

STONES' POP

MM BEAT CONTEST

**HURRY!
HURRY!
HURRY!**

groups queue up

THREE hundred beat groups have already applied to enter the MM's National Beat Contest. And still the letters pour in.

The contest, which produced hit group the St. Louis Union last August, is to take place soon at Brighton's Regent Ballroom.

Winners of this year's contest will receive:



● A Decca recording contract.

● £500 in cash prizes donated by the MM and Britain's musical instrument manufacturers.

● A trip to Radio Caroline.

● A radio for each member of the group.

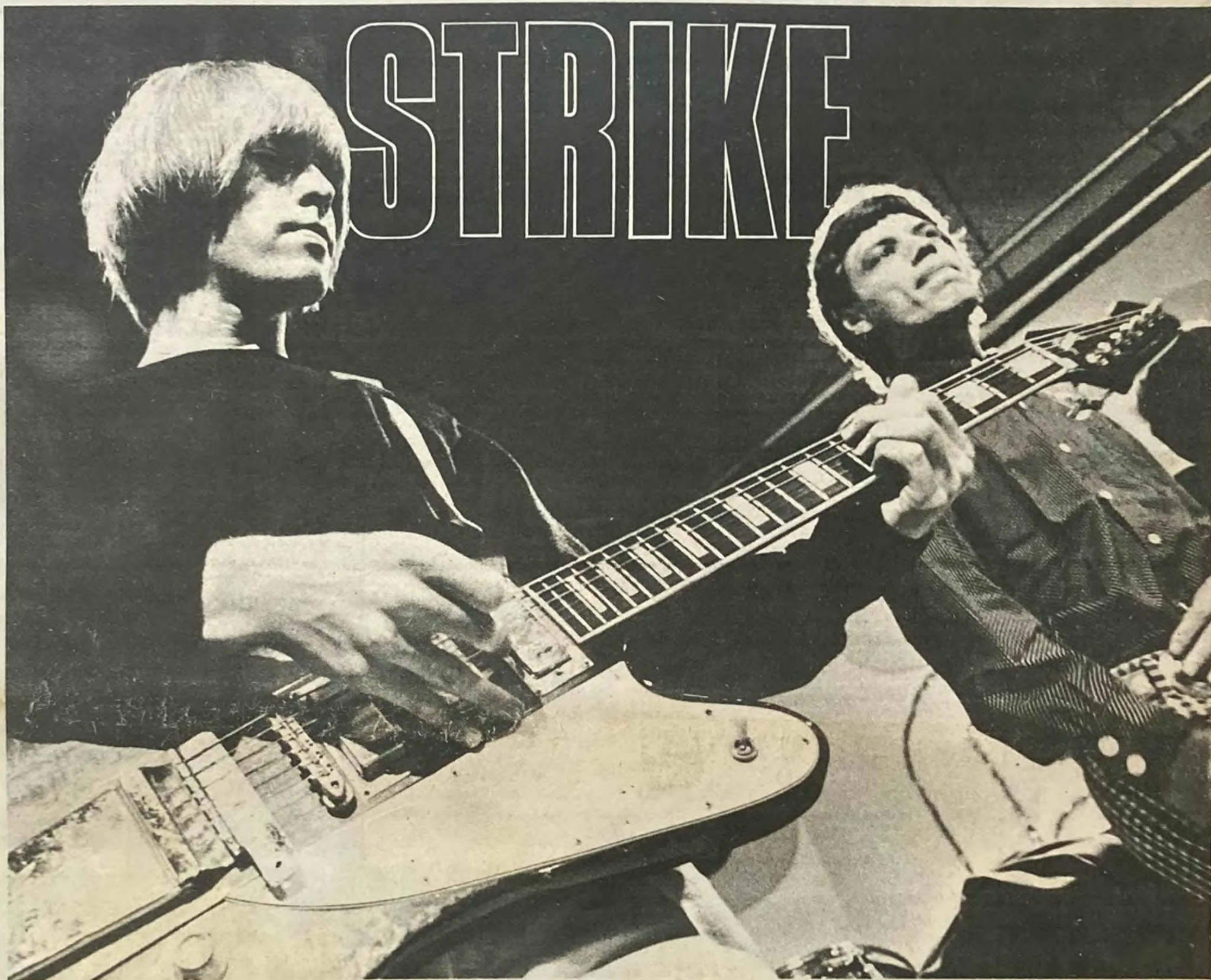
● Clothes and personal appearances on radio and TV.

The contest is open to all amateur and semi-professional groups.

Groups who entered last year can do so again.

Get in this swinging contest.

Write to: CONTEST ORGANISERS, MELODY MAKER GROUP CONTEST, 161-166 FLEET STREET, LONDON, E.C.4.



THE railmen didn't strike this week — but the Rolling Stones did! They struck the top of the MM Pop 50 only two weeks after the release of their "19th Nervous Breakdown". And they had to be told separately of their latest chart success. They were scattered

throughout New York in different hotels as fan fervour made it impossible for them to stay together. The boys left New York on Monday, shortly after hearing the news, and flew to Australia where they open a short tour tomorrow (Friday). During their brief Ameri-

can visit they had appeared on the Ed Sullivan TV show and their Australian trek was a sell-out before they arrived. The Stones are due back in England around March 6 and there are tentative plans for them to do a full-scale tour of Britain next autumn.



DUKE: top



ORNETTE: top



TUBBY: top

JAZZ POLL RESULTS: ORNETTE SHOCK WIN

DUKE ELLINGTON, Ornette Coleman and Tubby Hayes — those are the three Musicians Of The Year in the annual MELODY MAKER Jazz Polls.

Duke, as ever, is the readers' favourite musician in the world section and the announcement comes as his band tours Britain with Ella Fitzgerald (see page 16).

But Duke has been beaten for the first time in the Critics' Poll. Britain's leading jazz writers have selected the King of the Avant Garde, Ornette Coleman, as their top musician for 1966.

In the British section, Tubby Hayes once more comes out top of the pack.

Perhaps the biggest upset in the Polls is the double victory of Freddy Randall, the veteran British Dixielander, who is named the Readers' top trumpeter and leader of the best small jazz band in Britain.

Georgie Fame's appeal to jazz fans is proved by another double victory — he was named Britain's best Male Singer and top Blues Artist.

FOR FULL RESULTS IN THE READERS' AND CRITICS' POLLS TURN TO THE CENTRE PAGES.



**SPENCER'S
NEW DISC**



**CILLA POP
THINK-IN**

7M17020



CAN'T
HELP
THINKING
ABOUT
ME

DAVID
BOWIE



POP 50

- 1 (4) 19TH NERVOUS BREAKDOWN Rolling Stones, Decca
- 2 (1) THESE BOOTS ARE MADE FOR WALKIN' Nancy Sinatra, Reprise
- 3 (6) A GROOVY KIND OF LOVE Mindbenders, Fontana
- 4 (2) YOU WERE ON MY MIND Crispian St Peters, Decca
- 5 (3) MICHELLE Overlanders, Pye
- 6 (5) LOVE'S JUST A BROKEN HEART Cilla Black, Parlophone
- 7 (7) SPANISH FLEA Herb Alpert, Pye
- 8 (25) MY LOVE Petula Clark, Pye
- 9 (11) MIRROR MIRROR Pinkerton's (Assort.), Colours, Decca
- 10 (10) TOMORROW Sandie Shaw, Pye
- 11 (12) LITTLE BY LITTLE Dusty Springfield, Philips
- 12 (9) LIKE A BABY Len Barry, Brunswick
- 13 (14) SECOND HAND ROSE Barbra Streisand, CBS
- 14 (15) GIRL St. Louis Union, Decca
- 15 (8) KEEP ON RUNNING Spencer Davis, Fontana
- 16 (30) SHA-LA-LA-LA-LEE Small Faces, Decca
- 17 (—) INSIDE-LOOKING OUT Animals, Decca
- 18 (32) UPTIGHT Stevie Wonder, Tamla Motown
- 19 (20) GIRL Truth, Pye
- 20 (17) HAVE PITY ON THE BOY Paul and Barry Ryan, Decca
- 21 (—) BARBARA ANN Beach Boys, Capitol
- 22 (24) THINK Chris Farlowe, Immediate
- 23 (44) MAKE THE WORLD GO AWAY Eddy Arnold, RCA
- 24 (13) A MUST TO AVOID Herman's Hermits, Columbia
- 25 (16) MY GIRL Otis Redding, Atlantic
- 26 (29) THE HARD WAY Nashville Teens, Decca
- 27 (37) GET OUT OF MY LIFE, WOMAN Lee Dorsey, Stateside
- 28 (26) DON'T MAKE ME OVER Swinging Blue Jeans, HMV
- 29 (47) THIS GOLDEN RING Fortunes, Decca
- 30 (48) YOU'VE COME BACK P. J. Proby, Liberty
- 31 (—) BACKSTAGE Gene Pitney, Stateside
- 32 (19) LET'S HANG ON Four Seasons, Philips
- 33 (18) WE CAN WORK IT OUT/DAY TRIPPER Beatles, Parlophone
- 34 (27) TCHAIKOVSKY ONE Second City Sound, Decca
- 35 (23) ENGLAND SWINGS Roger Miller, Philips
- 36 (46) JENNY TAKE A RIDE Mitch Ryder, Stateside
- 37 (45) CAN'T HELP THINKING ABOUT ME David Bowie, Pye
- 38 (—) I'LL NEVER QUITE GET OVER YOU Billy Fury, Decca
- 39 (31) MY SHIP IS COMING IN Walker Brothers, Philips
- 40 (28) BYE BYE BLUES Bert Kaempfert, Polydor
- 41 (34) BREAKIN' UP IS BREAKIN' MY HEART Roy Orbison, London
- 42 (22) MICHELLE David and Jonathan, Columbia
- 43 (33) THE CARNIVAL IS OVER Seekers, Columbia
- 44 (—) BABY DON'T YOU DO IT Poets, Immediate
- 45 (35) CAN YOU PLEASE CRAWL OUT YOUR WINDOW Bob Dylan, CBS
- 46 (—) CRYING TIME Ray Charles, HMV
- 47 (39) ATTACK Toys, Stateside
- 48 (—) SPANISH EYES Al Martino, Capitol
- 49 (40) THE VERY THOUGHT OF YOU Tony Bennett, CBS
- 50 (43) CALL ME Lulu, Decca

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1 Mirage; 2 MCPS; 3 Screen Gems; 4 Blossom; 5 Northern Songs; 6 Belinda; 7 Burlington; 8 Welbeck; 9 King; 10 Glissando; 11 Rainforest; 12 Leeds; 13 Prowse; 14 Northern Songs; 15 Island; 16 Belinda; 17 Essex; 18 Belinda; 19 Northern Songs; 20 Donna; 21 Planetary-Nom; 22 Mirage; 23 Acuff-Rose; 24 Dick James; 25 Belinda; 26 Mummy; 27 Ardmore and Beechwood; 28

Dominion; 29 Mills; 30 Marbus; 31 Bron; 32 Ardmore and Beechwood; 33 Northern Songs (2); 34 Jackson; 35 Burlington; 36 Ardmore and Beechwood; 37 Sparta; 38 Shadim; 39 Schroeder; 40 Francis Day and Hunter; 41 Acuff-Rose; 42 Northern Songs; 43 Springfield; 44 Jobett; 45 Blossom; 46 Larks; 47 Ardmore and Beechwood; 48 Roosevelt; 49 Campbell-Connelly; 50 Welbeck.

POP 50 COMPOSERS

1 Jagger/Richard (b); 2 Hazelwood (a); 3 Wine/Bayer (b); 4 Fricker (b); 5 Lennon/McCartney (b); 6 Shuman/Vendome/Lynch (b); 7 Wechter (a); 8 Hatch (b); 9 Newman (b); 10 Andrews (b); 11 Wendi/Kay/Cin (a); 12 Madara/White/Barry (a); 13 Clarke/Hanley (a); 14 Lennon/McCartney (b); 15 Edwards (b); 16 Lynch/Shuman (b); 17 J. & A. Lomax/Burdon/Chandler (b); 18 Cosby/Moy/Wonder (a); 19 Lennon/McCartney (b); 20 Reed/Mason (b); 21 Sassert (a); 22 Jagger/Richard (b); 23 Cochran (a); 24 Sloan/Barri (a); 25 Robinson/White (a); 26 Ash-

ford/Simpson/Armstead (a); 27 Toussaint (a); 28 Bacharach/David (a); 29 Greenaway/Cooke (b); 30 McCoy (a); 31 Anisfield/Denson (a); 32 Crowe/Randell/Linzer (a); 33 Lennon/McCartney (b); 34 Freeman (a); 35 Miller (a); 36 Johnson/Tenninam/Crowe (a); 37 Bowie (b); 38 Morrow/Martin/Arnold (b); 39 Brooks (a); 40 Hamm/Bennett/Lown/Gray (a); 41 Orbison/Dees (a); 42 Lennon/McCartney (b); 43 Springfield (b); 44 Holland/Dozier (a); 45 Dylan (a); 46 Owens (a); 47 Leinzer/Randall (a); 48 Kaempfert/Singleton/Snyder (a); 49 Moble (b); 50 Hatch (b).

TOP TEN LPs

- 1 (1) RUBBER SOUL Beatles, Parlophone
- 2 (2) SOUND OF MUSIC Soundtrack, RCA
- 3 (4) SECOND ALBUM Spencer Davis Group, Fontana
- 4 (3) MARY POPPINS Soundtrack, HMV
- 5 (7) MAN AND HIS MUSIC Frank Sinatra, Reprise
- 6 (5) TAKE IT EASY WITH THE WALKER BROTHERS Walker Brothers, Philips
- 7 (8) FIRST LP Spencer Davis Group, Fontana
- 8 (6) TEARS OF HAPPINESS Ken Dodd, Columbia
- 9 (10) MY NAME IS BARBRA, TWO Barbra Streisand, CBS
- 10 (—) GOING PLACES Herb Alpert, Pye

TOP TEN JAZZ

MANCHESTER: Barry's Record Randeavour, 19 Blackfriars Street; 1 ONE NIGHT STAND (LP) Count Basie and Tony Bennett (Alligro); 2 LOUIS ARMSTRONG AND DUKE ELLINGTON (LP) (Alligro); 3 BIRD SYMBOLS (LP) Charlie Parker (Egmont); 4 BEST OF THE MODERN JAZZ QUARTET (LP) (Stateside); 5 RIP BIG AND PANIC (LP) Roland Kirk (Lime-light); 6 HAPPY BIRD (LP) Charlie Parker (Egmont); 7 BIRD IS FREE (LP) Charlie Parker (Egmont); 8 COUNTRY BLUES CLASSICS Vol. 1 (LP) (Blues Classics); 9 COUNTRY BLUES CLASSICS Vol. 2 (LP) (Blues Classics); 10 ESP (LP) Miles Davis (CBS).

LIVERPOOL: Rushworth and Dreaper, Whitechapel; 1 BIRD SYMBOLS (LP) Charlie Parker (Egmont); 2 BIRD IS FREE (LP) Charlie Parker (Egmont); 3 THE OTHER SIDE OF DUDLEY MOORE (LP) (Decca); 4 ESP (LP) Miles Davis (CBS); 5 MILES DAVIS PLAYS FOR LOVERS (LP) (Stateside); 6 BEST OF THE MODERN JAZZ QUARTET (LP) (Stateside); 7 HAPPY BIRD (LP) Charlie Parker (Egmont); 8 ORGAN GRINDER'S SWING (LP) Jimmy Smith (Verve); 9 OH BROTHER (LP) Les McCann (Fontana); 10 SPEAK LOW (LP) Barney Kessel (Vanguard); 11 CLASGOW: C.P. Stanton, 27 Cottongate and 7 and 9 Burgher Street, Parkhead Cross; 1 ORNETTE COLEMAN TRIO AT THE GOLDEN CIRCLE, STOCKHOLM Vol. 1 (LP) (Blue Note); 2 BIRD IS FREE (LP) Charlie Parker (Egmont); 3 ESP (LP) Miles Davis (CBS); 4 ORGAN GRINDER'S SWING (LP) Jimmy Smith (Verve); 5 CRASH (LP) Kenny Burrell and Brother Jack McDuff (Stateside); 6 THE CONCERT McDUFF (LP) Brother Jack McDuff (Stateside); 7 JIMMY McGRUFF AT THE APOLLO (LP) (London); 8 RAMBLIN' BOY (LP) Tom Paxton (Electra); 9 AIN'T THAT NICE (LP) Tom Paxton (Electra); 10 THE EUREKA BRASS BAND (LP) (Melodisc).

SPENCER DAVIS— FAMOUS FIRE EATER

WHICH fire-eater is the pop star? Yes, it's Spencer Davis, the human volcano, pictured during Spence's student days. "It's quite safe," says Spence. "You just fill your mouth with paraffin and set fire to it. I'll come up to the office and give you a demonstration." Please, Spence, stick to Newcastle Brown—it's safer.

Ken Dodd is giving away records by his protegee Gideon as part of his act. Someone nicked Freddie Garrity's car coat out of his white Mercedes.

Dennis Lotis, trying a comeback with the Lennon/McCartney "This Boy", says: "Can't remember when I was last in the charts." Who will be the next group to cancel their single?

Bo Diddley digs the Byrds. Roger Miller on the Civil Rights Bill: "Shucks, I think they should pay it." We dig the idea of sending tins of beer from Adam, Mike and Tim. David (The Fugitive) Janssen has made an LP on Epic in States.

TRACK on Animals next LP called "The Clap". Bill Wyman's neighbours said on his party night: "Oh, that rock and roll chap is having a bit of a rally tonight."

Does Duane Eddy play amplified long bow? Spencer blew a big end on the M1 and then a tow-chain broke.

Agent Chris Peirs has actually lost a group—Three's A Crowd. Tell him if you see them. Barry Fantoni after Pop Think-In: "Mick Jagger is a nice lad and David Bailey should be proud of him."

Steve Winwood eats bananas for dinner. Ella sang a song for Ted Heath. Paul Gon-salves a knock-out.

Joe Meek kicked an organ and broke his toe. Pete Murray bitten by a racoon when the Action started to play on ITV's Action.

EPY looks good as a director. After Paris trip Moody Ray Thomas hooked on snails. Pitney-Barry tour looks like a winner. Chappell's Phil Chilton offers Records They Should Have Made: "If I Had A Hammer" by Charlie (the Worker) Drake, "Let's Hang On" by Ian Smith, "Mirror Mirror" by the Pretty Things.



the RAVER

"Pub With No Beer", by Eric Burdon, "Tea For Two", by George Harrison and "Keep On Running" by Richard Kimble. We considered putting a notice in Fleet Street: "Duke Ellington information office upstairs." Now that Duke's here, old folks' homes must be empty!

ARTHUR MULLARD is to comper on "Now!" TV show! Beatles to record next month. Cilla pretty when she blushes.

Crispian actually thanks you for a feature. Liverpool's Cavern still open. Fender says solid guitar sales are booming.

Dave Dee left Shrewsbury at 6.30 am for interview in Town. Tamla-Motown have four in US Top Ten. Only 11 British records in US Top 100—lowest figure for months.

Book titles: 101 Party Cocktails by Bruce Turner, An Appreciation Of Modern Jazz by Hugues Pannassie, A Biography of Bird by Andy Stewart and The Lost Chord by Albert Ayler.



The fire-eater

The Duke at Tanglewood

PLAYING
A DOZEN OF HIS OWN COMPOSITIONS
WITH THE

Boston Pops Orchestra

CONDUCTED BY
Arthur Fiedler

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4 NEW L.P.s



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Duane Eddy Does Bob Dylan
PXL 494 Colpix



STAR MAILBAG

If the stars wrote letters to Mailbag, have you often wondered what they would write about? Wonder no more. This week we threw open a page to them and here are the results

● Here's two digs for once in my life. One at the people who say I'm too serious — when in fact I'm a bit of a nut. And the other one at people who knock P. J. Proby, who is possibly my best friend in London. Whatever they say about P.J. he is going to end up as one of the biggest international stars of all time. — **WAYNE FONTANA**, Rushmore, Manchester.

● Congratulations on last week's Pop Think in with Mick Jagger. His answers were very good (Barry Fantoni says he's going to get Bill Wyman to "fix" him. We thought it was Benny Green who should have issued the writ). There was one answer that affected us, and that was about television-pop shows. We have worked with producer Chris Mercer to create just such a show to re-place the debris. It is called "Now", and we'd like Mick to see it. It's on TWW every Friday night (6.30) and also on Gramplan and Border (He can view it in London). We reckon it should be networked, and so do our viewers if the T.A.M. ratings are anything to go by. It's secret is comedy. Why be so serious about pop (sorry Barry)? — **MICHAEL WALE**, JOE STEEPLES, London W1.

● I think it's time that young people started taking more interest in what is happening to Great Britain. They don't seem to care or realise that in ten years' time they will be running the country — and having to put up with some of the country's difficulties. The older people who are running the country now aren't making much of a job of it but I don't see why the teenagers shouldn't start kicking up a stink. The papers are always filled with stuff about strikes, wars, starving people, and bad conditions, and I wouldn't like to think that in ten years' time it's going to be partly my fault. — **BILLY MICK**, London, W1.



JOHN: fan mail



WAYNE: Proby mate



BILLY: stink



ZOOT: sparkling



GARY: truce

● Sorry, reader D. Sutherland, but you've got hold of the wrong end of the Dylan-self-protest stick. If you'd care to read carefully what I wrote a few weeks ago, you'd see that I slammed the people who claimed that Dylan's lack of success with recent records was because Dylan the ethnic was protesting against Dylan the pop-folk idol. I don't think Dylan is at all worried about being successful. And I don't agree that Paul Simon's brand of folk is "watered-down". Listen to his "He Was My Brother" and you'll see what I mean! — **BRUCE WOODLEY**, Seekers, Melbourne, Australia.

● I'd just like to take a dig at the people who assume that pop singers are under-worked and overpaid! Since our disc hit the Top Ten we actually had one week with only twelve hours' sleep. But at least we enjoy our work. Please don't send us any more mirrors! We're sick of the sight of ourselves. — **SAMUEL "PINKY" KEMP**, Pinkerton's Colours, Rugby, Warwickshire.

● What a splendid Blind Date by Zoot Money. Packed with bright, intelligent, witty, and sparkling comment. Reading it, I flashed from one emotion to another — happy one moment, sad the next, angry one moment, and thirsty the next. It was certainly the best article I have read in the Melody Maker. Intelligent ar-

icles like that are enough to renew my faith in the world of music. Keep it up MM! — **ZOOT MONEY**, London W1.

● When the Barron Knights first hit the chart with their first record nearly two years ago, we sent them a telegram saying, "Glad you made it at last, congratulations." When "Michelle" made number one, we received exactly the same telegram message from them. It's nice to know that people remember. — **THE OVERLANDERS**, W1.

● We want to be sexy! We didn't like the "clean living" image which we had through "Good News Week". We get a terrific reaction from ballroom audiences if we rave about the stage. Since we've changed our line up they're only three of the five "Good News Week" boys with us — and we are going to try and sell the sex image a little bit more because whatever people say, we think it basically comes down to that. — **HEDGEHOPPERS ANONYMOUS**, Manchester.

● I came to England two weeks ago without knowing what the scene was. For instance in the States every city has at least five or six radio stations and at some places I have to do at least fifteen radio interviews. I did a couple of BBC shows, and an interview with Radio London over

here — I thought that was because nobody wanted to know about me. When I arrived in Manchester for Scene At 6.30 I assumed I would be interviewed by at least six radio stations, because of Manchester's population. When I was told that the BBC covered all of Britain and all you had to do was one interview for the whole country I was delighted! — **EDDY ARNOLD**, Mayfair Hotel, London.

● Why do I get fan mail from bass guitarists and not girls! To all the bass guitarists who've asked me to go round and show them how to play the bass solo on "My Generation" I'd like to say — I'm not coming. Anyway, it's easy when you know how. — **JOHN ENTWISTLE**, Ready, Steady, Go! Wembley.

● The Walker Brothers have great voices and make good records. But our high opinion of them has been brought down. It happened when we were asked to leave a communal dressing room, while Scott Walker combed his hair. After tours with many big American stars, both here and in America, we always found them good guys. So this was a bring down. — **RICK ROTHWELL**, ERIC STEWART, BOB LANG, of THE MINDBENDERS, Manchester.

● Mick Jagger called our record, "When My Shrimptboat Comes Home", recently. It's

really ridiculous, but I don't mind. We should be past all this, it's just not worthwhile. You hear everybody knocking each other, it's getting out of hand. Remember when when everybody was trying to find out who wore wigs? It's so uncool. Let's sign a truce. — **GARY LEEDS**, London W1.

● I'd like to say thanks to all you people in Britain that made my visit such a gas. It was really a ball and I wished it could have lasted longer. Special thanks to everyone who bought "Uptight". It's fantastic to have a record in your chart for the first time. They've got me working hard in America now, but I hope to make it back to England very soon. Have a swinging time for me until I come back. — **STEVIE WONDER**, Detroit, Michigan.

● Why do people still think the whole scene is still geared to groups? Promoters take advantage of the fact they can get a local group for £10 instead of paying more and providing their audience with a better class of entertainment. True they keep more groups in employment, but they have killed the business by pushing trash. We will always need groups, but I don't think they will survive unless they have individuality and something more to offer fans beside an overall sound. — **CRISPIN ST. PETERS**, London SW3.



ROGER: what's wrong with Jimmy?

WHY won't Ready, Steady, Go! put on Jimmy James and the Vagabonds! It is ridiculous that any Joe Bloggs from America should get on the programme with no difficulty, simply because he's an "in-crowd" singer. Why not the Vagabonds?

They are one of the biggest grooves in clubs and theatres, and have an electric act which is very popular with all the mods. RSG! is supposed to cater for the mod type, so surely the Vagabonds should be given some RSG! exposure. — **ROGER DALTREY**, London, NW1.

WHY NO RSG FOR JIMMY?

Thanks Fortunes, you did a great job for us



We'd like to take this opportunity of thanking the Fortunes for the wonderful ground work they did for us while on tour over here, a few weeks ago. Everywhere we've been during the past week people have come up to us and said: "The Fortunes told us you were coming over and how absolutely great you are." Thanks a lot. Tell the Overlanders, if our version of "Michelle" gets to number one in the U.S. we'll write a song for them. If you can't beat 'em, join 'em. — **DAVID AND JONATHAN**, Park Sheraton Hotel, New York, America.

Alan Haven on LOWREY A GREAT COMBINATION!

No. 1 Jazz organist for the 4th year



The dynamic playing of Alan Haven has now earned him a quartet of annual successes in Melody Maker Polls. Voted top Jazz Organist in 1963, 1964, 1965 and now again in 1966. It's a tribute to his superb Lowrey, too! Alan Haven plays a Heritage de luxe coupled with a Leslie 145 Tone Cabinet. Time you thought about a Lowrey! Lowrey Organs are distributed in Great Britain by C.M.I. — Selmer Limited, 114 Charing Cross Road, London, W.C.2. Write for more information and the name of your nearest dealer.

who

THURSDAY

THE GENE PITNEY-LEN BARRY tour plays the Chester ABC (6.15 and 8.30 pm).
The **Who** visit the Club A Go-Go Newcastle.
Duke Ellington and his orchestra play Liverpool University (6.30 and 9.0 pm).

FRIDAY

GENE PITNEY-LEN BARRY tour plays the Bolton Odeon (6.15 and 8.30 pm).
Duke Ellington and his orchestra, at the Leeds Odeon (6.30 and 8.30 pm).
At the Hildway Jazz Club, Belsize Park, London, **Danny Mess**, **Ian Hamer**, **Bill Le Sage**, **Spike Heatly**, and **Tony Carr**.
The **Action** have it up at the Portsmouth Birdcage Club.
Red Allen, and the **Alex Welsh Band** open their British tour at the Osterley Jazz Club.

New singles in your shops include: **Hollies** "I Can't Let Go", the **Honeycombs** "Who Is Sylvia", **Wilson Pickett's** "43-3780", and **Elvis Presley's** "Blue River".
The **British-American Folk Package** plays the Colston Hall, Bristol.
The line-up for tonight's **Ready, Steady, Go!** includes **Tom Jones** and the **Squires**, **Yardbirds**, **Hollies**, **Boz**, and **Adam**, **Mike** and **Tim** (ITV 8.7 pm).

SATURDAY

GENE PITNEY-LEN BARRY tour plays the Cheltenham Odeon.
The **Sandy Brown Band** plays the Six Bells, at Chelsea.
Unit Four + 2 at Durham University.
The **Birds** play Salisbury City Hall.
Duke Ellington and his orchestra, and **Ella Fitzgerald** play the Manchester Free Trade Hall (6.15 and 8.45 pm).
Bruce Turner at the Manchester Sports Guild.

when

A **Jazz Tete A Tete** at Bristol University with the **Johnny Scott Quintet**, **Dick Morrissey Quartet**, and the **Lennie Felix Trio**.
The **Thank Your Lucky Stars** line up is **Billy Fury**, **Animals**, **Lulu**, **Peter** and **Gordon**, **Jim Dale**, **Kaye Sisters**, **Mike Felix**, and the **Mark Four** (ABCTV—5.15 pm).

Dusty Springfield is the guest of **Peter Cook** and **Dudley Moore**, on **Not Only But Also** (BBC2 9.35 pm).
Humphrey Lyttelton and the **Gordon Robinson Septet**, at the Club 42, Manchester.
Manfred Mann, **Eva Bartok**, **Mike Douglas** and **Emily Yancy**, on **Juke Box Jury's** panel tonight (BBC2V 5.50 pm).

