

# Melody Maker

February 20, 1965

9d. weekly



## WHAT RINGO'S MARRIAGE MEANS TO THE BEATLES

### STARS PAY THEIR TRIBUTES TO NAT KING COLE: PAGE 3



## AN OPEN LETTER TO MICK JAGGER FROM MANFRED

*'Who copies who' argument*

MANFRED MANN this week sent this letter to the Melody Maker:

Dear Sir: From the Melody Maker, February 13: "The Rolling Stones were quite frank in their dislike of the Kinks, Manfred Mann and Dave Clark who, they say, are copying their material."

### More powerful

This surprises me. Our recorded material is very different from theirs. We have used vibes, flute and alto sax on numerous tracks and the only one which coincides is "Down The Road Apiece," which they released four or five months after us.

Kink Ray Davies is certainly a far better musician and original writer than any of the Stones. Paul Jones is a far more powerful and soulful singer than Mick Jagger.

### Deaf

Finally, when one considers that the Pretty Things are on the scene, one must either be deaf or blind to think the Dave Clark Five, of all groups, copy the Rolling Stones. — MANFRED MANN (singular).

● NEWSNOTE: Manfred Mann's group was this week banned from performing the Bob Dylan classic, "With God On Our Side", on tomorrow's BBC Light "Saturday Club". At the recording on Tuesday, Manfred was told by the BBC: "The song might offend people."

When Bob Dylan appeared on the BBC "Tonight" programme, his performance of the same song was drastically shortened.



● MANFRED



● JAGGER

# SEEKERS TOPS!



IT has been a week of big news for the Seekers. And best of all was the news that their very first British single, "I'll Never Find Another You", has hit the number one spot in the Top 50.

Good news number two: The same disc has climbed to number seven in the Seekers' native Australia, which they left only six

## Pop folk breakthrough?

months ago to try their luck in Britain.

Good news number 3: On Monday they signed for their cabaret debut—and it meant starting at the very top. They will open a two-week season at London's plush Savoy Hotel on February 22, with a 40-minute act.

Good news number four: This week they signed contracts for a summer season — 16 weeks at the Bournemouth Pier Pavillon, from June 24, with comedian Arthur Haynes.

Good news number five: "I'll Never Find Another You" is to be released in the States, on Capitol, on February 26.

Their first major tour is currently

being set up for April when they will co-star with another top act.

"I'll Never Find Another You" was composed by Tom Springfield and was also the first record produced by Tom's new company, FXB Records.

The follow-up will be another Springfield composition, although the title is being kept secret. The group will record it on March 4.



FOUR PAGE EXTRA INSIDE

# THE 1965 JAZZ POLL WINNERS

# MELODY MAKER POP 50

- 1 (4) I'LL NEVER FIND ANOTHER YOU ..... Seekers, Columbia
- 2 (1) TIRED OF WAITING FOR YOU ..... Kinks, Pye
- 3 (2) YOU'VE LOST THAT LOVIN' FEELIN' ..... Righteous Brothers, London
- 4 (3) KEEP SEARCHIN' ..... Del Shannon, Stateside
- 5 (9) THE GAME OF LOVE ..... Wayne Fontana and the Mindbenders, Fontana
- 6 (12) DON'T LET ME BE MISUNDERSTOOD ..... Animals, Columbia
- 7 (7) THE SPECIAL YEARS ..... Val Doonican, Decca
- 8 (15) FUNNY HOW LOVE CAN BE ..... Ivy League, Piccadilly
- 9 (6) COME TOMORROW ..... Manfred Mann, HMV
- 10 (20) IT HURTS SO MUCH ..... Jim Reeves, RCA
- 11 (5) GO NOW ..... Moody Blues, Decca
- 12 (8) CAST YOUR FATE TO THE WINDS ..... Sounds Orchestral, Piccadilly
- 13 (11) YOU'VE LOST THAT LOVIN' FEELIN' ... Cilla Black, Parlophone
- 14 (14) LEADER OF THE PACK ..... Shangri-Las, Red Bird
- 15 (30) GOODNIGHT ..... Roy Orbison, London
- 16 (22) YES I WILL ..... Hollies, Parlophone
- 17 (10) BABY PLEASE DON'T GO ..... Them, Decca
- 18 (40) IT'S NOT UNUSUAL ..... Tom Jones, Decca
- 19 (41) I MUST BE SEEING THINGS ..... Gene Pitney, Stateside
- 20 (13) TERRY ..... Twinkle, Decca
- 21 (16) THREE BELLS ..... Brian Poole and the Tremeloes, Decca
- 22 (18) FERRY CROSS THE MERSEY ..... Gerry and The Pacemakers, Columbia
- 23 (37) MARY ANNE ..... Shadows, Columbia
- 24 (19) I'M LOST WITHOUT YOU ..... Billy Fury, Decca
- 25 (—) COME AND STAY WITH ME ..... Marianne Faithfull, Decca
- 26 (23) WHAT IN THE WORLD'S COME OVER YOU? ..... Rockin' Berries, Piccadilly
- 27 (—) SILHOUETTES ..... Herman's Hermits, Columbia
- 28 (17) YEH YEH ..... Georgie Fame, Columbia
- 29 (36) STOP FEELING SORRY FOR YOURSELF ... Adam Faith, Parlophone
- 30 (33) WINDMILL IN OLD AMSTERDAM ..... Ronnie Hilton, HMV
- 31 (24) SOMEWHERE ..... P. J. Proby, Liberty
- 32 (21) GIRL DON'T COME ..... Sandie Shaw, Pye
- 33 (—) I'LL STOP AT NOTHING ..... Sandie Shaw, Pye
- 34 (31) COME SEE ABOUT ME ..... Supremes, Stateside
- 35 (50) YOUR HURTIN' KINDA LOVE ..... Dusty Springfield, Philips
- 36 (27) WALK TALL ..... Val Doonican, Decca
- 37 (28) DANCE, DANCE, DANCE ..... Beach Boys, Capitol
- 38 (46) TELL HER NO ..... Zombies, Decca
- 39 (29) GETTING MIGHTY CROWDED ..... Betty Everett, Fontana
- 40 (25) I FEEL FINE ..... Beatles, Parlophone
- 41 (39) PAPER TIGER ..... Sue Thompson, Hickory
- 42 (26) DOWNTOWN ..... Petula Clark, Pye
- 43 (—) I'LL TAKE YOU HOME ..... Cliff Bennett and the Rebel Rousers, Parlophone
- 44 (34) I COULD EASILY FALL ..... Cliff Richard and the Shadows, Columbia
- 45 (45) I KNOW KNOW KNOW ..... Beau Brummell, Columbia
- 46 (32) NO ARMS CAN EVER HOLD YOU ..... Bachelors, Decca
- 47 (35) PROMISED LAND ..... Chuck Berry, Pye
- 48 (—) WHAT'CHA GONNA DO ABOUT IT ..... Doris Troy, Atlantic
- 49 (—) LONG AFTER TONIGHT IS ALL OVER Jimmy Radcliffe, Stateside
- 50 (—) GOLDEN LIGHTS ..... Twinkle, Decca

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1 Springfield; 2 Kasoner; 3 Screen Gems; 4 Vicky; 5 Skidmore; 6 West One; 7 Shapiro Bernstein; 8 Southern; 9 Belinda; 10 T.S. Music; 11 Belinda; 12 Mellin; 13 Screen Gems; 14 Springfield; 15 Acuff-Rose; 16 Screen Gems; 17 Leads; 18 Leads; 19 Schroeder; 20 Favourite; 21 BIEN/Southern; 22 Pacer; 23 Francis Day; 24 South Mountain; 25 Metric; 26 Welbeck; 27 Franca

Day; 28 Roar; 29 Gissando; 30 Essex; 31 Chappell; 32 Gissando; 33 Gissando; 34 Belinda; 35 Woodside; 36 Shapiro Bernstein; 37 Burlington; 38 Verulam; 39 Belinda/London; 40 Northern Songs Ltd.; 41 Acuff-Rose; 42 Welbeck; 43 Screen Gems; 44 Belinda; 45 Hunter; 46 Burlington; 47 Jewel; 48 California; 49 Schroeder; 50 Favourite.

## TOP TEN USA

- 1 listed by Music Business
- 1 (1) YOU'VE LOST THAT LOVIN' FEELIN' ..... Righteous Brothers, Philips
  - 2 (2) THIS DIAMOND RING ..... Gary Lewis, Liberty
  - 3 (4) MY GIRL ..... Temptations, Gordy
  - 4 (3) THE NAME GAME Shirley Ellis, Congress
  - 5 (5) SHAKE ..... Sam Cooke, RCA Victor
  - 6 (6) DOWNTOWN ..... Petula Clark, Warner Bros.
  - 7 (8) ALL DAY AND ALL OF THE NIGHT ..... Kinks, Reprise
  - 8 (9) BYE BYE BABY ..... Four Seasons, Philips
  - 9 (—) I GO TO PIECES ..... Peter and Gordon, Capitol
  - 10 (—) JOLLY GREEN GIANT Kingsmen, Ward

## TOP TEN LPs

- 1 (1) THE ROLLING STONES No 2 ..... Rolling Stones, Decca
- 2 (2) BEATLES FOR SALE Beatles, Parlophone
- 3 (4) LUCKY 13 SHADES ..... Val Doonican, Decca
- 4 (6) THE KINKS ..... Kinks, Pye
- 5 (3) THE BACHELORS AND 16 GREAT SONGS ..... Bachelors, Decca
- 6 (8) THE BEST OF JIM REEVES ..... Jim Reeves, RCA
- 7 (5) A HARD DAY'S NIGHT ..... Beatles, Parlophone
- 8 (7) OH, PRETTY WOMAN, ..... Roy Orbison, London
- 9 (19) THE ROLLING STONES ..... Rolling Stones, Decca
- 10 (—) THE VOICE OF WINSTON CHURCHILL ..... Winston Churchill, Decca

## TOP TEN JAZZ

MANCHESTER—Barry's Record Rendezvous; 19 Blackfriars Street—1 NOW'S THE TIME (LP) Sonny Rollins (RCA); 2 OUT TO LUNCH (LP) Eric Dolphy (Blue Note); 3 BROKE AND HUNGRY (LP) Sleepy John Estes (77); 4 FREEWHEELIN' (LP) Bob Dylan (CBS); 5 ALTHUR BIG BOY CRUISE (LP) (French RCAF); 6 JUDGEMENT (LP) Andrew Hill (Blue Note); 7 ARTISTEY IN BOSSA NOVA (LP) Stan Kenton (Capitol); 8 THE LEGENDARY DIANGO (LP) Django Reinhardt (HMV); 9 GREEN LEAVES OF SUMMER (LP) Hamilton Hawes (Contemporary); 10 CHARLIE PARKER IN FREEDOM (LP) (Eterna).

LIVERPOOL—Rushworth and Draper, Whitechapel—1 WE FREE KINGS (LP) Roland Kirk (Mercury); 2 DARK VELVET (LP) Wes Montgomery (Riverside); 3 MARY POPPINS (LP) Duke Ellington (Ropras); 4 REFLECTIONS (LP) Stan Getz (Verve); 5 ONE NEVER KNOWS (LP) Modern Jazz Quartet (London); 6 GENE KRUPA/CHARLIE VENTURA (LP) (Verve); 7 THE MODERN WORLD OF STAN GETZ (LP) (Verve); 8 JAZZ IMPRESSIONS OF JAPAN (LP) Dave Brubeck (CBS); 9 MINGUS ON TEAM (LP) Charlie Mingus (London); 10 TONIGHT AT NOON (LP) Charlie Mingus (Atlantic).

GLASGOW—C. P. Stanton, 271 Colwyngate and 7 and 9 Barger Street, Parkhead Cross—1 BROKE AND HUNGRY (LP) Sleepy John Estes (77); 2 VIC TORY WALK (LP) Kid Thomas and Emanuel Paul with Barry Martin (77); 3 KID MARTIN IN NEW ORLEANS WITH SHEIK'S BAND (LP) (77); 4 JIMMY RANEY PLAYS GUITAR (LP) (Esquire); 5 DARKI VETURA (LP) Wes Montgomery (Riverside); 6 BREAKING POINT (LP) Freddie Hubbard (Blue Note); 7 EMPYREAN ISLES (LP) Merbie Hancock/Fredde Hubbard (Blue Note); 8 SWEET EMMA (LP) Jim Robinson (Riverside); 9 FOLK FESTIVAL (LP) Various Artists (Waverley); 10 FIVE GOT A WOMAN (LP) Jimmy McGriff (Eterna).

# THREE-CAR LENNON PASSES HIS TEST

JOHN LENNON passed his driving test on Monday. But he doesn't plan to drive his Rolls-Royce, which will remain chauffeur-driven. "I'll have a go in the Mini occasionally or in Cynthia's Volkswagen—the Rolls is far too big!" Hilton Valentine sees a lot of the Animals' accountant... Marianne looked lovely on JBJ... Miss Faithfull was held in camera range for long, long time when Gene Pitney's record was played.

Rockin' Berries recorded "Funny How Love Can Be" before Ivy League—for their LP... Manfred Mann: "Australia was a big rave, but we got homesick." Twinkle's sister, journalist Dawn James, toiling hard on publicity... New singer Martha Smith very good.



● THE SHANGRI-LAS

## INSIDE SHOWBIZ by the RAVER

looks like an American TV character actor.

Bobby Graham—an intelligent drummer on and off the stand... Changes at Phillips... NEMS press man Tony Barrow looks like an Irish tenor.

What agent said "it's a business doing pleasure with you?... Animal

Chas. Chandler looks as though he's just visited the school tuck shop.

DAKOTA Mike Maxfield has new son... Everybody's writing about Dylan and Donovan... Jazz enthusiast Jeff Aidan seen running at an Ellington concert.

Radi Luxembourg estimate that 29.6 per cent of their listeners are over 45... Fan who snatched Donovan's cap sent it back... Elkie Brooks 19 today (Thursday).

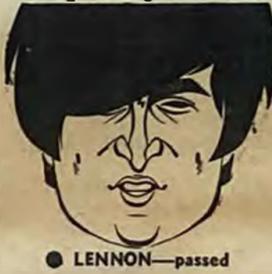
Ballroom managers flabbergasted when Seekers arrive without amplification... Twinkle campaigning against cruelty to wolves... London agent Jim Godbolt got a letter addressed to Jim Goablit.

DONOVAN admits authorship of his press handout... Why didn't Duke Ellington introduce his son Mercer with every other member of the band? Val Doonican—"I'm writing a book called 'How To Be An Overnight Success In 17 Years'..."



● MANFRED—new LP

STONES' manager Eric Easton may switch houses for a garage to fit his Bentley... Where's Dorothy Provine?... Alan Haven



● LENNON—passed

## RECORD OF THE WEEK

# MARTHA SMITH

## AS I WATCH YOU WALK AWAY 7N15778

# JACK JONES

Where Love Has Gone



Where love has gone (from the film); Guess I'll hang my tears out to dry; Here's that rainy day; Willow weep for me & 8 others

● SHN 6200 ● MAR 6200  
12" stereo or mono LP



London Records division of The Decca Record Company Ltd. Decca House, Albert Embankment, London E8

## THE POP PULSE

The Animals and the Seekers in an exciting new series which sifts out the trends in the world of pop

SEE CENTRE PAGES

## POP 50 COMPOSERS

—American; b—British; o—Others  
1 Springfield (b); 2 Davies (b); 3 Spector/Mann/Weil (a); 4 Shannon Hendrick (a); 5 Ballard Jr.; 6 Benjamin/Marcus/Caldwell (a); 7 Sharp (a); 8 Carter/Lewis (a); 9 Elgin/Aug-uster/Philips (a); 10 Payne/Carr-roll (a); 11 Banks (b); 12 Guaraldi/Werber (a); 13 Spector/Mann/Weil (a); 14 Barry/Greenwich/Morton (a); 15 Orbison/Dewes (a); 16 Gof-fin/Helms (a); 17 Williams (a); 18 Mills/Read (a); 19 Cooper/Lovine/Bras (a); 20 Twinkle (b); 21 Gillis/Raisfeld (b); 22 Marsden (b); 23 Loran (b); 24 Randazzo/Berberis (a); 25 De Shannon (a); 26 Wisner/Jackson (b); 27 Slay Jr. Crewe (a); 28 Grant/Patrick/Hendrick (a); 29 Andrews (b); 30 Dicks/Rudge (b); 31 Bernstein/Son-dheim (a); 32 Andrews (b); 33 An-drews (b); 34 Holland/Dozier/Hol-land (a); 35 Raymond/Dozier/Hol-land (a); 36 Wayne (a); 37 Zacharias (a); 38 Argent (a); 39 McCoy (a); 40 Lennon/McCartney (b); 41 J. D. Loudermilk (a); 42 Hatch (b); 43 Weil/Mass (a); 44 Marvin/Welch/Bennett/Rosthill (b); 45 Brummell (b); 46 Crafer/Neib (a); 47 Berry (a); 48 Guitart/Roves (a); 49 Bacharach/David (a); 50 Twinkle (b).



The King Cole Trio, with Wesley Prince on bass and guitarist Oscar Moore.

## He could have been a jazz great

If the public hadn't taken such a liking to the Nat Cole vocal cords he might well have figured high in the jazz polls as a pianist.

Although he featured his piano playing less and less in his act, he remained a highly proficient musician with a decidedly jazz-influenced turn of phrase.

In his early days he was obviously much influenced by Earl Hines and his work bore a surface resemblance to another Hines pupil, Teddy Wilson. He played elegant lines, could certainly swing and was always melodic.

Easily recognisable, his piano improvisations of the 1930s and 40s still retain their charm and show that had he been so minded, he could have developed into a forceful jazz voice.

Nat made his record debut in 1936, at the age of 19, in a sextet led by his brother, bassist Eddie Cole. He then formed his own band which toured in vaudeville and, after the revue, "Shuffle Along", broke up in Los Angeles, he worked in night clubs as a solo pianist.

In 1939 he formed the original King Cole Trio with Oscar Moore (gtr) and Wesley Prince (bass). The group featured unison vocals, with Cole taking the odd vocal himself. They recorded for various companies but had its first big hit, "Straighten Up and Fly Right", for Capitol in 1943.

From around 1946, he concentrated more and more on his vocal talents, but there were still recordings with "Jazz At The Phil" (1946) and piano solos like "Poor Butterfly" and "Cole Capers" (1947) and "Down By The Old Mill Stream" (1952).

But he will probably be best remembered by jazzmen for his version of "Sweet Lorraine" recorded in 1940.

**BOB DAWBARN**

# STARS PAY TRIBUTE TO NAT COLE

**NAT KING COLE**, one of the world's favourite singers, died this week in Hollywood, aged 45. He had been in hospital since before Christmas with lung cancer. He leaves a widow and five children.

**LESLIE PERRIN**, Nat's British publicist: He was a gentleman — that is the best word there is for him, and the only description. Elegant in his music and elegant as a man. He was courteous and rational. When he talked of racial problems he spoke as a thinking individual, and never as a hothead. He was always completely genuine.

**P. J. PROBY**: Nat King Cole's death is a tragedy. He was one of the finest singers of his era — a tremendous entertainer.

**PETER MURRAY**: This is a terrible loss to the musical profession. I have always considered him to be one of the top-class singers in the world of swinging popular music.

**JOHNNY PEARSON**, pianist: Nat Cole was a favourite of mine since the early trio days — as a vocalist and as a pianist. He paved the way musically and vocally for all the small groups. It's a tragic loss to the whole business.



● MATT ● HEATH

fine musician and a perfectionist in everything he did. He was an all-round outstanding man — one of the few great people in our business.

### Sincere

**TED HEATH**: We spent a lot of time with Nat on the various tours we made with him. In fact, he took us to America; he organised that tour. He was always very kind to us, very considerate, and the boys in the band adored him. I'd say that Nat was the sincerest and kindest person it has even been my pleasure to meet in show business. He always tried to make the tours as agreeable as tours can be, and I found him tremendously polite and friendly at all times. He was a

**MATT MONRO**: I used to appreciate him long before he was a singer — I mean as a musician. He was a great singer, too — a real entertainer, in fact. He had loads of warmth and integrity and I admired such a lot about him. I met Nat during his British tour and went out for dinner with him twice. He was a gentleman.

**DUKE ELLINGTON**: I'm so saddened by this terrible news that no words of mine can adequately express how I feel.

and **RAY COLEMAN** says . . .

## An irreplaceable vocal giant

**NAT** King Cole was a tender person and a tender singer. His much-imitated but inimitable voice was soft and sensitive. He was a vocal giant. And there are few of them.

Whether he sang beautifully melodic songs like "Lush Life", or cornier things like "Lazy, Hazy, Crazy Days Of Summer", Nat invested them with such a personal style, such a unique vocal timbre, that it was impossible not to marvel at his devotion to the song he was singing.

In recent years, Cole had some criticism from fans who regretted his more positively commercial efforts like "Rambling Rose". His unanswerable retort to any mention of this was that he had a wife and children and he was in business as a singer.

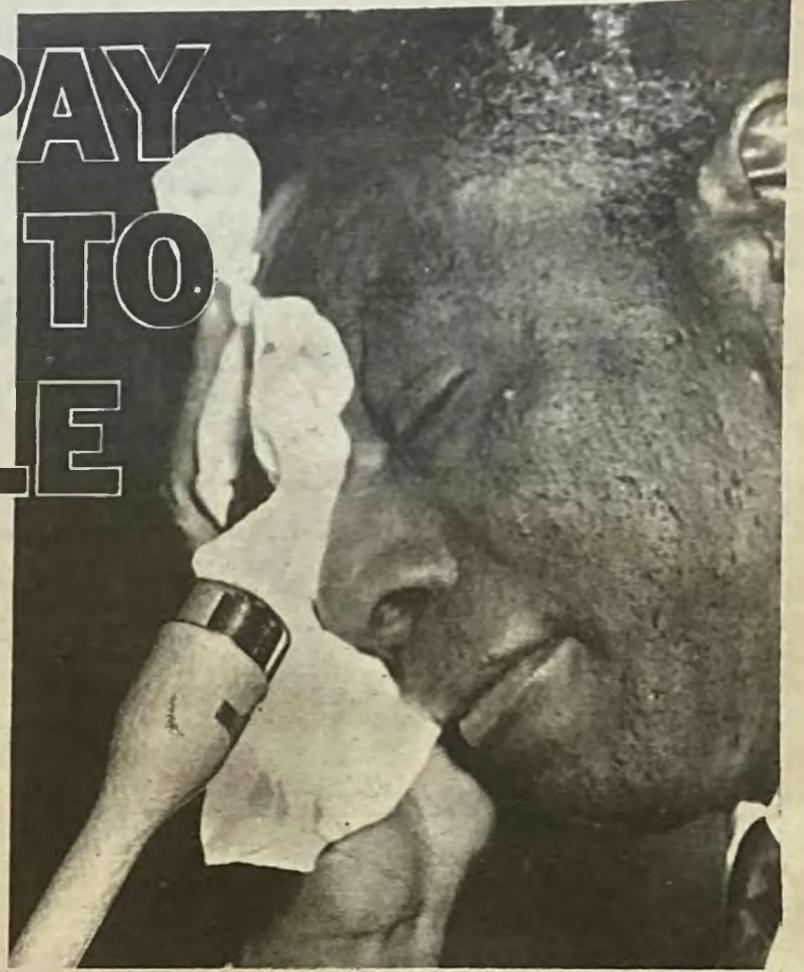
"I am determined," he said in London, "that they shall not only eat, but eat well. I used to make jazz records, but they were not bought."

Nat brought to his recordings a masterly air of authority. He could relax and sell the words of a ballad as well as anybody else, and he could also push a beat. "Somewhere Along The Way" and "Walkin' My Baby Back Home" are perfect examples.

Nat made many albums, but perhaps the most important release was a three-volume Capitol LP set issued in 1961 and spanning the recording career of the star from 1943 until 1960. It ranges from "Straighten Up And Fly Right", "It's Only A Paper Moon", "Orange Coloured Sky" and "Smile" right through to such classic Cole performances as "Star dust" and "Paradise".

He was an inspiration to every singer who wanted to get the tag "relaxed". Cole was relaxed, but naturally so. The almost honeyed voice was there as soon as he opened his mouth.

Cole was a natural and, in a peculiarly personal way, an innovator. He is irreplaceable.



## BY APPOINTMENT TO THE JAZZ GREATS

**MARK MURPHY**  
**JOHNNY GRIFFIN**  
**STAN GETZ**  
**ROLAND KIRK**  
**LENA HORNE**  
**JACK PARNELL'S ORCHESTRA**



## RONNIE STEPHENSON AND Rogers

Recognised as Britain's finest drummer, Ronnie Stephenson has earned the praise of the top American jazzmen he has accompanied during their visits to this country. He has built up a fine reputation, too, among the many famous artists he has accompanied with Jack Parnell's TV Orchestra.

Of Rogers he says: "For wonderful tone and response, and reliability under all playing conditions, I know of no better drums."

See Rogers Drums at your local dealers, or write for colour brochure to:—

**BESSON & CO. LTD., DEANSBROOK ROAD, EDGWARE MIDDLESEX**  
TELEPHONE: EDGWARE 6617



## JIMMY PAGE

. . . is the greatest guitarist in Europe. He is the greatest harmonica player in Europe. Jimmy Page is a phenomenon.

