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MIMING BAN— IT'S ON

—starts on March 31

THE Musicians' Union ban on members miming on TV—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.

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 1 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 TWV'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 TWV which produces 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."



EARL HINES

HINES, HERMAN ARRIVE

TWO American jazz 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 (trpts), Henry Southall, Carl Fontana, Jerry Collins (trbns), Frank Vicari, Bob Pierson, Sal Nistico (trns) Tom Anstas (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.



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.

In addition to their 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.

ERIC BURDON THINK-IN



HOLLY BOBBY MAKES DRUM ALBUM



ELLIOTT; it came off well!

LIKE 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 programme."

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 universities 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

IF you detect a mystical quality about Lou Christie's "Lightnin' Strikes" it could be because it was penned 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 up the chance of a scholarship when I was 15 to start singing," he said. "I've never really wanted to be anything else."

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, because 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."



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KONITZ FOR SHORT TOUR OF PROVINCES



LEE: Jazz 625

U.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 Palm (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

LIVERPOOL'S Cavern, the club which launched the Beatles last 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.

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 Duncannon 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), Stoneham (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 (April 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). Moira House and Duncannon, Nottingham Sheffield, and Duncannon, 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, Woodwich (6)—Tiles (7). ITV's Scene At 6.30 (9), El Partido, Lewisham (11), Cavern Club, Accrington and Marlborough Hall, Halifax (12), Cooke's Ferry Inn, Edmondson and the Plaza and Ritz, Birmingham (20).

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.

THURSDAY

The Hollies play Dublin University.

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

Woody Herman's '68 Herd opens at Croydon's Fairfield Hall.

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

FRIDAY

LINE up for this evening's Ready Steady Go includes the Yardbirds, the Small Faces, Dave Dee, Dozy Dasky, Nick 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 headlines at the Royal Albert Hall.

The Animals play Leicester University.

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

The Polish Modern Jazz Quartet at the Ealing Technical College.

SATURDAY

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

Saturday evening viewing includes the Eurovision Song Contest (BBC1); ABC-TV's "Thank Your Lucky Stars" with Freddie and the Dreamers, Petula Clark, the Kinks, Eden Kane, Carol Denny, Sons of Fred, Sharon Tandy, Daks Arlen, and Hester Murray. (5.15 p.m.) and Juke Box Jury with Gene Pitney, Eric Burdon among the panelists (BBC-TV 8.45 p.m.)

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

SUNDAY

Woody Herman and his '66 Herd at Bourne-mouth'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 Durham.

Woody's Herd at the Hammermith Odeon.

The Small Faces appear at the Drill Hall, Gratham.

MONDAY

CLARENCE FROGMAN HENRY at London's Tiles Club.

Mina and Frederick start a four week season at the Regency Hotel, London.

TUESDAY

WOODY HERMAN at the Colston Hall, Bristol.

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

WEDNESDAY

THE Dave Clark Five, Peter and Gordon, Dave Berry appear on BBC-TV's "White Scene Gains" (6.30 p.m.)

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

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Tito Burns in States for Dylan talks

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

"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 Montfort Hall, Leicester (15), Sheffield Gaumont (16), Free Trade Hall, Manchester (17), Glasgow Odeon (19), Edinburgh ABC (20), Newcastle Odeon (21) and London's Royal Albert Hall (24).

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 Thelonus 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.

Polydor deal

FROM April 1, 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

LEN 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.

FOCUS ON FOLK

LONDON'S West End gets club on March 14 when Sandy Glenn 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 Carter, 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

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 concert will receive a Decca recording contract, £500 in cash donated by the MM and Britain's musical instrument manufacturers, a trip to Radnor, 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.

HUGE DRUM ENTRY

OVER 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 night, 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 Pennies (March 7).

Frank may do concerts

FRANK 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 at Anusaul while he is here. Beyond that there is nothing to report yet."

MPA warning

THE Music Publishers' Association has sent 30,000 pamphlets to schools and colleges warning of the dangers of copyright infringements.

The pamphlet warns teachers of the legal dangers in taping or recording copy right 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."

(FROM) NOWHERE MAN IS GOING PLACES



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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 Manfreds' 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

Stones to stop off in Los Angeles

THE Rolling Stones are to stop off in Los Angeles, California, after their Australian tour for more recording sessions in the same 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

will appear at Paris' Olympia Theatre (29), the Musicorama, Marseilles (30); and at Lyons (31).

They appear in a filmed excerpt, on BBC-TV'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 in the strains of "19th Nervous Breakdown".

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

and Peter Sellers, which was seen by British viewers before Christmas.

PIANIST KYLE DEAD

JAZZ pianist Billy Kyle (51), who had been featured with Louis Armstrong's All Stars for the past fifteen 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.)

Barbra opening

BARBRA STREISAND, whose "Second Hand Rose" is currently 24 in the Pop 30, opens in her Broadway smash hit Funny Girl at London's Price of Wales

Moodies contest

THE 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

All-star bill

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

DAVE 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 Long".

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 half-hour 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

JAMES BROWN will not now do an extra British date on March 14, promoter Arthur Howes told the MM on Monday.

This means that Brown's itinerary is still two concert dates — the Granada Walthamstow (March 12) and the City Hall, Newcastle (March 13) — and his own James Brown Ready Steady Go on March 11.