SUNDAY

GENE PITNEY-LEN BARRY play the Manchester Palace (5.45 and 8.0 pm).
The **Walker Brothers**, and **Spencer Davis Group**, and **Crispian St. Peters**, on the bill at the Liverpool Empire.
Duke Ellington and **Ella Fitzgerald**, at the Hammersmith Odeon, London (6.0 and 8.30 pm).
The **Anglo-American Folk Package** at the Guildhall, Portsmouth.
Ready, Steady, Radio cast for tonight—**Kaye Sisters**, **Unit Four + 2**, **Adrienne Posta**, the **Silkies**, the **Vipps**, the **Poets** and **Neil Landon** (Radio Luxembourg 9.45 pm).

MONDAY

RAG Ball '66 at Manchester University with the **Animals**, **Moody Blues**, **Graham Bond Organisation**, **St. Louis Union**, **Silkies**, and **Measles**, among others (8.0-2 am).

TUESDAY

The great **Artwoods** return to the 100 Club tonight.
A 45-minute programme on **Shirley Bassey**, tonight (BBC2).
The **New Orleans All Stars** at the Colston Hall, Bristol.

WEDNESDAY

GENE PITNEY-LEN BARRY tour, at the Odeon, Glasgow, **Dickie Wells** and the **Alex Welsh Band** are featured in **Jazz 625**, tonight (BBC2).
The **Hollies** and **Animals**, with a profile on **Eric Burdon**, on **Whole Scene Going** (BBC2V 8.30 pm).

where

Albert Hall one of few Dylan dates settled

THE full itinerary for Bob Dylan's May tour of Britain is still being worked out by London agent-impresario Tito Burns.

Although Tito is not yet releasing dates, the MM understands that Dylan will give a concert at London's Royal Albert Hall on May 26 and will be in Liverpool on May 14.

From New York, Ren Grevatt reports that the Dylan marriage is finally official. Reports confirm the MM story of two months ago that Dylan was married on November 22. His bride is named as Sara Shirley Lownds, from Upper New York State, and she is described as "having long hair and Indian features".

Jimmy James' tours

JIMMY JAMES and the **Vagabonds** have signed for trips to Australia and Iceland. They go to Iceland on March 27 for four days at the University Theatre, Reckjavik.

Their 16-day tour of Australia will open in Melbourne on July 2. The group guests in ITV's **Action** (March 7), **TWW's Now!** (9) and **Saturday Club** (12).

Union for Germany

THE **St Louis Union**, winners of last year's **Melody Maker National Beat Contest**, fly to Germany for four days on April 2 and then go on to Holland for four days.

If current negotiations are completed, they will then go to Scandinavia.

One-nighters for the Union include **Manchester dates** at the **Students' Union Rag Ball** (21), **Allen Hall**, **Fallowfield** (22), **Oasis** (25) and the **Twisted Wheel** (27).

Other dates are: **Ashton-under-Lyne** (17), **Leeds** (18), **Halifax** (19), **Leigh** (20), **Stafford** (24) and **Chippendale** (26).



RED: rehearsals

ALLEN HERE

A **Henry Red Allen** was due to arrive in Britain yesterday (Wednesday) and begin rehearsals with the **Alex Welsh** band the same day. His tour of this country begins tomorrow (Friday) at **Osterley Jazz Club**.

After **Osterley**, the **Allen-Welsh** tour moves on to **Birmingham** (19), **Bexley** (21), **Stafford** (22) and **Southampton** (23). On **Sunday** (20), **Red** and the band record for **BBC2's Jazz 625**. On **Thursday** (24), **Allen** plays his only date, at **London's National Film Theatre**, with **Bruce Turner's Jump Band**.

Martha and the Vandellas to tour

MARTHA and the Vandellas head a new invasion of American stars set by promoter **Mervyn Conn** during a trip to New York this week.

The Tamla stars will tour Britain from March 30 for 17 days and will be followed by **Timi Yuro** who will do a fortnight's cabaret work.

Also set are **Sugar Pie Desanto** for 17 days in May; the **Dixie Cups**, who will probably arrive around April 22; **Esther Phillips** for a month, starting in May; and the **Kingston Trio** for concerts and TV, also in May.

For **London's Annie's Room** he has signed **Chris Connor** (March 14), **Dick Gregory** (April 25) and **Carmen McRae** (May 4).

Yardbirds' dates

THE **Yardbirds** have most of their dates lined up to promote their new single "Shapes Of Things", which is released next Friday (February 25).

The group appear on **Rediffusion's Ready, Steady, Go!**



STEEL QUIT!

JOHN STEEL, drummer with the **Animals**, is going to leave the group—despite previous denials. He announced on Tuesday that he was going to quit the group in one month's time, because he gets so little time to be with his wife and family.

No replacement has yet been fixed, and in fact the **Animals** are so booked

up, **John** may not be able to leave until April 4. The group play the **Paris Olympia** in March, and are then booked solid until their visit to **Beirut** on March 27. **Animals** publicist **Ann Ivel** told the MM on Tuesday: "It is unlikely that the group will be able to find and rehearse a replacement for **John** before the **Paris** trip."

KONITZ OPENS AT RONNIE'S

US altman **Lee Konitz** only just arrived in time for his opening date on Monday at **London's Ronnie Scott Club**. And no one at **Scott's** knew where he was or when he would arrive.

"He hasn't turned up and we haven't heard a word," **Pete King** told the MM on Monday. "He finished in **Barcelona** about a week ago and that's the last I know."

Singer Blossom Dearie also began her month's season at the clubs on Monday. When she closes, on March 14, her place will be taken by **Ernestine Anderson**. And **tenor star Sonny Rollins** begins a month's engagement on the same date.

Future plans include a strong possibility of either **Ornette Coleman** or **drummer Elvin Jones** following **Rollins** into **Ronnie's**. "We're talking with both men at the moment," says **King**.

'LISTEN PEOPLE' - MARCH 11

HERMAN'S Hermits next British release will be "Listen People", out on March 11, which sold 500,000 copies in a week in America.

Herman and the **Hermits** tour Britain with the **Mindbenders**, **Pinkerton's Assorted Colours** and **David and Jonathan** in April.

Dates set include **ABC Dover** (April 7), **ABC Plymouth** (9), **ABC Exeter** (10), **ABC Gloucester** (11), **ABC Lincoln** (14), **ABC Hull** (15), **Globe Stockton** (16), **City Hall, Newcastle** (17), **ABC Carlisle** (18), and **Odeon, Glasgow** (19).

Herman appears on **ITV's Thank Your Lucky Stars** (March 12) and the **Morecambe and Wise Show** (19).

JAMES BROWN ALTERATION

US R and B star **James Brown's** only London concert date will now take place on March 12 at the **Granada Walthamstow** and not the **Finsbury Park Astoria** as originally suggested.

Brown arrives on March 9 and rehearses and appears in his own **Ready Steady Go!** programme on March 10 and 11. On March 13, he does his only other concert date in Britain—at the **Clive Hall, Newcastle**.

The following day he flies off to appear in **Paris**.

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Poles back

ZBIGNIEW Namyslowski's Polish Modern Jazz Quartet kick off their new British tour at the **Rose Jazz Club, YMCA Hall, Cambridge**, on March 3.

The following day they have an afternoon session at **Ealing Technical College** followed by an evening date at **Osterley Jazz Club**.

Other dates include **Newcastle** (5), **Sheffield** (7), **Nottingham** (8), **Blackpool** (9), **Durham** (10), **Leeds** (11), **Manchester** (12), **Rochester** (13), **Chelsea** (16), **London's Regent Street Polytechnic** (17), **Brighton** (18) and **Blackheath** (20).

Who switch record labels

THE **Who** have left the **Brunswick** label, on which their three hit records, "I Can't Explain", "Anyways, Anyhow, Anywhere", and "My Generation", were issued.

It was announced this week by their co-manager **Kit Lambert** that the **Who** have not renewed their contract with **Shel Talmy**. **Talmy** is one of the heads of **Planet Records**, and the **Who's** record producer.

The **Who** have now signed for independent production with the **Reaction** label, one of the **Polydor** labels in England. The group's records will be released on **Reaction** in England; **Polydor** in Europe; and the **Atlantic** label in the States.

The group's new single, a **Pete Townshend** composition, titled "Substitute", will be released on the **Reaction** label, on March 4.

BILLY FOR STATES

BILLY FURY's manager, **Larry Parnes**, was in New York this week setting up TV and radio dates for **Billy** in April.

Billy and **Crispian St. Peters** head a package show at the **Coventry Theatre** on March 13 and this may be extended into a ten- or 12-day tour.

During the summer, **Billy** is to play ten Sunday concerts at **Great Yarmouth Aquarium** with **Crispian St. Peters** again on the bill, which will also include the **Silkies**, **Marionettes** and **Puppets**.

RUFUS BACK IN JUNE

RUFUS THOMAS returns to Britain for a new tour for promoter **Roy Tempest** this summer. He arrives on June 10 and will do TV, ballroom and club dates until June 26.



TOM: new single

Jones in London

JET SET commuter Tom Jones returned to London on Sunday week for recording sessions, via Australia and New York. He goes back to New York next Monday to tape the Sammy Davis TV show.

Originally Tom was to stay in America between TV dates, but a mix-up in Australia, where he was touring with Herman, resulted in his group returning direct to London.

As a result of the recording session, Tom's next single, "Stop Breaking My Heart" is being rush-released and will be in the shops tomorrow (Friday).

Kapp Records is also rushing an album "Music From The Score Of Promise Her Anything", and obtained the right to include the Tom Jones soundtrack version.

States for Action

THE Action are to fly to America for a six-day visit to New York from April 3. During the visit they will guest on the Hullabaloo and Red Skelton TV shows and negotiations are under way for a possible Ed Sullivan Show spot.

Their single, "I'll Keep Holding On", will be released in the States on April 4, but before that, on February 25, their first disc, "Land Of A Thousand Dances", will be issued there.

Seamen award

DRUMMER Phil Seamen will be presented with his Melody Maker Readers' Jazz Poll award by the Marquis of Bath during Peter Burman's Jazz Tete A Tete at Bristol University on Saturday (19).

Phil will be appearing with the Dick Morrissey Quartet who share the bill with the Johnny Scott Quintet and Lennie Felix Trio.

ELLINGTON STAYS ON FOR COVENTRY

DUKE ELLINGTON and his band, who were due to end their 1966 visit on Sunday with concerts at London's Hammersmith Odeon, will stay over on Monday (21) in order to perform at Coventry Cathedral for ABC television.

The programme, which will be similar to those performed at Grace Cathedral, San Francisco, last year and at New York's Fifth Avenue Presbyterian Church on Boxing Day, is built around Ellington's new work, "In The Beginning God".

"This piece is based on the first four words in the Bible, 'In the beginning God'. This will be the first thing we play, using the orchestra and a choir," Ellington told the MM this week.

"Everything else that happens will follow 'In The Beginning'. That we know, but the rest of the programme is not yet set. In San Francisco and New York we did something special, and no doubt we will do something special here.

"I've been invited to do this programme in many churches

Programme for ABC screening



CILLA: Ed Sullivan show



PAUL: Composition not used

and I'm always honoured of course. When the chance came to play at Coventry I was delighted. No, I've not seen the cathedral yet."

At presstime, no transmission date had been set. But ABC expect to screen the programme on a Sunday in their religious slot.

Tonight (Thursday), the Ellington band plays at Liverpool University. Tomorrow, the band and Ella Fitzgerald share the bill at Leeds Odeon, and the final Ella-Duke con-

cert takes place at Manchester's Free Trade Hall (19) and the Hammersmith Odeon (20).

Manfred delay

MANFRED MANN'S next single will not be the Paul Jones composition, called "Needs", originally scheduled for release on March 4.

Their recording manager John Burgess decided the song was "not strong enough"

over the weekend, but a new song will be sought for release on the original date.

Manfred's last single, "If You Gotta Go, Go Now", six months ago, got to number two in the Pop 50.

Two EPs will be released in April, one featuring Paul called "Machines", including the title track, a Mort Schulman composition, and an instrumental EP.

This will include Manfred's arrangement of the Who's "My Generation", "Still I'm Sad", by Mike Hugg, and "I Got

You Babe", and "Satisfaction", arranged by Jack Bruce. Manfred appears on BBC TV's Juke Box Jury panel on Saturday.

New Applejack

AFTER auditioning more than 100 singers, the Applejacks have chosen George E. Washington as the replacement for Al Jackson.

Nineteen-year-old George, who has had four singles released under his own name, will be known as John Washington with the Applejacks.

He will be featured on their next single and will be with them when they record a programme in the BBC Midland series "One Night Stand" on Monday (21).

Cilla Statesbound

CILLA BLACK may return to the States next month to star on two top TV shows.

These are the Ed Sullivan and Johnny Carson shows, both of which Cilla has guested on before.

So far, no other appearances have been planned to co-incide with the trip, but if the trip comes off Cilla may do some other work — such as cabaret — during her visit.



● SYLVESTER

Ralph Ellis quits SBJ

SWINGING Blue Jeans vocalist and rhythm guitarist Ralph Ellis has left the group after five years for "personal reasons". His replacement is 19-year-old Terry Sylvester, rhythm guitarist and vocalist with Liverpool's Escorts.

Ralph, engaged to a Liverpool girl, has been dissatisfied with the travelling that the group does. His future plans are not known at present.

He left the group, which he joined five years ago in Liverpool, after the SBJ appeared last Wednesday at the Assembly Rooms, Edinburgh.

Terry Sylvester was asked to join the group and starts work with them tonight (Thursday) at Rivington Barn, Horwich, near Bolton.

DONOVAN AND HIS MANAGER DISOWN RELEASE OF HIS NEW SINGLE 'JOSIE'

DONOVAN and his manager, Ashley Kozak, this week made a statement criticising Pye's release of his latest single.

The single, due out tomorrow (Friday), is "Josie" about a year ago.

Donovan and Kozak said they wished to "dissociate themselves from it" and said it was being issued "without our prior knowledge or



Beatles get 'Grammy' nomination

THE Beatles, Herman's Hermits, Petula Clark and Tom Jones were nominated in New York on Monday for "Grammy" awards—the official awards of the National Academy of Recording Arts and Sciences.

The Lennon-McCartney "Yesterday" received nominations in six categories, including Record Of The Year, Album Of The Year, and Song Of The Year.

Petula Clark was nominated for the best female vocalist. Herman's Hermits received nominations for the best new artist of the year and the best vocal group of the year (for "Mrs. Brown, You've Got A Lovely Daughter"). Tom Jones also received a nomination for the best new artist of the year.

American artists nominated included Roger Miller and Herb Alpert and the Tijuana Brass.

THANK YOU!



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Walkers speed up the beat

A NEW Walker Brothers single called "The Sun Ain't Gonna Shine Anymore" will be released on February 25, written by Bob Gaudio of America's Four Seasons, and Bob Crew, Seasons record producer, who wrote pop oldie "Rag Doll".

The song marks the Walker Brothers' first anniversary of their stay in Britain, and marks a departure from slow ballads to a fast beat.

Scott, John and Gary are accompanied by a 32 piece orchestra directed by Ivor Raymonde, featuring two pianos and three acoustic guitars. Production is by Philips' Johnny Franz.

On the B side is "After The Lights Go Out", by John Stewart, partner with Scott Walker in their own independent record enterprise.

The Walkers go to Amsterdam for Dutch TV on February 28 and star for a week's cabaret at La Dolce Vita Club, Newcastle, and Fiesta, Stockton from March 6 to March 12. Scott appears on the panel of BBC TV's Juke Box Jury on February 26.

PROBY TWO

P. J. PROBY will start a tour but no venues or dates are finalised. The tour will last

Proby, whose "You've Got The Pop 50 this week, guests today (Thursday). His new album "On Monday (21) he opens La Dolce Vita, Newcastle. He is at the Locarno, Stevenage. He starts a week at Tito's Club. Proby leaves for America on a six-week tour with Gene

E.M.I. ARTIST OF THE MONTH

Each month E.M.I. highlights an outstanding artist and salutes his achievements. **FRANK IFIELD**, currently with success on the screen as 'agman' and in pantomime at the London Palladium.



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MARTHA AND THE VANDELLAS

My Baby Loves Me

Tamla Motown TMG549

JUNIOR WALKER AND

THE ALL STARS

Cleo's Mood

Tamla Motown TMG550



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WHERE THE ACTION IS...

THE last group to stir up so much reaction in London were the Who. They just couldn't miss. Before their volcanic uprising the scene had been comparatively dead except for Spencer Davis's timely arrival.

Now there is the Action. They are five North Londoners with a cool, clean, harmonic Tamla Motown sound, and they look as though they'll chalk up another triumph from the Marquee Club launching pad.

Their tall bass guitarist, Mick Evans, sums up the feeling of success: "I keep getting silly birds phoning me up all the time—but otherwise all this attention is rather nice. Naturally we like the status it gives us, but I resent people who think that groups are overnight successes. They don't realise most groups have been on the bread-line years before they 'arrive'."

Singer Reggie King, drummer Roger Powell, rhythm guitarist Alan King, and lead guitarist Peter Watson, along with Mick the bass, have certainly arrived. Life is suddenly nothing but interviews, photo sessions and well-paid jobs—but it took the boys two solid years slogging away to get there.

"Sometimes I get embarrassed watching someone like Herbie Goins and the Nightmores. They are proper musicians who we admire musically, and in most cases we'd be supporting them on the bill.

"Suddenly I realised how



ACTION: two hard months in Germany

positions had been reversed and they are our supporting group. It can be a bit embarrassing."

An obviously well rehearsed, polished group, the Action spent six months last year practising daily for five hours. Along with two hard months in Germany, this has prepared them fully for the big time.

"We had six months with almost no work, so we just practised away. I think that, coupled with ambition and not wanting to do a 'grey' nine-to-five day kept us going. Then we did the German stint mainly on the blues kick. When we returned to England we got on to the Tamla Motown kick in a big way.

"We were a united group, rather than five kids just formed, and we chucked in the R&B stuff completely and built up a new repertoire from scratch," said Mick.

"It took us six months to finish a Tamla repertoire in between supporting the Who at the Marquee. They were on the same kick then. After that six months we became a complete group, and from there it was a matter of building ourselves to a successful and commercial unit.

"I don't think the Action will be complete until our repertoire is totally original. I think we have absorbed enough music over the years

to start writing our own Motown numbers, but just now there's too much on our plate. What? Well we are grooming ourselves into a professional unit set for commercial success!

"Tamla is a musical form that takes a long time to learn and understand and until we do fully it would be silly to write diluted rubbish," said Mick.

Already the Action have been accused of being unoriginal and wasting their time reviving Tamla numbers. What does Mick think?

"We have never claimed that our numbers were our own. It's the music we dig and believe in, so we'll go on playing it whatever anybody thinks. We re-arrange all of the numbers, and most of them are twice as long as the originals—so they are not cover versions, but re-arranged 'classics'."

The Action are cool and nicely unaffected by the turmoil going on around them and as Mick shrewdly says, they've had so many "let-downs" in their recording career they won't believe they're on a TV programme until it's over.

"We won't believe we've 'arrived' until we've got a hit record under our belt and the audiences are joining in—and if at first you don't succeed, try, try, again.—N.J.

How long can A Whole Scene

keep on Going?



Photographers surround P. J. Proby on the set of A Whole Scene Going

JIM PROBY—as it's fashionable to call him—stood in one corner of the studios as his own drama laden voice roared at him in a parody in song of the turbulent career.

"What kind of fool am I?" asked the voice from the loudspeakers... "am I the only one that I have been thinking of?" Proby looked amazed, then annoyed, then with a gasped "No, I don't believe it!" his face split into a grin.

The programme being rehearsed was BBC's "A Whole Scene Going", perhaps the only programme on TV today aimed at the teenagers that would dare to send-up a star like Proby.

But "Whole Scene" is gaining a reputation for just that—probing beyond the tinsel surface of pop to expose the often tawdry aspects of the world underneath.

THE FACES IN THE CAMERA



● WENDY VARNALS



● BARRY FANTONI

Fashion

The programme starts with the precept that young people are interested in far more than a pop singer or group miming to its latest studio-produced record and are willing and able to apply an intelligent, non-adulatory eye to their own world of pop music, fashion—in fact, the whole teen scene in general.

Has it succeeded? Has the show fulfilled its original concept of accepting that young people are intelligent and not easily fooled? And most important, will it last?

I went to rehearsals at the BBC TV Centre in London's White City to try to find out.

The strangest thing about a programme dealing so closely with the teenage world and its close association with the entertainment world, is that the department responsible for "Whole Scene" is the Talks and Current Affairs Department.

Producer Liz Cowley, an ex-journalist who used to work on the BBC's Tonight team, is a member of that department. It is primarily a magazine programme and Liz Cowley aims "to broaden out all the time. We are extending the range of the programme all the time."

The magazine approach allows Miss Cowley to vary the content week by week—more pop, less fashion, more discussion one week—and vice versa the next.

Concept

Much of the programme's reputation seems to come from the pop features, although more than half the show is devoted to non-pop subjects. It was the interview on drugs with the Who that first started people talking, and they have followed it up week by week.

The original concept for the programme came from an idea of Gordon Watkins, head of travel and feature programmes, which is part of the current affairs group.

The programme was assigned to Liz Cowley, who acted as the catalyst, applying the idea of pop, fashion, etc., to the programme.

Watkins told me: "We did show.

two pilots for the show, which was originally an idea of mine to get young people and old people discussing various topics in the studio. Liz Cowley took the programme over and came up with the ideas that developed into 'A Whole Scene Going'.

"Frankly, the first pilot was awful, but the second was better."

"I feel that the programme has done just about what it was intended to do, and the success in terms of viewing figures is, if anything, slightly less than we anticipated."

"It hasn't got the viewing audience of 'Top Of The Pops' of course, but it wasn't expected to have."

How long did he think the programme would last? "I'm not prepared to comment on that," he said.

Producer Liz Cowley told me that she had wanted to try probing deeper into pop music on this sort of a programme for some time. "We credit young people with intelligence and we hope this is an intelligent approach to pop music."

"I think we've been proved right. At first, we had stacks of letters saying, 'I could do much better than Barry Fantoni.' Now it's 'When can I be interviewed?'"

"When we first started, I seriously thought of using the MM's Pop Think-in idea. I think it's a very good idea."

"But we've tried to go far beyond just pop and deal with everything to do with young people—including advice on various things like the theatre as a career. The spectrum is wide but I'm hoping to make it much wider as time goes on."

Anchorman on "Whole Scene" is a tall, long-haired soft-spoken pop artist, Barry Fantoni, who confessed to being nervous at doing the

During a break in rehearsals, he told me: "We feel it extremely important to keep bang up to date. The show has to have immediacy, and be able to keep up with all the latest trends in pop, fashion, etc. For instance, if someone said Mary Quant trousers were in, we'd say they weren't—they went out two years ago."

Danger

How did Barry think the show was going after eight weeks? "It's extremely difficult to say. I'm frightened to think too hard about it. The first couple of shows, we made many many mistakes, but I feel more confident now."

"But it's hard to watch your own horse running in the race. I don't really know what's going to happen."

Well, at least one critic thinks the show has descended into a "cosy rut".

I think that danger is there—but the "Scene" team are aware of it and provided they can keep applying a fresh eye to the teenagers' world, which means the inclusion of plenty of guests in that age group into the programme, it needn't lose its appeal.

The BBC team have realised that the fans are hipper than they are. Now they'll have to avoid talking down to them, a danger which seems to be creeping in.

With this in mind, there's no reason why a "Whole Scene" shouldn't keep going for a long time.

Alan Walsh

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A Jazz Tale A Tale at Bristol University with the Johnny Scott Quintet, Dick Morrissey Quartet, and the Lennie Felix Trio.

The Thank Your Lucky Stars line up is Billy Fury, Animals, Lulu, Peter and Gordon, Jim Dale, Kaye Sisters, Mike Felix, and the Mark Four (ABCTV—5.15 pm).

Dusty Springfield is the guest of Peter Cook and Dudley Moore, on Not Only But Also (BBC2 9.35 pm).

Humphrey Lyttelton and the Gordon Robinson Septet, at the Club 43, Manchester.

Manfred Mann, Eva Bartok, Mike Douglas and Emily Yancy, on Juke Box Jury's panel tonight (BBC2V 5.50 pm).

SUNDAY

GENE PITNEY-LEN BARRY play the Manchester Palace (5.45 and 8.0 pm).

The Walker Brothers, and Spencer Davis Group, and Crispian St. Peters, on the bill at the Liverpool Empire. Duke Ellington and Ella, at the Hammersmith Odeon, London (6.0 and 8.30 pm).

The Anglo-American Folk Package at the Guildhall, Portsmouth.

Ready, Steady, Radio cast for tonight—Kaye Sisters, Unit Four + 2, Adrienne Foster, the Silkie, the Vips, the Poets, and Neil Landon (Radio Luxembourg 9.45 pm).

MONDAY

RAG Ball '66 at Manchester University with the Animals, Moody Blues, Graham Bond Organisation, St. Louis Union, Silkie, and Measles, among others (8.0-2 am).

TUESDAY

THE great Artwoods return to the 100 Club tonight. A 45-minute programme on Shirley Bassey, tonight (BBC2).

The New Orleans All Stars at the Colston Hall, Bristol.

WEDNESDAY

GENE PITNEY-LEN BARRY tour at the Odeon, Glasgow. Dickie Wells and the Alex Welsh Band are featured in Jazz 625, tonight (BBC2).

The Mellies and Animals, with a profile on Eric Burdon, on Whole Scene Going (BBC2V 6.20 pm).

where

GREAT MM-RADIO LONDON CONTEST

Win Dave Clark's drums

DAVE CLARK, star leader of the famous Dave Clark Five, is offering all amateur and semi-pro drummers in Britain a chance at the fame and fortune he's notched up for himself in the international pop world.

HOW? By offering his famous drumkit as first prize in this great MM/Radio London million-pound drum competition.

ARE YOU a drummer? Then you can enter—and perhaps put yourself on the road to fame (and fortune) behind Dave's own kit. Or perhaps you know a drummer who deserves to win the kit. Then you can enter for him.

WHAT YOU have to do: write in no more than 25 words, a station announce-

ment for Radio London. For example: "Big L centre of your dial, top of your hit parade". Or "Wonderful Radio London, where the pop sparks fly high".

FILL IN the entry form—obtainable only in the MM—and send it to Million Pound Drum Competition, 17 Curzon Street, London, W.1. Closing date is Monday, February 21, 1966. The judges' decision on all entries is final.

YOU CAN enter as many times as you like, but each entry must be accompanied by an entry form from a current edition of the Melody Maker.

CONSOLATION prizes of six Philips radios will also be awarded and will be presented by Dave Clark himself. So don't delay, enter today.

ENTRY FORM; MILLION POUND DRUM COMPETITION

Name

Address

I nominate as winner of the drum competition

Address (if different from above)

Signed

(I agree to abide by the rules of the contest)

GREAT MM-RADIO LONDON CONTEST

pop think in

STOCKING-TOPS

Oh, I hate to show mine. They're not showing now are they? With these short skirts they are a problem. Tights are very expensive to wear all the time, although I always have a few pairs.

RED HAIR

When it's natural, it's very beautiful. But I don't like red hair that doesn't look natural, even though it may be. Mine is tinted and I am glad to admit it. But people say it looks so real, so I don't mind admitting it's dyed. I like red-heads, but I feel sorry for them. They go all pink in the sun while I just go nice and brown.

SINGING

I immediately think of a bath, sitting in the bath, scrubbing my back and singing. I suppose I should be technical and think of Maria Callas and all that jazz. But I just think of having a bath.

MONEY

Lovely. But I don't want to bore you with my problems. Money is gorgeous. It's good to have and if people were honest they'd all admit they liked having money. I don't believe in all that giving to the poor stuff. I'm not like that. So why should I pretend I am?

MARRIAGE

I think it's a lovely and normal thing. Every girl should marry, though I don't think necessarily every man should. It's more necessary for a girl.

BRIAN EPSTEIN

I rather fancied him when the Beatles first introduced me to him. He dresses marvelously. He has a very good air about him. He's deceptive. People think he's stand-offish. But he's not—he's very shy. You only learn this by being very patient with him.

SHOW BUSINESS

Tinsel, glitter—that's all I think about it. What is show business, after all?

TYPING

I was a very good typist.

CILLA BLACK
'Parents—people should listen to their parents and appreciate them while they are here'

I could do 60 words a minute without a mistake—or 80 with mistakes. And that's very good. But it was difficult to keep long nails. I was the only girl who could type on the sides of her fingers.

THE CAVERN

A smell of soup laced with disinfectant. That was the smell that greeted me when I first went there. They served soup and cleaned the place with disinfectant and the odours got mixed.

FAILURE

I think of "I've Been Wrong Before" which wasn't a hit. I love the song and still do it in my act, but other people say it was a failure and subconsciously now I think of it as a failure.

LIVERPOOL

Home. Mum and Dad. Our Lassie's just had pups.

CLOTHES

Barbara and Ann. My friends and my dressmakers.

VIETNAM

I only think of the way people pronounce it differently in London and Liverpool. I don't know enough about it to talk about politics. But it's been going on too long.

BIRTH CONTROL

It was mentioned in a re-

cord recently. It's good for over-populated countries. I can feel myself blushing—I don't know why. I never talk to men about that sort of thing.

