

# Melody Maker

February 5, 1966

9d weekly



**DIONNE  
HITS  
OUT**  
CENTRE PAGES



**HERMAN'S  
POP  
THINK-IN**  
PAGE SEVEN

## NATIONAL GROUP CONTEST —IT'S ON!

*Last year's winners, the St. Louis Union, are 17 in this week's Pop Fifty — thanks to the recording contract they won in this fabulous MM contest. This could be your group's year. Turn to page three — NOW!*



St. Louis Union, 1965 winners.



## CRISPIAN POISED FOR TOP?

## Ellington in drum drama

PARIS, TUESDAY.—Poll-winning drummer Elvin Jones was the sensational last minute replacement for Sam Woodyard in the Duke Ellington Orchestra, now touring Europe with Ella Fitzgerald.



● ELLINGTON a mix-up



● JONES unhappy

### UNKNOWN

And because of a mix-up, the band is currently featuring two drummers—Jones and the relatively unknown Skeets Marsh, who has played with Herbie Shields, Illinois Jacquet and a number of road bands.

For the concerts in Spain and Germany, Marsh sat out, but in Paris this week both drummers took the stand. It is uncertain whether Ellington intends repeating the experiment in Britain.

### QUARTET

Both drummers told the MM they were unhappy with the arrangement.

Said Elvin Jones "It isn't working out—and I'm not happy with a big band. I really want to form my own quartet now."

● TURN TO CAUGHT IN THE ACT ON PAGE 12.

■ Crispian St. Peters, unknown a few weeks ago, stands poised to become a new star of 1966 as his first hit "You Were On My Mind" leaps chart-high from ten to four in this week's Pop 50.

■ Crispian is one of the few solo male singers to emerge in recent group-dominated years, and his song is well away from current soul trends.

■ Crispian was speechless on Monday — literally. He was hard at work rehearsing for his first album when he hit a high note. People standing nearby heard a crack and Crispian sank to his knees in pain. He had twisted his jaw muscle. A specialist ordered him to start to rest for a few days—and keep quiet!

■ But tomorrow (Friday) he starts work on the LP. "There won't be any standards," Crispian told the MM. "I want to use new material." The album is due for release at the end of February.

■ Crispian joins the Walker Brothers for two concerts — at Portsmouth Guildhall (February 13) and Liverpool Empire (20). He makes a guest appearance at the Hit Parade Ball in London's Empire Rooms tomorrow.

■ One-nighters include Bromley Club, Bromley (February 9), Bridge Hotel, Oxford (11), and Winter Gardens, Malvern (15).



**THE WAY TO BE STARS**

**MM NATIONAL GROUP CONTEST IS HERE AGAIN!**

**M**ANCHESTER'S St Louis Union are high in the Pop 50, are making their first film and are set for honours in the pop world — thanks to the Melody Maker and its National Group Contest.



ST. LOUIS UNION: in Pop 50

● The Union won the contest last August and a Decca recording contract was part of their prize.

● Now the MM is offering the same chance to another British beat group. For on March 20, the 1966 MM National Group Contest starts at Brighton's Regent Ballroom with a star-studded Gala opening night.

● Here's the chance all amateur and semi-professional groups in Britain are waiting for — the chance to enter the contest and perhaps win their way through to a Decca recording contract and fabulous cash and other prizes. In addition, the winners will receive invaluable publicity with appearances on radio and TV.

● Last year, more than 800 groups applied to enter the contest, so get in early and send for entry forms now to The Contest Organisers, Melody Maker Group Contest, 161-166 Fleet Street, London, E.C.4.

● The contest — all heats of which are to be held in Brighton's Top Rank Regent Ballroom — is offering a fabulous selection of prizes to the winners in addition to a Decca recording contract and the chance for fame and fortune in the pop world.

● There will be a Melody Maker Trophy and the cash prize treasure chest has been opened by the MM with a donation of £250. And Great Britain's musical instrument manufacturers and distributors are adding their contributions to this cash prize bonanza.

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**POP SMEAR!**

\* **PAUL and BARRY RYAN**, the now famous sons of a famous mother, have hit the Pop 50 jackpot with their first two singles. Instant success usually brings the sound of knocking and, in the case of the Ryan Twins, the knockers are claiming they wouldn't have made it so quickly if it wasn't for the old pals act. If they weren't Marion Ryan's sons, runs the usual moan, they would never have got all those TV and radio plugs. We thought it time to put the following questions to Paul and Barry's agent, **HAROLD DAVISON**.

● **DO THE RYAN TWINS GET SPECIAL TREATMENT COMPARED WITH OTHER ARTISTS?**

This is a very responsible organisation with a duty to every act represented. Within the structure there are a number of executives each with a limited amount of acts. So each act gets specialised attention. My energies in general, have been devoted to international artists in the jazz world. My ventures into the pop sphere have been few. But the DAVE CLARK projection, by myself, is a parallel with that placed behind the boys. I saw the potential for international fame—so I stayed with him. It is a matter of basics. First you make up your mind about the potential of an act. Then you bend over backwards to make the possibility into reality.

● **WASN'T THE AMOUNT OF TV COVERAGE ON THEIR FIRST DISC UNPRECEDENTED?**

Possibly. But no TV producer or director will give a booking without hearing the disc. I'll be frank—18 months ago I think I would have been lucky to land a couple of dates. The atmosphere is different now. Idiomatically a different set of rules applied to the

**Paul and Barry look good, they sing well, they are young. The ingredients for success are right**

● **HOW MUCH OF THEIR SUCCESS IS DUE TO THEIR MOTHER?**

How much of Nancy Sinatra's success is due to her father? And how much is due to the fact that she has made a darned good disc? The public are not fools—they buy what they like. Not family trees. First offsprings are often more handicapped than aided by coming from show-business families. The basic inherent talent is often there—but then the public mark-down the youngster by unfavourable comparison with the parents. The same premise applies to Gary Lewis and his father Jerry Lewis—or would you say that Lisa Minelli's startling acclamation on Broadway is solely because she is Judy Garland's daughter?

● **DO YOU THINK SUCH QUICK SUCCESS IS A GOOD THING FOR ARTISTS?**

NO! It tends to give the individuals a false sense of values. But that is the conditions under which pop music operates today. It is like the agent opening the gold vault door of the Bank of England and telling the pop stars to shovel out as much as they can against a stop watch.

● **HOW DO YOU THINK THEY GOT SUCH ENORMOUS PUBLICITY?**

Firstly, their mother, a famous TV star, had shielded her twins from the glare of publicity—and because the public was unaware of their existence then there was an element of surprise when they were introduced. Secondly, the dissemination of news was handled by specialists in PR

Agent  
**HAROLD DAVISON**



consultancy in close liaison with this office. Expert handling in all things is my business creed.

● **WHY DO YOU THINK SOME OTHER ARTISTS FALL DOWN ON THESE THINGS?**

Frankly, many young artists are discovered by people who must have two businesses—their own and showbusiness. The newly-found manager signs the singer at a large percentage, is totally inexperienced, makes every mistake in the book and finally arrives at the reputable agent—often too late for cohesive planning to be effected. Pop music, as a facet of showbusiness, is not a pin-money occupation. It is for real—it is with me!

● **WHO CHOOSES THEIR MATERIAL?**

Paul, Barry and myself. The tapes are independently produced by myself—but the final decision rests with the boys.



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**ZOOT MONEY**  
in Blind Date—page 8

**ROLLING STONES**  
new single—page 11

# James Brown set for one-man RSG show

**THURSDAY**  
**STEVIE** "Uplight" Wonder S' plays London's new Carnaby Hive, in Carnaby Street, W.1.  
 U.S. singer Emily Yancy at London's Annie's Room, Russell St., Covent Garden, (11.30 p.m.).  
 The Rolling Stones and Pinkerton's (Astor). Colours are among the guests on tonight's Top Of The Pops (BBC-TV 7.30 p.m.).

**FRIDAY**  
 ALL set for tonight's Merseys' Steady Go! are Adam Faith, the Spencer Davis Group, Paddy Klaus, and Gibson, and Billy Davis and Keith Powell, (Rediffusion 6.8 p.m.).  
 In your record shops is "19th Nervous Breakdown" by the Rolling Stones, "I'll Never Quite Get Over You" by Billy Fury, "My Love" by Petula Clark, and "Going To A Go-Go" by the Miracles.  
 The Silk and his South-orn Jazzband plays the Thames Hotel, Hampton Court, tonight.  
 The Who, the Merseys, the Fortunes, and Graham Bond's Organisation play at the Finsbury Park Astoria, (6.48 and 9.10 p.m.).  
 The Ken Colyer Band visits Brighton's Jazz Club.  
 Peggy Lee stars on the Alan Williams Show, tonight (BBC1).  
 U.S. star Doris Troy opens her British tour tonight with three gigs, London's Flamingo Club, Wembley's Starlight Ballroom and Baker Street's In Place.

**SATURDAY**  
 THE in crowd play at Brighton's Cadogan Club Stevie Wonder, Paddy Klaus, Wembley's Starlight Ballroom.  
 Terry and the Pace-makers, the King Brothers, Small Faces, Safena Jones, the Ugly's, Neil Landon, and the Twins are on Thank Your Lucky Stars, (TV 5.15 p.m.).

**SUNDAY**  
 ON the Jazz Scene tonight, the Jackie Duggan Ten, Willie "The Lion" Smith, the Lennie Best Quartet, and the M.M. Max Jones, (BBC Light, 11.31 p.m.).  
 The Swinging Blue Jeans, and the Skiffle are among the guests, on today's Easy Beat, (BBC Light 10.31 p.m.).  
 The Hollies start a week at the Fiesta Club, Stockton.  
 The Who Show visits the Liverpool Empire, tonight, (at 8.40 and 9.8 p.m.).

**MONDAY**  
 SHIRLEY BASSEY is the guest of Danny Kaye, in his show tonight, (BBC 2).  
 Stevie Wonder's last English gig at London's Marquee Club, (7.45 p.m.).

**TUESDAY**  
 THE Birds visit Bristol's R&B Jazz Club.  
 The Action take over the Tuesday spot at London's Marquee Club.  
 The Overseanders accompany one group at the High Wycombe Town Hall tonight.

**WEDNESDAY**  
 DAVID and Jonathan, Stevie Wonder, and the Side-winders guest on TVN's Now, (8.30 p.m.).  
 P. J. Proby is profiled and Len Barry is singing on A Whole Scene Going, tonight, (BBC1 6.30 p.m.).  
 Great jazz organist Jimmy Smith appears in his second BBC2 Jazz 625 Programme tonight.

## Continental tour off for Proby



PROBY

**P. J. PROBY'S** projected tour of the Continent at the end of March has been postponed and he will now fly from Britain direct to the States.  
 He is to start a six-week concert tour of America with Gene Pitney on April 9, in New York. A number of TV dates are also being set up for him.  
 Proby, whose new single is "You've Come Back", returned on Sunday from Italy where he was eliminated in the first round of the Sanremo Song Festival (see page 11).  
 He guests in BBC-TV's Whole Scene Going (February 9) and Top Of The Pops (10). On February 14 he opens in cabaret at the Dolce Vita, Newcastle and also has a week at Tito's Club, Stockton, from February 27.  
 One-nighters include Stevenage Locarno (March 23) and Buxton Pavilion (26).

## FOCUS ON FOLK

**BOB DAVENPORT** makes one of his surprisingly rare visits home to Tyneside this Friday in the company of the Rakes, as well as Paddie Bell, Alex Campbell, Geordie singer Tom Gilfellow (who did so well on the Topic "Tommy Armstrong" record), and Colin Wilkie and Shirley Hart.  
 The occasion is one of a series of "Centre Concerts" organised as a fund-raiser for CND and Friday's show is at Newcastle City Hall. The next day the show is at the Usher Hall, Edinburgh, with Harvey Andrews instead of Tom Gilfellow, while on Sunday at Glasgow Hall Bob drops out (though the Rakes stay in) and Bert Jansch and Josh McCrae are added.  
 This Saturday, of course, is the date of Tom Paxton's Royal Albert Hall show in London, which should be pretty packed after Tom's TV success on Sunday night.  
 Also on the bill are the Ian Campbell Folk Group, the Dubliners, Bill Clifton and the Echo Mountain Boys, and last but not least, Hedy West. Since Hedy is going back to the States very soon, this will probably be her last London booking.  
 Roy Guest is also promoting Paxton and Hedy at a Manchester Free Trade Hall concert on February 14, this time with the Waterasons, the McPeakes, Alex Campbell and

## FINSBURY PARK DATE FIXED

**JAMES BROWN** is coming to Britain for a short three-day trip in March—and will have a whole Ready Steady Go programme devoted to him.  
 He arrives on March 8, rehearses for his show, the James Brown Ready Steady Go, on March 10 and does the show the following day.  
 He will do one London concert on March 12, probably at the Finsbury Park Astoria, before leaving Britain, when he is expected to do a concert somewhere on the Continent—in France or Germany probably—before returning to the States.

**Don guests with Sammy**  
**NEGOTIATIONS** are currently under way for Donovan to guest in a Sammy Davis TV spectacular during his American tour, which opens with Donovan's first visit to Canada, for a concert in Toronto on February 17.

