

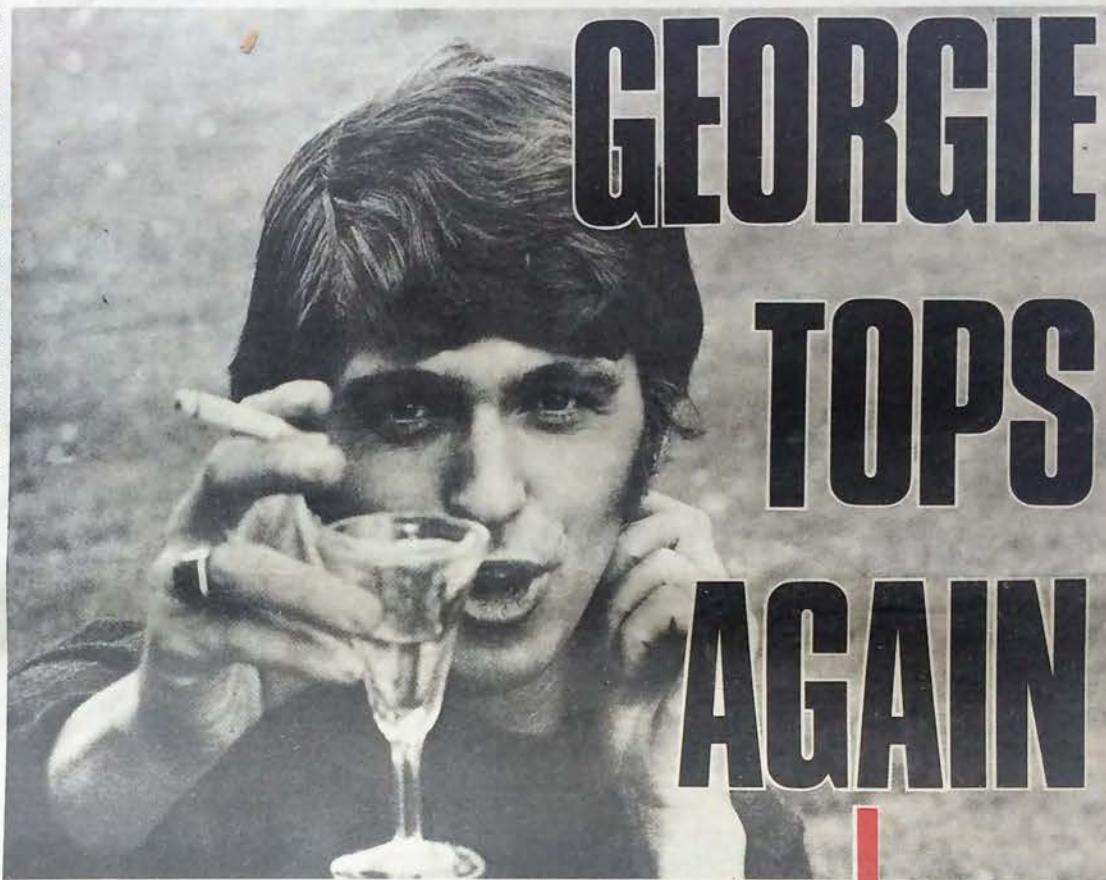
CHEERS! IT'S

July 16, 1966

9d weekly

GET YOUR TICKETS FOR THE MM BEAT CONTEST FINAL AT THE LONDON PALLADIUM

TURN TO PAGE 2— AND GET SET!



GEORGIE TOPS AGAIN

'Naked Runner' shooting starts

SINATRA FLIES IN-MAY RECORD



FRANK: no session fixed

F RANK SINATRA arrived in Britain on Monday to start work on his new film "The Naked Runner" which goes into production on August 1. His British agent Harold Davison told the

MM: "Frank arrived this morning and starts work immediately on preparation for the film. But at the moment, he's in bed."

Filming of "The Naked Runner" moves on

location to Denmark in September and then back to Britain in October.

SESSION

While he is in Britain, Sinatra is expected to record as he did three years ago. But a spokesman for Pye Records told the MM on Monday: "No session has been fixed at the moment."

It is believed that now Sinatra is here, a recording session will be lined up when he has some time free from filming commitments.

G EORGIE FAME was a "Get Away" person this week — his latest single leapfrogged to number one in the MM Pop 50 after only three weeks.

And Georgie was very pleased when the MM broke the news about "Get Away" to him on Monday. "I thought it would be a hit at least as big as 'Yeh Yeh'," he said. "But I didn't think it would be number one."

"I'd have been happy if it had gone to three and stayed there for a few weeks. The Blue Flames are all dead chuffed — particularly as both sides are originals."

"Get Away" hit the Pop 50 at 32 on June 25, leaped 20 places to number 12 the following week. Last week it rose to number seven, a jump of five more places.

What will this hit mean to Georgie in the future?

"I'd like the next single to be two originals, too, though there's no hurry about it just yet. I've written about 10 numbers in the past three months and they're all different. Some I'll probably do with the Blue Flames and the other with Harry South."

Silver in September



SILVER: at Ronnie's

H ORACE SILVER, American bandleader, pianist and composer, will make his first British appearance when he brings his quintet to Ronnie Scott's club in September.

Contracts have been agreed verbally, and the club's Pete King says he is now waiting for them to be returned, along with

personnel details of the group.

"The quintet will be in Stockholm for a festival around September 16 and 17 and will then come over here to begin a month's season at the club on September 19," King told the MM on Monday.

When Blossom Dearie and the

Haven-Crombie Duo end their season, they will be followed into Scott's by tenorist Johnny Griffin and U.S. singer Shells London, who are booked from July 25 until August 20.

Other attractions are yet to be booked for the period between then and the start of Horace Silver's stint.

MELODY MAKER POP 50

- 1 (7) GET AWAY Georgie Fame, Columbia
- 2 (2) SUNNY AFTERNOON Kinks, Pye
- 3 (5) RIVER DEEP—MOUNTAIN HIGH Ike and Tina Turner, London
- 4 (3) NOBODY NEEDS YOUR LOVE Gene Pitney, Stateside
- 5 (4) BUS STOP Hollies, Parlophone
- 6 (10) I COULDN'T LIVE WITHOUT YOUR LOVE Petula Clark, Pye
- 7 (15) OUT OF TIME Chris Farlowe, Immediate
- 8 (1) PAPERBACK WRITER Beatles, Parlophone
- 9 (6) STRANGERS IN THE NIGHT Frank Sinatra, Reprise
- 10 (27) THE MORE I SEE YOU Chris Montez, Pye
- 11 (8) HIDEAWAY Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 12 (19) BLACK IS BLACK Los Bravos, Decca
- 13 (41) LOVE LETTERS Elvis Presley, RCA
- 14 (26) GOIN' BACK Dusty Springfield, Philips
- 15 (9) DON'T ANSWER ME Cilla Black, Parlophone
- 16 (11) WHEN A MAN LOVES A WOMAN Percy Sledge, Atlantic
- 17 (13) LANA Roy Orbison, London
- 18 (14) IT'S A MAN'S MAN'S MAN'S WORLD James Brown, Pye
- 19 (21) SITTING ON A FENCE Twice As Much, Immediate
- 20 (16) THIS DOOR SWINGS BOTH WAYS Herman's Hermits, Columbia
- 21 (12) MONDAY MONDAY Mama's and Papa's, RCA
- 22 (24) MAMA Dave Berry, Decca
- 23 (20) I AM A ROCK Simon and Garfunkel, CBS
- 24 (18) PROMISES Ken Dodd, Columbia
- 25 (25) I NEED YOU (EP) Walker Brothers, Philips
- 26 (32) OPUS 17 Four Seasons, Philips
- 27 (36) A PLACE IN THE SUN Shadows, Columbia
- 28 (—) WITH A GIRL LIKE YOU Trogs, Fontana
- 29 (—) YOU DON'T HAVE TO TELL ME Walker Brothers, Philips
- 30 (39) CAN I TRUST YOU Bachelors, Decca
- 31 (17) OVER UNDER SIDEWAYS DOWN Yardbirds, Columbia
- 32 (22) DON'T BRING ME DOWN Animals, Decca
- 33 (29) SLOOP JOHN B Beach Boys, Capitol
- 34 (23) LADY JANE David Garrick, Piccadilly
- 35 (28) PAINT IT BLACK Rolling Stones, Decca
- 36 (40) MAKING TIME Creation, Planet
- 37 (44) YOUNGER GIRL Critters, London
- 38 (31) ONCE THERE WAS A TIME/NOT RESPONSIBLE Tom Jones, Decca
- 39 (35) NO ONE WILL EVER KNOW Frank Ifield, Columbia
- 40 (30) SORROW Merseys, Fontana
- 41 (43) YOU GAVE ME SOMEBODY TO LOVE Manfred Mann, HMV
- 42 (—) MY LOVER'S PRAYER Otis Redding, Atlantic
- 43 (—) SUMMER IN THE CITY Lovin' Spoonful, Kama Sutra
- 44 (—) YOU GAVE ME SOMEBODY TO LOVE Fortunes, Decca
- 45 (—) LOVERS OF THE WORLD UNITE David and Jonathan, Columbia
- 46 (42) HAVE I STAYED TOO LONG Sonny and Cher, Atlantic
- 47 (—) THE MAN WHO TOOK THE VALISE OFF THE FLOOR OF GRAND CENTRAL STATION AT NOON She Trinity, Columbia
- 48 (—) HI-LILI HI-LO Alan Price Set, Decca
- 49 (48) SWEET TALKIN' GUY Chiffons, Stateside
- 50 (—) EXCUSE ME BABY Magic Lanterns, CBS

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MM BEAT CONTEST Eclectic dead heat!

AFTER one of the most exciting evenings ever at the MM's National Beat Contest, Jo Jo Gunne, from Betham, in Middlesex, won the second semi-final at Brighton's Regent Ballroom. They now go forward to the final at the famous London Palladium on August 7.

At the contest, the Valkeries, from Heston, Middlesex, came second on the voting. But after the contest, when the huge audience had gone home, it was discovered that an official had forgotten to hand in some voting slips.

When the judges counted these extra votes, it was found that they put Robb Chance and the Chances R into a dead-heat with the Valkeries. The judges decided that, as it was a legitimate mistake, Robb Chance and the Chances R should go into the final along with the Valkeries.

So now, there will be 15 groups in the Grand Final at the Palladium. Make sure of your ticket by filling in the coupon at the top of this page.

And a new addition to the panel of judges is singing star Sandie Shaw, who joins Sievie Wiswood, Pat Doncaster of the "Daily Mirror" and MM Editor Jack Hutton. And larking about during the show will be top DJ Jimmy Savile.

New teenage singer Laurie, a Decca recording artist, got a tremendous reception from the packed Regent Ballroom crowd when she sang her new release "I Love Onions".

There's just one more semi-final to go in this great contest. It will be held this Sunday at Brighton.

ROLL UP! GET YOUR PALLADIUM TICKETS!

—FOR THE MM BEAT CONTEST FINAL

For the POP NIGHT OF THE YEAR—the MM's National Beat Contest Final at the London Palladium on August 7, prices are 27s 6d; 22s 6d; 17s 6d; 12s 6d and 10s 6d.

Please send tickets for the beat contest at each.

Name

Address

Please send s.a.e. and postal order crossed and made payable to MMNBC (if cash, please send in registered envelope) to:
MELODY MAKER BEAT CONTEST ORGANISERS, 2 TREMONT COURT
EPSOM, SURREY

THIS WEEK'S WINNERS



GENO BOMBARDED BY 43 BASSISTS



GENO WASHINGTON wanted a bassist for the Ram Jam Band. So he put a small ad in the MELODY MAKER. To his surprise 43 bassists clamoured for an audition. They picked number 38, Rick Parsons from Hounslow. Said Geno: "What a response to our ad."

Barry Fantoni is illustrating "Swinging London", a book by MM Folk correspondent Karl Dallas. Judith Durham has taken up water skiing. Publicist Leslie Perrin was called Winkle Perrin at school.

Busker playing amplified accordion in London's Finchley Road on Saturday! ... Jimmy Savile, choked at stories of pop stars buying mansions, says: "Tell the fans I've moved into an 18/- a day London hotel!"

More name games: What Price Alan? ... Send Harry South ... Have you Herd? ... Chris Farlowes you everywhere ... Will Junior Walker home? ... Give a medal to the man who designed the new inside envelopes on EMI albums.

David McCallum, Ilya's father, featured on Pye EP "The Scottish Fiddler" — he's violinist leader of the Mantovani Orchestra ... Cliff Richard visited Seekers backstage at Bournemouth Winter Gardens ... Radio London claim their advertising revenue has passed a million pounds a year.

Georgie Fame played the Carousel, Farnborough, while fellow Gannett artist Chris Farlowe played Farnborough Town Hall ... Dave Dee etc. smashed up their new Thunder ... Scott Walker



The place: Viareggio, Italy. The scene is a new club for teenagers. The artist in leopard skin and his hat is our own Lord Sutch taking time off from Parliamentary campaigns to earn a bit of bread.

POP FIFTY PUBLISHERS

- 1 Gannett; 2 Belinda; 3 Belinda; 4 Schroeder; 5 Hounslow; 6 Welbeck; 7 Mirago; 8 Northern Songs; 9 Leeds; 10 Bregman-Vocco-Coco; 11 Lynn; 12 Mellin; 13 Famous Chappell; 14 Screen Gems; 15 Shapiro Bernstein; 16 Belinda; 17 Acuff-Rose; 18 Copyright Control; 19 Mirago; 20 Dick James/April; 21 Dick James; 22 Francis Day and Hunter; 23 Loma; 24 Springfield; 25 Metric/Copyright Control/Burlington/Screen Gems; 26 Ardmore and Beechwood; 27 Shadows; 28 Dick James; 29 Ardmore and Beechwood/Essex; 30 BEM; 31 Robbins; 32 Varlibud; 33 Screen Gems; 34 Immediate; 34 Mirago; 35 Mirago; 36 Orbit/Stratton-Smith; 37 Robbins; 38 Shapiro/Bornstein/BEM/Leeds; 39 Robbins; 40 Grand Canyon; 41 Sealark; 42 Shapiro Bernstein; 43 Robbins; 44 Sealark; 45 Mills; 46 Belinda; 47 Belinda; 48 Robbins; 49 Mellin; 50 Campbell Coverly.

US TOP TEN

- As listed by "Billboard"
- 1 (4) HANKY PANKY Tommy James and the Shondells, Roulette
 - 2 (6) WILD THING Trogs, Atco
 - 3 (2) RED RUBBER BALL Cyville, Columbia
 - 4 (5) YOU DON'T HAVE TO SAY YOU LOVE ME Dusty Springfield, Philips
 - 5 (1) PAPERBACK WRITER Beatles, Capitol
 - 6 (3) STRANGERS IN THE NIGHT Frank Sinatra, Reprise
 - 7 (10) ALONG COMES MARY Association, Valiant
 - 8 (8) LITTLE GIRL Syndicate Of Sound, Bell
 - 9 (—) LIL' RED RIDING HOOD The Sham, MCM
 - 10 (—) HUNGRY Paul Revere, Columbia

TOP TEN LPs

- 1 (1) THE SOUND OF MUSIC Soundtrack, Decca
- 2 (2) AFTERMATH Rolling Stones, RCA
- 3 (7) THE MAMA'S AND PAPA'S Mama's and Papa's, Decca
- 4 (4) SMALL FACES Small Faces, Decca
- 5 (3) CILLA SINGS A RAINBOW Cilla Black, Parlophone
- 6 (5) SWEET THINGS Georgie Fame, Columbia
- 7 (6) ANIMALISMS Animals, Decca
- 8 (10) DAVE DEE, DOZY, BEAKY, MICK AND TICH Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 9 (—) PET SOUNDS Beach Boys, Capitol
- 10 (10) THE MINDBENDERS Mindbenders, Fontana

TOP TEN JAZZ

- GLASGOW: C. P. Stanton, 271 Glasgow; and 7 and 9 Burcher Street, Parkhead Cross.
- 1 JOE WILLIAMS SINGS WITH COUNT BASIE (LP) (Aldrop); 2 SARAH VAUGHAN SINGS WITH COUNT BASIE (LP) (Aldrop); 3 JUST JAZZ (LP) (Audio Fidelity); 4 SKY HIGH (LP) (Quarterly); 5 THE FIRE (Bronswick); 6 OLE COLTRANE (LP) John Coltrane (London); 6 MICHELLE (LP) Bud Shank and Chet Baker (Fontana); 7 NEW ORLEANS LIVING LEGENDS (LP) Interscope; 8 BLUES IN THE MISSISSIPPI NIGHT (LP) (Pye); 9 DUKES OF DIXIE LAND AT CARNegie HALL (LP) (Audio Fidelity); 10 GEORGE LEWIS AND GROUP EUREKA BRASS BAND (LP) (McLoud).
- MANCHESTER: Barry's Record Roundabout, 19 Blackfriars Street—1 JUMPIN' AT THE WOODSIDE (LP) Count Basie (Ace of Hearts); 2 ALICE IN JAZZLAND (LP) Stan Tracey (Columbia); 3 ALABAMA BLUES (LP) J. B. Lenoir (CBS); 4 DOCTOR ROSS (LP) (Extrat); 5 EARL HINES '65 (LP) (Black and Blue); 6 ASCENSION (LP) John Coltrane (HMV); 7 INDO-JAZZ SUITE (LP) Joe Harriott/John Mayer (Columbia); 8 BENNY GOODMAN'S SMALL GROUP (LP) (RCA); 9 NEW FANTASY (LP) Lala Schifano (Verve); 10 THE RURAL BLUES (LP) (Extrat).
- LIVERPOOL: Rushworth and Dreaper, Whitechapel; 1 GOT MY MOJO WORKING (LP) Jimmy Smith (Verve); 2 CONCERT BY THE SEA (LP) Erroll Garner (CBS); 3 ALFIE (LP) Sonny Rollins (HMV); 4 INDO-JAZZ SUITE (LP) Joe Harriott/John Mayer (Columbia); 5 CATCH ME (LP) Joe Pass (Fontana); 6 ANATOMY OF A SOUTH AFRICAN VILLAGE (LP) Dollar Brand (Fontana); 7 MONDAY NIGHT AT THE VILLAGE GATE (LP) (Atlantic); 8 MISSISSIPPI BLUES (LP) Fred McDowell (Fontana); 9 REAL EARL HINES (LP) (Atlantic); 10 GENUINE DUD (LP) Dudley Moore (Decca).
- Denotes American import.

