATION The Who, Brunswick
  - 32 (20) A LOVER'S CONCERTO Toys, Stateside
  - 33 (23) I LEFT MY HEART IN SAN FRANCISCO Tony Bennett, CBS
  - 34 (38) YOU MAKE IT MOVE
- Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 35 (31) IF I NEEDED SOMEONE Hollies, Parlophone
  - 36 (48) SECOND HAND ROSE Barbra Streisand, CBS
  - 37 (35) HELLO, DOLLY! Bachelors, Decca
  - 38 (40) TCHAIKOVSKY ONE Second City Sound, Decca
  - 39 (—) GIRL St Louis Union, Decca
  - 40 (33) THUNDERBALL Tom Jones, Decca
  - 41 (37) EBB TIDE Righteous Brothers, London
  - 42 (21) MARIA P. J. Proby, Liberty
  - 43 (—) CAN YOU PLEASE CRAWL OUT YOUR WINDOW
- Bob Dylan, CBS
- 44 (27) THE WAR LORD Shadows, Columbia
  - 45 (—) DON'T MAKE ME OVER Swinging Blue Jeans, HMV
  - 46 (36) PRINCESS IN RAGS Gene Pitney, Stateside
  - 47 (46) AIN'T THAT PECULIAR Marvin Gaye, Tamla Motown
  - 48 (43) WITCHES BREW Janie Jones, HMV
  - 49 (—) BREAKIN' UP IS BREAKIN' MY HEART Roy Orbison, London
  - 50 (—) RECOVERY Fontella Bass, Chess

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## POP 50 COMPOSERS

a-American; b-British; o-Others

- 1 Edwards (b); 2 Lennon/McCartney (b) (2); 3 Lennon/McCartney (b); 4 Wechter (a); 5 Astorini/Shuman (o); 6 Sloan/Barr (a); 7 Brooks (a); 8 Springfield (b); 9 Crewe/Randell/Linzer (a); 10 Davies (b); 11 Libre/Caputo (a); 12 Robinson/Talley (a); 13 Smith/Miner (a); 14 Montgomery/Sandheim (a); 15 Miller (a); 16 Lennon/McCartney (b); 17 Various Composers; 18 Hamm/Sennell/Lowen/Gray (a); 19 Lennon/McCartney (b); 20 Fricke (b); 21 Andrews (b); 22 Madara/White/Reinisch (a); 23 Shuman/Vandome/Linzer (b); 24 Newman (b); 25 Madara/White/Barry (a); 26 P. F. Sloan (a); 27 Moble (b); 28 Martin (b); 29 Louisy/Eyton (o); 30 Wine/Bayer (b); 31 Townsend (b); 32 Linzer/Randell (a); 33 Cross/Cory (a); 34 Howard/Blakeley (b); 35 Harrison (b); 36 Clarke/Hanley (a); 37 Herman (a); 38 Freeman (a); 39 Lennon/McCartney (b); 40 Barrar/Black (b); 41 Maxwell/Sigman (a); 42 Bernstein/Sandheim (a); 43 Dylan (a); 44 Moore/Bachter/Davis (a); 46 Miller/Atkins (a); 47 Moore/Robinson/Rogers/Tarpalin (a); 48 Gilbert (b); 49 Orbison/Dees (a); 50 Smith/McCartney (b).

## POP 50 PUBLISHERS

- 1 Island; 2 Northern Songs (2); 3 Northern Songs; 4 Burlington; 5 Schroeder; 6 Dick James; 7 Schroeder; 8 Springfield; 9 Ardmore and Beechwood; 10 Belinda; 11 Prosser; 12 Belinda; 13 Lewis; 14 Ardmore and Beechwood; 15 Burlington; 16 Northern Songs; 17 Various Publishers; 18 Francis Day and Hunter; 19 Northern Songs; 20 Blossom; 21 Claxton; 22 Lewis; 23 Belinda;

## TOP TEN LPs

- 1 (1) RUBBER SOUL Beatles, Parlophone
- 2 (2) SOUND OF MUSIC Soundtrack, RCA
- 3 (3) MARY POPPINS Soundtrack, HMV
- 4 (8) TEARS OF HAPPINESS Ken Dodd, Columbia
- 5 (4) HELP! Beatles, Parlophone
- 6 (5) MY GENERATION The Who, Brunswick
- 7 (6) FAREWELL ANGELINA Joan Baez, Fontana
- 8 (10) TAKE IT EASY WITH THE WALKER BROTHERS Walker Brothers, Philips
- 9 (1) KINK KONTROVERSY Kinks, Pye
- 10 (9) ELVIS FOR EVERYONE Elvis Presley, RCA

## US TOP TEN

- As listed by Billboard
- 1 (2) SOUNDS OF SILENCE Simon and Garfunkel, Columbia
  - 2 (1) WE CAN WORK IT OUT Beatles, Capitol
  - 3 (3) SHE'S JUST MY STYLE Cary Lewis and the Playboys, Liberty
  - 4 (4) FIVE O'CLOCK WORLD VOGUES, Co & Co
  - 5 (6) DAY TRIPPER Beatles, Capitol
  - 6 (10) NO MATTER WHAT SHAPE I-Bones, Liberty
  - 7 (8) THE MEN IN MY LITTLE GIRL'S LIFE Mike Douglas, Epic
  - 8 (—) A MUST TO AVOID Herman's Hermits, MGM
  - 9 (9) AS TEARS GO BY Rolling Stones, London
  - 10 (—) YOU DIDN'T HAVE TO BE SO NICE Lovin' Spoonful, Kama Sutra

## TOP TEN JAZZ

- COLLETT'S, 70 New Oxford Street, London
- 1 NEW WAVE IN JAZZ (LP) John Coltrane, Archie Shepp/Albert Ayler/Etc. (Impulse!)
- 2 YARDBIRD (LP) Charlie Parker (Allstar)
- 3 THE HELICOPTER WORLD OF SUN RA (LP) (ESP)
- 4 BIRD SYMBOLS (LP) Charlie Parker (Egmont)
- 5 JAZZ SUITE (LP) Stan Tracey (Columbia)
- 6 THE PAUL BUTTERFIELD BLUES BAND (LP) (Elektra)
- 7 FIRE (LP) Archie Shepp (Imp)
- 8 NEW YORK CONTEMPORARY FIVE (LP) (Rooster)
- 9 CLARENCE WILLIAMS (LP) (Rooster)
- 10 TO ONE FLIGHT UP (LP) Dexter Gordon (Blue Note)
- DOBELL'S, 77 Charing Cross Road, London
- 1 BIRD SYMBOLS (LP) Charlie Parker (Egmont)
- 2 THE OTHER SIDE OF DUDLEY MOORE (LP) (Decca)
- 3 HAPPY BIRD (LP) Charlie Parker (Egmont)
- 4 BIRD IS FREE (LP) Charlie Parker (Egmont)
- 5 UNDER MILK WOOD (LP) (Impulse)
- 6 PAYNE PLAYS THE MUSIC OF CHARLIE PARKER (LP) (Egmont)
- 7 VIRGIN ISLES (LP) Duke Ellington (Reprise)
- 8 YARDBIRD (LP) Charlie Parker (Allstar)
- 9 MAN WITH A HAP PY SOUND (LP) Joe Carroll (ES)
- 10 COLMAN HANKINS ENCOUNTERS BEN WEBSTER (German Varve)
- ASMAN'S, 38 Camomile Street and 22a New Row, London
- 1 GRAND REUNION (LP) Earl Hines Trio (Limelight)
- 2 ESP (LP) Talles Davis (CBS)
- 3 LIVE AT THE TIVOLI GARDENS (LP) Oscar Peterson (Limelight)
- 4 RIP, RIG AND PANIC (LP) Roland Kirk (Limelight)
- 5 AT THE MUSEUM OF MODERN ART (LP) Milt Jackson (Limelight)
- 6 MONK'S TIME (LP) Thelonious Monk (ES)
- 7 MAGIC FUNNY VALENTINE (LP) Miles Davis (CBS)
- 8 CLOUDS OF JOY (LP) Andy Kirk (Ace of Hearts)
- 9 THE INCREDIBLE JIMMY SMITH (LP) (Blue Note)
- 10 ANGEL EYES (LP) Dave Brubeck (CBS)

# PLEASE BUY THIS FRANK FILM!



FRANK SINATRA

Great to see the St. Louis Union, Melody Maker National Beat Contest winners, in the Pop Fifty... If we promise to be good and stop calling the show Joke Box Jury, can one of the MM staff have a go on the panel? Before his death, sonny Boy Williamson recorded here with Brian Auger, Joe Harriott and Jimmy Page.

Secret all-star British blues album which columnist revealed participants, though the Raver's lips were sealed.

George Fame "unhappy" with his recording scene.



This singer is 29 in this week's Pop 50. Who is it?

bit old-fashioned these days... Liverpool's new Beachcomber Club opening attended by Fourmost, Blue Jeans, Escorts and Merseysippi Jazz Band.

Spencer Davis' drummer, Peter York was a noisy child, according to his mother... The Eyes (already tipped in MM, January 1) featured on single "The Immediate Pleasure" out this month... Publicist Leslie Perrin on losing his voice: "It's worse than a surgeon losing his hands."

Small Faces have bought four-storey house in Pimlico... Who's bass guitarist John Entwistle plays tuba on next record... As Stones American hit, "Tears Go By" will probably be on their next British album... Bob Dylan might bring out "It's About Time" and "Sadie Blue" as a single. Said to be sensational.

# PAUL AND BARRY RYAN



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# BABY WASHINGTON



Singer Alan David revived Three Bells poodle with the kiss of life... Will the next Royal Variety Show be in Glasgow?... The Groundhogs overturned on M1 after hitting sugar cubes.

When Russ Conway takes his "trip to the sun" as reported in Sunday paper hope he wears space suit... Joe Loss: "The muscles of my legs are like whiplashes from all the jumping about I do in front of the band."

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**'BRITISH GROUPS HAVE LOST THEIR ORIGINALITY'**

**B**BRITISH groups have dominated the world pop markets for a couple of years now. But is their influence beginning to wane?

One person who holds strong views on the subject is Herman who can claim to be the most popular British star in America throughout 1965. "I don't think British groups are going to get as many hits in the States in future," says Herman. "And the reason is that they have lost their originality."

"When British groups first became popular we were all dead original. We were the first with long hair and all that. Now all the American groups have long hair. But instead of coming up with something new most of our groups are still keeping to long hair and are playing Otis Redding and other Americans."

Does Herman try to produce a British sound then? "I'm British" he says. "And although most of our songs are written by Americans you always hear our own, original versions. We don't just do copies of other people's songs."

Herman had taken time out for our interview while re-recording his current hit, "A Must To Avoid", in French.

# Herman sounds an American warning . . .



by **BOB DAWBARN**

## Hoping

"We are hoping for a hit in France," he explained. On Monday he left for his first trip to Australia, New Zealand and Japan with Tom Jones.

I suggested that "Must To Avoid" stood a good chance of reaching number one while he was away and asked if he had met the composer, P. F. Sloan.

"That was how we got the song," he said. "We met him in Los Angeles and he played us a lot of his stuff. We have recorded about five of his songs."

## Protest

Sloan's first big hit was Barry McGuire's "Eve Of Destruction." Had he tried to turn Herman on to protest songs? "No" laughed Herman. "He did all that for a joke as far



**OVERLANDERS:** confidence boosted by chart entry

**N**INE records without a British hit is a good enough reason for any group to feel down. The Overlanders are no exception. They were pretty depressed when, as a trio playing a folk-beat brand of music, they found they weren't getting anywhere. So a Beatles-booster in the form of a Lennon-McCartney composition was the pep-up their jaded outlook on the pop scene needed.

## HONEST

Their version of "Michelle" from the "Rubber Soul" album is beating the David and Jonathan version up the Pop 50 by a short, though lengthening, head.

And the group are honest enough to admit that it's the song and not necessarily the group that have captured that exclusive chart placing.

The Overlanders were formed originally as a three piece folk outfit and have been recording with Pye for some time.

"We started just about the time the Springfields broke up," said lead singer Laurie Mason this week. "We thought it would be a break for us when they split up but it never turned out that way."

"We kept trying for a hit but never made it big here in Britain, though we've had plenty of work. We got pretty fed up after a time, though mainly with the fact that, being a trio, we had to rely on a different backing group every night and we knew we weren't giving the best shows we could."

"Adding two men to the group has made a tremendous

as I know. The only protesting he does seems to be trying to avoid being called up."

Does Herman select all the material he records?

"Mickie Most and the group all look for songs," he said. "If any one of us doesn't like a song we don't do it. We are a co-operative group and nobody has complete control."

## Rubbish

"A couple of the lads in the group have written songs and I keep trying, but all the stuff I write is rubbish. Nobody ever likes it. I can only play three chords on the guitar and when I play the piano they all boo me."

Does Herman rehearse his stage movements?

"No never," he says. "If we did it would all go wrong. We would probably rehearse

something for five days and then the first time we did it on stage we'd start laughing and make a mess of it. We prefer things to happen naturally."

What is the latest news on Herman's Hollywood film?

"The latest is that it will be released here at Easter," reports Herman. "It has been previewed in America and everybody said they liked it so I'm keeping my fingers crossed."

"My manager has just been to the States discussing possibilities for the next film but nothing has been settled yet."

Does Herman intend to spend more time acting in

future? Does he have ambitions to star in a West End musical?

"No, no particular acting plans apart from another film," he says. "And I've certainly no ambition for the West End."

## Change

He has done a lot of TV work in both Britain and the States. Does he think it's time for a change of format for Britain's TV pop shows?

"I don't think they should have taken Stramash off — it was a very good show, al-

\* "Instead of coming up with something new most of our groups are playing Otis Redding and other Americans"

though Top Of The Pops is still the best.

"I haven't seen much TV for a long time, but I saw Ready, Steady Go! on New Year's Eve. A bit embarrassing, wasn't it?"

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# Crash puts Manfreds out for two weeks



PAUL: arm in sling

## THURSDAY

**G**REAT U.S. organist Lou Bennett with his trio, and singer Mark Murphy are both at the new Ronnie Scott's Club, 47 Frith Street, W.1.

Paul and Barry Ryan are two of the acts booked for tonight's Top of The Pops (BBC-TV 7.30 p.m.).

## FRIDAY

**Z**OOT MONEY'S Big Roll Band appear at the Wembley Starlight Ballroom (7.30 p.m.).

**U**nit Four + 2 appear at the Music Hall, Shrewsbury tonight.

**S**tevie Wonder plays at the Flamingo Club, London W.1, and in the Place, London, N.W.1.

**U**.S. star Lee Dorsey appears at the Fender Club, Kenton, Middlesex.

New records on the release sheets, include Sandie Shaw's "Tomorrow", The Fortunes' "This Golden Ring", and Lulu's "Call Me".

A new club opens at Haverstock Hill, N.W.3, the Hideaway, with Tony Coe Quintet, John Picard and guests Sandy Brown and Bruce Turner (210 Haverstock Hill, London, N.W.3, 8 p.m.).

**G**ary Farr with his new group, the T-Bones, plays at London's Marquee Club (7.30 p.m.).

**D**usty Springfield, the Nashville Teens, and Stevie Wonder are among the stars booked for Rediffusion's Ready, Steady Go! (ITV 6.8 p.m.).

## SATURDAY

**L**INE-UP For Thank Your Lucky Stars includes, Sandie Shaw, Julie Rogers, Swinging Blue Jeans, Herman's Hermits, Doug Sheldon, Patty La Belle and Belle's Pinkerton's (Assort) Colours, and the Truth (ITV 5.15 p.m.).

**T**ed Heath and his music play their first gig in a Saturday Night Swing Session series at London's Marquee Club. The Dick Morrissey Quartet share the bill.

