

Melody Maker

March 19, 1966

9d weekly

THE BROWN BOMBSHELL!

CENTRE PAGES



MM BEAT CONTEST

BRIGHTON—SUNDAY

STARS HEAD FOR BRIGHTON

—Caroline airs event

THE Small Faces, high in the MM Pop 50, R&B star Georgie Fame, the Overlanders, Dave Berry, Wayne Fontana, Pinkerton's Assorted Colours, Hedgehoppers Anonymous and David and Jonathan will be some of the stars making personal appearances at the Grand Gala Opening of the MM's National Beat Contest at Brighton's Regent Ballroom on Sunday.

And in addition to these pop stars, the show will be compered by two of Britain's leading DJ's from Radio Caroline — Tony Blackburn and Tom Lodge.

So roll up and see the stars of the present. And some of the stars of the future, as they compete in Britain's biggest beat group contest for fabulous prizes.



SMALL FACE STEVE

LAUNCHING PAD

Last year's winners the St. Louis Union will vouch for the value of the contest as a launching pad for pop fame. They won last year's contest and hit the Pop 50 hard with their first release.

How did they do it? By getting a recording contract with Decca as part of their prize.

And this year's winners will take the same golden path—part of the prize is again a recording contract with Decca, plus £500 in cash donated by the MM and Britain's musical instrument manufacturers.

But this isn't all, there are many other prizes including Murphy transistor radios for every member of the group—and a free radio given away to a lucky member of the audience at every heat—free clothes, a trip to Radio Caroline and personal appearances on radio and TV. Radio Caroline will be



GEORGIE FAME



OVERLANDER MASON

RECORDING

recording the whole of the Gala Opening on Sunday. This recording will be edited into a programme to go out later and the station will be giving news of the great contest right through the summer until the finals.

So don't miss the star-studded night of the year at the Brighton Regent Ballroom on Sunday. Support the group, see the stars of the present—and cheer the stars of the future at the big, big opening of the biggest beat contest ever to hit Britain.



DAVE BERRY



GREAT SCOTT!

Walker Bros jump to one

ECLIPSING all other chart stars, America's (and Britain's) Walker Brothers snatched Number One with "The Sun Ain't Gonna Shine Anymore" this week.

Said Scott on Monday, "I'm knocked out," and Gary Leeds told the MM: "We're really excited. It's such a great feeling you can't describe it. Scott came bursting into my room this morning shouting, 'We've made it, we're number one!' and we all started jumping about the room. We are especially pleased to have a hit with a song we really like.

A new single by the Walker Brothers is expected to be released in June, meanwhile Scott, Gary and John start their British tour with Roy Orbison and Lulu at Finsbury Park Astoria on March 25.

Offers for the boys include three weeks at the Paris Olympia, and for shows in America, Scandinavia and Holland.

They appear on BBC TV's Top Of The Pops tonight (Thursday).

Footnote: The Walker Brothers came to Britain in March 1965 and their first number one was "Make It Easy On Yourself" in September.

FANTONI-
on the new

pop discs

page ten ▶

HINES ..

reluctant

soloist?

◀ page six



MELODY MAKER

- 1 (9) **THE SUN AIN'T GONNA SHINE ANY MORE** Walker Brothers, Philips
- 2 (3) **I CAN'T LET GO** Hollies, Parlophone
- 3 (1) **SHA-LA-LA-LA-LEE** Small Faces, Decca
- 4 **THESE BOOTS ARE MADE FOR WALKIN'** Nancy Sinatra, Reprise
- 5 (6) **BACKSTAGE** Gene Pitney, Stateside
- 6 (8) **MAKE THE WORLD GO AWAY** Eddy Arnold, RCA
- 7 (7) **BARBARA ANN** Beach Boys, Capitol
- 8 (13) **SHAPES OF THINGS** Yardbirds, Columbia
- 9 (4) **A GROOVY KIND OF LOVE** Mindbenders, Fontana
- 10 (14) **DEDICATED FOLLOWER OF FASHION** Kinks, Pye
- 11 (12) **LIGHTNIN' STRIKES** Lou Christie, MGM
- 12 (10) **MY LOVE** Petula Clark, Pye
- 13 (5) **19TH NERVOUS BREAKDOWN** Rolling Stones, Decca
- 14 (11) **INSIDE LOOKING OUT** Animals, Decca
- 15 (20) **WHAT NOW MY LOVE** Sonny and Cher, Atlantic
- 16 (15) **SPANISH FLEA** Herb Alpert, Pye
- 17 (48) **ELUSIVE BUTTERFLY** Bob Lind, Fontana
- 18 (21) **HOLD TIGHT** Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 19 (16) **BLUE RIVER** Elvis Presley, RCA
- 20 (24) **SUBSTITUTE** The Who, Reaction
- 21 (19) **YOU WERE ON MY MIND** Crispian St Peters, Decca
- 22 (23) **WOMAN** Peter and Gordon, Columbia
- 23 (18) **UPTIGHT** Stevie Wonder, Tamla Motown
- 24 (17) **THIS GOLDEN RING** Fortunes, Decca
- 25 (30) **YOU DON'T LOVE ME** Gary Walker, CBS
- 26 (29) **MAY EACH DAY** Andy Williams, CBS
- 27 **ELUSIVE BUTTERFLY** Val Doonican, Decca
- 28 (22) **TOMORROW** Sandie Shaw, Pye
- 29 **LOVE ME WITH ALL YOUR HEART/SOUNDS OF SILENCE** Bachelors, Decca
- 30 (45) **I MET A GIRL** Shadows, Columbia
- 31 (47) **A MAN WITHOUT LOVE** Kenneth McKellar, Decca
- 32 (34) **I GOT YOU** James Brown, Pye
- 33 (44) **634-5789** Wilson Pickett, Atlantic
- 34 (43) **PLEASE STAY** Cryin' Shames, Decca
- 35 (50) **STOP BREAKING MY HEART** Tom Jones, Decca
- 36 (28) **BABY NEVER SAY GOODBYE** Unit Four + 2, Decca
- 37 (32) **SECOND HAND ROSE** Barbra Streisand, CBS
- 38 (40) **SOMETHING BEAUTIFUL** Adrienne Foster, Decca
- 39 (35) **GET OUT OF MY LIFE, WOMAN** Lee Dorsey, Stateside
- 40 (25) **MIRROR MIRROR** Pinkerton's (Assort.), Colours, Decca
- 41 **SPANISH EYES** Al Martino, Capitol
- 42 (42) **FLOWERS ON THE WALL** Statler Brothers, CBS
- 43 (33) **JENNY TAKE A RIDE** Mitch Ryder, Stateside
- 44 **NOWHERE MAN** Three Good Reasons, Mercury
- 45 (46) **GOING TO A GO-GO** Miracles, Tamla Motown
- 46 (26) **LOVE'S JUST A BROKEN HEART** Cilla Black, Parlophone
- 47 **WORKING MY WAY BACK TO YOU** Four Seasons, Philips
- 48 **TIJUANA TAXI** Herb Alpert, Pye
- 49 (27) **LITTLE BY LITTLE** Dusty Springfield, Philips
- 50 (37) **TROUBLE IS MY MIDDLE NAME** Four Pennies, Philips

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1 Ardmore and Beechwood; 2 April; 3 Belinda; 4 MCP; 5 Bron; 6 Acliff-Rose; 7 Planetary; 8 Feldman; 9 Screen Gems; 10 Belinda; 11 Debut; 12 Waback; 13 Mirage; 14 Essex; 15 Blossom; 16 Burlington; 17 Metric; 18 Lynn; 19 Martin; 20 Fabulous; 21 Blossom; 22 Northern Songs; 23 Belinda; 24 Mills; 25 Solomon; 26 No British publisher settled; 27 Metric; 28 Claxton; 29 Latin American/Loma; 30 Shadows; 31 Skidmore; 32 Lois; 33 Shapiro Bernstein; 34 Aberbach; 35 Leeds; 36 April; 37 Proving; 38 Screen Gems; 39 Ardmore and Beechwood; 40 King; 41 Roosevelt; 42 West One; 43 Ardmore and Beechwood; 44 Northern Songs; 45 Belinda; 46 Belinda; 47 Ardmore and Beechwood; 48 Meloch; 49 Rainfree; 50 Schroeder.

POP 50 COMPOSERS

- a—American; b—British; o—Others
1. Crews/Gladis (a); 2. Taylor/Corson (a); 3. Lynch/Shuman (b); 4. Hazelwood (a); 5. Anisfield/Denson (a); 6. Cochran (a); 7. Sasserf (a); 8. Sawyer-Smith/Reil/McCarthy (b); 9. Winsor/Baird (b); 10. Davies (b); 11. Christie/Harbert (a); 12. Hatch (b); 13. Jagger/Richard (b); 14. J. & L. Lomax/Burdon/Chandler (b); 15. Becaud/Figman (a); 16. Wechter (a); 17. Lind (a); 18. Buckley/Howard (b); 19. Evans/Tobias (a); 20. Townshend (b); 21. Fricker (b); 22. Webb (a); 23. Cosby/Moy/Wonder (a); 24. Greenaway/Cooke (b); 25. Ray (a); 26. Green/Wyle (a); 27. Lind (a); 28. Andrews (b); 29. Rigau/Vaughn (a); 30. Simon (a); 31. Marvin (b); 32. Orndoff/Caldwell (b); 33. Brown (a); 34. Cooper/Floyd (a); 35. Beach/Rach/Hillard (a); 36. Mills/Harris (b); 37. Morello/Parker (b); 38. Clarke/Hanley (a); 39. Miller/Adkins (a); 40. Toussaint (a); 41. Newman (b); 42. Kaempfert/Singalton/Sidney (a); 43. Derwitz (a); 44. Johnson/Tenninian/Crews (a); 45. Lennon/McCartney (b); 46. Moore/Robinson/Rogers/Johnson (a); 47. Shuman/Vandome/Lynch (b); 48. Lister/Randall (a); 49. Coleman (a); 50. Verdi/Kay/Gin (a); 51. Nader/Cluck, Jr. (a).

TOP TEN LPs

- 1 (2) **SOUND OF MUSIC** Soundtrack, RCA
- 2 (2) **RUBBER SOUL** Beatles, Parlophone
- 3 (6) **MARY POPPINS** Soundtrack, HMV
- 4 (3) **BEACH BOYS PARTY** Beach Boys, Capitol
- 5 (4) **SECOND ALBUM** Spencer Davis, Fontana
- 6 (5) **GOING PLACES** Herb Alpert, Pye
- 7 (7) **OTIS BLUE** Otis Redding, Atlantic
- 8 (8) **A MAN AND HIS MUSIC** Frank Sinatra, Reprise
- 9 (9) **TAKE IT EASY WITH THE WALKER BROTHERS** Walker Brothers, Philips
- 10 (—) **BYE BYE BLUES** Bert Kaempfert, Polydor

US TOP TEN

- As listed by Billboard
- 1 (1) **THE BALLAD OF THE GREEN BERETS** Barry Sadler, RCA Victor
 - 2 (6) **19TH NERVOUS BREAKDOWN** Rolling Stones, London
 - 3 (2) **THESE BOOTS ARE MADE FOR WALKIN'** Nancy Sinatra, Reprise
 - 4 (7) **NOWHERE MAN** Beatles, Capitol
 - 5 (5) **ELUSIVE BUTTERFLY** Bob Lind, World Pacific
 - 6 (3) **LISTEN PEOPLE** Hermit's, MGM
 - 7 (4) **CALIFORNIA DREAMIN'** The Mamas and The Papas, Dunhill
 - 8 (10) **HOMEWARD BOUND** Simon and Garfunkel, Columbia
 - 9 (9) **I FOUGHT THE LAW** Bobby Fuller 4, Mustang
 - 10 (—) **DAY DREAM** Lovin' Spoonful, Kama Sutra

TOP TEN JAZZ

- DOBELLS, 77 Charing Cross Road, London—1 ORNETTE COLEMAN TRIO AT THE COLEMAN CIRCLE, STOCKHOLM Vol 1 (LP) Ornette Coleman (Blue Note); 2 UNDER MILK WOOD (LP) Stan Tracey (Columbia); 3 WOODY'S WINNERS (LP) Herbie Mann (CBS); 4 HERBIE MANN'S ART TATUM (LP) (Face of Hearts); 5 MAY I COME IN (LP) Blossom Dearie (Capitol); 6 HAPPY BIRD (LP) Charlie Parker (Emerson); 7 FEELIN' GOOD (LP) Red Allen (CBS); 8 SAXOPHONE COLOSSUS (LP) Benny Ballou (Stateside); 9 DUKE ELLINGTON PRESENTS (LP) (Ember); 10 MYSTERIO (LP) Telonious Monk (CBS); COLLETT'S, 70 New Oxford Street, London—1 ORNETTE COLEMAN TRIO AT THE COLEMAN CIRCLE, STOCKHOLM Vol 1 (Blue Note); 2 BIRD SYMBOLS (LP) Charlie Parker (Emerson); 3 BESSIE SMITH STORY Vol 2 (LP) (CBS); 4 SPIRITS ROLS (LP) Charlie Parker (Emerson); 5 VODOO MAN BLUES (LP) Junior Wells (Delmark); 6 OH BABY (LP) John Patton (Blue Note); 7 GIUSEPPE LOGAN QUARTET (LP) (ESP); 8 UNDER MILK WOOD (LP) Stan Tracey (Columbia); 9 ELOQUENCE (LP) Oscar Peterson (Blue Note); 10 RIP, RIG AND PANIC (LP) Roland Kirk (Lime-light); ASMAN'S, 38 Camomile Street and 23a New Row, London—1 WOODY'S WINNERS (LP) Woody Herman (CBS); 2 WINGS AND THINGS (LP) Johnny Hodges (Verve); 3 UNDER MILK WOOD (LP) Stan Tracey (Columbia); 4 ELLA AT DUKES PLACE (LP) Ella Fitzgerald and Duke Ellington (Verve); 5 HERBIE MANN AT NEWPORT (LP) Herbie Mann (CBS); 6 BESSIE SMITH STORY Vol 1 (LP) (CBS); 7 BESSIE SMITH STORY Vol 2 (LP) (CBS); 8 BESSIE SMITH STORY Vol 3 (LP) (CBS); 9 BESSIE SMITH STORY Vol 4 (LP) (CBS); 10 FELIN' GOOD (LP) Red Allen (CBS). *Denotes American import.

MOODY BLUES CUT SINGLE IN PARIS

THE Moody Blues next single was cut last week in Paris. The group decided to stay in the French capital to "soak up the atmosphere" after appearing in France's entry to the Golden Rose of Montreux contest last week.

Herb Alpert changed a few minds on Sunday night—magnificent... Terrible Hammersmith Odeon amplification ruined Sillke's act... Stars not coughing up for Liverpool's Cavern.

St. Louis Union off to Belgium in their coach... Birmingham girl had fifty stitches after falling from balcony... Proby concert... Eddy Arnold success here incredible.

Hollies will be on the last American TV Hullabaloo show... Barry Fantoni buying a Cadillac... Barry painting life-size oils portrait of Max Miller for Roy Hudd.

Dana Gillespie's dog rotten to her agent Barry Kingston... After seeing James Brown all British R&B musicians might as well give up."



the RAY

Cornell University, New York State, last week.

RAY CHARLES has cut "Together Again". Chuck Berry has 10 year-old daughter... called Melody... Crispian St. Peters, knocked by Dave Berry recently, is Dave's guest on Brussels TV show.

Lulu writes she's packing them in Poland but can't get milk for voice... Doesn't the Who Orchestra on the new flipside to "Substitute" sound like the Graham Bond Organisation?

TONY BAGOT'S bass shine band coach and got smashed... Herman manager Harvey Lisberg now manages Wayne Fontana.

PUBLICIST Les Perrin: "Carnaby Street is the street with the gift of the gab." Decca have signed Brighton's Cyan 3 after Tony Hall heard them playing in a field.

Mike Leander took a few hours off from his flub to record Marianne Faithfull... At MM office Dave Davies genuinely didn't know title of Kinks latest release.