## All Stars London date on Saturday



ALCORN

**THE New Orleans All Stars**—Alvin Alcorn (tp), Darnell Howard (clt), Jimmy Arcey (mb), Alvin Purnell (p), Cleo Frazier (dr) and Pops Foster (bass)—arrive in London from the States tomorrow (Friday).  
 They open their European tour, with British trumpeter Keith Smith as guest artist, at Eastbourne's Congress Theatre the same evening, then play their only London date of the trip at St. Pancras Town Hall on Saturday (5).  
 After that, the All Stars leave for the Continent. They return to Britain for a Colchester concert on February 22, and continue with dates at Birmingham, Southend, Leicester, Manchester and Sunderland.

## Four Seasons in February

**AMERICA'S Four Seasons** should be visiting this country in February. Lead singer with the Seasons, Frankie Valli told the MM last week: "We are exceptionally happy with the success of 'Let's Hang On' and we hope to be coming very soon."  
 "Our attorney just got back from England and now all we have to do is to work the trip into our itinerary. I think he has fixed up an appearance on the Palladium show."  
 Currently climbing the U.S. chart is the Four Seasons' latest disc, "Working My Way Back To You."  
 "That will be our follow up in England, as far as I know," said Frankie, "it will be released in a couple of weeks. We are also planning to do an album of Beatles' numbers. They are one of our favourite groups, and they do a superb songwriting job."

## Don Covay tours UK

**DON COVAY**, whose "See Saw" was a big American hit and is a big "in" record in Britain's discotheques, is to visit Britain in March.  
 Promoter Roy Tempest told the MM: "The tour has now been confirmed and Don Covay will arrive on March 25 for two weeks. He will be doing a tour and TV dates while he is here."  
 Tempest is also bringing Otis Redding here "definitely" in June for 10 days. He has, however, cancelled Rufus Thomas's tour.

## Vince records for Sinatra

**A BERNSTEIN** flexer composer Elmer Bernstein flew to London last week to record Vince Hill for a sequence in the latest Frank Sinatra film.  
 The film, Cast A Giant Shadow, has just been completed in Hollywood and it stars Sinatra with Kirk Douglas, John Wayne and Angie Dickinson.  
 Vince Hill will not be seen in the film, but will be heard singing the Bernstein composition "Love Me True" in a nightclub sequence. The record will probably be released as a single in the Spring, to tie in with the release of the film.

## Caroline back this week

**RADIO CAROLINE** will be back on the air this week, on a borrowed boat.  
 While the "Mi Amigo" damaged in a recent storm is being inspected at a Dutch dry dock, Caroline will start broadcasting from "Cheetah II", a Danish ship loaned by Mrs. Britt Wagner of Radio Sud, a pirate radio station which has been operating off Denmark for seven years.

## JATP NOW PETERSON ONLY

**NORMAN GRANZ'S** projected Jazz At The Philharmonic tour of Britain, set for early April, will not take place now in that form.  
 Instead of a package show, the tour will feature Oscar Peterson's trio on its own.  
 Dates already set are Manchester (April 2), Hammersmith, London (3), Bristol (5), Birmingham (6), Croydon (7), New Victoria, London (9), Leicester (10).

## WHO TRY-OUT TOUR KICKS OFF FRIDAY

**THE Who's** first theatre tour kicks off tomorrow (Friday) for its three-day trial run. Sharing the bill will be the Fortunes, the new Merseys, Graham Bond's Organisation, Screaming Lord Sutch and his Savages, and the Hamilton Movement.

The first show, produced by Who and Merseys' co-managers Kit Lambert and Chris Stamp, takes place at the Finsbury Park Astoria, London, with two houses (6.40 pm and 8.10 pm); then to the Southend Odeon, on Saturday (February 5) at 6.30 pm and 8.45 pm; and the Liverpool Empire on Sunday (February 6) at 5.40 pm and 8.0 pm.  
 The show will also be the first outing for the Merseys—Tony Crane and Billy Kinsley, of the Merseybeats—who caused riots in Wales last week.  
 The Who complete recording of their new single, Pete Townshend's composition "Circles", this week and rush release it on February.

## ORBISON TOUR NOW CONFIRMED

**ROY ORBISON** has been confirmed for a 28-day tour of Britain, promoter agent Arthur Howes told the MM on Monday. He arrives on March 25 and opens the tour—which has an all-star bill including the Walker Brothers and Lulu—the following day, probably at the Astoria, Finsbury Park.  
 The rest of the venues for the tour are being fixed at the moment.

## MATT FOR BREGMAN SHOW

**MATT MONRO** is to star in Rediffusion's new Light Entertainment boss Buddy Bregman's first spectacular.  
 It will be an hour long show devoted to the music of American composer Jule Stein, whose "Funny Girl" is coming to Britain later this year. And Stein will conduct a 50-piece orchestra for the TV programme, which will be recorded in late March and screened during April.  
 Today (Friday), Matt guests in Five O'Clock Club and on Monday (7) he opens in cabaret for a week at the Chevalier Club, Glasgow.  
 Other cabaret weeks for Matt are the Fiesta Club, Stockton (February 14) and Mr. Smith's, Manchester (February 21).

## THE SOUND OF '66



## Klein gets tax charges

**NEW YORK, Tuesday.**—Allen Klein, American manager of the Rolling Stones and other top acts, was served with a ten-count information by US attorney Robert Morgenthau last week, charging him with tax evasion.  
 Klein was alleged to have failed to file Federal Tax returns between 1959 and 1962. The returns had to do with the withholding of Federal taxes from employees and not paying the money on to the government. The amount involved is over 8,000 dollars.  
 Klein was in London last week, prior to flying to San Remo with his client, Bobby Vinton for the Song Festival.

## Animal Steel denies rumours

**A STEEL** drummer John Steel this week denied persistent rumours that he was leaving the group.  
 "It's not true," he told the MM. "I'm happy with the group and just want to go on playing drums—I'm not clever enough for any other scene. I've become a partner in a boutique in Newcastle which is probably why these rumours started."  
 The Animals leave for America today (Thursday) to appear on the Ed Sullivan Show, returning on February 6. A trip to Italy is being negotiated for June.  
 Their new single, "Inside Looking Out" is released on February 11 and Eric Burdon



PETERSON

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EPSTEIN: new takeover

# 'Even the Beatles don't have that kind of money'

# EPSTEIN - PRESLEY

# RUMOURS SCOTCHED

**WILD** rumours circulated the British and American show business scenes last weekend that Beatles boss Brian Epstein was involved in managerial negotiations involving Elvis Presley.

Whether this was to take over the management of Presley or to bring him here for appearances was not known.

On Monday, however, Nems Press officer Tony Barrow emphatically denied the story and told the MM: "We know of nothing at all on these lines. These rumours have circulated before, but when I asked Brian Epstein about them, I was answered by a laugh."

The rumours suggested that Col. Tom Parker, Presley's manager, was considering retiring.

Ren Grevatt cables from New York: "Elvis's reaction was: 'You could have knocked me over with a beetle when I heard it.' Presley called Parker long distance. Parker told him he was not planning to retire at all unless the Beatles have enough to buy both him and Elvis out, in which case he'd be in favour of selling."

"One spokesman at RCA Victor here said: 'Even the Beatles don't have that kind of money.' Also Epstein, on recent visit to New York, told associates if he ever considered handling an American artist he would pick a new and unknown one."

Meanwhile the merger between the Vic Lewis Organisation and Nems Enterprises has made Epstein one of the biggest agent/managers in Britain.

The take-over by Epstein of the agency and managerial company headed by Vic Lewis took effect last weekend.

## Stones head list of hotel unwanted

**NEW YORK, Tuesday.** — The Rolling Stones have joined the Beatles as the most unwanted guests at hotels in the United States (cables Ren Grevatt).

The Stones, who fly into New York on February 11 to do the Ed Sullivan Show en route to Australia, will be bunked into different hotels.

The interesting point is that neither of the hotel managers involved know who their British guests will actually be, as they are all registered under assumed names. What happens when they find

out is anybody's guess. Meanwhile back in Britain the Rolling Stones get ready for promotion of their new disc, "19th Nervous Breakdown." One TV date already fixed is BBC-TV's Top Of The Pops, tonight, (Thursday). Their next LP hasn't yet been finalised for release and title trouble is one of the main causes.

## D & J leave for States

**DAVID** and Jonathan, whose version of "Michelle" dropped to 16 in the chart this week, leave for America today (Thursday) for a promotional trip.

They meet DJs for interviews during their two week stay, and although they have had offers for TV work, these depend on the issue of visas.

On their return they start a week's tour of Scotland followed by one week cabaret stints at clubs in Stockton and Darlington.

## MFP COMPETITION WINNERS

**1st Prize** — R. Mills, Chislebury, Lancs.

**2nd Prize** — P. Creed, Heston, Middlesex.

**Fifty Runners up** — Sylvia Levy, N.16, W. Hillier, Wadnesbury, Staffs. D. E. Taylor, Preston. Mr. K. Watkins, Coytre, Near Pontypool. Tom Bilsdon, Exeter. Ron Roberts, N.W.6, A. D. Cauderion, Sisters, Avenal, S.W.11. G. Hume, Newcastle, 2. David Brown, Oxford. Kenneth Harrinay, N.4. D. F. Cutler, N.22. Martha Stocking, Bermondsey, S.E.1. Roy Smith, Thornton Heath, Surrey. B. M. Winstanley, Goodmayes, Essex. R. A. Cornwell, Arnold, Nottingham. Ian Avery, Reigate, Surrey. Ann Taylor, Birmingham 22A. R. Fackrell, Bristol 5. T. B. Hayward, Clapton E.5. V. A. Hobson, Woking, Surrey. M. Cullen, S.W.19. P. Groom, Hemel Hempstead. Veronica Dopping, Stowmarket, Suffolk. D. F. Richards, Birmingham 2. W. E. Rae, Preston, Lancs. C. G. Nichol, Newcastle 3. B. K. Parrott, Bristol 9. Shirley, Matthew, Hatfield, Herts. C. Westbrook, Redcar. L. A. Foulkes, Swansea. R. Exley, Sheffield. Glaspole Buchanan, S.E.5. R. E. Harrison, Northampton. H. L. Standley, Birmingham. A. B. Lee, Sheffield 2. Moira Stephenson, Sunderland. David Meehan, Torq, Plymouth. Barry Forshaw, Liverpool 9. E. Parker, Leyton, E.10. Michael Say, Alton, Derby. A. W. Medcalf, S.W.11. Kenneth Dent, Dalton-in-Furness, Lancs. D. W. Ibbell, Chesham, Bucks. D. Griffin, Southport. F. Toome, Swallowbeck, Lincoln. G. Castle, Hemel Hempstead, Herts. Aika Andrew, Dundee. Peter Robinson, W.6. J. E. Cave, Crimsby.



• BARRY

## Len Barry and Pitney fly in for UK tour

**GENE PITNEY** and Len Barry are due to fly into Britain this weekend for their tour which opens at Ipswich Gaumont on February 12.

Barry flies in on Sunday (February 6) and Pitney is expected this weekend. The exact date of his arrival — from the San Remo Festival where he has been competing — is uncertain, but will be well in time for the tour.

Gene came second in the San Remo Festival and his next British single is "Backstage" which is released next Friday (February 11).

## Herman's 66 Herd line-up

**THE** line-up of Woody Herman's 66 Herd, which tours Britain in March, has been decided except for one trombonist — not fixed at press time.

The personnel will be as follows: Woody Herman, Andy McGhee, Frank Vicari, Tom Anastas and Bob Pierson

(reeds); Bill Chase, Paul Fontaine, Bill Byrne, Marvin Stamm, Alex Rodriguez (tpis); Gerry Collins, Henry Southall and another (trb); Nat Pierce (pno); Michael Moore (bass) and Ronnie Zito (drs).

Herman's band opens its tour at Croydon's Fairfield Hall on Thursday, March 3, and closes at Manchester's Free Trade Hall on March 14.

## Kingston-Trio here in May

**AMERICA'S** Kingston Trio come to Britain in May. They will appear on two BBC TV Spectaculars and two Billy Cotton Band Shows, promoter Mervyn Conn told the MM on Monday.

"They will probably do two concerts as well," said Conn, "one at Manchester and one in London."

## NAMES IN THE NEWS

**THE** Seekers left for Australia on Saturday to begin the first leg of their tour which will also take them to America. They return to Britain on March 18, the day of the release of their new single, "Someday, One Day."

Pat Boone flies into Britain on Saturday to appear on this week's New London Palladium Show. He will tape a BBC-TV spectacular before returning to the States.

Details of the fabulous MM-Radio London Million Pound Drum Contest will be given by Big L every day from February 1 to 15. Francoise Hardy opened a three-week season at London's Savoy Hotel on Monday.

American blues singer-pianist Champion Jack Dupree will settle in Britain from May. Jeff Clyse is the new bassist with the Stan Tracey Trio at London's Ronnie Scott Club.

Spencer Davis' manager Chris Blackwell flies to America on Monday to negotiate a tour for the group, which will start a trek round British cinemas around April 6.

Carol Deane will be off work for a month after breaking her jaw and a leg in a car accident in Cardiff last week. She hopes to be back for Lucky Stars (March 5) and ABC-TV's David Nixon Show (12, 19 and 26).

Heinz was taken to St. Mary's Hospital, Paddington, on Sunday with a burst appendix. He will be unable to work for at least three weeks and his next single release has been postponed.

## R & B night, Friday, 11.30



## Hitting it out on a Farfisa Compact Duo...

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**Compact Minor** A portable in every respect. Ideal for groups who have to travel a lot. Though weighing only 48lb., a wonderful range of colourful tonal effects can be obtained. Multi-Tone Booster zips up the sound no end. Price: 162 gns.