RHODESIA

I believe that Mr. Smith's a swinging character.

ROMAN CATHOLICS

Very affectionate people.

SESSION MUSICIANS

The best England ever had. America's session men are lousy. Our men should be treated with more respect, but they make a bomb. I wouldn't dream of doing a session without Kenny Clare on drums.

PUBLICITY

Tony Barrow. I can't stand having my picture taken now. I hate posing. It was all right at first, but I've got too used to it now.

BABIES

Lovely and cuddly. They grow up to be such nice things. A miracle, that's all.

RINGO STARR

A person I used to know very well.

PARENTS

When you grow to a certain age and parents still advise you, you should accept what they say even if you know in your heart they are wrong.

It's very heartbreaking to tell them—it might disillusion them. People should listen to their parents and appreciate them while they are here.

TOMMY QUICKLY

Should have made it by now.

TELEVISION

I love TV. I don't look on it as work—it's so easy. I never think that there are millions of people watching on the other side of the camera. I'm never camera shy.

DEATH

No.

EAMONN ANDREWS

One of the nicest Irish people I've met.

THE FUTURE

I hope I'm around to go to the moon for a holiday.

LAUGHTER

Very infectious and good for your face.

DIONNE WARWICK

Burt Bacharach.

POP NEWSPAPERS

Not to be taken seriously.

CARS

I'm buying a Mini - Rolls. I'll be a miniature James Bond.

AMERICA

I hope to go back there again very soon.

ACCENTS

Everyone should have an accent. I believe everyone does. The only person who speaks the Queen's English is the present Queen.

PANTOMIME

Ringo and John would love doing pantomime. It's very relaxing. If you are going to make a mistake in panto, make a big one and get a laugh out of it.

IN-CLUBS

It's in to be out at the moment—so I must be in. I had my club days back in the time of the Cavern.

JUKE BOX JURY

I never want to go on it again.

MUSCLE MEN

Horrible. That man who does that wiggly thing to music—you must be joking!

JAZZ

I can't understand most of it. I appreciate it and I wish I could understand it. "It's For You" was the nearest I got to jazz.

LOW NECKLINES

Well, as long as you can't see your own boots when you're wearing a dress it's all right.

DYLAN

Marshall Dillon?

HOTELS

All right outside London because then you're normally on a tour. Very lonely in London.

OLD FILMS

I love them. Jean Harlow and all that bit—great. Superman, Batman, Flash Gordon. The older the better. Very funny.

SNOW

All right on Christmas cards. A drag when you're travelling in it.

SINGING LESSONS

I always wanted to have them—for obvious reasons. I thought they'd be good for me. But not now. I'd sing different and everything. A waste of time now.

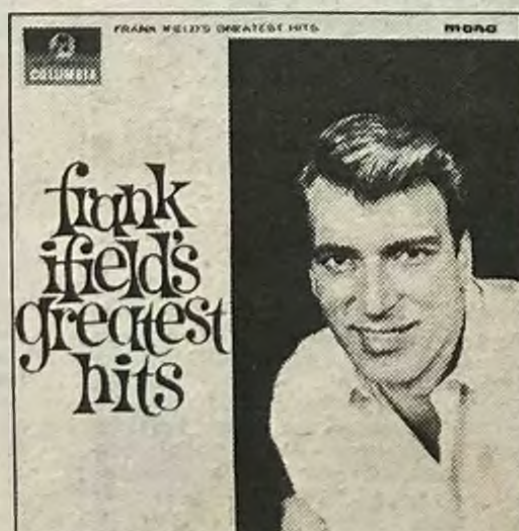
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THE HOLLIES

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WOUT STEENHUIS

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SPENCER: a bigger hit than "Keep On Running"?

EXCLUSIVE

HOW are hit records made? In the Spencer Davis Group they place a lot of reliance on milk—and a great song.

Casually the SDGs went to work in the early hours last Thursday to produce what promises to be an even bigger hit than "Keep On Running".

It's another great Jackie Edwards song called "Somebody Help Me", with lyrics tailor-made for Steve Winwood. It was committed to tape with moderately excited confidence that communicated even to the hardened studio engineer used to dealing with everything from symphony orchestras to jazz trios.

MATE

The group — minus drummer Peter York — met initially for a picture session in Oxford Street in the middle of the rush hour. Then Muff Winwood and Spencer drove to Spence's new home at Potters Bar in the Rolling Stones limousine, currently on loan to the group, while Steve went in search of his mate Pete Townshend of the Who.

At the spacious semi-detached, still in the throes of decoration, Spence's wife Pauline brewed food while Spencer and Muff watched Jimmy Smith on Jazz 625.

But as midnight neared it was time to trek back to town, and during the drive in Spence's Triumph Vitesse, Muff reminisced about the old days in Birmingham.

"Remember when we backed Jimmy Witherspoon? It was about two years ago, and we were getting £40 a night, which was a lot of money. But Jimmy Witherspoon only got about seven quid! He told us he liked the group and was really knocked out. It was

The night Spencer made his next hit

by CHRIS WELCH

a great session and Steve played piano all night.

"I remember when the Moody Blues used to play on the same session as us. Did you know Steve taught Denny Laine how to play harmonica?"

Arriving at Marble Arch, Muff and Spence stocked up with cartons of milk at a nearby cafe, then went into the studio where Steve was already sitting at a grand piano, in a white pullover, playing a slow Shirley Scott blues.

Muff and Spence were about to dump milk and hamburgers all over the grand when there came a faint moan from a technician who stumbled ashore faced towards us, and with a muttered "Please", hastily draped a cover over the top. Steve grinned reprovingly as he played some soulful chords. "This piano costs £2,000—more than an organ. Get me a hamburger, Muff!"

But it was time for work. They had to add the vocal to the backing track already recorded the previous week. Steve produced a tatty piece of paper with the words scribbled in red ink. "I got the pen from a copper," he revealed.

Steve was to take the lead vocal and Muff and Spence were backing, on the chorus. "Hey, I've got two lines," exclaimed Muff pleasantly surprised.

"How on earth can we read this?" demanded Spence, trying to decipher the handwriting. But Steve took charge, explaining the parts and the three were soon singing, unaccompanied, sounding like Potters Bar's answer to the Walker Brothers.

LYRIC

The engineer, an explosive chap, prone to pulling all the plugs out with furious oaths and throwing tape around, indicated through the glass panel that he was ready to run the backing track.

On went the studio red warning light, and the boys gathered round the microphone, leaping energetically up and down to the beat. Jackie's lyrics on scraps of paper were placed impressively on a music stand. "Well, it's got to look good," said Steve.

"Somebody Help Me", has a much lighter, swifter sound than "Running", and the fuzzbox is replaced by vibes played in unison with guitar. Near the coda, bongos are added to Peter York's drumming. The lyric about "A little boy of 17" are designed by Jackie for Steve.

After only a few takes the number was complete and everybody was knocked out. "Whad'ya mean, a number



ARTT: rock and roll

TEENS GO BACK TO THE 'IN' CLUBS...

SINCE the chart busting success of "Tobacco Road", and "Google Eye", the Nashville Teens have been absent from the top end of the Pop 50 and, however hard they've tried subsequent chart success has eluded them.

Now "The Hard Way", has slid into the twenty and it looks as though the Teens are back in business.

One of their singers Artt Sharp—he's the one who pulls funny faces — said: "Now we can go back down the 'in' clubs, and nobody says: 'Who are they?' No, all I want is a big hit, and a country with bags of sunshine."

"We do vintage rock and roll. All this soul music, people say it's big, but if it was, the top ten would be nothing but Georgie Fame an' that. We play rock and roll as it should be."

"Have you heard Eric Burdon's new one — it sounds like the Swinging Blue Jeans in an echo box. I mean, soul didn't ever sell. Once you get up to Scunthorpe and Upper Wapping they all shout, 'Elvis', and 'We want the King', even if we're doing something like 'Bomm, Boom', which is just contemporary rock and roll—they want more down-to-earth stuff. Music that hits 'em where it hurts."

Artt burst onwards: "I'd like to hear Tom Jones doing a rock and roll LP. He's got a guv'nor rock and roll voice. He could do an LP of Little Richard numbers—he's very, very, good, too much."

THE HOWARD METHOD FOR BAND SUCCESS

HEAVY bookings, queuing fans, and a £1,000 a week turnover would be a nice success story for any beat group. But it is happening right now to a more unlikely combination—a big band.

Johnny Howard's compact 10-piece, although more a big sound than a big band proper, is still an organisation featuring brass and reeds, in an age when King Guitar is supposed to rule the bandstands of Britain.

In a recent feature suggesting big bands would be helped back to prominence by the activities of groups like the Animals, Spencer Davis and Georgie Fame, I also knocked old-style palatial bands.

However bandleader Johnny reminds me that "there is a lot more to be said," and suggests the public are unaware of the growing popularity of bands like his own, resident at Mecca's Royal Ballroom, Tottenham, and on BBC Light's Easy Beat.

Says Johnny: "The public are unaware of the economics of today's big bands, and don't realise the amount of work they are doing, and number of people played to. They think beat groups are getting the lion's share all the time—and this is not quite true."

"A well-known beat group, who have been recently in the chart, get £75 a night," revealed Howard. "But we're going out for £200 on a one-nighter, and we do four nights a week for Mecca."

"We're not an old-style dance band but we have three trumpets, two multi-saxists,

'The point is to enjoy pop and show the crowd'

one trombone and a rhythm section of bass guitar, guitar, organ and drums—a beat group in itself."

Singers with the band are Danny Street, Laura Lee, and Tony Steven, who capably tackle current pop hits and have built up quite a fan following of their own, and have a fan club formed by girls who go to the Royal.

"Most records today have a heavy brass backing, so I feel more than ever that bands are coming back," said Johnny enthusiastically.

Does Johnny agree young fans have been prejudiced against bands? "Young people

now don't have that prejudice, and reaction is much better. Once youngsters were prejudiced against anyone unless he was under 21. Now they are only concerned with how good the show is and hearing a good modern sound."

"Remember, most groups can only do their set piece, and they are musically restricted, apart from the Pop 50. Even at a private dance, they couldn't play 'Knees Up Mother Brown'."

"But the biggest point of all is to enjoy pop and show it to the crowd. It's no good carrying on like the old Archer Street brigade, left-overs from

the 1950s living in the past. Kids spot that a mile off."

Johnny pays warm tribute to the BBC for their help in keeping interest in bands alive.

"This is our third year on Easy Beat, and without any doubt it has been a fantastic boost to the band. Here is a case where by supporting bands, they have come through a lean period, like Bob Miller and myself. Now we are coming into a far healthier scene and the BBC have been instrumental in maintaining a big band image."

"People think the entertainment business is solely hinged on beat groups. The weekly turnover of my band can be £1,000 a week, a lot more than many groups, outside the Stones and Beatles, of course. And we've had to work hard to achieve that." — CHRIS WELCH.

THE BOY DYLAN
A fascinating account
of Dylan before fame
PAGE 17

sincere thanks

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BLIND DATE

PAUL MCCARTNEY

HOLLIES: "I Can't Let Go" (Parlophone).

It's the Hollies. (During long falsetto note) that's great. It's a very commercial record. I love the high trumpet note, if it was a trumpet, especially. Very well arranged.

GENE PITNEY: "Backstage" (Stateside).

Gene Pitney! Again, it's commercial. But I don't like it particularly. I like to hear him sing a different type of song—this is his single type.

NEW FACES: "Like A Man" (Pye).

It's a girl—she's white, British, 5 feet 5 inches tall and has blonde hair. But I don't know what her name is. I can't tell with this one and, personally, I don't really like it.

ADAM FAITH: "To Make A Big Man Cry" (Parlophone).

(During intro) British! It's Adam Faith. It may be one of those records that grows on you after a bit, but it doesn't seem very distinguished at the moment.

PADDY, KLAUS & GIBSON: "No Good With-

● Is it Martha? I don't think it's as good as the rest of her records. The backing is so ordinary ●

out You, Baby" (Pye).

It's great—bound to be a hit. I've got my publicity man leaning over my shoulder and he's their publicity man, too! But it is a great song and I think they have done it well. Hit!

ACTION: "I'll Keep Holding On" (Parlophone).

The Action: I like this record but I think I like the original version a bit better. I saw the Action rehearsing at the Marquee and they are a good group. This is a medium hit.

FOUR PENNIES: "Trouble Is My Middle Name" (Phillips).

British: Is it Pinkerton's Various Bassett's Assortment? The tune sounds so, like "Mirror, Mirror On The Wall". Wait a minute, it's the Four Pennies. Again, I can't really tell about this one. It may be a hit, but it doesn't sound like it on first hearing. However, I hope it is, lads!

BILLY J. KRAMER: "We're Doing Fine" (Parlophone).

It's Billy J's new one, I heard it last night. It's all down to whoever has got the following — Dee Dee Warwick or Billy J. I think Dee Dee's is a bit better,

but Billy's male and will have the birds on his side.

MARTHA & THE VANDELLAS: "My Baby Loves Me" (Tamla Motown).

Who is this? Is it Martha? I don't think it's as good as the rest of her records. The backing is so ordinary. Still, it's better than a lot of the records out at the moment.

KIKI DEE: "Why Don't I Run Away From You?" (Fontana).

British! To the core! She sounds as though she has a great voice but the song isn't good enough to make

a big impression: Chartwise, flipside, dig daddy! That is one of the records that Martha's is better than.

GRAHAM BOND ORGANISATION: "St. James Infirmary" (Columbia).

Normally Graham Bond sounds American, but the speed of this makes him sound a lot more English. The trouble is I have never liked the song anyway. I like his moustache.

STATLER BROTHERS: "Flowers On The Wall" (CBS).

I don't like it at all, but I think a few people probably will. It sounds a bit like "All My Loving On The Wall", which sounds like a million others. The only good thing is it's different. But so is Eamonn Andrews.

JUNIOR WALKER ALL STARS: "Cleo's Mood" (Tamla Motown).

It's Junior Walker. The best thing about them is Junior Walker's voice and there is no singing on this. He has had a great thing on his last couple of records but this sounds like somebody trying to cash in on them. It's just about the most stupid way of cashing in because it's got nothing that the other records have. Down with cashing-in, I say!



BLIND DATE REVISITED



WINWOOD: Nancy

LEEDS: Len

DAVIS: Pinkerton's

BURDON: Herman

Blind Date is one of the most popular regular Melody Maker features, giving fans the chance to find out what the stars themselves think of the new singles. But how good are the stars at judging



HARRISON: Roger

MONEY: Petula

DALTRY: Sound

DAVIES: Bob

the hit potential of a record? We leafed back through Blind Dates to see what they had to say about discs currently in the chart . . .

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NANCY SINATRA: "These Boots Are Made For Walkin'" (Reprise). This has got to be a hit. Oh dear, it's terrible, it's bad. I'm sure they are all trying their best to make it bad. (STEVIE WINWOOD).

CILLA BLACK: "Love's Just A Broken Heart" (Parlophone). I'm not overimpressed by this although it will probably appeal to the mums and dads as she's made it as an entertainer, but that backing has nothing out of the ordinary. (STEVIE WINWOOD).

LEN BARRY: "Like A Baby" (Brunswick). It's a Tamla Motown sort of thing and it won't be as big as the other one he had. Will his follow-up be "4-5-6"? (GARY LEEDS).

PINKERTON'S (ASSORTED) COLOURS: "Mirror Mirror" (Decca). It's a great sound, very Fortunes-ish. Quite melodic singing but I don't like the "mirror, mirror on the wall" thing in the background. I don't think it will do anything. (SPENCER DAVIS).

HERMAN'S HERMITS: "A Must To Avoid" (Columbia). That group has improved fantastically, the guitarist in particular. I think Herman knows the difference between good and bad music himself, and he knows what to do to make money. I suppose it'll be a big hit in America. (ERIC BURDON).

ST LOUIS UNION: "Girl" (Decca). I've heard it before and it's good. This is good and I hope it's a hit for them. (STEVIE WINWOOD).

PAUL AND BARRY RYAN: "Have Pity On The Boy" (Decca). It's a bit of a nothing record. Not bad, but there's nothing new. I can't see it being a hit. (STEVIE WINWOOD).

ROGER MILLER: "England Swings" (Phillips). Take it off, it's crap! I don't like it at all. I didn't like "King Of The Road" but at least I could see why it was a hit, but this . . . nothing! Might be good for country-and-western fans, but it's no good for the mass public. (GEORGE HARRISON).

CHRIS FARLOWE: "Think" (Immediate). At last it sounds as though . . . is recording good material. . . I've heard him sing better than this and it doesn't bring out the best in him. I prefer him with a big brassy sound. (STEVIE WINWOOD).

PETULA CLARK: "My Love" (Pye). She makes very dodgy records as far as songs are concerned but I like her singing. No, I don't think that's the one for her. She's a bit shakey and nervous. (ZOOT MONEY).

SWINGING BLUE JEANS: "Don't Make Me Over" (HMV). I think the song is great and that could be a great big hit in the States. Yeah, I really like that. They have that Beatle sound that could be very big in the States. (GARY LEEDS).

SECOND CITY SOUND: "Tchaikovsky One" (Decca). It's absolute crap, whoever it is! (ROGER DALTRY).

NASHVILLE TEENS: "The Hard Way" (Decca). I hope it's a hit because they've got a good American sound. I don't know why they've faded out. Who knows why people have hits? (STEVIE WINWOOD).

ROY ORBISON: "Breakin' Up Is Breakin' My Heart" (London). He always comes up with something good. It's all good, but not particularly my taste. (STEVIE WINWOOD).

BOB DYLAN: "Can You Please Crawl Out Your Window" (CBS). This bloke annoys me—he started out writing great stuff but he still insists on releasing this meaningless material. So much stuff on his albums is good, it's stupid that he should bring out all this weird gear on his singles. No, sorry but he's just disappointing. (DAVE DAVIES).

LEE DORSEY: "Get Out Of My Life, Woman" (Stateside). What a great way they've put this record together. This could be so big. I think this could catch on very big in England. You can just keep listening to it forever—and get hypnotised. (DAVE DAVIES).



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SECOND CITY SOUND

That, quite simply, is what the Second City Sound have done, and their 20-year guitarist Alan Nicklin maintains they have been doing classical numbers for three years.

"We've been using this string sound for five years in fact, but didn't really perfect it and adapt it to classical numbers until three years ago.

"How do we get the string sound? Well, it's done by Ken Freeman, our electronic specialist, on an electronic organ. He has an ordinary keyboard but has built all the amplification gear himself, and it produces electronically an orchestral sound the equivalent of about twelve violins and cellos.

"I think somebody called our music 'pre-Beatle' music. I don't know what that means but in addition to Ken and I, there is Bill Gilbert on bass; Don Corby, drums, and two vocalists. We call ourselves the first mini orchestra — that is, getting a big band sound in group form."

Alan went on: "We play quite a few Ella Fitzgerald

numbers, and also the four in the group sing harmony vocals. Then we like unusual instrumentals — in the 'Tchaikovsky One' vein. The 'Exodus' theme is a particular favourite, with all the backing strings filling it out."

To what sort of audience do the Second City Sound play?

"Well, we work mainly in Birmingham, naturally. We play at a lot of night clubs, but very few ballrooms. I think mainly we're an 'in concert' group.

"Ambition?" said Alan. "Well, to provide complete entertainment to all sorts of people. Something that appeals to everybody — and an entertainment that will last.

"I think as far as we are concerned the success of this record is really a gimmick to us. We've been formed with the present line-up for 16 months and we will go on playing as we are.

"I think, for us, the record will just be a medium to put us into a higher earning bracket. Let's hope so anyway!"



DAVE DEE, DOZY, BEAKY, MICK AND TICH

For men only...

"OUR act is a bit blue—but if you say anything clean and nice the boys in the audience think you are corny." The speaker was Dave Dee, temporarily minus Dozy, Beaky, Mick and Tich.

He warmed to his theme: "We really aim at the boys. We've always worked on the assumption that any reasonably good-looking group can get the attention of the girls. That leaves the rest of the audience either looking for a bird to chat or feeling miserable because they haven't got the guts to get on the floor and dance.

"They stand about looking miserable all night—and if they can't find anything else to do they have a punch-up. So we have to get them interested and this means the act must be a bit blue. Not offensive, of course, because once you start that people go up the wall. But if the gags and sketches are done well it doesn't offend anybody.

"If the fellows think you are a bit dirty-minded they are automatically with you.

"As for the birds screaming—we didn't know what to do when it first happened to us. Now I stand on the stage and say 'For the benefit of the other people in the hall, belt up!' The blokes automatically clap.

"Not that we think the screamers are really a drag. It does show they like us and think we have some sex-appeal. But, on the other hand, they can completely kill an act. So now we just threaten to walk off stage if they don't belt up."

The group incorporates a good deal of comedy in the act, but hasn't tried it on record. Why?

AND IF GIRLS SCREAM, DAVE DEE & CO JUST TELL THEM TO BELT UP

Dave and the group had a lot of success with "You Make It Move" and their new single, "Hold Tight", is out this weekend. How important is a hit disc to them?

"It is important — for the money reason," admits Dave. "No matter how good you are, if you don't have a hit record you can't ask the big money.

"We have been together three years and always had return bookings. But a promoter isn't prepared

to put up the money until you have a hit record.

Charts

"I can see their point. If we asked for, say, £200, they have to put up the charge to 7s 6d or 8s. And if you aren't in the charts the fans won't pay that much.

"So, even though we have been working regularly for a long time, it hasn't been for fantastic money."

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M.M. 2

Branded

"Our stuff is purely visual," explained Dave. "If we tried to make a funny record it just wouldn't sell. I know the Barron Knights have got away with it, but they have been branded and if they try to do anything else now, the kid's won't want to know.

"We refuse to be a gimmick group. We intend to work on our stage act — if those girls will belt up — but we are not worried about trying to make a record that portrays us as we really are. We regard making records as something quite different from stage appearances.

Money

"In any case, audiences have now got to the stage where they have had everything. They are looking for something else. They probably don't know what they want but we hope that we have whatever it is."

ELLINGTON
AND ELLA

★
TURN TO
PAGE 16

"MM" Jazz Poll Results 1966

TUBBY HAYES

Musician 1 st	THANKS the 'MM' READERS for another TREMENDOUS YEAR	Flute 1 st
Small Group 3 rd		Vibes 1 st
Tenor Sax 1 st	Arranger 3 rd	Big Band 3 rd

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ELVIN: a Jones few drummers can keep up with

PARIS



JONES: joining 'Trane was a great boost

AS the youngest of eight children in the remarkable Jones family of Pontiac, Michigan, Elvin Jones could hardly escape a jazz career.

He grew up with brothers Hank and Thad in an atmosphere teeming with music. His father, a Baptist church deacon, his mother and his three sisters all sang in the choir.

"I had all the encouragement I could wish. There was never any question of me not being a musician," Elvin told me when I met him in his Paris hotel last week.

And now, at 38, after 24 years as a professional drummer, Elvin Jones—widely regarded as the most original and inventive man on his instrument since the days when Klook and Max Roach revolutionized jazz drumming—is about to embark upon what may be the most fruitful phase of his career.

His surprise departure, after more than five years, from the John Coltrane Quartet and his subsequent rather astonishing appearance with the Ellington band touring Europe certainly set the jazz world buzzing.

But the simple explanation is that Elvin had been thinking for some time of quitting Coltrane—particularly since the tenorist had taken to augmenting his group with another drummer, Raschid Ali.

The invitation to join Duke as a temporary replacement for Sam Woodyard, who was unable to make the first few concerts, spurred him to make the break.

"We parted on very friendly terms," said Elvin. "John and I have always been very close and we have a great mutual respect. There was no argument or disagreement."

"Now I want to work around New York as much as I can. I have a lot of record dates

lined up. Thad and Hank want me to do another date with them and there is a possibility of recording with Monk.

"I am thinking, too, about forming my own group if the opportunity presents itself. Although I had as much freedom as anyone could wish with John, there comes a time when you want to seek wider horizons, see what's going on elsewhere."

"I'd want a really flexible group—perhaps flute doubling guitar, trumpet, tenor, piano and bass. I'll have to give it a lot of thought."

Does he have any plans to develop as a writer? "A few things I've done have been recorded and I have a lot of ideas. But I'm not a writer really. And there is so much wonderful music around to play."

Elvin hopes, later in the year, to make personal appearances in clubs around Europe. "I'd certainly like to work at Ronnie Scott's. I remember sitting in there four years ago

with Tubby Hayes and we had a ball."

As an entirely self-taught musician who developed "by listening to the best," Jones is a superb example of correct stylistic evolution. He incorporates many influences in his playing, but he has forged them all into his own personal style. "My great idols were Jo Jones—he was, and still is, a master drummer—Buddy Rich, Gene Krupa, Kenny Clarke, Max Roach, Art Blakey, Roy Haynes... there are so many."

One talent for which he sometimes gets less credit than he should is his superb brush-work—much in evidence on the records he made with J. J. Johnson, the late Belgian tenorist/flautist Bobby Jaspar, Wilbur Little and Tommy Flanagan in the late Fifties.

"I have always had a definite idea," he told me, "as far as the stroke and the sound produced is concerned. I believe that some drummers don't develop their brushes technique sufficiently. But

there is really nothing you can do with sticks that you can't do with brushes—except where cymbal work is concerned.

After his discharge from the Air Force in 1949, Elvin worked at the Bluebird Inn in Detroit with brother Thad and pianists in the band included Barry Harris and Tommy Flanagan. Guest stars would be booked for a month's season, and they included Sonny Stitt and Miles Davis.

Subsequently Jones worked in a group including Mingus, Teddy Charles and J. R. Monterose, with the Bud Powell Trio, with J. J. Johnson, Tyree Glenn and then Harry Edison until joining the John Coltrane Quartet in September 1960.

"With Harry Edison I first got recognition as a new star—but it was when I joined John that things really happened. That was a great boost for me. We started getting involved in lots of festivals and concerts—and this seems to have a lot to do with getting attention. Festivals seem to be becoming more and more a focal point for the whole business, in place of night clubs."

Before he left Paris to return to New York, Elvin Jones made a record with French organist, Eddy Louiss and deputised for Kenny Clarke for two nights at the Blue Note in company with Nathan Davis (tenor), Michel Gaudry (bass) and Marc Hemminger (drums).

I was lucky enough to hear poll-winner Elvin Jones at the Blue Note—and if there are still people who believe that drummers can never be true, creative musicians, then I recommend a concentrated course of Deacon Jones's youngest son.

This is one Jones that few drummers can keep up with—M.H.

FREDDY: why copy the Mona Lisa?

LONDON

THE jazzman who came back, Freddy Randall, is both "delighted and amazed" at his double victory in the MM Readers' Jazz Poll.

Since the mid-1940s Freddy has often made the first three trumpets. Now he is named both top trumpeter and leader of the best small group in Britain.

Freddy was the tradman who missed the boom. In 1958, on doctor's orders, he quit the business and didn't return until 1963. Now he remains on a semi-pro basis while running "a residence for retired people who need a certain amount of looking after."

"Our tour with Wild Bill Davison must have something to do with our win," suggests Freddy. "And it could have a lot to do with all those 'Morning Music' broadcasts."

The Randall band plays regularly at Cooks Ferry Inn, Edmonton—Freddy's old haunt since the 1940's—on Sundays with a fluctuating line-up, using basically Bobby Mickleburgh or George Chisholm (tmb), Bruce Turner (alto, clt), Alan Cooper (bass clt, clt), Lennie Felix or Pat Mason (pno), Neville Skrimshire (gtr), Mick Carey (bass) and Tony Allen (dr).s.

Freddy describes it as jam session music which doesn't fit into any of the pigeon holes.

"We may eventually go back to touring," he says. "But I'm not sure that the sort of thing we are doing



RANDALL: doesn't like arrangements

can ever be all that popular—although it is certainly popular enough at the Ferry. I don't want to do the commercial type of trad stuff.

"I don't like playing jazz that is arranged or rehearsed. What we are doing is 100 per cent spontaneous and that's what I like best. I'd rather have a bad jam session than the best organised and rehearsed sound."

"I like to listen to good arrangements but I don't like to play them because I don't think that is jazz. You can write down the most marvellous jazz and someone without a spark of creative ability can sit down and read it off. Or you get a trad band that can't play a good chorus between

them, but can rehearse and rehearse until they get an ensemble sound perfectly from a record.

"It's like tracing the Mona Lisa."

Does Freddy miss the old days on the road? "I miss a lot of things from the old days, including the days themselves," he admits. "Most people look back with nostalgia and only remember the good things—even about the Army, which I detested."

"At the time all that touring was so non-stop and I know I didn't like it. I liked most of the jazz, but the sessions were ruined by all the travelling you had to do to get there."

"Still, as I said, we may eventually go back to it."—B.D.

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CHISHOLM**

DOUBLE SIX: resurrection of the dead poll winners

PARIS

IT is a disconcerting thought, but the vocal group section of the MM critics' poll was won by a group which no longer exists.

And while we are on the subject of disconcerting thoughts, here's another one for you: Mozart and Bach are a much more commercial proposition than Mulligan and Basie.

It was for this latter reason that Mimi Perrin, the musical genius behind the Double Six whose jazz enthusiasm is only equalled by her rare vocal talent, suddenly found herself alone last April.

O.K. I'll explain. In 1960 Mimi Perrin formed the Double Six, an extraordinarily gifted group of "vocal instrumentalists" who specialised in faithful reproductions of classic modern jazz recordings, complete with identical solos.

