

Melody Maker

KINK RAY: 'BRITISH AND PROUD OF IT'



April 16, 1966

9d weekly

CILLA LOVES

Mime scene going

—no set date

THE great miming mystery went a stage further this week with the decision by ABC-TV to drop the mimed pop show, Thank Your Lucky Stars in June.

This follows the Musicians' Union decision to call for an end to miming to records on TV — but there has still been not official recognition of the ban, and no sign of co-operation from BBC-TV.

A BBC spokesman told the MM: "So far as we are concerned our disc show Top of The Pops is not coming off."

Said producer J O H N N Y STEWART: "At the moment, I

● PRICE haven't had any instructions one way of the other and we are just carrying on. If it happens, we shall have to do something about it, but I haven't made any plans yet."

ELIZABETH COWLEY, producer of BBC-TV's Whole Scene Going said: "We are coming off on June 15 anyway, so it doesn't affect us. We expect to come back later in the year, but I have no idea what will happen then."

"The show is only part mimed. This week we had Timi Yuro, Alan Price, and Manfred Mann, all live."

General secretary of the MU Hardie Racliffe told the MM: "We have had discussions with TV companies about miming and expressed the view that it was undesirable."

"It has been stated by ABC-TV that dropping Thank Your Lucky Stars was not because of Union action, but it could be a result of the attitude against miming which we felt the companies had when we talked with them."

"I think dropping the programme implies ABC-TV will not be putting on any more mimed TV shows."

PHILIP JONES, of ABC, told the MM: "We have two pilot shows in the works to replace Lucky Stars. Neither of them will involve miming at all."



ALFIE

(for being No 10)

AND

BURT

(for writing 'Alfie')

CILLA has two loves — "Alfie" and the man who created her hit Burt Bacharach. "Alfie" has leaped up to MM Pop 50 to number 10 giving Cilla her second big hit of 1966.

This week, Cilla is rehearsing for her big cabaret appearance at London's plush Savoy Hotel. And she'll probably be doing two completely new numbers—both in the comedy vein and a departure from Cilla the Pop Star to Cilla, the Entertainer.

*

One of the new numbers was brought back from New York by Cilla. It's from a Sammy Davis TV spectacular and is entitled "What's A Nice Kid Like You Doing In A Place Like This?" and the other—title undisclosed—is a "saucy" number from a Paddy Roberts album.

Cilla told the MM: "I brought the first song back from New York recently along with a couple of numbers from a new show there 'Sweet Charity' which I might record."

"At the moment, I'm busy rehearsing for the opening next Monday and for the film spectacular which we are recording on May 1."

*

The spectacular—produced by Brian Epstein—will be filmed in colour and sold all round the world. Britain and America will see it first, with other countries buying it later. It can be shown on TV in colour or black and white.

The title is tentatively "Cilla At The Savoy". A new LP will also be released to coincide with the Savoy season. Titled "Cilla Sings A Rainbow", it includes numbers like "Sing A Rainbow", "Lovers Concerto", "Make It Easy On Yourself", "1-2-3", "Baby I'm Yours", "In A Woman's Eyes", "My Love Come Home", "Loves Just a Broken Heart" and "Yesterday".



Ornette surprise

PAGE SIX

Don't miss the MM's Berlin trip!



● GETZ ● BLAKEY ● ROACH

DON'T let anybody tell you that interest in jazz is dying in Britain. The response to the MM's offer of a bargain price trip to the 1966 Berlin Jazz Festival, in November, has been quite fantastic.

We needed 80 fans to fill the plane and already there have been around 300 applications. Extra planes and accommodation are now being fixed up by Page and Moy Ltd, the Leicester travel agents involved in the deal.

Not that we should really be surprised for this trip offers tremendous value for money. For 25 guineas, you get three great jazz shows, plane and coach fares and good hotel accommodation. The normal air fare, alone, is over £45.

The MM trip will leave London's Victoria Coach Station at 10 am on November 4 for Manston Airport, Kent, where Douglas Skymasters will take us to Berlin. Set so far for that evening's session are the Stan

Getz Quartet, with Astrud Gilberto, Herbie Mann and the Bossa Nova All Stars and Britain's Joe Harriott Quintet.

Saturday morning and afternoon will be free for sightseeing. The evening's show will include an all-star Art Blakey group, featuring Carmell Jones (Sax) and Les Wright (alto, flute); the Dave Brubeck Quartet, Jimmy Rushing and the Max Roach Quintet, with Abbey Lincoln.

On Sunday there is an International Jazz Ballet plus the Swing All Stars, featuring Buck Clayton and Slam Stewart.

We plan to have you back in London around 4.30 am on Monday. All this for 25 guineas—and you need only pay an initial deposit of £3.

To make sure of your place on the trip send off the coupon now to: Berlin, Melody Maker, 161 Fleet Street, London, E.C.4.

RAY—THE PATRIOT KINK

RAY DAVIES, of the Kinks, is probably one of the most consistently misunderstood people in the pop world.

This is partly due to his complex, introverted character which makes him, as he admits, a bad mixer. It is also due to his quite remarkable honesty — both about the business

and himself. It's an honesty which precludes self-deception just as it does false modesty — Ray is aware of both his own faults and his own talents.

We met for a drink in Acker Bilk's Soho drinking club, the Capricorn, this week. Over his pint of bitter Ray admitted: "If I was in any other business things would be just the same for me. I'd have the same friends and the same enemies. If I was a butcher, they'd write about me in the *Meat Trades Journal* as the most anti-social butcher."

"But this is a funny business. I'm not a great mixer and somehow an image has been built up around it. The strange thing is that it has helped me—and that strikes me as funny."

"I sort of drifted into the business because I wanted to earn a living. I wanted to play guitar but I was never interested in being a singer. My first interest was classical music and while I've been ill I've been listening a lot to Bach. Apart from Bach the only things I listened to were Glenn Miller, Frank Sinatra and classical guitar music — it sort of cleaned my mind out and started fresh ideas."

It is one of the many paradoxes about Ray that, despite his reputation as a rebel, he is passionately pro-English—an unusual patriot-

ism which shows in two of his interests outside music, football and the music hall.

"I hope England doesn't change," he told me. "I'm writing a song now called 'You Ain't What You Used To Be,' which expresses what I feel. I hope we don't get swallowed up by America and Europe. I'm really proud of being British."

He nodded towards the bar where Acker was sending his audience hysterical with an unbelievably bawdy joke. "Acker and people like that are great — and you wouldn't find him anywhere but in Britain. All this is why I bought an old house, built during the *Battle of Trafalgar*, rather than a new, modern one."

"I don't care if a bloke votes Labour or Conservative as long as he appreciates what we've got here. We have so much that is great, compared with other countries, and people just don't realise it."

"I want to keep writing very English songs."

Despite his recent enforced rest, which was largely due to overwork, Ray is now busier than ever writing songs for other artists as well as the Kinks.

"I did six yesterday," he told me. "But I'll only finish three of them. I reject a lot of my stuff. Actually one of the bad things about me is that if I criticise myself I

change the songs about so much I end up doing them in three different styles."

Does outside criticism bother Ray?

"Yes," he admitted. "Maybe I'm too sensitive but I tend to take what people say much too seriously. I figure that if they say things against me they must have a reason—they must mean it."

"Influences? I don't admit to myself that I have influences, but I suppose I must have. You can't listen without being influenced. Perhaps Bob Davenport influenced me—I saw him a couple of times at art school. And then I'm a great admirer of Noel Coward."

Does Ray have any set procedure when writing songs?

"The chords come first," he says. "The lyrics grow from fitting words to sounds. I usually compose at the



piano — because I'm not a good piano player. If you are reasonably good on an instrument and use it to compose on then you tend to try to get too complex — and that doesn't work in pop music."

It seems to me that part of the wider acceptance of popular music is due to a movement towards more adult lyrics and away from the endless trite burblings

of American teenage love. The increased interest in folk is partly responsible — and so are the lyrics of writers like Ray.

He agrees: "In my first-ever article in the MM I said I didn't use love in my songs. Since then, all those where I have used it haven't been particularly successful."

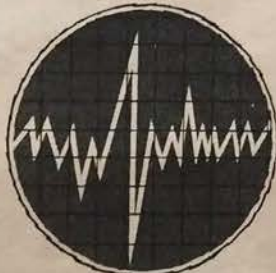
"I'm just not interested in the moon and June rhyming bit." —BOB DAWBARN.

● I hope England doesn't get swallowed up by America and Europe

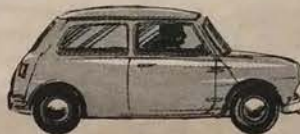
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14 dates set for Beatles States tour

THE Beatles are expected to play 14 dates—including one at a stadium seating 103,000 people—when they tour America in August. And they will return to New York's Shea Stadium, scene of their fantastic concert last August which was filmed and shown recently on BBC-TV.

At least six outdoor sports parks—each with seating capacities of over 40,000—have been set for the tour and it is believed that the group have turned down a 75,000-dollar appearance in Honolulu. The tour opens in Chicago on August 12 (20,000 seats) and the rest of the tour set so far is: Detroit Olympia Hocket Stadium (13); State Fair Grounds, Louisville, Kentucky (14); Washington DC Stadium (15) which has a capacity of over 50,000; Philadelphia Municipal Stadium, seating capacity 103,000 (16); Toronto (Canada) Maple Leaf Gardens (17); Fenway Park, Boston (18); Memphis Coliseum (19); Cincinnati Crosley Field (20); St Louis Busch Stadium (21); New York Shea Stadium (23); Seattle (25) and Los Angeles (28).

They are also expected to play a date in San Francisco, but this has not yet been confirmed.

A plan to record the Beatles in Memphis, Elvis Presley's home, has been dropped because of "complications".

Mathis visit

JOHNNY MATHIS is expected to make a extended visit to Britain this summer, opening with a month at London's Talk Of The Town, starting on July 25.

If plans are completed, he will play a concert in Blackpool on July 31, and another at the end of his Talk Of The Town season.

Negotiations are under way for an American singer to appear in Monte Carlo during the summer.

Bells for Belgium

VOCAL group the Three Bells go to Belgium for two days on April 13 for Brussels TV.

They return to join a "Stramash" ballroom tour, April 15 to 22, and on May 21 go to Barcelona for TV and radio.

On May 28 they go to Switzerland for ten days, including one week's cabaret in Geneva.

Big agency merger fixed this week?

A **POP AGENCY** deal involving Cliff Richard, the Rolling Stones, Dusty Springfield, P. J. Proby, and a host of star names is expected to be finalised this week.

It is the merger of agent Tito Burns with the Grade Organisation.

If the deal goes through it will put almost all of Britain's pop stars — and many American stars — under two powerful agencies — the Grade Organisation and Brian Epstein's NEMS Enterprises.

Searchers' newie

THE SEARCHERS' new single, released tomorrow (Friday), is "Jagger-Richard composition, 'Take It Or Leave It', which is a track on the new Rolling Stones LP, also out tomorrow.

Pet's schedule

NEW YORK, Tuesday. — A busy American schedule is already being fixed up in America for Petula Clark in the autumn. It will include three weeks at the plush Copacabana followed, in late October, with club dates in Las Vegas and Reno.

Pet has a college date at Purdue University, Indiana, on May 14 and the following day stars in a concert at McCormick Place, Chicago.

THURSDAY

BILL COLEMAN and the Bruce Turner Jump Band at the Fox and Hounds, Haywards Heath (7.30).

The Apex Jazz Band plays at the Crescendo Jazz Club, Queens Hotel, Cleeve, Shropshire.

America's exciting Vibrations play at Bristol's Ram Jam Club, South London.

Marina and the Vandellas at Newcastle Town Hall tonight.

Spencer Davis Group, who and Mervays open their tour at the Southampton Gaumont tonight.

Roy Orbison — Walker Brothers-Lulu tour visits the Colston Hall, Bristol.

Herman's Hermits—Mindbenders — Pinkerton's Dave Barry tour at the Lincoln ABC.

FRIDAY

NEW records in your shops today — The fantastic Rolling Stones' new LP "Aftermath", a new single from the Searchers, "Take It Or Leave It", Nancy Sinatra's "How Does That Grab You Darling?", Manfred Mann's "Pretty Flamingo", the Beach Boys' "Good Vibrations", Jimmy Smith, "Got My Mojo Working", and the Merseys' "Proud Mary".

America's Ornette Coleman Trio and singer Joy Marshall are both currently appearing at Ronnie Scott's Club, Friar Street, Soho, London, W.1.

Bill Coleman backed by the Bruce Turner Jump Band at the Studio East, Norwich.

Line up for Ready, Steady Go! 103 evening includes America's Lovin' Spoonful, Timi Yuro, the Vibrations, Dusty Springfield, and Chris Andrews (11.15 pm).

Discs — Walkers — Lulu tour at the Casino Capitol.

Herman — Mindbenders package at the ABC, Hull.

SATURDAY

QUESTING on BBC Light's Saturday Club this morning is the Overlanders, the Hollies, Wayne Fontana and the Herbie's People (10 am).

Humphrey Lyttleton and the Bluebelles at the 100 Club, London, W.1.

Chilla Blake, Dee Dee Warwick, Wayne Fontana, Karl Lencer, Trio, the new Merseys, the Echoes, Lewis Rich and the She Trinity all on Think Your Luck! Starts (11.15 pm).