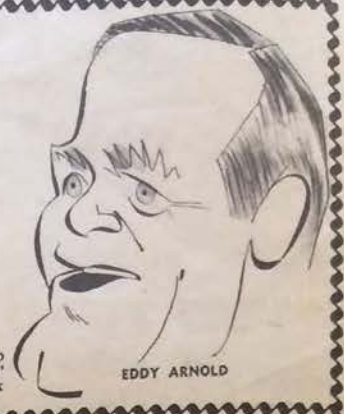
U.S. drummer Buddy Rich saved by seat belt when his car turned over seven times in Las Vegas last week... Drummer Lennie Hastings: "As soon as Earl Hines thinks you are beginning to anticipate what he is doing, he changes it all."

New radio station Radio 270 opening off Scarborough on April 1... James Brown carries boxes of cufflinks around to throw to fans. Elkie Brooks good on Saturday Club... Jazzers are raving about guitarist Terry Smith... Woody Herman gave John Gee a signed copy of his LP... Jonathan King stayed all night on Radio London.

ANY recording artist or group member who can ride a motor bike and Francis a spin round Britain's top road racing circuit, contact Trevor Halling Fleet St. 5011.

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EDDY ARNOLD

NEWPORT JAZZ FESTIVAL

George Bruns, Buggie Dootie, Bud Freeman, J.C. Higginbotham, Bob Haggart, Max Kaminsky, Pearluts Huckes, Edmond Hall, George Wein, Mugsy Spanier, Jo Jones, George Weathers, Lou McGarity, Slam Stewart, Wiggly Manone, Stan Stewart, George Weathers.

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CURRENT ORCHESTRATIONS

BARBARA ANN (EMERSON)	5F	WHISKEY CHA-CHA (REUNION)	4F	WHISPER CREAM	5F
ON A CLEAR DAY	5F	YESTERDAY	5F	A WALK IN WALKER FOREST (U.S.)	5F
SHAPES OF THINGS	5F	HERE'S COME AGAIN	5F	CHINA CHERRY (U.S.)	5F
HAPPY DAYS ARE AGAIN	5F	ALMOST THERE	5F	LOT OF LETTERS TO DO (U.S.)	5F
LETTER BY LETTER	5F	LET'S RIDE (U.S.)	5F	CANADIAN TWO	5F
LETTER BY LETTER	5F	LET'S RIDE (U.S.)	5F	STEVENS (U.S. 1955 ARR.)	5F
BREAKING UP IS BREAKING	5F	JACQUELINE CHA-CHA	5F	TANGO AT SUNDANCE	5F
WHISKEY	5F	LA CIGARRERA CHA	5F	JUST IN TIME (U.S.)	5F
SCORCHING ROSE	5F	THE FINEST HEART THIS (U.S.)	5F	LET MY HEART IN	5F
THE EYE BEGUILER	5F	TOMMY'S DANCE	5F	SAN FRANCISCO	5F
WHISKEY LOVES ME (NEW ARR.)	5F	STYKOR (U.S.) REVEAL	5F	I LOVE PARIS	5F
FOR YOU	5F	PUSAN BARRETT TWIST	4F	CITY MAMBO	5F
WHEN I LOVE YOU (U.S. ARR.)	5F	LAUREN WALK TWIST	5F	THE BOSS 'N' (JAZZ W.)	5F
DAY DREAMER (REUNION)	5F	LAUREN WALK TWIST	5F	BEAR HEART (U.S.)	5F
WE CAN WORK IT OUT (REUNION)	5F	LAUREN WALK TWIST	5F	LOLLIPOP AND BUBBLES (U.S.)	5F
CHARLIE GIRL	5F	LAUREN WALK TWIST	5F	COME DANCING (U.S.)	5F
WHEN I LOVE YOU (U.S. ARR.)	5F	LAUREN WALK TWIST	5F	HOW SOON	5F
WHEN I LOVE YOU (U.S. ARR.)	5F	LAUREN WALK TWIST	5F	BRANCH OF THE MOON	5F
WHEN I LOVE YOU (U.S. ARR.)	5F	LAUREN WALK TWIST	5F	LOVE (U.S. ARR.)	5F
WHEN I LOVE YOU (U.S. ARR.)	5F	LAUREN WALK TWIST	5F	LULLABY OF BRIDGES	5F
WHEN I LOVE YOU (U.S. ARR.)	5F	LAUREN WALK TWIST	5F	SEVEN SEVEN	5F
WHEN I LOVE YOU (U.S. ARR.)	5F	LAUREN WALK TWIST	5F	LOVE (U.S. ARR.)	5F

NEW ARRANGEMENTS (for trio to full orchestra) 5/- each

BROADWAY BOULEVARD	DO DO DO	FOR ME & MY GAL	IT'S BE LOVELY
CHERRYBLOSSOM	DOWN FINDER	GAL IN KALABAZOZ	IT'S BE LOVELY
CHICAGO	DEAR	GET HAPPY	IT'S BE LOVELY
CHINA BARK, CHINA SHINE	DEAR LOVER (U.S.)	LOVE ME TENDER (U.S.)	IT'S BE LOVELY
COMING HOME	EMERSONIAN (U.S.)	GOLDEN STAFF	IT'S BE LOVELY
DART MALLARD	EMERSONIAN (U.S.)	SOOZY SOOZY	IT'S BE LOVELY
DANCING IN THE DARK	EMERSONIAN (U.S.)	HAPPY YOU MET ME (U.S.)	IT'S BE LOVELY
DANCING THE NIGHT	FASCINATING (U.S.)	NOW HIGHER THE MOON	IT'S BE LOVELY
DEEP BLUE	FINE ROMANCE	I LOVE YOU SAMANTHA	IT'S BE LOVELY
DESSERT SONG (U.S.)	FIVE FOOT TWO	I WANT GARAGE	IT'S BE LOVELY
DIANE (U.S.)	YOGY BAY	IF YOU KNEW SUSIE	IT'S BE LOVELY

GO VOTE IN THE POP ELECTION! IN DISC WEEKLY OUT NOW 6d.

George Chisholm is not only one of the best trombonists in the world — he's also the cleanest. It seems you can't divide Chisholm the jazzman and Chisholm the comedian, even in his own home. Poll-winner George doesn't really care—he is doing great at both careers!

BEACH BOYS' BLAST

If you think "Barbara Ann" is indicative of the real Beach Boys scene today, you can forget it. It's not. "It wasn't even a produced record," Brian Wilson, Beach Boys leader told me on the phone from his elaborate Beverly Hills home.

"We were just goofing around for a party type album and that was just an old rock and roll hit. Somebody in Boston started playing the track in the album and this just started it all off so they had to put out a single. I don't know how to explain it. That kind of rock and roll is just timeless I guess.

"But that's not the Beach Boys. It's not where we're at at all. Personally, I think the group has evolved another 800 per cent in the last year. We have a more conscious, arty production now that's more polished. It's all been like an explosion for us.

Album

"For myself, I don't go out on the tours at all now. I just work on production. I've spent five months working on this new album and I think this album and the batch of new singles I've been working on, well, it's like I'm right in the golden era of what it's all about. It's all just coming out like breathing now.

"I give a lot of credit, a lot of it, for everybody's success, to the Beatles. They've had a tremendous, universal influence. That 'Rubber Soul' album was a great new contribution. It helped them reach a new plateau.

"The Byrds, well, they represent a certain projected attitude. They've got a place too, no doubt of that. I still give Phil Spector credit for being the single most influential producer. He's timeless. He makes a milestone whenever he goes into a studio.

Romantic

"The folk thing has been important. I think it has opened up a whole new intellectual bag for the kids. They're making 'thinking' records now. That's really what it is. Everybody is saying something. We got into a romantic rut. It was all boy-girl, crying records with everybody kind of screwed up.

"Suddenly, Dylan comes along with a cold, intellectual, philosophical thing. He's a protester and his message pertains to society in general.

"I predict all this protest-

by
REN GREVATT

ing will become highly personal and pertaining to a person's own hang-ups and his ego. The lyrics will be more introspective. There'll always be love records, of course. There's no stronger single theme. But you'll find plenty of thinking records too.

"Sure, all this has helped the Beach Boys evolve. We listen to what's happening and it affects what we do too. The trends have influenced my work, but so has my own scene. I've got this terrific house in the hills with a tremendous view. It's stimulating and it's helped me mature. I may even get married.

Image

"I remember when I used to think marriage was a hang-up to the image. That's no more. The Beatles have brought so many things to the industry, like Lennon's being married right along.

"His being married was so perfect, so beautiful, because it enabled so many artists to be married and still be considered an artist. Marriage has no bearing on a girl fan's adoration for an artist anymore. Two of our guys, Mike Love and Al Jardine are already married.

"They live down on the ocean at Manhattan Beach (California). They both have houses there. My brothers, Carl and Dennis, also have their own houses, here in the hills above Hollywood.

"I've been working on this especially, since I'm here at home while Bruce Johnson takes my place with the boys. A lot of new things are already recorded, including our next single, "Sloop John B." so we're turning our attention to the movies.

"I think we've done great on the personal appearance trail and the boys have done terrifically overseas, especially just recently in Japan and Hong Kong, and we think now the obvious next step is pictures.



BEACH BOYS: turning their attention to the movies.

“ Barbara Ann that's not the Beach Boys—we've evolved another 800 per cent since then ”

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BOOM!
barry fantoni

who
when
where

THURSDAY
WILSON PICKETT plays the Cue Club Paddington, London.
Lee Kowitz plays the Club 41, Manchester.

FRIDAY
JUDY COLLINS plays Birmingham's Town Hall.
Earl Hines and Alex Welsh play the Manchester Sports Club.
Ready, Steady, Go! tonight with Billy Fury, the Who, Spencer Davis Group, Irma Thomas, and Bob Lind, (TV 8.8 p.m.)
Irma Thomas plays South London's El Pacifico Club.
James Brown's new LP "I Got You" in the shops today, along with the Second City Sound's "Ging One", Len Barry's "Somewhere", Alan Price Set's "I Put A Spell On You", Soul fans sign look out for Don Covay's "Sookie Sookie".

SATURDAY
YARDBIRDS at the Jigsaw Club, Manchester.
P. J. Proby, the Searchers, and the Action at the Sheffield City Hall.
Number one sound on Thank Your Lucky Stars with the Walker Brothers, plus Dave Berry, the Shadows, Long John Baldry, Chris Rayburn, Valerie Masters, Fran and Alan and Craig (TV 9.15 p.m.)
Jeannie Carson, Shirley Anne Field, Jimmy Young, and Adam Faith, on the Juice Box Jury panel, (BBC-TV 5.45 p.m.)

SUNDAY
THE SEEKERS, back from Australia, on the London Palladium.
Clarence Fragan Henry at the Ritz and the Plaza Ballrooms, Birmingham.
Don't forget the Grand Opening of the MM's National Beat Contest at the Regent Ballroom, Brighton, at 8 p.m.

MONDAY
EARL HINES without the Welsh Band, at the Bull's Head, Barnes.
P. J. Proby, his orchestra, the Searchers, and the Action, at the De Montfort Hall, Leicester.
Eric Delaney and his band start a week at Mr. Smith's, Manchester.

TUESDAY
THE dynamic Small Faces make their first appearance at the Marquee Club, London W.1.
Vikki Carr stars in Show Of The Week, tonight (BBC 7).
Earl Hines and the Alex Welsh Band at Sussex University.

WEDNESDAY
KID SNEIK, and John Handy with Kid Marty's Ragtime Band play London's 100 Club, tonight.
The Yardbirds have a rave up at the Majestic Ballroom, Leeds.
David McCallum, Michael Caine, Herman's Hermits, and Crispian St. Peters, on White Scene Going (BBC-TV 6.20 p.m.)



PETE: numbers under fire

M.U. WAIT FOR TV MIME BAN

THE Musicians' Union, who are out to ban pop stars miming on television, is waiting for the television companies to stop miming on their programmes of their own accord.
Mr. Hardie Ratcliffe, MU general secretary, told the MM on Monday: "We are waiting for the TV companies to stop of their own accord. Our relations with the BBC and the independent companies are such that the question of pressure to stop miming does not arise."
"We expect the companies to stop miming and have every confidence that they will do so."

Marty joins Louis

MARTY NAPOLEON is the new pianist with Louis Armstrong's All-Stars, following the sudden death of Billy Kyle. He was previously with Armstrong in 1952-3.
Louis, his wife Lucille, his agent Joe Gisser and the All-Stars were among those who attended a private funeral service for Kyle at the Terry Funeral Chapel, West Philadelphia last week.

Roy arrives

ROY ORBISON arrives in Britain tomorrow (Friday) for his tour with the Walker Brothers and for a string of TV and radio dates. The tour starts at the Finsbury Park Astoria on March 25 and goes on, with Lulu on the bill as

Who's record row still rages

THE pop world is evenly split over the promotion of the two Who singles presently on the market. Their single on Polydor's Reaction label, "Substitute", climbed to number twenty in this week's MM chart, but their other release taken from the "My Generation" LP, titled "Legal Matter", on Brunswick hasn't yet hit the Pop 50.

MILLWARD DIES AFTER ILLNESS

MIKE MILLWARD, founder member of the Fourmost, died in a Cheshire hospital last week. He had been ill for some time, and left the group recently because of ill-health.
The tragic death at such a young age of "Big" Mike Millward has saddened everyone who knew the Fourmost as friends as well as top stars. Mike had been seriously ill for some time and in fact had been in considerable pain at many appearances over past months.

Pitney returns

NEW YORK, Tuesday.—Gene Pitney, just back from his British tour, is already in line for more visits—including a possible country music festival being discussed for either Manchester or Birmingham in mid-July. If the festival is fixed, Pitney will fly in to Britain direct from a South American tour and would probably join such Nashville-based stars as George Jones and Melba Montgomery.
Gene would then fly out to Holland, Scandinavia, Italy, Australia and New Zealand before returning to Britain for a full tour in October.

well, until May 1 when it ends at Coventry.

Roy appears on the New Palladium Show on Sunday (March 20); Pop Inn (22); Top of the Pops (24); Crackerjack and Light Night Extra (25); Saturday Club and Radio London Marquee Club (April 9); Five O'Clock Club (12); Parade of the Pops (20); Easy Beat (24) and Whole Scene Going (27).

Acker air show

NEXT week sees the launching of a new fifteen-week BBC radio series for Acker Bilk and his band. The series, titled Acker's Back, begins on the Light on Thursday, March 24, at 11.30 a.m.
For these weekly lunchtime programmes — they last for forty-four minutes each — Acker will work with his band plus the BBC String Orchestra under the direction of Leon Young, who has been associated with Acker on many records. The first of the shows was recorded in London last week.

Irma touring

IRMA Thomas, American R and B star, is currently touring Britain for Roy Tompsett.
She appears on Ready Steady Go tomorrow (Friday), Manchester on Saturday (March 19); Roaring Twenties, London (20); Eastbourne (23); Derby (24); Kent University (25); Sheffield (26) and London's Flamingo (26).

The High Court battle over the Who's recording contract with Shel Talmy, their ex-recording manager, still goes on, but will not now effect the distribution of "Substitute". The disc now has a completely new B-side, called "Waltz For A Pig", by the Who Orchestra. Pirate station Radio Caroline are plugging both "Substitute" and "Legal Matter", but Radio London are only airing "Legal Matter". Granada TV featured the Who playing "Substitute" last week.
The Who's co-manager Kit Lambert told the MM that the BBC had lifted their ban on "Substitute", on Tuesday. He said they had the record scheduled for several programmes last week, but had withdrawn it.
A spokesman for the BBC said that there had not been a ban on the record. "The programme DJ's choose whatever side of a record they want to play. We cannot just ban the record, but we're naturally concerned with the side involved in legal proceedings."
Associated Rediffusion have decided to air "Substitute" with the Who playing it on Ready, Steady, Go tomorrow (March 18).

Crispian U.S. tour

CRISPIAN ST PETERS is to tour American colleges for 10 days in May. Crispian, whose new single "Pied Piper" is released on March 25, is part of a coast-to-coast tour of U.S. colleges starting on May 27.
Crispian appears on Scene at 6.30 next Tuesday (March 22), Whole Scene Going (23); a spectacular TV show with Dave Berry in Brussels (27) and Thank Your Lucky Stars (April 9).

