March 5, 1966

-starts on March 31

THE Musicians' Union ban on members miming on IV-forecast in the MM last week-is on. A spokesman for the union told the MM on Monday: "Miming is going to stop."

The MU's policy-making Executive Committee met in London and it is believed that the decision to ban miming on television by union members was taken then.

The ban was not on the agenda, but it is believed that it was discussed after press reports about the possibility of a ban.

• EARL HINES

HINES, HERMAN ARRIVE

TWO American jaxx giants, Woody Herman and Earl Hines, start British tours within the next week.

Herman and his '66 Herd flew into London yesterday (Wednesday) to play 16 shows in eleven days, opening tonight (Thursday) at the Fairfield Hall, Croydon. They record a BBC-TV show

on March 9. With Herman are Bill Chase, Marvin Stamm, Alex Rodriguez, Bill Byrne, Dusco Goykovic (tpts), Henry Southall, Carl Fontana, Jerry Collins (tmbs), Frank Vicari, Bob Pierson, Sal Nistico (tnrs), Tom Anastas (bari), Nat Pierce (pno), Michael Moore (bass) and Ronnie Zito (drs).

Hines flies in on Monday for his tour with the Alex Welsh Band which opens on Wednesday (9) at High Wycombe Town Hall, part of the High Wycombe Arts Festival.

His tour ends at London's Six Bells on April 5.

But the MU would not give a date for the start of the ban. Asked when the ban was likely to come into force, the spokesman would say only: "When we say miming is going to stop, it's going to stop."

Thank Your Lucky Stars producer Philip Jones said he could not comment at this stage, but a spokesman for ABC-TV said: "We have been approached by the Union to stop miming after April I and talks will presumably take place between now and then. We are going on as usual for the present."

The date suggested for the commencement of the ban was March 31. The ban, if it comes into force, will drastically alter TV pop programmes like Thank Your Lucky Stars and Top Of The Pops, and partly affect other programmes like TWW's Now! and Granada's Scene At 6.30.

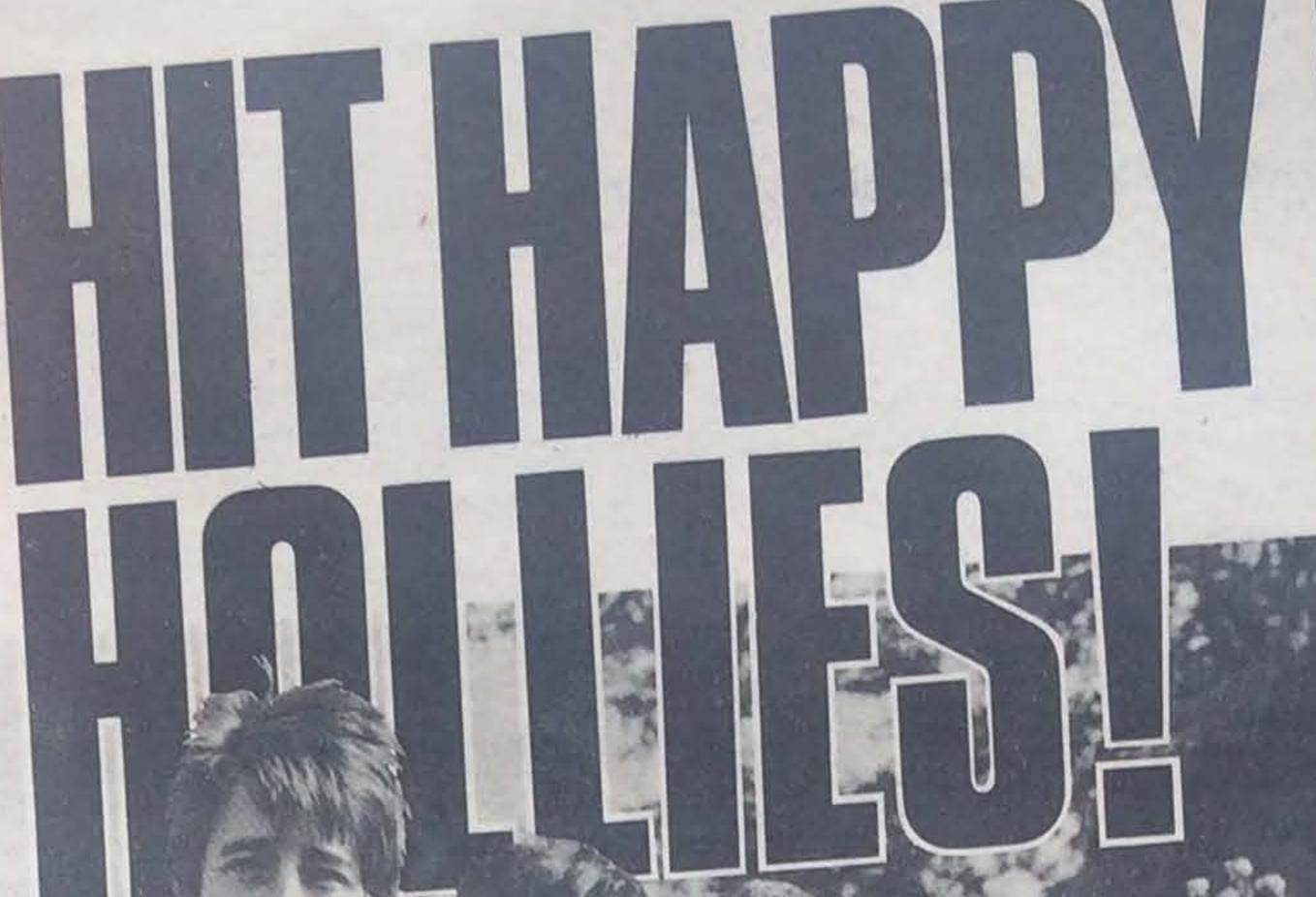
PROBLEMS

Producers of TV shows which would be affected by the ban were cautious about commenting on what would happen if miming was stopped. They were reluctant to speak on the subject until official announcements had been made by the MU. Top Of The Pops producer Johnny Stewart said: "I can't comment on something which I know nothing about."

Elizabeth Cowley, producer of the BBC's A Whole Scene Going, told the MM: "I can't really comment until I know what the BBC line on this is. If we have to go 'live', we have to."

Granada producer Johnny Hamp said that the MU hadn't qualified what they meant by miming. "There has been no communication between the Union and the TV companies on this and until they qualify what they mean by miming, I cannot comment,"

A spokesman for TWW which pro-Buces Now! told the MM: "About 75 per cent of Now! is 'live' anyway. If miming is banned, it creates problems for us and for the artists as well."







THE GROUP THAT NEVER MISSES JUMP 40 PLACES

The Hollies' "I Can't Let Go" looks like the hottest tip for the top in this week's Pop 50, after a fantastic jump of 40 places to number ten.

Said a delighted Graham Nash: "We are all a bit knocked out - we didn't expect to get so high so soon. We are pinning all our hopes that this one will also be our breakthrough in the States."

The group's American tour opens in New York on March 27.

Polish trip from March 8 to 18, the Hollies have now been offered a week in Italy at Rome's Pied Piper Club in July. This follows the success of their LP, "Hollies", in Italy.





YARDBIRD KEITH WEDS IN SECRET

● KEITH RELF

VARDBIRD Keith Relf married in secret last Thursday to 19-year-old April Liversidge at Paddington Registrar office, North London. Says Keith, aged 23: "We won't be able to go on honeymoon because the group has too much work." A nice wedding present was the group's chart entry at 29 with "Shapes Of Things".

MGM Records in New York replied: "Who's he?" to MM's transatlantic phone call to Lou Christie . . . Cilla says her next single "Alfie" is best thing she's ever done . . . Val Doonican has record "Elusive Butterfly" out tomorrow (Friday). Does this please

Bob Lind?



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LITTLE BY LITTLE

MY HEART

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CAMPBELL CONNELLY GROUP 10 DENMARK STREET, LONDON, W.C.2. TEM 1653



Donovan packs Carnegie

XTRA seats were placed on the stage for Donovan's packed Carnegie Hall concert, New York . . . Zombies not appearing in Plague Of The Zombies, or Batman Fights The Zombies", but Bunny Lake Is Missing Scott Walker digs

Georgie and Lulu a gas on Saturday Club . . . on phoney U.S. accents when talking to Ameri-



Soul" by Kenneth McKellar, and "Blues, Rags And Hollers" by Russ Con-

A good celebration at the National Film Theatre after the Red Allen-Bruce Turner session. Red managed on whisky while Bruce tucked into a dish full of cream trifle thought -fully laid on by Paddy



Francy Boland big band Why do Englishmen put

hear: "Sing Along With Albert Ayler", "Rock And



way . . .

Shortest books: "What's Wrong With The Action" by Nick Jones, and "Interview With Frank Sinatra" by Eric Burdon.

Whannell,



Albums we'd like to



TURNER

Chris Andrews holidaying in Canaries . . . Over 6,000 fans for Spencer's Bremen concert . . . Freddie Garrity has written

Teags. INK PETE QUAIFE to assist production of Danish TV show . . . Scott and Gary Walker robbed of £30 at RSG . . . Rik Gunnell robbed of £3,000 worth of jewellery at his

home.

"All I Ever Want Is You"

for a Swedish group, the

Paul Jones drove his bike into a pile of sand, and fell on his shoulder . . . 35,000 advance orders for Who's "Substitute" . . . It's funny to hear latecomers raving about Steve Windwood . . . Mark Leeman Five forming Fred Scuttle Appreciation Society . . . Who the hell is Jeep Rongle? . . . Habits EP to be produced by Spence and Stevie for France . . . Happy reunion between Eric Clapton and Yardbirds at last week's party.

SOUL fans digging Duncan's Tommy "Dance, Dance, Dance" out again on Sue . . . Tom Jones dug Supremes at Copacabana . . . Cliff Bennet given 17 bottles of champagne by American airman at High Wycombe ... Who do the Swinging Blue Jeans call "The Man From Carbuncle?"

Birmingham group the Move invite Edward Heath to "sit in" on organ . . . Tornados changing their image with new mod gear. Next single - "Pop Art Goes Mozart" . . . London group Soul Mates plan to record in Tamla Motown studios, at own expense.

Promoter Roy Tempest circulating a list of fellowpromoters he says owe him money . . . Pet Clark will be paid £2,000 for four weeks at London's Savoy



CILLA

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1 (1)	19TH NERVOUS BREAKDOWN Rolling Stones, Decca THESE BOOTS ARE MADE FOR WALKIN'
	Nancy Sinatra, Reprise
3 (4)	A GROOVY KIND OF LOVE Mindbenders, Fontana
4 (/)	SHA-LA-LA-LEE
6 (11)	RAPRARA ANN Beach Boys, Capitol
7 (17)	RACKSTACE Gene Pitney, Stateside
8 (12)	INSIDE LOOKING OUT
9 (20)	MAKE THE WORLD GO AWAY Eddy Arnold, RCA
10 (50)	I CAN'T LET GO Hollies, Parlophone
11 (5)	YOU WERE ON MY MIND Crispian St Peters, Decca SPANISH FLEA Herb Alpert, Pye
12 (0)	TOMORROW Sandie Shaw, Pye
14 (15)	LIPTICHT Stevie Wonder, Tamla Motown
15 (10)	LOVE'S ILIST A BROKEN HEART Cilla Black, Parlophone
16 (13)	MIRROR MIRROR Pinkerton's (Assort.) Colours, Decca MICHELLE Overlanders, Pye
17 (8)	MICHELLE Overlanders, Pye
18 ()	THE SUN AIN'T GONNA SHINE ANY MORE Walker Brothers, Philips
19 (14)	LITTLE BY LITTLE Dusty Springfield, Philips
20 (31)	LIGHTNIN' STRIKES Lou Christie, MGM
21 (29)	BLUE RIVER Elvis Presley, RCA
22 (24)	THIS GOLDEN RING Fortunes, Decca
	WHAT NOW MY LOVE Sonny and Cher, Atlantic
25 (25)	SECOND HAND ROSE Barbra Streisand, CBS GET OUT OF MY LIFE, WOMAN Lee Dorsey, Stateside
26 (19)	
	YOU'VE COME BACK P. J. Proby, Liberty
	JENNY TAKE A RIDE Mitch Ryder, Stateside
	SHAPES OF THINGS Yardbirds, Columbia
31 (-1)	WOMAN Peter and Gordon, Columbia BABY NEVER SAY GOODBYE Unit Four + 2, Decca
The second secon	GIRL Truth, Pye
33 (35)	MAY EACH DAY Andy Williams, CBS
34 (21)	LIKE A BABY Len Barry, Brunswick
The same of the sa	YOU DON'T LOVE ME Gary Walker, CBS
37 (—)	DEDICATED FOLLOWER OF FASHION Kinks, Pye
The Column Colum	TROUBLE IS MY MIDDLE NAME Four Pennies, Philips
39 (22)	KEEP ON RUNNING Spencer Davis, Fontana
40 (26)	
41 (28) 42 (43)	
Children - Control	INVITATION Band of Angels, Piccadilly
44 ()	FLOWERS ON THE WALL Statler Brothers, CBS
45 (32)	DON'T MAKE ME OVER Swinging Blue Jeans, HMV
	SOMETHING BEAUTIFUL Adrienne Poster, Decca
48 (36)	HOLD TIGHT Dave Dee, Dozy, Beaky, Mick and Tich, Fontana I'LL NEVER QUITE GET OVER YOU Billy Fury, Decca
49 (—)	GOING TO A GO-GO Miracles, Tamla Motown
The second second	634-5789 Wilson Pickett, Atlantic

1 Mirage; 2 MCPS; 3 Screen Gems; 4 Belinda; 5 Welbeck; 6 Planetary-Nom; 7 Bron; 8 Essex; 9 Acuff-Rose; 10 April; 11 Blossom; 12 Burling-ton; 13 Glissando; 14 Belinda; 15 Belinda; 16 King; 17 Northern Songs; 18 Ardmore and Beechwood: 19 Raintree: 20 Debmar; 21 Marlin; 22 Mills; 23 Blossom; 24 Prowse; 25 Ardmore and Beechwood; 26 Northern Songs; 27 Maribus;

28 Ardmore and Beechwood; 29 Feldman; 30 Northern Songs; 31 Apollo; 32 Northern Songs; 33 No British publisher settled; 34 Leeds; 35 Soloman; 36 Lois; 37 Belinda; 38 Schroeder; 39 Northern Songs; 40 Donna 41 Belinda; 43 Sparta; 44 West One; 45 Dominion; 46 Screen Gems; 47 Lynn; 48 Shadam; 49 Belinda; 50 Shapiro Bernstein.

a-American; b-British; o-Others

Jagger/Richard (b); 2 Hazelwood (a); 3 Wine/ Bayer (b); 4 Lynch/Shuman (b); 5 Hatch (b); 6 Sassert (a); 7 Anisfield/Denson (a); 8 J. & A. Lomax/Burdon/Chandler (b); 9 Cochran (a); 10 Taylor/Gorgoni (a); 11 Fricker (b); 12 Wechter 13 Andrews (b); 14 Cosby/Moy/Wonder (a); 15 Shuman/Vendome/Lynch (b); 16 Newman (b); 17 Lennon/McCartney (b); 18 Crewe/ Gaudio (a); 19 Verdi/Kay/Gin (a); 20 Christie/ Herbert (a); 21 Evans/Tobias (a); 22 Greenaway/ Cooke (b); 23 Becaud/Figman (a); 24 Clarke/

Hanley (a); 25 Toussaint (a); 26 Lennon/Mc-Cartney (b); 27 McCoy (a): 28 Johnson/Tenninan/Crewe (a); 29 Samwell-Smith/Relf-McCarty (b): 30 Webb (o); 31 Morello/Parker (b); 32 Lennon/McCartney (b); 33 Green/Wyle (a); 34 Madara/White/Barry (a); 35 Ray (a); 35 (Brown); 37 Davies (b); 38 Nader/Gluck Inr. (a); 39 Edwards (b); 40 Reed/Mason (b); 41 Robinson/ White (a): 42 Hunter/Stevenson (a): 43 d'Abo (b); 44 Derwitt (a); 45 Bacharach/David (a); 46 Miller/Atkins (a); 47 Blaikley/Howard (b); 48 Morrow/Martin/Arnold (b); 49 Moore/Robinson/ Rogers/Johnson (a); 50 Cropper/Floyd (a).