**L**ulu guests on the first of a new Moroccan and Wise series (ITV 8.30 p.m.).

Early morning listeners can catch Saturday Club, Fontella Bass, Paul and Barry Ryan, Keith Power, the Original Checkmates, Georgie Fame and



## NEXT SINGLE HELD UP

**T**HE Manfreds, involved in a car crash near Grantham, Lincolnshire, last week, will be out of action for a few weeks. Singer Paul Jones has multiple bruises and a fractured collar bone and Manfred has multiple bruises.

Paul's shoulder and arm is in a sling and the group will not undertake any dates where he could come in contact with a crowd. Also, he cannot sing at present because deep breathing causes severe pain.

This means that the group's next single will be held up. The music has already been recorded and Paul was due to do the vocal on Monday of this week, but was unable to do so.

The group's publicity officer Harvey McConnell told the MM: "There is no question of the group releasing an already recorded track as their next single."

Manfred and Paul were released from hospital on Saturday and travelled back to their London homes.

## Buck, Rex, Bud and Earl for May concert

**A**N all-star one-shot concert, Jazz — Chicago To Kansas City, is being presented by the Harold Davison Agency at London's Royal Festival Hall on May 28.

It will feature Buck Clayton, Rex Stewart, Earl Hines and Bud Freeman from America and the Alex Welsh and Humphrey Lyttelton bands from this country. Jack Higgins, of the Davison office, has been trying to get singer Jimmy Rushing to take part, but at press time had nothing definite to report.

The Kansas City concert will be staged in the early evening, to be followed by a 9 p.m. show from Erroll Garner's trio. Garner continues with a fortnight's tour of Britain. (See centre pages for dates.)

## ESP's Marquee happening

**E**SP, the American avant garde label, is promoting an impromptu happening at London's Marquee Club on January 30.

This modern "way out" "Giant Mystery Happening" is an evening of spontaneous

## IT'S OK BY ME!

**T**HE Swinging Blue Jeans whose new single "Don't Make Me Over" came into the Pop 50 at 45 this week, met Dionne Warwick—responsible for the original version—backstage at the Olympia Theatre in Paris where Dionne is appearing for a season. Dionne, who suggested the number for the Blue Jeans when they were trying to decide on their next single, told them: "I hope you have all possible success with it."

The Blue Jeans were in Paris for two days to open the new Top Ten Club on the Champs Elysees.

## New Animals' LP and single

**T**HE Animals have recorded a new LP and new single, which will be released on February 11. No titles were available at presstime.

On February 6, the group appear on the Ed Sullivan Show in America. The Animals have been set for a big TV coverage in February.

They appear on Scene At 6.30 on February 9. Top Of The Pops (10), Ready Steady Go (11), Easy Beat (13), Thank Your Lucky Stars (19), Where The Action Is and Discs A Gogo (21), Whole Scene Going (23), Saturday Club (March 5)

## Tempest brings back Esther

**T**HE Shangri-Las, Esther Phillips and American star Don Covay—in the U.S. charts with "See Saw" at the moment—are being lined up for British visits later this year by promoter Roy Tempest.

And Tempest is also bringing back Patty La Belle and her Belles in May for another three week tour.

He told the MM: "She's doing such fantastic business that I'm bringing her back for the first three weeks in May."

The tours of the other artists are not finalised, but the Shangri-Las are expected around April 1 for two weeks.

## Sheik tours with Barber

**C**HRISS BARBER'S Eagle Brass Band, co-led by drummer Barry Kid Martyn, makes the first foreign tour by a marching band when it visits Switzerland and Germany from January 29 to February 20.

For this tour, the band will feature U.S. trumpeter Kid Sheik Cola, who takes the place of Carl Billett. Said Barry Martyn: "We were short of a trumpet, so we went directly to the source for one."

The band, which recently broadcast on BBC Jazz Club, will play indoor concerts. An album of its music is to be released in Britain shortly.

Line-up of the Eagle Band for the tour will be Chris Barber, Mac Duncan (tms), Ian Wheeler (alto), Frank Booker (tn), Kid Sheik, Pat Halcox (tp), Jim Young (tuba), Pete Ridge (snare) and Barry Martyn (bass drum).

## CONTRACT ROW DELAYS MATT'S RETURN

**M**ATT MONRO flew into London from the Philippines on Sunday—a week late after his departure had been delayed by legal actions. On January 10, Matt was leaving Manila when he was served with a writ alleging breach of contract, by promoter Gerry Scott. He went to court to make a statement and this later led to a charge of perjury.

He was not allowed to leave the country until, on Saturday, both accusations were dismissed on the grounds of insufficient evidence.

Matt had been due to air in Easy Beat last Sunday but he will now guest on the show next Sunday (23). He will also feature his new single, "Beyond The Hill", in Saturday Club and Lucky Stars (29) and Five O'Clock Club (February 1).



MATT: trouble in Philippines.

## Union come in at 39

**T**HE St. Louis Union, of the Manchester group which won the 1965 Melody Maker National Beat Contest, has entered the Pop 50 at number 39 with their Decca single "Girl"—the Decca contest was part of their prize in the contest.

The group take over from the injured Manfred Mann group in the Joe Loss Pop Show tomorrow (Friday) and guest on ABC-TV's Lucky Stars on January 29

## Country music March concert

**A** FESTIVAL of American Country Music, produced by Horst Lippmann and Fritz Rau, who organise the annual blues and gospel festivals, is coming to Britain in March for one concert.

The Festival, touring Europe from March 1 to 21 is scheduled to appear at London's Albert Hall on Friday, March 11.

It is described as an authentic documentation of a huge field of country music, covering such styles as hillbilly, bluegrass, square dances, sacred songs and Cajun music, right up to modern C&W.

Artists on the bill are the Stanley Brothers, Clinch Mountain Boys, Cousin Emmy, the New Lost City Ramblers, Roscoe Holcomb and a Cajun band.

## Seekers break box office records

**T**HE Seekers broke box office records and played to two standing-room-only houses when they played their second concert in five weeks at the De Montfort Hall, Leicester, last Sunday.

The group's Keith Pogter weds Miss Pamela Fowley at St. Michael And All Angels Church, Sopley, near Bourne, on Saturday (23) and they will have a second ceremony in Melbourne on February 20, during their tour of Australia.

The group opens its Australian tour in Perth on February 2 and visits New Zealand and America before returning to Britain in late March.

## FOCUS ON FOLK Holywell's new club off to a good start

**A**LTHOUGH it's right on the fringes of Spinnakerland, not much news of folk clubs in North Wales comes my way. But the new club in Holywell, Flintshire, is obviously fulfilling an important need, judging by the attendances.

It is run by Brendan Doyle at the King's Head Hotel and is called The Staircase. Guests so far have included the Spinners, the Leesiders, and the Black Diamonds from Chester.

Private LPs are becoming all the rage. Reg Hall's fine "English Country Musicians" has been deservedly successful, and anyone who wants to know what traditional instrumental music really sounds like should get a copy before it's too late.

From Leicester I hear that 100 copies of an LP made by regulars at the Cotswolds Folk Club sold out in three weeks. Title of the disc was "Some Folk in Leicester", and it featured the Couriers, Mark Newman, Lyn and Candy, and George Kaye.

Reason for this interest in private LPs is that purchase tax doesn't have to be paid if you press less than 100 and send them to members only. But once they're sold out, you can't re-press for a year—or you're in trouble with Customs and Excise.

Anthony Cooper, who already runs the Jacques Folk Club in Norwich, opened an

other fortnightly one on Tuesdays at Barwell's Wine Vaults, Charing Cross, Norwich.

The new club had Tom Paxton and the Jacquard Folk Group on its opening night last week and features Bill Clifton next Tuesday.

Future guests will include Sandy & Jeannie, Guy Carawan, Clarence Ashley and Tex Isley.

Julie Felix returned from her Christian Aid tour of Jordan, Lebanon and Kenya on Tuesday this week, in good time for her Royal Albert Hall concert on March 4.

She went "to collect new experiences and material for songs on human need" and sang to nomadic tribesmen, crippled children and refugees, famine sufferers, an archbishop, two bishops, foreign ambassadors, and the leader of a religious sect which bans music and musicians — but didn't ban Julie.

All the proceeds of her Albert Hall concert will go to Christian Aid.

Still an charity shows, three Monday-night London clubs have agreed to close their doors on February 7 to encourage their members to support a concert at St Pancras Town Hall on that date in aid of the Simon Community, who do work among misfits and down-and-outs.

Tom Paxton is recording solo TV shows while he is here. One, a BBC Tonight In Prison, is to be shown on January 30. KURT DALLAS.

## When

the Blue Flames, Billie Davis, and the Jazz Five. Pete and Dud, and Bryan Forbes, and Nanette Newman are panelists on this week's Juke Box Jury (BBC-TV 5.15 p.m.).

The weekly dance at the Chelsea College, this week with Chris Farlowe at the Thunderbirds, 55, (7.30 p.m.).

Who on a double date — at Smetwick Baths and the Adelphi Ballroom, West Bromwich.

Unit Four + 2 play at Manchester University.

**SUNDAY**  
**S**TEVIE WONDER visits the Oasis Manchester.

The Who play the Co-op Hall, Warrington.

The exciting Action play the Guildford Ricky Tack Club.

Lulu plays at La Dolce Vita Club, Newcastle.

Mick Mulligan with the 14 Foot Band play at the Fox and Hounds, Haywards Heath, Sussex (2s. ed. at 8 p.m.).

On tonight's Jazz Scene, Bobby Mackett, the Stan Tracey Big Band, and the Gordon Beck Trio (BBC Live 11.30 p.m.).

A folk song concert at Anson Hall, Crickwood, with Dominic Behan, Helen Kennedy and David Burke (8 p.m.).

**MONDAY**  
**J**AZZ singer — pianist Mose Allison is currently at Annie's Room, Covent Garden, London.

**TUESDAY**  
**D**USTY SPRINGFIELD on Granada's Scene At 6.30.

**WEDNESDAY**  
**T**HE Who play at the Steepleway Loarn to night (7.30 p.m.).

Write The Lion Smith appears on the Jazz 823 programme (BBC2).

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# Spencer's States trip off—Germany instead

AS Spencer Davis kept his number one grip on the Pop 50 this week, it was announced that the group's American trip is off, but they will go to Germany next month, and they are to star with the Walker Brothers in two British concerts.

The concerts will be at Guildhall, Portsmouth (February 13) and Empire, Liverpool (February 20), with Crispian St. Peters, the Sorrows, Koobas, Puppets and Ray Cameron.

The group were to go to Yale University on February 25 but a Spencer spokesman told the MM: "Yale is definitely off. There were permit problems and it just wouldn't have been worth going to America for one night."

But they will go to Bremen, Germany, for TV on February 26 and an appearance at the Star Club, Hamburg (27), and Hamburg TV (28). There is also a possibility of a Dutch TV date. An American tour is being negotiated for April. The group record their next single today (Thursday) and tomorrow. Steve Winwood tells the MM he has written "When I Come Home", which may be chosen, from three possibilities. Spencer makes his Juke Box Jury debut on BBC-TV on January 29, and appears on Whole Scene Going on February 9.

## Vince tries following

VINCE HILL this week recorded a follow-up to "Take Me To Your Heart Again" — currently at 29 in the Pop 50 — and started work on a new LP.

On January 26, Vince flies to Holland for four days of TV, radio and concerts. He returns to open for a week at Manchester's Southern Sporting Club on January 30, doubling at Offerton Palace.

On February 6 he opens for a week at Westfield Country Club, Hull, and goes into the Dolce Vita Club, Newcastle, on February 21.

# Fortunes get deportation order after TV appearances

THE Fortunes were presented with a deportation order during their US trip last week. They had appeared on two TV shows without full written permission and were subsequently told to leave the country. Their agent Terry King eventually sorted the trouble out and the deportation order was withdrawn.

The Fortunes, who have been struggling with permits throughout their month long trip, will now be returning to Britain today (Thursday), and not last Tuesday as previously scheduled.

Their new record, "This Golden Ring", is released tomorrow (Friday), and their dates include Easy Beat (January 23); Light's Joe Loss Pop Show (24); TWV's Now (28); Light's Saturday Club (29); Light's This Must Be The Place, and BBC-TV's Whole Scene Going (February 2); Light's Parade Of The Pops, and BBC-TV's Crackerjack (9); A day's promotion in Paris (10); TV's Ready, Steady, Go! (11); BBC Scotland, Stramash (13); Around Amalia (16); and on February 19 and 20 they go to Holland for two days' TV and concerts.



● LEEDS ● SHAW ● JONES ● LEWIS

## LEWIS' SPORTS GUILD TOUR

NEW ORLEANS clarinetist George Lewis will tour this country for the Manchester Sports Guild in the summer.

Dates are now being negotiated for late June and July. Lewis is expected to play some engagements with Ken Colyer's band and others with Barry Kid Martyn's Ragtime band.

## GARY TAKES HOLIDAY

WALKER BROTHER Gary Leeds flew to America for a week's holiday last Friday, although he was reported last week to be seriously ill.

Both he and John who has been holidaying on the West Coast return on Saturday and are due to appear with Scott at the Floral Hall, Southport.

Last week his publicists stated Gary was ill with bronchial pneumonia. This week a spokesman said: "Gary got out of bed on Friday. He is ill, he is just being silly to himself."

## SANDIE'S NEW SINGLE

SANDIE SHAW'S new single "Tomorrow" is out tomorrow (Friday) on Pye, backed with "Hurting You" both Chris Andrews' compositions.

Sandie appears on ITV's Ready, Steady, Go (January 28), with the Small Faces, Who and Paul and Barry Ryan.

She appears in cabaret at Mr. Smith's, Manchester, for one week from January 31. Adam Faith also has a new single out "Idle Gossip" on Parlophone.

## TOM'S SIXTH STATES TRIP

TOM JONES returns to America for the sixth time in less than a year on February 7.

After his Australian tour with Herman ends on February 6 he flies to New York for an Ed Sullivan Show on February 13. From February 22 to 27 he rehearses for the Sammy Davis TV show to be screened on March 18.



DONOVAN: third single title change

# DONOVAN WILL STAR HIS OWN 'FANTASY' FILM

DONOVAN is to star in a feature film which he has written himself. Details are being kept secret, but the film is described as a "fantasy" and will start shooting in June.

Donovan's new single has had its third title change in three weeks and is now called "Sunshine Superman." It will be released on January 28.

He is set for Ready, Steady, Go! (21), and Top Of The Pops (27). On January 28 he records a new Southern-TV show, Count Down, with Dusty Springfield and Kenny Lynch. No screening date has been set.

Donovan's new US tour opens at New York's Carnegie Hall on February 19. He will visit Toronto, Boston and Philadelphia before going to Los Angeles for ten days at the Trip Club. He will also guest on the Hullabaloo and Shindig TV shows and a possible appearance on the Ed Sullivan Show is being negotiated.

## Beatles' Give concert for TV

THE Beatles' massive Shea Stadium, New York, concert is to be screened by BBC Television "Sometime in March." The date is believed to be March 1, though this was not confirmed by BBC-TV at press time.

The concert was filmed by 12 cameramen and lasts 50 minutes. It shows Beatlemania in America during the Beatles concert at the stadium last August.

The decision about whether the film will be repeated on BBC 2 or even BBC-1 will be made after the first screening.

## J.A.T.P.

### rides again

NORMAN GRANZ'S Jazz At The Phil concert package is coming back to Britain in April. No names have yet been released by the Davison Agency, but it is understood that Oscar Peterson is a certain starter. It is possible there will be a three-horn line-up including Dizzy Gillespie or Clark Terry.

The tour kicks off in Manchester on April 2 and probably ends about eight days later. (For venues already fixed, see centre pages.)



● LULU

# KINKS SET FOR AMERICAN TOUR

THE Kinks are in great demand in Europe and America. Within the next three months, they are set to visit seven European countries, as well as a proposed six-week tour of the States in April.