**Transicord** The electronic organ for the accordionist! Plays and looks like a real accordion. But just listen to the sound. Big, punchy, incisive tones. Crisp playing edge. Can be used with any amplifier. Price: 275 gns.

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# THE JAZZ

SCENE

by JEFF ATTERTON, BOB DAWBARN, LEONARD FEATHER, BOB HOUSTON

## BENNETT: just a pianist making a living on organ



LOU BENNETT: 'I can make more money playing organ.'

**LONDON**

FOR a man who has been playing organ for the past thirteen years, Lou Bennett is decidedly pessimistic about the instrument's future.

Currently holding forth at the Ronnie Scott Club, the Paris-based organist makes no bones about his opinion as to where the organ's future lies.

"We're all pianists making a better living playing organ," says Bennett. "When I took up the organ in 1953, it was a sure way of guaranteeing myself more work.

Piano players were a dime a dozen. I wouldn't change back to piano because I can make more money playing organ now."

Bennett sees the instrument's future in the hands of a new generation of musicians who will be organists first and foremost.

"Somewhere right now, kids are studying the instrument properly,

and they won't play it like the rest of us — pianists earning a living playing organ.

"No jazz organist has come close to using the organ properly. If you listen to an organist and you don't hear three separate lines going, then you're not listening to a real organist.

"There are some around who could do it. Jimmy Smith could, and probably Don Patterson. But Jimmy seems to have stopped musically. He started the vogue for organ, he was the one who made it commercially. Most of us started out copying Jimmy. I did at first, but I got just as much from Wild Bill Davis.

"Now I'm studying very hard on my own. I listen to classical organ records because I think that's the way to learn."

He is quite happy to continue working in Europe. He maintains: "Home is where you're happy, and I am very happy in Paris. I have my family, I get plenty of time for study, and although I don't have anything against going back to the States for the usual reasons, I'll stick around here.

"No, I don't feel I am missing all that much musically by being away from the States. Sometimes when the big package tours come over and I get to play with some of the cats, I remember to myself that I don't have to run the rat race anymore." — B.H.

## BLAKEY: all change for 1966



**NEW YORK**

ART BLAKEY has a complete new group of Jazz Messengers. The most remarkable is an amazing 20-year-old white pianist, Keith Jarrett, who studied at the Berklee School in Boston. The other new men are Chuck Mangione (tp), 18-year-old Frank Mitchell (tr) and Reggie Johnson (bass).

Leading jazzmen paid homage to one of New York's foremost drummers, at the late Charlie Smith, at the Five Spot last week. They included Bobby Hackett, Clark Terry, Joe Newman, J. J. Johnson, Lionel Hampton, Milt Jackson, Herbie Hancock and Kenny Burrell. Smith was only 38 when he died after a brief illness. Zoot Sims will replace

Archie Shepp in the Titans Of The Tenor concert at New York's Philharmonic Hall on February 19. Also taking part are Coleman Hawkins, John Coltrane, Sonny Rollins, the Clark Terry-Bob Brookmeyer group and singer Dave Lambert.

Pianist Walter Bishop Jr. is seriously ill in New York's Veterans Hospital, 24th Street and 1st Avenue. . . . Vibist Roy Ayers has joined the Chico Hamilton Quartet and will tour Japan with the group.

Billy Strayhorn has entered hospital for a second operation and is likely to be there for some time. . . . Bud Powell has recorded a session for ESP, the avant garde label.

Bill Evans makes his New York Town Hall

debut on February 21 in a concert of his own compositions assisted by his trio and a full orchestra. . . . pianist Roger Kellaway gave his first concert this week at New York's Donnell Library Centre.

An 18-piece rehearsal band run by Thad Jones and Mel Lewis makes its first public appearance at the Village Vanguard on February 7. . . . Toshiko Akiyoshi is playing solo piano at the Five Spot, opposite the Charles Mingus Jazz Workshop.

Benny Goodman, in his role as longhair clarinetist, has a new Columbia album on which he is featured soloist on works by Leonard Bernstein, Aaron Copland, Morton Gould and Igor Stravinsky, with the composers conducting their own creations—J.A. & L.F.

## HAPPENINGS: what didn't happen at the Marquee

**LONDON**

"A GIANT mystery 'Happening!' said the Marquee ad for last Sunday. But just what the Happening was, remains a giant mystery as far as I'm concerned.

I'm not quite sure what I expected. A spot of spiritual uplift perhaps? A bit of free group therapy? A flash of artistic truth? Nude birds? After all even the Edinburgh Festival Happening had a nude bird!

Far from being starkers, most of the birds I saw seemed to be wearing fancy dress. A couple of bowler hats with 'I luv Acker' on them and we could have been right back in the middle of the trad boom.

Sandwiched between Det Constable Lynch of Z Cars (the real one) and Lawrence Of Arabia (a false one) I looked for the promised painting and sculpture. There wasn't any and as far as I could understand the explanation given by ESP's Stephen Stollman — disguised for some reason as an electric fire — it had something to do with the artist finding it a bit hard to achieve "total atmosphere" on time.

I missed some of the entertainment — notably Donovan and the electronic music bit — because I was in the nearby Ship Tavern comforting a distraught Ray Smith, manager of Colletti's jazz record shop.

Ray's nerve had failed when the Pee Wee Marquette introduction to a Clifford Brown Birdland session had been followed, in fact, by a record of the Who.

I did catch some African singing, some substandard beat music, one excellent number from the Pete Lemer Trio — who were turfed off the stand after five minutes, presumably because the audience was beginning to wake up—and a sort of knock-about poetry act which contained some of the most inane lines of blank verse ever heard outside a kindergarten.

This, one gathered, was self-expression — never mind whether the self wasn't worth expressing. The theory behind a happening, I gather, is the creation of a sort of instant art. Rather along the lines that if you chuck enough garbage in the air some of it must hit the target.

In fact, the real artist filters the garbage — but this entails such "out" things as hard work, technique and selection. And these don't fit the current creed of immediacy. "It can only be good if it's happening now" is a ridiculous belief which distorts the value of much that is happening in the jazz world today.

What little that did happen at the Happening struck me as highly pretentious nonsense.

And there weren't even any nude birds! — B.D.

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# BLIND DATE

**BILLY FURY:** "I'll Never Quite Get Over You" (Decca).

It's English. Thought at first it was a Wayne (anence, and it's one of those fellas who have been forgotten from the old scene, Marty Wilde or Duffy Power, one of those guys. Sounds very similar to Billy Fury, but more mature. I didn't particularly like it, but the more I've heard, the more I like it. Billy Fury always makes the chart with his own hand, and he'll go on making a fortune with his leather hats and sports cars.

**PETULA CLARK:** "My Love" (Pye).

Chris Andrews type arrangement and it sounds like one of his songs. Sounds like a speeded-up Petula Clark. She makes very doozy records as far as songs are concerned, but I like her singing. I always have. That flick on the end gives her away. No, I don't think that's the one for her. She's a bit shaky and nervous. Play me a good guitar record, then I can praise George Harrison and knock Ringo Starr and get my own back for his Pop Think In.

**TAMMY ST. JOHN:** "Nobody Knows What's Goin' On" (Pye).

Nobody gets a chance to sing these days, it's all fifty million drums and ten echo chambers. It's English and sounds like one of these millions of mod birds that go into cabaret for £100 a week, get a hit record and earn more money than me. Here we go, this is a Ben Hur production. Hello, it's stopped—must be the interview.

**GUY DARRELL:** "Somebody When They Can't Find Me" (CBS).

They're using piano and organ. Guitar work is very intricate and makes it very interesting. Don't like the organ—very English. Sounds like Dozy, Fred, Harry and Charlie—I used to play with them in the old days. I don't like this game. Ask me another. I should have had a drink before you arrived. Have you got any animals' records? I've got to slam them!

**SIR DOUGLAS QUINN:** "The Rains Came" (London).

It's those organs, oh, oh NO! I hate them! (beats head on head). I thought it might be Keith Powell for a bit, but I've swallowed that idea. Could be Mitch Murray's follow up. There's another Johnny Ray. It didn't hold anything for me. Sorry about that. Mr. Ray. Maybe it's Ma Rainey. He must have said "rain" about three million times. I've got it—he's a rain maker.

**ARIENNE POSTER:** "Something Beautiful" (Decca).

Goodly. Good rhythm—back in the bathroom again. Definitely all down to a boutique. She must be the one you can see, by the size of my bed. I dig the Mohammed scene, I prefer the mountain coming to me, and all this discotheque scene, and they are only on the blue beat scene. Must be the Boutique Singers.

**ADAM, MIKE & TIM:** "Flowers On The Wall" (Columbia).

On my God, this is the record they play on Radio



**ZOOT MONEY** hurled himself into Blind Date with gay abandon, rolling around his bed, alternately shouting with joy or groaning in disgust at the efforts of the recording industry. Zoot's pad was tastefully decorated with a genuine bowler hat "from a debs hall", a pair of buffalo horns, and a tombstone inscribed "Zoot Died A Death Here".

London incessantly, and I don't like it. That bloke's voice has broken. Sounds like Brian Auger on a good night. The bass voices are selling the thing. Swallow, swallow, swallow. Own up and everybody go home. It might stand a chance as it gets plugged every five minutes. You know what I mean? Swallow, own up and hang about. Sounds like the Christy Minstrels and the Brothers Four—no rhythm. You'll get a million letters to Mailbag, and some fifty letters are getting LPs these days.

**ELLA FITZGERALD AND DUKE ELLINGTON:** "Imagine My Frustration Part 1" (Verve). Ray! Great as hell. Oh, I thought it was Ray Charles at first from the piano, but it's Ella of course. Great as hell. Sounds like Quincy Jones. Wait a minute—no! Baie? Ellington! Sorry Bill, my old buddy Bill Basie. Yes, as hell as hell. You may not leave until the second side is played. Is this to promote the tour? To note for the recording. No echo chambers, but a good close sound. For the chart—doubtful, but this might start a few more letters rolling into your brilliant paper. To all those who think technique comes before feeling in this kind of record—a seven letter word beginning with B.

**POETS:** "Baby Don't You Do It" (Immediate).

This was recorded in the bathroom again. It's Them and the Luton Girls Choir in Coventry Cathedral toilets. No offence to Coventry. You know my drummer is bringing out a record of just bass drum, and we're going to swallow the rest of the band. It's the sound that sells records these days. They're all going for Bill Spectro-rooney. Ever since Spectro and Sonny & Cher, people have thought this sound is the organ. Ideas are good but they're doing it on the wrong kind of numbers. It's that crummy immediate sound in the words of the great orator of our times—Immo. If Farlowe makes number one I'm moving to Immobility.

**TREKKAS:** "Please Go" (Planet).

Here we go again—basherous. Is this the Zephyrs? Self-written. English. Don't like the sound of the organ. Ideas are good but they could have put less into it.

**BAND OF ANGELS:** "Invitation" (Piccadilly).

Sounds like Paul Jones with a broken arm. VIPs? Action? I'm groping, man. I've never heard anything of them. It's a good record and I like it—no cathedral

Thousands of incredible letters pour into the Melody Maker offices but this passionate heart cry just about tops the lot. Is this what Pop Parents really think? If so, what do YOU think of Pop Parents?



**WHO** are the real squares? Many will reply "Those who buy Ken Dodd's records!"

They couldn't be more wrong. For many teenagers themselves are the real squares! And they are square for one very good reason. They just don't know. They just don't know that the sign of a REAL square is to clap ON the beat. Go to any pop concert and you'll hear them in their thousands—clapping like mad ON the beat!

You disagree? Then listen to any record of any pop (or jazz) group, or any singing team (from a trio upwards) where members of the group clap. You will find that they clap OFF the beat—or what is descriptively known as the off-beat.

There is a simple reason for this. The first form of pop music as we know it today was the syncopation of the '20s—and syncopation itself was based on an accented off-

## Were those REALLY the days?

beat which could readily be added to by non-musicians clapping, or snapping the fingers on that off-beat. Try it—you'll quickly see what I mean! They don't know... that a lot of the phrasing which they applaud today as being "with-it" is really very, very square. Again back in those syncopation days of the Roarin' Twenties musicians—instead of playing a melody exactly as the composer wrote it—would shorten or lengthen notes (and even bars).

Recording techniques, and instrumental tones have changed (for the better) but just listen to the phrasing. It is the same phrasing which Bill Haley's tenor sax player used in the early

days of rock-'n'-roll which later could be heard on many Duane Eddy records, and on which Herb Alpert is capitalising to this day.

For after syncopation came the jazz groups—Oliver, Armstrong, Venuti-Lang, Red Nichols, etc.—followed by the Swing era of the late '30s and '40s. And they changed all that early phrasing which then became known as "roopty-tooty" or "addie-addie"—both meant in a derogatory sense.

Yes—it was considered SQUARE to play that way. But not today. To teenagers it is new and exciting—but they just don't know that it is far from new. It was out of date 30 years ago.

When I was a teenager my parents and other adults were quick enough to tell me that my jazz records (particularly such as the Mound City Blue Blowers) were not music.

But they were wrong—as time has proved. It was simply a form of music to which their ears were not attuned. It was musically correct. When in the '50s Bebop or Reebop became the fashion, this too was labelled "discord". But it only required the listener to attune his ear, to prove this accusation wrong, and today Pop—as it later became known—has left its influence on music.

But many of today's records are just plain bad by ANY musical standard, with indisputably wrong chords flying about all over the place.