TOP TEN LPS

RUBBER SOUL . . Beatles, Parlophone SOUND OF MUSIC .. Soundtrack, RCA MARY POPPINS .. Soundtrack, HMV SECOND ALBUM

Spencer Davis Group, Fontana (6) A MAN AND HIS MUSIC

Frank Sinatra, Reprise 6 (-) COING PLACES Herb Alpert, Pye 7 (5) TAKE IT EASY WITH THE WALKER BROTHERS .. Walker Brothers, Philips

MY NAME IS BARBRA, TWO Barbra Streisand, CBS 9 (-) OTIS BLUE .. Otis Redding, Atlantic 10 (-) BEACH BOYS PARTY

US TOP TEN

As listed by Billboard (3) THE BALLAD OF THE GREEN BERET Barry Sadler, RCA Victor 2 (1) THESE BOOTS ARE MADE FOR WALKIN' Nancy Sinatra, Reprise LIGHTNIN' STRIKES Lou Christie, MGM

CALIFORNIA DREAMIN' Mamas and Papas, Dunhill ELUSIVE BUTTERFLY

Bob Lind, World Pacific MY LOVE Petula Clark, Warner Bros.

9 (10) WORKING MY WAY BACK TO YOU Four Seasons, Philips 10 (5) MY WORLD IS EMPTY WITHOUT YOU Supremes, Motown

Beach Boys, Capitol TEN JAZZ

THE ORNETTE COLEMAN TRIO AT THE GOLDEN CIRCLE STOCKHOLM Vol. I (LP) BIRD IS FREE (LP) Charlie Parker, Egmont BIRD SYMBOLS (LP) Charlie Parker, Egmont RIP, RIG AND PANIC (LP) Roland Kirk, Limelight UNDER MILK WOOD (LP) Stan Tracey, Columbia HAPPY BIRD (LP)

Charlie Parker, Egmont THE OTHER SIDE OF DUDLEY MOORE (LP) Dudley Moore, Decca ORGAN GRINDER'S SWING (LP) Jimmy Smith, Verve CLOUDS OF JOY (LP) Andy Kirk, Ace of Hearts ESP (LP) Miles Davis, CBS

The ten best selling jazz records for the month of February, compiled from returns from the following stores: - COLLETT'S, 70 New Oxford Street, London; DOBELL'S, 77 Charing Cross Road, London: JAMES ASMAN'S, 38 Camomile Street, and 23a New Row; London: GLASGOW:— C. P. Stanton, 271 Gallowgate and 7 & 9 Burgher Street, Parkhead Cross; MANCHESTER: Barry's Record Rendezvous, 19 Blackfriars Street; LIVER-POOL: - Rushworth and Dreaper, Whitechapel.

SECONDHAND BOSE WHEN LIGHTS ARE LOW (Now our.) 5 TAKE ME TO YOUR HEART AGAIN 5/-JACQUELINE CHA-CHA JUNGLE KIZS 5/- CEST MAGNIFIQUE BIE CITY ? 6/- THE SWEETHEART TREE (WZ) 5/- THE MOOD I'M IN (JAZZ WZ) 5/-5/- DEAR HEART (WZ) WHEN I LOVE YOU (CHA-CHA) 5/- 5'POSIN' (Q.S.) REVIVAL DAY TRIPPER (REATLES) 6/- PERSIAN MARKET TWIST 4/6 LOLLIPOPS AND ROSES (WZ) 5/-COME DANCING (Q.S.) 5/-WE CAN WORK IT OUT (BEATLES) & - CRAZY TWIST 5/- LAMBETH WALK TWIST VERY THOUGHT OF YOU (REVIVAL) 5/- MACK THE RMIFE (Q.S.) S/- MARCH OF THE MODS THE RIVER (WZ) KEN DOOD 5/- JUMP AND SHOUT (JOE LOSS ARR.) S/- LULLASY OF BIRDLAND ? COME ON IN (Q.S.) 5/6 TWO FOR TEA . THE CARNIVAL IS OVER 5/- SHOT IN THE DARK 3/- SEVEN ELEVEN EVERYBODY KICK (Q.S.) 5/- PEOPLE 5/- SOUND OF MUSIC **FULL STAGE BAND ARRANGEMENTS** "FOR THE BETTER SOUND" WONDERLAND BY MIGHT 12/6 HELLO DOLLY 12/6 BESAME MUCHO 12/6 FASCHATION (WZ) 12/4 KISS OF FIRE CHA HAPPY TRUMPETER

10/4 12/6 GRAMADA (F.T.) 12/6 STAGE BAND BOOGLE THE PREACHER 12/6 AFRIKAAN BEAT 12/4 SIRL FROM IPANEMA 10/4 ONCE IN A WHILE 12/6 12 4 ONE O'CLOCK JUMP 12/6 OVER THE RANBOW 12/6 12 4 SOUTH RAMPART ST 12/6 STOMPIN AT SAVOY. 12/6 AGSSA NOVA U.S.A. (Brubeck) 12 6 ALMOST LIKE BEING IN LOVE 12 6 DEEP PURPLE. 8/4 BLUE BOMOO o le TURE (Brubeck) 12 6 DOMINO (F.T.)

TAKE FIVE (Brubeck) 12/4 STRANGER IN PARADISE

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HOLLY BOBBY MAKES DRUM ALBUM



ELLIOTT: it came off well!

IKE many groups that have done a great deal of touring, the Hollies have begun to move into the cabaret field with its chance to spend a week in one place.

They recently did a week at the Fiesta Club, Stockton, and "went down very well," according to drummer Bobby Elliott.

"It was a bit dodgy to start with - I think we kicked off a bit too loud," reports Bobby, "But there was plenty of time during the day for rehearsals and we got quite a good act going.

"Cabaret satisfies you more than anything else, because every move counts. You can get away with things in ballrooms, and even on concerts, but not in front of a cabaret audience.

"You get a lot of older people in the audience, so you put in one or two older numbers - not that we mind that. It gives you a chance to get real variety into a pro-

gramme." The group has just come back from a trip to Iceland and are soon off to Poland and then a long tour of

the States. "Iceland was pretty cold but they are very with-it over there," said Bobby. "They are very artistically minded - they have a fine philharmonic orchestra and you see lots of

though a bit slow and docile.

"They have some good musicians, but they copy English groups which rather spoils it.

"The thought of Poland is a bit frightening. We don't know what to expect or how we will go down.

"The American trip is a long one but it should be good as we are doing colleges. We do a lot of universitles here. But the actual time on the road will be hard.

"We don't mind travelling abroad because you are seeing new things. But over here, travelling is a drag - all squashed into cars and seeing the same old places. We have done so many of the places over and over again."

Bobby has recently tried his hand at record production himself and has been working on a two-drummers disc with Bob Henrit of the Roulettes.

"We have run into a couple of difficulties though," he admitted, "We are both tied up with EMI so we are going to re-record it with them.

"Still, it came off pretty well. We used two saxes, piano, guitar and the two drummers. We recorded the backing first and then did our bit. The B side is a comedy number with Bob and I both singing.

"I've known Bob a long time and we've often talked about doing this. Finally we decided to do something about it."

The mystic Mr. Christie

Lou authored 'Lightnin' hit with psychic

F you detect a mystical quality about Lou Christie's "Lightnin' Strikes" it could benned by a psychic.

Lou, on the transatlantic phone from New York this week, told the MM: "My partner is Twyla Herbert, who is a mystic. She's about 20 years older than me and predicts what's going to happen to me. She has predicted my hits and often has visions of what is going to happen to me."

Twyla, apparently, met Lou in Pittsburgh one day when they were both in church. "She had been told by her mother when she was 12 that she would write successful songs with a green-eyed man who wasn't yet born. That was me, and everything she says comes true."

Lou collaborates with Twyla on his hits and so far their psychical combination has produced two big million sellers before "Lightnin' Strikes" -"The Gypsy Cried" and "Two Faces Have I" - before Lou (real name Gene Sacco) went into the army.

That's one way to get into

the hit parade - by magic.

And it seems to work. Lou was born near Pittsburgh in Pennsylvania and studied classical music and singing at school. "But I gave be because it was part- up the chance of a scholarship when I was 15 to start singing," he said. "I've never really wanted to be anything

> He moved to New York from Pittsburgh three years ago and spent some time singing backgrounds on other people's records before getting a contract - and hits - for himself.

"I had had two hits when I was called up for the army," said Lou. "After I came out, I signed with MGM and hope to start acting soon."

Lou is touring all over the States at present and appearing on all the major TV shows. "I go out as a solo artist and haven't got a group of my own. I usually rely on being backed by a local group, which is what I will do when I come over to Britain, probably in April."

Lou has worked with many of the top stars in the States - people like Wilson Pickett and James Brown. "Brown is fantastic. I have worked with him several times and he has to be seen to be believed." He also knows Gene Pitney

very well and has spent a long time on tour with him.

Many people who listen to "Lightnin' Strikes" compare it with the Four Seasons, be-cause Lou sings very high falsetto a la Frankie Valli on the record. But Lou denies any copying or direct influence from Valli.

"I've been singing like this for over three years, and I certainly haven't copied the Four Seasons. Everyone is influenced of course and I have been influenced by a lot of people, but I don't copy."

Lou has ambitions to go into films. He thinks he can act and would like to appear in a successful film. But he says he'd never stop singing. "I couldn't stop," he said. "It's my life."

He has great admiration for the Tamla Motown artists, "I could listen to them forever," he said. "My favourite artists of all are the Supremes. They are beautiful, talented, gorgeous girls and I love working with them. Dick and Dee Dee are also very good friends of mine and I've also worked with British groups like the Dave Clark Five and people like that."

But one thing he is worried about is his reception when he comes to Britain.

"After all, I haven't got long hair or anything like that, I'm always nervous wherever I appear, and I'm scared about what sort of reception the kids in England will give me."

Len Barry has made it here without long-haired gimmicks. "Yes, he's very big there. He's a friend of mine too. Perhaps I can do the same I hope so because I've been scared about it up till now."





THURSDAY

THE Hollies play Dublin University.

Liverpool's Koobas play at London's new underground scene Tiles.

Woody Herman's '66 Herd opens at Croydon's Fairfield

Henry Red Allen with the Alex Welsh Band play the Regency Ballroom Bath.

FRIDAY

I INE up for this evening's Ready, Steady, Go! includes the Yardbirds, the Small Faces, Dave Dee, Dozy Beaky, Mick and Tich, and David Bowie and the Buzz, (ITV 6.8 p.m.)

Woody Herman's Herd at the Birmingham Town Hall. Folk singer Julie Felix

The Animals play Leicester University.

headlines at the Royal Al-

Henry Allen and Alex Welsh at the Starlite Ballroom, Crawley.

The Polish Modern Jazz Quartet at the Ealing Technical College.

SATURDAY

LIENRY RED ALLEN and The Alex Welsh Band at the Manchester Sports Guild.

Saturday evening viewing includes the Eurovision Contest (BBC1); ABCTV's Thank Your Lucky Stars, with Freddie and the Dreamers, Petula Clark, the Kinks, Eden Kane, Carol Deene, Sons Of Fred, Sharon Tandy, Deke Arlon, and Mister Murray, (5.15 p.m.) and Juke Box Jury with Gene Pitney, Eric Burdon among the panelists (BBC-TV 5.45 p.m.).

U.S. singer Clarence Frogman Henry opens his British tour at the California Ballroom, Dunstable, and the

All Star Club, Liverpool Street, London, tonight. The Animals at Birming-

ham University. The Action play at Wind-sor's Ricky Tick Club.

Woody's Herd at the Hammersmith Odeon.

The Small Faces appear at the Drill Hall, Gratham.

SUNDAY

(X/OODY HERMAN and his VV '66 Herd at Bournemouth's Winter Gardens.

Henry Red Allen's last British appearance at London's 100 Club, this evening. The Small Faces at the Sunshine Floor, East Dur-

The Ronnie Ross-Bill Le Sage Big Band; Ian Carr; Benny Green; and the Art Ellefson Quartet in Jazz Scene (BBC Light, 11.31 p.m.).

Vince Hill stars at the Greesborough Social Club.

MONDAY

CLARENCE FROGMAN HENRY at London's Tiles

Nina and Frederick start a four week season at the Sayoy Hotel, London.

TUESDAY

WOODY HERMAN at the Colston Hall, Bristol.

You can still catch Lee Konitz and Blossom Decrie at Ronnie Scott's.

WEDNESDAY

THE Dave Clark Five, Poter and Gordon. Dave Berry appear on BBCTV's Whole Scene Going, (6.30 p.m.).

U.S. tenor sax star Don Byas appears on Jazz 625 with the Bruce Turner Jump Band (BBC2 TV).

S. alto star Lee Konitz will make a brief provincial tour when he ends his month's stay at London's Ronnie Scott Club. He will also record a programme for BBC2's Jazz 625.

Konitz will be accompanied by a trio comprising Joe Palin (pno), Tony Oxley (drs) and Gavin Bryars (bass). Their dates are at Botley (March 14), Sheffield University (15), Manchester's Club 43 (16 and 17), Leeds (18), Manchester (19) and BBC TV (20).

Cavern closes

IVERPOOL'S Cavern, the club which launched the Beatles and the whole Liverpool beat movement, closed this week after 10 years as a leading music venue.

Owner Ray MacFall ran into money troubles after several ventures lost money and the city council lately insisted on a new drainage system for the club which MacFall could not afford to install.

U.S. INVADERS!

MARTHA and the Vandellas, Lou Christie, Stevie Wonder, the Dixie Cups, Sugar Pie Desanto, the Kingston Trio and Clarence Frogman Henry are among a stream of Americans set to invade Britain in

the Spring. Martha And The Vandellas will not now star in the live edition of Ready Steady Go from Paris on April 1, but will guest on the April 7 edition. They open at London's Tiles Club and the Scotch Of St. James on March 30, followed by appearances at the Star Club, Islington (April 1), Mojo Club, Sheffield and Dungeon Club Nottingham, and venues at Bedford (8) and Birmingham (15), not yet detailed. Lou Christie at 20 in this week's Pop 50 with "Lightnin' Strikes" comes here from April 3 to 29. He opens at

Locarno, Stevenage (April 6), ITV's Ready Steady Go (7), Bedford (8), Cardiff (9), Coventry (10), Morcambe (11), Camberley (13), Jigsaw Club, Manchester (16), and Tiles, London (18).

The Dixie Cups appear at London's Tiles Club, and the All Star Club, Bishopsgate (April 22), and the Star Club, Islington (29).

Sugar Pie Desanto is set to appear at Tiles, London (April 28), All Star Club, Bishopsgate (29), Star Club, Islington (May 6).

Stevie Wonder returns on June 10 appearing at Tiles, then Villa Marina, Isle of Man (11), Farnborough (12), Woking (13), Wembley (17), Bowes Lyon House and Dunstable (18), Mojo, Sheffield, and Dungeon, Nottingham (19), and Halifax and Accrington (23).

Clarence Frogman Henry will be here from March 4 to 20. He opens at Star Club, Islington (4), All Star Club, Bishopsgate, and California Ballroom Dunstable (5), Shakespeare, Woolwich (6), Tiles (7), ITV's Scene At 6.30 (9), El Partido, Lewisham (11), Cavern Club. Accrington and Marlborough Hall, Halifax (12), Cooks Ferry Inn, Edmonton (14), Twisted Wheel, Manchester (19), and the Plaza and Ritz, Birmingham

The Kingston Trio are due in June for two BBC TV spectaculars and concerts at Dublin and Liverpool. Promoter Mervyn Conn told the MM: "Johnny Cash will be coming for a tour in May, Timi Yuro will be here for three weeks at Annie's Room, London from March 28, and Al Martino's visit has been postponed.