From February 11 to 12, the group appears in concerts at Copenhagen, Denmark and may visit Finland for concert dates following this. In mid-March, they are set for a nine-day trip to Belgium and France and offers have been received for the group to visit Spain, Germany and Holland after this tour.

## Barry coming in February

LEN BARRY, the U.S. hit-maker whose "Like A Baby" is at 25 in MM's Pop 50, arrives in Britain for his first British tour with Gene Pitney on February 6.

After a Decca reception for the singer, he appears on Granada TV's Scene At 6.30 on February 8; Whole Scene Going (9); Top Of The Pops (10); Ready, Steady, Go! (11).

His British tour opens at Ipswich on February 12 for two weeks, ending at Southampton on February 27.

# Granada dispute BBC's 'Manchester to London' reason

GRANADA TV this week hit back at the BBC's statement that it was finding it increasingly difficult to get top groups to Manchester — and so was moving Top Of The Pops to its London studios permanently.

BBC Top Of The Pops producer Johnny Stewart said that over the past two years it had been easier to get groups to London than to Manchester.

But Johnny Hamp of Granada, also based in Manchester said: "We never have any trouble getting artists to come to Manchester. This week we featured The Drifters, Crispian St. Peters and next week we have Lulu, Dusty Springfield, the Small Faces and Jackie Trent."

Mr. Hamp's assistant Rod Taylor told the MM: "We refuse to believe that everything happens in London. It just doesn't."

Assistant head of BBC Light Entertainment, Bill Cotton Jr. said that in view of the present situation of studio availability it was found more convenient to produce Top Of The Pops in London.

## Pinkerton's for State's

PINKERTON'S (Assort.) Colours are currently negotiating American TV and radio dates for mid-March.

The group is currently working on a follow-up single to "Mirror, Mirror", which this week reached 24 in the Pop 50. It will be another original by the group.

## Bud coming back twice

AS a result of the immense success he enjoyed on his British tour last November and December, tenor star Bud Freeman will now make two visits to this country in 1966.

First, he flies back to Britain at the end of May to appear at the Festival Hall "Chicago To Kansas City" concert, after which he will

play ten or a dozen engagements with the Alex Welsh band, winding up at the Bath Festival on June 16. (For itinerary so far, see centre pages.)

Then Bud will again tour here, accompanied by the Welsh band, from October 7 to 30. Already, thirteen dates have been booked during this period.

## Frogman

### here in March

CLARENCE FROGMAN HENRY who had big hits with "But I Do", and "Ain't Got No Home" in 1962 comes to Britain in March.

He will make clubs, ball-rooms and TV appearances including ITV's Ready Steady Go (March 4), All Star Club London, and California Ballroom, Dunstable (5), Dolly's and Till's Club, London (7), El Parido, Lewisham (8), ITV's Scene At 6.30 (10), West Bromwich (18), Boston (19), and the Ritz and Plaza Ballrooms, Birmingham (20).

# PAUL AND BARRY RYAN



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# THE New Wave Is the New Wave just a passing fad?



• AYLER

• SHEPP

• BLEY

• TAYLOR

• COLEMAN

DESPITE its serious pretensions, jazz is almost as susceptible to changing fashions as pop music.

Once it was West Coast jazz, then soul music. Now if you don't want to be labelled a head-in-the-sand reactionary you listen to what, for want of a more descriptive label, has been dubbed avant garde jazz.

First, I'd like to clarify what we are talking about. To me, the term avant garde means post John Coltrane music which has grown out of Ornette Coleman's experiments with free form. It is typified by the playing of men like Albert Ayler, Pharoah Saunders and Guiseppe Logan.

Their preoccupation seems entirely with producing sounds and evoking moods rather than producing melodic lines. Theirs is the ultimate in self-expression with no apparent attempt to communicate with an audience. It may well be a valid form, but to claim it as the only way jazz will go is as absurd as all the similar claims for Third Stream—those attempts to combine jazz and European music which are now obvious as a minor if charming, side-stream.

My chief objection to their music is its self-imposed limitations. It reflects merely a small section of the spectrum of human emotions—where is the joy, the humour, the tenderness which manifests itself in conventional jazz—whether traditional, mainstream or modern? To me avant garde is all anger and introversion. And, despite all the talk of musical freedom, it surely requires far greater group discipline than the conventional improvisation on a chord structure or melodic line—unless musical chaos is an intentional result.

Compare the Ornette Coleman Trio which we heard in the flesh recently, with Coleman's earlier records. Ornette's music is now less anarchistic and roves a wider emotional world—in Berlin there was even humour. At the same time the current group is his most successful because it is the most disciplined. Coleman himself has made it clear he doesn't enjoy playing with anybody else—the implication being that the trio have played together long enough to know each other's musical thoughts intimately. This would seem to be most necessary, but surely rather restricting. Coleman is really no more

## IN THE WAKE OF THE NEW WAVE...

free than George Lewis operating within the three part counterpart of a New Orleans front line. People will obviously draw a parallel with the advent of bebop. But Parker, Gillespie and their colleagues quickly built a small, but sufficient audience and, more important, had an almost immediate impact on a high proportion of their fellow musicians. This the avant garde boys haven't done.

No one can question the right of musicians to experiment. But we do have the right to ask whether their chosen path is worth following. And I, for one, remain in doubt.—B.D.

## ... or has 'jazz' become another meaningless word?

DESPITE large and vociferous schools of thought to the contrary, jazz cannot stand still. Indeed, it dare not stand still.

Younger jazzmen are well aware of this, and the emergence of a new generation eager to adjust or extend their music to an entirely new set of social, economic, and artistic circumstances is a sign that the music is alive and kicking. Whether it kicks in the right direction is what most of the critics of Albert Ayler, Archie Shepp, Paul Bley, Roswell Rudd, Cecil Taylor, etc. are worried about.

But if jazz can cover Louis Armstrong right through to Gil Evans, it's a poor imagination which can't stretch from Gil Evans to Sun Ra and still feel that the term "jazz" to describe their music is meaningful. No one in their right mind would suggest that the plunge into stream-of-consciousness solos which Albert Ayler indulges in, or the sheer ex-

haustiveness of a Cecil Taylor improvisation are the only directions in which jazz can develop.

Making pronouncements when the Atlantic Ocean comes between me and the scene of the conflict is a hazardous affair, but I feel that the entire avant-garde movement surfaced prematurely. The music was, and is, being worked out by young musicians who formed part of the cultural underground in New York (the fact that most of them were recorded in Denmark is a geographical coincidence). However, the spirit of the times, i.e. the racial conflict in America and the Negro's awaking awareness generally of his role in society, gave it a chance to surface and be heard internationally, via recording companies such as ESP Disk. Personally, I feel that the jazz audience in general is being asked to pass judgment on the blueprints rather than the finished building. Despite this, the music created by

these musicians, especially tenorist Archie Shepp, has become as much indicative of its time as Dixieland was of the so-called Jazz Age.

No one can make you like Albert Ayler or Sun Ra any more than they could make you like Louis Armstrong, Duke Ellington, Miles Davis or Dave Brubeck if your ears tell you otherwise. There's no earthly reason why you should. But it's foolish to dismiss the work of these musicians as simply a passing craze, and the entire movement as a momentary nightmarish phase which will contribute nothing to the mainstream of jazz. Without harking back to the Charlie Parker case, many critics now accept John Coltrane and Ornette Coleman as vital contributors to jazz when only a few years ago they were bemoaning the fact that they were killing the music they loved. The real danger to the New Wave is that its critics and supporter are getting it out of perspective.—B.H.

## BUD POWELL: collectors' item from the Paris days

PARIS THE latest news of that tormented genius of the piano, Bud Powell, is that he is unable to work and is spending his time in and out of a psychiatric hospital in New York.

Meanwhile a new LP has been issued here by Fontana—"Bud Powell At Home—Strictly Confidential"—which because of its intensely poignant background, is virtually unreviewable.

Recorded in 1962, it is a precious jazz document, because it contains music played by Bud in the Paris home of the French commercial artist, Francis Paudras, who did so much to restore Bud to physical, mental and artistic health and happiness.

Bud is often hesitant, plays several wrong chords and his attempts to stride go sadly awry, but between the grunts, murrers and shouted introductions, there are



POWELL: new LP

some compelling and haunting moments on the eleven, unmistakably Bud tracks. The LP includes many Bud Powell favourites: "Cherokee", a little tentative; "My Devotion", lots of the old Bud in this; "Idaho", again the vintage Bud comes through; "Robby My Dear", a slightly wubby interpretation of this Monk tune; "Conception", Bud skilfully navigating his way through the tricky sequence; "All

God's Children Got Rhythm", with some ragged stride work; "Deep Night", Bud moans throughout this fine but neglected tune and there are one or two evil chords; "Thou Swell", the longest track, some more unsteady stride and some very good flashes of right hand brilliance; "It Could Happen To You", unhurried and sensitively played; "Wahoo", three spritely choruses on the chords of "Perdido". Fontana have two more Bud Powell albums in store — one featuring him at the Bud Powell club in Normandy with Johnny Griffin and the other recorded in Paris with Art Taylor (drums) and Michel Gaudry (bass).

Having heard tracks from all of them, I regard them as a vital part of jazz history — and a sad reminder of Paudras' magnificent attempt to resurrect a jazz giant — an attempt which now, tragically, seems to have failed.—M.H.

## LONDON

FOR several years tenorist Bobby Wells has received some permanent new star among the more knowledgeable British jazz circles.

"Bobby is a man to watch," they've been saying. And no one has been watching more closely than Wellins himself.

However, it has taken Stan Tracey's recording of "Under Milk Wood"—a record which has received such high praise as the "best British jazz record ever made"—to bring Bobby at least to the threshold of widespread national recognition as one of Britain's most intriguing jazz voices. Although he admits "there are moments on that record when I feel like cringing over what I've played," Bobby realises that his contribution as part of the Tracey Quartet

## WELLINS: recognition always takes its time...



BOBBY: recognition

is the most complete personal statement he has put on record.

"Of course I'm very pleased that the record has been so well received," Bobby said, "it's great to see someone like Stan finally being given credit."

"I hope that the success of the record will lead to more work for the Quartet. I personally have got to the stage where I feel I have to develop as an improvising artist, and I can do this better working regularly with musicians with whom I have an affinity."

Bobby finds that working as a guest star in clubs can have its disadvantages. "It's all right in some places where the local rhythm section can arouse you," he points out. "But there are others..."

Paradoxically, the acclaim for Tracey's tribute to the Dylan Thomas work has aroused one of the great frustrations of the Wellins' career.

A few years ago, Glaswegian Bobby sketched out a composition, "Culloden Moor", which has been reworked and developed over the intervening years, with assistance from drummer Laurie Morgan.

Although a non-contributor to the myth of the Scottish jazz musician, Bobby wrote to the organisers of the Edinburgh Festival offering to perform it there. They weren't interested. Since then, Wellins has

been waiting for an opportunity to get it on to record.

Now that he's pushing thirty, Bobby finds that the uncertainties of employment for jazz musicians can also be restricting artistically. He doesn't believe in starving for his art.

"If it were possible to earn a steady, regular income with a group," he maintains, "then you can settle your life accordingly."

"Although I can think of several instances where players deteriorated as jazzmen through session work, it doesn't have to work out that way."

As an avid listener to all the American visitors at the Ronnie Scott Club, which did Bobby prefer.

"I dug them all," he replied. "I find I can get enthusiastic about almost every American I've heard there."

"Rollins, for instance, was a fantastic. He opened up a lot of new avenues in not just improvising but in the approach to soloing as a whole. And I also found myself getting a lot from Al Cohn and Zoot Sims."

This enthusiasm has kept Wellins going through thick and thin patches over the years. Now it seems that he's about to get his due as a jazz artist. Personally, I can think of no one who deserves it more on the British scene.—B.H.

## Strike hits night clubs

### NEW YORK

THE New York transport strike has played havoc with nightclubs as business has been practically nonexistent. Basin Street East has gone on a weekends-only policy and many other smaller places have closed, perhaps never to reopen.

Drummer Sonny Payne has rejoined the Count Basie band, replacing Rufus "Speedy" Jones.

The Pete Johnson benefit concert in New York City raised 200 dollars for the ailing pianists. Trumpeter-singer Taft Jordan, formerly with the Chick Webb and Duke Ellington bands, is currently playing the high notes in the pit orchestra for Hello Dolly, in New York's St. James' Theatre.

Avant garde trumpeter Don Cherry played his first New York date for two years when he opened for three days at the Village Vanguard last week.

Trumpeter Dizzy Reeces, who left London for the U.S. in 1959, is currently at New York's Bridge Theatre in a show called Eye Jazz. He fronts John Gilmore (tr), Albert Dailey (pno), Ronnie Boykins (bass) and J. C. Moses (drs).

The Modern Jazz Quartet's John Lewis has been elected to the board of trustees of Manhattan School of Music. Sammy Davis is importing the great drummer Buddy Rich from Las Vegas for his TV show.

Jazz has come to the aid of classical music in the form of grants totaling 1,500 dollars by the Monterey Jazz Festival to the Monterey County Symphony and Youth Orchestra. The Festival also plans a \$,000 dollar scholarship for a young jazz musician.—J.A.

## ETHEL ENNIS: jazz or progressive pop?



### LONDON

QUALITY singers who interpret well-made popular songs with skill and jazz feeling are few and far between. The re-appearance in our midst of Ethel Ennis — last here in 1959—is therefore doubly welcome.

She is, undeniably, the possessor of a fine, pure voice which she manoeuvres with uncanny ease and accuracy. But more than that, she injects a kind of subtle expressiveness which raises the singing above the common run.

When you hear Ethel, you guess she has listened closely to Ella Fitzgerald and Sarah Vaughan. Yet her method is distinctive enough and her claim to a style that is "all my own" — for me, it is a very personal expression, can be accepted. If you ask Ethel Ennis to

describe herself, she says she is a progressive pop singer. "That's how I think of myself. I don't mind being called a jazz singer. Well, there's nothing wrong with that, is there? I think it's great to be a jazz singer, but I don't consider I'm that good."

"You see, I put jazz singers up; I think they're not limited, and I think I am."

Who would she put up as jazz singers, then? "Well, of course, Annie Ross and Ella. I consider they're jazz singers. And Betty Carter, she's very far out. Anita O'Day, too, is one of the starters of it. But I think Annie and Betty have taken it a little farther out."

"Men singers? Well, I don't know too many men jazz singers. But I love Joe Williams' voice. So far as male singers go, I've become a Matt Monro fan since I met him."

Ethel was born in Baltimore, "home of Billie Holiday." "No, I didn't ever hear Billie in person, but I loved her records, oh sure!", and there she learned to play piano while still a child.

Already at thirteen she was playing in an octet, and by 1947 she was working professionally.

"I started out then on piano with an all-male band. We played, well, you can call it jazz. What's my piano style like? Oh, it's all right, it's okay. It's a very feminine style."

Does she still play? "Well, I have sat down at the piano while I've been at Annie's Room, but I don't do it often unless the situation is right. The piano is not situated right there for singing, and I found I was missing some of the people. But I love to do it, I feel much more comfortable sitting at the piano singing."

—M.J.

ETHEL: on piano



# BIG BANDS



STEVE MANN — WINWOOD, ERIC BURDON and MANFRED MANN — The popular approach to big bands.

## Who says they can never come back?

**CAN** there ever be commercial big bands again? Or are they doomed to join the dinosaur in extinction?

Proprietors of blue-jacketed ten-piece groups plugging away at "Our version of 'My Generation'" at Blacksea-On-Mire, will be tempted to respond: "But big bands have never gone away — I'm still here."

True the sound of brass and reed is not entirely stilled throughout the land, but should bands be thus doomed to reproducing pale imitations of pop hits? Can't they produce an authentic big band beat of their own? Or is an occasional get-together by Ted Heath for nostalgic swing all the scene can support?