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PERILS OF POP (continued)

Are groups so blameless?

IN last week's MM artists and agents launched a violent attack on the small, but dangerous, minority of shady promoters.

But are the groups themselves blameless? Do they play fair with promoters?

One promoter who is certain they don't — or some of them anyway — is Kevin Donovan, well known in the Midlands.

SUING

He was particularly angered by Dave Dee's suggestion that promoters should be licensed "Why not licence groups," he fumed. "And just how many of them are members of the Musicians' Union — in my experience there are a great many who are not. How does one get at these groups when they fail to turn up and leave the promoter facing the paying customers?"

"Most agents have contracts which state that they are not personally responsible and it's hardly worth suing a group for £20 or so.

"In the last few months I've suffered time and again from groups failing to turn up. Some of them will let you know a couple of days before that they can't make it and I am not really complaining about them.

NONSENSE

"But others don't phone at all, or you hear from them at 10 pm on the night. It doesn't give the promoter a chance. He is the one who has to go in front of the crowd and say 'You are going to get nothing for your money.'

"It's the promoter who is stuck with the bad will. It's the worst feeling in the world — standing on the doorstep hoping that every car that turns the corner is the group you've been waiting for. It never is!

"A few weeks ago I had a really good night and took £150 on the door. The group

... AND THE THOMSON KIT FOR ERRANT POPSTERS



IF GROUPS DON'T TURN UP, THE PROMOTER GETS HURT

was getting £25 and, after all expenses, it looked as though I would make £50. "The group didn't turn up and I had to give it all back. And I still had to pay my staff and the advertising bill. In all I was losing about £200.

"Agent Tony Howard complained in the MM about promoters who moaned if a

group came off after 24 minutes. What he says is nonsensical. The promoter has every right to insist on the 30 minutes in the contract — and so has the audience. If you go to a shop and ask for 6d worth of chips you have every right to complain if you only get 5d worth.

"The groups seem to think they are doing the promoter a big favour, but he is the one who is paying them. And he's entitled to get what he paid for.

"If agents and groups were to take more notice of the contracts they sign there wouldn't be so much trouble. I always have a barring clause, forbidding a group to play within so many miles of my club within a certain time of their appearance there. How often I find they are playing a mile away the next night.

SWINES

"As for the complaints about dressing rooms — ask any promoter about the disgusting condition in which they are left by the groups. Why should we allocate valuable space for the complete abuse by groups? I can't tell you the things I've found in dressing rooms — not to mention the girls. I'm the

one who has to pay to have it cleaned.

"Too many kids go into this business because they have nothing better to do and it seems like an easy living. They make a record and think they are God!

"Pete Quaife was right in his Mailbag letter when he said 'let's grow up or leave the business' to the real professionals.

"Mind you, I'm not talking about all groups. I've met many really nice people in this business — and a lot of real swines."

And a footnote from Bob Holland-Ford, of Manchester, who is the joint Northern Secretary of the Allied Entertainment Council of Great Britain.

He says: "While I agree with what the MM is trying to do in exposing shady promoters I feel it should make reference to the efforts that organisations like ours are trying to make to get rid of this sort of person."

"We would urge all young artists to make sure they are members of a recognised organisation, like the MU or VAF, and get themselves an agent who knows the business — like a member of the Agents' Association — who can protect them against the minority of dishonest people that are in the business."



CHRIS: no thoughts of going solo

CHRIS FARLOWE'S blues-based voice has finally made it on record after innumerable singles over the past five years.

'Now for the jam'— says Farlowe

Chris's reaction — relief and pleasure. "It's an answer at last to all the people who've told me to go back to being a carpenter over the years," said Chris.

As "Out Of Time" goes one of those four-minute miles into the top ten, Chris paused this week for reflection on his eight years as a singer and five years as a recording artist—all without a major hit.

"In the early days, I was recording the wrong sort of material. I've been cutting discs since 1961, but I was relying a bit too much on my own preferences, I think. When someone brought a commercial number to me, I wouldn't consider it. That's partly the reason why I've never made it before.

"Even when I first heard "Out Of Time", I was doubtful about it. It wasn't until I went along to the studio and heard the way Mick Jagger had arranged the number that it knocked me out.

"But even after I'd recorded it I wasn't convinced it would be such a mover, even though I thought it was a commercial enough to sell."

Chris and the Thunderbirds have built up quite a reputation with the in-crowd over the past three years.

The Thunderbirds are a four-piece who manage to sound like a 14-piece on stage, which is essential for reproducing the record sound. For Chris used 10 violas, five cellos, six brass and a rhythm section on the session for "Out Of Time."

"I record with a big orchestra as a matter of policy," said Chris. "But I find that the Thunderbirds can give me enough power to do the number on stage. I've always wanted to sing with a big band behind me. I can see the day in the

future when I might be able to augment the Thunderbirds into a bigger unit."

Did this mean then that dropping the Thunderbirds for recording purposes didn't mean he was aiming for a solo career? "Not at all. I can't see myself as a solo singer. I respect the Thunderbirds as musicians. I'm happy singing with them. It's groovy when we work together. Why would I want to get rid of them?"

He also made the point that as a solo singer he'd have to go on with some of the pony backing groups that crucially arrangements up and down the country.

"I couldn't stand that. I just couldn't go on with some of the rubbish that's around," he said.

But five years is a long time to stay out in the cold in the pop music business. Why didn't Farlowe catch on in the early days of the beat renaissance?

"Four years ago, before we started at the Flamingo where we made our reputation, the sort of music we were playing was too far advanced for the kids. They thought we were playing modern jazz. That's the main reason.

"I was so knocked out about the record moving so quickly, though, because moneywise a bit record is still the most important thing in the pop business.

"Before this hit, after paying all the expenses, I was making just about the same as I could as a carpenter. A hit record is the jam on the bread. I've realised that since the record hit the charts."

DECCA issued "Black Is Black" by Los Bravos as an experiment, to see if there was a market for Continental groups in Britain.

The experiment can be considered a success as the four Spaniards and one German move steadily up to number 12 in the Pop 50. Spokesman for the group and its leader is dark, handsome Pablo Sanllehi, who told the MM, in excellent English:

"From what we saw on a brief tour, I'd say British audiences are very different from Continental ones. They can certainly judge the worth of a group much better than Spanish audiences—but then they are used to hearing the best. "Spain is rather behind the times as far as pop is con-

'BLACK' COMES OFF BIG FOR BRAVOS



• LOS BRAVOS

cerned. In Spain they scream at us because we have two records in the Top 10 and they know our names—not because they like what we are playing at that time."

Pablo does not believe that there is any Spanish influence at all in the group's

music. "Pop music is not so popular in Spain so we have had to find our own way," he says.

"But every day it is more popular. It is very important to have a record in the charts there, but that doesn't mean a thing anywhere else. But if you are

in the British chart that matters all over the world. We have plenty of work now. The group was formed four months ago, but I have been professional for two years. For the second year I was working in Germany where you had to work eight hours a night.

"But we very much want to come back to England and a tour is being arranged for September."

UP! UP! UP! in the national and pirate charts! 'MAKING TIME' by THE CREATION

a Shel Talmy hit production on PLANET (PLF 116)

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Eros House, 29/31 Regent St., W.1 (REG 5202/7)

Management: Tony Stratton-Smith
23 Denmark St., W.C.2 (TEM 3907/8)

Their next hit on Decca

I love how you love me



PAUL AND BARRY RYAN

DECCA

Manfreds

THURSDAY
A WORLD CUP BALL is being thrown at the Mayall Ballroom. Spectacularly featuring ALAN PRICE SET and CHRIS FARLOWE and the THUNDERBIRDS.

The TROGS play the COO Hall, Salisbury.
DAVE BERRY at Bristol Lyceum.

The ACTION at the Academy Hall, Warrington.

FRIDAY
CHRIS FARLOWE and the THUNDERBIRDS at the High Wycombe Town Hall.

The TROGS — Gaiety Ballroom, Grimsby.
DAVE BERRY — Civic Hall, Wolverhampton.
ZOOT MONEY'S BIG ROLL BAND at the Manor House, Boxworth Club, North Leamington, N.A.

CHRIS BARBER'S JAZZ BAND with KENNETH WASHINGTON at Brighton's Fleet Rooms.
DUSTY SPRINGFIELD, DAVE BERRY, TWICE AS MUCH, DAVID AND JONAS, YVAN, the ACTION, and the MAJIC LANTERNS at Brighton's Regency, Steady, Red.

SATURDAY
JOHN MAYALL'S BLUES-BREAKERS at Brighton's Cadogan Club.

It's the ROLLING STONES versus the WALKER BROTHERS on Radio Luxembourg's Radio Of The Giants (200 miles, 9.45 pm).
MARK MURPHY sings at the Club 23, Manchester.

PETER AND GORDON, the ALAN PRICE SET, DAVE BERRY and the BRISBENS, SIMON AND GARFUNKEL, the PIRATES, and the MIKE STUART SOUNDING on this morning's Saturday Club (BBC Light 10 am).

The ACTION at Watford's Trade Hall.
The TROGS at the Kings Hall, Stoke, and the Golden Pavilion, Tunstall.

SUNDAY
ZOOT MONEY'S BIG ROLL BAND at the Naxos's Pier Ballroom.

MANFRED MANN plays South Pier, Blackpool.
The IVY LEAGUE at the Greenbrough and Rotherham Social Clubs.

The WALKER BROTHERS at the Villa Marina, Douglas, on the Isle Of Man.
DAVE BERRY at Blackpool's North Pier.

The TROGS Starlight Ballroom, Greenford.
KID MARTYNS RAGTIME BAND at the Fox and Hounds Hayward Heath, Sussex.

The CLANCEY BROTHERS and TOMMY MAKER are featured in Tonight in Persico, on BBC2.
The SPENCER DAVIS GROUP guest in Ken Dodd's Show today (BBC Light).

The HERSEYS and the OVERLANDERS play at Great Yarmouth's Britannia Pier.
Brighton group the MIKE STUART SPAN play Tiffany's in Shaftesbury Way, London, W.1.

MONDAY
The TROGS at the Queen's Ballroom, Wolverhampton.

The ALAN HAYEN-TONY CROMBIE DUO plus the charming Blossom Dearie at Ronnie Scott's Club, London, W.1.

TUESDAY
JOHN MAYALL'S BLUES-BREAKERS at Bristol's Corn Exchange.

WEDNESDAY
DAVE DEE, DOZY, BEAKY MICK AND TICH at Newcassidy's Mayfair Ballroom.



ERIC: not involved

Animals' split possible

A SPLIT within the ranks of the Animals is possible when the group returns from its American tour in September. Their agent Harold Davison told the MM: "There may be a split when they return. But they may have resolved their differences by that time. We won't know until they get back."

But, reported Mr Davison, the split will not involve singer Eric Burdon and the group is definitely not breaking up.

The Animals are booked for personal appearances in the States every day throughout July. The tour will end on September 5. The group will record a follow-up single to "Don't Bring Me Down" in America between August 16 and 25.

On October 15 the Animals return to the USA for a college tour lasting until Christmas.

Vince records

VINCE HILL records a new single on July 19 and, on August 28, will record a live album at the Palace Club, Stockport.

Title of the new single is being kept secret.

Vince guests in BBC-TV's Ken Dodd Show on August 14.

MANFRED/FORTUNES DISC BATTLE HOTS UP

On chart rungs 41 and 44

THE battle for Pop 50 honours between the Manfred Mann and Fortunes' versions of "You Gave Me Somebody To Love" heated up this week, with Manfred entering at 41 and the Fortunes at 44.

Manfred recently told the MM that he deplored EMI—with whom he no longer has a contract—releasing the record and that he "applauded" the Fortunes version which would undoubtedly give them another hit.

This week, the Fortunes' Rod Allen announced that they took exception to Manfred's remarks.

"We don't need his cheap patronisation," declared Rod to the MM. "We don't care how much the Manfreds deplore their own version—we agree with them that it is not up to standard."

"The reason it is selling is because of the big success they had with 'Pretty Flamingo'."

The Fortunes have already recorded their next single but are keeping the title secret.

Paul Jones' departure from the Manfreds—exclusively revealed in the MM—is on July 31. The last date is at Blackpool's North Pier.

His replacement, Michael D'Abo, from the Band of Angels, starts work with the Manfred Mann group at the Carousell Club, Copenhagen for five days from August 8.

The Mann group play on a cruise to the Virgin Isles aboard the P and O liner Chusan from November 5 for 22 days.

Double Cleo

CLEO LAINE, singer and wife of composer/bandleader Johnny Dankworth, will be appearing at the Edinburgh Festival this year in a dual capacity.

As singer, she will star in the Late Night Show with Johnny for the week commencing September 5. As actress, she stars in an English version of Euripides' The Women Of Troy from August 29.

Cleo, who appears with Flora Robson and Jane Asher, is to play the role of Andromache.



MICHELLE: marriage split

NEW MAMA SOON

THE replacement for Michelle Gilliam, who left the Mama's and Papa's last week, has not yet been named, said their London agent Tito Burns this week.

"The name of the replacement isn't known at the moment, but I hear she's quite a dish."

There was no confirmation of reports that the replacement is Jill Gibson, a comparatively unknown American singer.

It is rumoured that a split in the marriage of Michelle to Papa John Phillips caused the break-up.

Football concert

GORGIE FAME and the Blue Flames, the Small Faces and the Trogs headline a pop concert to be held by Southampton Football Club on September 9.

Also on the bill are Chris Farlowe and the Thunderbirds, Billy J. Kramer and the Dakotas, Cliff Bennett and the Rebel Rousers, Zoot Money, the Creation and the Fenmen.

Geno change

GENO WASHINGTON and the Ram Jam Band, whose new single "Hi Hi Hazel" is released tomorrow (Friday), have signed 18-year-old Rick Parsons, formerly with the Noise, to replace bass guitarist Rob Roberts who has temporarily retired through ill-health.

It's the group's first personnel change since its formation 18 months ago.

Rick's first date with the group was Granada-TV's "Scene At 6.30", yesterday (Wednesday).

Filming starts

MIKE MANSFIELD of Southern TV will start filming in Paris for his latest project A Tale Of Two Rivers on Saturday. The programme — which will be shown in four half-hour editions — are Petula Clark, Adam Faith, Sandie Shaw, Dave Clark, Richard Anthony, Mark Wynter, Lulu, Unit Four Plus Two, Cathy McGowan, and the Gojos.

Marianne Faithfull and French star Claude Francois begin filming in Paris this week. Also in the show — which will be shown in four half-hour editions — are Petula Clark, Adam Faith, Sandie Shaw, Dave Clark, Richard Anthony, Mark Wynter, Lulu, Unit Four Plus Two, Cathy McGowan, and the Gojos.