No help for the Cavern Club yet

Rollins late

LIVERPOOL beat fans are rallying round to try to get the Cavern Club re-opened. But so far, no stars have offered help to re-open the famous beat centre.
Ex-Cavern DJ Bob Wooler told the MM on Monday: "So far, response to the appeal to buy £1 shares has been very good. The bank is holding a number of donations made to the fund."
"But we are still trying to get the stars to support the scheme. So far, only Jimmy Saville has given anything."

Covay 1st tour

AMERICAN R and B star Don Covay, whose disc "See Saw" was a smash hit in the U.S., arrives in Britain next week for his first British tour.
He opens in Manchester (March 25); Roaring Twenties London (26); Manchester (27); Wolverhampton (28); TWV (30); Brixton (31); London's Flamingo (April 1); Manchester (2); Windsor (3); Woking (4); Scene At 6.30 (5); Ready Steady Go (7); London (8); Nottingham (9) and another venue, to be decided (10).

Baez in Europe

NEW YORK, Tuesday.—Joan Baez will be back in Europe in April. The folk star has been spending more and more time on her School For Non-Violence in California, and had not been expected to make any major tours this year.
She did one concert at New York's Lincoln Center on Sunday (13) and will embark for Europe in mid-April, with London the first stop.
So far, TV appearances have been booked in Paris



RAY: misses tour

Kink Ray has flu

RAY DAVIES, in bed with influenza, missed the opening of the Kinks Belgium tour last Friday.
Dave Davies told the MM: "A friend of Ray's, Mick Grace, is depping on guitar, and I am going to sing all the numbers, but we will have to shorten the show."
Their manager Robert Wace said on Monday: "A year ago I couldn't have seen the Kinks going off without their leader. I think this is a very good effort by the boys."

American tenor star

Sonny Rollins missed his opening at the Ronnie Scott Club on Monday because of a "domestic emergency".
When Rollins hadn't arrived in London by Monday afternoon, Scott Club manager Pete King tried to contact American tenorists Johnny Griffin and Ben Webster in Paris to fill in for Rollins, but neither were available. The Dudley Moore Trio finally substituted on Monday evening and Rollins was expected to open yesterday (Wednesday).

Martha tour

MARTHA and the Vandellas open their British tour on March 30 with two London dates, at Ties and the Scotch of St James. They guest on Ready, Steady Go! on April 7.
Other dates include: Nottingham and Sheffield (April 2); Manchester (3); Edmondott (4); Farnborough (6); Bedford (8); Cardiff (9); Slough (10); Morecombe (11); Newcastle (14) and Birmingham (15).

THE WALKER BROTHERS

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PHILIPS

Matthew sticks to his guns on 'Green Beret'



EARL: Hideaway club

Hines date

EARL HINES has been set for an additional date—an all-star session at London's Hideaway Club, Belsize Park, on April 5, with Sandy Brown (clt), Bruce Turner (alto), John Picard (tmb), Ron Matthewson (bass) and Lennie Hastings (drs).

Tonight (Thursday), Hines is in Dublin and he follows with dates at Manchester Sports Guild (tomorrow), Nottingham's Dancing Slipper (19) and London's Bull's Head, Barnes (21). He records a Jazz 625 show on March 20.

Seekers here

THE Seekers arrive back in Britain this week—Judith and Athol flew in on Tuesday, Keith and Bruce arrive today (Thursday).

They guest on the New Palladium Show this Sunday (20), Five O'Clock Club (22), the Light's Joe Loss Pop Show (April 8) and Lucky Stars (9).

James for N.Y.

JIMMY JAMES and the Vagabonds are to go to New York for two weeks in August. The trip will comprise a week of cabaret, followed by a week of radio and TV promotion.

In June they go to Holland for a week of TV, radio and one-nighters, followed by a week in Belgium. They are also due to make their second tour of Hungary in June.

Zoot in Paris

ZOOT MONEY and the Big Roll Band flew to Paris on Monday as a surprise addition to the James Brown Show at the Paris Olympia.

To tie in with his appearance an EP by the group has been released in France, including Zoot's "Please Stay", sung in French.

Christie query

REPORTS from New York that the projected April tour by Lou Christie might not come off were denied in London this week.

MM New York correspondent Ren Gravatt cabled that problems of an undisclosed nature had arisen over the tour.

But a spokesman for promoter Mervyn Conn told the MM that the tour was definitely on as planned.



JUDY COLLINS IS HERE!

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Drums winner!

DAVE CLARK will be presenting his drum kit to John Tillett, of 14, Bradford Drive, Barking, Essex, at London's Wimbledon Palais, tomorrow (Saturday).

Mr Tillett is the winner of the MM-Radio London contest to win Dave's drums—he was nominated by Carol Offord, of 14, Ernal Avenue, London, E.6.

The runners-up, who will each receive a Philips transistor radio, are: Larry Griffiths, London, S.E.22; Libby Smith, Biggleswade; Colin W. Skipper, Walton-on-Naze; Mr K. Sherwin, London, N.10; Mr R. Newson, Sunbury-on-Thames; and Miss Tina Dearman, Rayleigh, Essex.

Sunshine tour

THE Monty Sunshine band starts a tour of Germany and Scandinavia on March 30. The 17-day trip includes a concert with the Humphrey Tyltelton Band in Hamburg on March 31.

From Germany the Sunshine group goes to Denmark and Sweden.

JBJ ACCUSATIONS

DJ Brian Matthew this week stood by his scathing Juke Box Jury criticism of Staff Sergeant Barry Sadler's version of "The Ballad of The Green Berets"—and also lashed out at comments made by JBJ chairman David Jacobs.

"I said that the record was sick and nauseating and I stand by that," he told the MM. "In fact, the more one thinks about it, the worse it is."

"I was also very put out by the way that David Jacobs glibly sat on me, suggesting that I supported '19th Nervous Breakdown' which is untrue. I thought that was equally nauseating in its sentiments."

"I took exception to the way David Jacobs prevented me from defending my position and talked about songs which dealt with heroic deeds. There's nothing heroic about bombing peasants in Vietnam."

Brian said that he would still have slammed the record even if it had been put out by a company for which he worked. "I would certainly have said the same," he said. "In fact, I have insisted on being able to say what I think about the records I play in my shows on commercial radio. The company I work for have in fact released a cover version of the record, to which I take no exception because it's an instrumental version, and you can't take exception to a melody."

Gilla trip

CILLA BLACK makes a lightning trip to New York on March 25. She appears on the Ed Sullivan show on March 27.

Cilla appears on Pop Inn next Tuesday (March 22); Saturday Club (26); Ready Steady Go (April 8) and Thank Your Lucky Stars (16).

She appears at London's Savoy Hotel from April 18 for three weeks before starting a 16-week summer season at the Blackpool ABC Theatre on June 11.

HOLLIES TO STAR IN FINAL HULLABALOO

THE Hollies are to star in the final edition of the American TV show, Hullabaloo, on March 31.

During their American tour they will also star at the opening of deejay Murray the K's new club in Long Island, Murray the K's World.

The group, currently at number 2 in the Pop 50 with "I Can't Let Go", return from their Polish tour on Saturday (19) and spend eight days recording a new LP and also pre-recording radio and TV shows.

They leave for America on March 27, returning on May 8. Three weeks later they start a 14-day tour of Sweden and then, on July 18, fly to Italy for 12 days.

Cleo repeat

CLEO LAINE's recital of Lieder and Twentieth Century Song, staged at St Pancras Town Hall on Friday, is to be repeated on June 11 at the Shaftesbury Estates, Wimborne St Giles, Dorset. As before, Johnny Dankworth will accompany a section of the concert.

Herman in '67

WOODY HERMAN and his Herd, who ended their 1966 British tour at Manchester's Free Trade Hall on Monday, left for the Continent next day.

Jack Higgins of the Davison Agency told the MM on Monday: "The reaction to the Herman band has been the greatest I've heard in many years. So much so, that we have the band's next British tour already outlined. It will begin at the Free Trade Hall on January 21, 1967."

Pickett back

WILSON PICKETT, currently in the Pop 50 with "634-5789", arrived in Britain for his second British tour last week. And this time he hopes to see more of the country and not undertake such a heavy series of engagements.



ORNETTE: Scott opening on April 12.

ORNETTE TO FOLLOW SCOTT'S WITH CONCERT TOUR

FOLLOWING a month's engagement at London's Ronnie Scott Club, beginning April 12, the Ornette Coleman Trio will do a short concert tour of Britain. It takes place between May 8 and 15.

Dates are now being set up by the Davison Office, who report that the tour will include venues in Liverpool, Birmingham, Croydon, Brighton and Manchester.

The trio—Coleman (alto), Dave Izenpson (bass) and Charles Moffatt (drs)—will do the entire concert by themselves.

Jazz course

OVER 80 musicians have already applied to attend the London Schools Jazz Association's Easter Jazz Course. And because so many older musicians have asked for details, the age limit has now been extended from 14 to 21.

Such a high proportion of the applicants are drummers that the Association is organising extra drum clinics, and teacher Max Abrams is giving a scholarship to the best pupil. The Course will include big band sessions, small group rehearsals, and lectures.

Full details of the course, which will cost only 10s, can be obtained from the London Schools Jazz Association, 18 Carlisle-Street, London, W.1.



PICKETT

HERMAN



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FARFISA COMPACT MINOR

NAMES IN THE NEWS

LEN BARRY'S proposed trip to Britain this weekend to receive a Carl-Allen award has been cancelled because of commitments in America. It had been hoped that he would do TV and radio here.

Matt Monro flies to Hollywood on April 20 to record a single and material for his first Capitol LP. On April 7, he opens a new club, the Carousel Club, Newcastle, working there for nine days.

Trumpeter Keith Smith left London last week for America, via Canada. After two weeks in New York he travels to New Orleans where he will settle for at least a year.

Peter and Gordon leave for America on March 28 and guest in the final Hullabaloo TV show on March 31. They start a tour in Atlantic City

on April 9 and will be on the road until the end of May.

Dakota Station opens for a week at London's Annie's Room on March 21 and is followed by Timi Yuro, who opens for three weeks on March 28. The Pedlars are now resident at the club.

The Moody Blues tour France from May 8 to 16 and visit Belgium from June 3 for TV, radio and concerts. The Lynton Naiff Trio, from Sussex University, won the Inter-University Jazz Federation's annual contest on Saturday.

Chris Andrews returns to Germany's Star Club, Hamburg, tomorrow (Friday). Bobby Breen opens on Paul's Place, Brussels.

Kenny Ball's Jazzmen follow their April tour of Kenya with a visit to Tanganyika. Boz makes his solo disc debut with "Meeting Time", released by Columbia on April 7.

An avant garde jazz concert at South West Essex Technical College, Walthamstow, tomorrow (Friday) features Trevor Watts (alto), Paul Rutherford (tmb), Jeff Clyne (bass) and John Stevens (drs).





THE SAXES: Ronnie Scott, Bobby Wellins, Harry Klein, Alan Branscombe, and (not in picture) Ronnie Baker.



THE COMPOSER: pianist Stan Tracey works out a difficult part.



THE BONES: Chris Smith and Keith Christie in action.



After Dylan Thomas Tracey tackles Alice the Mad Hatter, and all that team . . .

It's not often a jazz event is greeted with intensive press coverage; but it happened when pianist, arranger and composer Stan Tracey's new jazz work "Alice In Jazzland," was recorded in London last week.

Musicians assembled at EMI's number two studio — where the Beatles record — were started to find reporters from papers like the Daily Mail and the Glasgow Herald.

Every page-turn of the parts were not only scrutinized but photographed and even filmed by a team of camera men from ITV's Tempo.

Ronnie Scott, sitting in the sax section smiled wanly at a row of note-

takers, scribbling furiously during each "take."

Stan Tracey wandered about looking only slightly harassed, trying to co-ordinate 14 musicians, under stand signals from the control room, avoid tripping over stray photographers and re-write the suite as they went along.

The suite, completed in sessions spread over two or three days, is a jazz impression of Lewis Carroll's "Alice In Wonderland," and among the movements are, "Afro-Charlie Meets The White Rabbit," "Tea Time Gavotte," and "Who Stole The Tart?"

All the musicians were seeing the score for the first time, and Ronnie Scott was heard to mutter, "Oh I

can't play this," after two takes of "Portrait Of A Queen".

In fact, the band seemed to get to grips with Tracey's work remarkably quickly, and the completed album, when it's released, should prove another major triumph for British jazz. Said trumpeter Ian Hamer: "Stan writes marvellous stuff — there is so much there!"

Full line up included Kenny Baker, Eddie Blair, Ian Hamer and Les Cendon (trumpets), Keith Christie, Chris Smith and Wally Smith (trombones), Alan Branscombe, Ronnie Baker (altos), Ronnie Scott, Bobby Wellins (saxophones), Harry Klein (baritone), Jeff Clynne (bass), Ronnie Stephenson (drums) and Stan Tracey (piano).

BARITONIST HARRY KLEIN looks unconcerned behind a pile of scorchesheets



PROBLEMS: tenorists Ronnie Scott and Bobby Wellins puzzle out part of Tracey's score.



GREEN TRISTANO WATERS

URBIE GREEN: quitting Dorsey?

NEW YORK

TROMBONIST Urbie Green, who has been fronting the Tommy Dorsey Band, now says he may not remain a leader. He says he is reluctant to involve himself in the extensive travelling that the job entails.

Disieland trumpeter George Hartman has died of a heart attack in New Orleans at the age of 56 . . . pianist Lennie Tristano has been filling the Half-Note every night.

Ahmad Jamal was arrested in Chicago on charges of failing to support his ex-wife Maryam. The charges were dismissed and now Jamal is suing his ex-wife for damages. Mrs. Jamal is also appealing against the judge's verdict.

Avant garde tenorist Pharoah Sanders is joining forces with trumpeter Clifford Thornton to give a series of Monday concerts in Greenwich Village . . . the Muddy Waters Blues Band is to back Howard McGhee and Sonny Stitt on an RCA-Vertigo album.

Art Farmer, back from six months in Europe, has formed a new group with Jimmy Heath (tr), Al Dailley (pno), Reggie Workman (bass) and Mickey Roker (dr).

Ray Brown, who has made Hollywood his permanent home since leaving Oscar Peterson, has started on a busy free-lance recording schedule. Last week he took part in sessions with Henry Mancini for RCA

and singer Johnny Hartman for Impulse.

The Horace Silver Quintet and singer Gloria Lynne have opened at New York's Village Gate Upstairs at the Top Of The Gate are the Donald Byrd-Herbie Hancock Quartet and Bobby Timmons-Dave Pike Trio.

Former Riverside Records A&R man Orrin Keepnews has formed a new label, Trend, whose first single release is pianist Junter Mance playing the Righteous Brothers' hit, "You've Lost That Lovin' Feeling".

The Elvin Jones Quartet, featuring South African pianist Dollar Brand, did good business at Stugs' last week. The Yusuf Lateef Quartet has now taken over . . . Roland Kirk opens at Dromes Lounge, Detroit, this week.

Clover Records, the new company started by pianist Joe Castro and his wife, Doris Duke, is becoming increasingly active in jazz. Last week Castro formed a big swinging, all-star band to record originals by Leroy Vinnegar and himself. He is also working on an album featuring Teddy Edwards.

Terry Gibbs, who recently recorded an R&B type album for Dot, is now recording an LP with arranging by Marty Paich and featuring ten strings, organ and five rhythm.

Trombonist Curtis Fuller has been co-leading a combo with another former Art Blakey sideman, pianist Cedar Walton. They played at the first concert given by the Jazz Society for Performing Arts in Baltimore—J.A. & L.F.

EARL HINES: a new career at sixty for the reluctant soloist

LONDON

IT ISN'T everybody who can carve out a fresh career for himself at sixty. Earl Hines, the "Father of the Boogie Woogie," has done that. And he is relishing the experience of touring Europe regularly, appearing as a solo attraction, of being in demand again for records, of getting the recognition he merits, of having a full date book.

"Yes, I'm happy because I'm doing something I want to do. That is, playing good music and trying to bring jazz back to the level where it used to be when it was considered a profession.