But in 1963, Ward Swingle, the only American in the outfit, left—with a couple of the Double Six singers, to form the Swingle Singers—a group devoted to swinging the works of Bach, Mozart, Vivaldi and Handel. And it has enjoyed tremendous world-wide success.

Says Mimi Perrin: "We'd talked at one time of combining the two ideas, but I didn't want to mix classics with jazz. I like classics and I like jazz. But I didn't want to compromise."

"Eventually," says Mimi, "the whole group broke up. Most of them wanted to go



MIMI PERRIN

more commercial—but I was opposed to this. I want to keep the Double Six just for jazz."

So Mimi found herself alone last April, facing up to the fact that while vocal versions of big band jazz orchestrations had created a big impression, "da-da-da-da" versions of familiar classics had done even better.

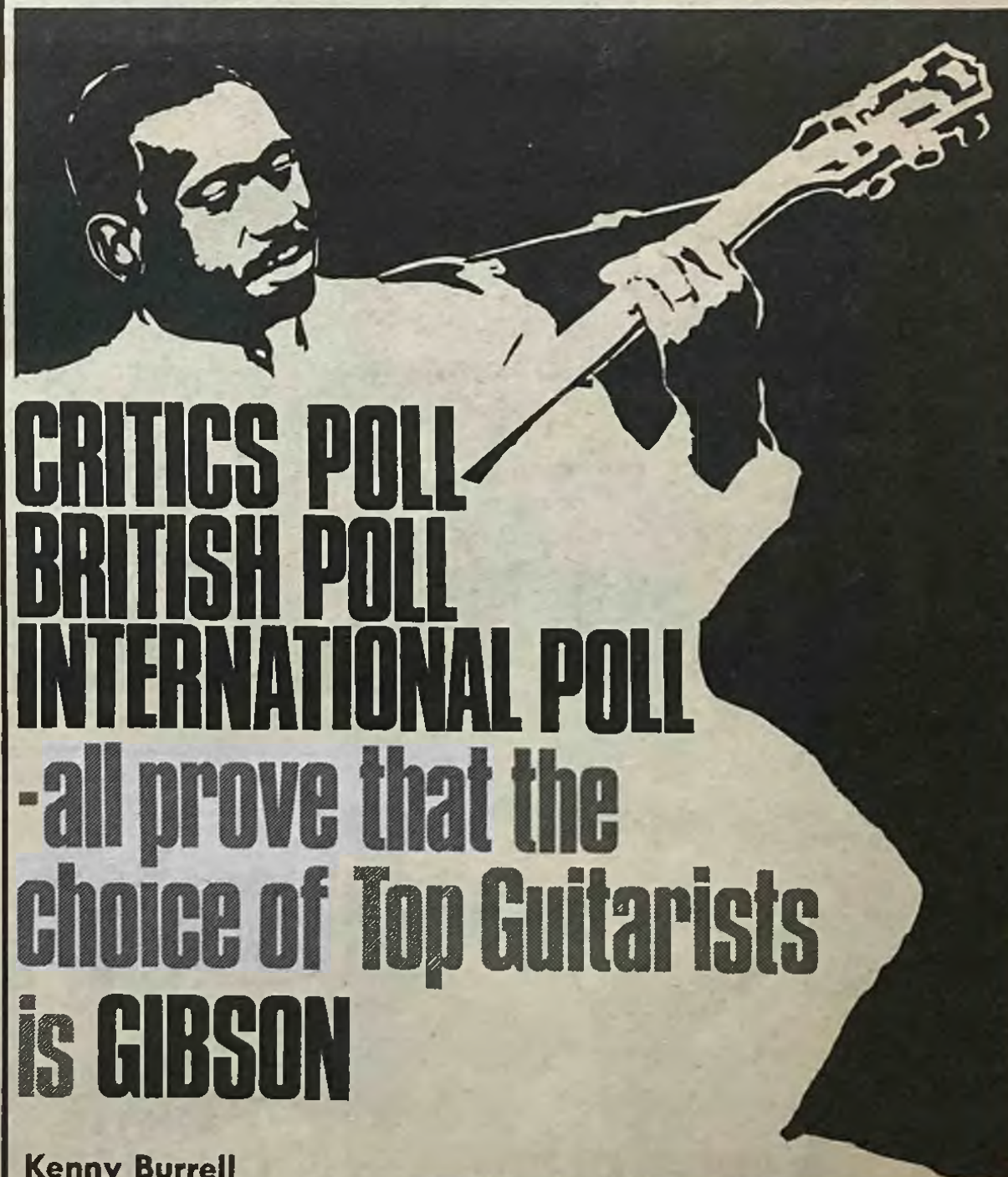
"I had a few bad days," says Mimi, "and felt like giving it all up. Ward and I are still very good friends, make no mistake about that. But I seriously had to consider whether it was worth starting all over again."

Fortunately for admirers of brilliant vocal musicianship, Mimi Perrin decided that it was worth it.

For months she scoured France trying to find five other singers who could read, swing and sing difficult arrangements, who had an acutely developed jazz sense, and who were willing to rehearse until they were sick of the sight and sound of each other.

Finally she came up with Annie Vassiliu, 22-year-old sister of French singer Pierre Vassiliu, Helen Devos, 21, Jeff Gilson, Bernard Lubat and Gaetan Dupenher.

When you consider the fantastic musicianship and application necessary to produce sung reproductions of arrangements like "Fascinating Rhythm" by Bill Russo, you can understand Mimi's saying: "If this group doesn't make it, I think I shall give up."—M.H.



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READERS POLL — WORLD SECTION

MUSICIAN OF THE YEAR

1. DUKE ELLINGTON
2. JOHN COLTRANE
3. LOUIS ARMSTRONG
4. Charlie Mingus
5. Roland Kirk
6. Ornette Coleman
7. Miles Davis
8. Earl Hines
9. Dizzy Gillespie

■ Duke is the readers' top musician yet again. Last year Roland Kirk came second with Thelonious Monk and Coltrane equal third.

BIG BAND

1. DUKE ELLINGTON
2. COUNT BASIE
3. WOODY HERMAN
4. Stan Kenton

SMALL GROUP

1. MODERN JAZZ QUARTET
2. OSCAR PETERSON
3. JOHN COLTRANE
4. Louis Armstrong
5. Art Blakey
6. Miles Davis
7. Dave Brubeck
8. Cannonball Adderley
9. Jimmy Smith

■ Dave Brubeck vanishes from the top three and Coltrane comes in for the first time. Peterson drops from 2 to 3.

TRUMPET

1. MILES DAVIS
2. DIZZY GILLESPIE
3. LOUIS ARMSTRONG
4. Freddie Hubbard
5. Clark Terry
6. Buck Clayton
7. Bobby Hackett

TROMBONE

1. J. J. JOHNSON
2. BOB BROOKMEYER
3. VIC DICKENSON
4. Grachan Moncur
5. Lawrence Brown

CLARINET

1. PEE WEE RUSSELL
2. JIMMY GIUFFRE
3. JIMMY HAMILTON
4. Benny Goodman
5. Buddy De Franco
6. Woody Herman

ALTO

1. JOHNNY HODGES
2. ORNETTE COLEMAN
3. PAUL DESMOND
4. Cannonball Adderley
5. Sonny Stitt
6. Jackie McLean
7. Benny Carter
8. Phil Woods
9. Bruce Turner

■ Ornette Coleman makes the top three for the first time, replacing Cannonball Adderley at 2. No change at 1 and 3.

TENOR

1. JOHN COLTRANE
2. BEN WEBSTER
3. STAN GETZ
4. Coleman Hawkins
5. Sonny Rollins
6. Bud Freeman

BARITONE

1. GERRY MULLIGAN
2. HARRY CARNEY

3. RONNIE ROSS
4. Pepper Adams

■ Britain's Ronnie Ross comes up from four to three, switching places with Pepper Adams.

FLUTE

1. ROLAND KIRK
2. FRANK WESS
3. HERBIE MANN
4. Yusef Lateef
5. James Moody

PIANO

1. OSCAR PETERSON
2. THELONIOUS MONK
3. EARL HINES
4. Erroll Garner
5. Bill Evans
6. McCoy Tyner

■ Peterson and Monk switch places with Oscar grabbing the number one spot. Hines comes from nowhere to replace Garner at 3.

ORGAN

1. JIMMY SMITH
2. WILD BILL DAVIS

GUITAR

1. WES MONTGOMERY
2. BARNEY KESSEL
3. JIM HALL
4. Kenny Burrell
5. Charlie Byrd
6. Gabor Szabo

BASS

1. RAY BROWN
2. CHARLIE MINGUS
3. PERCY HEATH

DRUMS

1. ART BLAKEY
2. ELVIN JONES
3. JOE MORELLO
4. Max Roach
5. Tony Williams
6. Buddy Rich
7. Jo Jones
8. Shelly Manne
9. Roy Haynes
10. Ed Thigpen

■ New joint winners among drummers with Blakey up one place and Elvin up from 4. Morello drops from 1 to 3 and Kenny Clarke (last year's number 2) vanishes.

VIBES

1. MILT JACKSON
2. LIONEL HAMPTON
3. BOBBY HUTCHERSON
4. Victor Feldman

MISCELLANEOUS INSTRUMENT

1. ROLAND KIRK (Manzello, Stritch)
2. JOHN COLTRANE (Soprano)
3. STUFF SMITH (Violin)
4. Yusef Lateef (Oboe)
5. Clark Terry (Flugelhorn)

■ Kirk retains his title but there are new men at 2 and 3, held last year by Terry and Lateef respectively.



DUKE: Musician Of The Year

NEW STAR

1. ALBERT AYLER
2. ANDREW HILL
3. JOE HENDERSON
4. Herbie Hancock

■ Avant garde tenor saxist Ayler is the 1966 New Star. The 1965 first three were Tony Williams, Sal Nistico and Joe Pass. Andrew Hill rises from 4 to 2.

MALE SINGER

1. FRANK SINATRA
2. MARK MURPHY
3. JIMMY WITHERSPOON
4. Mel Torme
5. Joe Williams
6. Tony Bennett
7. Jon Hendricks
8. Ray Charles
9. Louis Armstrong
10. Joe Turner

FEMALE SINGER

1. ELLA FITZGERALD
2. SARAH VAUGHAN
3. NANCY WILSON
4. Peggy Lee
5. Annie Ross
6. Carmen McRae
7. Anita O'Day
8. Nina Simone

VOCAL GROUP

1. SWINGLE SINGERS
2. FOUR FRESHMEN
3. DOUBLE SIX
4. Hi-Los

BLUES ARTIST

1. JIMMY WITHERSPOON
2. RAY CHARLES
3. JOE TURNER
4. Joe Williams
5. Lightnin' Hopkins

CRITICS POLL

MUSICIAN OF THE YEAR

1. ORNETTE COLEMAN 23 pts.
2. DUKE ELLINGTON 14
3. EARL HINES 12
4. Charles Mingus 6
5. Clark Terry 4
6. Freddie Hubbard 3
7. Sonny Rollins
8. Stan Tracey

■ Ornette Coleman has finally convinced the critics — and he is the first ever to beat Ellington as their Musician of the Year. Last year's top three were Ellington, Mingus, Monk.

BIG BAND

1. DUKE ELLINGTON 45 pts.
2. WOODY HERMAN 19
3. COUNT BASIE 14
4. Gil Evans 3
5. Tubby Hayes
6. New Jazz Orchestra

SMALL GROUP

1. CLARK TERRY/BOB BROOKMEYER 18 pts.
2. DIZZY GILLESPIE 10
3. MILES DAVIS 9
4. John Coltrane 8
5. Bill Evans 7
6. Thelonious Monk 6
7. Charles Mingus 6
8. Ornette Coleman 5
9. Horace Silver

■ The 1965 top three, Mingus, Monk and Peterson make way for a new top trio — again completely different from the readers' choices.

TRUMPET

1. MILES DAVIS 21
2. CLARK TERRY

ARRANGER

1. DUKE ELLINGTON
2. GIL EVANS
3. QUINCY JONES
4. Charles Mingus
5. Oliver Nelson

COMPOSER

1. DUKE ELLINGTON
2. THELONIOUS MONK
3. CHARLES MINGUS
4. Andrew Hill
5. Ornette Coleman

TROMBONE

1. BOB BROOKMEYER 23 pts.
2. J. J. JOHNSON 16
3. LAWRENCE BROWN 15
4. Vic Dickenson
5. Grachan Moncur 11
6. Jimmy Knepper 7
7. Tyree Glenn 6
8. Roswell Rudd 5
9. George Chisholm 4

■ A first win for Brookmeyer who pushed J.J. and Lawrence Brown down a place each.

CLARINET

1. PEE WEE RUSSELL 30 pts.
2. JIMMY HAMILTON 15
3. SANDY BROWN 9
4. JIMMY GIUFFRE 9
5. Russell Procope 5
6. Albert Nicholas 3
7. Phil Woods

ALTO

1. JOHNNY HODGES 24 pts.
2. ORNETTE COLEMAN 20
3. CANNONBALL ADDERLEY 12
4. Phil Woods 7
5. Paul Desmond 5
6. Jackie McLean
7. Art Pepper

IZENZON: practice

■ As workmen move into a Hampstead flat every morning to work on a kitchen extension, David Izenzon lugs his bass into the bedroom to begin his day's practice. Izenzon, voted New Star in the Melody Maker Critics Poll, has been using London as a base between gigs with the Ornette Coleman Trio in Europe. Despite long gaps between jobs, 32-year-old Izenzon disciplines himself to daily practice.

"But I have my tea breaks too," he points out. Izenzon's victory in the Poll almost certainly stems from the Coleman Trio's solitary British appearance last August. Since then, he has been called both a "virtuoso" and an "innovator"—description he finds hard to believe. "What I'm doing came naturally," he maintains. "I didn't set out to change anything. Some ask: 'What's the secret, but I have my tea breaks too,' he points out.

■ Hodges has yet to be beaten, but the 1965 runners-up Sonny Stitt and Phil Woods have both dropped.

TENOR

1. SONNY ROLLINS 24 pts.
2. STAN GETZ 19
3. BEN WEBSTER 17
4. John Coltrane 16
5. Paul Gonsalves 6
6. Bud Freeman 4
7. Albert Ayler 3
8. Hank Mobley

■ Rollins didn't make the top five last year, now he comes out top. Webster was the 1965 number one.

BARITONE

1. GERRY MULLIGAN 41 pts.
2. HARRY CARNEY 27
3. RONNIE ROSS 9
4. Cecil Payne 4
5. Charles Davis 3
6. Sahib Shihab

■ Mulligan regains his title from the 1965 winner, Carney. Britain's Ross remains at three.

FLUTE

1. JAMES MOODY 24 pts.
2. ROLAND KIRK 20
3. YUSEF LATEEF 6
4. Leo Wright 4
5. Harold McNair 3
6. Frank Wess

■ Another new winner, Moody's tour with Dizzy Gillespie obviously impressed the critics.

PIANO

1. EARL HINES 24 pts.
2. BILL EVANS 23
3. OSCAR PETERSON 11
4. Thelonious Monk 5
5. McCoy Tyner 4
6. Duke Ellington 3
7. Erroll Garner

■ Hines is back at the top after coming third to Evans and Peterson last year.

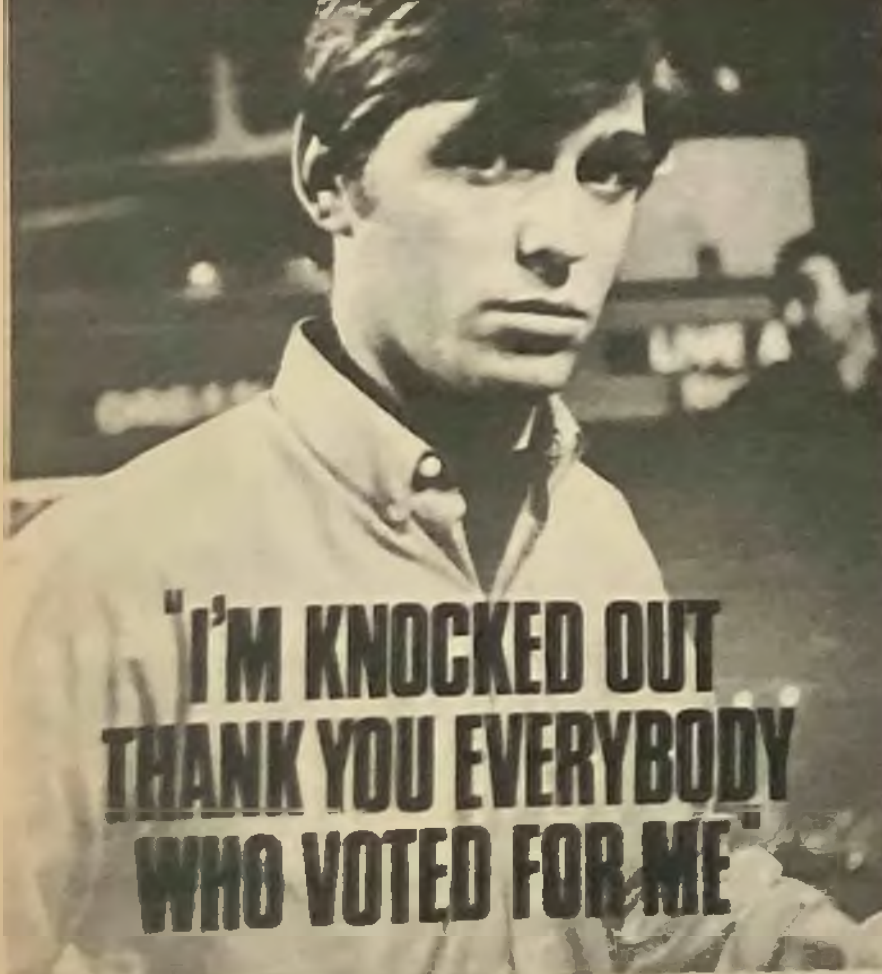
ORGAN

1. JIMMY SMITH
2. WILD BILL DAVIS

GEORGIE FAME

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ORNETTE: top



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READERS POLL — BRITISH SECTION

MUSICIAN OF THE YEAR

1. TUBBY HAYES
2. JOHNNY DANKWORTH
3. BRUCE TURNER
4. RONNIE SCOTT
5. Tony Coe
6. Stan Tracey
7. Joe Harriott
8. Dick Morrissey
9. George Chisholm

■ Still no sign of anybody shifting Tubby Hayes from the number one spot. Bruce Turner comes up from nowhere to share third with Ronnie Scott.

BIG BAND

1. JOHNNY DANKWORTH
2. HARRY SOUTH
3. TUBBY HAYES
4. Ted Heath
5. New Jazz Orchestra

■ On the strength of its broadcasts, the South Big Band makes the top three for the first time, squeezing Hayes and Heath down.

SMALL GROUP

1. FREDDY RANDALL
2. DICK MORRISSEY
3. TUBBY HAYES
4. Group Sounds Five
5. Humphrey Lyttelton
6. Joe Harriott
7. Ronnie Scott
8. Don Rendell
9. Stan Tracey
10. Bruce Turner

■ Perhaps the biggest surprise of the poll, Randall's Dixie crew top the small groups for the first time and Dick Morrissey comes up from four. Last year's 1-2-3 were Hayes, Joe Harriott and Ronnie Scott.

TRUMPET

1. FREDDY RANDALL
2. HUMPHREY LYTTLTON
3. JIMMY DEUCHAR
4. Ian Carr
5. Shake Keane
6. Kenny Baker

■ Randall has been near the top before but this is his first

trumpet title. Last year's placings were Deuchar (1), Lyttelton (2), Shake Keane (3), Randall (4).

TROMBONE

1. GEORGE CHISHOLM
2. KEITH CHRISTIE
3. JOHNNY MUMFORD
4. Chris Barber
5. Ray Williams
6. Don Lusher
7. Ken Wray

■ Chisholm regains his trombone title from last year's winner, Keith Christie. Mumford comes in at three and Chris Barber drops two places.

CLARINET

1. SANDY BROWN
2. VIC ASH
3. BRUCE TURNER
4. Acker Bilk
5. Alan Cooper
6. Tony Coe
7. Al Gay

ALTO

1. BRUCE TURNER
2. JOE HARRIOTT
3. JOHNNY DANKWORTH
4. Tony Coe
5. Ray Warleigh

■ Turner moves up two places to take over from 1965 winner Joe Harriott.

TENOR

1. TUBBY HAYES
2. DICK MORRISSEY
3. RONNIE SCOTT
4. Tony Coe
5. Danny Moss
6. Bobby Wellins
7. Al Gay
8. Don Rendell
9. Tommy Whittle

■ Dick Morrissey comes into the top 3 for the first time and Danny Moss drops from 3 to 5.

BARITONE

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

FLUTE

1. TUBBY HAYES
2. JOHNNY SCOTT
3. RAY WARLEIGH

PIANO

1. STAN TRACEY
2. DUDLEY MOORE
3. LENNIE FELIX
4. Michael Garrick
5. Harry South

■ Terry Shannon loses his third place and Dudley Moore comes in at 2, pushing Lennie Felix down one notch.

ORGAN

1. ALAN HAVEN
2. GEORGIE FAME
3. BRIAN AUGER
4. Graham Bond

GUITAR

1. DAVE GOLDBERG
2. ERNEST RANGLIN
3. DIZ DISLEY
4. Alexis Korner
5. Terry Smith

■ Dave Goldberg returns to the top after a year with Ranglin holding the title.

BASS

1. SPIKE HEATLEY
2. KENNY NAPPER



TUBBY: Musician Of The Year

4. Ray Warleigh
- Norma Winstone

■ Roy Budd came second last year to Ernest Ranglin and now becomes the musician whom MM readers think will make the top in 1966.

MALE SINGER

1. GEORGIE FAME
2. MATT MONROE
3. BOBBY BREEN
4. George Melly
5. Long John Baldry

■ A new title for Georgie Fame who takes over from Matt Monroe. Bobby Breen remains at 3 and Long John Baldry drops out of the top 5.

FEMALE SINGER

1. CLEO LAINE
2. ANNIE ROSS
3. NORMA WINSTONE
4. Joy Marshall

■ Newcomer here is Londoner Norma Winstone. Otilie Patterson and Millicent Martin vanish from the first four while Joy Marshall comes up from six.

VOCAL GROUP

1. MORGAN-JAMES DUC
2. POLKA DOTS

■ Once again only two groups received significant votes, only this year the placings were reversed.

BLUES ARTIST

1. GEORGIE FAME
2. LONG JOHN BALDRY
3. ERIC BURDON
4. ALEXIS KORNER
5. George Melly

MISCELLANEOUS INSTRUMENT

1. SHAKE KEANE (Flugelhorn)
2. DON RENDELL (Soprano)
3. IAN CARR (Flugelhorn)
4. Jimmy Deuchar (Mellophone)

ARRANGER

1. JOHNNY DANKWORTH
2. HARRY SOUTH
3. TUBBY HAYES

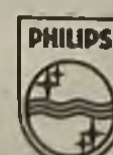
A warm thank you to all our friends for again voting us your favourite American Jazz Combo in Melody Maker's 1966 Poll



THE MODERN JAZZ QUARTET

John Lewis
Connie Kay
Philly Joe Jones
Ben Riley

An added thanks for voting Milt Jackson No. 1 on vibes



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man? I always tell them that nothing's secret. It's there for everybody. But they've got to practise and learn to be themselves."

■ Izenzon joined Ornette in 1962, and although work was virtually non-existent in 1963 and 1964, he had no hesitation in throwing in his lot when Ornette came to Europe last summer.

■ "I would never sacrifice the music for financial security," he says. And he means it.



1. JACK McDUFF
2. Jimmy McGriff
3. Count Basie
4. Shirley Scott

GUITAR

1. WES MONTGOMERY
2. KENNY BURRELL
3. JOE PASS
4. Jim Hall
5. Laurindo Almeida
6. Rene Thomas

BASS

1. RAY BROWN
2. CHARLES MINGUS
3. DAVID IZENZON
4. Ron Carter
5. Milt Hinton
6. Percy Heath
7. Richard Davis

DRUMS

1. ELYN JONES
2. TONY WILLIAMS
3. ROY HAYNES
4. Art Blakey

1. Buddy Rich
2. Joe Morello
3. Art Farmer
4. Philly Joe Jones
5. Ben Riley

■ Tony Williams comes in at two in place of Max Roach who vanishes from the list.

VIBES

1. MILT JACKSON
2. LIONEL HAMPTON
3. BOBBY HUTCHERSON

4. Terry Gibbs
5. Victor Feldman

MISCELLANEOUS INSTRUMENT

1. ROLAND KIRK (Manzello, strich)
2. STUFF SMITH (Violin)
3. YUSEF LATEEF (Oboe)
4. Clarke Terry (Flugelhorn)
5. Art Farmer (Flugelhorn)
6. John Coltrane (Soprano)
7. Don Rendell (Soprano)

8. Jim Fewgrass (Harpichord)

ARRANGER

1. GIL EVANS
2. DUKE ELLINGTON
3. BILLY STRAYHORN
4. Charles Mingus
5. Quincy Jones
6. Oliver Nelson
7. Gerald Wilson
8. Benny Carter
9. Benny Golson

■ Evans and Ellington swap places at the top.

COMPOSER

1. DUKE ELLINGTON
2. STAN TRACEY
3. BILLY STRAYHORN
4. Ornette Coleman
5. Johnny Dankworth
6. Benny Golson
7. Charles Mingus
8. George Russell
9. Thelonious Monk

■ Britain's Stan Tracey storms in at 2, obviously because of his "Under Milk Wood" suite. Mingus and Monk drop out of the first three.

NEW STAR

1. DAVID IZENZON
2. ROGER KELLAWAY
3. ALBERT AYLER
4. ORNETTE COLEMAN
5. BOBBY WELLINS
6. Grady Tate

■ A double for the Ornette Coleman Trio with the leader as top musician and bassist Izenzon winning the New Star award.

MALE SINGER

1. JOE TURNER

CRITICS VOTE: PAGE 14



HOW THE CRITICS VOTED



KIRK: miscellaneous

IAN BEACH (Guardian)
Mus. of Year: B. Evans, H. Silver, Coleman. Tpt: Davis, B. Mitchell, Morgan. Tmb: Johnson, Brookmeyer, Glenn. Clt: None. Alto: Adderley, Coleman. Tr: Rollins, J. Henderson. Bar: Mulligan, T. Hayes. Pno: B. Evans, J. Lewis, Silver. Gtr: Almeida, Hall. Bass: Heath, Mingus, Chambers. Drs: Philly J. Jones, E. Jones, C. Kay. Vibes: Jackson. Flute: McNair. Organ: Smith. Young. Misc: Coltrane (sop). Band: New Jazz. Ork Group: Silver, MJQ, Harriott. Arr: G. Evans, N. Ardley. Comp: B. Evans, J. Lewis, M. Garrick. Blues Artist: None. Male Singer: Witherspoon. Female Singer: Vaughan. Vcl Group: None. New Star: None.

BRIAN BLAIN (Daily Worker)
Mus. of Year: Coleman, Bud Freeman. Tpt: Gillespie, Clayton, Terry. Tmb: Knepper, Brookmeyer, Johnson. Clt: Russell, Hall. Alto: Pepper, P. Woods, McLean. Tr: Getz, Gonsalves, Coltrane. Bar: Mulligan, Ross, Payne. Pno: B. Evans, B. Harris, Rowles. Gtr: Montgomery, Hall. Bass: Brown, Mingus, R. Davies. Drs: Blakey, Haynes, E. Jones. Vibes: Jackson, Burton, Feldman. Flute: Kirk, Lateef. Organ: None. Misc: Kirk, Terry (flugel), Lateef (oboe). Band: Ellington, Herman, T. Hayes. Group: Terry-Brookmeyer, Coltrane, A. Welsh. Arr: G. Evans, McFarland, Nelson. Comp: Nelson, G. Russell, Mingus. Blues Artist: Witherspoon, Turner, M. Jackson. Male Singer: M. Murphy, Hendricks. Female Singer: O'Day, Wilson. Vcl Group: Double Six, Mike Sammes. New Star: R. Kellaway.

GRAHAM BOATFIELD (Jazz Journal)
Mus. of Year: Rollins. Tpt: Davis, Allen, Gillespie. Tmb: Dickinson, Johnson. Clt: Nicholas, Hamilton. Alto: Adderley, Carter, J. Woods. Tr: Rollins, Coltrane. Bar: Mulligan. Pno: Peterson, Hines. Gtr: R. Thomas, Hall. Bass: Brown, Drs: Blakey, Manne. Vibes: Jackson. Flute: Wright. Organ: None. Misc: Farmer (flugel), Kirk. Band: None. Group: Coltrane, Jazz Crusaders. Arr: G. Wilson. Comp: Monk. Blues Artist: Turner, M. Lipscomb. Male Singer: T. Bone Walker, J. Williams. Female Sing-

er: Fitzgerald, Dearie. Vcl Group: None. New Star: Coleman.