Jazzman Bill Coleman with Britain's Bruce Turner Jump Band at the Dealing Slipper, Nottingham, tonight.

Orbison — Walkers — Lulu at the City Hall, Sheffield.

Hermits — Mindbenders visit the ABC, Stockton.

SUNDAY

ON the Jazz Scene tonight are the Ronnie Scott Quartet, with Hank Murray, New Orleans All-star Alton Furnell, and the Graham Collier septet (11.30 pm).

Dusty Springfield is the star guest on this morning's Easy Beat, Light (1.41 am).

Bill Coleman and the Bruce Turner Jump Band visit the Gosham Hotel, Redcar, tonight.

Orbison — Walkers — Lulu at the Liverpool Empire.

Hermits — Mindbenders at the Newcastle City Hall.

MONDAY

AMERICA'S favorite the Lovin' Spoonful at the London Marquee Club tonight.

America's top singer Timi Yuro is currently appearing at London's Annie's Room, Covent Garden.

Hermits — Mindbenders at Carnide ABC.

TUESDAY

EXCITING U.S. group the Vibrations on the bill with Jimmy James and the Vagabonds at the Marquee, London.

Hermits — Mindbenders tour at the Glasgow Odeon.

WEDNESDAY

ROY ORBISON is the guest star on Parade Of The Pops (BBC Light, 1 pm).



JIM HALL FOR SCOTT'S

U.S. guitarist Jim Hall has been signed for a season at London's Scott Club. He starts a four-week engagement there on Monday, May 30, working with bass and drums. No singer has yet been fixed for the season.

American vocalist Carole Ventura has been booked into the club to open for three weeks on May 9. But the instrumentalist for this period is not yet settled.

The Scott Club's Pete King is negotiating for the Horace Silver Quintet, which visits Europe later this year. Other names mentioned for the club include violinist and trumpet player Ray Nance and blues singer Jimmy Rushing.

Tower—latest

RADIO TOWER, Britain's newest pirate radio station, goes on the air on April 21 and will transmit daily from 7 a.m. to 7 p.m. on 263 metres, medium wave from Sunk Head Fort off Harwich. It will reach East Anglia, Eastern London, Kent, and Sussex, and offer comprehensive local broadcasting.

"We do not intend to be another floating jukebox," said Peter Jeeves, joint managing director. Programmes will include local news, features and outside broadcasts on sport, farming, industry, religion, education and politics.

Union's latest

NEXT single by 1965 MM Beat Contest Winning group, the St. Louis Union is released on Decca on April 22.

It will be a Graham Gouldman composition called "Behind The Door", written especially for the group. Gouldman wrote hits for the Yardbirds and Hollies, including "For Your Love" and "Look Through Any Window".

Graham wrote a flute part into his arrangement for "Behind The Door" but the group didn't use one, so tenorist Alex Kirby has added Duets.

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BECK: flown back

SMITH: six years with Acker

YARDBIRD BECK COLLAPSES AFTER MARSEILLES DATE

LEAD guitarist with the Yardbirds, Jeff Beck, was taken seriously ill after the group's show in France last week. He collapsed after playing at Marseilles, and was admitted to hospital.

The rest of the group went on to Copenhagen and Jeff was flown back to London. Rhythm guitarist Chris Dreja has taken over Jeff's duties for the moment, and as yet it hasn't been decided whether to get a temporary replacement.

The Yardbirds returned to England on Good Friday. Today (Thursday) singer Keith Reff records his first solo record away from the group, "Mr Zero", a Bob Lind composition.

On Monday it was revealed that the Yardbirds have ended their five year association with Giorgio Gomelsky who managed the Yardbirds since the early days when they followed the Rolling Stones into the Richmond Crawdaddy Club.

They have joined Simon Napier-Bell, aged 25, who manages Diane Ferraz and Nicky Scott.

REX: Whole Scene

Burns signings

THE Overlanders and Hedgehoppers Anonymous have signed with the Tito Burns agency. Tito will act as agent for both groups and also as manager of Hedgehoppers.

The Hedgehoppers last week recorded two new titles for their next single which will be released in May. The names are being kept secret, but one is a P. F. Sloan composition.

JATP possibility

THE Jazz At The Philharmonic tour originally conceived for April but later changed to the Oscar Peterson Trio, is still a strong possibility for Britain later this year.

The Davison office's Jack Higgins told the MM: "I've been talking to Norman Granz in London about the idea of a real JATP package. We are working on it with a view to bringing the package here towards the end of the year." Last time the Jazz At The Phil tour was discussed, Dizzy Gillespie and Roy Eldridge were among the names mentioned.

Stewart WSG

U.S. trumpet star Rex Stewart is the latest of a line of American jazzmen to be booked for the BBC's A Whole Scene Going programme. Rex will record his contribution to the show on May 25.

The former Ellington trumpet player begins his British tour at Osterley Jazz Club on May 13. He will work with Alex Welsh and his band.

Smith quits Bilk band

AFTER six years with Acker Bilk's band, trumpet player Colin Smith has left to work in London. Last week he began playing at the Georgian Club, London, S.W., but he is still doing broadcasts and recordings with the Bilk band.

"Colin is leaving because he's not prepared to travel any more," manager Dave Bilk told the MM this week. "He'll do some jobs with us though, until we find a replacement."

Asked if the band had anybody in mind for the trumpet chair, Bilk said: "We have a few names in mind but the job's by no means filled. In fact, we would like to hear from players who'd like a try."

Wingy certain

THE projected autumn tour by singing trumpeter Wingy Manone is now definitely on. Wingy will be paying his first visit to Britain in September, when he will make a club tour accompanied by Alan Eisdson's Jazzband. Six dates have already been set. The tour begins at Osterley on September 16, other venues being at Birmingham (17), Manchester (24), Chester (26), London's 100 Club (28) and Nottingham (October 1).

Jack Higgins of the Harold Davidson Agency told the MM this week that he had also offered autumn or winter tours to cornettist Wild Bill Davison and clarinetist Albert Nicholas. Wild Bill came here to play early last year, but Nicholas has never worked in Britain though he has been here on holiday.

Spoonful here

THE Lovin' Spoonful arrived in Britain on Tuesday—one day earlier than expected and open their first British visit with an appearance on Ready Steady Go! tomorrow (Friday).

The rest of their itinerary is: Plaza, Handsworth and Plaza Old Hill, Birmingham on Saturday (16); Marquee (18); Scotch of St James (19); Ready Steady Go! (22) and a date in Ireland on April 23.

The group may also visit Scandinavia on April 20 and 21 for TV, though this is not confirmed.



ANDRE: conducting

Previn with LSO

ANDRE PREVIN, German-born American pianist and composer, is due in Britain next week. He is coming over again this year to conduct the London Symphony Orchestra for RCA Victor Records.

Previn was here last April, when he recorded with the LSO for Victor at London's Walthamstow Town Hall. This month, he is to record the Bachmanov Second Symphony with the orchestra.

Previn, who is presently working on the score of "Goodbye Mr Chips", is expected to arrive in Britain on April 23 and stay until the end of the month.

Felix concert

JULIE FELIX, Sydney Carter, Barry Beattie, Ruth and the 3 City 4 will appear at Christian's Aid's Folk Festival in London's Trafalgar Square on May 15, to launch the 1966 Christian Aid Week. Peter Murray will compe the programme.

The Festival will include the winning song in the 1966 Christian Aid Folk and Beat Music Competition—"What's The Use?", by a Stockport Salvation Army Group, the Persuaders.

Stones to rest before filming

RETURNING from riots in Scandinavia, at the finish of their European tour, the Rolling Stones will be having a short rest in England before they commence work on a new film.

No information is available yet but it is thought that a script has been chosen and the boys will be starting preliminary work on a musical score soon. The Stones' new LP "Aftermath", is scheduled for release tomorrow (Friday) on the Decca label. All the tracks are them, "Mother's Little Helper", the story of a tranquillizer pill, on BBC-TV's Top Of The Pops, tonight (Thursday).

WALKERS MANAGEMENT TURN DOWN AUSTRALIA



SCOTT—crash helmet

Negotiations have fizzled out

OFFERS from Australia for the Walker Brothers have been turned down by their management.

Manager Barry Clayman told the MM this week: "Australian negotiations have fizzled out. The Walkers are not quite as big in Australia as they are here, and we could not come to terms. But there is no rush. They will probably be going when there is a better offer. The boys wanted to go, but it's not worth while at the moment."

Scott, John and Gary are now wearing crash helmets for protection during their current sensational British tour—to protect them from fans. They had been worried about injury from overenthusiastic fans following John Mauss's recent head injury. The tour ends at Coventry on May 1.

The brothers go to Germany for two days on May 28 and 29 to appear at the Star Club, Hamburg, backed by the Quotations. Negotiations are also going on for them to appear at the Carousel Club, Copenhagen.

An American offer for the Brothers to tour America in July—co-topping with the Byrds—is also under consideration.

270 held up

RADIO 270, the Yorkshire commercial radio ship, which was scheduled to begin broadcasting pops to a potential audience of 18-million listeners on April 1, failed to make the pop scene on schedule.

The boat suffered a couple of set-backs. On the day it was due to start broadcasting, essential equipment had not arrived for the radio transmitter. The following day, three miles off Scarborough and caught in a gale, 100 feet was smashed off the top of the boat's 152 ft radio mast and went to the bottom of the North Sea.

The boat, minus £3,000 worth of aerial mast was forced to make a run for it through the storm to Scarborough Harbour to await a replacement for the mast.

Disc jockey Roger Gale, ex-Radio Caroline and Radio Scotland, wrapped in a sheepskin coat, described the night at sea as "the worst I've ever known", and said that he would now have no qualms about future days and nights afloat as soon as the boat was repaired. The dj's and crew will spend fortnightly spells at sea beaming out pop music 17 hours a day to the whole of the North of England and parts of the Midlands.

Cups next week

THE Dixie Cups and Alvin Robinson arrive in Britain for new tours next week for promoter Mervyn Conn. They come in next Friday (April 22) for three weeks of club, ballroom and TV dates. No venues were set at pre-time.

HOLLIES' TROUBLE

NEW YORK, Tuesday — Union trouble stopped the Hollies appearing on the final edition of the Hullabaloo TV show last week.

Irwen Lewis, an executive of the American Federation of TV and Radio Artists, refused to give them clearance to appear on the show — although nobody seems to know why, as the group had appeared twice before on the same show.

The Hollies are due to appear in Dick Clark's, Where The Action Is TV show and its producers are now in a scramble trying to get the necessary union clearance.

NEWS EXTRA — P. 12

Spencer — Who — Merseys package tour opens



SPENCER: offers

THE Spencer Davis Group, the Who and the Merseys open their tour at the Gaumont, Southampton, tonight (Thursday). Compering the show is singer-comedian Mike Sarne, and supporting artists include Paul Dean, and the Jimmy Cliff Sound.

The show goes on to Fairfield Hall, Croydon (April 15); Odeon, Watford (16); Regal, Edmonton (17); Odeon, Derby (22); Odeon, Rochester (23); and the Hippodrome, Birmingham (24).

The Merseys have a new record released tomorrow (Friday), the McCoy's number, "Sorrow". They appear on ABC-TV's Thank Your Lucky Stars on April 16.

Offers are pouring in from all over the world for the chart rocking Spencer Davis Group, and the boys record their follow-up single on May 9.

Australia, New Zealand, Germany, Finland, Holland, Switzerland, all want Spencer, Steve, Muff and Pete.

STARS AT RALLY

Among the many celebrities who turned up in London's Trafalgar Square last Sunday at the CND rally were (l-r) Paul Jones of the Manfreds, American folk star Julie Felix and gospel singer Ram Holder.

HUMPH'S LINE-UP

AFTER recent personnel changes, Humphrey Lyttelton has now finalised the line-up of his band.

Humph now leads Chris Pine (trb), Tony Coe (trn, clt), Eddie Harvey (pno, tmb), Dave Green (bass) and Tony Taylor (drs). The band will be touring Britain from May 27 to June 11 with American trumpeter Buck Clayton.

On June 4, the band is set for the 500th edition of the Light Programme's Saturday Club.

One-nighters include: Newcastle (May 3), West Hartlepool (5), Stanley (6), Blyth (7), London's Six Bells (14), Goldsmith's College (20).

Coleman date

AN extra concert date has been arranged for the Ornette Coleman Trio, which tours Britain briefly at the end of the current Ronnie Scott Club engagement.

The additional concert takes place at the Dome, Brighton on May 13. Ornette's trio opened at Ronnie's on Monday (11) for one month. Singer Joy Marshall shares the double bill.

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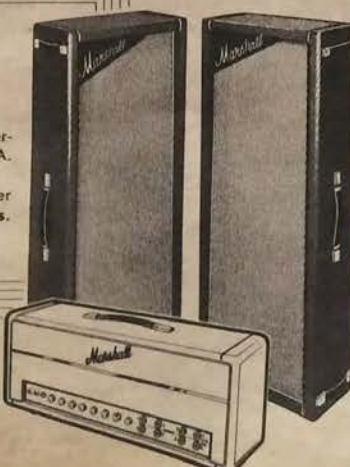
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Alexander's debut

ALEXANDER'S JAZZMEN, who play regularly at the Thames Hotel, Hampton Court, make their BBC Light Programme debut in Jazz Beat on April 23.