At 19 he has already played guitar as a sessions musician for The Kinks, Cliff Richard, Dave Berry, P. J. Proby, Brenda Lee and Jackie de Shannon.

It was at one of her recording sessions that Jimmy first met Jackie de Shannon and she has constantly encouraged and helped his career so far. Jackie persuaded him to make his own record after hearing him doodling with his guitar in a studio. She has written songs with him, too.

No stranger to the recording studio, Jimmy Page recently went in to make his first disc himself. The result is . . .

## "SHE JUST SATISFIES"

FONTANA TF533



GEORGE LEWIS  
— see Lewis tour

MAY DATE IN BRIGHTON FOR FIRST...

# British song festival

**BRITAIN** is to have its own Song Festival, modelled on the San Remo Festival.

The Music Publishers Association is arranging the first British Song Festival at the Dome, Brighton, with heats on May 24 and 25 and the final on May 26.

British composers, artists and groups are being invited to

compete for the Golden Manuscript which will be the Grand Prix of British pop music.

And the Festival will be covered on TV by Rediffusion who will air a half-hour on each of the first two nights, and a full hour of the final.

Sixteen songs will be chosen for the Festival, with eight going through to the final. Top singers and groups will present the songs, and Rob Miller and the Millermen will accompany the singers.

The original entries will be chosen by the artists and their recording managers, and the final judging will be done by fourteen regional panels.

The Festival will also include an all-star concert promoted by Arthur Howes. Tickets for the Festival will range from 10s. to £5 5s.

Local hotels are being asked to make accommodation available at special rates and arrangements are being made for British railways to run special trains.

## Lewis tour

**NEW ORLEANS** clarinetist-bandleader, George Lewis arrived in Britain on Tuesday from Belgium. He begins his tour with the Kid Martya Ragtime Band at the Manchester Sports Guild tomorrow and Saturday.

They continue at Redcar (21), Birmingham (22), Glasgow (24), Newcastle (26), London's St. Pancras Town Hall (27), Botley (March 1), Cardiff (2), London's 100 Club (3), Birmingham (5), Nottingham (6), Manchester (7).

Kid Martya's band left Britain for Brussels on Sunday to play a concert and then link up with George Lewis to make a film for Belgian TV.

## Dupree tour

**CHAMPION JACK DUPREE** begins his 1965 British tour at Hatfield on Monday, March 1.

For this, as for all the jazz dates, the blues pianist-singer will be accompanied by Keith Smith's Climax Jazz Band.

They continue at Cardiff (3), London's 100 Club (5), Newcastle University (6), Accrington (7), Leicester (8), Stafford (9), Birmingham (10), Botley (11), Osterley (12), Nottingham (13) and Manchester (14).

## Dusty dates

**DUSTY SPRINGFIELD** guests on ITV's "Thank Your Lucky Stars" on Saturday (20)—her last appearance before flying to America on February 24.

She will be back in Britain for an ABC-TV "Pop Spot" on March 9.

Dusty's six-week summer season at the Winter Gardens, Bournemouth, opens on July 19.

## New Moody

**TOP** Birmingham group, the Moody Blues, whose "Go Now" hit number one in the chart last month, have their follow-up single due for release on Decca on February 26.

It will be called, "I Can't Go On Without You" coupled with "Time On My Side".

The Moodies are set to appear on ITV's "Ready, Steady, Go!", and BBC Light's "Joe Loss Pop Show" on March 5. They appear on ITV's "Thank Your Lucky Stars", on March 13.

## T-Bone in for RSG

**AMERICAN** blues star T-Bone Walker flies into London on March 3 and spends two days rehearsing with John Mayall's Blues Breakers before appearing on ITV's "Ready, Steady, Go!" (5).

After the TV show he plays his first club date at London's Flamingo.

He will also guest on Southern-TV "Three Go Round" (10) and BBC-2's "Not Only... But Also" (13).

Revised dates for the tour are: Chelsea College (March 6), Richmond (7), Basingstoke (8), Hampstead (9), Lewisham (11), Bath (12), Southend (14), Luton (16), St. Albans (17), London's Cocks Ferry (18), Newcastle (20), Redcar (21), Grimsby (22), Wellington (23), London's Marquee (25), Birmingham (26), Manchester (27) and Nottingham (28).

## NAMES in the NEWS

**AMERICAN** singer-pianist Blossom Dearie arrives London tomorrow (Friday) and on Monday (22) opens a month's cabaret at Annie's Room, London. Dakota Staton is in line for a season at same venue this spring.

U.S. singer Johnny Rivers arrives here today (Thursday) for nine-day promotional visit. Freewheelers folk group to be featured at London's 100 Club regularly from February 28.

Phil Franklin, drummer with Mike Daniels Delta Jaxmen, appointed promotion manager for Premier Drum Company in London Leicester. Third Stream group for dates in Egham, Surrey on Saturday (20) and February 27.

Sixteen-year-old Malcolm Collier, ex-lead singer with Juniors, joined Piccadilly recording group the Vincents... Trombonist Harry Burgess, ex-Cyril Stapleton and Squad-

ronales, joined the BBC's Northern Dance Orchestra, replacing Roy Bassett, now orchestra manager of BBC's New Radio Orchestra in London.

When Louis Armstrong All Stars visit Britain in May, Satchmo will star in BBC-TV show. Artwoods R&B group have new single, "Oh My Love", out on Decca February 26.

Jazz activity: Vibist Eric Greengrass leads modern jazz quartet at Margate's Ruby Lounge every Saturday and Sunday, in Manchester, Club 64 now run Monday night Sessions and Sunday lunchtime sessions. Resident: Frank Toms Quintet and Roy Hilton Quintet.

Singer Mike Hurst plays a detective in ITV's "The Saint" on February 26... Manchester's Double T Ramblers for "Air Break" in Northern Home Service, March 1... Migil Five for Light's "Easy Beat" and "Ken Dodd Show" on March 7 and week's cabar-



SANDIE SHAW  
—Sunday

## THURSDAY

**ROY ORBISON** tops the bill at Dublin Adelphi, with the Rockin' Berries, Marianne Faithfull and Cliff Bennett and the Rebel Rousers.

Humphrey Lyttelton's Band visit a brand new jazz club at the Greyhound Hotel, High Road, Chadwell Heath.

Georgie Fame and the Blue Flames star at the Rendezvous Club, Portsmouth.

America's wild man of rock, Screamin' Jay Hawkins raves it up at Cocks Ferry Inn, Edmonton, North London.

Shake Keane, Coleridge Goode, and Ray Warleigh are among the jazz stars at the Kings Arms, Rye Lane, Peckham.

## FRIDAY

**NEW** Orleans giant of the clarinet, George Lewis opens a British tour at the Manchester Sports Guild.

Roy Orbison, Georgie Fame, the Searchers, American blues star Buddy Guy and Crispian St Peter are all in ITV's "Ready, Steady, Go!" (6.8 pm). Buddy Guy goes on to open his tour at the Fender Club, Harrow.

New singles out today include: P. J. Proby's "I Apologise", Pet Clark's "I Know a Place", the Four Pennies' "The Way Of Love" and the Nashville Teens' "Way Back Home", which was recorded in New York.

The Ian Campbell Folk Group top the bill for the English Folk Dance and Song Society's annual Festival at the Royal Albert Hall, tonight and tomorrow. Princess Margaret will be attending tonight.

The Ivy League guest on "The Joe Loss Pop Show" (BBC Light, 1 pm).

P. J. Proby returns to

# YOUR SHOWBIZ WEEK

the bill of the Cilla Black package show at Sheffield City Hall

## SATURDAY

**MANFRED MANN**, Herman's Hermits, Mark Wynter, Acker Bilk, the Hollies and the John Barry Seven are all lined up for "Saturday Club" (BBC Light, 10 am).

Roy Orbison, Lulu and the Daily Mirror's Marjorie Proops join the panel of "Juke Box Jury" (BBC-TV, 5.15 pm).

"Thank Your Lucky Stars" (ITV, 5.50 pm) presents the Shadows, Sandie Shaw, the Pretty Things, Tony Jackson and the Vibrations and Vince Hill.

The Erroll Garner Trio return to "Jazz 625" (BBC-2, 11 pm).

Dave Berry and the Cruisers star at the Rag Ball, organised, in aid of Oxfam and the NSPCC, at Regent Street Polytechnic, London.

Tom Jones and the Squires, and the Searchers guest in "Top Gear" (Light, 4 pm).

## SUNDAY

**ADAM FAITH** and Sandie Shaw open their package tour at the De Montfort Hall, Leicester.

US jazz stars Clark Terry and Bob Brookmeyer record a BBC-2 "Jazz 625" at the TV Theatre, Shepherd's Bush.

Dusty Springfield, the Animals, and Billy J. Kramer and the Dakotas guest in "Easy Beat" (BBC Light, 10.31 am).

Herman's Hermits, Marianne Faithfull, the Moody Blues, Patrick Kerr, the Cheetahs and Peter Jay and the Jaywalkers are booked for "Ready, Steady, Radiol!" (Luxembourg, 9.30 pm).

Members of the Duke Ellington band have promised to visit London's Marquee for an afternoon record recital by Steve



PET CLARK  
—Friday

Race and Sinclair Trull devoted to Ellington. (3 pm).

Wayne Fontana and the Mindbenders star at Dundee Palais de Danse.

## MONDAY

**THE** Beatles fly out to the Bahamas to start work on their latest film. They leave London airport at 2 pm, leaving No. 3 Building for BOAC Charter Flight JBH7816.

Mel Torme opens a season at London's Cool Elephant.

American jazz pianist and singer Blossom Dearie opens at London's Annie's Room.

The Don Rendell-Lin Carr Quintet provide the live music on "It's Jazz" (BBC Light, 11.5 pm). Dave Lee has the "Hear Me Talking" spot.

Poland's top jazz group, the Zbigniew Namyskiowski Quartet, plays the Florida Room at Brighton Aquarium.

## TUESDAY

**THE** Roy Orbison package goes south-west to the ABC Cinema, Plymouth.

Jimmy Saville introduces the "Teen and Twenty Disc Club" (Luxembourg, 11 pm).

## WEDNESDAY

**DUKE ELLINGTON'S** Orchestra visits Leeds Odeon.

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MEL TORME  
—TV spectacular

## TORME IN FOR TV, CABARET

MEL TORME files into Britain this weekend, and on Monday (22) opens in cabaret at London's Cool Elephant nightclub.

As well as these appearances, the top American singer is due to telecast appearances on BBC-TV's "Billy Cotton Show" and BBC2's "Not Only, But Also". He will also tape his own 45-minute TV spectacular while here.

Torme will be at the Cool Elephant for a fortnight. He will be accompanied by the Johnny Dankworth Dekette—modelled on the Marty Paich Dekette whose recording accompaniment on Torme's early records was a major part in his acclaim.

## Stones single

THE new Rolling Stones single will be "The Last Time", written by Mick Jagger and Keith Richards and released by Decca on February 26.

The Stones, currently ending a world tour with shows in Singapore and Hollywood, are due back in Britain next Tuesday or Wednesday.

## Beatles in the saddle

THE Beatles, who take off for the Bahamas on Monday (22) to start making their second film, spent this week in the recording studios in London.

The group have signed for their third film before the start of their second. It will be "A Talent For Loving", featuring John Lennon, Paul McCartney, George Harrison and Ringo Starr as cowboys. It will be made in England and Spain.

## US blues man in for tour

BUDDY GUY, American blues singer and guitarist described by Muddy Waters as one of the best of the younger blues men, arrived in London on Monday for his first British tour.

His first appearance will be on ITV's "Ready, Steady, Go!" tomorrow (Friday), followed the same day by a session at the Fender Club, Harrow. On the tour, the

Louisiana-born singer is being accompanied by Rod Stewart and the Soul Agents. Other dates include: Ware (20), Coventry (21), Woking (22), Bristol (23), Eel Pie Island (24), London's Marquee (25), Brighton (26), Birmingham (27) and Bexley (28).

On the Marquee date, Buddy shares the bill with Long John Baldry's Hoochie Coochie Men and the Chris Barber band.

# Sandie and Adam team for tour

SANDIE SHAW, with two records in the Pop 50, and Adam Faith, whose "Stop Feeling Sorry For Yourself" today rose to 29, link up this weekend for a nationwide tour of Britain.

Sandie holds the 32 and 33 spots in the chart with "Girl Don't Come" and "I'll Stop At Nothing".

Sandie guests on ITV's "Thank Your Lucky Stars" on Saturday (20) before starting the tour with Adam at Leicester on Sunday.

Also on the package are the Roulettes, the Barron Knights and Patrick Kerr.

After Leicester, the show plays Bedford (22), Ipswich (23), Cardiff (24), Worcester (25), Bristol (26), Bournemouth (27), Cannock (28).

March dates for the package are: Norwich (1), Harrow (2), Kingston (3), Maidstone (4), Slough (5), Portsmouth (6), Walthamstow (7), Tunbridge Wells (8), Shrewsbury (9), Stockton (10), Newcastle (11), Doncaster (12), Mansfield (13) and Bradford (14).

## Val to star

VAL DOONICAN stars in his own series of six 30-minute BBC-TV shows, starting on Monday (February 22).

In addition to his own guests, Doonican will introduce guest artists and part of each show will be devoted to viewers' requests.

He will be accompanied by the Northern Dance Orchestra. (See page 8).

## New Proby ban

P. J. PROBY has been banned from appearing at Portsmouth Guildhall, on March 13.

The singer was banned by the ABC and Rank chains from their theatre stages, during the current Cilla Black package tour.

Portsmouth Entertainments Committee decided by eight votes to two on Monday to cancel the Proby show "in view of the recent publicity given to his trouser-splitting."

Proby this week signed for an Australian tour in June.

# Animals—at No 6—plan world tour

PLANS for a world tour by the Animals were announced this week as the Newcastle group's "Don't Let Me Be Misunderstood" rose six places in the hit parade to No. 6. After leaving for Spain and Paris on March 1, the Animals take off for shows throughout Puerto Rico, San Domingo and New York in late April.

May will see the Animals in Sweden, Norway, Denmark, and Finland.

At the end of May, the group tours Australia and in July they are scheduled for a three-week Japanese tour.

Says their agent, Dick Katz: "We are building the Animals into a really international attraction. They are wanted all over the world because of the success everywhere of 'House Of The Rising Sun'."

## Tubby concert

TENORIST Tubby Hayes leaves London on February 22 for Hamburg, where he will spend a few days working with the Friedrich Gulda "Jazz Workshop".

With Gulda, who is playing piano and doing most of the writing, and Hayes, will be Swedish George Reidel on bass, Danish Alan Botchinsky (trumpet and flugel) and American Albert Tootie Heath on drums.

Before leaving Britain, Tubby leads his quartet in a concert at the University of Leeds on Saturday (20).

## Smith tour

JAZZ organist Jimmy Smith has signed for his first British visit.

He stars in a concert at London's Festival Hall on May 29.

The American star will also appear on BBC2's "Jazz 625".



## Big T's last stand

JOEL SCHIVONE, banjo player, jazz enthusiast and owner of "Your Father's Mustache" club in New Orleans, New York, Boston and Cape Cod, presents a plaque which will be permanently enshrined at his New Orleans Club, 426 Bourbon Street, to Jack Teagarden. M.C. was Al Hill.

NEWS EXTRA  
is on page 16

# Bill Evans Trio gasses Paris

ONE of the two best jazz trios in the world got a tumultuous reception in Paris on Saturday. Bill Evans, Chuck Israels and Larry Bunker, three brilliant and beautifully integrated musicians, played ten numbers which for sensitivity, virtuosity and inspirational creativity were among the most perfect interpretations I've ever heard.

Evans sits studiously crouched over the piano, his face averted from the audience, listening intently as his long slender fingers poke the keys.

Israels, a superb technician, coaxes beautiful, resonant sounds from a dark brown bass which, at times, he seems almost to be playing like a harp.

And Bunker, a drummer in the Shelly Manne school, makes a really musical instrument of the drums, his disciplined wrists creating crisp, flattering patterns. Even when laying down a firm four-in-the-bar, his drumming is light, brisk and full of lift.—M.H.

## CAUGHT IN THE ACT

Mood For Love." Glenn Hughes blew romping, stomping baritone, Colin Green played sophisticated, adult guitar and there was solid backing from Bill Eyden (drums), Speedy Acquaye (conga) and Tony Makins (bass).—C.W.

## Bill blasts

BY the time Wild Bill Davison roared on-stage for his second stint with Freddy Randall's band, at London's 100 on Friday, he was keyed up to his most buoyant form.

After a crackling version of "Confessin'"—positively flickering with light and shade—he blew forcefully on "Sweet Georgia Brown" and with more tranquility on "If I Had You."

"That's A-Plenty", with a cornet, trumpet, clarinet and trombone front-line, made a really lusty finale with the whole band firing on all plugs.

Bruce Turner was particularly impressive on alto, and Randall was in excellent shape throughout the evening.—M.J.

## Fiery Flames

THE Blue Flames are one of the finest jazz groups in Britain. This was proved at last week's Fame and Flame session at London's Flamingo Club.

The group played leaping swingers, moody blues and riffs rockers. A huge crowd listened and responded with warm applause—and none of the teenage screams that Fame supporters feared would follow when Georgie made it with "Yeh Yeh."

George sang cool, impish vocals and his relaxed, brown voice was particularly effective on "Right Track Baby," a risqué calypso, and "Moody's

# Jones roars up the chart

A SPECTACULAR chart leap by Tom Jones was the Pop Fifty surprise this week. "It's Not Unusual"—his second record—jumped from 40 to 18.

"It's overnight success!" said Tom, told the news by the MM on Monday.

"My first record was 'Chills and Fever', but it went down the chute. Now this record has happened all of a sudden. It's the biggest break in my career and I hope it goes to number one. I've got my fingers crossed.

"On the Proby show all the kids in the front rows held up pictures of P. J. But after my first number, they dropped them. And I got mobbed in a pub in Hull."

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SCARBOROUGH		GUILDFORD ODEON	MAR. 15th
FUTURIST	MAR. 8th	GREENFORD	
SUNDERLAND ODEON	MAR. 9th	GRANADA	MAR. 16th
Huddersfield ABC	MAR. 10th	SOUTHEND ODEON	MAR. 17th
SHEFFIELD CITY HALL	MAR. 11th	ROMFORD ABC	MAR. 18th

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# DUKE '65 Out go the drum solo, medley, and on comes jazz

BY VIC BELLERBY

WITH every Duke tour the jazz content increases — fringe Ellington is pushed to the perimeter of the stage. On the second tour the Medley was expunged and a male ballad singer was omitted from the third. In Saturday's concert at the Festival Hall, the long dreary drum solo was left out as was the now demodé "Pretty And The Wolf".

Phase Four Ellington saw the array of soloists march through the proscenium triumphantly and without interruption. True, the band still needs an authentic growl trombonist, the drumming had occasion to be boisterous at times and "Rockin' In Rhythm" and "Jam With Sam" could now be replaced. Yet such carping reads suspiciously like pointing out three bad sentences in a great novel.

The senses were overwhelmed by the glorious brass sounds.

Brown's trombone section improves with every tour, having open warmth and producing dark organ-like tones in "Chelsea Bridge" and "Prelude To A Kiss". Nance's rich overtones and enthusiasm made the trumpets sound even better. Cat, Cootie, Nance and Herbie Jones played with such precision, power and attack that for the most part Mercer Ellington seemed lost in admiration.



Collectively, the Ellington brass has never sounded greater. John Lamb played his bass with the intellectual concept of Ellington, Pettiford and Marshall, an interesting contrast to the lusty, slapping of Ernie Shepherd. In



DUKE... with every tour the jazz content increases.

the fresh "Ad Lib In Nippon" Duke and Lamb re-lived the subtlety of the old Duke/Blanton duets, creating a happy piano/bass partnership which continued throughout the evening.

The major work was an amalgam of two movements from "Black, Brown and Beige" with excerpts from "My People". Hodges was almost too eloquent in "Come Sunday" and it was fine to hear such lengthy reed passages in "Work Song"—indeed the sound of a fine reed section is a thing nearly lost to jazz. The work progressed more logically and smoothly than the "Harlem Suite" and between Nance's high trumpet and the deep pedal of Carney's baritone the tonal range varied continuously.

Ellington played more piano than in previous tours, feeding the soloists beautifully and taking chorus after chorus of swinging Harlem piano.

Cootie surprisingly deserted his plunger mute for the most part of "Tootin' For Cootie" and played lots of open trumpet. Cat descended from the stratosphere and in "Miaou" played a delightful piece which recalled the impish humour of Rex Stewart. As a wag in the audience remarked "Boy Meets Horn Mark II."



• NANCE

As an inspired Ellington continued to throw number after number from the book, Nance's dancing, clowning and singing in "Just A Sittin' And A Rockin'" came almost as a relief. Perhaps Duke will let him play trumpet, too, in this delightful composition.

Phase Four Ellington would then be complete.

## A MEDAL FOR COURAGE

ON Saturday night at London's Royal Festival Hall I heard the almost perfect jazz concert. And I'll fight anybody who says the current Duke Ellington Orchestra isn't as good as its predecessors.

This was the most satisfying Duke programme I have heard. And somebody should strike a special medal for the Duke — the first big band leader with the courage to play a whole show without a drum feature.

What we got was the unique Ellington ensemble sound and the full battery of soloists — a n'y other bandleader would be delighted to have one of them and feature him all night.

Paul Gonsalves's tenor on "Chelsea Bridge" was alone worth the price of a seat. Johnny Hodges, the Saville Row saxist, was as immaculate as ever. Ray Nance's dirty-toned, crackling trumpet was full compensation for those who don't go for his fiddle playing, singing or clowning.

Harry Carney still brings a freshness to his features as though he were playing them for the first time. Lawrence Brown matures like old wine, impressive with wa-wa mute or open horn.

Cat Anderson is a magnificent lead and manages to entertain with his search for the threshold of hearing.

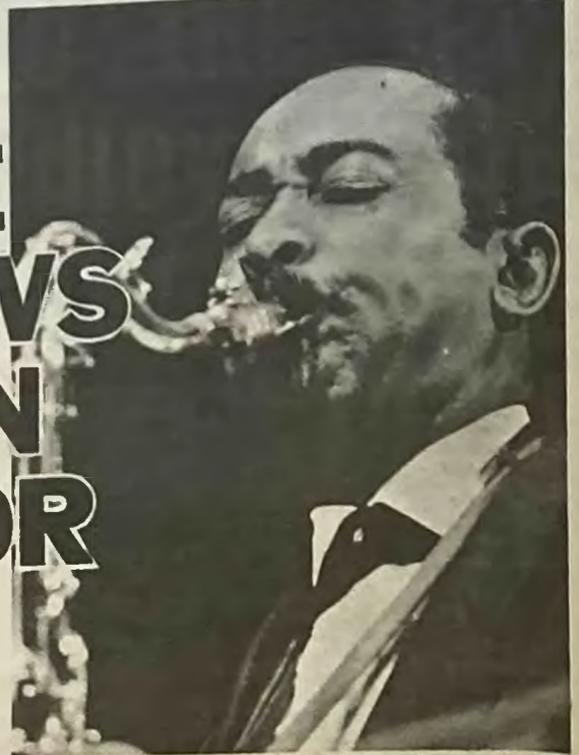
We got very acceptable helpings of the Duke's piano and Cootie Williams' curiously-tuned trumpet, while new bassist John Lamb and trombonist Buster Cooper didn't let the side down. And I have never heard Jimmy Hamilton's clarinet sound better than it did on "Ad Lib On Nippon".

And the whole band has never been so skitish on stage. One got the impression they were enjoying it all hugely—

—BOB DAWBARN.

## DATELINE: MEGEVE, FRENCH ALPS

# MAN HERE BLOWS MEAN TENOR



## FROM MIKE HENNESSEY

IN this picturesque village of horse-drawn sleighs, little timbered chalets and dashing ski instructors—all tight pants, flashing smiles and after-shave lotion—all you normally expect to find is a host of film stars, millionaires and music publishers playing at being ridiculous on skis.

But I found something much more rewarding.

In the softly-lit downstairs bar of the Megève Casino, a four-piece band was playing what the French call Musique typique. This is a special night-club brand of background sound which might be cynically translated as "Music for boring yourself to death by."

The band played "Brazil", and "Perhaps, Perhaps, Perhaps".

## Happier

The tenor player was good. Very good.

I asked to sit in. We played some jazz — and the tenor player really took off.

"But they don't like me to play jazz," said Charles Wesley Byas — better known to you as Don — as he looked anxiously around the tables.

It's the age-old jazzman's dilemma — and it's spelled b-r-e-a-d. In the case of Don Byas these days there's very little jam.

Afterwards over drinks at the bar, Don told me: "Of course I miss playing jazz. But you can't have your cake and eat it. And I'm happier now than I've ever been in my life."

Byas has been living in Amsterdam for the past thirty years. He married a Dutch girl, Johanna, in 1951 and they have two children — Dottie-Mae (3) and Elle-mae (1)—and another on the way.

"I'll always miss the atmosphere in the States, you know, being away from the source. But I'll finish my days in Europe. I'd go back to the States on a good contract—but never for good."

"I certainly didn't leave for racial reasons. It's just that you can be so independent here. In New York every-

body is competing with everybody else—it can drive you into bad health.