TURNERS NOT FOR WALKERS

THE WALKER BROTHERS start a five-week tour of Britain for promoter Arthur Howes on October 1—but Ike and Tina Turner will not join them on any dates.

Howes told the MM: "I'll be bringing Ike and Tina here about October when the climate is better for tours, but they won't be appearing with the Walkers."

Dates have not yet been set for the Walkers tour. "We are still finishing arrangements," said Arthur Howes.

The group's new single "You Don't Have To Tell Me" entered the MM's Pop 50 at number 29. Their EP "I Need You" stays at number 25 for the second week.

A short tour led by the Walkers has been settled with four dates at the end of August. On the bill will be the Trogs, the Creation, Jason Eddy, the Pecklers, the Slide Brothers and Ray Cameron.

The first date is at the Odeon, Southend (August 26); followed by the ABC, Dover (27); Winter Gardens, Morecambe (28); and the ABC Hall (29).

Beach Boys tour

THE Beach Boys tour of Britain and the Continent has still not been finalised, reports promoter Arthur Howes.

"They arrive in Europe on October 25, but we still have to sort out whether they will do the Continental dates first and then about a week in Britain, or whether the British dates are first."

The group's "Pet Sounds" LP—rush-released by EMI—entered the MM's best-selling LPs chart this week at number nine.

The Beach Boys' follow-up record to "Sloop John B" will be a number from their outstanding album "Pet Sounds". Written by Brian Wilson, the track—"God Only Knows"—is to be issued on July 22 on the Capitol label. The B-side is another "Pet Sounds" track, "Wouldn't It Be Nice".

EMI releases

EMI RECORDS, the company that the Manfred Mann group have just left, will be releasing a fourteen-track album of the Manfred hits in September. Titled "Mann Made Hits", track will include "Pretty Flamingo", "One In The Middle", "Oh No Not My Baby", "Doo Wah Diddy", "There's No Living", "With God On Our Side", "I'm Your Kingpin", "S-4-3-2-1", and "If You Gotta Go, Go Now".

Also for September release is an LP called "Go" Volume 1, which features the Dave Clarke Five, Yardbirds, the Attraction, Georgie Fame and the Blue Flames, the Animals, New York Public Library, Stormsville Shakers, Herman's Hermits, Wayne Gibson, Candy Choir, and the Downliners Sect.

More forthcoming LPs from EMI in September include "Nobody Needs Love", by Gene Pitney; "I've Got A Song For You", by Shirley Bassey; "Oscar Peterson Salutes Count Basie And Duke Ellington", "Stride Right", by Johnny Hodges and Earl Hines; "Little Boxes And Other Broadside", from Pete Seeger; "Just Our Style", from Gary Lewis and the Playboys; "Golden Hits" by Jan and Dean; "Great Big Bands", Volume 1, by Duke Ellington; and a new album from Nancy Wilson.

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'Blasphemous name'—Creation accused

THE Creation, who rose to 36 in the Pop 50 this week with "Making Time", have run into trouble over their name. A number of people, including Lord Hill of Luton, head of the Independent Television Authority, have claimed that the name is blasphemous.

In a letter to the group's manager, Tony Stratton-Smith, Lord Hill said: "I'm inclined to think that, although the name in itself is not necessarily blasphemous, it has a very real religious connotation for a great number of people. I suspect its use would upset and offend a great number of people."

Stratton-Smith told the MM: "I choose the name and I don't think it irreligious. Unlike most pop managers I have written a religious biography,



CRISPAN: all-star disc

The Rebel Nun, which received favourable reviews from a number of bishops." He wrote to a number of religious leaders asking their opinion on the group's name. Monseigneur David Norris, private secretary to Cardinal Heenan, wrote: "I can't think that to call a group of musi-

cians the Creation could be thought to be blasphemous. Nowadays the word has many meanings."

Others who supported this view included the Rev. John Andrews, Chaplain to the Archbishop of Canterbury; Canon Collins; MP Norman St. John Stevas; and the Rev. John Lang, Assistant Head of Religious Broadcasting at the BBC.

Added Stratton-Smith: "We hope that Lord Hill's view will not affect our future with ITV. At the end of the month we have pencilled bookings for ATV's Action, Rediffusion's Five O'clock Club, and Ready, Steady Go!

Bilkman's date

EX-COLLER BILK trampster Coker Smith, currently

resident at London's Georgian Room, has formed an all-star group to play London's Six Bell's, Chelsea, on Saturday (16).

The line-up will include Al Gay (trp, etc), Mike High (smk), Colin Bailey (pno) and Billy Law (drms).

Crispian single

CRISPAN ST PETERS' new single was due to be cut on Tuesday with an all-star session band including Jimmy Page, Vic Flick and Jim Sullivan on guitars, and Bobby Graham on drums.

The number, tentatively titled "King My Bell", was written by Crispian St. Peters. His manager, David Nicholson told the MM: "We hope to have the record out on July 26."

Kinks fix jets

THE Kinks, still at number two in the Pop 50 with "Sunny Afternoon", have finalised their jet tours of the Continent for the autumn. The group will charter its own jet plane to make lightning trips to major continental cities, carrying their own show with them. They are to visit Holland (September 3 and 4), Rome (5 and 6), Germany (9-13), Scandinavia (17-25) and Austria and Sweden (October 10-16). Discussions are also under way for them to go to Hungary and Russia in late October. The group's new album, "Face To Face", will be released on August 12 but there are, as yet, no plans for a follow-up single to "Sunny Afternoon".

Redding RSG!

GREAT American soul singer Otis Redding is one of the pencilled-in bookings for Reddiffusion's Ready, Steady, Go! Redding who visits England for about ten days, will probably arrive in Britain in time to appear on the September 9 show. Another U.S. act Paul Revere and the Raiders are scheduled for the September 24 show. Nearer dates: For this week (July 15) Dusty Springfield, Dave Berry, Twice As Much, David and Jonathan, the Action, and the Magic Lanterns. On July 22 the Yardbirds, Dave Dee, Dozy, Beaky, Mick and Tich, Paul and Barry Ryan, Madeline Bell, and Lee Drummond will be appearing, and scheduled for the July 29 show is soul star, Joe Tex.



SOLOMON: opens Friday

BURKE'S TOUR

SOLOMON BURKE opens his new British tour tomorrow (Friday) in Nottingham, followed by dates at Windsor on Saturday and Manor House, North London, on Sunday.

Negro star Rufus Thomas is also touring Britain at present for promoter Roy Tempest. He opened his tour last week and appears in Birmingham today (Thursday), Club 77, Islington tomorrow (Friday), Manor House on Saturday (July 16) and Birmingham on Sunday (17).

Atlantic signings

ATLANTIC Records in America have just signed two more big jazz names — drummer Shelly Manne, and pianist Junior Mance.

Atlantic Records are now releasing in England by Polydor Records who said on Monday: "An LP by Shelly Manne is to be recorded at Manne's own club, the Manne-Hole in California in the near future, and an album from Mance will also be recorded as quickly as possible."

WINDSOR FESTIVAL REPRIEVE

THE National Jazz Festival will be held at Windsor on July 29, 30 and 31 — despite a refusal by the local council to grant them a music licence.

On Monday, the National Jazz Federation appealed before local Magistrates against the council's decision and won.

The NJF's Barbara Pendleton told the MM: "We were advised to apply for the licence, although we didn't need one at Richmond in previous years."

"Windsor Council turned us down. No reasons were given but we understand there were objections from the Noise Abatement Society and that a Richmond councillor had circulated a letter in which he made quite absurd allegations about the behaviour of fans at previous festivals."

Among the major attractions at the Festival will be the current Pop 50 chart-topper Georgie Fame, appearing with both his own Blue Flames and the Harry South Big Band, Small Faces, Spencer Davis, Alex Welsh, Chris Barber, Yardbirds, Jimmy James, Dick Morrissey, Ernestine Anderson and the Cream.

'Shorts' release

ONE of Freddie and the Dreamers most popular stage numbers — "Short



McCARTY

Shorts", is to be released as Freddie's next American single this month.

Freddie and the group flew to America on Tuesday for concerts. They appear at (15), Rochester, New York (16), Steel Park, Atlanta (17, week), Roof Gardens, Ohio (26), Man Hotel, Ohio (27), and County Fair, Oklahoma (29).

They leave for the Philippines on August 5, and return to Britain on August 20.

Hollies record

THE Hollies spend the first four days of August recording tracks for a new LP. They then fly to Jersey for two days, followed by dates at Blackpool North Pier (7, 14, 21 and 28), Nottingham (17), Bridlington (20), and Weston-super-Mare (27).

Yards pen all

THE Yardbirds' new LP, titled just "The Yardbirds", is released tomorrow (July 15) and every number has been written by the group. Jim McCarty wrote the sleeve notes and Chris Dreja designed the cover.

The group recorded a commercial for a new cosmetic this week. The group recorded a commercial for a new cosmetic group which they hope to have finished before the group leave for their American tour on August 2.

Birds go Reaction

THE Birds have left Decca and signed a recording contract with Polydor's Reaction label. Their first Reaction single will be a French song, "Good Times", released on July 29.

The group starts its first European tour with three days of concerts and TV in Holland from September 16.

They then go to Belgium for two days before opening for a week at the Paris Olympia on September 22.

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Melody Maker

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'SUNSHINE' RELEASE

THE long wrangles over Donovan's British recording career have been settled and Pye are to release a new single, "Sunshine Superman" within the next four weeks.

Donovan has formed a TV production company, Donovan Enterprises, which has already shot a 30-minute film, The Donovan Show, in Scandinavia. This has been bought by the American CBS-TV company who also plan to distribute Donovan's films in Canada, Australia and New Zealand.

His new LP, "Summer's Day Reflections", will be released in Britain in mid-August.

Aussies fly in

AUSTRALIA's top beat group, the Easy Beats, arrived in London on Monday for their first British visit.

They plan to stay a month and will record for EMI who release their "Come And See Her" tomorrow (Friday).

Over 5,000 fans saw them off at Sydney Airport.

Fusions for Mermaid in September

THE Fusions of Jazz concert, featuring Joe Harriott's Double Quintet and the music of Indian composer John Mayer, is to be presented in London at the Mermaid Theatre on September 25.

BBC2's Jazz 625 are to screen the presentation on September 21, and there are plans for a Paris concert in early October. The Mayer and Harriott groups, who recorded "Indo-Jazz Suite" for Columbia, are to make a new album for the same label next month.

She come in

THE SHE TRINITY entered the MM Pop 50 at 47 this week with one of the longest titles ever — "The Man Who Took The Valise Off The Floor Of Grand Central Station At Noon". The Trinity guest in BBC-TV's "Hey Presto, It's Roll!" tomorrow (Friday). One-nighters include Ramsey, Hants (Saturday), Cromer (Sunday) and Ramsgate (18).

Nite Trip

RADIO CAROLINE this week started its new late-night show, Nite Trip, which extends the stations hours until 2.30 a.m. Host on the show is Caroline's new Canadian deejay, Mick Luvzit.

Max signed

MAX COLLEY'S Rhythim Aces have been signed by promoter and agent Roy Tempest. They will be doing club work and tours.

A spokesman for Tempest told the MM: "The band will also be backing traditional jazz stars that Roy Tempest will be bringing to Britain in the future."

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DUSTY, SPOON TOUR



DUSTY: tops bill

DUSTY SPRINGFIELD and the Lovin' Spoonful are to tour Britain for two weeks at the end of September.

Headlining the tour will be Dusty with the Lovin' Spoonful as special guest artists, said agent Tito Burns.

The tour will probably open at the Finsbury Park Empire on September 27 and will play major concert dates. "We are working on the rest of the dates at the moment," said Tito.

Dusty's American tour has in Hartford, Connecticut, on July 29, and then visit Boston (30), Baltimore (31), Washington (August 1), Atlanta (2), New York (3), Philadelphia (4), Detroit (5) and Seattle (7 and 8), San Francisco (9), and Los Angeles (10 and 11).

Matt's TV clips

DURING his current Australian trip, Matt Monro has recorded a series of TV clips which will be shown in Australia and on America's Ed Sullivan Show. Negotiations are under way for them to be shown on commercial TV in Britain.

Matt's manager, Don Black, flies to Australia at the end of the month to start work with him on lyrics for a new recording session.

His first LP for Capitol, recorded in Hollywood, will be released in Britain from September 16. It's titled "This Is The Life" and will coincide with Matt's opening for three weeks in cabaret at London's Savoy Hotel.

French week

THE Cryin' Shames fly to the South of France for a week at the Pyre Beach Club, Camel Plage, starting on July 21.

During the week, they will do a French TV show with Petula Clark, from the club. From July 30 to August 6 they tour Irish ballrooms.

King takeover

THE small specialist record company King Records now has a half share in Roulette Records, the large American company. From this week King Records will start releasing the American company's discs under the Roulette label — in England.

Being rush-released is the American hit "Hanky Panky" by Tommy James and the Shondells, and their LP Golden August or early September. Another single release is "Count Down" by Dave (Baby) Cortez.

Albums being released in England on the Roulette label in September will probably be from Count Basie, Maynard Ferguson, Joe Williams, and Dinah Washington.

Beat cruises

BRITISH RAILWAYS' Shipping Services are running Mini-Liner Beat Cruises on the Solent from Portsmouth.

The cruises will take place every Wednesday from July 13 to August 31, leaving Portsmouth Harbour at 8 pm and returning at 11.30 pm. There will be continual dancing to local groups aboard the ships.

Bookings include the St Louis Checks and the Simon Dupree Big Sound.

PAUL JONES FILM DEAL

PAUL JONES who last week quit the Manfred Mann group, will star in a Universal film with Jean Shrimpton. The film will be titled "Privilege", and originally Eric Burdon of the Animals was tipped for the role which Jones has now landed.

Stones States gates dismal

UK TOURS HAVING UPS AND DOWNS

NEW YORK, Tuesday. — The Rolling Stones wound up drawing a little more than half a house at their Forest Hills Tennis Stadium date. Unofficial estimates of the attendance range from 5,800 to 9,000 in the 14,000 seat outdoor arena.

Other British tours here, by Dave Clark, Herman's Hermits and the Animals, are all described as doing business that is up some days and way down on others.

Meanwhile, over 9,000 fans rioted during Herman's concert at the Bear Stadium, Denver. A hundred fans rushed the stage with half the audience following them.

Beatles LP

THE Beatles' new LP — containing 14 original tracks—is titled "Revolver" and will be on sale on August 5. The album contains 11 Lennon and McCartney songs and three by George Harrison.

Titles are (Side 1): "Tax Man", "Eleanor Rigby", "I'm Only Sleeping", "Love You To", "Here There And Everywhere", "Yellow Submarine", "She Said She Said", (Side 2): "Good Day Sunshine", "And Your Bird Can Sing", "For No-one", "Dr Robert", "I Want To Tell You", "Got To Get You Into My Life", "Tomorrow Never Knows".

The Beatles flew back into London early last Friday morning after their Far East tour.

Their American tour opens in Chicago on August 12.

'Letters' No. 1?

ELVIS PRESLEY'S "Love Letters" could be his first American number one in a long time, and is jumping up the MM Pop 50.

Currently at number 13, the session was Elvis' first new recording for some time. It was cut late in May in Nashville at a late-night session to avoid the usual gathering of fans.

Swing guests

THE Ivy League guest in the BBC Light Programme's daily Swing Into Summer show from August 29 to September 3.

After their six-day promotion trip to America, they go to Sweden on August 4 for three days of cabaret and TV in Stockholm.

From there they fly to France for three days at the Olympia in Paris and TV.

Goins spot

HERBIE GOINS and the Nitetimers will be doing a 45-minute spot on July 22, Newcastle City Hall jazz concert which also stars Dick Morrissey, Don Rendell, Ian Carr, and American singer Jimmy Witherspoon.

BIG 'L' PARTY

RADIO LONDON is promoting a Party Night at Hastings Pier Ballroom on Saturday (16) with Tony Windsor as host and a 16-piece big band led by Tony Strudwick.

It will be the first in a series of what a spokesman for Big L described as "real knees-ups for all ages" for the summer. On the same night, Big L presents Episode Six at the Starlite Ballroom, Greenford. Tomorrow (Friday) they feature the New York Public Library at Ramgate's Pleasura.

Seekers' newie

THE SEEKERS' next single may be the title theme from the film Georgy Girl, which they sing behind the credits. Whatever the choice, no single will be released before September. Last week the group played Bournemouth Winter Gardens. to full houses for six days at their guest in ABC-TV's The Blackpool Show on July 24.