I've heard my share of BAD light music played in cafes, and at dinners. I've heard lots of bad jazz played by musicians and groups who are just bad jazzmen. I've heard lots of bad swinging music played by so-called big bands which should never have been heard outside of the rehearsal room.

By all means enjoy your pop music. The word only means "popular" music of its day, and if enough people like anything it becomes "popular". But don't dismiss all those who disagree with you as "square".

For if square means old-fashioned or out-of-date, then you will just have to admit that it is you—yes you—who are the squares!

**DIONNE WARWICK,** the only girl I know who can look cool, composed and beautiful while eating bread and butter pudding in the lobby of a French hotel, didn't seem inconsolably depressed by the news that Cilla Black had gone off the Bacharach sound (because it was too "samey").

"Was she ever on it?" Dionne said, her brown eyes flashing a look that would have short-circuited a Dalek. Dionne, whose one month season at the Paris Olympia Theatre with Sacha Distel has been a record-breaking success, remains completely loyal to the much-copied, much-covered sounds of Burt and Hal.

Yet mixed with the success these songs have brought her (seven big hits out of ten releases and two of them million-sellers) have been discouraging problems. In the first place critical snipers have been known to assert that she is only as good as her songs. And in the second place, the penalty for recording richly melodic and original songs is that the market is knee deep in cover versions before you are known to "Make Me Over". The first point hardly needs refuting. Dionne's singing and stage presence at the Olympia was magnificent. And the second point?



## THE STRANGE CASE OF CILLA'S TWO VOICES

When I was just Priscilla White singing for a giggle that loud raucous voice was the only way I could sing. The soft one's learned in show business.

**LISTENING** to Cilla Black's hit "Love's Just A Broken Heart", you might be tempted to plead: "Will the real Cilla Black stand up please."

For she starts off in a quiet soprano—"falsetto I call it"—then the other voice of Miss Cilla roars in, the strident, raucous, almost bluesy sound that Cilla claimed in her Wimbledon Theatre dressing room this week was "my real one, the one I grew up with. The soft one's the one I learned since I came into show business."

Consider then the strange case of the two voices of Cilla Black. Let Cilla herself tell the story. "When I was just Priscilla White, typist, singing at the Cavers for a giggle, that loud raucous voice was the only way I could sing. The first record I ever made 'Love Of The Loved' used that voice entirely and I still think it was a good record. "It was after that, when I'd been out on a few tours and George Martin asked me to record Dionne Warwick's 'Any One Who Had A Heart', that the softer voice developed. "I took Dionne's version home and listened to it, but I thought I could never sing like that. I even said I couldn't sing back. I told George that I couldn't sing like that or even in that key. He said nonsense and although he dropped it a tone, he insisted that I sang softly on the recording. "I was surprised at the results. It was a softer me that I never knew existed. Later, on 'You're My World', I sang softly on the recording. "I suppose it has been a case

'Authentic sound? You get it if you'



**DUSTY** TOM She has a very dense quality to her voice—I believe she wishes she was coloured. He comes from a soul and is sincere.

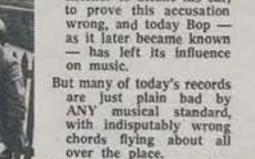
Certainly Dionne suffered considerably from cover versions at first—and she resented it. But inevitably it came to be recognized that the Warwick versions of the hits of Bacharach were the definitive ones. "I think it is possible for an artist to get bogged down by sticking to one songwriting team. Cilla Black is probably right not to want to be tied to one composer. But I am identified with this particular sound—Hal and Burt think of me when they write. "And I disagree tremendously about Burt being 'samey'. He has a great flair for music." Abundantly grateful for the success she has achieved in her five years as a professional singer, Dionne Warwick is nevertheless disturbed.

## Snakes and ladders isn't a game for the Mindbenders

THE pop world at times is just like a game of snakes and ladders. One minute, an artist is at the top, then he's down, then he's whizz, down they go, back to square one. And, like the game, they start the long climb to the top again. That's just what happened to the Mindbenders, riding high as three-quarters of Wayne Fontana and the Mindbenders, they went all over the world, had Pop 50 success, did all the top theatres and TV shows and were among the hierarchy of pop successes.

Then, Wayne went solo. The Mindbenders' world of pop crashed. "We left for a while. It had been a case of Wayne being the star, and the Mindbenders being regarded as the backing group," said Mindbender Bob Lang this week. "This wasn't the idea of the Mindbenders as just a backing group persisted in the business. And the three man team found it pretty rough going for their first few weeks as a separate act. "But the idea of the Mindbenders was just a four-man act on stage, after all. But don't forget, it was Wayne who left us. We didn't split away from him."

So the group is very happy, though slightly bitter that their single "A Groovy Kind Of Love" has leapt up the MM's Pop 50. "From November 1, when we started work without Wayne," said Bob, "we had what we can only call a rough time. Promoters wouldn't book us and we had a very difficult job getting any work at all. They obviously considered that Wayne was the star and that we were nothing without him. We were existing on one, maybe two jobs a week. "We got pretty despondent, at that time, though we never seriously thought of packing it in. "Gradually things got better, though and that's why we were so glad that the record has made it. Manchester office. "We found it grew on us. We liked it more every time we heard it. It was a very good demo. "So we recorded it. And on the first session it sounded awful. Ric was told to sing it with a sexy voice, which just didn't come off. On the second recording session, he just sang it naturally, which was the way it was released. "The Mindbenders seem poised to carve themselves a niche in pop, but what about their relations now with Wayne? "It's funny," said Bob, "I often see Wayne in a Manchester club, but now that everything's been said and the air's been cleared, everything's fine. We are very good friends."



Each month it Jumped

UP FRANK IFFIELD

Up Jumped A Columbia SC



# THE DEFIANANT

AN ABOUT PARIS

## Authentic coloured sound? You can only get it if you're Negro'



**DUSTY**

is a very dense sound to her voice—she wishes she was coloured.



**TOM JONES**

He comes close to the sound, he's got natural soul and he's very sincere.



**ADAM FAITH**

"Message to Martha" had only been out two days when Adam covered it. It was awful.



**SANDIE**

Lou Johnson's "Remind Me" was fifty million times better than Sandie Shaw's

Dionne suffered considerably over versions as first — and I hated it. But inevitably it was recognised that the versions of the hits of the 50s were the definitive ones. It is possible for an artist to be let down by sticking to one team. Cilla Black is right not to want to be one composer. But I am with this particular sound and Burt think of me when she agrees tremendously about 'samey'. He has a great music." "Anyone who has been around Negroes when they are working knows that that is where it originates. You call it soul music, but it is just music to us—something

that the recognition, credit and opportunities afforded to Negro artists in general just don't match the tremendous contribution they have made to popular music. "I think they have been exploited, possibly because the music business is largely controlled by white people. I think the Beatles are about the only top stars to acknowledge their debt to Negro artists, and give them credit—people like Chuck Berry and Little Richard. There are probably others who do, too—but the Beatles are the only ones I know about. "Anyone who has been around Negroes when they are working knows that that is where it originates. You call it soul music, but it is just music to us—something

we feel. "Quite a few Negroes have had a chance to succeed and become big stars—but a little more opportunity should be given to others. "The Isley Brothers made 'Twist and Shout'. Theirs is still the best recording of it. But all the white people who recorded it had a big hit with it. "The same with 'Shout'. This is a ridiculous song for a white person to sing—it is pure, Negro gospel music and only a Negro can really feel it. And when you hear white people talking about trying to get 'an authentic coloured sound'—that's ridiculous. You can only get that if you are a Negro." I asked Dionne if she thought any white singers came close to cap-

turing the Negro sound. "I think there are many who do — Dusty Springfield and Tom Jones are good examples. Dusty is a tremendous mimic and she has a tremendous collection of gospel albums. She has a very dense quality to her voice — and I believe that she wishes she was coloured. "Tom Jones has a natural soul — and he's very sincere." And Eric Burdon? "Eric thinks coloured—but he has a white soul—if you know what I mean. That's fine—he originates his own sound." What coloured artists in particular does Dionne feel have not had the recognition they deserve? "Well, I can think of a guy like Lou Johnson. He has so much talent—yet he just can't make it record-wise. His 'Always Something There To Remind Me' was fifty million times better than Sandie Shaw's version — and I'd tell Sandie that. "Then there was 'Message to Martha'. Burt wrote that specially for Lou. But the disc had only been out two days when Adam Faith covered it. His record was awful — and I'd tell him that, too." Dionne, who talks frankly and with great sincerity, emphatically does not resent the success that white singers and groups have achieved through simulating Negro sounds and styles. She just feels that there is a large debt which has not been acknowledged, let alone paid. "The British can produce some wonderful original hits—Tony Hatch and the Beatles have proved that. But I just don't understand the mental processes of people who slavishly copy other people's tunes and arrangements. Certainly Britain can produce original songs—among the world's best. But what about original sounds? Dionne had to think a while. Then she said: "Well I guess Freddy and Herman have original sounds — and this is probably why they are so big in the States."



## CHANGE PRISCILLA'S VOICES

as just Priscilla for a giggle that she was the only one's business.

## WALSH

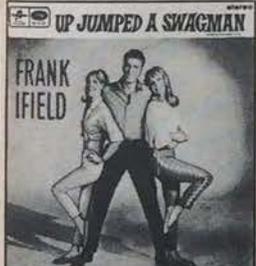
the voice to the had a very big I started sing- at the only way was to bell it out this isn't so." s next single is to be entirely ter voice. "The revellous song which has to be almost certain single. have to treat rently and vary each otherwise same on every le soon get tired

are about people nce. They don't ke controversy, criticising me ly, at least I listening to me records." she had never eight months single. ever realised it suppose it was busy. We were a lot and doing at home so I hat so long had 's Just A Broken hit song but I ther it would be ellous to have a ain. that the long gles did me any e same time. I ver let it get that ng any chance

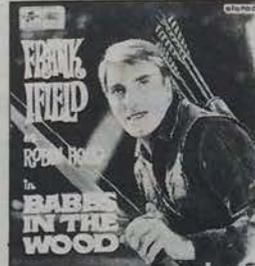
# FRANK IFIELD

## E.M.I. ARTIST OF THE MONTH

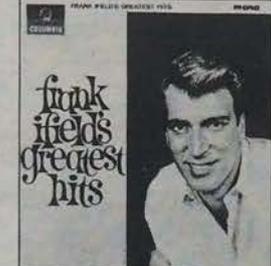
Each month E.M.I. highlights an outstanding artist and salutes his achievements. This month it is FRANK IFIELD, currently reaching the heights with success on the screen in 'Up Jumped a Swagman' and in pantomime — 'Babes in the Wood' at the London Palladium.



Up Jumped A Swagman Columbia SCX3558 @ 33SX1751 @



Babes In The Wood Columbia SCX6009 @ SX6009 @



Frank Ifield's Greatest Hits Columbia 33SX1633 @



I'll Remember You Columbia SCX3460 @ 33SX1467 @

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# THE NEW JAZZ RECORDS

reviewers: Max Jones, Bob Dawbarn, Bob Houston

## It isn't just a bag of gimmicks

### JAZZ LP OF THE MONTH

**D**ESPITE the gloomy predictions of the knockers, Roland Kirk has easily outlasted the initial gimmick value of his playing—three instruments at once routine which served its purpose in bringing him to the attention of jazz fans.

In fact, he is one of the most consistently exciting talents on the contemporary jazz scene whose playing shows a knowledge of, and high regard for, many jazz eras.

His sounds equally at home paying a musical tribute to Sidney Bechet or Lester Young as he does when demonstrating that he is aware of what is happening in various circles. And while marvelling at the multi-instrumental dexterity, one tends to forget just how good he is on tenor and flute.

This excellent album displays plenty most of his range. "Pres", for example, has some exhilarating tenor; on "Mystic"



ROLAND KIRK: "Rip, Rig and Panic." No Tonic Press.

**ROLAND KIRK:** "Rip, Rig and Panic." No Tonic Press. Voice in A Whole from Bechet. Byas and Fats; Mystical Dream—Rip, Rig and Fats; Black Diamond; Slippery, Hippery, Flippy. (LimeLight, LW-105)

Kirk (tr, marzello, strich, flute, oboe, castanets, siren), Jaki Byard (p), Richard Davis (bass), Elvin Jones (dr), 13/1/65.

cal" he does the three-at-once bit, this time adding oboe to tenor and strich; while "Rip" and "Slippery" include a lot of electronic foolery. On these latter there are a lot of strange sounds, both distorted tapes and instrumental squawks. I can't say they add much to the performance, but there is also a lot of fine, straight blowing on both tracks.

In Byard, Davis and Jones, Kirk gets really magnificent support. Byard is brilliant and, like Kirk, can give an utterly convincing impression of Fats Waller one moment and take off on a highly individual, and complex, contemporary solo the next.

Davis is one of the most musically and rock steady, of bassists, while Jones manages to provide a sympathetic basis to the group without losing his own highly individual approach.

Kirk hasn't done a poor record yet and this is probably his best to date.—B.D.



ROLAND: playing shows high regard for many jazz eras

## LESTER YOUNG

**LESTER YOUNG:** "Just You Just Me." Be Bop Boogie. These Foolish Things; D.B. Blues; Just You Just Me; I Cover The Waterfront; How High The Moon; Sunday (Egmont A&R).

Young (tr) with unknown personnel. 4/12/48, 19/3/49.