Wein may bring All-Stars here

PIANIST - 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 be Bud Freeman (tr), Ruby Braff (tp), Edmond Hall (cl), Jack Lesberg (bass) and Morey Feld (dr). The Continental 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

RELEASE of the new Spencer Davis Group single, "Somebody Help Me", has been delayed as the group is "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

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

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 Guild.

Annie revue

SINGER Annie Ross is to star with comedians Jimmy Logan and Jack Radcliffe in a new revue, Jimminalak, 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. Jimminalak 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

DUSTY 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 putting up prices of singles to 7s. 3d. . . . Patty LaBelle and the Belles start a new 19-day British tour on May 4.

Roy Orbison arrives in London on March 18 and does the New Palladium Show on March 20. He starts his nationwide tour on March 25. . . . Vikki Carr opens for two weeks at London's Talk Of The Town on March 14.

Martha and the Vandellas are out of the edition of RSG from Paris on April 1. The Who and the Yardbirds are in instead. . . . left this week for a five-week tour of New Zealand.

First single on the new EMI Waverley label is two tracks recorded by Glasgow record dealer Clifford Stanton — "Oh, T. Donagel" by Patrick O'Malley, and "The Living And The Dead" by Peadar O'Toole.

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 (dr). . . . 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.

ACCRINGTON Jazz Club starts weekly modern sessions, with the New Contemporary Jazz Sextet, tomorrow (Friday). Booked for March trad sessions are the Fyde Coast Jazzmen (6), Bob Wallis (13), Terry Lightfoot (20) and Max Collier (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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DARNELL HOWARD: New Orleans clarinet direct from Chicago



DARNELL: first here in 1923

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 Bern."

Apart from attendances, how had he and his wife Armandia 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



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 Sycophants. We worked at a night spot in London."

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 39th 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 clarinetist 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 couldn'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 Orendorf, the trumpet player? He says those bopsters play by radar."—M.J.

LONDON

"I 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 myself in between the fets—now I just step through them."



STEVE: greater freedom

LACY: work with a real Rava

"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 '— things happen and 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

with this group, Carla Bley and Mike Mantler, 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 not as if we are going to keep it. If something is good you run along with it."

In the last two months Lacy has made four LPs, two under his own name. The first of these "Dispositions" 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 Bley added, was recorded in Milan on February 7 for the GTA label. Entitled "Sortie", it contains no themes, no set tempos and no 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

MILES DAVIS, now 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 clarinetist 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 Modern Jazz Trio, Chico Hamilton Quintet and Anita O'Day will all visit Japan in March and April.

A benefit for the striking teachers and students of New York's St. John's University was held at the Village Gate this week. 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 10. Pianist Dave Preiserberg 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.

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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 Poll.

Miss Winstone is petite, talented, frank and modest—a 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 Fourie 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."

"The only 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.

KYLE: a sensitive pianist in the Earl Hines tradition

LONDON

I came as a considerable shock to me to read last week of the death of Billy Kyle. He was only 38, 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 was in excellent humour—smiling, suave and slightly raffish in appearance.

Most of the time he wore a faintly mock-

ing expression, as though to convince you he wasn't taking life or himself too seriously.

Once on the Continent, when I first got to know him in the Fifties, the All Stars were talking about a Swiss visit in 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 South-east Switzerland."

It was typical of 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 same taste of Teddy Wilson and the prowess of Peterson.

In Kyle's middle and later period—after the years with John Kirby's sextet, and 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 tunes—one 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.—M.J.



BILLY: raffish

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 25-year-old Army sergeant from New Mexico.

■ Handsome Staff Sergeant Barry Sadler has almost up-ended 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 Green Berets "... their valour ... their little women waiting back home ... of the pride of wearing that silver wing on the chest.

■ It is all gen-u-ine 22-carat jingled jingoism Why this patriotic pop disc boom? Explains a London psychiatrist. "It is a salute 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 un-peculiar vein of American suitable for release in Britain."

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

■ The patriotic, the political and the pop ... three ingredients for his 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...



ERIC BURDON

pop think in

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 record 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.

F A U L 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.

CASSIUS CLAY: I like him very much. When we first met we didn't hit off, because Hilton and Alan went out with a couple of his birds. But the second time we met he was all right. I think he is a bit misguided by the Black Muslim thing. He really believes in it, and from his point of view it's a great thing. He's probably at his wits-end and can never see integration even happening in America. Everytime he shouts, he gets things done and it's choking the American Government because all the young kids believe in him.

TALL PEOPLE: Chas. No room in the taxi because of his bloody long legs all over the place.

JAMES BOND: Something 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.

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

COMICS: I collect 'em. American war comics, funny enough. This has a connection with the Japanese scene. A lot of the anti-Japanese propaganda in American war comics is exactly the same as the crap poured out in Germany against the Jews in 1936. It's got American youth to believe war is a game. They are trying to make a pop art scene out of comics in America, and drawings in some of them have value. I actually found one comic with a Negro cowboy hero, called Lobo, and the unbelievable thing was I bought it in Mississippi. The only thing I can think of is it caters for Negro cowboy fans.

DISCRIMINATION: You see there is discrimination even in comics.

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 violence. I don't say I wouldn't resort to it, I'm not

a pacifist, but I'm afraid of 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.

