

Melody Maker

June 5, 1965

9d. weekly

LOUIS'
DOLLY
LOLLY



BACHARACH BLAST-OFF —TOUR, TV

'TRAINS AND BOATS' ZOOMS



BURT—dates

BURT BACHARACH is due to fly into London today (Thursday) — to find that his first "solo" hit, "Trains And Boats And Planes" has hit the number four spot.

● He is here for a week's crash programme of TV dates. But in the autumn, Burt will team up with Dusty Springfield and Dionne Warwick, with his own orchestra, to make a full British concert tour.

'Great tour'

● "It should be a great tour," impresario Tito Burns told the Melody Maker this week. "Burt will front a 25- or 30-piece orchestra."

● For his current British visit, Burt is lined up with appearances on Rediffusion's "Ready Steady Go!" tomorrow (Friday) and the Light's "Saturday Club" and "Late Night Saturday" this weekend.

● On Sunday (6) Bacharach is on ITV's "Eamonn Andrews Show".

Pirates

● Other shows featuring him include TWW's "Discs A Gogo" (June 9) and TV's "Top Of The Pops" and "Scene At 6.30" (10).

● Burt records broadcasts for Britain's pirate radio stations on Tuesday (8).

BOB DYLAN V. BURKE

BOB DYLAN versus Solomon Burke! That was the highlight of the single record scene this week.

Burke already had Dylan's song, "Maggie's Farm", recorded when the Dylan management decided to snip Bob's version from his new LP and issue it as his follow-up to "Subterranean Homesick Blues".

The "Maggie's Farm" discs by Dylan and Burke are in the shops tomorrow (Friday).

Dylan recorded two half-hour BBC-TV shows on Tuesday after recovering from the illness which put him in a London hospital.

In addition to the single, Bob has his first EP out on June 8. It is titled simply "Dylan".

Solomon arrives here on June 13 for a promotional tour. See page 4.



SANDIE
by
ADAM

PAGE 3 →

JIMMY SMITH * ANIMALS * SPOON THE WHO * PETER AND GORDON



ALL INSIDE →

Record of The Week

DANA GILLESPIE DONNA DONNA

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CURRENT ORCHESTRATIONS		
TANGO AS (SEQUENCE)	5/4	WOODRIDGE BY LOVE
DRUM DIDDLE	5/4	HAVE A HEART
WORK SONG (S.O.)	4/4	GO DEEP IS THE NIGHT
HARTY JEDRA (TWIST)	5/4	THE TWISTIN' DEUMMER
TRILY TRILY TREE (Wz.)	5/4	DREAM REFLECTIONS (Wz.)
MAINE (FOX-TROT)	5/4	NEVER FIND ANOTHER YOU
WORLD OF OUR OWN	5/4	I APOLOGISE
PASS ME BY (L/O)	5/4	LEFT BY HEART IN
THIS LITTLE BIRD	5/4	SAN FRANCISCO
TICKET TO RIDE	5/4	BOMBAY BUCKLEING CRA CRA
YES IT IS	5/4	(TED HEATH ARR.)
SIDEWINDER	5/4	RESPECTERS (BARKWORTH)
HAND ME DOWN THINGS	5/4	SWOT IN THE BACK (BARKWORTH)
WHIPPED CREAM	5/4	BEAR HEARTY (Wz.)
IT'S BARKING (WZ)	5/4	DUP AND SHOUT (OS)
HONKIE YOU'RE COME	5/4	TWO FOX TEA (OS)
WHEELIN' AND SCREAMIN'	5/4	THE BEEWY (RIGHT)
LET'S FIND A ISLAND (OS)	5/4	FOOTLING (RIGHT)
7 HEAVY LOOKED FOR YOU	5/4	BEATLES HITS REDELY No. 2
IN THE HEARTING	5/4	NO ARMS CAN HOLD YOU
LITTLE BARKING (OS)	5/4	LULLAPOPS AND ROSES (Wz.)
ORCHESTRATIONS	5/4	THE SHAKE

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LOVE TON	12/8	MAKE ME FEEL SO YOUNG
MIDNIGHT SERENADE	12/8	NEAR YOU
SOUTH HAMPT STREET PARADE	12/8	MISTY
THREE COINS IN FOUNTAIN	12/8	I LOVE PARIS
ONE O'CLEVER JUMP	12/8	STINGS OF PEARLS
MY BLUE HEAVEN	12/8	50% HIGH THE MOON
THE NIGHT	12/8	I CAN'T GET STARTED
DARKTOWN STROLLERS	12/8	IN FROXY DAY
ATCUSHON TOPPER	12/8	WOULD HAVE DANCED ALL NIGHT
BLUE MOON	12/8	ISLE FROM SPAINA
ALMOST LIKE BEING IN LOVE	8/6	(SERGE GAND BOUSSE)
WINDY WIND (WZ)	5/4	LET'S BARKING (REAL HOTTY)

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MELODY POP 50 MAKER

- (1) LONG LIVE LOVE Sandie Shaw, Pye
- (7) THE CLAPPING SONG Shirley Ellis, London
- (3) A WORLD OF OUR OWN Seekers, Columbia
- (11) TRAINS AND BOATS AND PLANES Burt Bacharach, London
- (8) POOR MAN'S SON Rockin' Berries, Piccadilly
- (19) THE PRICE OF LOVE Everly Brothers, Warner Bros.
- (2) WHERE ARE YOU NOW? Jackie Trent, Pye
- (21) CRYING IN THE CHAPEL Elvis Presley, RCA
- (4) TRUE LOVE WAYS Peter and Gordon, Columbia
- (6) THIS LITTLE BIRD Marianne Faithfull, Decca
- (5) KING OF THE ROAD Roger Miller, Philips
- (15) MARIE Bachelors, Decca
- (9) TICKET TO RIDE Beatles, Parlophone
- (10) SUBTERRANEAN HOMESICK BLUES Bob Dylan, CBS
- (14) NOT UNTIL THE NEXT TIME Jim Reeves, RCA
- (13) ALL OVER THE WORLD Francoise Hardy, Pye
- (12) WONDERFUL WORLD Herman's Hermits, Columbia
- (20) TRAINS AND BOATS AND PLANES Billy J. Kramer with the Dakotas, Parlophone
- (30) SET ME FREE Kinks, Pye
- (26) (YOU'VE) NEVER BEEN IN LOVE LIKE THIS BEFORE Unit Four + 2, Decca
- (41) I'M ALIVE Hollies, Parlophone
- (29) COME HOME Dave Clark Five, Columbia
- (27) LOVE HER Walker Brothers, Philips
- (18) POP GO THE WORKERS Barron Knights, Columbia
- (16) BRING IT ON HOME TO ME Animals, Columbia
- (43) ANYWAY ANYHOW ANYWHERE The Who, Brunswick
- (17) OH NO, NOT MY BABY Manfred Mann, HMV
- (25) WE SHALL OVERCOME Joan Baez, Fontana
- (28) IKO IKO Dixie Cups, Red Bird
- (—) COLOURS Donovan, Pye
- (22) THAT'S WHY I'M CRYING Ivy League, Piccadilly
- (24) THE MINUTE YOU'RE GONE Cliff Richard, Columbia
- (—) STINGRAY Shadows, Columbia
- (23) HERE COMES THE NIGHT Them, Decca
- (—) LOOKING THRU THE EYES OF LOVE Gene Pitney, Stateside
- (44) HOW LONG HAS IT BEEN Jim Reeves, RCA
- (—) MR. TAMBOURINE MAN Byrds, CBS
- (32) CATCH THE WIND Donovan, Pye
- (31) LITTLE THINGS Dave Berry, Decca
- (38) BUMBLE BEE (EP) Searchers, Pye
- (—) HELP ME RHONDA Beach Boys, Capitol
- (35) ONCE UPON A TIME Tom Jones, Decca
- (45) NO REGRETS Shirley Bassey, Columbia
- (—) MY CHILD Connie Francis, MGM
- (34) STOP! IN THE NAME OF LOVE Supremes, Tamla Motown
- (39) I'LL NEVER FIND ANOTHER YOU Seekers, Columbia
- (—) CRYING IN THE RAIN Richard Anthony, Columbia
- (—) BACK IN MY ARMS AGAIN Supremes, Tamla Motown
- (40) IF I RULED THE WORLD Tony Bennett, CBS
- (33) I'VE BEEN WRONG BEFORE Cilla Black, Parlophone

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1 Glissando; 2 Calico; 3 Springfield; 4 17 Savile Row; 5 Essex; 6 Acuff-Rose; 7 Welbeck; 8 E. H. Morris; 9 Southern; 10 Acuff-Rose; 11 Burlington; 12 Francis Day and Hunter; 13 Northern Songs; 14 Blossom; 15 Burlington; 16 Rogers; 17 Ardmore and Beechwood; 18 17 Savile Row; 19 Kassner; 20 Apollo; 21 Shapiro Bernstein; 22 Spear; 23 Screen Gems; 24 Various

Publishers; 25 Kags; 26 Essex; 27 Screen Gems; 28 Essex; 29 Hill and Range; 30 Southern; 31 Southern; 32 Jewel; 33 Ambassador/Pincus; 34 Mellin; 35 Schroeder; 36 Favourite; 37 Leeds; 38 Southern; 39 United Artists; 40 Twangy/Toby/Hill and Range/Toby; 41 Calder; 42 Leeds; 43 Shapiro Bernstein; 44 Lords; 45 Belinda; 46 Springfield; 47 Screen Gems; 48 Belinda; 49 Delfont; 50 Schroeder.

US TOP TEN

- As listed by "Music Business"
- 1 WOOLY BULLY Sam the Sham, MCM
 - 2 BACK IN MY ARMS AGAIN Supremes, Motown
 - 3 HELP ME RHONDA Beach Boys, Capitol
 - 4 TICKET TO RIDE Beatles, Capitol
 - 5 CRYING IN THE CHAPEL Elvis Presley, RCA
 - 6 MRS BROWN YOU'VE GOT A LOVELY DAUGHTER Herman's Hermits, MCM
 - 7 I CAN'T HELP MYSELF Four Tops, Motown
 - 8 JUST A LITTLE Beau Brummels, Autumn
 - 9 TRUE LOVE WAYS Peter and Gordon, Capitol
 - 10 ENGINE ENGINE NUMBER NINE Roger Miller, Smash

TOP TEN LPs

- (2) THE FREEWHEELIN' BOB DYLAN Bob Dylan, CBS
- (4) SOUND OF MUSIC Soundtrack, RCA
- (1) BEATLES FOR SALE Beatles, Parlophone
- (3) MARY POPPINS Soundtrack, HMV
- (10) BRINGING IT ALL BACK HOME Bob Dylan, CBS
- (5) THE ROLLING STONES No. 2 Rolling Stones, Decca
- (6) TIMES THEY ARE A-CHANGIN' Bob Dylan, CBS
- (8) GIRL HAPPY Elvis Presley, RCA
- (9) HIT MAKER Burt Bacharach, London
- (7) ANIMAL TRACKS Animals, Columbia

TOP TEN JAZZ

- 1 JAZZ AT THE APEX CLUB (LP) Jimmy Noone, Ace of Hearts
- 2 THE MODERN QUARTET WITH LAURINDO ALMEIDA (LP) Philips
- 3 GETZ AU GO GO (LP) Stan Getz, Verve
- 4 ANYONE FOR MOZART (LP) Swingle Singers, Philips
- 5 PICK OF PARKER (LP) Charlie Parker, Verve
- 6 LET THE GOOD TIMES ROLL (LP) Louis Jordan, Ace of Hearts
- 7 MONK (LP) Thelonious Monk, CBS
- 8 I'M TRYING TO GET HOME (LP) Donald Byrd, Blue Note
- 9 SIDEWINDER (LP) Lee Morgan, Blue Note
- 10 RAMBLIN' BOY (LP) Tom Paxton, Elektra

THE ten best selling jazz records for the month of May, compiled from returns from the following stores: COLLETT'S, 70 New Oxford Street, London; DOBELL'S, 77 Charing Cross Road and 10 Rathbone Place, London; JAMES ASMAN'S, 38 Camomile Street and 23a New Row, London; C. P. STANTON, 271 Gallowgate and 7 and 9 Burgher Street, Parkhead Cross, GLASGOW; BARRY'S RECORD RENDEZVOUS, 19 Blackfriars Street, Manchester; RUSHWORTH AND DRAPEER, Whitechapel, Liverpool.

POP 50 COMPOSERS

- 1 Andrews (b); 2 Chase (a); 3 Springfield (b); 4 Bacharach/David (a); 5 Hamilton/Bratton/Savoy/Vent (b); 6 D. Everly/P. Everly (a); 7 Hatch/Trent (b); 8 Glenn (a); 9 Petty/Holly (a); 10 Loudermilk (a); 11 Miller (a); 12 Berlin (a); 13 Lennon/McCartney (b); 14 Dylan (a); 15 Talley (a); 16 Hardy/Moore (o); 17 Campbell (a); 18 Bacharach/David (a); 19 Davis (b); 20 Parker/Moeller (b); 21 Ballard Inr (a); 22 Clark/Smith (b); 23 Mann/Weil (a); 24 Various Composers; 25 Cook (a); 26 Daltrey/Townshend (b); 27 Coffin/King (a); 28 Horton/Hamilton/Carawan/Seeger (a); 29 Hawkins/L. Johnson (a); 30 Donovan (b); 31 Carter/Ford/Lewis (b); 32 Gateley (a); 33 Ogorman (a); 34 Berns (a); 35 Taylor (a); 36 Lister (a); 37 Dylan (a); 38 Donovan (b); 39 Goldsboro (a); 40 Fullylove and Baker (a); 41 Curtis (b)/Bacharach and David (a); 42 Curtis (b); 41 Wilson (a); 42 Mills (b); 43 Dumont/David (a); 44 Lewis/Black (b); 45 Holland/Dozier/Holland (a); 46 Springfield (b); 47 King/Greenfield (a); 48 Holland/Dozier/Holland (a); 49 Ornadel (b); 50 Newman (a).



In Hollywood Kenny Ball attended a party given by the New Orleans Jazz club of Southern California and blew with veteran Dixieland cornettist Pete Daily.

Paul hits at past efforts

ON "Juke Box Jury" this week Paul Jones of the Manfreds condemns the issue of new stars' old records — made and not released before they hit the big time. Recent examples — the Seekers, Tom Jones and Jackie Trent. The panel vote Dylan's new single, "Maggie's Farm" at hit.

Welcome back Stones, your country needs you! Lulu's "Leave A Little Love" will have a battle with Terry Anton's version on Pye.

Writing about shares in pop singers, the STATIST says... "the MELODY MAKER can assess the company's prospects as accurately as a stock-broker."

Drummers are raving about the recent demonstration tour by American Roy Burns... Note to programme notes writer Benny Green — Jimmy Smith has already done "Slaughter On Tenth Avenue," and "John Brown's Body" on his "Who's Afraid Of Virginia Woolf" LP.

INSIDE SHOWBIZ by the RAVER

IS Joan biased? ... Come to that, is Don biased? ... Who the hell is Cathy McGowan? asks reader/Kink Dave Davies.

Disley took a five gallon barrel of cider to meet Louis Armstrong at London Airport... Decca's Tony Hall beat NEMS by exploiting Righteous Brothers record against Cilla's and now Bacharach's against Billy J's.

At booker Jack Higgins' farewell party for Joan Baez were: Donovan, Larry Alder, John Gregson and Eric Burdon... The sound balance for groups from Brighton Song Festival was terrible... Welcome back to chartsville the Everlys... Tamla-Motown not exactly dominating the chart at the moment.

DON'T you think it's wrong for performers to cash in on charity dates publicitywise? ... Why do some papers refer to coloured singer Kenny Lynch and not white singer Fred Nurge? Cathy McGowan doesn't like the Couriers new record featuring MM publicist Barry Ashby — see page eight... Tom Jones forgot passport on way to Paris.

Joan Baez and Donovan went to new Pontiac Club in Putney... Dusty's new single "In The Middle Of Nowhere", out June 11, features ex-Animal Alan Price on piano. A petition from local residents has halted Peter Jay's plans to open a pop club in Great Yarmouth.