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in States for Dylan talks

ONDON agent Tito Burns flew to America on Tuesday to "straighten out" final details of Bob Dylan's British

"We will be discussing three different TV ideas from three different companies and see which one we go for" he told the MM. No decision has yet been made as to whether Dylan will be bringing his own accompanying group.

His tour opens at Dublin ABC on May 5 and moves on to Belfast ABC (6), Colston Hall, Bristol (10), Cardiff Capitol (11), Birmingham Odeon (12), Liverpool Odeon (14), De Montfont Hall, Leicester (15), Sheffield Gau-

mont (16), Free Trade Hall, Manchester (17), Glasgow Odeon (19), Edinburgh ABC (20), Newcastle Odeon (21) and London's Royal Albert Hall

If current plans mature, Dylan will then go on to dates in Paris, Stockholm, Copenhagen, Oslo and Amsterdam.

Extra Monk

dates

TWO extra concert dates have been added to the Thelonious Monk Quartet tour which starts at London's Royal Festival Hall on April 23.

The quartet will play at Exeter on April 26 and Durham University on April 30.

CROM April I, America's Atlantic Records will be released in Britain by Polydor Records. Atlantic are currently distributed by Decca.

Among the artists now available to Polydor are Sonny and Cher, Wilson Pickett, Otis Redding, Ben E. King, Solomon Burke, Mary Wells, Bobby Darin, Patti Labelle and Don Covay.

Polydor recently signed the Who for its new Reaction label, and in its search for British talent has signed seven Birmingham groups - Bobbie Ember, the Con-Chords, UK Bonds, Michel, the Nightriders, John Bull Breed and the Stringbeans.

Barry back

EN BARRY, who has just completed his first successful British tour with Gene Pitney, is to return to Britain for a few days later this month.

He's back on March 20 to receive a Carl-Allen award at the Empire, Leicester Square the following day.

BEAT CONTEST -DON'T DELAY!

WITH the Gala Opening of the MM's 1966 National Beat Contest approaching, time is running out for groups who want to enter this fabulous contest. The contest kicks off at

Brighton's Regent Ballroom on March 20, so if you want your group to be in the fight this year, don't delay and write for entry forms NOW. A host of stars will be

attending the gala opening ? and the ultimate winners of the fabulous concerts will receive a Decca recording contract, £500 in cash donated by the MM ? and Britain's musical instrument manufacturers, a trip to Radio Caroline, a radio and clothing for each member of the group and personal appearances on radio and TV.

Groups who entered last year are still eligible, so don't delay. Write for entry forms today to: Contest Organisers, Melody Maker Group Contest, 161-166 Fleet Street, London EC4.

horoconsonon



SINATRA: filming

Frank may do concerts

CRANK SINATRA will be filming in Britain this summer. And there is just the faintest possibility that he might be persuaded to do concerts while he is here.

Sinatra will arrive in April to find suitable locations for his new film, The Naked Runner, and will return around July to start work on the film.

His London agent, Harold Davison, told the MM: "We live in hope that we will be able to persuade him to give a concert or two while he is here. Beyond that there is nothing to report yet."

MPA warning

THE Music Publishers' Association has sent 50,000 pamphlets to schools and colleges warning of the dangers of copyright infringements.

pamphlet warns teachers of the legal dangers in taping or recording copyright works; duplicating scores; and arranging or adapting a work without the composer's consent.

MPA secretary Archie Montgomery describes the pamphlet, entitled Have You Picked Any Pockets Today? as a "somewhat unusual approach to a problem which continues to worry music publishers and composers."

HUGE DRUM ENTRY

VER 2,700 entries had been received in the MM-Radio London Win Dave Clark's Drums contest by Monday -and they were still pouring in.

Dave will hand the drums over to the winner during a special, all-star Radio London night at London's Cavern Club, Leicester Place, on March 18.

Big L is also presenting a show at the Cavern tomorrow (Friday), with the Dave Dee group, Untamed and Roosters. It is also presenting a series of shows during the London Ideal Home Exhibition. Artists set so far include Billy J. Kramer and Lulu, today (Thursday), Zoot Money and Adrienne Poster (tomorrow) and the Small Faces and Four

ONDON'S West End gets club that finds it possible to outside guests once more: a new Monday night folk survive entirely on local Terry Gould (March 22), club on March 14 when Sandy talent. Glennon opens up at the Excelsior, Charing Cross Road, with Johnny Silvo as host.

As a result of this new scheme, Sandy is no longer running Penbourne nights on Sundays at the London Folk Music Centre.

Some of the best music being made around London currently is to be heard at the Mercury Theatre, Notting Hill Gate, where the Young Tradition, Colin Cater, Dick Snell, Tony Rose, Jim Doody, and a fantastic roster of guest singers who drop in every Wednesday have produced some really exciting nights.

So many clubs seem to exist solely as vehicles for nationally (and internationally) known guests, that it's pleasant to hear of a

The club on Sunday nights at Louth in Lincolnshire has run for nearly 18 months without an outside guest, apart from the residents, the Meggies from Grimsby.

The Meggies also have their own successful club in Grimsby, with a very catholic policy, ranging from Paul Simon and the Corries to MacColl and Seeger and the Watersons.

At the Crown Folk Club, Reading, too they've been concentrating on local singers like Derek Hall (formerly of the Atlas), Mike Cooper, and the Kinfolk (Dave Jefferies, Colin Webb, Judy Hibbert). John Field, and organiser

David J. Wilkinson. The Kinfolk are featured next Tuesday, and in the near future they are having some

Gerry Lockran (April 5), and Sandy and Jeanie with Maddy Prior (April 26).

Julie Felix, Alex Campbell, Cyril Tawney, the Watersons and Colin Wilkie and Shirley Hart star in a Centre Concert for CND at Swansea this Friday. On Saturday, the same bill minus Julle and Cyrll is joined by Tony McCarthy and

Guy Carawan in Exeter. The same show is at Birningham on Sunday with Bob Davenport and the Munstermen added, while Brighton on Monday has Julie Felix back Sarawan, the Watersons, and

Colin and Shirley. In their quiet, fund-raising way, CND are putting on some of the best concerts around at the moment. -

KARL DALLAS.



MANFREDS GET IN MUDDLE OVER LONG AWAITED SINGLE FOLLOW-UP

MUDDLE and delay are hitting Manfred Mann group single release plans. The group's last single "If You Gotta Go, Go Now," was released half a year ago, and on Monday they were still no nearer choosing a new song.

Singer Paul Jones told the MM this week that he was "amazed" at their recording manager John Burgess's decision not to record "Needs", a composition by Paul which was to have been their next single originally to have been released tomorrow. Said Paul: "I must confess to being amazed and surprised at

his decision. At first he said it was fantastic and had got to be a hit, then he changed his mind. Never mind, I shall get someone else to record the song and make it a hit."

Said John Burgess, during the Manfred's recording session on Monday: "As far as recording goes the group have said it is up to me to choose the single. The unfortunate thing is we have done an awful lot of recording and have a lot in the can, but we have nothing that's really up to standard."



MICK: telephone

THE Rolling Stones are to studio that produced hits like "Satisfaction" and "Get Off Of My Cloud". They

hope to do about 14 new numbers. Mick Jagger told the MM from Australia: "The shows here have been really great," he said. "And we were also really pleased that the record is doing so well at home."

The Stones are due back in Britain on March 7 and have March dates in France. They

PIANIST KYLE DEAD

MAZZ planist Billy Kyle (51), who had been featured with Louis Armstrong's All Stars for the past thirteen years, died last week in Youngstown, Ohio, of haemorrhaging ulcers and pneumonia. He had been brought to the hospital in serious condition following a performance with the band in Youngstown. (See page 6.)

Stones to stop off California, after their Australian tour for more re cording sessions in the same studio that produced hits and Peter Sellers, which was

will appear at Paris' Olympia Theatre (29); the Musicorama, Marseilles (30); and at Lyons

They appear, in a filmed excerpt, on BBCTV's Top Of The Pops, tonight (Thursday). The film was made after the group arrived in Sydney, Australia, and shows them fooling about on the beach to the strains of "19th Nervous Breakdown".

Barbra opening

BARBRA STREISAND, whose "Second Hand Rose" is currently 24 in the Pop 50, opens in her Broadway smash hit Funny Girl at London's Price of Wales

Theatre on April 13. Princess Margaret will attend a special preview of the show on April 12.

All-star bill

TITHE Moody Blues are to compete against the Beatles in an international contest, the Montreux Golden Rose TV Festival, and they fly to Paris next Tuesday (March 8) to appear in the French entry, a spectacular from Paris which is to be seen live by the

Montreux judges. The British entry is the Granada production of the Lennon and McCartney spectacular, starring the Beatles, Cilla Black, Peter and Gordon seen by British viewers before Christmas.

THE Overlanders are to share an all-star bill at the Olympia, Paris, with the Animals, Dave Berry and

Sylvie Vartan, on March 15. Other Continental dates being lined-up for Overlanders include: TV in Amsterdam (March 10), Dutch club dates (April 2 and 3) and TV from Brussels (March 23).

On March 8 and 9 the group records its follow-up single to "Michelle". No title has yet been finally settled, but it may be a Tony Hatch composition.

Beatle plans

THE BEATLES' plans for 1966 Include a new American tour, visits to Japan and Germany and a British concert tour.

No dates have been settled for any of these tours as yet.

The new American tour will include another concert at New York's giant Shea Stadium but Brian Epstein has turned down offers for the group to do two shows there.

Five's newie

AVE CLARK'S next single is called "Try Too Hard", written by Dave and his lead singer Mike Smith, due out on March 11 on Columbia.

On the B side is an instrumental featuring the Dave Clark Five called "All Night

On June 12 the Dave Clark Five make their 12th Ed Sullivan TV show appearance which is a record for a British group.

Action film

THE Action have signed for their first film - a halfhour feature in which they will compose and play all the music. As yet untitled, the film is being produced by Nigel Malinson for MRM Productions. Shooting will start on April 1 on location in London and will last between two and three weeks.

Date cancelled

MAMES BROWN will not now do an extra British date on March 14, promoter Arthur Howes told the MM on Mon-

Wein may bring All-Stars here

- PROMOTER George Wein has just signed to bring his All-Stars to Europe this summer, and there is a strong possibility they might visit this country during the tour.

With Wein in the sextet will by Bud Freeman (tnr), Ruby Braff (tpt), Edmond Hall (clt), Jack Lesberg (bass) and Morey Feld (drs). The Conti-nental tour kicks off in Stockholm on May 1.

Although no dates have yet been negotiated, the Davison Agency says there is a possibility of television or concert dates in Britain.

Spencer delay

DELEASE of the new Spencer Davis Group single, "Somebody Help Me" has been delayed as the group are "not happy" with their performance and want to re-record the number, a Jackie Edwards composition.

Meanwhile the group have been offered an Ed Sullivan TV show and a college tour of America later in the year. Negotiations are still going on and no details are available.

An EP featuring tracks from their first LP will be released in May called "Sittin' and Thinkin' " featuring the title track, by Spencer, and "Dimples", "Searchin'" and "Jump Back".

The group are to appear on French TV on April 25, and they appear on ITV's Ready Steady Go! on March 18.

Red winds up

LIENRY RED ALLEN, New Orleans trumpet star touring Britain with Alex Welsh and his band, concludes his British visit this Sunday with dates at London's Douglas House (after-noon), and 100 Club (evening). Jack Higgins, of the Harold Davison Office, told the MM on Monday: "Allen has been doing capacity business every-

Tonight (Thursday), Allen and the Welsh band can be heard at the Regency Ballroom, Bath. Tomorrow they are at the Starlite Ballroom, Crawley, and they continue on Saturday at the Manchester Sports

Annie revue

CINGER Annie Ross is to star with comedians Jimmy Logan and Jack Radcliffe in a new revue, Jimannijak, which goes into rehearsal in Glasgow on March 14.

Annie will have an acting and singing role in the show, and for her vocals she will be accompanied by the Bobby Wellins quartet. Jimannijak is due to open at Glasgow's Metropole Theatre, which is Logan's theatre, on March 24 and close on May 14.

NAMES IN THE NEWS

JUSTY SPRINGFIELD flies to Belgium for radio and TV work on March 21 and 22. She is currently putting the finishing touches to a new EP, titled "Heartbeat", for release in April. Decca, Pye, Philips and Polydor this week followed EMI in

Belles start a new 19-day British tour on May 4. This means that Brown's Roy Orbison arrives in London on March 18 and does the New itinerary is still two concert Palladium Show on March 20. He starts his nationwide tour

dates-the Granada Waltham- on March 25 . . . Vikki Carr opens for two weeks at London's stow (March 12) and the City Talk Of The Town on March 14. Hall, Newcastle (March 13)- Martha and the Vandellas are out of the edition of RSG from

and his own James Brown Paris on April 1. The Who and the Yardbirds are in instead . Ready Steady Go on March 11. singers Jackie Edwards and Millie left this week for a five-week tour of New Zealand.

First single on the new EMI Waverley label is two tracks recorded by Glas-LESS THAN 3 WEEKS gow record dealer Clifford Stanton-"Off To Donegal" by Patrick O'Malley, and "The Living And The Dead' 'by Peadar O'Toole. FLAT RACING SEASON

Blossom Dearie, currently at the Ronnie Scott Club, will record a "live" LP at the club, for Fontana, on March 9, accompanied by Jeff Clyne (bass) and Johnny Butts (drs) . . . James Brown, the Animals, Dave Berry and the Overlanders are at the Paris Olympia on March 15.

The Fortunes play three days in Amsterdam from March 10 when they play in part of the celebrations of the Dutch Royal Wedding. They also visit Belgium and Germany during March.

CCRINGTON Jazz Club A starts weekly modern sessions, with the New Contemporary Jazz Sextet, to-morrow (Friday). Booked for March trad sessions are the Fylde Coast Jazzmen (6), Bob Wallis (13), Terry Lightfoot

(20) and Max Collie (27).
Billy J. Kramer and the Dakotas, the Artwoods and Elkie Brooks tour Poland from April 13 to 26 . . . the Three Bells start a three-week cabaret tour of Germany on March 18 and go to Spain for two weeks on April 24.

Pinkertons (Assort.) Colours plan a £5,000 publicity drive for their next single.





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LONDON

THE New Orleans All Stars finished their British tour at Sunderland on Monday. Darnell Howard, whose clarinet sparkles in the collective improvisations, left this country wanting to return soon but disappointed with the reception the band got,

"England hasn't been so good to us," he said. "All through Germany, Scandinavia and Switzerland the audiences were fine. So good in Switzerland that we're going back this week, to Zurich and Berne."

from attendances, how had he and his wife Armanda enjoyed their visit? "Oh, we've loved it in London. Of course I know it well from the Twenties. My first time here was with the show From Dover To Dixie, which played at the Empire.

"That was '23 to '24. I came back in '26 with Blackbirds, which was at the Palladium for some weeks with Florence

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by RON ATKINS, JEFF ATTERTON. BOB DAWBARN, MAX JONES

Mills in the cast. Then I was here again in '28, one of an eight-piece band with the New York Singing Syncopators. We worked at a night spot in

Howard, born in Chicago in 1906, was a violinist during his early career. I wondered how he came to take up clarinet in the first place.

"I'll tell you the story of that," he said. "It's a good one and a true one. I was playing violin in Charles Elgar's orchestra at Harmon's Dreamland Ballroom. Elgar had given

me violin lessons, and at that time I wasn't even thinking about clarinet.

"But we used to go after work to the De Luxe Cafe at 35th and State Street two or three nights a week. Sidney Bechet was playing with a Dixieland band, and he was playing the hell out of a curved B flat soprano saxophone one particular night.