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. I had one scrawled on a bit of paper from Hove, Sussex. It said: "Dear Male Cassie, why don't you get your hair cut to normal length. I'm glad you got fixed 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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BLIND DATE

Steve Marriott

OF THE SMALL FACES

DAVE CLARK FIVE: "Try Too Hard" (Columbia): It swings. Nice drummer. I 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 one-beat-four-in-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-

ant about it. Probably a hit if it's well-plugged. The McCoy's! 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) I like Gracie Fields, as well!

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

Is it Gerry? Oh, Freddie and the Dreamers. Ugh — I don't like it. 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?

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

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

THE TORNADES: "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 vibel 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 knees-up. What a bad scene. (Spends record up to 78 rpm). That's what they call pop art goes off it's head.

NITA HARRIS: "Something Must Be Done" (Poly):

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) I don't like it. A bit jazzy, but it all sounds like a put-on. A good try. May I reject it?

THE GOLLIGOS: "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 but it's 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 differently.

BOB LIND: "Elusive Butterfly" (Fontana):

I heard this on my way home. It's something about a butterfly. It gets squashed! Not my sort of stuff — my mum might like it. Or my dad, 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. Who is it? The band's not 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" (Poly): 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 Jury!

ELVIS: "I'm sure he's got girl friends. He probably wants to have a ball."



If Presley does'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 with musicians like Chet Atkins and Floyd Cramer, and had his own hit "Yakety 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'!'."

He's 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."

Nashville is the heart of the music business, but it's in Memphis that he's helped put into country records. "I've done a lot of tracks with Elvis played on about ten pictures. I hear Brenda Lee the sax player. I've worked with her. I've worked with Atkins, Al King, and Patti Page about 300 sessions. I couldn't tell you records I appear on. I remember that I hit 'Kansas City' played the trombone sax, an organ. I just finished the soundtrack of a movie called 'Sp' was in good shape swinging. You doesn't feel you go all out, he's did about four hours. We did wood one week. 'Elvis is a va guy,' said Boots. 'I'm going to have a lot of fun in this thing around. It's a great job. I'm close friends with exactly a hooey. I've been in the house, and we're an exclusive party. The house I've an exclusive party. Mills, previously

JUST WHAT IS EXPECTED OF THE

BECK AND



LAST year virtuoso blues guitarist, Eric Clapton, left the Yardbirds. He vacated a 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

"WITH two American number ones and a number two, a big following in Europe, impressive royalties as a song writer, and an engagement book thicker with dates than a Moroccan supermarket, you must be worth a fortune," I suggested.

"You'll have to ask my husband about that," smiled Pat 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 Pat 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 States—and, possibly as the result of the unfamiliar setting and acoustics, almost

DOWN BIGGE

finished up by begging release it.

Warwick—to say not Pat and husband Claude rather glad they did.

When I met Pat in Paris comparing to leave for the appearances on the Ed Sullivan show. Red Skelton TV show. The Los Angeles Cocoon. She opens at the Sa for four weeks for which lect the tasty sum of 1966, like 1965, to a super, supertax year. And it all stems from seller, "Downtown". "It really is a wonder! honestly didn't think 'M

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groups' group

● In the world of beat you may often hear someone referred to as a musicians' musician — meaning his fellow musicians 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.



BOOTS RANDOLPH, one of the founders of the Nashville sound, with his pop R&B sax has turned his talents to an instrumental version of Nancy Sinatra's "These Boots Are Made For Walkin'". Here he talks on CHRIS WELCH about his long association with Elvis

all out'

can't think of in there, and a pop sound lot of sound, and I've got a right out of led when you've recorded, I'm with Jim Aronson, Floyd Miller, Chet Brook Benton. I average out year and you how many on. Say, you Roger Miller "Star". Well I can't solo. I and, also and and works and ed working on of Elvis's next pin Out'. Elvis and really know if he and, he won't this time we songs in five it in Holly- try nice, quiet to. "He's very a studio. Jeff let's a karate get a lot of who aren't and but they use all to his have a ball. went to was in art of Beverly reated by Liz

Taylor, and before her Pat Boone. "Nobody owns houses any- aware because of the tax situa- tion." 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 I only use Homer on my pas- sion. 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 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 en- thusiasm 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!"

LEAD GUITAR ERIC CLAPTON BLUESBREAKERS NOMINATED BY: Mick Jagger, Eric Burdon, Spencer Davis, Steve Marriott, Paul Jones.	RHYTHM GUITAR BRUCE WELCH SHADOWS NOMINATED BY: Mick Jagger, Tony Hicks, Keith Moon.	BASS GUITAR JOHN ENTWISTLE WHO NOMINATED BY: Eric Burdon, Steve Marriott, Tony Crane.	ORGAN BRIAN AUGER BRIAN AUGER TRINITY NOMINATED BY: Eric Burdon, Paul Samwell-Smith, Chris Farlowe, Chris Welch.	DRUMS GINGER BAKER GRAHAM BOND NOMINATED BY: Keith Moon, Paul Jones, Tony Crane, Chris Welch.	SINGER STEVIE WINWOOD SPENCER DAVIS GROUP NOMINATED BY: Steve Marriott, Paul Jones, George Fame, Chris Farlowe, Tony Crane, Chris Welch.
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HERE'S HOW THE STARS VOTED ...