**T**his second release from Charlie Parker Records by Egmont of Pres material recorded from broadcasts of club sessions is much like the first. That is, rare and cheap in price, up and down in musical quality dodgy in sound quality.

So far as comparisons are concerned, I just prefer the previous release (AJS 2), but it's a matter of personal taste. That LP was six or seven minutes longer; this lasts only twenty-seven minutes, still not dear for ten bob.

It is of interest to realise that Lester—like so many great jazzmen—didn't bother too much about changing his programme.

The opener, which has a tape fault near the start, isn't much; "Foolish"; with the somewhat wintry tone he was producing at this time, still shows up as a memorable ballad interpretation. Lester's bubbling rhythmic ability gets a fair display on "Just You", "Sunday" and the blues.

Some of the band playing, and soloing by trombone, is a bit tentative and there is a lot of restless drumming to contend with. But as a hitherto unreleased addition to the British Bess collector's library, it must merit consideration.—M.J.

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judged by semi-pro standards, this is a remarkable band in the cold, hard record world inhabited by the Ellingtons, Basies, Hermans and Dankworths, its faults are all too obvious.

The chief trouble is the rhythm section — and the drummer must take most of the blame. He is far too inflexible, hitting each beat dead centre and the result sounds stiff and tense. Also his cymbals have a very cheap sound — although this could be a recording fault — and, during his one solo his hi-hat gets rather out of control.

There seems to be intonation trouble in the trumpet section and, at times, one gets the impression the band is reading so hard they haven't got time to swing.

The soloists vary from excellent to poor, the best being guest star Ray Warleigh who stands somewhere between Jackie McLean and Eric Dolphy. Art Themen's muscular tenor, and some impressive trombone from Mike Carroll who has a good, full tone and neat ideas.

Trumpeter Fenby varies from the backey on "C Jam" to good on "Belthazar". Compton's arrangements are, on the whole, good although one can discern many influences including the exciting Mingus-type build-up on "Mountolive".

Best of the sections are the saxes, and the ensembles get a good, full sound. I award the full marks for effort, but only five out of ten for execution.—B.D.

## PETER COMPTON

**PETER COMPTON BIG BAND:** "Sound of Eleven". To Jim Blues; De Gassy; By Request; Cleo; Diner; Sound of Eleven; Over the Rainbow; Mountolive; and Belthazar. (77 LEU12/14).

Jan Fenby, John Burnett, Dave Howatt (trpt), Mike Carroll (trb), Ray Warleigh (alto), Peter Ward (tp), Art Themen, Keith Thomas (trb), Peter Compton (bar), John Farnell (conj), Peter Hughes (bass), Chuck Smith (dr).

**M**OST of these musicians are semi pros and

## REMINDERS OF TWO MODERN VETERANS

**T**HE flood of cheap jazz album releases continues, and the Egmont label (drawn from the Charlie Parker company) contains several timely reminders of the work of two modern veterans, Duke Jordan and Cecil Payne.

Baritone Payne leads a vigorous sextet on "THE CONNECTION" (AJS 16), seven tracks — three by Payne, four by pianist Kenny Drew — which were written when Payne's group replaced Freddie Redd's in the stage play.

Payne has the same helpers as on the excellent "Performs Charlie Parker" album — Clark Terry, Duke Jordan, Ron Carter and Charlie Persip, plus the trombone of Benny Green.

Lots of lusty blowing with excellent solos all round. However, it's not up to the standard of the "Parker" album, but is still superb value.

Jordan's piano is more to the fore on "EAST AND WEST OF JAZZ" (AJS 15), where he has one side with a quintet. Payne and the melancholy but often delightful trumpet of Johnny Coles, share five tracks with Jordan as representatives of the "West". The other side is taken up by five uneventful Sadik Hakim (perhaps better known as Argonne Thornton) originals. Hakim's piano and quartet range from ordinary to dull.

Jordan's score for "LES LIAISONS DANGEREUSES" (AJS 22) brings the tenor of Charlie Rouse and Sonny Cohn's trumpet into the quintet setting. Rouse and Jordan are consistently enjoyable while Cohn is prone to a paucity of ideas. Eddie Khan's bass and Art Taylor on drums make up the quintet.

It's difficult to understand why there are three takes of "No Problem", but the other Jordan melodies provide enough interest for a subdued but agreeable album.

One Egmont releases are a bright big band album "BLUES FOR A STRIPPER" (AJS 11) where Mundell Lowe's scores and polite guitar are given a work-out by a star-studded collection including Al Cohn, Joe Newman, Clark Terry, Phil Woods and Oliver Nelson.

Lowe's arrangements crop up again behind singer Jerri Winters on "WINTERS AGAIN" (AJS 18). Miss Winters is a persuasive interpreter of superior songs who shows a debt to Peggy Lee. Lowe handles a string line-up and a more elaborate jazz orchestration with taste, but Miss Winters hasn't got enough going to make this more than just another LP, even at ten bob.

Drumming prodigy Barry Miles leads a quintet through seven of his own compositions on "MILES OF GENIUS" (AJS 14). The sleeve lists rave references and a Woody Herman endorsement for Miles who was only 14 when this album was made in 1961. The tunes show promise and his drumming certainly excites, but immaturity and precociousness creep in, especially in the long solos.

Mainly of interest for drummers, but Johnny Glaser (tp) and the fine piano of Duke Jordan provide some nice diversions from the drum solos.—B.H.

## THE NEW FEATHER ENCYCLOPEDIA OF JAZZ

Three more new entries exclusive to Melody from the ultimate in jazz reference books.

**BRAITHWAITE, GEORGE** (George Braithwaite), soprano sax, tenor sax, strich; b. Bronx, NY, 27/8/39. Father a Pentecostal minister, mother and 2 sisters all musicians. Led own groups from age of 19, studied w. Garvin Turner. Toured Netherlands w. own combo '57. Incl: Parker, Coltrane, Rollins, also Tatum, Berg, Bartok, Ellington. Always interested in possibilities of playing two horns simultaneously. Has written book on subject Plays custom-built axes with exploded range. Own LPs: 3 on Blue, incl. own fav. Soul Stream. 725 Home St. Bronx 54, NY.



**BRAND, ADOLF JOHANNES (DOLLAR)**, pianist, composer; b. Cape Town, South Africa, 10/9/24. Studied privately from age seven, then studied on his own. First professional job 1949. Led vocal groups, the Streamline Brothers; first band job substituting for regular pianist with the Tuxedo Slickers. After playing with Willy Max in Cape Town, 1958, he was leader of his own group, the Jazz Epitaphs, in South Africa 1960-1, and moving to Europe, where he led his own trio from 1962. Brand, played at the Café Africana in Zurich in 1962-64; at the Antipies and Palermo festivals in 1963; at the Blue Note in New York 1964 and the Montmartre in Copenhagen 1964-5. His appearance at the Antipies Festival came as a direct result of his having made a record date under the sponsorship of Duke Ellington, who discovered him at the Zurich club.

Encouraged by Ellington, Brand came to the U.S. in 1965 and made a strong impression at the Newport Jazz Festival. By 1966 he had shown evidence of great potential stature in the jazz avant garde. He names a South African alto player, Kipki Mooketi, as a main influence on his playing. Ellington, Monk and Monk as his preferred pianists.

Intensity and originality of Brand, both as pianist and composer, are unlike anything else in contemporary jazz. Among his compositions, are: "References", "Uda Uda", "The Stride and Uda to Duke". LPs: One with Jazz Epitaph for a South African album; Duke Ellington Presents The Dollar Brand Trio (Parrot); Anatomy Of A South African Village (Jazz Art).

Address: C/O Temp Music Inc, 52 W. 58th St, New York 19, N.Y.

**BROWN, MARION JR.**, sax, b. Atlanta, Ga., 9/8/35. Mother a gospel church, gospel groups. Also sax, clarinet and alto in high school and college. Played w. an Atlanta teenage group in an army band and w. Johnny Hughes in Atlanta. Studied at NYC. 8rd job w. Archie Shepp w. Jazz Composers Guild Orch. Studied with NY w. Jazz group Newark. Moved in USA cultural milieu. Will discuss his influences. Fats and influences: B. Carter, C. Parker, O. Coleman, J. Coltrane, L. Taylor, Shepp, H. Monk, Coltrane (imp.). Address: 224 E. 21st St. 12 New York 10, N.Y.

## RADIO JAZZ

### CHRIS HAYES

#### FRIDAY

3.30 p.m. H2: Jazz Record; American Folk Songs; 8.35 M: Jazz Corner; 9.8 R: Jazz; 10.10 U: Onnet Coleman Trio; 10.8 S: Blues and Jazz Party; 10.15 T: Authentic Jazz; 11.8 T: Milt Jackson, James Moody, Ron Bennett; 11.15 BBC: M. Sam Price, Carter; 11.15 BBC: M. Sam Price, Carter, Lucky Thompson; 11.20 G: Berlin (F. Onnet Coleman Trio, Dakota Sinton); 1.31 BBC: L. Blues in the Night.

#### SATURDAY

12.0 noon BBC: T. Jazz Record Requests (Hutch); 1.15 p.m. H2: Radio Jazz Club; 2.30 E: Jazz Museum (Chocoban); 3.00 BBC: L. Jazz News; 7.8 N2: Euro-Jazz Quiz; 8.5 J: George Shearing; 9.15 E: Kurti; Edelbogen; 9.45 Plays Jazz; 8.4 H: New Christy Minstrel; 9.8 R: Italian Art Coast; 9.30 Q: Fox and Jazz; 10.15 T: Count Basie, Joe Williams, Ella Fitzgerald; 11.4 T: Lionel Hampton and His Gladiators; 11.45 T: The Big Bands; 11.30 J: World of Jazz.

#### SUNDAY

11.1 Jazz 1965; 1.35 p.m. H2: Jazz; 1.50 G: Eric Dolphy; Andrew Hill; 3.30 M: Jazz and New Jazz; 4.8 S: Blues and



ORNETTE Friday

**Jazz Party, 9.30 At Free Jazz.** 12.0 Anthony, Basie, May, Riddle, Delaney and Casa Loma Orke. 10.40 Concert Jazz 10.3 A: Jazz Scene 10.45 A: Tibone Walker (Hughes Panassa); 11.15 E: Jazz and New Jazz; 11.31 BBC: L. The Jazz Scene (Jackie Douglas Ten, Willie Smith, Max Jones, Lemmie Best Quartet, Peter Clayton, Humph).

#### MONDAY

4.5 p.m. H2: Jazz; 4.15 E: Bill Evans; 5.30 M: Jazz Corner; 8.8 A: (Mon-Thurs); 8.15 N2: Jazz 10.15 T: Glen Gray and Casa Loma Ork. 11.8 T: New Jazz Records.

#### THURSDAY

8.15 p.m. E: Ernie Shepard; 8.15 R and N2: Jazz; 8.30 G: John Coltrane.

#### WEDNESDAY

4.5 p.m. L: Jazz; 4.20 H: Jazz Perspective; 5.30 BBC: T: Jazz Today (Charles Folen); 6.18 H2: Jazz; 8.10 G: Jazz for Everyone; 10.15 T: Ella Fitzgerald; 11.8 T: Bill Evans Trio.

#### TUESDAY

9.15 p.m. N2 and R: Jazz; 9.30 Q: Jazz Club; 10.15 T: Sarah Vaughan, Oscar Peterson; 11.8 T: Bill Evans, Jim Hall.

#### KEY TO STATIONS AND WAVELENGTHS IN METRES.

A: RTF France Inter; 1329. E: NDR Hamburg 309; 189. G: SWF Baden 295; 363; 451. H: Hesperion 1-802; 3.296. J: APN 242; 344; 271. K: NR Oslo 178; 477; 225. M: Saarbrücken 211. N: Denmark Radio 1-1224; 3.352; 216. O: BR Munich 375; 197. Q: HR Frankfurt 366. R: RAJ Italy 355; 290; 5. Europe 1-1647. T: VOA 251; 75. U: Radio Bremen 271. V: Radio Eireann 319. X: Radio Strasbourg 258.

N.B.—VOA may have ceased broadcasting on 231 metres at 10.15 and 31 metres at 11.30. Jazz programmes at these times can only be picked up on 125 metres can only wave.



# THE NEW POP RECORDS

## This could only be a Stones hit

### SINGLES

**ROLLING STONES:** "19th Nervous Breakdown" (Decca): Gas new Stones release, out this Friday. Up-tempo rocker written by Mick Jagger and Keith Richards. Mick's voice is a little inaudible midst thumping backing and crashing cymbals. Some monotonous parts, and some interesting parts, e.g., the dipping bass run at the end. If this hadn't been recorded by the Stones it wouldn't be a hit. Stones U.S. smash, "As Tears Go By," on flip, should make this a double-sided hit.

**BEACH BOYS:** "Barbara Ann" (Capitol): This new from the "Beach Boys Party" album, has shot to the top of the U.S. chart, and could do the same here. One of the most potential English hits the surfers have released for some time. Knockout build-up harmonies and live atmosphere of a typical Beach Boys Party.

**MIRACLES:** "Going To A Go-Go" (Tama Motown): Yet another great track from the Miracles in the "go-go" genre, enjoying huge success in America. Beginning has a "Land Of 1000 Danes," feel about it then Smokey Robinson leads the group into a swinging, swaying, wailing cut. A popular discotheque hit, but probably not a nation-wide hit.

