

Melody Maker

Win Donovan's
harmonica
and harness

TURN TO PAGE NINE



May 1, 1965

9d. weekly

HIYA BOO



DYLAN
FLIES
IN—
SEE
PAGE 3

EXCLUSIVE

RAY COLEMAN

HEARS THE

BEATLES NEXT

No.1 SINGLE

THE Beatles' next single, "Help!" is the sort of song John Lennon and Paul McCartney have been aiming to write for a long time.

It is the nearest they have come to doing a straight rock number. McCartney has been keen on doing "a Little Richard-style rocker" since the Beatles started.

"Help!" is a raving, pounding song featuring Lennon on lead vocal with Paul coming in on an attractive counter-melody, and George Harrison singing what he describes as "Chris Curtis falsetto parts."

Harrison's guitar work is dazzling and he says of the record: "I'm knocked out by it — it's probably the best single we've done."

The song is the title track of the Beatles' film currently being completed. The picture's title has been changed to "Help!" from "Eight Arms To Hold You".

Beatle George said: "It will be out as a single to tie up with the film—about a fortnight before the picture's premiere at the beginning of August."

The story-line of "Help!" is about a plea for help by someone who is "down" and the line "Help Me Get My Feet Back On The Ground" is repeated several times in the song.

It is a great record with the Beatles in instrumental and vocal top form — and better than "Ticket To Ride".

"Help!" is a new Beatles sound — but still unmistakably them.



• GEORGE

EXCLUSIVE

BARRON KNIGHTS * JAMES BROWN * FREDDIE * ANIMALS * HERMAN



MANFRED * TONY BENNETT * DICKENSON * GEORGE LEWIS * BILLIE



SCREAMS

FOR DYLAN

M M
SPECIAL

WORDS

Max Jones

Ray Coleman

PICTURES

John Hopkins



DYLAN PLUS BULB

BOB DYLAN got the full star treatment at London Airport on Monday night. A mainly young crowd of about 150 created chaos as the 24-year-old "folk poet" left the Customs Hall.

Some wore Bob Dylan hats; some showed CND badges; they carried autograph books and copies of his newest hit, "Subterranean Homesick Blues."

They carried him—pulling at his hair and tugging at his clothes—into a press conference. He looked a bit white and shaken, but he laughed it off. "It was okay—they didn't hurt me. They just gave me a haircut. I'm ready to get drunk now!"

Looking round through a mob of police and TV and radio men, Dylan said: "I want to make sure my friends got through." These included Joan Baez, manager Al Grossman, and publicist Ken Pitt—nursing a bleeding hand after the melee.

MOCKING

Earlier, baggage had been sent flying in the main airport foyer; a pane of glass smashed; and Lena Horne, who had just arrived to meet friends, went by totally unnoticed.

Wearing sunglasses, black jacket, open-necked blue denim shirt, blue jeans and black leather boots, Dylan was in mocking mood as he faced a battery of journalists' questions.

He parried queries about his friendship with Joan Baez—and asked if he would marry her, Bob said: "I might marry her arm."

A few minutes earlier, as Joan Baez stood a few feet from him, Dylan was asked if she was over here with him.

"Yes, I think she came along," he said.

Then the press asked questions. "Are the Beatles on the way out?"

"They will never be on the way out—you know that."

Have you ever heard of Donovan?

"Donovan what?"

How long will your British concerts last?

JOAN MAKES POP 50 —'IT'S SO STRANGE'



JOAN BAEZ

WHEN the Melody Maker told Joan Baez, who flew in with Bob Dylan on Monday evening, that she had made the Pop Fifty with her single, "We Shall Overcome", she was more than pleasantly surprised. "That's very strange," she said, "very strange. I can't understand why that should happen."

Oh to be a simple folk singer again

"About an hour and a half."

What numbers will you include?

"I don't know yet."

Have you written any songs about Britain since you were last here?

"No, not about that. I didn't write 'Mrs. Brown You Have a Lovely Cheese'." (Smiles.)

Have you ever written anything about Vietnam?

"No, I don't write ABOUT anything."

Did you play amplified guitar on "Subterranean Homesick Blues"?

"No. I played my own guitar. I just fool around with amplified sometimes."

How much do you think the Beatles contributed to your wide success here?

"I find it very hard to understand the meaning of the word success. I don't understand commercial success either. I like the Beatles—I think they are the best. I don't know what they said about me, or anything."

Which pop singers do you like?

"I don't really know too many other pop singers. I've just got my own things to do. I would just like to sing for whoever wants to hear me."

Did you write any songs on the plane here?

"I made a few notes—I call it stabbing the paper."

What is your message?

"Keep a good head and always carry a light bulb." (Dylan sat throughout the conference brandishing an outside electric light bulb. He refused to be drawn on its exact significance.)

Bob then had a question to put to us.

"Where's Christine Keeler?" Someone asked if he wanted to write a song about her. "No, I just want to meet her," said Dylan.

TRUTH

● BUT why had so many young people made the long journey out to the Airport on a miserable, wet night, to meet Dylan in?

Said Jane Evans of Slough: "I think that anyone who writes a song like 'Blowin' In the Wind' at 20 must have something."

Said Roy Wiffin, aged 20, of Hounslow West: "I think he has great quality in his songs—and I don't think he needs the Beatles as his publicists either."

"He isn't a great singer at all—but he does sing the truth."

Pamela Barron, record shop assistant of Swanley, Kent: "I know all his records but I've never seen him." What did she think of his "Subterranean" single? "No—a mistake," she said.

Back in the conference room, Dylan was still being prodded about Donovan.

"Where is he, this Donovan?" said Dylan. "Let's get him out of here—put him on the wall!"

And before making a fan-evading sprint to the car taking him to London's Savoy Hotel, Dylan shrugged. "Oh to be a simple folk singer again."

BUT HE DIDN'T LOOK AS IF HE MEANT IT.



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MEMPHIS — Tuesday



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YOUR SHOWBIZ WEEK

THURSDAY

TOM JONES leaves for his first American trip aboard a New York flight from London Airport (11 am).
Plymouth jazz fans can hear American trombone star **Vic Dickenson** with **Terry Lightfoot's Jazzmen** at the city's **Hoe Theatre**.
Last two days to hear leading South African jazz group the **Blue Notes** at London's **Ronnie Scott's Club**.

FRIDAY

BOB DYLAN opens his British tour at Sheffield City Hall. Sorry—it's a sell-out!
Kinks, **Yardbirds** and **Goldie** and the **Gingerbreads** kick off their concert tour at Slough Adelphi.
New singles out today include **Marianne Faithfull's "This Little Bird"**—and the same title by the **Nashville Teens**.
On TV's "Ready, Steady Goes Live" at 6.8 pm are the **Searchers**, **Georgie Fame** and the **Blue Flames**, the **Rockin' Berries** and **Chubby Checker**.

SATURDAY

GUITAR genius **Wes Montgomery** is back for a week at London's **Ronnie Scott Club**.
Shirley Bassey and the **Cyril Stapleton Band** in

concert at Birmingham Odeon.

"Saturday Club" (Light, 10 am) stars **P. J. Proby**, **Cilla Black**, **Searchers**, **Roger Miller**, **Zombies**, **Sounds Incorporated**, **John Mayall's Bluesbreakers**.

"Thank Your Lucky Stars" (ITV, 5.50 pm) guests are **Cilla Black**, **Sounds Incorporated**, **Julie Grant**, **Merseybeats**, the "In" **Crowd**, **Bobbie Jameson**, **John Hammond** and **Val McKenna**.

Panellists on BBC-TV's "Juke Box Jury" (5.15 pm) are **Dora Bryan**, **Sarah Miles**, **Dave Clark** and **Chris Andrews**.

SUNDAY

THE Everly Brothers arrive. Fans wanting to meet **Don** and **Phil** note that they'll be coming in from Amsterdam on **KLM Flight 127** at 2 pm (London Airport).

Ted Heath's "Swing Session"—featuring the **Heath band** and the **Dick Morrissey Quartet**—takes place at London's **Marquee** (7.30 pm).

Wayne Fontana, **Them**, **Fourmost**, **Rockin' Berries** and the **Artwoods** in concert at **Wolverhampton Civic Hall**.

Dusty Springfield opens cabaret week at **Fiesta**, **Stockton-on-Tees**.

American blues singer **John Hammond**, **Champion Jack Dupree** and **Derroll**

Adams star in concert at London's **Conway Hall** (3 pm).

"Easy Beat" on the **Light** features **Rockin' Berries**, **Lulu**, **Wout Steenhuis**.

MONDAY

AMERICAN singer **Terl Thornton** currently starring at London's **Cool Elephant** nightspot.

U.S. trombone star **Vic Dickenson** with the **Terry Lightfoot band** at **Leicester's Il Rondo**.

TUESDAY

BILLY FURY package, starring **Pretty Things**, **Dave Berry**, **Brian Poole** and the **Tremeloes** and the **Zephyrs** visits **Hull ABC Theatre**.

Last chance to see American jazz violin ace **Stuff Smith** at **Annie's Room**, **Covent Garden**, **London** (cabaret starts about midnight).

Memphis Slim opens a new British tour at **Kloooks Kleek jazz club**, **West Hampstead**, **London**, alongside the **Alex Harvey Soul Band**.

WEDNESDAY

JIMMY WITHERSPOON, great American blues singer, opens three-week season at **Annie's Room**, **Covent Garden**, **London**.

Ronnie Ross band stars in "Dixieland Revisited" on **BBC2-TV** (10.5 pm).

DESPITE OFFICIAL OPPOSITION . . .

US riot squad out for British groups

NEW YORK, Tuesday—British acts dominated headlines here this week, with three appearing on major shows in New York, and three others on the one-nighter circuit, playing to raging mobs of fans. Despite the success of all the acts in their current stints, their visits were underscored by a gathering storm of problems involving the performing unions, the immigration and naturalisation service, and the Department of Labour.

When acts did succeed in getting into the States, membership fees in the various unions involved were taking a big bite of their paychecks for their performances here. Jackie Green, in charge of the British booking area of Associated Booking, said: "I wish I could get back to the agency business. I feel like a diplomat with all these contacts with unions, immigration and the labour department."

Gerry and the Pacemakers, sharing top billing with one Righteous Brother and the Tamla Motown Revue in Murray Fox Theatre, helped set a new one-day record for takings at Brooklyn's Fox Theatre.

Across town, at the venerable New York Paramount Theatre, **Morris Ley**, head of Roulette Records, who opened the theatre after a long period of darkness, was also counting up his money.

Levy's show features the fantastically successful TV personality, **Soupy Sales**, on a bill which includes the **Hullabaloo** and the **Hollies**.

Herman's Hermits, who arrived here last week, were stormed by 4,000 fans at their opening concert in New Jersey this week, and became frightened enough to consider blowing the date and leaving town. They finally played when police reinforcements arrived, and went on to Allentown, Pennsylvania, the next night. It was the same story there, and later in the week in North Carolina, Kentucky and Texas. They're due for the **Ed Sullivan Show** June 6.

Freddie and the **Dreamers** performed for 5,100 wild and screaming kids at Syracuse in a concert which was stopped

REST OF THE US NEWS

LOUIS ARMSTRONG hosts Hollywood Palace TV show on May 1 — his 50th anniversary in showbiz. **DIAHANN CARROLL**, **EDWARD G. ROBINSON** and **JIMMY DURANTE** will toast him . . . Modern jazz pianist **ANDREW HILL** and group for European tour soon.

DUKE ELLINGTON trumpeter **COOTIE WILLIAMS** recovering after surgery in Interfaith Hospital, Jamaica, Long Island . . . **MILES DAVIS**, in hospital for bone surgery in New York, has cancelled all work until after June 1. He is expected to be in hospital for about three weeks . . . Another jazz star in hospital — the Roosevelt Hospital, New York — after operation is drummer **GEORGE WETTLING**.

CLIFF RICHARD's "The Minute You're Gone" is now breaking hot in America . . . **NINA SIMONE** opened long string of U.S. college dates this week . . . **PEARL BAILEY** opened four-week stint at Royal Box of New York's Americana Hotel last week.

by police after the crowd stormed through the barricades three times.

The situation reached the point where police summoned the riot squad and water hoses were used.

On the same bill was **Wayne Fontana**. Both he and the **Hollies** were admitted into the country for work only at the very last minute.

hind them both in England and the US, kick off with **Light Programme's "Pop Inn"** and **ITV's "5 o'Clock Club"** (4); **Granada's "Scene At 6.30"** (5); **BBC's "Top Of The Pops"** (6); "Ready, Steady, Goes Live!" (7); **ABC's "Thank Your Lucky Stars"** (9); and finally **BBC-2's "Gadzooks, It's All Happening!"** (10).

Everlys for TV

THE Everly Brothers arrive in Britain on Sunday (2) for a tour of the TV studios. They will not be doing any concerts but major TV and radio shows.

The American singing duo, who have a string of hits be-

Beat and folk

THE New Faces replace **Lorne Lesley** on the bill for **Christian Aid's Beat and Folk Festival** in London's Trafalgar Square on May 9.

Also appearing are the **Ian Campbell Folk Group**, the **Countrymen**, **Nadia Cattouse**, **Tony Blackurn** and **John L.**

Award for Beatles

THE Beatles and **Matt Monro** figure in this year's **Gramophone Record Retailers Association Awards**.

The "Best Pop Single" goes to the Beatles for "I Feel Fine", and the best "Light Vocal" award to **Matt Monro** for "Walk Away".

The award for the "Best Light Orchestral Record" goes to **Helmut Zacharias** for "Tokyo Melody".

Joe Loss's "March Of The Mods" wins the "Best Dance Record" award, and **Bob Dylan** gets the "Best Folk Music Record" award for the LP, "Free Wheelin'".

Of the many versions of "Hello Dolly" **Kenny Ball's** version won the "Best Traditional Record" award.

FOCUS on FOLK

THE Dublin Evening Herald's Joe Kennedy tells me the Dubliners are working on a film, "O'Donoghue's Opera".

A sort of **Beggar's Opera** — "night before Larry was stretched idea" — it is being shot in the famous **O'Donoghue's bar** by TV producer **Kevin Sheldon**.

Kevin hopes to release it on the commercial circuit in Ireland, then perhaps in Britain and U.S. If it is a success he plans another.

Meanwhile, **O'Donoghue's** bulging bar will probably be empty during the **Ulster music festival** at **Castleblayney (Monaghan)**.

Joe mentions, too, that the **Clancys** and **Tommy Makem** are off in June to Australia, New Zealand and Japan. **Liam**, incidentally, reckons that it would take the group the next twenty years to get round the American college circuit which, **Tom Paxton** says, is the only place in the States where it's really happening now.

The **Ian Campbell Folk Group** are back from a short season in Ireland.

They appeared on the TV show, "Pick of the Pops" — a cross between **Juke Box Jury** and **Lucky Stars** — and packed a solo concert at **Bel-fast's Ulster Hall**.

The group have a new LP out this week, "Coal Dust Ballads" — which they feel is their best yet — and tonight (Thursday) they are hosts at their Birmingham club, the **Jug o' Punch**, to three dance teams — rapper and morris units from England, and a Scottish team.

Borehamwood folk-blues club took their music into the public bar when their usual room in the **Red Lion** started bulging.

Occasion was **Linda Drew's** last appearance there before heading home for Canada. Other guests included **Les Bridger**, **Bert Jansch** and **Miriam Mackenzie**.

A mammoth festival with top singers from many parts of the country is planned for **Scarborough** in July.

The festival will last from midday until midnight, will cost at least £2,500 to stage and be held in the grounds of **Scarborough College**.

Mr. John Crawford an official of the festival, being staged by the **English Folk Dance and Song Society** in conjunction with **Scarborough Folk Club**, says that 26 performers have been provisionally booked. Marquee will accommodate 7,000 people.