MICK JAGGER (ROLLING STONES) — Lead Guitar: Eric Clapton; Rhythm Guitar: Bruce Welch; Bass Guitar: Joe Quinlan; Organ: Graham Bond; Drums: Pete Best; Singer: Chris Farlowe.	SPENCER DAVIS — Lead Guitar: Eric Clapton; Rhythm Guitar: John Lennon; Bass Guitar: Jack Bruce; Organ: Zoot Money; Drums: Keith Moon; Singer: Zoot Money.	RAY DAVIES (KINKS) — Lead Guitar: Jim Sullivan; Rhythm Guitar: Jeff Beck; Bass Guitar: Bill Wyman; Organ: Arthur Green; Drums: Bobby Elliott; Singer: P. J. Proby.	ERIC BURDON (ANIMALS) — Lead Guitar: Eric Clapton; Rhythm Guitar: None; Bass Guitar: John Entwistle; Organ: Brian Auger; Drums: Bobby Elliott; Singer: Zoot Money.	PAUL JONES (MANFRED MANN) — Lead Guitar: Eric Clapton; Rhythm Guitar: None; Bass Guitar: Muff Winwood; Organ: Graham Bond; Drums: Ginger Baker; Singer: Steve Winwood.
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.	CHRIS FARLOWE — Lead Guitar: Jimmy Page; Rhythm Guitar: Colin Green; Bass Guitar: Cliff Barton; Organ: Brian Auger; Drums: Carl Palmer; Singer: Steve Winwood.	KEITH MOON (WHO) — Lead Guitar: George Harrison; Rhythm Guitar: Bruce Welch; Bass Guitar: Eric Haydock; Organ: Dave Rowberry; Drums: Ginger Baker; Singer: Boz.	TONY CRANE (MERSEYS) — Lead Guitar: Pete Townshend; Rhythm Guitar: None; Bass Guitar: John Entwistle; Organ: Graham Bond; Drums: Ginger Baker; Singer: Steve Winwood.	STEVE MARRIOTT (SMALL FACES) — Lead Guitar: Eric Clapton; Rhythm Guitar: None; Bass Guitar: John Entwistle; Organ: Alan Price; Drums: Kenny Clare; Singer: Steve Winwood.
CHRIS WELCH — Lead Guitar: Steve Winwood; Rhythm Guitar: Colin Green; Bass Guitar: Muff Winwood; Organ: Brian Auger; Drums: Ginger Baker; Singer: Steve Winwood.	TONY CRANE (MERSEYS) — Lead Guitar: Pete Townshend; Rhythm Guitar: None; Bass Guitar: John Entwistle; Organ: Graham Bond; Drums: Ginger Baker; Singer: Steve Winwood.	GEORGIE FAME — Lead Guitar: John McLaughlin; Rhythm Guitar: None; Bass Guitar: Jack Bruce; Organ: Alan Price; Drums: Bobby Elliott; Singer: Steve Winwood.		

THE 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.

"Suppose I had an accident 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 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 Yardbirds are slipping,' or 'They 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"

DOWNTOWN — STILL THE BEST EVER FOR PET

ing Warners not to nothing of Tony, Jude Wolf — are Paris she was pre- States for ap- 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 His 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. 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 excitation 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 His 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

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."

HOLD TIGHT!

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POP POP POP new **records**

POP: reviewed by the Melody Maker pop panel

LPs

JAMES 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-so-good 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 "Side-winder" 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".

A taste of Brown things to come



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 I Am" (Pye 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 With 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

Now Jane blends them to her 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 Me".

THE 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 busy 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-

laxed, cool singer, with a controlled 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.

PEGGY 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

You", "I Wanna Be Loved", "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".

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 SL10157). 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"—H.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 Fariña did at Newport, and there was one track on Judy Collins fifth album, where Fariña 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 TPL 6060), a seductive

SEASONS ARE BACK WITH MORE FALSETTO



VALLI

FOUR SEASONS: "Working My Way Back To You" (Philips). Already a big U.S. hit, it has typical falsetto vocals, heavy 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 You 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 number. Alongside the Tamla group's 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.



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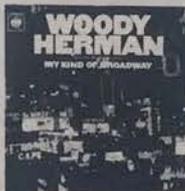
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RADIO JAZZ

THURSDAY
 5.30 p.m. H2 Jazz Round
 6.20 M1 Euro-Jazz Quiz 8.20
 M2 Frank Sinatra, Sammy Davis
 Jr. 8.25 M3 Jazz Corner 8.40 R1
 Paul and Present Jazz 8.8 A
 Jazz 12.15 T1 Jazz (NY) All
 Stars 12.15 T2 Jazz (NY) All
 Stars 12.30 21 Authentic Jazz Grand
 Funk Band (London) 11.0 T3
 Star Keston Ork. 11.5 O1 Terry
 Gibbs, Today Wilson, etc. 11.15
 M4 Jazz at Night 11.20 G1
 Berlin 11.19 121. Steve City
 Harmonics. Aliff Smith

FRIEDAY
 11.15 a.m. L1 Hit Club of
 Famous Jazz Artists 11.55 M1
 Kingston Trio 12.0 noon BBC
 T1 Jazz Record Features
 (London) 1.15 p.m. H2 Radio
 Jazz Club 2.30 E1 Jimmy Nones
 4.40 H2 Jazz 7.30 M2 Danish
 Jazz 8.5 J1 George Shearing
 Jazz 9.5 Q1 Pop and Jazz 10.15 T1
 Woody Herman with Pauline
 Porter, Chas. Kirta, etc. 11.0
 11.5 J1 The Big Bands 11.30 J1
 World of Jazz

SUNDAY
 8.30 a.m. Q1 Jazz Hour Jazz
 8.35 M1 Jazz and Near Jazz
 7.40 M2 Radio Jazz Group 9.15
 M3 Johnny Dankworth Ork. 9.30
 A1 Free Jazz 10.0 E1 Pop and
 Jazz 10.8 A1 Jazz Scene 10.45
 M4 Panorama (Chicago)
 Panorama 11.15 E1 Jazz and
 Near Jazz 11.31 BBC L1 The
 Jazz Scene (London) 11.31 Le
 Sage Big Band, Ian Carr, etc.