Tomorrow (Friday) they record a show for the BBC Overseas Service. One-nighters for the Jazzmen include Hatfield (18), Hampton Court (30), and Osterley Jazz Club May 6).

Shames' recording

THE CRYIN' SHAMES last week recorded three possible titles for their next single — including one song written for them by Scott Walker of the Walker Brothers.

One-nighters for the group include London's Tiles Tonight (Thursday) and Grimsby on Saturday.

ELLA:
great
welcome
at the UN
NEW YORK

ELLA Fitzgerald paid her first visit to the United Nations building last week and was given an enthusiastic welcome. She attended a special luncheon in the delegates' dining room.

Benny Goodman, who has not appeared in a New York nightclub in years, is considering an offer to take his new band to the Rainbow Grill. Mr. Kelly's, the Chicago club recently destroyed by fire, plans to reopen in September.

The Modern Jazz Quartet, currently touring Australia, will be back for a Carnegie Hall concert in New York on April 27. . . the Jimmy Smith Trio is currently at the Lighthouse, Hermosa Beach, California.

Veteran pianist Claude Hopkins and his All-Stars are accompanying Juanita Hall's one-woman show at New York's East 74th Street Theatre. . . Miles Davis has just completed two weeks at the Village Vanguard.

The Roy Eldridge and Harry Sheppard quartets are now at Embers West. . . Capitol Records have resigned blues singer Lou Rawls to a five-year contract.

Quincy Jones is working on the background score and some songs for the new Cary Grant-Samantha Eggar film, "Walk Don't Run". Nancy Wilson opens at New York's Americana Hotel on May 9.

The Jackie McLean Quartet returned to Slugs' last week. . . After three years, Kai Winding remains as musical director and bandleader at Manhattan's Play-Boy Club.

An original full-length opera, "The Music of Herbie Hancock," is dedicated to the music of Herbie Hancock. . . The music is by Herbert Six and words by Daniel Jaffe.



ELLA: first visit

the **JAZZ** scene

ORNETTE: the New Wave, resident in London

LONDON

BOB HOUSTON

THE tuxedoed trio who trooped on to the stage of Ronnie Scott's London Club on Monday evening looked anything but the standard bearers of the new regime in jazz.

Ornette Coleman, David Izenzon and Charles Moffett looked more like a visiting chamber music trio, albeit an integrated one.

But the tuxedos are an indication of how saleable a commodity Coleman's passionate and disturbingly beautiful music has become in the eight years since he was being laughed off the stands on America's West Coast.

Then, musicians would begin to pack up and leave when Ornette would appear. At the Trio's London opening, there was never any danger of that happening.

Coleman's Trio is the most exciting group in jazz. It came to this conclusion at that near-legendary concert in Croydon last August. I had it confirmed on Monday evening.

Of course, it's an exceptional group. In Moffett and Izenzon, Ornette has perfect partners. Technically, both are fantastic performers. On Monday, Moffett, often considered the lesser of the three, turned in a shattering performance in the second set which few jazz drummers could even hope to equal.

Izenzon, teetering on the edge of the small stage, demands of his instrument a flexibility and range which most bassists would shrug off as just impossible.

Sometimes, I feel, it is; but he does perform the fantastic every time I've heard him, and he did again on Monday. Perhaps he needs twenty-four hours notice for the impossible.

This pair are the setting in which Ornette's alto is displayed. The trumpet and the violin (which didn't appear during the two sets I heard on Monday) are really diverting amusements which Ornette indulges in



ORNETTE: moving

for reasons best known to himself.

The alto is magnificent, one of the most moving sounds in jazz. On the opening "The Wedding", the theme statement in conjunction with Izenzon's bowed bass, was one of the most beautiful moments of the evening. Slow and stately, it developed into an alto solo which veered from wild cries to delicately traced passages with a sombre, smoky tone.

"Activism" and "Who's Crazy" illustrated how closely the three men work together. The tempo reached breakneck speed at times, but Izenzon's clean lines were always on the same melodic wavelength as the alto.

The Trio pack more power and intensity into a set than most; but it's music that can be enjoyed by anyone other than the most bigoted. Ornette's position as the leader of the avant garde always seems a little unfair. Not because he wasn't the musician who pioneered above any petty wrangling over schools and schisms.

Coleman is one of the great jazz musicians; the Trio are one of the great jazz combos.

Joy Marshall's set included some fine material—"Speak Low" highlighted against a "Milestones" accompaniment, for instance—but sometimes her ambitious swag her real ability. She would be so much better if she didn't try so hard.

COLTRANE: does it now mean a thing, if it ain't got that swing?

HOLLYWOOD

HOW much rhythm should a rhythm section have? Does it now mean a thing if it ain't got that swing?

Jazz in recent years has been going through a curious rhythmic overhauling. First the traditional four beats to the bar gave way more and more often to 3/4, 5/4, 12/8 and a variety of other meters once unknown to the idiom.

Now there's a new situation, possibly brought on by the psychological inroads of the Big Beat. Rhythm sections are getting bigger, not just in rock groups but in the new wave of jazz.

Recently Elvin Jones, the Nureyev of the modern jazz drummers, found himself doing a "pas de deux" when his employer, John Coltrane, added a second drummer to the combo. Some observers felt that the quality and quantity of Jones' percussive statements should be plenty for one band, since he is an overwhelmingly dynamic performer as well as an incredibly subtle master of rhythmic time steps.

"The other drummer had a different sense of time from mine," he said, "so it didn't feel right." So Jones left Coltrane and flew to Europe to join Duke Ellington's band. After the 6,500 mile trip



TRANE: 'some day we'll find the answers'

from Los Angeles, he was dismayed to find that once again he was part of a two-drum team.

"It was an honour to be invited to join Duke's band, but I knew it couldn't work out. Besides, I guess big bands are not for me."

After a few days Jones quit Ellington and went home to New York. Meanwhile the Coltrane combo, which recently won awards in the U.S. and England as the No. 1 small jazz unit, was undergoing additional changes.

When I caught the group recently there were not only two drummers but two saxophonists. Pharoah Sanders, a startling reed performer, revealed a tenor technique that went beyond notes into abstract sounds, sometimes two or three of them at once. While Coltrane was soloing, Sanders would pick up a tambourine to add still a third percussion voice.

Still with the group was the amazing bassist Jimmy Garrison. He, too, has broadened the scope of the rhythm section, for

like Charles Mingus and a handful of other giants, he is wont to pluck three or four strings simultaneously and to embark on swift solo flights of which only guitarists are normally capable.

Completing the group is the pianist, Coltrane's recently lost McCoy Tyner, his left-and-right-hand man for the past five years. Nepotism played no role when he was replaced by Alice McLeod Coltrane, for this lady (an alumna of Terry Gibbs' quartet) is a gifted musician with a moody modal style not unlike Tyner's.

She now has to make a decision, to go on the road with the combo or stay at home and take care of two very small Coltranes.

Coltrane, too, is in a quandary. "I've had a strange career," he said. "I haven't yet quite found out how I want to play music. Most of what's happened these past few years has been questions. Someday we'll find the answers."

The Coltrane brand of jazz is grounded in the building of a hypnotic

mood, of overbearing tension and rare relaxation.

One set he played an hour and a half and consisted entirely of one continuous improvisation, opening and closing with a fragment of theme. At times the two drummers' combined and interwoven rhythms tended to limit audibility and upset the acoustical balance.

Coltrane admits that a change of rhythmic composition may now be expedient. "Maybe I'll try one regular drummer and an Afro-Cuban drummer," he said.

He spoke like the man he has always been: a searcher, a restless innovator, for whom the old way—swinging on sequences of chord patterns—was deficient and the new way—rotating unpredictably on a base reminiscent of the Indian sitar players—still offers no final answers. LEONARD FEATHER.

PETERSON: the new trio has changed my playing. I'm happy with Sam and Louis

LONDON

MAX JONES

OSCAR PETERSON is not the only Canadian musician in the jazz big-time, though he is probably the best known. What makes him somewhat unusual is that after more than fifteen years of international acclaim he still lives in Canada.

"I haven't stayed in the same place all the time," he explained. "I used to live in Montreal, where I was born. But I've been in Toronto since 1958."

Has he any intention of moving to New York or Hollywood? "No, I prefer to remain in Canada. New York to me is a place to work in, to go and play when it is necessary. To be very truthful, it's not a city I want to live in, not a city I particularly like."

"And, of course, I like Toronto. I have relations there and some close friends. Then I go towards the outdoors—you know, fishing and boating and so on. The area is good for that."

"I bought a boat last year, a power boat, not too big. I want to use it for fishing as soon as I get some time off." Oscar smiled half apologetically. "I guess I don't conform to the image of a jazz musician. The only way I fit the picture is musically."

How does the new trio sound to Oscar's ears? "Fantastic! It's changed my playing. Hard to say how, exactly, but I'm reacting to a different feel. I know I'm getting into different areas of playing. I'm very happy with Sam and Louis and I can truthfully say that I'm enjoying working with them."

"So far as Sam Jones is concerned, I think what he's playing proves that he's been underrated up till now, because of the music he's been called on to play.



OSCAR: new album

his new album, "With Respect to Nat", due out on Mercury in May.

"I sing all but one of the tracks," Oscar said, "and it includes such Nat Cole favourites as 'Sweet Lorraine', 'Unforgettable' and 'Paper Moon'. Part of the record is done with the trio and the rest with Manny Albam and a big band."

What other LPs are on the way? "I don't know, but I suspect the next one will have half by the former trio, half by the new. I guess they'll call it 'The Old And The New' or something."

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SAINTS: stick no labels here

ALAN STEVENS

MANCHESTER

SOME sixteen years ago, a group of lads used to meet in a big room in Ashton-under-Lyne and always start their rehearsal with a free-blowing version of "When The Saints Go Marching In". A girl friend suggested that they should give their band a name associated with that tune.

This was born the Saints Jazz Band, just about the longest established semi-pro jazz group in Britain. They have played in clubs, dance halls and theatres around the country, accompanied such stars as Josh White, Billy Banks and Big Bill Broonzy and shared concerts with Louis Armstrong, Eddie Condon and Sydney Bechet.

Having reached a peak, why didn't the boys cash in on their popularity and turn professionals?

"The majority of us did want to," explains clarinettist Al Radcliffe, "but the rest declined because of domestic responsibilities."

The Saints is a band that has never been identified with one particular style. "We are not purists," says Al, "whether the tune comes from New Orleans, Chicago or the West Coast we simply give it our interpretation. Even in our early days we were constantly broadening our repertoire by including superior pops, old vaudeville songs and comedy numbers such as 'A Huggin' And A Chalkin'."

Much of the band's success is due to an almost permanent personnel. Though of the founder members only Al and pianist Ed Fish remain there have been few permanent changes. The rest of the present band are Rod Hopton (tbn), Dixey Burton (tp), Dennis Grundy (dm), Reg Kenworthy (bass), and Jim Ashe (banjo and guitar). There's never any of the squabbles that beset other groups. Says Al: "We never have fights in the van or things like that we're all comrades."

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ALAN PRICE



At last! Entwistle's silence is broken

To most, John Entwistle is a dark, solid-looking gentleman who stands firm and quiet to the right of his Peacock Townshend and seems quite unmoved by the thundering of Keith Moon's drums in his left ear and the general on-stage commotion when the Who are in action.

John Entwistle is certainly the silent one of the Who. It's not a dubbing he likes: "After all I do more looting about the night clubs than any of the others," said John, "I know I never talk on interviews and that, but I find that I chat for hours to clubby people—or fans, I usually bend their ears off!"

Does John resent the other members of the Who speaking up on behalf of him all the time? "On most of our interviews I don't say anything simply because Pete does all the mattering."

"Invariably we are asked 'What is pop art?' or 'Why do you smash guitars?' and I'm just not interested—I leave all that to Pete. The only other questions are usually like 'What is your next record?' or something. How are we supposed to say anything? Peter writes and makes the demo discs of our new records so obviously he answers that one."

"I'm more concerned with our sound on stage and in what I'm playing. I think they call me the silent one because on the surface it seems I am. I don't move about much on stage because I think the group would fly off if they didn't have one solid person to keep it all together."

Basically the Who are individualists and soloists so

without a backbone the sound would be four people each doing solos."

Many people have said that the Who have done just about everything with feedback and sounds, and that there is nothing left to do. Where does John think the group is going? "We're definitely going forward all the time. Now we use more vocal harmonies and things as in The Everly Brothers' 'Man With Money', and the Dion numbers we do."

"The groups conflict over choosing material and musical policy has almost died down now," said John over his lemon tea. "We agree on our stage numbers almost immediately. In fact our minds are working in such harmony we often all come up with the same suggestions for a new number to learn."

The Who's internal friction is a much publicized fact—what part does John play in this? "I like to feel that I get on with all of the group—they are easy guys to get on with. I must say that a lot of this 'hate each other' bit is very played up. I get on with each of them separately—but the other three are inclined to clash."

"I understand Pete—what he's about to do. No one understands him really well. A moody person. One day you'll say something and he'll jump down your throat and the next he's extremely amiable. He's quick tempered and believes in saying what he thinks whoever he's with. I respect him for his imagination in composing and, sometimes, playing. Every now and again he'll play something that'll knock me out."