"That's my real reason for coming over, apart from the money. And you know I don't look at the money side too hard. As far as the millionaires are concerned, I never did intend to be one.

"I like to familiarise myself with the music scene in Britain and in Europe. I find that as I play in the smaller towns I get many number of suggestions that are useful to me. With the singing, for instance. People say: 'Why don't you get a singer record out? Then, if it's popular, you can come here and do nine or ten big concerts.' I may try that.

"So far as the solo act goes, I'm a reluctant solo attraction I didn't want to be a soloist. I always wanted to be a bandleader, and I'm still knocked out by the big-band sound. I had no idea of going out without a band, but this is the way it's worked out.

"Of course I'm delighted to be active, and truthfully I'm loaded with work. When I finish this tour I go to France, Spain and Scandinavia, then back here in May, over to Boston, to the Village Gate for five weeks, followed by Washington and Chicago.

"In fact I'm begging for



HINES: knocked out by big bands.

time off. You know, I work when I'm out there. And with all the travelling, a man needs a little rest every once in a while. So I'm trying to cancel a few dates, to take time at home with my family."

Hines smiled at his three wives, Janie and daughters Tosca (12) and Janear (15). Tosca confirmed that he was away too long. Janear discussed the possibilities of seeing the Beatles.

"If she could meet just one Beatle that would be her ambition fulfilled," Earl said. "I've had mine . . . to see the Pope. We had an audition while we were in Rome in January."

One of several amazing things about Earl Hines is his face, figure and posture. He has always had the appearance of a star performer and showman. The mystery is how he preserves it.

"You know I've got to look the part. I feel funny if I don't look right. I always spent money on clothes. In the old band

days, I'd have three trunks delivered to a club where I was working and make changes during the show. Today, at most places, there's no room to change in.

"So far as my shape is concerned, I pay attention to that. I exercise quite a bit to keep my stomach down. I watch my eating, and my drinking. I'm not much on that, just a social taste now and again.

It was not long ago that Earl Hines was thinking of getting out of jazz. Now he is entered on a new phase.

What caused the low spot? "I think it was partly business snags, and there were certain people trying to keep me in the background. As a result, I got mixed up with Disieland groups for about five years and got typed.

"Well, that threw a monkey wrench in the works and I felt like giving up the business. I mentioned it to an old friend, Charlie Carpenter, and he made a telephone call and got me a TV show in New York."

"While I was doing that, I told Stanley Dance how I felt. Right away he got in touch with fellows who ran jazz concerts, and that's when I went into the Little Theatre, off Broadway, with a trio.

"Truthfully, I didn't know what to do. Everybody was there, and I'd never before played in New York with a trio.

"So I said to the people: 'I know you've come to hear a concert, but consider this is a living room and this is here to play for you. Please be my guests.' It put me and them at ease."—M.A.

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PICTURES BY BARBIE WENZEL

With his first ever single in the Pop 50, Bob Lind might well be annoyed by a cover version from Val Doonican. But there's no hard feelings. "My songs are written to be sung," says Bob.

LIND-LATTER DAY RAMBLING JACK



THE image being put out around American singer Bob Lind is one of a wandering minstrel, a latter-day Rambling Jack Elliott in fact. Last week, he wandered into London—via jetliner from New York—looking tired and asking for lots of coffee.

"I've had about four hours sleep in the last 48," he said a few hours after his arrival, planned to coincide with the chart rise of his first ever single "Elusive Butterfly" in the MM Pop 50.

Lind is 23, born in Baltimore but now lives in Los Angeles, is quiet-spoken and polite. "I'm tremendously happy about the success of 'Butterfly,'" said Bob. "I'm also a little bewildered by everything that's been happening. Before I left for Britain, I had a number of interviews in New York and I seem to have been on the move for weeks. I've got past the stage of being tired to being slightly unreal, not quite switched on to what is happening."

Lind, talking about his music, would not put a label on it. "I can't but I expect others will," he said. "Influences? I don't know of any conscious influences. I'm not aware of them, though they are probably there."

"There's definitely been no jazz influence, I'm certain of that, even though I like and appreciate jazz

especially the work of Charles Mingus. But I'm sure that any influences I may have absorbed have not come from that direction."

Lind's music, he says, deals with social environment, rather than social problems. "I'm singing and writing about what happens to people in their whole environment," he stated. "I don't think about politics. In fact, I haven't read a newspaper for some time. But I'm concerned with the whole of people's existence, everything which affects them."

People are the commodity which interests him most. "This is my first trip to Britain. I haven't had much time for forming opinions, but I don't go for sight-seeing. I want to meet people, they are most interesting to me. They mean more to me than monuments or beauty spots."

Had Bob ever worked with Dylan or Baez? "No, I've never met them," he said. "I'm aware of their music, but I don't think there's any connection between them and me."

He seemed tolerant too of the old bugbear of the music business—cover versions. Asked about Val Doonican's cover of his song, Bob grinned and said: "I was a little upset at first. But I got over it. I haven't heard the version, but my songs are written to be sung. So I've no complaints."

I'm cheesed off we haven't got the status we should have. People take us for granted too much



GRAHAM NASH



STATUS: I'm cheesed off that we haven't got the status we should have. People take us for granted too much. Everyone says: "Oh, the Hollies are nice lads, they will do anything." It's got to stop somehow.

GEORGE HARRISON: If I see any of the Beatles visually it excites me. I don't know why, because they are just ordinary fellows—but they are more like legends now. And it wasn't George's fault he wrote that song!

SCHOOL: I loved my school because I was a bit of a rebel. I was always getting the slipper for something. But, apart from technical facts, I think three years in show business has taught me more about life and the way it should be lived than school ever did. I disagree with parents who think their kids will throw away their education if they leave school. Education will never leave you—there's no reason why you can't be an educated coalman.

GARY LEEDS: So far the nicest of the Walker Brothers I've met. I wish I had his attitude to life. He just roams about enjoying it all. And he's a damn good chess player. He's very susceptible to illness, though. He claims to be the loudest drummer in England.

SHOWBIZ MARRIAGES: Generally they aren't given much of a chance, there are too many opportunities on both halves. It's difficult to know when to give up being showbiz.

EVERLY BROTHERS: The end for me, as far as harmony singing goes. I think they have influenced more pop music, and are still doing, than anybody else. I met them once and they are fantastic people. Phil was going to give me his guitar and he had only just met me. I feel very privileged to have knocked them from one, which we did with "I'm Alive", because I can still remember six years ago when Allan Clarke and I waited outside the Midland Hotel in Manchester until 2 am to get their autographs.

ERIC HAYDOCK: The funniest man in the world. Very, very shrewd. The least big-headed man I've ever known.

SPORTS CARS: I've got past the flash sports car bit. Everybody goes through it when they get a bit of money. Mine ended at 4.5 am one morning when mine fell in half after I hit something. I suppose I might have another some day. Now I'm content with my little Mini.

ELECTIONS: I never bother with them—no time! I'm too busy looking after myself. It's a selfish attitude, I suppose.

JIMMY SAVILE: This guy has so much of my respect it isn't true. I spent four hours talking to him the other day and I learned more about making money in four hours than I had found out in the last three years. A fantastic person!

R&B: I'm a bit fed up with it. A lot of people say we are or aren't playing R&B. I don't feel anybody knows what it is any more. There are basically only eight notes so what more can you do with them?

FASHION: That's obviously a loaded question when Tony and I have a boutique. I think it's very important to young girls to know they are in with the latest fashion because, like everybody, they want to be part of what's going on. I like flared trousers at the moment. The zip on mine has just gone, that's why I can't take this coat off!

TRAVEL: I'm beginning to get a bit blasé about it. It's a fantastic feeling to fly at first, but it's like everything—too much of a good thing and you get fed up with it.

BALLROOMS: I get very claustrophobic when I go into one now.

MANCHESTER: I think it all happens in Manchester. People down in London who think it is a hick town soon change their minds when they go there.

PUBLICITY: It has to be a well-planned campaign. I still love seeing my picture in the paper—I'm a bit egotistical.

MIMING: Fortunately for the Hollies, we couldn't care less either way. The only point I would make out is that when everything is live you can play your heart out in the studio and the guy in the control box can make it sound like a one-man band. The public don't realise this—that you are in the hands of a man in a little box.

BARBRA STREISAND: I don't really know much about her. She is obviously a good singer or people wouldn't buy her records in vast numbers. In a funny way I think she is fantastic looking—there is something slightly wrong with her face that makes her very attractive.

SKIFFLE: Allan and I used to be a two-man skiffle group. They were fantastic times, too—we

were a lot happier then than we are now. My relationship with Allan is sometimes very strained and sometimes very close.

CABARET: I love it. I think it is far more appealing to an artist to play to somebody who doesn't obviously dig his music. When we played Stockton Fiesta there were a lot of older people who sat and listened and then clapped like mad. It's a great feeling to know you can play not only to kids, but also to older people who appreciate what you are doing. My ambition is to do a show at the Royal Albert Hall. I saw Peter, Paul and Mary there and for three people to make everybody sit and listen was just fantastic. I was mesmerised.

BOB DYLAN: Nothing he has ever done has ever knocked me out. Perhaps I don't think enough about words. I can't stand rude people. It's all right sticking up for what you want, but it can be done in a nice way. My first impression was that he was anti-everything—but I never heard of him complaining he was anti-money.

PARTIES: I keep getting into trouble by going to them without telling my wife.

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CHASE "I would like to fashion my style on Clark Terry. It's more and more difficult to be original these days."



GOYKOVIC "If a guy can play it doesn't matter if he comes from Scotland or California. Only musical quality matters."

JOHNNY GRIFFIN: cooling his heels in a Paris flat

If Johnny Griffin were a good doctor, novelist, chef or jockey as he is a tenor player, he would command a good deal more respect—and certainly a great deal more money—than he does at this precise moment.

It is one of the grating hazards of life as a jazz musician that even when you are brilliant as you are lately with the work is irregular, the rewards inadequate and your popularity with the public as fluctuating as a belly dancer's navel.



GRIFFIN: no regrets on jazz

By any standards Johnny Griffin is a superb musician; yet you will look in vain for his name in the recent Melody Maker Polls.

He is currently cooling his heels in a Paris flat, working very occasionally and recording not at all. He is, he says, living on the end of his capital. And he adds, with a grin, that he needs a lot of money to live because he has expensive tastes.

"Sometimes," he said, "I get depressed and ask myself why I didn't become a doctor or a lawyer, or something. They have big homes, plenty of money. But the mood doesn't last long. There's really nothing else for me to be."

"In the States sometimes, when things were slack, my family would get on me to get a job. I'd go to IBM or the gas company or the post office and fill in an application form D.K., they'd say, you can start tomorrow—and that would scare the hell out of me."

"A jazz musician's life can be tough, but the compensations are priceless. To be able to express yourself through music—that's wonderful. I don't regret a single day of my life as a musician."

Like countless other top musicians, Johnny Griffin came up through that nerve-racking nursery, the Lionel Hampton band. Born in Chicago, he got into music early in life with lessons on piano and Hawaiian guitar. His father played cornet and his mother played piano and sang in the church choir.

He played clarinet, oboe and English horn in his school band and it was in this unit that he was discovered by Lionel Hampton.

"I've worked as a professional musician since I was 14. Most of the jobs I had around Chicago were for gangsters, but they were always good to musicians."

Griffin was with Hampton for two years and he recalls his time with the band with characteristic humour.

"Hampp was a poor payer—but the band was tremendous experience. I'd be making something like 120 dollars a week, and yet I was a featured soloist. I used to duet with Arnett Cobb on 'Flying Home'."

"What a band that was—you really worked. And it was terrible on drummers. Killed them. They didn't use sticks. They played with small trees."

"Sometimes there'd be as much as twelve brass. And there was one trombone section which was 100 per cent hard drinkers. I used to sit in front of them and the whiskey that came out of those horns!"

"And those pounding drums—I'm sure that's why I can't be so well in one ear today." Johnny told me that he plans eventually to return to the States. "I'll just have to go back—but I certainly hope the atmosphere will be better. Meanwhile I'm still practising and playing the way I want to play."

And since the way Johnny Griffin likes to play is one of the best ways of playing tenor I know, it's a pity he's not playing more often.—M.H.

BILL CHASE: A matter of getting the right influences

LEAD trumpeters I've always maintained, are a race apart, and it was nice to find Woody Herman's lead, Bill Chase, in agreement.

Chase, a graduate of the Herb Pomeroy, Stan Kenton and Maynard Ferguson bands before joining Woody, has been threatening to burst a blood vessel with the Herd for seven years now.

The tall, good-looking Chase would have been a bobby soxer's idol if he'd been born twenty years earlier and had caught the heyday of the big band scene in the States. Woody owes his lead trumpet to the memory of a rainy

trumpets three

St Patrick's Day, when drummer Chase had to lug his instrument for five miles in pouring rain. It hurt his leg so much that high schoolboy Bill went straight home to demand that his father dig out an old trumpet lying in the family cellar. He'd had enough of drums.

"But even then I didn't want to be just another section player," Bill recalls. "I wanted to be that much better."

He heard and was heavily influenced by Maynard Ferguson's stratospherics with Stan Kenton. "I really idolised that guy," he says.

Forging the style of the most exciting trumpet section in today's jazz world hasn't been enough for Chase; now he wants to develop as a soloist.

"I definitely have it in mind to develop as a soloist," Bill maintains. "I never used to think this way until the last couple of years."

"I like all the usual soloists, like Clark Terry, Clifford Brown, Dizzy—and don't forget Harry Edison. But I would like to fashion my style on Clark. It's more and more difficult to be original these days. I'm certainly not original, so it's a matter of getting the right influences."—B.H.

DUSKO GOYKOVIC: Europe is on a par with the States

JAZZ, these days, is becoming a very international and cosmopolitan thing. And typical of the new jazz cosmopolite is thirty-four-year-old Dusan (Dusko) Goykovic, Yugoslavian trumpet player who has just toured Britain with Woody Herman's Herd.

Goykovic was born in Jajce and learned to play first guitar then trumpet in Belgrade. In the middle 'fifties his family moved to Germany, and before long Dusko was working in the Kurt Edelhagen band.

It was an international band, which included Jimmy Deuchar, Ken Wray and Derek Humble from Britain," says Goykovic. "Anytime there were auditions at that time for the International Youth Orchestra. I played there and was chosen as Yugoslav representative."

With the Youth band, Dusko went to New York and Newport in 1958, and also appeared at the Brussels World Fair. Then the orchestra disbanded and he came back home to Cologne. With trombonist Albert Mangelsdorff, he started a septet and stayed with it eight months. Then back to Edelhagen from '59 to '61.

In that last year, Dusko won a scholarship to Berklee Music School where he studied arranging and composition ("the whole thing") with Herb Pomeroy for a year and a half and played with his band.

"I'd been playing fifteen years before Berklee, but earning that thing helped me a lot. It broadened my knowledge. After that school, I joined Maynard Ferguson's band. I finished school on Wednesday, Maynard called me on Thursday and I joined him the same week."

"I moved to New York and stayed with Maynard one and a half years. An excellent band. When I left him I had a quartet for a while, but it was hard to get work. The instrumentation was baritone, bass, drums and I played flugelhorn. I like flugel for solo work."

In conversation, it soon becomes clear that Goykovic's heart is in small-group music. I asked what kind of jazz playing interested him most.

"Well, it's hard to explain.

But two or three nights last week I played with Lee Konitz at Ronnie Scott's, and it was very nice. Lee's beautiful... he's different."

"Last November in Rome I worked with Lee for ten days at the Mad Pad. He and I have similar ideas on music, on the ways of making it, and on what a group should sound like. What we'd been working on in Rome all came out the other night at Ronnie's. You know, it was cooking."

"But it was free form. I mean they call it free jazz, free form, new jazz or the new thing. To play it, you need a group that's worked together for some time; and you need the right sort of musicians with a feeling for what the others are doing."

"You see, at this time in jazz you cannot do jam sessions any more and make quality music. You need a steady group which has time to grow and develop its own way of playing. You don't want every note written. The arrangement will grow naturally on the bandstand from playing together, from teamwork."