What was Francis Essex talking about at British Song Festival broadcast? ... Were the final judges introduced on air because they are TV executives?

WHY did agent Tito Burns bring back an electric carving knife from America? ... Kinks publicist Brian Sommerville denies group's Cardiff stage fracas was a publicity stunt.

Agent Peter Burman leaves London for Bristol on July 1... Titles that start with a word in brackets — "(There's) Always Something There To Remind Me" — are soft.

Luxembourg deejay Barry Aldis describes Bacharach as most successful songwriter in world... Bolshoi fans starting queuing Saturday for Tuesday's Festival Hall box office opening — who says pop fans are keen?

Zoot Money was accidentally stabbed in the hand while playing "cowboys" with Hollie Allan Clarke at Eric Burdon's flat last week.

IT'S "Ready Steady Go!" again after a flirtation with "Ready Steady Goes Live" ... Jug bands okay for a laugh.

Billy J. asked Tommy Moulder to write him a song... Cheetah Ray Bridger took ducking at Battersea festival.

Art Woods tremendous... Josh White flew in this week for concerts... MM reader writes: "Is Richard Dimbleby the snobs' John Lennon?"

JACKIE DE SHANNON possible for autumn tour here... MM's Max Jones was among interviewers for Louis Armstrong BBC-TV documentary recorded on Monday.

Ex-Caroline DJ Simon Dee to do BBC work... EMI entertained salesmen from their Belgian branch in London last week.



Judith Durham and the Seekers ungasped by the release of "Chilly Winds" made two years ago.

NEXT WEEK DONOVAN IN BLIND DATE

SANDIE



There is so much for her to do . . . the world is open to her at the moment.

PROGRESS REPORT

BY ADAM FAITH



AS pop teeters uncertainly into Summer 1965, without a clear trend in sight, and poppers dither between folk and beat, one pop team are going full steam ahead.

Stars from London's Starcast Agency aren't bothered with trends, but concentrate on pop, pure and simple and surprise, surprise — look who has been dominating the chart.

Under the aegis of managers Maurice Press and Evelyn Taylor, Jackie Trent, Val Doonican and Sandie Shaw have all been hitting high and hard without being sidetracked by folk, R&B or Gregorian Chants.

Undoubtedly Starcast's biggest recent "find" has been Sandie Shaw. Discovered by Adam Faith, Sandie has had four palpable hits, since her career got under way some 18 months ago, and she is currently in her second week at number one in the Pop 50 with "Long Live Love".

Sandie swept to fame as a girl with a fringe, bare feet and an odd quavery voice. She was criticised for using a gimmick. Then came controversy — could she sing "live"?

When she proved she could, pop cynics likened her to Dionne Warwick and Cilla Black.

Quibbling aside, more and more people have realised that Sandie is a force to be reckoned with and one of the few durable quantities on the scene.

Nobody is more pleased with Sandie's success than Adam Faith, who introduced her to his manager, Evelyn Taylor.

As Sandie flew to conquer America this week, having finally solved her visa problems, Adam talked about his pop protégé.

"I'll tell you one thing about 'Long Live Love,'" said Adam, "it's a fantastic song, sung by a fantastic singer. It's doing well all over the world. I thought when I first discovered Sandie she would be a world star. This would have been impossible for her unless she had got the American visa. I bet now she is going to be the biggest girl singer ever to come out of this country and America is going to go wild about her."

Sound

"To me she has got such a great individual sound. I know people have compared her to Dionne Warwick and Cilla, but she

has got her own sound. "As a person, she is the most straightforward and confident girl I have ever met. She is very frank and that's a good quality. She hasn't really been changed by success. When I first met her she seemed to realise what was what. But I don't think she has yet realised the power of her success."

"I see Sandie a couple of times a week. I don't advise her much on her career. Evelyn advises her on things like that, and she is doing a great job. The luckiest thing that ever happened to Sandie was meeting Evelyn."

Adam explained how he met Sandie and put her in touch with his manager.

"I was doing a show at Hammersmith. I was in the dressing room and I heard the Roulettes playing in the next room. I walked in and there was Sandie singing with the group. They stopped and I said 'carry on.'"

Humour

"She sang 'Everybody Loves A Lover'. I immediately thought she would do well and I went to get Evelyn. That was about 18 months ago."

"Now I see potential for Sandie in every field. I think she would make a great actress and, with her great sense of humour, she could do musical comedy. There is so much for her to do. The world is open to her at the moment."

Peter, Gordon kill those split rumours

HOW much tension is there in being a pop star? Is it really tough at the top? Exactly what contributes to a breakdown? Last week Peter and Gordon spent a day visiting Radio London's ship off the Essex coast.

Their day began at 8.30 am on a train from London, and ended at 6.45 pm back at Liverpool Street station.

"A fairly quiet day," they said, on the train from Harwich. "Easy. Nice long lunch, a few words of an interview for the radio show, and here we are, on the way back."

Yet only a few weeks ago, P&G were rumoured to be splitting because the rigours of showbiz were too much. How did those rumours start?

"Brian Sommerville started them," said Gordon. Sommerville is publicity man for Peter and Gordon.

FIGHT

Peter Asher looked across to Sommerville and said: "They won't print that, will they?"

Gordon said: "There is real tension in being a pop artist. Sometimes I feel like breaking down completely. Perhaps it's my temperament."

"Peter doesn't feel like this. But I find I need a full day to recover from four weeks of solid work."

"It was tough in America and I got so built up I ended up having a fight with a policeman. They do some stupid things, anyway."

"The work of being a pop artist can be exhausting. You can travel 300 or 400 miles to a gig, having got up at 9.30 that morning for interviews, and photographs. Then there's sometimes a lunch appointment with someone, followed by a radio interview and then a long journey before a show."

"Gordon's different from me—he likes to sleep a lot," said Peter. "I like working hard."

"I like sleeping hard," said Gordon. The duo, currently enjoying a big hit after a considerable lapse in record success, are surprised and

Peter and Gordon — 'we've paid enough for singing John and Paul's stuff'

happy about it.

"I think we're much bigger in the States than here," said Peter. "Before 'True Love Ways' got away, we were just about nothing. We could pack a place in New York, but a concert by us in Britain would . . ."

"Be empty—admit it," said Gordon.

"Very few people in England are drawing crowds anyway right now," Peter continued.

Peter and Gordon, who went to success initially with Beatles-written songs, "suffered enough" with publicity insinuating that they had ridden high "on the strength of Lennon and McCartney."

"I think we've lived it down—we paid enough for singing John and Paul's stuff," Gordon said.

MORTGAGE

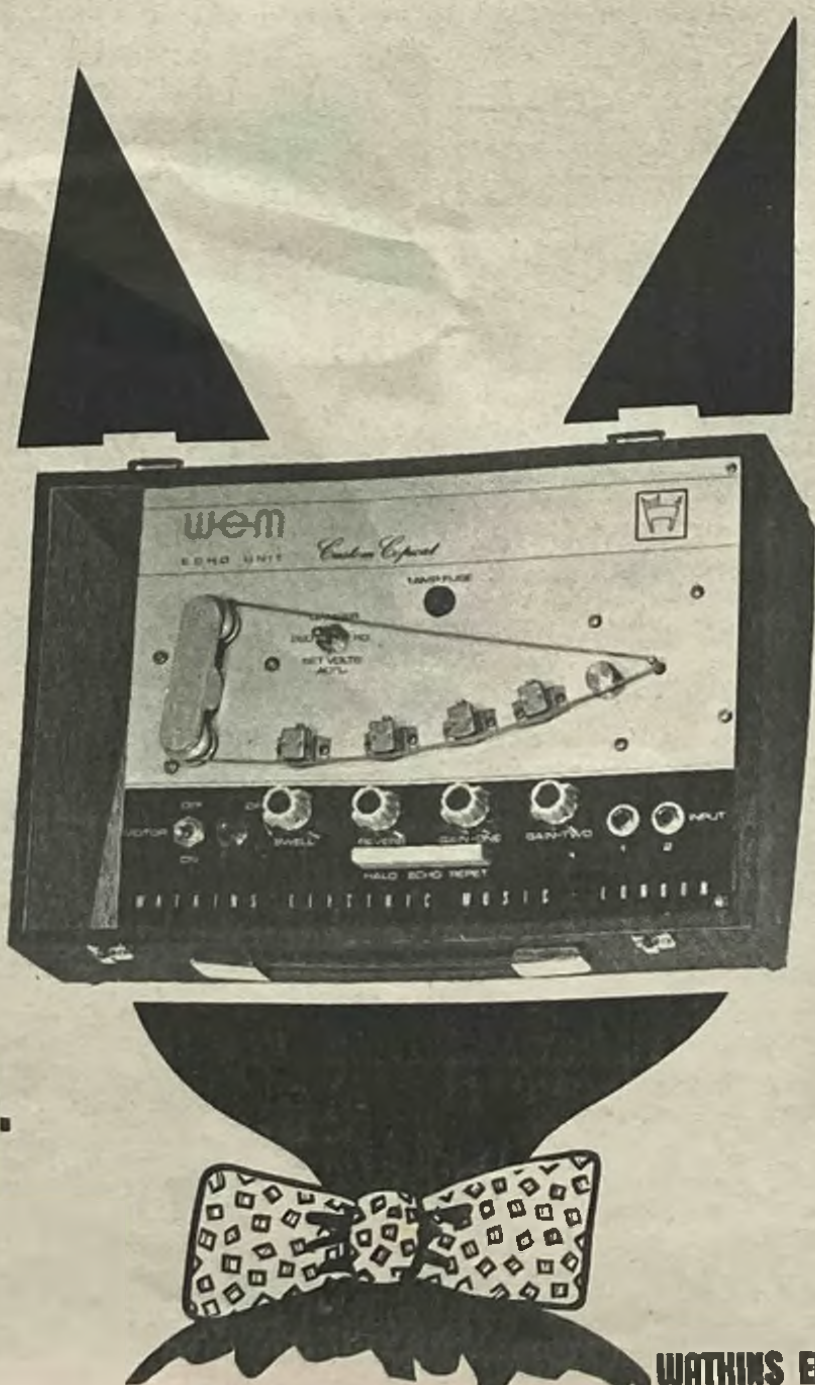
"I don't see why we suffered it all anyway," said Peter. "Billy J. didn't. Nor did Cilla."

"Nor the Stones," said Gordon.

Gordon Waller, a man of simple tastes, runs an MGB, Mini Cooper S, and a Lotus Cortina. "That's my only extravagance," he said. "I love cars."

Peter Asher has no car but an £11,000 house in Surrey.

"But it's mortgaged," he added. "We're not that rich."



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There I was, coming up for my fifth year of being the best echo cat in the music business and the Gunvor comes along and sez, "Well," 'e sez, "you're getting to be a long haired old cat, time you had a shampoo." "Well," I sez, "I'm not the only long haired cat in showbiz nowadays you know." "Well," 'e sez, "throwing me in the tub . . . Soap . . . What! . . . Well I . . . comb . . . the whole treatment . . . Glub! . . . I mean, what about all those Siamese cats, they all look pretty but they're not with . . . Splish! . . . as soon as I came up for breath I sez, "Listen, mate" I sez, "if you're not careful I'll go and work for . . ." Plunk! Well, I never did. And there I was, all sleek and shiny and new. "There," 'e sez, "now you're respectable. Try and act a bit refined!" "Do you know you've got an increased treble response?" "Yea," I sez, "how thrilling!" "Yes, and an improved frequency curve of better than 6 d.b.s!" "Go on," I sez. "And new recording and playback heads of the very finest quality obtainable?" "Swizzo, boy," I sez. "And a detachable lid for ease of operation?" "Yea, yea, yea," I sez. And there I was, all sleek and shiny and swish. But like I told him, "Beauty's only skin deep you know, mate". Deep down, I'm still the same old swingiest, beatiest, most with-in cat in the business. In fact, I'm even greater. Man, I really am the only Echo cat in the world.

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NEW AMERICAN TRIP IN SEPTEMBER

DUSTY PLUS DORIS ON NEW SINGLE

NAMES IN THE NEWS

GARY LEWIS and the Playboys, Hollywood group led by the 19-year-old son of comedian Jerry Lewis, are coming to Britain.

The group has had two number one hits in the States: "Count Me In" and "This Diamond Ring". In the autumn they lead an American star entry into Britain for tours and TV dates.

"Gary has a fantastically good act," said Tito Burns—British agent who is arranging the visit.

Also coming to Britain: the folksy Bitter End Singers, Greenwich Village favourites in New York; pianist Peter Nero; jazz singer Joan Toliver; and comedian Woody Allen.

Clancy Bros TV

FOLK STARS Clancy Brothers and Tommy Makem return to Britain for TV from October 1-10 . . . Searchers and Zombies team up for U.S. tour starting Chicago July 15 for 25 concerts and TV shows.

Beatles recording manager George Martin has signed Liverpool singer Tiffany and Mersey group the Dimensions . . . Buck Clayton and Joe Turner fly to Bled, Yugoslavia, for two days at the jazz festival today (Thursday).

Kinks for "Lucky Stars" June 12 . . . New McKinleys single, "Give Him My Life", out tomorrow (Friday) has music by Donovan and words by Barbara Dunn, wife of British serviceman in Germany . . . Dick Sadleir appointed organiser of EGMA, the Educational Group of the Musical Industries Association.

Ivy League single

"**TOSSING** And Turning", Ivy League's entry in British Song Festival at Brighton, rush-released by Pye tomorrow (Friday) . . . Folk singer Gerry Lockran for Paris club dates June 21. He records first Fontana single on June 9 and plans album later.

Alex Welsh Band leaves for Mediterranean cruise tomorrow (Friday), for 16-day cruise on the liner Iberia. They return to play on Ruby Braff tour opening in Manchester June 25.

Steve joins Mike

BRIAN POOLE and Tremeloes start Irish tour June 5 . . . Next Nashville Teens single, "I'll Follow The Sun" is not the Beatles composition. Out July 2 . . . Organist Steve Gray joined Mike Cotton Sound, replacing Dave Rowberry who left to join Animals. Steve was with Eric Delaney.

Freddie and Dreamers open summer season at Blackpool Queen's Theatre on Saturday (5). Summer Sunday concerts for them include Morecambe (6), Rhyl (27) and Bridlington (August 1) . . . Stockport's Johnny Leslie Trio won first place in jazz classes at Alderley Edge Music Festival. Top solo pianist: John Rotherham; outstanding musician: drummer Barry Davenport.



BRAFF



CLAYTON

DUSTY SPRINGFIELD'S new single uses double tracking techniques so that her solo voice, on both tracks, is backed by a group comprising herself and American singer Doris Troy.

Due for release on June 11, the A side is "In The Middle Of Nowhere" and the flip is "Baby Don't You Know"—both written by American songwriter Buddy Kaye.

To tie in with the single, Dusty returns to ITV's "Eamonn Andrews Show" on June 13 and also guests on "Ready, Steady Go" (18), "Thank Your Lucky Stars" (26) and "Easy Beat" (27).

Her American trip has now been set to start on September 28. She will go primarily to appear on the "Hullabaloo" TV show, but will do other TV and radio spots as well.

On June 13, Dusty starts work on a new LP which will contain all new material. She starts her six-week summer season at Bournemouth Winter Gardens on July 19.

HOLLIES ABROAD

THE Hollies—who leaped 20 places to number 21 in the Pop 50 this week with "I'm Alive"—are set for their first Scandinavian tour.

They start with a week in Sweden, opening at Stockholm's China Theatre in late September. The second week will be spent in Norway and Denmark.

TV and radio dates for the group include: "Thank Your Lucky Stars" this Saturday (5), "Saturday Club" (12) and "Easy Beat" (27).

On June 22 they play the annual May Ball at Oxford. Another college date is at Nottingham University on June 26.

STONES BACK

THE Rolling Stones flew back to London this week from their five-week American tour.

"It was three times more successful than their last American tour—a tremendously heartening tour," Stones co-manager Eric Easton told the MM.

Immediate Stones plans include TV appearances on Ready, Steady Go" (tomorrow, Friday), "Top Of The Pops" (10) and "Lucky Stars" (12).

On June 15 they start a short Scottish tour.