Julie Felix has been booked for all six "Heart-song" **Radiation TV** programmes set to start in July.

A new London folk-blues club at **Les Cousins**, **Greek Street**, attracted some eighty members to its opening night.

Residents are the newly-formed guitar-harmonica duo, **Simon Lawrence** and **Dave Ramsey**. Guests were **Jo Anne Kelly**, **Les Bridger** and **New Zealand** singer **Dick Butler**.



FREDDIE — a storm

Watson and the **Hummelings**. **Don Wardell** will comper.

During the Festival there will be performances of the winning songs in a nationwide contest organised by **Christian Aid**.

Searchers EP

THE Searchers got busy this week with a hectic round of TV and radio dates, featuring the title song of their new EP, "Bumble Bee".

The group decided to release an EP, instead of a single, as a follow-up to "Goodbye My Love" — "because we didn't fancy another single after another and wanted to change things round a bit".

This weekend, the **Searchers** are on the **Light's "Saturday Club"**. Other appearances for them include **ITV's "Ready, Steady Goes Live"** (April 30), "Lucky Stars" (May 8), **Light's "Easy Beat"** (16).

They tour Scotland for a week from May 24.

Fame: Scandinavia

GEORGIE FAME and the **Blue Flames** tour Scandinavia at the end of May.

They visit three countries and three capital cities where **Georgie's** British hit, "Yeh, Yeh, Yeh", has been very high in the charts.

They open at the **Tivoli**, **Stockholm**, on May 28 followed by **Surivik**, **Sweden** (May 29), **Tivoli Gardens**, **Copenhagen** (31), **Helsinki**, **Finland** (June 1 and 2), and **Gothenburg** (4, 5, 6 and 7).

Tracks for **Georgie's** next single were recorded this week, and the title will be chosen later. It will not be "No No" as rumoured, it is a track from his new EP "Fats For Fame", released on May 7.

Georgie and the group appear on **ITV's "Ready, Steady Goes Live"**, tomorrow (Friday).

Interesting to see that **Surbiton** and **Kingston** club's problem is how to fit in that add-100 members who have to be turned away each week.

Jack Parkinson tells me the average attendance is now 400. Last week they had over 500. Having tried to barge my 15½ stones through the door, I can well believe it.

Barnet and **Whetstone** club's **Dennis O'Brien** has signed as residents traditional balladeer **Val Berry**, and bluegrass specialists, the **Country Bumpkins**.

The club, which meets at the **Black Bull** on Mondays, has enrolled 300 members since opening in February. Next week's guests are **Dave** and **Toni Arthur**, followed by the **Folklanders** on May 10.

The **Spalpeens** are planning to open a second club about now in the **Lewisham** area.

Karl Dallas is competing at the **Singers Club**, at the **New Merlin's Cave**, **Marjorie Street** (near **Mount Pleasant**), **London** on Sunday (May 21). Guests will include **Frankie Armstrong** and **Tim Lyons**.

The following Friday he is to MC a concert by **London University Society Against Racial Discrimination** at **16 Chimes Street, W1**. Among the singers will be **Nadia Cattouse** and **Sydney Carter**.

Romford fans are in for a treat during the coming months.

The local club, which meets Friday and Saturday nights in the **White Swan** (Market Place) has **Matt McGinn** and **Frank Duffy** tomorrow (Friday). **John Hammond** the following Friday, the **Dubliners** (May 9), the **Watersons** (14), **Sandy** and **Jeanie** (15), **Tom Paxton** (21) and **Jack Elliott** and **Derroll Adams** in a town hall concert (28).

And June looks just as promising.

Transatlantic are so confident of the success of **Bert Jansch's** first LP, due out this week, that they are already recording his second.

A second folk-blues club at **Grays, Essex**, got off to a flying start with **Jo Anne Kelly** (resident) and **Pete Dyer** and **Mac**, of the **Groundhogs**.

Grays' other club is doing so well, the landlord has finally bought a new piano. Future guests will include **Pete Dyer**, **Alexis Komer** and **Gerry Lockran**.

The brewery which owns the **White Swan**, **Leicester**, home of the **Couriers** folk club, has just built a new clubroom.

↑

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ANGUS WRIGHT

Ready, Steady, Radio Radio Caroline

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Beatles for Europe and the States

PLANS for the Beatles' first full European tour were completed this week.

They take off for Paris in mid-June and play a show at the French capital's Palais des Sports on June 19. It will be televised.

Other dates include Lyons (June 22), Milan (24), Genoa (25), Rome (27), Nice (30), and then over to Madrid for a concert at the Monumental Bullring (July 2).

On July 3 they play a date in a Barcelona building, and arrive back in London on July 4.

The Beatles' American tour kicks off on August 14, when they are in New York for the Ed Sullivan TV show. This will be screened in the States on September 19.

On August 15, the British stars play a sell-out concert at New York's 80,000-capacity Shea Stadium. Dates follow at Toronto (17), Atlanta (18), Houston (19), Chicago (already sold out) (20), Minneapolis (21), Portland, Oregon (22).

Los Angeles (23 and 25), Hollywood Bowl (26 and 30), and finally San Francisco Cow Palace (31).

The fly back here on September 1.

MEMPHIS IN MAY

SINGER-PIANIST Memphis Slim, American bluesman in Paris, is due in London on Monday (5) for a tour of British clubs with Alex Harvey's Soul Band.

They begin at London's Kloos Kloos on Tuesday (4) and continue at Bromley (5), Nottingham (7), Newcastle (8), Kirkcaldy (10) and London's Savoy Hotel (11).

On Thursday (6), Memphis returns for a day to Paris to do a TV show.

Herman's Hermits are at one with "Mrs. Brown You've Got A Lovely Daughter", and Herman's pal Wayne Fontana is at two with "The Game of Love".

Petula Clark is at three with "I Know A Place", the Seekers four, "I'll Never Find Another You", Kinks five with "Tired Of Waiting For You", Freddie and the Dreamers six with "I'm Telling You Now", Herman seven with "Silhouettes", and the Rolling Stones eight with "The Last Time".

In the top thirty 16 records are British, and five of the top six albums are British, including Julie Andrews on the soundtrack of "Mary Poppins" at number one and the "Sound of Music" at three.

Introducing Herman's Hermits is second.

Among the "action" records are Donovan at 100 with "Catch The Wind", and George Fame at 61 with "In The Meantime".



Beatles arrested? Not really — just another lively scene from the Liverpool four's new film.

Hooker back for long tour

U.S. blues singer and guitarist John Lee Hooker arrives in Britain on May 9 to begin an extensive May-June tour of this country.

Hooker, who has made two previous tours, as well as a single festival appearance, will be accompanied throughout the whole tour by the Cops 'n' Robbers.

He opens at the Majestic Ballroom, Newport, on May 10 and continues at Wallington (11), Bromley (12), London's Kloos Kloos (13) and Flamingo (14). The tour ends on June 13.

peared on top US TV shows, "Shindig" and "Hullabaloo".

As a result of their success they return for a mammoth 57 day tour on the "Dick Clark Caravan" from July 2 until September 6.

On May 5 and 6 the group will be recording at EMI for a new single release at the end of the month.

Before leaving for America their British appearances will include Weston Super Mare (May 1), Greenford (2), Wallington (4), West Hartlepool (7), Dudley (8), Southall (9) and Coventry Airport Hotel (12).

They then join the Kinks' tour for three days at the Odeon, Bolton (21), Odeon, Leeds (22), and Gaumont, Derby (23).

Kramer and the Dakotas, the Moody Blues, Elkie Brooks, Kenny Lynch, Lulu and the Luvvers and Vince Hill.

Keith Fordyce and Ann Nightingale comper the Festival.

P & G: Tokyo

THE Peter and Gordon version of Buddy Holly's "True Love Ways" leapt from 42 to 23 two weeks ago and this week it stands at number 11 in the Pop Fifty, much to the surprise of Peter.

"We thought we had made a good record — but I wasn't too sure of its commercial appeal," said Peter.

"Frankly I didn't think it was right for the commercial market. Gordon disagreed, he was confident we had a hit, and I'm pleased for once to be proved wrong!"

Peter and Gordon flew to Tokyo for ten days' concerts last Friday (April 23).

Heath date

TED HEATH and his Music pay their fifth visit to London's Marquee Club on May 2 for a session opposite the Dick Morrissey Quartet, featuring Phil Seaman on drums.

Heath has re-signed with Decca for a further three years, which will take the band up to 23 years with the label.

Heath told the MM: "This must make the longest stay of any band with one company."

Song Festival

MANY hit-parade stars have been chosen to sing the compositions of prolific song-writers in Britain's first song festival at Brighton Dome on May 24-25-26.

The entrants list reads like a Who's Who of British pop stars—Cliff Bennett and the Rebel Roussers, Dave Berry and the Cruisers, Wayne Fontana and the Mindbenders, the Ivy League, Manfred Mann, Julie Rogers, Mark Wynter, Helen Shapiro, Marianne Faithfull, Maureen Evans, Billy J.

Hollies back

THE Hollies return from a 13 day trip to America tomorrow (Thursday) and will find a contract for a second US visit waiting for them.

The Hollies had a nine day season at the Paramount Theatre, New York, and ap-

chester for Johnny Mathis, will not now take place.

The singer flies into London this weekend and gets to work immediately on an LP.

On May 8 he will fly to Munich to appear the next day at the Bambi film festival awards concert, when he will be backed by Mantovani and his orchestra. On May 10 he will appear on TV from Munich; on European radio from Paris (11 and 12) and return to London for a BBC TV Spectacular (recorded May 13 for June screening). He returns to New York on May 17.

On June 20 he starts a season at the Copacabana in New York.

Buck and Joe

A MERICAN trumpet star Buck Clayton and blues singer Joe Turner fly into Britain on Wednesday (5).

Big Joe Turner is flying in from New Orleans, and Clayton picks up the plane in New York.

The U.S. jazzmen begin their British tour with the Humphrey Lyttelton band at Osterley on Friday (7). The following day, they appear at London's Festival Hall in the "Jazz From Kansas City" concert, with Ben Webster and Ruby Braff.

After that, the tour takes in Redcar (9), Birmingham (10) and London's 100 Club (12).

Brown here

A MERICAN singer-songwriter Oscar Brown opens on May 17 at London's Cool Elephant for a season in cabaret.

He will follow U.S. singer Teri Thornton into the club. Another American, singer-pianist Nina Simone, will star at the Cool Elephant in June.

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Jackie jumps

SINGER Jackie Trent jumped into the Pop Fifty this week with her latest EMI release, "Where Are You Now?".

Jackie is currently appearing with Val Doonican at the Hippodrome, Manchester.

In July Jackie starts an eight-week summer season with Doonican at Douglas, Isle of Man, and in late September she goes to Israel for four weeks in cabaret at the Sheraton Hotel, Tel Aviv.

Jones storm

TOM JONES was at the centre of a disc storm this week.

His new Decca release "Once Upon A Time" came into the chart at 38 this week, and at the same time EMI announced the release of an old Tom Jones recording, produced by Joe Meek. Called "Little Lonesome One", it was made in 1963.

Tom's manager, Gordon Mills, told the MM on Monday: "Joe Meek has got hold of some old recordings. If it's bad, it can harm him. I don't think this one is too bad, but it's definitely not up to Tom's standard today."

Jones has been chosen by Bert Bacharach to sing the title song of the new Peter Sellers film, "What's New Pussycat?".

Bacharach has written the score for the film, which co-stars Peter O'Toole, and Tom recorded the song in London on Monday night.

Tom leaves for America today (Thursday) for the first of his Ed Sullivan TV shows. During his stay he will have a film test at the Universal International studios in Hollywood.

British blitz

BRITAIN'S pop blitz on America reached a new peak this week. British stars take the first eight places in the "Music Business" chart and there are 31 British records in the whole 100.

Cilla-for New York-'I'm not deserting'

CILLA BLACK is to start a three week season from July 26, at the Persian Room of the New York Plaza. Cilla's latest release, "I've Been Wrong Before", moved up to number 32 in the Pop Fifty.

She said this week: "I have no wish to desert the fans—and I have no intention of doing so—but I must progress, and cabaret is the obvious field."

"I feel artists should try to do something different after making successful records. When I was a fan I always wanted my favourite artists to expand. I'm sure it's the right thing to do."

Cilla is now working on the act she will perform at Newcastle's Dolce Vita during the first week of June, and the Club Fiesta, Stockton-on-Tees, two weeks later.

She visits Majorca and Barcelona in July and then New York.

Seekers LP

THE Seekers return from a tour of Ireland on May 3



CILLA BLACK — "I must progress"

and the following day record their next single, and three final tracks for their first LP to be released in late May.

They appear on BBC TV's "Top Of The Pops" on May 6, BBC Light's "Saturday Swings" (May 8) and "Easy Beat" (9).

They fly to Australia on May 23 for their tour and open at the Capital Theatre, Perth, on May 26, followed by appearances at Melbourne (28, 29), Adelaide (31), Brisbane (June 3) and Sydney (4, 5). They fly on to America to confer with Capitol record executives.

They make their American TV debut on the "Ed Sullivan Show" in New York on June 13, and return home on June 15 to open a 16 week summer season at Bournemouth Pavilion on June 17.

Mathis cancelled

THE scheduled May concert dates in London and Man-



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Scott Club stars

THE Ronnie Scott Club in London has finalised its American guest stars for the next five months.

Guitarist Wes Montgomery returns on Saturday (May 1), from a week in Germany with Scott, to play his final week at the Club.

Tenorist Ben Webster opens for a second season on May 10 and will be followed by Zoot Sims and Al Cohn from June 7.

Opening on July 9 is trumpeter Art Farmer and the August guest, from August 12, is tenorist Don Byas.

The full Scott Quartet — Ronnie (tr), Stan Tracey (pno), Rick Laird (bass) and Ronnie Stephenson (drs) — fly to America on May 10 for a month's tour.

Their dates include the Jazz Workshop in Boston, and New York's Half-Note club.

BILLIE

She was planning to live in London—two days later I heard she'd died

FIFTY years ago this month, in Baltimore, thirteen-year-old Sadie Fagan gave birth to a little girl and called her Billie. Three years later, Billie Fagan became Billie Holiday, when Sadie married the father, guitarist Clarence Holiday, in the local Catholic church.

Thus was created a name destined for a high place among those of the jazz immortals. This was the unremarkable beginning of a life that was to become a legend—a life that was one long, heart-breaking blues chorus, spread over hundreds of different bars. Billie Holiday's forty-four years of life were hideously scarred by poverty, dope, drink, prejudice and precipitate police action.

THE LION ROARS

WILLIE THE LION, real name William Henry Joseph Bonaparte Bertholeff Smith, is one of America's veteran piano professors. Now the Lion, whose conversation and character are as colourful as his name, tells his tale in "Music On My Mind". MacGibbon & Kee, 30s. The Lion talks about giants all the way from Morton to Tatum. Here are some of his opinions.

ON HIMSELF

I can't sleep half the time, because I've got music on my mind . . . Of course, those cosmic influences had a lot to do with it . . . Yeah, the Lion roars when the vibrations are right. People say to the Lion, "You look good" — that's how old I am. The truth is delight.

ON YOUNG MUSICIANS

When you mention one of the older men's names to the youngsters, they say, "Oh, he's been around a long time." Sure he's been around a long time—it takes a long time to learn anything. You can't just pop up over night and think you know something like they do today.

ON BLUES

My close friend, the late William C. Handy, who came from Alabama, was the greatest blues composer we have ever produced . . . There is nothing new under the sun and he heard the same Negro music that every other band instrumentalist, singer, banjoist, or piano player heard early in this century; it was just that Handy had more talent for putting what he overheard into an original composition.