PETER CLAYTON (S. Telegraph)
Mus. of Year: Coleman, G. Evans, S. Tracey. Tpt: Terry, Gillespie, Morgan. Tmb: Brookmeyer, Mangelsdorf, Wells. Clt: Russell. Alto: Coleman, Hodges. B. Turner. Tr: Getz, Freeman, Webster, Bar: Mulligan, Carney, J. Barnes. Pno: Monk, Hines. Tracey. Gtr: Burrell, Hall, Montgomery. Bass: Izenzon, Mingus. Crow. Drs: Williams, Haynes, E. Jones. Vibes: None. Flute: Kirk, Lateef, Moody. Organ: None. Misc: Lateef (oboe), Rendell (sop). Band: G. Evans, Ellington, Herman. Group: Terry-Brookmeyer, Mangelsdorf, Tracey Quartet. Arr: G. Evans, Ellington, Dankworth. Comp: G. Evans, Tracey, Dankworth. Blues Artist: F. McDowell, Marion Williams, Estes. Male Singer: Turner, Witherspoon. Female Singer: E. Anderson, E. Ennis, O'Day. Vcl Group: None. New Star: Mangelsdorf, Izenzon.

BOB DAWBARN (Melody Maker)
Mus. of Year: Mingus, Coleman, Hines. Tpt: Davis, Gillespie, Hubbard. Tmb: Knepper, Johnson, Moncur. Clt: Russell, Brown, P. Woods. Alto: Adderley, Coleman, P. Woods. Tr: Rollins, Getz, Freeman. Bar: Mulligan, Carney, Ross. Pno: Hines, Tyner, Tristano. Gtr: Pass, Montgomery, Burrell. Bass: Mingus, Brown, R. Carter. Drs: Blakey, Haynes, E. Thigpen. Vibes: Jackson, Hampton, Gibbs. Flute: Kirk, Lateef, Weiss. Organ: Smith, McGriff, McDuff. Misc: Kirk (manzello, stritch), Lateef (oboe), Watkins (fr horn). Band: Ellington, Basie, Herman. Group: Mingus, Davis, Gillespie. Arr: Mingus, G. Evans, Ellington. Comp: Mingus, G. Russell, Tracey. Blues Artist: M. Williams, M. Jackson, Clara Ward. Male Singer: Turner, Witherspoon, Rushing. Female Singer: Fitzgerald, Vaughan, E. Anderson. Vcl Group: None. New Star: Izenzon.

GEORGE ELLIS (Jazz Beat)
Mus. of Year: Hines, Ellington, Herman. Tpt: Terry, Allen. Nance. Tmb: Chisholm, Brookmeyer, Johnson. Clt: Russell, Brown, Goodman. Alto: Hodges, Sitt, P. Woods. Tr: Getz, Webster, Gonsalves. Bar: Carney,

Mulligan, Ross. Pno: Hines, Ellington, Peterson. Gtr: Montgomery, D. Goldberg, J. Douglas, Bass: Brown, Sam Jones, Hinton. Drs: Rich, Bellson, Haynes. Vibes: Hampton, Feldman, Hayes. Flute: Lateef, Kirk, Hayes. Organ: Basie, Davis, S. Brown. Misc: Terry (flugel), S. Smith (vln). Band: Ellington, Herman, Hayry. Group: Terry-Brookmeyer, Cohn-Sims, Peterson. Arr: Ellington, Strayhorn, Golsen. Comp: Ellington, Strayhorn, N. Ardley. Blues Artist: Estes, Big J. Williams, Witherspoon. Male Singer: Turner, Armstrong, Torme. Female Singer: Vaughan, Fitzgerald, Laine. Vcl Group: None. New Star: Morrissey, Ian Carr, Tony Reeves.

JACK FLORIN (Manchester Evening News)
Mus. of Year: Mingus, D. Byrd, Schiffrin. Tpt: Gillespie, Nance, Braff. Tmb: Brookmeyer, Glenn, Chisholm. Clt: Giuffre, Brown, Herman. Alto: Hodges, Desmond, Herman. Tr: Mobley, Getz, S. Rivers. Bar: Mulligan, H. Klein, Carney. Pno: Hines, T. Wilson, Garner. Gtr: Pass, Montgomery, Hall. Bass: Brown, R. Carter, Heath. Drs: Hanna, Morello, G. Johnson. Vibes: Hampton, Gibbs, Jackson. Flute: Kirk, Moody, Hayes. Organ: Smith, Holmes, A. Haven. Misc: Smith (vln), Lacey (sop), Elliott (mello). Band: Herman, Ellington, Hayes. Group: Peterson, Garner, Gibbs. Arr: Mingus, Q. Jones, Nelson. Comp: Dankworth, Golsen, Ellington. Blues Artist: Witherspoon, M. Jackson, Cousin Joe Pleasants. Male Singer: Torme, M. Murphy, O. Brown Jr. Female Singer: P. Lee, Horne, Vaughan. Vcl Group: None. New Star: Hassan Ibn Ali, Nistico, Grant Green.

CHARLES FOX (Gramophone)
Mus. of Year: Coleman. Tpt: Davis, Terry, D. Ellis. Tmb: Moncur, Brookmeyer, Rudd. Clt: Russell, Giuffre, P. Woods. Alto: Coleman, Hodges, Mariano. Tr: Rollins, Coltrane, Shepp. Bar:

Mulligan, Carney, J. Barnes. Pno: Hines, B. Evans, Tracey. Gtr: Burrell, Pass. Bass: Izenzon, Mingus, R. Carter. Drs: Williams, E. Jones, Moffett. Vibes: Hutcherson, Hampton, M. Carr. Flute: Moody, Kirk, Lateef. Organ: McGriff, Kirk. Misc: S. Smith (vln), Rendell (sop), Lateef (oboe). Band: Ellington, Basie, Herman. Group: Coleman Trio, Davis, Terry-Brookmeyer. Arr: G. Evans, Ellington, Dankworth. Comp: Coleman, G. Russell, C. Bley. Blues Artist: F. McDowell, B. Guy, Doris Troy. Male Singer: Turner, Witherspoon. Female Singer: O'Day, S. Jordan, E. Anderson. Vcl Group: Martha and Vandellas. New Star: Izenzon, Ray Warleigh, M. Westbrook.

JAMES GREENWOOD (Daily Mail)
Mus. of Year: Ellington. Tpt: Nance, Terry, Gillespie. Tmb: Glenn, L. Brown, A. Gray. Clt: Hamilton. Alto: Hodges, Tr: Rollins, Webster, Freeman. Bar: Ross. Pno: Monk, Peterson, Kellaway. Gtr: Montgomery. Bass: Brown, Israel, Lamb. Drs: Riley, Vibes: None. Misc: Farmer (flugel), Kirk. Band: Ellington. Group: Terry-Brookmeyer, Arr: Strayhorn. Comp: Ellington, Monk, Tracey. Blues Artist: Turner, Witherspoon. Male Singer: Turner. Female Singer: E. Anderson. Vcl Group: None. New Star: Wellins, Kellaway.

MAX HARRISON (Jazz Monthly)
Mus. of Year: Coleman. Tpt: Don Ayler, Dewey Johnson, Chris Capers. Tmb: Rudd, Teddy Nance, Knepper. Clt: Giuffre, Allen, Marshall. Alto: Hodges, Ayler, Coltrane, Rollins. Bar: C. Davis, P. Bley. Bob James. Gtr: Montgomery, Bass: Mingus, Izenzon. Barre Phillips. Drs: E. Jones, Sonny Murray, M. Graves. Vibes: Jackson, Feldman. Flute: None. Misc: Jim Fewgrass (harpichord), G. Logan (oboe), R. Cummings (bass clt). Band: Ellington. Group: Mingus, B. Evans, Monk. Arr: G. Evans, G. Russell. Composer: D. Mack. Jaromir Hnlicka, Pavel Blatny. Blues Artist: None. Male Singer: Lightnin' Hopkins, Howlin' Wolf, J. L. Hooker. Female Singer: Vaughan. Vcl Group: None. New Star: A. Ayler, Byron Allen.

MIKE HENNESSEY (Melody Maker)
Mus. of Year: Hubbard, Moody, Stuff Smith. Tpt: Gillespie, Hubbard, Farmer. Tmb: Johnson, Fuller, Dickinson. Clt: None. Alto: Adderley, Wright, Moody. Tr: Coltrane, Griffin, Ervin. Bar: Shihab, Mulligan. Pno: Peterson, B. Evans, Flanagan. Gtr: Montgomery, Hall, Pass. Bass: Brown, R. Davis, Izenzon. Drs: E. Jones, Haynes, A. Dawson. Vibes: Hampton, Jackson, Hutcherson. Flute: Moody, Wright, Kirk. Organ: None. Misc: Kirk, Lateef (oboe), Smith (vln). Band: Basie, Elling-

ton, Herman. Group: Gillespie, B. Evans, Peterson. Arr: G. Evans, Q. Jones, D. Byrd. Comp: Schiffrin, Mandel, Golsen. Blues Artist: Witherspoon, Simone, R. Charles. Male Singer: Torme, Sinatra, Fitzgerald. Vcl Group: Freshmen, Double Six, Morgan, James. New Star: N. H. O. Pederson, Grady Tate.

BOB HOUSTON (Melody Maker)
Mus. of Year: Coleman, Coltrane, Ayler. Tpt: Davis, Gillespie, Armstrong. Tmb: Johnson, Moncur, Rudd. Clt: Russell. Alto: Coleman, Pepper, P. Woods. Tr: Coltrane, Rollins, Getz. Bar: Mulligan, Payne, Ross. Pno: Tyner, Monk, B. Evans. Gtr: Pass, Montgomery, Burrell. Bass: Mingus, Brown, Izenzon. Drs: E. Jones, Williams, Haynes. Vibes: Jackson, Hampton, Hutcherson. Flute: McKiff, McGriff. Misc: Terry (flugel), Coltrane (sop). Band: Ellington, Basie, Group: Coltrane, Coleman Trio, MJQ. Arr: G. Evans, Ellington, Schiffrin. Comp: Coleman, Mingus, J. Lewis. Blues Artist: M. Waters. Male Singer: Torme, Sinatra, J. Hartman. Female Singer: Vaughan, Fitzgerald. Vcl Group: Double Six, Cain-Kral, New Stars: Ayler, Izenzon, Shepp.

DEREK JEWELL (Sunday Times)
Mus. of Year: Ellington, Coleman, Tracey. Tpt: Davis, Hubbard, Braff. Tmb: Brookmeyer, L. Brown, Dickinson. Clt: Russell, Hamilton, Giuffre. Alto: Hodges, Desmond, Coleman. Tr: Getz, Webster, Coltrane. Bar: Carney, Mulligan, Adams. Pno: B. Evans, Monk, Hines. Gtr: Montgomery, Pass, Hall. Bass: Brown, Izenzon, Mingus. Drs: E. Jones, Morello, Jo Jones. Vibes: Jackson, Hampton, Hutcherson. Flute: Lateef, Mann, Moody. Organ: S. Scott, Smith, McDuff. Misc: Kirk, Lateef (oboe), S. Smith (vln). Band: Ellington, Herman, G. Wilson. Group: Monk, Davis, MJQ. Arr: Ellington, Evans, Nelson. Comp: Ellington, Dankworth, Tracey. Blues Artist: Witherspoon, Terry, McGhee, J. Williams. Male Singer: J. Williams, Hendricks, M. Murphy. Female Singer: Fitz-



GIL: arranger

gerald, O'Day, A. Rosa. Vcl Group: Double Six, Morgan, James, Swingles. New Star: Izenzon, B. Turner, Wellins.

MAX JONES (Melody Maker)
Mus. of Year: Ellington, Hines, Terry. Tpt: Clayton, Eldridge, Braff. Tmb: Dickinson, L. Brown, Brookmeyer. Clt: Hamilton, Russell, Brown. Alto: Hodges, P. Woods, B. Turner. Tr: Gonsalves, Webster, Getz. Bar: Mulligan, Carney, Payne. Pno: Hines, H. Jones, Garner. Gtr: Burrell, Montgomery. Bass: Brown, Hinton, Lamb. Drs: Rich, Persip, O. Johnson. Vibes: Hampton, Jackson, Feldman. Flute: Moody, E. Dixon, J. Richardson. Organ: McDuff, Davis, Smith. Misc: Terry (flugel), S. Smith (vln). Band: Ellington, Basie, Herman. Group: Terry-Brookmeyer, Gillespie, Sims, Cohn. Arr: Ellington, Strayhorn, Carter. Comp: Ellington, Strayhorn, Golsen. Blues Artist: Witherspoon, Staples, F. McDowell. Male Singer: Armstrong, Turner, Rushing. Female Singer: Vaughan, Fitzgerald, E. Anderson. Vcl Group: McGhee-Terry, New Star: R. Kellaway, T. Coe, Richard Davis.

ALUN MORGAN (Gramophone)
Mus. of Year: Ellington, Terry, Tracey. Tpt: Davis, Terry, Hubbard. Tmb: L. Brown, Brookmeyer, Johnson. Clt: Hamilton, Brown, Russell. Alto: Konitz, Mariano, Desmond. Tr: Rollins, Coltrane, Gordon. Bar: Carney, Peterson, Kellaway. Gtr: Pass, Burrell, Raney. Bass: Mingus, Garrison, Izenzon. Drs: Williams, E. Jones, G. Tate. Vibes: Gibbs, Hutcherson, Jackson. Flute: Kirk, Lateef, McNair. Organ: Smith, McDuff. Misc: None. Band: Ellington, Herman, Basie. Group: Davis, Gillespie, Silver, G. Evans, Herman, G. Wilson. Comp: Tracey, K. Barron, W. Shorter. Blues Artist: Turner, Witherspoon. Male Singer: Sinatra, Torme. C. Terry. Female Singer: O'Day, P. Lee, Fitzgerald. Vcl Group: None. New Star: W. Shorter, Wellins, Izenzon.

MICHAEL SHERA (Jazz Journal)
Mus. of Year: Hines, John Surman, Mike Westbrook. Tpt: Terry, Hubbard, Braff. Tmb: Moncur, Brookmeyer, L. Brown. Clt: Russell, Procope, P. Woods. Alto: McLean, Hodges, B. Turner. Tr: Rollins, Webster, Getz. Bar: Carney, Mulligan, J. Surman. Pno: Evans, Ellington, A. Hill. Gtr: Burrell, Hall, Bola Sete. Bass: Mingus, R. Carter, Peacock. Drs: Haynes, E. Jones, Williams. Vibes: Hutcherson, Dickinson, Jackson. Flute: Lateef, Kirk, Moody. Organ: Smith, Roach, P. Bryant. Misc: Kirk, Lateef (oboe), Watkins (fr horn). Band: Ellington, Herman, Westbrook. Group: B. Evans, Terry-Brookmeyer, A. Welsh. Arr: G. Evans, Carter, Nelson. Comp: Ellington, Strayhorn, M. Westbrook. Blues Artist: Turner, Witherspoon, Lou



CLARK: small group

Rawls. Male Singer: Armstrong, Red Allen, C. Terry. Female Singer: Vaughan, McKee, Laine. Vcl Group: None. New Star: A. Hill, John Surman, Mike Westbrook.

SINCLAIR TRAILL (Jazz Journal)
Mus. of Year: Hines, Hodges, Terry. Tpt: Terry, Clayton, Eldridge. Tmb: Dickinson, L. Brown, Brookmeyer. Clt: Procope, Hamilton, Russell. Alto: Hodges, H. Jefferson, W. Smith. Tr: Webster, Hawkins, Bud Johnson, Bar: Carney, Mulligan, Adams. Pno: Hines, Garner, J. Jones. Gtr: Burrell, Montgomery, Kessel. Bass: Brown, Hinton, DuVivier. Drs: Rich, O. Jackson, O. Johnson. Vibes: Hampton, Gibbs, Jackson. Flute: Moody, Weiss, Wright. Organ: Davis, Ramirez, Smith. Misc: Kirk, Nance (vln), Carney (bass clt). Band: Ellington, Basie, Herman. Group: Armstrong, Gillespie, Silver. Arr: Ellington, Strayhorn, Pierce. Comp: Ellington, Q. Jones, Strayhorn. Blues Artist: Lonnie Johnson, M. Slim, O. Spann. Male Singer: Armstrong, Turner, Rushing. Female Singer: Fitzgerald, McKee, Humes. Vcl Group: Swingles, Wards, Staples. New Star: Rod Levitt, Grady Tate, Grant Green.

VALERIE WILMER (Jazz Beat)
Mus. of Year: Coleman. Tpt: Morgan, Terry, Farmer. Tmb: L. Brown, Moncur, A. Gray. Clt: None. Alto: Coleman, Moody, McLean. Tr: Webster, Shorter, Shepp. Bar: Carney, Mulligan. Pno: B. Evans, D. Brand, Hines. Gtr: Montgomery. Bass: None. Drs: Williams, E. Jones. Vibes: Jackson, Hutcherson. Flute: Moody, Organ. None. Misc: Smith (vln). Band: Ellington. Group: Monk. Arr: Ellington, Golsen. Blues Artist: McDowell. Male Singer: Turner, Witherspoon. Female Singer: Wilson, Staton, E. Anderson, Vcl Group: Martha and Vandellas, Inez Andrews. Andrewettes. New Star: Coleman.

THE WORLDS BEST JAZZ FROM THE PHILIPS GROUP 1966 POLL AWARD WINNERS

Art Blakey	Soul Finger	Morgan-James Duo	At the Bar of Music
Johnny Dankworth	Stereo SLML4012 LML4012	Dick Morrissey	BL7606
Alan Haven	Zodiac Variations	Gerry Mulligan	Storm Warning
Tubby Hayes	Stereo STL5229 TL5229	Oscar Peterson	20077MCL (March Release)
Milt Jackson	Lennon & McCartney styled by Alan Haven	Swingle Singers	If You Can't Beat 'Em, Join 'Em
Roland Kirk	Tubbs' Tours		Stereo SLM4013 LML4013
Cleo Laine	Stereo STL5221 TL5221		Eloquence
	At the Museum of Modern Art		('Live' at the Tivoli Gardens)
	Stereo SLM4016 LML4016		Stereo SLML4014 LML4014
	Rip, Rig & Panic		Jazz Sebastian Bach
	Stereo SLML4015 LML4015		BL7572
	Woman Talk		
	Stereo STL5316 TL5316		





RONNIE SCOTT IN A NEW LIGHT

CHARLIE VENTURA

I used to like him very much. Whatever happened to him? I think he was one of my first influences.

PRACTISING

Most important, I wish I were able to discipline myself to practise more.

STAN GETZ

Fantastic. A charming fellow.

MANCHESTER

As a matter of fact, I have a soft spot for that place. The first small band we had—nine pieces—worked up there for about a month. After London, I think I'd live there as soon as any other place.

TED HEATH

I don't know him too well personally. I worked with the band, which was a great experience. I wasn't quite ready at the time and it's the only job I was fired from.

STAN TRACEY

Brilliant. What more can you say? I picked Stan for the residency here because he was a good player and he could handle most kinds of work as well as being an excellent jazz player and leader—which is a necessity down here.

ALBERT AYLER

I must confess I have only heard a couple of his records, and it's not jazz by the standards I know. It's something else, and you can't judge it by the criteria you apply to jazz. Personally, I don't get very much from it. You've got to be able to play to a certain extent before you can do what he does on tenor, but if you gave a saxophone to a chimp, after a while it would make noises which would be very original. Whether it would be valid musically is another matter.

SPORTS CARS

Yes. Love 'em. Always wanted to race cars until I took a Jaguar round Brands Hatch on one of those open days and it scared me to death. I went all the way round in third gear, and this little red Mini went past me

THE JAZZ THINK-IN

'If you gave a saxophone to a chimp, it would make some very original noises'

on a corner as if it were on rails.

MUSICIANS UNION

Very necessary, but they move in mysterious ways.

PRESIDENT JOHNSON

It was a great shame about Kennedy.

MODELS

Most of them frighten me to death.

DRUGS

Much less prevalent in the music business than the popular press would have us believe. I believe certain drugs are no more harmful and often less harmful than drinking. I know more fellows who have messed up their lives through drink.

ANTI-SEMITISM

Just medieval. Ignorance.

NEW YORK

A wonderful place to live in but I wouldn't like to visit

there. I like to go once every year or eighteen months. I really never feel relaxed there. There's too much going on, too much to see, too much to do, too much to hear. It's a very superficial place. A kind of transient thing.

BALLROOM DANCERS

Laughable. One of the funniest shows on television is 'Come Dancing'. It's hilarious.

TOMMY STEELE

I was on that first record, 'Rock With The Caveman'. He was a nice guy then and I suppose he still is. I see him now and again.

BIG BANDS

There's only a handful I enjoy listening to — the regular ones like Basie, Ellington, Herman and some of the Gil Evans things. Dizzy's old band too. I don't know whether they will come back.

VODKA

I don't drink at all. That advert I did for it was done because it was publicity for the club... and they gave me a crate of vodka for doing it.

BOOKMAKERS

Most of them are very wealthy. It's nice to beat them occasionally. I wish I



had all the money that I've lost gambling. I still gamble, but not as much as I used to.

CRITICS

The good ones are few and far between. I don't think jazz lends itself to criticism. The only way you can criticise a jazz performance is to say whether the guy is drunk or sober — generalities like that. Jazz is so much a personal experience, so fleeting and such a momentary thing.

BRITISH JAZZ

I think it is as good as anywhere in the world outside the top Americans. And I'm certain that we have guys who if they're not as good as the top Americans, are going to be as good. But I don't like branding things. You can't grade musicians like racehorses.

JOHN COLTRANE

Fantastic musician. Tremendous depth and power. Great master of his instrument. Can't say too much about him in that respect, but to be frank, I get more pleasure out of his work of

three or four years ago. But anybody who can play like that and decides to go in a certain direction must command respect because he is obviously completely aware of what he's doing. It's a matter of personal taste whether you prefer it. Every record he makes is a real experience to listen to.

CROW JIM

I've come across a little of it, especially among younger coloured musicians. They certainly have a definite basis for feeling antagonistic, but on the other hand, six million Jews died in the gas chambers and you don't get Jewish guys going around with these enormous chips on their shoulders.

COMEDIANS

I don't like very many. Morecambe and Wise, Spike Milligan, Arthur Haynes and Dudley Moore is very funny. And Lenny Bruce. I would love to have Lenny Bruce in the club.

DRUMMERS

They're a race apart. Usually very very touchy. To me a group is only as good as its drummer.

congratulations on your melody maker poll successes

reprise

DUKE ELLINGTON FRANK SINATRA

Amazed
and
Delighted

FREDDY RANDALL

Thank you
The
Morgan-James
Duo

ARCHEY: more loot in small bands



● JIMMY

LONDON

JIMMY ARCHEY—trombonist with the New Orleans All Stars, who returns to Britain for one week's tour on Tuesday — has been playing professionally for more than four decades. At sixty-three, he still enjoys blowing and looks forward to many more years of small-band activity.

"Yes, I've always enjoyed trombone. I've been playing it, oh, close to forty-five years now, and I've never done anything else," he explains. "I never studied anything but music, never knew anything else to do. And I'm too old to change. When you're over 50-55, nobody's going to give you a job, not in the States."

Jimmy Archey was born in Norfolk, Virginia but has spent most of his time in New York, almost all of it until 1948 with big bands. "I came to New York around 1923 with a West Indian fellow named

Lionel Howard, a good little trumpet player. "I spent about three-and-a-half years with different shows.

"When Joe Oliver came to New York in 28 I made a lot of records with him and went on the road a couple of times.

"I went with Luis Russell about 1930 when Higginbotham went home to see his mother. Luis contacted me and asked if I'd take his place, two weeks guaranteed. So I got in the band, and when Higgy came back Luis kept me in and we had two trombones.

"I was playing first chair and taking quite a few solos. But I only made three or four records with Russell. He was nice guy, a real gentleman. I was with that band six years, part of it under Louis Armstrong's leadership. He just took it over. We never could understand that, but guess Russell sold the band.

"Afterwards, I worked with Benny Carter, Willie Bryant and others around town. One was a very good band, Frank Humphries', but it never made records and people don't know of it. Later, at the Zanzibar, I worked with Cab Calloway. And one time I filled in with Duke Ellington for one and a half months when Tizol was sick."

When did the small-group playing start?

"Around 46 or 7, when people started listening to Dixieland again. I'd played a bit when I was young but that was it! That music died out and didn't come back till the Forties, when it got to be real popular.

"It was going back into Dixieland that brought me to Europe in 1948. I'd never been over before and didn't know people here had even heard of me. I had a wonderful time, and again in 52 with my own sextet, and in 54 with Mezz Mezzrow.

"Really, more people knew me in Europe than knew me at home. In the States, people take you and the music for granted. They think, if I don't hear him today I'll catch him tomorrow or some other day."—M.J.

THANKS!

says

RAY BROWN

VOTED No. 1 BASS PLAYER

in both the International Jazz Section and Critic's Section of 'Melody Maker' 1966 Poll



"My sincere thanks to my many friends in Great Britain for accord-ing me this great honour.
• Thanks are also due to my wonderful LYCON Bass Strings... they make playing such a delight they inspire a player to give his best at all times."

Ray Brown

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Enquiries: **BESSON & CO. LTD., EDGWARE, MIDDLESEX**



Ellington's Sam Woodyard plays Premier

The most exciting sound in drums

The Duke Ellington Orchestra was voted No. 1 Big Band in the International Section Melody Maker Critic's Poll



CONSALVES: contorted solo on "Pancake"

This match was certainly no great disaster

CAUGHT IN THE ACT

AFTER two hours of enjoyable, if hardly thought-provoking music at London's Royal Festival Hall on Saturday, I'm beginning to wonder what all the hullabaloo was about the Duke Ellington band sharing a bill with Ella Fitzgerald.

When I remember those dreadful vocal interludes which Duke, in his wisdom, inflicted on groaning audiences in past tours, only the real bigot could complain about Ella filling the equivalent spot.

The first half with the Ellington band going it alone was extremely pleasurable. I'm not one to work myself up into a rage because Duke refuses to play the Liberian Suite in its entirety. I prefer to take my Ellington as it comes, and there were enough delightful moments on "West Indian Pancake" (Gonsalves in a typically contorted solo) "El Gatto" (wonderful heaving sound from the ensemble behind stratospheric Cat Anderson), an atmospheric "La Plus Belle Africaine" (arco bass from John Lamb) and Hodges sailing a little too majestically through "Magenta Haze", which sounds more dated than most Ellington.

Not a memorable Duke programme, certainly not as exciting as the Far East suite which greatly enlivened the last tour. But the Ellington repertoire is so vast in riches that if approached in the wrong attitude, disappointment is certain.

Jimmy Jones, Gus Johnson and Joe Comfort replaced the Ellington rhythm team for Ella's spot. "Wives And Lovers" was a welcome addition to her repertoire, but she reached her best on Duke's "Something to Live For". Duke reappeared for "Invitation To The Dance" and Ella traded fours with Gonsalves on "Cotton-tail".

Ella plus the Ellington band was no disaster. Playing Jimmy Jones, Quincy Jones and Marty Paich arrangements, they didn't sound as distinctive as usual, but they made a fine combination. — B.H.

ELLINGTON MINUS ELLA

AT Southend's modern and acoustically successful Cliffs Pavilion, on Monday, the Ellington Band sounded wonderfully warm and relaxed.

It also sounded different from usual because of the absence of Cootie Williams, in hospital but expected to return by the weekend. Ray Nance had already left a gap, and with Cootie out there were three trumpets and only one featured soloist in the section.

In "Rockin' An Rhythm", which closed the first half we had Herbie Jones coming down to join Lawrence Brown



● SOUTH

● KONITZ

● PITNEY

for the plunger figures.

The before-interval programme included Paul Gonsalves' "Chelsea Bridge" and the Hodges set was saved for later. The second half consisted of an extended "A Train", displaying Duke's twofisted piano, and Sam Woodard's solo skill with hands, feet and elbow; Buster Cooper's high-speed trombone; Hodges moving sweetly on "Magenta", and swinging out on "Things Ain't", and a heart-warming blues, "Wings And Things". The concert ended with the hit medley, including "Satin Doll", "Solitude", and "Caravan", with stride piano.—M.J.

KONITZ AND DEARIE

LEE KONITZ took the stand at London's Ronnie Scott Club on Monday night minutes after arriving from Europe—by car.

And without a scrap of hesitation, he launched himself right on to the limb of improvisation.

A few feet from me, Bruce Turner, his champion of a lifetime, was so full of glee that he almost ordered a drink. "Great, dad, great," gushed Bruce. "He's evolved. He used to be just a Tristano pupil. Now he's an individual. Takes chances. I hate cosy players."

Well, Konitz isn't cosy. As he warmed up and made acquaintance with Stan Tracey, Freddie Logan, and Bill Eyden, he shrugged off the comfortable clichés and went further and further out.

His tone is surprisingly robust. He gets hooked on a phrase pulls out the stops to worry it. His sound can become ugly, as on "All The Things You Are", then quite warm and tender a moment later on "Round Midnight".

The last impression is of a

musician trying to wring himself dry on every number. Should be some rare moments at Ronnie's when he settles in.

Blossom Dearie was a gas. Tastefully accompanied by Jeff Clyne (bass) and Johnny Butts (drums), she picked beautiful songs like "Once Upon A Summertime", "Satin Doll", and "You Fascinate Me So".

Not the strongest of voices, but certainly a sensitive one steeped in jazz. Her piano accompaniment is perfect—melodic, moody, and it swings.

Organist Lou Bennett did a fine warm-up job for the evening.—J.H.

SOUTH WITH FAME

GEOURGIE FAME and the Harry South Orchestra thrilled a huge crowd with one of the most exciting nights in British jazz at London's Marquee, on Sunday.

Harry's band kicked off with a 12-bar blues introducing soloists Tubby Hayes, Harry Klein, Dick Morrissey, plus a fantastic trumpet chase between Greg Bowen, Ian and Stu Hamer, Bert Ezzard and Ian Carr.