Burke to team up with Cotton Sound, Zoot Money for tour

AMERICAN R&B star Solomon Burke will be backed by the Mike Cotton Sound and Zoot Money's Big Roll Band for live dates on his forthcoming British trip.

Burke arrives in London on June 12 and his first dates will be BBC-2's "Gadzooks" followed by the Marquee Club on June 14. He has a hectic day on June 15. After recording "Saturday Club" from 6 pm to 7.30 pm, he then tapes Radio Luxembourg's "Ready, Steady Radio" from 8 to 8.30 pm, then records "Top Gear" before dashing to London's Cromwellian Club, where he is due to go on stage at midnight.

Also set up are a TW "Discs A Gogo" recording on June 16, for transmission on June 21; Granada TV "Scene At 6.30" (17); "Ready, Steady Go" and the all-nighter at London's Flamingo (18); the Uxbridge and Bexley Festivals (19); a "Thank Your Lucky Stars" recording, for transmission on June 26; and a live show at The Place, Hanley (20).

Zoot Money backs him at Uxbridge and Bexley, Mike Cotton at the Marquee, Cromwellian Club, Flamingo and The Place.

Jimmy Gilmer

AMERICAN singer Jimmy "Sugar Shack" Gilmer spent two days in London last week and told the MM he hopes to return in September for a tour with his group, the Fireballs.

"I stopped off here on my way home from the Continent" he said. "For some reason things got mixed up and no.



MARIANNE

Brian Poole and the Tremeloes, Kenny Lynch, the Seekers, Sheila Buxton, the Kestrels and the Laurie Steele New Sound.

TUESDAY

THE Redcar Festival features two sessions. The Folk Session stars Robin Hall and Jimmie Macgregor, Ian Campbell's Folk Four and the Settlers. The Jazz Session stars Ben Webster, Bruce Turner's Band and the Red Hot Peppers.

America's Donnie Elbert visits London's Cromwellian Club.

WEDNESDAY

AMERICA'S Clark Terry and Bob Brookmeyer guest with the Johnny Dankworth Orchestra (BBC-2, 10.5 pm).

TOP TEN NEWSCHECK

1 **SANDIE SHAW**, this week in America for the Ed Sullivan TV show, appears for a week from Sunday (6) at the Garrick and Towers Club, Warrington. From June 21 she appears for a week at the Dolce Vita, Newcastle, followed by a week at the Fiesta, Stockton, from June 27. One-nighters include Scarborough (July 4), Margate (11), Yarmouth (18) and she goes to Scotland from July 30 until August 6.



2 **SHIRLEY ELLIS**, whose "Clapping Song" is her first big British hit, is planning to visit Britain in September, according to her manager and co-writer Lincoln Chase. Speaking to the MM from Charleston, West Virginia, where Shirley is currently on the "Shindig" package tour, Chase said that details of the British trip are expected to be "clarified" in the next few weeks.



3 **SEEKERS**, currently playing to packed houses on tour in their native Australia, fly to America on June 6 and guest on TV in "Hollywood Palace" (10) and the Ed Sullivan show (13). Their first TV show back in Britain will be the first of the new ATV "Blackpool Night Out" series on June 20. They open their summer season at the Pavilion Theatre, Bournemouth, on June 17.



4 **BURT BACHARACH** celebrates winning the "Trains And Boats And Planes" battle this week by planning into London for a crash programme of television appearances (see page one). The Billy J. Kramer version of Burt's song rose two places today to 18; the top American composer is a clear, outright winner.



5 **ROCKIN' BERRIES** are negotiating for a new film in which they would sing three numbers and have speaking parts. On October 23 the group has its first European tour, playing a week of concert and TV dates in Holland, followed by a week in cabaret in Brussels. The Berries start a short Scottish tour at Dumfries tomorrow (Friday), following with Auchinleck (5) and Dundee (6). Their summer season at Great Yarmouth's ABC Theatre opens on June 19.



6 **EVERLY BROTHERS** have scored their largest success since "The Ferris Wheel" hit the number 20 spot in the Pop 50, last August. "The Price Of Love", reached the 6 spot in the chart in four weeks, this week jumping 19 places. When Don and Phil, who wrote "The Price Of Love", were in England some weeks ago, Phil said: "We really want to have a number one in England."



7 **JACKIE TRENT** is at Grand Pavilion, Bridlington, on Sunday, Blackpool (June 13), Wakefield (20) and starts her season at the Isle of Man with Val Doonican on July 5.



8 **ELVIS PRESLEY** back in the top ten! It's a feat the pop giant has not achieved since "Return To Sender" got as high as two in the Pop 50 in December, 1962. He was then pipped by Frank Ifield with "Lovesick Blues". Elvis is now at eight with "Crying In The Chapel", an oldie, recorded by many artists from Little Richard to Tennessee Ernie.



9 **PETER AND GORDON** drop five places this week. This week they will be A&R men on their guitarist Eddie King's new record. His second solo disc. Their new record will be released on June 11—title not yet disclosed.



10 **MARIANNE FAITHFULL'S** "This Little Bird", dived this week to number 10 in the Pop 50. Marianne can be seen at the Civic Hall, Dunstable (June 5); the North Pier, Blackpool (6); BBC-2's "Gadzooks, It's The In Crowd", on BBC-2 (7); the Bristol Corn Exchange (9); and Redifusion's "Ready, Steady Go" (11). She is recording her next single on June 10, but the title has not yet been decided.



YOUR SHOWBIZ WEEK

THURSDAY

INTERNATIONAL folk line-up at Birmingham Town Hall features Ramblin' Jack Elliott, Buffy Sainte Marie, the Rev. Gary Davis and the Ian Campbell Folk Group.

The Dutch Swing College swing out at the Mayfair Ballroom, Newcastle.

FRIDAY

THE Rolling Stones top the bill for "Ready, Steady, Go!" (ITV 6.8 pm). Also starring are the Kinks, Yardbirds, Les Surfs, Donnie Elbert and Burt Bacharach.

"The Sound Of Folk Music" at London's Royal Festival Hall includes Ian Campbell, Dominic Behan, the McPeakes, Cyril Tawney, Ramblin' Jack Elliott, Bob Davenport, the Rakes and the Watsons.

SATURDAY

DONOVAN, Manfred Mann, the Moody Blues, Wayne Fontana and the Mindbenders, the Hollies, Julie Rogers and Vashli sing their new

singles in "Thank Your Lucky Stars" (ITV, 5.50 pm).

Marianne Faithfull, Yardbirds and Moody Blues are among the guests in "Saturday Club" (BBC Light, 10 am).

Joan Baez has her own show (BBC-TV, 10.40 pm).

Paul Jones, deejay Alan Freeman, GINETTE SPANIER and Luciana Paluzzi are the panel of "Juke Box Jury" (BBC-TV, 5.15 pm).

Wayne Fontana and the Mindbenders, the Soul Sisters and Brian Auger Trinity are in "Top Gear" (BBC Light, 4 pm).

Freddie and the Dreamers open a season at the Queen's Theatre, Blackpool.

SUNDAY

AMERICAN tenor star Ben Webster opens a tour with the Bruce Turner Jump Band at Manchester Sports Guild.

Donovan, Peter and Gordon, Nashville Teens, Eddie Kings, Couriers, T-Bones and Jacqueline Moore guest in "Ready, Steady, Radio!" (Luxembourg, 9.30 pm).

The Redcar Jazz Festival opens at the Coatham Hotel with the Dutch Swing College and River City Jazzmen.

The Shadows star at Blackpool Opera House.

MONDAY

THE BEATLES star in their own show, "Ticket To Ride" (BBC Light 10 am). Also on hand will be the Kinks, Ivy League, Julie Grant, Atlantics, Lorne Gibson Trio, Danny Street and the Kenny Salmon Seven.

American tenor sax stars Al Cohn and Zoot Sims open a season at London's Ronnie Scott Club.

The Birmingham Jazz Festival stars Ben Webster, Buck Clayton, the Dutch Swing College, Acker Bilk, Humphrey Lyttelton and Bruce Turner at Summerfield Park, Dudley Road.

At the Redcar Jazz Festival today: Long John Bandry, Zoot Money, Tony Knight and the Crawdaddies.

"Happy Holiday Beat" (BBC Light, 2 pm) stars

Associated Folk Clubs, which run five out of six Scots Hoose folk nights, are branching out — to St Albans on Saturdays at the Blacksmith's Arms, and to Harlow on Wednesdays at the Green Man, Old Harlow.

The Tinkers, who are Scots Hoose regulars nowadays, have two concerts in the offing: at the Guildhall, Southampton, on Tuesday, June 8, with Derroll Adams, Shirley Collins, Nigel Denver, Bert Jansch, Tony McCarthy and Jack O'Connor; and at St Albans town hall on Tuesday, July 6.

Other dates to watch for:

18, and at Birmingham town hall on June 25 with Derroll Adams, Colin and Shirley, Mick Treacey and Julie Felix.

● The Ian Campbell Folk Group is doing an unusual amount of Southern work lately.

They have a civic concert at the Cliffs Pavilion, Southend, on Sunday (June 6) and are at London's Festival Hall tonight (Friday). They're back North next Tuesday, however, for a concert with Robin and Jimmie at Redcar Jazz Club.

JEFF SMITH

● The 3 City 4 — whose first record, an LP of new songs in the folk idiom, is due out in October — feature in a folk and jazz concert in honour of African Freedom Day at the Festival Hall on June 13.

The group also appears at Sheffield University on June

18, and at Birmingham town hall on June 25 with Derroll Adams, Colin and Shirley, Mick Treacey and Julie Felix.

BASIE TOUR DATES

EIGHT dates have been set for the September tour by the Count Basie Orchestra.

The tour opens at Hammersmith Odeon, London, on September 18, and then continues at Colston Hall, Bristol (19), Fairfield Hall, Croydon (20), Cliffs Pavilion, Southend (21), De Montfort Hall, Leicester (23), Birmingham Town Hall (24), Free Trade Hall, Manchester (25) and London's Gaumont State, Kilburn (26).

The band will play two concerts at each venue, with the exception of Leicester where there will be only one show.

On September 22, the band will record a programme for BBC-2's "Jazz 625".

WHO RUN INTO MIMING ROW

THE Who ran into a big row last week when they visited Bristol to appear on TWW's top pop show, "Discs - A - Gogo."

Producer Chris Mercer expected them to bring a pianist because a pianist plays on their current hit, "Anyway, Anyhow, Anywhere."

But the Who didn't take one. They do not feature one regularly. The pianist on their hit is session man, Nicky Hopkins.

And the Gogo chief said: "I regarded the piano as very important and wanted it represented visually."

Retorted Who co-manager Chris Stamp: "Mr Mercer wanted our road manager to mime the piano part. We refused because it would have been ridiculous. He didn't play piano on the session."

"There are four members of the Who and that's it."



TOM JONES

TOUGH TIME FOR TOM ...

TOM JONES faced an audience of 149 in the 2,000-seater Birmingham Theatre last week. He told the MM after the show: "This happens to be a bum night."

Tom had also been given a rough handling by provincial critics. They complained he offered only "routine antics" as a top-of-the-bill star. One headline said: "Tom Jones Is Not Unusual Enough". Jones said: "A load of rub-

bish. In what way do they want me to be unusual? I've got a head, two arms, two legs and one voice.

"I play to the teenage audience. I do a movement and the kids scream. They enjoy it. So why not do it again instead of stopping it?"

Tom flew to Paris this week for TV and goes to America for Ed Sullivan shows on Tuesday (8).

Today (Thursday) he records three songs, from which he will select a new single.



Mainstream, New Orleans jazz stars tour

HERMAN FILM

DANNY BETESH of Kennedy Street Enterprises files to New York on Sunday — and on the same evening Herman's Hermits complete their wildly successful American tour with a final appearance in the Ed Sullivan TV show.

"I shall be meeting Arnold Maxim of MGM and hope to finalise two film offers they have made for Herman," Danny told the MM.

The Hermits have been suggested for a Connie Francis-Jack Jones film 'Girl

TWO all-star American jazz packages — one mainstream and the other representing New Orleans Jazz — are in line for British shows.

The first would include: Red Allen (tpt), Dicky Wells (tmb), Bud Johnson (tnr), Sir Charles Thompson (pno), Gene Ramey (bass) and Cozy Cole (drs).

No dates have been set, but the Harold Davison Agency hopes to present them on concerts and TV appearances.

The second package, provisionally set for February 1966, will feature Kid Howard (tpt), Louis Nelson (tmb), Darnell Howard (clt), Alton Purnell (pno), Danny Barker (bjo), Pops Foster (bass) and Zutty Singleton (drs).

BEATLES SINGLE

THE next single from the Beatles, "Help!" will probably be issued on July 23.

It is the title song of their new film and will be out to coincide with the premiere.

John, Paul, George and Ringo have now completed the picture and are on holiday.

They resume work on June 20 with a show at the Palais des Sports, Paris. This marks the start of their first major European tour.



DYLAN AND THE BYRDS

INTO the Pop 50 at 37 this week flew Hollywood's Byrds. They're friends of Bob Dylan, seen here sitting in with them during a West Coast concert. And the song that has seen them "home" is a Dylan favourite, "Mr Tambourine Man". Says Bob of the Byrds: "They are good musicians—they know what they are doing."

DONOVAN, BAEZ IN MARCH

AMERICAN folksinger Joan Baez walks hand in hand with Donovan on Saturday's Vietnam protest march from Marble Arch to Trafalgar Square. Joan Baez left London Airport on Sunday morning for the States. She will return in September for her first British tour, which opens (September 29) at Croydon's Fairfield Hall. Additional dates have been set for Dublin, Belfast and Paris between October 17 and 23.

Crazy' in addition to the already proposed 'Goodbye Mr. Chips' with Rex Harrison and Julie Andrews.

"I will also be finalising details of a 14-day tour by Herman and Wayne Fontana, due to start on July 22."

BYAS TOUR

THE first dates have been set for American tenorist Don Byas' tour with the Bruce Turner Jump Band.

They are: Nottingham (September 18), Westcliff (19) and Southampton (22). Before the tour, Byas will play a season at London's Ronnie Scott Club, opening on August 13.

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HELLO, LOUIS!

BY BOB DAWBARN AND MAX JONES

A VISIT to a Louis Armstrong concert is more than a search for entertainment—it's a pilgrimage to the very fountainhead of jazz. And anyone who expects to find the Louis of 1965 playing with the youthful zest and iron chops of the Louis of 1928 is bound to be disappointed.

At London's Hammersmith Odeon on Sunday, Satchmo proved the chops are still in good shape with those high notes crackling out with remarkable certainty.

But he is obviously nursing himself these days. There is little featured trumpet and he prefers to lurk at the back of the stage even during ensembles.

The programme included the expected items like "Indiana", "Bucket's Got A Hole In It" and the dreaded "Hello, Dolly!"—which was applauded into three encores by the most non-jazz audience I have seen at a jazz show, and was brought out again as the show closer.

For me the surprise hits of the show were trombonist Tyree Glenn and singer Jewel Brown.

The trombonist was featured so much, even taking most of the comedy routines, that I felt we were really watching the Tyree Glenn Show. And he was excellent in both roles as musician and clown.

Versatile Jewel

Miss Brown, pleasant enough on her last visit, has blossomed into a hard-swinging and most versatile performer whose influences range from Gospel music to Sarah Vaughan and the moderns. She looked as good as she sang.

Billy Kyle, too, has never sounded better. His own solo features and his backings behind Miss Brown being particularly impressive. Drummer Danny Barcelona swings competently but his solo is commonplace—despite the screams of delight from the crowd.

Bassist Buddy Catlett has vastly improved the rhythm section and Eddie Shu played efficient, if rather cold and characterless, clarinet. In many ways this is the best group Louis has led since the Teagarden-Hines-Bigard days. And if Louis himself was unusually subdued, the group made up for it.

At nearly 65, Louis can still dwarf most of his contemporaries and still displays that inimitable tone and control. His ensemble playing at the end of the clarinet feature, "Memories Of You", was alone worth the price of a seat.

The Terry Lightfoot Jazzmen did a competent warm-up job, despite an embarrassing habit of giving what appeared to be the fascist salute at the end of every number.