"Of course, the lack of inspiration here bothers me sometimes. I sometimes feel very sad because I have no-one to play with."

Byas, a jazz prodigy at three, who played clarinet before he was strong enough to support the weight of it (his father used to rest the bell on a stool), is still, at 52, one of the best melodic tenorists on the scene.

But he hasn't made a record for a year. His views on the current jazz scene incline to be rather mournful.

"Jazz is in a chaotic state. I dig Miles, Coltrane and Dexter Gordon—but that's about all. The rest of the new guys are just thumbing their noses at the public. I hear this stuff and it makes me laugh—they can't kid me."

"I know what's happening. Ain't nothing happening—that's what. That Ornette Coleman—man, he's a comic strip."

## Beauty

Byas took a consoling draught of screwdriver and added: "They forget that music should be beautiful. Music without beauty is no longer music."

We talked of the past and the memories came flooding back. One of his happiest periods was his time with the Benny Moten band when he was only fifteen.

"They had to get my parents' permission and had to promise they'd never give me a drop of liquor. But as soon as we were a few miles out of town, I'd be as drunk as a coot."

He remembered a fabulous

tenor conclave at Puss Johnson's place on 130th and St. Nicholas Avenue, New York, in 1939, just after the return of Coleman Hawkins from Europe.

"We tried to get Hawkins to play but he wouldn't. Nevertheless there was Chu Berry, Ben Webster, Herschel Evans, Lester Young — it was a fantastic night. Jo Jones and Big Sid Catlett on drums, Slam Stewart on bass. I'll never forget that night."

## Practice

He remembers Charlie Parker getting him out of bed for a jam session "because I was the only guy around who could play fast enough".

And remembers long conversations with Art Tatum. "I learned most of what I know from Tatum. He used to say to me: 'There's no such thing as a wrong note. The only thing that makes it wrong is not knowing where to go once you've hit it'."

Byas, who spends most of his spare time weight-lifting ("I've lifted 120 kilos and worked up a 19-inch arm—imagine that, a little runt like me?"), skin-diving and fishing, works at the winter sports resorts in the winter and at St. Tropez in the summer. In between he appears in European jazz festivals.

He doesn't do a lot of practicing these days. "When I practise now it's usually without the instrument. I see everything more clearly that way somehow. I lie in bed and play imaginary tenor for hours."

Byas finished his drink and returned to the stand to play a really beautiful version of "Once in a While". I wish you could have heard it—I wish a hundred-thou and people could have heard it.

But, such is the state of jazz today, that I was the only person in the club who was really listening.

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# Chuck by Chick



THE most knockout experience for any British beat boy must be to play with an American R&B giant—to actually sit in on guitar or drums with the man he has idolised ever since he first picked up pick or stick.

It happened for the Five Dimensions recently when Chuck Berry came to Britain for his second British tour. They were his backing group and drummer Chick Kattenhorn, aged 19, told me this week: "It was the experience of a lifetime."

"As well as playing on the tour with Chuck, we also backed him on the LP he recorded here called 'Chuck Berry in London'. We did about eight tracks and two more were added which he had recorded previously."

"It was fantastic to watch Chuck at work. He actually wrote the numbers as we recorded them! And we had no rehearsal at all, except when he told us where to stop and start."

"He's a hard man to back. He changes key right in the middle of a number without warning, and he's very moody. But on the whole, we got on well with him."

"What started him off first of all was at Lewisham, when they were late closing the curtain. He went mad! But he didn't have anything against us, and there's a possibility we might go to America with him."

"We've backed a lot of top stars now, like Sonny Boy

For drummer Chick Kattenhorn, it was a beat boy's dream when the Five Dimensions were picked to back Chuck Berry on his recent British tour. Here he tells what it is like to play behind a giant of rhythm and blues.

Williamson, Memphis Slim, Sister Rosetta Tharpe and Little Walter. We enjoyed backing 'em all and we've learned a lot from them about showmanship and musicianship.

"When you're with guys like that, you have to think as a group and play together."

"Chuck was well pleased that we liked the blues. That was all he played one night, then he turned round to me and said: 'Oh well, I suppose we'll have to do some commercial things' and we went back to things like 'Memphis'."

"Another night, at Cardiff, when the audience started rioting, mobs of them came on stage. We thought it was best to carry on playing, but Chuck said afterwards: 'Why didn't you stop? But I don't think he minded being mobbed really.'"

The Dimensions line-up is Peter Hogman (guitar and harmonica), Louis Cennamo (bass), Geoff Krivet (lead guitar) and Chick Kattenhorn (drums).—C.W.

## THIS WEEK'S POP SINGLES REVIEWED BY . . .

# Wayne Fontana

## BLIND DATE

**CHET ATKINS:** "Cloudy and Cool" (RCA Victor).

I haven't got a clue who it is. It's nice but I don't think it will make much impression. He must be a Cliff Richard fan! It might sell well over a period.

**EVERLY BROTHERS:** "You're My Girl" (Warner Brothers).

It isn't the Everlys is it? They're changing their style for today, aren't they? But I can't make the words out and they should come over a bit more. Top fifty? Who am I to say, with only two little hits?

I don't blame them for trying a new sound. I thought it was a British group at first, but those voices are unmistakable. Next!

**RONETTES:** "Born To Be Together" (London).

Again it's all backing. So promising when it starts, but you have to strain your ears to hear the words. Yes, fabulous backing, but I wish they would bring the words out a bit more. Should get in the top thirty.

It's not Dionne Warwick is it? The Ronettes? Well it sounded just like one woman backed by session girls.

**LESLEY GORE:** "Look Of Love" (Mercury).

It's what's-her-name, thingy—yeah I know it—Lesley Gore! Is it Goffin and King lyrics?

It's just another Lesley Gore record. I don't think it's as good as her others. It has a nice sound and I like her singing, but it won't do as well as her last.

**NANCY SINATRA:** "True Love" (Reprise).

The backing is fabulous—is it

the Andrew Oldham Orchestra and chorus? It's just nice and it doesn't stand a chance. No, I don't know who it is. Very good. Thank you. Next!

**CHUBBY CHECKER:** "Lovely Lovely" (Cameo Parkway).

It swings. It's not Big Dee Irwin? This is one of those records when the lyrics are a bit simple, but it swings along and it's nice to dance to.

Jackie Wilson? No? Then I don't know. Not Chubby Checker! Well, it should get a few plays, but where has he been hiding all this time?

**SHIRELLES:** "Are You Still My Baby" (Pye).

It sounds like Cliff Bennett's new one. I don't know who it is but it's not different enough. It's very Drifters and not one of their best. I like it though.

**FOUR SEASONS:** "Bye, Bye Baby (Baby Goodbye)" (Phillips).

I like the beginning. The Four Seasons and definitely a hit. Listen to that organ! Can I listen to the beginning again? Aw, it's fantastic! Yeah, fabulous.

It holds your attention right from the start and it could be a big hit with all the plugs. The bass, drums and harmonies are fabulous. Well, that's one I really like!



"It's terrible! Take it off!" shouted Wayne Fontana as he arrived at the MM office for his Blind Date session. "I'll knock all the records—I need some publicity," he cracked. But Wayne was really in a benign mood, and enjoyed the records even if he did not think they would be hits.

**SHEFFIELDS:** "Bags Groove (Skat Walking)" (Pye).

Sounds like Georgie Fame in falsetto, or the Swingle Singers. I like it. It won't do much, but it's different. Well, it's a fabulous record, but I don't think it stands a chance. Sorry fellows.

**JIMMIE ROGERS:** "(My Friends Are Gonna Be) Strangers" (Pye).

I don't know who it is. Just another country and western song which swings along like loads of others but with different lyrics. The only thing I like in country

and western is Roger Miller and he hasn't done anything. (Wayne broke off to sing "Do Wacka Do" at great length.)

As I say, it's the same old chug, chug, chug with different words, but country fans will like it for their collections.

**BO STREET RUNNERS:** "Tell Me What You're Gonna Do" (Columbia).

British! This would have done well a few months back, but there are so many groups now. No, I am afraid this is not for me. It's played out now. I don't think there's room for any more groups.

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Director and General Manager of Bell Music and Founder Member of the Institute of Musical Instrument Technology

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# VAL IS NO FOLK FAN

'Not even the Guthrie bit'

"I DON'T even like folk music including the Woody Guthrie bit," said Val Doonican, whose folk-tinged hit, "The Special Years" stayed at number seven in the chart this week.

"I am delighted by the success of the record," said Val. "And I haven't even had the money yet! After 'Walk Tall' was so big I didn't quite know what to expect. I was a bit terrified about a follow up. I thought 'Oh God, how am I going to keep this up?' I was sure it was a flash in the pan.

"I don't sing folk music I prefer a cross between folk and country music with a beat. I sing commercial arrangements presented in a commercial way.

"I like to hear songs brought up to date, as long as it is not in bad taste. 'House Of The Rising Sun' by the Animals for example, was a very good, exciting record.



## Reeves

"My success has been a gradual thing. Over a long period I accumulated a following and people kept asking me when I was going to make records.

"When I appeared at the London Palladium, I was relaxed and not worried because I already had the experience. It was marvellous timing to bring the record out at the same time. It's all so marvellous I can't take it in!

"Working on 'Housewives' Choice' has been very nice, but a lot of people have been confused about things. You haven't any say in what you play—you just introduce set records. People expected I would play Top Twenty things and Jim Reeves records, but I was playing all sorts—including Stanley Holloway.

"Now I am looking forward to a six-week, half-hour series for BBC-1

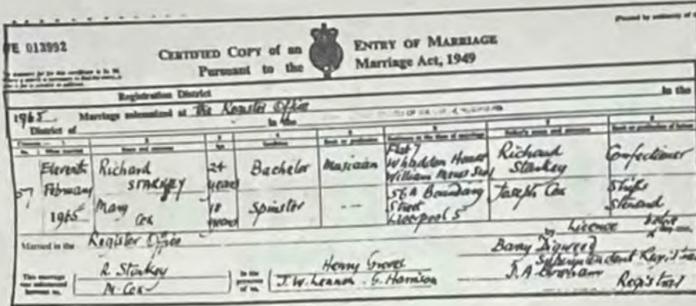
● VAL — commercial called, "A Date With Doonican". It is going to be an informal show with good quality music.

## Tours

"I am not obsessed with this business of going to America. All I want to be is very good at my job as an entertainer. I want to make a success of my show and cabaret work. I can't see any point in going to America and doing the same things I can do here.

"Touring and one night stands don't interest me either—not one bit! I would feel out of place and one thing I insist on is being able to enjoy myself."

—CHRIS WELCH



THE MARRIAGE CERTIFICATE



MR. & MRS. RINGO WITH MANAGER

HOW will Ringo Starr's marriage affect the Beatles? When the news of the drummer's wedding broke on to a surprised world last week, some show business people said: "That's it—the beginning of the end for the Beatles."

There is a popular belief that marriage and pop stardom should be totally divorced.

But there are many pop stars in Britain alone who snub the theory, and even parade their weddings as publicity stunts.

Ringo, with his 8.15 am encounter that rocked the world, is clearly not among them.

What difference will the emergence of Mrs. Maureen Starkey have on the millions of Beatles fanatics round the world?

## Shuffling

Says John Lennon: "I don't think Ringo's marriage will affect Beatles popularity, really. But there might be a shuffling of fans from one Beatle to another—at least, that's what happened when news that I was married was 'revealed', as they said."

Would the Beatles lose fans? "You're bound to lose a few—the ones who believe that one day they might marry you," John replied. "But I think most of them are quite sensible."

What was Lennon's first reaction to Ringo and Maureen's decision to wed? Did he consider fan reaction?

"No, no. First thing I thought was—what a sneaky thing to do, before I'm back from holiday! But still, it was good. He's joined the club."

Did John's fan mail change when it was announced he was married to Cynthia?

"Yeah—they all say they love your wife and your son as well as you!" said John. "Fan mail does change a bit, for a start, but now they all

# WHAT DIFFERENCE WILL THIS PIECE OF PAPER MAKE TO THE BEATLES?



JOHN . . . "Most fans are quite sensible."



MANFRED . . . "It's no longer a disaster."



GEORGE . . . "Ringo was lucky."

"lucky to have no fuss at the wedding."

"When you've got a steady girl friend, people are waiting for it and looking out for it," he said. "That's why Ringo was clever to keep it secret. If it was a public wedding, half of America would have come across." Another married pop star, Manfred Mann, thought it was no longer a disaster if a star's marriage was public knowledge.

"This business of weddings has been overrated in the past," said Manfred. "Ray Davies of the Kinks is married."

"I don't think news that I am married has affected our popularity one little bit. And I don't think Charlie's wedding bothered the Rolling Stones, either."

John and George said the Beatles had not yet decided what to give the bride and bridegroom as a wedding gift. "If anybody's got any ideas we'd like to hear," said Lennon. "It's a problem."

Does George Harrison plan to wed? "I don't think so," he answered. "Not for a long time. At least, if I am, I know nothing about it."

Ray Coleman

seem to carry on as if I'm not married."

George Harrison recaptured the Ringo wedding day—and reflected on its effects—like this:

"I stayed at John's the night before. During the night we were going over songs for the new film and we started writing lyrics. Well, it was 4.30 in the morning when we got to bed, and we had to be up at 6.30—what a fantastic time!

"I don't honestly know what to think about what the fans will say."

"Naturally, from Ringo's point of view and from our reactions, it's great—I mean, I like the idea of him being married because Maureen's a nice girl and he's a good bloke."

"I realise the news of Ringo's marri-

age must be shattering for the pop fans round the world.

"You know, in America we've all been married off about 20 times in various magazines, so I suppose when this news gets over there they'll go pretty mad. At least they'll all know it's definite now!"

Harrison recalled that Ringo was the most popular Beatle in America.

"I suppose a lot of kids around the 13 and 14 age might have thought to themselves: 'I stand a chance of getting Ringo', but over that age group they've passed the stage of believing that."

"I suppose," said George, "that people will start saying: 'Ah, well. I always did like Paul the best.'"

George also considered that Ringo was

# Congratulations to Allan Ganley

winner of the "Melody Maker's Jazz Poll (British section) for the second year running with

## Trixon

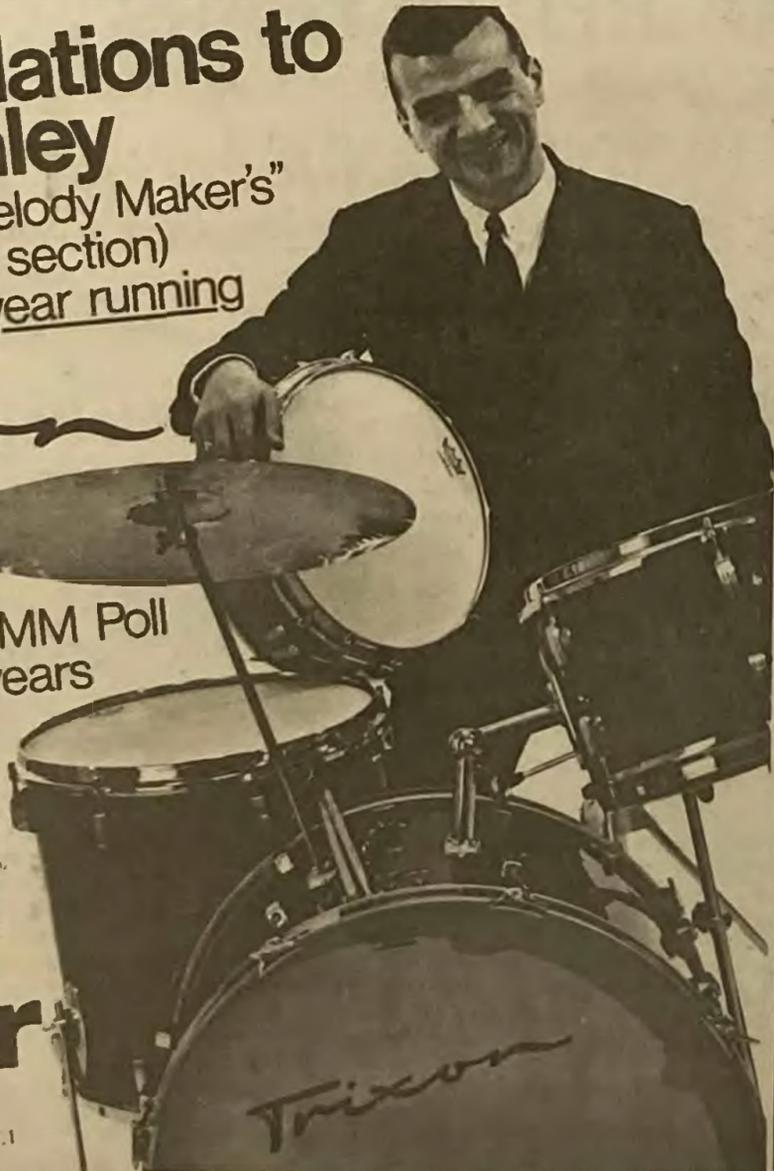
drums which have themselves been used by MM Poll winners for 5 years running!

Congratulations also to Phil Seaman, who came second in the British Section on Trixon Drums and to Tubby Hayes and Bill LeSage, first and second in the British Section on Trixon Vibes!

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# I didn't know you swung so much...

I WAS born in Rocky Mount, North Carolina, which is also the birthplace of Thelonious Monk. And John Coltrane is from around there, too. We're some very funny people from there. We've got our own thing going. We don't try to imitate anyone. I know I don't—I sound like me.

Influence is a different thing. When I started singing, Bessie Smith was the favourite of the blues singers, and my favourite, too. I listened to records, of course—I was too young to see Bessie in person.

Then I used to listen to Jimmy Rushing, because he swung. I still listen to him for the same reason. I used to listen to Joe Turner, and he was another favourite. He was very popular in the South.

When Joe got up he could just go on singing, one song after another. He would never stop, right from one into another with hardly a pause. Oh, that big man can swing. Last time I saw him in New York he was swinging as much as ever. I hear he's coming here, and I know you'll enjoy him.

## Mahalia

This business of blues and rhythm-and-blues being popular with the kids is nothing new to me. It happened in the States years ago. And, of course, they were clapping their hands in church and beating out the time a long while back.

Speaking of gospel music, a lot of people say they shouldn't present it in night clubs. Mahalia Jackson says that, and much as I admire her as an artist I have to disagree.

Some people don't go to church, so if you put the gospel groups in a club they

## MAE MERCER — American blues singer now touring Britain — tells MAX JONES

can hear them there. I say get them in the night clubs and let the people hear how they can sing.

As for the present-day pop music: I like it, and I do believe it leads to better things. You'd be surprised the kids there are interested in jazz, particularly among the groups playing popular music.

I talk to these young musicians, and I find they know about jazz. I didn't expect the boys I'm working with here, the Art Woods, to play "Work Song", but they fell right in there with me.

I think I'm doing very good with this group. They're young boys, but they're not just up there plucking away. They have little arrangements, and they listen. Anytime I ad lib, they follow me.

As for the pop songs themselves, well, Ella recorded one of the Beatles' songs and showed they can be made to swing. Mind you, the Beatles are something else. No group can follow the Beatles in the States now.

Other groups can do well, but they can't have the same success. Even in France it's about the same. No one can really have their success.

Paris is my home just now. I came over two and a half years ago to sing at the Grand Severin. I was booked for

three months, but I'm still in Paris.

France kind of unwords you. You can walk around in Paris and sit at a cafe and have a cup of coffee and take your time. In America you can't do that. I find you have to get away for a while: you get ulcers if you stay in the States too long.

I haven't had any problems about work in Paris, and I'm kept up on every detail of what's happening in America. The music scene in Britain is healthy, too. Oh, yes, they're swinging here—I didn't know they were swinging that much.

## Any questions?

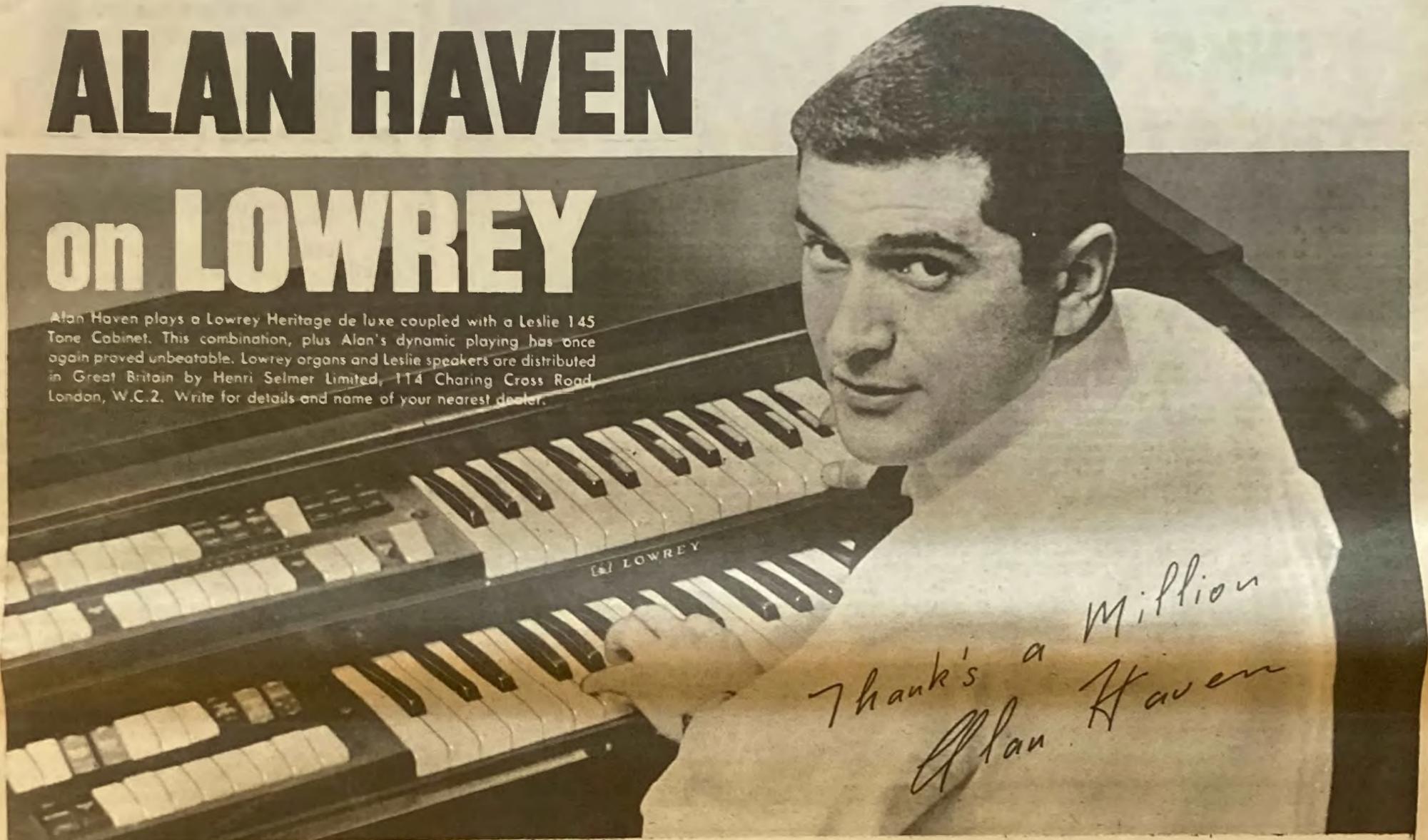
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DAVE DAVIES on . . .

# CAN THE KINKS OUST THE STONES?

**H**AVE the Kinks taken over from the Rolling Stones as Britain's top beat group? This was the question that set pop land buzzing this week after the Kinks' sensational onslaught on the chart with "Tired Of Waiting For You".

**BY CHRIS WELCH**

The Kinks' third big hit, it took four weeks to get to number one. This week it dropped to second place. But it has already become the group's biggest selling hit to date, following "You Really Got Me" and "All Day And All Of The Night."

The Rolling Stones dropped out of the chart last week, after "Little Red Rooster" had been in since November 21.

**TRIUMPH**

All their singles have been spaced at long intervals. The Kinks have hit the chart less often, but more decisively.

Both groups have been touring Australia where the Stones got most of the publicity. But the Kinks have returned to chart triumph.

I asked Dave Davies, youngest Kink, and brother of hit writer Ray, the all-important questions on Monday, the day after their return from abroad.

Will you take over from the Rolling Stones?

"We would like to very much, but I don't think we could at the moment. Because we have been abroad we don't know exactly what is happening here. But I think we might take over in a few months. "Tired Of Waiting For You" is our biggest seller and it is one up to us. It proves we are definitely getting more popular. Yes, I suppose it is possible for us to take over. Ask me the same question when our next song gets to number one!"

How did you feel about lack of publicity in Australia?

"In Australia it was Stones, Stones, Stones every time you picked up a paper and all they said about us was, 'The Kinks are coming'. We were disappointed about the lack of publicity, but I think our shows were bigger successes than theirs. The reporters there don't

know anything about what's going on. We felt homesick when we heard we were number one in Britain."