"That's where the musician's spirit comes in. In this kind of collective playing—something like the traditional Dixieland collective jazz—you don't go over the border into chaos. But you need sensitive players. This is the music I want to play. We want to get away from that stencil—it is better, more artistic, to write with a free hand. It is music which gives me the choice of what to play and how I want to play it. Every set, something new is happening."

In spite of this zeal for improvised modern jazz, Dusko is an admirer of big bands. "I like the feeling of a big band which gives you a frame and a background you can't get from anything else. It is very exciting for me."

"Woody's is one band that doesn't get into that hard, heavy block sound. It has a light, uncomplicated, swinging sound. It's real happy music—no psycho, no hate, no morbid stuff. That's why I love Woody's band."

Dusko knows the American and jazz scenes well and is decidedly pro-European in his views. "Not chauvinistic, just enthusiastic about the possibilities for jazz in Europe. The reasons? First, I'm European. Secondly, it has become very difficult to get work in the States if you want to play jazz and you are young and unknown."

"I believe that in Europe you can play as good music as in New York City. There are plenty of musicians here who are not at all behind American standards. And American musicians know it. Take the Kenny Clarke-Francy Boland orchestra. That's an international recording band and a very good one. I was on the first two or three records, and Sal Nistico and I did an album with them just before coming over to England to join Woody."

"Outside of the established orchestras like Duke and Basie and Herman, I'd say this was the most exciting band musically since Dizzy Gillespie's

'48-'49 big band. Some of the things they play—unbelievable!"

"What I've heard here in Ronnie Scott's—that rhythm section, Ronnie himself, Peter King on tenor—has been excellent playing. And there's the same high standard in Sweden, Germany and elsewhere."

"I don't care about nationalities. I'm a Yugoslav, I live in Germany, I was trained in the United States. If a guy can play, it doesn't matter if he comes from Scotland or California. Only musical quality matters."—M.J.

MARVIN STAMM: Not just an up- tempo specialist

TWENTY-SIX YEAR OLD Marvin Stamm is a newcomer to the Herd. He joined last October after making a reputation as a featured soloist with Stan Kenton.

Stamm comes from Memphis, Tennessee, a source of some amusement to his colleagues in the trumpet section, where he took up trumpet in high school "so that I wouldn't have to join the choir instead."

His years in the South, he feels, have also affected his playing. "Ray Charles, for example," he thinks, "and his type of music have had a marked effect on my playing. Anyway you can't excel in one particular field unless you appreciate all kinds of music."

Stamm worked locally while still in school, then had a spell in the Memphis area before joining Buddy Morrow's band. From Morrow, he joined Kenton as a featured soloist.

"I had always wanted to play with Stan," he says, "and he was very good to me. There were rumours about coming to Europe. But that came off after I'd left and Buzzy Mills had taken my place."

Stamm is an incredible technician whose feature spots on this tour have been reserved for up-tempo numbers. "I don't want people to get the impression that I'm just an up-tempo specialist," he is quick to point out. "There are some ballad features of mine in the library, but we haven't had time to rehearse them yet."

He thinks that one of his main musical influences is not a trumpeter, but altoist Charlie Mariano. "Miles Davis is the greatest creative force in jazz today," he maintains, "and he and Charlie Mariano are tremendous influences on me. They're my two favourite musicians."—B.H.

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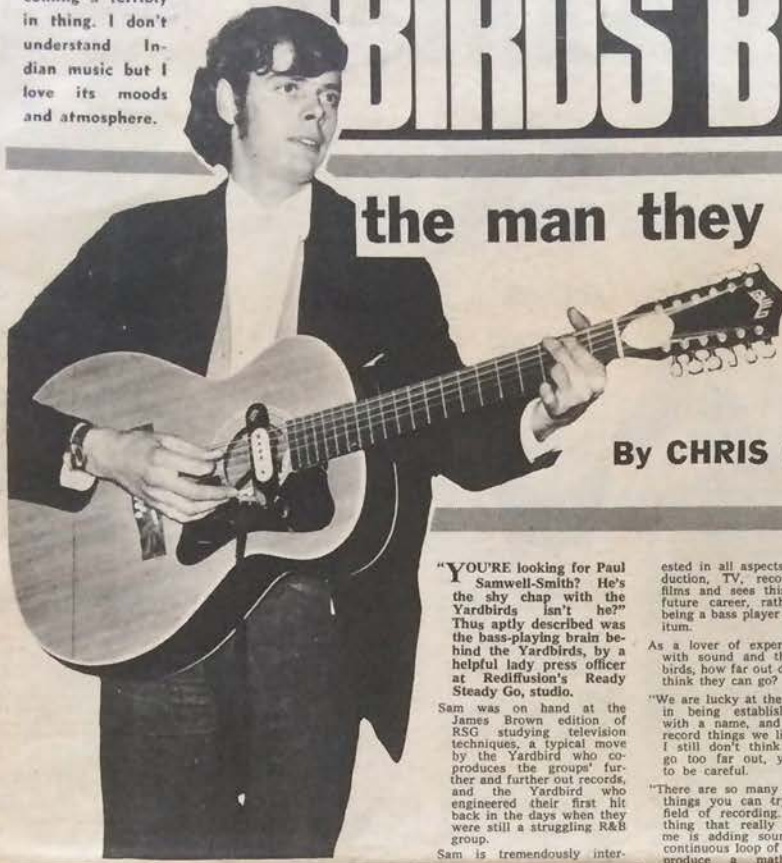
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* Ravi Shankar seems to be becoming a terribly in thing. I don't understand Indian music but I love its moods and atmosphere.

BIRDS' BRAIN

the man they call Sam



By CHRIS WELCH

"YOU'RE looking for Paul Samwell-Smith? He's the shy chap with the Yardbirds isn't he?" Thus aptly described was the bass-playing brain behind the Yardbirds, by a helpful lady press officer at Rediffusion's Ready Steady Go, studio.

Sam was on hand at the James Brown edition of RSG studying television techniques, a typical move by the Yardbird who co-produces the groups' further and further out records, and the Yardbird who engineered their first hit back in the days when they were still a struggling R&B group.

Sam is tremendously inter-

ested in all aspects of production, TV, records and films and sees this as his future career, rather than being a bass player ad infinitum.

As a lover of experimenting with sound and the Yardbirds, how far out does Sam think they can go?

"We are lucky at the moment in being established and with a name, and we can record things we like. But I still don't think we can go too far out, you have to be careful.

"There are so many different things you can try in the field of recording. Something that really interests me is adding sounds to a continuous loop of tape and produce a mathematical series of sounds, a sort of musical equation."

On the Yardbirds' latest record "Shapes Of Things", itself a portentous title of modern Yardbird thinking, there is a particularly interesting passage featuring Jeff Beck's guitar, obtaining a distinct Indian flavour.

"Yes, Ravi Shankar seems to be becoming a terribly in thing," said Sam drinking tea with faint irritation. "I like Indian music very much. On 'Heartful Of Soul' we originally used sitar on the demo disc playing a riff, but it wasn't on the version we released.

"I don't understand Indian music but I love its moods and atmosphere. I've got no theories to why it's so popular all of a sudden, but it's unusual, and interests people."

Acoustics

As a record producer, does Sam share the common dislike expressed by groupsters about the sound obtained in local studios?

"Something is wrong with British studios. The acoustics are all wrong. Admission is probably the best studio in Britain. In America studios are so alive and responsive. I wish I knew why, then we could get their record sound here."

When did Sam make the transition from bass player to producer and bass player?

"I was quiet in the group at first, then my chance came when I left my fiancée and I switched my attentions more to music. I had been so wrapped up in myself I never had enough self-discipline, but then I found music very satisfying.

"Funny enough I'm not terribly interested in jazz. It's terrible—I wish I could grasp it because it's such intelligent music. But for

me jazz hasn't got a 'sound'.

"I can't say it isn't broad enough or varied, or people will start writing in and say: 'What about five piece groups then?' I suppose I should like Charlie Parker. After all he was the original Yardbird!"

Which way does Sam think the group scene is going?

"I don't really care what happens to five piece groups and the last thing I want to be in ten years time is playing in a group. I'd like to go into films and be a director.

"They have shown the film of last year's Richmond Jazz Festival in America," added Sam. "With dubbed in screaming I understand!"

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5. What keyboard instrument did the Yardbirds use on their first hit, "For Your Love"?
6. Which American singer-guitarist was killed in a car crash in Britain and when?
7. Who is the guitarist who has composed many soul hit records by Booker T., Don Covay, Rufus Thomas, and the Markeys?
8. Who is the slide guitarist featured on the Paul Butterfield Blues Band LP?
9. Who plays lead guitar with (a) Yardbirds, (b) John Mayall's Bluesbreakers, (c) Hollies, (d) Dave Dee, Dozy, Beaky, Mick and Tich?
10. Two bass guitarists left the Shadows. Who were they?
11. Which American blues singer plays nine-string guitar?
12. Which group featured an auto harp on their hit record?

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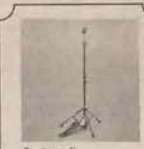
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DAVE DAVIES: 'I love to experiment'

WHAT DOES A KINK DO IN THE DAYTIME?

Every musician is asked at some time or another, "But what do you do in the daytime?"

The question is typical of the many misconceptions about show business life. To the average fan, a musician or singer apparently leads a life of glamour and ease — working a couple of hours in each 24 and mingling with household names.

In fact, being a member of a touring group involves endless travel which would sap the stamina of a marathon runner. It's a succession of characterless hotel rooms. It's the mental strain of following-up the last hit. It's putting on a possible show when all you really want is eight hours' kip.

Why do they do it? I asked Dave Davies of the Kinks for an answer. "It's the travelling I really do — least" admitted Dave "especially when I have to fly. I have to get stoned before I can get into a plane."

"Yet I love this business. You seem to grow up quicker than if you were in a normal job. It's like a big family really. You have goes at people in the business, but if anybody outside the business does it you stick up for them."

"Of course, everybody feels like giving it up at some time or another. I think I'd like to chuck it in and then I realize there is nothing else I'd like to do."

"What spare time I have I either go to clubs or stay at home and experiment with my tape recorder. I love to experiment and I've just made a guitar, a seven-string, out of an old solid guitar."

"I've tried a new thing with C tuning. I've used the E and A bottom strings like a bass guitar. The D is normal but the C is like a 12-string, with two strings on it. The B is an octave higher than normal. It's

like using a 12-string and bass at the same time."

"I do quite a bit of writing, too. When the Kinks first started we recorded two numbers of mine — that was about four years ago. Then Ray started writing — before that he used to play classical music."

"Many of Ray's songs come from instrumentals he wrote years ago. 'Tired Of Waiting' was a Chet Atkins-type instrumental originally. You can get ideas from all sorts of instrumental things. I have an LP of Albert Schweitzer playing Bach organ pieces. You can get so many ideas for songs from that. Ray also got songs from a Miles Davis LP, 'Quiet Nights.'"

How did the Kinks hit upon their distinctive, muzzy sound? "It really came about because Ray was the only one who could play" says Dave, "I never was a very good guitarist and I'm still not. So I used to experiment with sounds. I had a very small amplifier which distorted terribly."

"Musically, it was probably awful, but it meant a lot to me. I got a kick out of this sort of distortion."

"The Kinks' current single, 'Dedicated Follower Of Fashion', is a complete departure from their normal style. How did it come about?"

"I've been mad about folk songs for years and I kept on at Ray to record some."

"One day I went round to his place and he said 'I've got this idea for a song. It's not a folk song, but more like George Formby.'"

"We both think Formby was brilliant in a sort of social way and that's how Ray got the idea — from listening to George Formby records."

"It's not really a commercial sound, more a social attitude."

BLIND DATE

BARRY FANTONI

HERMAN'S HERMITS: "You Won't Be Leaving" (Columbia). Sounds like an up-tempo Gene Pitney. I've no idea who it is. It can't be Herman? I thought it was very adventurous. It sounded like a Freddie and the Dreamers kind of song and had a nice lift. If it is Herman it will do well, but it's not as strong as the things he has done so far.

THE WHO: "A Legal Matter" (Brunswick).

It's the Who. I still think they are by far the best of their kind, mainly because Pete Townshend is such an excellent writer. Roger's very good on this. I haven't heard a Who record yet that I haven't liked. That's a nice guitar riff. It's not quite as strong as "My Generation", but it's different and I think that's important.

LEN BARRY: "Somewhere" (Brunswick). Is it Len Barry? I love his voice. This is great! I met him and he was the epitome of everything you imagine an American college boy to be—smoking, methyated cigarettes, drinking a glass of milk and eating health sandwiches. This record is so ambitious. I will buy this. I have the Proby version and I'd like to play them one after the other.

JAMES BROWN: "Night Train" (Sue). Oh, it's "Night Train". I've got this on a 78 by Jack Parnell and I don't think this is in any way an improvement — the original has a marvellous trombone phrase that screams out. This is a discotheque dancing record. I love James Brown's voice but there is so little of it on this record it all seems rather futile.

BARRY SADLER: "The Ballad Of The Green Berets" (RCA



Victor). Kenneth McKellar? No, it's Wink Martindale No, it's Charlie Drake! No, it's Benny Hill No, it's Sgt Rocket and his Green Beret. Boy Scouts will buy this record. There is nothing another human being can say about it. That's enough, take it off. Ralph Reader should do the English cover version.

ALAN PRICE SET: "I Put A Spell On You" (Decca).

It's Alan Price. He must have learned a lot from Eric Burdon. He sounds a bit like Stevie Winwood too—he has that quality in his voice. I love those minor progressions. Yeah, it's great! This deserves to do very well. It's a great big sound and very interesting—particularly after that James Brown.

CHER: "Bang Bang (My Baby Shot Me Down)" (Liberty). It's "My Yiddish Mama" (during intro). It's

Cher. All the songs seem to be in a minor today. It's a great production. This should do well. There are echoes of "St James Infirmary" and "Frankie And Johnny" in it. It's a lovely song.

BERT KAEMPFERT: "I'm Beginning To See The Light" (Polydor).

It's Bert Kaempfert. I get very upset when other people in Blind Date say "Take it off." I swore I would listen intelligently to every record all the way through. But this is too much for me. Take it off!

JUDY COLLINS: "I'll Keep It With Mine" (London).

Is this an English record? I think it was Ringo, in Blind Date, who was very strong about whether it was an English or American record. I don't honestly think it matters. Some of the English recording—like the Matt Monro productions — are

every bit as good as the American now. To get back to the record—if I'm going to listen to this kind of arrangement and sound I'd rather hear Mike Leander and Marianne Faithfull. This is all a bit brassy and nasty and Hollywood. If she is a folk singer it's a mistake to record her with that kind of orchestration. It kills her. It's all a bit much.

RIGHTEOUS BROTHERS: "Georgia On My Mind" (Pye).

It's the Righteous Brothers—or Righteous Brother in this case. I prefer Ray Charles' version but I feel this bloke has a fabulous voice. They should have just made "Lovin' Feelin'" and then stopped. That was the greatest single record ever produced—but it was the end of an era and the beginning of another. But I do still enjoy listening to them because of the fantastic range of this bloke's voice.

JAMES BROWN blew flame into the heart of British beat during his three explosive days here and left the scene shaken rigid.

Any English cry of "Yeah", or talk of "soul" is going to sound pretty inadequate after the fountainhead of modern beat's four fantastic London concerts.

James brought to Britain something that has been lacking for years in both British and American beat artistry—genuine emotion, real excitement, plus presentation and professionalism.

It was Palladium show business and gone-to-earth blues, fissionable material that drew highly un-British reaction at Walthamstow and Brixton last Saturday and Sunday.

SAGA

DAY ONE: The James Brown Saga began on Thursday last week when he arrived over an hour late for a reception in his honour.

It was the first move in a series of incidents that were to cause more than one organiser, technician and producer to ponder at length why he ever chose to be an organiser, technician or producer.

At the reception, reporters and photographers fumed and drank for an hour until the star arrived. Then he was besieged briefly for pictures be-



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THE TIJUANA BRASS (HERB ALPERT TH)

THE generally accepted way to fame in the precarious band business is to form a band, then try to make it a success.

Herb Alpert, leader of the successful Tijuana Brass which hit London for four days last weekend, has reversed this process: he created success and a demand and then formed the band.