"Sometimes, if a show's not going well, Pete will try

to carry it off by a sudden urgent display of thundering and arm swinging—and other times he just won't care a damn how it goes. He gets very angry with his equipment. A lot of that guitar, bashing is because he isn't happy with the sound he's getting at the time."

"Keith probably knows more about me than anyone, more about me than anyone. Sometimes he acts very young—very slapstick—but sometimes he's the opposite—adult and serious. Keith loves looting and taking the mick. He's just a Wembley yobo," laughed John.

"Moony must be the loudest drummer in England. He's a great show drummer for the Who, and very driving. Technically, he's stamped—but he swings in his own way. Rather than get a good, quick flash phrase in sometimes, he'll just hit the drum that will sound loudest at the time."

"Roger Daltrey is an easy person to understand—but often he's misleading and he's not thinking what you think he is. Roger worries quite a bit."

"If the whole group is in a good mood then that always cheers Roger up as well. On stage he's ungainly and always drops things or trips over. A very impulsive person," said John.

"If you give him three days to do something he'll keep changing his mind until the very last minute—so that although he's had three days to think it over—it always ends up as last-minute impulse again."

"There's one thing that worries me about Roger," smiled John. "He has a fascinating way of looking into cameras, as if he always looks as if he's miles away and going into the future!"

FLYING: All right for people with wings—but not for me.

HARLEM: The Apollo, Count Basie's club and Eric Burdon. Despite what they say in the papers it's not difficult to get about in Harlem if you're English. There's no problem.

JIMMY SMITH: He's the beginning, but not the end, of jazz organ. Anyway, organ is such an impersonal instrument it's not really worth talking about. It's like being a Telex operator.

BURT BACHARACH: A clockwork genius. He's a sort of wind-up composing doll.

GEORDIES: Scotsmen, without the fighting and Robbie Burns.

STRING SECTIONS: I've never talked to a string player but I'd imagine they have the same kind of feeling about pop music as the majority of those plastic session men. I would use a string section on a record—but then I'd use anything.

OLD AGE: It doesn't run in my family.

PHIL SPECTOR: A monster, but a great monster.

JIMMY TARBUCK: I put him in the same bracket as Bingo—he obviously appeals to a lot of people, but he doesn't appeal to me.

DENMARK STREET: One of those names that doesn't really stand for anything as far as I'm concerned—despite all you read about tunesmiths, popsmiths and Tin Pan Alley.

CORONATION STREET: I dig it a lot. I like doing Scene At 6.30 in Manchester because you see them all flying about. The amazing thing is that they all do look and act like

It's wrong to focus everything on one thing. It's a waste of life

the characters they play—Ena Sharples really has a killing look. Ena's just like my grannie.

THE SET: A very steady influence on me and I couldn't do anything without them now. It's not a co-operative group, but I'm more dependent on them than I ever was on the Animals for moral support—not that I've got any morals.

OLD FILMS: I like them, especially things like Buster Keaton and Laurel and Hardy. Stan Laurel came from South Shields. Did you see Monsieur Hulot's Holiday? It's the next thing to a silent film. Our trumpet player, John, is very arty—a former

beans out of a tin with a knife. I don't think I'd ever share again—you get to know the other person too well.

HILTON VALENTINE: It's been strange seeing him change over the last three years. When I first knew him he didn't drink at all and he was very much in love with a girl. The rest of us junior Animals were all for the big, heaving, smelly, living-for-the-music and stuff-anybody-else bit. We all went to work on Hilton and changed his whole outlook.

RECORDING STUDIOS: Like going to the dentist's.

NEWCASTLE UNITED: I support Sunderland.

SONNY ROLLINS: I've not had the chance to see him yet, but I'm still hoping to get down to Ronnie Scott's. That kind of people frighten me. They have such a sense of purpose. Everything is so intense. I think it's wrong to focus everything on one thing. It's a waste of a life.

THE PRESS: Everybody's friends—sometimes!

ALEXIS KORNER: The Ken Colyer of the guitar—but I admire him tremendously.

EMCEE FIVE: Mike Carr, Ian's brother, was a great help to me in Newcastle—not particularly in teaching but by accepting the fact that I was there. In the old days if you were a blues musician you alienated yourself from both sides—the jazzmen thought you were a rock-'n'-roller and the rock-'n'-rollers thought you were a jazzman. The EmCee Five just didn't worry about what category you were supposed to be in. Eric Burdon used to sing with them as well.

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Stateside SS501

BRITISH

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CRISPIAN St. PETERS



BEACH BOYS: "Loop John B" (Capitol).

It's a knockout, man—a knockout! Beach Boys. Great. This'll be number one—or it should be anyway. I like it, in fact it's bloody marvellous. They're the best group from America by far. Hit.

I heard this the other day. Can't remember who it is. Oh, yeah, Wayne Fontana. A big hit for him. It's one of the best he's done so far and could get him back again. Nice backing, and I like the female voices. He's strong in the voice, too. Very, very good.

SEARCHERS: "Take It Or Leave It" (Pye).

The Searchers Doesn't sound as though there's a middle eight. It's good, though, not as good as some of their previous records. It should get in the chart. It's the first time I've heard it so it'll probably grow on me.

KOOBAS: "You'd Better Make Up Your Mind" (Pye).

Who's that? The Beatles? Oh, the Koobas. They had a small hit a few months ago, didn't they? This is a lot better than their hit. It should do rather well. The beat is a bit old-fashioned, but I like the middle eight. It's not very long, is it?

WAYNE FONTANA: "Come On Home" (Fontana).

THE KNACK: "Did You Ever Have To Make Up Your Mind" (Pye).

Zombies? Overlanders? Oh, the Knack. Is there a girl in this group? It sounds like an early Zombies number. Not a bad beat. Wouldn't like to say where it'll get in the charts, though, I don't like it very much.

PETER COOK AND DUDLEY MOORE: "Bo Dudley" (Decca).

Who the hell is that? Oh, it's Peter Cook and Dudley Moore. I heard this on one of the pirate stations the other morning. Should be a big hit—perhaps as high as number 99. It's funny the first two or three times, but you get a bit tired of it after that. I prefer their Private Eye records. They're funnier than this. Take it off.

JOHNNY KIDD: "It's Got To Be You" (HMV).

Chris Andrews? No. Johnny Kidd. It's about time he came out with a new one. One of my favourite artists. He and the Pirates have got one of the best stage acts in the country. I like the backing—that double rhythm guitar is great. The backing's better than the song. I think it'll be a hit. He needs a hit.

U.S. T-BONES: "Sippin' n' Chippin'" (Liberty).

Nice, easy riding riff there. Is it an instrumental? Is this all there is to it? No vocal? Who is it? Pleasant tune, but not a hit. Turn it off.

JOHNNY RIVERS: "Secret Agent Man" (Liberty).

I don't like that. Who is it? Johnny Rivers. He's done better than this. The backing sounds dated. It doesn't sound like him. It'll

do better in the States than here. Very old-fashioned.

JERRY MARTIN: "I Can't Find Her" (Columbia).

David and Jonathan. Not bad harmony, if he's doing it all himself. Never heard of Jerry Martin. It's got quite a good backing, but I don't like the chord sequence — too many chords. I don't fancy his chances with this.

ANTOINE: "Les Eclaircissements d'Antoine" (Pye).

French record. Is it Johnny Hallyday? I thought it was Bob Dylan singing in German! Backing's pretty good, but you can't tell what he's singing about. Sounds dated again. He keeps on about shoes or something. Not a hit here because if the language problem. In fact, it wouldn't be even if it was in English. Is it a protest song? I protest. Sounds like a fifth rate version of "Let's Twist Again". No thanks.

Uncle Bob's postbag



Not all the queries the Melody Maker receives can be dealt with in Expert Advice. Here, Uncle Bob Dawbarn clears off some of the most urgent—with wit and wisdom, of course.

IS Elvis in Britain? The boy I was with last night said he was Elvis, but there was something about his plus-fours that made me wonder after he'd gone. — Nettle Cloggett, Wigan.

HOW can I reach a big-time agent who won't even speak to me on the phone? — Roger (leader, Roger and the Lodgers), High Wycombe.

I'M a saxophonist in need of help. Which lay should I use? — Fred Flange (43), London, W6.

I've been asked to compete at my local jazz club. Can you give me any advice? — Rod Horrid, WI.

I ENCLOSE a demo disc. How can I improve my guitar playing? — Buggy Bloodworth, East Wittering.

OUR girl singer is a sex maniac and now has eyes for me. I'm a happily married man. What should I do? — Disgusted, Luton.

her name, address and phone number.

I'VE been playing guitar for three years but just don't seem to get any better. What do you advise? — D. Letch, Glasgow.

HOW can I stop my drummer smoking on stage? — Blue Eyes, Sheffield.

WHAT'S the best way to get hold of Herman? — Fan, Leicester.

AFTER five years in journalism my friends think I would make a good publicist. What is your view? — C. Murray, Edinburgh.

CAN you tell me how to get a number one in the Pop 50? — Hopeful, Manchester.

HOW can I stop getting electric shocks when playing guitar? — Xavier Zebede, London.

COULD you give me the name of the president of the Jonathan King Fan Club? — Unbeliever, Wapping.

HOW can I get Eppy to sign up my group? — A. Loner, Nottingham.

WHAT mouthpiece does Acker Blik use? — Peregrine Cholmondeley, Stepney Green.

HOW does a new artist break into the big time? — C. Welch, London.

Wait for the new Beatles album and take your pick of the tracks.

IN BRIEF.
To Worried, Muswell Hill—(a) yes, (b) not in the nude, (c) Nick Jones only has one, (d) Con Cluskey and Eric Burdon.

To Blondie, Cardiff — (a) my doctor says you are, (b) you must be joking, (c) Albert Ayler Plays The Jagger-Richard Songbook, (d) yes, but under plain cover please.

To Knobby, Hitchin — (a) Try London Zoo, (b) I've never tried it under water, (c) You ought to see a psychiatrist.

To Lonely, Hampton Wick — (a) the 4d ones are larger, (b) Tito Burns' accordion, (c) who am I to argue with your granny? (d) a No. 7 bus.

To Curious, Golders Green — (a) Beryl Bryden, (b) only on Wednesdays, (c) four cards of green stamps, (d) you must have left it too close to the fire.

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NOBODY will ever conceive several million British 24-year-olds that the R&B and pop of today is anywhere near as exciting as the rock and roll of their teenage days. Die-hard rock fans frequently raise their voices to laud the giants of yesterday, and dimits with disdain modern groups. To pop fans who regard the Who as the Grand Old Men Of Beat, rocker giants are mystic names from the past. In the interests of their education we present A Rock And Roll Hall of Fame, and hope it will also bring tears of joy to the cheeks of rockers everywhere.



ELVIS PRESLEY: Originally hailed as "The Cat From Memphis," Presley's first big appearance, Memphis, Tenn., 1954. Five releases on Sun Records before switching to RCA Victor. First smash, "Heart Break Hotel." After a powerful burst of hard rock like "Blue Suede Shoes" and "Jail House Rock," he is shipped back to more country material and pop ballads. Listen to: Rock And Roll No. 2 (RCA).



BILL HALEY: Rock Around The Clock in the movie Blackboard Jungle was a most fans' introduction to rock. Haley's first record, "Rock Around The Clock," appeared in 1954. After a powerful burst of hard rock like "Blue Suede Shoes" and "Jail House Rock," he is shipped back to more country material and pop ballads. Listen to: Rock And Roll No. 2 (RCA).



JERRY LEE LEWIS: The blond piano boogie started pop with "Great Balls of Fire," and "Whole Lotta Shakin'." Jerry has roots in country music, also leans to boogie woogie. Early hits were "Great Balls of Fire," "High School Confidential," "What'd I Say." Ran into enormous trouble in Britain in 1958 when questions were asked in the House of Commons about his 13-year-old wife. Made TV debut in 1957. Listen to: Golden Hits (Philips).



FATS DOMINO: Never had glamour or hysteria of other rockers. Only one to appeal to jazz fans. Was jazz rhythm and blues back in 1951. Hit with "The Fat Man," followed by "Ain't Nothin' Goin' On in That New Orleans." Hits here started with "Blueberry Hill" and "I'm in Love Again." His uncle, Harry Verdt, played with Kid Ory. Fats sang and played in local bars. Listen to: Salty Dog Vols. 1 & 2 (Liberty).



CARL PERKINS: Called The Man They Left Behind, Carl crash in 1958, stopped his career short, just after "Blue Suede Shoes" which became a hit for Elvis. Guitar playing country singer, he wrote the song in 1955, and recorded it for Sun. Elvis's original company. (Favorite, "Money Don't"). Carl Perkins on his way to a Perry Como TV show when the truck he was in rear-ended a tractor and a broken axle. Listen to: "Whole Lotta Cat Perkins" (CBS-Rep.).



LITTLE RICHARD: Terrified parents with his wild screaming and delighted thousands of fans in movie like "The Girl Can't Help It." Hits included "Lucille," "Rip It Up," "Long Tall Sally," "Good Golly Miss Molly." Real name Richard Pennin in a n-studies theology. Makes periodic retirements from music to be a preacher. Sold around 27,000,000 records. Listen to: Little Richard's Great Hits (Philips).