MONDAY
 8.30 p.m. H2 Jazz 8.30 M1
 Jazz Corner 8.30 M2 Jazz Festival
 9.8 A1 Jazz (Mont-Tyck)
 9.18 M2 Jazz 10.15 T1 King
 Sisters 11.0 T2 New Jazz Discs

TUESDAY
 8.25 p.m. L1 Chamber Jazz
 (Paul Desmond Ensemble), 9.18
 R and H2 Jazz Corner 9.30 G1
 M2 Johnny Dankworth Ork. 9.30
 10.0 H2 Rhythm Club 10.5 O1
 Jimmy Guiffre, 10.15 T1 Pop of
 Jazz 11.0 T2 Ahmed Jamal

WEDNESDAY
 8.15 p.m. L1 Jazz 8.20 M1
 Jazz Perspective 8.30 BBC T1
 Jazz Today (Charles Fox), 8.40
 H2 Jazz 8.20 O1 Jazz For
 Everyone 8.3 U1 Art Blakey,
 10.15 T1 Joe Williams, Count
 Basie 11.0 T2 Gretta Coleman

THURSDAY
 8.30 U1 Jazz Magazine 8.0 E1
 Jazz (Swing Quartet), 9.15 M2
 and R1 Jazz Corner 9.20 Q1
 Jazz Club (Blues Renaissance),
 10.15 T1 Ramsey Lewis Trio

'The greatest show on earth'

AT one stage in the 50-minute film of the Beatles' gigantic 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 faced through the whole film.

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

And as a sociological study of pop fan hysteria, the glimpses of the fans are fleeting. Perhaps if the camera 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 circuits to let people see it in colour and with the better quality of the cinema screen. — A.W.



BEATLES: open-air limitations

CAUGHT IN THE ACT

which featured Oscar Peterson, Bessie Smith, Ella Fitzgerald, Rex Stewart and Duke Ellington.

Red's playing had the expected contrasts of tone and volume plus many unexpected twists, and relaxed a low-tempo choruses on "Closer Walk", "Saints" and "Ramblin'" were bonus pleasures. So were his casual vocals on three or four songs.

Turner's band, tentative at times through rehearsal shortage, was well blessed with solo talent. Lined up for the occasion were Turner (alto, cl), Ray Crane (tp), Pete Strange (mb), Ron Ruben (bass), Fred Hunt (pno), Doug Gleaves (vibes), and Doug Higgins (drs). — M.J.

RED ALLEN

HENRY 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

SWINGING BLUE JEANS

NEW SWINGING BLUE JEANS rhythm guitarist and vocalist Terry Sylvester — brought in from the Escorts after Ralph Ellis left the SBJ

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

At Beaconfield Youth Club last week, the Blue Jeans were battling against a head 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, and an exciting, polished and musical stage act, not always appreciated by some of the audiences they find themselves lumbered with. — A.W.

TILES

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

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 slowly handcap. When the Animals finally appeared the group pushed onto the stage and after ten minutes the group walked off until order could be restored. The boys played their hits opening with "Jim Cryin'" 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.

EXPERT ADVICE

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

Price of a reliable second-hand 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 tutors include "The Kraus Vibes For Beginners" (Leeds, 11s 3d), "Modern Vibes Tonal" (Premier, 7s 6d) and Lionel Hampton Method (Robbins, 12s 6d).

AS 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 GORDON.

I 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. See "The Metropolitan" — Saxophone list-leader HARRY LEADER.