ON LOUIS ARMSTRONG

He deserves every dime he gets. He works like a horse, knows how to pace himself, and knows his chord construction.

ON FRANCE

It was always "be my guest" with those folks over there. On my recording dates they would spread out all the sandwiches, caviar and booze I could handle. In New York you are lucky if the recording supervisor sends out for coffee.



MAL WALDRON, who was Billie Holiday's pianist, talks to the MM's Michael Martell

It's difficult to see how it could have been any better. When you are a 20-dollar-a-week call girl at the age of fifteen you tend to get a pretty distorted and desperate view of life.

But out of this wreckage, Billie Holiday created some of the most beautiful, poignant, haunting music that has ever emerged from the birthplace of jazz.

When she died in a New York hospital on July 17th, 1959, I'm convinced there was not a single "believer" who didn't somehow feel guilty. Guilty about the prejudice of others, guilty that she hadn't had better breaks, guilty because, perhaps, she hadn't been accorded her rightful place in the jazz hierarchy.

Somehow, Billie Holiday was an inevitable candidate for the cult of posthumous recognition.

WARM

There are, however, many who didn't have to wait for her death to appreciate her greatness. Among them is Mal Waldron, her accompanist for the last two years of her life.

When I met Waldron this week, he spoke about Billie with the warmth and spontaneity of the dedicated believer.

"She was, for me, the greatest, of course. She was a very warm woman—but also completely candid and down-to-earth. She'd always tell you exactly what she thought of you—she'd say right out if she thought you were beautiful or a bastard.

"And on the stand she'd suddenly change her numbers as the mood took her. That way she'd get a real spontaneous feeling. That's how much of an artist she was.

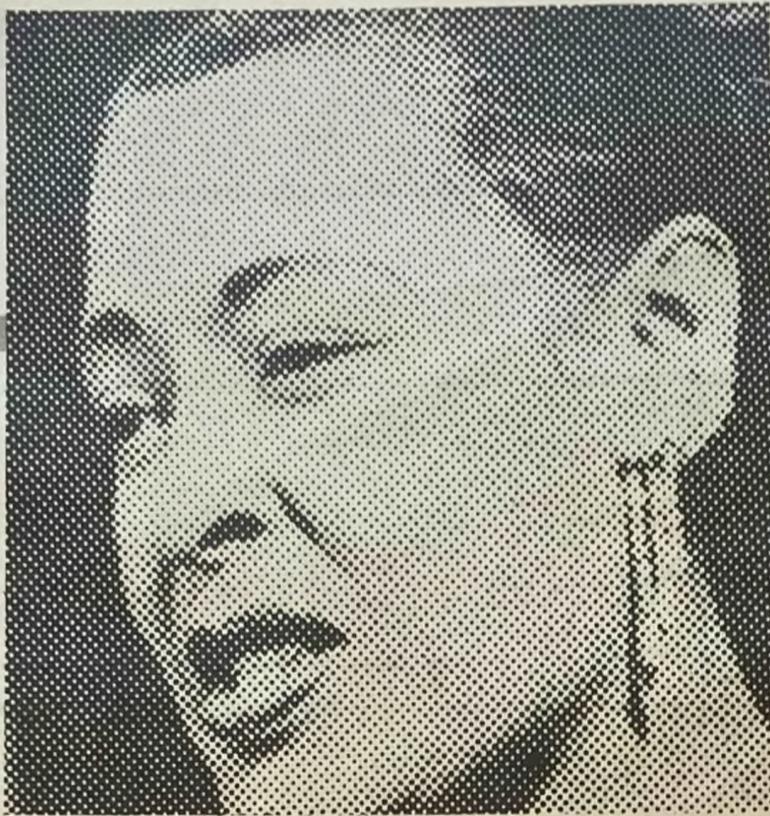
"And everything she sang meant something. She had a beautiful way with words.

"They called her Lady Day—and she really was a lady. When we were on tour we used to hire local bass players and drummers. Sometimes they were good, sometimes they were lousy.

SWING

"But if they were bad, she'd never act up on the stage. She'd wait until we were back in the dressing room before bawling us out.

"She had a fantastic quality for singing behind the beat. Sometimes she'd lag behind to the point where you thought she



the show started. He didn't arrive and Billie was really worried about him.

"So she decided to sing 'Lover man . . . where can you be?' It sounds corny—but by the time she'd finished there were tears in everybody's eyes.

"She was deeply attached to Louis. And she loved kids, too. Louis had two by a former marriage and whenever we went to Los Angeles she'd shower them with toys.

"I remember when she learned my wife was having a baby she wanted to take it from us and keep it for herself.

"She also loved to cook for house parties. She was a good cook, too. Yeah, she could really take care of business with a stove.

"I'm sure she'd have loved to settle down, raise a family and cook for them. But she'd had a lot of troubles with her men.

"I remember once on a plane to San Francisco we started putting a tune together. She wanted it to be the story of her life and she was going to put down all men. But it didn't come out that way in the end.

STAGE

"The tune was called 'Left Alone', and there was a line in it: 'Maybe we'll meet before I die . . .'

"Well, I did meet her—two days before she died. I came to the Metropolitan

hospital where she had been taken with acute cirrhosis.

"A few days before we'd played a concert in New York and Steve Allen, who emceed the show, had to help her on to the stage. She was suffering, but she really sang her heart out that night.

"Afterwards they took her to hospital and it looked pretty bad. But when I saw her she was very cheerful. She was sure she was going to pull through—and I must admit I thought she would make it.

FUTURE

"She told me she had a lot of money—an advance for the movie they were going to make of her life—and that it was all starting to happen.

"She was planning to go to London to settle down there and live. She'd been in April that year and had loved it. She was full of plans for the future.

"Two days later I heard from a friend that she'd died. I couldn't believe it—I was very sad and down in the depths. I couldn't listen to any Billie albums for a year after that.

"It had to happen, I suppose. She wouldn't stop drinking and she never did really kick the dope habit. But Lady Day had an awful lot to forget."

AND SHE HAS LEFT US A GREAT DEAL TO REMEMBER.

Dickenson—man who kicked off mainstream



THE first LP I ever bought, some 10 years ago, was by the Vic Dickenson Septet—and those swinging mainstream Septet sides are still among my favourite albums.

Then, six years ago, I heard Dickenson at Belgian festivals and marvelled at the versatility of the man who could fit equally well with Sidney Bechet and Dizzy Gillespie, and sound his own unique self with both. Now he is in Britain for the first time. I interrupted his breakfast in a London hotel to ask what he had been doing recently.

"I work with a band called the Saints and Sinners," he told me. "We've been waiting for the chance to come over here. Maybe they can't afford us — or maybe they won't take a chance on us. Red Richards is the leader and pianist. He has been over here with Mezz Mezzrow and people. On trumpet we have Herman Autrey who used to be with Fats Waller way back.

"Buster Bailey is on clarinet. He had to go into hospital recently with poison on his kidneys. They put him on a diet and he stayed in there for nearly two weeks but he is out again now. Danny Mastri is on bass and our drummer is Jackie Williams—he is wonderful, and a great showman. He works with Buck Clayton a lot, too.

Nice feeling

"We haven't recorded with this particular group. We did one record before, but it was in a night club—with all that noise, you know — and it was a very bad record. We've been playing together around three years now and I'm very happy. We take suggestions from each other and it works out very nice. There's a nice feeling in the band.

"It's a funny thing but this band has never played in New York, where we all live except for the bass player. The group are in Pittsburgh for three weeks now, with Benny Morton in my place on trombone. Then when I leave here we go to Toronto for three weeks. We also play in Columbus a lot at the place owned by Tony Hendricks, the baseball player.

"We play the same sort of music I played with my own septet on the records—mainly swing, but every now and then we put in a Dixieland number.

"I haven't done any big band work in I don't know how long — except for one night with a society band, not long ago. It was Jimmy Lannin's band, and Bobby Hackett was on the date. They wanted me to play real loud and I can't play loud. I don't have the physique for that and I never did like playing loud. In a big band you don't get the chance to play enough. It's beautiful having that sound behind you, but I like to play.

"When I was with Basie, Dickie Wells was the featured man on trombone. They had Lester Young and all those guys in there, and Jimmy Rushing, too. I'd get to play a solo maybe once a week. The last time I saw James Rushing was about a year ago. He worked in Japan with us.

"The New York scene is very dead now. There is more music, in comparison with size, in Toronto. Anyway, I don't get around much in New York when I'm not working. I figure that going out you just spend a lot of money you don't need to spend."

Vic said that the London Festival Hall session on May 8, on which he will be featured with Buck Clayton, Ruby Braff, Ben Webster and Joe Turner, sounded like a good idea. "I go to Paris for one day for a Festival with Buck and Ben on May 13," he added.

Trying to get Vic to comment on other musicians is an impossible game — I doubt if he has ever passed a derogatory opinion about anyone.

"I like all the trombone players, if they can play," he says. "Everybody has their own way."—BOB DAWBARN.

Bandleader Keith Smith reports from New Orleans

I JUST got back from New Orleans, which I visited twice while I was in the States. I was sitting in and making sessions with Thomas Jefferson, Billie and De De Pierce, Frog Joseph, Louis Barbarin (Paul's brother), Emanuel Paul, Peter Beeage, Kid Sheik, Johnny Wiggs and a great singing drummer named Dave Oxley.

George Lewis was glad to see me, and as he hadn't a trumpet man with him, took me on several jobs. He phoned and asked me to get down, and I said I'd busted a valve in California.

So we borrowed one of Kid Howard's three horns — a wonderful old trumpet he used on the famous Climax sessions. I played that for four or five nights with Lewis at Preservation, and finished up with a record session at San Jacinto Hall.

They used an English guy called Hugh Watts on trombone. A good player, he's been there some time, taking lessons from all the trombonists. He told me Keith Christie originally taught him over here.

My general impression was that there's still plenty of wonderful musicians playing in New Orleans. Men such as Josiah Frazer, Narvin Kimbell, Dave O'Leary, Charlie Hamilton, Slow Drag, Percy Humphrey, trombonist Louis Nelson, whose playing is out of this world, and a lot more.

The men I met are all union musi-

Keith (centre) with Louis Nelson and George Lewis at Preservation Hall. Note the scale of request charges on the wall.



Cyr, Ed Garland and a nice clarinetist, Caughey Roberts, in a parade for some charity. Andrew Blakeney, George Orndorff and myself were on trumpets, Dick Cary on alto horn, and Alton Purnell was Grand Marshall. Blakeney is the king out there, a darned good musician and very underrated. Teddy Buckner's band was too bad, I thought. No guts or swing.

PURIST FEELING

I went to New York, but nothing much was happening and I caught the first plane back to New Orleans. Guitarist Danny Barker confirmed that nothing was happening. He is going to live down in N.O. in the near future.

One of the things that impressed me was the difference in outlook over there. Here, we have this purist feeling among New Orleans fans, and some bands, not to do anything which might be considered commercial. In New Orleans, they treat it as dance music and play what the people want to hear. It's a loser approach. All the bands do that. Of course there are compensations.

At Preservation Hall, the scale of charges for requests is on the wall. Traditional requests, a dollar; others, two dollars; "The Saints", five dollars. And the price doesn't stop requests for "The Saints", not with the tourists. A Texan came in one night, looked at the board, and said: "The Saints' five dollars? Oh, I'll have it twice."

HOW MUCH FOR 'THE SAINTS'—FIVE DOLLARS? I'LL HAVE IT TWICE

clans, and the rate is pretty high. So these men are doing quite satisfactorily. The only drawback is that there are not enough regular bands. You get a different line-up every night. If one leader was to get the best guys into one band, it could be as good a group as there's ever been out of New Orleans.

ORY'S CADILLAC

In between trips to New Orleans I visited the West Coast. Right away I met Kid Ory, who invited me out to his place. He's got a lovely house in Brentwood, out by Beverly Hills, set on its own grounds in a movie star neighbourhood.

I spent the evening with him, and we talked about his chicken-farming days before he returned to music around 1940. He ran the chicken ranch with his brother, and told me they were doing very well with it. But Ory never got to like the early rising involved.

He's not playing now. He's writing some new material and talking about getting a group together to record it. Ory was looking great to me, and I got the impression he still wants to play . . . not tour, but do a local club job. And he said he'd had a lot of offers. He had a new Cadillac in his garage, and he's doing all right financially, whether he plays or not.

I heard some good sessions in Los Angeles, and played with Johnny St.

Just how do they pick the Juries?



DAVID JACOBS — exploded

HOW do they choose the panels for Juke Box Jury? The recent explosion between compere David Jacobs and Eartha Kitt again threw the spotlight on BBC-TV's most controversial pop show. Eartha protested that she couldn't vote hit or miss for pop records which "all sound the same".

Does the producer of JBJ strive for a perfect balance in his panels? What is his aim in selection of jurors?

Says producer Stewart Morris: "There are experts in show business who have NOT heard of every artist. Panels are not selected purely for the authority of the people taking part. The entertainment for the viewers comes first—that is the object of the programme."

"It is not entirely necessary to have more than one expert on the panel. But then, no two people's opinions would agree on the consistently perfect format and type of panel."

"That is probably the reason for its success, anyway. It has been running for six years."



EARTHA KITT — protested

"There is no set, laid-down format. The producer of Juke Box relies on his commonsense in getting ideal people like Eartha Kitt on the show."

Would he have her on the panel again? "I can't wait to get her back," Morris answered. "I was very pleased with the controversy. Never mind whether I agree or disagree with what happened — she stirred things up, didn't she?"

BLIND DATE with...

MANFRED MANN

SEARCHERS: "Bumble Bee" (Pye EP).

The sound of the record, and the sounds of the voices themselves, are good. It sounds like they have either had hits in the past, and have now come up with a terrible song, or they are making their first record.

Anyway, that song really is terrible and it doesn't stand a chance of being a hit—a very predictable number that generally doesn't bend my ears.

JOHN HAMMOND: "Baby, Won't You Tell Me" (Fontana).

This makes me realise how well Britain's third generation R&B singers copy the Americans—or should I say copy Mick Jagger? I assume this is American when I say that. For a moment I thought it was British.

That was an awful ending. He has a very good voice and it swings. Very good production. Very nice rhythm sound. I like it.

FATS DOMINO: "Why Don't You Do Right" (HMV).

Is this Fats Domino? Really, it's great! He does knock me out. Surprisingly enough, I think it could be a hit, because it sounds different. It doesn't sound like typical Fats Domino.



Dominic Behan

Fats Domino

Kris Ryan

I like it—very relaxed and it really does swing. I enjoyed that really nice jazz rhythm section.

A lot of people wouldn't like that big band sound on a Domino single, especially his regular fans. But I consider it great.

TWINKLE: "Tommy" (Decca).

Twinkle? All her records have been cute. I think the production on them has been good.

Really, it's not a great voice but it has a very nice simple line of appeal. I like it. She's nice. I think it's a hit—how big I don't know.

DOMINIC BEHAN "Arkde" (Piccadilly).

Sounds like a cross between Joe Brown and Brendan Behan. I think it will be very big in Camden Town.

Not the sort of thing I like even when I'm in a strange mood. It won't be a hit. It will be played on "Housewives Choice"—twice

KRIS RYAN: "Marie, Marie" (Mercury). The trumpeter should

have been on another record—he sounds totally out of context here, and sounds like a really good trumpet player.

The singer has a nice voice, but I didn't like that big sincere bit at the end with saliva dribbling out of the middle of the record. That bit ought to have been cut. It won't be a hit.

JERRY LEE LEWIS: "Baby, Hold Me Close" (Phillips).

Someone suggested we do this one—it's like "Watermelon Man". I think 20,000 people will go out and buy this.