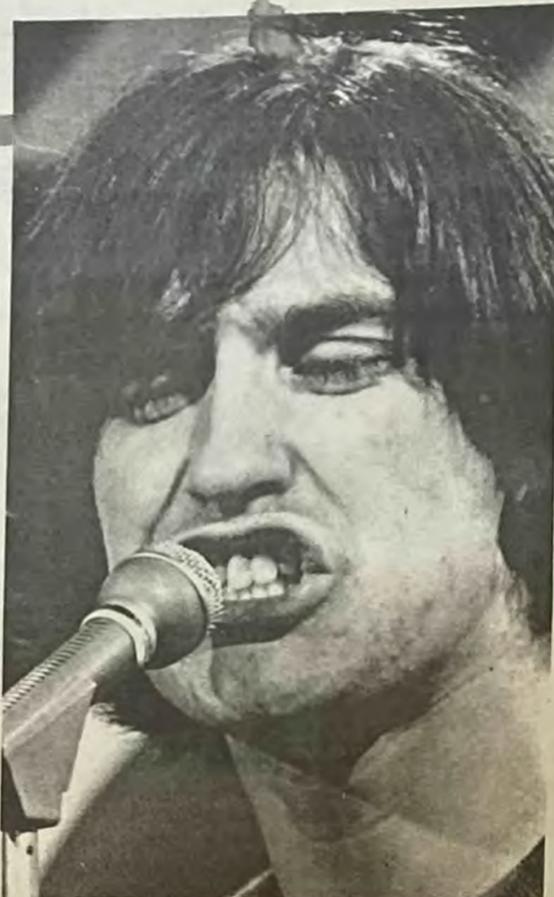
**DANGEROUS**

Dave went on to describe several hair-raising tales about their travels abroad:—

"Ray was taken ill. He picked up something in Singapore—a blood infection. Anyway, we were on the plane going to America and his foot started hurting. He took his shoe off and there was a huge foot staring at us! He has seen the doctor today, but I don't think we will have to cancel any shows."

"We spent three days in Singapore and it stinks. Apart from that it was great."

"We crossed this river and there were the most vile smells coming out. We



Dave . . . "ask me when we have our next No. 1."

had toilets for dressing rooms and the hotel was five miles from the theatre. But audiences were great.

In New York I nearly got chucked out of my hotel. A girl reporter came to interview me in my room and we had tea. Then a house detective knocked on the door. The girl hid in a wardrobe and the detective came in and pushed me out the way.

"He dragged the girl out and practically threw her out. I got mad at him—he didn't even bother to ask who the girl was. The trouble was, about 50 girl fans had been trying to get in before."

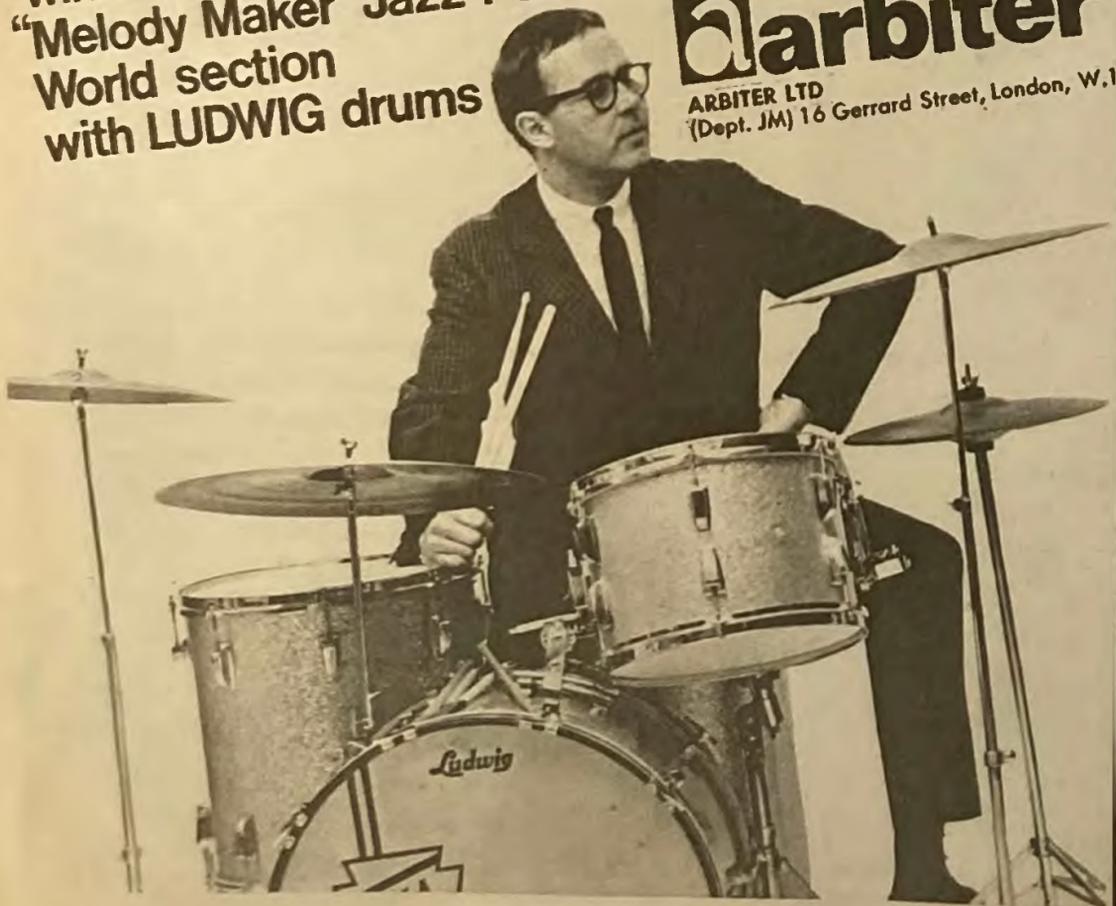
"I love New York. It's got a great night life. But you get people shouting corny things

like, 'Are you a Beatle or a girl?' as if you couldn't be anything else."

"We couldn't see any coloured groups. They were all in Harlem and it is too dangerous to go there at night. But we saw some excellent white groups. We walked in one place and they played 'You Really Got Me'."

"We also saw Ornette Coleman and he was weird on alto sax. I really wanted to see Charlie Byrd and Barney Kessel. But they weren't in town."

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# TH

**Q** IS THE FOLK INFLUENCE ON THE HIT PARADE STRENGTHENING?



CHAS CHANDLER



ATHOL GUY

**A** Obviously it is. But not in the way people seem to think it is. People think there'll be a really big folk boom, with people lashing out on records. Some say Peter, Paul and Mary are folk artists, and they're not. They're just commercial folk. No. No folk music in the chart. Just a folk influence. When Woody Guthrie's in the hit parade, I'll admit there's a folk boom!

**A** The Pop 50 is changing so much now—it has examples of many kinds of music and folk is among them. Folk has reached the stage now, I think, where it can meet the public halfway and our success proves it. Yes, we DO consider our music folk music, despite what the critics say. Folk is music for the masses and that's what we're giving them. I don't go for these people who lock themselves away and play for the specialised few. Ours is not pop-folk, but popular folk music.

**LATEST REPORT**

**I**F one thing oozes more freely from the sensually-convulsing person of P. J. Proby than perspiration, it's confidence.

Picture the scene. A backstage dressing room at Newcastle-upon-Tyne's City Hall just minutes after 2,500 clamouring teenagers threatened to submerge him in their hysterical wake.

The flood of screaming, shrieking humanity had only been stemmed by the sheer guts of hired "bouncers" who rose beyond the call of duty to shield him from their frantic grasp.

Proby, the long, dark-haired Texan, in a striking crimson and guarantee-tear, tracksuit outfit, lounges in an ear rubs the sweat from his brow and tall if the deafening, almost frightening, teenage mania belonged to another world. And make no mistake about it. P. J. Proby is nobody's fool.

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PROBY . . . even in the unlikely garb of a white boiler suit, he attracted attention with every motion, every gesture.

FOUR PAGES IN WHICH READERS AND CRITICS PICK THE WORLD'S TOP JAZZMEN

# Melody Maker jazz poll special



**TUBBY HAYES** bestrides the British jazz scene like a colossus. Once again his name dominates the British section of the annual Melody Maker Readers' Jazz Poll.

He is Musician of the Year, top combo leader, top tenorist, number one on flute, and our best vibist. If winning five sections outright was not enough, he also came second among the big bands, composer and arranger.

Only Johnny Dankworth can stake a similar claim. In addition to being Tubby's runner-up as Musician of the Year, he was named top big band leader, arranger and composer, and second on alto to Joe Harriott.

There are eight new winners this year, but these include three categories which were included for the first time, and the New Star section in which previous winners are not eligible.

On trombone, Keith Christie took the top spot, with 1964 winner George Chisholm, slipping below Chris Barber to number three. Stan Tracey took over at

## Tubby does it again

the top of the pianists, with last year's winner, Brian Auger, vanishing without trace.

Ernest Ranglin pushed each of last year's top three guitarists down one place and Spike Heatley took over from Johnny Haworth as top bassist.

Ranglin doubled his guitar title with a victory as the year's New Star.

In the brand new categories, Georgie Fame was voted top of the R&B section, Long John Baldry top blues artist and Alan Haven the top organist.

All the rest of last year's winners retained their titles for another twelve months.

Worth noting was the rise of the Joe Harriott group from sixth to second in the combos; Freddy Randall showing as top trad leader in the same section; and the rise of Baldry

from fifth to second among the Male Singers.

The easiest victories went to Ronnie Ross — who polled over three-quarters of the votes cast in the baritone section — and Stan Tracey.

This year saw very close races in the flute, organ, combo, trombone and vocal group categories.

And although Cleo Laine had a clear lead over Annie Ross among the female singers, the two of them drew almost 90 per cent of the votes cast.

If Tubby Hayes dominates the British scene, then Duke Ellington is king in the world. He, as always, is the 1965 big band leader, arranger and composer, as well as Musician of the Year.

His runner-up as Musician of the Year was multi-instrumentalist Roland Kirk, who also won the sections for flute and miscellaneous instruments.

Apart from Kirk, who displaced Frank Wess as top man on flute, the new winners were Pee Wee Russell (clt), Johnny Hodges (alto), Thelonius Monk (piano) and France's Les Swingle Singers (vocal group).

The displaced heroes were Jimmy Giuffre, Cannonball Adderley, Erroll Garner and the Four Freshmen respectively.

In the brand new categories, the Rolling Stones were named the world's top R&B group — an unexpected result as they came second to



**JOHNNY DANKWORTH**  
— top big band



**KEITH CHRISTIE**  
— top trombone

Georgie Fame in the British section.

Jimmy Witherspoon was voted top blues artist and Jimmy Smith came top of the organ pile.

In many results the readers seem to be following in the footsteps of last year's Critics' Poll, and this was demonstrated by their nomination as New Star of drummer Tony Williams who was the Critics' New Star in 1964.

Biggest win of the world poll was claimed by Jimmy Smith, who netted some 80 per cent of all votes cast for organists.

Ellington (Musician of the Year), Ella Fitzgerald (female singer), Miles Davis (tpt), J. J. Johnson (trombone), Gerry Mulligan (bari), Milt Jackson (vibes), and Kirk (miscellan-

eous) were others who showed way out ahead of their nearest rivals.

The Stones victory over Muddy Waters was the closest contested section, but there were other near things among the altos, tenors and basses.

A notable rise in favour was that of Mark Murphy, who gave Sinatra a real battle among the male singers and, although the MJQ carried off the combo title quite comfortably, there were very narrow margins between those placed second, third and fourth.

The poll as a whole showed the continued fall from favour of all types of traditional jazz, but the furthest out of the New Wave musicians did little — apart from John Coltrane's tenor victory — to displace the older modernists and mainstreamers. — BOB DAWBARN.

## HOW READERS VOTED

### Musician of the Year

- 1 TUBBY HAYES
- 2 JOHNNY DANKWORTH
- 3 RONNIE SCOTT
- 4 Joe Harriott
- 5 Dick Morrissey
- 6 Humphrey Lyttelton

### Big band

- 1 JOHNNY DANKWORTH
- 2 TUBBY HAYES
- 3 TED HEATH
- 4 Humphrey Lyttelton
- 5 Joe Loss
- 6 Harry South

### Small group

- 1 TUBBY HAYES

### British section

- 2 JOE HARRIOTT
- 3 RONNIE SCOTT
- 4 Dick Morrissey
- 5 Freddy Randall
- 6 Alex Welsh
- 7 Stan Tracey
- 8 Humphrey Lyttelton
- 9 Tony Kinsey

### R & B group

- 1 GEORGIE FAME
- 2 ROLLING STONES
- 3 MANFRED MANN
- 4 Long John Baldry
- 5 Alexis Korner
- 6 Animals

- 7 Graham Bond
- 8 Zoot Money

### Male singer

- 1 MATT MONRO
- 2 LONG JOHN BALDRY
- 3 BOBBY BREEN
- 4 George Melly
- 5 Georgie Fame

### Female singer

- 1 CLEO LAINE
- 2 ANNIE ROSS
- 3 OTTILIE PATTERSON
- 4 Millicent Martin

- 5 Shirley Bassey
- 6 Joy Marshall

### Vocal group

- 1 POLKA DOTS
- 2 MORGAN JAMES DUO

### Blues artist

- 1 LONG JOHN BALDRY
- 2 GEORGIE FAME
- 3 ALEXIS KORNER
- 4 Otilie Patterson

### Trumpet

- 1 JIMMY DEUCHAR
- 2 HUMPHREY LYTTELTON
- 3 SHAKE KEANE
- 4 Freddy Randall
- 5 Kenny Ball
- 6 Kenny Baker

### Trombone

- 1 KEITH CHRISTIE
- 2 CHRIS BARBER
- 3 GEORGE CHISHOLM
- 4 Ken Wray
- 5 Don Lusher

### Clarinet

- 1 SANDY BROWN
- 2 VIC ASH
- 3 ACKER BILK
- 4 Monty Sunshine
- 5 Bruce Turner
- 6 Archie Sample
- 7 Tony Coe

### Alto

- 1 JOE HARRIOTT
- 2 JOHNNY DANKWORTH
- 3 BRUCE TURNER
- 4 Tony Coe
- 5 Graham Bond

### Tenor

- 1 TUBBY HAYES
- 2 RONNIE SCOTT
- 3 DANNY MOSS
- 4 Dick Morrissey
- 5 Tony Coe

### Baritone

- 1 RONNIE ROSS
- 2 JOE TEMPERLEY
- 3 JOHNNY BARNES
- 4 Harry Klein

### Flute

- 1 TUBBY HAYES
- 2 JOHNNY SCOTT



## GEORGIE FAME

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## ONCE AGAIN—

the Poll shows that the vast majority of Top guitarists play

# Gibson

### WORLD SECTION

Wes Montgomery  
Jim Hall  
Kenny Burrell  
Barney Kessel  
Joe Pass

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continued on page iv

# MELODY MAKER JAZZ

Thank you all  
very much

## MATT MONRO

### "MM" Jazz Poll Results 1965

## TUBBY HAYES

Musician 1st	<b>THANKS</b>	Flute 1st
Small Group 1st	the <b>'MM' READERS</b>	Vibes 1st
Tenor Sax 1st	for another	Big Band 2nd
Arranger 2nd	<b>TREMENDOUS YEAR</b>	Composer 2nd

### MY SINCERE THANKS

to all who voted me so high in the Poll after such a short time on the scene

## RONNIE GLEAVES (Vibes)

FREDDY RANDALL BAND Tel. New Cross 4830

My sincere thanks  
for your votes in  
the JAZZ POLL

## SPIKE HEATLEY

## POLL WINNERS

Cannonball Adderley

John Dankworth

Tubby Hayes

Alan Haven

Cleo Laine

Gerry Mulligan

Mark Murphy

Thelonious Monk

Wes Montgomery

Jimmy Witherspoon

## ON FONTANA



IT'S the annual critic-bashing time when MM readers look through the favourite choices of the professionals with all the pleasure that "I always said he was an idiot" can give.

Before the sport commences, it should be made clear that the critics were asked to base their votes, as far as possible, on the work of musicians during 1964. So this is in no way a poll of all-time favourites.

Each critic was asked to make up to three choices in each category and their choices were awarded three, two or one points respectively.

In addition to the New Star and Jimmy Smith's win in the new organ category, the poll produced six changes at the

top from last year. But several of these were merely reclaiming their old titles from temporary incumbents.

The most notable change came among the male singers, where Jimmy Witherspoon took over at number one, and Mark Murphy came from nowhere to number four.

With Ben Webster's triumphs at the Scott Club fresh in their minds, they voted him top tenorist, with

last year's winner, Stan Getz, second, Coltrane rising from fifth to third and Coleman Hawkins dropping from second to fourth.

The vocal group section was cancelled in 1964 because so few critics voted for one, but this year it was a triumph for France, with the Double Six first and Swingle Singers second.

Other changes from 1964 bring victories for Miles Davis (tpt), J. J. Johnson (tmb) and Harry Carney

(bari). They replace Dizzy Gillespie, the late Jack Teagarden and Gerry Mulligan.

All the other 1964 champions retained their titles, with Duke Ellington again winning four—Musician of the Year, big band, composer and arranger.

Woody Herman took over from Count Basie as Ellington's runner-up among the big bands, and both Joe Pass (gtr) and Max Roach (drs) appeared in the first

three of their sections. It's worth noting that two Britons again did well. Sandy Brown once more came second on clarinet, and Ronnie Ross third on baritone. British names, in fact, figured well on many of the critics' voting forms.

One name rather obviously sinking down the lists was that of Louis Armstrong, whose recent work has apparently not met with critical approval.

Guitarist Charlie Byrd, pianist Erroll Garner and vibist Victor Feldman were others who dropped out of the first three.

One comparative youngster who obviously impressed Britain's critics was Freddie Hubbard, who followed up his New Star selection with a third place among the world's best trumpeters. — BOB DAWBARN.

## Duke, Webster Davis, Herman

## ... and here's how the critics voted

### BRIAN BLAIN (Daily Worker)

Tpt: Gillespie, Clayton, Hubbard. Tmb: Knepper, Brookmeyer, Johnson. Ctr: Russell, Ed Hall, Gerry Mulligan. Alto: Phil Woods, McLean, Stitt. Tr: Getz, Webster, Gonsalves. Bari: Mulligan, Ross, Johnny Barnes. Pno: Tyner, Bill Evans, Hawes. Gtr: Montgomery, Ed Hall, Ernest Ranglin. Bass: Brown, Mingus, Heath. Drs: Blakey, Philly Joe Jones, Haynes. Vibes: Jackson, Burton, Feldman. Flute: Kirk, Organ: J. Smith. Misc: Kirk, Clark Terry, Thelmanns. Big Band: Ellington, Herman, Tubby Hayes. Combo: Coltrane, Alex Welsh, Peterson. Arranger: Gil Evans, McFarland, Deuchar. Composer: Nelson, George Russell, Mingus. Blues/Gospel: Witherspoon, Joe Turner, Mahalia Jackson. Male Singer: Murphy, Hendricks, King Pleasure. Female Singer: O'Day, Nancy Wilson, Ross. Vocal Group: Double Six. Mus. of Year: Getz, Pee Wee Russell. New Star: Hampton Hawes, Gary Burton, Hubbard.

### PETER CLAYTON (Sunday Telegraph)

Tpt: Clark Terry, Clayton, Hubbard. Tmb: Lawrence Brown, Johnson, Phil Wilson. Ctr: Russell, Sandy Brown. Alto: Hodges, Desmond, Stitt. Tr: Getz, Webster, Nistico. Bari: Mulligan, Carney, Ross. Pno: Monk, Ellington, Otis Spann. Gtr: Jim Hall, Lonnie Johnson, Browne McGhee. Bass: Mingus, Ray Brown, Willie Dixon. Drs: Jake Hanna, Roy Haynes, Louis Hayes. Vibes: None. Flute: Kirk, Tubby Hayes. Organ: None. Misc: Sonny Boy Williamson, Bruce Turner (sop). Big Band: Ellington, Herman, Tubby Hayes. Combo: Pee Wee Russell Quartet. Arranger: Ellington, Bill Holman, Golson. Composer: None. Blues/Gospel: Stars of Faith, Bradford Singers, Gary Davis. Male Singer: Witherspoon, Rushing, Murphy. Female Singer: None. Vocal Group: Double Six. Mus. of Year: Getz, Clayton, Stan Tracey. New Star: Sal Nistico, Hubbard.

### OWEN BRYCE (Disc)

Tpt: Armstrong, Shavers, Gillespie. Tmb: Ory, Lawrence Brown. Ctr: Russell, Goodman, Pete Fountain. Alto: Hodges, Adderley, Bruce Turner. Tr: Hawkins, Webster, Kirk. Bari: Carney. Pno: Ellington, Basie, Monk. Gtr: Freddie Green, Byrd, Montgomery. Bass: Mingus. Drs: None. Vibes: Hamp-

### BOB DAWBARN (Melody Maker)

Tpt: Davis, Gillespie, Hubbard. Tmb: Knepper, Johnson, Keith Christie. Ctr: Russell, Sandy Brown, Phil Woods. Alto: Adderley, Phil Woods, Stitt. Tr: Getz, Charlie Rouse, Harold Land. Bari: Mulligan, Ross, Pepper Adams. Pno: Bill Evans, Monk, Tyner. Gtr: Pass, Montgomery, Ernest Ranglin. Bass: Mingus, Brown, Ron Carter. Drs: Roach, Haynes, Blakey, Vibes: Jackson, Hampton, Feldman. Flute: Kirk, Lateef, Wes. Organ: J. Smith, Groove Holmes, Shirley Scott. Misc: Kirk, Clark Terry, Lateef. Big Band: Ellington, Herman, Tubby Hayes. Combo: Mingus, Monk, Blakey, Arranger: Ellington, Gil Evans, Gary McFarland. Composer: Mingus, Monk, George Russell. Blues/Gospel: Marion Williams, Muddy Waters, Sonny Boy Williamson. Male Singer: Witherspoon, Joe Turner, Rushing. Female Singer: Ella, Vaughan, Nancy Wilson. Vocal Group: Double Six. Swingle Singers. Mus. of Year: Ellington, Hubbard, McCoy Tyner, Andrew Hill.

### GEORGE ELLIS (Jazz Beat)

Tpt: Red Allen, Terry, Gillespie. Tmb: Chisholm, Keith Christie, Roy Crimmins. Ctr: Russell, Sandy Brown, Archie Semple. Alto: Hodges, Carter, Phil Woods. Tr: Getz, Webster, Gonsalves. Bari: Mulligan, Carney, Ross. Pno: Peterson, Bill Evans, Ellington. Gtr: Ernest Ranglin, Dave Goldberger, Jim Douglas. Bass: Ray Brown, Mingus, Spike Heatley. Drs: Haynes, Jake Hanna, Allan Ganley. Vibes: Hampton, Jackson, Tubby Hayes. Organ: Wild Bill Davis. Misc: Kirk, Sonny Boy Williamson. Big Band: Ellington, Herman, Basie. Combo: Peterson, Alex Welsh, Lyttelton. Arranger: Ellington, Strayhorn, Gil Evans. Composer: Ellington, Strayhorn. Blues/Gospel: Mahalia Jackson, Witherspoon, Lightnin' Hopkins. Male Singer: Joe Turner, Torme, Armstrong, Ella, Keely Smith. Vocal Group: None. Mus. of Year: Ellington, Red Allen, Pee Wee Russell. New Star: Dick Morrissey.

### CHARLES FOX (Gramophone)

Tpt: Davis, Hubbard, Don Ellis. Tmb: Johnson, Knepper, Dave Baker. Ctr: Russell, Sandy Brown, Bill Smith. Alto: Charlie Mariano, Hodges, Jimmy Woods. Tr: Coltrane, Webster, Booker Charles Davis. Bari: Bill Evans, Hawes, Stan Tracey. Gtr: Pass, Jim Hall, Ranglin. Bass: Mingus, Peacock, Malcolm Cecil. Drs: Elvin Jones, Blakey, Jake Hanna. Vibes: Jackson, Hutcherson, Paul Horn. Organ: McDuff. Misc: Kirk, Don Rendell (sop), Shake Keane. Big Band: Ellington, Herman, Basie. Combo: Mingus, Miles Davis, Archie Shepp. Arranger: George Russell, McFarland, Bob Hammer. Composer: Mingus, Cecil Taylor, Archie Shepp. Blues/Gospel: Freddie King, Buddy Guy, Marion Williams. Male Singer: Witherspoon, Mark Murphy, Herbie Goin. Female Singer: Annie Ross, O'Day. Vocal Group: None. Mus. of Year: Mingus, Herman. New Star: Andrew Hill, John Tchicai, Dollar Brand.

### JAMES GREENWOOD (Daily Mail)

Tpt: Cootie Williams, Howard McGhee, Clayton. Tmb: Lawrence Brown. Ctr: Russell. Alto: Hodges. Bari: Carney. Pno: Peterson. Gtr: None. Bass: Ray Brown, John Lamb, Mingus. Drs: Morello, Donald Bailey. Vibes: None. Flute: Kirk. Organ: Jimmy Smith. Misc: Kirk. Big Band: Ellington. Combo: Mingus. Arranger: Strayhorn. Composer: Richard Rodney Bennett. Blues/Gospel: Marion Williams. Male Singer: Witherspoon. Female Singer: Annie Ross. Vocal Group: None. Mus. of Year: Cootie Williams. New Star: John Lamb.