WHO IS KING STONE?

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Louis, looking a little plumper than last time we saw him, but in excellent shape—relaxed in a blue dressing gown and took a sip of cognac.

He had just sung and played "Hello, Dolly!" for the second time, plus three reprises, at the Hammersmith Odeon.

I suggested that it was going over as strongly as ever. "Yes, it's still jumping," Louis admitted. "Still rocking. And the same thing back home. This song went boom all around the world. We've been doing four and five encores a night all over Europe."

What has the Dolly song meant to Armstrong? "Well, it's really a great feeling. You know it's always nice to know you can do something that the public likes. So it's been a pleasure to me, surprising as it was."

"When we made it, 'Dolly' was just another number to us. I mean, any other number we recorded at any time in my life might have done it."

"Some of them did do pretty well. 'Blueberry Hill' and 'Mack The Knife' were both big, but none of them excelled 'Hello, Dolly!'"

Louis' wife, Lucille, agreed that "Dolly" was bigger than either. "This one is world-wide," she explained. "I mean, this thing was cyclonic."

Doubtless the hit has also

WHEN TRAGEDY HIT JAZZ



1931 There are probably more myths and legends surrounding Leon Bismark Bellderbecke than any other jazz musician, to the point where it is almost impossible to separate fact from fiction. Fortunately Bix left enough recordings to remove any doubts about his musical genius. When he died of pneumonia—brought about by excessive drinking and an apparent complete disregard for his own physical well-being—he had exerted enormous influence on his contemporaries and was probably the first white musician to influence Negro jazzmen. He was born in Davenport, Iowa, of German extraction, and died at the age of 28. Much of his working life was spent in the large commercial orchestras of Jean Goldkette and Paul Whiteman, where, on records, his beautiful tone and immensely subtle jazz phrasing stood out like gems on a rubbish tip. Hear him at his sparkling best on "Bix And His Gang" (Parl.).



1937 The stormy life of the greatest of all female blues singers ended in racial martyrdom. Injured in a car crash she was refused admission to a Mississippi hospital because of her colour. She died of death. Born in extreme poverty in Chattanooga, Tennessee, in 1894, she went on tour with Ma Rainey while in her teens and first recorded with Clarence Williams in 1923. From 1924 to 1927 the Empress Of The Blues was one of the highest paid Negro entertainers in America, recording with such jazz greats as Louis Armstrong, Fletcher Henderson and James P. Johnson. Changes in public taste and her addiction to drink meant she was virtually unemployed by the end of 1930, but her final recording session, arranged by John Hammond in 1933 showed her voice had lost none of its power or majesty. Most of her finest performances were packaged on "The Bessie Smith Story" (Phillips).



1942 In many ways Berrigan's career bore an unfortunate similarity to Bix's—his compromises with commercial pressures, his rise to fame and his losing battle with alcohol. He died of pneumonia at the age of 33. Born at Fox Lake, Wisconsin, he played violin and trumpet in his grandfather's orchestra as a youth. His professional career included spells with such name bands as Hal Kemp, Rudy Vallee and the Dorsey Brothers and then, in 1935-6, his real rise to fame with the Benny Goodman Orchestra. He joined Tommy Dorsey in 1937, leaving to form his own band, which he led until his health broke. If for nothing else, Roland Bernard would be remembered for the definitive version of "I Can't Get Started". At its best, his playing had a forceful lyricism and was instantly recognisable. Touches of his playing are discernible in such moderns as Freddie Hubbard and Lee Morgan. Hear him on "Bunny Berrigan And His Boys" (Columbia).



1942 One of the shortest, yet most influential careers in big-time jazz ended when 24-year-old Charlie Christian died of tuberculosis in New York's Seaview Hospital. Born in Dallas, Texas, the guitarist was brought up in Oklahoma and, at 15, was working in a local club. He worked with assorted groups in the Middle West until, in July, 1939, the great jazz talent spotter John Hammond heard him in Oklahoma City. Hammond was so impressed he persuaded Benny Goodman to hire him at once. The Goodman Sextet recordings brought Christian international fame as the first modern jazzman to feature a single-string solo on electric guitar. During his brief New York career, he was a regular at Minton's Playhouse where the first stirrings of bebop began to take shape—in fact some people have credited him with inventing the name. Few guitarists since have matched his technique or invention. Hear "Great Dizzy Gillespie" (Society).



1943 Ten days before Christmas, Thomas Waller caught a train from Los Angeles back home to New York. By the time it arrived he had died of a heart attack and jazz had lost its greatest humourist—as well as one of its best pianists and finest composers. He was 39 and it was said that he left not one enemy behind. Born in New York, he was a professional at the age of 15. During the 1920s he worked in many cabarets and theatres as well as accompanying Bessie Smith and other blues singers. In May, 1934, he began a long series of famous recordings with his sextet featuring both his own material and satirical treatments of current pop songs. They all made fine jazz. His compositions, many written with Andy Razaf, included "Ain't Misbehavin'", "Honeysuckle Rose", "Keepin' Out of Mischief", and "Blue Turning Grey Over You". The many fine albums of his work include "The Amazing Fats Waller" (River-side).



1950 Narcotics and tuberculosis combined to cut short the life of trumpeter Fats Navarro at the age of 26. He is the great "what might have been" of jazz for, at the height of the bebop era he was ranked by many as the equal with the great Dizzy Gillespie. Apart from Miles Davis, he was the only one of Gillespie's contemporaries to build a recognisable style of his own on Dizzy's foundations. Born in Key West, Florida, he learned piano from the age of six and trumpet at 13. He also played tenor sax during his early professional career. He began to make a name with the Andy Kirk band in 1943-4 and, on Gillespie's recommendation, replaced Dizzy with the famous Billy Eckstine Band. He worked with various groups, more and more sporadically, from 1947 to his death, but his last recordings show he had lost none of his crackling tone, brilliant technique or improvising ability. Hear him on "Fabulous" (Blue Note).



1953 The sudden death of a 43-year old Belgian-born gypsy robbed European jazz of its most original exponent. Jazz has had its full share of eccentrics, but few more colourful than Jean Baptiste Reinhardt who roamed Belgium and France in his caravan in his early days. In 1928 he was seriously burned in a fire which put two of the fingers of his left hand out of action. Despite this enormous handicap he developed his own superb guitar technique. In 1934 the Quintet of the Hot Club of France was formed, featuring Django and his long-time partner, the violinist Stephane Grappelly. The group made an international reputation until 1939, when Grappelly fled to Britain. After the war, Django made his only American trip, for a tour with Duke Ellington, and he continued to record up to the time of his death—switching to electric guitar and showing some effects of bebop. Catch him on "Parisian Swing" (Ace Of Clubs).



1955 A certain nomination for the Greatest Jazzman Of Them All, Bird's 35 years were yet a classic example of how not to live a life. A drug addict from his teens, his unreliability and personal habits made him virtually unemployable at times despite his undoubted genius. On March 4, 1955, he made his final appearance at Birdland, the New York club named after him. A week later he was dead. Born in Kansas City, he made his first records with Jay McShann in 1941. In the mid-1940s he and Dizzy Gillespie led the bebop revolution—and jazz was never to be the same again. There has hardly been a jazz musician to come up since then who has not shown some Parker influence. Condemned by critics, and many musicians, at the time his playing, in fact, contained all the basics of jazz allied to enormous warmth and unceasing melodic invention. Listen to any of the six volumes of "The Charlie Parker Story" (Realml).



1956 Unbelievably, Brownie was only 25 when he died in a motor accident—for he had already made an indelible mark on modern jazz trumpet playing. Born in Wilmington, Delaware, he started learning trumpet at the age of 15 and at 18, was playing dates in Philadelphia with such men as Miles Davis and Fats Navarro. Navarro both encouraged and influenced him. His career was halted by a car crash in 1950 which kept him in hospital for nearly a year and he then worked, on piano and trumpet with a R&B group before Tadd Dameron signed him for his group in 1953. From 1954 to his death he was a key man with the Max Roach group—the pianist, Richie Powell, brother of Bud Powell, being killed in the same crash. Clifford Brown brought a unique lyricism and gift for melody to modern jazz trumpet. A good example of his work can be found on "I Remember Clifford" (Mercury).



1964 When Eric Dolphy died in a Berlin hospital, the New Wave of jazz lost one of its most potent voices—with Ornette Coleman he was probably the most influential alto saxist since Charlie Parker. And, although only 36 when he died, he had had a good deal to do with establishing the flute as a major jazz instrument. Born in Los Angeles, he first studied the clarinet from the age of nine. He first worked on the West Coast with such as Gerald Wilson, George Brown and Buddy Collette and then, from 1958-9, joined Chico Hamilton, with whom he appeared in the film "Jazz On A Summer's Day". He achieved world-wide fame for his work with Charlie Mingus and later came to Britain with John Coltrane. Like Coleman he pushed the tonal range of the alto to new limits, adding a unique fire and excitement. Hear him on "Out To Lunch" (Blue Note).

AND A GREAT BIG AIRPORT HELLO TOO!



HELLO, LOUIS! The "Hello, Dolly!" song, suitably rendered by Beryl Bryden and Brian Green's New Orleans Stompers, greeted Louis Armstrong when he stepped out of the Arrivals Lounge at London Airport on Sunday. Among musicians who turned out to welcome Satch were George Chisholm, Danny Craig, Johnny Parker, Nevil Skrimshire and Dix Disley.

meant a lot to Armstrong financially. Is it true his fee has increased as a result?

Louis laughed and didn't deny it. "You have to ask Joe Glaser about all those things. He handles all that end. But I'll tell you I didn't accept no royalties on it."

"No, I haven't touched that money—just salted it away, you know, to have a nice little bit to fall back on when I retire. A taste to fall back on. I'll be able to enjoy myself, and come over and visit you on holiday."

What about Ghana, and the house Louis talked of buying there?

"I never did get the chance to buy one, though we've talked about it. We'd like it, though, for a vacation. 'Course, we always keep our little pad in Corona, New York."

And is Pops hoping for a follow-up to "Dolly"? "You never know. I've got some records coming up I never even listened to yet. I have the tapes at home, but it can wait till I get a week off after I get home. I'm working in Europe until about June 16."

"Anyway, I'll have some records coming out soon, but I don't know if they'll top 'Dolly' or not."



Smith crashes through the British barrier...

BY BOB HOUSTON

IN common with many fields of artistic endeavour, the jazz world can be a pretty tough place in which to be an innovator. Organist Jimmy Smith has discovered this, but unlike many before him, he is psychologically capable of clearing the hurdles in his stride.

The last barricade as far as Britain is concerned was stormed at the Royal Festival Hall on Saturday when Smith's trio played two concerts to capacity houses and received as rapturous a reception as I've heard in years.

As a Smith devotee, it was a little disappointing to see the applause so uncritical and unstinted, because the concerts were only a slight indication of Smith's phenomenal ability. This was by no means the best of Jimmy Smith, and although the newly converted staggered out with glazed eyes, they can rest assured that they've really heard nothing yet.

OVERPOWERING

The reasons were varied. Firstly, the Festival Hall's acoustics tended to make the amplified organ sound completely overpowering (colleague Max Jones swears it brought on his neuralgia) and many of the subtleties and incisiveness of Smith's playing were lost in a general fuzzy sound. Secondly, the difference in class between Smith and his group stood out a mile—rather like Denis Law in the MM's football team.

Bill Hart, a heavy, unobtrusive but nevertheless swinging drummer, and Quentin Warren's under-amplified and pedestrian

guitar merely provide a metronomic pulse behind Smith's highly complex solos, and despite the on-stage showmanship, Hart comes nowhere near, say, Donald Bailey in inspiring Smith.

However, there was plenty on the credit side. Smith is one of the greatest swingers jazz has known, and despite the out-of-tempo intrusions a la Erroll Garner which went on just that little bit too long, the intensity and drive he generates is something to wonder at.

The programme was pretty predictable, steeped in blues with the Smith hits "Walk On The Wild Side" and "Goldfinger" thrown in for relief. "I'll Close My Eyes" showed the sensitivity and delicacy which Smith can bring to bear on a ballad, a little known ability which marks him as an extremely versatile musician.

But as always with Smith, it is his grasp of blues playing which makes the memorable moments. This is always the acid test for any jazzman, and Smith passes it with flying colours. The long, rolling phrases, the stunning attack allied to prodigious technique and the never-failing swing no matter how intricate he becomes rhythmically, all these are the hallmarks of a great jazzman.

Make no mistake about it, Jimmy Smith is a great jazzman. But he still hasn't showed all his credentials to his British fans. But the beach-head has been established and when he returns in the autumn for a full tour we'll probably see him with no holds barred.

EVERY SO OFTEN, A GROUP IS POISED ON THE BRINK OF A BREAKTHROUGH. WORD HAS IT IT'S...

THE WHO



A NEW name is being hurled around in hip circles—The Who. They are four mods from Shepherds Bush, London. And their popularity is gathering strength in exactly the same way the Animals experienced two years ago.

Like the Animals and the Yardbirds, the Who are the products of the club scene.

Today, with one hit gone and another on the way, they are reckoned by the "In Crowd" to be on the crest of a success wave that could make them the new rave—on a nationwide scale.

The Who are Roger Daltrey (aged 20, singer); Pete Townshend (aged 19, lead guitar); John Entwistle (aged 19, bass guitar) and drummer Keith Moon, who is 17.

Moon is the most popular with fans. They mob him. Already.

Their music is defiant, and so is their attitude. Their sound is vicious. This is no note-perfect "show-biz" group, singing in harmony and playing clean guitar runs.

The Who lay down a heavy beat, putting great emphasis on the on and off beats.

Moon thunders round the drums. Townshend swings full circles with his right arm. He bangs out Morse code by switching the guitar pick-ups on and off.

Notes bend and whine. He turns suddenly and rams the end of his guitar into the speaker. A chord shudders on the impact. The speaker rocks.

THEY THINK THE MOD THING IS DYING... BUT THEY DON'T INTEND TO GO DOWN WITH IT

Townshend strikes again on the rebound. He rips the canvas covering, tears into the speaker cone, and the distorted solo splutters from a demolished speaker.

The crowds watch this violent display spellbound.

The Who started a year ago, changing their name from the High Numbers. They began regularly at the Goldhawk in Shepherds Bush, but graduated to the plushier Marquee in London's West End.

They were billed in small print and played to audiences of 200 every Tuesday. But word spread. The name intrigued.

Tuesday audiences grew. They became favourites of the mods. "Have you heard the Who yet?"

That was the start.

Mods identified themselves with the Who because the Who identified themselves with them. Pop music is often allied to

social trends and fashions. This was how it was in the Who's early days.

Pete Townshend wore a suede jacket, Roger Daltrey hipster trousers. Mods playing mod music.

It's an exhausting act to watch. But also highly original and full of tremendous pace.

What makes the Who click on stage?

Townshend: "There is no suppression within the group. You are what you are and nobody cares. We say what we want when we want. If we don't like something someone is doing we say so.

"Our personalities clash, but we argue and get it all out of our system. There's a lot of friction, and off-stage we're not particularly matey. But it doesn't matter.

"If we were not like this it would destroy our stage performance. We play how we feel."

The Who are linking their image with what they call pop-art.

They describe their current chart success, "Anyway, Anyhow, Anywhere," as "the first pop-art single," and they have started designing their own "pop-art" clothes.

"Pop-art is something society accepts, but we represent it to them in a

different form. Like Union Jacks. They're supposed to be flown. John wears one as a jacket.

"We think the mod thing is dying. We don't plan to go down with it, which is why we've become individualists."

Anti-Who people condemn their music as a messy noise. The Who like this. "Best publicity

we could have."

Their idea of a messy noise is the music of Freddie and the Dreamers, Val Doonican and Ronnie Hilton. "It's just dozy."

Cathy McGowan and "Ready Steady Goes Live" assistant editor Vicki Vickham are devout Who followers.

The Who are modern, short-haired rebels with a

cause. There's sadism in their characters and in their music.

But at least what they're doing is something NEW to the pop world.

They are undoubtedly the most emergent young group on the scene. And with legions of fans shouting them on, they could well be tomorrow's big stars.