CHRIS WELCH ON THE BONZO DOG DOO-DAH BAND

WE'RE not doing a Temperance Seven—we're murdering the Temperance Seven!" insisted a defiant member of Britain's most incredible new rhythm ensemble—the wonderful Bonzo Dog Doo-dah Band this week.

Fans of this nine-piece art student orchestra, dedicated to recreating what they call "Cornology" know from their own exposure to the sounds of Bonzo, that they bear little or no resemblance to the old Temps.

BUT newcomers hearing their first release "My Brother Makes Noises For The Talkies" and watching them miming on TV can mistakenly identify them with the Seven's approach to period dance music.

Says Bonzo pianist Neil Innes: "We're not copying them and it's quite obvious to us, although it has been a problem. When we went to our agency at first, they said: 'What about the Temperance Seven?' and we said: 'What about them?' If anything we are murdering the Temperance Seven."

THE only serious facet of the Bonzos, is their skill and hard work in producing one of the funniest sights and sounds on the scene.

They hope to become professional on leaving art school in July, and are already picking out huge London pubs five nights a week.

Their material is culled from old 78s and song sheets dating from 1900 to 1930, and they try to avoid being involved in one particular period.

THEIR music is torturous, out of tune 1920 British jazz that jumps and generates a neurotic frenzy played on tubular bells, banjos, tubas, saxophones—and spoons.

Singer, aesthetic Vivian Stanshall is a master of mime and mischief, while Legs Larry Smith contributes delightful foot dancing and tuba work.

They perform urbanely while their fellow bandmen detonate maroons and high explosives, beat each other with bludgeons and occasionally don gorilla suits.

DRUMMER Samuel Spoons, chained to his kit of ancient drums, frequently breaks free to perform the fastest spoons solos ever witnessed in the Home Counties. Manfred Paul



Jones is one of his greatest admirers. And greatest of all, their hilarious and ingenious "spectaculars" featuring smokes bombs, explosions, masks, shrieks, groans and complicated machinery entrance and delight thousands of Bonzo lovers. "Publicans never complain about the noise," says Neil, "Only if the customers aren't drinking enough."

THERE'S a new wave rising in the folk revival in London. It has nothing to do with the three forces that have so far dominated the revival: the MacColl-Lloyd intellectual dissection wing, the Davenport uncritical traditionalist wing, or the you-pays-your-money-and-you-takes-it-up commercial wing, although it owes something to all three.

It is centered on like Young Tradition, the two-men-and-a-girl group who are about to sign a recording contract with Transatlantic, but it wouldn't be as true to say that they lead it. It is a wave that has come together quite spontaneously, composed of singers whose love of traditional music has nothing academic about it, who between them communicate the sort of excitement revival music used to have. It started savaging itself. Even the Young Tradition came together almost accidentally. Their name was taken from a club started by Bruce Dunnet on a strictly traditional basis, featuring internationally famous "greats" like Joe Heaney alongside a younger generation that was trying to find its own voice.

ANARCHIC

The club folded, but Dunnet encouraged three of its singers, Peter Bellamy, Royston Wood and Heather Wood (who are no relation), to keep singing together and to travel around in — undoubtedly helped them get started. Like so much that happens in the new folk wave, the Young Tradition seem to be completely anarchic in organization. Royston is the oldest (31), an ex-graphic designer who used to sing in his cab during the four years he was a long-distance lorry driver. He really got started, however, when he met Irish ballad-singer Frank Smythe in the Scillies and became known in the clubs at the beginning of 1965. Sheffield-born Heather is 20 and had six months at university and three as an officer cadet in the WRAC before she met Pete and Roy and started singing English traditional music rarely, and very little of her voice gets



MacCOLL • KILLEN • DAVENPORT

Now it's a New Wave in folk . . .

through their close-textured songs, but her high, far-out harmonies in fact contribute something integral to it. Pete Bellamy is 21, blond, with a Ho Chi Minh beard and is very influenced by the Norfolk folk singer Harry Cox, many of whose songs are in his repertoire. This is as it should be, since Peter is one of the few singers of East Anglian songs on the traditional scene today who is actually an East Anglian. Of the singers to be heard with the YT at such clubs as the Wednesday-night Mercury Theatre club in Notting Hill Gate, one of the most impressive is Tony Ross, an Exeter school-teacher who has already become one of the few names to conjure with on the London scene. Some of the reasons for this are extra-musical: he is dead sexy from what I hear the girls say. But he's also a fine singer, preferably unaccompanied, but also to his own accompaniment on guitar or melodeon. His main influences, he believes, have been Louis Killen and Cyril Tawney. He sums up his attitude to folk music as follows: "I believe folk music is to be enjoyed first and then to be revered." Jim Doody has an interesting background — Co. Galway in Ireland and the East End of London. He learned songs from his grandfather and sang at family gatherings in Ireland, and also learned Cackney music hall songs from his Dad. He used to be a member of the "Crickles" Group, sponsored by Ewan MacColl and admits to a certain MacColl influence in his work. His view of MacColl seems much less coloured by emotion than many.



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Terry (trp, flageolet), Brookmeyer (valve trmb), Roger Kellaway (pno), Bill Crow (bass), Dave Bailey (dr).

If the last Terry-Brookmeyer album was fractionally disappointing, this makes up for it. It's a beauty—uninhibited, highly professional, swinging, melodic and, dare one say it, great fun.

This isn't anybody trying to prove anything—just five guys having a wail of a time. Terry's popping horn is brilliant, combining musicianship, invention and wit. Brookmeyer makes an ideal partner, both as soloist and in the occasional duologues.

Roger Kellaway, one of the best of the new pianists, is at home in any style and ranges here from stride piano to the more fashionable rippling lines. Crow and Bailey sound as though they had worked together for years—which of course they have.

This is sophisticated jazz, with no loose ends. And in these avant garde days it's as pleasant to be able to relax and just let the music flow over you knowing that nobility is going to goof or try to persuade you that nobility is a necessary virtue.—B.D.

records

new

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

MILES—STILL AHEAD

MILES DAVIS: "Four & More." So What, Walkin', Joshua's Groove, Four, Seven Steps To Heaven, There Is No Greater Love/Go-Go. CBS WPC62655

Davis (trp), George Coleman (trb), Herbie Hancock (pno), Ron Carter (bass), Tony Williams (dr). New York, February 12, 1964.

MILES DAVIS albums are always an event, and this one is no exception.

It would appear from the highly informative sleeve-note that this was recorded at the same concert which produced the "My Funny Valentine" album, and it's well up to the same high standard.

Polished

The Quintet is a highly highly polished group (although Hancock seems lost about Miles's intentions on the theme statement of "Greater Love"). So does Miles, come to that) with four superb members and one very much more-than-competent in Coleman.

The material is more or less typical, and all are taken at faster than usual tempos—a sign (as Billy Taylor notes in his sleeve contribution) of the jazz truism that the more familiar the tune the faster it is played.

Miles "live" in concert can be a different proposition from



MILES: searing through the changes.



PEE WEE: blues infected and swingy.

PEE WEE RUSSELL

PEE WEE RUSSELL: "A Portrait of Pee Wee." Exactly Like You, If It Depends On You, Had You Got It Nowhere, That Old Feeling, I Used To Love You, The Wee Blues, I've Got The World On A String, On No! Society SOCIETY.

Russell (cl), Ruby Roff (trp), Bud Freeman (trb), Dickenson (trb), Nat Pierce (ten), Charlie Parker (bass), Karl Kiffe (dr).

THIS is a reissue—cheap at ten bob—of a Russell set, made around 1958 I believe, previously released here on Counterpoint label in '61.

It is a fairly good album, better than that for Pee Wee, which has rather too many lifeless solos from men who can play with great verve and dynamic force and usually do.

In part, this lack of fire is

the responsibility of the rhythm section which doesn't perform with the drive or authority to keep such a session sparking consistently.

"If All Depends" is one on which the music becomes tepid during the solo routine; "If I Had" seems to drag its feet a bit, and one or two more carry relaxation too far.

Three of the tracks have clarinet delivering poetic variations in a quartet setting. "Exactly" has an opening statement which is pure Pee Wee craft; very close to the theme at first but blues-inflected and swingy. Then he blows out in his best unquilted vein. Pierce, Porter and Kiffe solo and Russell returns to ad lib the finale.

"If I" is another quartet number, and Pee Wee's own blues—a wailing piece heard on his British tour—is the third, and it's a lesson in feeling. So is "Old Feeling."

All the rest contain well-thought-up contributions from clarinet, tenor, trumpet and trombone and likeable arranged spots. But, as I've said, the divine spark is missing.—M.J.

TRACEY / WELLINS

NEW DEPARTURES QUARTET: McTaggart, Afro Clarke, Culloden, Moor, Love, We'll Wait Variations. Atlantic TRA 154.

Bobby Wellins (trp), Stan Tracey (pno), Jeff Clyne (bass), Laurie Morgan (dr).

STAN TRACEY and Bobby Wellins have already given us the best British jazz album in years since the "Under Milk Wood" suite, and although this is by the same group (with the exception of Laurie Morgan) it falls a bit short by comparison.

Three of the tunes were written by Wellins, with "Guided" the most serious and intriguing. Bobby envisages this piece for a large orchestra, but the quartet do it a fair amount of justice. Together with "McTaggart," a plaintive tune with decidedly Scottish overtones (to my Glaswegian lugs anyway), they are a timely reminder that Wellins is a composer of talent as well as one of our most original jazz voices.

"Love" is the "I Can't Give You Any" we're all familiar with, and has an easy, loping tempo.

However, there's a tenuousness about the whole album which spoils what could have been a notable release. Wellins and Tracey are well below their performances on the "Milk Wood" album, and whereas that was great by any standards, this can only be described as "fair," what used to be known as "local standards"—B.H.

HIGHLY DANGEROUS, THIS GIMMICK

NEWPORT JAZZ FESTIVAL: "Great Moments In Jazz." Sweet Georgia Brown, Tin Roof Blues, Stars Fall In Alabama, The Blues, New Baby, At The Jazz Band Ball, Isle Of Capri, Relaxin' At The Jazz, With I Could Shimmy Like My Sister Kate, Royal Garden Blues, I'm In The Mood For Love, Big Noise From Winona, Stealin' Apples. (RCA Victor RD755)

Overall personnel: Max Kaminsky, Muggsy Spanier, Winny Manone, Joe Thomas (trb), Edmond Hall, Pozzato, Locke (cl), Lou McGarity, George Evans, C. Hogan-boham (trmb), Bud Freeman (trp), Muggsy Spanier, Stan Stewart (bass), George Wettling, Jo Jones, Buddy Drolen (dr). 7/7/64.

THE gimmick here is a simple, if highly dangerous, one: to attempt to re-create certain styles and classic performances of the past. In person, at Newport, it probably worked; on record I found it vaguely depressing.

Those tracks on which musicians are not trying for a specific historical area, understandably, the most successful. Hall, for instance, performs "Sweet Georgia" with his customary scouring tone and attack, supported by Jones, Stewart and promoter Wein (who handles all keyboard duties in the absence of an aging Joe Sullivan).

The same goes for Max Kaminsky socking out "Tin Roof" over a strongly rhythmic background which has hours underlining the finish. But with McGarity's "Alabama" we enter the realms of tributes, and this bow to Ted Garner has no special behaviour. Much brighter are the Freeman feature (familiar arrangement) on "Baby" and the Chicago All Stars ver-



HALL: scouring

sion of "Jazz Band", both with Hucko added. Big the Kaminsky-Freeman-McGarity line-up.

Wingy's re-casting of his "Capri" hit is only so-so, though the carefree spirit is still in evidence, but Muggsy brings a good deal of life to his old "Touro" blues, and the 100 numbers.

Hall turns in a nice solo and ensemble job but Brunis lags a little and his vocalisms in "Kato" are rather a sorry. Wettling keeps things biting at his end.

The "Triumphant Evening For The Faithful Of Jazz", as the set is subtitled, concludes with the "Big Noise" warhorse—re-minted by Hag-gart and Drolen—and a fast, high-flying "Apples", hotly fired by Hucko with fine support from the drummer (Drolen?).

If I feel faintly disappointed with the album, it's probably because I lived through most of the original performances. Still, there are lots of varied, enjoyable and nostalgic moments.—M.J.

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Anita's technique can't hide some old mannerisms

ANITA O'DAY: "The Jazz Stylings Of Anita O'Day." Honeyuckle Rose (a), Fly Me To The Moon (b), Light (c), I'm Gonna Be Right (d), Sweet Georgia Brown (e), You're The Top (a), Fly Me To The Moon (a), Tea For Two (a), I'm Gonna Be Right (a), Take The "A" Train (a), Easy Living (a), Old Devil Moon (a), I'm Gonna Be Right (a), I'm Gonna Be Right (a), Wonderful (a), They Can't Take That Away From Me (a), Under A Blanket Of Blue (a), Slaughter On Tenth Avenue (a), Verve VLP(25).

O'Day (v), Buddy Bregman Orch. (b), Oscar Peterson Quartet (c), O'Day Trio (d), Marty Paich Orch. (e), Johnny Mandel Orch. (f), Cal Tjader Quartet (g), Three Sounds (h), Bill Holman Orch.

ALTHOUGH I believe that Miss O'Day is still the best of the Billie Holiday followers I retain reservations about her singing.