Georgie, confidently strode into "Down For The Count". A great ballad, "It's For Love The Petals Fall", followed by an incredible "Lil' Pony". Georgie singing Wardell Gray's famous tenor solo.

Georgie turned on his tenor sax voice again for "Lil' Darling", and a Rocking "Roll 'Em Pete", which had the audience yelling for more.

It was supposed to be all over, but the crowd were still yelling and it was down to another few choruses of "Lil' Pony" and yet another encore to follow that. Tubby and Phil detonated, and the whole band rified in a final flag waver.—C.W.

PITNEY/ BARRY TOUR

GENE PITNEY received Stones-sized adulation at the New Theatre, Oxford, on Sunday, the second night of his new British tour with Len Barry.

Pitney deserves his high place in British pop for being able to make his extremely powerful voice heard over the screams. He also has a quiet stage manner, neat line in comedy, and the ability to swing on occasion. But it's his high drama ballads that's put him on the star class here.

"1-2-3" man Len Barry surprised with a very polished, movement-packed stage act — and the voice to reproduce his two British hits. He moves excellently on stage and sings very well, with a pronounced coloured feel.

British co-stars Dave Dee, Dozy, Beaky, Mick and Tich, rely very successfully on comedy, and Just Five and the Mike Cotton Sound backed Barry and Pitney excellently, not too overpowering and musically excellent.—A.W.



BOB: Festival Hall

Watersons for EFDSS Festival

FOCUS ON FOLK

THE WATERSONS and barge captain Bob Roberts provide the "song" for the English Folk Dance and Song Society's Festival at the Royal Albert Hall this weekend. The show, which also features dancers from Yugoslavia, Belgium, Ireland and England, has a total cast of 750.

Two traditional dance teams will be there — the Abbots Bromley Horn Dancers, who have never before danced outside their parish boundary, and the Handsworth Sword Dancers from near Sheffield.

The show takes place on Friday evening and on Saturday morning, after noon and evening.

Meanwhile, there are lots of things happening in the EFDSS which they are surprisingly anxious not to publicise. I am not supposed to tell you, for in stance, that they are chartering a Boeing 707 to allow members to get to the Newport Folk Festival from July 25 to August 4.

You'd think they'd be proud of being able to get the costs, not including accommodation, down to £62.

You can only go on the flight if you are a member which seems a good reason for publicising it. The EFDSS needs all the good members it can get.

Similarly under wraps are the discussions going on for the setting up of a National Club's Federation. There was a meeting in London last weekend. I hope they sat firmly on the proposal to call the new body "Unifolk" — which sounds more like creamed rice in cans than a representative body for the exciting, untidy world of the folk clubs.

The Scots at the meeting were unhappy about being treated as a region of the English Folk Dance and Song Society, and understandably so.

Still on the EFDSS, the Society has sponsored the formation of the London Schools Folk Association which will arrange for sixth form folk singers from one school to sing at others and to arrange bookings for adult performers at "nothing more than rock bottom expenses."

Any school folk clubs or singers interested should get in touch with Mike Bonehill at Cecil Sharp House.

The Three City Four appear at two forthcoming charity evenings. On March 12 they share the bill with Guy Carawan, Julie Felix, Bob Davenport, Enoch Kerr, John Faulkner, Gordon McCulloch and Bobby Campbell at the Royal Festival Hall, in aid of the British Peace Committee.

On March 19 they're at Hornsey Town Hall for Anti-Apartheid, along with Martin Carthy, Sandy & Jeanie, Maddy Prior, Sydney Carter and Nadia Caitouse.

KARL DALLAS.

EXPERT ADVICE

CHRIS HAYES

WHERE can I get Bo Diddley music?—R. BRIGHT, Tiverton.

Several of his tunes are published by Jewell Music Ltd, 52 Maddox Street, London, W1. Written under his real name of Ellis McDaniels, these include "Road Runner", "I'm A Man", "Pretty Thing", "Who Do You Love", "Let The Kids Dance" and "500 Per-cent More Man". Sheet music or photostat copies cost 2s 6d each, plus 4d postage.

I HAVE been playing guitar for two years and would now like a book of guitar shapes. Those I have seen at shops have shapes beyond my technique. Is there one showing them in a simpler fashion? — TEDDY WARMINDER, Totnes.

"Guitar Chord Dictionary, Simplified Shapes For 500 Individual Chords", by Cecil James and Alan Vaughan (Robbins, 10s) gives all chords—even advanced ones—in simplified shapes, often employing not more than four strings.

WHICH double bass strings—gut, steel or nylon—are best for easy action and wear on the fingers? — JACK RAINSTALL, Nottingham.

It really depends on personal preference, but I like Rotosound, new low tension strings made in nickel chrome on nylon, perfected after extensive research. They

Where can I get some Bo Diddley music?



● DIDDLEY

give easy action throughout the positions, with satisfactory acoustic output and flexibility. I have found that steel strings are too tight and lack flexibility, resulting in difficult action and restriction of technique, whereas gut strings are apt to deteriorate rather quickly in sound and suffer from surface breakage. These snags can cause fingering difficulties, including blistering and soreness. — Bassist VERNON HAPGOOD.

IS there a course of recorded tuition for harmonica?—CHARLIE BELL, Bath.

Music Minus One market a written tutor covering diatonic and chromatic models, with an LP and music, plus a Hohner Marine Band harmonica, which is the American equivalent of our Echo Super Vamper. Price £3 15s, plus 3s 6d postage, from Bill Lewington Ltd, 164 Shaftesbury Avenue, London, WC2.

I CAN sing, but I can't read music, don't know which key I'm in, and find

it difficult to pick up the rhythm. What do you advise?—Mrs J.W.L., Stratford, E15.

Learning to count beats, without having to read musical notes, could solve your rhythmic problem, and if you have a reasonably good voice, you will profit from expert advice and tuition. Regarding correct tempo, the best of singers have an accompanist, MD or teacher to help them.—AL DUKARDO VOCAL AND INSTRUMENTAL SCHOOL, 7 Kil-donan Road, Goodmayes, Essex.

WHERE is Mike Felix, who used to play with the Migil 5? Surely that bundle of talent isn't going around unnoticed?—ROSE BROWNE, Enfield.

Mike is now being handled by astute manager Evelyn Taylor, who is building him up as a star soloist, featuring his versatility as singer, musician, comedian and compere. He has radio, TV and cabaret dates scheduled, and may shortly sign a recording contract.

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RADIO JAZZ

CHRIS HAYES

FRIDAY
5.30 p.m. H2: Jazz Rondo.
8.15 M: Jazz Corner. 9.0 R and 9.8 A: Jazz. 10.15 T: Pop and Jazz. 10.30 Z: Coltrane, Blakey, Hutcherson. 11.0 T: Gillespie and Double Six of Paris, with Bud Powell, Kenny Clarke. 11.15 BBC M: Norvo, Goodman, Wilson, James, Willie Smith, etc. 11.20 G: Berlin JF 1965 (Blakey's New Jazzmen, Hubbard, Nathan Davis, Mulligan's All Stars, Hines, Stuff Smith, Eldridge). 1.31 BBC L: Blues in the Night.

SATURDAY
12 noon BBC T: Jazz Record Requests (Humphrey). 1.15 p.m. H2: Radio Jazz Club. 2.30 E: Jazz Museum (Harlem). 4.5 Q: Big Band Parade. 6.30 M2: Danish Jazz (Bent Ayens Trio). 6.40 H2: Jazz. 8.5 J: George Shearing. 8.15 M1: Jazz from New York. 9.0 R: Past and Present Jazz. 9.5 J: Mitch Miller. 9.10 E: Pop and Jazz. 9.35 Q: Music Cock-tail, Inc. Montgomery, Bilk, Doris Day, Powell. 10.15 T: Charlie Barnett (1939-41). 11.0 T: Jam Session (Gillespie, Sitt, Lewis, Heath, etc.). 11.5 J: The Big Bands. 11.30 J: World of Jazz. 12.0 E: Jazz.

SUNDAY
4.30 p.m. G: Duke Ellington (1959). 8.40 M2: Radio Jazz Club. 9.30 and 10.3 A: Jazz. 10.45 A: Jazz Panorama (Hugues Panassié). 11.15 E:



YUSEF: Sunday

Jazz. 11.31 BBC L: Jazz Scene (London Jazz, ork Yusef Lateef, George Melly, Brian Dee Trio, Peter Clayton, Humphrey).

MONDAY
4.5 p.m. H2: Jazz. 7.30 M2: and 8.30 M: Jazz. 9.15 M2: Duke Ellington in Copenhagen. 9.30 A: Jazz. 10.15 T: Pop and Jazz. 11.0 T: Conover's 1965 Favourites (1) Grey, Levitt, Voices Inc, Thompson, Monk. Dolphy, Jobim, Shepp. 11.5 Q: Big Band Parade.

TUESDAY
4.5 p.m. L: Burl Ives. 6.10 Q: Pop and Jazz. 9.8 A: Jazz (Tues-Thurs.). 9.15 M2 and R: Jazz. 9.30 G: Oliver Nelson. 10.0 U: Belgian JF (Mangelsdorff Quintet, Al Jones Quartet, Cecil Ford). 10.15 T: Wes Montgomery. 11.0 T: Conover's 1965 Favourites (2) Hayes, Des-

mond, Hamilton, Dankworth, La Roca, Terry-Brookmeyer Quintet, Rich.

WEDNESDAY
4.5 L: Jazz. 4.20 M1: Jazz. 5.30 BBC T: Jazz Today (Charles Fox). 6.0 M2: Jazz. 7.0 M: Jazz Intermezzo. 8.5 E: Erskine Hawkins. 10.15 T: Junior Mance Trio. 11.0 T: Conover's 1965 Favourites (3) Ad-derley, Johnson, Staple Singers, Peggy Lee, Stuff Smith, Silver.

THURSDAY
10.45 a.m. M1: Billie Holiday, Dinah Washington, Nina Simone. 1.15 p.m. J: Sammy Davis Jr. 3.35 U: (1) American FBF 1965 (2) Art Farmer. 9.15 R and M2: Jazz. 9.20 Q: Ellington. 10.15 T: Peggy Lee. Sinatra. 11.0 T: Conover's 1965 Favourites (4) Burton, Hines, Farmer, Byron Allen, Sinatra, Ellington, Mulligan.

Programmes subject to change. KEY TO STATIONS AND WAVE LENGTHS IN METRES. E: EBF Inter. France 1829. E: NDR Hamburg 309, 189. G: SWF Baden 295, 363, 451. H: Hil-versum 1-402, 2-298. J: AFN 547, 344, 271. L: NR Oslo 1376, 477, 224. M: Saarbrücken 211. N: Denmark Radio 1-1224, 2-283, 210. O: BR Munich 375, 187. P: Radio Nederland 375. Q: HR Frankfurt 508. R: RAJ Italy 355, 290. T: VOA 251. U: Radio Bremen 221. Z: Radio Strasbourg 258.

girls GIRLS girls

A wonderful addition to the Pop 50 in these days of Bert Kaempfert, and other no doubt lovable but elderly gentlemen, are eight girls. Girl booms come in cycles and the latest influx includes several old flames as well as some dazzling new faces. These young ladies are scattered about the chart, demurely negotiating their way to the top, where Miss Nancy Sinatra has already stunned the pop world with "These Boots Are Made For Walking". And with "My Girl", two "Girls", two "Michelle's", and a "Jenny", it seems the boys are giving girls all the encouragement they can.



NANCY SINATRA stunned the pop world by hitting number one with a song variously received as 'ghostly', 'diabolical', and 'appalling'. But others found it amusing and an appealing novelty song. Main cause of both discontent and amusement was the double-bass intro, consisting of a descending run of alternating good and bad notes. When Steve Winwood heard it in Blind Date, he said: "Good God! This has got to be a hit—it's terrible. It's bad I'll remember that one." And he was right of course. Everybody remembered Nancy's "terrible" record, and made it her first hit here and in America.



CILLA BLACK, attractive, cheerful with a bubbling personality, is always welcome back on the scene, especially with a good song like "Love's Just A Broken Heart", which has re-established one Beatle-stable artist in the public's ears and eyes, at a time when several have slipped and others have failed to emerge. It came eight long months after her last hit, and seems to prove that with good material, Cilla, like Sandie and Pet Clark, is here to stay, and she is lucky enough not to be tied to an image—Liverpool Mersey or any other.



SANDIE SHAW is now successfully leading a dual-pop existence as a hit recording artist and as a cabaret singer. Despite her s h a k y London Savoy debut, when the critics pounded her mercilessly, Sandie has gone on to more and more cabaret work and has in fact only completed one tour and a few concerts. Sandie's "Tomorrow" also received a critical pounding when first issued, but sent her once again in the top ten, proving that mixing with sophisticated cabaret crowds hasn't detached her from her teenage following. Sandie's barefoot image is steadily changing and her appearance on a recent Top Of The Pops caused a minor sensation.



Dusty Springfield roared her way to personal success after her split from the Springfield, which lead to a split from her early vocal style. Greatly impressed by coloured American girl singers, Dusty surprised pop with rocking dynamic performances like "Don't Know What To Do With Myself", and now her latest "Little By Little", a rocker in almost Rolling Stones mood. Ill-health has dogged her career recently, but now she is "determined to slow down" if continued record success will let her.



BARBARA STREISAND has been raved about by disc jockeys, "people in the business" and lovers of American show music for months. But despite her marvellous work on albums that have been released here, Barbara failed to communicate on the mass record buying front until "Second Hand Rose" a gentle send-up song appealed to buyers tempted by many pirate radio plugs. A big upsurge of interest in Barbara's work can now be expected, and better songs than "Rose" could get her in the chart more regularly.



PETULA CLARK is the eternal English Rose transplanted to France where she seemed to mature into a more exotic bloom than the cute kid who began her singing career at the age of nine. Can anybody remember her early hits like "Where Did My Snowman Go?", "Little Shoemaker", and "Suddenly There's A Valley"? Then came the second, Petula roaring away with "Ya Ya Twist", and "Down Town". Her latest is not her best, but "My Love", has already scored and she will have to commute more strenuously between Paris and London. She is always welcome in both cities.

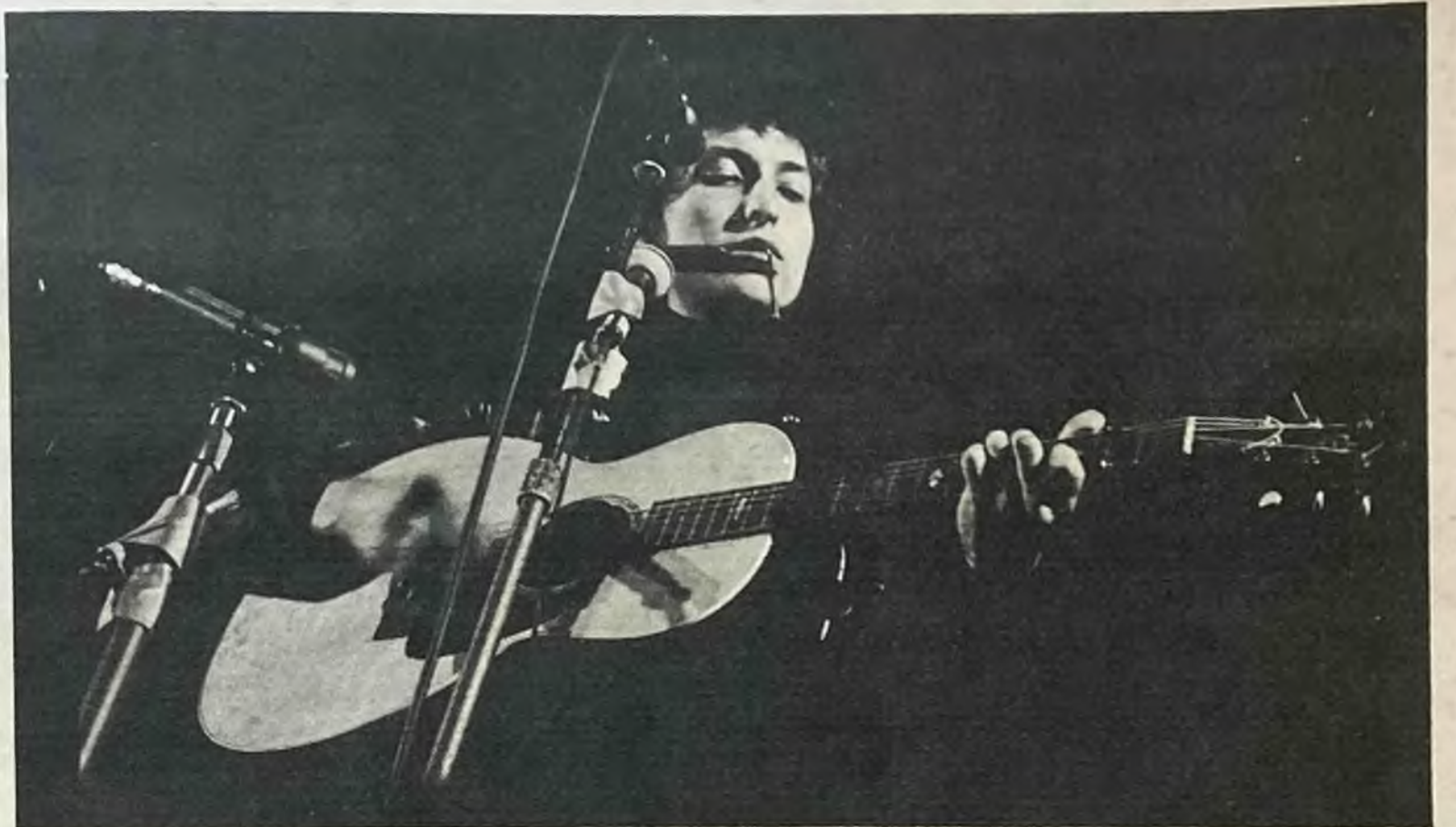


FONTELLA BASS, whose "Recovery" hasn't swung as well as "Rescue Me" in the chart, doesn't deserve to be a one-hit wonder. We sincerely hope Fontella will join Pet and Sandie as long distance chart runners. From St Louis Missouri, Fontella plays piano and organ, and has the essential experience in gospel and blues, that seems to result in so many better class pop singers. Naturally her musical tastes are jazz, gospel, and blues, but digs ballad singers like the late Nat Cole. Known to her friends as "Fonty", she recently visited Britain where her favourite artists are the Beatles, Stones, and the Walker Brothers.



LULU is the greatest! The slow initial progress of "Call Me" gives some alarm, because it is a great song and Lulu is one of Britain's brightest singing hopes. She combines good looks, professionalism, and ability that lends itself not only to ballads but blues. Aged 17, she hails from Dennistown, Glasgow and began singing when she was aged three, and made her first public appearance aged nine. Her first hit "Shout" was a raving rocker which gave the clue to her tremendous power, then came records like "Leave A Little Love" to put the seal of quality on talent.

THE BOY DYLAN



DYLAN: 'You couldn't take your eyes off him when he was on stage.'

BOB DYLAN remains a fascinating subject of conversation for four good reasons. Because he has talent and originality, because, in spite of brushes with the press and all the rest of it, he possesses a great deal of personal charm; because he develops and changes course often enough to keep people guessing; and because he's been lucky.

I can think of other reasons, but they are not so good. Like all members of the pop aristocracy, Dylan inevitably finds himself being elevated into a kind of legend before the time is ripe.

Probably this is a damaging process, and there have been plenty of signs that the wonder boy of folk has fought to guard against corruption by flattery, publicity and hysterical adulation.

Still, the process goes on and it becomes harder, year by year, to sift facts from myths and even remember how it was that Bob Dylan stole on to the scene a few short years ago.

BOOK

American writer Robert Shelton, folk music critic of the New York Times since 1958, is well pleased to jog the memory on this. He was, so to speak, in at the birth and seems to have written the first column about Dylan, in September 1961.

In London last week, Shelton told me he was still most interested in talking about Dylan and was at present writing a book about him.

"I'd met Dylan in the spring or summer of 1961, after he sang in a hootenanny at Folk City in Greenwich Village. I told him whenever he was working somewhere regularly to call me as I'd like to do a feature story on him."

"He got a job at Folk City later in the year, and I went back there and did the interview with him. He was really a kid then, eighteen or nineteen, but I felt that here was an incredible musician and personality."

"I remember saying that he looked a cross between a cherubic choir boy and a beatnik, and that he was going to go straight up. There were several of us who were tremendously impressed with him. I wasn't the only one."

FUNNY

"He had the magic star quality even then. You couldn't take your eyes off him when he was on stage. He was often a little untidy musically, but the setting was very informal and relaxed, and the hints of professionalism were already there."

"In those days he was doing some traditional songs like 'House Of The Rising Sun', also a few Woody Guthrie things. He was very much under the influence of two singers: Jack Elliott and Dave Van Ronk. It was a direct personal influence."

"His own stuff then was principally humorous song and commentary, the commentaries being outrageously funny. He was very funny then. He was doing 'Talking New York Blues', which satirised his reception by the club owners in New York, and 'Talking Bear Mountain Picnic

'He looked a cross between a cherubic choir boy and a beatnik'

MAX JONES talks to American folk critic ROBERT SHELTON

Massacre Blues."

"Bear Mountain" was based on some sort of riot on an excursion boat, and he took the cutting from a newspaper and converted it into a very funny song."

"I saw a great deal of him during this whole first year. We used to knock around listening to music together, and that period was interesting because Dylan was listening to every bit of music he could hear."

"He walked around with his ears hanging out, eager to follow whatever was going on in folk music. He'd come over to my house and play piano and listen to records."

Had Dylan made any records at this stage?

"No, he hadn't. I had tried to get several companies to record him but they were either uninterested or unavailable. But as a result of my write-up, I believe, John Hammond recorded him. His first Columbia album caused a stir, but only a small one."

FRIEND

"Columbia were slow to recognise Dylan's talent, though Hammond and a publicist named Billy James recognised it, and for a while Bob was known as Hammond's Folly."

"Although Dylan wasn't recognised by the record companies, there was a whole circle of Greenwich Village folk people who realised from the start that he was something special. They were very paternal (and maternal) to him and he appreciated it."

"He was a good friend who would give as good as he got, but he was still not easy to get close to. Always there was a feeling of slight detachment, as if he were watching the scene with bemusement."

"He likes to laugh and joke around a lot, and play games on people, and as I say, his own songs were often humorous."

"In the next year, 1962, he got closer to the Civil Rights movement, to the young Negro leaders. Early that year, not yet twenty, he started to write and sing those ferocious poetic blasts like 'Hollis Brown' and 'Hard Rain's a-Gonna Fall'."

"He was influenced by the whole Broadside magazine coterie, which included Pete Seeger, and this was probably his period of greatest political involvement although he was writing love songs all along the way. The outstanding songs all had some social commentary."

How much, in Shelton's

more personalised approach to creativity, the political determinists suddenly discovered flaws in his art.

"In this respect, Ewan McColl's comments in the MM last September about Dylan were patent nonsense."

ELDERS

"I have enormous respect for MacColl as a singer, writer and philosopher of the folk revival, but he is so thoroughly out of touch with Dylan's generation that it was ill-advised of him to pontificate from his lofty and distant eminence."

"The Dylan generation is making its own rules in belief, political commitment and literary and musical style. If the folk elders insist on setting up stultifying rules for folk composition, they will discover that it is they, not the Dylan generation, that are alienated."

"Dylan should be allowed to experiment and not be asked to comply with a political-economic catchism. He is too big an artist for that."

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new records

POP: reviewed by the Melody Maker pop panel

LPs

ASTRUD GILBERTO: "The Shadow Of Your Smile" (Verve). Delicate, fresh, girlish, tender—Astrud embodies all these qualities in her remarkable voice. Not really a great singer, but she can put over a song in a highly personal manner. If you dig her breathy style, get this—you'll simply keep moving the arm back to track one. Titles include: "Love Theme from 'Sandpiper'", "Fly Me To The Moon", "The Gentle Rain", "Who Can I Turn To", and "Day By Day".

SUPREMES: "The Supremes At The Copa" (Tamla-Motown). Glorious LP featuring "live" performance before an excited crowd. At first, the different accompaniment of a "proper" orchestra slightly throws you. But, once accustomed, it's great. Supremes have an absolute ball on "You Are Woman, I Am Man", "The Boy From Ipanema", "Somewhere", "Chain Gang" and "Bring It Home To Me". Diana Ross must be the world's sexiest singer.

OTIS REDDING: "Otis Blue" (Atlantic). What a sound. It's sub-titled "Otis Redding Sings Soul". He does, and every British singer who dabbles in soul must have been listening hard. This is the definitive article—throaty, soulful, raving, in short a great album. Tracks include: "Shake", "My Girl", "Wonderful World", "Satisfaction", "Ole Man Trouble", and "Loving You".

BERT KAEMPFERT: "Bye Bye Blues" (Polydor). Fast changing the impression that Germans don't like swing, hit maker Bert Kaempfert turns in some rhythmic arrangements on this album. Trumpeter Fred Moch—not a well-known name here—plays the now famous trumpet-sound solos throughout the set. He is a capable, swinging horn man, playing some delicate phrases and blowing impressively on occasion. Altogether a rhythmic performance of numbers like the hit "Bye Bye Blues", "Remember When", "Once In A While", "You Stepped Out Of A Dream", "Wiederseh'n" and "Melina".



DIANA: world's sexiest



OTIS: definitive article



ASTRUD: breathy style

Seduced by the tender Gilberto

MOTORTOWN REVUE IN PARIS: (Tamla Motown). Recorded live at the Olympia Music Hall, Paris, after the Motown Show's last British tour, Diana Ross of the Supremes is outstanding as usual on "Baby Love" and "Somewhere", as is Smokey Robinson's fantastic falsetto

vocal control on "Ooo Baby, Baby", with the Miracles. Martha and the Vandellas and Stevie Wonder take three tracks each to warm things up but overall this album is a little disappointing. **THE MIRACLES:** "Going To A Go-Go" (Tamla Motown). Last four single releases with

the flip sides, and four new ones. Many find this Tamla group the most exhilarating of the Detroit stable. Storming backings on "My Girl Has Gone", and "Going To A Go-Go", and sheer beauty on "Tracks of My Tears", and "Ooo Baby, Baby", make this an ultra-groovy album for deep soul fans.

PETULA CLARK: "Hello Paris (Vol 2)" (Vogue). The style that's made her an international name. Pet sings a selection of songs in French, and sounds better than on some of her recent British pop releases. Titles include: "Chez Moi", "Le Jour Ou La Pluie Viendra", "La Vie En Rose" and "Pigalle".

KINGSTON TRIO: "Some-thing Else" (Brunswick). Not a typical Trio album—there's less folk and more rhythm, blues, etc.—and even what you could interpret as a mild send-up of the Dylan school. But the folk things are the best. The others fall below the usual Kingston Trio standard. Numbers include "Parchman Farm", "Early Morning Rain", and "The Verandah of William August".

RAY ELLINGTON: "The Best Of Ray Ellington" (Ember). Ray sings a selection of not exactly memorable songs, with orchestral accompaniment. Surely the best of Ray is his work with the famous quartet? This fine singer needs swinging, jazzier backing.

ORIGINAL MOTION PICTURE SCORE: "The Glory Guys" (United Artists). To those who enjoyed the film a handy souvenir of the excitement of a Western, scored by Italian composer Riz Ortolani.

ORIGINAL MOTION PICTURE SCORE: "Billie"

FOLK LPs

■ Lovers of American railroad songs, and they are numerous, should derive pleasure from Roy Acuff's "Great Train Songs" (Hickory LPM125) so long as they don't mind arranged versions, slicked up for popular consumption. Acuff has a natural country voice and style and though his accompaniment—with fiddle, harmonica, rhythm (sometimes including washboard), Hawaiian guitar, occasional train whistle effects and vocal support—sounds contrived, the overall result is one of cheerful and undemanding C&W versions of "Wabash Cannonball", "Wreck Of The Old 97", "Fireball Mail" and other such rolling train ditties. —M.J.

■ Elektra have issued, to commemorate their fifteenth anniversary, a sampler of the label's modern folk talent under the title "Folk Song '65" (5-8). The set begins with Tom Rush's interpretation of "Long John", the old prison song, and continues with Judy Collins' pure

(United Artists). Theme music from a Patty Duke movie by Dominic Frontiere. Difficult to imagine exactly who would want to listen to songs like "Funny Little Butterflies" twice or drivel like "The Girl Is A Girl Is A Girl". You have been warned.

BROTHERS FOUR: "Greatest Hits" (CBS). Remember those great hits "Frogg No. 1", "Theme From La Fayette" and "Eddystone Light"? No! Too bad. Pleasant, honest, all-American college boy singing, wholesome, fresh air, baseball, crewcut music.

BEVERLY HILLBILLIES: (CBS). Hillbilly fun from the cast of the TV show including Jethro, Jed, Ely and Granny singing along with Lester Flatt and Earl Scruggs. Fun for kids and Hillbilly addicts.

ZERO ZERO SEVEN BAND: "James Bond Themes" (Marble Arch). Plague of James Bond theme albums continues unchecked. Surely the public can only take so many versions of "Goldfinger Theme", "From Russia With Love", scene-link music "M Joins The Hunt" and "Pussy Galore Meets Bond". Not particularly well played, and considering Bond's taste in women, not even a particularly attractive chick on the cover.