"I mean, he played it so good that I went back raving about it to the band. So much so that I took Buster Bailey and Clifford King-a very fine clarinettist who has a school of music in Chicago now back one night to hear Bechet on the saxophone.

"Well, we sat there and waited and waited for Sidney to pick up the saxophone he was playing clarinet all the time-and finally I went up to the bandstand and asked him where the soprano was.

"So he tells me the saxophone is in pawn. But, he says, I'll sell you the ticket for five dollars. I bought the ticket and got the soprano out of the shop, and I soon found that I could fill it.

"After learning a little about the sax, I got an Albert system clarinet cheap. That night I took it to work with me to show Buster.

"Buster put his Boehm clarinet in my hands, showed me the differences and how easy it was to make the notes with the Boehm system instrument. So I took the Albert back to the shop and got another horn, a Boehm.

"Then I got a chart to learn the fingering. I knew how best to practise from learning the violin. It took a couple of years to become good enough to hold down a job.

"Then I took the A clarinet back to the store and got my money back. I never had one again, and never wanted one." What about the other reed instruments?

"When I was with Joe Oliver's orchestra in 1926 I was playing lead alto and doubling straight soprano, clarinet and violin. The section was me, Barney Bigard and Albert Nicholas.

"Barney had to go home to New Orleans one week, so I went over to tenor. I didn't take any solos - all I could do was read - and I remember Omer Simeon came in and took my place on alto. It was only four or five days, but man, it was a mess. Was I

glad to see Barney back. "I haven't played alto in about twenty years. These bopsters have made me hate it. You know George Orendorff, the trumpet player? He says those bopsters play by radar."-M.J.

LONDON

"T FEEL I have broken the shackles of a lot of ties that used to bind me, I know now that I'm playing relatively more freely than I did before. Sometimes I really had the impression of literally squeezing my-self in between the fences-now I just step through them."

music was develop-

"There is a part of it that is conscious. You make decisions all the way. You decide 'Stop here', or 'Start something here', or 'Let the drums do this' or work with them, you seize upon them or you let them

go by. It is a very active process but it is very natural too. And you have to let it grow. The only criterion is, is it alive and if it isn't, fix it." Lacy has been in Europe

for over six months, playing with Don Cherry, Carla Bley and Mike Mantler, and leading his own groups. Most recently, he has been working in Italy with a quartet that includes a young Italian trumpet player, Enrico Rava, and it is with this group that Lacy has fully realised his ideas on free music. He says that Rava is the most promising trumpeter he has heard since Cherry.

"Enrico was very discouraged when I first met him. He hadn't had much chance to work, and when he did he was more or less under the shadow of Miles and Cherry and trumpet tradition in general. When he started playing with me the music inspired him to take off on his own, and he did so with remarkable and surprising verve. He astonished me really, he played wonderfully. We are going to stick together because it is a good thing. It is alive and we are going to keep it. If something is good you run along with



STEVE: greater freedom

Relaxing in London on his second visit in three months, soprano-saxist Steve Lacy described how his WOTK With ing towards greater freedom, and how it feels to play this

In the last two months Lacy has made four LPs, two under his own name. The first of these "Disponibili", was recorded in December in Rome for Italian RCA, with Kent Carter on bass and Aldo Romano on drums. Lacy describes the LP musically as "half and half".

"Nine tracks, three Monk tunes, a Cecil Taylor, a Carla Bley, one of my own and three spontaneous. It was the first time I had tried that on records. They were very short. It is a matter of putting life into music and there is only a certain amount of that you can sustain, and it varies. Now I can sustain that for a longer period of time."

The second LP, with Rava added, was recorded in Milan on February 7 for the GTA label. Entitled "Sortie", it contains no themes, no set tempos and no pre-arranged ideas.

"There are two instructions that I go by now, and only two. They are, to keep the music alive and, if it needs something that you can do, do it. This is what I told the guys at this last record date.

"The only form that imposed itself upon the thing was the form of the record date itself, the form of an LP. For instance, just before we did the last tune I said to everybody, 'OK, this is the last tune of the date,' and everybody did it and it came out like it. And the opening tune was like that, that's why I called it 'sortie'."-R.A.

DAVIS: back in action on March 7

NEW YORK

TILES DAVIS, now IVI recovering at home after minor throat surgery, is due back in action on March 7 with engagements in Buffalo and Boston.

A benefit concert for the late clarinettist Hank D'Amico, who died in December, will be held at New York's Town Hall on March 20.

Current rumours say that tenorist Frank Foster will rejoin Count Basie.

Cab Calloway's daughter Chris is Lionel Hampton's new vocalist . . . the Jimmy Smith Trio, Modern Jazz Quartet, Chico Hamilton Quintet and Anita O'Day will all visit Japan in March and

A benefit for the striking teachers and students of New York's St. John's University was held at the Village Gate this Performers included Gerry Mulligan's Quartet, Charles Mingus' group, Clark Terry - Bob Brookmeyer Quintet, Herbie Mann's Octet, Clara Ward Singers and Dave Pike Trio.

The Oscar Peterson Trio, Maynard Ferguson Big Band and Billy Eckstine give a concert at Carnegie Hall on March 4 . . . pianist Dave Frishberg has replaced Roger Kellaway with Peanuts Hucko's All-Stars at Eddie Condon's.

The Saints and Sinners Jazz Band, who recently cut an album for Doug Dobell's 77 label, are currently at the Deshler Cole Hotel in Columbus, Ohio.

Trumpeter Donald Byrd, now back in New York studying for his doctor's degree in music, is flying to the West Coast to cut an album with the Gerald Wilson Big Band .- J.A.

LONDON

OUTSIDE Greater London, the name of Norma Winstone probably means little or nothing.

But on her home ground this welcome addition to Britain's small band of jazz singers has already built a sufficient following to come third to Cleo Laine and Annie Ross in the Female Singer section of the 1966 Melody Maker Readers' Jazz

Miss Winstone is petite, talented, frank and modesta rare enough combination in any artist.

"I've always sung, even as a child," she told me this week. "But I just didn't seem to gain headway until I decided to take some lessons-really in the hope that the teacher might get me some work."

She went to teacher Al Dukardo who did get her some work.

"I was singing standards and that sort of thing and he tried to persuade me to do some pop stuff," she recalls. "But it just didn't feel right. This was about 1960 and after a few jobs I got disheartened and more or less decided to pack up the idea of singing."

NORMA: new voice from the pubs of London



WINSTONE

In 1962 Norma married drummer Ted Humphrey and a year later got the urge to sing again.

After working in clubs and pubs in Essex and South London she went to Germany with Ted in November last year for a five-month tour of American bases.

"When we got back I started sitting in. I started work at the Lilliput in Bermondsey, where I still sing on Fridays. I got to know drummer John Stevens and would sing down his club, and I now do odd gigs with Johnny Fourrie and Mike Carr."

Why are there so few British jazz singers?

"It is difficult for singers," agrees Norma. "They are not readily accepted by musicians for a start-I'm not speaking personally, though, because the musicians I've known have all been very good to me.

"Then you run into this thing about jazz can't be sung. I admit it is very difficult.

"You haven't got the range of an instrument for a start. And whatever you improvise must be in your mind, whereas with an instrument you can sometimes do it mechanically.

"A singer must always feel where she is in the tune and can't just fall back on mechanical technique"-B.D.



BILLY: raffish

KYLE: a sensitive pianist the Earl Hines tradition

LONDON

came as a considerable shock to me to read last week of the death of Billy Kyle. He was only 53, and was looking in plumply robust health when I said goodbye to him after the Louis Armstrong All-Stars' television recordings last June.

And, as usual, he in excellent humour - smiling, suave and slightly raffish in appearance. Most of the time he

though to convince you he wasn't taking life or himself too seriously. Once on the

ing expression, as

Continent, when I first got to know him in the Fifties, the All Stars were talking about a Swiss visit on which accommodation had been refused the musicians in some posh ski-resort hotel. Billy dissolved the anger, I was told, by remarking quietly: "This must be Southern Switzerland."

It was typical of wore a faintly mock- his shrewd but aff-

able disposition. He was always a sensitive player who grew up in the tradition of Earl Hines and Art Tatum, and who admired the style and taste of Teddy Wilson, the warmth of Garner and the prowess of Peterson.

In Kyle's middle and later period after the years with John Kirby's sextet, that is to say-he suffered a decline in critical esteem. During the late Thirties, though, he had been highly rated as a soloist and band man,

and his reputation climbed steeply when he worked and recorded with Kirby.

With Louis, Billy tended to be heard too often on the same three or four tunesone of which he referred to as "Gorilla Of My Dreams". But his piano work was always swingy and personal in flavour. He was an experienced all-around man, and at this moment Armstrong will be missing him sadly. I shall too, when the All Stars come round again. -

ADDRESS

pop

PATRIOT GAME STORMS



THE U.S. CHARTS

Pop music in America is today wallowing in its biggest emotional bath since Pearl Harbour, and the focal figure is a 25year-old Army sergeant from New Mexico.

Handsome Staff Sergeant Barry Sadler has almost upended the American charts. His disc "The Ballad Of The Green Berets" has logged up a million sales and climbed F-111-fashion into the top ten as he extols the heroism of "the men from the sky" fighting the Viet Cong.

Seven years ago Barry Sadler, a callow kid of 18, joined the U.S. Air Force on a four year stint. Demobbed, he re-signed with the Army in the Special Forces Division. He served in Vietnam until he fell into a mantrap in the hills and was injured badly in the leg by a poisoned spear. Barry is now back in the States.

Home based at Fort Bragg, he writes stanza after stanza of "narrative ballads", the like of which Britain hasn't heard since Queen Victoria packed her troops off to fight the Boers.

Barry chants, in a raw voice, of the meritorious Berets . . . their Green valour . . . their little women waiting back home . . . of the pride of wearing that silver wing on the chest.

It is all gen-u-ine 22carat jingled - jingoism Why this patriotic pop disc boom? Explains a a London psychiatrist. "It is a salve to the conscience of the civilian: basically he is involved for the price of a record."

Said an RCA Victor spokesman in London: "This disc shows the sentimentality. It is unpeculiar vein of American suitable for release in Britain."

But Staff Sergeant Barry Sadler need shed no tears over these lost royaltieshe has already, it is estimated by Newsweek, rung up the till to the tune of £70,000 with his first

The patriotic, the political and the pop . . . three ingredients for hit parade status in America which will not see the light in a record shop here.

His record company, RCA

Victor, must be hoping for an earlier discharge. They have mounted one of their biggest promotion campaigns behind Sadler's disc. Demob would help them to cash in on the dozen tracks he has written for his new long player . . . laments like "The Soldier Has Come Home", "Salute To The Nurses", "Troopers Lament", "Letter From Vietnam" and "Badge Of Courage".

I found one comic with a Negro cowboy hero there is discrimination even in comics...

NANCY SINATRA: Very beautiful girl. She was in a movie we made in America, that hasn't been released here, called Get Yourself A College Girl. It was a load of rubbish, a typically bad pop film. I hated her hecord but I can see why it's a hit. I also hate Sinatra fans.

MAFIA: I only worry about the Mafia when it affects me, and the Mafia in America is on the verge of affecting us. A lot of foolish people don't believe it exists but it does, and it actually started out as a good thing - to protect people. Any good organisation can be corrupted. Even the Black Muslims is a good idea gone twisted.

PAUL BUTTERFIELD: Yeah, I've had his LP for quite some time. Great thing for me is they are an integrated group and playing down-home blues. Funnily enough, they remind me very much of the things Alexis Korner was doing about two years ago. It's all down to environment. Two groups, thousands of miles apart arriving at the same sound and stage of development.

JAPAN: Love Japan. People are the greatest. One of the worst things that has happened in the past 20 years is the disgusting image Hollywood has put out about the Japanese, depicting them as slant-eyed nits. I saw that Batman and Robin film and there were terrible racial things between Japan and America all the way through. I'm not saying what the Japanese did in the war wasn't wrong, but all that John Wayne bit about one American holding off a million Japanese is a load of rubbish.

BURDYON!

COMICS: I collect 'em. CASSIUS CLAY: I like him very much. When we American war comics, funfirst met we didn't hit off, nily enough. This has a conbecause Hilton and Alan nection with the Japanese went out with a couple of scene. A lot of the anti-Japanese propaganda in his birds. But the second time we met he was all right. American war comics is exactly the same as the crap I think he is a bit misguided by the Black Muslim thing. poured out in Germany He really believes in it, and against the Jews in 1936. It's got American youth to befrom his point of view it's a great thing. He's probably at lieve war is a game. They his wits-end and can never are trying to make a pop art see integration even happenscene out of comics in ing in America. Everytime America, and drawings in he shouts, he gets things some of them have value. I done and it's choking the actually found one comic American Government bewith a Negro cowboy hero, cause all the young kids becalled Lobo, and the unbelievable thing was I bought it in Mississippi. The only

TALL PEOPLE: Chas. No thing I can think of is it room in the taxi because of caters for Negro cowboy his bloody long legs all over fans. So you see there is the place. discrimination even in JAMES BOND: Something comics.

that's got out of hand and very, very sick. I've never read one of them yet, and I don't want to. It appeals to working men's inverted snobbery and dreams of what they'd like to be. Chicks available at anytime, and don't worry about the consequences.

lieve in him.

FLAT SHARING. You can learn to hate somebody that way. It can be a very dangerous situation.

losing my teeth. BLUNT NORTHERNERS: Northerners are afraid of their own bluntness. If they get among some real hippies they are lost. They're very friendly up there.

> IAN CARR: A very good friend and one of the first modern jazzmen I have met who isn't biased musically. I'd like to work more with him in the future. Since the good old Beatles came along they have made jazzmen respect us pop wallahs a bit, and everybody should be grateful to the Beatles from the Stones down.

> a pacifist, but I'm afraid of

DOLE: I was on it for four or five months when I left college and was determined to do a job I wanted, and not end up digging holes in the road. I ended up digging holes anyway. Now I've got tax problems!

BIRTH CONTROL: It depends on what people want. If the people want it I don't see why Governments should stop it. I remember when we went to Ireland, on the Irish customs declaration it's got a list of illegal items. They include guns, narcotics,

plastic explosive and contraceptives I laughed at first but it's a bit sick.

JAMES DEAN: I was a big fanatic on him. I think we would have been sickened by the books that appeared after he went. They were nothing like he really was. I can see why comics can be dangerous things. I remember going to see Rebel without A Cause with a young fella, and afterwards we both wanted to go out and steal a car. We got really hung up on it. Some of us grow out of it, and some of us don't.

POISON PEN LETTERS: Unsigned blackmail. Sticking a knife in somebody from a distance, so you can't get a swing back. That's why I think this Homosexuality Act should be passed. I haven't had many letters myself. had one scrawled on a bit of paper from Hove, Sussex. It said: "Dear Male Cissie, why don't you get your hair cut to normal length. I'm glad you got fined for the camera. It should have been three times as much. Why don't you be a man and join the Navy." I hope whoever wrote it, reads this. In fact

I'm putting it in my book.