**JAN AND DEAN:** "Norwegian Wood" (Liberty): America's harmony duo attempt a cover of John Lennon and Paul McCartney's "Rubber Soul" LP track. They reproduce the sitar by using muted brass and guitars. Rather a messy performance, but it's a very pretty song. Only runs for one minute fifty three seconds—so you can't accuse them of overdoing it.

**MARY WELLS:** "Dear Lover" (Atlantic): Miss Wells hasn't really hit the chart since "My Guy," but she is still making excellent, very professional records. Her new "Dear Lover" is a medium tempo ballad track with a lot of violin work, but it's not overpowering. Polished though not a novelty hit. "Can't You See," a swinging, "Can't You See,"

### LPs

**OVERLANDERS:** "Michelle" (Pye). Nicely-timed album to cash in on lead track, this week's number one again. Tony Hatch's guiding hand has produced a "must" for folk-beat followers. Tightly orchestrated, well-sung songs with a definite beat running through the album. The Overlanders have their own sound and they never lose it here. Included: "The Leaves Are Falling," "Bright Train," "Refer Stars And Golden Sands," "Don't It Make You Feel Good," "Take The Bucket To The Well" and "Yesterday's Gone."

**KEN DODD:** "Tears Of Happiness" (Columbia). Knotty Ash nut Dodd isn't such a fool when it comes to adding that commercial ingredient to selling records. He turns on the romantic in this new album and his pleasant baritone tenor ticks their way through a selection of ballads. It's not only the missus who'll be tickled by this new LP. With songs like "Younger Than Springtime," "Girl Of My Dreams," "I Wonder Who's Kissing Her Now" and "The Very Thought Of You," Ken's hit a rich vein on the vast potential of the mums and dads market.



JAGGER: inaudible midst crashing cymbals

**NINA SIMONE:** "You Can Have Him" (Colpix): Simone here brings out the Irving Berlin track, recorded live from a New York Town Hall performance. Shirley Bassey has recently featured this number on record—but Miss Simone's version, a lot more relaxed, doesn't lose anything by not using huge climaxes. A lot of Sarah Vaughan in her phrasing.

**THE ACTION:** "I'll Keep On Holding On" (Parlophone): A North London five man group with a very Tama Motown sound on their revival of the Marvelettes' number. Produced by George Martin, the Action have a stunner vocal and polished instrumental sound, which will earn them a hit very soon. Not sure if this track is strong enough to push them high in the chart.

**THE CAROLS:** "Give Me Time" (Polydor): Three girls who were part of the Carolines and the Tudors. They are currently on a gospel kick, but here they plough through a climatic, exciting, dynamic record. These three girls have a great raving sound and are bound to take off sooner or later.

**LONG JOHN BALDRY:** "Unseen Hands" (United

Artists): Blues singer Baldry here with Lionel Bart's composition from the ill-fated musical "Twang". Long John sings this very well, very professionally and he's found some good backing. Although it's not a blues number it's not a commercial disc either, and unlikely that material.

**THE STRANGELOVES:** "Night Time" (London): Stomping, loud, dynamic track from America's Strangeloves, presently crashing the U.S. chart. A lot of different numbers seem to have gone into this including "Alley-Oop" and a touch of "Bo Diddley". This would have hit in England last year with the R&B but it's a little un-subtle for today. Mind you there is a hit feel to the record.

**SUPREMES:** "My World Is Empty Without You" (Tama Motown): Groovy bass line, as usual, starts this new Tama release, from the Supremes, which features lead singer Diana Ross almost exclusively. A very repetitive track but those subtle chord changes beneath the understated growth make it more and more appealing after each listening. Should make the chart.

## Overlanders never lose sight of their tight folk-beat sound

**BROOK BENTON:** "The Soul Of Brook Benton" (Realm). One of the best ballad singers about today, Brook has a number of short-comings when it comes to "souls" or "blues" numbers. He seems to lack that essential feel for the true roots of the music, though this album is pleasant, if not outstanding. Included in this offering include: "Bring Me Love", "The Wall", "The Kentuckian Song", "Can I Help It", and "Rock'n That Rhythm".

**GEOFFREY CHISHOLM:** "Music For Romantics" (Phillips). Excellent trombone which blends quite well with organ and rhythm on some of the best known standards like "Someone To Watch Over Me", "The Man I Love", "Embraceable You", "Body And Soul" and "If I Could Be With You". Title is right with "romantics" line, because if you play it when you're on your jack you'll get bored.

**JERRY LEE LEWIS:** "Country Songs For City Folks" (Phillips). The veteran of the beat business is better on the stompers than the waltzers. The exciting piano remains so, provided you don't

get too much. But why did people throw up their hands at his "wildness" all those years ago? Compared with the Who's late time, included: "Funny How Time Slips 'Ring Of Fire", "King Of The Aways", "Walk Right In", "Road" and "Seasons Of My Heart".

**THUNDERBALL** (United Artists). This is the original film score and features Tom Jones on the title theme. John Barry's music and orchestra great for the film but how often could you play this after the Jones track even if you were a Bond Fanatic?

**STAN REYNOLDS:** "Go Go A Discotheque" (Phillips). Quite a clever attempt for a "dance band" to cash in on the current pop. Trumpets blend with organ and marimba to give dance atmosphere to "In The Middle Of Nowhere", "All My Loving", "Helpin'", "Downtown", "Tossin' And Turning" and "It's Not Unusual". More for dancing.

**EDDIE CALVERT:** "Italian Carnival" (Music For Pleasure). Some of the world's best known Italian melodies given the trumpet treatment.

### EPs

**FRANK SINATRA:** "Once Upon A Time" (Reprise). The guy on four beauties. His "September Song" is one of the best in the whole pop-song repertoire. Title track great and so is "This Is All Ask" and "See It Now". The Gordon Jenkins arrangements fit Sinatra like a glove.

**SAMMY DAVIS:** "Sammy Sings Nat" (Reprise). Four of Nat Cole's big hits sung in Sammy's own voice, for a change. Very pleasant but he comes over better in person. Best here is "Straighten Up And Fly Right". Rest: "Walkin' My Baby Back Home," "Ramblin' Rose," and "Pretend".

**DEAN MARTIN:** "The Birds And The Bees" (Reprise). Its easy to knock Dean. This is schmalzy and sing-along. Some of the arrangements try to cash in on a young market for which he's too old. But, Martin's charm wins you over before the record is through. He's an accomplished singer with great sympathy for a song. Despite the corn, he's one of the great balladeers. Titles: "Welcome To My World," "King Of The Road," "The Birds And The Bees" and "Take These Chains From My Heart".

**SANDIE SHAW:** "Message Understood" (Pye). Sandie with that strange appeal in her voice on "I'll Ever You Need Me", "How Can You Tell", "Don't You Count On It" plus the title track. The enigma of what she's got isn't explained here, so just enjoy it!

**PETULA CLARK:** "Call Me" (Pye). Not one of Pet's best. None of the four tracks demand immediate replay. Competent rather than sizzling. Line-up: "Everything In The Garden", "Heart", "Strangers And Lovers", and "Call Me".

**SOUNDS ORCHESTRAL:** "To Wendy With Love" (Piccadilly). Nice, well played background music with interesting arrangements. "Scarlati Porion No. 9" was smart. Others: "To Wendy With Love", "Carnival", and "Sounds Anonymous".



**AFTER** ten years at this game I'm fairly immune to professional charm. But Miss Nancy Sinatra could charm the birds from the trees or a journalist from the end of a transatlantic telephone. And she seemed genuinely surprised at the success of "These Boots Are Made For Walkin'" — her first big British hit which this week climbed to number six in the Pop 50.

"I think the success of the song has very little to do with me" said the modest Miss Sinatra, "I've made so many records

that didn't make it. But this one is certainly doing very well and it's so thrilling. "Lee Haslewood, who wrote the song, also produces my records. He thought it should be sung by a boy and it took me a long time to convince him that I should be allowed to record it. "Lee outlined the arrangement and gave it to Billy Strange. I don't know who thought up that bass intro but it's an old country-and-western thing. The funny thing is that the deejays over here say that only girls are requesting the record — perhaps the boys don't like the idea of those boots walking all over them."

## San Remo should open up to all-comers

**AFTER** 16 years the San Remo Song Festival is capable of becoming truly international. All they have to do is open the doors to songwriters of all nationalities instead of restricting it to Italian composers only, writes Don Short of the Daily Mirror.



PROBY: "unbelievable result"

I hope the organisers will now take this decision and resist any opposition from Italian commercial pressures.

Already there is keen interest in the festival from abroad. This year there was proof of this with the inclusion of singers like Pat Boone, Gene Pitney, the New Christy Minstrels, Françoise Hardy, F. J. Proby, Richard Anthony, the Yardbirds, Chad and Jeremy and Los Paraguyos. But unless the Festival changes its policy I don't think it will ever reach significant world status. There is also the question of judging which is by an all-Italian jury. No one will say it is unfair, but Italian tastes are very much of the same mould as is proved by the results of this year's contest.

The winning song was Domenico Modugno's "My God How I Love You", sung by 21-year-old Gigliola Cinquetti. It was Modugno's fourth win, but personally I don't think this will have the same success as one of his previous winning songs, "Volare". The song sung by P. J. Proby was eliminated in the very first round, but Proby is now writing English lyrics and plans to release it as a single. I think he is right.

Said Proby: "It was an unbelievable result, but I am still convinced it was a great song." The only Britons in the final round were Chad and Jeremy with "Now, Yes". The duo are disgruntled that Britain has no real interest in them. Before returning to America, where their home is now, Chad said: "If we had positive work in England, apart from one-night-stands, we would return."

The Yardbirds had two songs entered. The first, "This Time", made me shudder, but they restored some lost prestige with their performance of "Rif, Boom".

That there is colossal interest in the Festival is indicated by the fact that it goes out to 125 million TV fans on Eurovision, but Britain doesn't take it because technical presentation is poor and because of the language barrier. This was the explanation given by Francis Hitching, producer of Ready, Steady Go!, who was here as an observer. Also in San Remo were officials from Czechoslovakia who are organising a song festival in Bratislava next June. They told me they are going to invite many British stars, including Cliff Richard, the Rolling Stones and Manfred Mann.

### COMEDY

"I've just finished filming a comedy with Marty Allen and Steve Ross. It's very funny—a satire on all those secret agents. The script was very good and we are keeping our fingers crossed."

How does Nancy see her career developing now she has a hit? Will she concentrate on recording or acting? "I'm really not sure how things will go," she admitted. "Really I'd rather have a husband and six children than anything else. If I met a man who said 'I don't want you to work' and I loved him, I wouldn't work any more."

### MORALE

"But since my marriage (to Tommy Sands) broke up, I need work. It's like a therapy. There is something marvelous about working very hard and this record has done a lot for my morale. Things are so exciting and interesting right now."

Is having a famous father like Frank Sinatra an advantage or disadvantage?

"I haven't been able to find any disadvantages," cooed Nancy.

### SINATRA

"But, I pressed rather ungalantly, 'don't people ever say 'She's only made it because she's Sinatra's daughter?'"

"A certain sort of person would say that type of thing anyway," retorted Nancy. "If my name was Jane Smith and people didn't like what I did, the attitude would be just the same."

"But if people do say that about me then they must be people who don't know me." An "I'm sure she's right." —B.D.

# CAUGHT IN THE ACT

**ELLA FITZGERALD**, incomparable, inimitable, infallible, sang so supremely well in Paris on Saturday that she completely redeemed a concert which might have otherwise been marked down as sadly disappointing. And the recital featuring Ella and the magnificent Ellington band of jazz celebrities has no right to be disappointing.

Although publicity for the tour plugged the fact that Ella and Duke are together on stage for the first time in Europe, in fact they shared only two numbers on Saturday.

Ella, who took the second half of the concert, was accompanied by the Ellington band, directed by Jimmy Jones, on some of her numbers, but she did five with her trio of Jones (pno), Joe Comfort (bass), and Gus Johnson (dms).

Duke took over on piano for two numbers—"Cottontail" and "No Invitation To Dance" at the end of the concert. It was a memorable highlight—especially when Ella traded eights, fours and twos with Paul Gonsalves on "Cottontail". But it was all too short.

And since the Ellington band was playing arrangements by Quincy Jones, Jimmy Jones, and Marty Paich, its true character was not preserved, excellent though the arrangements are.

Cootie Williams was sadly missed in the first half. There were unforgettable moments provided by Hodges' superb alto on "Passion Flower" and "Elinor Ains't What They Used To Be"; Paul Gonsalves' leaping, surging tenor on "Jam With Sam"; the beautiful Strayhorn composition "Chelsea Bridge"; and the flawless playing of Lawrence Brown, Russell Procope, Harry Carney, Jimmy Hamilton on a nostalgic medley of "Black and Tan Fantasy"; "Creole Love Call"; and "The Moocher".

Outstanding on the last number was Cat Anderson's solo over a background of three clarinets.

A feature for Buster Cooper, "El Busto Trombonoso" according to the Duke's announcement, revealed this player as a swinging and remarkably fluent soloist, and the band really swung on this one because one drummer, Elvin Jones, sat out using only his (high hat?)

It was really Ella's night. What is there left to say about this magnificent artist? Her voice is a superb instrument and she uses it like a virtuoso. There is not a single flaw in her singing; she has all the gifts in prodigious quantities. Her ballad concepts were completely sold out and a return visit for two extra concerts has been set for February 11.—M.H.

## STAN TRACEY

THE feeling that Stan Tracey's "Under Milk Wood" suite is perhaps the finest British jazz record yet produced was underlined when the Tracey quartet gave its first public performance at the Ronnie Scott Club in London on Friday.