FAUSTO PAPETTI: "Sax Alto E Ritmi" (Dunlup). Fausto Papetti may well be the alto sax player on this Continental type dance music, or it may mean "fab gear" in Italian. Sleeve is not particularly explicit on this score, or why the record has been released. Should buyers be suddenly seized with a mad desire to hear "In Ginocchio Da Te—Slow Rock" or "Riflessi Nel' Acqua—Slow", then this album can offer all that and more.

Great Beck guitar means a big, big Yardbirds hit

SINGLES

YARDBIRDS: "Shapes Of Things" (Columbia). A great big group sound and some quite fantastic guitar from Jeff Beck make this a big, big hit. Beck achieves a sitar effect on guitar and contributes much to the group's very individual noise. The boys deserve full marks for coming up with something different.

DAVE DEE, DOZY, BEAKY, MICK and TICH: "Hold Tight" (Fontana). A very commercial effort which should follow-up the success of "You Make It Move". This one has that heavy, stomping beat, fuzz-box and insistent melody line. Great for dancing, too.

KATHY KIRBY: "Spanish Flea" (Decca). This is hardly likely to make it while the Herb Alpert version is riding high in the Pop 50 and the lyric doesn't really add much to the attraction of the tune. Kirby fans will find her in good form but this is unlikely to dent the teenage market.

DONOVAN: "Josie" (Pye). Donovan didn't want this issued and he has certainly moved on since he recorded it a year ago. But his fans will no doubt be satisfied. It's a love song with a touch of the country-and-western in tune and accompaniment. Not one of his best, but should take Don straight into the Pop 50.

ELKIE BROOKS: "Baby Let Me Love You" (HMV). Elkie Brooks is a good singer still looking for the right material for a hit. This Kenny Lynch-Geoff Westlake song isn't really it. It's all a bit over-arranged and the double-tracking doesn't really help.

LEAGUE OF GENTLEMEN: "How Can You Tell" (Planet). A new independent label kicks off with a gentle beat ballad. The gents get strings in the backing and the performance is promising. But there is nothing very different about either song or treatment.

SUE THOMPSON: "I'm Looking For A World" (Hickory). The "Paper Tiger" girl on about a "paper world" this time. A pleasant ballad which she sings in that little-girl voice, but it lacks the insistence and beat of "Tiger". A bit too gentle for 1966 tastes.

BOBBY BLAND: "I'm Too Far Gone (To Turn Around)" (Vocalion). Great bluesy voice, attractively sinister song and some nice vibes playing in the backing group. But, perhaps, not really commercial enough for Joe Public, though the R&B fans will like it.

THE TRIBE: "Dancing To The Beat Of My Heart" (Polydor). An R&B-based American group which sounds as though it enjoys its work. The lead singer has a good, cloudy sound but the song sounds like a thousand others. This needs to be a pirate's plug of the week to have much chance.



BECK: sitar effect



ALAN: drive

EPs

JR. WALKER & ALL STARS: "Shake And Fingerpop" (Tamla Motown). Squealing tenor, wailing organ and guitar backing to vocal chants make quite an impression first time round, but these tracks from the "Shotgun" LP can become tedious in heavy doses. The group have hit on an original sound and seem loath to experiment.

CLIFF RICHARD: "Wind Me Up" (Columbia). One of Cliff's best hits, "The Time In Between", is included as well as "Wind Me Up", on his handy Cliff-fan package, plus a moody Hank Marvin-Cliff composition, "The Night" and "Look Before You Love", which features the Norrie Paramor Strings. Other tracks include the Shadows.

ANIMALS: "In The Beginning There Were Early Animals" (Decca). Fiery performances of R&B favourites "I Just Wanna Make Love To You", "Boom Boom", "Big Boss Man", and "Pretty Thing", featuring characteristic drive and swing of Alan Price, Hilton Valentine, John Steel and Chas Chandler, with biting vocals from a youthful Eric Burdon.

LEE DORSEY: "Ride Your Pony" (Stateside). Ex-boxer Lee scores a big hit with four superb tracks. An exciting voice deep with feeling. Tracks: "Ride Your Pony", "The Kitty Cat Song", "Work, Work, Work", and "Can You Hear Me".

ASTRUD GILBERTO: (Verve). Astrud's childlike bloom-of-innocence voice sensitively articulates "And Roses And Roses", "How Insensitive", "Meditation", and "All That's Left Is To Say Good-bye". Antonio Carlos Jobim's guitar delicate. Marty Paich arrangements perfect.

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

THE reappearance of this splendid four-LP set has compelled me to listen closely once more to forty-seven titles by the greatest of blues women, and perhaps the most magnificent singer in the whole of jazz.

This music is unbeatable vocal jazz for the most part. Some of the songs are folk-based—and the best are blessed with vivid poetic imagery—but the performances are not what we think of as folk blues or country blues. Bessie Smith was an artist brought up in halls, tent shows and theatres; she was an actor and also a jazz singer, influenced by ragtime and early jazz, who inspired such men as Armstrong and Bix. She personified the jazz spirit.

When her singing was matched by instrumental artistry the outcome was stirring jazz, masterful music by any standards. Such music is plentiful on Volume One, which combines Bessie's awesome voice and compelling delivery with the genius of the twenty-four-year-old Armstrong's cornet on all but three tracks.

MOVING

"St. Louis", probably the most moving version ever made, opens the story admirably. The sober, soulful singing is accompanied with marvellous effectiveness by Louis' supremely expressive muted phrases and the wheezy tones of Fred Longshaw's harmonium.

"Reckless", with the same accompaniment, is equally profound; and "Sobbin'", "Good Ole Wagon" and the poignant "Cold In Hand", also from this January 1925 date but with Longshaw on piano, are all beautiful and balanced collaborations.

Trombonist Charlie Green is added strength of "Careless", "J. C. Holmes", "Nashville" and the biting "Second Fiddle".

"Jailhouse", dating from September 23, has piano support only; "Ticket Agent", a fruity favourite, features the Bob Robbins' down-to-earth fiddle; and "Down Hearted", from Bessie's very first session (February 23), is just voice and Clarence Williams piano.

High-grade singing and playing continues through much of the second and third volumes, with Joe Smith handling the cornet on "Willow",

Bessie, blues genius

"THE BESSIE SMITH STORY". Vol. 1 — "Bessie Smith With Louis Armstrong". St. Louis Blues; I Ain't Gonna Play No Second Fiddle; You've Been A Good Ole Wagon; Sobbin' Hearted Blues; Reckless Blues; I. C. Holmes Blues; Careless Love Blues; Cold In Hand Blues; Nashville Woman's Blues; Jailhouse Blues; Ticket Agent Ease Your Window Down; Down Hearted Blues. (CBS BPC 62377).

Vol. 2 — "Bessie Smith, Blues To Barrelhouse". Gimme A Pigfoot; Take Me For A Buggy Ride; Do Your Duty; I'm Down In The Dumps; Black Mountain Blues; New Orleans Hop Scop Blues; Weeping Willow Blues; Jazzbo Brown From Memphis Town; The Gin House Blues; Poor Man's Blues; Me And My Girl; Nobody Knows You When You're Down And Out. (CBS BPC62378).

Vol. 3 — "Bessie Smith With Joe Smith And Fletcher Henderson's Hot Six". Alexander's Ragtime Band; Baby Doll; The Yellow Dog Blues; One And Two Blues; Money Blues; After You've Gone; Cake Walking Babies; Young Woman's Blues; At The Christmas Ball; There'll Be A Hot Time In The Old Town Tonight; Lost Your Head Blues; Muddy Water. (CBS BPC62379).

Vol. 4 — "Bessie Smith With James P. Johnson And Charlie Green". Back Water Blues; Preaching The Blues; Moan, Mourners; He's Got Me Goin'; Blue Spirit Blues; On Revival Day; Trombone Cholly; Send Me To The 'Lectric Chair; Long Old Road; Shipwreck Blues; Empty Bed Blues. (CBS BPC 62389).

and Ed Allen soloing well on the justly famous "Nobody Knows You".

The first side of Volume Two begins with the superb "Gimme A Pigfoot", best of four roaring performances that were Bessie's last on record (1933). Frank Newton (tp), Buck Washington (pno), Chu Berry (tnr) are stars of the supporting septet.

Finally, among the glories of Four, are the unforgettable "Back Water" and two spirituals, "Revival Day" and "Moan, Mourners", all with James P. Johnson on piano; also the rumbustious "Trombone Cholly" and "Empty Bed" and the 1931 "Long Old Road".

I strongly advise new jazz or blues fans to invest in at least one of these LPs, starting with the first volume. George Melly, busy wearing out his first set, has called them the greatest vocal collection ever issued.—M.J.

Sonny Rollins—still the most exciting tenor

SONNY ROLLINS: "The Standard Sonny Rollins." Autumn Nocturne (a); Night And Day (a); Love Letters (b); My One And Only Love (c); Three Little Words (a); Travlin' Light (d); I'll Be Seeing You (a); My Ship (b); If I Could Happen To You (c); Long Ago (b). (RCA Victor RD7736.)

(a)—Rollins (tnr), Bob Cranshaw (bass), Mickey Roker (drs). (b)—as (a) plus Jim Hall (gtr). (c)—as (b) plus Herbie Hancock (pno). (d)—Rollins (tnr), Hancock (pno), Hall (gtr), David Izenzon (arco bass), Teddy Smith (pizzicato bass), Stu Martin (drs).

SONNY ROLLINS: "Saxophone Colossus." St. Thomas; You Don't Know What Love Is; Stride Rode; Moritat; Blue Seven (Stateside SL 10164.)

Rollins (tnr), Tommy Flanagan (pno), Doug Watkins (bass), Max Roach (drs).

The point about Rollins is that whatever sound he chooses at a particular moment, he remains in complete command of one of the most remarkable melodic talents in jazz.

His playing has enormous authority and when he chooses to be tender one feels rather like an ordinary mortal being patted on the head by a giant.

On several of these tracks his playing is lyrical—"One And Only" for example—is quite delightful ballad playing. Incidentally, Rollins continues to be completely successful with songs that would defeat many another improviser and he never loses complete sight of the melody line.

Jim Hall's guitar is quite at its best on three tracks and Herbie Hancock is a welcome addition on three more.

For me, the highlight of the whole wonderful album is "Travlin'". Izenzon's bowed bass is used to give a fascinating foundation to the proceedings and Rollins and Hall compliment each other perfectly.

The Stateside reissue set covers a much smaller canvas. Recorded in 1956 when Rollins was with the Max Roach-Clifford Brown group it demonstrates that even in his more conventional moments he stood head and shoulders above most of his contemporaries.—B.D.

OSCAR PETERSON



OSCAR PETERSON TRIO. "Eloquence." Children's Tune; Younger Than Springtime; Misty; Django; The Smudge; Autumn Leaves; Moanin'; Lover's Promenade. (Limelight LML4014.)

Peterson (pno), Ray Brown (bs), Ed Thigpin (drs). Tivoli Gardens, Copenhagen, May 29, 1965.

"Eloquence" is an extremely apt title for this album as the Oscar Peterson Trio is undoubtedly one of the finest units in jazz, always producing highly sophisticated jazz which should present no problems to even the newest listener.

The technically brilliant Oscar may have some emotional deficiencies, but these are for the most part camouflaged by sheer pianistic ability and an unerring swing no matter the mood or tempo.

This was recorded at a concert in the Tivoli Gardens in Copenhagen during the trio's last European tour and may well be the last record made by the Peterson-Thigpin-Brown combo.

Thigpin and Brown are superlative accompanists, and it will be interesting to see if their replacements—Louis Hayes and Sam Jones—can provide as consistent support.

Brown's contributions here are immense, both in solo and ensemble. He and Peterson joust with each other delightfully, and there are moments on this album when the three men achieve a unity of intention and performance which is equalled by few others in jazz.

"Smudge", "Leaves", "Django" and "Moanin'" are the best of the eight tracks here, but there isn't much to make this different from most other Peterson albums, except of course, the tunes.

For somebody looking for a Peterson specimen, this can be highly recommended. Otherwise, it's a matter of whether you want to have the Peterson Trio playing these tunes.—B.H.

Gerry Mulligan doesn't make bad records, but "IF YOU CAN'T BEAT 'EM, JOIN 'EM" (Limelight LML4013) hardly ranks with his best. He is lumbered with the gimmick of using all Top 20 pop material like "Hard Day's Night", "King Of The Road", "Mr. Tambourine Man" and "Can't Buy Me Love", plus one Mulligan original the title track. He manages to turn them into acceptable jazz, but it all seems rather a waste of talent. Mulligan gets good support from the accompanying rhythm section, notably Pete Jolly (pno) and Jimmy Bond (bass). A pleasant record, but nothing more.—B.D.

MILT JACKSON



MILT JACKSON: "At The Museum Of Modern Art." The Quota; Novemo; Enigma; Turquoise; Chryse; Montele; Simplicity And Beauty; Flying Saucers; Namesake. (Limelight LML4016.)

Jackson (vbs), James Moody (reeds), Cedar Walton (pno), Ron Carter (bs), Candy Finch (drs). August 12, 1965.

I HAVE to admit that much as I admire Milt Jackson, and no one can doubt that he is one of the great lyricists in jazz, no other jazzman disappoints me more consistently.

I thought he was superb on the recent MJQ tour, but along comes an album like this which does much to confirm the idea that John Lewis should never let him loose from the MJQ.

The ingredients for success are all here. A fine rhythm section and James Moody, a reedman of power and personality, were on hand (although the sleeve note implies that Moody was a last-minute replacement for J. J. Johnson).

But the results are performances lacking for the most part any vigour or spark.

Jackson's vibes become infuriatingly predictable when he finds himself in the standard theme-and-variation formula, and most of his solos here have the flavour of a man whiling away a gig.

Moody's flute is also pleasant veering towards monotony. His humorous vocal on "Flying Saucer" perks things up a bit.

It's a sign of how placid the whole affair was when a bit of cod singing becomes almost a high point in the album.

For anyone not oversat with Milt Jackson albums, this could be an interesting proposition. But none of the musicians involved are anywhere near their best.—B.H.

The presence on a would-be jazz record of choirs blending with instruments, of exotic rhythms and effects, a noise like amplified banjo and army-type drumming, doesn't endear it to me in the first place. Pete Fountain's "MR. STICK MAN" (Coral LVA9225) has these features and is distinguished by an overall suavely which reduces it to the level of mood music or pseudo-jazz. It is a pity, because Fountain is a facile player who commands a lovely tone—though here his sound is almost cloyingly sweet, and the amount of jazz attack is minimal. Among the tunes which ooze from clarinet and Bud Dant's band and singers are "Goodbye", "Another World", "The Sound Of Music" and "Street Where You Live". It looks as though Fountain's advisers are trying to get him to outdo Blik with strings; if so, they've laid on the "English" a bit too thick.—M.J.

BESSIE: greatest of blues women



HERBIE MANN



HERBIE MANN: "Standing Ovation At Newport." Patato (a); Stolen Moments (a); Mushi Mushi (a); Comin' Home Baby (b). (Atlantic ATL5038.)

(a)—Mann (flute), John Hitchcock, Mark Weinstein (tms), Dave Pike (vibes), Chick Corea (pno), Earl May (bass), Bruno Carr (drs), Carlos "Patato" Valdes (congla).

(b)—Ben Tucker (bass) replaces May.

APPARENTLY Herbie Mann got a standing ovation at last year's Newport Festival. But the excitement doesn't come across on this LP.

I still find Mann's emaculated flute tone is one of my least favourite jazz sounds and the content of his solos is merely commonplace.

His group remains based on a Latin-flavoured rhythm section which does generate a certain amount of heat from time to time, but the general clatter of kitchenware seems to swamp vibist Pike.

The addition of two trombones has given the ensembles more body, but their tuning is frequently suspect and neither comes up with anything of note in the solos.

Best of the soloists is pianist Corea, who dishes up compact solos and feeds the others well.

recorded, incidentally, was Newport, at the village Gate in New York. The other three tracks are the on-the-spot Festival recordings.—B.D.

Drummer Grassella Oliphant makes his debut as a leader on "THE GRASS ROOTS" (Atlantic ATL5034) fronting a quartet comprised of Harold Ousley (tnr), Bobby Hutcherson (vibes) and Ray McKinney (bass). A fine drummer, Oliphant has an interesting combo. One minor criticism is that the solo space is heavily weighted in Ousley's favour, and pleasant though his work is, more of Hutcherson's intriguing vibes would have helped the programme immensely. The ten tracks contain a couple of hoary old "uns"—"Stardust" and "Mood Indigo"—which were done at death years ago, and five Ousley originals which make good vehicles. Frank Foster's "Shiny Stockings" gets a nice workout. Pleasant is hardly memorable.—B.H.

In addition to composing a high proportion of the material which produced the bossa nova vogue, Antonio Carlos Jobim is an adequate pianist with a decided jazz influence. "THE COMPOSER OF DESAFINADO PLAYS" (Verve VLP9115) involves him with a large orchestra and variable arrangements by Claus Ogerman. There are also pleasing solos from Leo Wright (flute) and Jimmy Cleveland (tmb). It makes very pleasant background music, but it is all too much of one mood and tempo to warrant close listening.—B.D.

Dizzy in different setting

DIZZY GILLESPIE: "The New Continent". The Legend Of Atlantis; The Empire; The Conquerors; The Chains; The Swords; Chorale (Limelight LML4017).

Gillespie, Al Poscino, Ray Triscari, Stu Williamson, Conte Candell (tpts), Frank Rosolino, Mike Barone, Bob Edmonson, Kenny Shroyer (tms), Phil Woods, Charlie Kenedy, James Moody, Bill Perkins, Bill Hood (reeds), Red Callender (tuba), Ches Thompson, Stewart Rensley, Luis Kant (fr horns), Lalo Schiffrin (pno), Buddy Clarke, Chris White (bs), Al Hendrickson (gtr), Mel Lewis, Rudy Collins (drs), Emil Richard, Larry Bunker, Francisco Aquabella (percussion). Conducted by Benny Carter. Arranged, composed by Lalo Schiffrin. Hollywood, September, 1962.

THE partnership between Dizzy Gillespie and his Argentinian pianist, Lalo Schiffrin, ended in 1962 when Schiffrin elected to move to Hollywood to devote most of his time to writing, mainly for films. This suite was composed just prior to his departure—it was first performed at the 1962 Monterey Jazz Festival. Although composed specifically for Gillespie, this album is mainly highly skilled programme music with jazz interludes.

But that needn't be off-putting, for Schiffrin is a superbly equipped arranger-composer who handles extended composition with an assurance rare in jazz.

Gillespie's trumpet loses some of its flamboyance generally but his solos are still models of control and execution if not as exciting as he can be. The scores draw a rich pattern of sounds from what is basically a jazz instrumentation (plus french horns) and there is probably more here for the student of jazz arranging techniques than for the average Gillespie admirer.

The emphasis is heavily on the suite as a whole, with Dizzy and the other soloists (moments from Hendrickson, Rosolino, and Schiffrin) contributing towards the whole.

An unusual setting for Dizzy—only the J. J. Johnson "Perceptions" album found him in similar circumstances—and an intriguing album.—B.H.

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STILL NO BEATLES SCRIPT BUT...

Stadium film on BBC, March 1

THE Beatles' massive Shea Stadium concert—filmed in New York last year—is to be shown on BBC Television on March 1.

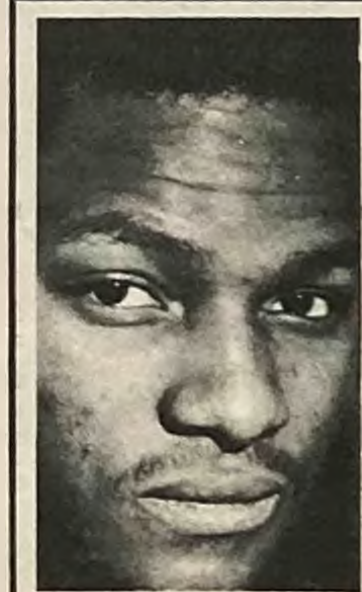
The film of the Beatles' opening performance before 56,000 fans—the biggest ever Beatles audience—on August 15, will be screened by BBC-1 at 8 p.m. and may be repeated on BBC-2 later in the year.

Twelve cameras of Subafilms, the company owned by Brian Epstein, covered the show which has been edited into a 60-minute TV show. The film includes preparation for the show and the four Beatles answering questions from American interviewers.

But there's still no news on the Beatles other film—the proposed third feature film to be produced by Walter Shenson.

Mr Shenson told the MM on Monday: "We are still looking for a suitable script."

NEW YORK NEWS



McCOY: own group

MILES GOES TO HOSPITAL

MILES DAVIS was admitted to the New York University Medical Centre last week. The famous trumpeter, who had been appearing with his quintet at the Village Vanguard, is suffering from hepatitis.

Latest reports are that the 1966 Newport Jazz Festival will take place from July 1 to 4 on the grassy slope that served for last year's concert.

Planist-composer Billy Strayhorn is recovering from his second operation in St Clare's Hospital, New York City, and hopes to be out in about ten days.

RCA Victor are to record a concert given in Toronto by veteran pianists Willie "The Lion" Smith and Don Ewell... guitarist Kenny Burrell makes his concert debut at New York's Town Hall on February 27.

Veteran drummer Johnny Wells, who recorded with Jimmie Noone and Joe Sullivan, has died in New York, aged 60... Trumpeter Jack Thompson, who played with Bobby Hackett's 1939 big band, has also died.

McCoy Tyner, who recently quit the John Coltrane group after six years, has been working with Tony Scott's Quartet in Greenwich Village and plans to form his own group.

Urbie Green is to be the new leader of the Tommy Dorsey Orchestra.

Cannonball Adderley's bassist Sam Jones is the replacement for Ray Brown with the Oscar Peterson Trio.

The Gerald Wilson big band opens at New York's Basin Street East on February 21... Louis Armstrong's All-Stars opened this week for nine days at Belle Vernon, Pennsylvania.

MGM-Verve will record Bill Evans' first New York concert at Town Hall on February 21... Mel Torme will do a string of one-nighters in the Far East next month.

Shelly's Manne-Hole in Los Angeles is spotlighting local talent on Sunday nights. First to appear were the Jack Wilson Quartet, with vibist Roy Ayers.

—JEFF ATTERTON.

EASTER JAZZ COURSE

MANFRED MANN and Johnny Dankworth are some of 35 name musicians who have offered to teach at the five-day Easter jazz course being run by the London Schools Jazz Association.

Among the other teachers will be Vic Ash, Johnny Butts, Ian Carr, Keith Christie, Graham Collier, Frank Donnison, Jack Dorsey, Art Ellefson, Bill Eyden, Michael Garrick, Mike Hugg, Don Lusher, Judd Proctor, Don Rendell, John Stevens and Ray Warleigh.

The course is open to musicians between the ages of 15 and 18 and most of the teaching will take place at the Ronnie Scott and Marquee clubs.

Full details can be obtained from the London Schools Jazz Association, 18 Carlisle Street, London, W.1.

BERRIES IN CABARET

THE ROCKIN' BERRIES will do a month's cabaret in Bermuda from March 20—their first overseas trip since they made their disc debut in July, 1963.

The Berries this week recorded their next single. No title has been released, but it is an American composition and, for the first time, features bass guitarist Bobby Thomson sharing the lead vocal with Geoff Turton.

STOMPERS REFORM

THE London City Stompers, which broke up last week, have been re-formed as a semi-pro group.

Line-up of the new Stompers is: Brian Jones (tpt), Martin Downer (clt, saxes), Hugh Watts (tmb), Brian Taylor (bjo), De Chritcher (saxophone), bass, and Tony Scrivens (drs). all are former professionals.

FACE S FIRST TOUR

THE Small Faces will undertake their first major tour of Britain, in the autumn. The tour organised by Don Arden will also feature a star American artist—rumours suggest Little Richard.

On June 30 the Small Faces go to Reykjavik, Iceland for four days in concert and on February 26 they visit Paris for a one night show at La Locomotive Club.

Their latest disc "Sha-La-La-Lee", climbs the Pop 50 to number 16 this week and the group play at Newcastle tonight (Thursday); Grimsby, (February 18); Nelson, (19); Manchester (20); Stevenage (23); New Cross (25); Paris (26); and the Edgware White Lion, (27).

NAMES IN THE NEWS

PINKERTONS (Assort) Colours recorded their next single this week. Title is secret, but is another of their own compositions... Mick Wilson (22) drummer with Dave Dee, Dozy, Beaky, Mick and Tich was taken ill during the second house of the Len Barry-Gene Pitney tour at Oxford on Sunday. Mick was drumming when his noise began to bleed. He played on until the curtain fell, then collapsed and was taken to hospital, but was not detained.

The first Beaulieu World Folk Festival will be staged at Palace House, Beaulieu, Hants—home of the old Beaulieu Jazz Festival—on July 16. No artists have yet been announced, but the organisers promise "internationally famous folk singers"... New Kinks release out on February 25 is "Dedicated Follower Of Fashion", a Ray Davies composition.

DAVE BERRY has recorded a Bobby Goldsboro composition, "If You Wait For Love", for release on February 18 on Decca, coupled with "Hidden". He goes to Paris for five days from March 11 to five for five TV shows.

Hollies American tour to take in Hullabaloo TV show. Tour opens on March 27.

Vince Hill's next single will be a new version of the oldie, "Heartaches", released on March 4. This week, he is completing a new LP which will be released in mid-April, following another album "Have You Met Vince Hill", which reaches the shops in March.

The Animals, whose "Inside Looking Out" jumped into the Pop 50 at 17 this week, appear on the opening night of a new London beat club, the Ram Jam at Brixton, today (Thursday). Future attractions include the Spencer Davis Group, Who, Wilson Pickett, Screaming Jay Hawk-

kins, Lee Dorsey, Graham Bond, George Fame, Zoot Money, Chris Farlowe and Betty Everette.

JOHNNY KIDD weds 22-year-old hairdresser Yvonne Complin at London's Caxton Hall at mid-day tomorrow (Friday). Among the guests at the reception will be the Hollies, Screaming Lord Sutch, Eric Delaney, the Caravelles and Big Jim Sullivan.

A Summer Jazz Clinic, based on the Stan Kenton Clinics in the States, is to be run at Barry, Glamorgan, from July 24 to August 5. Organised by teacher Pat Evans, it is being run under the auspices of the Glamorgan Education Authority as part of their annual Barry Summer School.

The first three singles on Strike, a new independent label, will be on sale on February 25: "That's Nice" by Neil Christian, "Tell Him To Go Away" by Jacki Bond; and an Italian instrumental, "Italian Jenka" by Domboga.

New York, Tuesday.—David and Jonathan's version of "Michelle" has hit the top 20 here and is way ahead of the pack so far (cables Ren Gre-vatt)—the Overlanders still haven't made an impression despite their number one status in Britain.

George Fame has stopped the release of his next single "Sweet Thing", due for release on March 25.

THE Overlanders have cut their next single, but the title is being kept secret and no release date has yet been fixed... The Nashville Teens make a promotional trip to the States on September 28, for TV and concerts.

American singer Ronnie Jones' British work permit expired this month, and Ronnie has to leave Britain. He has been here since August 1964 and will go with his group, the Bluejays, to Belgium, France and Holland.

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Your monthly guide to North London's Premier Jazz Pub

EVERY NIGHT OF THE WEEK
8.30-11 p.m.
Admission free

Monday
ADRIAN PATON QUINTET

Tuesday
DENNY OGDEN
LEW HOOPER QUINTET
with MARIE LOH

Wednesday
TONY MILLNER
ALAN LITTLEJOHN QUINTET

with Guest Celebrity
On FEBRUARY 23rd
★ TONY COE

Thursday
BRIAN GREEN AND HIS
NEW ORLEANS STOMPERS

Friday and Saturday
ALAN WEST — Piano
JOHNNIE RICHARDSON — Drums

GERRY SALISBURY — Bass
plus invited Guests

Sunday
Lunchtime 12.30 to 2 p.m.
Evening 8.30 to 10.30 p.m.

TALLY HO ALL-STARS
BIG BAND SESSIONS

Folk Song Festival

MARCH 12th, 7.30 p.m.

Julie Felix
Bob Davenport
3 City 4 • Enoch Kent
Matt McGinn
Sandra Kerr
John Faulkner
Gordon McCulloch
Bobby Campbell

Guest Artist
GUY CARAWAN
American Freedom Folk Singer

PAUL JONES — Special tape recording of his song on VIETNAM — banned by the B.B.C.

Compere Harry Landis

ROYAL FESTIVAL HALL
5/-, 7/6, 10/6, 12/6, 15/-, 21/-
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96 pages of folk music information—Clubs, Singers, Records, Books, Films, Slides, Associations, Customs, Photos, etc.
5/- (postage 9d.)

THE FOLK SHOP
Cecil Sharp House
2 Regent's Park Road, London N.W.1. (Trade terms available)

JULIE FELIX

The Royal Albert Hall
1st April

Christian Aid (The British Council of Churches) presents Julie Felix, Friday 1st April 1966 at 7.30 p.m. in her first solo concert at the Royal Albert Hall.

Manager C. R. Hopper

Tickets 20/-, 15/-, 10/6, 7/6, 3/6, at the box office (KEN 8281) and all agents. Produced by Joe Lustig.

Proceeds to victims of the African famine.

FOLK FORUM

THURSDAY

ADDESTONE DUKES HEAD, RETURN OF MALCOLM PRICE. PLEASE NOTE NEW VENUE.