### TONY HALL (Disc)

Tpt: Miles Davis, Hubbard, Gillespie. Tmb: Johnson, Curtis Fuller, Grachan Moncur. Ctr: None. Alto: McLean, Adderley. Stitt. Tr: Coltrane, Getz, Gon-

salves. Bari: Mulligan, Adams, Shihab. Pno: Bill Evans, Tyner, Peterson. Gtr: Grant Green, Pass, Montgomery. Bass: Brown, Carter, Art Davis. Drs: Elvin Jones, Philly Joe Jones, Tony Williams. Vibes: Jackson, Bobby Hutcherson, Feldman. Flute: Moody, Lateef. Organ: J. Smith, S. Scott, John Patton. Misc: Kirk, Coltrane, Miles Davis. Big Band: Ellington, Gerald Wilson. Combo: Miles Davis, Coltrane, Peterson. Arranger: Ellington, Gil Evans, Gerald Wilson. Composer: Ellington, Mingus, Charles Lloyd. Blues/Gospel: None. Male Singer: Torme, Murphy. Female Singer: None. Vocal Group: Double Six, Swingle Singers, Jackie Cain-Roy Kral. Mus. of Year: Ellington, New Star: Hubbard, Andrew Hill, Joe Henderson.

### MAX HARRISON (Jazz Monthly)

Tpt: Miles Davis, Gillespie, Don Ellis. Tmb: Johnson, Knepper, Dave Baker. Ctr: Giffure, Alton, Ornette Coleman, Pepper, McLean. Tr: Rollins, Coltrane, Hawkins. Bari: Carney, Mulligan, Adams. Pno: Bill Evans, Cecil Taylor, Monk. Gtr: Montgomery, Jim Hall, Gabor Szabo. Bass: Mingus, Steve Swallow, Ron Carter. Drs: Roach, Elvin Jones, Philly Joe Jones. Vibes: Jackson, Bobby Hutcherson, Teddy Charles. Flute: Lateef, Moody, Kirk. Organ: None. Misc: Coltrane, Steve Lacy, Julius Watkins. Big Band: Ellington. Combo: Mingus, Bill Evans, Giffure. Arranger: Gil Evans. Composer: Ellington, Monk, George Russell. Blues/Gospel: None. Male Singer: Armstrong, Rushing, Joe Turner. Female Singer: Vaughan. Vocal Group: None. Mus. of Year: None. New Star: Ornette Coleman.

### BOB HOUSTON (Melody Maker)

Tpt: Miles Davis, Gillespie, Hubbard. Tmb: Knepper, Johnson, Grachan Moncur. Ctr: Russell, Phil Woods, Giffure. Alto: Dolphy, Phil Woods, Pepper. Tr: Coltrane, Kirk. Bari: Basie, Mulligan, Jerome Richardson, Ross. Pno: Bill Evans, Tyner, Monk. Gtr: Pass, Montgomery, Barry Galbraith, Bass: Brown, Mingus, Richard Davis. Drs: Billy Higgins, Tony Williams, Ed Shaughnessy. Vibes: Jackson, Al Francis, Bobby Hutcherson. Flute: Kirk, Dolphy, Lateef. Organ: J. Smith, Groove Holmes, McGriff. Misc: Dolphy, Coltrane, Kirk. Big Band: Ellington, Mingus, Herman. Combo: Coltrane, Mingus, Peterson. Arranger: Gil Evans, Schifrin, Carlis. Composer: Mingus, Monk, Ornette Coleman. Blues/Gospel: Marion Williams, Muddy Waters, Rev. Gary Davis. Male Singer: Johnny Hartman, Witherspoon, Torme. Female Singer: Vaughan, Nancy Wilson, Peggy Lee. Vocal Group: Stars of Faith, Double Six. Mus. of Year: Coltrane, Mingus, Harriott. New Star: Joe Pass, Charles Lloyd, Thad Jones.

### DEREK JEWELL (Sunday Times)

Tpt: Hubbard, Gillespie, Art Farmer. Tmb: Brookmeyer, Lawrence Brown, Johnson. Ctr: Russell, Hamilton, Ed Hall. Alto: Hodges, Desmond, Stitt. Tr: Getz, Webster, Ronnie Scott. Bari: Mulligan, Carney, Adams. Pno: Bill Evans, Peterson, Stan Tracey. Gtr: Montgomery, Pass, Jim Hall. Bass: Brown, Mingus, Heath. Drs: Elvin Jones, Morello, Thigpen. Vibes: Hampton, Jackson, Tubby Hayes. Flute: Organ: J. Smith, Mel Rhyne, Shirley Scott. Misc: Kirk, Shake Keane, Toots Thielemans. Big Band: Ellington, Mulligan, Monk. Combo: Monk, Mingus, Peterson. Arranger: Ellington, Oliver Nelson. Gtr: Gil Evans. Composer: Ellington, M. O. K. Dackworth. Blues/Gospel: Rev. Gary Davis, McGehee-Terry, Lightnin' Hopkins. Male Singer: Joe Williams, Murphy, Witherspoon. Female Singer: Ella, O'Day, Annie Ross. Vocal Group: Double Six, Swingle Singers. Mus. of Year: Ellington, Monk, Russo. New Star: Charles Lloyd, Zbigniew Namysłowski, Dick Morrissey.

### MAX JONES (Melody Maker)

Tpt: Clayton, Eldridge, Bruff. Tmb: Dickenson, Knepper, Lawrence Brown. Ctr: Russell, Sandy Brown, Ed Hall. Alto: Hodges,

### PHILIP LARKIN (Daily Telegraph)

Tpt: Armstrong, Hubbard, Terry. Tmb: Marshall Brown, Dickenson, Brunis. Ctr: Russell, Goodman. Alto: Hodges, Phil Woods, Jimmy Woods. Tr: Hawkins, Charlie Rouse, Gordon. Bari: None. Pno: Bud Powell, Mance, Burt Bales. Gtr: Byrd, Bass: Mingus. Drs: Elvin Jones, Haynes. Vibes: Tjader. Flute: None. Organ: J. Smith. Misc: None. Big Band: Ellington, Mingus. Combo: Peterson. Arranger: Tadd Dameron. Composer: None. Blues/Gospel: Howlin' Wolf, Otis Spann, Lonnie Johnson. Male Singer: Armstrong. Female Singer: None. Vocal Group: None. Mus. of Year: Monk. New Star: Jimmy Woods.

### HON. GERALD LASCELLES (Jazz Journal)

Tpt: Terry, Clayton, Gillespie. Tmb: Johnson, Dickenson, Brookmeyer. Ctr: Russell, Hamilton, Bigard. Alto: Hodges, Stitt, McLean. Tr: Webster, Hawkins, Rollins. Bari: Carney, Mulligan, Ross. Pno: Bill Evans, Hines, Peterson. Gtr: Jim Hall, Burrell, Byrd. Bass: Mingus, Heath, Brown. Drs: Roach, Woodyard, Philly Joe Jones. Vibes: Jackson, Tjader, Feldman. Flute: Wes, Kirk, Dolphy. Organ: Wild Bill Davis, J. Smith, Shirley Scott. Misc: Kirk, Stuff Smith, Ray Nance. Big Band: Ellington, Herman, Basie. Combo: Monk, Miles Davis, Peterson. Arranger: Strayhorn, O. Jones. Hall Overton. Composer: Ellington, Monk, Mingus. Blues/Gospel: Lightnin' Hopkins, Muddy Waters, Sonny Boy Williamson. Male Singer: Armstrong, Witherspoon, Murphy. Female Singer: Ella, Nancy Wilson, Cleo Laine. Vocal Group: Lambert-Hendricks-Bavan, Swingle Singers, Bradford Singers. Mus. of Year: Mingus, Monk, Ellington. New Star: Andrew Hill, Hubbard, Herbie Hancock.

### ALBERT MCCARTHY (Jazz Monthly)

Tpt: Clayton, Eldridge, Red Allen. Tmb: Wells, Bennie Green, Dickenson. Ctr: Buster Bailey, Nicholas, Sandy Brown. Alto: Hodges, Carter, Phil Woods. Tr: Webster, Hawkins, Getz. Bari: Carney. Pno: Hines, Garner, Ellington. Gtr: Burrell, Freddie Green. Bass: Milt Hinton, Mingus, George Duvivier. Drs: Jo Jones, Jimmy Crawford, Panama Francis. Vibes: Hampton. Flute: Lateef. Organ: Freddie Roach, Ram Ramirez. Misc: Clark Terry. Big Band: Ellington, Basie, Herman. Combo: Buddy Tate. Arranger: Ellington, Strayhorn, Bill Holman. Composer: Ellington, Carter. Blues/Gospel: Lightnin' Hopkins, Buddy Guy, Howlin' Wolf. Male Singer: Armstrong, Rushing. Female Singer: Vaughan. O'Day. Vocal Group: None. Mus. of Year: Johnny Hodges. New Star: Barry Harris.

### ALUN MORGAN (The Gramophone)

Tpt: Miles Davis, Hubbard, Gillespie. Tmb: Lawrence Brown, Johnson, Grachan Moncur. Ctr: Hamilton, Russell, Sandy Brown. Alto: Charlie Mariano, Hodges, Leo Wright. Tr: Getz, Webster, Coltrane. Bari: Carney, Mulligan. Pno: Bill Evans, Bud Powell, Hawes. Gtr: Kessel, Ramsey, Pass. Bass: Brown, Ralph Pena, Jimmy Gar-

# POLL SPECIAL

## French take the vocal group awards

### Musician of the Year

- 1. DUKE ELLINGTON 19 Pts.
- 2. CHARLES MINGUS 14
- 3. THELONIOUS MONK 12
- 4. Stan Getz 8
- 5. Cootie Williams 6

### New star

- 1. FREDDIE HUBBARD 14 Pts.
- 2. ANDREW HILL 12
- 3. CHARLES LLOYD 5

### Big band

- 1. DUKE ELLINGTON 53 Pts.
- 2. WOODY HERMAN 19
- 3. COUNT BASIE 12

### Combo

- 1. CHARLES MINGUS 19 Pts.
- 2. THELONIOUS MONK 12
- 3. OSCAR PETERSON 11
- 4. Miles Davis 10
- 5. John Coltrane 8
- 6. Louis Armstrong 6

### Trumpet

- 1. MILES DAVIS 20 Pts.
- 2. DIZZY GILLESPIE 19
- 3. FREDDIE HUBBARD 18
- 4. Buck Clayton 14
- 5. Clark Terry 12



JIMMY WITHERSPOON — top male singer

## CRITICS' CHOICE

### Trombone

- 1. J. J. JOHNSON 25 Pts.
- 2. LAWRENCE BROWN 17
- 3. JIMMY KNEPPER 15
- 4. Vic Dickenson 9
- 5. Bob Brookmeyer 6

### Clarinet

- 1. PEE WEE RUSSELL 44 Pts.
- 2. SANDY BROWN 12
- 3. JIMMY HAMILTON 9

### Alto

- 1. JOHNNY HODGES 38 Pts.
- 2. SONNY STITT 12
- 3. PHIL WOODS
- 4. Cannonball Adderley 7
- Jackie McLean

### Tenor

- 1. BEN WEBSTER 28 Pts.
- 2. STAN GETZ 26
- 3. JOHN COLTRANE 15
- 4. Coleman Hawkins 13
- 5. Paul Gonsalves 9

### Baritone

- 1. HARRY CARNEY 35 Pts.
- 2. GERRY MULLIGAN 33

### Piano

- 1. BILL EVANS 28 Pts.
- 2. OSCAR PETERSON 12
- 3. EARL HINES 11
- 4. THELONIOUS MONK
- 5. Duke Ellington 9
- 6. Erroll Garner 8
- McCoy Tyner

### Guitar

- 1. WES MONTGOMERY 18 Pts.
- 2. JOE PASS 15
- 3. JIM HALL 13
- 4. Kenny Burrell 11

### Bass

- 1. RAY BROWN 39 Pts.
- 2. CHARLES MINGUS 29
- 3. MILT HINTON 7

### Drums

- 1. ELVIN JONES 20 Pts.
- 2. MAX ROACH 12
- 3. ROY HAYNES 11
- 4. Philly Joe Jones 8
- 5. Art Blakey 6

### Vibes

- 1. MILT JACKSON 36 Pts.

- 2. LIONEL HAMPTON 20
- 3. BOBBY HUTCHERSON 7

### Flute

- 1. ROLAND KIRK 32 Pts.
- 2. YUSEF LATEEF 18
- 3. FRANK WESS 11
- 4. James Moody 10
- 5. Tubby Hayes 6

### Organ

- 1. JIMMY SMITH 31 Pts.
- 2. WILD BILL DAVIS 11
- 3. SHIRLEY SCOTT 5

### Miscellaneous instrument

- 1. ROLAND KIRK (Manzello, Stritch) 35 Pts.
- 2. CLARK TERRY (Flugelhorn) 10
- 3. SONNY BOY WILLIAMSON (Harmonica) 9
- 4. John Coltrane (Soprano) 7
- 5. Stuff Smith (Violin) 6

### Arranger

- 1. DUKE ELLINGTON 30 Pts.
- 2. GIL EVANS 18
- 3. BILLY STRAYHORN 14

### Composer

- 1. DUKE ELLINGTON 27 Pts.



DUKE ELLINGTON — four awards



WOODY HERMAN — top big band



BEN WEBSTER — No. 1 tenor

- 2. CHARLES MINGUS 19
- 3. THELONIOUS MONK 16

### Blues/Gospel

- 1. MARION WILLIAMS 15 Pts.
- 2. LIGHTNIN' HOPKINS 12
- 3. JIMMY WITHERSPOON 10
- 4. Mahalia Jackson 7
- 5. Muddy Waters 6

### Male singer

- 1. JIMMY WITHERSPOON 20 Pts.
- 2. LOUIS ARMSTRONG 19
- 3. JIMMY RUSHING 14
- 4. Mark Murphy 13
- 5. Mel Torme 9

### Female singer

- 1. SARAH VAUGHAN 17 Pts.
- 2. ELLA FITZGERALD 15
- 3. ANITA O'DAY 10
- 4. Annie Ross 8
- 5. Nancy Wilson 7

### Vocal group

- 1. DOUBLE SIX 16 Pts.
- 2. SWINGLE SINGERS 11
- 3. STARS OF FAITH 6

Sincere thanks to the 'Melody Maker' readers for voting me your number one

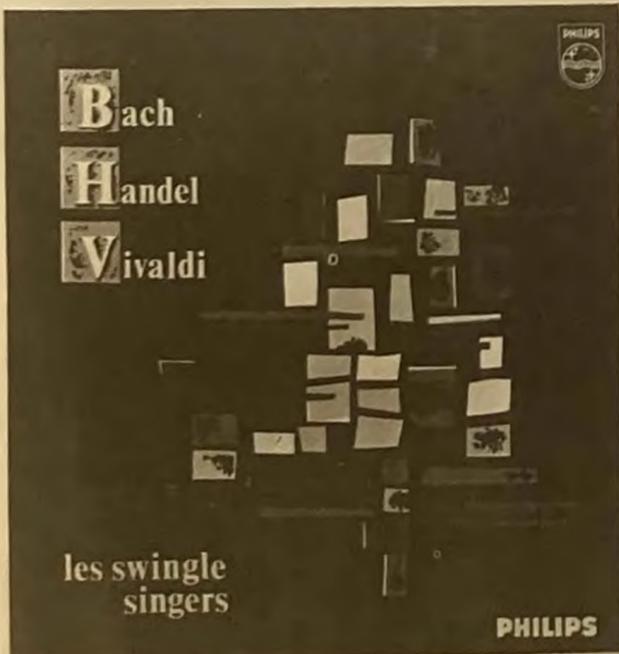
Blues Artist

**JIMMY WITHERSPOON**

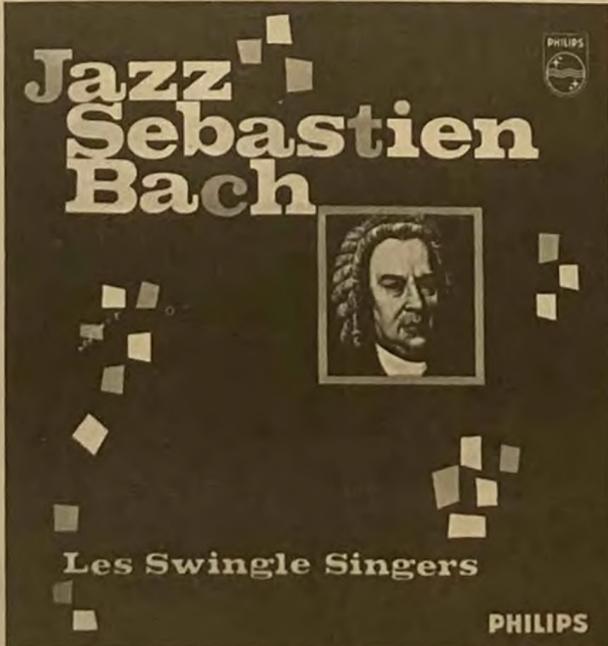
P.S.—I'm looking forward to seeing you again in June

# Les Swingle Singers

VOTED THE WORLD'S NO. 1 VOCAL GROUP



BL 7629 (m) SBL 7629 (s)



BL 7572



BL 7656 (m) SBL 7656 (s)



# MM JAZZ POLL SPECIAL

## Musician of the Year

- 1 DUKE ELLINGTON
- 2 ROLAND KIRK
- 3 THELONIOUS MONK  
John Coltrane  
Charlie Mingus  
Miles Davis  
Louis Armstrong

## Big band

- 1 DUKE ELLINGTON
- 2 COUNT BASIE
- 3 WOODY HERMAN
- 4 Charlie Mingus
- 5 Stan Kenton

## Small group

- 1 MODERN JAZZ QUARTET



THELONIOUS MONK  
—tops on piano

# Readers choose their world favourites

- 2 DAVE BRUBECK
- 3 OSCAR PETERSON
- 4 Cannonball Adderley  
Thelonious Monk  
John Coltrane
- 7 Art Blakey
- 8 Miles Davis

## R & B group

- 1 ROLLING STONES
- 2 MUDDY WATERS
- 3 SONNY TERRY and BROWNIE MCGHEE
- 4 Ray Charles
- 5 Booker T and the MG's
- 6 Georgie Fame  
Animals

## Male singer

- 1 FRANK SINATRA
- 2 MARK MURPHY
- 3 MEL TORME
- 4 Jimmy Witherspoon
- 5 Ray Charles
- 6 Joe Williams
- 7 Jimmy Rushing

## Female singer

- 1 ELLA FITZGERALD
- 2 SARAH VAUGHAN
- 3 PEGGY LEE
- 4 Nancy Wilson
- 5 Annie Ross
- 6 Anita O'Day

## Vocal group

- 1 LES SWINGLE SINGERS
- 2 FOUR FRESHMEN

- 3 HI-LO'S
- 4 Double Six
- 5 Lambert - Hendricks - Bavan

## Blues artist

- 1 JIMMY WITHERSPOON
- 2 RAY CHARLES
- 3 SONNY BOY WILLIAMSON
- 4 Memphis Slim
- 5 Muddy Waters
- 6 Lightnin' Hopkins
- 7 John Lee Hooker
- 8 Howlin' Wolf

## Trumpet

- 1 MILES DAVIS
- 2 DIZZY GILLESPIE
- 3 LOUIS ARMSTRONG
- 4 Freddie Hubbard
- 5 Clark Terry
- 6 Buck Clayton

## Trombone

- 1 J. J. JOHNSON
- 2 BOB BROOKMEYER
- 3 LAWRENCE BROWN
- 4 Vic Dickenson
- 5 Kid Ory

## Clarinet

- 1 PEE WEE RUSSELL
- 2 BENNY GOODMAN
- 3 JIMMY GIUFFRE
- 4 Buddy De Franco
- 5 Woody Herman
- 6 Jimmy Hamilton

## Alto

- 1 JOHNNY HODGES
- 2 CANNONBALL ADDERLEY
- 3 PAUL DESMOND
- 4 Sonny Stitt
- 5 Jackie McLean

- 6 Ornette Coleman

## Tenor

- 1 JOHN COLTRANE
- 2 STAN GETZ
- 3 COLEMAN HAWKINS
- 4 Ben Webster
- 5 Sonny Rollins
- 6 Paul Gonsalves

## Baritone

- 1 GERRY MULLIGAN
- 2 HARRY CARNEY
- 3 PEPPER ADAMS
- 4 Ronnie Ross

## Flute

- 1 ROLAND KIRK
- 2 FRANK WESS
- 3 YUSEF LATEEF
- 4 HERBIE MANN

## Piano

- 1 THELONIOUS MONK
- 2 OSCAR PETERSON
- 3 ERROLL GARNER
- 4 Bill Evans
- 5 Dave Brubeck
- 6 John Lewis

## Organ

- 1 JIMMY SMITH
- 2 WILD BILL DAVIS
- 3 SHIRLEY SCOTT
- 4 JACK McDUFF
- 5 JIMMY McGRUFF

## Guitar

- 1 WES MONTGOMERY
- 2 JIM HALL
- 3 CHARLIE BYRD
- 4 Kenny Burrell
- 5 Barney Kessel
- 6 Joe Pass

## Bass

- 1 RAY BROWN
- 2 CHARLIE MINGUS
- 3 PAUL CHAMBERS
- 4 Percy Heath

## Drums

- 1 JOE MORELLO
- 2 ART BLAKEY
- 3 KENNY CLARKE
- 4 Elvin Jones
- 5 Max Roach
- 6 Jo Jones
- 7 Sam Woodyard
- 8 Roy Haynes

## Vibes

- 1 MILT JACKSON
- 2 LIONEL HAMPTON
- 3 VIC FELDMAN
- 4 Tubby Hayes
- 5 Bobby Hutcherson

## Miscellaneous instrument

- 1 ROLAND KIRK (Manzello, stritch)
- 2 CLARK TERRY (Flugelhorn)
- 3 YUSEF LATEEF (Oboe)

## Arranger

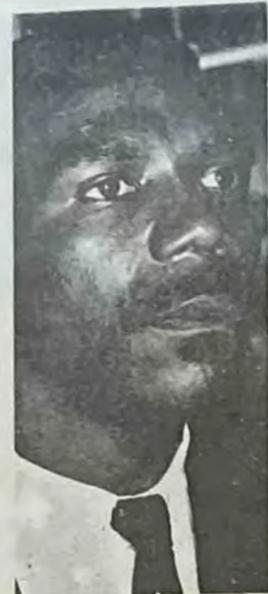
- 1 DUKE ELLINGTON
- 2 GIL EVANS
- 3 QUINCY JONES
- 4 Oliver Nelson
- 5 Charlie Mingus
- 6 Count Basie
- 7 Billy Strayhorn
- 8 Neal Hefti

## Composer

- 1 DUKE ELLINGTON
- 2 THELONIOUS MONK
- 3 CHARLIE MINGUS
- 4 John Lewis
- 5 Quincy Jones

## New star

- 1 TONY WILLIAMS
- 2 SAL NISTICO
- 3 JOE PASS
- 4 Andrew Hill
- 5 Mark Murphy



JIMMY SMITH  
— organ award



ROLAND KIRK  
—top flute

## CRITICS' CHOICE

from page ii

Dr. Ellington, Tenor: Coltrane, Trumpet: Adderley, Trombone: Johnson, Bass: Brown, Drums: Chambers, Vibes: Morello, Piano: Peterson, Organ: Smith, Clarinet: Russell, Alto: Hodges, Flute: Kirk, Baritone: Mulligan, Miscellaneous: Terry, Percussion: Hayes, Vocal Group: Swingle Singers, Vocal Soloist: Witherspoon, Female Singer: Fitzgerald, Male Singer: Sinatra, Arranger: Ellington, Composer: Ellington, Musician of the Year: Ellington, New Star: Williams.

Ross, Pno: Monk, Gtr: Burrell, Bass: Brown, Drs: Frank Duni, Vibes: None, Flute: Tubby Hayes, Organ: McGriff, Misc: Sonny Boy Williamson, Big Band: Monk, Combo: Monk, Arranger: Hall Overton, Composer: Ellington, Blues/Gospel: Marion Williams, Male Singer: Bob Dylan, Female Singer: Marion Williams, Vocal Group: Miracles, Mus. of Year: Monk, New Star: Hubbard.

SINCLAIR TRAILL (Jazz Journal)

Tpt: Terry, Red Allen, Clayton, Tmb: Lawrence Brown, Wells, Dickenson, Ctr: Russell, Hamilton, Russell, Procopé, Alto: Hodges, Marshall Royal, Hilton Jefferson, Tr: Webster, Hawkins, Gonsalves, Bari: Carney, Haywood Henry, Mulligan, Pno: Hines, Ellington, Garner, Gtr: Barney Kessel, George Van Epps, Freddie Green, Bass: Brown, Milt Hinton, George Duvivier, Drs: Woodyard, Roach, Lovelle, Vibes: Hampton, Jackson, Tom Gwaltney, Flute: Leo Wright, Wes, Jerome Richardson, Organ: J. Smith, Wild Bill Davis, Jon Patton, Misc: Kirk, Stuff Smith, Ray Nance, Big Band: Ellington, Basie, Herman, Combo: Armstrong, Gillespie, Monk, Arranger: Ellington, Strayhorn, Nat Pierce, Composer: Ellington, Hefti, Monk, Blues/Gospel: Lonnie Johnson, Witherspoon, Lightnin' Hopkins, Male Singer: Armstrong, Rushing, Joe Turner, Female Singer: Ella, Carmen McRae, O'Day, Vocal Group: McGhee-Terry, Ward Singers, Staple Singers, Mus. of Year: Ellington, Hines, Cootie Williams, New Star: Gonsalves, Lee Morgan, Otis Spann.