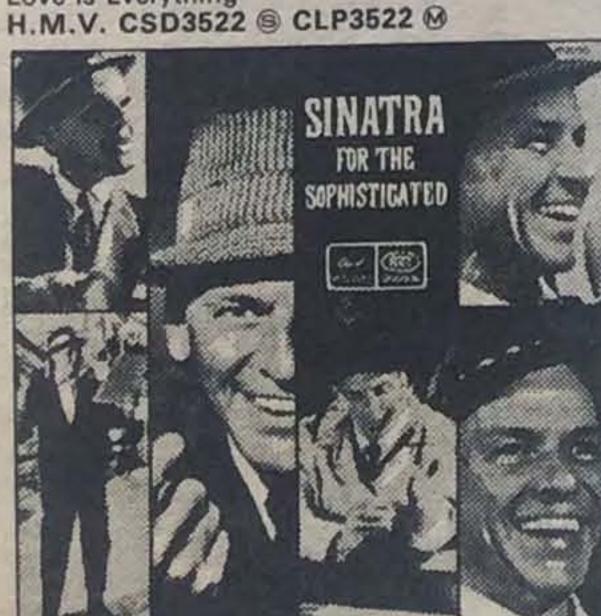


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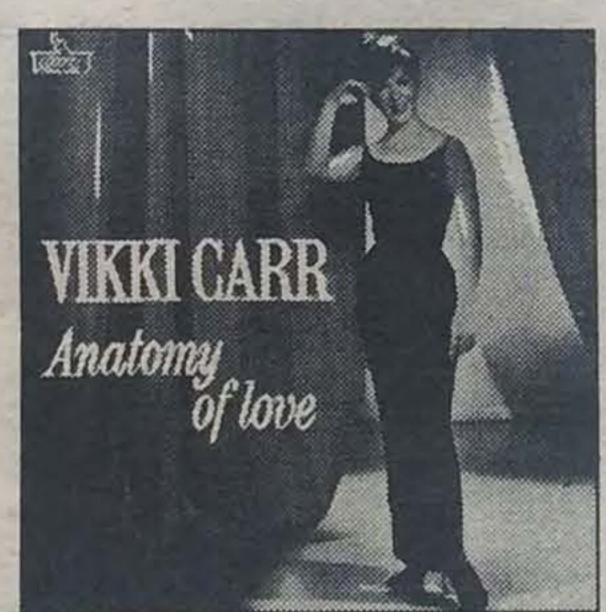


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VIOLENCE: You enjoy it

on TV. You enjoy it in

wrestling matches, and you

enjoy it in war films, but

when it's applied to you, it's

most distasteful! My flat is

based on violence (Eric

points out photographs of

generals, guns, swords, and

steel helmets), but I hate

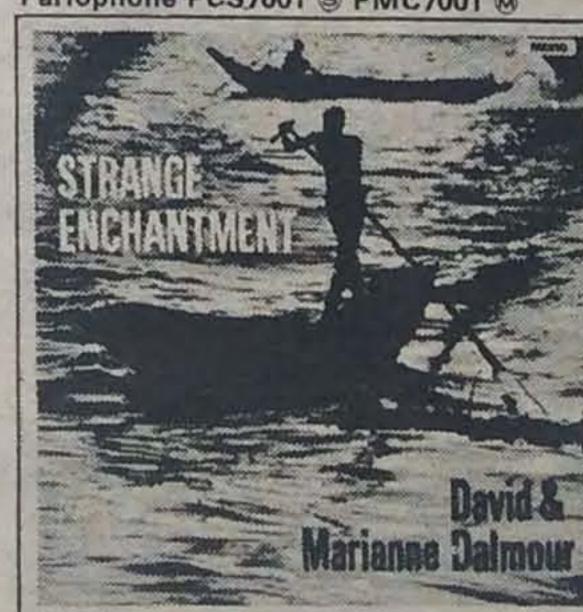
wouldn't resort to it, I'm not

violence. I don't say

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JACKIE GLEASON Love Embers And Flame Capitol SW1689 @ W1689 @

BLIND DATE

Steve Marriott

OF THE SMALL FACES

DAVE CLARK FIVE: "Try
Too Hard" (Columbia):

It swings. Nice drummer. Its got a lot of drive. I don't know who it is. I mean it's got to be British by the sound. The voice is rather like John Lennon every now and again - but I know it's not the Beatles! Is it the Clayton Squares or someone? There's no individuality about the sound to associate it with anybody in particular although the song and arrangement are good. Is it the Mojos? Oh, I give up. Dave Clark! You're joking - it's the best thing they've ever done. I dig that - it'll be a big hit.

THE WHO: "Substitute" (Reaction):

Oh, great. It's just too much. They sound like Billy Fury, (Falls on floor laughing). It's good, It's great, I think they'll get a number one with this. That'll please Pete - and Keith's mum! I can honestly say it's not as good as "My Generation", but it's definitely a number one. Dig that "Rescue Me" sound. Pete's writing more and more commercial stuff - this actually conjures up a visual picture of them. Hayley Mills will like it.

THE McCOYS: "Up And Down" (Immediate):

I love this number — if it is "Love Hurts." Oh, it's not. Everyone's got onto this onbeat-four-in-the-the-bar sound. People took it from the Four Tops using on-beat drums and off-beat bass guitar. I don't know who this is. A nice record but I'm not over-exuber-

they're great.

arbiter itd

ant about it. Probably a hit if it's well-plugged. The Mc-Coys! It's the worst record they've made, I'm afraid.

THE BACHELORS: "Sound Of Silence" (Decca):

Sounds like a load of monks walking about. I know, the Yardbirds' "Still I'm Sad" revisited. Oh, it's not the Bachelors, is it? Let's hear the next one then! (Steve gets up and hurls it off the record player) like Gracie Fields, as well! EREDDIE AND THE

DREAMERS: "If You've Got A Minute, Baby" (Columbia):

Is it Gerry? Oh, Freddie and the Dreamers. Ugh - I don't . . . I can't . . . ugh! I can't listen to their records. I think of trousers falling down. I like Freddie as a person but I don't dig his records. Very polished, but I don't like it. Can I take it off?

EL SHANNON: "I Can't Believe My Ears" (Stateside):

I don't like that organ sound. No! This is that bloke - what's his name? Oh, what a bad scene. I can't remember his name. Oh, y'know - (sings falsetto) "I'm a walkin' in the raaaaaain." No, this is too dated - the kids won't want this. I can't remember his name. Sorry mate!

THE TORNADOES: "Pop Art Goes Mozart" (Columbia):

That's nice harpsichord -I think. It's not the Andrew Oldham Orchestra, is it? The massed bands of the Tasman-



ian Air Force - featuring Sooty on vibes! It's the Tornadoes! Ah, then it is the massed bands of the Tasmanian Air Force! I wish Joe Meek would sell his echo chamber. It's dated - good for a kneesup. What a bad scene. (Speeds record up to 78 rpm). That' what they call pop art goes off

it's head. A NITA HARRIS: "Something Must Be Done"

What a crazy sound, man. I like this. If it's someone who's had a hit before then it might go. Good record. The best I've heard for a long while. Who is it? The band's on a good scene. Anita Harris Oh, the best of luck to her then - hope it's a hit.

TIM THOMAS: "Walking" (Polydor):

Yeah, nice (long, long pause) don't like it. A bit jazzy, but it all sounds like a puton. A good try. May I reject

THE GOLLIWOGS: "Brown Eyed Girl" (Vocalion):

Sounds like Them or the Animals. It's not the Sons Of Fred, is it? They should have built that organ sound up more. A little monotonous but I dig monotony. I don't know if other people do, though. It went into double time beautifully there. If the singer got off the Eric Burdon kick he'd do better. He should phrase

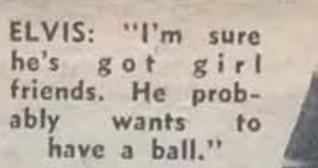
BOB LIND: "Elusive Butterfly" (Fontana): I heard this on my way

here. It's something about a butterfly. It gets squashed! Not my sort of stuff - my mum might like it. Or my dad, No, no, my mum won't like it but my dad will. I don't know this fella, but I think he wrote it as well. I don't like it.

THE NEWBEATS: "Shake Hands" (Hickory):

It's a jumping record. Is it the Four Seasons? Oh, I know, it's the "Bread And Butter" lot. The Newbeats. I can't hear a word they're saying. I hated "Bread And Butter"the most vile thing I'd ever heard. This is better, but it's still horrible!

THE FIVE AMERICANS: "I See The Light" (Pye): There's so much echo on this, but it's another mover. I like the bass sound. I wish more people would take their balance from the bass guitar volume. Keep the bass prominent. This has a fresh sound. Is it "Wake Up Little Susie" speeded up? That organ should be louder. I'm not too keen on this, and I don't know who it is, but it would make a change to see a record like this in the chart, 'cos it's a fresh sound. Is that it then? Now I'm ready for Juke Box





alf Presley doesn't feel good then he won't go

> Surprise visitor to Britain last week was American pop tenor saxist Boots Randolph, one of the legendary Nashville figures long associated

with Elvis Presley. Boots has backed Elvis, Brenda Lee worked for years musicians like Chet Atkins and Floyd Cramer, and had his own hit "Yaketty Sax". "I'm just here on a goodwill trip," said Boots this week. "I've got a new record released, an instrumental version of Nancy Sinatra's 'These Boots Were Made For Walkin'!"

How much of a jazzman is Boots? "Well the album is middle of the road jazz, It's not progressive, and although I'm very fond of jazz I decided at the beginning of my career that I was either going to be a jazz tenor player or a commercial player. My favourites are Stan Getz, Coleman Hawkins, Lester Young and Ben Webster.

This was my bag back in 1945-46. I studied with jazz players, and when I came out of the Services I reckoned I was God's gift to tenor players. But I was Just one of thousands imitating the greats. You have to be honest with yourself, and in order to play great jazz it takes an awful lot of work. To play like Paul Desmond you need to be a schooled musician, and it takes years of practice. I decided to develop as a commercial player, "I was one of the first horn

players to fit in the Nashville

sound. When you think of

close friends exactly a bodyg could easily apart. "Elvis invites

Nashville you de

sax, but it's in

has helped put

into country rec

tracks with Elv

played on about

ten pictures An

hear Brenda Lee

the sax player.

Reeves, Eddy A

Cramer, Roger

Atkins, Al Hirt.

and Patti Page

about 300 session

I couldn't tell y

records I appear

remember that

hit 'Kansas City

played the tron

also play sopra

baritone sax, as

the soundtrack of

movie called 'Sp

was in good shap

doesn't feel go

swinging. You

go all out, but

did about four

hours. We did

wood last week.

easy going, and

lot of fun in th

ing around. H

expert and he's

house, and we

The house I we

an exclusive pai Hills, previously

"Elvis is a ve guy," said Boot

"I just finishe

organ.

"I've worked

"I've done a

JUST WHAT IS EXPECTED OF TH

BEG

AST year virtuoso blues guitarist, Eric Clapton, left the Yardbirds. He vacated position many people thought would be difficult to fill-but the Yardbirds found Jeff Beck, an excellent replacement, to say the least.

Initially Jeff was rather a shy, easily embarrassed moody Yardbird, who moved and smiled sparingly when on stage Gradually he has come out of his shell and become a more extrovert performer - and person.

Undoubtedly Beck is one of Britain's top five guitarists. But he has no illusions about the business, or just how many of those screaming fans are really interested in what he plays.

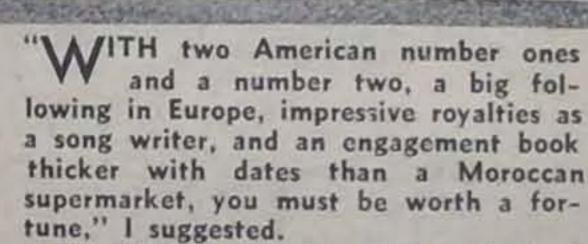
"The whole pop business is just too funny," said Jeff through a plate of spaghetti, "a whole clique will stand by you, swear by you, when you're

struggling to get up there- and when you make it, they want to smash you down just as

quickly. "A pop star is made to feel terribly obliged to his audience. This may be hard to understand, but we, the group, feel obliged to bring out a new record - you realise fans are waiting and asking for a new disc. Most people think it doesn't work that way, but we get all tied up with making a good, commercial record.

"This is why I admire Eric Clapton so much," said Jeff. "He didn't bend to what the public wants. The kids were digging and buying commercial stuff but he just refused to play it. He is against images as well. He once complained to me about modelling clothes - because he's a kind of purist, and we're suede jacket and jeans boys at heart.

"You have to admire Clapton



"You'll have to ask my husband about that" smiled Pet Clark. "But certainly 'Downtown' has made a tremendous difference to my career-it will always be THE song for me."

The Clark/Hatch combination, which is clearly Britain's answer to Warwick/ Bacharach/David, has now, of course, done it again with "My Love" the song that nobody really believed in.

"My Love" was one of three songs that Tony Hatch completed on a transatlantic flight last November when Pet Clark was seeking a number to launch on the Ed Sullivan show.

She recorded it in Los Angeles with an American studio orchestra-the first single she had made in the Statesand, possibly as the result of the unfamiliar setting and accoustics, almost

finished up by begging release it. Warners-to say not

Pet and husband Claude rather glad they did. When I met Pet in Pa paring to leave for the

pearances on the Ed St Red Skelton TV shows the Los Angles Cocoanus She opens at the San for four weeks for which lect the tasty sum of 1966, like 1965, lo

a super, supertax year And it all stems from seller, "Downtown".
"It really is a wonders honestly didn't think "M

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HOOTS RANDOLPH, one of the foundars of the Nashville sound with his pop tenor sax has turned his talents to an instrumental version of Nancy Sinatra's "These Boots Are Here he talks to CHRIS. WELCH about his tong association with Elvis

al Out'

don't think of in there, and a pop sound cords."

lot of soundlvis, and I've at eight out of and when you e records, I'm

d with Jim Arnold, Floyd Miller, Chet Brook Benton e. I average ns a year and you how many ir on, Say, you Roger Miller y Star'. Well mbone solo. ano, alto and and vibes and

ed working on of Elvis's next pin Out'. Elvis ape, and really know, if he ood, he won't this time we songs in five it in Holly-

ery nice, quiet ts. "He's very d we have a re studio goofle's a karate got a lot of who aren't ward but they tear anybody

us all to his have a ball. ent to was in irt of Beverley y rented by Liz Taylor, and before her Pat

"Nobody owns houses anymore because of the tax situa-

Does Boots have ideas about Elvis's wedding plans? "I'm sure he will get married, but at present Elvis is rolling out four or five movies a year, and it's really tough, A lot of the time he's on location. I'm sure he's got girl friends, and I think he usually hosts the leading lady in the current film. He probably wants to have a ball."

Where does Boots get his nickname from?

"My real name is Homer Lewis Randolph, Boots is a name from childhood and 1 only use Homer on my passport. I was born in Kentucky, which is only 90 miles from Nashville, right in the middle of the USA.

"I would love to work here in England, but I was refused a permit this time because of the exchange system. People are so friendly here, and I intend to come back and do some TV shows."

Has he been impressed by the British beat scene? "Very much. I saw the VIPPS at the Scotch Of St James and they had a really strong, pulsating beat. Their singer was marvellous, strictly soul and I was impressed by their enthusiasm and ability."

Finally Boots was full of praise for the MM: "You're doing a beautiful job, and I wish we had something like it in America!"

THE PARTY OF THE P THE DESTI

In the world of beat you may often hear someone referred to as a musicians' musician — meaning his fellow musicans think he is great even if the public hasn't cottoned on yet. So what about a group's group? The MM this week made a round-up of 12 top group musicians plus MM beat expert Chris Welch.

Each was asked to make up an ideal group from his favourite musicians — the only rule being that they couldn't pick anyone from their own particular group. — The result, and individual choices, may surprise you. But these are the beat musicians' musicians who make up the Group's Group. One odd sidelight was that nobody picked a girl singer and several wouldn't have a rhythm guitarist.



BLUESBREAKERS

NOMINATED Mick Jagger, Eric Burdon, Spen-

cer Davis, Steve

Marriott,

lones.

WELCH SHADOWS

> NOMINATED BY: Mick Jagger, Tony Hicks, Keith Moon.



NOMINATED BY: Eric Burdon, Steve Marriott, Tony Crane.



BRIAN AUGER TRINITY NOMINATED

BY: Eric Burdon, Samwell-Smith, Chris Farlowe, Chris Welch.



GINGER

GRAHAM BOND

NOMINATED BY: Keith Moon, Paul Jones, Tony Chris Crane. Welch.

ERIC BURDON (ANIMALS) -

Lead Guitar: Eric Clapton;

Rhythm Guitar: None; Bass

Guitar: John Entwistle; Organ:

Brian Auger; Drums: Bobby

Elliott; Singer: Zoot Money.