Will there be another British Song Contest?



Song Contest winner Kenny Lynch gives a consolation kiss to runner-up Lulu.

DESPITE a deficit of around £1,500 on the promotion of the British Song Festival last week at Brighton Dome, the Music Publishers' Association have described the controversial event as successful. This week MPA president Jimmy Phillips answered questions about the event.

How can we call a £1,500 loss a success? We achieved our main objective, which was national interest, a shot in the arm for the music-publishing business, and the emergence of several tip-top new songs by British writers.

Were seat prices at the Dome excessive, reducing the size of the audiences? Not really. There was a price to suit every pocket, from 7s 6d to £2.

Was the size of the crowd disappointing, and what was the reason for the lack of support? Yes, I admit it did not come up to our expectations.

Was Brighton the right venue? As far as co-operation from the local authorities, nearness to London, and association with a glamorous resort, decidedly yes. As regards public response, unfortunately no.

Will the festival be held in 1966, and if so, where? It is our intention to make it an annual event. I can't say where at present.

The contest seemed riddled with publicity stunts. Were these desirable? Were these desirable?

When you set out to interest national papers, they want strong stories. But nothing to my knowledge was faked.

Surely if Manfred Mann didn't know the rules, his publisher should have known that "One In The Middle" couldn't be entered after being featured on TV? This was truthfully a misunderstanding between the artist, his publisher and the A and R man.

People doubted the overnight confusion over the voting figures at the Final. Surely someone at the Dome would have noticed it at the time? It was instigated by a daily paper and taken up by AR-TV. Several "nuts" with arithmetic mania rang up to question the figures.

The scare about the trophy being stolen sounded phoney. For a while we really did believe someone had pinched it. It was eventually found in someone's car.

Did the trade give enough support? Regrettably, no. I felt we should have had more publishers there and those who did turn up might have rallied more supporters than they did.

The contest was won by singer-composer Kenny Lynch and his collaborator Hal Shaper, whose "I'll Stay By You" was awarded 115 votes by the adjudicating panel of 14 ITV producers from all over the country.



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CATHY McGOWAN



BLIND DATE

YARDBIRDS: "Heart Full Of Soul" (Columbia).

I like that record. Very good. The Yardbirds? It sounds very commercial to me.

SEEKERS: "Chilly Winds" (Decca).

Is that the Seekers? They're very popular, but it's not my kind of record. I think it might possibly be a hit but not a very big one. Not the sort of record I'd buy, but maybe my mother would like it.

DONNIE ELBERT: "A Little Piece Of Leather" (Sue).

Just the kind of music I like. A fantastic record — I'd spend my money on that. It's the kind of music I like to associate with "Ready, Steady, Go!" Terrific — so well done. Hope it's a hit.

SOLOMON BURKE: "Maggie's Farm" (Atlantic).

I like it, but I don't know who it is. Although it's excellent, I can't get carried away by it. But if I was ever involved in the making of a record I'd like it to be as good as this. I don't know about a hit — maybe it'll be a hit in London, with the people in the clubs. It's a very London-ish record, if you know what I mean.

RAMBLIN JACK ELLIOTT: "Rocky Mountain Belle" (Columbia).

I'm sorry, I don't like this. Dreadful. I can't see the point in anyone making a record so bad as this. It's got absolutely nothing, and it's not even funny. A waste of time and money recording it. You can take it off.

BRIAN AUGER TRINITY: "Fool Killer" (Columbia).

Is it Georgie Fame? I don't like that record very much — it's a bit specialised for me. I can't properly appreciate it. It goes on a bit. The kind of thing they play at the Flamingo at two in the morning. Not for me.

CHAS McDEVITT and SHIRLEY DOUGLAS: "The Most Of What Is Least" (Columbia).

I don't like it. If this is what they mean about a folk boom coming, I don't really like the idea — everyone trying to get on the bandwagon. It's terrible. I like Donovan, but not this. I like the Kingston Trio as well. But this record is boring.

McKINLEYS: "Give Him My Love" (Columbia).

I don't know who it is but I like that record. I think it's very well done. Only thing is, it doesn't start soon enough — the best part, that is. It takes too long to build. I don't think it will be a hit, but I quite like it.

COURIERS: "Take Away" (Ember).

I'm afraid I don't like it. It's not well done. The bit where they all come in singing seems to have gone completely wrong. Very dull and uninteresting. I wouldn't buy it.

GEORGIA GIBBS: "Let Me Cry On Your Shoulder" (Stateside).

This is rubbish. Terrible. Take it off. It's abominable. So old-fashioned. They should be stopped from issuing records like this. Is it serious? I expected someone to come on in the middle and send it up! We sometimes sing like that in the office, but we mean it as a joke. I suppose this will be played on "Housewives' Choice".

JACKIE WILSON and LINDA HOPKINS: "Yes Indeed!" (Decca).

Is that Doris Troy? It's another kind of "Ready, Steady, Go!" record, I think. It's smashing. That sort of record gives me a great feeling. There's just no comparison with the one before this — this is great. I wouldn't be at all surprised if that's a hit. I can see them dancing to this on "RSG". Anyway, it's a hit for "RSG people". I don't know about the chart — I don't like the chart at the moment, anyway. The only records I like in the chart at the moment are "Iko Iko" and "The Clapping Song".

JAMES BROWN: "Tell Me What You're Gonna Do" (Ember).

It's lovely — who is it? I'd buy this one. It's really good. It seems to come out of this singer without any effort at all.

Jazz in Britain—1965

by MAX JONES

AS we enter the half-way stretch of 1965 there are conflicting opinions about the state of jazz in beat-ridden Britain. It's dead. On the way out. Getting healthier. Selling steadily. In need of a shot.

How is jazz shaping up? Is it surviving R&B competition, attracting new listeners? Are jazzmen making a living?

Over first to the agents, promoters, club owners. Says Jack Higgins of the Harold Division office:

"The sale of live jazz divides into three—big American tours; US soloists touring with British bands; British bands on their own.

There's been nothing wrong with American tours this year. And we have plans for Basie, the MJQ, and Dizzy Gillespie's quintet with the Jimmy Smith trio, Ellington, Garner, Monk, and a complete New Orleans band.

"Point two. On the Vic Dickenson tour we took higher figures than anticipated in certain cases. Advance dates for Bud Freeman in November already number eighteen out of a possible twenty-one.

"The situation with British traditional bands, is that they've weathered the storm and are now on a slight upgrade.

"There are not enough full-time bands of a high calibre to do justice to the scene. If I want to vary the accompaniment for American musicians, there's not much to choose from."

Pete King, agent and club owner on modern jazz:

"There's no depression. Taking into consideration the commercial aspect of music today, I feel that modern jazz is doing reasonably well.

"I'd like to see more clubs. The worrying thing is a lack of young players. Peter King, Alan Branscombe, Brian Dee and Gordon Beck were the last batch of good young jazzmen, and they've been professional a few years."

Any sign of a new young audience? "Yes, at the Scott Club. Sonny Rollins and Wes Montgomery brought in younger people."

Another hopeful view comes from promoter Peter Burman, who sets up on July 1 as West Country Promotions.

"With good publicity from the promoter, and good presentation

Records can't create trends, only

reflect them... it's up to musicians

from the artist, jazz can bring in a reasonable audience. Some people are too greedy."

Agent Jim Godbolt reports: "A decided drop in bookings in the always limited mainstream market. Conversely, my own club, the Six Bells in Chelsea, continues to cater for the mainstream fan.

"Encouraging, too, is the interest in visiting solo Americans. This provides work for British bands."

How do musicians see '65? Terry Lightfoot: "Things have levelled out and we all have to do our groundwork if we want to keep a band that can be called a jazz band.

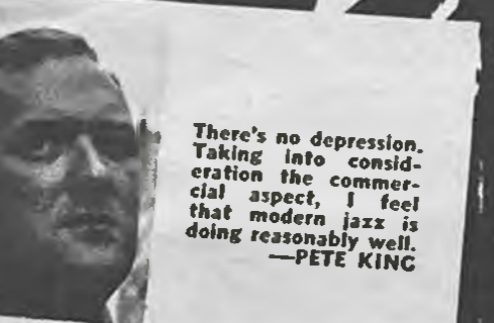
"But we are finding things better, work-wise, than they've been in the past eighteen months."



From the point of view of clubs and places to play 'live', it's gone a bit quiet. —TUBBY HAYES



Things have levelled out and we all have to do our groundwork if we want to keep a band that can be called a jazz band. —TERRY LIGHTFOOT



There's no depression. Taking into consideration the commercial aspect, I feel that modern jazz is doing reasonably well. —PETE KING



And Tubby Hayes: "More jazz is being played on radio and TV, and that's an improvement. But from the point of view of clubs and places to play 'live' it's gone a bit quiet, but this happens every few years. My scene is that I'm doing more work abroad. I'm off to the States this week, all being well."

Typical of semi-pro traditional jazz groups are Brian Green and his New Orleans Stompers, who all have day jobs.

"I think the situation's improving," says Brian, "and so is the standard. The hard core audience is there always, and today they're asking for earlier stuff. Morton, Oliver, the Hot Five, things like that."

A newer development is the growth

of the workshop, rehearsal and irregular orchestra, the kind of ensemble — often composed of fully professional players—which has amateur enthusiasm and a serious approach to "intellectual" jazz.

These many groups—including the New Jazz Orchestra, Tubby Hayes Big Band, Mike Westbrook, Peter Compton, London Jazz Orchestra and Graham Collier Septet—give listeners a chance to hear rare music performed in the flesh.

"If you approach the people who can put you on in the right way, you can win them over to presenting something which is basically an uneconomic proposition," explains Colin Richardson of the New Jazz Orchestra.

DATELINE USA

THE ANIMALS got into America by the skin of their teeth last week for the Ed Sullivan show, thanks to a series of affidavits submitted to the Immigration service, after which they reversed an earlier decision refusing work permits.

ACE drummer **LOUIS BELLSON** will join the **COUNT BASIE BAND** for its tour with **FRANK SINATRA** this summer... **PEGGY LEE** and the **BENNY GOODMAN BAND** are pulling in 30,000 dollars a week in San Francisco.

GEORGE WEIN's Ohio Valley Jazz Festival is cut from three days to a one-nighter this year, on August 14. Booked are **MILES DAVIS**, **JOHN COLTRANE**, **WOODY HERMAN**, **THELONIOUS MONK**, **DAVE BRUBECK**, **COUNT BASIE**, **STAN GETZ**, **JIMMY SMITH** and **DIZZY GILLESPIE**.

London publisher **DAVID PLATZ** is in New York discussing material for a Broadway show for **PETULA CLARK**. Pet will be back here in October for the Ed Sullivan show, a season at the Copa and a series of recitals.

LITTLE RICHARD is making a major comeback and has signed with Joe Glaser's Associated Booking Corporation. Richard

Animals get in—by the skin of their teeth!

is currently earning 2,000 dollars a night on personal appearances.

The **DUKE ELLINGTON** Society presents **BILLY STRAYHORN** in a concert of his own compositions in New York on June 6... drummer **OSIE JOHNSON** is ill in New York's French Hospital.

Trumpeter **EMMETT BERRY** is back in New York, working with **BUDDY TATE's** band... **EARL BOSTIC** plans to settle in New York... **STAN GETZ** was awarded the annual **CHARLIE PARKER** Memorial prize.

HERMAN's new single "I'm Henry the VIII, I am." It's also in a new album rushed out this week, "Herman's Hermits On Tour"... New **ROLLING STONES** release is "I Can't Get No Satisfaction."

British A&R man **ALAN FREEMAN** will produce for America's Inter Global Records. The product will be released on ABC-Paramount... the **ROCKIN' BERRIES** tipped for a

smash with "Poor Man's Son"... Columbia plans a new **BOB DYLAN** single this week.

Tenorist **LUCKY THOMPSON** plans to return to Europe later this year... **A BILLIE HOLIDAY** single is being released, coupling "Strange Fruit" and "Fine And Mellow."

... the **CLARK TERRY-BOB BROOKMEYER** Quintet back at New York's Half-Note.

PIANIST PHINEAS NEWBORN, relatively inactive lately, has resumed playing occasional dates in the Los Angeles area... trumpeter **SHORTY BAKER** is fronting his own trio at the Kirby Stone Fourum, New York.

British pianist **RONNIE BALL** is at L'Intrigue, New York... **EDDIE THOMPSON** is intermission pianist at the Hickory House... **MARIAN McPARTLAND's** Trio opened at the new jazz supper club, Embers West, on New York's 49th Street. With her are **BEN TUCKER** (bass) and **JAKE HANNA** (drs).



● SARAH VAUGHAN ● HERMAN ● STAN GETZ

THE GLENN MILLER ORCHESTRA, led by **RAY McKINLEY**, plays a salute to its late leader at the New York World's Fair on June 14... **TEX BENEKE** and his Orchestra with **RAY EBERLE** and the **MODERNAIRES** play a one-week "Salute To Glenn Miller" at New York's Paramount Theatre.

The **GENE KRUPA QUARTET** after a South TET has returned to the American tour... New York's Village Gate was mobbed for **ERROLL GARNER's** opening... **RCA-Victor** are releasing an LP, "The Standard **SONNY ROLLINS**."

Guitarist **WES MONTGOMERY** has recorded an album with strings plus **ROGER KELLAWAY** (pno), **BOB CRANSHAW** (bass) and **GRADY TATE**

(drs) for MGM-Verve... New Atlantic albums for **EARL HINES**, **HANK CRAWFORD**, **NAT ADDERLEY** and **GRASSELLA OLIPHANT**.

BANDLEADER FREDDY MARTIN leaves the Coconut Grove of the Los Angeles Ambassador Hotel after 30 years. Pianist **PETER DUCHIN** is taking over... Liberty Records have bought World Pacific and Pacific Jazz Records. **DICK BOCK** stays on as Vice President.

ANDRE PREVIN has signed exclusively with **RCA-Victor**. He will record pop, jazz and straight music... **SARAH VAUGHAN**, currently in Australia, is set for dates in Honolulu and Las Vegas.

THE POP PULSE

EXACTLY WHO IS BUYING THE RECORDS IN TODAY'S HIT PARADE? WITH STRONG ENTRIES FROM JACKIE TRENT, THE BACHELORS, SEEKERS, JIM REEVES AND SHIRLEY BASSEY, PEOPLE IN POPLAND ARE BEGINNING TO TALK ABOUT THE "ADULT REVOLUTION." THEIR THEORY IS THAT RECORDS LIKE THOSE MENTIONED ABOVE ARE NOT "TEEN-APPEAL" RECORDS. AND AS THEY ARE GETTING INTO THE CHART, AN IMPORTANT FACT BECOMES CLEAR: IT'S A CHART WITH MORE "AGE" IN IT THAN USUAL. WE ASKED STARS FOR THEIR VIEWS.



● JOHN CARTER—'good group appeals'



● DONOVAN—'buying to keep young'



● WAYNE FONTANA—'Housewives'



● MANFRED—'more being born'

IS THIS THE START OF AN

ADULT REVOLUTION?

ADAM FAITH: I don't think kids want nothing but raving rock and roll. The kids put records into the chart—then the adults buy them. I don't think adults are dominating the chart. Do me a favour!

GARY LEEDS, Walker Brothers: It's got to be the people who are out of the game who buy these records. You know, like they missed the world when it went by. It's the same people who kiss with their mouths closed. Seriously, it's the adults who buy these records. They're pretty sharp nowadays—and they're trying to keep with-it.

Image

CLIVE LEA, Rockin' Berries: I certainly think adults are becoming more important in the buying market. Such people as Jim Reeves, Shirley Bassey, Val Doonican, and the Bachelors make more mature records which appeal to both teenage and adult buyers.

PETER AND GORDON: Peter: I don't think the kids will really go for groups like the Bachelors. They're always needed—and I think they always will—something that's vaguely unrespectable. And the Bachelors are so respectable! I don't think there will ever be a completely adult chart. There has always got to be some kind of James Dean image, a vaguely

rebellious theme, whether it's James Dean, the Stones or Brando. There will always be someone like that in the hit parade.