STONES seen aboard Allen Klein's yacht when they arrived in New York for the start of their fifth American tour.

STITT, JACQUET, BUCKNER DATES SET

BRITISH dates for top U.S. jazz stars Sonny Stitt, Illinois Jacquet and Milt Buckner have been set by promoter Roy Tempest, although more may be added later.

Sonny Stitt's dates so far are: Marquee (September 15); Southsea (19); TV and radio (20, 21); Manchester Club 43 (22, 23, 24, 25); Southampton (28); Newcastle (29) and Blackheath (October 2).

Illinois Jacquet's dates are: BBC radio and TV (September 26, 27); Newcastle (29); Ruislip (30); Southsea (October 2); Northampton (5); Club 43 (6, 7, 8, 9).

The only dates set so far for Milt Buckner are: Manchester Club 43 (September 15, 16, 17, 18).

ACKER FOR N.Z. AGAIN

ACKER BILK and his band are making their third trip to New Zealand in September. They begin a three-week visit at Wellington on September 26. The concert tour, for the Kerridge-Odeon circuit, will finish at Invercargill on October 15. The band then hopes to visit Christchurch for a few concert and TV dates before returning home.

This week, Acker and the band play in cabaret at Brightside, Bradford. On July 20 and 21, they film a guest spot for a new British picture, Ghost Goes Gear. The band plays three originals: "Wind In The Wood" by Acker, "Front Feet Driver" by Stan Greig, and "Henry The Ninth" by John Mortimer.

NICHOLAS TOURS IN JANUARY

NEW ORLEANS clarinetist Albert Nicholas, who has been living on the Continent for the past fourteen years, will make his first tour of this country in January.

Dates have not yet been set, and it is not decided which British band Nicholas will work with, but he will tour the clubs from January 27 until February 12.

Nick is the first of the American jazz singles to be booked for 1967. He will be followed by Henry Red Allen, who tours with the Alex Welsh band from February 17 until March 5.

Berry signed

DAVE BERRY has been signed for the Swinging Radio England 1966 tour of Britain which features the Small Faces, Crispian St Peters, Lou Christie, the Koobas, the Limeys and Geneveve.

Dave takes over from Percy Sledge who will not be on the tour. Dave will, however, miss the two opening dates at Lewisham Odeon (August 12) and Astoria, Finsbury Park (13), when Wayne Fontana will be featured.

The tour, sponsored by Radio England, then visits Birmingham (15), Sheffield (16), Leeds (17), Glasgow (18), Newcastle (19), Liverpool (20), Manchester (22), Cardiff (23), Exeter (24) and Southampton (25).



● SONNY STITT



● ILLINOIS JACQUET

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ROY:
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COUNT

JAZZ SCENE AT NEWPORT

SPECIAL REPORT FROM LEONARD FEATHER



ROY: long engagement

NEW YORK
ROY ELDRIDGE has joined the Count Basie band. The trumpeter recently completed a long, successful engagement at New York's Embers West. He was a vital figure in such big bands as McKinney's Cotton Pickers, Fletcher and Horace Henderson, Teddy Hill, Gene Krupa and Artie Shaw.

Before leaving for Russia on Thursday (7), Earl Hines unveiled his Septet at New York's Museum of Modern Art. He fronted Harold "Money" Johnson (tp), Mike Zwerin (tb, bass), Budd Johnson (tr, sop), Bobby Donovan (alt, cl, flute), Bill Pemberton (bass), Oliver Jackson (drs) and Clea Bradford (vcls). The group was uncertain during ensembles but things should loosen up as the tour gets under way.

George Wein's first Cleveland Jazz Festival is set for August 6. The three-hour shows will include Miles Davis, Dave Brubeck, Jimmy Smith, Horace Silver, Sarah Vaughan, Joe Williams and the Newport All-Stars. The same bill appears the previous day at the Ohio Valley Jazz Festival in Cincinnati and at Detroit on August 7.

The Dukes of Dixieland are to make a five-week tour of West Germany for the State Department, followed by a two-week USO trip to Vietnam. . . . Nat Pierce (pno), Marvin Stamm (tp) and Carl Fontana (tb) have quit the Herman Herd.

Gene Krupa and Teddy Wilson will join Lionel Hampton for his Reunion With Hamp concert at New York's Lewisohn Stadium on July 16. . . . Erroll Garner will be guest soloist with the Cincinnati Symphony Orchestra in the autumn.

Blues singer Juanita Hall is recovering from a heart attack in the New York Hospital. . . . Carmen McRae will play a lounge entertainer in the film *Hotel*.

Ramsey Lewis has replaced bassist Eldee Young and drummer Isaac "Red" Holt with Cleveland Eaton and Maurice White. Young and Holt are leaving Lewis for a cool million dollars.

Clarinetist Clarence Hutchenrieder Trio, featuring Charlie Quener (pno) and George Wingling (drs), has joined the *Those Were the Days* revue at Bill's Gay Nineties on New York's East 54th Street. —JEFF TERTON.



A blazing sun silhouettes Buddy Rich and bassist Jack Lesberg at the Newport opening.

BLOSSOM DEARIE: SONGWRITER'S SINGER

LONDON

MAX JONES

SOME vocalists are pop singers, simple if not pure; others are jazz singers, and others again may be cabaret artists or showbiz singers. A few from among all these categories come to be known as singers' singers.

They are the practitioners, not usually acclaimed by the public at large, whose craftsmanship or special subtlety endears them to their fellow professionals.

Such an "in" person is Blossom Dearie, the New York born pianist, singer and arranger who made a name for herself leading the Blue Stars vocal group in France during the early Fifties. Since returning to the USA in '56, Blossom has sung in clubs and made records and become something of a pet attraction among those with esoteric tastes.

Her musicianship, humour and unfailing beat are qualities which help to make her a musician's singer. But the most important of her assets is her power to bring a personal interpretation to a song while

showing the utmost respect for the composer's intentions.

She is, in a phrase, a songwriter's singer. And hand-in-hand with her idealistic performing methods goes an instinct for unearthing gems of the popular songwriter's art which others have overlooked. Benny Carter and Kai Winding are two of several musicians who, during Blossom's present Scott Club season, have expressed admiration for her discerning choice of material. How does the recipient react to this praise?

"People do talk about my material, don't they?" Blossom agreed. "Material? Sounds funny. People think they're very obscure or songs specially written for me. But they're not. They're just good songs that will probably become standards. They're around, not very hard to find."

It is noticeable, though, that the songs of a few favoured writers keep cropping up in the Dearie repertoire. Cy Coleman and Dave Frisberg seem to

me to be among her regulars. Is this so?

"Oh yes. I think Cy is the best songwriter in the States because he can write such good melodies and things which are rhythmically interesting, too. I have used many of his numbers, including the well-known ones: 'The Best Is Yet To Come' and 'Witchcraft' — his big hit. And, of course, I do 'When In Rome' which is my biggest number."

Some of Blossom's songs sound so closely suited to her sharp but intimate night club personality that listeners understandably assume they were written by her.

Not at all, the blonde-haired Blossom assured me: "Not any of them. I haven't written one song for myself. But I wrote one for Miles Davis. . . . no lyrics, you know. I called it 'Miles Behind'. I played it for him and he liked it. He might even record it. Gil Evans has heard it, too. But I'll have to think of another title, won't I?"

And what about Frisberg? "Oh, Dave and his partner Bob Dorrough are very good, very versatile. I play their 'I'm Hip', also 'Wallflower Lonely', which is the B side of the record. 'Peel Me A Grape' is another of theirs,

THE thirteenth annual Newport Jazz Festival ended at 12.20 am, Tuesday, July 5 in a blaze of Basie. Though it had taken a couple of sessions before the proceedings began rolling at optimum level, as soon as the event got into high gear on Sunday (the third of the four days) it turned into one of the most rewarding in the memory of most Newport veterans.

Big band nostalgia spurt off the bandstand like a 78 rpm record. Woody Herman, after playing a regular set featuring his own current band with its searing, soaring phonicists of the late 1940s, Stan Getz, Al Cohn and Zoot Sims, then swung added on baritone, they returned to "Early Autumn" and "Four Brothers", then swung a moderate blues with Cohn in superb form. Woody now has Rufus Jones (ex-Basie) on drums, but Buddy Rich, who served as house drummer for much of the weekend, also did a guest stint with Herman. The audience loved it and even lapped up the surprise appearance with the band of Tony Bennett.

Duke Ellington's band, without guest stars, was in consummate musical condition. The highlight of his set was a powerful, darkly moving new work "La Plus Belle Africaine", inspired by the band's recent trip to Senegal.

Count Basie, renouncing the teen-aged song hits that have taken up too much of his time lately, dug back into the books and brought back the graceful, speed-boat swing of the old band with the likes of "Swingin' The Blues" three tunes on which Jimmy Rushing, his vocalist of the 1930s, jubilantly rejoined the band. Another surprise was a long compelling blues solo by Roy Eldridge, the veteran trumpeter who has just become a member of Basie's orchestra.

Music in the mainstream of jazz history made an unexpectedly strong impact on the predominantly youthful crowd. Teddy Wilson, Benny Goodman's pianist in 1935, played with the same elegance and symmetry as ever. Cohn and Sims, in addition to their stint with Herman, offered a quintet set in which their interaction bordered on ESP.

There were a few curiosities to add a piquant note to the weekend. Mischa Mengelberg, a Dutch pianist, turned up leading a somewhat derivative quartet. John Gensel, a Lutheran pastor, conducted liturgical jazz service with the aid of a 16-piece band led by Howard McGhee. Men of the cloth are becoming more and more deeply involved with jazz — even as performers now: one of the combos heard on Sunday night was the trio of Father Tom Vaughn, a competent pianist who is curate at St. John's Episcopal Parish in Midland, Mich.

As usual, there was an afternoon jazz workshop ses-



SHEPP: Chaotic travesty



BASIE: speedboat swing

SOME BIG BAND NOSTALGIA — & A PREST WHO PLAYS PIANO

tion, devoted this year to guitar and trumpet. Admirably emceed by pianist Billy Taylor, the session produced a surprise in one George Benson, a startlingly fluent guitarist who led a compact quintet featuring baritone sax and organ. Benson was discovered (and has been recorded) by John Hammond of Columbia Records who gave Charlie Christian to the jazz world.

The trumpeters at the workshop were an admirable bunch, ranging from Bobby Tackett and Ruby Braff to Red Allen, Thad Jones and several others. The session was topped off by an unbelieveable display of inspiration and technical brilliance by Dizzy Gillespie, who was later heard at the evening session with his customary quintet.

On the same bill with Gillespie were two other name combos: the Herbie Mann Sextet, whose Latin and Afro-Cuban rhythms almost stopped the show as they did here last year; and Miles Davis, whose quintet gave a capable performance but drew a puzzlingly mild crowd reaction.

If there was one artist whose work stood tall among all the giants, it was Archie Shepp. Brilliantly accompanied by the Ellington band, she ran through a set that ranged from the super-old Billy Strayhorn — Ellington song "Something to Live For" — "The Shadow of Your Smile", a bop number, a bossa nova and perhaps a dozen more. Never has there been heard a more moving example of the spirit, beauty and total vocal control of which a jazz singer is capable. She can do anything on earth to a melody except imitate it.

Nina Simone was no less audience alive. After plunging them into a deep whirlpool of what she called "gumbo blues", she mesmerised them with her eerie, Africa-tinged accompaniment chiefly by a crashing cymbal. A little later Joe Williams had a fabulous fling, first with his own trio, and then backed by the fine young Thad Jones-Mel Lewis Orchestra, with which he will record an album shortly. The peak moment of their collaboration was a moving reading of Duke's "Come Sunday."

Vicely, the only disappointment was Edith Phillips, a Washington-inspired singer who was disconcerted by inadequate accompaniment. An alto solo by Gerry Mulligan was the surprise note in a cheerful set by the Newport All Stars, with Wein at the piano. Ruby Braff's corset was exquisite in "Yesterday" (Kerr, not Beatles). Archie Shepp, who last year was responsible for some of the best avant garde moments, this year seemed to be playing grim jokes at the expense of the audience, following a chaotic freedom-jazz segment with a travesty of 1960-style nuclear holocaust improvisation. When Shepp started reading a poem he had just scratched out for the occasion, complete with unprintable words, there was scattered laughter and hundreds walked out.

At a predominantly avant garde matinee, Charles Lloyd made by far the best impression with a well-rounded display that showed his debt to the musical rule books, as well as his vision of the future. Lloyd's pianist, Keith Jarrett is an astonishingly fleet 20-year-old prodigy. There will also be an adventurous but boring 40-minute atonal work by Bill Dixon's group featuring an interpretive dancer. John Coltrane's "My Favourite Things" ran endlessly and lacked the spirit of the original version by the original quartet. Also on this matinee were the Jazz Crusaders and the Horace Silver Quintet; Woody Shaw's solo was lyrical and sensitive in Horace's "African Queen."

In sum, it was a memorable weekend. The only justified complaint I heard was there was too much music to allow time for meals and sleep. Remarks of that kind are themselves music to George Wein, who happily racked up a total of over 45,000 paid admissions — a record, and more than 35 per cent better than last year.

OTHER JAZZ SCENE ON PAGE 14

WHERE DID WE GO WRONG?



PERRY: "let us know"

IN the boast-ridden world of pop, it's refreshingly unusual to hear a group frankly admit: "Our last two records were flops and our new single is going to be one too."
The group? The Ivy League, who had several big hits in 1965 but who have fared miserably to make any chart impression in the last six months.
"We honestly don't know where we've gone wrong," said Ivy high-note man Perry Ford this week. "We had some hits last year, but recently everything we've done on record has flopped. Some groups who have a record out put up a big publicity screen announcing they are doing big tours, etc. when really they're doing no work at all."
"But we'd sooner be honest, admit that our records are just not selling — and try to find out why."

GUESSES

Perry said they still went out for good money — "and we will prove it if anyone asks us to." We're getting around £1,200 a week for the group, which is a damn sight more than many others who claim a lot more — and still got a good reception on one-nighters.
"But the kids don't want to know about our records anymore. We've tried to work out why — but we can only hazard guesses. Perhaps we're too close to the music, and not close enough to the fans. We feel that the fans may think we're too mature for them. They might think we're moving away from the pop scene into cabaret and things like that."
"It's true that we do cabaret work, but we want to stay firmly in the pop field. The kids made us in the first place and anyway, we think the pop field is a thousand times more exciting musically than cabaret."
"But we've always kept our standard high — perhaps that's

been our trouble. Musically, I think we're one of the technically better groups around. But just because we sing intricate, clear harmonies, that doesn't mean we're squares. Far from it. We do rave-up numbers on stage, but our recording company are against us releasing this sort of number. They feel it's not the right Ivy League image.

'PACK IT IN'

"These days, a record sells half on the sound and half on the image. We feel that we might have acquired the wrong 'nice guys' image that the kids think is square."
"If only they'd let us know where we went wrong," said Perry. "We don't want to hear from Ivy League fans. They're committed anyway. But I'd like to ask Beatle fans or Stones fans to write to us and let us know what they think of us and our music."
"It's taking a chance. But we're prepared to be knocked. Whatever they have to say about us — even if it's 'pack it in', we'll listen."

SOUND

"We don't want them to be afraid to tell us they think it's time we gave up. If they all think that, we may say OK we agree with you — and pack it in."
"On the other hand, we may carry on the way we have been. But at least we'll know where we stand as a group with the fans."
So, it's up to you. Do the Ivy League pack it in? Or change their sound? Or what? You can let them know your views by writing to them at 23 Denmark Street, London, WC2. Whatever you think, they'll be interested. Over to you.

DUSTY SPRINGFIELD

NUMBER ONE: I can't think of a thing to say. It reminds me of when I was a kid and used to pick out the winners for each race—I could always pick number one. I used to pick four winners a day. But I never used to back them. It also means the past few months I suppose. It was nice, but it didn't have the impact that people thought it had.

THE BEATLES: The best, I think. A mass of musical ideas.

BLACK NATIVITY: I only saw it once—when it was on in London. I was thrilled. I thought it was fantastic. I always meant to see it again, but I never did.

MINI - SKIRTS: Curse! What a question. Very nice for those who can wear them. I go for a compromise. Jimmy Savile should wear one.

VIDAL SASSOON: He's a gorgeous man! I used to go to him. I now go to Jon Marc and Paul Vidal. He is unaffected and friendly. He gives personal attention to everyone — he makes every girl think he's interested just in them. Which is the secret of his success, I think.