Herb created his Sound in the recording studios using session musicians and was fabulously successful for more than two years before the time was right to create the band in the flesh.

"We did this just about a year ago," his partner in A and M Records, Jerry Moss, told the MM in Herb's Dorchester suite last Friday. "We formed the band with men who had all worked with big bands before and we spent before we actually got the band out of the red and into the black."

"After all, we had to pay the boys even when they weren't actually appearing. We worked steadily and perhaps did four or five gigs and then took a fortnight off for recording."

How did Herb match the two

TIJUANA SOUND

sounds — the sound of the session musicians and the sound of the regular band? "Well, Herb does all the arrangements and provides a very different sound. Since people starting dancing apart," he said. "The big 20-piece bands started to die out."

"I've never been out to grab all the money I can get and I'm not one of the bent business men around and I am aware of the problems when I formed the Brass."

"One of our biggest problems was to make sure we could provide the right sound — even in the huge auditoriums and stadiums we were playing in. So we have our own sound system which travels with us."

AYS THAT SHOOK THE BRITISH POP WORLD



BY CHRIS WELCH

James Brown brought something that has been missing . . .

fore being rushed away for BSC's Top Of The Pops. James was expected to record two numbers, but he changed his mind and decided he would only do one—his current single, "I Got You".

FITS

● DAY TWO: The least successful appearance by Brown was on ITV's Ready Steady Go! on Friday. A distinctly unfavourable impression was given to the uninitiated, mainly because emotional screaming and histrionics delivered by cold cathode rays become meaningless and unpalatable. But anybody who fell for James' alleged "fits" and rang Rediffusion to complain must have been exceptionally naive. Anybody familiar with wrestling matches would have recognised this sort of circus drama.

The studio audience of young mods had been harangued for several minutes before the show, in an attempt to get some sort of reaction from them.

The chief haranguer was on stage for so long, and made so much noise, it was half

expected that James Brown And The Famous Flames would go home and he would do the show.

Seconds before the show was due to go out, and the insane bleating had subsided, a startled cry of an RSG technician, discovering James Brown had vanished, rang out across the studio.

But it was all part of the act, and at the precise moment he should have been on stage, Mr Brown, in a black shiny suit, that seemed too small even for his diminutive stature, raced in and commenced to holler.

With a team of expert audience participators at strategic points the audience began obedient spontaneous yelling which magically died away during the commercial breaks.

● DAY THREE: James Brown And The Famous Flames opened at Walthamstow Granada, to scenes of hysteria and stage invasion. Dozens of police held back the mobs.

● DAY FOUR: Last British appearances at Brixton Granada, where a largely coloured audience went wild with enthusiasm.

Said James between shows: "Wow, I just tore another suit out there. I'm going all

the way tonight. British audiences are so warm and lovable and more than that I cannot expect."

James, his face lightly coated with make-up, collapsed into a chair in his dressing room while a dresser put curlers in his hair.

"Hey, I'd like you to hear some new artist I just recorded," said James, and he struggled with an enormous record player with its own portable transformer.

He knocked a bulb out of the dressing table lights, and plugged in. But the machine wouldn't play at the right speed.

TALENT

"Ah, I'm not getting the voltage," he complained. "But the record is 'Come Rain Or Come Shine' which is the sort of stuff I'll be doing more in the future. There is such a lot of talent in the States I'd like to record but I don't get the time to hear them, I'm on the move so much. I A&R all my own sessions in the States, and everything, else from groups to violins."

"I just did a jazz album, too, which was the biggest seller of the year. Although I began as a singer, I play organ, piano, guitar, harmonica, bass and drums."

How much of Brown's music is jazz and how much is rock and roll?

"It's not either—you can't categorise it, even if you want to. It's a fusion and a feeling. If I feel like playing jazz, I'll play jazz—if it's for an older audience. Otherwise, I'll play for the kids. But even then it's not wild screaming that I do. I scream in the right key! It makes a difference."

How has the James Brown big band become such big business, while others have failed?

"I stay with the beat and most big band music became too abstract. They weren't able to give kids the beat and jazz, only offered technicalities. You can never dance to a jazz band. You need that Nitty Gritty beat."

"At heart I'm basically a jazz musician but it's not modern jazz. I'm not an R&B. I am a performer and I adjust myself to each performance and the spirit of the moment."

"In the show we all know each other very well and what we're doing. I can just move a muscle of my body and it means a chord."

What does James think of British groups?

"I respect 'em. I've heard the Beatles, Stones and Animals. I haven't heard of Chris Farlowe. My favourite band is James Brown," he added with a smile.

"But I respect British groups because they have helped expose my sort of music. Because of racial problems, the Negro has not been able to express himself more. The music had to stay down. Look at Elvis. I've got a little boy who's really good. But he's still a Negro. It's hard. It's like being buried."

On stage all was seething movement throughout every performance.

The dancers kept up a long routine of ever-changing, complicated dances, which Brown sometimes joined, while tenor and trumpet players took screaming solos.

There was none of the mindless screaming of a normal pop show, but spontaneous, intermittent screaming and cheering in surprise and delight at the stream of events on stage.

Now James Brown has appeared in Britain we can all keep quiet on the subject of rock, soul and R&B. James Brown is everything.



It's not wild screaming that I do . . . I scream in the right key. It makes a difference



THIRD FROM LEFT) ARRIVE FOR THEIR TRIP.

INA BRASS BAND SECRETS...

our own engineer and we use a nine-channel mixer and four speakers to make sure that what the audience is hearing isn't just reverberation. "When we formed the group, I was also very concerned to create a happy band as well as a good one. All the musicians have come from good backgrounds and have all worked with bands like Harry James or Kenton. They are all a profit-sharing scheme and take an active part in decisions. "They all have a piece of the Tivoli brass, and in the time we've been together we've become a very closely knit group. "Herb said that he did all the arrangements for the band, but he was always receptive to ideas from the six-piece group, as they all wrote music, read music, arranged and played. "We don't rehearse in the

normal way, apart from new numbers, but what we do is re-arrange our repertoire from time to time to avoid boredom setting in. For example, we will take a number we've been playing twice a night for weeks and then do a new arrangement to keep it fresh for the band. "Herb came up through the jazz field. I went through all the stages jazz trumpet — Miles Davis, then I thought I was Dizzy. It was only when I heard Clifford Brown, that I knew I'd never be that good and told myself to forget jazz and turn to popular music. "I don't think I'd turn to jazz if this group folded, although I still listen a lot to jazz and have a deep appreciation of the music. "With five albums in the U.S. charts, Herb doesn't have to worry just yet.

BOB LIND'S RECORD "ELUSIVE BUTTERFLY"

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new records

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

MILTON GABLER of Commodore Records would have a special place in the affection of Billie Holiday admirers if he had done nothing except record her "Strange Fruit". In fact, he went beyond that; and some of his labours can be found on this Fontana LP.

It isn't new stuff on microgroove, of course, for the same selection plus two appeared here on Stateside in '62, and a lot of copies were imported of the original Commodore album.

From the value point of view, it has to be said that the LP is short—a mere half-hour, like so many of these Fontana Mainstream Series—though Billie's singing makes enough impact for lovers of vocal jazz to overlook this drawback.

LYNCHING

Two periods are represented here: 1939, which produced Lewis Allan's lynching song, the blues "Fine And Mellow" and two more stirring performances, "Yesterdays" and "Gotta Right"; and 1944 which produced the rest.

The former was the "better" period for Lady Day's vocal strength and vitality, and the session was blessed with truly congenial accompaniment. Pianist Sonny White and trumpeter Frank Newton, beautifully sympathetic on "Fine And Mellow", are especially notable.

A larger chunk of disenchantment makes itself felt in the 44 tracks, not all of which are among the more memorable Holiday works. "Lover Come Back", for example, has plenty but lacks the intensity of feeling and rhythmic push she could bring so often

Holiday—a little too resigned by 1944

BILLIE HOLIDAY: Strange Fruit; She's Funny That Way; Fine And Mellow; Embraceable You; I'll Get By; Lover Come Back To Me; I Cover The Waterfront; Yesterdays; I Gotta Right To Sing The Blues; I'll Be Seeing You. (Fontana **TL5287**).

HOLIDAY (voc) with various accompanists. 1939 and 44.

to songs. That isn't to suggest that the performances are trivial or in any way poor. For Billie Holiday they are just a little too placid, too resigned you might say; for any other singer of her time they would have been a revelation. Even so, "She's Funny" is a tender vocal with trio support, and "Embraceable" comes out in expressive style. But it is "I'll Get By" of the later recordings, which comes nearest to the peak of Billie's artistry. This isn't an album to be missed, though it was a better buy when it had two additional titles.—M.J.



BILLIE: lacks her intensity of feeling.



LEE: moving blues DIZZY: average PAUL: pure tone JIM: bluer sound

CLIFFORD JORDAN

CLIFFORD JORDAN: "These Are My Roots: Clifford Jordan Plays Lead-belly." Dick's Holler; Silver City Bound; Take This Hammer; Black Betty; The Highest Mountain; Good Night (revis); De Gray Goose; Black Girl; Jolly O The Ransome; Yellow Girl. (Atlantic **ATL 4064**).

Jordan (trn), Roy Burrows (tp), Julian Peeler (trmb), Cedar Walton (p), Chuck Wayne (bj), str.; Richard Davis (bass); Al Heath (drs), Sandra Douglass (vcls).

confident melody; Coleman's rather wistful tenor sound coming across better than I have heard it before; Hancock superb in his leads to the others and full of intelligent direction in his own solos. Carter and Williams do far more than just supply a rhythmic basis, filling in their own lines with rare perception.

A thoughtful and thoroughly successful album.—B.D.

PARKER MEMORIAL

CHARLIE PARKER TENTH MEMORIAL CONCERT. Um-Tum-Hmm; Groovin' High; Now's The Time; Blues For Bird; Darius Lee; Bird Watcher; Disorder At The Border. (Aimlight **LML4010**).

A MIXED bag of a record, recorded at the Tenth Memorial Charlie Parker concert at Carnegie Hall in March of last year. "Um-Hmm" and "Groovin' High" are by the Dizzy Gillespie Quintet, and present average Gillespie performances with strong solos from James Moody's alto and Kenny Barron's piano.

"Now's" has Roy Eldridge, Coleman Hawkins and J. J. Johnson (masquerading under the name of "C. C. Siegel") blowing lustily. Hawkins tends to ramble a bit, but Eldridge has a searing solo, and Johnson manipulates the changes with aplomb.

"Donna Lee" has the boring Dave Lambert scat vocal, and it's out all-in finale on "Disorder". The most striking thing on the album is Lee Konitz's unaccompanied "Blues For Bird", a moving blues which has the form and beauty of line which hasn't always been evident during his spells at the Ronnie Scott Club. A nice mixture, though, with all of the participants well up to form.—B.H.

PAUL DESMOND

PAUL DESMOND: "Glad To Be Unhappy." Glad To Be Unhappy (a); Poor Butterfly (b); Stranger In Town (a); Taste Of Honey (a); Any Other Time (a); Hi-Lite, Hi-Lo (a); Angel Eyes (a). (RCA **RD-7761**).

(a)—Desmond (alto), Jim Hall (gtr), Gene Wright (bass), Connie Kay (drs). (b)—Gene Cherico (bass) replaces Wright.

JAZZ covers a wide range of sounds and Paul Desmond's brand of purity lies on the lyrical edge of the spectrum. His concern is with a clinical beauty and purely musical emotion rather than the harsh, exposed truths of the gutter jazz schools.

After one of his successful albums one should feel purged of all low thoughts and this set is a real soul cleanser.

He wrings every drop of sympathy from seven basically sad songs. At times his tone is so pure it sounds more like a clarinet than the baser saxophone.

Jim Hall, however, has a bluer sound and the two complement each other superbly. For my taste, this is their most successful collaboration to date.

I, personally, would hate to listen to this sort of music all the time. But it makes a refreshing change from the general run of 1960s' hell-raising jazz.

Bass and drums give them unobtrusive support and both soloists have plenty of room in which to develop their ideas.—B.D.

"THE OSCAR PETERSON TRIO SING THE GREAT STANDARDS" (Verve **VLP114**) is not likely to rank with the best Peterson albums, chiefly because of the choice of overworked material. Even Peterson has nothing very startling to add to such hackneyed items as "Surrey With The Fringe On Top", "A Foggy Day", "It's All Right With Me", "Stormy Weather" and "I Feel A Song Coming On". Needless to say Peterson, Ray Brown and Ed Thigpen are technically superb.—B.D.

TWO HARPISTS PROVE JAZZ IS FOR ALL-COMERS

DAVID SNELL: "The Subtle Sound Of David Snell." My Favourite Things; I'll Remember April; They Can't Take That Away From Me; Take Five; How Are Things In Glocca Morra; Baubles, Bangles And Beads; The Girl From Ipanema; Surreal With The Fringe On Top; Tenderly; Wives And Lovers; Laura; Fascinating Rhythm. (Decca **LK4745**).

Snell (harp), unidentified bass, drums, trumpet, alto.

DOROTHY ASHBY: "The Fantastic Jazz Harp Of Dorothy Ashby." Flighty; Essence Of Sapphire (a); Why Did You Leave Me (b); Will Follow You (c); What Am I Here For (d); House Of The Rising Sun (b); Irritation (a); Nabu Cofea (b); Feeling Good (a); Dock (b). (Atlantic **STEREO SA 1004**).

(a) Ashby (harp), Richard Davis (bass), Grady Tate (drs), Willie Bobo (percussion).

(b) As (a) plus Jimmy Cleveland, Quentin Jackson, Sonny Russo, Tony Studd (trmb).

Miss Ashby is American, the daughter of a jazz guitarist, has also worked in the folk field and according to the liner note, is host of a jazz discussion show on a Detroit radio station. "Fantastic Jazz Harp" is the sounder jazz proposition because of the variety of the material and the instrumentation. The Snell album could have done with a couple of less hackneyed songs, as the overall impression is one of monotony despite the addition of an unidentified trumpet and alto on several tracks.

Snell's approach is basically a pianistic one, and a shade more brittle than Miss Ashby's. "My Favourite Things", "Take Five" and "Wives And Lovers" come off best, but jazz stubbs his toe on "Glocca Morra" (a monstrous vehicle for a jazz performance) and the ballad performances are apt to fall.

Miss Ashby has a way with a solo very similar to that of other native of Detroit, Wes Montgomery. In fact, "Flighty" is the sort of tune that you'd expect to find on a Montgomery album. Where her album scores over the Snell's is in the superlative rhythm accompaniment of Grady Tate, Willie Bobo and Richard Davis. Davis is superlative, an immaculate musician who enhances every session he's on.—B.H.

RADIO JAZZ

Times: GMT (Fri-Sat).

FRIDAY
5.30 p.m. M2: Jazz Rondo.
6.15 P: Jazz From Prague. 8.25 M: Jazz Corner. 9.0 P: Paul and Present Jazz. 10.35 Z: Authentic Jazz (Charlie Johnson). 11.0 T: Archie Shepp. John Coltrane. 11.15 BBC M: Jazz At Night. 11.20 G: Berlin JP 1965 (7): Dexter Gordon, Albert Mangelsdorff, Don Byas, etc.

SATURDAY
12.15 p.m. BBC T: Jazz Record Requests (Humph). 1.15 M2: Radio Jazz Club. 2.30 F: Clarinet ensemble. 3.55 M: Jazz. 4.40 M2: Jazz. 8.5 J: George Shearing. 9.0 P: Italian East Coast Jazz. 11.0 T: Jazztime USA. Vol. 2 (1955). 11.5 J: The Big Band. 11.30 J: World of Jazz. 12.0 E: Goodman, Goldkette, Henderson, etc.

SUNDAY
5.30 p.m. G: George Shearing. 7.35 M: Jazz and Near Jazz. 10.0 E: NDR ORK with Art Farmer. 10.30 A: Free Jazz. 11.3 A: Jazz Scene. 11.45 A: Jazz Panorama (Rugos Panassie).

CHRIS HAYES

Times: GMT (Fri-Sat).