Gordon: These sort of people have always been selling. Adults have always been buying records. It's just that in the past two years there has been a sudden boom of kids. I would think that we, if anything, are half-way. Certainly we understand that "True Love Ways" is being bought by a lot

of adults. But we can't be certain about it. Everyone's guessing. You never really know who's buying records. They say that the Bachelors' records are all bought by mums. But no-one really knows...

Young

MANFRED MANN: There are more old people being born nowadays.

DONOVAN: That sort of music to me is on a weak level of communication to people. Jim Reeves maybe is an exception. But I don't really know because I try to keep myself away from the pop scene completely. I'm not really in it. I don't think about it a lot. But everybody buys records. The older generation buys them to keep young with their kids. There are not many who don't, you see, because they are all victims of

television. They all see television. Therefore, they have washed through their minds what's getting played these days.

Songs

WAYNE FONTANA: I think it's the older folk. They are influenced by the sort of records they hear on "Housewives Choice" in the morning. And they go out and buy the records along with the potatoes when they are doing the shopping in the afternoon. Otherwise I don't think the records they make are any better than ours or Manfred Mann's. But there must be some teenagers who like Jim Reeves and Val Doonican.

think that appealed to the grown-ups. And it got to No. 1! Graeme Edge: I don't think it's so much that adults are buying more records—maybe they are buying a few more—but that the teenagers at the moment are buying a lot less. It has given these artists who appeal to the older generation a chance to break through. When we are recording a number we don't really consider who it's going to appeal to except ourselves. We just record it for us. Otherwise you can't put anything into the performance of it because you don't like it. Then it's just a job instead of something you want to do.

Looks

ALLAN CLARKE, Hollies: It has been going on for quite a while. I don't think it's anything new. It's just that the older public have started buying songs that they do like. It happened about five years ago when it was the older folk buying the records and it's starting all over again. I don't think teenagers are changing in their tastes. If people like the Rolling Stones and Them keep doing the records they are doing now, they'll still get hit records. Definitely. It's just that they are good records. And people want to buy them. It's something that people want to listen to and they buy it. No, I don't think there's a new trend on the way at all.

THE APPLEJACKS: Al Jackson: Anything good is selling irrespective of whether it's by the Pretty Things or Jim Reeves. It's now becoming a case of material more than the artist. There doesn't seem to be a trend at the moment. Teenagers are buying records because of the sound on the disc instead of the looks of the artist who have made it. This accounts for the constant newcomers to the chart.

JOHN CARTER, Ivy League: I think the adult buying public have favourites like the Bachelors and Jackie Trent, and they buy their records. The adults definitely don't like groups on the whole, which divides the market into two. I think it's good if a group can appeal to both teenagers and adults.

THE MOODY BLUES: Mike Pinder: I think our "Go Now" had some appeal to the older public. It was a sort of Viennese waltzy beat. I

DODIE—WAITING TO BE DISCOVERED

DODIE WEST is an excellent young singer who has to gain an elusive quality—'teen appeal'. No matter how well she sings, or how good her records, she has to communicate with younger record buyers and present an acceptable image, and she has yet to succeed. Dodie made a fine recording of "Going Out Of My Head", which did reasonably well but did not make her name a household word. Now she has a new record, "In The Deep Of Night", which she hopes will take off. It's written by Gordon Mills and Les Reed." Dodie said this week. "I love the song, it's great. But the pop scene is funny at the moment. Everybody seems to be standing still. I just hope it will do even bigger than my first record, and I only hope I have done justice to the song. I'm glad the girls are hitting the chart again. Jackie Trent and people like that deserve their hits, but I don't think it matters so much just because you are a girl. It's more how the public takes to a girl as a person. It can be hard and in my case I have got to get the public to like me. Although I have done cabaret work I don't think my style is too sophisticated. I play the guitar and rock numbers and wear the right gear, so the kids seem to accept me. I wear zip-up skirts, crazy hats and white socks! I have already established myself as a cabaret artist, and I've got the confidence that I can sing any sort of song from soul ballads to beat. The funny thing is the better you are the worse it is for you," said Dodie with a perplexed grin. "In cabaret you have to dress up and look older and sexy and everything. But sophistication is no good for young audiences."



DODIE... 'I wear the right gear so the kids seem to accept me. I wear zip-up skirts, crazy hats and white socks.'

"A jazz audience will always be there. The fact that an orchestra such as ours—essentially a concert orchestra—can work, say, half-a-dozen jobs a month regularly proves there's a market."

"I think the semi-pro jazz group may be the life-blood of British jazz today."

Graham Collier, too, feels optimistic:

"A large audience can be won for intellectual jazz if they are exposed to it. My group has no chance of working clubs, but we do concerts and art festivals, colleges and so on. You have to hunt for work, though."

Finally to records: Says Doug Dobell, specialist salesman of long experience: "Business is pretty stable. It is slightly down on the previous year."

Says record-maker Denis Preston: "We're back to the position jazz records were in during the forties. Records must be tied to a feeling that's abroad in the public. We need musicians to make a real impact on the public, as happened with Dixieland jazz in the late Forties."

"Records can't create trends, only reflect them. It's up to the musicians." That's the British picture. Jazz seems to have weathered the depression and emerged with a more broadly appreciative audience.

The danger is summed-up by Jim Godbolt. "There's no economic incentive for a young man to take up jazz as a career, so the music could finally disappear."

Still, it has survived every kind of obstacle in the past half-century. We can probably count on another few years.

PS FROM THE US

- The reason jazz is in a decline is the musicians play for themselves instead of audiences.
- Jazz is dead on Broadway. One club featuring it lost \$300,000 in two years...
- With Birdland's recent switch to discotheque music there are now only seven nightclubs in the U.S. that play big-name jazz stars...

signed for HANK NAT GRAS-

EDDY s the ssador years. UCHIN Liberty bought Pacific DICK s Vice

JAZZ ON A SUMMER'S FESTIVAL

THAT annual gamble with the elements, the British summer festival season, is with us again — and 1965 seems to have its full complement. Most of the major events will be run again this year and there is a noticeable rise in the number of folk galas being staged. Many of the festivals have yet to finalise their bills, but here is an up-to-date line-up on the scene so far:

- **BIRMINGHAM FESTIVAL**, Summerfield Park, June 7. All-star jazz from America's Buck Clayton and Ben Webster, Holland's Dutch Swing College, Britain's Humphrey Lyttelton Band, Acker Bilk's Paramount Jazzband, Bruce Turner Jump Band and Second City Jazzmen.
- **REDCAR FESTIVAL**, Coatham Hotel, June 6-8. Opens on June 6 with the Dutch Swing College and River City Jazzmen. June 7 is R&B Night, with Long John Baldry's Hoochie Coochie Men,

AMERICAN STARS BRIGHTEN UP THE SCENE

- Zoot Money's Big Roll Band, Tony Knight and the Chessmen and the local Crawdaddies.
- June 8 is split into two sessions. The Folk Session stars Robin Hall and Jimmie Macgregor, Ian Campbell Folk Four and the Settlers. The Jazz Session stars tenorist Ben Webster, the Bruce Turner Band and the Red Hot Peppers.
- **BATH JAZZ FESTIVAL**, Regency Ballroom, June 10-25. Opens on June 10 with a Folk Session by the Spinners, Shirley Collins, and Tom, Dick and Harry. June 17 stars the Dutch Swing College. June 18 features America's Ben

- Webster with the Bruce Turner Jump Band. June 19 is modern night with the Ronnie Ross Tentette. June 24 presents the Chris Barber Band with Otilie Patterson. June 25 is the final All-Night Carnival featuring the Monty Sunshine Band, Temperance Seven, Back o' Town Syncopators, Avon Cities Jazzband and Riverside Jazzmen.
- **BEXLEY JAZZ FESTIVAL**, the Black Prince, June 19. Line-up includes American blues star Solomon Burke and the Alan Elsdon Band.
- **SCARBOROUGH FOLK FESTIVAL**, Scarborough College, July 3.



● EWAN MacCOLL ● BEN WEBSTER ● MANFRED MANN

The bill includes the Spinners, Watsons, Bob Davenport, the Rakes, Cyril Tawney, Lou Killen and Shirley Collins.

- **KEELE UNIVERSITY FOLK FESTIVAL**, Staffs, July 16-18. The three day folk gala includes appearances by A. L. Lloyd, Ewan MacColl, Peggy Seeger, Cyril Tawney, Bob Davenport, Johnny Handle, Paul Oliver, Ian Campbell, Bill Clifton, Peter Kennedy, John Foreman and Colin Ross.
- **CLEETHORPES JAZZ AND MODERN MUSIC FESTIVAL**, July 30, 31, August 1. A three-day mixture of jazz, R&B and pop includes the Animals, Manfred Mann, Acker Bilk, the Johnny Dankworth Orchestra, Mike Cotton's Sound, Georgie Fame, Yardbirds, Long John Baldry, Kenny Ball's Jazzmen, Ivy League, Terry Lightfoot's Jazz-

- men, Barron Knights, Sounds Incorporated, Goldie and the Gingerbreads and compere George Melly.
- **CAMBRIDGE FOLK FESTIVAL**, July 31, August 1. American bluesmen Sonny Terry and Brownie McGhee have been invited to top the bill.
- **NATIONAL JAZZ AND BLUES FESTIVAL**, Richmond, Surrey, August 6, 7, 8. The line-up has yet to be finalised for this annual three-day event which will include jazz and R&B.
- **FLOATING FESTIVAL OF JAZZ**, from Westminster Pier, London, September 10. Just an evening cruise, 6.30 p.m. to 11.30 p.m., this year, along with the bands of Acker Bilk, Alex Welsh, Ken Colyer, Terry Lightfoot, Eric Silk, Kid Martyn and the Back o' Town Syncopators.

1965 EAST COAST FESTIVAL

OF JAZZ AND MODERN MUSIC

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ALL 3 DAYS 30/-

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16 STAR BANDS

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| MANFRED MAN | TERRY LIGHTFOOT |
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| ACKER BILK | SOUNDS INCORPORATED |
| THE YARDBIRDS | BARRON KNIGHTS |
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WHIT MONDAY, 7th JUNE, 1965

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THE DUTCH SWING COLLEGE BAND

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| BUCK CLAYTON | BEN WEBSTER |
| with | with |
| HUMPHREY LYTTTELTON | THE BRUCE TURNER JUMP BAND |
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Giant Fun Fair, etc.

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Civic Centre, Birmingham, 1, Lewis's,
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B.89, 11.



● CONNIE FRANCIS

TWO new albums by America's LARRY WILLIAMS demonstrate his excellent, fervent R&B-styled singing.

On "The Larry Williams Show" (Decca), he is accompanied by Britain's Johnny Watson and the Stormville Shakers. It's swinging set, with fine, rousing songs like "Whole Lotta Shakin'", "Hootchy Koo", "Storm-

Two doses of Larry Williams

NEW POP LPs

ville Groove" and "Sweet Little Baby" among a dozen good songs. Williams can swing. His vocal duets with Watson are less acceptable, and unnecessary—Larry is better alone.

The other LP is "Larry Williams On Stage!"—introduced by Screaming Lord

Sutch, no less. This is a more atmospheric collection, capturing his dynamism on "Dizzy Miss Lizzy", "Lawdy Miss Clawdy", "Please Please Please" and "Long Tall Sally". Plus, of course, the Williams "anthem", "Bony Maronie". All good, belting stuff. If choosing

between the two LPs, go for this less inhibited one on the Sue label.

● **BOBBY RYDELL** is a thoroughly competent, if unspectacular, singer with a light, airy and effervescent voice. On "Somebody Loves You" (Capitol), he offers some new, some old, songs of romance and does each one justice with straight, good singing. Titles include "Sin To Tell A Lie", "You're Nobody Till Somebody Loves You" and Paul Anka's "Diana".

● Hank Williams has been the subject of plenty of recorded tributes recently. There are more reminders of his big influence out now.

DEL SHANNON "Sings Hank Williams" on Stateside, making some fairly authentic C&W sounds with such Williams winners as "Your Cheatin' Heart", "You Win Again", "Cold, Cold Heart" and "Hey, Good Looking". It's a pretty album for C&W fanciers.

● **CONNIE FRANCIS** links up for vocal duets with Hank's son, HANK WILLIAMS Junior, on "Sing Great Country Favourites" (MGM). The result is predictable—polite, sweet country music.

● Under the pretentious title, "Who Says They Don't Write Good Songs Any More? How About These?" JOY MARSHALL sings with jazz feel "Who Can I Turn To?", "I'm Into Something Good", "Girl From Ipanema", "Walk Away", "World Without Love" and others.

Joy has a fine voice; the Reg Guest arrangements are really interesting and inspired; and it's a fine album. Don't let the title put you off. On Decca.



THE ANIMALS: "Animal Tracks". Mess Around; How You've Changed; Hallelujah I Love Her So; I Believe To My Soul; Worried Life Blues; Roberta; I Ain't Got You; Bright Lights Big City; Let The Good Times Roll; For Miss Caulker; Roadrunner. (Columbia.)

WITH this, their second album, the Animals enhance their reputation as one of Britain's best groups.

Their music treads a thin borderline between rhythm-and-blues and jazz, particularly on "Mess Around", and Alan Price's piano playing is distinctly jazzy.

Eric Burdon's singing is, of course, the highlight of most tracks. His intonation and phrasing is thoroughly coloured in its feel, and he can handle blues with sensitivity as well as rave it up with the best.

It's a powerful example of a musicianly, inspiring British group which will certainly be around for a long time—and deservedly so.

NEW SINGLES

ADAM FAITH: "Someone's Taken Maria Away" (Parlophone): There is a feeling of "Message To Martha" about this pretty disc, but it's not off putting. Nicely produced, well sung and probably a hit.

WAYNE FONTANA: "It's Just A Little Bit Too Late" (Fontana): Same up-tempo formula as "Game Of Love", but the number isn't so strong. As usual, it's cleanly performed but doesn't really hit hard enough. Catchy; small hit.

JULIE ROGERS: "Sudden Love" (Mercury): Very little style change from Julie again. Arrangement has a lot of "Like A Child" in it. Heavy orchestra and choirs. Not different enough to make it big.

SUSAN MAUGHAN: "When She Walks

ADAM • WAYNE • JULIE
SOUL SISTERS •
SUSAN • ZOOT MONEY

Away" (Philips): Lively number. A bit of bossa nova feel with Stan Getzy sax. Not very memorable tune although it is sung well.

ZOOT MONEY'S BIG ROLL BAND: "Please Stay" (Columbia): A nice Bacharach number but it doesn't come over so well on record. Zoot's live rendering of it is much more exciting. A very slow, melodic tune featuring mainly Zoot's gospelly voice. Might go.

SOUL SISTERS: "Foolish Dreamers" (London): This could be the female answer to the Righteous Brothers. They sing well but this commercial number is not the right material for them. Look forward to hearing them on a bluesier disc.

TEN FEET FIVE: "Baby's Back In Town" (Fontana): It sounds as though baby's back in town in a coffin. A very dreary disc, which moans on like a death march. Ugh!

5th NATIONAL

JAZZ & BLUES

FESTIVAL

RICHMOND

AUGUST 6 7 8

Full Programme Details from: MARQUEE, 90 Wardour St. London, W.1

COATHAM HOTEL PROMENADE

FESTIVAL IN MINIATURE

7.30 p.m. - WHIT SUNDAY - 7/6

DUTCH SWING COLLEGE PLUS CLEM AVERY'S JAZZMEN

8 p.m.-1 a.m. WHIT MONDAY 10/-

RHYTHM & BLUES NIGHT LONG JOHN BALDRY and THE HOOCHIE COOCHIE MEN ZOOT MONEY'S BIG ROLL BAND TONY KNIGHT & THE CHESSMEN CRAWDADDIES BLUES BAND

8 p.m.-1 a.m. WHIT TUESDAY 7/6

FOLK BALLROOM 'HOOTENANNY' ROBIN HALL & JIMMY MacGREGOR THE IAN CAMPBELL FOLK GROUP THE SETTLERS

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COATHAM HOTEL PROMENADE

FESTIVAL IN MINIATURE

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8 p.m.-1 a.m. WHIT TUESDAY 7/6

FOLK BALLROOM 'HOOTENANNY' ROBIN HALL & JIMMY MacGREGOR THE IAN CAMPBELL FOLK GROUP THE SETTLERS

1965 BATH FESTIVAL OF JAZZ

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THURSDAY, 17th JUNE 7.30-11.45 Tickets 7/6

The Dutch Swing College Band

FRIDAY, 18th JUNE 7.30-11.45 Tickets 7/6

The Riverside Jazzmen with Dianne Mitchell

Ben Webster and Bruce Turner's Jump Band

SATURDAY, 19th JUNE 7.30-11.45 Tickets 6/-

The John Critchinson Trio

Ronnie Ross, Bill Le Sage Tentette

Roger Marsden Trio

THURSDAY, 24th JUNE 7.30-11.45 Tickets 7/6

Chris Barber's Jazz Band with Otilie Patterson

Riverside Jazzmen with Dianne Mitchell

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ALL NIGHT CARNIVAL OF JAZZ

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Back-o'-Town Syncopators Riverside Jazzmen
Monty Sunshine's Jazz Band

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Ruby Brass and The Alex Welsh Band

The Bluenotes Tickets 7/6

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All tickets bookable in advance from the Box Office, Regency Ballroom, Bath, and usual agents.