There must be an un-square formula for mass consumption of big bands waiting to be discovered. Fletcher Henderson and Benny Goodman found one in the 1930s. Doesn't anybody in the 1960s want to have a go?

But the fans pointedly refuse to listen or even look at today's big bands.

The last thing they want to watch is a band of workmen clocking on with a rather topping 12-bar blues. They prefer the youthful enthusiasm and sincerity of a Georgie Fame, who is the living proof that sax and trumpets can communicate. Anybody who doubts this should watch the Blue Flames in action at a club.

Among the best boys are many band fans like Steve Winwood, Gary Leeds, Ray Davies, Paul Jones, Eric Burdon. Many are making concrete efforts to assemble, present in concert, and record augmented versions of their own groups.

This popular approach by beat stars may help the big band cause more than the efforts of jazz and dance musicians.

The Animals cheered up the scene with a couple of romping big band sessions. Manfred Mann augmented his group with sax and trumpets. Chris Farlowe is backed on his record sessions by a big band.

The Spencer Davis Group organised a big band concert at Birmingham last year, and their lead singer Steve Winwood is planning a solo album backed by a band.

Says manager Chris Blackwell: "Stevie will be without the group, which doesn't mean he will be leaving or anything like that. It's just that you can't augment session musicians with a group properly. It's best to use just session men, like Ronnie Ross and Ronnie Verrell."

"I think people want big band sounds, especially if they're sick of group sounds. But there are not many suitable for singing with big bands, except Eric Burdon, Chris Farlowe and Stevie."

Georgie Fame is busy working on a big band album, too. Says Georgie: "On the big band LP we have already done 'Down For The Count', 'Little Pony' and 'Lil' Darling'—all Basie and Jon Hendricks collaborations."

"It's very ambitious but it's all good quality. I may be jumping ahead of myself, but if I can do that and the roaring Booker T stuff then I can be happy."

Pay and economics generally are the big drag on big band development. But a raving, permanent and popular big band is a possibility, if musicians can drown prejudices get hip and get rid of those blue band jackets. — CHRIS WELCH.



# GEORGE HARRISON

**I think a lot of Oldham as an A&R man. I agree with his ideas**

## CHRISTMAS

Fun and twinkling lights. Nothing religious for me, really.

## CHRIS FARLOWE

Great voice and nice lad.

## BIRTH CONTROL

Nothing. I don't think about it.

## CLEAN-UP-TV CAMPAIGN

Rubbish. Stupid. The more true-to-life TV the better.

## JAGGER

Mick. The singer with the Stones.

## OLDHAM

Andrew. I think a lot of Andrew as an A & R man. I agree with his ideas about recording pop music.

## POP ART

I haven't seen enough to form an opinion.

## MILLIONAIRES

Anyone who can be a millionaire in this country with the government taking most of it is a real winner. We're not millionaires.

## OBSCENE LYRICS

Haven't heard any yet. It's more a case of obscene minds listening to them.

## HAMBURG

Yeah, yeah, yeah.

## EWAN MACCOLL

I only heard of him for the first time when he moaned about Dylan.

## FOLK

Good folk is great, but there's too much bad folk which people say is great.

## PUBLIC SCHOOLS

They are a case of trying to buy brains for thick kids.

## MURRAY THE K

He's smart, because he's always first one around with anything.

## DEBS

I don't get them at all. Debs are something that've passed. Some people wish they hadn't.

## EPHY

An amazing businessman and our pal.

## COMMUNISM

It's terrible. I only know a little bit about it, but what I know is off.

## ELVIS

Well done.

## MIDDLE-AGED AUTOGRAPH HUNTERS

Depends on their attitude. They are not bad on their own.

## CARNABY STREET

I haven't been there. It's a nice street, I believe.

## CLIFF

Looking rather undernourished.

## FATHER

Which Art In Heaven.

## JAMES BOND

Over-done.

## GOD

The Naz.

## PRIVATE EYE

Not as funny as they think it is, but quite nice.

## P. J. PROBY

A bit foolish, but great to have around.

## BOXING

A violent sport.

## THE WHO

Great ideas.

## ZOOT MONEY

Big voice and big smile.



Great sound for the man who's travelling light

# Vince (the voice of 'em all) makes the break through

**VINCE HILL** must be the owner of one of the best-known singing voices in Britain. Over the past six years he has notched up around 300 broadcasts and he is no stranger to the TV screens.

But he has never had a hit record. Until now, that is, for "Take Me To Your Heart Again" looks like being the one he has waited for. How important is a hit record to Vince?

"Everybody likes to get a record in the chart—even Sinatra," admits Vince. "It's really the one thing I've never had. I've been around a long time—I've been in shows, sung in clubs, worked with dance bands, been in a vocal group and on my own. But I've never had a hit record and that would crown my career nicely."

Perhaps being on the air so often has meant that the fans didn't bother to buy his records.

"I've often thought that," agreed Vince. "But I think this record has exploded that myth. Really I think



VINCE: 'I'm a male Shirley Bassey'

I've been on the wrong track. In general, I've recorded big dramatic songs.

"But for some reason people think of me in the Val Doonican-Bachelors mould—one for the mums and dads. That is my image on Parade Of The Pops I suppose. But on record I've been more of a male Shirley Bassey.

"This time I thought it would be a

change to do a singalong type of record. Originally it was a B side but everybody liked it so much we decided to put it out as an A.

"All I need now is one really big TV show. After Lucky Stars the record sold between 25,000 and 30,000 in a week."

Vince got in his groundwork as a singer with Teddy Foster's band before leaving to form a vocal group called the Four Others. Then came the Raindrops, with Vince as an original member along with Len Beadle, Jackie Lee and Johnny Worth.

"Johnny started writing songs for Adam Faith and left," recalls Vince. "We were getting plenty of work, but I was frustrated. Eventually I couldn't stand it any more and left to go solo."

An important part of Vince's act has been his often hilarious impressions of other artists. How difficult is it to find suitable subjects?

"It's not so much doing the impressions as finding a peg to hang them on," explains Vince. "You must find a way of presenting them rather than just saying 'I will now do my impersonation of Ken Dodd.' Recently I have been doing a lot of cod lyrics to other people's hits."

May be other people will soon start imitating Vince.

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**NEW ORLEANS ALL STARS WITH KEITH SMITH:** Congress Theatre, Eastbourne (February 4), St Pancras Town Hall concert, London (5), Colston Hall, Bristol (22), Town Hall, Birmingham (23), Cliffs Pavilion, Southend (24), De Montfort Hall, Leicester (25), Sports Guild, Manchester (26), Empire, Sunderland concert (28). For this concert, the All Stars will be joined by Red Allen and the Alex Welsh band.



**ELLA FITZGERALD AND DUKE ELLINGTON BAND:** Royal Festival Hall, London (February 12), Odeon, Hammersmith (13), Odeon, Birmingham (14), Odeon, Leeds (18), Free Trade Hall, Manchester (19), Odeon, Hammersmith (20), Duke Ellington without Ella: Cliffs Pavilion, Southend (February 18), Colston Hall, Bristol (15), Liverpool University (17).



**HENRY RED ALLEN WITH ALEX WELSH BAND:** Rugby Football Club, Osterley (February 18), Digbeth Institute, Birmingham (19), BBC TV's Jazz 625 (20), Black Prince, Bexley (21), Staffordshire Yeoman, Stafford (22), National Film Theatre, London (24), Co-operative Ballroom, Lincoln (25), Dancing Slipper, Nottingham (26), Coatham Hotel, Redcar (27), Empire, Sunderland (28), Stur-



**WOODY HERMAN BAND:** Fairfield Hall, Croydon (March 3), Town Hall, Birmingham (4), Odeon, Hammersmith (5), Winter Gardens, Bourne-mouth (6), Guildhall, Portsmouth (7), Colston Hall, Bristol (8), BBC TV's Jazz 625 (9), The Dome, Brighton (10), Cliffs Pavilion, Southend (11), New Victoria, London (12), De Montfort Hall, Leicester (13), Free Trade Hall, Manchester (14).



**EARL HINES WITH ALEX WELSH BAND:** Rugby Football Club, Osterley (March 11), Leaz Cliff Hall, Folkestone (12), Coatham Hotel, Redcar (13), Quaintways Restaurant, Chester (14), Ulster Hall, Belfast (16), Mansion House, Dublin (17), Sports Guild, Manchester (18), Dancing Slipper, Nottingham (19), BBC TV's Jazz 625 (20), Bull's Head, Barnes (21), Southampton University (22), National Film Theatre, London (23), Regency Ballroom, Bath (24), Starlite Ballroom, Crawley (25), Digbeth Institute, Birmingham (26), 100 Club, London (27), Hardinge Arms, King's Newton (28), Staffordshire Yeoman, Stafford (29), Connaught Hall, Newcastle (30), Fox and Hounds, Edinburgh (31), City Hall, Perth (2), Concert Hall, Glasgow (3), Town Hall, Huddersfield (4), Six Bells, Chelsea, London (5). The Welsh band does not appear with Hines on the dates at BBC TV and Barnes.



**BILL COLEMAN WITH BRUCE TURNER JUMP BAND:** This is subject to additional dates. Rugby Football Club, Osterley (April 8), Digbeth Institute, Birmingham (9), Black Prince, Bexley (11), Hermitage Ballroom, Hitchin (12), Fox and Hounds, Edinburgh (14), Studio 4, Norwich (15), Dancing Slipper, Nottingham (16), Coatham Hotel, Redcar (17), Quaintways Restaurant, Chester (18), Bassett Hotel, Southampton (20), Connaught Hall, Newcastle (22), Sports Guild, Manchester (23), 100 Club, London (24).



**KID SHEIK AND JOHN HANDY WITH BARRY MARTYN BAND:** Some dates have still to be fixed. Sussex University (March 17), Dolphin Hotel, Rugby (18), 100 Club, London (23), St Pancras Town Hall, London, concert (26), Quaintways Restaurant, Chester (28), The Fox, Ilington (31), venue uncertain. Cardiff concert (April 1), Dancing Slipper, Nottingham (3), Sports Guild, Manchester (2).



**JAZZ AT THE PHILHARMONIC:** This tour, just being booked, is subject to change. Free Trade Hall, Manchester (April 2), Odeon, Hammersmith (3), Colston Hall, Bristol (5), Fairfield Hall, Croydon (7), BBC TV and New Victoria, London (8 and 9, to be finalised), De Montfort Hall, Leicester (10).



**ERROLL GARNER:** Some dates are yet to be fixed. Royal Festival Hall, London (May 28). This concert follows the "Kansas City to Chicago" concert. De Montfort Hall, Leicester (29), Philharmonic Hall, Liverpool (31), Town Hall, Birmingham (June 2), Free Trade Hall, Manchester (6), Colston Hall, Bristol (9), Fairfield Hall, Croydon (9).



**THELONIOUS MONK QUARTET:** Some engagements may be added. Concerts fixed are: Royal Festival Hall, London (April 23), BBC TV's Jazz 625 (24), Fairfield Hall, Croydon (25), Town Hall, Birmingham (27), Free Trade Hall, Manchester (29).



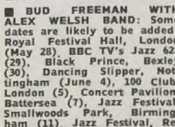
**REX STEWART WITH ALAN ELSDON OR ALEX WELSH BAND:** Dates may be added. Those already booked are: Rugby Football Club, Osterley (May 13), Dancing Slipper, Nottingham (14), 100 Club, London (15), venue uncertain, Leicester (16), Bassett Hotel, Southampton (18), Connaught Hall, Newcastle (20), Sports Guild, Manchester (21), Coatham Hotel, Redcar (22), Quaintways Restaurant, Chester (23), Royal Festival Hall, London, concert (28), BBC TV's Jazz 625 (29).



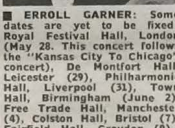
**BUCK CLAYTON WITH HUMPHREY LYTTELTON BAND:** Tour not yet completed. Rugby Football Club, Osterley (May 27), Royal Festival Hall con-



**BUD FREEMAN WITH ALEX WELSH BAND:** Some dates are likely to be added: Royal Festival Hall, London (May 28), BBC TV's Jazz 625 (29), Black Prince, Bexley (29), Dancing Slipper, Nottingham (June 4), 100 Club, London (5), Concert Pavilion, Battersea (7), Jazz Festival, Smallwoods Park, Birmingham (11), Jazz Festival, Regency Ballroom, Bath (16).



**BOB DYLAN:** "Can You Please Crawl Out Your Window" (CBS). It's the Bob Dylan one. I've heard it before. This bloke annoys me — he started out writing great stuff but he still insists on releasing this meaningless material. So much stuff on his albums is good, it's stupid that he should bring all this weird



**DUTCH SWING COLLEGE BAND:** Dates will be added to this tour: Rugby Football Club, Osterley (June 10), Smallwoods Park, Birmingham (11), Cliffs Pavilion, Southend (12), Quaintways Restaurant, Chester (13), Regency Ballroom, Bath (17), Foakes Memorial Hall, Dunmow (18), Black Prince, Bexley (20), Concert Pavilion, Battersea (21), 100 Club, London (22), venues in Scotland (24-27), Sheffield University (29), Dancing Slipper, Nottingham (July 2), Sports Guild, Manchester (3).

**BLIND DATE**  
**DAVE DAVIES**



**FRANK SINATRA: "It Was A Very Good Year" (Reprise).**

Yeah, it's something nice to wake up to. Is it Frank Sinatra? It sounds like one long intro. I keep waiting for him to go into the main theme. Actually I think this one will be a hit. I don't know why, I've just got that feeling. I don't particularly like it but I've got a feeling it'll hit. I think I've had enough of it, thank you.

**THE SILKIE: "Keys To My Soul" (Fontana).**

I like the effect that beginning gives. Is it Peter, Paul and Mary? I half like it and half don't. Can't think who it is. Can't see what they're trying to do. Probably this record sounds better on second hearing.

**MATT MONRO: "Beyond The Hill" (Parlophone).**

That's a very predictable violin progression. It's Matt Monro. This is a Paul McCartney composition? I know, it's an old one jazzed up. It's horrible! Let's face it, he may be a good singer but this sort of material is horrible. Take it off.

**MRS. MILLS: "Newsboy" (Parlophone).**

It's Mrs. Mills! This sounds like our local, at Christmas. Cor, what a gas. No, it's too much. Sorry. I've heard enough, I'm sure you put on these sort of records for a joke.

**BOB DYLAN: "Can You Please Crawl Out Your Window" (CBS).**

It's the Bob Dylan one. I've heard it before. This bloke annoys me — he started out writing great stuff but he still insists on releasing this meaningless material. So much stuff on his albums is good, it's stupid that he should bring all this weird

gear on his singles. Good guitarist on this one. No, sorry but he's just disappointing.

**THE LOVIN' SPONFUL: "You Didn't Have To Be So Nice" (Pye).**

Ain't it sweet. Aaaaah. Is it English? No? Chinese then? It's got that gentle Herman's Hermits feel about it. I dunno, it started off and then just repeated itself over and over again. Is it the American Shadows?

**MORGAN-JAMES DUO: "Sweet Pussycat" (Philips).**

It's the Dance of the Elephants! I've heard this one before, and I don't think I want to hear it again.

**BOB AND EARL: "Harlem Shuffle" (Sue).**

Is it American? Yeah, must be. A bit ordinary. Wow, those chord changes are great. I love those changes, they're a gas — they make you want to listen to the rest of the record. Nice beat. I like this more and more as it goes on. Who the hell was it?

**THE CHECKMATES: "Gammagoochie" (Parlophone).**

This must be a Chinese group! It doesn't do a thing for me. I suppose it's a good record to spew by. Music for swinging spewers! It sounds as though they had a million people in the studio.

**BOBBY GOLDSBORO: "Broomstick Cowboy" (United Artists).**

Oh, now I've heard this

before. I'm not being a berk but I like this. The girl doing the backing has a got a good voice. This disc's got some good dynamics. It is American? It's a good idea. Sweet, really. The sort of record you just sort of like.