They will put it in a great big gold frame on the wall above their beds, and bow down before it at breakfast and before they go to sleep.

But the majority of record buyers won't even hear it, and if they did they wouldn't like it anyway. He is vastly underrated by most people and vastly overrated by a few people. This won't be a hit.

HEINZ: "Don't Think Twice, It's All Right" (Columbia).



Is it Donovan? Terrible honey jazz drumming in the background. This stands a very good chance of being a hit if it gets the plugs.

Don't know who it is. Sounds like a beat group that's changing style and jumped on the bandwagon. I don't really like it. Very commercially, if ineptly, performed.

PARAMOUNTS: "Blue Ribbons" (Parlophone).

Those strings are really lovely. Sounds like an American production, and that's a good singer. With plugging it could be a medium-sized hit.

I quite liked it but I felt it lacked a catch-line which

everyone can join in on. I felt it was building up exceptionally well to a chorus that never came.

BRIAN GREGORY: "Give Me Your Word" (HMV). Sounds like Edmund Hockridge. I'm not against this sort of thing like Paul Jones is. I like Jim Reeves.

Sentimentality can be very good at times, and beautiful, even. But there is a thin dividing line. You find yourself up the creek if you fall a sixteenth of an inch over it.

Well, this is a mile over that dividing line. Three plays on "Housewives Choice".



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

Dear Frantic, Perhaps your smile is a little lacking in sparkle. Try chewing **Dentyne Chewing Gum**. It's delicious and *keeps your breath fresh, keeps your teeth clean* because, as you chew, it cleans food particles out of the crevices in your teeth. Next time you smile at him, you'll be dazzling!

A few minutes chew with delicious Dentyne **KEEPS YOUR BREATH FRESH** **KEEPS YOUR TEETH CLEAN**



2 FAB FLAVOURS! SPEARMINT (bright green pack) CINNAMON (red pack)



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

THE IN CROWD

IF YOU EVER PLAY THE POP NAME GAME HERE ARE SIX OF THE BEST, HIGHLY RATED WHEN IT GETS ROUND TO NAME-DROPPING



MARVIN GAYE

DISCOVERED at a party by Tamla Motown supremo Berry Gordy, Gaye hits the American charts with unerring regularity. Started singing in church at the age of three, progressed to pop music with a very first single, "Stubborn Kind of Fella" was a hit which he followed up with "Hitchhike", "Pride And Joy", "Can I Get A Witness", and "How Sweet It Is". Latest American success is "I'll Be Dog-gone", the Beatles current favourite. This is out in Britain, but has still to make any chart impression. Gaye toured Britain last month in the Tamla Motown package, and despite an unspectacular LP with Mary Wells, is an excitingly hip performer.

BETTY EVERETT

THIS WAS the name that was on the lips of people-who-know a few months ago when her "Getting Mighty Crowded" single appeared. The believers latched on very fast, but in time enough people were on to it to put the record to No 25.



Born in Greenwood, Mississippi, began singing in the local Baptist church. Helped by her parents, two brothers and two sisters, she did the round of record companies before landing a contract with Cobra. Did nothing much there, and it wasn't until her third Vee Jay single, "You're No Good" that she clicked. That sold half a million. Followed this up with "The Shoop Shoop Song" which earned her the tag of the "Shoop Shoop Girl". Latest release here is "Delicious Together".

SOLOMON BURKE

BORN IN Philadelphia, brought up on a diet of church music which shines through in his gospel-tinted style. At tender age of twelve, he was known as the Wonder Boy Preacher, and even had his own church known as "Solomon's Temple". Signed with Apollo Records as a teenager, first record, "Christmas Presents From Heaven", was a hit. Numbers like "Cry To Me", "The Price", "If You Need Me", and "Stupidity" have built him a discerning following whose enthusiasm has still to get through to the record-buying public as a whole. Still searching for a British hit, his latest "Gotta Get You Off My Mind" has received the usual rave reviews, as did his most recent album "Rock And Soul", a very jazzy compilation.



JAMES BROWN

EX-BOXER and baseball player billed as "Mr Dynamite", Brown is a rave of the Rolling Stones. Tremendous in-person performer, so far Britain hasn't been exposed to his wild gospel-cum-R & B. Born in Georgia, Brown and his group, the Famous Flames hit the American chart with Brown's own composition, "Please, Please, Please". He has built up a vast following through his successful road show, the James Brown Show, which he produces himself. Two singles issued here, "Out Of Sight" and "Night Train", failed to make the Pop Fifty despite plenty of publicity from people like the Stones who have dug him in-person. This seems to be the difference between the believers and non-believers. But many will be able to rectify that soon as Brown is in the film "Teenage Command Performance" with the Stones.



CHUCK JACKSON

SEEN ON the recent Burt Bacharach TV spectacular, this 23-year-old singer is a kind of male Dionne Warwick. Born in North Carolina, was lead singer in choir at high school. Majored in music, joined the Del-Vikings on leaving



school and stayed with them for two years before forming his own band. Luther Dixon, producer of Wand Records, discovered him during appearance at Apollo Theatre in Harlem, a focal point for many Negro artists in the States. First American hit was "I Don't Want To Cry", followed by "I Woke Up Crying". Highly thought of by Bacharach, whose patronage could well get him off the ground here. So far, his impact here is limited to a small, select band of admirers. They rave, nobody else does.



BOBBY BLAND

KNOWN AS the "undiscovered Ray Charles", Bobby "Blue" Bland has a similar style to the Genius. Has sold over fourteen million records, and is a regular in the American charts while still searching for that elusive British success despite frequent touting by many respected figures on the British scene. Born in Memphis, Tennessee, started singing in church which formed the basis of his blues-shouting, gospel sound. Sang with the Beale Streeters for several years while they included people like B. B. King, Junior Parker and Johnny Ace. Singles released include "St. James Infirmary", "Stormy Monday", "Cry, Cry, Cry" and his latest "Yield Not To Temptation". "But despite facts like broken attendance records up and down the States, and making the U.S. charts with his every single in 1961, has still to get off the ground here.



He and George Harrison money invested in a Super. Lennon has four Rolls Royce, Volkwagens and a Mini — £20,000 house.



GEORGE HARRISON is deeply interested in money. He likes to know precisely what is happening to the Beatles' cash. When John Lennon, Paul McCartney and Ringo Starr are asked about money, they say flatly: "Ask George—he's the one who asks the questions and finds out where it's going."

The 22-year-old lead guitarist is no financial wizard. But he spends more time than the other three thinking about investments.

"I'm not really the most interested money Beatle," said Harrison in his £20,000 Surrey house this week. "Just the only one interested in what's happening to it. I like to know where it's going."

"Actually I can quite understand why the others aren't so bothered. We sit at accountants' meetings and are told we've got two per cent of this and four-and-a-half per cent of that. It's confusing and boring, and just like being back at school."

"Well, after a year or so of the Beatles making records and doing well, I started trying to find out what was happening—where was it going? John and Paul and Ringo were equally interested. But they gave in. I didn't."

WHICH ONE IS PAUL DEAN?



Who sings

"YOU DON'T OWN ME"

c/w "Hole in the Head"

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WHAT DOES AN ANIMAL DO IN NEW YORK? GO TO A JAZZ CLUB

THE Animals were in the forefront of the British hit boom in America. Last week, the Newcastle group returned to Britain after another trip to the States—this time to record a TV "Hullabaloo" show.

It proved a profitable visit—at least for the jazz fan members of the Animals. And their tastes lean that way.

Said drummer John Steel in London this week: "I am the biggest jazz fan in the group and I had a great time taking in some good stuff."

"I went to various clubs in New York and saw Dizzy Gillespie, Gerry Mulligan, Herbie Hancock and, best of all, Mingus.

"I went alone to all these places because I just can't stand being interrupted by anyone when I'm enjoying music. I just want to listen on my own and soak it up, you know. I was absolutely knocked out by Mingus. I'm afraid Mulligan wasn't on form.

"I was knocked out by Mingus"

"One thing I was particularly depressed at was the fact that Birdland in New



The Animals... a row backstage with Nina Simone.

York has stopped featuring jazz and now it's just a discoteque. I saw Coltrane, too, and he was good.

"I met the rest of our group at the Metropole one night. We spent plenty of time there boozing — I liked to do the boozing on Broadway bit! Maynard Ferguson was there with a quintet. And Red Allen, of course."

BIG SELLER

Steel told of how Eric Burdon and Hilton Valentine



MULLIGAN

GILLESPIE

MONK

like 'What are you tall and strong in the end them wound friends and s

Steel's story more iron considers mals were prais of at the tin issued.

IN FL

While in the British boy dates in Sammy D. co-star of baloo" show "Oddly eno "he liked on very w

"Well, you know Eric—he doesn't back down to anybody! He had a good go back at her saying things

nd George Harrison have invested in a Supermar... Lennon has four cars — Royce, Volkswagen, and a Mini — and a £20,000 house.



An Aston Martin DB5 and a Mini. "I don't know about Paul but I suppose he has some good investments" says the Beatles' money expert.



"I don't really care about being a millionaire." The Beatle they call the money expert lives in a beautiful £20,000 Surrey bungalow. Runs an Aston Martin DB5 and Mini.



"I prefer having a home in London to living in the country." Rarely carries much cash. Drives Facel Vega (£5,500) and Mini.



N is deeply money. He precisely what the Beatles' n Lennon, and Ringo out money, Ask George to asks the s out where



BEATLE MONEY

John and I have a supermarket—I don't know where exactly

uitarist is no he spends other three ments. st interested arrison in his e this week. interested in it. I like to

"It's easy to get blase and think we're making plenty and somebody's taking care of it. But I like to know how much is coming in; where it's being put; how much I can spend. "I'm no more money-mad than the others. I've just persevered and found out."

INVESTMENTS

George went on to give some details. "We all have some private investments. Believe it or not, we still haven't got a terrific amount of money in real capital. There are a lot of group investments in the name of Beatles Ltd., obviously because that's a very safe thing. "There are lump sums in bank deposit accounts in the names of all four of us, I believe. There isn't a million pounds in cash or anything like that. It's mostly investments. "Ringo has got this brick-building company, and John and I have got a supermarket

somewhere — I don't know where it is exactly "I don't know about Paul. But I'm sure he has got some good investments as well. That's how it's been done, anyway — we've been partnered up for investments. I remember being told something about two per cent in some building society, but there are so many details to remember you just give in in the end. It's a very complicated business, money." The Beatles are often described as millionaires. "I wouldn't like to say I or Ringo was a millionaire in any way," George declared. "I'd say there's a fair chance John and Paul are because of all the money they've earned through Northern Songs. "I think it would be very hard for all four of us to be real millionaires, anyway. "Let's say for example that a big pop star in Britain is earning £2,000 a night. Then say for example the Beatles earn £4,000 a night. That solo star's got the £2,000 for himself. "With us, it's got to be split four times for a performance. That makes, on paper, £1,000 each a show. We just don't do

that many real shows. And for us to be millionaires — every one of us — would mean the Beatles would have to gross £4 million altogether for a four-part split of the money. "And don't forget there's a tax fee to be paid, plus Eppy's percentages. "So I'm sure Ringo and I can't be millionaires. With John and Paul it's different because of their songwriting. "Hey, it sounds like I'm talking myself into being broke! It's not that bad. I know I'm okay. "If I've got £500,000, I'm not really bothered about the other half million. For half a million, you can buy the sort of house you want, furnish it, and the sort of car you want. "The millionaire business is just status. There's a limit to how much you want to spend, in my opinion." The Beatles meet their accountant every three months and are told what is happening to their earnings. "I ask the most questions — that's why the others say: 'Ask George,'" said Harrison. "Also, I often have a private chat with the accountant about my own affairs." Despite their fortunes, the Beatles are not obsessed by money in day-to-day activities. They do not walk around with bulging wallets. Big bills are settled through their office, and Ringo says: "I just don't find anything to spend money on if I've got it. Sometimes I haven't got any money on me at all and I have to borrow from Nell or Mal" (road managers Neil Aspinall and Malcolm Evans).

Do the Beatles ever stop to think about the comparative poverty of years ago? Do they miss not being able to do their own shopping, and not being able to walk around without being mobbed? Says George: "We've never really thought that much about what we've done and what we've earned and how well off we are. That's one reason we've kept our heads. "Everything still knocks us out — we're just not the types to say: 'We've earned plenty — that's enough.' When we hear we've sold another million, or something, we still go out of our minds thinking how great it is, and what an achievement.

SOMEWHERE

"It wasn't for the money in the first place. We never sat down and said we wanted to be rich and all that. The money's nice, naturally. But it was getting somewhere that mattered — pride. "I thought recently it would be nice to walk down a street without people saying: 'That's George Harrison.' But then you see, I probably wouldn't be in that street and able to buy from the shops there if they weren't saying that, would I? "People say: 'Don't you miss going for a bus ride like any normal bloke?' "The answer's No. What? Get some dirty old man breathing down your neck? And anyway, you can never get on buses when you want to. I used to stand in bus queues and think how great it would be to have a car — especially when they put the chain across the bus and the conductor said: 'Sorry — full!' "I never liked buses and I hate them now — because they get in the way of my posh car!" **Ray Coleman**

IN NEW



ina Simone. like "What the bloody hell are you talking about?" — and stronger things — and in the end the three of them wound up the best of friends, exchanging little gifts and so on." Steel's story was all the more ironic when one considers that the Animals were shouting the praises of Nina's version at the time theirs was issued.

IN FLORIDA

While in the States, the British boys played some dates in Florida and Sammy Davis was their co-star on the "Hullabaloo" show. "Oddly enough," said John, "he liked us and we got on very well."

WIN DONOVAN'S HARMONICA AND HARNESS

HERE is a great new contest for Melody Maker readers — your chance to win the famous Donovan harmonica and harness. The contest will be judged by Donovan, and for the winner, he is giving the harmonica and harness which he has used since his "Catch The Wind" hit record.

The contest is simple. After answering the five questions below, write 50 words on: "Why I Want To Win The Donovan prize."

Here are the five questions:

1. Whom does Donovan name as his biggest musical influence?
2. What is his real name?
3. Where was he born?
4. Name Donovan's best friend who is also his road manager.
5. What was the first song he wrote, and who recorded it?

Answer these questions, add the 50 words as outlined above, and send to: Donovan Contest, Melody Maker, 1-3 Pemberton Row, London, EC4. All entries must be received by Monday, 10 May.



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THE NEW JAZZ RECORDS

reviewed by Max Jones, Bob Dawbarn, Bob Houston

RECORD OF THE MONTH

GERALD WILSON. "Portraits." So What; Caprichos; Pato; Ravi; Aram; Round Midnight; Eric. (Fantana 688 144ZL)

ARRANGER - Composer
Gerald Wilson has become a musical father-figure for the younger generation of West Coast jazzmen, and through his orchestra, which is nothing more than a rehearsal band (its only public appearance being as house band at the 1963 Monterey Festival) they have found an outlet in the Hollywood vacuum. Musicians such as guitarist Joe Pass, altoist Jimmy Wood, tenorists Teddy Edwards and Harold Land, trumpeter Carmell Jones, and pianist Jack Wilson (the featured soloist here) revel in the big band setting which Wilson offers, and the combination of their talents and his scores make this a worthy LP of the month. Wilson has composed portraits of India's master musician Ravi Shankar ("Ravi"), Russian composer Khachaturian ("Aram") the



late Eric Dolphy ("Eric"), and a Spanish matador ("Paco") as well as retouching Miles Davis' "So What" and Monk's "Round Midnight". His writing puts him in the forefront of modern jazz composers. His arrangements have a dull lustre finish akin to Gil Evans as opposed to the high gloss of a Basie. His use of a repetitive motive to build clouds of sound through which the various soloists are propelled is highly effective. The range of moods encompassed here emphasises that Wilson is more than a painter of sombre orchestral backgrounds. "Eric" roars delightfully, and "So What" skims along like a Rolls-Royce in top. Despite a history that goes back to the Jimmy Lunceford band, Wilson has listened with open ears to all that goes on around him. Welded to the basic swing inherent in his writing, it makes a heady mixture.—B.H.