FRANCIS NEWTON (New Statesman)

Tpt: Gillespie, Davis, Armstrong, Tmb: Johnson, Ctr: None, Alto: Hodges, Charlie McPherson, Tr: Coltrane, Getz, Webster, Bari: Carney, Pno: Garner, Peterson, Gtr: Montgomery, Bass: Ray Brown, Drs: Elvin Jones, Philly Joe Jones, Vibes: Jackson, Flute: James Moody, Organ: None, Misc: Kirk, Big Band: Ellington, Combo: Mingus, Arranger: Gil Evans, Composer: Mingus, Monk, Blues/Gospel: Mahalia Jackson, Male Singer: None, Female Singer: Carmen McCrae, Vocal Group: None, Mus. of Year: Mingus, New Star: Hank Crawford.

PAT RICHARDS (Jazz Beat)

Tpt: Hubbard, Tmb: Quentin Jackson, Ctr: Russell, Alto: Stitt, Tr: Tubby Hayes, Bari:



GIL EVANS and MILES DAVIS

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## BRITISH SECTION

- 1 Tubby Hayes
- 2 Ronnie Scott
- 3 Danny Moss
- 4 Dick Morrissey
- 5 Tony Coe

## WORLD SECTION

- 1 John Coltrane
- 2 Stan Getz
- 3 Coleman Hawkins
- 4 Ben Webster
- 5 Sonny Rollins
- 6 Paul Gonsalves

## READERS RESULTS — BRITISH SECTION

from page i

## Piano

- 1 STAN TRACEY
- 2 LENNIE FELIX
- 3 TERRY SHANNON
- 4 Ian Armit
- 5 Dudley Moore
- 6 Fred Hunt
- 7 Bill le Sage
- 8 Ron Weatherburn

## Organ

- 1 ALAN HAVEN
- 2 GEORGIE FAME
- 3 GRAHAM BOND
- 4 Manfred Mann
- 5 Sandy Brown

## Guitar

- 1 ERNEST RANGLIN
- 2 DAVE GOLDBERG
- 3 DIZ DISLEY
- 4 Alexis Korner

## Bass

- 1 SPIKE HEATLEY
- 2 JOHNNY HAWKSWORTH
- 3 MALCOLM CECIL
- 4 Kenny Napper
- 5 Lennie Bush
- 6 Coleridge Goode
- 7 Vic Pitt
- 8 Rick Laird
- 9 Brian Brocklehurst

## Drums

- 1 ALLAN CANLEY
- 2 PHIL SEAMEN

- 3 RONNIE STEPHENSON
- 4 Ed Taylor
- 5 Tony Kinsey
- 6 Kenny Clare
- 7 Lennie Hastings

## Vibes

- 1 TUBBY HAYES
- 2 BILL LE SAGE
- 3 RON CLEAVES
- 4 Mike Hugg

## Miscellaneous instrument

- 1 SHAKE KEANE (Flugelhorn)
- 2 JIMMY DEUCHAR (Mellophonium)

## Arranger

- 1 JOHNNY DANKWORTH
- 2 TUBBY HAYES
- 3 HARRY SOUTH
- 4 Kenny Graham
- 5 Bill le Sage

## Composer

- 1 JOHNNY DANKWORTH
- 2 TUBBY HAYES
- 3 IAN HAMER

## New star

- 1 ERNEST RANGLIN
- 2 ROY BUDD
- 3 SHAKE KEANE
- 4 Ian Carr



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# THE POP PULSE



**Q** HOW STRONG IS BEAT'S POPULARITY NOW?



BRUCE WOODLEY

**A** I'd say the better type of beat group are still around now and will continue to be. It's the Beatles, Searchers and Hollies type of groups that will outstay the beat boom, as such, because they have adapted a new style—the ballady approach. It's great. The good ones are staying, and it's obvious they always will.



ALAN PRICE

**A** It's not the best scene that has got the publicity. It's the group scene. Beat will always be here. Young kids always want something to dance to—and there will always be beat in the chart. It's like a heartbeat—always there. In 1955 we had Billy Fury, Adam Faith and Terry Dene. But that was beat in its way. It just got a lot of publicity as a beat boom by the press just because groups were involved and it was different.

**Q** HOW IMPORTANT TO POP STAR SUCCESS IS THE RIGHT PUBLIC IMAGE?



KEITH POTGER

**A** I regard a group's image as everything. The record should be tied in with it. Everything a group does must be geared to the complete image you are trying to present to the public. It has to be completely palatable. The image must be really SEEN, too. Most important.



JOHN STEEL

**A** The image is okay, but it must come AFTER the records. Once, images were very important—I mean in the days of Presley and the milk-drinking business. Right now, I reckon it's music that's the big thing. The image helps to sell the records, yes. But basically, it's musical ability that wins.

**Q** SHOULD EVERY SONG TELL A STORY TO BE A HIT?



ATHOL GUY

**A** The sound is the most important thing. You can have a listen to the words and they can be marvellous, but commercially, it is a sound that is very important.



ERIC BURDON

**A** You can't narrow it down to either the words of the song or the tune. We've discovered that we need songs with a sting in the tail—"Rising Sun", "I'm Crying", and the new one. If you're a folk artist you're getting messages, all right, but don't let anybody kid anybody there's folk in the chart. Groups like the Travellers and the Seekers have no right to call themselves folk. I sing more folk music than some of them.

**Q** WHAT DO YOU THINK OF THE P. J. PROBY AFFAIR?



JUDITH DURHAM

**A** I wish I'd seen the Proby show, really. But honestly, I think he's done wrong. He's got enough musicianship to keep away from sex. He's ruining himself and disgusting audiences, rather than exciting them. The reaction by girls is to scream—but I believe they are screaming in disgust rather than in excitement. No, he's done the wrong thing.



HILTON VALENTINE

**A** I think P.J. is overdoing it. He could have been the biggest thing in England if he'd gone about it the right way. I suppose all the things he's done have been good for publicity, but I don't think they'll help his career in the long run. I think the publicity will keep him in front of the public eye for several months. But in the end, it will kill him.

**THE SEEKERS AND THE ANIMALS STAR IN THE FIRST MM POP PULSE. RAY COLEMAN ASKS THE QUESTIONS**

## REPORT FROM THE PROBY FRONT

### Even in a white boiler suit—PJ still slays them

Of his past he says: "I've roughed it. My father he's a millionaire, you know—stopped my allowance when I was spending it altogether too quickly around Hollywood on the fringe of show business trying for the big breakthrough."

Of his present he says: "I'm not a world idol—like the Beatles. Frankly it will surprise me if I hit the heights they have. But I'll always be snapping about their cute little Beatle boots—and that's close enough for me."

His future he takes seriously. And this is where his confidence comes shining through.

He said: "Not for me the here today, gone tomorrow brand of success. At the moment I cater for for a hysterical type of audience."

"But I'm 26, perhaps a little older than the accepted pop idol. And my fans will get older and become more adult. Then I will have to adjust my singing style to suit their less-energetic tastes."

"This I am certain I can do. I'll be around for sometime to come. You ask how long I'll last. I'll tell you. Until they lay me down in that old velvet-lined box."

He sees in the silver screen, too, an outlet for the talent he, at least, has no doubt he possesses.

I fancy it's the secret dream of this crest-of-the-wave idol, who cares not whose corns his dazzling red stage shoes tread on, to become the Clark Gable of the 70s.

### PROWESS

Musicals, says Proby, he wouldn't mind. As long as they had some substance and make demands on acting prowess. Certainly not the namby-lamby, wishy-washy, plot-

less, meaningless, but-oh-so-pleasant variety.

A 20-minute chat with this eyebrow raiser of the stuffy, straight-laced classes brings out more aspects of character than his critics credit.

His humour: "I must be getting old. This morning I walked into my hotel and into the bellboy, and thought 'Isn't there a law in this country against child labour?'. So help me, he was no higher than my knee."

His business brain: "I'll sacrifice an on-the-spot £4,000 or £5,000 if I think there's a chance of doubling it by waiting a while."

### ABILITY

His frankness: "I sowed my wild oats for five years. I got married and then divorced. This pulled me to my senses. I'm not a reckless fool any more."

What of Proby's performance? To sing above the non-stop, brain-numbing squeals of the teen-aged masses which accompanied his every movement would have defied a Caruso or Mario Lanza.

I heard only snatches of Proby. Therefore I will reserve judgement on his singing ability.

But one thing cannot be doubted. He is a fantastic performer. His showmanship has to be seen to be believed. Call it gimmicks, if you like. Call it cheap entertainment.

But entertainment it is. Even in the unlikely garb of a white boiler suit he attracted—indeed, demanded—attention with every motion, every gesture.—C.C.



Photo courtesy "Melody Maker"



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# Folk-on radio and TV



Nigel Denver

THE BBC seems to be cottoning on to folk music. BBC2 plans a series of six programmes—two of them will feature the Spinners—titled "Folk in Focus". "Folkweave", on sound radio plans to build a series round folk clubs, spotlighting specific groups. First visit will be to Liverpool for the Leasiders and guests.

Speaking of Liverpool, the Merseyside Folk Federation plans two concerts featuring all the Merseyside artists. First will be on April 1.

The Spinners hold their second Southport concert at the Cambridge Hall on Thursday (25) and appear—with Wayne Fontana—at Blackpool Tower the following night.

Incidentally, if you want a ticket for the Spinners' next Folk at the Phil concert in April, you'd better get moving. So far every one has been a sell-out a couple of weeks before the night.

West Midland and Birmingham Region of the Campaign for Nuclear Disarmament have organised three concerts to raise funds for their Easter demonstration.

On Saturday (February 27) at the Music Hall, Aberdeen: the Ian Campbell Folk Group, Archie Fisher, A. L. Lloyd, Jeannie Robertson, Colin Wilkie and Shirley Hart; Sunday (28) at Glasgow Concert Hall: the Campbells, Alex Campbell, Matt McGinnis, Fisher, Lloyd and Colin and Shirley; Monday (March 1) at the Usher Hall, Edinburgh: the Campbells, Alex, Martin Carthy, Fisher, Lloyd, McGinnis and Colin and Shirley.

Shirley Carter has two more Sunday afternoon "Halelujah" programmes coming up on ITV shortly.

Next Sunday (21) the theme is "Youth and Age", and features Nadia Cattouse, Martin Carthy, Isla Cameron and Sid himself.

On March 21, Nigel Denver joins the team for a programme on war.

Incidentally, now Nigel has joined Bob Davenport and the Rakes, John Foreman and Bill Clifton, Islington's Fox club must have one of the strongest resident teams in the country.

Guest at Middlesex Hospital's Valentine Ball were Julie Felix and the Settlers.

Southgate Technical College follows up two successful concerts last term with a third on February 26.

Appearing will be Steve

## ROUND THE AMERICAN MUSIC SCENE

# Armstrong outfit heads east

LOUIS ARMSTRONG'S All-Stars begin a six week tour behind the Iron Curtain on March 12. Satchmo claims that when negotiations fail you should try Dixieland. "That's the language all those cats understand," he growls. The All-Stars play Memphis Auditorium on February 21.

Veteran bandleader Andy Kirk is resting at home after three weeks in a New York hospital where he underwent a prostate gland operation. Kirk, who will be 67 in May, manages a Harlem Hotel.

Lionel Hampton has broken up his big band and now leads a seven piece... the Ornette Coleman Trio has returned to the Village Vanguard, alternating with pianist Cedar Walton's trio.

Stan Getz and singer Astrud Gilberto have broken up their partnership. Mrs. Gilberto has just recorded an album with guitarist Antonio Carlos Jobim... the Mills Brothers play the Chevron-Hilton Hotel in Sydney, Australia, from March 29 to April 17.

Art Kassel, who for 35 years led the Castles In The Air band, has died after a long illness in California. He was 67. He moved to California in 1948 to retire, but instead reorganised his band and played many Los Angeles ballrooms, including the Hollywood Palladium.

The Johnny Richards Big Band will be recorded "live"

during its current season at New York's Village Gate... Lil Armstrong has come out of retirement and is working in a Chicago club.

The Modern Jazz Quartet will make its eighth European tour this summer... singer Miriam Makeba and her husband, trumpeter, Hugh Masekela, will team up in April for a season at the "hungry i" in San Francisco. They will then head for Europe.

Diabann Carroll has opened for four weeks at the Persian Room of New York's Americana Hotel... trumpeter Shorty Baker is gigging with pianist Dave Rivera's trio at the Crystal Room, New York.

Gene Krupa, who suffered a serious coronary attack a year ago, has been told he is now in perfect shape after a thorough check-up. Krupa opens at the Metropole on February 19.

Blues singer Mississippi



GENE KRUPA  
—perfect shape

John Hart gives a concert at New York Town Hall on February 21... the Supremes, the Clara Ward Singers and Lloyd Price big band are at Harlem's Apollo Theatre.

Trumpeter Ted Curson is leading a quintet at the Coronet Club, Brooklyn... Oscar Brown Jr opened in a one-man show at New York's Gramercy Arts Theatre, this week... clarinetist Sol Yaged's group is at the Continental, Fairfield, Connecticut.

Roland Kirk is planning an album with pianist Teddy Wil-

# Condon back in triumph

THAT distinguished man of jazz, guitarist and raconteur, Eddie Condon, made a triumphant return to New York's Condon Club last week after an absence of over two years.

It is his first location job, as opposed to the occasional one-nighter, since his major operation ten months ago.

His all-star group has the usual brand of Condon style and quality—Max Kaminsky, one of the few trumpeters who knows what a Dixieland lead is; trombonist Herb Gardner; tenor and clarinetist Bob Wilber; Britain's own Dill Jones on piano; drummer Morey Feld.

Among the old favourites being played are "Tin Roof Blues", "After You've Gone", "St. James Infirmary" and "Indiana."

It's good to know that Condon is back where he belongs.—J.A.

## FOCUS ON FOLK . . . . . by Jeff Smith

Benbow, Shirley Collins, the Strawberry Hill Boys, and Graham and Lyn McCarthy.

Shirley also guests at the opening night of a new club at the Station Hotel, Upper High Street, Epsom, on February 24, and appears with Davy Graham at three university dates: Brighton (February 23), Newcastle (March 11) and Burford in May.

One of the country's most unusual folk clubs must be at Idlecombe Farm, near Enfield.

It meets in a barn, and when the Fielders sang there recently the members, who packed it to the rafters, had to share with cows and calves. How ethnic can you get!

The group also made a cabaret appearance at Ilford's Melodie Inn recently, and has a record in the offing.

New Cambridge club—at the Horse and Groom, King Street, Saturdays—has attracted a membership of 200 since opening a month ago.

Resident group is the Blue River Boys, a bluegrass team in the Flatt and Scruggs tradition.

Steve Derbyshire, a folk and blues man from Coniston, in the Lake District, made his second appearance at the Farriers' club at Twickenham's Jolly Blacksmith last week. Steve, I'm told, is a name to watch for.

Clapham Junction's Crubeen Club is to open Thursdays (starting tonight) as well as Mondays.

Monday will continue as guest night and Thursday will be a come all ye. The club is planning trips to clubs out-

side London—including a concert at Wandsworth Prison.

The Crubeen and the nearby Nags Head club, at Battersea, are combining to bring in name artists for a two-night session—Sunday at Battersea, Monday at Clapham.

A surprise guest at the new Barnet and Whetstone club's first come all ye was California singer-instrumentalist Janet Smith. She was making her first British club appearance.

Also on the bill were Ann Briggs, Bert Jansch, Les Bridger, Ian Russell (Belfast), Steve Derbyshire, Guy Hewlett and the residents, Val Berry and the James Boys.

The club will be booking all these singers in the future, starting next Monday (22) with Les Bridger.

# Bellson says: Pearl will be all right

PEARL BAILEY'S condition is "not very serious." She was being ordered into Mount Sinai Hospital, Los Angeles, by a doctor who feared she was on the verge of a heart attack.

Her husband, drummer Louis Bellson, told the MM: "Tell all Pearl's friends in England that she's going to be all right."

"It happened suddenly. I was visiting with Count Basie at the Basie-Ella Fitzgerald concert, when I called home and was told that Pearl was in the hospital."

"Luckily they caught it just in time and it's not very serious. She should be back home by next week. But she's to rest for a while. She's been working too hard."

son and bassist Siam Stewart... singer Gloria Lynne has signed with Fontana Records... Bassist Freddie Schreiber, known for his work with the Cal Tjader group, has died in San Francisco.

The Hank Mobley Quintet, with Charles Tolliver (tp), Bobby Hutcherson (vibes), John Orr (bass) and Billy Higgins (drs), is playing week-ends at Slug's Saloon on New York's East 3rd Street.

Clark Terry and Bob Brookmeyer have a big-selling album out on the Mainstream label... guitarist Sal Salvador is working with a quartet until his big band resumes touring on March 8.

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# EXPERT GEORGIE'S ADVICE SOUND SECRET OUT

**P**LEASE give details of the amplifier used by organ star Georgie Fame. — Keith Emerson, Worthing. I have a 25-watt (No. 125) Leslie tone-cabinet, which I have adapted to my own requirements. But I have obviously retained the special rotor which produces the characteristic tremulant of the Leslie. This is a revolving "paddle-wheel" which pushes the sound out on all sides of the cabinet, giving a full-circle distribution.

I use a second amplifier, which I built myself out of an old bass cabinet, fitted with a 15 in. Goodmans speaker. — **GEORGIE FAME.**



● FAME — rotor

**C**AN I convert my Framus 12-string guitar from a moveable to a fixed bridge, without causing damage? — P. F. Kilian, London, E.9.

The instrument is designed with an adjustable bridge and tailpiece. Although it is fan-braced, we would not recommend conversion to a fixed bridge. The body may take the strain, but it is unlikely that the bridge would remain in position. — **ALLAN JONES, Dallas Musical Ltd.**

**I** HAVE taken up the concert flute, and although the fingering came easily, I find difficulty in getting below G and above top D. Can you advise and recommend a good tutor? — J. Anderson, Methil, Fife.

Possible causes are: pads not sitting properly, flute out of regulation, incorrect embouchure. Personal tuition is essential for a beginner, but two good books are *Allies Flute Method, Volume 1 (65s)* and *2 (60s)* or *Taffenzal and Gaubert Flute Method, Volumes 1 and 2 each 45s.* — **STAN TOULSON, Radcliff, Carte and Co. Ltd.**

**W**HO backed Buddy Greco on his LP, "Buddy Greco On Stage" (Columbia 33SX1667)? — R. Edwards, Barry.

Pianist, arranger and MD was Dick Palombi, who has worked in a similar capacity for Anita O'Day. Remaining musicians were Bob Grauso (organ), Jim Schenck (bass) and Bobby Bennett (dr). — **Buddy Greco's manager, DEE ANTHONY, New York, USA.**

**I** KNOW the famous bassoonist Gwydion Brooke plays an Oscar Adler instrument, but which model? — J. A. Griffiths, Hounslow.

No idea. I bought it for about £35 in 1930 and the name on it has now become illegible. I recorded with the original instrument in 1948, but it has since been modified considerably and is something of an experimental piece! Never buy a bassoon without the approval of a qualified professional. — **GWYDION BROOKE.**

**A**S an admirer of Chris Barber, I'd like to know about his trombone and mouthpiece. — J. Garrick, Leeds.

It's a Martin Committee trombone with a Bobby Mickleburgh CMW 12 mouthpiece, which is a

# DONOVAN

## HEADING FOR FAME OR MISFORTUNE...

### WHAT THE FANS THINK

**I**T didn't take long for the knockers to get at Donovan. Of course this boy has been influenced by Dylan and Guthrie, but what difference does that make? He's a welcome change from the usual folk singers. More power to Donovan! — **E. J. HOLMES Barking, Essex.**

● How can people be so cruel to one poor, small boy just starting his career as a singer. Why don't people wait before accusing him of being a bad copy of Bob Dylan. — **Miss PERIN KHAN, London, W8.**

● Donovan hasn't called himself a "British Bob Dylan". Other people gave him the tag. — **SIMON DALE, London, E.3.**

**B**EFORE long Donovan will deserve the title of "Top Discovery of 1965". He is absolutely fantastic! — **LIZA LEWIS, London, E17.**

● Of course there is some similarity between Donovan and Dylan. They are both great. — **BOBBY MITCHELL, Enfield.**

● Full marks to Donovan for giving an ever increasing proportion of England's youth the music it wants. — **ROB SHARP, Hemel Hempstead, Herts.**

● A "This machine kills" slogan on Donovan's guitar smacks of some cynical work behind the scenes. If Donovan sincerely wanted to carry on the Guthrie tradition he would be singing in the pubs of North Kensington and the East End. — **MICHAEL MOORCOCK, London, W11.**

**D**ONOVAN! The mere mention of the name is likely to inflame passions. It's a long, long time since any new artist stirred up such an air of heated controversy.

From his first professional engagement — on ITV's "Ready, Steady, Go!" — he split British pop and folk fans right down the middle.

There are those who see him as a refreshing new talent, the British equivalent to Bob Dylan, a songwriter of originality and promise.

### Knockers

Others have renamed him "Dylovan" and claim he even copies Dylan's dress. They use words like plagiarism, phony and the inevitable scuffery.

Donovan, full name Donovan Leitch, turns out to be a quiet-spoken 18-year-old, not without a fair helping of both intelligence and charm.

Do the knockers' cries that he is an imitation Dylan worry him at all? "It doesn't bother me at all," he assured me in the MM office this week. "It just shows a lack of understanding of other singers in the idiom by the people who say it."

"It's been said a few times in the past—I first had it said about me before I had even heard of Bob Dylan."

"I started playing guitar and singing about two years ago and I have always sung folk songs. The first singer I heard of was Woody Guthrie — and I read about the guy before I ever listened to his records. I also heard Jack Elliott, then Jesse Fuller. You see I don't just listen to one special era."

### Popular

"I was writing a lot of poetry and short stories when I was 13 or 14. Then I turned to writing songs—it was a slow process at first."

"I was living on the beaches when Peter Eden met me in Southend where I had gone to hear a R&B group called the Cops and Robbers."

"I did some tapes at Southern Music and one of the people who



was there was Bob Bickford of 'Ready, Steady, Go!' and he got me on the programme."

"It was the first time I had played anywhere except in pubs and on beaches. It was weird, very weird."

Donovan's guitar bears the legend "This machine kills." I reminded him that Woody Guthrie's used to display "This machine kills fascists."

"Well, I didn't think there were any fascists left—until I got into the music business," retorted Donovan.

"Does moving into the pop world worry me? I suppose you mean morally. The way I see it popular means music for popular tastes, and that includes folk music."

"If folk is ever going to become really popular it will be this year. It's time for songs of sincerity sung with a bit of soul. There are some natural songs in the charts now, like the Righteous Brothers do, instead of the 'I love you because I'm blue' stuff."

"One weird thing I'd like to do is open a folk label for a lot of singers who could then record without being labelled commercial. The ethnics think you are not a folk singer if you record for Decca instead of Folkways or Topic."

"I just don't dig the folk club scene. The audiences lap up my act, but the organisers only want English stuff. I'm mostly interested in the American stuff. It comes naturally to me."

### Intellects

"People who get in the news—like the Seekers and Bob Dylan—get the people looking through the folk records in the shops and that's a good thing. You now see young girls carrying Joan Baez LPs about and they don't look like folk fans."

"It will be great if the music catches on—people will listen to a song and get something from it in-

stead of just thinking music is something to dance to. Getting something from a song—that's important."

"There are two kinds of listeners. One I call the intellects. They break down a piece of music, like a Dylan lyric, and pull it to pieces and try to work out how it was created. I don't dig this."

"The others are like a mod who never heard folk music but she digs my song on first hearing. This is music listened to with the same simplicity with which it was written."

### Passion

"Those other guys try to break something down as though it was worked out over hours, not created in a second."

"They always want you to tell them what it means. It's up to them to decide what it means."

"I respect the little mod chick who digs one song, rather than the intellect who breaks it down."

Donovan was born in Glasgow but now lives with his parents at Hatfield in Hertfordshire.

"I left school when I was 15," he told me. "I then went to a Further Education college but I left before I took GCE. I've done quite a few jobs since then, digging holes in the ground and things, but I couldn't condition my mind to it so I went to the beaches."

"I have quite a big repertoire, about 500 songs. The Free Wheelers are recording one of my songs this week. A song starts out as an idea going round in my head. Maybe I get two or three ideas that could be the start of three songs. Then they get sort of knocked together. Sometimes I write them down—I don't mean on manuscript, I can't read music."

Donovan put on his Dylan hat and left the Office—no doubt to inflame a few more passions. — **BOB DAW-BARN.**



● BOB DYLAN

# JEALOUS HERMAN!

**H**ERMAN is a hip young Hermit. He likes jazz and he talks frankly and honestly about his feelings and future.

"I hope my new record, 'Silhouettes' does better than the last one," grinned Herman, drinking coffee and smoking heavily, when we met last week.