HANOI: I don't think about it. There are always wars and bombing and people get killed. That's all I know about it.

STRIKES: Things in baseball matches. I wish the pop artists of Britain would go on strike against the mining ban. It's not the good musicians who've caused the ban to be made, but some old seedy violinist at some tinpot shows who can't get work anyway.

HANGING ABOUT: I spend most of my life hanging about. Why it's so tiring, I don't know. Lying about is nice, though. But that's different.

RINGS ON THE RIGHT HAND: I wear them on either hand. I keep getting into trouble over the one on my left hand—people keep thinking it's an engagement ring, but it's not.

LIVING IN LONDON: I like it. Unfortunately, at the moment, behind where I live they're knocking down an old mess. So I've got about 20 weeks of thumps and bangs from 8.30 in the morning. I'd like to live out of London, too, though to get the best of both worlds. I will one day when I'm a rich old woman in a Bentley knocking down pedestrians.

ISD: Green lovely stuff in my pay packets. It's a name to me. It intrigues me to know what certain people seem to get out of it. It's easy to preach, I suppose. But I think it's a bit foolish to take things like that.

BASIE: I can't stand that kind of music. It's probably very good, but I have no appreciation of it whatsoever. I love those old swing band records, like Benny Goodman, but that's because I think they're corny.

DYLAN: I don't like Dylan much.

WIMBLEDON: I used to have a dressmaker who lived in Wimbledon—she was ever so nice. That's all it means to me. I used to be a tennis fan. I used to watch avidly — but I gave it up when all those dishy men in



Session men are rather Prussian together. They don't like any suggestions about the music

white ankle socks stopped playing.

SHEET MUSIC: It's always wrong.

A CUP OF TEA: It won the war, I say. I'm full of tea at the moment — completely awash. Mind you, I think I'm off it at the moment.

TORIES: They used to be against the Whigs—I remember from my history books. I don't like the taxman—whatever party he is —he's evil through and through.

PUBLICISTS: A necessary evil, I suppose. This is my "I Hate Keith Goodwin" week. Actually I rather like him.

FLYING: I quite like it—but I get very bored with it now. It's just a matter of getting off the ground and back again for me now.

BELGRAVIA: It's very impersonal. I used to think it was a nice place to live, but it's like a film set. It's never been the same since the horse and carriage disappeared.

BOXING: They go thump, thump—but they're always missing. Amateur boxing is very funny on

telly. I have to be really bored to watch boxing on TV. They're all so ugly as well—except for Cassius Clay.

BEATRIX POTTER: Didn't she write children's books? I've heard of Stephen Potter, but I've never read any of Beatrix Potter's books. When I was a kid I read Budd Schulberg and Paul Gallico and books about kids in the theatre. I never read Enid Blyton. I thought they were soppy.

COLTRANE: Coal train? I don't know anything about him. Doesn't he play a saxophone? I'm very ignorant about things like that. Junior Walker and the All-Stars is my limit in that direction.

PRIVATE EYE: I never buy it but I read it if it's there. Tom gives me copies. I like the covers—I fall about with them.

THE LOVIN' SPOONFUL: I'm crazy about "Do

You Believe In Magic" — I go berserk. I liked "Daydream". I think they're very talented, but they are at the start of a cult and therefore in danger, I think.

FASCISM: I never quite know what it is. Wasn't Hitler an extreme Fascist? Well, I can't condone that at all.

SESSION MEN: They're extremely nice individually, but rather Prussian together. They run in packs. They don't like you suggesting things about the music to them.

LIFE: Decisions, decisions! Funny question—the opposite of death, I suppose.

DEATH: I'm frightened of it. I'm frightened of dead people—though I don't see many, of course. Because I'm a good Catholic and believe in an after-life and Heaven, Hell and Purgatory, I'm afraid. I thought there was nothing after death, I would not be afraid.

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with Strings and Orchestra

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op's worst-kept secret

IS WELCH investigates . . .

ANATOMY OF A BREAK-UP

MANFRED WELCHES MICHAEL D'ABO, PAUL'S REPLACEMENT, TO THE GROUP. D'ABO SAYS: 'THERE'S A LOT TO MAKE ME NERVOUS'



"We were disappointed that Paul wanted to leave — at the time. He wanted to go out on his own and I think he'll do very well." How much worry has this caused Manfred? "The only thing that worries me is inactivity. I was worried that I couldn't say Paul was leaving but I had to withhold it or there would have been a long period between his leaving and the next record." When did Manfred decide on Michael D'Abbo as Paul's replacement? "I met Michael about six

months ago, and I believed he was the best because he's a good singer and good-looking. He sings on our next record which will be "Just Like A Woman" by Bob Dylan. It will be released on August 5. How will Manfred cope with the effects of Paul's departure? "We can only cope with it by letting people know Michael and see that he's very, very good." "I'm feeling very anxious about the record. The future of the group broadly will be to carry on as we have,

but we will be dictated to by our singer whose voice is very different from Paul's. Paul Jones spoke with relief that the months of speculation and secrecy were over and with "tremendous enthusiasm for the future." First Paul wanted to deny that he was going into films and was fed up with pop as had been reported in one national newspaper. "That was a load of crap. I didn't say anything of the sort. I merely said that I've had film offers, and if I don't do the one I have

been offered I will do another." "I thought I had pointed out that I am, and will remain a pop singer. I also want to make a film. I would be content to make just one good film — a good film and not a blue-eyed Hollywood film." Paul talked about the factors that led to his decision. "I first decided at the beginning of the year — no, not the beginning, about the time the rumours began. There was no positive object. I just wanted to be on my own and stand on my

own two feet. I will have more freedom as a result." Did Paul feel frustrated with Manfred's type of music? "No, not at all, and I shall still go on singing that type of material. There was no disagreement with Manfred. To be absolutely corny about it, I guess I'm a loner." He went on to talk about the future. "Immediately, there will be a hotting up of the pace. Bags of recording. I hope to get a single out in August. I shall be working on the film, probably throughout August and Sep-

tember, and in October I shall be on tour. So I won't be relaxed until Christmas. Then there will be more recording, and an LP." "For the single I'm considering a lot of songs. Some of them have been done before. Some have been written for me and some I've done myself. I don't want to say what any of them are yet, until I feel I've found which will make a single." How does Paul feel now the months of confusion are behind? "I feel relieved because we were forced to maintain silence for as long as possible, for a number of factors, not the least of which was business-wise. We tried to be honest and clean about this, which involved being dishonest with the press, which was unfortunate."

April, and had a very sad last engagement, where there wasn't even a piano for me to play. But all the others in the band have got nice jobs since." What are Michael's feelings now? "My initial feeling was great excitement, but I've got used to it very quickly. I find I've accepted it and haven't thought of being scared. I'm on trial, but the whole group is on trial. If I can get myself across with a lot of television people will get to know my face. Then maybe they will accept me and won't complain."

great on emi

This week's Great NEW Singles

- NAT KING COLE**
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Columbia DB7966
- THE BEACH BOYS**
God Only Knows
Capitol CL15459

- PETER MALLAN**
The Slippy Stone
Waverley SLP538
- Hot Shots!**
SAM THE SHAM AND THE PHARAOHS
Lil' Red Riding Hood
M.G.M. 1315
- NORMA TANEGA**
A Street That Rhymes
At Six a.m.
Stateside SS520
- THE MIRACLES**
Whole Lot of Shakin' in My Heart
Tamla Motown TM6569

- VIV PRINCE**
Paradise Lost
Columbia DB7960
- RAY CHARLES**
Let's Go Get Stoned
H.M.V. POP1537
- MANFRED MANN**
You Gave me Somebody to Love
H.M.V. POP1541
- FRANK IFIELD**
No One Will Ever Know
Columbia DB7940
- THE SHADOWS**
A Place in the Sun
Columbia DB7952
- DAVID AND JONATHAN**
Lovers of the World Unite
Columbia DB7950

SCARED

"But apart from the relief — and I do feel relieved — I feel slightly scared, and ten times more enthusiasm than I have for a long time." How does Paul think Manfred will fare without him? "I think Manfred will fare very well, because he's a born winner and because Michael is very good. I thought his record 'Invitation' with the Band Of Angels was great." How will Paul and Manfred's fans react to the split? "A hard time to say. I imagine anybody who was a fan will stay a fan. The only thing is somebody who was a fan of the group will now, I suppose, be wondering should they be a fan of the group still, or a fan of Paul Jones."

What was his immediate reaction to the news? "Well after the Melody Maker's famous front page, I had to rush to a press conference. I was half an hour late, half dressed, and had not time to work out my 'quote'." What vocal style does he specialise in? "Singers I admire are Steve Marriott and Steve Winwood. When I was first approached I thought I would be doing a sort of rawling James Brown scene as the group have plenty of brass. Then I realised that basically the boys think very commercially. I will be singing 'Pretty Flamingo', etc. Although I will be the front man, I feel we are going to have more of a group image."

SPOTLIGHT

Will Michael play piano with the group? "I do visualise doing a couple of numbers on piano, maybe a couple of Ray Charles numbers — very quiet, with a spotlight. Actually there are now four pianists in the group. Klaus Voorman, the new bass player is also a pianist, Manfred of course, and Mike Hugg and even Tom McGuinness goes to 'Chopsticks'." What will Michael wear on stage? "Nothing off-beat and no suits. I look terrible in suits and it took me a long while to discover that. I don't intend wearing a suit except at my grandmother's funeral." "You know I went to Lords recently for the Eton-Harrow match and came across certain relatives who couldn't understand why I wasn't working on the Stock Exchange. They didn't seem to think much of what I was doing."

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Astrud Gilberto
Gil Evans
Verve SVLP129 VLP129

SCOTTISH SOUVENIR
The Music of Scotland
Waverley ELP146 EP

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



DON: full of twists and turns

GARNER'S REGULARS BRING OUT THE BEST OF HIS FEELINGS

DON CHERRY lived in the shadow of Ornette Coleman for the earlier part of his career when he was a member of the altoist's original quartet, and it was only on his subsequent departure when Coleman "retired" in the early Sixties that he started to broaden out into a major solo voice.

DON CHERRY: "Complete Communion"; "Complete Communion"; "And Now"; "Golden Heart"; "Rememberance"; "Euphantasy"; "Our Feelings"; "Bishmalah"; "Wind, Sand And Stars" (Blue Note 4226).
Cherry (cornet), Leandro "Gato" Barbieri (trp), Henry Grimes (bass), Ed Blackwell (drs).

52nd STREET

"52nd Street." My Old Flame; "Blowing" Up A Breeze; "The World is Waiting For The Sunrise"; "Hindustan"; "Blue Lou"; "Esquire Blues"; "I Want To Be Happy"; "Linger Awhile"; "The New Baby"; "Sugar" (Fontana T15294) 33s, 1d.

THIS is a compendious historical album — a miscellany drawn loosely together by a potentially sales-worthy LP title — which is likely to appeal more to the casual buyer than the keen collector, though it is nice enough in its faintly period way.

Some of its tracks — the Billie Holiday "Flame", Chu Berry-Lips Page "Blowing Up" and "Esquire", All Stars "Esquire Blues" to name three — are above average for this sort of Forties reissue project. But all three have been out here quite lately on LP. Aside from Hawkins' "Cootie and others", there are superior performances by Benny Goodman and Mel Powell on a septet recording of "Sunrise" and by Berchet and Wild Bill Davison on "Hindustan".

In addition to the 1944 Billie, the high-spirited 1941 small-band jazz on "Blowing Up" (already available on Chu Berry's Mainstream LP) and the 43 "Esquire Blues" with pleasant solos from Hawkins, Tatum, Cootie and others, there are superior performances by Benny Goodman and Mel Powell on a septet recording of "Sunrise" and by Berchet and Wild Bill Davison on "Hindustan".

Edmond Hall's tough, firm-sounding clarinet, heard on "Esquire Blues", is again prominent on the Paris group's "Found A New Baby" and a neat quartet run-through of "Want To Be Happy" featuring Teddy Wilson's stylish piano. Ben Webster of 44, with the Sid Catlett quartet, sounds still a bit like Hawk on "Linger Awhile".

A further good nugget for those who cherish Lee Wiley's cool singing is the verse-and-chorus "Tatum on Sugar", sensitively supported by Muggsy Spanier's cornet and Jess Stacy's piano. Yes, it's not a bad selection to dip into. — M.J.

RADIO JAZZ

FRIDAY 8.00 p.m. M2: Patsy Cline, Chet Atkins. 8.0 M2: Amsted Jazzband Concert. 9.30 M1: Jazz Record Requests. 2.15 p.m. J1: Sammy Davis, 2.15 M1: Percy Faith Ork. Hamilton and Miles Davis Quintet, Juliette Greco. 1.31 BBC 1: Blues in the Night.

SATURDAY 10.0 a.m. BBC 1: Mike Cotton Sound 12 noon BBC 1: Jazz Record Requests. 2.15 p.m. J1: Sammy Davis, 2.15 M1: Acker T. Trio, Alan Elston. 12.20 M1: Ray Anthony. 6.30 M2: Jazz Break. 10.0 M2: Jazz Week-end. 7.30 p.m. J1: Bing Crosby. 10.15 M1: Radio Dance. 11.0 M1: Annie Ross. 11.15 M1: Polka Dots. 11.0 P: Pop, Jazz, Folk. 11.15 T: Ray McKinley. Ork. Bobby Hackett. 12.0 T:

GREAT BIG BANDS

Duke Ellington: "Merry-Go-Round"; "Sophisticated Lady"; "Down A Carolina Lane"; "I Got The World On A String"; "Benny Carter"; "Loneliness"; "Night Devil's Holiday"; "Blue Lou"; "Six Bells Stampede"; "Fletcher Henderson"; "It's The Talk Of The Town"; "Queer Notions"; "Nagasaki"; "Night Life Music For Pleasure" (MFF1085) 12s, 6d.

TIMES are good for students — made looking to fill out their collections with examples of early and middle period jazz, also for those still replacing old and treasured 78s by microgroove discs.

This set of twelve 1933 recordings — four each from the big bands of Ellington, Carter and Henderson — holds a lot of fascinating music and some that is less than that but still well worth hearing.

The Ellingtons, to start with the most brilliant music, were made in 1933 by the British opened at the London Palladium in June that year.

The remaining bands, though inferior to Duke's, had plenty to offer in the way of solos, arrangers and all-round musicianship. Carter's lead and solo alto playing, an writing for bands and especially saxophone ensemble, make his four tracks somewhat exceptional for the period. He is helped by contributions by George Washington Johnson, Chu Berry ("Six Bells"), Teddy Wilson, Keg Johnson, J. C. Higginbotham, Johnny Russell, Bill Dillard and Paulist Wayman Carver.

The Hendersons swing excitingly and, while lacking at times the precision of the other bands, score on accounts of ambitious soloing by Henry Allen and Hawkins. The main trumpet heard on "Night Life" is undoubtedly Bobby Stark. At 12s 6d this has to be a bargain. — M.J.

SIX, AND ALL THE SAME

GRANT GREEN: "I Want To Hold Your Hand"; "Want To Hold Your Hand"; "Speak Low"; "Stella By Starlight"; "Corcovado"; "This Could Be The Start Of Something"; "At Long Last Love"; (Blue Note 4202) 45s, 3d.
Green (trp), Hank Mobley (trp), Larry Young (org), Elvin Jones (drs).

GUITARIST Grant Green is one of the Blue Note regulars (this is his tenth album for the label) and although he has not quite justified the promise his early work hinted at, he can be relied on for easy on the ear and always swinging music.

The instrumentation here is awkward as Jones has to carry the rhythm chores by himself (a task well within his capabilities and which he performs flawlessly) and there is no attempt to use unison voicings. The formula is that Green states the melody, then everybody solos.

Mobley, who seems to have been rather inactive of late, pitches in with competent tenor solos, sounding a shade more mainstream than his wont (or is it that so much has happened recently that yesterday's modern is now today's mainstream?).

The overall impression is rather dreary as there is utterly no difference in the six tracks other than tempos. Nevertheless, the solos are of a high order and Young has a refreshingly legato approach to the organ which is in stark contrast to the pounding it usually gets. He does sound a bit spongy when comping behind the soloists however.