Superb trio— But Oscar's done better

OSCAR PETERSON never makes a bad record; it's just that some are better than others, and occasionally he comes up with a beauty like "Night Train".

This fluctuates between "others" for Side One and "better" for Side Two, mainly because of the material. One the first side, they are all pretty songs, prettily done with the ease and grace of the consummate craftsman which Peterson is.

But it's the ever-dependable Ray Brown who saves "Days", "Love" and "People" from being nothing more than five star cocktail music.

It's at moments like this that one realises how superb the Trio is as a unit. While Oscar's playing pretty for the people, Ray and Ed are keeping business in mind.

With "You Look Good To Me", however, we're not far short of Peterson at his best. Prefaced by a superb bass introduction, the Trio dig in and turn in their best performance on the album. "D & E" runs it pretty close with Oscar building John Lewis's coy blues theme into a hard-swinging crescendo before cooling off at the end.

OSCAR PETERSON. "We Get Requests." Quiet Nights Of Quiet Stars; Days Of Wine And Roses; My One And Only Love; People; Have You Met Miss Jones; You Look Good To Me; Girl From Ipanema; D & E Blues; Time And Again; Goodbye J.D. (Verve VLP9086.)

Peterson (pno), Ray Brown (bs), Ed Thigpen (drs).

ROOSEVELT SYKES

ROOSEVELT SYKES: "Hard Drivin' Blues." Red-Eye Jesse Bell; I Like What You Do; We Gotta Move (a); North Gulfport Boogie; Watch Your Step (a); Ho, Ho, Ho; Living The Right Life; New Fire Detective Blues; Run This Boogie (a); Slidel Blues (a); Mistake In Life; She's Got Me Straddle A Log. (DeLmark DL607.) Sykes (pno, voc), 17/5/63. (a)—Homesick James Williamson (bass gtr) added. 17/5/63.

BLUES lovers should know what to expect by now from Roosevelt Sykes, the Honey Dropper.

A forceful, lowdown singer and pianist in the urban blues camp; he has few pretensions, and a strongly personal style which made its mark on Memphis Slim.

"Mistake In Life", is absolutely pure Sykes — for words, tune, power and its spirit of tough banter. "She's Got Me", another interesting woman blues, has him using a now-fashionable bass figure.

"Red Eye Jesse Bell", a song tribute to a long-dead piano player from West Helena, Arkansas, adds a few verses to the lore of the bar-room pioneers, while "Gotta Move" is a rudimen-



● THICPEN

Speed

"Goodbye" is closest to the battering ram technique with which Peterson assaults his concert audiences, high speed thought at high speed tempos.

A good example of three great professionals at work, and perhaps the best introduction to the Peterson Trio. But it's still a long way from the heights these three can reach when everything's right for them.—B.H.



PETERSON . . . playing pretty for the people.

JOHNNY HODGES

JOHNNY HODGES—WILD BILL DAVIS: "Blue Rabbit." Blues O'Mighty; Fiddler's Fancy; Tangerine; Creole Love Call; Things Ain't What They Used To Be; Wisteria; Satin Doll; I Let A Song Go Out Of My Heart; Mud Pie. (Verve VLP9084.)

JOHNNY HODGES has given us many records of delightful music — made under his own name, apart from the scores with Ellington's band—and it would be unjust to complain if each one is not a masterpiece.

Hodges has been teamed with organist Davis before, and the combination works well enough. Davis is an adaptable player who can create swinging, not-too-obtrusive backgrounds for the soloists, and deliver his own solos with reasonable attack.

Here, he is featured on four April 1964 tracks: "Blues", "Things Ain't", "Wisteria" and a Jimmy Hamilton blues, "Mud Pie". All are nice performances, with distinguished (though not surpassingly good) alto and quite interesting excursions from Mundell Lowe (gtr) and Davis.

Ray Jackson (organ) and a different rhythm section take over for "Tangerine", "Song" and an attractively bouncing version of "Creole".

tary version of "Outskirts Of Town".

Another striking performance is "Slidel", a slow, shouted plaint about an old car; "Ho, Ho" adds words, based apparently on an American TV commercial, to Pine-top Smith's boogie theme.

"Fire Detective", a re-make of "Sykes" 1929 Paramount song, features melodic old-type piano related to what Fats Waller, for instance, was doing in those days.

This kind of piano blues is quite a cry from the blues of the folk guitar-playing singers. I find it a refreshing change.—M.J.

• DSC

THOSE faithful traditionalists, the Dutch Swing College Band, have one of their 1950s recordings reissued on the 21s. 6d. Fontana label.

"Wild" (FJL110) was originally titled "Jazz At The Concertgebouw, Amsterdam", and is a concert recording featuring a typical DSC programme. Sturdy

traders like "South Rampart Street" and "Buddy's Habits" are mixed with such relatively unusual items as Cole Porter's "It's All Right With Me" and Sandy Brown's "African Queen". Another touch of variety, so far as DSC albums are concerned, is offered by the Nova Raphaelle vocals on "Deed I Do", "Lonesome Road" and "Old Fashioned Love". —M.J.

RADIO JAZZ

Times: BST/CET

FRIDAY
9.30 p.m. J: Jazz 10.35 Y: Jazz Gallery 11.3 A: Jazz Information 11.15 BBC H: Jazz At Night 11.15 T: Sammy Davis Jr. Billy Daniels. 11.30 RTF 258m: Authentic Jazz. 12.0 T: Newport JF 1964 (Bob Haggart, Dick McTear Quartet). 12.10 G: Spiritual and Gospel Festival.

SATURDAY
12.0 noon BBC T: Jazz Record Requests (Humphs). 5.0 p.m. A: Rendezvous with Jazzmen. 7.0 A: Mahalia Jackson, Harmonising Four. 7.50 NZ: Swedish Danish Jazz. 11.15 T: Benny Goodman Quartet, David Rakkin. 12.0 T: Newport JF 1964 (Lou Bennett, Jo Jones, Rod Levett Ork. 12.5 I: Word Of Jazz.

SUNDAY
5.30 p.m. G: Nathan Davis Quintet with Woody Shaw. 12.15 E: Jazz Discs.

MONDAY
10.15 p.m. NZ: Jazz 11.3 A: Faces Of Jazz. 11.15 BBC L: Joe Harriott Quintet, Tommy Whittle Quartet, Alan Haven and Tony Crombie. 11.15 T: Mel Torme, Sarah Vaughan, Basia, Nat King Cole, etc. 12.0 Y: Max Roach Trio, Johnny Dankworth Ork., Paul Desmond, Jim Hall.

TUESDAY
10.15 p.m. NZ: Jazz 10.30 G: Gerry Mulligan, Ben Webster, Johnny Hodges, Stan Getz, Paul Desmond. 11.0 U: Theo. Monk Quartet. 11.5 Q: Art Farmer. 11.15 T: Barbara Streisand, Andy Williams, Nat King Cole. 12.0 T: Newport Jazz Festival 1964 (Rod Levett Ork., Ethel Ennis).

WEDNESDAY
7.55 p.m. NZ: Radio Jazz Group. 9.20 Q: Jazz For Everyone. 11.3 A: Oscar Peterson, Clark Terry. 11.15 A: Jazz Panorama (Hughes Panassié). 11.5 T: Nancy Wilson Show. 12.0 T: Newport JF 1964 (George Russell Sextet).

THURSDAY
4.35 p.m. U: Jazz Magazine. 8.35 NZ: Jazz Actualities. 9.0 E: Golden Swing Years (9 King Of Drums). 10.20 Q: New Jazz Discs. 11.3 A: Jazz Discs 11.15 T: JJ Johnson, Sammy Davis Jr., etc. 12.0 T: Newport JF 1964 (Mort Fega, Freddie Hubbard Quartet, Mose Allison).
Programmes subject to change.

KEY TO STATIONS IN WAVELNGTHS AND METRES
A: RTF Inter 1829 E: NDR 809 189 G: SWF B-Baden 295. 363. 451. J: AFN Europe 547. 344. 271 N: Denmark Radio 1.1224 202. 2-283. 210. 202 O: BR Munich 375. 187 Q: HR Frankfurt 506. Y: VOA 251. U: Radio Bremen 221. Y: SBC Lugano 339.

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● SUPREME DIANA ROSS

Where have all the singles gone?

INSTANT pop seems to be threatening traditional methods of dispensing the music—like selling records. Pop has never been more popular. Yet fans seem less inclined to spend time and money on attending concerts and buying the latest singles. When the stars can be heard on the radio all day long and seen every evening on TV, why buy records as well? This seems to be the attitude of more and more teenagers—reflected by recent Board of Trade figures. Some teenagers claim they don't buy singles any more, and the recent Tamla-Motown flop was a grim pointer to pop apathy.

Basic

Market saturation, by every medium, is taking a toll. But while singles seem to be the main victim, increased album production points to a changing pattern of record buying. As affluence increases and cheaper labels appear, so LPs become less a luxury and more a basic pop diet. Often singles appear to be bait for a later album, which often has the same title. At one time this is a lead to an LP with one hit track, topped up by many rubbish tracks.



VAL DOONICAN
—established



PETULA CLARK
—fantastic



GLENN MILLER
—on and on and on . . .

ARE ALBUMS TAKING OVER?

This practice has, mercifully faded and today every effort is made to present the fullest aspect of a group or solo singer. Is it conceivable that albums will take over from singles? Here are the views of Britain's big record companies. **DECCA:** It is certainly true to say there is an encouraging upsurge of LP sales. It is becoming a more and more important market as far as the British industry is concerned. Today, some artists become first established on LPs before singles, like Val Doonican. LPs also have a much longer sales life.

We have placed further emphasis on LPs by undertaking a series of special marketing campaigns, the aim being to get LP sales on a more consistent basis. This does not mean, of course, that we are giving singles sales less attention. **PYE:** Singles are still the major part of our business, but we are doing tremendously well with LPs. They follow the pop chart. An artist has a hit single and he has a hit LP as well. Keely Smith, Pet Clark, Sandie Shaw, the Kinks and Searchers are

doing fantastic LP business. It's getting very much like the American market.

But nobody intentionally makes LPs with only one hit track. Nobody says: "Let's go into the studio and make eleven duff sides!"

Increase

Our album sales have quadrupled in five years. In 1960 a pop album might sell 10,000 copies. Today a typical album sells between 30,000 to 50,000. But we can't prophesy that albums will ever become more important than singles.

PHILIPS: We are maintaining our singles sales level — but the sales of LPs are constantly on the increase. As things stand at present it does not seem likely that LPs will ever become as big sellers as singles.



From the pop archives

"MEMORIES ARE MADE OF HITS, Volume 8." The Girl Can't Help It (Little Richard); Heart And Soul (Jan And Dean); Up On The Roof (Drifters); Katy Too (Johnny Cash); Let's Dance (Chris Montez); Green Onions (Booker T and the MGs); Because They're Young (Duane Eddy); Beyond The Sea (Bobby Darin); From A Jack To A King (Ned Miller); Stand By Me (Ben E. King); Sweet Little Sixteen (Jerry Lee Lewis); Boatnik Fly (Johnny and the Hurricanes). London HA 8213.

PART eight of one of the most valuable album series from the pop archives provides a powerful reminder of some of the golden tracks of yesterday's hit parades.

It's a mixture of pure rock and a variety of other textures ranging from the ballad to light country-and-western. Like its predecessors in this series, the LP proves how much pop music has benefited by more imagination and flair from young musicians. But it also proves that some songs stand the time-test.

"The Girl Can't Help It," by Little Richard, will always be one of rock's anthems; Darin's "Beyond The Sea" swings and pleases and he sings well in mock-Sinatra fashion; Ben E. King's "Stand By Me" remains the soulful, definitive version; and "Green Onions" by Booker T is strong material from a comparatively recent pop era.—R.C.

POP LP OF THE MONTH

Ballads and beat on the week's pop EPs



MARY WELLS
—great "guy"

BEATLES fans can now have four tracks from the "Beatles For Sale" album in EP form. The great songs are "I'm A Loser", "No Reply", "Rock And Roll Music" and "Eight Days A Week". (Parlo.) **BUDDY HOLLY**, one of the giants of the pop world whose influence is still evident, is represented in the EP field by SIX records. Two, called the "Buddy Holly Showcase, volumes one and two", bring in favourites like "You're The One" and "Blue Suede Shoes", plus others; Buddy Holly Sings" presents the attractive singing of Buddy on "Peggy Sue Got Married" and the very pretty "What To Do; and "BH by request" is a gem, with "Brown Eyed Handsome Man" and "Bo Diddley". On "That Tex-Mex Sound", Buddy sings "Rip It Up" and "It's Not My Fault", two more winners; and on "Wishing", he does "Reminiscent" and "Wishing". Six fine EPs for his staunch followers. If you're just a passing Holly fan, go for the "By Request" set. All on the Coral label. **FREDDIE** and the Dreamers say "Ready Freddie Go!" with four tracks, "Silly Girl", "Little Bitty Pretty One", "In My Baby's Arms" and "She Belongs to You". Good hilarious stuff (Columbia). **CONWAY TWITTY, JIMMY JONES, TOMMY EDWARDS** and **JOHNNY FERGUSON** provide a perfect EP for pop fans with memories as they sing the original versions of "It's Only Make Believe", "Handy Man", "It's All In The Game" and "Angela Jones" respectively. Nostalgic, but it sounds a trifle dated today (MGM). **THEM**, the Belfast hit group, are a meaty beaty group with fighting originality, and "Them", their new EP, presents "Baby Please Don't Go", "Don't Start Crying Now" and two others. Pretty good (Decca).

MATT MONRO's "Somewhere" is his latest, and he sings the song from "West Side Story" really beautifully. Others here are "One morning in May", "For Mama", and "Stardust". An excellent buy for ballad enthusiasts (Parlophone).

HOLLIES play cleanly and with considerable traces of Beatles influence in their vocals. "In The Hollies Style" includes "Too Much Monkey Business" and "Come On Home". A good EP by a very efficient group (Parlophone).

MARY WELLS, who hit with "My Guy", kicks off her EP with that great song, and follows with "Oh Little Boy", "What's Easy For Two", and "You Lost The Sweetest Boy". Title: "Mary Wells." On Tamla Motown.

SUPREMES reign supreme in the Tamla stable, with "The Supremes" EP, packaging marvellous hits like "Baby Love", "Come See About Me", "Where Did Our Love Go", and "When The Lovelight Starts Shining Through His Eyes". Just great.

MARTHA and Vandellas, chasing the Supremes for Tamla honours, present "Dancing In The Street", "Live Wire", "Wild One" and an attractive "In My Lonely Room" on EP. A good buy.

SHIRLEY BASSEY pulls out the cabaret stops with "Let's Face The Music", hurling out "I Got A Kick Out Of You" and "All of Me" with two others in real Talk Of The Town showbiz style. Sometimes wish she didn't try quite so much (Columbia)—R.C.

Major

"South Pacific" has sold a million and it is still selling. And there are many others of this nature, like "Blue Hawaii" by Elvis Presley, and albums by Glenn Miller and Ted Heath. The market is expanding, but whether it will ever become more important than singles sales is anybody's guess. **EMI:** There is a strong upward swing in the sale of LPs, and obviously this market is of the utmost importance to us.



THE BANSHEES—we've cut our hair and we're nearly back to normal.