She can read a ballad better than most and when her ballad material is first class—as with "Travin' Light" and "Blanket Of Blue" on this LP—she deserves a place alongside Billie, Sarah and Ella. But when she is at her most mannered—as on her very familiar versions of "Sweet Georgia Brown" and "Tea For Two"—I flush with embarrassment.

Having admitted to my prejudices, I must say that this is, on the whole, a satisfying album. With tracks recorded over the past six or seven years and a wide assortment of accompaniments, there is plenty of variety and a lot of brilliant vocal technique.

It may be a mistake to include "Easy Living", when Billie said the last word on the subject, but Anita is close enough to the original for it to be taken as an intentional tribute.

And when all's said and done, there aren't many singers who can give better performances than Anita O'Day.—B.D.



O'DAY: variety

RADIO JAZZ

Times: BST/CET

FRIDAY
 8.0 p.m. M2: Jazz, 8.30 H2: Jazz Mondo, 10 M2: Monk Big Band, 9.25 M: Jazz Corner
 10.0 A: Jazz 2, 11.00 M: Jazz At Night (Bigard, Morton, Spanner, etc.) 11.35 Z: Earl Kitchener, 11.55 M: George Russell Sextet, Don Cherry, Jean-Luc Ponty Quartet, George Gruntz, Amadeo Tommasini, Trio, 1.31 M: Blues In The Night (Hackett, Ellington, Gibbs, Havelman, Allison, Pearl Bailey)

SATURDAY
 12.0 noon BBC TV: Jazz Beyond Requests (Humphrey) 12.0 L: Alice Babs, 12.30 p.m. L: Moulton, 1.30 M: Jazz, 2.15 M: Jazz Jazz Club, 3.30 E: Classic Jazz Museum, 5.15 L: Classic Jazz, 6.30 M: Pop and Jazz, 10.30 Q: Pop and Jazz, 11.15 T: Harry James, Tommy Dorsey, Gene Krupa (1935-40)

SUNDAY
 9.30 p.m. G: Jay Jay Johnson Combo and Big Band, 7.0 M: Radio Jazz, 7.20 M: Radio Dolly, 7.35 M: Jazz 10.30 A: Nicky, 10.55 M: Jazz, 11.31 M: BBC L: The Jazz News, 11.31 M: Scott Quartet, Mark Murphy, Albert Ayler, Steve Lacy, Graham Charles-Sopht, 11.45 A: B.B. King (Hugues, Passafium, 12.15 E: Jazz at the Bear Jazz)

MONDAY
 12.5 E: Booker Ervin, Bizzelland, T. Bob Frankel, 11.10 M: Thelma Houston, Monk Quartet

TUESDAY
 8.0 p.m. E: Joe Byrd, Harry Arnold, 8.45 L: Chamber Jazz, 10.15 R: M2: Jazz Corner, 10.30 G: Jazz, 11.0 M: Jazz and M2: Jazz 11.5 Q: Jazz, 11.55 T: Pop and Jazz

WEDNESDAY
 8.0 p.m. L: Jazz, 8.30 M2: Jazz, 9.30 M: Jazz Today (Charles Fox), 1.10 M2: Jazz, 2.45 M: Jazz, 3.15 M: Jazz, 4.45 M: Jazz, 5.15 M: Jazz, 6.15 M: Jazz, 7.15 M: Jazz, 8.15 M: Jazz, 9.15 M: Jazz, 10.15 M: Jazz, 11.15 M: Jazz

THURSDAY
 11.15 T: Andre Favein, 12.0 T: Art Blakey and New Jazz Messengers

FRIDAY
 11.15 T: Andre Favein, 12.0 T: Art Blakey and New Jazz Messengers

SATURDAY
 11.15 T: Andre Favein, 12.0 T: Art Blakey and New Jazz Messengers

SUNDAY
 11.15 T: Andre Favein, 12.0 T: Art Blakey and New Jazz Messengers

SWING ERA: 12.0 V: Johnny Ort, 10. Eddie Lockjaw Davis

WEDNESDAY
 8.0 p.m. L: Jazz, 8.30 M2: Jazz, 9.30 M: Jazz Today (Charles Fox), 1.10 M2: Jazz, 2.45 M: Jazz, 3.15 M: Jazz, 4.45 M: Jazz, 5.15 M: Jazz, 6.15 M: Jazz, 7.15 M: Jazz, 8.15 M: Jazz, 9.15 M: Jazz, 10.15 M: Jazz, 11.15 M: Jazz

THURSDAY
 11.15 T: Andre Favein, 12.0 T: Art Blakey and New Jazz Messengers

FRIDAY
 11.15 T: Andre Favein, 12.0 T: Art Blakey and New Jazz Messengers

SATURDAY
 11.15 T: Andre Favein, 12.0 T: Art Blakey and New Jazz Messengers

SUNDAY
 11.15 T: Andre Favein, 12.0 T: Art Blakey and New Jazz Messengers



POP

POP

POP

new records

POP: reviewed by the Melody Maker pop panel



NANCY: repeat

BOOTS ALL OVER AGAIN!

SINGLES

NANCY SINATRA: "How Does That Grab You Darlin'?" (Reprise): How do you follow up "Boots"? Quite easy. By bringing out a record exactly the same with slightly altered lyrics — which is what Nancy has done here. Contains same charm and gimmicks as "Boots" but gets a little boring towards the end. Likeness to "Boots" plus Herb Alpert sound with horns should propel this to top of U.S. chart, but unlikely to score so highly in Britain.

LOU CHRISTIE: "Rhapsody In The Rain" (MGM): Lou's follow-up to "Lightin' Strikes" involves same ingredients. On this medium tempo track the falsetto passages are a little wearing — they really do sound like singing mice!

RAY CHARLES: "Together Again" (HMV): Another slow ballad from Mr Charles. This number, written by Buck Owens, has naturally a C&W flavour but Ray sings with more soul than his usual C&W offerings. Could hit. Flip, "You're Just About To Lose Your Crown" the A-side in the U.S. is an up tempo rocker in better swinging Charles style. Why was it flipped?

ROY "C": "Shotgun Wedding" (Island): This groovy disc is attracting a lot of attention on the London club scene. Tells story of "a shotgun wedding, here in this town". Humorous lyrics with semi-blue beat backing.

ROD STEWART: "Shake" (Columbia): The great Sam Cooke original presented here by young British soul singer Rod Stewart — of late with the Steam Packet. This version is closely allied to that of Otis Reddings' on the "Odis Blue" LP. Very well-made and performed record with jumping backing headed by arch looner Brian Auger, on organ. Be nice to see Rod with a hit — and this one might be it.

THE ROLLING STONES: "Aftermath" (Decca): Spanking new fourteen-track Rolling Stones LP. Undoubtedly this is the best they have made and should be their biggest British seller to date. The emphasis of the record is on big beat, power, and interesting "sounds". With the aid of dulcimers, sitar, organ, harpsicord, marimbas, fuzz boxes and the like, the Stones incorporate an overwhelming variety of atmospherics and tones. "Lady Jane" is a pretty track featuring Brian Jones on dulcimer and using exciting minor changes. Also worth a listen is "Under My Thumb", on which Brian plays marimbas and Bill Wyman a prominent f-zz bass. "Goin' Home" features 11 minutes 35 seconds of improvised blues, and "I Am Waiting" reminds you of an up-tempo Kinks cut. With "Think", recorded by Farlowe, and "Take It Or Leave It", by the Searchers, plus many other Jagger-Richard compositions, "Aftermath" should effortlessly take Britain by storm.

BARBRA STREISAND/ SYDNEY CHAPLIN: "Funny Girl" (Capitol). This album—with the original Broadway cast—features all the music from this comparatively new musical and to judge from its verve and vitality spilling from it, the

LPs

show will be the biggest smash London has seen for years. There are some very good songs—"People", for example—and Barbra shines through the whole production as one of the star finds of the century.

MARIANNE FAITHFULL: "North Country Maid" (Decca). Marianne's plain, simple voice sounds quite attractive on some beautiful melodies. She sings with a kind of earnest sincerity. "Donovan's Sunny Goodie Street" is a good song. So are "She Moved T.U. The Fair", "North Country Maid", "The First Time Ever I Saw Your Face" and "Green Are Your Eyes".

VIC DAMONE: "The Lively Ones" (Music for Pleasure). An attractive voice, always in tune, impressive technique with a strangely old-fashioned sound helped out by some marvellous Billy May arrangements and orchestras. The trumpets are marvellous. Included: "Charmain", "Cherokee", "Laura", "The Lively Ones", "Marie", and "Little Girl".

SANDIE SHAW: "The Golden Hits of Sandie Shaw" (Golden Guinea). What's Sandie's secret? Apart from Chris Andrews? Is it that she's sexy in a down-to-earth way? Is it that she's the bird next door rather than the fluffy film star type? What-

EXPERT ADVICE by Chris Hayes

My friend contends that the first American syncopated orchestra to come to Britain was led by Ted Rich, but I maintain that it was the Southern Syncopated Orchestra. Who is right? — W.J.K., London, SW17.

According to Hilton R. Schlemmer's "Rhythm On Record", sax-violinist Will Marion Cook came to Britain in 1900 and returned "a few years later" to present the Southern Syncopated Orchestra at the Philharmonic Hall. He made a second trip in "the early 1920s" with the all-coloured Southern Ragg-A-Jazz Band. As pianist-conductor, Fred (not Ted) Rich did not bring his band



BARBRA: shines

SANDIE: secret?

BRIAN: exciting minor changes

Stones go wild on new sounds

ever it is, this record proves she's had some great hits. Included: "There's Always Something There To Remind Me", "Long Live Love", "I'll Stop At Nothing", "Don't Count On It", "Message Understood", and "Girl Don't Come".

LIBBY MORRIS: "Ad-Libby" (RCA Victor). "One Of Those Songs" is one of those songs which can establish an artist. It's reminiscent of Edith Piaf. Libby is a sock 'em and rock 'em singer who is better seen than heard. On this LP is an incredible song called "It-That" which leaves nothing to the imagination.

Others: "Sand In My Shoes", "Alice Blue Gown", "Tea For Two", "Runaround", "On The Other Side Of The Tracks".

LITTLE RICHARD: "Great Hits" (Fontana). Little Richard makes James Brown sound like Cliff Richard. He's got an old-fashioned ring about his simulated excitement, an Americans would say, but there is a lot of groovy singing in there. Best: "Good Golly Miss Molly", "Baby Face", "Tutti Frutti", "Rip It Up", "Oh My Soul".

ROGER WILLIAMS: "Autumn Leaves" (London). If you like twinkling pianos and ad nauseum and we do mean ad nauseum, plus breathy choir — have a ball! The schmalz treatment is spread over "Anna Lisa", "The Whiffenpoof Song", "Memories Are Made Of This", "Someone To Watch Over Me" and other fine and inoffensive melodies.

"Welcome To The LBJ Ranch" (Capitol). The unfunny record of the year where a group of so-called funny men, sounding like schoolboys, put questions which are answered by the taped voices of President Johnson, Robert Kennedy, Dwight Eisenhower, Lady Bird Johnson, Richard Nixon and Barry Goldwater.

SAM FONTEYN: "Bibi Band Spectacular" (Columbia Studio 2 Stereo). Both swinging and sweet big band music, superbly recorded and played by an all-star band of British session men — including names like Kenny Baker, Eddie Blair, Keith Christie, Vic Ash, Harry Klein, Ronnie Verrill and Barry Morgan. Some of the sax section scoring is a little old-fashioned but the general result is a very nice noise on standards like "Hello Dolly", "It's All Right With Me", "Strike Up The Band", "Chicago" and "St. Louis Blues".

ANIMALS: "The Most Of The Animals" (Columbia). Fourteen favourite Animal tracks on one album is bound to be a seller. It's interesting to compare tracks like "Baby Let Me Take You Home", their first recording, and later efforts like "We've Gotta Get Out Of This Place", and note how much more relaxed Eric Burdon was in the early days. Whether with Alan Price or Dave Rowberry on organ, this remains a musically and often exciting group. Titles include: "House Of The Rising Sun", "Don't Let Me Be Misunderstood", "Bring It On Home To Me".

Pet makes it mean something



PET: charm

PET CLARK: "My Love" (Pye). Call it what you will, she has the touch that transforms a pop song into something meaningful, even in a small way. Here, she works that charm effectively on "My Love", "Have I The Right", (slow, and very well done) "Round Every Corner" and "You're The One".

IVY LEAGUE: "Our Love Is Slipping Away" (Piccadilly). Their contribution to the pop scene was a different sound. It's still different in retrospect and well produced. Here they offer the title track plus "Don't Think Twice, It's Alright", "Don't Worry Baby", and "Make Love".

TRENDS & GUTHRIE

FOLK LPs

In his way, Woody Guthrie was a champion. He started a lot of trends that are now traditional, or that pave for traditional, and had a great deal to do with the post-war generation of young men who have struck out down the highway with a guitar, a song and a protest. I wonder what he makes of it all now. Anyway, interested parties can hear the original in a dozen songs and an instrumental presented under the title "RED ON THE FLOOR" (Verve VLP 5068). These Folkways recordings, previously unreleased, cover a ten-year period just prior to Guthrie's illness. Included are "Little Black Train", "Poor Boy", "Mina's Song" and a typical "Mean Talking Blues". Cisco Houston teams up with Woody on four more songs, and the pair are joined by Sonny Terry on harmonica on a few other tracks. Real, unpretentious folk poetry can be heard here. — M.J.