A routine record with several fine solos as its only saving grace. — B.H.

by CHRIS HAYES

Mixed Jazz 12.0 T: Jack Teagarden (1925-1947).
WEDNESDAY 5.0 p.m. L: Jazz 5.45 BBC T: Jazz Today. 6.15 M2: Beale St. Garner. 10.15 M1: New Orleans. 11.15 T: Margaret Whiting. 12.0 T: Archie Shepp. 12.20 E: Mixed Jazz.
THURSDAY 1.35 p.m. E: Count Basie, Clifford Jordan. 5.15 M2: Jazz Perspective. 7.25 E: Erroll Garner. 10.15 M1: New Orleans. 11.15 T: Margaret Whiting. 12.0 T: Archie Shepp. 12.20 E: Mixed Jazz.
Programmes subject to change.
KEY TO STATIONS AND WAVELENGTHS IN METRES: E: RTF France Inter. 1529 E; R-Baden 235, 365, 451 M; Hilversum 1.402, 2.208, 3 J; AFN 547, 344, 271 L; NR 1020 1376, 477; Denmark Radio 1.1224, 2.282, 11.0 W; Jazz New and Not So New 11.5 D; Jazz Journal 11.10 U; Berlin JP (Ornette Coleman Trio, Dakota Staton). 11.15 T:

Style replaces stammina on these Holidays

BILLIE HOLIDAY: "Easy To Remember"; "I'm Gonna Wash That Face Right Offa Me"; "The Moonlight and You"; "Fooling Myself"; "Lava (I Remember, Don't Explain, You've Changed, Cross Of A Chance, Willow Weep For Me, Stormy Weather, Security) (Vocalists with various groups) 1956-58.



BILLIE: tired spirit

LALO SCHIFRIN

LALO SCHIFRIN: "New Fantasy"; "Prelude No 2"; "Peanut Vendor"; "Bachianas Brasileiras No 5"; "New Fantasy"; "Stagelife"; "On Terza Avenida"; "The Blues"; "Sabre Dance"; "El Salon Mexico" (Verve VLP9121) 32s.
Schifrin (trp), Marky Markowitz, Eric Boyd, Clark Terry, Snooky Young (trp), Jimmy Cleveland, Kai Winding, E. Johnson, Ulfie Green, Tony Studt (trp), Jerome Richardson (trp), Ray Alonge, Bob Northern, Richard Berg, Earl Chapin (tr horns), Don Butterfield (trb), Mandel Lee (trb), George Duvivier (trb), Grady Tate (drs), New York, June 10, 11, 1964.

ALTHOUGH Schifrin's abilities are centred mainly on Hollywood now his jazz activities have only been curtailed, not ended. And let's hope it stays that way, for the Argentinian born ex-Dizzy Gillespie pianist is an orchestrator of brilliance as an artist album proves once again.

Schifrin's is not exclusively a jazz talent; he is too literate in other musical techniques and idioms to be restricted to what many people would like to see defined as the straight and narrow for the jazz arranger.

His abilities are centred mainly on Hollywood now his jazz activities have only been curtailed, not ended. And let's hope it stays that way, for the Argentinian born ex-Dizzy Gillespie pianist is an orchestrator of brilliance as an artist album proves once again.

There are also snatches of Schifrin's rather exotic piano, one of his talents which seems to have been neglected as he finds more and more success as an arranger/composer. George Gerstwin's wistful "Prelude" is tinted decidedly blue and with a soaring Clark Terry solo, is the most outstanding in jazz content; "Peanut Vendor" is turned into a whirlpool of sound over the pulsating rhythm section (surely there's an uncredited honcho player added here?) and creates the same wonderful, wide open effect on Gil Evans's "Nevada".

There's a real flare for any one with an ear for the art of jazz and/or contemporary arranging as this is a field in which Schifrin is undoubtedly a paragon. And isn't it about time Decca got round to releasing the equally brilliant "Jazz Suite On The Mass Texts"?—B.H.

BOLA SETE: "The Incomparable Bola Sete"; "Bolo"; "El Amorito De Negro"; "Influencia De Jazz"; "Voodoo Village"; "Saxa"; "De-Boas"; "Waltz Of The City"; "Just Another Love"; "The Girl From Lodi"; "Original Joe"; (Vocalion LAL-7600) 32s.

(a) Sete (trp), Johnnie Rae (percussion), "Bolo" (flute), Monte Budwig (bass), Nick Martinez (trs).

THE few months when the whole of jazz seemed to go boasa nova mad, may have left some lasting effects — notably a handful of Brazilian musicians who combined a type of gentle jazz feel with their natural Latin American influences.

Bola Sete is an excellent example. A composer of tasteful little melodies — "Bolo", "Negro", "Be-Bossa", "Just", "Lodi" and "Joe" — all his — he plays highly accomplished guitar in that typically relaxed and tuneful fashion.

THIRTY-FIVE minutes of previously unissued Billie Holiday, including odd samples of her chat, add to be exceedingly good value for ten shillings. And for that sum the buyer also gets touches of Hawkins, Webster, Lester, Eldridge, Clayton, Dickenson and other class players.

I couldn't say that these shots from broadcasts, a TV programme and maybe a live show or two from the 56-58 period represent Billie in peak form.

Stamina and flexibility she didn't possess in her last years, but style and soaring expressiveness she retained until the end, so that songs always came out her way — done with an individual approach which nevertheless respected the song's content. Most of these songs have been associated with Lady Day for a number of years, and all — with the exception of "Stormy Weather", in my opinion — are worthy of her extraordinary communicative powers.

The last, a Carnegie Hall performance from around 37-8, sets Billie in the company of Buck, Lester, Basie and such but shows her in unhappy shape. Balance here, and in other places is poor.

Several of the vocals creak a bit, and I suppose newcomers to Holiday may wince at the broken tones and tired spirit.

Even so, they'll come round in the end to wondering at the originality of her phrasing, the meaningful texture of her voice, the honesty of her reading of a song.

Old hands will compare this "Moonlight", "Don't Explain", "Willow", "Fine And Mellow" and the attractive "Fooling Myself" with past recordings. Often the differences in comparison are quite startling.

Billie's own "Mellow" blues is perhaps less successful than the sister version issued on Fontana's "Soups of the album. From the rehearsal of the TV show (this one is from the actual soundtrack). Still, it is gratifying again to note differences in singing, notes and sequence.—M.J.

POP **records** JAZZ



BOBBY ELLIOTT: his superb drumming spurs the Hollies on.

BARBRA DOES EDITH

EPs

BARBRA STREISAND: "En Francals" (CBS). This is Barbra doing her Edith Piaf bit in French. She does it very well and with all the over emotion you associate with those Gallic declamations of love, tears, broken hearts, etc. Titles: "Non . . . C'est Rien," "Les Enfants Qui Pleurent," "Et La Mer," and "Le Mur".

BEATLES: "Nowhere Man" (Parlophone). Sound proof that the Beatles are miles and miles ahead. "Nowhere Man" is simply brilliant, like-wise "Michelle," "You Won't See Me" with that hypnotic riff and "Drive My Car" are just slightly less than brilliant. Bravo, Beatles.

P. J. PROBY: "P.J.'s Hits" (Liberty). Jim's "Maria" is one of the greatest pop records in the last five years. His sensitive handling of the song make a mockery of his detractors. "Hold Me," "Together" and the Lennon-McCartney "That Means A Lot" complete an excellent EP.

HITS FROM THE SEEKERS (Columbia). Judith Durham is the Seekers. The lads give her fine support but that stirring voice is their trademark. She's a knockout on "We Shall Not Be Moved," "The Carnival is Over," "Someday, One Day," and "Nobody Knows The Trouble I've Seen".



WILSON HITS BACK

WILSON PICKETT: "99 (Won't Do)" (Atlantic). Probably Pickett's best release since "Midnight Hours", this is a slow-medium swinger which drives along beautifully. Groovy guitar, drums and horns behind Pickett, who twists his way in and out of the hip lyric. Must score as a discographic record and there are enough "hook" parts to push it high into the Top 50.

THE HONEYCOMBS: "It's So Hard" (Pye). This tune comes from the Dave Dee etc. album. Written as usual by manager Ken Howard and Alan Blaikley there is a lot of the Dave Dee group style in this number from the new line-up of the Honeycombs. Stomps along like most of their others. Rather a whining, monotonous track — but nevertheless commercial — and it could well take off.

THE WONDER WHO: "On The Good Ship Lollipop" (Philips). A new single from the Wonder Who? an American group comprising mainly of the Four Seasons. This must be aimed at kiddies because it's chock-a-block with "brrrrr" and "coochie coochie" type noises. The start is promising, but when Frankie Valli comes in presumably doing an impersonation of a three year old, your heart sinks. A bit of a drag.

THE KNICKERBOCKERS: "High On Love" (London). A positively leaping U.S. group who used to emulate the Beatles but have got wilder since. Their record, "Lies" is still a fave rave with a lot of hippies. This one a thundering, powerful, churning, track with some whining electric guitar, and some deafening build-ups. A great disc but probably not quite the thing for the chart.

THE SHANGRI-LAS: "Past, Present And Future" (Red Bird). Can't understand why these girls continue to issue this breathless, sickly stuff. They could make some good records in the Spangolles style. Instead it's this very drippy, far fetched, semi-talking type of number that they insist on releasing. Ugh!

SLIM HARPO: "Shake Your Hips" (Stateside). Harpo gained recognition in the pop-R&B field with his "Secrets My Back". His follow-up is a faster, swinging track with some bluesy guitar. Harpo does more vocal on this and not so much harmonica. Hip lyrics and repetitive phrases make this an appealing blues number which could find its way into the chart.

THE STRANGELOVES: "Hand Jive" (London). Yet again the Strangeloves revert to a stomping Bo Diddley-type beat on the old raver "Hand Jive", an unoriginal, unimaginative track from a group of musicians, singers and songwriters who could bring out much better stuff than this.

SMITH: "La Mer" (Polydor). We fancy Smith's chances with this re-make of the old epic. This new young singer has a powerful voice, and sings fairly straight, although early faintly in the song he inserts a few unnecessary Lou Johnson type wobbles. He wisely gets the gimmicky out of his system quickly and winds with a climax of "Proby n' Jones" power. Well done, Mr. Smith.

GENO WASHINGTON AND RAMJAN BAND: "Hi Bi Hazi" (Piccadilly). One of the finest singles to come out of the Flamingo school. American singer Geno and his English band take through a slow sexy rocker that will infiltrate into a lot of hip ears. Listening to Geno's expressive vocal style one is struck of Zoot Money with touches of Steve Marriott. But basically it's all Geno and all good.

LPs

THE HOLLIES: "Would You Believe" (Parlophone). One of the best of Britain's second league of pop groups, the Hollies have created an excellent, tightly-knit mixture of current pop styles. Spurred by the superb drumming of Bobby Elliott, the Hollies show their precision harmonies on numbers like Paul Simon's "I Am A Rock", and "Don't You Even Care". And they belt along on the old rocker "Sweet Little Sixteen", yet show a quieter, folkier side on "Stewball" and "Fifi The Flea". But that over-riding Hollies sound is there on many of the tracks. And that's what will sell the album to the fans. In thousands.

MARY WELLS: "Greatest Hits" (Tama Motown). Apart from "My Guy", Mary Wells has never really hit the singles trade in Britain. Yet she was the first big international Tama star and all these tracks were made before she left the Detroit stable. She has more subtlety than many Tama artists, but also manages to combine swing and sex appeal into a fascinating whole. A fine album that includes: "My Guy", "What's Easy For Two", "You've Got That Thing", "Sweetest Boy", "Old Love" and "Oh Little Boy".

ESTHER PHILLIPS: "Esther" (Atlantic). Miss Phillips has one of the biggest talents to hit the record scene in years. Probably best known for her single of Lennon and McCartney's "And I Love Him" she proves here that she can be a very jazz-influenced album artist. There's a great deal of Dinah Washington in the way she tackles a number of excellent arrangements by Oliver Nelson, Ray Ellis and Jimmy Wisner. A really first class vocal album that features, among others, "It's All Right With Me", "Crazy He Calls Me", "A Taste Of Honey", "As Tears Go By" and "The Party's Over".

LENA HORNE: "Lena In Hollywood" (United Artists). From Lena Horne you expect expert musicianship, dynamic attack and showmanship. And that's just what you get on this, one of her better albums. A series of film songs get the full Horne treatment with swinging backings from the Ray Ellis orchestra. Lena manages to give personal and new readings of such items as "Singin' In The Rain", "Never On Sunday", "All The Way", "Moon River" and "I Love Paris".

SOPHIE TUCKER: "The Great Sophie Tucker" (Ace Of Hearts). The late Miss Tucker belonged firmly in the old Vaudeville tradition with her extraordinary mixture of belting songs, humour and a piping sentimentality. These tracks cover some ten years and the accompaniments vary from the painfully corny to some good Dixie jazz. Recommended to those who indulge in nostalgia, collecting antiques or remembering the heyday of the music hall. Tracks included two versions of "Some of These Days", "The Older They Get", "Why Go To Havana", "Louisville Lou" and two "My Yiddish Mommies".



ESTHER: proves her influences



PETULA: strictly for the French

A tightly knit success mixture

PETULA CLARK: "Petula 66" (Disques Vogue). Impeccable Pet as always, but strictly for the French market. She sings every song on the album in her husband's mother tongue, so the British appeal despite Miss Clark's many fans here is firmly centred across the channel. Pleasant listening, though, with some fine arrangements by Tony Hatch. In fact, the album was produced in London and Tony handled the session.

FOUR SEASONS: "Gold Vault Of Hits" (Phillips). If you made a mistake and didn't buy these Seasons' classics first time round here is a wonderful second chance. Twelve great tracks featuring Frankie Valli wailing the falsetto and Bob Crewe at the controls. A real winner all the way—featuring "Let's Hang On", "Rag Doll", "Ronnie", "By, Bye Baby (Baby Goodbye)", the lyrical "Dawn (Go Away)", or the powerful "Giri Come Running".

RUSS CONWAY: "Russ Hou" (Columbia). Twelve tracks with accompaniment directed by Geoff Love. Very easy pleasant listening to these standards played in Russ's typical, flowing style. Despite a long illness you couldn't say Russ was rusty. Includes: "Red Roses For A Blue Lady", "I Left My Heart In San Francisco", "Lullaby Of Broadway", "Lover Come Back To Me", "Strollin'", and "Hello Dolly".

ASTRUD GILBERTO: "Look To The Rainbow" (Verve). You can't get much cooler than Astrud with Gil Evans. Astrud is clever in that she never attempts to depart from the straight projection of her pure style. She's not a great singer. She stays well within her limitations. When Gil Evans is arranging and conducting, this is easy to do. Listen to the stereo version on earphones in bed! Included: "Berimbau", "Once Upon A Summertime", "I Will Wait For You", "Maria Quiet", "Look To The Rainbow", and "She's A Carioca".

TED HEATH & HIS MUSIC: "Pow" (Decca). Pow is the word for this striking selection of numbers by Britain's number one band and symbol of quality in the world of brass, reeds and swing. In the inimitable Heath style Ted leans the jazz beat by interspersing the swingers with commercial numbers and arrangements, like "Michael Row The Boat", and "It's Not Unusual". But somehow they swing as well. Unfortunately, the sleeve notes are more taken up with corny remarks than listing the persons. But whoever they are, they deserve credit as well as the session fee.

THE BACHELORS: "Hits Of The 60s" (Decca). Thousands of raving Bachelors fans all over the country will shudder with delight over this new album. We just shudder at some of the things they do on the LP — like the ethereal version of "Portrait Of My Love" or the dirge-speed "Michelle". The rest of it isn't too bad, but it's not exciting either. The whole disc is on a level of pleasant boredom.

JOHNNY CASH: "Everybody Loves A Nut" (CBS). Sorry, but Johnny should leave the comedy to others. As a singer of melancholy, sometimes violent western ballads Cash has few equals, but this album of "way-out" songs is just a bore, despite the cleverness of "The One On The Right Is On The Left" or the comic tragedy of "Joe Bean".



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SEVEN STEPS TO JAZZ

THE SIXTH STEP: PIANO



JELLY ROLL MORTON

THE LINK between ragtime and jazz, Morton was born in Gulfport, Louisiana, on September 20, 1895, and died in Los Angeles on July 10, 1941. Started an guitar, then switched to piano in 1895. From 1902 played in the New Orleans Storyville area. Recording career began in Richmond, Indiana, in 1923 but his famous Red Hot Peppers recorded in Chicago and New York between 1926-30. Sang into comparative obscurity by 1937 when Alan Lomax recorded a long series of his reminiscences for the Library of Congress. One of the greatest early jazzmen, both as musician and composer he influenced many succeeding pianists. While retaining traces of ragtime, his style was far ahead of his contemporaries. Listen to: "Piano Solo" (Fontana).