**DELLA REESE: "Home (When Shadows Fall)" (HMV).**

You're trying to hypnotise me. This is so tuneless it sounds like an operatic number played at 16 rpm. There's no tune. I should imagine she's someone well known. Bessie Smith's auntie! Who is it? Della Reese. Ah well, that's it then.

**LEE DORSEY: "Get Out Of My Life, Woman" (Stateside).**

What fabulous drumming. Fabulous. What a great way they've put this record together. Very effective. This could be so big. I think this could catch on very big in England. You can just keep listening to it for ever — and get hypnotised. Actually, come to think of it, it may be a bit slow for the English market. What a great lazy beat. It's very well put together.

**GEORGE STONE: "Hole In The Wall" (Stateside).**

It's Floyd Cramer. David Saville and the Chipmunks. Seriously, there's a Booker T and the MGs feel to this one. Actually, I think it's "Tequila" backwards. Another one of those intro records. The whole disc sounds like one long intro. Is he Jamaican? I can't work out what the guys in this group are trying to achieve. Very apt that they should fade the ending out. Ah well, that's it then!

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**Fancy sounding like a railway station?**

WITH a name like a West Country railway station, Crispian St. Peters turned out on first meeting to be a rather pleasant, tall young man with a degree of calculated cynicism for the current pop scene and an eye to the future.

Age: 22. Halls from Kent (Swanley, near Brands Hatch) and, with the exception of a liking for P. J. Proby, looks to some of the not so "in" names of pop as his favourites.

"I don't go for many of the current pop people," he told me when we came face to glasses in London. "I lean towards singers like Cliff Richard and Billy Fury, though I think P. J. Proby is a great singer, too."

He lives in Chelsea at present where he mixes with what he calls the unconventional Kings Road-Fulham Road set. He was dressed in a rather conventional mohair

suit when we met, but murmurs from his management suggested a more way-out image when he gets home to the "in-out" vogue set of SW3.

Crispian's first interest came from the leader of a youth club in Swanley when he was about 13. The leader sold Crispian a guitar and young Crispian soon learned a few numbers. Later came an interest (still retained) in country and western music and a great admiration for the work of Hank Snow. He worked with several C & W and pop groups, but was spotted as a solo singer by his present manager, David Nicholson.

"He asked me to do a demo disc and I made one with a group I'd been working with. We weren't satisfied with the standard and decided to work with professional musicians in the studios. After about a year as a professional singer, with periods of semi-professionalism when I got fed up with

starving and got a job, my first record came out.

"It was 'At This Moment' which did better than I expected. Since then I've been working all over the place, and especially in the northern clubs. Now we are holding a lot of future dates open to see how the market reacts to the name is unusual to say the least, and came about when Crispian and his manager decided the most important thing was to have a long name, which was different enough to catch the interest.

"He suggested Crispian, which I hated. I compromised with Crispian and added St. Peters. I thought it was terrible at first but now I like it."

It's certainly different, and opens up new avenues from the Cliff, Billy, Rock, Johnny brand of pop star names.

How about some others for future stars. In the same vein, of course. Like Chalfont St. Giles, Don Castor—or even Bury St. Edmunds!



CRISPIAN: prefers the noi so



CHRIS WELCH VISITS THE PLACES WHERE THE IN PEOPLE GO

A POP NIGHT OUT!



A HELLISH assignment for an ill-fed, underpaid reporter with a poor constitution is to be sent investigating the phenomena of beat night clubs.

To keep up with the nocturnal activities of young poppers who frequent this thriving development, iron tablets, dark spectacles, a walking stick and several wallets are essential.

After hours of dedicated drinking and loafing I can now reveal that London's night life is reeling and rocking, and according to my calculations, at current raving rates, most poppers will be in monastery cells, dosing themselves feverishly with health tea before the winter is out.

A visit to a discotheque is rather like spending a fortnight's holiday in the Ipcress File sonic torture box. After an evening's work thrilling the masses with rhythm, beat stars happily hurl themselves in to clubs where they can be efficiently baked and deafened. But they are guaranteed freedom from public gaze, a swinging band, plenty of Scotch and willing waiters to drain off surplus wealth.

No matter how many days of treatment are needed to recover from a few hours of Chris Farlowe records amplified into both ears at close range, the Animals, Beatles, Stones, Herman, Georgie, Spencer, Beryl Marsden and other ravens will always be back, a little paler, a trifle unsteady, but easier for more.

Blow the dust off your wallet and join me on the liver bashing beat, for a Pop Night Out.

At London's Scotch of St. James, if you succeed in convincing a suspicious eye peering through a dinner



TOM: worked with Patty GEORGIE: missing Mose STEVIE: where is he?

jacket that you aren't likely to kick Herman or sing loud folk song, they'll let you into a cosy atmosphere, where discotheque records are piped into your skull and coke flows like Napoleon brandy.

Excellent jam sessions develop here and it's almost worth 7s. 6d. for a Smorrebus-Jomfru to watch Steve Winwood, Jeff Beck and Eric Clapton having a guitar smash.

A brisk jog trot across town takes you to the Cromwellian, obviously enough in the Cromwell Road. Patty La Belle and the Bluebeats were rocking at breakfast speed when I shuffled in, being dug by Tom Jones, Lulu, Paul and Barry Ryan and Georgie Fame.

"They're great!" said Tom. "I worked with them in New York

and we've just been talking about our days at the Brooklyn Fox. They've got a modern gospel sound and Patty has a great range. They are really enjoying their visit here and love British clothes."

Georgie Fame was raving about Patty and cursing that he had to go on holiday and would miss Mose Allison at Annie's Room.

"I just said hello to Patty. She's got a very powerful voice and doesn't use falsetto. She sounds like she's got a built-in speaker!"

Georgie is a great club man and likes especially Count Suckle's Cue Club, where he often sits in with the group on melodic.

Downing the juice of a quart of whisky I left the Crom and lurching unsteadily back through the 3 a.m.

A swinging band, plenty of Scotch, and willing waiters to drain off surplus wealth

Baby'. Spence was the A&R man and Steve was in the backing voices. I just love this London scene. Everybody is so friendly and everyone has a ball."

To prove the point he joined in with the Habits, a raving trio with Brian Simmons on lead guitar, Ron Bentley bass and Bob Diamond drums.

As Bob's drums blasted round the Elbow, in lurched Lennie Hastings, stalwart of traditional jazz, drummer with the Alex Welsh band and a great mate of Peter York's.

"I've lost me jacket and coat," he announced resignedly, despite the fact he seemed to be wearing both. He went to greet Pete, who was minus Spence, Muff and Steve. "They're jugging it up somewhere," he said vaguely.

Lennie became involved in a collision with a lamp standard which drew a brief round of applause.

"Gentlemen, I must ask you to leave," came the voice of authority, dressed in a red waiter's jacket. It was 5 a.m. and grey light was dappling Soho Square. Weary revellers were staggering in search of sleep.

As I began navigating the stairs to street level, I was surprised to meet Lennie Hastings, whom I had previously believed still struggling with a lamp standard somewhere behind me, coming back in. He was apparently convinced he was about to board a tube train.

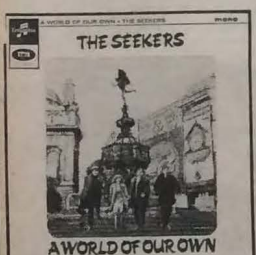
"Well," said Pete York, elbowing past. "I've got to fly up to Scotland tomorrow."

An amazing thought. All that Scotch in Scotland, and the pubs shut at 10 p.m. I wonder if anybody told the Spencer Davis Group?

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# Out of the jazz bag



ALPERT: "a matter of phrasing"

# popped the Tijuana beat

ALL seven musicians who make up the successful sound of the Tijuana Brass — including leader / trumpet player Herb Alpert himself — have one thing in common. They are all "jazz oriented players," Herb said this week on the long-distance telephone from his Hollywood, California home.

"We've all gone through the jazz bag," Herb said, "we played with different groups and then when we got together and started phrasing things, they just came a little different than maybe the ordinary group that didn't have this jazz background. You could say we are crossing jazz with the Mickey Mouse rhythm and shuffle rhythm and various other kinds."

Hence the Tijuana Sound, called from the traditional Mariachi Mexican sound with an up-dated undercurrent, which has caught the ear of the British pop record purchaser and forged its way to a very healthy spot in the Pop Fifty.

"I can't exactly pinpoint how we achieve that rich trumpet sound," said Herb. "It's really boiled down to a matter of phrasing."

The instrumentation of the sound is: Herb and another trumpet, a trombone, piano, two guitars and drums.

"There have been quite a few stories that we do a lot of double-tracking which isn't true. Just like any other group, we'll occasionally put something on top of something to produce a certain sound, but in general there's just the seven musicians. Sometimes, though, I'll augment with strings or voices just to get some fresh colour tones."

The Tijuana sound was created in 1962 after Herb and his partner Jerry Moss were struck with the idea of crossing the Mariachi sound with jazz while in Tijuana watching a bull-fight. There first hit — with studio musicians — was the "Lonely Bull". Since then they've had a number one in the States — with "A Taste Of Honey" — five hit albums and their current British hit.

"The group we have now for travelling was formed about 10 months ago and is the group that records," said Herb.

Herb has been playing trumpet for 20 years, studying classical music first with the first trumpet of the San Francisco Symphony Orchestra and later developing an

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interest in jazz. His favourite trumpeters are Miles Davis, Dizzy Gillespie and all-time favourite Clifford Brown.

He does all the arrangements and orchestrations for the group and also produces all the recording sessions. He likes all kinds of music and defines music only by whether it's good or bad.

He also admires the Beatles greatly. "They are original and innovators of sound," he said.

A big date for the band in the future is a date in April at Carnegie Hall. "That's going to be an event in our life. For some reason, Carnegie Hall seems like Utopia. It's the old jazz joke — 'How do you get to Carnegie Hall?' Practice makes perfect."

Herb is very happy about the success here of "Spanish Flea" because he was very discouraged by the apparent British disinterest in his music.

"We were beginning to wonder whether you liked us over there at all. We had a number one in the States with 'A Taste Of Honey' which never sold in Britain. We were getting discouraged thinking that the sound wasn't appreciated."

"One reason we considered was that the tremendous Spanish influence in America was the main reason for our success, which I didn't think was so."

"So I'm very happy that 'Flea' made it in Britain and we are all looking forward to visiting your country later this year."

# THE GREAT CILLA SONG PROBLEM

SANDIE SHAW never has to worry where her next song is coming from — thanks to Chris Andrews. And Dionne Warwick can always turn to Bacharach and David when it's time to record another single.

Wouldn't a similar sort of arrangement solve Cilla Black's problems when it comes to finding material for her discs? Especially since it took eight months to settle for "Love's Just A Broken Heart" as her latest release.

But Cilla flatly rejects this idea. "I don't believe in doing things this way at all," she said. "I could have recorded loads of Burt Bacharach songs after 'Anyone Who Had A Heart'. But I just don't like samey songs in that vein. I'm sorry to say I don't like the Bacharach sound any more. Not that I hate it or anything like that. It's just that it's been plugged too much. It's gone off — it's too 'samey'."

"I have to really like a song before I record it because I'm the one who has got to perform it. If I half-heartedly record a song, it wouldn't be in it. And perhaps it wouldn't be a hit anyway because my heart wasn't in it. That's

"CHARLIE Is My Darling" Andrew Oldham's film production featuring the Rolling Stones, is a revealing glimpse into life on the road as experienced by the nation's most fan-shaking group.

Filed by Peter Whitehead during the Stones' trip to Ireland last year, Andrew expects it will be shown on TV in the Spring.

There are riot scenes, including a close up of the MM's Alan Walsh, rescuing a guitar from a stage invasion mob, hilarious fan interviews and not always flattering interviews with the Stones.

Charlie leaves a trail of incomplete sentences behind a cigarette and a screen, and Brian, after talking about a film he hopes to make is suddenly left speechless, when a disembodied voice asks if he knows the meaning of "sur-realism".

Some of the best moments are a drinking scene with Mick and Andrew, Mick doing an accurate send up of Elvis Presley, and a nasal interpretation of George Harrison's guitar playing. In fact the whole Stones' eye view of Ireland is a bit unflattering. Or maybe it's just the camera's eye view.—C.W.

## SPENCER DAVIS

A WARM Marquee welcome was given to the chart-topping Spencer Davis Group last week and they responded by blowing one of their best ever sets.

After a shaky start, involving loss of volume due to a P.A. malfunction, they warmed up to the point where they completely held the attention of a record breaking crowd—600 were turned away—and climaxed the evening with one of drummer Peter York's comedy specialities.

Spencer sang with feeling on "Neighbour Neighbour", "Wash My Hands In Muddy Water", "You Put The Hurt On Me", and roared through a great number "Let's Dance".

After playing cool for several numbers Steve suddenly switched on with "Sister Sadie", and knocked everybody out with romping jazz piano.

He played a cleverly constructed guitar solo on Spencer's "Down Home Girl", then suddenly he turned on the voice for "Worry Worry", a penetrating, spine shivering blues, followed by "Nobody Loves You When You're Down And Out".—C.W.

CILLA: chart worries

just it. I can't plug a thing that I haven't got my heart in."

Cilla maintained it was because she was so particular about the material she records that her fans had had to wait eight months for another single. "I could have recorded lots of commercial songs that seemed to be sure hits," said Cilla. "But I don't like those easy sort of records."

"Once they make the charts they're forgotten. I prefer a song people will remember in about four or five years—or even longer. It has to give me some satisfaction."

But will her career likely to suffer through long absences from the hit parade due to the gaps between releases? "Not really. This is proved by my pantomime season in Little Red Riding Hood at Wimbledon. It's doing record business.

# Life on the road, riots and all, with the storming Stones

## CAUGHT IN THE ACT



JAGGER: send-up BENNETT: sensation ALLISON: intriguing

## GOSPEL

PEOPLE prefer to hear opera sung in Italian, it has been said, because they cannot understand the words. Something of this sort would probably be true of gospel song. The music is inherently moving, but for many British listeners the meaning of the songs gets in the way. If the next American Gospel Festival could be conducted through-out in a foreign language—more foreign than American, that is—it would doubtless draw greater audiences than the last two have. As proof of this, perhaps, organiser Fritz Rau assured me the '66 Festival has played to wildly enthusiastic crowds all over the continent, where to the majority the words don't mean a thing.

At Croynod's Fairfield Hall on Sunday, Bishop Samuel Kelsey and Reverend John Little, with their company of men and women as congregation, let their voices ring to a pathetically small audience for the first concert. It didn't prevent them from putting over an exciting demonstration of solo and duet preaching which builds slowly and almost inevitably into handclapping and song. They were admirably accompanied by piano, guitar and bass.

Next came the Gospelaires of Dayton, Ohio, an animated quartet of male singers whose leader, Paul Arnold displayed the most impassioned voice and style of the evening. The second half opened less fervently with the Harmonizing Four, who favoured straighter spirituals such as

Allison who is appearing at London's Annie's Room for two weeks. About the only concession he makes to cabaret requirements is having the piano moved onto the dance floor. But customers get a lot of intriguing and original music.

On Monday, Allison performed a variety of piano and vocal numbers ranging from Latin-beat blues to bustling contemporary jazz pieces. His style and his composition have a strong personal flavour. Though I couldn't identify his opening piano blues, I'd have recognised it at once as Allison music.

His playing is not obvious and his offhand starts and finishes, abrupt contrasts, interesting left hand, natural swing, keep things kicking. Then there's the singing. We had seven vocals, including "Lost Mind", "Baby, Please Don't Go", and "Ain't Got Nothing But The Blues". Mose sings close to the mike, rather softly and casually, like a man singing to himself in order to complete a composition. It is laconic, ultra relaxed, vocalising, almost dead-pan but lit with touches of humour, as when he sang "Don't Have No Basie with Lester".—M.J.