We're almost human again

"NO, we're not a showband!" shrieked Peter Douglas, 18-year-old guitarist of Irish group the Banshees. "But there are EIGHT of you — you must be," I said. Peter explained: "We have a completely different sound from the conventional showband. We are a large group and we don't dance about."

The Banshees started six months ago in Belfast playing, among other places, the famed Boom Boom Room.

"It was in the Boom Boom that Bob Barratt of Columbia heard us and said come to England for a recording session. It's quite simple, we've been here ever since!" Saxist Phil Denvir elaborated: "We dug the scene over here, and we wanted to get away from the showbands!"

"Actually it's almost as bad in England, because now everybody calls us a showband. But we've been doing our best to get rid of that image."

What sort of audiences are they playing to in England?

Said Peter: "To ballroom-goers, and lately we have been playing to theatre audiences. Now we are hoping to do a summer season."

What sort of music? "Almost anything. We do a few original numbers of our own, and medleys of

NEW GROUP NEWS

oldies. We used to play a tremendous amount of R&B but not so much now.

"We like Georgie Fame, Sounds Incorporated, and generally anything that's good."

"Also, we've cut off our long hair and we're beginning to look like human beings," said Peter. "But," added Phil, "we're all mad!"

"By the way," said Peter, "you'd better mention the others or they'll kill us when we get back. There's Mel Austin, 21, who sings; Dinky O'Day, our girl singer; Dave Taylor, 20, guitar; Fred Hull 20, bass guitar; Jerry McAuley, 22, the drummer and Wes Black, 21, the organist."

"And," repeated Phil, "they're all mad!"—N.J.

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Donovan to get big States boost

DONOVAN is to give three concerts over Whitsun weekend. He appears at the Futurist Theatre, Scarborough on June 5, North Pier, Blackpool (6), and the Odeon, Southend (7). His manager, Aussie Newman, has had offers for Donovan from five syndicated American TV shows. A massive campaign is to be launched in America for Donovan, and Donovan hats, tunics and sweaters will be on sale.



● ELLA

His new LP "What's Bin Did, And What's Bin Hid", will be released in England on May 21, a week before its release in America.

THE first of Ella Fitzgerald's two BBC2 TV shows, "Ella Sings", recorded in London on Friday, will be screened on Saturday (8). On this 45-minute programme, Ella works with her trio and the Johnnie Spence orchestra.

No date has yet been set for the second programme, "Ella Swings", which was recorded at the BBC TV Centre on Saturday.

THE Rockin' Berries will be touring ballrooms during the next few weeks. Fans can see them at Grantham (May 1), Wolverhampton (2), Tottenham (3), Aldershot (5), Romford (7), Bedford (8), Manchester (9), Catford (11), Farnborough (19), Morecambe (21), Scarborough (23), Leyton (24), Dagenham (26), Comby (28), Sheffield (29), Stockport (30), and Bath (31).

U.S. blues singer John Hammond appears on ITV's "Thank You: Lucky Stars", on Saturday, and makes his concert debut at Wolverhampton Civic Hall, on May 2, with the Rockin' Berries, and the Unit Four Plus Two. He also appears at Margate Wintergardens with Wayne Fontana and the Nashville Teens on May 9, in the first of a series of seaside concerts.

Graham Pinyan, Yorkshire's multi-instrumentalist and jazzman will lead his own group at Wallis's Holiday Camp, Cayton Bay, Scarborough this summer.

WEST END club, the Marquee, are having a reshuffle. From this week, Luxembourg's "Ready, Steady, Radio!" recorded at the Marquee will now be on Tuesday evenings instead of Fridays. Secretary John Gee told the MM this week, "More pop is to be heard at the Marquee from now on."

On May 7 Eikie Brooks backed by the Mike Cotton Sound is playing the Marquee, and on May 14 the Ivy League. Soul band, Jimmy James and the Vagabonds have been signed up by the Marquee and The Who have now finished their Tuesday residency. They will however return now and again like Manfred Mann, the Yardbirds, and the Moody Blues.

THE Swinging Blue Jeans make their first appearance in Holland on May 8 at Brunsum. The Jeans start a trip round Europe, with a concert at Wildenrath, West Germany on May 7, followed by dates at Geilenkirchen, West Germany (9), and Geleen, Holland (10).

TENORIST Jimmy Skidmore has joined the Colin Peters Quartet, resident at the Starting Gate, Wood Green, on Fridays. Guests at the club include Jimmy's son Alan (tr), tomorrow (Friday); vibist Roany Gleaves (May 6), trumpeter Bert Courtney (13) and tenorist Danny Moss (20).

The Spencer Davis group are bringing out their first LP on May 7. It is to be called "The Spencer Davis Group". The group's next single is to be released on May 21. They appear at London's Marquee Club on May 4 and they are booked for an appearance on ITV's "Ready, Steady, Goes Live!" on May 14.

THE PARAMOUNTS, a Southend group signed an exclusive contract with Brian Epstein's NEMS Enterprises on Monday, and have a record released tomorrow (Friday), on Parlophone called "Blue Ribbons". It has a full orchestral backing by Johnny Scott. They appear on ITV's "Thank You Lucky Stars", on May 8.

BLUES singer Joe Turner, trumpeter Buck Clayton and trombonist Vic Dickenson interrupt their British tours on May 13 to fly to Paris for a concert at the Maison de la Radio.



● THE PROWLERS

Great Stuff at Annie's

TONY Kinsey and his entire group looked exceptionally happy at Annie's Room, London, last Wednesday. The reason was Stuff Smith, who opened a two-weeks' season. As one of the quintet said afterwards: "Everything he plays is jazz. It's as simple as that."

People who believe the fiddle incapable of producing hard swinging jazz can have their beliefs pleasantly shattered. From the first sharply attacked notes of "Caravan" to the final medium-tempo blues, Smith's amplified fiddle furnishes the essential stuff of jazz.

The playing is at one time low-pitched and lyrical; at another, dazzlingly furious. But the music never becomes soupy, and the beat is always uppermost. Naturally, such goings on encourage a band to give out. I don't remember hearing more uninhibited work from Kinsey, Gordon Beck, Phil Bates, Peter King and Les Condon—the last named blowing very strongly on a fast blues, "Timme's Blues".—M.J.

TROMBONIST Vic Dickenson, currently touring Britain with Terry Lightfoot's band, is definitely a jazzman to be seen: an imaginative, highly personal player who improvises with intelligence, sensibility and often with lively humour.

At his opening on Friday at London's 100 Club, Dickenson was especially impressive on the numbers he did alone with rhythm; among them, during the two sets, "Manhattan", "Serenade in Blue" and "There'll Never Be Another You"—the last swinging lightly and featuring plunger muted and open horn. Best of the other items was "Jeepers Creepers", with a bubbling

CAUGHT IN THE ACT

Dickenson solo and good trombone duetting by Vic and the band's Johnny McGuff.

At all times, Lightfoot's group blew with enthusiasm, but seemed to me unswayed to the light, witty, sophisticated style of the American. —M.J.

THE Barron Knights have thoroughly justified their booking at the Mecca of showbusiness, the London Palladium.

Their slickly presented, musically, highly entertaining and often very funny act was the first to really warm up a cold, first-house audience on the night I caught "Daddy's Here".

Familiarity has not taken the edge off their impersonations of other acts, and they have obviously taken great care over such matters as balance and fast-moving presentation.

Ken Dodd, in the flesh, is the funniest patter-comic since Max Miller and the Kaye Sisters score in their own spot, despite a real need for some new material. —B.D.

BILLY FURY got a wild reception at Northampton at the start of his nationwide tour. His fans at the ABC Cinema on Sunday night made it quite clear that they want to see the man from Mersey back in the high chart placings.

Billy didn't disappoint his audience. His programme was blended with ballad and beat. Two numbers "For Your Love" and "You've Got Me Dizzy" proved his versatility.

The Pretty Things also went down well with the teenage girls but their sound and hip swinging style is not everybody's cup of tea. The same went for Dave Berry. But Brian Poole and the Tremeloes impressed. A group to watch—Newcastle's Gamblers. They sound fantastic and the right disc could see them hit the Top Ten.—D.A.

THREE thousand people roared for more Tony Bennett at Manchester's Free Trade Hall on Saturday. It might have been a teenage audience in the manner in which they shouted requests. And the number one request was "San Francisco".

All in all, it was an extremely satisfying concert by a master of his craft. And Bennett came perilously near to being forced into second place by the warm and tasteful trumpet of Bobby Hackett.

Tony sang a selection of his hits, but his best number was Anthony Newley's "Who Can I Turn To", and it brought bigger applause even than "San Francisco". Forgive me for not dwelling on the Morgan-James duo, the Ralph Sharon Trio and the excellent Johnny Spence band, but the night belonged to Bennett and Hackett.—J.D.

A win for the Kentish sound

THE second heat of the Melody Maker National Beat Contest held at Wimbledon Palais last Sunday (25), was won by The Prowlers from Biggin Hill, Kent. The three-guitars-one-drummer line up comprises Brent Guyllee (18) lead guitar, John McCairn (18) rhythm guitar, Brian Blundell (19) bass guitar, and Stuart Fordham (16) on drums.

The group, formed just over a year ago, included in their performance a number specially written for them by Rolling Stone Bill Wyman, "On A String". Bass guitarist Blundell said: "We all picked a few names that we liked the sound of, put them on a list and more or less stabbed at one with a pin. It turned out to be The Prowlers."

The boys usually meet twice a week to rehearse and play most of their dates at weddings, in local dance halls and pubs. "We read about the beat contest in the Melody Maker and thought it sounded a great idea," said Blundell. "Our ambition is to get a number one hit!"

The groups that accompany The Prowlers into the semi-finals are The Lynx 4, who came second, and the Saracens, who took third place.

EXPERT ADVICE

DOES Cliff Richard play guitar? — James Ainman, Shepton Mallet.

Only at home for my own amusement. I have a Gibson J200 Sunburst Jumbo, a Gretsch Country Gentleman and an original Fender Stratocaster, which was specially flown over for me from the States in 1959. It is handmade, with a maple-wood neck, and was coloured red, but has now been resprayed white.—CLIFF RICHARD.

HAS German jazz critic Joachim Berendt written any books available in Britain? —A. Long, Herne Hill, SE24.

Jazz Book Club has just issued his "New Jazz Book", described by the Hon. Gerald Lascelles as "a painstaking and methodical evaluation of jazz". Available to club members for 6s 6d details from Jazz Book Club, 10-13 Bedford Street, London, WC2.

I PLAY trumpet with a small band and have been learning to play alto sax. Now I'd like to get a Bb soprano and play both instruments off the trumpet copies of our standard orchestrations. Would this work?—R. James, Newark.

As you would have to blend with an alto, it would be better to double on tenor than soprano. You could still read off trumpet parts, although you would sound an octave lower. — PETER RUSSELL, Barrats of Manchester Ltd, 86 Oxford Road, Manchester, 1.

WAS Wes Montgomery's guitar specially made

for him? Which amplifier does he use?—Sid Brooke, Crystal Palace.

No, it's a standard Gibson L5, and I have three of them. Two have round edges at the cutaway, and of these, one has one pick-up and the other two. The other has a sharp edge at the cutaway and two pick-ups. For a long time I had a Fender amplifier, but I'm now using a Stadel. — WES MONTGOMERY.

I'M 16 and would like to play drums in a beat group. My father is buying me a kit. What kind of tutor would you suggest?—Brian Knowles, Coventry.

Session drummer Haydn Jackson has written a simplified "Drum Tutor" (FDH, 6s), which includes instructions and exercises for the beat group drummer, plus details of tuning, holding the sticks and other basic principles.

IS there a good tutor on modern jazz drumming? I've got the Premier tutor, but I want to play in the Shellely Manne vein. I'm with a small combo, but should I retire from it temporarily to study?—A. Knock, Orpington.

There is no such thing as a jazz drumming tutor. The one you possess provides the basic principles. When you have mastered it, progress to those by Buddy Rich and Ralph Pace. Stay with the group, because playing experience is just as important as study. Above all, become a musician, not a "banger". — Drummer TONY CARR.



the inside story...

... on the riders and their machines as well as hints about maintenance and reviews of accessories are featured every Wednesday in

Motor Cycling

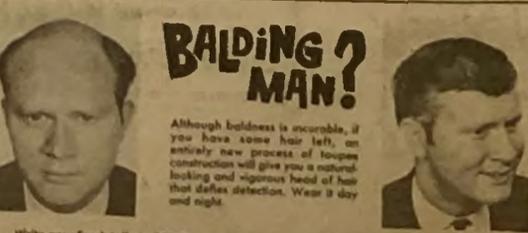
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Motor Cycling

THAT NEW PENNY LOOK



The Four Pennies' new lead guitarist who replaces Fritz Fryer is Dave Graham. He appeared on his first engagement with the Pennies at the Majestic Ballroom, Luton, on Sunday. Dave has been semi-professional for two years, and worked as a salesman in a musical instrument shop.



BALDING MAN?

Although baldness is incurable, if you have some hair left, an entirely new process of toupee construction will give you a natural-looking and vigorous head of hair that defies detection. Wear it day and night.

Write now for details and FREE consultation — your anxiety may well be of an end.

ADRIAN BROOK
Dept. M.M., 146a Brompton Road, London, S.W.3 KNI 6881

Classified Advertisement Department

"MELODY MAKER"
161-166 Fleet Street, London, E.C.4
Enquiries: Fleet Street 5011, Ext. 334

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PRESS DATE: 10 a.m. on the Friday previous to week of publication

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PERSONAL

1/4d. per word

AMERICAN AND BRITISH pen-friends. S.a.e. for details. — Fleet Penfriends, 149 Fleet Street, London, E.C.4

EUROPEAN FRIENDSHIP SOCIETY, BURNLEY. Penfriends any age, all countries. Send S.a.e. for free details.

FRENCH penfriends, all ages, from 12-21, send S.a.e. for free details — Anglo French Correspondence Club, Falcon House, Burnley.

FRIENDSHIP / MARRIAGE CENTRE. All ages from 17 years. Confidential. M. 33 Sheringham Avenue, London, N.14.

PENFRIENDS, opposite sex. England/Abroad. World Friendship Enterprises, M74 Amburth Park, London, N.18.

PEN PALS FROM 108 COUNTRIES would like to correspond with you. — details and 120 photos free. — Correspondence Club Hermes, Berlin 11, Box 17/6, Germany.

THE Arden Marriage Bureau, 82 Links Drive, Solihull, Warks. Personal / confidential Service. (21 and over).

UNDER 21? Penpals anywhere. — Details free. Teenage Club, Falcon House, Burnley.

3,000 BUSKERS with key and starting note, 5/6. — Bradley's Music Shop, 69a West Regent St., Glasgow, G.2.

INSTRUMENTS WANTED

1/- per word

ALL BRASS instruments wanted urgently, especially brass band, instruments also trumpet, trombones, horns, tubas. Best price offered and exchanged. — Consult Phil Parker, Parkers Brass Studios, 6 Dansey Place, London, W.1. GER 8994.

AMPLIFIER, GUITAR and drum kit required. Good quality, will visit any area to pay cash. — MacKrell, GER 1578 (day); MEA 5449 (evenings).

BEST PRICES FOR ALL INSTRUMENTS. Guitars, amps, tenors, baritone, etc. — Pan, 33/37 Wardour St., London, W.1. Phone GER 1578 (evenings MEA 5449).

GUITARS, AMPLIFIERS, cash wanted, part exchange, etc. — Musical Exchange, Wembley 1070.

MUSICAL INSTRUMENTS wanted for cash. — Musical Exchange, Wembley 1070.

WANTED. All types of musical instruments for cash. — Tel. TEM 1400.

WANTED Marimba, must be pure Marimba, state make, range, age, price. — Box 4150.