Despite an uncertain start, tenorist Bobby Wellins Tracey (pno), Jeff Clyne (bass) and "Jackie" Dougan (drs) pulled together magnificently and by the end of the final "A. M. Mayhem" they were producing jazz of a standard not many groups in the world, let alone Britain, could equal.

Wellins' final solo on "Mayhem" was the most exciting moment of the set, but "Pencalls" and the title tune, he and Tracey provided some wonderful moments. Dougan and Clyne were superb and sympathetic accompanists.

Superb though this was, I can't help thinking that there's much more excellent jazz in this group if only they could work together more often.—B.H.

## EMILY YANCY

**EMILY YANCY**, the young American who sings at London's Annie's Room this week and next, is a former beauty queen who looks every inch the part.

Her voice is not large, but has a pretty quality which was heard to advantage when she sang soft intimately delivered

ballads such as "Shangri-la" and "The Other Woman". Swingier numbers revealed a stiffness of phrasing which may have come from nervousness on opening night.

Her programme, mixing show tunes with special and sometimes rather coy cabaret material, was over sentimentally for my tastes. It was widely varied, but the continual changes of mood, rhythm and pace presented challenges which Miss Yancy was not always able to overcome.

She seemed to be most comfortable and therefore most effective on an engaging Brazilian song about love, sung in Portuguese. She's supported by Pat Smythe (piano), Benny Goodman (drums) and Kenny Baldoock (bass)—M.J.

**THE FOXES**  
FROM the first "Hey, Hey, Hey" to the last "Well, I Feel All Right", it was one of those "everybody clap" rave ups when Charlie and Inez Fox made their fifth London Flamingo appearance last Friday.

The couple injected humour and sufficient vitality to rouse the usually cool Flamingo crowd. Dancing stopped,



ELLA: only two numbers with Duke

# Infallible Ella waiks off with Duke's concert



INEZ & CHARLIE: roused a usually cool crowd

and fans stood on chairs to watch Charlie and Inez rock their way through "Mockingbird" and "If I Need Anyone" and "Have You Been Hurt By Love".

A let up in the driving beat came with "He's The One You Love", featuring big harmonies, but it was the spiritual feel numbers that had Flamingoers yelling.—C.W.

**ERIC DELANEY**  
ERIC DELANEY's dynamic cabaret act at the Flies at Stockton (Co. Durham) proves that big bands are back. The skill of the eight-piece band was appreciated by the audience, who applauded at length after every number.

But although the band played well as a team, solo spots weakened the presentation. Ronnie Asprey on sax tried hard with "St. Louis Blues" but it didn't quite come off.

For a great part of the programme Delaney dashed from drum to drum, beating out not a noise, but a rhythm which had depth and tone. Which has gone towards making him the showman and talented musician he is.—N.E.P.

**CLIFF RICHARD**  
A SMASH hit in cabaret—that's what Cliff Richard and the Shadows could be at London's Talk Of The Town if they trim the marathon act they presented on Monday.

One and a half hours is too much of a good thing from any star.

The Shadows expertly warmed the audience with their hits and demonstrated again their clean technique. Hank Marvin and Brian Bennett are knock-out.

Cliff sang well. He overdid the ballads but had the older audience going on numbers like "What'd I Say" and "Dance On." Cliff and the Shadows are a colourful combination. They were just on too long.—J.H.

**CLIFF AUQUIER**, the James Boys, "Anglers", Broom Road, Teddington.

**COLYER CLUB**, Gt. Newport Street, W.C.2. ALL NIGHT SESSION, midnight. GERRY LOCKRAN, Dave Travis.

**KING OF CORICA**, Berwick St. Soho, 4. SUE and BARBARA, DAVID BURKE.

"LES COUSINS" presents midnight to 7 a.m.

**ALL NIGHTER RICK NORCROSS**

**ROYAL ALBERT HALL UNIVERSITY OF SURREY FESTIVAL OF THE ARTS**, Saturday, 5, 7, 9, 11 p.m. left oval underground JOHN LE MONT. Guests, 8.00, 2d, 6d.

**FREE ENTRANCE** at "LES COUSINS", NOEL MURPHY, 7.30-1.00 a.m.

**POTTERS BAR**, Robin Hood, High Street, STEVE BENDOW, Plus Residents, 7.30 p.m.

**TERRY GOULD**, Blackpool.

**THE CROWN, TWICKENHAM**, COME ALL YE.

8.30-11 P.M. The In Place, 2 Alltop Place, London, N.W.1. The Frugal Sound and Max. Admission 4s, 5d.

**AT BARKING**, 7.45 p.m. JOHNNY SILVO.

AT "LES COUSINS", U.S.A.'S WESTON GAVIN.

**BROMLEY**, Star and Garter, The HAVERIN Plus residents.

**COOK'S FERRY INN**, EDMONTON, NEW FOLK CLUB—FREE ADMISSION.

**OXFAM** Pennaroi Folk, Hand and Flower, Kings Road Tony MCCARTHY, KEN KEABLE, Residents, Richmond Folk.

**SURBITON**, Assembly Rooms, 8 p.m. DEREK SARJEANT, JOHNNY SILVO.

**TERRY GOULD**, Accrington, Tomorrow—Burnley.

8.30-11 P.M. The In Place, 2 Alltop Place, London, N.W.1. The Frugal Sound, The Idle Hands and many others. Admission 5s, 6d.

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**AN EXCITING RANGE OF SUPER QUALITY LUXURY LEATHER WEAR**

**MADISON**  
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Exclusive fashion in continental style. Real Black Leather, shorter coat with full collar and slim snappy lapels.  
Sizes 34in. 44in. chest  
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4/6, 4/7 1/2, 4/8, 4/9, 4/10, 4/11, 4/12, 4/13, 4/14, 4/15, 4/16, 4/17, 4/18, 4/19, 4/20, 4/21, 4/22, 4/23, 4/24, 4/25, 4/26, 4/27, 4/28, 4/29, 4/30, 4/31, 4/32, 4/33, 4/34, 4/35, 4/36, 4/37, 4/38, 4/39, 4/40, 4/41, 4/42, 4/43, 4/44, 4/45, 4/46, 4/47, 4/48, 4/49, 4/50, 4/51, 4/52, 4/53, 4/54, 4/55, 4/56, 4/57, 4/58, 4/59, 4/60, 4/61, 4/62, 4/63, 4/64, 4/65, 4/66, 4/67, 4/68, 4/69, 4/70, 4/71, 4/72, 4/73, 4/74, 4/75, 4/76, 4/77, 4/78, 4/79, 4/80, 4/81, 4/82, 4/83, 4/84, 4/85, 4/86, 4/87, 4/88, 4/89, 4/90, 4/91, 4/92, 4/93, 4/94, 4/95, 4/96, 4/97, 4/98, 4/99, 4/100, 4/101, 4/102, 4/103, 4/104, 4/105, 4/106, 4/107, 4/108, 4/109, 4/110, 4/111, 4/112, 4/113, 4/114, 4/115, 4/116, 4/117, 4/118, 4/119, 4/120, 4/121, 4/122, 4/123, 4/124, 4/125, 4/126, 4/127, 4/128, 4/129, 4/130, 4/131, 4/132, 4/133, 4/134, 4/135, 4/136, 4/137, 4/138, 4/139, 4/140, 4/141, 4/142, 4/143, 4/144, 4/145, 4/146, 4/147, 4/148, 4/149, 4/150, 4/151, 4/152, 4/153, 4/154, 4/155, 4/156, 4/157, 4/158, 4/159, 4/160, 4/161, 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# 100 CLUB

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

Thursday, February 3rd  
**THURSDAY NIGHT DISC SESSION**  
with D.J. LIVE GROUPS, LATEST RECORDS and GUEST STARS  
Friday, February 4th  
**BOB WALLIS'**  
NEW STORYVILLE JAZZ BAND  
Saturday, February 5th  
**ERIC SILK'S**  
SOUTHERN JAZZ BAND

Sunday, February 6th  
**THE BACK O' TOWN SYNCOPIATORS**  
Monday, February 7th  
**MONDAY NIGHT DISC SESSION**  
with D.J. LIVE GROUPS, LATEST RECORDS and GUEST STARS  
Tuesday, February 8th

**THE DAVE ANTHONY MOODS**  
plus full supporting programme  
Wednesday, February 9th  
University of Surrey Jazz Convention  
**ALEX WELSH and HIS BAND**  
**GEORGE CHISHOLM**  
**BILL LE SAGE QUARTET**  
**DIZ DISLEY**  
FAMOUS GUEST STARS

Thursday, February 10th  
**ERIC SILK'S**  
SOUTHERN JAZZ BAND  
Friday, February 11th  
**THE BACK O' TOWN SYNCOPIATORS**  
Saturday, February 12th  
**THE DAVE ANTHONY MOODS**  
plus full supporting programme

Sunday, February 13th  
**THE BACK O' TOWN SYNCOPIATORS**  
Monday, February 14th  
**MONDAY NIGHT DISC SESSION**  
with D.J. LIVE GROUPS, LATEST RECORDS and GUEST STARS  
Tuesday, February 15th

Wednesday, February 16th  
**THE BACK O' TOWN SYNCOPIATORS**  
Thursday, February 17th  
**THE BACK O' TOWN SYNCOPIATORS**  
Friday, February 18th  
**THE BACK O' TOWN SYNCOPIATORS**

Saturday, February 19th  
**THE BACK O' TOWN SYNCOPIATORS**  
Sunday, February 20th  
**THE BACK O' TOWN SYNCOPIATORS**

Monday, February 21st  
**THE BACK O' TOWN SYNCOPIATORS**  
Tuesday, February 22nd  
**THE BACK O' TOWN SYNCOPIATORS**  
Wednesday, February 23rd  
**THE BACK O' TOWN SYNCOPIATORS**

Thursday, February 24th  
**THE BACK O' TOWN SYNCOPIATORS**  
Friday, February 25th  
**THE BACK O' TOWN SYNCOPIATORS**  
Saturday, February 26th  
**THE BACK O' TOWN SYNCOPIATORS**

Sunday, February 27th  
**THE BACK O' TOWN SYNCOPIATORS**  
Monday, February 28th  
**THE BACK O' TOWN SYNCOPIATORS**  
Tuesday, February 29th  
**THE BACK O' TOWN SYNCOPIATORS**

Wednesday, February 30th  
**THE BACK O' TOWN SYNCOPIATORS**

Thursday, February 31st  
**THE BACK O' TOWN SYNCOPIATORS**

Friday, February 32nd  
**THE BACK O' TOWN SYNCOPIATORS**

Saturday, February 33rd  
**THE BACK O' TOWN SYNCOPIATORS**

Sunday, February 34th  
**THE BACK O' TOWN SYNCOPIATORS**

Monday, February 35th  
**THE BACK O' TOWN SYNCOPIATORS**

Tuesday, February 36th  
**THE BACK O' TOWN SYNCOPIATORS**

Wednesday, February 37th  
**THE BACK O' TOWN SYNCOPIATORS**

Thursday, February 38th  
**THE BACK O' TOWN SYNCOPIATORS**

Friday, February 39th  
**THE BACK O' TOWN SYNCOPIATORS**

Saturday, February 40th  
**THE BACK O' TOWN SYNCOPIATORS**

Sunday, February 41st  
**THE BACK O' TOWN SYNCOPIATORS**

# CLUBS

**FLAMINGO & ALLIGHTER CLUBS**  
33-37 Wardour Street, London, W.1  
Guests Welcome. Girard 1549  
Tony Harris and Rick Connell Present—

Thursday (Ord) 7.30-11 p.m.  
**RECORD NITE**  
Admission 3/6  
Friday (4th) 7.30-11 p.m.  
**THE CHESSMEN**  
Peter B's Looners  
Friday ALLNIGHT SESSION  
12.00-5 a.m.

**THE CHESSMEN & DORIS TROY**  
Saturday (5th) 7.30-11 p.m.  
**ZOOT MONEY'S BIG ROLL BAND**  
The Train  
Saturday ALLNIGHT SESSION  
12.00-4 a.m.

**ZOOT MONEY'S BIG ROLL BAND**  
Rockhouse Band  
Sunday AFTERNOON SESSION  
(6th) 3-6 p.m.

**INEZ & CHARLIE FOX**  
Sunday EVENING SESSION  
7.0-11 p.m.

**GEORGIE FAME & THE BLUE FLAMES**  
Tuesday (8th) 7.30-11 p.m.  
**RECORD NITE**  
Admission 3/6

**FORTHCOMING ATTRACTIONS**  
Friday (11th)  
**INEZ & CHARLIE FOX**  
Saturday (12th)  
**RAMJAM BAND**  
With Geno Washington  
Sunday (13th)  
**DORIS TROY**

**THURSDAY**  
TODAY  
GRAVESEND Jazz Club, Clarendon, Royal Hotel, Bill Nile's Deltas.

**KOOKS KLEEK**  
Railway Hotel, West Hampstead  
**GENO WASHINGTON and the RAM JAM BAND**  
THAMES CITY JAZZMEN, Metropolitan Tavern, Farringdon Rd., E.C.1.

**THE HOPBINE (N. Wembley station), THE SUPERB TERRY SMITH-DAVE QUINCY.**  
THE SHIP, 228 Long Lane, S.E.1  
KEN BARKER TRIO plus ALAN SKIDMORE.