## LOU BENNETT

ORGANIST Lou Bennett, a last-minute replacement at the Ronnie Scott Club for Alan Haven, could quite easi-

ly turn out to be something of a minor sensation.

At his opening on Monday, the Paris-based American settled easily into a nice groove, and despite minor irritations like his liking for somewhat schmalzy stops, he swung consistently on "Satin Doll" and several blues.

Johnny Butts' powerhouse drumming suited the hard-swinging Bennett, and Johnny Fourie's neat guitar provided enjoyable solo contrasts. When Bennett gets really settled in, there could be some wild nights at Ronnie's. Mark Murphy's opening set suffered from lack of rehearsal, although the singer's penchant for musical hyperbole was as evident as ever.—B.H.

## DRIFTERS

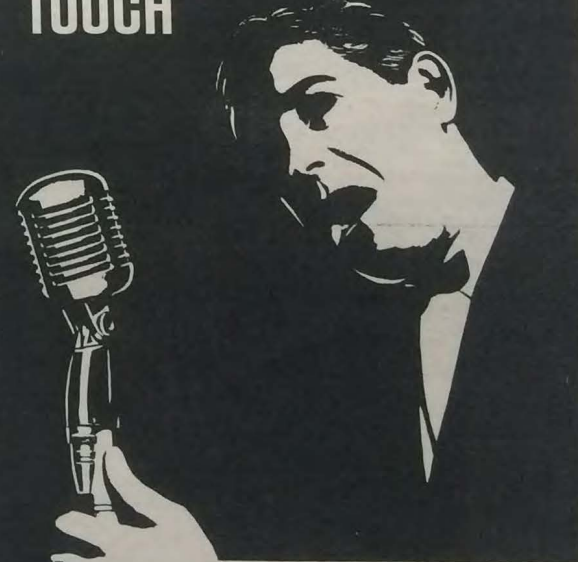
BECAUSE the Original Drifters went on stage at the Birmingham Sun Kavern an hour late on Sunday—encores at another ballroom had made them late—many of the dancers had left to get their buses.

They missed an action-packed performance by four Americans whose act earned an enthusiastic ovation from the fans who were still in the hall.

They had the place rocking when they persuaded members of the audience to join them on stage for "If I Had A Hammer", while "Shout" provided a fitting climax to one of the most exciting vocal acts to hit the Midlands.—D.D.

The Shure Unidyne 55S will pick up every shade of sound, without distortion and with virtual suppression of random background noise. Superb performance combined with rugged reliability makes it the choice of the world's leading entertainers. They can't afford to take chances. Why risk your reputation on less than perfection?

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**SHURE UNIDYNE 55S**

DENNIS DETHERIDGE



# Sandie should be back in a big way

## POP SINGLES

**SANDIE SHAW: "Tomorrow" (Pye):** Another Chris Andrews composition. Certainly one of Sandie's better numbers. Many people have been disappointed in her recent discs, but this beauty, flowing, cut has a very professional air about it. Should mark a big chart return for Sandie.

**DUSTY SPRINGFIELD: "Little By Little" (Philips):** Driving new one in the style most of Dusty's fans dig. An abrupt start with bass guitar and drums is succeeded by a wailing, hypnotic vocal from Dusty in great form. "Can I Get A Witness" feel to piano, and a Toys sound to backing brass, plus some over-echoed vocal progressions add up to what must be a chart-buster.

**KEITH POWELL and BILLIE DAVIS: "When You Move You Lose" (Pye):** This debut disc shows potential as a vocal duet by Chuck Jackson and Maxine Brown. This American number has a cool lazy beat, and excellent solo backing. Keith and Billie sing well, but this song isn't strong enough. Promising start.

**MIGIL S: "Pencil And Paper" (Pye):** The new line up with their first disc. An air of blue-beat is retained, and a chanting girl choir is added. It's a mistake.

**THE UGLYS: "A Good Idea" (Pye):** Freak bass voice intro, strongly reminiscent of fog horn, kicks off Birmingham Ugly's latest. A weird, meaningless, formless number—disappointing after "It's Alright." This one chugs monotonously with some backing voices floating in here and there. Doesn't do the Uglis justice.

**THE FACTOTUMS: "You're So Good To Me" (MCA):** Thumping number written by Beach Boy maestro Brian Wilson. A lot of Beach Boys influence has been injected into this big, busy, chanting, organ-chugging record. Sinister backing harmonies over the echoing lead vocal. Powerful. Might catch on.

**THE MARVELETTES: "Don't Mess With Bill" (Tama Motown):** Yet another record with "Rescue Me" type bass intro. Marvelettes seem to have matured and filled out a lot. Listen to the breathy lead vocal, with Diano (Supremes) inflections. Cool, relaxed answering harmonies and sliding brass give this disc obvious appeal.



DUSTY: hypnotic, wailing vocal

SANDIE: very professional air

ALAN HAVEN: "Flamingo" (Fontana): One of the best organists in Britain. "Flamingo" is a husky, biting, dramatic and very dynamic track. Tony Crombie on drums swings away throughout, propelling the strutting Haven organ. Unfortunately not a hit.

LULU: "Call Me" (Decca). Pretty bossa nova type disc. Nicely blended, soft yet punchy, it comes from the pen of Tony Hatch, and Lulu in fine form, as ever, handles the lyrical vocal expertly. Although slightly repetitious, this should mean big sales for Lulu.

FORTUNES: "This Golden Ring" (Decca): Rings both diamond and golden seem to obsess some song writers. Remember rings in "Can't Buy Me Love," "For Your Love," and many more? Are rings that exciting, or are they just a boring necessity like Christmas cards? However the Fortunes manage to sound fresh with a tired theme, featuring once again their distinctive harmonising which could earn them a hit.

BOOKER T. AND THE MG'S: "Be My Lady" (Atlantic): U.S. soul instrumental group issue a new lazy tempo number taken in fine style. Very relaxed, cool performance with some great bass guitar, and knockout lead guitar which sounds like Steve Cropper, co-composer of "In The Midnight Hour," and many other soul hits. Not a strong enough melody to make it hit big in England, but a groovy record.

# This came at the right time

## POP LPs

**SPENCER DAVIS GROUP: "The Second Album" (Fontana):** At last the long awaited second album—although it's release now the group have their first hit has made the delay pay off. Every track has something different to offer, and there is a wide range of styles and moods. There is the hard discotheque beat of "Keep On Running," the soul sound of "Look Away," and the folk feel of "I Washed My Hands In Muddy Waters," one of the two numbers featuring Spence's vocals. High spot is Steve's vocal and piano solo of "Georgia On My Mind," and an incredibly moody blues on "Hey Darling."

**FLOYD CRAMER: "Class of '65" (RCA Victor):** The piano king of Nashville, aided by a 20-piece orchestra, records on a dozen of the big hits of 1965. The big beat of Cramer's piano is contrasted with lush strings and heavenly choir. It certainly gives a new setting to such familiar items as "I Feel Fine," "You've Lost That Lovin' Feelin'," "Down Town," "Cast Your Fate To The Winds" and "I'll Be There."

**THE KINKS (Pye Golden Guinea):** Tremendous, thumping value from Pye here, with the Kinks in all their glory on 14 of their earlier wider tracks. Dave Davies and his crude sandpaper voices roar through "Beautiful Delilah," and "Long Tall Shorty," while brother Ray takes over on the fast bluesy "So Mystifying" and one of the Kinks' best ever tracks, the fantastic "You Really Got Me." The group drive their "Cadillac," the Bo Diddley raver, in characteristic R&B style, and they just go to show that the Kinks produce some of the best sounds on record.

**BILLY JOE ROYAL: "Introducing Billy Joe Royal" (CBS):** There's a resemblance to Pitney in Royal's voice, so it's more praise to the singer that he only sounds like Gene occasionally on this album. The "Boondocks" boy could be set for a bright future in the disc field. A hit with his first record and now a professional and pleasant LP, that's well worth a listen.

**FRANK IFIELD: "Babes In The Wood" (Columbia):** Music from the successful London Palladium pantomime featuring Frank as well as Angie Miller, the Michael Sammes Singers and the Norrie Paramor Orchestra. It's a topping souvenir of the show for all the kiddies. But Frank can forget the top ten for ever if he stays involved in this sort of music.

**ANITA KERR QUARTET: "We Dig Mancini" (RCA Victor):** Henry Mancini themes get highly polished performances from a very musically and versatile vocal quartet. They seem equally at home singing straight, doo-ahing or sounding like an American version of the Swingle Sing-

ers. Pleasant background music with the titles including "Baby Elephant Walk," "Peter Gunn Theme," "Days of Wine and Roses," "Pink Panther Theme" and "Moon River."

**BENNY HILL: "Benny Hill Sings" (Pye):** Most of these tracks will be familiar to addicts of Benny's TV shows. Funny in small doses, only the most dedicated Hill fans will keep smiling right the way through the LP. Useful for livening up parties. Songs include: "Moving On Again," "In The Papers," "Golden Days," "My Garden Of Love" and "The Egg Market-Board Tango."

**CARMEN CAVALLARO: "The Magic Music Of Hollywood" (Brunswick):** Anyone who gets described on an album sleeve as "The Poet Of The Piano" deserves to be treated with grave suspicion. Mr. Cavallaro here embroid-mers a number of Hollywood movie songs prettily, but there's a touch of the Muzak about it all. His themes include: "Days Of Wine And Roses," "My Girl," "Inevitable," "Dear Heart," "Wives And Lovers" and "Love Theme From 'The Carpetbaggers.'" Rather a bore, really.

## EXPERT ADVICE

HOW does John Mayall achieve his unusual sound on harmonica and which one does he use?—RAY MESHER, harpist with "Generation '67," London, E7. There is no answer to achieving a distinctive sound on the harmonica. All the best blues harpists (Sonny Boy, Little Walter, Forest City type, etc.) use exactly the same instrument (Echo Super Vamper) and yet there is a world of difference between their musical sounds. I suppose a player's style emerges as a result of constant playing and being able to express his own feelings through the instrument. I use the 10- and 12-hole Hohner Vampers, either separately or simultaneously, or reinforce my harmonic lines by playing the same note runs on the Hammond Organ, piano or guitar.—JOHN MAYALL.

## Which harp does John use?



MAYALL

I play an old Gibson Les Paul guitar and use a Marshall 100-watt system which goes through eight 12 in. speakers. I designed the strap myself in an impulsive moment! Before the Yardbirds, I was with the Roosters and Casey Jones. I intend to stay with John unless I get the chance to form my own group sometime. Some artists I have worked with are not widely known as being great and are to many people obscure. Jack Bruce is definitely one of them. He's the best bass player I know. My favourites are all American and cover a very wide field. The most significant are Bob King, Otis Redding and Paul Butterfield.—ERIC CLAPTON.

I WISH to rivet an 18 in. Super Zyn cymbal. Would this lessen the tone? If not, where should I place

the rivets, what size and how many should I use?—J. Wilson, Newcastle, Staffs. Riveting will not spoil the tone. You need six 1/2 inch rivets, spaced equally round the cymbal, 2 in. from the edge.—ROB FROST, St Giles Music Centre, St Giles High Street, WC2.

PLEASE give details of the guitars played by George Harrison.—C. Davey, West Harrow. George uses an assortment of guitars, but principally a Gretsch Countryman, a Gibson Stereo and his special favourite 12-string Rickenbacker. His Gretsch Tennessen fell off the back of the Rolls-Royce on the way to Glasgow a month ago and was run over by passing lorries!



WINWOOD CRAMER IFIELD

## FOLK FORUM

**THURSDAY**  
ADDESTON WOBURN PARK HOTEL, THE NEW HILLFOLK.  
AT "LES COUSINS," 7.30-11  
**ALEXIS KORNER** and HIS GROUP with the HISTORY OF THE BLUES.  
COLYER CLUB, 8 p.m. Dave Travis  
CRUBEEN NEWCOMERS, 15.  
POTTERS BAR HOTEL, opp. Railway Station. FILM SHOW AND HOTTENANNY, all singers welcome.  
THE BARGE, Kingston, tonight and every Thursday

**SUNDAY**  
AT BATTERSEA NAGS HEAD, Jolly Goult, The Enterprise, Present THE YOUNG TRADITION.  
AT CENTRE, 38 Goodge Street, W.1. 3 p.m. NEW SINGERS, 5 p.m. Penbourn night PIERS HAYMAN.  
AT LES COUSINS, 7.30-11 a.m. BEVERLEY and SIMON LAWRENCE.  
BERT JANSCH, STARTING GATE, WOOD GREEN.  
COLYER CLUB, Gt. Newport Street, W.C.2. 3 p.m. RAY and EMMETT.

**FOLK LP**  
Huddie Ledbetter was an extraordinary singer and guitarist with a long memory, a wide repertoire and a super-powerful personality. A new collection of his blues, spirituals, work songs and bits and pieces of folk song is offered on "Take This Hammer" (Verve VLP 5002), edited by Alan Lomax and Frederic Ramsey from various recordings by Moses Asch or from his storehouse of Lead-belly material. With the Asch-Folkways set-up it is always hard to be sure of dates and sources. Most of the tracks here sound familiar but the "Sukey Jump" played on squeezebox may not be the version I know. Several of the songs, such as "Bring Me Li' Water," "Meeting At The Building" and "We Shall Walk", are probably from the album already released here which represents work songs, spirituals, sukey jumps, cowboy songs, bad man's songs and blues. There is an odd rendering of "Pigmat", rather good for Lead-belly and with second guitar, and there are two recordings of "Leavin' Blues" one with the tenor (twelve-stringer). Among the vintage songs are "Yellow Gal," "Good Mornin'," "Irene," "Black Girl," "Rock Island Line" and the title tune, it's a sampler of twenty tracks. M.J.

**DOMINIC BEHAN** Anson Hall, Chelmsford, Cricklewood, Sunday, January 23, 8 p.m.  
HAMPSTEAD, SANDY AND JEANNIE, the Northwest Three, Terry Gould, The Enterprise, opposite Chalk Farm station, 7.30 p.m. W.2.

**FRIDAY**  
ANNOUNCING the appearance of **BARRY BEATTIE** introduced by our resident host **JOHNNY JOYCE at the CRYPT**, Cheyne Row, CHELSEA, S.W.3.  
AT "LES COUSINS," 7.30-11  
**DAVY GRAHAM**  
AT LONDON FOLK MUSIC CENTRE, 38 Goodge Street, W.1. 8.00-8 p.m. A. L. LLOYD, Midnight-6 a.m. ALL-NIGHTER with TONY ROSE and surprise guests.  
AT THE SCOTS HOUSE, Special Guest night with TERRY SMITH and HELEN KENNEDY.  
BLUE ROOM, Angel and Crown, Upper Street, N.1. Bar in club room.  
CATFORD WEST Lewisham Club, BERT JANSCH, Guests.

**HOXTON HALL LKS Folk Club**, 128a Hoxton Street, Shoreditch, N.1. JOY HYMAN and the Fielders.  
KINGSTON, Union Hotel, 8 p.m. DEREK SARJEANT, DIZ DISLEY.  
LCS SINGERS' CLUB, New Merlin's Cave, Margery St., off King's X rd., W.C.1. 7.30-9.00. DEANNA MCCULLOCH, SANDRA KERR and FRANKIE ARMSTRONG.  
RED LION, Sutton, Wiltz Jones.  
ST. ALBANS, Queens Hotel, 7.30 p.m. BOB DAVENPORT AND THE RAKES.  
THE SUNDOWNERS, just back in London from the tour of the Continent, with SONJA, 8.30 p.m. at the Hole in the Ground, 21 Winchester Road, Swiss Cottage, London, N.W.2.