JAMES P JOHNSON

JOHNSON WAS the first of the great Harlem "stride" pianists, of whom Fats Waller was the most famous disciple. Along with Willie the Lion Smith, he exerted enormous influence in the 1920s on such pianists as Duke Ellington and Count Basie. Johnson was born in New Brunswick, New Jersey, on February 1, 1891, and died in New York on November 17, 1955. By 1904, was already working professionally in New York cabarets. Worked chiefly as a soloist and also spent much time composing for revues and recording. In 1921 he cut his classic "Carolina Shout" and in the following years recorded as accompanist to several singers, including Bessie Smith. He was paralyzed by a stroke in 1951. A powerful, yet highly melodic player. Listen to: "James P. Johnson" (Xtra).

EARL HINES

ONE OF THE MOST important pianists in jazz history, Hines technique and style was extraordinary in the 1920s and remains just as valid today. The phrase "trumpet style" was coined to describe his playing which did have an intricate, beak-like quality in the right hand. Born in Pittsburgh on December 28, 1905, lack of money prevented his first ambition to be a concert pianist. After working around Pittsburgh, he went to Chicago in 1922 and in 1927 was in Louis Armstrong's band at the Sunset Cafe. The following year he took part in the famous Hot Five recording session and also formed his first big band, which lasted for 22 years and became one of the breeding grounds of bebop. Amongst others he influenced Art Tatum, Teddy Wilson and Mary Lou Williams. Listen to: "Spontaneous Explorations" (Stateside).

ART TATUM

ALMOST COMPLETELY blind, Tatum is generally acknowledged as the finest technician of all jazz pianists. His emergence in the 1930s set completely new standards for the instrument. Born in Toledo, Ohio, on October 13, 1910, he had been ill for some years before his death in Los Angeles on November 4, 1956. Made his professional debut with Speed Webb's band in 1925, and later played with McKinney's Cotton Pickers. In 1931, singer Adelaide Hall took him to New York where he started a long club career both as soloist and leader of small groups. His influence was enormous in the 1930s and inspired men like Bud Powell who "after started the bebop movement. Almost the only other major style was Boogie Woogie, pioneered by Meade Lux Lewis, Albert Ammons, Fats Johnson and Jimmy Yancy. Listen to: "Here's Art Tatum" (Ace Of Hearts).

BUD POWELL

BUD POWELL'S status as the first and foremost of the bebop pianists was challenged only by Thelonious Monk, whose own unique style did not really begin to exert much influence until the mid-fifties. Powell was born in New York on September 27, 1924, and started playing at the age of 15. Traces of bebop were evident in his first recording sessions with Charlie Williams in 1943-4. He was active on the New York scene until the first of a series of breakdowns in 1945. From 1959 to 1965 he spent most of his time based in Paris. Today, due to poor health, his style shows only remnants of the brilliant technique and unique melodicity of the fast tempo. He also made his mark as a composer. Listen to: "Bud Powell Trio" (Columbia).

BILL EVANS

A NUMBER of pianists obtained prominence during the 1950s, including Oscar Peterson, Erroll Garner and Dave Brubeck, but the most lasting influence is probably Bill Evans, whose introspective, delicate yet swinging playing has influenced many of his contemporaries. Born in Plainfield, New Jersey, on August 16, 1929, he had his own group at the age of 16. Classically trained, he was with Herbie Fields in 1950 before a year in the Army. Achieved international recognition with Miles Davis in 1953 and has since led his own trio, playing a high proportion of original material. Also a composer of note. Listen to: "Bud Powell Trio" (Columbia).

CECIL TAYLOR

DESPITE TRACES of Thelonious Monk and Duke Ellington in his style, Taylor was overshadowing today's avant-garde jazz over five years ago. He could well be the major jazz piano influence of the next few years. Born in New York on March 15, 1933, he was classically trained and first worked with Hot Lips Page, Lawrence Brown and Johnny Hodges, among others. In the late 1950s started working around New York with his own groups and, in 1957, played the Newport Jazz Festival. A highly original improviser, he has a fine technique and is an interesting composer. Has received extremely mixed critical attention. Listen to: "At The Cafe Montmartre" (Fontana).



KANE: confident, competent

KNOKKE-LE-ZOUT, Belgium, Tuesday. — "Swinging UK" has been the battle cry of the British team and their enthusiastic support during the 8th European Song Contest here.

In fact, there has been very little musical swinging during this seventh contest between six countries. "Europe" is basically square and dated and the British team — Eden Kane, Engelbert Humperdinck, Truly Smith, Cloe Walters and Jimmy Wilson — have diplomatically toned down the swinging image, with excellent results so far.

CHAMPAGNE

In the first match at the opulent Casino they presented a well-balanced programme of "quality" material and beat the French by over 40 points.

Beat was there, but not so Babelian as to offend the dress suit and champagne set.

Said British Musical Director Arthur Greenslade, who did 27 arrangements for our team:

"Last year we made a terrible mistake in giving them all the beat gear — Martha and the Vandellas and 'What'd I Say' — and they didn't dig it at all. They are a bit square!"

NOT MUCH SWINGING — BUT IT PAYS OFF

Edén Kane, confident and competent, kicked off the match with numbers like "La Bambina", greeted with uproarious approval by the eight-man British press contingent who consistently made more noise than the rest of the Casino audience put together.

Cloe Walters (18) sang in French. Then came Engelbert Humperdinck who proved to have a powerful voice in the Tom Jones tradition and was outstanding on "What Now My Love".

JUBILATION

Jimmy Wilson, from Belfast, shooled a tambourine, smiled and bounced through "I'm Going Home" and "Don't Answer Me."

Then Truly Smith became the tall of Knokke with "My Colouring Book" and "Second-Hand Rose".

When the result came through there were brief scenes of jubilation among the British who then made a hasty dash to the Free Bar, thoughtfully provided by the organisers.

RAVING

Later everybody, in the Swingin' UK tradition, went raving in the local discotheque.

The following day Unit Four Plus who had been playing in Ostend, came to congratulate our team.

Whatever the final results — the finals are held tomorrow (Friday) — Britain can be proud of her team.



DRINKING MANS' GUIDE TO RHYTHM 'N' BOOZE

■ THE WINE LODGE, COVENTRY. Address: The Wine Lodge, the Burges, Coventry (near city centre). Sessions: Trevor Jones Jazzmen resident on Thursdays. Admission: Members 4s, guests 4s 6d. Beer: Truman's ales at normal saloon prices.

■ DUKE OF YORK. Address: Rathbone Place, London, W1. Transport: nearest tube, Tottenham Court Road, Goudge Street; Modern jazz each Wednesday and Thursday. Admission: 4s. Resident band: the Robert Stuckey Trio, featuring Robert Stuckey (organ), Duddi Pakwanne (guitar) and Woody Martin (drums). Beer: Toby Ales, 2s 4d a pint of bitter.

FATS WALLER: A LONG FIRTATION WITH THE CONTROVERSIAL ORGAN

AIN'T MISBEHAVIN' (The Story of Fats Waller) by Ed Kirkeby, Peter Davies, 35s.

MY own feeling about the mighty Waller, based on more than a score of years of hard listening and two years' looks at him in the Thirties, is that any friend of his is liable to be a friend of mine.

Ed Kirkeby, the former Fats manager who now looks after the Deep River Boys and has something of the manner and appearance of a Southern colonel, is a friend of mine as it happens. And he was certainly a friend to Fats.

STING

For that reason, perhaps, his book lacks sting. But it contains a great deal of hitherto unpublished detail about Waller's childhood and early days on the Harlem music scene.

All the stuff about Willie the Lion, James P. Johnson, Luckey Roberts, Clarence Williams, Perry Bradford, Corky Williams, Andy Razaf and the rest of Waller's musical colleagues makes excellent reading. And later we meet characters such as Una Mae Carlisle, Ellington, Toby Hardwick, Erskine Tate and, of course, Fats' wife, Anita.

The missing quality is the personal slant of Waller himself. And, indeed, we don't really get the author's slant until he takes up the narrative (in chapter 14) in the first person.



FATS: amiable biography

ted, and credit for this is in some part due to Kirkeby's collaborators, Duncan Schiedt and Sinclair Traill.

Quite a lot of space is devoted to Waller's organ flirtation. I've always had a high level of resistance to organ jazz, and don't even care much for Waller's playing. For that reason, I lack sympathy with the recurring "organ theme".

Of the 1927 Thomas Morris Hot Babes session, which produced "Savannah Blues" and "Fats Waller Stomp", among others, Kirkeby writes: "The vital music... is in no small way due to the indescribable hot quality that Fats manages to coax out of the pipe-organ."

I cannot agree about the hot quality, but suppose the author is right when he calls Waller "the most successful organist of that time, standing head and shoulders above all other competitors." To me, it always seemed that those records would have been the

better for Fats' kicking, stimulating piano.

REVERENCE

But like it or not, Waller was drawn to the majestic possibilities of organs. "It became apparent... that Thomas Waller's love for the organ as an instrument exceeded his relish for the piano. Whenever possible he would use the organ in recordings, and he approached it with what seems to have been almost reverence."

The elderly jazz fan, brought up on the tremendous skill and swing of Waller's piano playing and the drive, exuberance and solid band virtues of his work with the Rhythm groups, might have preferred a book which studied from a musical standpoint Waller's importance as a player, bandleader and songwriter, even his inner feelings about the entertainment business.

In place of that, he must be content with an amiable biography, by a reporter/manager, which doesn't probe far below the surface. — M.J.

More on the subject of stride piano, Harlem showbiz, Early New York jazz, and jazz in Chicago in the Twenties and on 52nd Street in the Thirties, can be found in Willie the Lion Smith's Music On My Mind, now reissued by the Jazz Club Book. Written by the Lion, with the help of George Hoefer, this is a fast-moving and amusing autobiography which has all the flamboyance of the veteran pianist's public performances. It is a personal account of jazz not to be missed.

GREAT JAZZ SOLOS BLUE 7 SONNY ROLLINS

THERE has never been any doubt in my mind of Sonny Rollins' greatness as a jazzman. However, there occasionally appears to have been doubts in Rollins' mind. Like the time, not so long ago, when he retired from the scene for two years to indulge in some woodshedding. It might be more than just coincidence that Rollins' decision was taken at a period when John Coltrane was turning the tenor saxophone's role upside down, and Ornette Coleman had just begun to pose even more pertinent questions about the jazz soloist's entire role.

Rollins, who had straddled an era of tenor saxophonists like a Colossus, might have felt the carpet slipping from under him. Time has proved that he had no cause to worry, for who can fathom the thoughts and doubts which harass an artist?

"Saxophone Colossus" was actually the title chosen for the album which produced a Rollins masterpiece. Time rushes past so quickly in jazz that it comes as a jolt to be reminded that Rollins was still a part of the memorable Clifford Brown-Max Roach Quintet when he recorded "Blue 7", one of the great extended jazz performances.

The time was 1956, a few short months before Brown's tragic death in a car crash. Whether his association with the brilliant trumpeter had helped Rollins to marshal his talents into the style which appears here as so complete, so commanding, so assured, is something only he can answer. But along with his then employer Max Roach on drums, dependable Doug Watkins on bass, and the ever-dependable Tommy Flanagan's piano, Rollins reached a peak of artistic achievement on "Blue 7". As American critic Martin Williams noted: "It captures a player in the discovery of greatness."

It opens with the late Watkins' walking bass line, then Rollins enters with the simple theme, at his best, as he is here, when Rollins plays a theme, it stays played. But the triumph of "Blue 7" isn't that Rollins plays a series of brilliant phrases, beautiful melodically and plunging harmonic depths, which the blues had kept hidden from most practitioners for years. It is that Rollins solo which stands as one of the first extended jazz solos which stands as a brilliantly conceived exercise which is far more than chorus after chorus strung together.

Rollins may have had doubts about his greatness, but with the arrival of "Blue 7" it was there for the whole jazz world to admire. — B.J.

ANOTHER GREAT JAZZ SOLO NEXT WEEK



FROM CHRIS WELCH

folk
ans

Jansch digs back into tradition

THE ballad the young man sang was long but the audience hung on every word. In his own individual way he managed to project some of the ballad's atmosphere of doom and destruction and when he finished there was a moment of almost stunned silence before the applause. A strictly traditional singer at a traditional club? Not at all. The young man was Bert Jansch, one of Britain's leading contemporary songwriters, a brilliant guitarist in the "folk baroque" school whose two records for Transatlantic have established him as a truly individual voice in the folk revival.

BY KARL DALLAS

Bert laughed when I asked him how it came that he was singing so much traditional material these days.

Friends

"I've been exposed to traditional music since I was 16," he pointed out. "I've done so many gigs with Jimmy MacBeath that we are quite old friends."

I've worked with Belle Stewart and Davy Stewart too—he's a mad idiot, but he's quite a guy." Bert's interest in traditional music is something that cuts right across the hard and fast, preconceived boundary lines that divide the folk revival against itself. And his interest is growing. He has just finished an LP for Transatlantic which is almost entirely traditional in content, apart from songs by people like MacColl. He does an instru-



BERT: "I'm getting a bit tired of all this contemporary hogwash."

mental version of Ewan's "The First Time I Saw Your Face".

"There's a song I got from Anne Briggs called 'Jack O'Ryan', a tremendous thing with about 20 verses. Although I got on the words once or twice the general impression sounds all right to me."

Hogwash

"I do 'Henry Martin' and 'The Gardener' as instrumentals. And I sing 'Black Waterside'."

No contemporary songs? "I'm getting a bit tired of all this contemporary hogwash." "I wrote songs because I had something to express and now I've done it, if I write a song now it must be from the point of view of money."

"I'll be doing another record after this one but I don't want it to be contemporary, more blues sort of thing. We're still talking about it." There have been various rumours of American tours for Bert but nothing has been fixed yet. "It'll be all down to audiences of thousands if I do it," he said, "and it rather frightens me. I would rather just go to Newport or somewhere similar where I stay in one place. To do a tour you've really got to go through the mill."

Unknown

Like many non-Londoners, he finds the London scene unsatisfying, although he lives there. "What amazes me is that people like Archie Fisher, who is king as far as folk music in Scotland is concerned, are completely unknown down in England. No one's ever heard of him here, in spite of his records. "Archie could do a lot down here. "I was doing five nights a week but that's too much. It stops me from working on new songs. Now it's all down to work, shopping, decorating the flat, all sorts of wild things like that."

ELLIOTT— A PILLAR OF THE REVIVAL

JACK ELLIOTT of Birtley, who laughingly referred to himself as Stumbling Jack Elliott to avoid confusion with Rambling Jack Elliott of America, died last week of cancer only a couple of weeks before he was due to be one of Britain's representatives at the Newport Folk Festival. When I heard he was to go to Newport, I thought at the time there was hardly anyone who could better represent us. Although I didn't know him well—it was always hard to entice him away from his native North Country—I had experienced enough of his strong, warm



JACK: missed Newport

personality and no-nonsense way with a song to realise that he had something to say to all of us. As Louis Killen said to me only this weekend, to have him sit in a room with you, even if he was deliberately taking a back seat to allow someone else to take the floor, was to be aware of his presence, filling the room. He was not only a great traditional singer, whose stock of mining songs and stories made nonsense of the belief that folk singers have to come out of rural surroundings. He understood what the revival was all about, and his club at Birtley, which started as a family gathering, became internationally known as the best in Britain. His intelligence and warmth are qualities the revival badly needs. He will be sadly missed. — KARL DALLAS.



● PAXTON

RAMBLING JACK, JULIE, PHIL, TOM FOR BEAULIEU

THOUGH none of the promised visitors from Europe and Africa has so far materialised, the list of guests at the Beaulieu World Folk Festival on Friday and Saturday August 5 and 6 certainly represents some of the best transatlantic talent around. From Britain and Ireland there'll be the Ian Campbell Group, the Dubliners, the Settlers, the Spinners, the Watersons, Bert Jansch, Cyril Tawney, John Renbourn and Shirley Collins.

From America there'll be Jack Elliott—good to have him back after quite a long absence—Julie Felix, Phil Ochs and Tom Paxton. This is still a pretty powerful line-up even if none of the previously announced big names are in fact to appear. Peter, Paul and Mary can't be there because of the late arrival of Mary's baby, said an announcement this week from the organisers of the Festival, which is in aid of the National Society of Mentally Handicapped Children. The Claneys and Odetta will also not be able to appear.

Understand that Joe Lustig is no longer producing the show, and that the Tito Burns office is handling all the bookings now. Two other aspects of the Festival are worth mentioning. The Friday evening show is actually specially aimed at coach parties, with considerably reduced ticket prices. Clubs in the south of England might find it worthwhile organising coach parties.