NOMINATED BY: Steve Marriott, Paul Jones, Georgie Fame, Chris Farlowe, Tony Crane, Chris Welch.

(MANFRED JONES - Lead Guitar: Eric MANN) Clapton; Rhythm Guitar: None: Bass Guitar: Muff Winwood; Organ: Graham Bond; Drums: Ginger Baker; Singer: Steve Winwood.

TONY HICKS (HOLLIES) -Guitar: Jim Sullivan; Rhythm Guitar: Bruce Welch; Bass Guitar: Klaus Voorman; Organ: Alan Price; Drums: Kelth Moon; Singer: Dave Berry.

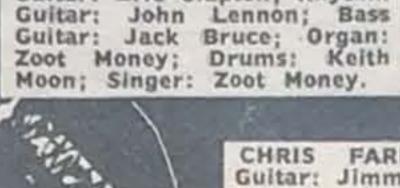
MARRIOTT (SMALL FACES) - Lead Guitar: Eric Clapton; Rhythm Guitar: None; Bass Guitar: John Entwistle: Organ: Alan Price; Drums: Kenny Clare; Singer: Steve Winwood.

HERE'S HOW THE STARS VOTED ...

MICK JAGGER (ROLLING STONES) - Lead Guitar: Eric Clapton; Rhythm Gultar: Bruce Welch; Bass Guitar: Joe Quinlan; Organ: Graham Bond; Drums: Pete Best; Singer: Chris Farlowe.

Paul

PAUL SAMWELL . SMITH (YARDBIRDS) - Lead Guitar: Jimmy Page; Rhythm Guitar: Brian Jones; Bass Guitar: Ricky Brown; Organ: Brian Auger; Drums: Carlo Little; Singer: Zoot Money.



SPENCER DAVIS - Lead

Guitar: Eric Clapton; Rhythm

CHRIS FARLOWE - Lead Gultar: Jimmy Page; Rhythm Guitar: Colin Green; Bass Guitar: Cliff Barton; Organ: Brian Auger; Drums: Carl Palmer: Singer: Steve Win-

Proby.

TONY CRANE (MERSEYS) -Graham Bond; Drums: Ginger Baker; Singer: Steve WinFAME - Lead

KEITH MOON (WHO) - Lead

Guitar: George Harrison;

Rhythm Guitar: Bruce Welch;

Bass Guitar: Eric Haydock;

Drums: Ginger Baker; Singer:

Dave Rowberry;



CHRIS WELCH - Lead Guitar: Winwood; Rhythm Lead Guitar: Pete Townshend; Guitar: Colin Green; Bass Rhythm Guitar: None; Bass Guitar: Muff Winwood; Organ: Guitar: John Entwistle; Organ: Brian Auger; Drums: Ginger Baker; Singer: Steve Winwood. woode

GEORGIE Guitar: John McLaughlin; Rhythm Guitar: None; Bass Guitar: Jack Bruce; Organ: Alan Price; Drums: Bobby Elliott; Singer: Steve Winwood.

Organ:

RAY DAVIES (KINKS) - Lead

Guitar: Jim Sullivan; Rhythm

Guitar: Jeff Beck; Bass

Guitar: Bill Wyman; Organ:

Arthur Greenslade: Drums:

Bobby Elliott; Singer: P. J.

IE TOP-LINERS?

SUPERPOP

for sticking to his guns - he'd rather play on a deserted California beach to no one than to nine thousand kids who weren't digging it. I quite agree with him. I'd play on a Swiss mountain rather than to kids who didn't know what I was doing.

"This is what's wrong. I feel that probably fifty per cent or more of an audience don't understand what it's all about. They come to see Keith Relf, the singer — still, they pay their money I suppose," smiled Jeff.

and my face got more deformed than it is now. I'd be thrown out of the group. I might play guitar just as well but it wouldn't be appreciated .

"That's the sick part of the business. Most people are more interested in image — your date of birth; what you had for breakfast; and the colour of your underpants.

"Half the time the kids don't

care if you play badly. It varies from area to area though. A Marquee Club audience would spit me off stage if I played badly, but sometimes I've just bashed open chords at audiences and they don't realise.

"A pop star has got to be a bloody superman," mumbled Beck. "You're expected to make every gig without missing out once in three years. You have to be everywhere on time and when you do goof it's: 'The "Suppose," smiled Jeff.

"Suppose I had an accident don't care about their fans," or 'They're bigtime, rich and idle.' "You are supposed to wear

kookie clothes all the time, not have any spots, look fantastic all the time. It's ridiculous. We are quite natural actually. Turn up looking scruffy, and you're condemned as a long-haired moron."

Jeff groaned: "All I want to wear is a string vest and Bermuda shorts!"



JEFF: "Clapton didn't bend to the public"

NTOWN—STILL THE

ng Warners not to

nothing of Tony, ude Wolff - are

Paris she was prethe States for ap-Sullivan and the ows and a stint at anut Grove. Savoy on June 5

which she will colof £12,000. looks like being ear for Pet Clark.

om that 3,000,000

nderful song-and I "My Love" would

Yet I sang it when I did ten concerts in Istanbul last week and in the end that was the song they were all shouting for."

How does her voice stand up to the almost incessant excercise it has been getting since "Downtown" became a world-wide smash hit?

"Pretty well, I think" Pet smiled. "Actually it has only let me down once when I was making the International Hits LP. I had trouble with "I Want To Hold Your Hand". It was a difficult song to sing and I couldn't manage it on the session. So I had to fly back to

London from Paris later and play-backs. "I got in front of the mike, the music started . . . and I just burst into

have anything like the same success. tears I couldn't get a note out, I was in a state of tiredness and nervousness and I was sure I would never be able to sing that song. Tony tried to comfort me, but the more he consoled me the worse it seemed to be. I finally managed to do the song-but not that day.

What she clearly does like to talk about is the musical genius of Tony Hatch. So I asked her the standard question in these circumstances. Didn't she think there was a danger of being tied to one composer

"When people produce better songs than Tony does, I'll certainly record them but having had two number ones and one number two in America with Tony Hatch songs, I can't really see a good reason for breaking the association."

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

THE "New Wave" is with us, for better or for worse. It is no longer convenient to ignore it merely as the lunatic babblings of an extremist fringe.

The musicians themselves have now reached the stage where they're too busy just soldiering on to worry about why the war started in the first place, and here is an album which illus-trates that the avant garde has as much variety as any other period of jazz.

Recorded at a concert for the Black Arts Repertory Theatre/School in Harlem, it presents five groups, ranging from the outposts of Albert Ayler to Spaulding's more or less conventional "new" approach.

"Nature Boy" is more than just standard Coltrane. There are moments when his tenor shows an awareness of Ayler's extensions, and the result is a savagery which isn't always found in Coltrane's playing.

Ayler's "Holy Ghosts" is by far the most daunting thing on the album, but shows more cohesion (or is it just that my ears are becoming adjusted) and form than his previous records. Joel Freedman saws away on cello, adding an eerie overtone to a track which has angry solos from Ayler and his brother, Don, on trumpet.

Shepp's septet (trumpet, trombone, alto, tenor, baritone, bass, drums) is a roaring affair, with the leader's gruff and brutal tenor outstanding. Shepp is possibly the most interesting soloist and composer thrown up by the whole movement.

"Hambone" has an aura of immediacy and urgency, which is missing from the

TAZZ is full of might-have-

musicians on this album are

in this category. Dolphy

died in Berlin in 1964, aged

36. Little died in New York

shortly after this was re-

This quintet was formed

for a two-week engagement

at the Five Spot in New York.

As American critic Joe Gold-

berg pointed out: "In format,

it was a standard quintet of

the kind that the bop era had

made traditional-saxophone,

trumpet and three rhythm-

but the music hinted at de-

velopments going far beyond

performer for 23, a sound

disciple from the Clifford

Brown-Fats Navarro school,

while Dolphy was a virtuoso

instrumentalist who almost

Little was a very assured

that concept."

corded in 1961, aged 23.

beens, and the two

Shedding New Wave

THE NEW WAVE IN JAZZ. John Coltrane: Nature Boy; Albert Ayler: Holy Ghost: Grachan Moncur: Blue Free; Archie Shepp: Hambone; James Spaulding: Brilliant Corners (HMV CLP1932)

Moncur and Spaulding tracks, exemplary though they are.

"Blue Free" features Moncur's trombone and Bobby Hutcherson's vibes in what might be termed "cool-avantgarde". Hutcherson more and more suggests that here is a soloist who has completely broken the stylistic stranglehold Milt Jackson imposed on a generation of vibists. Further evidence is found on "Brilliant Corners", a postbop performance of a Monk tune which strikes me as being no more "New Wave" than,

Two men jazz could

ERIC DOLPHY and BOOKER

LITTLE, "Memorial Album-

Recorded Live At The Five

Spot". Potsa Lotsa; Booker's

Waltz (Stateside SL 10160).

Dolphy (alto, bass cit), Little

(tpt), Mal Waldron (pno),

Richard Davis (bass), Eddie

Blackwell (drs). Summer,

The format here is long

solos from all five men on

two charming Dolphy tunes.

None is of an exceptionally

high standard, but Little and

Dolphy, especially the altoist,

were always interesting

players. As ever, Dolphy's

eccentricities provide the most

superb, with Waldron excellent

in both solos and accompani-

ment despite a dodgy piano.

Davis and Blackwell belong to

the newer school of rhythm

players in that they don't

consider themselves as mere

The rhythm section is

1961. New York.

memorable moments.

ill afford to lose

say, the Cannonball Adderley

This is an excellent proposition for those who feel they must come to grips with these musicians sooner or later. All are fine examples of their current work, and the variety of groups avoids the overall sameness that often mars an entire LP of "New Wave" endeavour.

Hear this by all means. It could shed a lot of light in some of the darker corners of the New Wave .- B.H.

whom jazz could ill-afford to

ELVIN JONES: "Dear John

C". Dear John C (c); Smoke Rings (a); Love Bird (c);

Feelin' Good (b); Anthro-

pology (b); This Love Of

Mine (a); Fantazm (b); Bal-

lade (c); Everything Happens

To Me (a). (HMV CLP3508).

(a) .. Elvin Jones (drs),

Charlie Mariano (alto),

(b) - as (a) plus Hank

(c) - as (a) plus Roland

T'S amazing what a spell

with Charles Mingus will

Bassist Davis again shows

All-in-all a fine album of

Richard Davis (bass).

ones (pno)

Hanna (pno).

lose. — BH



COLTRANE: awareness of Ayler's extensions

SAINTS &

THE SAINTS AND SINNERS: Yacht Club Swing; Lonesome Road; I'll Try; Some-day Sweetheart; I Gotta Right To Cry; Bourbon Street Parade: I Ain't Cot Nobody: Easy Living: 1 Guess I'll Have To Change My Plan; Old Devil Moon. ("77" LA12/31).

Red Richards (leader, pno, voc), Herman Autrey (tpt), Vic Dickenson (tmb), Rudy Powell or Buster Bailey (clt). Danny Mastri (bass), Jackie Williams or George Foster. (drs). New York, 14/10/65 and 16/7/64.

THE Saints and Sinners have won a modest reputation lately as one of the few bands extant which plays mellow middle-road jazz, a kind of up-dated Dixieland merging into small-group swing - not revival jazz but music in a traditional vein by old campaigners.

Though their initial release may not be a world - beater, it boasts plenty of the homely virtues which used to be taken for granted.

The beat is firm but easyno restless or powerhouse rhythms here-and the overall atmosphere is one of informality and natural expressiveness. No one strains to make his points; nothing strident happens; everyone sounds at peace with the world. If that strikes you as dull, don't mess with the record. Really, it is jazz to relax by.

The soloists are at worst painless, and Vic Dickenson - who is showcased on "I'll Try" and generally active in background and ensemble duties-and trumpeter Autrey both have worthwhile and individual things to say. Bailey, Richards and Mastri have features too.

Most of the way, the music is likeable and uncomplicated - not the stuff to furrow the brow - and if there are odd tediums, such as Richards' vocal on "Easy Living", they are not more numerous than those in the typical modern album.

It should also be said that collective feeling runs high, stretching to both drummers, and contributes to the success of such performances as "Yacht Club" and "Nobody". It's friendly rather than frenzied music. - M.J.

M Shirley Scott is a rare thing in jazz, a female organist. Although she will never rank with the outstanding organists, she swings, produces tasty solos, and usually ropes in her husband tenorist Stanley Turrentine on her recording sessions. For which we may all be thankful, for Turrentine's masterly, muscular tenor saves "SHIRLEY SCOTT IN PERSON" (HMV CLP3509). Bassist Bob Cranshaw and drummer Otis Finch make up the group, but Turrentine's immaculate time conception and lustrous sound prevent this from being just another tenor-organ album Although below his best, lengthy solos on "Just In Time", "Just Squeeze Me", "Rapid Shave", "That's For Me" and Miles Davis's "The Theme" are by far the best things on the album .- B.H.

BOBBY

BOBBY HUTCHERSON Catta; Idle "Dialogue." While: Les Noirs Marchant; Dialogue: Chetto Lights. (Blue Note 4198.) Hutcherson (vibes, mar-

Freddie Hubbard (tpt), Sam Rivers (fnr, sop, Bass cit, fit), Andrew Hill (pno), Richard Davis (bass), Joe Chambers (drs).

DLUE NOTE'S policy of permutating their First XI for various dates has come up with a real beauty here.

Hubbard, Hutcherson and Hill are all stimulating soloists with several albums to their credit; Rivers is a powerful tenorist who was one of Tony Williams' main influences in Boston. Davis is one of the great bass players; Chambers is new to me, but his playing here is impeccable.

Less nihilistic than most of the New Wave, the emphasis is on "free" improvisation, but never does the music descend into the chaotic morass that can be most off-putting for

non-converts. The tunes are all well thought out and stimulating material, and the overall impression is of a group of highly articulate instrumentalists performing demanding

music with style and flair. Owners of the Andrew Hill Blue Note albums will find this very similar. Hill, rather than nominal leader Hutcherson, would seem to be the dominant personality on the album.-B.H.

If ever a musician was in danger of overexposure, then Milt Jackson is it. Records pour out of him like a politician's platitudes. He always plays well, but surely the market must dry up eventually. "Statements" (World Record Club T501) is a typical Jackson quartet set with the leader playing immaculate vibes. He gets good support from Hank Jones (pno), Paul Chambers (bass) and Connie Kay (drs). Recorded in 1962 it concentrates on swinging with Jackson originals designed for the purpose. - B.D.

Many moods of Hawkins down the ages

COLEMAN HAWKINS: "The Moods Of Coleman Hawkins". Stuffy; Yesterdays;
Sunday; Like Someone To
Love; Cocktails For Two;
Hanid; Tea For Two; There's
No You; There's A Small
Hotel; Picasso; Platinum
Love; The Walker. (Verve VLP9113). Hawkins (tnr) with various groups, 1947-58.

LUN MORGAN has put together interesting albums representing several years of work, available to Verve, by Ben Webster and Lester Young, and this latest compilation is another handsome cross-section job to please the relative newcomer to the tenor Titans. Hawk, of course, has shone

for so long a time that a span of forty years would need to be covered in order to present his many and always changing moods. But these twelve titles reveal much about his solo and smallgroup playing over eleven years.

"Picasso", recorded in the spring of 1947 for Norman Granz's ambitious "Jazz Scene" set, is solo in the complete sense: an unaccompanied tenor improvisation which gives implied beat and form to three minutes of rambling exploration.

"Platinum", from the following (August '49) session, has very shapely and disciplined playing by Hawk with a good pick-up group. Trombonist Bennie Green speaks out too. This track, incidentally, was selected for Coleman's entry to Verve's "Anatomy Of Improvisation" LP.