MONDAY
9.30 p.m. J: Jazz Corner. 10.0 A: Jazz (Mon-Thurs). 11.15 T: Pop and Jazz. 12.0 T: Earl Hines, John Lee Hooker, etc.

TUESDAY
10.15 R: Jazz Corner (Blue). 10.30 G: Jazz 1965. 11.5 O: Gillespie (Lalo Schifrin). 11.15 T: Singers. 12.0 T: Bill Evans Trio.

WEDNESDAY
5.30 p.m. BBC T: Jazz Today (Charlie Fox). 8.15 E: Jimmy Guiffre Trio. Tony Scott. 11.5 T: Miles Davis.

THURSDAY
4.35 U: Jazz Magazine (1) Italian Jazz (2) Earl Hines. 10.35 R: Jazz Corner. 10.20 O: Jazz Club. 12.0 T: Miles Davis.

Programmes subject to change. KEY TO STATIONS AND WAVELENGTHS IN METRES.

A: RTF France Inter. 1829 E: NDR Hamburg 389. 189 G: SWF B-Baden 295. 363. 451. M: Hilversum 1.402. 2.578. 3.1: AFN 547. 244. 271. M: Saarlouis 211. O: BR Munich 375. 187. O: HR Frankfurt 356. R: RAI Italy 355. 299. T: YOA 251. U: Radio Bremen 201. Z: Radio Strasbourg 258.

Hancock the composer has plenty to say

HERBIE

THESE five Hancock compositions are really in the nature of a suite with the sea as its subject. They show that Hancock is not only one of the most interesting musicians to emerge in the last five years, but also a composer with plenty to say and a highly fertile imagination.

There is a wide range of mood from the rather melancholy "Maiden Voyage" to the turbulent "Hurricane" with its ominous pauses and the rather dignified gaiety of "Dolphin".

Hubbard, Coleman and Hancock are on top of their solo form. The trumpeter full of

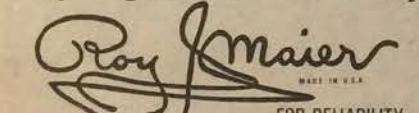
HERBIE HANCOCK: "Maiden Voyage." Maiden Voyage; The Eye Of The Hurricane; Little One; Survival Of The Fittest; Dolphin Dance. (Blue **NW 4193**).

Hancock (pno), Freddie Hubbard (trp), George Coleman (trv), Ron Carter (bass), Anthony Williams (drs).

confident melody; Coleman's rather wistful tenor sound coming across better than I have heard it before; Hancock superb in his leads to the others and full of intelligent direction in his own solos.

Carter and Williams do far more than just supply a rhythmic basis, filling in their own lines with rare perception. A thoughtful and thoroughly successful album.—B.D.

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Graduate

Jordan, an R&B graduate, sounds really at home in the various styles. Burrows is excellent when doing growl solos a la Cootie Williams but unimpressive when bringing himself up to date.

Priester is the least happy on the re-creation bit, but plays some tricky solos. The rhythm section creates the right atmosphere for each period—Richard Davis being outstanding throughout the album.

Sandra Douglass, who sings on "Hammer" and "Black Girl", is a sort of bluesy Joan Baez—a not unattractive combination—and deserves further record exposure.

I found this a highly enjoyable set. But a catholic taste is necessary for full enjoyment.—B.D.

STEVE McQUEEN

The "KING" appears in

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new records

POP: reviewed by the Melody Maker pop panel

LPs

P. J. PROBY: "P. J. Proby In Town" (Liberty). "What a Kind Of Fool Am I?" sings Jim on the lead track—and it makes you think. He's got a superb voice, fantastic control and he "gives" something to a song that the tooth-paste-smile singers never achieve. Pity his tremendous creative ability in the pop world has been overshadowed by publicity following seam-splitting, etc. On a bunch of tough-to-sing songs here he sings his heart out. Apart from an off-putting tendency to occasionally take the mickey, vocally, he triumphs. Included: "People", "It Ain't Necessarily So", "Some Enchanted Evening", "If I Ruled The World", and "Maria".

NANCY SINATRA "Boots" (Reprise). Forget who her father is, Nancy can sing. And she's improving all the time. This album might not cause nervous hysteria among the world's girl singers, but it's a reasonably good effort by any version of "Day Tripper". She has a sexy voice. Included: "As Tears Go By", "I Move Around", "It Ain't Me Babe", "In My Room", "If He'd Love Me" and, of course, "Boots".

FRANK SINATRA: "Sinatra For The Sophisticated" (Capitol). Well titled. These tracks, made over the past eight years with Billy May and Nelson Riddle, have been raved over many times. Sinatra is constant, the backings invite comparison. On balance, May wins. See if you agree. Included: "I Get A Kick Out Of You", "Always", "I've Heard That Song Before", "Oh! Look At Me Now", "That Old Black Magic", "I Love Paris", "The Lady Is A Tramp", "Let's Get Away From It All".

ANDY WILLIAMS: "May Each Day" (CBS). You can practically hear Andy's voice smiling. Unemotional, but precise renderings of songs such as "Canadian Sunset", "I'll Remember You", "Loved One", "How Wonderful To Know".

STEVE LAWRENCE: "The Steve Lawrence Show" (CBS).

Big Jim sings his heart out



PROBY: tough-to-sing songs

More precise singing — the kind that clean cut, smiling, 35-year-old Americans excel at. Intelligent arrangements by Don Costa, Sid Feller, Marion Evans and others. Included: "Once In A Lifetime", "Where Can I Go?", "The Sweetheart Tree", "What's Now Pussycat", "What Now My Love", "You'll Never Know".

VIKKI CARR: "Anatomy of Love" (Liberty). Vikki, just married and now at the Talk

of the Town, featured on a well-timed LP. She has a surprising following in this country through TV. Though a bit straight she gets her own sound going. Better to see than to hear. Best: "Put On A Happy Face", "Baby Face", "I've Grown Accustomed To His Face", "Look At That Face", and "Real Live Boy".

PEGGY O'HEA: "The Great Country Hits" (Capitol). MM reader Leslie Gaylor, world's leading Crosby authority, probably thinks this is the end. But it's a bit old fashioned. Still, the melodious sound is still there and

corn in such quantity. Late night party music. Included: "Fog, O' My Heart", "Please Don't Talk About Me When I've Gone", "I'm Thinking Tonight Of My Blue Eyes", "Mama's Gone Goodbye".

the relaxed professionalism. Included: "Oh, Lonesome Me", "Four Walls", "Bouquet Of Roses", "Wolverton Mountain", "A Little Bitty Tear" and "Sunflower".

CLEO LAINE: "Woman Talk" (Fontana). Jazz singer? Pop singer? Who cares? Miss Laine is unique and the most professional of all British singers. That inimitable voice with its wonderful range and attractive changes of quality is well served by good material and the carousing arrangements of Dave Lindup. This is singing of the highest quality on such unbacked material as "Love In Summer", "Woman Talk", "Peel Me A Grape", "All Gone" and "Biding My Time".

CHRIS RAYBURN (Parlophone). Miss Rayburn hails from Chicago and has made impressive appearance in British cabaret and on TV. This, her first LP, is a little disappointing. Without that expressive face, her tendency to overdramatise occasionally spills into the realms of hate and the arrangements are too often obtrusive — battling against the singer rather than cushioning her. This isn't a bad album by any means, but Miss Rayburn will certainly do better. Titles include: "The Mood I'm In", "I Got It Bad", "Sweet Pussycat", "I Wanna Be In Love Again" and "I Know Why".

SLIM WHITMAN: "Reminiscing" (Liberty). Whitman's mixture of schmaltz and country-and-western is rather an acquired taste. His fans will find him in good voice here, the hippies will be overcome by waves of nausea. Large helpings of sugar are poured over. "I'm Thinking Tonight Of My Blue Eyes", "Have You Ever Been Lonely", "When I Grow Too Old To Dream" and several lesser-known items.



Barbra's 'People' will stand up to re-release

BARBRA STREISAND: "People" (CBS). Miss Streisand's enormous American hit, from the musical "Funny Girl" has been re-released in England for one year. CBS Records now re-releases the powerful ballad to coincide with Funny Girl's British release. Probably not a chart hit here, but air play should be extensive enough to pull in demand for the disc.

KIM WESTON: "Helpless" (Tama Motown). Could Kim Weston ever follow-up her great, "Take Me In Your Arms", well, not really. This Holland-Dorier-Holland track doesn't reach the same standard although, it's a darned good try. A busy number sung well, and an immaculate Motown backing as usual.

BILLY JOE ROYAL: "It's A Good Time" (CBS). At first it sounds as though "Down In The Boondocks" Royal's latest record is on 78 rpm. However the Donald Duck impression doesn't last long. A reasonably heavy semi-soul record, but Billy Joe's voice is much too strained. If well plugged a possible minor hit.

DON COVAY: "Sookie Sookie" (Atlantic). Soul man Covay with his follow up to the very popular "Saw-saw". This up tempo rocker is right in the "Midnight

SINGLES

Hour", and "Shake And Fingerpop" vein with typical Stax Studio "sounds" round the edges. With Covay arriving in Britain it might take off. Flip is his U.S. hit "Watching The Late Late Show", a little disappointing.

ESTHER PHILLIPS: "I Could Have Told You" (Atlantic). The increasingly popular Miss Esther Phillips with a new one on which she sounds even more like the late Dinah Washington — which can't be bad. An easy-to-listen-to ballad which flows along. Vocal handled very nicely by Esther, but the melody line isn't really strong enough to put it in the commercial market stakes. Good for late listening.

JAY AND THE AMERICANS: "Why Can't You Bring Me Home" (United Artists). This group score many hits in the U.S., but have yet to make it in England. Their last one "Sunday And Me", missed and here they issue a faster, louder track. Jay sounds rather like a straight singer gone popular — quite soulless — and a bit offensive. No thanks.

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FOR FOLK FANS

JUDY— A FOLK SINGING SUCCESS STORY

HERE'S some advice for any young girl who wants to make it as a commercial folk singer: study Judy Collins, the lovely 26-year-old American girl who arrived in London on Monday this week. I can think of no other commercial singer who illustrates so well that there is no need to sacrifice all standards of artistry and musicianship in order to be a folk success. This is a lesson some established singers could study, too.

Judy is quite obviously not trying to be a traditional folk singer, and there's no point in considering her singing in that light. Like Joan Baez, she seems to be trying to use traditional music as a basis for something else—call it commercial, call it folk-pop, call it a very sweet sound or what you like. Judy calls it folk music.

Where she's different from Baez, I feel, is that while Joan seems to have fallen in love with her own voice, with the result that the sound takes precedence over the meaning, Judy Collins never forgets that her job is to communicate.

Her own idea of folk music seems pretty vague: "I wouldn't dare define it. Blues, spirituals, traditional ballads and corrupted versions of them, new folk rock, satirical broadsides—all those are folk music."

One reason why it is more satisfying to listen to Judy Collins than to some better-known American

6 We need songs like 'Eve Of Destruction'. Young people feel they need some roots in a world full of such turmoil, tripe and trash.

BY KARL DALLAS

folk females, probably, is that she has worked hard to get where she is, up there in Bazeland.

She was a child prodigy at 13, performing the Mozart two-piano concerto before a big audience in Denver.

For the next three years she studied hard to become a concert pianist—until she heard of folk music. She started singing.

"I never thought of making singing my career—I got myself a guitar, taught myself to play and joined in singing with others," she told me.

She sang at her own college and all over the State of Colorado, and eventually secured a booking at the Gate of Horn, one of America's most famous folk night clubs, in Chicago.

Her definition of folk music may be pretty broad, but she seems to have a very clear idea about what makes people sing folk songs.

"The reason young people identify so readily with folk music," she said, "may be the world situation. You can't ignore the world—everything in it is so complex, everyone must ask questions and ponder on what is going on."

"That's why I think we need songs like 'Eve of Destruction'. It's a frightening song, but I think it would have been far more frightening if the song hadn't been written."

"Another thing is that young people feel they need some roots in a world full of such turmoil, tripe and trash."

She found the same thing in Russia, where she performed with great success last year. "They are just like us. They fear another war, they make up their own folk music, and use it to express themselves."

In America, she says, the folk revival is divided between two main trends. "One reaches back to bring back the very old, including zithers and jug

bands and roams the backways recording the old people singing songs from their childhood. The other electrifies all the guitars and instruments and introduces topical songs that have a brief popularity and then fade. But real folk music won't ever fade. There will always be a need for it, since people need to express their feelings. There will always be people to keep the folk tradition and heritage alive."

The path of the commercial folk singer is beset by many pitfalls, and though Judy seems to avoid most of them, something—possibly her classical training—puts others in her way.

Some of her accompaniments are unnecessarily clever, "musically interesting" without contributing anything real to the song. She sings big ballads like "The Cruel Mother" (actually the version sung by Betsy Miller, Ewan MacColl's mother) to the accompaniment of a cello. It's done in great seriousness, with the highest of artistic intentions, I am sure, but the result makes me laugh.

This is a pity, since Judy is probably unique among her kind in having the sort of voice that could carry a ballad like this completely unaccompanied.

Ex-Weaver Ronnie Gilbert might have been able to do it.

The really strange thing about her is that Judy Collins is not better known here. Her records have only recently become easily available in Britain, and of course, and in many ways she has the sort of "in crowd" following that Seeger had before he achieved world-wide fame and acceptance.

But if the followers of Baez, Fehz and Hester don't beat a path to her few concerts in Britain in the next couple of weeks, they will be missing a real treat.

'Third stream' needs some memorable music

FOLK LPs

Why are the voices of our leading guitarists so dull? Bert Jansch gets away with singing because of his own powerful involvement in everything he sings, although the voice itself is rather light. But John Renbourn, whose first solo album comes from Transatlantic (TRA 135), hasn't got this sort of quiet passion, though he is probably a better guitarist. This record suffers, also, by comparison with the record Renbourn made with Doris Manderson recently. Even the material is the same in some cases, so forget about the singing, even in such pleasant things as Renbourn's own setting of John Donne's "Go and Catch a Falling Star"—called here simply "Song".

What about the guitar then? There are obvious connections with the new directions being struck out by Jansch and Davy Graham, though Renbourn's is more blues influenced than either of the other two. He also produces a good rocky sound in bottleneck accompaniments to things like "John Henry". The main problem with all these three is that they appear fascinated by the slightly changing shades of emphasis possible in basically quite simple arpeggios. They've proved that they can exist as independent "third stream" influenced by both folk and jazz. They've now got to produce some really memorable music that stands up on its own account.—K.D.

The perennially popular Josh White sings a round dozen blues, ballads, spirituals and play songs on "JOSH AT MID-NIGHT" (Bountey BY800). A low-price LP put out by Elektra "Jelly Jelly" and "Number Twelve Train" are blues on which the guitar sings as much as the voice. "Takin' Names" and "Make Up My Dyin' Bed" are spirituals sung and played by Josh with the firm assistance of Al Hall's string bass; on "The Blue Fish" the "Belle," "Peter," "Scandalize My Mama," "Babe A Rokus," "Timber," "One Meat Ball" and the attractive live "Don't Lie Buddy" (which Josh used to do with Huddie Ledbetter), the pair are joined by White's old partner, bass-voiced Sam Gary. Made several

years ago, this set offers representative Josh fare.—M.J.

Pete Seeger always designs and puts over an impressive programme. His "GOD BLESS THE GRASS" is an agreeable mixture of traditional and contemporary songs, done with voice alone or with banjo, guitar or flute accompaniment. Included in this album (CBS BPG2113) are "The Power And The Glory," "Pretty Sare," "10 Miles," and such old favourites as "Barbara Allen" and "The Girl I Left Behind." But the greatest impact comes from the "Brotherhood," and two of Malvina Reynolds' protest songs. "The Fucete Are Dripping" and "Cement Octopus." These are items to add to the 'Sixties songbook.—M.J.

STEWARTS OPEN THEIR OWN CLUB IN LONDON

FOLK NEWS

THAT wonderful family of Scottish singers, the Stewarts of Blairgowrie, have opened a club of their own in London. Headed by Belle, their mother, who gets more regal as she gets older, the family has two other important singers in Cathie and her sister Sheila, as well as Alex, the father, who plays the pipes and accompanies some of the songs on a small practice chanter known as a "goose".