LEN BARRY: "Havin' A Good Time" (Cameo Parkway). Rhythmic performances, but still pretty mediocre even when you can hear him above the vocal groups. Titles: "You Can't Sit Down", "Miss Daisy De Lize", "Havin' A Good Time", and "Bristol Stomp".

EPs

CLIFF RICHARD: "Hits From When In Rome" (Columbia). Heart-throb Cliff goes Italian and lays siege to the hearts of his many female fans. Four Italian pieces, sung mostly in Italian prove that if Cliff decides to quit show business in a couple of years, it'll be a great loss to the ranks of romantic British singers. He handles the Italian especially on "Come Pranzo", "Volare", "C'è un cielo Vole" and "Arrivererci Roma".

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CHRIS: 'There was no row.'

Chris Curtis finds pop pace too hot

SEARCHERS LEADER QUILTS

AFTER six years Chris Curtis, leader and drummer of the Searchers, has quit. Chris will not be going with the group on their American tour which begins next week.

Relaxing at his parents' Liverpool home, Chris disclosed why he had left the group, whose hit records include "Goodbye, My Love" and "Needles And Pins".

"I quit the group five weeks ago after we returned from our tour of Australia with the Rolling Stones," he said. "I did it because I was ill. There was no row, it was simply overwork and overstrain."

"The trouble started during the Australian tour and continued when I was in the Philippines. The heat was terrific and it was then that the vaccination injections that I had had became infected. But I still went on drumming. "When I came home in the beginning of March, I went to see a doctor. He ordered me to rest. Since then the group has found a replacement drummer (John Blunt) and our agent Tino Burns has released me from all my commitments."

"I have no idea when I'll be fit enough to get back into show business or even whether I'll be rejoining the Searchers. They're a great group and I've been with them since they started six years ago. "But it's tough life being a pop idol. The strain is terrific, having to face all those screaming fans night after night."

Resting in blue jeans and open-necked yellow shirt, Chris concluded: "All I want now is peace and quiet. I'm spending my time writing songs and generally lounging about. I may go off to Scandinavia soon but one thing is certain — there will be no more drumming for a long time."

He is the second member of the Searchers to quit. Bass guitarist and lead singer Tony Jackson left in July, 1964, to form his own group.

Newport Festival on July 21 to 24

FROM New York comes the first news of the Newport Folk Festival taking place from July 21 to 24 this year. The day before the opening, Wednesday, July 20, has been designated children's day by the organisers.

It will be organized by Oscar Brand, and other performers for the children will be Theo Bikel, Judy Collins, Bessie Jones, Jean Ritchie, and Buffy Sainte-Marie. Local children will perform singing games.

Another innovation will be the inclusion of traditional folk crafts, including tweed weaving, pottery, wood carving, basket weaving, Indian patchwork makers, Eskimo ivory carvers, and Nova Scotia net weavers.

Among the artists appearing at Newport at the Festival will be Theo Bikel, Oscar Brand, Brownie McGhee and Sonny Terry, Judy Collins, Bob Dylan (in a mood to be booted?), Jack Elliott, Mimi and Dick Farina, Flatt and Scruggs, Carolyn Hester, Bessie Jones, Clark Kesinger, Phil Ochs, the Pennywhistlers, Jean Ritchie, Grant Rogers, Buffy Sainte-Marie, Joseph Spence and Howling Wolf.

No announcement has been made of the traditional British performers to appear.

Meanwhile, the date of the first, tentatively named World Folk Festival to take place at Beaulieu, Hampshire, has been changed to August 6. Names of the artists appearing have not yet been announced, but in view of the "world" tag one hopes there will be something more than just a collection of American big names with a few British folkies thrown in for good measure.

It's about time some of the fine folk musicians from Eastern Europe, Asia and Africa

FOCUS ON FOLK

got a look in with the folk revival. In many ways because their music hasn't decayed so far, they are way ahead of us.

The EFDSS is organising a National Folk Week in almost a year's time from April 27 to May 6. It is for all local folk groups and clubs and dancers to organise something special in that week. Like performing folk music?

Newcomers from Jim Craig of Dundee of the Blairgowrie Festival of Traditional Music and Song taking place in the berrylfields area, right in the heart of Scotland's traditional music country, to take place from August 5 to 7.

The idea, says Jim, is to try to create something like the atmosphere of an Irish "Fleadh Ceoil" — a sort of marathon ceilidh in which folk singers take over a whole town and spend the whole time singing their heads off.

On each night there'll be a concert in the town hall followed by ceilidhs in two or three hotels, with late licences. It sounds like the sort of unorganised festivity which could be fabulously enjoyable getting folk music right out of the straightjacket of club or concert, or one long drag Depends largely on how many traditional performers actually turn up and how much careful behind-the-scenes planning goes into the basic arrangements.

As the man said, my best ad-libs are the ones I rehearse the longest. "Skill from Scotland, Andrew Moyle tells me that there are going to be a number of performers from south of the border at the Glasgow Folk Centre in Montrose Street in April.

Last Thursday, Friday, Saturday and Sunday they had Rod Garfield and Eddie Humphreys from Peterborough and this weekend they've got Mark Newman from Leicester.

On April 23 they've got Stanley and Wiza Jones playing bluegrass, and on April 30 they've got a treat in store with Frankie Armstrong and Michael Asper.

Local singers appearing during April are the leftover from Glasgow on April 21 and the Lowland Folk Four from Dundee on April 24. — KAREL DALLAS

FOLK FORUM

THURSDAY

At 'LES COUSINS', 49 Greek St. Soho

JOHN FOREMAN
DON'T MISS!

BLACK BULL, High Road, N.26
JACQUELINE McDONALD and BRIDIE O'DONNELL.

FOLK CENTRE, HAMMER-SMITH, JOHNNY SILVO.

THE FOX, Islington Green, Bob Davenport and The Rakes.

FRIDAY

At 'LES COUSINS', 7.30 - 11.00

DAVY GRAHAM

BLUE ROOM, Angel and Crown, Upper St., N.1. Bar in clubroom.

CITY HALL — SHEFFIELD FRIDAY, APRIL 22nd

JULIE FELIX
MIKE SEEGER
McPEAKE FAMILY

HELEN KENNEDY
TERRY SMITH
AT SCOTS HOUSE Cambridge Circus 8.0

'LES COUSINS' Presents, 11.30-6.00 a.m.

ALL-NIGHTER
GERRY LOCKRAN

NEW TIGERS HEAD
Lee Green, S.E.11

THE SOUTHERN RAMBLERS, country and mountain music. **TONY SHAW**, guests.

ROYAL ALBERT HALL, Friday, June 10 at 7.30 p.m. **BILL MONROE** and **THE BLUE GRASS BOYS**, **BILL CLIFTON**, **HEDY WEST**. Tickets 17s. 6d., 15s., 12s., 8d., 10s., 7s., 6d., 5s., 3s., 6d.

From the Royal Albert Hall (KEN 5111) and usual agents.

SPIDER JOHN KOERNER! White Swan, Romford Market.

THE WHEATSHAF, 562 Kings Road, S.W.6. **DAVE TRAVIS**.

SATURDAY

A CELLAR SESSION with JACK & MARGARET KING and special guest **JOHNNY SILVO**. — 2 Regent Park Road, N.W.1. Commence 8 p.m.

ADRIAN TUCKER introduces Johnny Joyce and Mack of Levee Breakers, Anglers, Teddington.

At 'LES COUSINS', 7.30-11.30 U.S.A.'s great Blues Artist

SPIDER JOHN KOERNER

come early to avoid disappointment.

BERT JANSCH
PETE COULSON
TONY MC CARTHY
AT SCOTS HOUSE
Cambridge Circus 7.30

CITY HALL—NEWCASTLE SATURDAY, APRIL 23rd

JULIE FELIX
MIKE SEEGER
McPEAKE FAMILY

COLYER CLUB, 61, Newport St. W.C.2. ALL NIGHT SESSION, MIDNIGHT GERRY LOCKRAN.

COUNTRY WESTERN News See "Publications"

FOLK MUSIC at The New Greenford Hall, Greenford Broadway, Saturday, April 30 8 p.m.

Stewartry Hill Boys, Nigel Ben-Ashley and Tex Tiley, The Ian Campbell Folk Group, 7s., 6d. 5s. Tickets Town Hall, Kaling, KAL 3454, Ex. 243 and Travel Bureau, 7, The Broadway, Greenford, WAX 2162/2235.

'LES COUSINS' presents, mid-2 a.m.

ALL NIGHTER
BERT JANSCH

THE HAVERIM and **THE THREE SHADES OF BLUE** at the Hole in the Ground 8.30 p.m.

TROUBADOUR, Paris Court at 19.30. **SANDY & FRANK**.

AT BATTERSEA MAGS HEAD **JOHN PEE WEE** and **ROY** with guest **TONY MCCARTHY**.

At 'LES COUSINS', 7.30-11.30

WESTON GAVIN.

COLYER CLUB, 61, Newport St. W.C.2. 3 p.m. **RAY & BENNETT**.

DE MONTFORT HALL — LECESTER

SUNDAY, APRIL 20th

JULIE FELIX
MIKE SEEGER
McPEAKE FAMILY

DIZ DISLEY, Starting Gate, Wood Green.

SUNDAY cont.

HAMPSTEAD, **STEFAN ZOBEL**, **ROD MACHILING**, The North-west Three, Terry Gould, The Empire, Opposite Chalk Farm Station. 7.45 p.m.

KINGSTON, Union Hotel, 8 p.m. **DEREK SARJEANT**, **ALAN HARLOW**.

PIERS HAYMAN and **THE SUNDOWNERS** at the Hole in the Ground.

ROYAL ALBERT HALL, Sunday, May 8, at 7.30 p.m. "New Songs" with **BUFFY SAINTE-MARIE**, **SPIDER JOHN KOERNER**, **LEON ROUSSELTON**, **HATT MCGILLON**, **Alasdair Clayre**. Tickets: 20s., 16s. 6d., 12s. 6d., 10s. 6d., 8s., 6d. From R.A.H. (KEN 5111) and usual agents or by mail from Folk Directions Ltd, 39 Gloucester Avenue, N.W.1.

SINGERS' CLUB, Sunday, April 17, 8 p.m. The John Snow, Broadwick Street (off Berwick Street), W.1. **EWAN MCCOLL**, **PEGGY SEEGER**, **SHEILA STEWART**.

ST. ALBANS, Queen's Hotel, 7.30 p.m. **Frankie Armstrong** and **Dennis Turner**.

TROUBADOUR, 9.30 **JOHNNY SILVO**.

MONDAY

ARE YOU a member of the EXCELSIOR, Charing Cross Road? Opportunity to join when **JOHNNY SILVO** presents

THE YOUNG TRADITION

At 'LES COUSINS', 7.30-11.00

JOHN LEMONT

CRUBEN CLUB, Winstanley Arms, Clapham Junction Station. **AL O'DONNELL**.

FREE TRADE HALL — MANCHESTER

MONDAY, APRIL 25th

JULIE FELIX
MIKE SEEGER
McPEAKE FAMILY

TUESDAY

At 'LES COUSINS', 7.30-11 a.m. Completely free for all members.

COLSTON HALL, BRISTOL, TUESDAY, APRIL 26

JULIE FELIX
MIKE SEEGER
McPEAKE FAMILY

THE CROWN, TWICKENHAM, **JON ISHERWOOD**.

WEDNESDAY

At BARKING, 7.45 p.m.

SPIDER JOHN KOERNER
"Red Lion", North Street, Admission 3/-.

At 'LES COUSINS', 7.30-11 a.m. **PETER COX & PIERS HAYMAN**.

BOREHAM WOOD FOLK CLUB, **DIZ DISLEY**, **LES BRIDGER**, **GUY**.

COOKS FERRY INN, EDMON- TON, New folk club, the LEA- THERN, ALSO BACKWATERS.

FOLK at the SOUTH WESTON, Richmond, **SEAN MCCARTHY** and the Young Crubens Singers.

MERCURY THEATRE, Notting Hill Gate, 8 p.m. **COLIN CATER**, **DICK SMELL**, and **RESIDUES**.

MIKE AND PEGGY SEEGER, The distinguished American Folk Singers in concert at the Fairfield Hall, Park Lane, London, Wednesday, April 27th at 7.45 p.m. Tickets: 17s. 6d., 15s., 12s. 6d., 10s. 6d., 8s. 6d., 6s. 6d. From Fairfield Hall, Croydon and usual agents. Telephone Croydon 9251, or Cullerds, 70 New Oxford Street, W.1.

OXFAM FENNARIO FOLK CLUB, "Hand and Flower", Kings Road, Fulham, S.W.6. Guest, **BARRY BEATTIE**, Residents, **CREEKSIDERS**.

PHILHARMONIC HALL LIVERPOOL, WEDNESDAY, APRIL 27

JULIE FELIX
MIKE SEEGER
McPEAKE FAMILY

SURBITON, Assembly Rooms 8 p.m. **DEREK SARJEANT**, **CYRIL LAWNEY**, **JOHN FRASER**.

Friday, April 22nd, 8 p.m.

Cecil Sharp House
2 Regent's Park Rd., N.W.1

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NEWS EXTRA • NEWS EXTRA

DUSTY SPRINGFIELD makes her first appearance on BBC-TV's Whole Scene Going on May 11 when she is featured "Profile". She opens a week's cabaret at clubs in Bolton and Wigan on April 20.