**SATURDAY**  
AT CENTRE, 38 Goodge Street, W.1. 3 p.m. snacks 19 p.m. Topic "New Voices" record discovery, GOREANNA MCCULLOCH.  
AT "LES COUSINS," 7.30-11.30. Return of U.S. Folk.  
**JACKSON C. FRANK**  
AT THE CELLAR, a WEST COAST style, CHAS UPTON and FRED WEDLOCK. Commence 8 p.m. 2 Regent's Pk. Rd., N.W.1.  
AT THE SCOTS HOUSE and TONY MICHAEL, FLYNN and HOSE CARTHRY.  
COLYER CLUB, Gt. Newport Street, W.C.2. ALL-NIGHT session, midnight. GURRY LOCKRAN.  
DAVID BURKE, SUE & BARBARA, ANDY IRVINE, KING OF CORSICA, Dean St. Soho.

**MONDAY**  
ALAN YOUNG, DAVY CALINAN, the GROSVENOR, Grosvenor Road, EALING.  
AT CENTRE, guitar class, 7.30 p.m.  
AT LES COUSINS, MARK SULLIVAN and RICK ST. JOHN.  
"GRAYDON FOLK SONG CLUB," Crofton, Norbury Road, Thornton Heath. MALCOLM PRICE, 8 p.m.  
CRUBEEN CLUB, Winstanley Arms, Clapham Junction Station. THE FOLK COURTIERS.

**SUNDAY**  
Half Moon, Lower Richmond Rd. **GERRY LOCKRAN ROYD RIVERS SPECIAL GUEST ARTIST THE NEW HARVESTERS**  
STRAFORD, Railway Tavern, Residents.

**TUESDAY**  
AT CENTRE, 38 Goodge Street, W.1. GERRY LOCKRAN night.  
AT THE Crown, Twickenham. THE JERICHO JUG BAND.  
AT THE OVAL Folk Club, Johnnie Joyce, Admission 2s. 6d. Open-air Surrey Tavern, 20 yards left Oval underground.  
FREE ENTRANCE at LES COUSINS with JOHN LE MONT and GEOFF PRITCHARD, 7.30 p.m.-11 a.m.

**ALL NIGHTER WESTON GAVIN**  
OLD TIGERS HEAD, LEE GREEN GALA PARTY  
To celebrate BARRY and JACKY's wedding. Many well-known singers plus the regulars.  
ROYAL ALBERT HALL UNIVERSITY OF SURREY FESTIVAL OF THE ARTS  
Feb. 5, at 7.30 p.m. 11  
**IAN CAMPBELL FOLK GROUP TOM PAXTON THE DUBLINERS HEDY WEST BILL CLIFTON AND THE ECHO MOUNTAIN BOYS. COMPERE: JOHN GREGSON**  
Tickets 10s., 8s., 6s., 4s. and 2s. KEN 8212

**WEDNESDAY**  
AT BARKING, 7.45 p.m. KARL DALLAS.  
AT CENTRE, instrumental workshop.  
AT LES COUSINS, 7.30-11 a.m. WESTON GAVIN.  
AT THE STAR, W. Croydon, January 19. IAN MCCANN, January 26. DIZ DISLEY.  
BOREHAMWOOD, RED LION, BERT JANSCH, LES BRIDGER, GUESTS.  
MARQUEE CLUB RAM HOLDER BROS.

**THURSDAY**  
22ND JAN. GOLDSMITH'S COLLEGE LEWISHAM WAY 5.15-8.15 CONCERT WITH DAVY GRAHAM! MALCOLM PRICE TRIO + ONE I COLIN WILKIE & SHIRLEY HART! IAN MCCANN, HAVERHILL

**FRIDAY**  
TROUBADOUR, 10.30, Earls Court, WHILLY WATSON, REDD SULLIVAN.  
TROUBADOUR, JOHN RENBOURNE.



# 100 CLUB

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

Thursday, January 20th  
**THURSDAY NIGHT DISC SESSION**  
with D.J. LIVE GROUPS, LATEST RECORDS and GUEST STARS

Friday, January 21st  
**BRIAN GREEN'S NEW ORLEANS STOMPERS**

Saturday, January 22nd  
**MONTY SUNSHINE'S**

JAZZ BAND with VAL WISEMAN  
\*\*\*\*\*  
Sunday, January 23rd  
**KENNY BALL AND HIS JAZZMEN**  
JOHN CHILTON QUARTET

Monday, January 24th  
**MONDAY NIGHT DISC SESSION**

with D.J. LIVE GROUPS, LATEST RECORDS and GUEST STARS  
Tuesday, January 25th  
**THE ARTWOODS**  
THE FIVE PROUD WALKERS

Wednesday, January 26th  
**THE MIKE DANIELS BIG BAND**  
plus THE DELTA JAZZMEN

**FULLY LICENSED BAR**  
REDUCED RATES FOR STUDENT MEMBERS  
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(06R40 0337)  
Club Telephone Number: MUSEUM 0933

Thursday, January 20th  
**FLAMINGO & ALLNIGHTER CLUBS**  
33-37 Wardour Street, London, W.1  
Guests Welcome, Gerrard 1549  
Tony Harris and Rik Gunnell Present

Friday (20th) 7.30-11 p.m.  
**RECORD NITE**  
Admission 3/6  
Friday (21st) 7.30-11 p.m.  
**STEVIE WONDER**  
PETER B'S LOONERS  
Friday ALLNIGHT SESSION  
12.00-5 a.m.

Saturday (22nd) 7.30-11 p.m.  
**STEVIE WONDER**  
PETER B'S LOONERS  
Saturday (22nd) 7.30-11 p.m.  
**THE GASS**  
THE ROCKHOUSE BAND  
Saturday ALLNIGHT SESSION  
12.00-6 a.m.

Sunday (23rd) 7.30-11 p.m.  
**THE GASS**  
THE ROCKHOUSE BAND  
Sunday AFTERNOON SESSION  
3-6 p.m.  
\*Last appearance of U.S.A.'s dynamic!

Monday (24th) 7.30-11 p.m.  
**EXCITERS**  
Sunday EVENING SESSION  
7.0-11 p.m.  
Tuesday (25th) 7.30-11 p.m.  
**RECORD NITE**  
Admission 3/6

Wednesday (26th) 7.30-11 p.m.  
**FORTHCOMING ATTRACTIONS**  
Friday (28th)  
**INEZ & CHARLIE FOXX**  
Saturday (29th)  
**LEE DORSEY**  
Sunday (30th)  
**STEVIE WONDER**

Thursday (31st) 7.30-11 p.m.  
**THURSDAY**  
TODAY  
**KOOKS KLEEK**  
Railway Hotel, West Hampstead  
**CHRIS FARLOWE**  
LONDON CITY STOMPERS!  
WOODEN BRIDGE HOTEL, GUILDFORD.

Friday (1st) 7.30-11 p.m.  
**READING, Ye Boars Head, Friar Street, Dave Morgan's Jazzband.**  
THAMES CITY JAZZMEN, Metropolitan Tavern, Farringdon Rd., E.C.1.

Saturday (2nd) 7.30-11 p.m.  
**THE FANTASTIC EARL HENDERSON SOUL BAND**  
Every Thursday in January.  
**STREATHAM LOCARNO**  
Enquiries TUL 3320.

Sunday (3rd) 7.30-11 p.m.  
**THE HOPBINE (N. Wembley station)**  
**PETE COMPTON BIG BAND**

Monday (4th) 7.30-11 p.m.  
**FRIDAY**  
**BLUESVILLE R&B**  
GENO WASHINGTON and THE **RAM JAM BAND**  
"THE MANOR HOUSE" (opposite Manor House Tube)

Tuesday (5th) 7.30-11 p.m.  
**NEXT FRI. JAN. 28**  
**SPENCER DAVIS SPENCER DAVIS**  
ERIC SILK SOUTHERN JAZZ BAND, Southern Jazz Club, Ex-Servicemen's Club Hall, Harvey Road, Leytonstone, next door to Red Lion.

Wednesday (6th) 7.30-11 p.m.  
**GOLDERS GREEN, REFECTORY, U.S.A.'S ORIGINAL DRIFTERS.**  
**GOTHIC JAZZBAND.** Colyer Club, Every Friday

Thursday (7th) 7.30-11 p.m.  
**HIGHGATE VILLAGE, GATEHOUSE, COLIN PETERS QUINTET - DICK MORRISSEY.**  
**KID CHAPMAN, Bedford Hotel, Balham.**

Friday (8th) 7.30-11 p.m.  
**NEW IBERIA STOMPERS, White Hart, Hoxton Street, N.1. Admission free.**  
**OSTERLEY JAZZ CLUB, LONDON CITY STOMPERS.**

Saturday (9th) 7.30-11 p.m.  
**SIX BELLS**  
KING'S ROAD, CHELSEA  
Saturday, January 22, 8 p.m.

Sunday (10th) 7.30-11 p.m.  
**HUMPHREY LYTTELTON BAND**

Monday (11th) 7.30-11 p.m.  
**The HIDEAWAY**  
(The Country Club)  
210 HAVERSTOCK HILL N.W.3  
(11 min. Belize Park Tube, turn right)  
OPENS FRI., JAN. 21, 8 p.m.

Tuesday (12th) 7.30-11 p.m.  
**TONY COE FIVE**  
with JOHN PICARD and GUESTS  
**SANDY BROWN and BRUCE TURNER**

Wednesday (13th) 7.30-11 p.m.  
**TALLY HOT**  
Fortess Road, Kentish Town  
EVERY THURSDAY  
**BRIAN GREEN AND HIS NEW ORLEANS STOMPERS**  
ALL OTHER NIGHTS  
**MODERN JAZZ**

Thursday (14th) 7.30-11 p.m.  
**BROMEL CLUB**  
**BROMLEY COURT HOTEL**  
Bromley Hill, Kent  
Sunday, January 23rd  
**ALAN PRICE**  
Monday, January 24th  
THE WAY Admission 2/6  
Tuesday, January 25th  
**ALAN ELSDON**  
Wednesday, January 26th  
**MARK LEEMAN FIVE**  
Thursday, January 27th  
K. N. STAR and THE **RICOCHETS** Admission 3/7

Friday (15th) 7.30-11 p.m.  
**REFECTORY, GOLDERS GREEN DISCOTHEQUE**  
GIRLS FREE BEFORE 8.30  
Admission 2/6d. only.

Saturday (16th) 7.30-11 p.m.  
**THAMES CITY JAZZMEN, Metropolitan Tavern, Farringdon Road, E.C.1.**  
**FOLK FRIDAY**  
FRIDAY FOLK CLUB  
**GEORGE BROWNE** and GUEST PERFORMERS  
8-10.30 p.m. Members 3/6, Guests 5/-  
**THE AFRICA CENTRE**  
38 KING STREET, W.C.2  
(by Covent Garden)  
1973

Sunday (17th) 7.30-11 p.m.  
**FRIDAY FOLK CLUB**  
**GEORGE BROWNE** and GUEST PERFORMERS  
8-10.30 p.m. Members 3/6, Guests 5/-  
**THE AFRICA CENTRE**  
38 KING STREET, W.C.2  
(by Covent Garden)  
1973

Monday (18th) 7.30-11 p.m.  
**FRIDAY FOLK CLUB**  
**GEORGE BROWNE** and GUEST PERFORMERS  
8-10.30 p.m. Members 3/6, Guests 5/-  
**THE AFRICA CENTRE**  
38 KING STREET, W.C.2  
(by Covent Garden)  
1973

Tuesday (19th) 7.30-11 p.m.  
**FRIDAY FOLK CLUB**  
**GEORGE BROWNE** and GUEST PERFORMERS  
8-10.30 p.m. Members 3/6, Guests 5/-  
**THE AFRICA CENTRE**  
38 KING STREET, W.C.2  
(by Covent Garden)  
1973

Wednesday (20th) 7.30-11 p.m.  
**FRIDAY FOLK CLUB**  
**GEORGE BROWNE** and GUEST PERFORMERS  
8-10.30 p.m. Members 3/6, Guests 5/-  
**THE AFRICA CENTRE**  
38 KING STREET, W.C.2  
(by Covent Garden)  
1973

Thursday (21st) 7.30-11 p.m.  
**FRIDAY FOLK CLUB**  
**GEORGE BROWNE** and GUEST PERFORMERS  
8-10.30 p.m. Members 3/6, Guests 5/-  
**THE AFRICA CENTRE**  
38 KING STREET, W.C.2  
(by Covent Garden)  
1973

Friday (22nd) 7.30-11 p.m.  
**FRIDAY FOLK CLUB**  
**GEORGE BROWNE** and GUEST PERFORMERS  
8-10.30 p.m. Members 3/6, Guests 5/-  
**THE AFRICA CENTRE**  
38 KING STREET, W.C.2  
(by Covent Garden)  
1973

# CLUBS

Thursday, January 20th, 6 p.m.-5 a.m.  
**COUNT SUCKLE**

Friday, January 21st, 6 p.m.-5 a.m.  
**THE EXCITERS**  
**THE NEW LINKS**

Saturday, January 22nd, 6 p.m.-5 a.m.  
**HERBIE GOINS**  
**THE NIGHTIMERS**

Sunday, January 23rd, 6 p.m.-5 a.m.  
**THE HIP BREAKERS**  
**COUNT SUCKLE**  
Latest Records from America and Ja.

Monday-Wednesday, 6 p.m.-4 a.m.  
**COUNT SUCKLE**

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**HERBIE GOINS**  
**THE NIGHTIMERS**

# COUNT SUCKLE'S CLUB

5A PRAED STREET, W.2  
TEL. PAD 5274

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# ronnie scott's club

NOW AT 47 FRITH STREET, W.1  
GER 4752

NIGHTLY 8.30 p.m.-3 a.m.  
(Closed Sundays)

NOW LICENSED UNTIL 3 a.m.  
\* Newly decorated  
\* Luxurious seating  
\* Good food and wines at reasonable prices  
and the world's finest jazz artists!

NOW APPEARING  
A Truly Fantastic Programme  
THE RETURN OF WONDERFUL SINGER

**MARK MURPHY**  
and  
FIRST APPEARANCE IN ENGLAND  
OF THE GREAT AMERICAN  
JAZZ ORGANIST

**LOU BENNETT**  
with his TRIO

PLUS! As always - the best BRITISH Jazz.

WINE AND DINE 8.30 p.m.-3 a.m. in the NEW RONNIE SCOTT CLUB - the finest Jazz Club in the world!

**JAZZ AT THE TALLY HO**

(1 min. KENTISH TOWN Tube)  
Buses: 27, 134, 137

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EVERY NIGHT OF THE WEEK  
8.30-11 p.m.  
Admission free

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**ADRIAN PATON QUINTET**

Tuesday  
**DENNY OGDEN LEW HOOPER QUINTET with MARIE LOH**

Wednesday  
**TONY MILLNER ALAN LITTLEJOHN QUINTET**  
with Guest Celebrity

On JANUARY 26th  
\* **SANDY BROWN**

Thursday  
**BRIAN GREEN AND HIS NEW ORLEANS STOMPERS**

Friday and Saturday  
**ALAN WEST - Piano**  
**JOHNNIE RICHARDSON - Drums**

**GERRY SALISBURY - Bass**  
plus invited Guests

Sunday  
Lunchtime 12.30 to 2 p.m.  
Evening 8.30 to 10.30 p.m.

**TALLY HO ALL-STARS BIG BAND SESSIONS**

**THE ED FAULTLESS TRIO**  
presents MODERN JAZZ  
EVERY WEDNESDAY  
**OF THE PHOENIX**  
Covendish Square, W.1 (MAY 1700)  
Wednesday, January 26th, 8.15-11 p.m.