THE NEW JAZZ RECORDS

reviewed by Max Jones, Bob Dawbarn, Bob Houston



JIMMY NOONE ELLINGTON

GUEST REVIEW

The Thirties, Duke and Jimmy Noone

JIMMY NOONE, "JAZZ AT THE APEX CLUB." It's Tight Like That; Four Or Five Times; Every Evening; Apex Blues; My Monday Date; Oh Sister Ain't That Hot?; San; Let's Sow A Wild Oat; I Got Misery; My Daddy Rocks Me; You Rascal You; Bring It On Home To Grandma (Ace of Hearts AH34).

DUKE ELLINGTON, "COTTON CLUB DAYS" Vol. 2. Tiger Rag; Louisiana; Take It Easy; Black Beauty; Accordion Joe; When You're Smiling; Runnin' Wild; The Wang Wang Blues; Oklahoma Stomp; Six Or Seven Times; Double Check Stomp; Creole Rhapsody. (Ace of Hearts AH89).

GEORGE HOFFER has written of the fearful intensity of Sidney Bechet, an intensity which pervades every bar of "Bechet Of New Orleans" (RD.7696), a record thoroughly deserving its rave notice by Max Jones. Released in the same month "Jazz At The Apex Club" comes as a natural corollary to Bechet's furious exposition. Noone's blues are wistful, the swing gentle, the humour wry. Bechet declaims, Noone pleads.

Bechet's individuality was so forceful that he influenced no major jazz soloist (perhaps only Hodges on soprano sax). Noone's lazy style exerted an influence out of all proportion to the small number of records he made; he directly stimulated the Crosby school of white clarinetists, Matlock, Fazola and Eddie Miller.

In the Bechet LP the only musician of Bechet's standing is Earl Hines. Exactly the same comment can be made about the Noone record. In five tracks Hines' ringing tone and lithe attack contrast so excellently with Noone's more thoughtful asides, the Hines original "My Monday Date" being a typical example. In "Tight Like That" and "Let's Sow A Wild Oat", the underrated piano of Alex Hill can hardly claim the same elegance, but has a firm beat and rich blues sense.

George Mitchell, Joe Poston and all the musicians contribute to the unmistakable atmosphere of this fine LP—the mournful "I Got Misery", the humorous, lightly swinging "Four Or Five Times" or the hell-for-leather "San". An atmosphere inspired and created by the effortlessly swaying clarinet of Jimmy Noone.

"Cotton Club Days" is pervaded similarly by unmistakable atmosphere; this time Ellingtonia of the late twenties with Miley's hoarse protests, Tricky Sam's outrageous oaths, the pirouetting of Bigard and the youthful sonnets of Hodges. Of the twelve tracks "Accordion Joe" could, perhaps, have been omitted.

Most welcome are the complete "Tiger Rag" and "Creole Rhapsody". Braud's swinging bass rocks the band through an exciting "Tiger". An exciting classic—like "Hot And Bothered", the so-called jungle style which attracted the intelligent Constant Lambert to Ellington, yet curiously limited his ducal understanding. "Creole Rhapsody" of exactly two years later still remains one of the most important Ellington works, remarkable for its time—a firmly expanding blues panorama. The band, in particular the trombone section (Nanton and Tizol) is, at times, technically unsuitable to the (then) advanced passages, but the wealth of solo strength plus the forceful blues feeling is more than adequate compensation.

All the tracks have the sense of innocence and an (apparent) mood of free improvisation so typical of the period. Already there is that astonishing sense of contrast so typical of Ellington, as Mr George Ellis adroitly comments "Sweet and sour in turn". One hears the suave muse of Whetsol and the savage growls of Tricky in "Black Beauty", the creamy alto and lyrical open trombone fight the fierce trumpet work in "Take It Easy".

It may well be because there is so little of his work on record—yet Miley seems to make the most original and moving contribution to the record—the plunger work in "Louisiana" astonishes by its poignancy and subtlety. In the late Twenties, Miley was the only trumpeter to escape completely from the Armstrong tradition, to create his own fantasy by subtle use of cup and plunger. With the exception of Sidney de Paris and Sy Oliver, he was to influence only his successors in the Ellington band.

Vic Bellerby

Coltrane — stuck between two styles

JOHN COLTRANE, "My Favourite Things." My Favourite Things; Ev'ry Time We Say Goodbye; Summer-time; But Not For Me. (Atlantic ATL 5002). Coltrane (tr, sop), McCoy Tyner (pno), Steve Davis (bs), Elvin Jones (drs).

IT'S one of the great jazz paradoxes that a committed experimenter such as John Coltrane is also one of the most commercially successful musicians.

Coltrane albums pour out regularly, and one can only assume that there must be a buying public for them. Atlantic have released this album, which is one of the earliest examples of the Coltrane Quartet, obviously to catch the growing Coltrane public.

These four tracks catch Coltrane astride two contrasting styles in complete command of one while the other is still very much in the formative stage.

On "Ev'ry Time" and "But Not", Coltrane sticks to his famous "sheets of sound" approach which he had perfected in his sojourn as a member of the Miles Davis Quintet and Sextet. His malevolent sound, the authority which stamps his every phrase are superbly fashioned into strong solos.

"Summertime" and the title tune are different matters. "Things" was the tour-de-force with which he baffled British audiences during his 1961 tour. In retrospect, it's nowhere near as daunting as it sounded in the flesh. Tyner builds his solo with determination and taste while Coltrane is just beginning to attack the scapular permutations which were to prove his own personal nightmare for a couple of years.

Although all the solos on these tracks could have benefited by astute editing, they do have a compelling hypnotic effect.

Jones and Davis are superb accompanists, although the tempestuous Elvin had still to develop the fantastic rapport which he has today with Coltrane. The bassist copes impressively with the unusual concept of a rhythm section which Coltrane always fostered.

On soprano, Coltrane wasn't as confident and assured as he is on later albums, but his "Things" solo will go down in the jazz text books as the moment when the soprano saxophone was resurrected.—B.H.



JOHN COLTRANE... 'malevolent sound'

GEORGE LEWIS

GEORGE LEWIS, "Doctor Jazz." Doctor Jazz; My Old Kentucky Home; Swanee River; Red Wing; Mama Don't Allow It; High Society; Ice Cream (Delmar DL201). Lewis (cit), Kid Howard (tpt), Jim Robinson (trb), Alton Funnell (pno), Lawrence Marrero (bjo), Slow Drag (bass), Joe Watkins (drs, voc). 186/653.

IT'S back home for authentic New Orleans jazz, 53 vintage, by the Lewis band with the renowned Lewis-Howard-Robinson front line — all in fervent form on this date.

"Doctor Jazz", which begins one side, is played not too fast and is mainly ensemble, co-operative if not exactly driving, with an adequate piano solo. What happened, though, to the vocal mentioned on sleeve?

The set's opener, "Mama Don't", is one of the brightest tracks for ride and spirit, and Joe Watkins handles the vocal chores with the required cheerful swing.

"High Society" is technically exacting for the band, but the Lewis solos are interesting to hear and the final band treatments are excellent in their way.

A very good one for demonstrating the jumping freedom of this kind of New Orleans polyphony is the Revival classic, "Ice Cream". Here the ensemble takes off with tremendous, joyous urgency, Lewis' clarinet singing and crying above the brass.

With this group, the up-tempo and medium-up numbers are more appealing; partly because the duller solos go by more quickly but largely because at slower speeds the

steady, heavy four-four beat holds the music down.

All things considered, the LP—a reissue of various tracks which appeared on Esquire here during 57—is commendable George Lewis from Kid Howard's stronger days.—M.J.

SUNNYLAND SLIM

"SUNNYLAND SLIM." Prison Bound Blues; Johnson Machine Blues; Miss Ida B; Sad And Lonesome Blues; That's All Right; Anna Lou Blues; I Done You Wrong; It's You Baby; Tin Pan Alley; Brown Skin Woman; You're The One; Goin' Down Slow. (Storyville SLP169). Sunnyland Slim (Albert Landrew) (pno, voc). 1964.

SUNNYLAND Slim has been out on record here before,

but this is as good and impolite a collection of his blues, and versions of other singers' blues, as we are likely to get.

Slim was here last year with a folk festival but didn't "cut rough" at the concerts as successfully as he does on this album.

Some of these songs—"Johnson Machine Gun", "Tin Pan Alley" and "It's You, Baby", for instance—are pretty vivid blues and Slim does most of them extremely well.

Like many other strong-armed barrelhouse pianists, Sunnyland Slim sings in a loud, rugged way—very much a real blues voice—and underlines his shouting with a kicking, rumbling boogie-type accompaniment.

Now and again he sings something slower and sadder, such as "Goin' Down Slow", for his friend St. Louis Jimmy, or the old-style "Sad And Lonesome", but in the main the music is robust in the way of Roosevelt Sykes, Memphis Slim and so on. Slim talks on the LP, too.—M.J.

SY BURSTS INTO SONG

SY OLIVER, "Back Stage." What-eva Lola Wants (a); Mutual Admiration Society (b); On The Street Where You Live (c); Seventy-Six Trombones (a); Love Look Away (c); Love Eyes (a); I Remember It Well (b); Bye Bye Baby (a); What I Mean To Say (c); Flattery (b); Grant Avenue (a); Just In Time (a); Sunday (c). (Dot DLP 3184). (a)—Oliver (vcl), Rudy Rutherford (cit), Dave Martin (pno), Joe Benjamin (bass), George Barnes (str), Joe Marshall (drs). (b)—add Lillian Clark (vcl). (c)—add vocal quartet.

JUST as most comedians are supposed to want to play Hamlet, most jazz musicians seem to have an urge to burst into song.

Sy Oliver did take the occasional vocal in his days with the Jimmie Lunceford and Tommy Dorsey orchestras but has since kept the urge well under control. This album, however, is not as glibly as many efforts by musicians-turned-singers.

Oliver's voice is slightly reminiscent of early Nat King Cole with a touch of the Mose Allison thrown in. He sings in tune and a general air of good humour.

Trouble

At times he is joined by a rather dated vocal quartet and, at others, by his wife, Lillian Clark, a pleasant vocalist who currently works with the Ray Charles Singers.

The backing quartet includes Rudy Rutherford's limpid clarinet, some neat guitar and an off-beat-orientated rhythm section.

The main trouble here lies in the doubtful quality of some of the material—all Broadway show tunes—and the fact that every track is taking at almost the same, medium-bounce tempo. A little more contrast would have been welcome.—B.D.



OLIVER

RECORD OF THE MONTH



MUSIC of extraordinary variety, fire and quality can be enjoyed on "Bechet Of New Orleans" (RCA Victor RD7696), a collection of recordings—two or three not ever released here previously—made between 1932 and '41.

"Maple Leaf Rag" and "Sweetie Dear", by the 32 New Orleans Feetwarmers, have Tommy Ladnier on trumpet, Ted Nixon, trombone, and Bechet playing the most violent soprano and clarinet.

The former, in particular, is an ear-opener because of the unfettered drive and freedom of Bechet's saxophone throughout the various strains.

Later tracks by Bechet's Feetwarmers sport some beautifully clear-cut solos on clarinet and soprano ("Wild Man Blues", "Sleepy Time", "Ain't Gonna Give Nobody", "Baby Won't You Please" and "Shake It And Break It"), and several examples of his canny ensemble sense.



Bechet's strong, vibrant clarinet and Red Allen's trumpet combine very sensitively on "Egyptian Fantasy", and the clarinet is again distinguished on "Texas Moaner" and the tough collective improvisation on the Tommy Ladnier band's "Weary Blues".

Although the late great New Orleans saxophonist dominates the album, it is by no means a one-man show. Among the bandmen on various sessions are Sidney De Paris, Albert Nicholas, Happy Caldwell, Mezz, Teddy Bunn, Higginbotham, Shavers, The Lion, Sandy Williams, Rex Stewart and Earl Hines.

With men like that in the teams, this had to be jazz with the stamp of personality on almost every chorus.—M.J.

RADIO JAZZ

Time: BST/CET

FRIDAY

9.20 pm U: John Gary, Pete King, Ann Margret. 9.30 M: Jazz Corner. 9.30 J: Jazz 10.0 R: Jazz Information. 10.0 E: Jazz Workshop. 10.35 Y: Jazz Gallery. 11.3 A: Jazz Information. 11.15 BBC M: Jazz At Night. 11.15 T: Les Brown plays Richard Rodgers. 12.0 T: Jimmy Giuffre.

SATURDAY

12.0 noon BBC T: Jazz Record Requests. 8.20 pm N 2: Jazz Week-end. 9.45 V: Dick Haymes, Noel Kelehan Quartet. 11.3 A: Jazz a la Carte. 11.15 T: Les Brown plays Carshwin. 11.20 E: Dixieland. 11.30 A: Folk and Blues. 12.0 T: All-star Jam Session. 12.15: World of Jazz.

SUNDAY

5.30 pm G: Jazz Intermezzo. 7.35 M: Jazz and Near Jazz. 10.8 A: Jack Dieval Jazz All-Stars, etc.

MONDAY

8.45 pm N 1: Ella Fitzgerald, Tommy Flanagan Trio. 10.10 U: Lambert-Hendricks Ross and the Cildo Mahones Trio. 10.15 N 1: Jazz. 11.15 BBC L: R and B Night with Alexis Kormer's Blues Incorporated. Long John Baldry and his Hoochie-Coochie Men.

11.15 T: Jazz and Pop Discs. 12.0 T: New Jazz Discs.

TUESDAY

10.15 pm R: Modern Jazz Panorama. 10.30 G: New Jazz Discs. 11.0 U: Newport '64 (Stan Getz Quartet, Mose Allison Trio). 11.7 O: Charlie Mingus. 11.15 T: Jazz and Pop Discs. 12.0 T: Jazz Pianists Old and New.

WEDNESDAY

5.30 pm BBC T: Jazz Scene '65. 6.0 N 2: Bill Russo. 7.0 Y: Duane Eddy. 9.20 O: Jazz for Everyone. 11.3 A: John Coltrane Quintet. 11.15 A: Erroll Garner. 11.15 T: Jackie Gleason, Charlie Ventura, Pee Wee Erwin, Peter Brady. 12.0 T: Roland Kirk, Bobby Moses, Horace Parlan, Michael Fleming, Walter Perkins, C. J. Albert.

THURSDAY

4.35 pm U: (1) Sammy Davis Jr. Count Basie (2) 52nd Street, by Joachim E. Berendt. 8.45 N 2: New Orleans Jazz. 10.15 R: 25 Years of Italian Jazz. 10.15 N 2: Ray Conniff. 10.20 Q: Modern Mainstream. 10.30 N 2: Dixieland. 11.3 A: New Jazz Discs. 11.10 N 1: Montmartre Jazzhouse. 11.15 T: Peter Brady, Billy Taylor. 12.0 T: Eric Dolphy's "Last Date". Amsterdam 2/6/64. Programmes subject to change.