"It is completely different from my other records. It has more of an arrangement and is a better performance. It's a ballad and it tells a story."

"I have also got a completely different stage act now, ready for my tour with Del Shannon, the Shangri-las and Wayne Fontana. I am really looking forward to it. I enjoyed my first tour which was the first time I had worked with big groups. I can talk to them better now and feel more on their level."

"But I am jealous of new groups. They come up all the time and make things



● HERMAN — hip

harder. You know a lot of people say I am a one-hit wonder and that really hurts me like. I would sooner have no hits at all than just one.

"I had a lot of faith in 'Show Me Girl', until I heard it on the radio. I wouldn't like to say about the next one."

"Do you know, I felt sick when I heard my first re-

cord. I went flat on one of the notes in the song and I said, 'Let's do it again'. But it meant another four hours in the studio and it stayed."

"I like jazz but I don't know anything about it. So I read the Melody Maker to learn. Jazz is the highest point in music. If you can play jazz you can play classical."

"I haven't got a feeling for jazz though. I'd sooner sing along. Mark Murphy is great, but I prefer the Beatles. That's why I don't like Dionne Warwick—I can't sing in her key!"

"Girls like to think of you as an idol, but there is really no such thing as a teenage idol any more. The Beatles are to blame. They were all back street lads, and all the kids thought, 'Why shouldn't I have a go?'"

"Well, it is bound to end somewhere—when it will mean nothing to get to number one. It counts now, but it can't last for ever." — **CHRIS WELCH.**

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# THE NEW JAZZ RECORDS

reviewed by Max Jones, Bob Dawbarn, Bob Houston



SILVER... sensitive and subtle musician.

## Soulful and swinging Horace Silver



Harriott and Keane

## HARRIOTT IN HIGH SPIRITS

**JOE HARRIOTT QUINTET.** "High Spirits." Home Sweet Heaven; If I Gave You, Go Into Your Trance; You'd Better Love Me; I Know Your Heart; Was She Prettier Than I; Forever And A Day; Something Tells Me. (Columbia 33SX 1692.) Harriott (alto), Shake Keane (tpt and flugelhorn), Pat Smythe (pno), Coleridge Goode (bass), Bobby Orr (drs). London, September, 1964.

**HORACE SILVER:** "Song For My Father." Song For My Father (a); The Natives Are Restless Tonight (a); Calcutta Cutie (c); Que Pasa (a); The Kicker (a); Lonely Woman (b). (Blue Note BLP4185.) (a)—Silver (pno), Carmell Jones (tpt), Joe Henderson (tnr), Teddy Smith (bass), Roger Humphries (drs). (b)—Silver (pno), Gene Taylor (bass), Roy Brooks (drs). (c)—as (b) plus Blue Mitchell (tpt), Junior Cook (tnr).

another minor theme with a Latin flavour — but roars effectively on "Natives" and clucks his way through "Que."

Carmell Jones gets less of the limelight but his light-toned, sensitive trumpet is excellent on "Natives" and "Kicker". "Lonely" is a delightful ballad featuring piano and rhythm while piano is also the only solo instrument on "Calcutta."

This is all well up to Silver's standard. — **BOB DAWBARN.**

## DUKE ELLINGTON

**DUKE ELLINGTON AND HIS ORCHESTRA:** "Stomp Look And Listen." East St. Louis Toodle-O; Creole Love Call; Stomp Jones; The Jeep Is Jumpin'; Jack The Bear; In A Mellow Tone; Ko-Ko; Midriff; Stomp Look And Listen; Unbooted Character; Lonesome Lullaby; Upper Manhattan Medical Group. (Ember CJS809.)

In spite of the title, this is our old friend "Historically Speaking" wearing a new wrap. Since the collection has appeared here twice before—on the London and Parlophone labels—I'll content myself with few details and a stout recommendation.

This is a mid-Fifties band with Woodyard and Woode newly occupying the rhythm chairs, Hodges back in the sax section, and Nance, Cook and Anderson (tpts), Woodman and Jackson (tms), Hamilton and Procope (clts) and Carney and Gonsalves (saxes) as other soloists.

When released in 1956, this was immediately acclaimed as vital, exciting Ellington—a sort of Ellington revisited which held artistically reshuffled arrangements of Ducal classics and a few later pieces such as the easy-riding "Unbooted" (dating from 1945) and "Stomp Look" (1947), and a couple of fresh items.

I have seen reconsiderations—one setting this "Ko-Ko" against the groundbreaking 1940 original, to the grave disadvantage of the former—which express the view that the album has been overpraised.

I have to say that by the empirical test of playing and replaying, the music stands as some of Duke's most attractive from the Fifties.

The first side, especially, is a jewel of a half-record: admirable reinterpretations of "East St. Louis", "Creole Love Call", "Stomp Jones", "Jeep", "Jack The Bear" and "Mellow Tone."

It is an album to delight a wide circle of jazz fanciers. — **MAX JONES.**

**JAZZ** versions of musical scores always leave me with mixed feelings. Perhaps it's because a misguided sense of loyalty drives the musicians to record almost every song, be it good, indifferent or downright awful.

The results are often a bit of a jumble.

Frankly, the musical score of "High Spirits" doesn't deserve the undivided attention of Harriott's Quintet, probably the finest group on the British scene at the moment.

"If I Gave You" is a sensitive vehicle for Keane's trumpet, tightly muted a la Miles, and the soloists shine consistently through the lightweight dress which makes up most of the material.

Smythe's simple arrangements are extremely helpful, especially in the way they integrate the rhythm section with the horns rather than alienate it. There's plenty of good straightforward blowing (not once does the group's experiments with free form appear).

Despite the overall impression that the considerable talents of the five musicians are buttressing songs which are probably better forgotten, this is a welcome reminder that the Harriott Quintet is still one of Britain's best when they want to play it by the rule-book. — **BOB HOUSTON.**

## SLEEPY JOHN'S TOUCHING BLUES...



**JOHN ESTES** is one of those singers with an instantly recognisable voice and delivery — in truth, sleepy-sounding—which have altered only slightly through the years since his first single was released in this country.

As a result of his quite recent rediscovery, he has become known to many blues lovers in Europe and the States. Understandably, he made a deep impression when he came with the blues show, and before that when his first Delmark album was issued.

Now, accompanied by his own guitar, Nixon's eloquent harmonica and, on most tracks, Rachel's mandolin, he scores again with a programme of his rather touching songs (all but one are his own creations).

The title song, an old-type blues first recorded by Estes in 1929, has the essential Sleepy John character in its words and treatment. The country flavour of the music is intensified by the banjo-like noise produced by the guitar-mandolin blend.

There are a few different-styled performances, such as the dance piece, "Sleepy John's Twist", but in general the mood is meditative and on the melancholy side. Several songs, like "Black Mattie", are partly autobiographical, and many have vividly lyrical touches.

Big Boy Crudup's "Glad I'm Livin'" is the odd song out, a little different in sound, since this vocal is supported by two guitars. — **MAX JONES.**

**SLEEPY JOHN ESTES:** "Broke And Hungry, Ragged And Dirty, Too." Broke And Hungry; Black Mattie; 3:00 Morning Blues; Beale Street Sugar; Olive Blues; So Glad I'm Livin'; Freedom Loan; The Girl I Love; Electric Chair; Sleepy John's Twist. ("77" LA12/27.) Estes (voc, gtr), Hammie Nixon (harmonica), Yank Rachell (gtr, mandolin), Mike Bloomfield (gtr on "3:00 Morning" and "Beale Street").

## Lightnin' strikes again — and he's so consistent



**LIGHTNIN' HOPKINS** has been well represented in our lists lately, and here is yet another album which shows how personal and poignant a blues artist he is.

He's pretty consistent in his tunes, too, so that over a period of time, many of his performances will sound alike.

Several tracks here — the slow, very expressive "California Showers", for instance — can probably be found in parallel versions on other records. But they are fine "real blues" all the same.

Chris Strachwitz recorded these songs during 1961 and 62 in Texas and California for his own label, Arhoolie. They were taken in informal surroundings and Lightnin's sounds at ease and in "authentic" company. The accompanists used are excellent, and the different set-ups give the LP more variety than many of its kind have. Hopkins sings and plays am-

**LIGHTNIN' SAM HOPKINS:** "Burnin' In L.A." Meet You At The Chicken Shack; Once Was A Gambler; Speedin' Boogie; Ice Storm Blues; California Showers; Burnin' In L.A.; Do The Boogie; Bald Headed Woman; Goin' Out. (Fontana 6888012L.)

plified guitar on "Goin' Out" and "Showers", is joined by a right-sounding drummer, "Spider" Kilpatrick, on "Chicken Shack" and "Ice Storm" — two of the better songs, very well played and sung.

Another drummer, Victor Leonard and bassist "Gino" Launry assist him on the rest of the tracks except for "Do The Boogie", on which he talks and plays his party-piano piece. All have their points.

## MARK MURPHY

In many ways, Mark Murphy is his own worst enemy. Superbly equipped vocally, the eccentricities and extremities of his style often mar otherwise fine performances. On the other hand, if you happen to dig these same eccentricities, then you'll go for "That's How I Love The Blues" (Riverside RLP 441). With excellent Al Cohn arrangements impeccably performed by an all-star team including Clark Terry and Jim Hall, Murphy interprets twelve blues and near-blues such as "Blues In The Night" and "Meaning Of The Blues". On the more basic stuff like "Going To Chicago" and "Rusty Dusty", his flippant, supper-club style fails to convince. But the album does contain one gem in "Everybody's Crazy About The Doggone Blues." — **B.H.**

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JACKIE McLEAN'S "Destination Out!" with Grachan Moncur III, Bobby Hutcherson, Larry Ridley, Roy Haynes. Blue Note BLP 4145.



HORACE SILVER'S "Song For My Father", with Carmell Jones, Joe Henderson, Blue Mitchell, Junior Cook, Teddy Smith, Roger Humphries. Blue Note BLP 4185.



ANTHONY WILLIAMS'S "Life Time", with Sam Rivers, Bobby Hutcherson, Herbie Hancock, Richard Davis, Gary Peacock. Blue Note BLP 4180.

## BIG JOHN PATTON

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# BIRD FLIES HIGH IN SWEDEN



THIS album was previously released in Britain, as a limited edition of 1,000 copies, by the Storyville label. It was recorded by an amateur during a concert at the Helsingborg Folkpark, during a Swedish tour, on November 24, 1950.

As is only to be expected, the recording is hardly hi-fi, although certainly better than on some of the Parker albums which have been issued over the past two years.

In general, the alto and trumpet come through well, the chief sufferers being piano and bass.

The Swedish group were hardly up to Parker's standard but provided adequate support and certainly didn't seem to diminish Parker's zest or genius.

Rolf Ericson, 15 years ago, was hardly the

mature player of today. He displays a more-than-adequate technique and sounds as though he was influenced by Howard McGhee at the time, but his instrumental control outruns his ideas.

Parker, himself, was in great form and obviously enjoying himself. His playing bubbles as he ejects those magnificently melodic flurries of notes or inserts quotes from other tunes.

Despite the often fuzzy recording, this is highly recommended to all jazz fans.—BOB DAWBARN.

**BIG JOHN PATTON:** "The Way I Feel," "The Rock," "The Way I Feel," "Jazz Davene: Just 3/4." (Blue Note BLP 4174).

Patton (organ), Richard Williams (tp), Fred Jackson (tr, bar), Grant Green (gtr), Ben Dixon (drs)

sweet-edged tone and a dislike of letting go of a note too soon. The effect is of extreme relaxation.

Fred Jackson's tenor has echoes of both rock-'n'-roll and the New Wave, while his baritone work is spoiled by a thin, buzz-saw tone.

Grant Green is quite effective in his guitar solos, without ever producing anything memorable. Drummer Ben Dixon is unobtrusively swinging.

Organ fans will want this one.—BOB DAWBARN.

# Timeless pop from Everlys

## Don and Phil remake hits

**THE VERY BEST OF THE EVERLY BROTHERS:** Bye Bye, Love; I Kissed You; Wake Up Little Susie; Crying in the Rain; Walk Right Back; Cathy's Clown; Bird Dog; All I Have to Do Is Dream; Devoted to You; Lucille; So Sad; Ebony Eyes (Warner Brothers).

**A MARVELLOUS** album of some of the very best pop music on record. It comprises the Everlys' "all-time greatest hits, newly recorded in Nashville."

The Everly Brothers have become popular music legends, influencing hundreds of vocal harmony groups, including the Beatles, and earning admiration from many musicians.

This collection reminds one why they are acclaimed. Don and Phil's bi-vocal contrast has really attractive qualities. Their guitar work is exciting and tasteful. Neither the singing nor the instrumental work is overplayed.

And the songs are classics—proof that pop can be lasting, if it is good.

**THE BEST OF JIM REEVES:** He'll Have to Go; Four Walls; Guilty; Blue Boy; I'm Gettin' Better; The Blizzard; Am I Losing You; Billy Bayou; Anna Marie; Stand At Your Window; Adios Amigo; Danny Boy (RCA Victor).

**THERE** is a great sameness in these tracks. But that is their strength.

The public knows precisely what to expect from Jim Reeves record—a commercial, thoroughly inoffensive brand of country-and-western ballad singing. He never fails to provide what is expected, and he always sings good songs in the idiom.

## NEW POP LPs



● STEVIE WONDER



● GENE PITNEY



● CLIFF BENNETT

"He'll Have to Go", of course, is the stand-out, with Reeves' resonant tones hitting the deep notes perfectly.

Every track has similar qualities—pleasant, lilting guitar work, an unobtrusive, tasteful choir backing, and the voice of Jim.

The combination cannot miss.

**CLIFF BENNETT** and the Rebel Rousers: I Can't Stand It; Sweet And Lovely; Make Yourself At Home; You've Really Got A Hold On Me; Ain't That Lovin' You Baby; Sha La La; One Way Love; Steal Your Heart Away; It's All Right; Beautiful Dreamer; Mercy Mercy; Talking About My Baby; The Pick-Up (Parlophone).

**A**n extremely strong British group tackles the sort of songs that need some thought.

Instrumentally, the Rebel Rousers must be one of the most capable units in the country, and the saxophones of Maurice Groves and Sid Phillips give many of the tracks tremendous lift.

Cliff's singing is very sound—not outstanding, but reliably urgent.

An interesting LP. If "Sha La La" had been issued as a single, it could have provided tough competition for Manfred Mann. It swings.

**GENE PITNEY:** "I'm Gonna Be Strong"; I'm Gonna Be Strong; Walk; I Love You More Today; Who Needs It?; Follow The Sun; Lips Are Redder On You; It Hurts To Be In Love; The Last Two People On Earth; That Girl Belongs To Yesterday; If Tomorrow; Hawaii; I'm Gonna Find Myself A Girl (Stateside).

**GENE PITNEY** has a big, dynamic voice and the songs on this new album are perfect vehicles.

There has been a big release of LPs by the star recently, but he has a big enough following to merit it.

This is thoroughly professional pop music—each track is a production, with no effort spared. Pitney really gets inside a song and projects it as if it were the most important occurrence in the world.

Next to Roy Orbison, Gene is probably the most internationally acceptable, and successful, pop singer.

This record, like all previous ones from him, will enhance his following.

**STEVIE WONDER:** "Hey Harmonica Man"; Happy Street; The Party At The Beach House; Hey Harmonica Man; Beach Stomp; Beyond The Sea; Castles In The Sand; Ebb Tide; Sad Boy; Red Sails In The Sunset; The Beachcomber; Castles In The Sand (Stateside).



Everlys... pop music legends.

**STEVIE WONDER**, boy prodigy who has now apparently dropped the prefix of "Little", has enjoyed enormous American success. But despite his recording company magic—he's a Tamla-Motown man, himself—he has not cracked Britain yet.

The band backing on some of these LP tracks is fantastically good. It snaps and jumps and lifts the tracks out of their ruts.

Wonder's harmonica playing is all right but not outstanding. His singing has a contrived edge; it's a sort of enforced hipness.

Sorry, but Stevie is vastly overrated by a lot of people.

that they are capable of sustaining the listener's interest.

There is a music that is totally inoffensive—light, folksy stuff from a trio not aiming to prove anything and possessing an easy swing.

The soothing voice of Judith Durham contrasts refreshingly with the male singing. The result is an entertaining album of well-chosen songs.

**RAY CONNIF** And The Singers: "Invisible Tears"; Invisible Tears; Honeycomb; Are You Lonesome Tonight; I Walk The Line; Spasin'; Oh Lonesome Me; Everybody Loves Somebody; Singing The Blues; Waitin' For The Evening Train; Kisses Sweeter Than Wine; Far Away Places; Marianne (CBS).

**THIS** is predictable Conniff, which means the big choral sound against a full orchestral background.

It's really solid sing-along material, perfect for party background listening but not very acceptable if you want something musically creative.

But Ray has a big following and this LP is as good as any he has made.

—RAY COLEMAN

# Big John needs no gimmicks...

**THE** organ is a very difficult instrument on which to produce a personal sound—which may explain why so many of its exponents resort to gimmickry.

John Patton, however, is quite easily recognisable by his slightly more adventurous approach to improvisation than most of his colleagues.

He also composes good themes with neat melodic lines.

His ballad playing is better than most organists, but I find his one long organ feature, "Davene", fail to maintain interest throughout.

In smaller doses, however, he shows an original outlook with, in particular, unusual timing.

Richard Williams is a curious trumpeter, with a

## RADIO JAZZ

(Times: GMT)

### FRIDAY

5.5 p.m. Z: Aspects of Jazz. 5.40 H: Jazz Rondo. 6.35 N: Jazz memories. 8.25 M: Jazz Corner. 9.0 R: World of Jazz. 9.35 Z: Jazz actualities. 9.35 Y: Jazz Gallery. 10.3 A: French jazz. 10.30 RTF 258M: The Real Jazz. 11.0 T: 1964 NDR Jazz Dorschum Concert, with Griffin. Donald Byrd, Doldinger. 11.15 BBC HS: Jazz at Night. 11.20 I: Jazz Session in Villingen.

### SATURDAY

1.15 p.m. H: Jazz Club. 2.30 E: From the Onyx Club to the Savoy. 4.10 Z: Swing Serenade. 8.15 N: Jazz. 9.0 R: Jazz singers. 10.3 A: Discs of the week. 10.15 T: The Goodman Orchestra in '54 and '55. 10.30 A: Folklore and Blues. 11.0 T: Featuring Hodges and Webster. 11.5 J: Jazz Book.

### SUNDAY

4.30 p.m. I: The Three Sounds. 6.35 M: Mainly jazz. 7.45 N: 2: Radio Jazz Group. 9.8 A: JACE All Stars. 11.15 E: Mainly jazz.

### MONDAY

4.5 p.m. H: Jazz Corner. 8.30 M: Jazz Corner. 9.25 N: Jazz singers. 10.0 H: AVRO Rhythm Club. 10.3 A: Latest from N. Yk. 10.10 J: 25 Years of Swing. 10.15 T: Herbie Mann, Herman Tomme, Shearing, others. 11.0 T: New Diamond Quartet, Hodges-Wild Bill, Silver, Nat Cole, Nancy Wilson. 11.5 BBC L: "It's jazz".

### TUESDAY

9.15 p.m. N: 2: Disc Chronicle.

9.15 R: Modern jazz. 9.30 I: Hamp, Krupa, B.G. 10.0 U: German Amateur Jazz Festival. 10.3 A: Jazz News. 10.5 O: Miles D. at Antibes. 10.15 T: Tommy Dorsey Ork. 11.0 Y: Hodges-Davis, Anthony Williams album "Life Time".

### WEDNESDAY

4.15 p.m. H 2: Jazz commentary. 4.15 L: Jazz. 6.10 H: 1: Jazz. 8.0 E: Kansas City. 9.34 A: Besse Griffin and Gospel Pearls. Five Blind Boys, others. 10.3 A: Coltrane Quartet; Pan-assie. 10.15 T: Jo Stafford sings her Dorsey numbers. 11.0 T: Gerry Mulligan's Concert Jazz Band at Village Vanguard.

### THURSDAY

7.40 p.m. N 2: Jazz actualities. 9.15 R: 25 Years of Italian Jazz. 9.20 Q: Jazz Club. 9.25 H 2: Dixieland. 9.35 Y: Jazz. 10.15 T: Sinatra sings Dorsey numbers. 11.0 T: Mulligan at Village Vanguard (2).

Programmes subject to change

### KEY TO STATIONS AND WAVELENGTHS IN METRES

A: RTF Inter. 1829. E: NDR: 309. 189. M: Hilversum: 1.402. 2-298. I: SWF Baden-Baden: 295. 363. 451. J: AFN Europe: 847. 944. 271. L: NR Oslo: 1376. 477. 337. 228. M: Saar: 211. N: Denmark Radio: 1-1224. 2-283. 210. 202. O: BR Munich: 375. 187. Q: HR Frankfurt: 506. R: RAI Italy: 355. 290. 269. 207. T: VOA: 251. U: Radio Bremen: 223. Y: SBC Lugano: 539. Z: SBC Lausanne: 393.

## GEORGIE FAME: "In The Meantime" (Columbia):

Georgie continues to make no compromise toward commercialism. This was written by jazzman Johnny Burch—a good, bluesy number with shades of Ray Charles. Very attractive. So is the B side, "Telegram," another jazzy piece written by Burch.

**RAY MACVAY SOUND:** "Revenge" (Pye): This is going to be the new signature tune for ITV's "Ready Steady, Go!" and was written by Kinks leader Ray Davies. Quite a haunting bit of moody music—perfect for a theme and well played.

**JACKIE EDWARDS:** "He'll Have To Go" (Aladdin): Such a great song it stands a good chance of success. Sung with sensitivity and soul. The arrangement is very similar to the one on the recent issue of the same song by U.S. singer Solomon Burke.

**ALEXIS KORNER'S Blues Incorporated:** "Little Baby" (Parlophone): Lightly swinging, R&B—nice, but too tepid for a single release. Catchy melody.

**SHIRLEY and JOHNNY:** "Only Once" (Parlophone): Pretty little record by a professional-sounding duo. The song is perky and with repeated broadcasts it could catch. Kenny Lynch and Mort Shuman wrote it.

**ANITA HARRIS:** "Willingly" (Decca): Slow, ponderous ballad with the Julie Rogers-type break-out in the middle. Cleanly sung, but the melody is just that fraction too simple and uninteresting.



**BARBARA KAY:** "That's What Angels Are For" (Pye): Good singing, but the arrangement is a mess and the song drifts all over the place. The words are particularly silly.

**JOHNNY RIVERS:** "Midnight Special" (Liberty): With this U.S. singer here to promote it, this traditional song could give him British success. It rides along happily. Skiffle brought up-to-date with a Trini Lopez beat.

**BETTY EVERETT:** "I've Got A Claim On You" (Sue): Jazz performance which never quite gets off the ground. Okay, but no hit this time for Betty.

**CRISPAN ST. PETERS:** "At This Moment" (Decca): He wrote it and sings it competently, but it's not a memorable voice. Original arrangement but it has the sound of a miss.

**JIMMY PAGE:** "She Just Satisfies" (Fontana): Bright, happy and driving with the right beat ingredients. Good commercial "breaks", and a clever title. One to watch.

**ERANKIE VAUGHAN:** "Someone Must Have Hurt You A Lot" (Phillips): It's rather corny, it's in the let's-have-a-sing-along style, and Frankie pulls out all the vaudeville tricks. But it's extremely well done in its way. Not a hit, though.—RAY COLEMAN.

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## 'EASY BEAT' STAR WEDS

The full resident team from the Light Programme's "Easy Beat" turned out for the wedding of Laura Lee and John Handelaar at Walthamstow, London, on Saturday. Laura is resident singer on the show with the Johnny Howard Band. Pictured (left to right) are "Easy Beat" producer Ron Belchler, singer Tony Steven, the bridegroom and bride, Johnny Howard and singer Danny Street.

# Marianne off to States in spring

**M**ARIANNE FAITH-FULL is to go to America in the spring for TV appearances, record promotion and a few "live" performances.

Marianne, whose "Come And Stay With Me", came into the chart at 25 this week, has been getting ready for her tour with Roy Orbison, which started on Tuesday. She bought £180 worth of dresses.

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## NEWS EXTRA

Her records are due to be released in France, and she flew to Paris last Friday and Saturday for a photographic session.

### IVY LEAGUE JUMP

THE IVY LEAGUE moved rapidly up the chart this week from 15 to eight with "Funny How Love Can Be." They are on BBC Light's "Joe Loss Pop Show" tomorrow (Friday). "Easy Beat" (March 7), and will appear Birmingham Ice Rink (8), Brixton Locarno (11), Nelson Imperial Ballroom (13) and Dunstable Ballroom (19).

### PARIS RUMPUS

FRENCH avant garde tenor-man Jean-Louis Chautemps (33) has caused a stir in Paris by refusing the 1964 Django Reinhardt prize awarded to him by the French Academie du Jazz. The Reinhardt prize goes each year to an outstanding French musician, selected by a jury which includes such men as Bill Coleman, Stephane Grappelly and Andre Hodeir. This is the first time in the eleven-year history of the award that a player has refused the honour. Chautemps told the MM in Paris this week: "I have nothing against this particular jury, but I feel that to accept

the prize would inhibit my artistic freedom. I did not intend to seek publicity. I just disagree with these awards in principle."