The same sextet, plus J. J. Johnson, render "Small Hotel", and the Bean is still making noticeably voluptuous sounds at this period, com-

pared with later practices. Three tenor with rhythm tracks, "Yesterdays", a buoyant "Stuffy", and "There's No



HAWKINS: recommended

more enthusiastic about the titles on which Hawkins is partnered by Roy Eldridge. "Sunday", These are "Hanid" (a version of "Dinah"), "Tea For Two" and "The Walker", and Eldridge

and Hawk blow with strength

and warmth on all of them. Older collectors will already have many of these on previously released EPs and LPs -"Cocktails", for instance, which was out on the Webster-Hawkins "Blue Saxophones" - but the set is otherwise recommended. -

Confirmation, if that is needed, of Ella Fitzgerald's superior vocal game is provided by the World Record Club reissue of "ELLA SWINGS LIGHT-LY" (T483), a 1959 Verve set originally issued here on HMV in that year. The songs are workable themes for a singer of Ella's talents - "Knock Me A Kiss", "My Kinda Love", "Morning Glory", "Teardrops From My Eyes" and "720 In The Books" are some of the better items - and the accompaniment is tidy, sometimes tepid but light-swinging West Coast jazz presided over by Marty Paich. Little information appears on the sleeve, but it seems the soloists are Don Fagerquist, Bob Envoldsen and either Bud Shank or Herb You", include excellent pas- Geller. It is a pleasant album sages of tenor. But I was of late-Fifties Fitzgerald .- M.J.

MILES IN A LATE NIGHT MOOD

MILES DAVIS is one of the great ballad players of jazz, a fact borne out by the eight tracks here, all recorded during the mid-Fifties.

Miles's approach to a melody is to strip it bare of all but the essentials, then mould it into a distinctive performance by nuances of phrasing and timing.

Accompaniment by various piano-bass-drum teams is discreet, and there are good moments from the pianos of Horace Silver and Red Garland, Charlie Mingus turns up on piano on "Smooch". Most of the tracks have Miles tightly muted (so tightly

barely audible at times) but he swings out on "Will You" and "Devil Moon".

SL 10168).

groups.

Despite being all of ten years old, these are still superb jazz and if the title implies they're for late-night listening, make sure you've got a very hip bird to dig them with. - BH

MILES DAVIS: "Plays For

Lovers". There Is No Greater

Love; Something | Dreamed

Last Night; That Old Devil

Moon; You Don't Know

What Love Is; When I Fall

In Love: Smooch; Will You

Still Be Mine; I See Your

Face Before Me. (Stateside

Davis (fpt) with various

muted on "Face" that he is

LP OF THE MONTH

RNETTE COLEMAN landed in the lap of the jazz world like a live grenade when his first records were released in the late Fifties. In the intervening years,

Coleman has survived being a "cause celebre" and a four-year record silence to emerge as possibly the finest certainly the most exciting in the context of his current trio-altoist in jazz today.

Blue Note's "ORNETTE COLEMAN TRIO AT THE GOLDEN CIRCLE, STOCKHOLM: Vol. 1" confirms the faith of those followers who stood by Coleman when



the controversy was raging at its height. The music on the four tracks here - call it what you like, "avante garde", "New Wave", "cosa nova"-is superb.

The Trio-David Izenzon on bass and Charles Moffett on drums - are wonderfully cohesive within the confines of a "free" improvisational framework. Izenzon in particular is a wonderful partner for Coleman's impassioned alto as well as being the most extraordinary bassist to appear in years.

Ornette's compositions here retain that childlike simplicity which was always one of the main attractions of his writing, while his alto packs more surprises per bar than most of his contemporaries.

Previous Ornette Coleman albums may have hinted at his capabilities. On this one, they're all laid out for anyone with ears to appreciate. - B.H.











POP: reviewed by the Melody Maker pop panel

TAMES BROWN: "Plays James Brown Today And Yesterday" (Philips). This could just as easily have been reviewed among the jazz discs as it consists of a swinging set of instrumentals from a great little band. In addition to Brown's exciting organ-and not-sogood guitar on one track, "Hold It", there is an excellent, uncredited tenor soloist plus good trumpet and alto. Bound to get your party dancing, this is a great appetite whetter for Brown's British visit. Titles include Lee Morgan's "Sidewinder" and Horace Silver's "A Song For My Father" as well as instrumental versions of Brown vocal hits like "Try Me" and "Papa's Got A Brand New Bag".

FOUR SEASONS: "Sing Big Hits" (Philips). One side -Bacharach/David, the other -Bob Dylan, Great original versions of these composers' best-known tunes. Listen to Frankie Valli's hilarious falsetto on "Don't Think Twice", the climactic "Queen Jane Approximately", the soul on "What The World Needs Now Is Love", and you'll simply eat up the rest.

HORST JANKOWSKI: "More Genius of Jankowski" (Mercury). We'd quibble at calling Jankowski a genius, but he produces melodically swinging interpretations of a selection of numbers, some of which he has written himself. The album features Horst's imaginative piano in full measure, plus orchestra and chorus, in melodies like "Cast Your Fate To The Wind", "Alpine Highway", "Canadian Sunset", "Play A Simple Melody", etc. His own compositions - "Heide",

taste

JAMES: great little band on a swinging set of instrumentals

"Charming Vienna" "Happy Frankfurt" and "A Walk In Bavaria"-show Jankowski's talent for composition.

DIONNE WARWICK: "Here International). Despite recent raging controversy in MM's Mailbag, Dionne Warwick lives on! Here she sings as tastefully as ever on a mixture of fine songs by Bacharach, the Gershwins, Newley-Bricusse, etc. Stand-outs: "In Between Heartaches" "Once In A Lifetime", "Don't Go Breaking My Heart" and "I Love You Porgy".

ROLF HARRIS: "The Man The Microphone" (Columbia). Talented artist and entertainer on a series of double-tracked comedy songs and stories to music. It's a very funny and original LP, though a bit long to take all at one go. Rolf's original approach to humour shines through on most tracks - particularly the old "My Word, You Do Look Bad" the title track "Man With The Microphone" and "Tit Willow".

JANE MORGAN: "In My Style" (Columbia). Every track on this set has been a hit by different female singers.

own style - and makes a fine job of it. Beautiful Jane, has her own way with a lyric riding the melody yet always in pitch and never flat. Worth a listen are "My Colouring Book", "Till I Waltz Again With You", "People", "Fascination" and "You Belong To

FINHE DRIFTERS: "I'll Take You Where The Music's Playing" (Atlantic). The Drifters have long been a hit-making group and this LP of their more contemporary "classics", is no exception. Every track is a beautifully finished article that few could improve upon. Apart from the beaty title track there is "I've Got Sand In My Shoes", "At The Club", "I Don't Want To Go On Without You", "Follow Me", and "Come On Over To My Place". A valuable buy.

BARBARA LEWIS: "Baby I'm Yours" (Atlantic). For a nineteen year old, Barbara has an extraordinary mature voice. This LP presents both her first hit, the melodic "Hello Stranger", to her latest, which Peter and Gordon covered for British release, "Baby I'm Yours". Barbara is a nice re-

y Now Jane blends them to her laxed, cool singer, with a con- You", "I Wanna Be Loved", trolled vibrato but some of her material is a little lacking in soul. Listen to the Dinah Washington influenced "Snap Your Fingers", and you can hear the quality.

> DEGGY LEE: "Pretty Eyes" (World Record Club). If you haven't got these Lee titles you've no option - get them. Beautiful performances in the cool Lee manner of such classics as "It Could Happen To

"I Remember You", "In Other Words", "Deed I Do" and "Because I Love Him So".

JOE WILLIAMS: "The Exciting Joe Williams" (RCA Victor). Ex-Basie vocal star, backed by a bunch of swingers, more polished than ever before. A singing craftsman who never comes unstuck. Included: "Ol ' Man River", "As I Love You", "The Right Kind Of Woman", "Gypsy In My Soul" and "Los Angeles".



VALLI

COUR SEASONS: "Working (Philips); Already a big U.S. hit, it has typical falsetto vocals, beaty, chugging backing with bluesy inflections, and leader Frankie Valli handling a very "Let's Hang On" sounding vocal. Harmonies and instrumentation immediately recognisable as Four Seasons, and despite similarity to "Hang On", it should hit in Britain.

MITCH MURRAY: "I Drink To Your Memory" (Fontana): The same formula as "Down Came The Rain", here with Mitch drinking to the memory of his long gone

SINGLES girl; drinking and drinking and drinking! A very funny record-almost to "Goon" proportions-which might well

bring Mitch huge sales. JULIE ROGERS: "In My Room" (Mercury): Start like "Anyone Who Had A Heart", with piano and timpani to newy from Julie. A well performed and atmospheric disc, much reminiscent of a Shirley Bassey powerhouse rendering. Good, walking, mysterious backing from Ivor Raymonde might well help to put Julie back into the chart,

with this one. THE ROULETTES: "Tracks Of My Tears" (Parlophone): Adam Faith's ex-backing group, following their successful "Long Cigarette", with the Miracles' classic Alongside number. Tamla groups' version, the Roulettes' is less beautiful but their performance is good. Can't see it succeeding when the Miracles superior record failed less than six

months ago. ROGER MILLER: "Husbands And Wives" (Philips). Medium tempo ballad, written by Miller, to follow-up "England Swings". Not one of his best, the track is attractive but rather monotonous and Miller's ultra-relaxed voice can almost be annoying. Late -very late-night listening.

FOLK LPs

Good news for folk-song lovers: Rambling Jack, foremost interpreter of Guthrie ballads and talking blues, has chosen fourteen of his idol's songs and put them on one album titled, aptly enough, "Jack Elliott Sings the Songs Of Woody Guthrie" (Stateside SL10167). Jack sings and plays extremely well in his Woody-inspired manner - recognisable as Elliott nonetheless - and plays harmonica now and again, Short of listening to the originals, these are the best versions you can hear. And these are better recorded. Among the items are fine Dust Bowl and Depression ballads-"Tom Joad", "Talking

Dust Bowl", 'So Long", etc -

and such specialities as 'This Land Is Your Land" "Riding In My Car".-M.J.

"Hot Dulcimer" is something new on the American folk scene, but presumably it had to come. Last time Pete Seeger was here he was talking about the work Richard and Mimi Farina did at Newport, and there was one track on Judy Collins fifth album, where Farina used a mountain dulcimer accompanying her on his own song, "Pack Up Your Sorrows". That song crops up also on "Celebrations For A Grey Day" (Fontana TFL 6060), a seductive

little record which includes some tracks backed up by Bruce Langhorne, electric guitarist idol of the Dylan crowd. The mountain dulcimer in tradition is a plaintive small sound, with two drones and just one melody string, fretted with a piece of wood and plucked with a quill. It doesn't seem, from the sound and the picture on the sleeve, that this is the way Farina plays it. On some tracks the result is fashionable Asiaticsounding, and in fact there is one raga-type instrumental. But there are also Irish tunes and Hamish Henderson's "Banks Of Sicily". Not an Important record perhaps, but a very pleasant one.-K.D.

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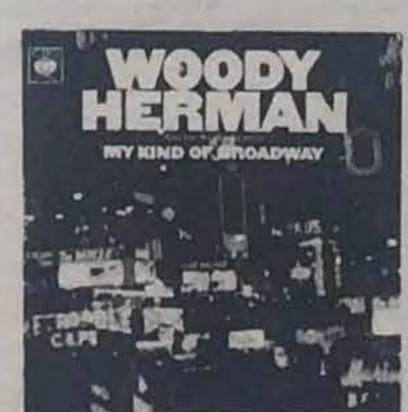
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RECORDS

RADIO JAZZ-

TIMES GMT

FRIDAY

5.30 p.m. H2: Jazz Rondo. 5.20 Ni: Euro-Jazz Quiz. 8.20 U: Frank Sinatra, Sammy Davis Jur 8.25 M: Jazz Corner, 9.0 R: Past and Present Jazz. 9.8 A: Just 10.15 O: Jazz (NTO All-Stars) 10.15 T: David Terry 10.38 Z: Authentic Jazz (Grand Formation, 1940-50). 11.0 T: Stan Kenton Ork. 11.5 O: Terry Gibbs, Teddy Wilson, etc. 11.15 BBC N: Jazz at Night 11.20 G: Berlin JF 1265 (7) Spree City Stompers, Stuff Smith.

SATURDAY 11.10 a.m. Lt Hot Club of France, Larry Adler, 11.55 H1: Kingston Trio. 12.0 noon BBC T: Jazz Record Requests (Humph). 1.15 p.m. H2: Radio Jazz Club. 2.30 E: Jimmy Noone. 6.40 M2: Jagz 7.30 M2: Danish Jazz. 8.5 J: George Shearing. 9.38 Q: Pop and Jazz. 10.15 T: Woody Herman with Fontaine, Pierce, Chase, Klein, etc. 11.0 T: Woody Herman plays "live". 11.5 J: The Big Bands, 11.30 J: World of Jazz.

4.30 p.m. G: Jazz Intermezzo. 6.35 M: Jazz and Near Jazz. 7.45 NZ: Radio Jazz Group, 9.15 N2: Johnny Dankworth Ork. 9.30 A: Free Jazz, 10.0 E: Pop and Jazz 10.3 A: Jazz Scene, 10.45 A: Jazz Panorama (Hughes Panassie), 11.15 E: Jazz and Near Jazz. 11.31 BBC L: The Jazz Scene (Ronnie Ross-Bill Le Sago Big Band, Ian Carr, etc. MONDAY

4.5 p.m. H2: Jazz. 8:30 M: Jazz Corner, 8.30 N2: Jazz Festival 9.8 A: Jazz (Mon-Thurs) 9.15 N2: Jazz. 10.15 T; King Sisters. 11.0 T: New Jazz Discs. TUESDAY

4.25 p.m. L: Chamber Jazz (Paul Desmond Ensemble), 9.15 R and N2: Jazz Corner, 9.30 G: Earl Hines. 10.0 U: Belgian JF 10.0 H2: Rhythm Club. 10.5 0: Jimmy Guiffre. 10.15 T: Pop of Jazz, 11.0 T; Ahmed Jamal. WEDNESDAY

4.5 p.m. L: Jazz. 4.20 HI: Jazz Perspective, 5.30 BBC T: Jazz Today (Charles Fox), 6.10 H2: Jazz. 8.20 O: Jazz For Everyone 9.5 U: Art Blakey. 10.15 T: Joe Williams, Count Basie, 11.0 T: Ornette Coleman

THURSDAY 3.35 U: Jazz Magazine, 8.0 E: Jazz (Swing Quartet) 9.15 N2 and R: Jazz Corner, 9.20 Q: Jazz Club (Blues Renaissance?). 10.15 T: Ramsey Lewis Trio.

Key to Stations in Wavelengths and Metres.

A: RTF France Inter. 1829, E: NDR Hamburg 309, 189 G: SWF B-Baden 295, 363, 451, H: Hilversum 1-402, 2-298. J: AFN 547, 344, 271, L: NR Oslo 1376, 477, 228. M: Saarbrucken 211. N: Denmark Radio 1-1224, 2-283, 210. O: BR Munich 375, 187, Q: HR Frankfurt 506. R: RAI Italy 355, 290 T: VOA 251, U: Radio Bremen 221. Z: Radio Strasbourg 258.

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BEATLES: open-air limitations

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which featured Oscar Peter-

son, Bessie Smith, Ella Fitz-

gerald, Rex Stewart and Duke

Red's playing had the ex-

pected contrasts of tone and

volume plus many unexpected

twists, and relaxed slow-

tempo choruses on "Closer

Walk", "Saints" and "Rambly"

were his casual vocals on

times through rehearsal short-

age, was well blessed with

solo talent. Lined up for the

occasion were Turner (alto,

clt), Ray Crane (tpt), Pete

Strange (tmb), Ron Ruben

(bass), Fred Hunt (pno), Ron-

nle Gleaves (vibes), and Doug

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rhythm guitarist and vo-

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Turner's band, tentative at

were bonus pleasures.

three or four songs.