I UNDERSTAND that Harry 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	SUNDAY cont.	WEDNESDAY
<p>ADLESTONE, DUKES HEAD, PETER SAYERS.</p> <p>AT "LES COUSINS", 48 Greek Street, W.1. LAST BRITISH APPEARANCE OF AMERICA'S</p> <p>TOD LLOYD and as from today:</p> <p>PLEASE NOTE we are now open MON-SAT. AFTERNOONS FOR GUITAR PRACTICE, COFFEES, RECORDS, ETC. FROM 2 p.m.-5.30 p.m. ALL MEMBERS FREE.</p> <p>BLACK BULL, High Road, N.20 JOHN PEARSE, DENNIS O'BRIEN, Mike Higgins. Next week: JANSCH!!</p> <p>CRUBEEN CLOSED.</p> <p>FOLK WEST FOUR, White Hart, King Street, Hammersmith.</p> <p>IAN MCCANN, Farnborough Park Song Club.</p> <p>MERTON HALL, S.W.19. Thursday, March 10, 7.45 p.m. Ewan McGilly, Peggy Seeger, Nadia Callaghan, Sandra Kerr, John Farrow, Bobby Campbell, Paul Lennahan, Frankie Armstrong. Proceeds to Vietnam Medical Aid. Tickets limited supplies. From Mrs. Williams, 29 Poplar Road, S.W.19.</p> <p>THE FOLK CENTRE, Hammersmith. COME ALL YE.</p> <p>THE FOX, Islington Green, N.1. Ernie Groomie, Freddie McKay, Jackie O'Connor, Norman Bell and residents.</p>	<p>AT CENTRE, 38 Goadge Street, W.1. 8 p.m. NEW SINGERS, 8 p.m. Come-along with COLIN CATER, TONY ROSE, DICK SHELL.</p> <p>AT "LES COUSINS", THE 3 SHADES OF BLUE.</p> <p>COLYER CLUB, GL. NEWPORT Street, W.C.2. 3 p.m. RAY & EMMETT.</p> <p>HAMPSTEAD, LISA TURNER, The Northwest Three, Terry Gould, The Enterprise, opposite Chalk Farm Stn. 7.30 p.m.</p> <p>HOKTON HALL, L.C.S. Park Club, 1284 Hoxton Street, Shoreditch, N.1. International Folk & Dancing with Ray Conding, Residents, The Fielders and Ida.</p> <p>KINGSTON, Union Hotel, 8 p.m. DEREK SARJEANT, GUTTA PCHA.</p> <p>MARQUEE, 90 Wardour St., W.1. 7.45-11.00 p.m.</p> <p>DAVY GRAHAM MOX AND JOHN LE MONT. From U.S.A. opening her new British Tour MARILLA WAESCHE, presented by THEATROSCOPE.</p> <p>PETE STANLEY and WIZZ JONES, Starting Gate, Wood Green.</p> <p>GREEN HOLDER BROTHERS and TONY PILSON at the Hole in the Ground, 21 Winchester Rd., Swiss Cottage, N.W.3. 8.30 p.m.</p> <p>RED LION, Sutton NEW HARVESTERS.</p> <p>ST. ALBANS, Queen's Hotel, 7.30 p.m. Sandra Kerr and John Faulkner and the Residents.</p> <p>SUNDAY, MARCH 6, 7.30 p.m. SINGERS' CLUB, New Merlin's Cafe, Margery Street, W.C.1. (off King's X Road). Eddie Hicky, Sean O'Shea (Fiddler), Tim Lyons and Guests. 6s. (Mem. 3s).</p> <p>TROUBADOUR, 8.00. Trevor Lucas.</p> <p>CRUBEEN CLUB, Winstanley Arms, Winstanley Road, Clapham Junction. BALKAN Folk Music & Singing.</p> <p>EXCELSIOR CHARING CROSS ROAD, OXFORD ST. CORNER, 8 p.m. JOHNNY SILVO PRESENTS A BIG WAVE OPENING, MARCH 14th</p> <p>PUNTEY!! HALF MOON, LOWER RICHMOND ROAD. SPECIAL JAMBORÉ NIGHT WITH GERRY LOCKMAN, ROY RIVERS, CLIFF AUGIER, PLUS F.A.B.U.L.O.U.S. GUEST STARS — THE STRAWBERRY HILL BOYS. COME AT 3 p.m., or you'll NEVER GET IN!!</p> <p>TUESDAY</p> <p>ABOUT 8 p.m. at the OVAL FOLK CLUB, 20 York Rd. Oval Underground. RON GOULD sings plus guests.</p> <p>ALEX CAMPBELL AT THE CROWN, TWICKENHAM.</p> <p>AT "LES COUSINS", NOW COMPLETELY FREE!!! DAVE BRAVIS.</p>	<p>AT BARKING, 7.45 p.m. JOHNNY JOYCE</p> <p>AT "LES COUSINS", WESTON GAVIN, GUESTS, ENTRANCE 2s.</p> <p>BOREHAMWOOD FOLK CLUB, BEVERLEY and SIMON LAWRENCE. LES BRIDGER, GUESTS.</p> <p>BROMLEY, Star and Gardier. Residents plus guests.</p> <p>OXFAM Fennario Folk, Hand and Flower, Kings Road, London. CREEKSTOCKS, GUESTS. CHAS UPTON, TIM & NICK RICHMOND.</p> <p>SURBITON Assembly Rooms, 8 p.m. DEREK SARJEANT, MARC SULLIVAN.</p>
<p>WEST END CLUB TO LET Suitable for Folk £10 per week exclusive Apply Box 3044, c/o "Melody Maker", 161-164 Fleet Street London, E.C.4</p>		
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<p>OPEN EVERY FRIDAY, 8 p.m. GROTTY LOTTIES Corner Folk Club Crown & Castle, Dalston Junction, E.8 Resident: DAVE LIPSON Guest on March 4th, 8-11 p.m. JOHN FOREMAN — "The Broadsheet King" Dates: 22, 30, 35, 36, 47, 47, 76, 149, 242, 277</p>		
<p>THE Royal Albert Hall 1st April Christian Aid (The British Council of Churches) presents Julie Felix, Friday 1st April 1966 at 7.30 pm in her first solo concert at the Royal Albert Hall. Manager C. R. Hopper Tickets 20/-, 15/-, 10/6, 7/6, 3/6, at the box office (KEN 8212) and all agents. Produced by Joe Lustig. Proceeds to victims of the African famine. ONLY LONDON CONCERT THIS SPRING</p>		