INSTRUMENT REPAIRS

1/4d. per word

INSTRUMENT OVERHAULS. Re-lacquering, 5-7 days appointment, saxophones, woodwind.—Checked by KEN TOOTELL, LESLIE EVANS, 275 Colney Hatch Lane, London, N.11. Enterprise 4137.

JACK DAWKES INSTRUMENT REPAIRS. Special 7-day overhaul service. Saxophones bought/sold. — 6 Chaucer Ave., Hayes, Mdx. Hayes 4475.

JOE ADAM. Saxophones, woodwind, instruments loaned. — Byron 8883.

SOUND EQUIPMENT

1/- per word

VOX ECHO, excellent condition, cost £100, sell for £55 o.n.o.—PRO 8090.

MOUTHPIECES

1/- per word

METAL TENOR MOUTHPIECE Berg Larsen, excellent, hardly used, £5 o.n.o. — Macleod, 102 Bona Accord St., Aberdeen.

TENOR "E" metal wanted.—KEL 5192 evening.

RECORDS FOR SALE

1/- per word

RECORD BAZAAR. 50,000 from 3s. Write for lists.—1142/8 Argyle Street, Glasgow.

RECORDS WANTED

1/- per word

BING CROSBY (78's). Collect London — Box 4279

FOR SALE

1/- per word

RECORDING TAPE, secondhand, cleaned, ready for use, approx. 500 ft. per spool 10s. each. — T. Brown, 45 Botwell Lane, Hayes, Middx.

100 CLUB

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

Thursday, April 29th
GRAHAM BOND
THE LOOSE ENDS

Friday, April 30th
MIKE DANIELS
BIG BAND
plus THE DELTA JAZZMEN

Saturday, May 1st
ALAN ELSDON
SPENCER'S WASHBOARD KINGS

Sunday, May 2nd
KENNY BALL
JOHN CHILTON'S QUARTET

Monday, May 3rd
Monday Night Folk & Blues Session
From Liverpool the famous
SPINNERS
THE TANNERS
plus special guest stars

Tuesday, May 4th
GRAHAM BOND
DEEP BLUES

Wednesday, May 5th
BACK O' TOWN

Thursday, May 6th
First West End appearance of
THE HERD
BROTHERS GRIMM

Full details of the Club from the Secretary
100 Club, 8 Great Chapel St., W.1 (069 0337)

KEN COLYER CLUB
At Studio 51, 10/11 Gt. Newport St.
Leicester Square (Tube)

THURSDAY, 8.0, FOLK & BLUES
RAY & EMMETT

FRIDAY, 7.30
ERIC SILK J.B.

ALL-NIGHTER TONIGHT 12-4
COLIN BOWDEN ALL-STARS
with Everyone that's in Town

SUNDAY, 7.30, FOLK & BLUES
RAY & EMMETT

MONDAY, 7.30
DEDICATED MEN (JUG BAND)

WEDNESDAY, 7.30
SPENCER'S WASHBOARD KINGS
Non-members admitted at all sessions

STUDIO '51
10/11 Gt. Newport St.
LEICESTER SQUARE (TUBE)

THURSDAY, 8.0, FOLK & BLUES
RAY & EMMETT

FRIDAY, 8.0 & 8.45
MISSING LINKS
FOLK & BLUES with
RAY & EMMETT

SUNDAY AFTERNOON, 4 to 6.30
MISSING LINKS

THAMES HOTEL
Hampton Court, Middlesex

Friday, April 30th
FREDDY RANDALL & HIS BAND

Saturday, May 1st
NEW SEDALIA JAZZ BAND

Sunday, May 2nd
ERIC SILK & HIS SOUTHERN JAZZ BAND

SIX BELLS
KING'S ROAD, CHELSEA

Saturday, May 1st, 8 p.m.
BRUCE TURNER JUMP BAND

BOND STREET ENTERTAINMENTS LTD.

MAY 3445

KONRADS
ERIC EASTON LTD.
REG 4536

BROMEL CLUB
BROMLEY COURT HOTEL
Bramley Hill, Kent

Sunday, May 2nd
CHRIS FARLOWE

Monday, May 3rd
VANDAL'S BLUES
Admission 2/6

Wednesday, May 5th
ZOOT MONEY

Thursday, May 6th
FIVE PROUD WALKERS
Admission 3/-

All enquiries 069 2111 - LEE 7692

CLUBS

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FLAMINGO & ALLNIGHTER CLUBS
33-37 Wardour St., London, W.1
Gerrard 1849. Guests welcome.
Tony Harris & Rik Gunnell
present:

THURSDAY (29th) 7.30-11.30 p.m.
"THE CROW"

FRIDAY (30th) 7.30-11.30 p.m.
JOHN MAYALL'S
BLUES BREAKERS

FRIDAY ALLNIGHT SESSION
12.5 a.m.

CHRIS FARLOWE
AND THE THUNDERBIRDS
ZOOT MONEY
BIG ROLL BAND

SATURDAY (1st May)
7.30-11.30 p.m.
THE NIGHTMERS
with HERBIE GOINS

BRIAN AUGER TRINITY
SATURDAY ALLNIGHT SESSION
12-4 a.m.

THE NIGHTMERS
with HERBIE GOINS

BRIAN AUGER TRINITY
SUNDAY AFTERNOON SESSION
(2nd) 3-6 p.m.

THE SHEVELLS
SUNDAY EVENING SESSION
7-11 p.m.

RAMJAM BAND
with GENO WASHINGTON
TUESDAY (4th) 8-11 p.m.

RECORD NITE
Admission 3/6d.

WEDNESDAY (5th) 7.30-11.30 p.m.
THE NIGHTMERS
with HERBIE GOINS

THURSDAY
TODAY
BLUE RAVENS 111 (EAL 1677).
Clay Pigeon, Eastcote.

KOOKS KLEEK
Basway Hotel, West Hampstead

MIKE COTTON
SOUND, 4/-

NEW IBERIA STOMPERS. St. Albans.

SOUTHALL, HAMBOURGH TAV-ERN, BRUCE TURNER JUMP BAND.

THE HOPBINE (N. Wembley Stn.)
TOMMY WHITTLE QRT.
VIC ASH

FRIDAY
BIRMINGHAM, SALUTATION ARTESIANS.

BLACK LION, PLAISTOW, E.13.
JOE TEMPERLEY with ALAN BRANSCOMBE, DAVE GREEN, JOHN BUTTS. SWINGERS 111

BLUE RAVENS!!! (EAL 1677).
"White Hart" Mitcham.

CONTINENTAL CLUB Richmond.
MIKE COTTON SOUND.

CROYDON JAZZ CLUB, Star Hotel, Preacher Hood's Missionaries.

ERIC SILK'S Southern Jazz Band, Southern Jazz Club, at Ex-servicesmen's Club Hall, Harvey Road, Leytonstone, next door to "Red Lion".

HARRINGAY R&B BLUESVILLE!
ZOOT MONEY'S BIG ROLL BAND!!
"THE MANOR HOUSE"
(opposite Manor House Tube)

KINGS ARMS TONIGHT. LATE NIGHT, SKIDMORE SCOTT, etc. Fully licensed.

MIKE WESTBROOK BAND JAZZ NOW. At the I.C.A. GALLERY, 17 Dover Street, W.1. 8.30 Dancing, Bar.

NEW IBERIA STOMPERS, Weathersby Arms, World's End, Chelsea. 7s. 6d.

OSTERLEY JAZZ CLUB. ORIGINAL DOWNTOWN SYNCOPATORS, Alexander's Jazzmen. NEXT WEEK, BUCK CLAYTON, JOE TURNER.

THAMES CITY JAZZ BAND. Metropolitan Tavern, Farringdon Road, E.C.1.

WEST END JAZZ CLUB. Rooklark, Tottenham Court Road (nr. Maple St.), NEW SEDALIA JAZZ BAND.

FRIDAY cont.
STARTING GATE, WOOD GREEN. COLIN PETERS QUARTET, SKIDMORE NIGHT JIMMY AND ALAN.

THAMES CITY JAZZ BAND. Perseverance Vassell Road, Brixton.

WEMBLEY. Southern Stompers. Classic Jazz. Norfolk Arms (N. Wembley Station).

SATURDAY
BLUE RAVENS 111 (EAL 1677).
Caversham.

CLUB NOREIK
SATURDAY MAY 1
DAVE DAVANI
PLUS HIJACKERS
11.30 - 6.0 a.m.

ERIC SILK, Ken Colyer Club.

MODERN BLUES SIX, SAINT ALBANS.

NEW SEDALIA JAZZ BAND, Hampton Court.

PETE RICHARDSON Band - Richmond.

WOOD GREEN
ALEXANDERS JAZZMEN

SUNDAY
AT THE JAZZHOUSE.
Green Man, Blackheath Hill.
BY YOUR POPULAR REQUEST
"THE NEW JAZZ QUINTET"

BEXLEY. Black Prince Hotel.
3 Dimensions plus The Loose Ends.

BILL BRUNSKILL. Fighting Cocks, Kingston.

COOKS, CHINGFORD
Royal Forest Hotel
MIKE COTTON JAZZMEN

ERIC SILK. Thames Hotel, Hampton Court.

GOTHIC JAZZ BAND. The Wellington, Uxbridge Road, Shepherd's Bush Green, lunchtime.

THAMES CITY JAZZ BAND. Metropolitan, Farringdon Road, (Lunchtime session)

UNION TAVERN, CAMBERWELL
NEW ROAD, LUNCHTIME SESSION, KATHY STOBART.

WHITE HART. Southall, Colin Kingwell Jazz Band featuring Ted Wood.

WOOD GREEN
ALEX WELSH

MONDAY
BEXLEY. Black Prince Hotel, Alexander's Jazzband.

GOTHIC JAZZ BAND. The Wellington, Uxbridge Road, Shepherd's Bush Green, near Tube.

HOPBINE, THE EXITS.

REGENCY. Amherst Rd., Stoke Newington. GROUP SOUNDS FIVE and Chinese food. 12 close. Fully lic.

WALMER CASTLE, PECKHAM ROAD S.E.15. DANNY MOSS, JEANNIE LAMB.

TUESDAY
BLUE RAVENS!!! (EAL 1677).
Jolly Gardeners, Twickenham Rd. Ineworth.

CROWN, MORDEN, KEN COLYER. Interval: Eclipse Alley jazz-band.

KOOKS KLEEK MEMPHIS SLIM
with ALEX HARVEY'S
SOUL BAND - 6/-

REGENCY. Stoke Newington. GROUP SOUNDS FIVE, Miller Lowther, Dobson, Jackson, Hymas, R-13 Lic.

WOOD GREEN
MIKE COTTON

WEDNESDAY
ALAN ELSDON
White Lion, Edgware

BLUE RAVENS!!! (EAL 1677).
London Hospital.

GYFLET HOTEL. West Hyccet.
PETE RICHARDSON Band.

GOLDERS GREEN-REFECTORY
MIKE COTTON

JAZZHOOTERS featuring fabulous Kenny Wheeler—HOOTER, CROYDON.

LISTEN DANCE TO THE JAZZ CONGRESS
Countdown, La Palace Gate, W.8. 8/-.

FRIDAY cont.
THAMES CITY JAZZ BAND. Metropolitan Tavern, Farringdon Road, E.C.1.

WEST END JAZZ CLUB. Rooklark, Tottenham Court Road (nr. Maple St.), NEW SEDALIA JAZZ BAND.

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THAMES CITY JAZZ BAND. Metropolitan Tavern, Farringdon Road, E.C.1.

WEST END JAZZ CLUB. Rooklark, Tottenham Court Road (nr. Maple St.), NEW SEDALIA JAZZ BAND.

FRIDAY
AT THE SCOTS HOOSE, David Fleming, Dorris Henderson.

CATFORD RAILWAY Tavern. JO-ANNE HINDLEY-SMITH, Guests, PETE & MARION GRAY.

Cecil Sharp House, Friday, May 7th at 8 p.m. THE DUBLINERS, JOE HEANEY, THE WATERSONS, ANNE BRIGGS. Tickets C.S.H., Collets, Dobells.

FOLK at the ATLAS, Seagrave Road, S.W.6. With Contemporary Artists.

FRIENDS OF OLD - TIMEY MUSIC - OSTERLEY.

ROYAL FESTIVAL HALL, June 4, at 8 p.m. THE SOUND OF FOLK MUSIC.

THE FOLK TAVERN, Springfield Park, 133 Bounds Green Road, N.11. JACK and MARGARET KING, PAKIE MANUS BYRNE.

THE HARLEQUIN, Fulham Rd., JOHN TOWNSEND, Singers welcomed.

TINKERS CLUB, Three Horse-shoes, Heath Street, by Hampstead Underground. MO KENNEDY - MARTIN and THE TINKERS.

TOM PAXTON at the Folk Tavern, May 7.

TOM PAXTON, St. Pancras, May 28.

TOP STAR night at "Les Cousins", New Folk Club, 49 Greek Street, Soho. Top Stars include Simon Lawrence, Dave Ramsey, Joanne Hindley-Smith, Tom Griffin, plus top U.S.A. artist Weston Gavin. Open 7.30. Free membership. New singers welcome. Also open Tuesdays.

A CELLAR EVENING with JACK MARGARET & MIKE and special guest PAKIE BYRNE. Cecil Sharp House, Regents Park Road, N.W.2. Commence 8 p.m.

FRIDAY cont.
THAMES CITY JAZZ BAND. Metropolitan Tavern, Farringdon Road, E.C.1.

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Caversham.

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PLUS HIJACKERS
11.30 - 6.0 a.m.

ERIC SILK, Ken Colyer Club.

MODERN BLUES SIX, SAINT ALBANS.

NEW SEDALIA JAZZ BAND, Hampton Court.

PETE RICHARDSON Band - Richmond.

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ALEXANDERS JAZZMEN

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3 Dimensions plus The Loose Ends.

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GOTHIC JAZZ BAND. The Wellington, Uxbridge Road, Shepherd's Bush Green, lunchtime.

THAMES CITY JAZZ BAND. Metropolitan, Farringdon Road, (Lunchtime session)

UNION TAVERN, CAMBERWELL
NEW ROAD, LUNCHTIME SESSION, KATHY STOBART.

WHITE HART. Southall, Colin Kingwell Jazz Band featuring Ted Wood.

WOOD GREEN
ALEX WELSH

THURSDAY
CRUZEEN NEWCOMERS 1/-.

RAY & EMMETT at Studio '51, 10/11 Gt. Newport Street, W.C.2.

THE FOX. Islington Green, N.1. **JOE HEANEY.** Residents and Guests.

TONIGHT, 8 p.m.
ROY GUEST comperes
JULIE FELIX
PAUL McNEILL
DAVE GRAHAM
THE SETTLERS
at Cecil Sharp House, 2 Regents Park Road, N.W.1.

YE WHYTE HARTE, Drury Lane, Copper Kettle Club. THE SPALPEENS and **PETE BELLAMY.**

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FOLK at the ATLAS, Seagrave Road, S.W.6. With Contemporary Artists.

FRIENDS OF OLD - TIMEY MUSIC - OSTERLEY.

ROYAL FESTIVAL HALL, June 4, at 8 p.m. THE SOUND OF FOLK MUSIC.

THE FOLK TAVERN, Springfield Park, 133 Bounds Green Road, N.11. JACK and MARGARET KING, PAKIE MANUS BYRNE.

THE HARLEQUIN, Fulham Rd., JOHN TOWNSEND, Singers welcomed.

TINKERS CLUB, Three Horse-shoes, Heath Street, by Hampstead Underground. MO KENNEDY - MARTIN and THE TINKERS.

TOM PAXTON at the Folk Tavern, May 7.

TOM PAXTON, St. Pancras, May 28.