ALDERLEY EDGE MUSICAL FESTIVAL FOLK SONG CONTESTS (Solo and group)
THURSDAY EVENING MAY 19th ENTRIES CLOSE MARCH 25th. Details from Hon. Secretary, The Meadows, Alderley Edge, Cheshire

AT LES COUSINS, 49 Greek Street, W.1., U.S.A.'s JACKSON C. FRANK

BLACK BULL, N.20. DENNIS INTRODUCES! Open night with MOIRA SCAMMELL. Mike Hughes next week: Marc Sullivan.

CRUBEEN NEWCOMERS 1/-
MOTHER HUBBARD LOUGHTON IAN MCCANN

RED LION, 2 mins. Colliers Wood, S.W.19 tube. Every Thursday, 8 p.m. R.&B. & Jazz with ROGER COULAM 4, featuring TONY ALLEN. No admission charge.

THE BARGE, Kingston, every Thursday.

THE FOX, Islington Green, N.1. Ernie Groome, John Foreman, Reg Hall, Fred Buttery and others.

WATFORD, Hertfordshire Arms, Open night tonight, Next week. THE WATERSONS of Hull.

FRIDAY

ABOUT CHELSEA TONIGHT? Then you must miss GERRY LOCKMAN, introduced by host JOHNNY JOYCE at the CRYPT, Cheyne Row, S.W.3, 8-11 p.m. (Next week: Terry Masterson).

AT LES COUSINS, 7.30 - 11, the FAREWELL CONCERT OWEN HAND

AT LONDON FOLK MUSIC CENTRE, 38 Goodge Street, W.1. MUS 0530, 8 p.m. MARTIN CARTHY, Midnight-6 a.m. ALL-NIGHTER TONY ROSE, JOHN FOREMAN. Thanks MCKEAYS for making last week's all-nighter so successful.

AT SCOTS HOOSE BERT JANSCH

FIGHTING COCKS — COLIN CATER.

FRIDAY FOLK CLUB, 8.30-11.0. JOHNNY SILVO
GEORGE BROWN — Resident
38 KING ST., W.C.2. TEm 1973.

FRIENDS of Old Timey music—Osterley.

JAZZ-N-THAT THE PAVILION by North Woolwich Ferry.

LES COUSINS presents, 11.30-6 a.m.

ALL-NIGHTER NOEL MURPHY

ROYAL ALBERT HALL FOLK FESTIVAL with THE WATERSONS BOB ROBERTS ABBOTS BROMLEY HORN and many other traditional items. Only a few (3/6d) seats left. 7.30 p.m. Also Saturday.

TERRY SMITH and Helen Kennedy at THE TINKERS, Hampstead.

FRUGAL SOUND FAN CLUB
2/6d. yearly membership c/o RICK NISBETT, 166 Haverstock Hill, London, N.W.3

SATURDAY

AT CENTRE, 38 Goodge Street, W.1. 3 p.m. snacks, records. 10 p.m. TOM & CLAUDIA PALEY.

AT LES COUSINS, 49 Greek Street, W.1., 7.30-11.30 p.m. DAVY GRAHAM

AT THE CELLAR. No session this week. Back again February 26.

AT SCOTS HOOSE NADIA CATTOUSE

AT THE OLD TIGERS HEAD, Lee Green, S.E.12. DAVY CALLINAN

COLYER CLUB, Gt. Newport St. W.C.2. ALL NIGHT session, mid-night GERRY LOCKMAN

DUBLIN CASTLE, Parkway, Camden Town. THE TINKERS.

EPPING WHITE HART FIRST NIGHT

JAZZ-N-THAT, THE PAVILION, by North Woolwich Ferry.

KING OF CORSICA, Berwick St., Soho. 4/- DAVY BURKE introduces BOB SPROAT & CHRIS RHOMANN.

LES COUSINS presents mid-night - 7 a.m. SPECIAL **ALL-NIGHTER RICK NORCROSS**

SHIMON KUGAL and the THREE SHADES OF BLUE at the Hole in the Ground, 21 Winchester Road, Swiss Cottage, N.W.3. 9 p.m.

STAIRHEAD FOLK THEATRE CLUB. Lamb and Flag, Covent Garden, at 8 p.m. AL O'DONNELL, PAUL LENIHAN, BOBBY CAMPBELL, GORDON McCULLOCH.

TROUBADOUR, Earls Court, 10.30. 3 City 4.

SUNDAY

AT BATTERSEA NAGS HEAD. IAN MCCANN, WITH JOHN PEE WEE AND ROY.

AT LES COUSINS, 7.30 - 12. THE NEW BACKWATER FOUR.

AT CENTRE, 38 Goodge Street, W.1. 3 p.m. NEW SINGERS, 8 p.m. Penbourne night! PAUL McNEILL

BEVERLEY with Simon Lawrence, Starting Gate, Wood Green.

COLYER CLUB, Gt. Newport St. W.C.2. 3 p.m. RAY & EMMETT.

HAMPSTEAD. SHIRLEY COLLINS. The Northwest Three, Terry Gould, The Enterprise, opposite Chalk Farm station. 7.30 p.m.

HAVERIM and the SUNDOWNERS at the Hole in the Ground, 21 Winchester Road, Swiss Cottage, N.W.3. 8.30 p.m.

HOXTON HALL, L.C.S. Folk Club, 128a Hoxton Street, Shoreditch, N.1. DAVY GRAHAM, residents. THE FIELDSERS and Lida, from Japan.

JAZZ-N-THAT, THE PAVILION by North Woolwich Ferry.

KINGSTON, Union Hotel, 8 p.m. DEREK SARJEANT, RON SIMMONS.

RED LION, Sutton. JOHNNY JOYCE.

SINGERS' CLUB, New Merlin's Cave, Margery St., off King's X Rd., W.C.1. 7.30 p.m. A. L. LLOYD & MARTIN CARTHY.

ST. ALBANS. Queens Hotel, 7.30 p.m. Maddy Prior, guests and residents.

TROUBADOUR, 9.30. Sandy and Jeanie.

MONDAY

AT LES COUSINS, U.S.A.'s: MARC SULLIVAN, RICK ST. JOHN, SPECIAL GUESTS.

CRUBEEN CLUB, Winstanley Arms, Winstanley Road, Clapham Junction. THE WAYFARERS.

POTNEY, HALF MOON, LOWER RICHMOND ROAD. GERRY LOCKMAN! ROYD RIVERS! CLIFF AUGIER! SPECIAL GUEST STAR LIZA TURNER! COME EARLY OR YOU'LL NEVER GET IN!

STRATFORD. Railway Tavern. Residents.

TUESDAY

ABOUT 8. Requested return of NOEL MURPHY to the OVAL FOLK CLUB, opposite Surrey Tavern, Oval underground, with guests, 2s. 6d.

FREE at LES COUSINS: PETER COX, PERS HAYMAN.

THE CROWN, TWICKENHAM. JOHN RENBOURNE.

WEDNESDAY

AT BARKING, 7.45 p.m. 1ST ANNIVERSARY. Redd Sullivan and Wally Whyton, plus Johnny Silvo, Johnny Joyce, Dave and Dave.

AT LES COUSINS, 7.30 - 1 a.m. **WESTON GAVIN**

BOREHAM WOOD FOLK CLUB, RED LION, FOLK COURIERS, LES BRIDGER, GUESTS.

BROMLEY. Star and Garter. Open night with residents.

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OXFAM Fennario Folk Club. Hand and Flower, Kings Road. Guests. THE NEW HARVESTERS and DANNY DOYLE.

SURBITON. Assembly Rooms, 8 p.m. DEREK SARJEANT, PETER STANLEY and WIZZ JONES.

CROMWELL JAZZ CLUB
Lion Hotel, Bridge Street WARRINGTON

TONIGHT!

For one fantastic night! Back by public demand!

KENNY BALL & HIS JAZZMEN

Plus TERRY GORE'S JAZZMEN

8-12.30 Licensed bar till midnight
TICKETS NOW ON SALE 8/6

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BLUNDY'S REVELLERS
ALL OTHER NIGHTS
MODERN JAZZ
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Latest style. Super quality glazing leather. 3 buttons, centre vent, flap pockets. Jet Black, 32-44" chest. £12.10.0, P/P 3/6, or 60/- Dep. and 6 mly. ppts. of 32/8 (Credit price £14.6.0).

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Super continental style in real luxury glazing leather. Wear with or without tie-belt to choice. Slim lapels, centre vent, luxurious lining. In Jet Black, 32-44" chest (or ladies' 32-40" bust). £18.8.0 P/P 4/6 or 80/- Dep. and 6 mly. ppts. of 32/8 (Credit price £19.17.0).

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New super-supple all-leather for perfect fit. 4 elegant pockets, art. silk lining, pearl grey buttons. In Jet Black, 32-44" chest. £6.19.6 P/P 2/9 or sent for 20/- Dep. and 6 mly. ppts. of 21/1 (Credit price £7.8.6).

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100 OXFORD ST., W.1
7.30 to 11 p.m.
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Thursday, February 17th
THURSDAY NIGHT DISC SESSION
with D.J.s, LIVE GROUPS, LATEST RECORDS and GUEST STARS

Friday, February 18th
SPENCER'S WASHBOARD KINGS

Saturday, February 19th
TERRY LIGHTFOOT'S JAZZMEN

Sunday, February 20th
KENNY BALL and his JAZZMEN
JOHN CHILTON'S QUARTET

Monday, February 21st
MONDAY NIGHT DISC SESSION
with D.J.s, LIVE GROUPS, LATEST RECORDS and GUEST STARS
ALL LADY MEMBERS FREE

Tuesday, February 22nd
THE ARTWOODS
plus full supporting programme

Wednesday, February 23rd
THE BACK O' TOWN SYNCOPATORS

FULLY LICENSED BAR
EVERY EVENING
REDUCED RATES FOR STUDENT MEMBERS

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WEDNESDAY, FEB. 16th, 7.30
KID MARTYN BAND

FRIDAY, FEB. 18th, 7.30
GOthic JAZZ BAND

SATURDAY, FEB. 19th, 7.30
ERIC SILK SOUTHERN JAZZ BAND

SUN. AFTERNOON, 3-6, FOLK & BLUES
RAY & EMMETT

SUNDAY, FEB. 20th, 7.30
GOthic JAZZ BAND

WEDNESDAY, 7.30
KID MARTYN BAND

FOLK & BLUES ALL-NIGHTER
SATURDAY, FEB. 19th, MIDNIGHT
GERRY LOCKRAN

APPLY NOW FOR MEMBERSHIP
5/- till FEB. 1967

THAMES HOTEL
Hampton Court, Middlesex
Friday, February 18th

ERIC ALANDALE and his BAND

Saturday, February 19th
KEN COLYER'S JAZZMEN

Sunday, February 20th
MIKE DANIELS DELTA JAZZMEN

SIX BELLS
KING'S ROAD, CHELSEA
Saturday, February 19, 8 p.m.

SANDY BROWN BAND
plus
GEORGE HUXLEY'S JAZZ BAND

THE NEW ALL-STAR CLUB
9a Artillery Passage
London, E.1

off Middlesex Street
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BIS 3697 or 8415

Friday, Saturday and Sunday
from 8 p.m. till 4 a.m.

Friday, February 18th
SUGAR PIE & THE COOL SHADES

Saturday, February 19th
DORIS TROY

along with **CAPTAIN FISH**

Sunday, February 20th
THE SQUARE DEALS

FORTHCOMING ATTRACTIONS

Friday, February 25th
BEN E. KING

Saturday, February 26th
HERBIE GOINS & THE NIGHT TIMERS

Sunday, February 27th
THE RICK 'N' BECKERS
also ADMIRAL KEN SOUND SYSTEM
Local Groups on Sunday Nights
Ladies half-price Friday Nights

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JEFF KRUGER'S
FLAMINGO & ALLNIGHTER CLUBS
33-37 WARDOUR STREET,
LONDON W.1.
GUESTS WELCOME.
GERRARD 1549

TONY HARRIS & RIK GUNNELL
PRESENT FOR JEFF KRUGER
THURSDAY (17th) 7.30 - 11 p.m.

RECORD NITE
Admission 3/6
FRIDAY (18th) 7.30 - 11 p.m.

JOHN MCCOYS CRAWDADDIES
Peter B's Looners
Friday ALLNIGHT SESSION
12.00 - 5 a.m.

DORIS TROY
JOHN MCCOYS CRAWDADDIES
SATURDAY (19th) 7.30 - 11 p.m.

JOHN MAYALL'S BLUESBREAKERS
MICKY FINN
Saturday ALLNIGHT SESSION
12.00 - 6 a.m.

JOHN MAYALL'S BLUESBREAKERS
THE CHESSMEN
Sunday AFTERNOON SESSION
3 - 6 p.m. (20th)
Last appearance

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

CHRIS FARLOWE THE THUNDERBIRDS
TUESDAY (22nd) 7.30 - 11 p.m.

RECORD NITE
Admission 3/6

FORTHCOMING ATTRACTIONS
SUNDAY (27th)
GEORGIE FAME AND THE BLUE FLAMES

THURSDAY
TODAY

JAZZ AGAIN at the White Horse, Woolwich Road, S.E.7.
(opposite A.E.I.). **PETE ROBINSON** sextet and guests. Every Thursday.

KLOOKS KLEEK
Railway Hotel W. Hampstead
THE EXPLOSIVE
JIMMY CLIFF
AND THE NEW GENERATION
with AYSHEA & PETE HODGES

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120 Holland Park Ave., W.11
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FRIDAY & SATURDAYS Allnight sessions.
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THAMES CITY JAZZMEN
Metropolitan Tavern, Farringdon Rd., E.C.1.

THE HOPBINE (north Wembley station)
NEW LONDON JAZZ
QUARTET plus guests.

THE SHIP, 228 Long Lane, S.E.1.
KEN BARKER TRIO plus **IAN CARR** and **MIKE CARR**.

THE WHITE HART, Southall.
The La Vida Jazzband.

FRIDAY
ART WOODS HARROGATE

BLUEBEAT TO POP - ART! CHAIN GANG! "White Hart", opposite Bowl, Southall.

CROYDON JAZZ CLUB, Star Hotel, NEW IBERIA STOMPERS.

CROYDON'S GEORGIAN CLUB DINGWALL ROAD, PRESENTS THE MOTIVATION

ERIC SILK SOUTHERN JAZZ BAND, Southern Jazz Club, Ex-Servicemen's Club Hall, Harvey Road, Leytonstone, next door to Red Lion.

BROMEL CLUB
BROMLEY COURT HOTEL
Bromley Hill, Kent
Sunday, February 20th

LOOSE ENDS
Monday, February 21st
MIXED FEELINGS
Admission 2/6

Tuesday, February 22nd
SPENCER'S WASHBOARD KINGS

Wednesday, February 23rd
PRETTY THINGS

Thursday, February 24th
THE PROWLERS
Admission 3/.

FRIDAY cont.
BLUESVILLE R&B
BLUESVILLE R&B
JOHN MAYALL BLUES BREAKERS!
FEATURING
ERIC CLAPTON
"THE MANOR HOUSE"
(Opposite Manor House Tube)
NEXT FRIDAY
25th. FEBRUARY
GEORGIE FAME
AND THE
BLUE FLAMES!
GOLDERS GREEN REFECTORY.
From the U.S.A.
DORIS TROY
HIGHGATE VILLAGE. "GATE HOUSE"
Cohn Peters Quintet.
Ian Carr.
OSTERLEY JAZZ CLUB (Osterley R.F.C. Pavilion, Tentelow Lane, Norwood Green, Southall):
HENRY 'RED' ALLEN
and **ALEX WELSH BAND**

THE HIDEAWAY IS WORTH LOOKING FOR
TRY BELSIZE PARK TUBE AND TURN RIGHT THERE YOU WILL FIND DANNY MOSS, BILLY LE SAGE, LES CONDON, TONY CARR, SPIKE HEATLEY.

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ART WOODS MATLOCK
ERIC SILK, Ken Colyer Club, Botley.
NEW SEDALIA JAZZ BAND, Botley.
THE HUB-BUBS, Community Centre, Welwyn Garden City.
WOOD GREEN, ALEXANDERS JAZZMEN.

SUNDAY
ART WOODS NORWICH
AT THE JAZZHOUSE, GREEN MAN, BLACKHEATH HILL
LENNIE BEST QUARTET
BEXLEY, KENT, Black Prince Hotel,
GEORGIE FAME
BILL BRUNSKILLS Jazzmen, Fighting Cocks, Kingston.
COOKS, CHINGFORD
Royal Forest Hotel,
LEN BARTON and THE ALEXANDER'S RAGTIME J.B.
COOKS FERRY INN, 11.30-2 p.m.
Randall, Felix, Turner, etc.
MODERN JAZZ at midday, 12-2 p.m., **THE SHIP**, 228 Long Lane, S.E.1.
KEN BARKER TRIO, singer **JUDY WARD** plus guests, also Sunday evening.
MODERN JAZZ, Lunchtime, **CROSS KEYS**, The Green, Edmonton.
DAVE CORPE Trio plus guests.
OLD GATEHOUSE, HIGHGATE
BILL NILES DELTAS PLUS
G. CHISHOLM
SUNDAY LUNCHTIME
THAMES CITY JAZZMEN, Metropolitan Tavern, Farringdon Road, E.C.1. (Lunchtime).
WOOD GREEN, TERRY LIGHT-FOOT JAZZMEN.

MONDAY
Bexley, KENT, Black Prince Hotel, From America.
HENRY 'RED' ALLEN
with Alex Welsh Band.
"PLOUGH", Stockwell, S.W.9.
RESIDENT RHYTHM SECTION:
JIMMY SKIDMORE, JIMMY COLLINS, TOP LINE GUESTS.
KENNY BAKER
ADMISSION FREE.
THE SHIP, 228 Long Lane, S.E.1.
KEN BARKER TRIO plus **DAVE QUINCY**.

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THE LOWER 3rd
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COUNT SUCKLE

Friday, Feb. 18th, 6 p.m.-5 a.m.

DAKOTA STATION

HERBIE GOINS & THE NIGHTIMERS

COUNT SUCKLE

Saturday, Feb. 19th, 6 p.m.-5 a.m.
Britain's foremost vocal group

THE CHANTS
THE LINKS
with **OWEN GRAY**

Sunday, Feb. 20th, 6 p.m.-5 a.m.
Big farewell performance

INEZ & CHARLIE FOXX

HERBIE GOINS & THE NIGHTIMERS
Cabaret with
Captain Fish & His Dancers

Monday - Wednesday

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EASTBOURNE

Friday, February 18
THOSE FADING COLOURS
Members 2/6

Saturday, February 19
THE CANDLES
Members 2/6

Sunday, February 20
4 - BIDDEN
Members 2/-

Monday, February 21
THEM
In advance 4/-, on night 5/-

Wednesday, February 23
NOCTURNAL
Members 2/-

TUESDAY cont.
"GEORGE" MORDEN: GALA NIGHT with **KEN COLYER**, Bar extension to 11.30 p.m.

KLOOKS KLEEK
ZOOT & MONEY
ZOOT & MONEY
WOOD GREEN, THE ALAN PRICE SET.

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BLUESVILLE R&B DISCOTHEQUE
TOP 50! U.S.A. HOT 100! 8-11 p.m. 3/- ONLY. LIC. BAR "THE MANOR HOUSE"
(Opposite Manor House Tube)
GRAVESEND Jazz Club, Clarendon Royal Hotel.
KENNY BALL
HIGHWAYMAN CAMBERLEY, DUDLEY MOORE and MICHAEL GARRICK TRIOS.
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REFECTORY, GOLDERS GREEN
DISCOTHEQUE
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SONNY ROLLINS
ERNESTINE ANDERSON

WITCH'S CAULDRON
50 Belsize Lane
HAMPSTEAD

Thursday (17th), 7.30-12.00
THE FRUGAL SOUND

Friday (18th), 7.30-12.00
RAM HOLDER BROS.

Saturday (19th), 7.30-12.00
MOX & JOHN LEMONT

Sunday (20th), 2.30-6.30
C-JAM BLUES

Monday (21st), 7.30-12.00
JOHNNY CHRISTIAN

Tuesday (22nd), 7.30-11.45
THE JET SET

Wednesday (23rd), 7.30-12.00
BUDDY BOUNDS BARREL HOUSE BAND

THIS SUNDAY (Feb. 20th)
the
COPS 'N' ROBBERS
7.30 to midnight

THE CORONET
3 Circus Road, St. John's Wood, N.W.8
(one minute St. John's Wood Tube Station)

CONTINENTAL DISCOTHEQUE
DANCING NIGHTLY
from 8 p.m. Closed Mondays

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Friday, February 18th
London's newest and gayest rendezvous for the Continental crowd
LUXURY LICENSED LOUNGE and BAR
Enquiries PRI 7479 after 7 p.m.

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presents MODERN JAZZ
EVERY WEDNESDAY
at **THE PHOENIX**
Cavendish Square, W.1. MAY 1700

Wednesday, Feb. 23rd, 8.15-11 p.m.
JIMMY SKIDMORE
Adm. 4/6 Licensed Bar and Dancing

PALM COURT HOTEL RICHMOND
THE ED FAULTLESS TRIO
TERRY SHANNON, DICK BRENNAN
presents MODERN JAZZ
Every Friday, Saturday and Sunday

Friday, February 18th
DAVE QUINCY

Saturday, February 19th
LENNIE BEST

Sunday, February 20th
TERRY SMITH

BULL'S HEAD
BARNES BRIDGE PRO 5241

Friday **ART ELLEFSON**
with the **JOHNNY BURCH TRIO**

Saturday **TOMMY WHITTLE**
Sunday Lunchtime
ART ELLEFSON
Sunday Evening **DANNY MOSS**

Monday, February 21st
MICHAEL GARRICK SEXTET
Tony Coe - Joe Harriott - Ian Carr

Tuesday
DICK MORRISSEY QUARTET
Wednesday
LENNIE BEST QUARTET

Thursday
TUBBY HAYES
with the **DICK MORRISSEY QUARTET**
... Still the best in modern jazz ...

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90 Wardour Street

London W.1

Thursday, February 17th (7.30-11.0)
★ **ALAN PRICE SET**
★ **FELDER'S ORIOLES**

Friday, February 18th (7.30-11.0)
★ **GARY FARR and**
★ **THE T-BONES**

Saturday, February 19th (2.30-5.30)
★ **THE MARQUEE SATURDAY SHOW**
Top of the Pops, both live and on disc

Saturday, February 19th (7.30-11.0)
★ **RONNIE ROSS QUARTET**
★ **CHRIS BATESON SEXTET**

Sunday, February 20th (8.15)
★ **JAZZ 625 (B.B.C.-TV)**
All tickets have now been allocated for this telecasting

Monday, February 21st (7.30-11.0)
★ **JIMMY JAMES and**
★ **THE VAGABONDS**
★ **MARK LEEMAN FIVE**

Tuesday, February 22nd (7.30-11.0)
★ **SPENCER DAVIS GROUP**
★ **BLUESOLOGY**

Wednesday, February 23rd (7.30-11.0)
★ **RAM HOLDER BROS.**
★ **DORRIS HENDERSON**
and Guests

Thursday, February 24th (7.30-11.0)
★ **THE STEAM PACKET**
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★ **The Explosive JIMMY CLIFF**

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ALL STRINGS required by REME Orchestra. Vacancies also for clarinet and bass players. Other instruments considered. Permanent station near Reading. — Apply Director of Music, REME Staff Band, Arborfield, Reading, Berks.

A MUSICAL career in a famous cavalry regiment. Keen musician, urgently required as pianist and solo cornet. Junior bandsmen, ages from 15-18 years also required, no previous experience necessary. — Apply for details to: Bandmaster C. I. Herbert, A.R.C.M., 3rd Carabiniers, Prince of Wales's Dragoon Guards, B.F.P.O. 41.

BAND of the 4th/7th Royal Dragoon Guards who are returning to England in May have vacancies for a pianist and all military and dance band instrumentalists. Boys 15 to 17 years accepted for training. For further information, write to Bandmaster, 4th/7th Royal Dragoon Guards, B.F.P.O. 69, or Mr. Davies, 4th/7th Royal Dragoon Guards, C/O BRAC, Caterick Camp, Yorkshire.

BASS GUITARIST wanted for harmony group. — HUR 6614.

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IMMEDIATE VACANCIES exist in the Band Queen's Dragoon Guards for instrumentalists on the following instruments: Oboe, Clarinet, Bassoon, Cornet, Trumpet and Trombone. Other instruments considered. — Please write giving details to Bandmaster 1st The Queen's Dragoon Guards, Omagh, Co. Tyrone.

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LEAD & BASS GUITARIST, (able to sing), for semi-pro Pop Group. — Hoddesdon 5055.

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LEAD, BASS guitarists required, one or both able to take lead vocal, to join organ line-up. Continental work. Must rehearse. — RU1 9891, 6.30-7.30.

LEAD GUITARIST, TENOR SAXOPHONIST, preferably with own transport, urgently required for semi-pro West London Soul group. Willingness to rehearse essential. — SHE 7469.

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PIANIST / ORGANIST, sextet, U.S. clubs, France, read / busk. Weysers, Garage Mathiot, 21 Rue Gambetta, 54 Toul, France.

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WANTED. ALTO PLAYER, read and busk. — Write, S. Fay, 23 Old Christchurch Road, Bournemouth.

WANTED. Experienced piano player for quartet for U.S. clubs in France by March 1 '66, or Youthful between 15-17 yrs. can enlist for junior bandsman's training. — Applications to Bandmaster, D. H. Mackay, L.G.S.M., A.R.C.M., B.F.P.O. 41.

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MAILBAG..



JULIE: coherent

HARD KNOCKED FELIX

DISPARAGING remarks about Julie Felix by Paul Farren were ridiculous. I have often heard Julie interviewed and her remarks were always coherent and eloquent.—GEOFFREY DOEL, Hove, Sussex.

Who just can't match Jerry Lee

SO Jerry Lee Lewis is "tame compared to the Who" (LP review, February 5).

When I saw the Who at Southend their 20-minute act was about as exciting as a sick headache.

Jerry puts heart and soul into every performance. To compare him to the Who is ridiculous.—R. RIVETTS, Chadwell Heath, Essex.

NO IMPACT

BRITISH jazzers might make a greater impact

*EVER SINCE "Anyone Who Had A Heart" was covered by Cilla Black, people have been accusing Dionne Warwick of sour grapes. She can't open her mouth without someone accusing her of declaring war on English singers. Her interview two weeks ago was no exception it seems.

IF there is one coloured singer who sounds white, it's Dionne Warwick. She has a pleasant voice, but there isn't much "coloured" quality in her music at all.—LEN SMITH, Wembley Park, Middlesex.

SO Dionne Warwick is on the rampage again!

When will she stop decrying artists better than herself, in particular the fantastic Cilla Black? M. FAWCETT, Rugby, Warwicks.

ACCORDING to Dionne Warwick (MM February 5), Tom Jones is the closest a white singer has got to the authentic coloured sound.

Isn't she forgetting Elvis Presley? Remember his "Heartbreak Hotel"?—JOHN McBRIDE, Londonderry, N. Ireland.

DIONNE WARWICK is right of course. It does seem fairly logical that to obtain a coloured sound, one should first take the precau-

tion of being coloured. However as we are all agreed in the field of pop and jazz, that coloured singers are best, it seems not unreasonable that white singers should want to follow the best examples.—HENRY STEVENS, London, SE6.

WHAT a great interview with Dionne Warwick! —DAVE GRIGGS, Welling, Kent.



WHO: sick headache at Southend

if they showed a little more imagination in their instrumentation.

For years we have had tenor sax quartets, same old sloppy

head arrangements, succession of solos and swooping fours.

Thankfully some younger musicians appear to be on the right road.—JON WILLIAMS, London, NW7.

● LP WINNER.

KNOCK OFF!

FOR goodness sake leave Herman alone! How dare Banjo Bob Scrope say Herman's singing and opinions are rubbish.

What does Scrope know? I'm sick of Herman critics.—GLENDA McVEIGH, London, SE18.

GNASHING

A WHOLE Scene Going is very teeth gnashing!

The best part is Profile and as soon as the questions put to artists get interesting it's faded-out. Why not cut some of the gruesome fashion spots instead?—M. MILLER, Bournemouth, Hants.



OPERATIC

JOHN LENNON has often been accused of singing flat, but after hearing the two other versions of "Girl" he is a positive opera singer.—J. G. BARKER, Bournemouth, Hants.



* DIONNE WARWICK: "when will she stop decrying artists better than herself?"

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FLAMINGO COOL? YOU'RE JOKING!



BEN: rave-up

SO the "usually cool Flamingo crowd" let go for once when Inez and Charlie Foxx appeared! (MM, Feb. 5).

Your reviewer must have missed the rave ups there! People hanging from the lights for Ben E. King, hysteria for the Animals, deafening yelling for Stevie Wonder, mass cheering for the Soul Sisters, Georgie Fame, Goldie... need I go on! —LYNNE HARRIS, London, NW8.

UNDER HIS NOSE

WHILE Val Parnell searches for acts for the Palladium TV show, talent lies right under Jimmy Tarbuck's nose.

I mean the modern jazz musicians in the Jack Parnell band. So let's get Ronnie Stevenson, Tommy Whittle and others up on stage.—D. G. GREGORY, Hornchurch, Essex.

ACTION ARE NEXT

FOLLOWING Chris Farlowe's success, surely the next group to achieve fame should be the Action. It's the best group on the scene today. —MICK KIMBER, Portsmouth, Hants.

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