**FRIDAY**  
CROYDON JAZZ CLUB, Star Hotel, New Iberia Stompers.  
ERIC SILK, Thames Hotel Hampton Court.  
GOLDERS GREEN REFECTORY, THE ALAN WALKER GROUP.  
GOTHIC JAZZBAND, Colyer's  
ODDS BODKINS! Collin Kingwell's Jazz Bandits at Wembley, Norfolk Arms (North Wembley Station) GAD!

**OSTERLEY JAZZ CLUB** — STEVE LANE'S SOUTHERN STOMPERS.  
THE ROYAL PAVILION, North Woolwich, by the ferry, JOHNNY FINCH, BILL WILKINSON  
HARRY HOLBIRD JOHN EVELING JAZZ-N-TAT

**SOUTHERN JAZZ CLUB**, Ex-Servicemen's Club Hall, Harvey Road, Leytonstone, next door to "Red Lion" — RACKHAM GRANT JAZZBAND with Bill Brunskill. Next week ERIC SILK Jazzband.

**BROMEL CLUB**  
BROMLEY COURT HOTEL  
Bromley Hill, Kent  
Sunday, February 6th  
**THE UNTAMED**  
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THE SOUL SYSTEM  
Admission 2/6  
Tuesday, February 8th  
**THE BACK O' TOWN SYNCOPIATORS**  
Wednesday, February 9th  
**THE ACTION**  
Thursday, February 10th  
THE BOARD WALKERS  
Admission 3/-

**GRAVESEND Jazz Club**, Clarendon Royal Hotel, Terry Lightfoot.  
HIGHWAYMAN, CAMBERLEY, JOHNNIE SCOTT QUINCY.  
REFECTORY, GOLDERS GREEN  
**DISCOTHEQUE**  
GIRLS FREE BEFORE 8.30  
Admission 2/6d. only.

**THAMES CITY JAZZMEN**, Metropolitan Tavern, Farringdon Road, E.C.1.  
WILTON HALL, Blotchley  
TERRY LIGHTFOOT'S JAZZMEN  
Friday, 4th February  
Licensed Bar  
8.00 p.m. - Midnight ADMISSION 7/6

**FRIDAY cont.**  
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**STARLITE CLUB**  
Star Hotel, W. Croydon.  
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**KOOKS KLEEK**  
Railway Hotel, West Hampstead  
**GENO WASHINGTON and the RAM JAM BAND**  
THAMES CITY JAZZMEN, Metropolitan Tavern, Farringdon Rd., E.C.1.

**THE HOPBINE (N. Wembley station), THE SUPERB TERRY SMITH-DAVE QUINCY.**  
THE SHIP, 228 Long Lane, S.E.1  
KEN BARKER TRIO plus ALAN SKIDMORE.

**FRIDAY**  
CROYDON JAZZ CLUB, Star Hotel, New Iberia Stompers.  
ERIC SILK, Thames Hotel Hampton Court.  
GOLDERS GREEN REFECTORY, THE ALAN WALKER GROUP.  
GOTHIC JAZZBAND, Colyer's  
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# COUNT SUCKLE'S LUB

5A PRAD STREET, W.2  
TEL. PAD 5274

Thursday, February 3rd, 6 p.m.-5 a.m.  
**COUNT SUCKLE**  
Friday, February 4th, 6 p.m.-5 a.m.  
**HERBIE GOINS and THE NIGHTMERS**  
Saturday, February 5th, 6 p.m.-5 a.m.  
**LITTLE STEVIE WONDER**  
plus  
**THE SOUL PUSHERS**  
Sunday, February 6th, 6 p.m.-5 a.m.  
**THE JET SET**  
plus  
**CABARET— SADIE**  
**CAPTAIN FISH & HIS LIMBO DANCERS**

Monday-Wednesday  
**COUNT SUCKLE**  
**COMING ATTRACTIONS**  
**CHARLIE & INEZ FOX**  
**DORIS TROY**  
**OTIS REDDING**  
AND MANY MANY MORE GREAT AMERICAN ARTISTS  
The Official Club for:  
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Write to: The Secretary  
5a Prad Street, London, W.2  
For Membership please apply to the above address  
**LICENSED BAR**

**WITCH'S CAULDRON**  
50 Belsize Lane HAMPSTEAD  
Thursday (3rd) 7.30-12.00  
**THE FRUGAL SOUND**  
Friday (4th) 7.30-12.00  
RAY MCKENZIE  
Saturday (5th) 7.30-12.00  
MOX & JOHN LEMONT  
Sunday (6th) 2.30-6.30, 7.30-12.00  
THE SOULMATES  
THE JET SET  
Monday (7th) 7.30-12.00  
THE IDLE HANDS  
Tuesday (8th) 7.30-11.45  
C-JAM BLUES  
Wednesday (9th) 7.30-12.00  
BUDDY BOUNDS  
BAREL HOUSE BAND  
HAMPSTEAD TOWN HALL  
Thursday, February 5th  
C-JAM BLUES  
plus  
THE MOX  
8.00-11.30 p.m.  
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**THE NEW ALL-STAR CLUB**  
9a Artillery Passage  
London, E.1  
off Middlesex Street  
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BIS 3697  
Now in full swing Friday, Saturday and Sunday, from 8 p.m. till 4 a.m. and from 6 p.m. till 2 a.m. Sundays

Friday, February 4th  
**SUGAR PIE JR. & THE COOL CHARTS**

Saturday, February 5th  
**OWEN GRAY & THE SOUND SYSTEM**

Sunday, February 6th  
**THE BLUE ACE UNIT**

**BRIAN GREEN BAND**  
3-week Swiss Tour  
THIS THURSDAY  
**BLUNDY'S REVELLERS**  
ALL OTHER NIGHTS  
**MODERN JAZZ TALLY HO!**  
Fortess Road, Kentish Town

**ZAMBEZI**  
1a HIGH STREET, HOUNSLOW  
Friday Nite  
**CLUB NITE**  
Saturday, February 3th  
**ALAN BOWN SET**  
Sunday, February 6th  
**GROUP SURVIVAL**  
Wednesday Nite  
"DISC" NITE

This Week — Flying in  
**THE BIRDS**  
Fri. ST. ALBANS Market Hall  
Sat. SHEPHERD MOJO Club  
Sun. SOUTHALL Centre  
Mon. READING Majestic  
Tue. BRISTOL Corn Exchange  
Thurs. CARNA-BEES, LONDON, W.1  
ALL ENQUIRIES GER 5484

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NOW AT 47 FRITH STREET, W.1  
GER 4752  
NIGHTLY 8.30 p.m.-3 a.m.  
(Closed Sundays)  
NOW LICENSED UNTIL 3 a.m.1  
\* Newly decorated  
\* Luxurious seating  
\* Good food and wines of reasonable prices  
and the world's finest jazz artists  
NOW APPEARING  
A truly Fantastic Programme  
THE RETURN OF WONDERFUL SINGER  
**MARK MURPHY**  
and  
FIRST APPEARANCE IN ENGLAND  
OF THE GREAT AMERICAN  
JAZZ ORGANIST  
**LOU BENNETT**  
with his TRIO  
PLUS! As always — the best BRITISH Jazz.  
WINE AND DINE 8.30 p.m.-3 a.m. in the NEW RONNIE SCOTT CLUB — the finest Jazz Club in the world!

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# MAILBAG

THE FANS' EYE-VIEW OF WHAT'S HAPPENING



HERMAN: rubbish!

## Herman's got it all wrong!

HERMAN thinks British groups have lost their originality. Rubbish! He's got it the wrong way round, because one look at the US top ten shows it's the Americans who have lost their originality. For example Gary Lewis and the Playboys and the Loving Spoonful, play insipid, watery music.—GARY O'REILLY, Staines, Middlesex.

HERMAN said all the stuff he writes is rubbish. He forgot to include his singing and his opinions. Get back to Coronation Street and clear the decks for some musical meat mate! —BANJO BOB SCROPE, Benfleet, Essex.

## No pearls

IN the Daily Express (Jan. 16) Robert Pitman quoted from a tape-recording of Benny Green interviewing Julie Felix to make the point that as Miss Felix can't even speak coherent English, it's ridiculous to treat all her badly-expressed, half-baked views on war, colonialism, business, etc. as though they were pearls of wisdom from an oracle.

About time, it should have been said when Dylan and Donovan first opened their mouths.

I've cut the article out and will read it whenever I find myself losing my temper at being lectured about "life" by a long-haired teenager who has been nowhere, seen nothing, done nothing and knows nothing.—PAUL FARRIN, London, N16.

# THE OK BALLAD MERCHANTS

BALLAD knocking was all the rage a few weeks back when Tony Bennett and Ken Dodd were reigning supreme in the chart.

But now "Michelle" has knocked off the R&B of Spencer Davis nobody seems to be moaning or shouting anti-ballad slogans.

Apparently this ballad is "all right" because it's by the Beatles. It seems a twisted sort of logic and proves that most pop fans don't know what it's all about.—KEN BARTON, London E15.

## British Jazz on TV

WHY not a half-hour weekly TV series presenting British jazz men like Tubby Hayes, Joe Harriott, Bill Le Sage, Dick Morrissey, Dudley Moore, and Ronnie Ross?

It would give the public a chance to see and hear these fine British jazz groups, instead of listening to these terrible pop groups. Up with modern jazz.—R. J. STEVENS, Welling, Kent.

## Progressives

HOW dare the Raver say the Nashville Teens stage movements are old fashioned.

Movements incorporated in recent dances were used by the Teens months ago. Incidentally they used a fazz box long before they were made commercially. Surely this proves the Nashvilles are a forward thinking group and deserve more credit than they get.—PAULINE MORTIMER, Prestwich, Manchester.

## Untypical

BOB Dawbarn refers to the absence of subtler jazz (MM January 22).

Surely these are more apparent than ever before. Avant garde is not typified by Albert Ayler, alone.

Armed with a tape recorder and Chris Hayes' magnificent Radio Jazz I have been able to record some new thing jazz from the Voice of America.

John Handy's performance at Monterey was unbelievably beautiful. There were no raucous tenor or dissonant

## THE LAST WORD ON THE ELLINGTON ROW

# THIS COULD BE 1966's HIGHLIGHT

FAR FROM being a joke, Harold Davison's conception of teaming Ella and Ellington promises to be the musical highlight of 1966. For the past two years I have felt that "An evening with Ella Fitzgerald" was merely a repetition of her other tours. Ella showcased with a trio giving merely a stock performance.

NOW AT LAST, British Fitzgerald followers can see and hear her working with an orchestra. Owners of "Ella Sings The Duke Ellington Song Book" will know the combination blends two top talents superbly. The two will fuse into a great evening of jazz.—DON WARDELL, Radio Luxembourg, London W1.



ELLA

Of course the Ellington/Ella tickets will be a sell-out; who doubted this? Mr. Hennessey says the concerts may be a "sensational success"—they will probably be a phenomenal success. My letter, however, was not concerned with finance or sensations.

## Insult

Mr. Higgins conveniently ignores the fact that although the Ellington band is visiting England, not one Duke concert is being presented in the capital city!

What a fantastic insult that Ellington fans in London should have to travel miles to hear a complete programme by this incomparable orchestra.—VIC BELLERBY, London SW1.

piano.—S. WALSH, Liverpool 18.

● LP WINNER.

## Top pop

SEVEN talented gentlemen deserve a joint number one hit with their current releases "Forbidden Fruit" by the Mark Leeman Five, and "Sweet Pussycat" by

the Morgan James Duo.

This is the best pop on record since the Ivy League's fantastic LP—R. WILD, Todmorden, Lancs.

## No takers

SEEING top American artists is not a cheap business and the average jazz fan hasn't got unlimited financial resources.

Consequently I feel the present flood of concerts and club dates may lead to a lot of empty houses.

Much as I love to see a healthy jazz scene the fact is the market for jazz is limited and over optimism can only lead to disappointment for fans, musicians, agents and club owners alike.—J. K. MAYNARD, Students Union, Regent Street Polytechnic, London W1.

# Dylan is only using his freedom

READER L. Lawrence suggests that Bob Dylan is "trying to tell us something important and has failed miserably" (January 22). But if he listens to "My Back Pages", he might realise that Dylan has abandoned any such idea and is now writing for his pleasure and profit!

His fantastic popularity has given him great creative freedom, which, it could be argued, he often abuses with an inevitable display of arrogance and self indulgence. But can't we just dismiss his latest single and all the rest as fairly amusing bits of nonsense and return to his better compositions?—C. E. HARDING, London WC1.

● LP WINNER.

ONCE upon a time there lived a little boy called Bob Dylan who used to entertain his little friends with tales of freedom of the indi-



BOB: arrogance

vidual and all his friends (called folk fans) were impressed and gathered in circles and talked about the freedom of the individual and how narrow minded and critical were the outsiders.

One day Bob decided to test his theories and began to sing with a rock and roll backing

and all the folkniks forgot about the freedom of the individual and screamed Traitor! and ran back to their holes (folk clubs).

They began raving over a new raving rambling ex-accountant who sang about the freedom of the individual and they were happy again.—DON ATHERDEN, London NS.

SO the "majority" cannot understand Dylan's lyrics. The majority are unable to understand Ginsberg, Corso or Ferlinghetti to name but a few, but this does not mean they ought to give up and start writing nursery rhymes.

Almost all artists today pander to the tastes and intelligence of the lowest common denominator in their audience. Surely there is room for the few who refuse to do this? —MALCOLM SISNEY, Desborough, Northants.



JOHN AND PAUL: no one knocking "Michelle"

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