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BEXLEY. Black Prince Hotel, Alexander's Jazzband.

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HOPBINE, THE EXITS.

REGENCY. Amherst Rd., Stoke Newington. GROUP SOUNDS FIVE and Chinese food. 12 close. Fully lic.

WALMER CASTLE, PECKHAM ROAD S.E.15. DANNY MOSS, JEANNIE LAMB.

TUESDAY
BLUE RAVENS!!! (EAL 1677).
Jolly Gardeners, Twickenham Rd. Ineworth.

CROWN, MORDEN, KEN COLYER. Interval: Eclipse Alley jazz-band.

KOOKS KLEEK MEMPHIS SLIM
with ALEX HARVEY'S
SOUL BAND - 6/-

REGENCY. Stoke Newington. GROUP SOUNDS FIVE, Miller Lowther, Dobson, Jackson, Hymas, R-13 Lic.

WOOD GREEN
MIKE COTTON

WEDNESDAY
ALAN ELSDON
White Lion, Edgware

BLUE RAVENS!!! (EAL 1677).
London Hospital.

GYFLET HOTEL. West Hyccet.
PETE RICHARDSON Band.

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MIKE COTTON

JAZZHOOTERS featuring fabulous Kenny Wheeler—HOOTER, CROYDON.

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Countdown, La Palace Gate, W.8. 8/-.

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LONDON'S ONLY JAZZ NIGHT-CLUB!

Wine and Dine nightly to the Best Jazz in Town!

8 p.m. - 2 a.m.

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NOW APPEARING TILL FRI., 30th

We take great pleasure in presenting for the first time in England the wonderful South African Jazz Group

CHRIS MCGREGOR'S BLUE NOTES I

This group has been acclaimed by the European Press as sensational!

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THE WORLD'S GREATEST JAZZ GUITARIST

WES MONTGOMERY
with the
STAN TRACEY TRIO

Plus one of the following Groups

RONNIE SCOTT
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ADVANCE TICKETS (reserved seats) for all appearances can be booked at the Club or by post. Please telephone for details.

COMMENCING MON., 10th MAY

BEN WEBSTER

THURSDAY
CRUZEEN NEWCOMERS 1/-.

RAY & EMMETT at Studio '51, 10/11 Gt. Newport Street, W.C.2.

THE FOX. Islington Green, N.1. **JOE HEANEY.** Residents and Guests.

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FOLK FORUM (cont.)
SATURDAY cont.

SATURDAY
ALLNIGHT FOLK PRINCE. 43 Wardour St. Mid-4 a.m. **DAVE GRAHAM, FRANK DUFFY.**

AT THE SCOTS HOOSE, The Tinkers.

HICKORY NUTS, THE CENTRE. 88 Balham High Road, S.W.12. Fully licensed.

HOOTENANNY, BALLADS AND GLUES. King of Corsica, 90 Berkeley St. W.1. **REDD SULLIVAN, WALLY WHYTON,** plus Australia's best, **TREVOR LUCAS.**

TROUBADOUR, Earls Court. 10.30. **WALLY WHYTON, MALCOLM PRICE.**

SUNDAY
ANOTHER GROUP of new singers at the Scots Hoose with Tony McCarthy.

BATTERSEA, Nag's Head, York Road. John Ward, Paul Snow.

KINGSTON Union Hotel, 8 p.m. **DEREK SARJEANT, FRANK SMYTH, "Guests."**

SINGERS' CLUB
Sunday, May 2
7.30 p.m.
New Merlins Cave, Margery Street W.C.1
(Near Mount Pleasant P.O.)
Tim Lyons, Frankie Armstrong, John Faulkner. M.C.: Karl Dallas

ST. ALBANS, Queen's Hotel. 7.30 p.m. Joe Heaney and Residents.

STEVE BENBOW'S OWN CLUB. Swan and Sugarloaf, Brighton Road, Croydon. **STEVE BENBOW, PAUL SOLLY, WILL BRICKELL, Valerie-Ann.**

TROUBADOUR, Barry Beattie, Ian McCann.

WIZZ JONES and PETE STANLEY, THE CENTRE Fully licensed.

MONDAY
ALEX CAMPBELL, MIKE ROGERS, ROUNDHOUSE, 7.30.

AT THE SCOTS HOOSE, The Young Tradition with Peter Bellamy, Royston Wood, Paul Marsden.

BARNET, DAVE and TONI ARTHUR. Country Ramblers, Val Berry, Black Bull, High Road, N.20.

CRUZEEN CLUB, Winstanley Arms, Winstanley Road, Clapham Junction. THE HICKORY NUTS.

GREEN MAN CLUB
Blackheath Hill, Malcolm Price, Ian McCann, Guests.

OPENING SOON!!! "FOLKS-VILLE RICHMOND, THE COOL SOUNDS OF GERRY LOCKRAN... ROYD and CLIFF TOO!!!"

STRATFORD FOLK CLUB, Railway Tavern, Angel Lane, RESIDENTS and BOB DAVENPORT.

100 CLUB, 100 Oxford Street, W.1 Liverpool's **SPINNERS,** plus **THE TANNERS** and guests.

TUESDAY
BERT JANSCH at the Scots Hoose.

DERROLL ADAMS
DAVE HELLING, THE CENTRE Fully licensed.

FOLK POT, New Tigers Road, Lee Green, MALCOLM PRICE, The Drovers.

TROUBADOUR, TOM PAXTON, FELICITY JOINSON.

WEDNESDAY
BARKING, Red Lion, North Street, 7.45 p.m. JOHN FOREMAN, Folklanders. Next week **MARTIN CARTHAY.**

BOREHAMWOOD RED LION, DERROLL ADAMS, LES BRIDGER, GUESTS.

FOLK AT THE HOOSE, Scots Hoose, Cambridge Circus. "AN EVENING OF THE BLUES" JO-ANN KERRY, TOMY MCPHEE plus Guests.

JACK ELLIOTT in concert at Acton Town Hall, with Bill Clifton, May 26. Tickets from Melody Fair, Collets, or Atlas Folk Club.

KENSINGTON TOWN HALL tonight at 7.30 p.m. **ATLAS FOLK CLUB** presents **JULIE FELIX** in concert with Royd and Cliff, Diz Dizley Ivan Holmes, Ben Simmonds. Tickets: 7/6, 5/- from Collets, Melody Fair or Atlas.

LEVEE BREAKERS, THE CENTRE. Fully licensed.

LUTON, The Tudor, Upper George Street. A unique evening: **TOM PAXTON, ALEX CAMPBELL, MAC MACLEOD, ROD YALLOP.** 7.45 p.m. Come early.

MARQUEE CLUB. See display advert. This page.

NOTTING HILL GATE, Mercury Theatre, Ladbrooke Road, BOB DAVENPORT, ROD WILLMOTT, MARY APPS.

SURBITON, Assembly Rooms, 8 p.m. DEREK SARJEANT, ENOCH KENT.

TROUBADOUR, Guest night, new singers welcome.

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THE LAST WORD

WHO'S THIS? An American in the chart? By heavens, it's Roger Miller at two, threatening to become King of the Chart next week, if he can unseat the Beatles. If so, he will be the first American to make number one since the Righteous Brothers, in February.

GREAT TO see the Animals up to 6 with "Bring It". Tremendous blues piano from Alan Price. It would be nice to hear the Animals blowing at a proper blues concert, with all screamers barred or chained and muzzled.

PETER AND GORDON remind us they are British and not American after their good innings abroad, and arrive home at 11 with a rather withered version of "True Love Ways".

OUR HERMAN doing "reet gradely" in the USA and apparently doing champion business here as well with his notable rendition of "Wonderful World".

"EVERYBODY'S Gonna Be Happy," everybody except the Kinks who are shooting down the chart to 28. Here's a question to set popland buzzing. Can the Stones oust the Kinks?

Chris Welch

MEMO FROM BERT: DON'T MISS WES

AFTER reading some very dubious advice given by certain "guitarists" whose verbosity exceeds their knowledge, I feel that many players have been put on the wrong road. There is some hope, however, for those who can visit Ronnie Scott's Club, where they can hear really great jazz guitar from the fantastic Wes Montgomery—and they'll learn so much. Every top guitar player in London—all of whom have spent a good part

of their lives studying and playing—have gone down there to listen, learn and marvel. By the way, may I point out to Keith Richard that Wes is one of "those old guys in their thirties or forties" of whom you wrote so disparagingly—and he still plays better than you, I and the rest of us put together. Why not go down there yourself? You may learn something, if it's only humility.—**BERT WEEDON**, Harrow, Middlesex.



WES MONTGOMERY

Don't worry, Ringo—you're not too old

I WAS rather touched by Ringo's article (MM April 17) as I, too, used to get that am-I-too-old-at-24 feeling.

Now, at the age of forty, I am one of the youngest members of one of the most famous bands in the country.

So my advice to him is: "Keep practising son, and maybe you'll get in a band one day."—**BILL SHARP**, Billy Cotton's Band.

Obligated?

WE are instructed by Jack Hutton to send the Kinks up the chart (MM, April 17).

We are ordered to support the Tama-Motown package, as we bought their records and should apparently feel ashamed if flopped.

What is pop music—entertainment or a moral obli-

MAILBAG

gation?—**ANN PEDDER**, Swinton, Lancs.
● **LP WINNER**

Showbands

JOHN LENNON, criticising showbands in "Life With The Lencons", says: "Musicians of 28 to 30 dancing about and singing about stupid things."

Please John, among the stupid things we sing are a lot of Lennon-McCartney compositions and we don't think they are stupid. In fact we rather like them.

About the old dads bit: I've seen beat groups in the 12-14 age group, so what does that prove?

Seriously, give us a chance to show that we can entertain. After all it is

"show" biz.—**RON CARTHY**, Blue Aces Showband (Average age: 23).

Abstraction

I WONDER if Bob Dylan contributes any of his reputed £80,000 earnings to the cause of world peace, or civil rights?

After all, it seems that abstract intellectualism has little or no effect on the practical lives of the world's millions.—**B. L. DRIVER**, Hitchin, Herts.

Eternal Sinatra

WHEN Eric Burdon has produced as many albums of such great variety and covered the ground that Frank Sinatra

has he may be entitled to comment on him like he did in the MM.

Eric Burdon has only one voice for one type of song, which is a mixture of old rock and roll and even older R&B. The Burdons may come and the Burdons may go, but Sinatra will go on forever.—**ROBIN CHADWICK**, Rochdale, Lancs.

Stereo singles

ISN'T it about time some enterprising record company brought out stereo singles? They would appeal to a large section of popular record buyers.

After hearing stereo, one can never be satisfied with monaural again, and such artists as the Supremes, Sounds Orchestral and Helen Shapiro would have their sound utterly transformed.—**SIDNEY J. CAHILL**, Belfast.
● **LP WINNER**



HELEN SHAPIRO



ERIC BURDON

Coe doesn't swing? Nonsense!

RECOGNISING the dark compulsions which drive individuals to dismiss the achievements of others with cheery arrogance, I am never surprised to see great musicians of our time denigrated in print.

Tony Coe's work, however, has been so deplorably neglected by the jazz public that I feel E. A. Raybon's attack on this wonderful musician may wrongly appear less vacuous than the usual drivel.

Coe's sensitivity, brilliance and virtuosity are quite astonishing by any musical standards. Furthermore, his command of harmonic improvisation is superb.

It would be tragic if Mr Raybon's views were to influence anyone who hasn't actually heard Coe play. They won't impress many who have.—**SANDY BROWN**, London NW6.

Word game

ONE can understand Paul Jones' concern with lyrics, accustomed as he is to such gems of English prose as "Do Wah Diddy", "5-4-3-2-1", and "Sha La La".—**J. EDGAR**, Kensington Gardens, Darlington.

Knockout

RAY NANCE on the recent Ellington visit relaxed one evening at a London jazz club and heard Tony Coe playing. His comment? "Man, that guy's a knockout... he's one of the best I've heard this tour." Enough said!

SIMON J. THOMPSON, Cranleigh, Surrey.

Raybon, too

I SHOULDN'T mind Tony Coe dumping his tenor in the river so long as it was tied round the neck of E. A. Raybon.

If Mr. Raybon hopes to hear something better I suggest he buys a hearing aid. His case must be serious. Coe is the greatest since Gonsalves!—**H. PULLAN**, London SW6.

Schizophrenic

LAST word from Mr Raybon: Tony Coe is a Jekyll and Hyde. A tenorist of sickly tone and no swing, and yet a fine altoist.—**E.A. RAYBON**, Evesham, Worcestershire.

British jazz

AS Britain is now setting the pace for pop music, we often have British musicians working in our clubs. However I wasn't aware that you had anything to offer us in the jazz field, until I heard a young British girl singer, Norma Winstone, who was working here in Wiesbaden recently.



TONY COE
—brilliant, superb

She is very talented and sings more jazz than many pollwinners.—**JOHNNY R. MURPHY**, USAF, Wiesbaden, Germany.

Superb Cleo

I COULDN'T agree more with Gillian Rogers. Annie Ross' performances on "Not so much a programme" are shocking. Cleo Laine, though, is superb. I haven't yet heard her sing the title song the same way twice. Her variations seem inexhaustible.—**TIG GOODALL**, London SE5.

The melody...

PERHAPS lovers of Annie Ross' slinging would give reasons for their ardour. I cannot see how anyone with normal eardrums can find anything in her favour. Surely, whatever the song, some semblance of the tune should be heard?—**SUSAN JACKSON**, Bushey, Herts.

BOB DYLAN
in
BLIND DATE
next week



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From the **RODGERS and HAMMERSTEIN MUSICAL**
"THE SOUND OF MUSIC"

CLIMB EVERY MOUNTAIN • THE SOUND OF MUSIC
DO-RE-MI • MY FAVOURITE THINGS

<p style="text-align: center;">The SEEKERS' GREAT FOLLOW-UP TO "I'LL NEVER FIND ANOTHER YOU" A WORLD OF OUR OWN SPRINGFIELD (In the Press)</p> <p style="text-align: center;">MARIANNE FAITHFULL'S New Single THIS LITTLE BIRD ACUFF-ROSE (In the Press)</p>	<p style="text-align: center;">KEELY SMITH'S STANDARD REVIVAL YOU'RE BREAKING MY HEART CHAPPELL 6/-</p> <p style="text-align: center;">Recorded by TED HEATH/LEE MORGAN SIDEWINDER PLANETARY (In the Press)</p>
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From **"MY FAIR LADY"**
The **LENER and LOEWE** MUSICAL HIT at the **WARNER THEATRE, LONDON**

ON THE STREET WHERE YOU LIVE • WOULDN'T IT BE LOVERLY
I COULD HAVE DANCED ALL NIGHT • GET ME TO THE CHURCH ON TIME
I'VE GROWN ACCUSTOMED TO HER FACE

<p style="text-align: center;">CLIFF RICHARD'S CHART-TOPPER THE MINUTE YOU'RE GONE JEWEL</p> <p style="text-align: center;">ADAM FAITH'S NEW C & W SPECIAL HAND-ME-DOWN THINGS MORRIS</p>	<p style="text-align: center;">The DAVE CLARK FIVE HIT REELIN' and ROCKIN'</p> <p style="text-align: center;">PEGGY LEE'S SWINGIN' HIT PASS ME BY</p>
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TWO GREAT **HENRY MANCINI** COMPOSITIONS
DEAR HEART—COMPASS—A SHOT IN THE DARK

From the **WALT DISNEY** MASTERPIECE **"MARY POPPINS"**
Now at the **Odeon Cinema, London**

A SPOONFUL OF SUGAR
FEED THE BIRDS • CHIM CHIM CHER-EE

DANCE ORCHS. 5/- PER SET

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The Key and The Starting Note, etc., of 2,500 Standard Songs for Musicians

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