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with D.J.'s LIVE GROUPS, LATEST RECORDS and GUEST STARS
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STEVE LANE'S SOUTHERN STOMPERS
Saturday, March 5th
MONTY SUNSHINE'S JAZZ BAND
with VAL WISEMAN

HENRY (RED) ALLEN
with ALEX WELSH and HIS BAND

MONDAY NIGHT DISC SESSION
with D.J.'s LIVE GROUPS, LATEST RECORDS and GUEST STARS
ALL LADY MEMBERS FREE
Tuesday, March 8th

THE ARTWOODS
plus full supporting programme
Wednesday, March 9th
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GOthic JAZZ BAND

SATURDAY, MARCH 5, 7.30
KEN COLYER'S JAZZMEN

SUN. AFTERNOON, 3-6, FOLK & BLUES
RAY & EMMETT

SUNDAY, MARCH 6, 7.30
KEN COLYER'S JAZZMEN

WEDNESDAY, MARCH 9, 7.30
GOthic JAZZ BAND

FOLK & BLUES ALL-NIGHTER
BEVERLY & SIMON JOHNNY JOYCE

THAMES HOTEL
Hampton Court, Middlesex
Friday, March 4th

COLIN KINGWELL'S JAZZ BANDITS
Saturday, March 5th

ERIC SILK & HIS SOUTHERN JAZZ BAND
Sunday, March 6th

TERRY LIGHTFOOT'S JAZZMEN

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from 8 p.m. till 4 a.m.

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THE EQUALS

Saturday, March 5th
CLARENCE FROGMAN HENRY, U.S.A.

Sunday, March 6th
THE SOUL PUSHERS FORTHCOMING ATTRACTIONS

Fri., Mar. 11th. **WILSON PICKETT**

Saturday, March 12th
SONNY CHILDE and ALEXIS KORNER BAND

Sunday, March 13th
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Rhythm & Blues Package, featuring
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PRESENT FOR JEFF KRUGER
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The Rockhouse Band
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RECORD NITE
Admission 3/6d

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Friday (11th): **WILSON PICKETT**
Sunday (13th): **RAMJAM BAND**

THURSDAY

TODAY

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Railway Hotel, West Hampstead
FROM THE U.S.A.

LUCAS AND THE MIKE COTTON SOUND
MAD DOG JAZZ CLUB, Robin Hood, Sandhurst Road, Tunbridge Wells. OPENING TONIGHT with CHRIS WATFORD'S E.L.I.T.E. SYNCOPIATORS. Every Thursday

THAMES CITY JAZZMEN, Metropolitan Tavern, Farringdon Road, E.C.1.
THE WHITE HART, Southall, The La Vida Jazzband.

FRIDAY

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

NEXT FRI. MAR. 11 GROOVY JULIE PLUS STEAM PACKET

CHRIS MCGREGOR BLUE NOTES, I.C.A., Dover St., W.1.

CROYDON JAZZ CLUB, Star Hotel, Ken Colyer's Jazzmen.

ERIC SILK SOUTHERN JAZZ BAND, Southern Jazz Club, Ex Servicemen's Club Hall, Harvey Road, Leytonstone, next door to Red Lion.

GOLDERS GREEN REFECTORY

JIMMY JAMES AND THE VAGABONDS

GOthic JAZZ BAND, COLYER'S

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"THE GATEHOUSE" and COLIN PETERS QUINTET

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BROMLEY COURT HOTEL, Bromley Hill, Kent
Sunday, March 6th

THE TRAIN
Monday, March 7th
IN-ACTION Adm. 2/6

Tuesday, March 8th
KEN COLYER

Wednesday, March 9th
ZOOT & MONEY

Thursday, March 10th
ALEX LANE GROUP Adm. 2/-

FRIDAY cont.

THE HIDEAWAY
210 HAVERSTOCK HILL, N.W.3.
BELSIZIE PK. TUBE. TURN RIGHT
TONY COE
QUINTET WITH JOHN PICARD

SATURDAY
BRIAN GREEN and his Band, BOTLEY, SOUTHAMPTON.
EEL PIE Island, Tia Juana Jazz Band.

ERIC SILK, Thames Hotel, Hampton Court.
WOOD GREEN, THE NEW SEDALIA JAZZ BAND.

SUNDAY
AT THE JAZZHOUSE Green Lane, Blackheath Hill DON RENDELL — JIM CARR QUINTET.

BEKLEY, KENT, Black Prince Hotel, From Marquee That Fantastic Group, THE ACTION.
BILL BRUNSKILLS Jaxmen-Fighting Cocks, Kingston.

BLUE NOON CLUB, HAYES: SHEVELLS.
COOKS, CHINGFORD
Royal Forest Hotel, THE SOUTHERN STOMPERS

COOKS FERRY INN, 11.30-2 p.m. Randall, Felix, Turner, etc.

MAINSTREAM AT THE "ROEBUCK"
Charwick High Road, Sunday lunch-time.

MARQUEE 39 Wardour St., W.1. 7.45 - 11.00 p.m.

DAVY GRAHAM
HOX and JOHN LE MONT. From U.S.A., opening her new British Tour. MARILLA WAESCHE presented by THEATROSCOPE.

MODERN JAZZ, Lunchtime, CROSS KEYS, The Green, Edmonton. DAVE CORPE Trio plus guests.

THAMES CITY JAZZMEN, Metropolitan Tavern, Farringdon Road, E.C.1. (Lunchtime).
WOOD GREEN, BRUCE TURNER JUMP BAND.