**KATHY STOBART**  
Adm. 4/6 Licensed Bar and Dancing

**PALM COURT HOTEL RICHMOND**  
THE ED FAULTLESS TRIO  
featuring DICK BRENNAN  
presents MODERN JAZZ  
Every Friday, Saturday and Sunday  
Friday, January 21st

**STU HAMER**  
Saturday, January 22nd

**ART ELLEFSON**  
Sunday, January 23rd  
**BOBBY WELLINS**  
Admission Free

**BULL'S HEAD**  
BARNES BRIDGE PRO 5241

Friday  
**ART ELLEFSON**

Saturday  
**TOMMY WHITTLE**

Sunday  
**JOHNNY FOURIE TRIO**  
Sunday Evening  
**JOHNNY BURCH TRIO**  
with Guest

Monday, January 24th  
**COLIN RICHARDSON QUINTET**

Tuesday  
**TOMMY WHITTLE QUARTET**  
with KENNY POWELL

Wednesday  
**MIKE CARR TRIO**  
with Guest

Thursday  
**DICK MORRISSEY QUARTET**  
Still the best in modern jazz

# marquee

90 Wardour Street London W.1

Thursday, January 20th (7.30-11.0)  
\* **ALAN PRICE SET**  
and the sound of GOSPEL with  
and the world's finest jazz artists!

\* **RAM HOLDER BROS.**  
THE CAROLINES, THE SHOUTS  
Friday, January 21st (7.30-11.0)  
\* **GARY FARR and the T-BONES**  
ALAN WALKER GROUP  
Saturday, January 22nd (7.30-5.30)  
\* **THE SATURDAY SHOW**  
Top of the Pops, both live and on disc  
Saturday, January 22nd (7.30-11.0)  
\* **"SWING SESSION"**

**TED HEATH**  
and his music  
DICK MORRISSEY QUARTET  
featuring PHIL SEAMAN on drums  
Members 7/6 Non-members 8/6

SEND ONLY FIVE SHILLINGS FOR MEMBERSHIP, PROGRAMMES, ETC

COMING 11 TUESDAY, 1st FEBRUARY  
INEZ & CHARLIE FOXX

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18 Carlisle Street, W.1 GER 6601

**EL PARTIDO**  
8-12 LEE HIGH ROAD  
LEWISHAM (N. Clock Tower),  
TEL. LEE 9671

SAT., 22nd JAN. ALL-NIGHTER  
8 p.m.-6 p.m.

**SIMON DUPREE**  
BIG SOUND  
DUKE LEE

SUN., 23rd JAN. 8-12  
**THE EXCITERS**  
DUKE LEE

WED., 26th JAN 8-11  
**JUST BLUES**<



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ALTO SAXOPHONES 190 SELMER M.V. as new 190 SELMER SUPER ACTION, perfect 185

CLARINETS LEBLANC Bass Clarinet, brand new 1195 NOBLET E-also Clarinet, brand new 1119

FLUTES GMEINHARD, metal Boehm 290 NOBLET, metal Boehm 147

TRUMPETS OLDS SUPER, perfect 1100 COURTOIS, brand new 992

TROMBONES KONN AL, fine horn 690 KONN F/B, complete 150

PERCUSSION NEW KING, unusual 270 GRASSI, as new 260

MUSIC-MINUS ONE Fabulous Acceptance Record Series priced at 4006 "See Faces Only" - Record-Scare 58c ad.

Highest Part Exchange Allowance on your present Horn

WEYMOUTH Corporation 1966 GIG CONTEST

Prizes: £100 (8 p.m. to 11.30 p.m.) Feb 25th, March 2nd, 11th & 18th, 1966. Final: (8 p.m. to 11 p.m.) Wednesday, 23rd March, 1966.

VENUE: Weymouth Pavilion Ballroom (Dorset's biggest dance hall) DORSET'S biggest dance hall

Over 150 prizes to cash winners. Cash vouchers to individual members £5-100.

Traveling allowances paid to all groups in Grand Final. Admission reductions to bonus-free Fun Club Members by arrangement.

Engagements Wanted (continued) EXPERIENCED BASS guitarist seeks work - Derek, 23 Welbury St., E.C1 7QJ.

EXPERIENCED PIANIST and drummer available, summer season, 100% available 6727.

EXPERIENCED R&B guitarist seeks good pro group - Box 4900.

EXPERIENCED PRO PIANIST/Arranger / M.D., read / busk, accompany, dance / straight / jazz - Daytime Heston (ex-Faris), MOU 9283.

GUITAR - PUT 2881. GUITAR - Storming rated, young professional, Emsdon, - STW 4442.

GUITAR, dance / read. - EDM 9977 (6.30 pm). GUITAR, DRUMMER, seeks group with organ. - TUL 5396.

GUITARIST for good semi-pro group, good equipment, experienced, own transport, Middlesex. - PRO 4542.

GUITARIST, Jazz / Dance. - DIC 9619. GUITARIST, Jazz, R&B, read. - Alan Hill, BOW 3636.

GUITARIST, reader, class work, modern preferred. - PUT 3886. GUITARIST, reader, harmony vocals, good equipment anything considered. - PUT 4889.

GUITARIST, 2, exp. in all 1/4 branches, group, TV, backing, stars, own. - Rec-Hill 04077. GUITAR / VOCALIST, experienced, own transport. - ADY 6081.

RHUMOND ORGANIST / pianist. - FIN 4376. HIGH-SPEED drummer. - Ivan Clipp, Emsdon 2483.

LEAD ALTO/clarinet available for residency anywhere, fully exp. - Box 4900. LEAD GUITARIST, experienced session, recording and most fields, seeks professional position with ambitious group. - Box 4900.

LEAD GUITARIST, own transport. - BAR 2506. GUITARIST (young) exp. recording, busk, seeks progressive semi-pro group, South London area. - BE 3067.

LEAD GUITAR (Telecaster) mod. Guy/Cropper style, seeks pro, blues, climax group. - London 4242. ORGANIST, Marshall, Flat 3. - Tel. 4989.

ORGANIST, 19, Bird Duplex - Ivan, TEL 5075. ORGANIST / PIANO, GIGS, Monty. - BR 5884.

ORGAN / PIANO. - SAT 2377. PIANIST, exp. - PRO 4242. PIANIST, experienced. - 8276.

PIANIST, JAZZ, blues, cocktail. Available London area. - Box 4901. PIANIST, TRANSPORT, library. - BE 6384.

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Enquiries: FLEET Street 5011, Ext. 334. ALL TRADERS' ANNOUNCEMENTS 1/4d. PER WORD. Rates for private advertisements are listed below each heading.

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PIANIST. Summer season 1966, holiday camp, St. Leonard's-on-Sea. Resounding music.

PIANO, BASS, recidency carol club. Readers - Box 4914. RHYTHM GUITARIST / vocalist wanted East London area.

SEMI PRO bass, drums, join pianist. Must rehearse. Standards. South London area. - Box 4922.

TRUMPETERS for occasional pop recording work, willing to rehearse. London. - Box 4906.

URGENTLY ORGANIST for large solo group. Free expression. Must be young, ambitious, willing to go Hammond available if required.

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WANTED ORGANIST. Modern reading. Frank King, Casino, Douglas, Isle of Man. WANTED urgent, lead guitarist. - LAD 0148 after 7 p.m.

YOUNG BASS player. Hollies type group. - BER 1282. YOUNG DRUMMER. Hollie's type group. - BER 1282.

REBB STORME & THE WHISPERS require BASS GUITARIST. Must be able to sing harmony, be a professional musician, have own bass equipment.

WANTED IMMEDIATELY ORGANIST and LEAD GUITARIST for well-known Group. Vocals asset. Phone: LAD 7260.

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MUSICIAN, resident South London, experienced in both company representation and management. Desires progressive position of interest within the music business.

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ORGAN SALESMAN wanted for Christmas period. Requires a Master of Ceremonies, with discotheque type music for the Christmas period.

WOODWIND INSTRUMENT repairer wanted. Apply Box 4896. REHEARSAL ROOMS 1/4d. per word. LARGE heated rehearsal rooms. Baby.

TRANSPORT 1/4d. per word. COMMER BUS, with driver, available, any distance, reasonable rates. - MAI 4527.

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RECORDING STUDIOS LONDON AND BOURNEMOUTH. High quality studio services available in all types of recording.

RAYKIN SOUND STUDIOS LTD. TO BELMONT STREET, N.W.1. 4 gns. per hour. TWELVE-HOUR DEMO-DISC SERVICE. GUL 3280-9525.

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EVERY one thought of making a record yourself? - Go on, phone LAD 9676-7495-7.

PEN PALS FROM 100 COUNTRIES would like to correspond with you. - details and 120 photos free. - Correspondence Club, 100, Strand, W.C.2.

PHOTO CORRESPONDENCE CLUB. Penfriends with real photographs. - Details and free samples from (MM3), 8 By-pass Avenue, Clonnam Agency, B18 3S11 (10 a.m.-6 p.m.).

SAFARIS TO MOROCCO THIS SUMMER. Two week Safaris by air, visiting exciting Tangier, - Galahad Travels, 88 New Road, London, E.17.

UNDER 22 Pennals anywhere - Details free. Teenage Club, Falcon, 100, Strand, W.C.2.

DAVE MCIVOR, drummer, phone CUN 5648. 3,000 BUSKERS with key and starting in Glasgow. - Music Shop, 69a West Regent St., Glasgow, C.2.

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DU GREGOR'S PRESENTATION. Bands and Cabaret - 8 Glenwood Gdns, Ilford, CE 4043. MARTIN CHARLES Orchestra for the set with all the way.

NEW STATE JAZZ / DANCE BAND - POL 1260. NEW STATE JAZZ BAND. - Sandertide 6174.

PIANIST LEADER WITH BROADCASTING SOCIETY (TELEVISION/LEADING HOTELS/SOCIETY BALLS) INVITES ENQUIRIES FOR SUMMER SEASON FROM TOP MANAGERMENTS AT HOME AND ABROAD. - BOX 4918.

THE CONTOURS. Available for all social occasions, have own bass equipment, be young and of good appearance. RING ARCHWAY 7596.

THE SYSTEM Solo Band. - Emsdon 2483. TRIO. - Harrow 7225.

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LEN STILES MUSICAL INSTRUMENTS LTD.

THIS WEEK'S STAR BARGAIN GIBSON STONE 15345. Sun-burnt, good condition. £130.

MARTIN BRENDONHAYE 3171 GIBSON CORONA 15345. Sun-burnt, good condition. £130.

FRANCEY Penfriends, all ages, from 12-21, send S.A. for free details. - Anglo French Correspondence Club, Falcon House, Burnley.

FRIENDSHIP / MARRIAGE Service, all ages from 17 years. Confidential. - Details M28, Ad-Herby, Gaters.

POST STOPPED. Nylon & Lyle. Black shoes 27s 6d. Gals' Nylon. Top-Stopper, Nylon & Lyle. Post free from "Pop-in", 414 Westborough Road, Westcliff, Essex.

WE WILL BUY FOR CASH OR PART EXCHANGE YOUR UNWANTED INSTRUMENT

FINISH-CHESS TRUMPETS 281 VOL 1 A30 BASS AMP, complete with chrome stand 150

FINISH-CHESS TRUMPETS 281 VOL 1 A30 TRIN, latest model, as new 170

FINISH-CHESS TRUMPETS 281 VOL 1 A30 TRIN, black, as new 165

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FINISH-CHESS TRUMPETS 281 VOL 1 A30 TRIN, black, as new 165

FINISH-CHESS TRUMPETS 281 VOL 1 A30 TRIN, black, as new 165



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Like Thelonious Monk, his style needs deep appreciation. I believe Tracey possesses a style that classes him among the world's greatest jazz pianists. — MICHAEL PAGE, Camberley, Surrey.

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## KNOCK!

SO we are going to have a "Let's Knock Coltrane Year." What a barrage of brick bats has been fired at this fantastic jazzman in Mailbag recently.

Whether you like Coltrane or not (and I think he's the greatest since Eve), the fact remains his contribution to jazz has been the biggest boost to the scene since Charlie Parker. — FRANK MARRION, Preston, Lancs.



TRACEY: needs deep appreciation

## MAILBAG..

THE FANS' EYE-VIEW OF WHAT'S HAPPENING

# Move over girls, some of us want to listen

A LONG with success has come new fans for the Spencer Davis Group — little screamers who couldn't care less what number the group are performing who just try to attract Steve's attention, their idol of the group.

Girls who like the sound of their own voices better than Steve, Spence, Muff and Pete should stay at home and drool over autographs.—IRENE PATTERSON, Bradford, Manchester 11.

## DEFENDER

HOW nice to see Peter Brown defending Pirate Radio in the record drop sales dispute (MM January 8).

He is quite right in saying people behind the counter in shops do not know enough about their job. If they displayed their products attractively and tried to promote records themselves over loud speaker systems, they might sell more records.—TONY BLACKBURN, Radio Caroline, London W1.

## PERCEPTIVE

MANY congratulations MM on your superb Salute To Sinatra supplement. It was a fitting tribute to one of the giants of entertainment and the finest interpreter of the popular song. Personal congratulations too must be accorded to columnist Mike Hennessey for a highly perceptive, far-minded appraisal of the singing Sinatra.



SPENCER DAVIS: trouble with screamers

As one who is emphatic in his preference for straightforward, honest criticism—Sinatra himself mentions this during the narrative to his "Man And His Music" LP—I'm sure Mr Sinatra would approve. — STAN BRITT, Frank Sinatra Appreciation Society, Bromley, Kent.

## INJUSTICE

I'M afraid I've done the Pretty Things an injustice. After hearing their record "Midnight To Six" a couple more times, I've realised that they have not recorded the same old sh-sh-shewepes!

Even though I don't think it's a fab-gear-fave-rave-grotty-wack record I've realised it needs to be heard more than once, before condemning it.—ROGER DALTRY, London, NW1.

## FAILED

BOB DYAN has failed. He is writing lyrics the majority cannot understand.

If he is trying to tell us something important, then he has failed miserably. He should wake up and write about something people can understand.—LOUIS LAWRENCE, Godalming, Surrey.

● LP WINNER

## HITMAKERS

WHO says the Kinks are finished? Their latest hit "Till The End Of Day" is high in the chart and proves insults can't keep them out. I feel they will carry on making hit records despite those who knock them about.—ROY WHITE, Shoreham, Sussex.

## LUDICROUS

SPENCER DAVIS' first LP is hardly ever available and now a new one is out. This seems ludicrous, because at the shop where I work, we have been waiting since before Christmas for a delivery of the old one and we order it every day. I wonder how other dealers feel about this.—ELEN HARDING, London E8.

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I AM breaking a self-made vow never to answer a letter addressed to the musical press.

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The tour featuring Ella Fitzgerald and Duke Ellington is part of a tour that Norman Granz has already negotiated throughout Europe and in association with him we are bringing this package to Great Britain for a limited number of dates.

I can only say that it would not be unfair of me to presume that both Miss Fitzgerald and Mr Ellington are far more aware of the affairs of jazz than Mr Bellerby and if they objected to the combination, which they have not, why should he?

If Mr Bellerby does not wish to attend the concerts,

# Have Duke and Ella objected to each other?

nobody is forcing him to do so, but at the time of writing over ten thousand people in the London area alone have already purchased tickets for the concerts in question.

I think we play our part in establishing the jazz field in Great Britain and we will continue to keep up what we hope will be considered by the average jazz fan as "the good work" as long as it is humanly possible.—JACK L. HIGGINS, Harold Davison Agency, London SW1.

Mr. Bellerby may be justified in his criticism of early Ellington concerts here, but he really shouldn't put down musical recitals before they have

been staged. Presumably Edward Kennedy himself doesn't feel that Ella constitutes a threat to his soloists — otherwise I can't imagine that he would have agreed to risk his orchestra's reputation by appearing with her.

Certainly Ella and Duke occupy different segments of the jazz spectrum, but some of the world's most exciting music has emerged from the uniting of great talents from different walks of jazz life.

Ella with Duke may be a sensational success, or a spectacular disaster. But before I make my critical assessment, I plan to take the revolutionary step of hearing them first. MIKE HENNESSEY, Paris 9.

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