A T one stage in the 50-minute film of the Beatles' gigantie open - air concert at New York's Shea Stadium last August, DJ Murray The K calls it the "biggest pop show ever."

He is right. As a pop show, it was the biggest thing ever staged anywhere with the excitement, frenzy and fan-worship of the evening laced through the whole

For connoisseurs of the Beatles, however, it's not the best programme of Beatle music, because of the very limitations the open-air stadium and the wall of sound surging from the

And as a sociological study of pop fan hysteria,

the glimpses of the fans are fleeting. Perhaps if the cameras had dwelt on the audience more - or the film editors had allowed more crowd scenes into the finished print - the build-up of excitement might have had more impact.

But as an exciting record of that fantastic summer's evening in New York City, the film-especially in colour as we saw it at the press show-is a unique contribution to pop in general and the Beatle cult in particular.

The film should go on general release round the film circuits to let people see it in colour and with the better quality of the cinema screen. -A.W.

in this week's

I ENRY ALLEN with Bruce Turner's Jump Band at London's National Film Theatre on Thursday was a different proposition from Allen with Alex Welsh; but still a satisfying one. He came on for the second half - after a programme of film excerpts

- has fitted in with the group's style within a very short time.

At Beaconsfield Youth Club last week, the Blue Jeans were battling against a dead audience, but Terry showed he was a useful guitarist and vocalist, as well as being very popular with the birds.

This looks like one personnel change that's going to work. The SBJ are still one of the best beat groups around, with an exciting, polished and musical stage act, not always appreciated by some of the audiences they find themselves lumbered with. -AW

PENING night disorder struck at London's new Tiles club on Monday, when the Animals, Koobas and Steve Darbeshire and the Yum Yum Band roared into action.

The Animals were delayed for what seemed an age while they were setting up gear and DJ Kenny Everett tried his hand at working up the crowd with some judicious shouting.

But after 20 minutes this began to pale and the crowd began to slow handclap. When the Animals finally appeared seething fans pushed onto the stage and after two numbers the group walked off until order could be restored. The boys played their hits opening with "I'm Crying" and climaxed their act with the explosive "Inside Looking Out".

Tiles is a spacious underground center of teenagery, girls and boys boutiques, a record bar, shoe shop and one of the best refreshment bars in any beat club.

However improvements will have to be made in viewing facilities. Owing to a selfish minority many fans were prevented from seeing the Animals because of crowds standing on benches in front of the stage.-C.W.

PLAY drums and would like to take up vibes. How much would a secondhand instrument cost, how is it amplified, and what is the best tutor?-Bill Bruford, Tonbridge.

Price of a reliable secondhand vibraphone would range from £70 to £120. Vibes are at present amplified by means of a standing mike placed close to the instrument. But the possibility of using a series of small contact mikes under the notes is currently being investigated. Suitable include "Phil Kraus Vibes For Beginners" (Leeds, 3d), "Modern Vibes Tutor" (Premier, 7s 6d) and Lionel Hampton Method (Robbins, 12s 6d).

A S an organist in a group, I am frustrated by my limited knowledge of jazz chords. Is there a book which would enable me to master this deficiency?-S. T. Marut, London, SW18.

There are several good books on improvisation, applicable to all instruments, but my own choice is "Improvising Jazz", by Jerry Coker, available from Dobell's, 77 Charing Cross Road, London, WC2, price 16s, plus 2s postage. - Organist, pianist and teacher, JACK GOR-

AM 18 and would like to play a musical instrument, preferably alto or clarinet. What are your comments? - Tom Bowden, Cirencester.

Both alto and clarinet have an appealing sound, and a youngster prepared to devote two years to hard study, notably scales and phraseology, will have the means of bread and butter for the rest of his life. The great secret is: learn to play your instrument properly, preferably by personal tuition. — Sax-clarinettist-leader HARRY LEADER.

UNDERSTAND that Mary Reeves has written a book about her late husband, Jim. Where can I get it? - Valerie Fields, Blackburn.

The big international bookshop, Foyle's, of Charing Cross Road, London, and their equally well-informed counterpart in America, Brentanos, of New York, have no knowledge of this book.

FOLK FORUM

THURSDAY

ADDLESTONE, DUKES HEAD. PETE SAYERS.

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MERTON HALL, S.W.19. Thurs- 7.45 - 11.00 p.m. day, March 10, 7.45 p.m. Ewan McColl, Peggy Seeger, Nadia Cat-touse, Sandra Kerr, John Sandra Kerr, John Tickets (limited supplies) from sented by THEATRESCOPE. Mrs. Williams, 29 Poplar Road,

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A COME ALL YE at THE CRYPT, Cheyne Row, Chelsea, S.W.3, Resident JOHNNY JOYCE will introduce guests. All Folk Singers welcome. 8-11 p.m. Next week: MALCOLM PRICE.

AT LAURIE HALL, Romford Market, tonight. Guy Carawan! Roy Guest! Les Western!

AT "LES COUSINS", 49 Greek TROUBADOUR. 9.30. Trevor St. 7.30-11:

JOHN RENBOURN

AT LONDON FOLK MUSIC CENTRE, 38 Goodge Street, W.1. MUS 0530, 8 p.m. CATHIE & SHEILA STEWART. 6 a.m. ALL-NIGHTER, Bluegrass star JOE LOCKER. Host Karl Dallas, Thanks TONY ROSE and many guest singers who made last week's the singingest allnighter ever.

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CELLAR EVENING with JACK & MARGARET and special guest JOHN PEARSE. 2 Regents Park Road, N.W.1. Commence 8

AT CENTRE, 38 Goodge Street, W.1. 6 p.m. snacks, records, 10 p.m. Songwriters' night. SYD-NEY CARTER, ALASDAIR CLAYRE, LEON ROSSELSON.

AT "LES COUSINS", 7.30-11.30,

BERT JANSCH

AT THE OLD TIGERS HEAD, LEE GREEN, S.E.12. CLIFF AUNGIER TONY SHAW

COLYER CLUB, Gt. Newport Street, W.C.2. ALL-NIGHT Session. Midnight. BEVERLY and SIMON, JOHNNY JOYCE.

E.M.I. recording artiste THE Ground, 21 Winchester Rd., Swiss Cottage, N.W.3. 9 p.m.

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MATT McGINN RICHARD BYFORD SCOTS HOOSE

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SUNDAY

AT BATTERSEA NAGS HEAD, JOHN WARD, PEE WEE and ROY NASH with Guests.

SUNDAY cont.

AT CENTRE, 38 Goodge Street, JOHNNY JOYCE. W.1. 3 p.m. NEW SINGERS, p.m., Come-all-ye with COLIN CATER, TONY ROSE, DICK SNELL.

AT "LES COUSINS", THE SHADES OF BLUE.

COLYER CLUB, Gt. Newport street, W.C.2. 3 p.m. RAY & EMMETT.

HAMPSTEAD. LISA TURNER The Northwest Three, Terry Gould, The Enterprise, opposite Chalk Farm Stn. 7.30 p.m.

HOXTON HALL. Club, 128a Hoxton Street, Shoreditch, N.1. International Folk 8 p.m. DEREK SARJEANT, MARC Dancing with Ray Goulding, Residents, The Fielders and lida.

KINGSTON, Union Hotel, 8 p.m. DEREK SARJEANT. GUTTA PER-

MARQUEE, 90 Wardour St., W.1.

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RED LION, Sutton NEW HAR-VESTERS.

ST. ALBANS, Queen's Hotel, 7.30 p.m. Sandra Kerr and John Faulkner and the Residents.

SUNDAY, MARCH 6, 7.30 p.m. SINGERS' CLUB, New Merlin's Cave, Margery Street, W.C.1 (off King's X Road). Eddie Hicky, Sean O'Shea (Fiddler), Tim Lyons and Guests. 6s. (Mem. 5s.)

Lucas.

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LEWIS: monotonous jangling piano

pop think-in

here in town

WHENWILL THEROCK ADD CIS SEE STRAGET?

'M sick of old rock addicts who blindly refuse to recognise the abundant talent displayed by today's progressive groups.

Okay, so Jerry Lee Lewis rode the crest of the rock and roll wave with monotonous jangling piano, but today's discerning public does not want this rubbish. The Who will be in demand longer than Jerry Lee Lewis ever was .- C. A. WALLIS, Billericay, Essex.

NO LA-DE-DA

THY don't people stop knocking Barry Fantoni. Just because he has long hair they all start.

At least he hasn't got a stupid la-de-da accent. think he's absolutely fab.-ANN BROWNLEA, Westcliffe-on-Sea, Essex.

says ought to realise he is en- number, and I am sure they titled to his own opinions, and are now due for much bigger that he is a singer not a success in Britain .- DAVID diplomat. - JUDITH CIMER- MARSHALL, Greenock, Ren-MAN, London, El.

TOHNNY HOWARD obviously appreciates the increasing popularity of the dance halls. (MM February 19). His band can verify she has nothing introduces all kinds of people to pop, which is directly connected with jazz.

DIONNE WARWICK hasn't got "sour grapes" and I can verify she has nothing against Cilla Black.

What is the world coming to when one can't speak one's

dancers on TV are hilarious Dionne Warwick Fan Club,

(Jazz Think In). Does he forget it was the dancers that were the first followers of big bands. Their enthusiasm increased until they became seriously interested in jazz, and became ardent Scott T AM nearly ashamed of being followers-like myself.

musicians.-JOHN HONE, Lon- are almost unknown to most don, W12.

ZOOT Money and the Big Roll Band beat the Pop 50 hollow. The raving mass must be dead thick not to appreciate them. I'm shattered also to NEXT WEEK see his LP isn't in the chart. It should have been number

WIN YOUR FAVOURITE LP



SPENCER

LIVERPOOL?

SO ANOTHER STUDIO product hits the top. The obviously artificial sound of the Spencer Davis Group has wowed the In Crowd, but how a group who cannot reproduce their sound on stage, can split the chart with their first record, purely on the basis of coming from Liverpool with three guitars and drums is beyond me, -MICHAEL FORD, Keighley, Yorkshire. • GOOD GRIEF!

-that Tony Rivers and the

Castaways are one of the most consistently underrated groups

Congratulations to Tony,

Andrew, Loog Oldham and all

on the pop scene today.

sugar. — MELANIE KEENAN, don have known for a long time Ruislip, Middlesex. —that Tony Rivers and the

HOORAY for Crispian St. "BARBARA ANN" by the concerned in the production of Peters. At last here is an Beach Boys is fantastic. what must surely be a big hit. artist who in the phoney world

of pop says what he thinks. having a ball the group London, SW19.

Those who decry what he couldn't have picked a better

This doesn't seem to worry mind? — GLORIA MARCAN-Ronnie Scott because he thinks TONIO, General Secretary, West Ewell, Surrey.

wers—like myself.

outspoken, but don't only the Beatles, Stones and at something doing Animals are known, while the for dance halls and Yardbirds, and Chris Farlowe Belgian teenagers.

Can anything be done for these dunces? — FRANCIS GODEFROID, Chatelet, Bel-

"GIRL Don't Tell Me" must be one of the most exciting records 1966 has yet pro-Zoot's Blind Date was scintil- duced and conclusively proves lating-give him a lump of what many of us in South Lon-

INSTEAD of another tour by Oscar Peterson, why not the Wynton Kelly Trio? Instead of Erroll Garner again, why not a trio led by Jaki Byard, Jimmy Rowles, Al Haig, or Pete Jolly? Instead of Thelonious Monk, why not Andrew Hill? Instead of the MJQ, why not Lionel Hampton's small group?

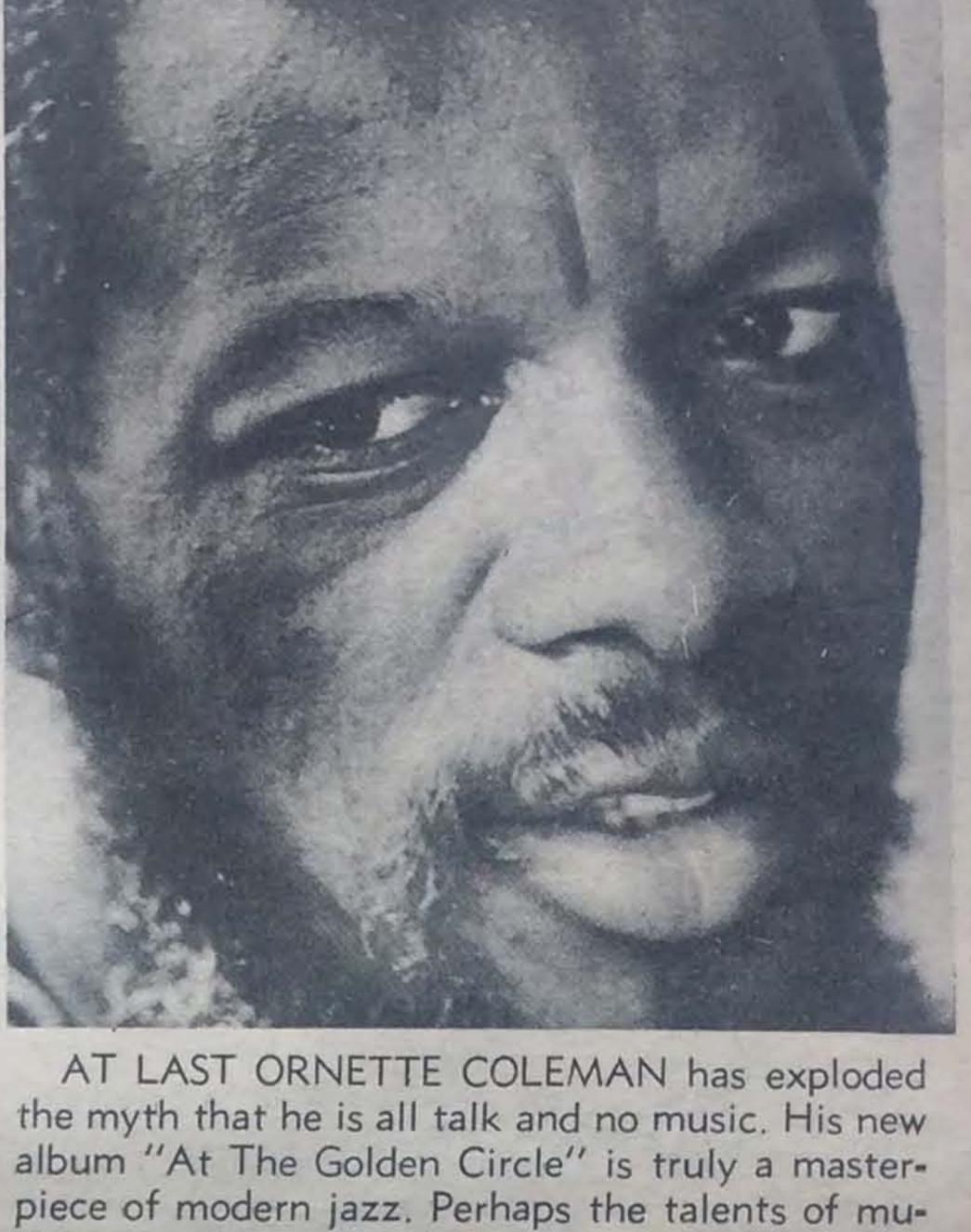
Some musicians have been well exposed to British audiences. When are the cats who really blow going to make it here?—
RICHARD LOCKLEY, London W5.

LP WINNER.

UNRECOGNISED

JIMMY SMITH is good, but he is not the greatest — as some would have us believe. The market is flooded with records by him and McGriff and McDuff.

Some of it's good, but there is an awful lot of rubbish about. More should recognise John Patton. There's more feeling and musical ability in his albums than on all the records by Smith and company put together.-DAVID WILDING, London N19.



sicians of this type will now be recognised. Artists such as Archie Shepp and Anthony Williams deserve to go down in history. The New Wave is now firmly established despite knocks by any beboppers. The Bird has certainly flown. - R. PYE, Harrow, Middlesex.

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