KEY TO STATIONS IN WAVELENGTHS AND METRES

A: RTF Inter. 1829. E: NDR 309, 189. G: SWF B-Baden 295, 363, 451. J: AFN 547, 344, 271. M: Saarbrücken 211. N: Denmark Radio 1-1224, 2-283, 210, 202. O: BR Munich 375, 187. Q: HR Frankfurt 506. R: RAI Italy 355, 290, 269, 207. T: VOA 251. U: Radio Bremen 221. V: Radio Eireann 580. Y: SBC Lugano 539.



ANNIE ROSS — on Monday

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CAUGHT IN THE ACT

JIMMY WITHERSPOON, back in London and singing as eloquently as ever, presented a fast-moving vocal set at his Annie's Room opening last week which delighted customers at this now Annie-less night resort.

After an up-tempo swinger to open the attack, Spoon delivered "Some Of My Best Friends Are Blues", "I Make A Lot Of Money" and a dead slow version of "Who's Sorry Now"—as heard on one of his recent LPs.

"See See Rider" and "Mean Old Frisco", both spotting forceful Peter King tenor, were followed by "Nobody's Biz-ness" and a restrained "Motherless Child" accompanied only by Phil Bates' string bass.

The programme was wound-up by Jimmy's usual closer, "Roll Em Pete", which featured tenor and trumpet, Tony Kinsey's drums and also hard-hitting piano from Gordon Beck. It's good to be able to hear the resonant Spoon in town once more. Music for dancing is provided by Kinsey's quintet and the Roger Coolam-Benny Goodman organ-drum duo. The duo plus one, tenorist Bobby Wellins, played a beautiful bossa nova version of Bechet's "Petite Fleur". — M.J.

RAMBLIN'

JACK

It was a great reunion when Ramblin' Jack Elliott and Derroll Adams met up once more at a concert put on by Romford Folk Music Club on Friday.

They swapped yarns. They sang together, perched side-by-side on a table—Jack has a broken ankle. They laughed and gagged and the audience yelled for more. But it was only in those last minutes that the concert took off. For the rest of the evening, it seemed the audience had little attention to spare from drinking and to-ing and fro-ing.

Even Alex Campbell had to appeal many times for quiet, and the noisy throng made it quite impossible for Derroll to communicate during his earlier solo turn.

Les Weston and Nick did a sort of two-man New Lost City Ramblers act which, since the real thing is visiting Romford later this year, didn't seem like a good idea to me.—K.D.

GRAHAM

COLLIER

GRAHAM COLLIER, the 29-year-old bassist who was the first British graduate of the Berklee School of Music in Boston, leads one of the most interesting groups on the British jazz scene.

Spoon's back—swinging

The problem is hearing it, for this septet, made up of musicians who earn their daily bread in pit orchestras and night clubs, has trouble finding jobs.

Fortunately, the Hampstead Arts Festival showed a bit of initiative by booking it this year, and their concert last week was one of the most satisfying I have ever heard from British musicians.

The Septet—Collier, Harold Beckett (tpt, flugel), Fred Crossman (French horn), Dave Aaron (alto, flute), Graham Lyons (bari, bassoon, clt), Philip Lee (gtr), and Dai Bowen (drs)—play in a style derived from the Miles Davis "Birth Of The Cool" period.

A well-balanced programme drawn from composers like Johnny Carisi, Ellington, Monk, and Benny Golson, was contrasted with originals by Collier, of which "Reflections", an ambitious composition sensitively performed, was the pick.

The Collier Septet plays music which is seldom heard outside the recording studio, and plays it well. Perhaps occasionally too ambitious, it is still one of the most refreshing sounds to be heard. Their gigs may be few and far between, but if this performance was anything to go by, they're well worth waiting for.—B.H.

MEMPHIS

SLIM

MEMPHIS SLIM'S three rush operations in a Paris hospital last month seem to have taken their toll of the great bluesman.

At the Concorde Club, Southampton on Friday, he cut many of his numbers down, and chose to play sixty minutes right off instead of taking advantage of an interval, for rest.

Watched by his young French wife, who stood by silently mouthing the words to his songs, Memphis treated the capacity audience to a

rapid programme of the blues.

The audience, however enthusiastic, strained for much of the time to recognise some of the lesser-known numbers, but showed eager welcome to "Kansas City", "Corinna, Corinna", "St. Louis Blues", and a very brief "Baby Please Come Home".

They became excited with "Shake, Rattle, and Roll", and were amused by the pianist's endearing roll on the "r" of "rattle". They cooled to what he described as his own favourite blues, "Raining In My Heart". Slim's brief visit to Britain ended at the weekend, when he returned to Paris, his home for the past four years, for hospital check-up.—B.M.

PATACHOU

WHAT a pleasant surprise is Patachou, currently at London's Talk Of The Town. A kind of less-tragic Piaf, she transports you to Paris for 45 minutes. You can almost smell the garlic and Gauloise.

Her "My Fair Lady" is highly amusing with Eliza still working on the streets—but not selling flowers! Accordionist Joe Basile is a super technician whose dexterity and taste drew warm applause.—J.H.

DUTCH SWING

COLLEGE

SCOTTISH jazz fans had a gala night last Sunday when the Dutch Swing College Band returned to Glasgow.

More than 1,700 fans packed the city's Concert Hall. They sounded even better than ever. Their performance was more polished, yet their music still had exciting vitality.

The line-up was the same as last time with tiny Ray Kaart on trumpet, brother Dickie on trombone, Arie Lighthart on guitar and banjo, Kooz Serlense on bass, Lu Ssanet, drummer and leader Peter Schilperoot on clarinet, piano and baritone sax.

Biggest ovation of the night went to Arie Lighthart for two brilliant solos on banjo—"Get Going" and "St. Louis Blues". Drummer Lu also had fans on their feet with two stimulating vocals—"How Long Blues" and "Revival Day".

Enthusiastic applause forced the boys to give two encores of "Tiger Rag".—S.M.



● THE PROWLERS



● THE TRIFFIKS



● THE CORTINAS

NATIONAL BEAT CONTEST—

3,000 fans out for the semi-final

MORE than 3,000 people flocked to Wimbledon Palais, London, for the first semi-final of the MM National Beat Contest on Sunday. They were queuing outside at 7 pm with banners and police controlling them.

Winners who now qualify for the grand finals on August 15 were the Prowlers from Biggin Hill, Kent, who polled one of the highest votes of the contest, 588; second: the Triffiks from Petworth, Sussex, with 373 votes, and third were the Cortinas from Hatfield, Hertfordshire (361). All three go into the finals.

Gaining fourth place were Wainwrights' Gentlemen from Harrow, Middlesex (359) and fifth the Lynx Four from Lee, London (333). Other groups taking part were the Roosters, from Essex; Tramps, Middlesex; Nomads, Worcestershire; Saracens, Stevenage, Herts., and Keith Conway and the Aristokats from Finchley, London.

The Prowlers are Brent Guyllee (18), lead guitar, John McCairn (18), rhythm guitar, Brian Blundell (19) bass guitar and Stuart Fordham (16) drums. They have been formed a year and among their numbers is a song written specially for them by Rolling Stone Bill Wyman called "On A String".

Controversy has flared up over the Melody Maker National Beat Contest, and the method of judging has been criticised. "One More Coach Load And The Berdz Could Have Won!" claimed a headline in a provincial evening newspaper, when a local group was knocked out of the contest.

A North London paper has also run a story on a losing group who alleged that "other groups brought more fans to vote for them." "All this," say the contest's organisers, "is like saying that the Conservatives were unfairly deprived of victory in the last election because more people went to the polls to vote Labour!"

All groups are told in detail weeks before the contest what arrangements have been made for voting and ticket allocation. Members of the audience are given a voting card at the doors in exchange for their entrance ticket. At the end of the evening's contest the cards are collected and counted in full view of the audience, and the results announced.

EXPERT ADVICE

HOW did the modern key system on reed instruments arise from the simple early instruments? — A. Duckworth, Stevenage.

Theobald Boehm, of Munich, invented the key system for the modern flute around 1830 and it was adapted to the clarinet by Klosé and the oboe by Gillet (France), resulting in the invention of the saxophone by Adolph Sax (Belgium). — ALBERT HONEY, LRAM, ARCM, LGSML.

WHAT would be the most suitable pick-up for my Hofner Senator acoustic guitar for use with a 15-watt Selmer amplifier, with results adequate for solo playing?—T. Burke, Cahir, Co. Tipperary.

Rhythm King (5 gns), Pickguard single pick-up (£3 17s 6d), Popular £2 3s 6d), Hofner standard adjustable

£3 2s 6d. or with volume control £4 7s 6d), Nova-Sonic (£6).

A SHORT while ago in Expert Advice you named the musicians backing Buddy Greco on his LP, "Buddy Greco On Stage". Have you any facts about drummer Bobby Bennett, conga player Bob Grauso and bassist Jim Schenck? — Alan Howard, Wimbledon.

Buddy discovered Bobby Bennett at the Pines Hotel, in Upton New York. Bob Grauso was formerly with the New York Copacabana orchestra and now works also with Connie Francis. Jim Schenck used to be with Max Roach's jazz group.

AS a gimmick, I would like to play a musical saw. Would I need one specially made? What length would be required and how are they played? — D. C. Roberts, Exeter.

Musical saws used to be marketed, but there is no de-

mand for them any more. Any good-quality 28 in. steel saw will do, but get it with the teeth unset, otherwise you'll tear your trousers! Play it with a violin or (preferably) cello bow.

WHAT organ and amplifier are used by Graham Bond? — H. A. Telsmore, Newhaven.

Hammond L100 organ feeding Leslie 147 Tone Cabinet, with two mechanical tremolos, plus tremolo used in organ tone-forming. System is boosted by using Vortexion 50-watt and Linear 30-watt amplifiers, with various modifications, plus seven transistorised pre-amps. There are 32 loudspeakers and 14 mikes if required. Bass amp is a separate 100-watt Vox. Set-up includes facilities for recording and possible in disc course radio mikes. — Electronics engineer K. S. MUNDY, 25 Gaskarth Road, SW12.

CHRIS HAYES

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BACHELORS ROW (cont'd)

RAY COLEMAN—was all that anti-Bachelors rot really necessary? What did he hope to gain by being just plain rude? My idea of hell is to read any article written by him.—**MISS J. LYNN MOODY**, Barnsley.

At last, someone who hates the Bachelors' singing as much as I do, and has the guts to admit it—good on you Ray Coleman.—**GILLIAN STRATTON**, London N21.

How sad I was to read Ray Coleman's article. Not only was it disgusting, but it was the worst piece of journalism I have read in the Melody Maker since the war.—**F. BURFORD**, Edmonton.

FANS of the Kinks and Stones would be delighted with an article like that, but I did not think the MM would stoop so low to prove their staff are "with it".—**D. H. WESTNEY**, Edmonton N18.

THANK the powers that be for Ray Coleman. He at last has given voice to what I've felt for ages about the Bachelors.—**J. STIRRUP**, London E6.

FIRST you knock Irish Showbands. Now Ray Coleman has a go at the Bachelors. I suppose next we will see an attack on Them and Val Doonican.—**B. P. C. McFADDEN**, London, N10.

WORDS cannot express my absolute anger at the stupid, rubbishy article.—**JACQUELINE ROTHSTEIN**, Bachelors fan club secretary, London W1.

WHAT a disappointment the first British Song Festival was. After watching the first two heats it's hard to believe that out of nearly 400 songs submitted, the ones chosen and performed were the best.

If this is all British songwriters can offer, then the Americans are way ahead with people like Bob Dylan, Roy Orbison, Roger Miller, Burt Bacharach, Hal David and Goffin and King.

I am certain that there are many unknown songwriters in Britain who could have done better. So why aren't they given the chance they deserve?—**LYNN FRANKEL**, West-cliff-on-Sea, Essex.
● LP WINNER.

Drums

HOW I enjoyed the recent drum clinic session in London by America's Roy Burns. Here was important, useful information about drum techniques and approaches to playing presented in an easily digestible way. I for one, felt like studying drums more thoroughly after hearing him talk and play. Let's have more clinic sessions like this.—**STEVE ROSEMONT**, London, NW5.

Jazzy

WHY has "Ready Steady Goes Live" banned the Brian Auger Trinity for being "too jazzy"?

With the increase in popularity of this style of music in London clubs, and with the forthcoming visit of the Jimmy Smith trio, there should be room for a group like Brian's.—**GORDON PHILLIPS**, Harrow, Middlesex.
● LP WINNER.

Better

AFTER hearing Dave Rowberry Alan Price's replacement in the Animals, I feel certain they will be better than ever.

His driving, exciting solos hold me spellbound. The Animals will not lose fans by Price's unexpected retirement.—**R. DAVIDSON**, Middlesbrough.

Sense

THANK you Bob Dawbarn! At last some sense about the sagging British scene (Last Word May 22). Declining singles sales

THOSE UNSUBTLE CLOTS!

IT'S with deep regret I read that Allan Ganley, Ronnie Stephenson, Phil Seamen, Johnny Butts and Bobby Orr are all "unsubtle clots".

As an unsubtle clot, I would like to say that most British drummers reach a far higher standard than Bruce Turner on alto.

I suggest a six months' sentence for Turner, chained to Ganley's kit and after that, who knows? Maybe Turner might start getting with it and play in a more modern idiom.—**RON WHARTON**, Stockton-on-Tees, Co. Durham.

AN MM reader recently criticised unimaginative pop films. My company has produced a pop musical called "Gonks Go Beat", which is completely different and sets new trends. But fans in England are denied the opportunity of seeing our film as the distributors say it's not what the public wants!

Maybe our film is ahead of its time, as it's not crude or corny.—**PETER NEWBROOK**, Titan Film Productions.

aren't due to radio pirates, prices or any of the apologists' feeble excuses, but quite simply to the abominable quality of recent releases.—**TIM LARGE**, Bournemouth, Hants.

Soviet

UNFORTUNATELY there are practically no jazz records available in the USSR but I would love to start record exchanges with somebody in England.

There must be people interested in Russian or Soviet



BURT BACHARACH . . . way ahead

music. I'm most interested in Charlie Mingus, Julius Watkins, Stan Getz, Dave Brubeck, Bud Powell, Thelonious Monk and Lambert, Hendricks and Ross.—**AIVAS MAIZITIS**, Slokas ieba 2b-14, Riga 48, Latvia, USSR.

shattered the Stones' smug assumption that they are God's gift to the hit parade both here and in America.—**ROSEMARY BALL**, Redhill, Surrey.

Surprise?

SO BRIAN JONES doesn't rate Mick Jagger as high, vocal-wise, as Eric Burdon.

Not surprising, especially as Mick recently said he reckoned Keith Relf of the Yardbirds the best harmonica player in Britain. Tit for tat!—**PETER RASS**, London N10.

Crazy

MICK JAGGER can go ahead and sneer at the "sweet young things" who are all supposed to be uniformly Dylan crazy.

It's about time something

THE LAST WORD

A PERSONAL LOOK AT
TODAY'S POP FIFTY

■ Do I detect a not-so-subtle change in the pop record sound these days? Knockers of the beat have long cried: "But they all sound the same—a continuous boom, boom, boom." And that "boom" has—perhaps justifiably—been directed against the bass guitar, which has so far produced a much louder, more insistent, ringing note than its predecessor—the string bass.

■ Until now, The Seekers' "World Of Our Own" has no boom! Billy J's "Trains and Boats and Planes", is notable for some excellent bass guitar playing. And the "thud" has mysteriously disappeared even from Dave Clark's "Come Home", which is perhaps nearer to rhythm and blues than the big beat.

■ Yet none of these has lost the real beat—the urge that makes one want to dance. Maybe not so hot for a shake—but that can't last for ever and it would seem that a somewhat smoother era is on the way.

■ "Long Live Love", "Poor Man's Son", "True Love Ways", all are more relaxed. Then there's Elvis. They all said he was finished, yet he was in at 19 last week and up to number 8 this. Who's going to lay odds against him reaching the top spot? I'm not suggesting the final rites for the big beat. It started way back with the rock era, is still with us, and will be for a long time.

■ But it would seem that it is being straightened out, that the beat itself is being produced with more subtlety and—thank goodness—more and better musicianship.

JERRY DAWSON

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