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PIED BOUL, LIVERPOOL ROAD, ISLINGTON HIGH STREET
SOUL SYSTEM
FREE MEMBERSHIP. BAR

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BEKLEY, KENT, Black Prince Hotel, Brian Green.
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STAR HOTEL, W. CROYDON
ZOOT MONEY

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CHRIS MCGREGOR BLUE NOTES, Duke of York, Rathbone St., W.1. TUESDAYS and WEDNESDAYS.
"GEORGE", MORDEN. ALAN ELSOON, Interval: Neville Dickie.

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GOthic JAZZ BAND, COLYER'S.

GRAVESEND JAZZ Club, Clarendon, Royal Hotel, Bruce Turner.

HITCHIN, Hermitage Ballroom, Bruce Turner.

REFECTORY, GOLDERS GREEN DISCOTHEQUE
Admission 2/4d. only.

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JIMMY JAMES and the VAGABONDS

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Saturday, March 5th, 8 p.m.-5 a.m.

THE TARGETS

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Plus a great big exciting cabaret

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- 3 Black Kevik 17 Robinson
- 4 Darty 18 Rivington
- 5 Cooney 19 London Concert
- 6 Newchater 20 Southampton
- 7 Oaker 21 Geyton
- 8 Wood Green 22 Stockport
- 9 Barnington 23 Warrington
- 10 Doncastal 24 Bradford
- 11 Hobbs 25 Coventry
- 12 Walthamstow 26 Marquee
- 13 Newcastle 27 Wood Green
- 15 Wood Green 28 Colchester

31 Black Kevik

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MARSHALL SCOTT ETC.
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Coming Sat., Mar. 11th—20 JO GINNE
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Covenhill Square, W.1. MAY 1700
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TERRY SMITH DAVE QUINCY
(Teaser Sax.)
Adm. 4/6 Licensed Bar and Dancing

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LENNIE BEST

Saturday, March 5th
ART ELLEFSON

Sunday, March 6th
BOBBY WELLINS

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BARNES BRIDGE PRO 5241

Friday **ART ELLEFSON**

Saturday **TOMMY WHITTLE**

Sunday **LENNIE BEST**

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MICK GARRICK on Piano

Tuesday and Thursday
DICK MORRISSEY QUINTET
featuring PAUL SERRANO on drums

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Friday (4th), 7.30-12.00

Saturday (5th), 7.30-12.00

MOX & JOHN LeMONT
Sunday (6th), 2.30-3.30, 7.30-12.00

C-JAM BLUES
Monday (7th), 7.30-12.00

JOHNNY CHRISTIAN
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Adm. 4/6 Licensed Bar and Dancing

Friday, March 4th
LENNIE BEST

Saturday, March 5th
ART ELLEFSON

Sunday, March 6th
BOBBY WELLINS

BULL'S HEAD
BARNES BRIDGE PRO 5241

Friday **ART ELLEFSON**

Saturday **TOMMY WHITTLE**

Sunday **LENNIE BEST**

Monday, March 7th
DON RENDELL
IAN CARR QUINTET
MICK GARRICK on Piano

marquee

90 Wardour Street

Presenting, March 2nd (7.30-11.0)

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Friday, March 4th (7.30-11.0)

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Davy Graham, Max and John Le Mont, Heather Woodcock, etc.

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LEWIS: monotonous jangling piano

WHEN WILL THE ROCK ADDICTS SEE STRAIGHT?

I'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

WHY 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. I think he's absolutely fab.—ANN BROWNLEA, West-cliffe-on-Sea, Essex.

NEXT WEEK

GARY LEEDS

OF THE WALKER BROS.

pop think-in

WOODY'S '66 HERD

here in town

NEXT WEEK

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!

sugar.—MELANIE KEENAN, Ruislip, Middlesex.

BALL

"BARBARA ANN" by the Beach Boys is fantastic. Everybody on the record is having a ball, the group couldn't have picked a better number, and I am sure they are now due for much bigger success in Britain.—DAVID MARSHALL, Greenock, Renfrewshire.

NO GRAPES

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 mind? —GLORIA MARCANTONIO, General Secretary, Dionne Warwick Fan Club, West Ewell, Surrey.

DUNCES

I AM nearly ashamed of being Belgian, because here, only the Beatles, Stones and Animals are known, while the Yardbirds, and Chris Farlowe are almost unknown to most Belgian teenagers. Can anything be done for these dunces? —FRANCIS GODEFROID, Chatelet, Belgium.

'66 BEST

"GIRL Don't Tell Me" must be one of the most exciting records 1966 has yet produced and conclusively proves what many of us in South Lon-

don have known for a long time—that Tony Rivers and the Castaways are one of the most consistently underrated groups on the pop scene today. Congratulations to Tony, Andrew, Loon, Oldham and all concerned in the production of what must surely be a big hit.—CHRISTOPHER MARTIN, London, SW19.

Let's have some cats who really blow!

INSTEAD of another tour by Oscar Peterson, why not the Wynton Kelly Trio? Instead of Errol 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.



AT LAST ORNETTE COLEMAN has exploded the myth that he is all talk and no music. His new album "At The Golden Circle" is truly a masterpiece of modern jazz. Perhaps the talents of musicians 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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SAT · 12 MAR: VICTORIA · NEW VICTORIA
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