Kenny Ball will present his new single, "Poor People Of Paris" on Thank Your Lucky Stars (April 30). Sugar Pie Desanto returns to Britain for a new 17-day tour on April 28.

The seventh Yugoslav International Jazz Festival will be held from June 2 to 5 in the holiday resort of Bled. Johnny Dankworth has written the score for the new film, Morgau — A Suitable Case For Treatment, starring David Warner and Vanessa Redgrave.

Ray Conniff and his wife Ann fly to London for a six-day holiday on June 7. During his stay, the American bandleader-arranger will give a party for his fan club in London on June 11.

The Femmen have signed a three-year contract with CBS Records. Their next single will be released on May 6 and they are to record an LP for America.

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DUSTY'S DEBUT ON WHOLE SCENE GOING

Berlin, Helen Shapiro flies to Malta on April 21 for a week of cabaret. She opens for a week at Manchester's Cabaret Club on May 1.

* * *

THE Gothic Jazz Band is resident at the Club Africain, Zurich, Switzerland, throughout April. They resume their regular Friday sessions at London's Ken Colyer Club on May 7. ... bassist John Hawksworth and singer-pianist Art Fairbank have recorded an album titled "This is My Life".

The Bo Street Runners have a new single, "Drive My Car", released by Columbia on April 29. ... Phil Franklin, Terry Thompson and Keith Nicholls have left the Mike Daniels Band and formed the Phil Franklin Swing Sextet.

Tom Sloan, head of BBC light entertainment, joins Granada's Philip Mackie as a judge at this year's Golden Rose of Montreux — the annual championship for TV shows.



DUSTY: Profile

The Chris Barber Band leave for a new fortnight's tour of Germany on April 17. They record a BBC Band Beat show on April 29. ... the Summer Set are resident at Hamburg's Top Ten Club throughout April.

The Marquee Club now opens on Sunday afternoons with David Bowie and the Buzz whose current single is "Do Anything You Say".

'Chicago' concert

EARL HINES, Bud Freeman, Buck Clayton, Rex Stewart, Alex Welsh and his band, and Humphrey Lyttelton and his band star in a unique concert at London's Royal Festival Hall on May 28.

The concert — at 6.15 p.m. — is titled "Jazz — From Chicago To Kansas City". It is presented by promoter Harold Davison. It will be followed by another at 9 pm by the Errol Garner trio. It opens Garner's 1966 tour of Britain.

Earl Hines concluded his tour of the country at London's 100 Club last week, but stayed on with his family to see something of London. He left Britain yesterday (Wednesday) for dates in France.

Carl back?

CARL PERKINS, the American rock star who toured Britain with the Animals last year, may return here for a two week tour in September for promoter Roy Tompsett.

Roy told the MM: "We are negotiating to bring Carl over for two weeks in Britain and a week on the Continent." Perkins — who wrote "Blue Suede Shoes" — the early Presley hit — will do clubs, ballrooms and TV dates if he comes.

Tempest is negotiating to exchange Herman's Hermits for it & Burt Fats Domino, whom he is bringing to Britain for a tour of major seaside venues this summer.

Stars at MM Beat Contest

EVERY SUNDAY at the MM Beat Contest in Brighton's Regent Ballroom showbiz personalities drop in for a drink and to cheer on the groups. Among last week's visitors were (l-r) Neil Christian, whose "That's Nice" is 33 in this week's Pop 50, Billie Davis, Diane Ferraz and Nicky Scott. They are featured on a current single, "Me And You".

1001 CLUB

100 OXFORD ST. W.1
1.30 to 11 p.m.
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MONTY SUNSHINE'S JAZZ BAND

Saturday, April 16th
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Sunday, April 17th
BRIAN GREEN'S NEW ORLEANS STOMPERS

Monday, April 18th
MONDAY NIGHT DISC SESSION
with D.I.X. LIVE GROUPS, LATEST RECORDS and GUEST STARS ALL YARD MEMBERS FREE

Tuesday, April 19th
FIVE PROUD WALKERS
plus full supporting programme

Wednesday, April 20th
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CHARLIE GALBRAITH ALL-STAR

FRIDAY, APRIL 15th, 7.30
CUMAX JAZZ BAND

SATURDAY, APRIL 16th, 7.30
ERIC SILK SOUTHERN JAZZ BAND
SUNDAY AFTERNOON 3-4, FOUR & BLUES

SUNDAY, APRIL 17th, 7.30
RAY & EMMETT

MONDAY, APRIL 18th, 7.30
KEN COLYER'S JAZZMEN

WEDNESDAY, APRIL 20th, 7.30
DON COOK ALL-STAR

THURSDAY, APRIL 21st, 7.30
KID MARTYN KAGTIME BAND

FRIDAY, APRIL 22nd, 7.30
FOUR & BLUES 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WINWOOD: his "Blues" is really Clapton's

STEVIE IS OVER-RATED

IS the Spencer Davis Group that good? "Stevie's Blues" rated as their greatest recording is a straight copy of Eric Clapton's "Telephone Blues", and the whole guitar technique used by Steve is copied from Eric Clapton. —ROGER WARNER, South Oxendon, Essex.

ALONGSIDE Eric Clapton, Hank Marvin looks like a beginner. Tunes like "Stingray" haven't a hundredth of the power of one of Clapton's blues solos.—NICHOLAS HARRISON, London SW11.

I THINK that J. Freestone (MM April 2) is a dedicated Shadows fan who was disappointed at not seeing Hank Marvin's name mentioned in the Group's Group poll, and has never heard Eric Clapton play.



CLAPTON: copied

Can Dud do what Lewis couldn't do?

CAN the Dudley Moore Trio succeed where Ramsey Lewis has failed in bringing pop tunes in modern jazz style to the British chart? Hundreds bought Dudley's recent LP because of his current popularity. I'm sure more would buy his singles.—D. G. GREGORY, Hornchurch, Essex.



DUD: singles?

PETE TOWNSEND'S comments on the Army made me feel sick.

How can he comment on something he knows nothing about?—CPL R. HALL, B. Coy Anti-Tanks, 1st Bn The Royal Sussex, Lydd Camp, Kent.

THE Golden Rose Of Montreux, Oscars, Grammys are just a few of the awards handed out every year.

But isn't there room for another award—for the best guitar performance on record of the year? If I could award "A Golden Electricum" I'd give one to Holly, Tony Hicks—PETER MORFOOT, Huddersfield, Yorks.

● LP WINNER

Eric's music is more complex and faster than anything the Shadows have done. However, those who have heard John Slaughter will know who is master of British R&B guitar.—PHILIP BOWMAN, London N12.

HAVE Sonny and Cher returned to the chart under the pseudonyms of Simon and Garfunkel?

This is exactly how the American version of "Homebound" strikes me.—MISS E. ISAACS, London SE6.

WHY don't British record companies record more British jazz?

The market is flooded with American musicians, and the only well-recorded British group is the Stan Tracey Quartet.—MARTIN GOULD, Edgware, Middlesex.

● LP WINNER

THE lack of visiting musicians to Newcastle is distressing but not unusual.

The British Institute of Jazz

Studies with support of fans could help to rectify this situation. With strong membership we would make representations to promoters and club owners to present artists at venues outside the usual circuit.

Fans are invited to find out more about the Institute from the secretary, Mr M. A. Wood, La Masia, 14 Beech Road, Chinnor, Oxon.—HOWARD MARCHANT, Leatherhead, Surrey.

"BALLAD Of The Green Berets" is the best disc since Barry McGuire's "Destruction" by any American artist.

What has the MM got against Barry?—K. PROSSER, Warrndon Estate, Worcester.

WHAT a big con the pop music business is! Aren't there any real musicians left, people who get a bigger kick out of playing or singing music they believe in, than being slaves to that paper god called money?—PETE WARNE, Enfield, Middlesex.

* MAILBAG

What about groups on the move?

IT would be nice to see a regular column in the MM devoted to the movements of musicians in groups and bands. As well as being useful to musicians it would be interesting for the fans to know who's making the changes. How about it?—GERRY WISE, Benfleet, Essex.

■ If groups let us know, in writing, of changes, we'll see what we can do.—EDITOR.

AS a pop fan for a number of years, it is obvious that today's artists are becoming more and more professional, criticising their fellow artists and engaging in slanging matches.—G. SHEPPARD, Salford, Lancs.

BARRY SADLER's record is not the "pro-war propaganda" everyone seems to think. "The Ballad" does not glorify the war in Vietnam, but praises the bravery of the men who fight.—N. HUMPHREY, London, W1.

CAUGHT IN THE ACT

FOR me it was a pronounced kick to witness the opening of Bill Coleman's first-ever British tour (Osterley Jazz Club, Friday). He was one of the musicians around whose playing my jazz tastes developed during the Thirties, and a number of his recorded solos remain among my favourite improvisations.



● BILL

Now, at the age of sixty-one, he could have lost much of his skill and force. But his debut in this country revealed a still-potent swing trumpet player with plenty of speed, range and attack and a recognisable approach of his own which combined familiar elements of his past style and new subtleties drawn from post-swing ideas. Coleman also sings—in a relaxed, good-natured manner, with nice timing and a trumpet-like shake at the end of his phrases.



● MARTHA

At Osterley, he and Bruce Turner's band led off with "Perdido", which includes a vocal, and follows with "Stompin' At The Savoy" played by Coleman on flugelhorn, Bruce and rhythm. The front-line duetting here was of the highest class.

On flugelhorn, heard again in "St James Infirmary", Coleman has a full, airy tone and calm but not too cool melodic which suits the instrument handsomely. I look forward to hearing more of this machine.

Turner, who maintained his usual standard of lyricism in his solo songs, was on clarinet for "St James", and Roy Crane (tp) was back on the stand. Bill concluded this set with a different from his first with "Royal Garden" and a vocalised "St Louis".

Then he was called back for "Jumpology", which featured more exceptional work by Bill and Bruce. The only thing I could have wished for was a better-knit rhythm team to stimulate the front men.—M.J.

Coleman — elder statesman at Osterley

Bygraves gave new light to some old favourites like "Dear Heart", "Hello Dolly" and "English Country Garden". Though he never had to stretch his voice Max threw in the lot, culminating in a foot-lapping, encore after encore, version of "Hello Dolly", which would have put even Frankie Vaughan to shame.—P.L.

MARTHA & THE

VANDELLAS

MARTHA and the Vandellas performed a minor miracle last week. They almost—but not quite—evoked a big response from a dead audience at Farnborough Town Hall with their taut-silk Tamla Motown artistry. Visually as well as vocally, Martha and her girls are one of the most exciting acts to tour here. Dressed in skin-tight, one-piece trouser suits, they attacked the unresponsive audience.

The act was short, however. Barely half-an-hour of numbers like "This Train", "My Baby Loves Me", "Dancing In The Street", "I Can't Help Myself" and "Uptight", with some U.S. dance demonstrations thrown in for good measure.

Martha has a voice which cuts through the Vandellas' softer rhythms and adds the dash of soul to the lyrics. I would have liked to have seen a longer spot and more of that fabulous Martha sound. But a taste is better than too much, perhaps.—A.W.

MAX BYGRAVES

YES, Max is back in cabaret, and what a sizzler of a show he presented on his return to the Talk Of The Town last week. Armed with a new bag of jokes, some which may have been aired before, Mr.

ARTHUR ALEXANDER

BACKED by the capable American singer Arthur Alexander gave a professional, but unmemorable performance at London's Marquee Club, last Tuesday. Easter excelled on the slow soulful ballads, like his long-winding version of "You Better Move On", which he wrote, and which the Rolling Stones made popular in Britain. "Stand By Me", the Ben E. King hit, again demonstrated Alexander's power and feeling, and if he's playing your way, he's well worth a visit.—N.J.

THE ACTION

AT the spacious Downs Hotel in Hasocks, Sussex, last Sunday a healthy Easter turn out of fans were treated to an energetic, balanced show from London's Action. This group's act is based on subtle raving rather than screaming R&B, so the unfamiliarity with their slightly obscure numbers sometimes left the audience a little bewildered. However their obvious talent, excellent harmonies, and clever, fiery, arrangements added up to a very professional group, who with the right record, should soon crash into the chart.—N.J.

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<p>Wednesday April 20th 7.30 - 11.30 Members: 3/6 Guests: 4/6</p>	<p>'The Evening News' "YOUNG LONDON SPINS"</p> <p>Star Disc Session introduced on stage by young London Columnist DAVID WIGG</p>	



MARIANNE: suspect pitch

MARIANNE FAITHFUL

IF Marianne Faithfull sang as well as she looked she would undoubtedly be topping the bill currently at the Paris Olympia instead of being number two to French folk singer Hugues Aufray. Accompanied sensitively by guitarist Jon Mark, Marianne sings a selection of her hits, in French and English, including "Come And Stay With Me", "As Tears Go By", "Yesterday", "Summer Nights", "Go Away From My World" and a bi-lingual version of "Plaisir d'Amour" which gets a particularly warm response. Miss Faithfull has no mobility on stage, little presence, her pitching is distinctly suspect—particularly on "Yesterday"—and her phrasing erratic. But her voice has an extremely warm quality which suggests scope for development.—M.H.

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