And on the Saturday afternoon there's to be a folksing contest, with a guaranteed contract with EYE Records for the winner. The runner-up will get a contract with Transatlantic. Preliminary selections are to be made from tapes, and groups or soloists with any potential will be invited to the Saturday performance, which will also star the Campbells, Tom Paxton, and Cyril Tawney. Judges will be Julie Felix, Tony Hatch of Pye and Nat Joseph of Transatlantic.

FESTIVALWISE, the big event of the year, is of course, Keele, which takes place this weekend. As already announced, Doc Watson wasn't able to come over, but Roy Guest was successful in getting Rev. Gary Davis over

as a last minute substitute. If the EFDSS people realise that Davis is a great popular musician, and not merely an exotic curiosity, they will get closer to understanding what the blues—and folk music—is all about.

Gary Davis was at Aberdeen last night and will be in Edinburgh tonight. After the Festival he's at Barnsley,

Grimsby, Redcar and Ashton-under-Lyme next week, finishing up on the Saturday at Les Cousins, London.

Other dates on his tour include Hull, Swansea, Wolverhampton, Romford, the Singers' Club and the Troubadour (both on July 30), concluding on July 31 at the Marquee. — KARL DALLAS

ALBUM REVIEWS

■ Trevor Lucas is another impressive in-person artist. The singing of this bearded young Australian who looks like a wicked saint had what the Spanish call "cojones", which might be translated here as guts. But again, on his record for the new Reality label, "THE OVERLANDER" (RY 1002) a lot of the real man seems to have been lost. Partly it is the accompaniments, in which All Edwards (concertina) and Cyril Harring (fiddle) play politely and neatly, but with much less drive than when Trevor's own 12-string guitar is on its own. In the rather dragging "Banks of the Condamine"; the rousing jectious sound like parodies of the radio ballad style. Nevertheless, Lucas has still produced the best of the batch of first releases from Reality. His songs are good, including a simple version of "Waltzing Matilda" that could get into the charts if it was promoted as a single. He does "The Old Man Rocking the Cradle" (here called "The Wee One") lyrically if just a touch sentimentally. "The Shearer's Dream" which shouldn't be confused with "The Drover's Dream" Brian Clark sings with the Campbells, and a very good contemporary song which doesn't hammer its moral. "It's On!" — K.D.

■ Records of cockney songs haven't done well in the past, but it's to be hoped that John Foreman's "THE 'OUSES IN BETWEEN" (Reality RY 1004) is an exception. Certainly it is a very enjoyable record, which would have been improved still further if John had resisted the temptation to send up some of the sentimental songs like "Don't Go Down The Mine, Dad". This has quite a nice sound, but it doesn't seem to have got through in some of the floor singings at the Fox, either. Remembering their work on the recent Dominic Behan record, I dratted Jack Embrow's accompaniments, but in fact they are quite nice. Some of the songs aren't sung with much freesty as when John uses his own battered old guitar in the clubs, but many of the arrangements are pretty apt. "Down The Road" which Fred Jordani surprised London audiences by singing during a recent visit is perhaps the nicest track on the record, but it's hard to

pick favourites. These old songs have their roots deep in the tradition and it's a pity none of our contemporary song-writers, with the possible exception of Jim O'Connor, have explored this particular vein. — K.D.

■ With the Four Folk from Salford on "HARD CASES" (Reality RY 1003) we are back in the Weavers-Spinners territory which so many groups have now deserted. When it's done well, which it is most of the time here, it can be a quite pleasant place to be. The exception is on MacColl's "Hard Case", never an exceptionally good song, sounding here like an ill-membered copy of the old Alan Lomax Ramblers recording "Decca, but without Sandy Brown's clarinet to give it interest. One of their songs is credited to P.P.M., and we get a Kingston Trioish version of "Dirty Old Town". People are always telling me that this hymn to Salford is a good song really, but I'm still waiting for someone to make anything more than a pop song with just a dash of social significance. Perhaps MacColl will sing it one day himself, to show how it should be done. He never seems to do it nowadays.—K.D.

■ A good few years ago A. L. Lloyd and Ewan MacColl and Violet Carson (believe it or not) did a very nice radio programme of erotic folk songs, which opened our eyes to the way in which such songs differ from the dirty ditties we used to bawl out in the rugby pavilion showers. Now a number of them have been gathered together by Lloyd with Annie Briggs and Frankie Armstrong sharing the honours on "THE BIRD IN THE BUSH" (Topic LT135). Dave Swarbrick accompanies Lloyd on a number of songs, including "The Two Magicians", which he accompanied on the Martin Carthy record. Lloyd has more verses than Carthy, and does a wonderful job of it at a tremendous pace. Anne is singing well on the record, with more variety in her singing and some very elaborate decorations on "Stonecutter" Boy". Frankie sings well enough on her two tracks to make me hope for a disc soon.—K.D.

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CAUGHT IN THE ACT

IAST year's Cambridge—the first—had definite birth pangs. The programme didn't hang together, and the artists seemed uneasy. But this year's shows signs that organiser Ken Woolard has a firm annual on his hands. After an understandably slow start on both days, the whole occasion swung along like a great clipper ship, carrying the capacity crowd along with it.

So many names that it's difficult to single out a few, but American visitors Hedy West (does that girl ever put in a bad performance?), Bill Clifton and Rev. Gary Davis were given the sort of greeting they deserved.

Gary was especially good, standing there in his hat and coat, for all the world as if he was in a New York street, joking and growling his way through songs and blues, and picking out tremendous guitar.

Isla Cameron sang better—mostly unaccompanied than I have heard her for many years.

The Black Country Three impressed by their polish, especially in one song where they put down their instruments and allowed us an uncluttered hearing of their voices, and predictably the Dubliners were a hit from the moment they got on to stage and started tuning up.

One thing—a fault which applies to most of these festivals couldn't there be something that reflects the locality? After all, Cambridge is the heart of good traditional singing country.—K.D.

SIMON & GARFUNKEL

SIMON & GARFUNKEL

SIMON and Garfunkel's only London appearance at the Marquee on Sunday was, from an artist-audience point of view, a major success.

Folk at Cambridge settles in

This was more than just a hit parade act appearing before a club audience, but a true communication between two highly emotional singers and a highly receptive gathering of young people. They communicated in both the social and the musical



SIMON and GARFUNKEL: social and musical communication

fall, shock-haired, introspective, adding the high harmonies. And all the time, the excellent, blues-based guitar of Paul Simon as their only accompaniment.—A.W.

SANDY BULL

IT'S strange that while British guitar experimentalists abound, America doesn't have much in this line to offer—apart, that is, from Sandy Bull, who appeared at the Cousins last Friday.

Sandy does for the guitar rather what Ornette Coleman has done for the jazz horn, which is one way of saying he is not too easy to listen to. Nevertheless, despite a very short hearing, he

emerges as a very real and significant talent. Particularly notable was a long excursion on electric guitar, in which he adjusted the speed of his Reverb unit to provide a sort of built-in rhythm section, allowing him to explore rather discursively the possibilities of a new type of tuning he was just beginning to try out.—K.D.

HERBIE GOINS

FOR sheer drive and excitement, Herbie Goins and the Night Timers must be the best group of their kind in the country. They had a hip, raving audience shouting, clapping and chanting at London's hip, raving in-club blues last week. Not surprising when you consider the line up. Herbie is a fantastically powerful singer, and he is backed by some of the toughest swingers on the scene.

Mike Carr (Ian's brother), was stabbing at the organ as much as a part of the rhythm section as Bill Stephens (drums), Dave Phipps (bass), Speedy Acquaye (conga), and there was the surging tenor sax of Mick "Blue Flame" Eaves, and the sky-rocketing trumpet of Harry Beckett.—C.W.

SELSEY

TO step, or rather push your way, into the Henry Mancini Room of the Trees Hotel in Selsey, Sussex, on a Sunday evening is to move a few years back in time—jazz musically speaking, that is. There, in a smallish bar-room of the lounge, the Stane Street Jazzmen serve up traditional versions of "Muskrat Ramble", "I Found A New Baby" and the like.

They've been performing at Trees for three years, building up a clientele which likes to drink and sometimes dance to orthodox Dixieland and, where ability permits, to sit in on a few good old gones. Mick Mulligan, a regular sinner-in since he moved into the county, presently leads the band on trumpet. And last Sunday he was joined by clarinetist Wally Fawkes for "Black And Blue", "Undecided", "Sweet Georgia Brown" and several more stirring standards.

Wally also featured on a warm-toned "Lullaby Of The Leaves"—M.J.

ST. PANCRAS

IAST Thursday's concert at the Carnegie Hall of Kings Cross, St. Pancras Town Hall, was played to a near-capacity audience.

Bert Jansch, less introvert in these formal surroundings, held the audience with his masterly guitar technique and intense blues singing, but the most interesting part of his set were his baroque improvisations on the tune of Ewan MacColl's "The First Time Ever".

Alex Campbell was—well, Alex Campbell—singing better than ever, he proved once again that when it comes to showmanship he can still play half the folk scene off the stage.

The other half followed him actually, in the form of Dominic Behan, introduced as "God" by compere and promoter Bruce Dunnet. Dominic, despite his busted jaw, sang and talked—and talked—in his own witty, often sharply satirical style. Of Dominic, it can truly be said, that he is never stuck for a word or song to make his point.—T.W.

FOLK FORUM

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BLACK BULL, High Road, N 29
11:15 ALEX CAMPBELL!!!
Dennis O'Brien, guest singers
LAST SESSION UNTIL
SEPTEMBER

COLYER CLUB, Gt. Newport Street, W.C.2 8 p.m. RAY & EMMETT.

SPREAD EAGLE, Wandsworth High Street, THE TARRIERS, guests.

THE FOX, Islington Green, Residents and guests from Suffolk and Sussex.

FRIDAY

BERT JANSCH, Sandy Denny, Helen Kennedy, Scots Hoose, Cambridge Circus.

COCHRANE THEATRE, Southampton Row, C.R.A. 7.40 p.m. Friday, July 15, at 10.15 p.m. FOLK CONCERT, Nadia Cattouse with Sydney Carter and Martin Carthy.

FRIDAY FOLK

Battersea Lower Town Hall July 22, 8 p.m. Tickets 5s.
ALEX CAMPBELL, **HYLDA SIMS**, **THE SOUTHERN RAMBLERS**, **DAVID KIRK**, **BRIAN JORDAN** and compere **JOHN WARD**

HONEST JOHN THREE—OSTERLEY.

IV FOLK CLUB, Exall Village, King William, 8 p.m. **FLINTHILL BOYS**, residents.

NEW TIGERS HEAD, Lee Green Club closed.

ROMFORD, Elm Park Hotel, Alex Campbell, 22nd Champion Jack Dupree, 29th Gary Davis, tickets Hornchurch 4959.

THE COUSINS, 49 Greek Street, London's Folk 'n' Blues Centre.

MARK SULLIVAN Next week Bert Jansch.

THE COUSINS, 11.20-6.00 All-nighter.

WESTON GAVIN

THE RAILWAY FOLK CLUB (behind Loughton Station, Central Line), GRAND CONCERT, Friday, July 15th, 8-11.30 p.m. Licensed bar. Special guest artists.

DIZ DISLEY Gordon McCulloch, Bobby Campbell, Paul Lennan, Al O'Donal, The Romford Octet, The Casti Drama Group Entrance 4/-

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TOWN HALL Wimbledon, Friday July 22, 7.45 p.m. **MacCOLL, SEEGER**

Tickets 2s 6d from Mrs Williams, 29 Popular Road, SW19. Proceeds to Medical Aid for Vietnam.

SATURDAY

ACCOUNTED BEST! Johnny Joyce, "Amblers", Teddington.

A CELLAR EVENING with JACK & MARGARET who welcome the return visit of special guest **TREVOR LUCAS**. Commence 8 p.m. 2 Popular Road, East Ham, N.W.1.

AT THE COUSINS, 7.30-11.30 We present baroque artists.

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AT THE DUBLIN CASTLE **PATRYCK CAMDEN TOWN** **ALEX CAMPBELL**

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GERRY LOCKRAN, Tony McCarthy, Scots Hoose, Cambridge Circus. Come early.

MacCOLL--SEEGER AT THE JOHN SHOOT BROADWAY STREET

HOST JOHN FAULKNER, 7.30-11. All-nighter.

JACKSON FRANK

TROUBADOUR, Earls Court 10.30. **TREVOR LUCAS**, COLIN WILKIE.

SUNDAY

AT BATTERSEA NAGS HEAD, 265 York Road, Battersea **JOHN WARD** and **DAVID KIRK** with **DAVE** and **TOMI ARTHUR**

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MONDAY

CRUBEN, Winstanley Arms, Winstanley Road, through Clapham Junction station **THE McPEAKE FAMILY** from Ireland.

ERLIE GROOME, THE LEATHERMEN, at the KING'S HEAD, Market Place, ENFIELD TOWN.

ORPINGTON FOLK CLUB **ROYAL OAK GREEN ST. GREEN** **JOHN PEARSE**

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THE DARKROOM, 29 Heath St, Hampstead.

BERT JANSCH

WEDNESDAY **ALEX CAMPBELL** AT THE MARQUEE

AT THE FENNARD CLUB, Hand & Flower King's Road, Fulham, S.W.6. **THE JUG TRUST**, Carol Metta, Paul Bailey.

COLYER CLUB, Gt. Newport St., W.C.2, 7.30 Wednesday, July 27th. The Reverend GARY DAVIS.

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NEWS EXTRA

CLIFF RICHARD will not be doing much promotion on his new single, "Visions", a ballad released tomorrow (Friday), as he is busy filming Finders Keepers at Pinewood Studios.

Tom Jones flew to France on Sunday for a month of TV and club dates on the Continent which will also take him to Spain and Majorca.

New bass guitarist with the Moody Blues is Rod Clarke (21), from South London. He replaces Clint Warwick who has left to give more time to his family. Rod was previously with Les Garçons.

The London Schools Jazz Orchestra gives a free concert at London's Battersea Park Pavilion on Saturday (18) and will also appear at the National Jazz Festival at Windsor.

A new Joan Baez single is released on July 22. It's "Back Up Your Sorrows", written by her late brother-in-law Richard Farina, recently killed in a car crash. A spokesman for the Fontana label described it as "the nearest thing to rock-'n'-roll we shall hear from Joan."

BBC-TV this week recorded Manchester's Alan Hare Big Band for later screening. Sharon Stone's new single, "It's An Uphill Climb To The Bottom", is released by Polydor tomorrow (Friday).

Tenorist Bobby Wellins is currently playing a series of eight Tuesday guest spots at Chichester Jazz Club.

French pianist Michel Legrand guests in BBC's Danny Kaye Show (21).

Cliff Bennett and the Rebel Rousers leave Britain tomorrow (Friday) for a nine-day tour of Denmark.

Dana Gillespie is currently filming in Grand Prix with James Garner and Francoise Hardy.

American composer-arranger Billy Strayhorn is recuperating on the French Riviera from his recent illness. He will return to the US with Duke Ellington after the Antibes Jazz Festival.

New Nicky Scott-Diane Ferraz release is "Sha-Boom", out tomorrow (Friday).

Dave Berry has three days of concerts in Belgium from August 26.

CASH TOUR **JOHNNY CASH** returns for a 21-day British tour on November 4. He is expected to do a BBC-TV show with the Statler Brothers, Jim Carter, the Tennessee Three and the Carter Family.

The Move fly to France on August 14 to top the bill for a week at a club owned by Brigitte Bardot in Florentine, near Monte Carlo.

Boy's next single, released on July 29, will be "The Baby Song". Nancy Sinatra's new American release is "Friday's Child".

Former Hedy Ward Trio guitarist Bob Gill has formed his own quartet for a residency at the Rising Moon in Hyde, Cheshire.

Cliff too busy filming Finders Keepers to promote new single



BAEZ: rock 'n' roll DANA: Grand Prix BOBBY: Chichester

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THURSDAY

BUZ-BAG CLUB, 27 Gerrard Street, W.1, July 20th.

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THE DUKE OF YORK, RATHBONE ROAD, W.1.
THURSDAY, 14th 8.00 p.m.
ROBERT STUCKEY TRIO
featuring
DUDU PAKWANA

FRIDAY

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BLUESVILLE '66
ZOOT THE LOOT
ZOOT MONEY

AND HIS
BIG ROLL BAND!!
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BLUES BREAKERS
FRIDAY, JULY 29
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GRAHAM BOND
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