They were heard at their best on a recent Topic record. The club opened last Friday at the Rochester Castle in Stoke Newington High Street. Running a club in the capital can be a tough business, but with the singing Stewarts as the residents I don't see how this one can fail to be a success.

Frank Duffy is now singing at the Club 43, Amber Street, Manchester on Tuesdays. He's calling his night "The Singers' Club" which could cause some confusion, since the Monday night sessions he used to run at Manchester Sports Guild are to continue under that title with "Drony" (John Dronsfield) in charge.

The MSG folk sessions are now to be run by a committee consisting of Drony, Pat Kearney, and a number of members. They will shortly be adding another night with the Mariners from Oldham as resident group.

Tonight (Thursday) Guy Carawan is at Norwich, tomorrow night he's at Leeds Town Hall, and on Saturday he's at Cambridge. He's in Hampton on Sunday.

Hilary Tidswell writes to tell me that the Bradford club is now at the Sun Inn, Sunbridge Road and she reminds me that it is one of the oldest clubs in the country. I knew it when Alex Eaton used to run it and sang on one of the earliest Topic folk records, an old 78 which I unearthed the other day. Ah, happy days! They've got Ewan MacColl and Peggy Seeger on April 23.

Carolyn Hester was at Surbiton club last night (Wednesday), a gig she managed to fit in while in Britain to record some TV programmes.

Future bookings include Alex Campbell next Wednesday, the Young Tradition on March 30, Cyril Tawney on April 20, Clarence Ashley and Tex Isley on April 27, and the Masters on May 6.

Nadia Cattwell won't be at this Saturday's Anti-Apartheid concert at Horney Town Hall, contrary to what was published in last weekend's Sunday papers. She was originally booked, but let the AA people know quite a long while ago she couldn't make it.

There will be Leon Rosselson and the 3 City 4, however, with Sydney Carter, the Wait 2, Minn boy, Jeremy Taylor, Sandy and Jeanie, and Maddie Prior. George Melly will compare.

KARL DALLAS

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BACK TO SQUARE 1 WITH 'R&B' KORNER

ALEXIS KORNER, once regarded as the founding father of British R&B, is to be seen weekly on TV's Five O'Clock Club. He also works with a jazz-flavoured quintet, a trio or as a solo folk singer.

After lulling him with malt whisky and a Chinese scotch this week, I sprang the 64,000 question on him: What ever happened to R&B and are you sorry you ever started it all?

"In a way yes, I am sorry," admitted Alexis. "At the start all I wanted to do was play blues and the money side didn't really enter into it at all. Then all the pressures started. What came out was 50 per cent rubbish and 50 per cent good."

"Anyway, R&B was a terrible misnomer. We wanted a couple of initials for what we were doing—the public doesn't like long names, preferring things like C&W, R&R or R&B. We didn't even think at the start that what we were playing was absolute genuine R&B—only a small part of it. But people took what Cyril Davies and I were playing and tried to pretend this was the whole thing—the only part."

"What I am sorry about is that so few of those kids moved on to jazz. Because that's what it was all about—we were trying to prove jazz was dance music. As long as nobody told them, they would listen to the most complicated stuff from Graham Bond or Dick Heckstall-Smith. Then somebody told them it was really jazz and they lost

ALEXIS "50 per cent rubbish, 50 per cent good came out of it."

interest. Does Alexis feel at all bitter about the way the R&B scene developed?

"No, why should I?" he retorted. "At the moment I'm having the best time musically that I've ever had."

"I sometimes wish I had percentages of all the people who got started with me. The Stones, for example. Charlie Watts was in my band and Mick Jagger used to sing with me. I'd have kept him on but Cyril Davies objected. The Stones' first West End gig was when I put them in as a dep at the Marquee."

"Then there was Graham Bond. And Paul Jones—when we first opened our club at Ealing he used to travel from Oxford every Saturday to sit in. Eric Burdon used to send me tapes from Newcastle and he sat in once or twice. Art Wood was another."

"I suppose now I'm playing a mixture of blues from all periods. I don't see why I should be tied down to playing one part of the thing. Blind Lemon and Big Bill are no more, and no less, valid than Ornette Coleman or any of the really good, pushing avant garde players."

"The way blues should be played today is the way Ornette Coleman is playing them. You can't just cut that out completely and pretend it doesn't exist—although many people seem to try."



SHADES OF BLUE

To a five-year-old child, the blues are several colours, one for the sky, one for his eyes, one for Daddy's new car. To a forsaken lover, the blues is the emptiness inside. To the American Negro, the blues are a way of life, a method of communicating.

Up until the last few years, blues singing has been primarily confined to the Negro. Then deep in the heart of England, white kids began digging the sounds of Muddy Waters and Little Walter and numerous other blues greats. And these kids started singing and playing the blues. And then they recorded the blues and radio stations played them and other teenagers bought them and soon everyone became hip to the sound. But the sound of the blues was coming from England, not the land of its origin.

However, while Mick Jagger and Eric Burdon trundled off to their local record shops to buy imported records by their favourites, a contemporary of theirs roamed the streets of Chicago listening to those favourites perform live, picking up the harmonica and blowing, grabbing the microphone and wailing.

And he formed his own group with five other musicians who had been listening to and playing the blues for years. At last, the Paul Butterfield Blues Band has emerged to put forth the case for the old, real blues, the slide guitar, the Little Walter harmonica and all that jazz.



PAUL BUTTERFIELD'S BLUES BAND: Mark Naftalin (organ), Jerome Arnold (electric bass), Elvin Bishop (second guitar), Billy Davenport (drums), Mike Bloomfield (slide guitar) and Paul Butterfield (singer and harmonica).

But Butterfield, the young man from Chicago, whose band, according to Robert Sheldon of the New York Times, is "without parallel in blues or jazz," admits to some concessions to modern audiences. "We do emphasize the beat more—louder drums, heavier bass, but except for the original blues bands themselves, we haven't heard any other group play old stuff like we do."

"Thanks to English groups like the Stones and Animals, kids are accepting blues, even though those groups modified it a lot. They sort of paved the way for us. But I've yet to find an English harmonica player that's anywhere near as good as I am. Not that I'm that good," he hastened to add, as he's a modest young man. "But there are young boys on the streets of Chicago that can play better than anyone I've heard from England or on the West Coast for that matter."

"Primarily, it's because they haven't been playing the instrument long enough. Like I've been blowing for nearly ten years and I've been playing the blues all that time. When I was sixteen, I got hot on the music and spent all my time going to clubs, watching people like Jr. Parker, B. B. King, and Howlin' Wolf and I started sitting in with their bands."

"The West Coast has no blues scene, but it's understandable. In Chicago, there are a million Negroes, all shoved into the South Side. The West's music tradition is more Country-&Western and Spanish and you certainly can't sing about the 'cold winter,' he chuckled, checking a nearby thermometer, reading 76 degrees. "The groups out here are more folk-oriented, too, even though many are starting to play blues. But it takes a long time to build up a tradition of blues, like there is back East."

"I'm not putting down folk or Country-&Western. I enjoy all kinds of music. I was brought up with jazz, because my brother likes it, and classical—my mother plays piano. Blues just has more meaning for me. It's on the same wave length. Also it's an 'older' type of music. I mean it appeals to older people like me. Folk-rock was created by younger guys and played by them and younger people dug it. And there's other types of music that even small kids enjoy."

While today's supreme compliment to a white singer, especially if he's English, is "you sound coloured", Paul has different ideas though he himself has been paid the compliment countless times by people who should know. "I don't think any of the English performers sound coloured and few Americans do. I don't think I sound coloured. Back when I was 16 and hanging around the Negro bars and all, I

A band with a new tradition of blues

probably talked like one, but a lot of white people in Chicago do.

"Certainly there are white singers, like the Righteous Brothers, that you can't tell what colour they are, but it works the other way around too. A lot of groups try to sound coloured, but it doesn't work. I just sing with my natural voice, it's too much trouble to do anything else."

"The trouble is, most groups now are digging back too far, we play the blues that's being done even now in Chicago. We're not resurrecting old tunes and styles—it's all still happening today. And we hope to advance with the times. Maybe in ten years, we'll be back with jazz or Indian or classical, but we want to progress. The blues has changed and will change and so will we."

The Paul Butterfield Blues Band has taken the blues of the connoisseur, of the record collector, that Eric Burdon tried to get the record shops in Newcastle to stock, and translated it for today's youth into another class of music, alongside hard rock, pop, folk, rhythm and blues, Motown, and the new non-classifiable music based on lyrics (possibly termed modern folk). They have done music and music lovers a service—a big one, in a deep shade of blue. — TRACY THOMAS.

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MOX & JOHN LeMONT
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C-JAM BLUES
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Saturday, 19th March
SPENCER'S WASHBOARD KINGS
Sunday, 20th March
JOHN MAYALL'S BLUESBREAKERS
Wednesday, 23rd March
GRAHAM BOND ORGANISATION

*** MAILBAG**

SO Spencer Davis come from Liverpool and cannot reproduce their sound on record live (MM, March 5).

How ignorant can someone get knocking a group when he knows absolutely nothing whatsoever about them. Come off it Michael Ford and learn the facts before you start knocking.—MICHAEL JONES, Town Hill, North Wales.

NO CLUE

MICHAEL FORD hasn't a clue what he's talking about. He ought to get his facts right. Honestly!—saying the Spencer Davis Group come from Liverpool and that "Keep On Rumping" is their first record.

They are now, and will be for a long time regarded as one of the greatest groups of our time. And for the benefit of Michael Ford—"Running" is their fifth record, and they come from Birmingham!—BARBARA KEEN, Fulmer, Slough, Bucks.

PARODY

MAY I say how wildly funny I found Michael Ford's parody of some of your more authoritatively uninformed correspondence.

What a pity his obvious talent was not awarded an LP. The letter had everything. Note the "obviously" in the second sentence—just the right word to precede the wilder statements.

What a pity he laid on the parody so thickly, I think he lost a little subtlety—after all the letter should look as if it was written by someone who reads Melody Maker!—ROD JONES, London, NW9.

RICHMOND?

THANKS a lot Brian Epstein for your film on the Beatles at Shea Stadium. That was good entertainment. But how about the film made last year at the Richmond Jazz Festival?

It has already been shown to Americans but how about showing it on British TV as we were promised last autumn? There must be thousands who will never get the chance of seeing this event again because there aren't going to be any more Richmonds. There will be Beatle shows!

START KNOCKING WHEN YOU KNOW ABOUT A GROUP!



SPENCER DAVIS: Michael Ford's letter drew over 50 irate letters.

ALAN JOHNSON, Renals Street, Derby.
● LP WINNER

VIOLINS

JEFF BECK is right. Only a very small percentage of the young record buyers have the slightest idea what most musicians are doing.

I have even heard the bottleneck guitar effect on "Shapes Of Things" described as "that violin they're trying to play."
—MISS R. O'DONOGHUE, Gardner Road, Liverpool.

ALMIGHTY

READER Wallis is talking a load of rubbish and he

knows it! (MM, March 5). I have every Jerry Lee Lewis record ever made so I know what I'm talking about!

Lewis is the greatest raving performer of rock and roll that ever lived. To other hundreds and thousands of hard rock fanatics Jerry Lee Lewis is almighty—and don't you forget it!—ROCKIN' PHILIP V. SMITH, Harborne, Birmingham.

STAYERS?

SPEAKING as one of reader C. A. Wallis's "old rock addicts", I find today's groups quite entertaining, but let's not pretend the Who are making music for posterity any

more than the BBC Radiophonic Workshop.

I wonder if they will be able to star in a TV beat show over seven years after their first hit like Jerry Lee Lewis did in Whole Lotta Shakin' Goin' On. — M. G. FILLEY, Weston, Macclesfield.

IGNORED

LETS hope the BBC commission Chris Andrews, Les Reed, Gordon Mills and other good British songwriters for next year's Eurovision Song Contest.

Then we won't have poor old Kenneth McKellar throwing marks away almost effortlessly. I hope the result of this year's contest will teach the BBC pop is not to be ignored,

but recognised. — EDWIN PREECE, Harlow, Essex.
● LP WINNER

GROWN UP

BARRY SADLER'S "Ballad Of The Green Berets" certainly appears to be far healthier than many recent protest songs like "Eve of Destruction".

It shows how pop music has grown up and can be used to project different views and ideals, a far cry from banal love lyrics.—R. WOOD, Southwick, Sussex.

PRIMITIVE

THE mists of time have mercifully hidden "Nut Rucker" and "Saturday Night At The Duckpond", but the sound of Chris McClure, with pancies climbing over his shirt, prolonging the agony of the "Dying Swan", arouses primitive instincts which are hard to suppress.

All we need is for Dave Clark to record "The Sugar

Plum Fairy"! — RITA HEAD, Tunbridge Wells, Kent.

SINATRA

ERIC BURDON'S "Think-In" was distinguished by his self confessed hatred of flat-sharing, violence, — and Sinatra fans! Having been a Sinatra fan for 25 years I am indeed sorry to learn that I have incurred his hatred! Why? Is he equating Sinatra fans with Sinatra himself?

If so, I am indeed sorry as Sinatra has distinguished himself not only as a great artist but also a humanitarian, who along with Mr. Burdon, has an abhorrence of racial prejudice. — JOHN GEE, Marquee, London, W1.

HE PLAYS!

I AGREE with Jeff Beck (March 5), Eric "Slowhand" Clapton is the best guitarist Britain has.

When he plays blues, he really plays blues. — DAVID BALDWIN, Pontypool, Mon.

MORE MICK

POP THINK-IN is just great but it upsets us in Finland when you ask about subjects only those in England would know about.

Ask about everything from Mick Jagger to the Eskimos. And ask Mick back to the "hot seat" soon. He was nice.—MARJUT VALANKIVI, Pajjala, Hyryla, Finland.

COVERERS

THE Bachelors have gone too far. In recording "Sounds of Silence", they have become mere cover artists, as there is hardly any difference between theirs and the original, Simon and Garfunkel recording.

The should stick to reviving older songs. Surely there are many suitable ones left.—J. T. WATSON, Millford Haven, Pems.

DIONNE: reply

Did the Blitz cause any blues?

■ A cross-channel argument has developed between America's Dionne Warwick, staying in Paris, and Britain's Chris Farlowe, in a recent interview by the MM's Mike Hennessey Dionne stated: "You can only get an authentic coloured sound if you are a Negro." Singer Farlowe replied (MM February 12) that Dionne was "talking a bit of rubbish," and stated: "Of course you can have white soul singers. What has race got to do with voices?" Here is Dionne's comeback in a long letter from her Paris hotel.

THE answer to Chris Farlowe and many other people who ask what race has to do with voices is that every race has its own peculiar qualities, and traits, even vocally.

It is easy to hear the very special qualities of the American Negro voice. The greatest opera singers are all Italian, Spaniards are the only race to get the true Flamenco sound.

Nobody is saying hard times haven't befallen us all, but what blues were written because of the Blitz in London and rationing? If it had not been for the American Negro, Farlowe, and probably everyone else I mentioned in my interview, would not be singing in their present manner.

We must clear up now, that there is no such thing as a "white soul singer." Negroes suffered hard and long. During these sufferings our blues were born. The only people to ever suffer as did the Negroes of the white race were the Jews.

They suffered as a whole and not individually! Negroes are still at a suffering point and are daily writing about it in the form of blues from the soul!

Because our parents and their parents suffered, so we of this generation are able to sing and play with conviction about their experiences. Stevie Wonder at the age of 12 not only feels what he sings, but believes his sound will help others realise his feelings.

It's not easy to say if Stevie has had much experience by the age of 12 to inspire his singing. We must remember his affliction of blindness which so many people such as Mr. Farlowe seem to make almost secondary. This is the answer Mr. Farlowe would have received from me if he had asked about Stevie. I don't remember the pleasure. I don't know of Stevie Winwood either, and if he is the best in Britain, who is he imitating?

Mr. Farlowe, I agree that many American singers are bad, but then you find that everywhere. I would like to close by saying you are extremely right in asking your singers by tests and not race. Like anyone else with any scruples, I do the same.

Dionne Warwick

Hotel Plaza-Athene, Paris.

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