### ACKER ABROAD

ACKER BILK and his Paramount Jazzband star in an East German television spectacular "Leipzig Meets London", on February 28. They also appear on a TV show in West Germany on March 10. Acker and the band will play at the Leipzig Fair on March 5 and 6. Acker will appear on a Munich TV show called "Just Arrived" on February 24, and will be joined by the band the next day. Between trips to Germany the band will record a "Jazz 625" telecast for BBC-2, with George Lewis.

### BOND ROBBED

CLOTHES and a tenor saxophone valued together at about £200 were taken from Graham Bond's car, while it was parked outside a London club last week. The saxophone, belonging to Dick Heckstall-Smith, was a 1937 built Conn Conqueror, number 28,007. Also taken were reeds worth £5 and mouthpieces worth about £35. The clothes belonged to Graham Bond, and he was left with only his polo neck sweater and leather jacket.

### BACHELOR HURT

CON CLUSKY, lead singer with the Bachelors, was bruised when his new Mark X Jaguar was involved in a

## Kenny Ball goes Latin

KENNY BALL'S next single, "Latin Quarter", has been specially written for the band by Tony Hatch, who wrote Pat Clark's big hit, "Downtown". The disc will be released by Pye on February 26. The flip side will be "I Shall Not Be Moved", featuring a vocal by Kenny and banjoist Paddy Lightfoot. The band makes its seventh Palladium TV appearance on February 28 and is also set for "Easy Beat" (March 14) and ATV's "Big Night Out" (March 20).

### Bill to stay?

US cornettist Wild Bill Davison wants to settle in Britain. The Ohio-born Dixielander, who finishes his British tour tonight (Thursday) at Carlisle Jazz Club, hopes to move from his Park Avenue, New York, home to a house on the Sussex Downs within a year. Wild Bill—touring with the Freddy Randall band—told the MM this week: "My wife is insanely fond of this country, and I just like it better here than at home. Besides, I've done a lot of travelling in my time and I'd like to settle down."

crash in Birmingham early on Saturday morning.

He was driving to his flat peering in pantomime at the with his wife, Kay, after an Alexandra Theatre, Birmingham, when the accident happened.

Three weeks ago the Bachelors were involved in another accident when the bass fell from the roof of their estate wagon and was smashed, while they were travelling from London to Birmingham on the M1.

### ELKIE DEBUT

ELKIE BROOKS, who is 19 today (Thursday), has signed for her first British cabaret season, at La Dolce Vita, Newcastle, for a week from March 15. Her real cabaret debut will, however, be five days in Amsterdam from March 5. While in Holland she will also make TV and radio appearances. In August, Elkie returns to Knokke-le-Zoute, Belgium, where she was voted the outstanding singer of the annual Song Festival in 1964. This time she will be appearing in cabaret at the Casino.

### TORNADOS STAY

THE TORNADOS are to carry on—despite losing three members of the group, including leader and drummer Clem Cattini. Clem plans to concentrate on session work. Jimmy O'Brien (organ) and Stuart Taylor (lead guitar) have also quit. The group's manager, Joe Meek, is getting together with the two remaining members—Ray Randall (bass gtr) and Brian Irwin (rhythm gtr)—to pick a new leader and reform the Tornados.

## A voice from the past

ONCE upon a time there was an American singer full of youthful exuberance—brash maybe but interesting because he offered a brand of song that he made peculiarly his own, and his records sold by the million in the 1950s. His name? Guy Mitchell. His songs were "Truly Fair", "The Roving Kind", "There's A Pawnshop" and "Belle, Belle, The Liberty Bell". And they were all there when he started a week's cabaret at Mr Smith's, Manchester, on Monday. But the confidence and the strutting gestures have gone. It was a nervous, apprehensive Guy who made little use of the cabaret floor as he seemed to hurry through a dozen of his one-time hits, with little of the old fire in his voice. More than half of his audience were sympathetic, trying to will a nostalgic flashback, but for the other half, weaned on electronics, he was just a ghost from the past, quaint and rather square, perhaps.—J.D.



● EVANS — concert

## EVANS CONCERT FIXED

RONNIE SCOTT is presenting the Bill Evans Trio in one London concert during its season at the Scott Club next month. The concert takes place at the Prince of Wales Theatre, Coventry Street, on Sunday, March 14.

Sharing the bill with Evans, Bassist Chuck Israels and drummer Larry Bunker, will be singer Mark Murphy and the Ronnie Scott quartet. This will be the trio's only British concert.

In addition to the concert and the Scott Club season, the Evans trio are to make two appearances at London's Marquee: on March 7 and 21. Belgian guitarist Rene Thomas opened at the Scott Club on Monday.

### ELLA ON TV

WHEN Ella Fitzgerald concludes her April tour of Britain, she will record two forty-five minute TV programmes for BBC2. One will be a "Songbook" programme, on which Ella will have orchestral backing. The other will feature her with her regular accompanists, the Roy Eldridge Quartet. Terry Henebery will produce the programmes which will probably be recorded on April 23 and 24.

### NEW CLUB

THE New Sedalia Jazz Band is to open its own jazz club in London's West End, meeting on Wednesdays at the Roebuck, Tottenham Court Road, from February 24. The club will be known as the West End Jazz Club and will be run under the auspices of the West London Jazz Society. Line-up of the Sedalia group is: Mick Burton (tpt, clt, kazoo), Mick Sutton (tpt), Derek Elze (clt, alto), John Wurr (clt, trn), Bob Renvoize (tbn, cnt), Nobby Clark (bjo), Brian Austin (pno), Dave Williams (basa, tmb) and Richie McGabdam (drs).

### MUSICAL SERVICES

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MUSIC to lyrics / voices / tape.—34 Sudbury Avenue, Wembley, WEM 3489.  
WANTED. Singers for recording, and lyric writers, urgently.—Box 4693.

## FOLK FORUM

### FRIDAY cont.

THE ATLAS, S.W.6. JOY MYMAN.

THE FRIDAY CLUB, 2 Regent's Park Road, N.W.1. LOU KILLEN, FRANKIE ARMSTRONG.

### SATURDAY

ALL NIGHT FOLK, 23 Gerrard St., Mid-4 a.m. GERRY LOUGHRAN, DON PARTRIDGE.

ALL THE HAMPSTEAD TINKERS at the SCOTS HOOSE, Cambridge Circus. 8 p.m.

AT THE CELLAR. No session this week. Back again on February 27.

HOOTENANNY, BALLADS AND BLUES, Black Horse, Bathbone Place, W.1. ALEX CAMPBELL, GERRY LOUGHRAN, MIKE RODGERS, PETE DYER.

TROUBADOUR, Early Court, 10.30. BRIDIE & JACQUELINE, ALEX CAMPBELL.

### SUNDAY

BATTERSEA, Nag's Head, York Road. RON SIMMONS.

DEREK SERJEANT, DIZ DISLEY.—HITCHIN.

HAMPSTEAD, JOHN PEARSE, Terry Gould, the N.W.3. The Enterprise, opposite Chalk Farm tube station, 7.30.

KINGSTON, Union Hotel, 8 p.m. ROD STRADLING, GARY OWEN, FRANK SMYTH.

OLIVE TREE, Folk Club, Brighton Road, South Croydon. Dave and Allen, guitar and harmonica duo. Afternoon, 3-6 p.m. Come early. Singers welcome.

ROBIN HOOD, Potters Bar, 7.30 p.m. Workshop and Hootenanny. All singers welcome.

THE SINGERS' CLUB Sunday, February 21 7.30 p.m. New Merlyn Cave, Margery Street, W.C.1. (Nr. Mt. Pleasant P.O.) Bert Lloyd, Bob Davenport, Tim Lyons.

ST. ALBANS. Queen's Hotel, 7.30 p.m. Gordeanna McCulloch and the Residents.

STARTING GATE, Station Road, Wood Green. GERRY LOUGHRAN, NEW OLD TIMERS. 8 p.m.

TROUBADOUR, Susan Rose, Bert Jansch.

### MONDAY

ACCENT ON HUMOUR! BARNET and WHETSTONE. Black Bull, High Road, Whetstone, N.20. LES BRIDGER, DENNIS O'BRIEN, VAL BERRY, JAMES BOYS.

CRUBEEN CLUB, Winstanley Arms, Winstanley Road, Clapham Junction. THE TAVERNERS and TONY DEANE.

HEANEY — KELLY — Byrne — Sullivan. Clarence, opp. Finsbury Park Tube. Weekly at 8.

ROUNDHOUSE. NEW OLD-TIMERS. MIKE PETE. BOB SESSIONS.

STRATFORD FOLK CLUB. Railway Tavern, Angel Lane. RESIDENTS and GORDEANNA McCULLOCH.

### TUESDAY

ANNE BRIGGS — Bert Jansch in New Ventures at The Scots Hoose. Weekly at 8.

CROWN, TWICKENHAM. Terry Masterson, Johnny Joyce, John Benbourn.

FLAMINGO CLUB, PETE STANLEY and WIZZ JONES, DON PARTRIDGE.

MITCHAM BUCK'S HEAD. — BLUES CONCERT!! BRIAN KNIGHT, LEVEE BREAKERS, DAVE SMITH and ALAN CORDER. 7.30 p.m.

THE LOFT BLUES CLUB, Rosemary Branch, Southampton Way, S.E.8. JO-ANN KELLY with the BLUES BY NIGHT.

TROUBADOUR, Thameziders

WINDSOR, Star and Garter. DAVY GRAHAM.

### WEDNESDAY

BOREHAMWOOD RED LION. — BERT JANSCH, LES BRIDGER, GUESTS

FOLK AT THE HOOSE, Scots Hoose, Cambridge Circus. MARTIN WINSOR and The Poachers. COME ALL YE Singers welcome

NOTTING HILL GATE. Mercury Theatre, Ladbroke Road. PAUL McNEILL, MARY APPS, BARRY THOMAS

SURBITON Assembly Rooms, 5 p.m. DEREK SERJEANT, JOHN ISHERWOOD, PAT NELSON

TROUBADOUR, Pilgrims Folk

FOLK DIRECTORY 1965

The Folk Service Year Book including folk clubs, singers, magazines, record labels, folk customs, etc., etc. 3/- (postage 6d.) (Members of F.F.S.S. 2/6d.) THE FOLK SHOP Cecil Sharp House, 9 Regent's Park Road London, N.W.1



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**THE BIRDS**

Tuesday, February 23rd  
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**BACK O'TOWN**

Thursday, February 25th  
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For details of the Club from the Secretary  
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**DOWNBREAKERS** Adm. 4/6

Fri., Feb. 19th — R. & B.  
**THE IMPULSIONS**

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## FLAMINGO & ALLNIGHTER CLUBS

33-37 Wardour St., London, W.1  
Gerrard 1549, Guests welcome.  
Tony Harris & Rik Gunnell present:

Thursday (18th) 7.30-11.30 p.m.  
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**RONNIE JONES & NIGHT-TIMERS**

Friday ALLNIGHT SESSION 12-5 a.m.  
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Sunday EVENING SESSION 7-11 p.m.  
**CHRIS FARLOWE**

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**THE DYNAMIC**

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**KINGS ARMS, PECKHAM, RYE.**  
Tonight, Thursday, 18th. Shake Keen, Ray Worley, Coleridge Goode, etc. Friday, 20th. Dick Morrissey Quartet, Phil S. Ammon. LATE NIGHT Thurs., Mar. 4. Tubby Hayes Quartet, South London's De-Luxe Jazz Club, FULLY LICENSED.

**PETE RICHARDSON Band.** — Great Portland Street, W.1.

**PIANO MUSEUM CONCERT.** Vic Kettle Modern Jazz Unit, 7.45 p.m. 388 High Street, Brentford. Thursday, February 25. Refreshment ticket entry 3s. 6d.

**THE HOPBINE (N. Wembley Stn).** TOMMY WHITTLE QRT. **KENNY BAKER**

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Admission 2/6

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BLUES INCORPORATED

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Admission 2/6

All enquiries GER 3171 — LEE 7692

## FRIDAY cont.

**ERIC SILK'S** Southern Jazzband, Southern Jazz Club, at Ex-servicemen's Club, Harvey Road, Leytonstone, next door to "Red Lion".

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**PETE RICHARDSON Band** — Hillingdon.

**RAILWAY HOTEL,** Harrow, Wealdstone. The R.B.Q. 7.30-11.

**SIX BELLS,** Kings Road, Chelsea. **BROTHERS GRIMM.**

**STARTING GATE, WOOD GREEN.** COLIN PETERS QUINTET, IAN CARR, DICK MORRISSEY.

**THAMES CITY JAZZBAND.** Perseverance, Vassall Road, Brixton.

**VOODOOS — DERBY LOCARNO.**

## SATURDAY

**ERIC SILK.** Ken Colyer Club.

**NEW SEDALIA JAZZ BAND,** South Side Halls, Prince's Gardens, S.W.7.

**REGENT ST. POLY RAG BALL**

**DAVE BERRY & THE CRUISERS** 7.30-11.30 Little Tichfield Street, W.1, 7s. Bar.

**SIX BELLS,** Kings Road, Chelsea. **SANDY BROWN BAND.**

**VOODOOS — MAIDSTONE.**

**WOOD GREEN: MIKE DANIELS!**

## SUNDAY

**BEXLEY** — Black Prince Hotel, **GRAHAM BOND.**

**BILL BRUNSKILL.** Fighting Coaks, Kingston.

**CLUB OCTAVE.** Bluesy modern jazz with LENNIE BEST QUARTET. Haybrough, Southall.

**COOKS, CHINGFORD.** Royal Forest Hotel. **TERRY LIGHTFOOT'S JAZZMEN.**

**GOTHIC JAZZBAND.** Real New Orleans Jazz. Lunchtime session. Lord Ranelagh, Warwick Road, S.W.5 Earls Court Tube.

**RAILWAY HOTEL,** Harrow and Wealdstone. 2nd Thoughts. 7.30-11.

**SUNDAY LUNCHTIME.** Modern Jazz. Guest stars, Prince of Wales, High Road, Tottenham.

**THAMES CITY JAZZBAND,** Metropolitan, Farringdon Road. (Lunchtime session).

**VOODOOS — HASTINGS.**

**WOOD GREEN: ALEX WELSH!**

## MONDAY

**ANGEL,** King Street, Hammer-smith. Free every Monday. Ruan O'Lochlainn's Jazz.

**BEXLEY,** Black Prince Hotel. Chris Barber Jazzband.

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Cooks Ferry Inn  
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**CHINESE R. & B. CLUB.** Brighton Aquarium  
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**CROWN, MORDEN.** ALAN ELDON. Interval: Colin Banagan.

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**READING.** KEN COLYER, KEN COLYER. The Bell, Oxford Rd. All welcome.

**TEW CLUB.** Hertfordshire Arms, Watford. First night, March 2. R&B. M.B.S.

**THE CLIQUE.** Railway Hotel, Harrow and Wealdstone. 7.30-11.

**WOOD GREEN: MIKE COTTON**

## WEDNESDAY

**BYFLEET HOTEL,** West Byfleet, **PETE RICHARDSON Band.**

**HIGHWAYMAN, CAMBERLEY** (Upper College Ride). Michael Garrick Trio, **LENNIE BEST** and **COLERIDGE GOODE.**

**HOOTER, CROYDON.** The Derek Newham Trio — Tony Dickinson.

**LE JAZZ HOT** at the Gun, Croydon. **LES TAVERNERS.** It's all free, folks!

**NEW SEDALIA JAZZ BAND,** West End Jazz Club (W.L.J.S. affiliated). Roebuck, Tottenham Ct. Rd., W.1

**THAMES CITY JAZZBAND,** Metropolitan Tavern, Farringdon Road, E.C.1.

**TWICKENHAM.** We regret that our weekly sessions are discontinued. We will now have one session each month, featuring **KEN COLYER.** Next Session: March 10.

## FAN CLUBS

1/4d. per word

**GRAHAM BOND ORGANISATION** Fan Club — Send s.a.e. to Janet, 24 Alexandra Mansions, West End Lane, London, N.W.6.

**KENNY BALL** Appreciation Society. — S.a.e. to Miss Pat Saunders, 18 Carlisle Street, W.1.

**LONG JOHN BALDY** fan club to join s.a.e. Pat Hall, 9 Greenway, Eltham, S.E.9.

**THE MOODY BLUES** official fan club. — Send s.a.e. to Miss Betty McGovern, The Secretary, 79a Warwick Square, London, S.W.1.

**VINCE PHILPOTT** and **THE DRAGS FAN CLUB.** Pen, paper, envelope, stamp, lick and is. 6d to Joy Miller, 187 Abbott's Drive, North Wembley, Middx.

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Thursday, February 18th  
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Friday, February 19th  
**TOMMY WHITTLE**  
Saturday, February 20th  
**KATHY STOBART**  
Sunday, February 21st  
Lunchtime — **LENNIE BEST**  
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**ED FAULTLESS TRIO**  
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**MARQUEE**  
90 WARDOUR STREET LONDON, W.1  
Phone: GER 8923

Thursday, February 18th (7.30-11.0)  
★ **ROD STEWART** and the SOUL AGENTS  
★ **JOHN LEE'S GROUND HOGS**  
★ **THE T-BONES**  
★ **THE VAGABONDS**  
At 8.15 Radio Luxembourg recording of "Ready, Steady, Radio"

Friday, February 19th (7.30-11.0)  
★ **JOHNNY DANKWORTH** AND HIS ORCHESTRA with **BOBBY BREN** and Guests  
★ **RONNIE ROSS QUARTET** FULLY LICENSED BAR

Saturday, February 20th (7.30-11.0)  
★ **DUKE ELLINGTON** with guests from the **DUKE ELLINGTON ORCHESTRA** and hosts **STEVE RACE** and **SINCLAIR TRAILL**  
★ **THE NEW JAZZ ORCHESTRA**  
★ **THE BLUES SECTION**

Monday, February 22nd (7.30-11.0)  
★ **THE MOODY BLUES**  
★ **MARK LEIMAN FIVE**

Tuesday, February 23rd (7.30-11.0)  
★ **THE WHO LONDON 1965**  
★ **THE BOYS**

Wednesday, February 24th (7.30-11.0)  
★ **"RENT PARTY"**  
★ **FOLK MUSIC AND TRADITIONAL JAZZ**  
★ **HAMILTON FOLK FOUR**  
★ **ALAN ROGERS QUARTET**  
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They're little better than local outfits

# Don't British groups care?

**A** RECENT emigrant to Australia, I was delighted to find English pop shows in Sydney.

But the Honeycombs and Kinks were barely more polished than local groups. The Manfred Mann outfit was a big improvement but their actions were distinctly amateurish.

It looked as if they weren't making much effort for an overseas audience. Is this the universal reaction for British pop groups playing abroad?—Miss P. C. BROTHERTON, Sydney, Australia.

## Lucky?

**F**RANK MARNIER'S statement that Dylan has "written more by luck than good judgment a couple of pleasant ballads", is utter rubbish (MM February 6).

Dylan's songs, such as "John Brown" and "God On Our Side", are social commentaries and express personal feelings. They could never be described as pleasant ballads.

## MAILBAG

**GRAHAME GARDINER**, Ruislip, Middlesex.

### Animals, too

**W**HILE not wishing to detract from the Animals' obvious success at the Apollo Theatre, it should be pointed out that Charlie Barnet's band and, I believe, Bunny Berigan went down pretty big there!—**JOHN KENDALL**, Dobell's Jazz Record Shop, London WC2.

### Surprise

**S**URELY reader R. C. Mephram cannot have heard "Cast Your Fate To The Winds" when he asks for new ideas in pop music (MM February 6)?

There are too many surprises and changes in this recording to allow time for yawning. Sounds Orchestral and John Schroeder should lose no time in bringing

another similar record forward.—**Mrs. E. TRIMMELL**, Cardiff, Glam.

● LP WINNER

### Pen pal

**T**HE iron curtain has not quite lifted and it is difficult to communicate between our countries.

But I would like very much an English pen friend interested in jazz, rock-n-roll and big beat.—**IVAN KALMAR**, ul, Febr. vif. 21, Bratislava, Czechoslovakia.

### Switch

**I** NEVER thought I'd live to hear two such outspoken jazz oracles as Humphrey Lyttelton and Steve Race heartily introducing pop music on the radio. Ah well, if you can't beat 'em.—**GRANT LOCKHART**, Clackmannanshire, Scotland.



**DIONNE WARWICK** and songwriter Burt Bacharach are the greatest team since Spurs did the double. They have revolutionised ballads from both the singing and composing angles. But what a pity we have to put up with so many second, third and fourth rate attempts to copy their success. When will the pop world ever realise that it is only the originals who stay at the top?—**JOHN SIMPSON**, Nelson, Lancs.

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## Ella? Sinatra? Let's hear the Things!

### Pop-folk

**N**O beat group has yet recorded a folk song and I do not know of one that presents folk songs in live performance. For that matter very few songs by pop folk groups are folk songs.

"Blowing In The Wind" and "What Have They Done To The Rain" may be good songs and are certainly preferable to the usual inanities of rock and beat, but it is misleading to call them folk.—**IAN CAMPBELL**, Ian Campbell Folk Group, Mosely, Birmingham.

### Caroline

**C**ERTAIN people are trying their utmost to get rid of Radio Caroline.

It's no good saying people don't want to be entertained by radio all day because they do, and we don't all want to listen to Family Favourites or Woman's Hour.

Radio Caroline is doing a great job in bringing enjoyment to the teenage public, and let's face it, they are the ones who really count in this big beat world.—**MISS J. SALISBURY**, Blacon, Chester.

### Stick to sound

**O**N the recent BBC TV appearance of the Erroll Garner trio, the bass and drummer were hardly ever heard.

I can well understand why most pop shows have the artists miming to their records if this is the best TV engineers can do.

**I**T is high time that Alan Freeman started to play some more commercial material in the LP spot on BBC Light's "Pick Of The Pops".

The majority of the public would much rather listen to the Pretty Things than Ella Fitzgerald or Frank Sinatra. This music should be reserved for late night shows only.—**IAN SCOTT**, Lancing College, Sussex.

### Proby's pants

**W**HY all the fuss about P. J. Proby's act? Freddie and the Dreamers take their trousers off and I haven't heard any complaints about them!

It seems several jealous people are out to ruin Proby's career in England.—**JOHN BAKER**, Spalding, Lincs.

### Yardbird year

**T**HE YARDBIRDS are one of the brightest groups around, with a great LP and two singles.

Yet their records are hardly ever plugged.

Unless something is done, five live blueswailing personalities will be wasted. Let's help make 1965 the Yardbirds year.—**MICHAEL SEAN O'GORMAN**, Sherborne, Dorset.



**FREDDIE GARRITY**  
—why the fuss?



**ELLA FITZGERALD**—late-night only

I suggest that visiting jazz greats are put on sound radio in future.—**E. WATSON**, South Elm-sall, Yorks.

### James Brown

**W**HY all the sudden interest in James Brown?

Don't think I am not pleased but I hope he does not have a British number one hit, and drift into obscurity like so many of our groups.

Let's hope he has the lasting success an artist of his calibre deserves.—**MICHAEL PAGE**, Orping-ton, Kent.

### Billy's blues

**I** AM distressed at the progress of Billy J. Kramer's record career.

Mr. Kramer has a beautiful deep voice and it seems futile to waste it on the materials he has been given of late.

The people concerned should find titles for Billy in a lower register which would showcase his mellow voice.—**CAROLE A. BENNETT**, Wirral, Cheshire.

## THE LAST WORD

A PERSONAL LOOK AT TODAY'S POP FIFTY

■ Apart from the absence high in the hit parade of the Beatles, today's Pop 50 is one of the most satisfying for a long time. Whether you like the sound of the Seekers or not, it's refreshing to see a new name, and hear a new sound, at the top. It means the chart is wide open—at least, while the Beatles and Rolling Stones are comparatively silent.

■ The group sound is still powerful. The Animals' "Don't Let Me Be Misunderstood" is a great record, with Eric Burdon's vocal impressive and the song very strong. Marianne Faithfull is going well with "Come And Stay With Me", written by Jackie De Shannon.

■ Jim Reeves is enjoying another big hit with one of those records that, though pleasant, sound rather samey as follow-up singles. Sandie Shaw's "I'll Stop At Nothing" is one of her best. It's a shame Betty Everett didn't go higher with the fantastically good "Getting Mighty Crowded". With Dusty Springfield as unpaid publicist, Betty ought to have scored bigger.

■ Right now, Dusty ought to be a little concerned about her own latest. Thirty-five is not a very promising position. Manfred Mann's group has a big following, but its run of success at the top seems to have come unstuck with "Come Tomorrow". Being in Australia during the record's important period could not have helped.

■ Wayne Fontana's "The Game Of Love" is snappy and highly commercial and a good follow-up to "Um". And Roy Orbison, with "Goodnight" up 15 places to 15 today, started a British tour this week. This must give him a king-sized hit.

■ But there's something significant about today's hit parade: sounds and music are selling rather than group images and long hair. The records they make are becoming more important than the people who make them. It's a sobering thought.

Ray Coleman

## NEXT WEEK

**MARIANNE FAITHFULL** reviews the new pop singles in **BLIND DATE**



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