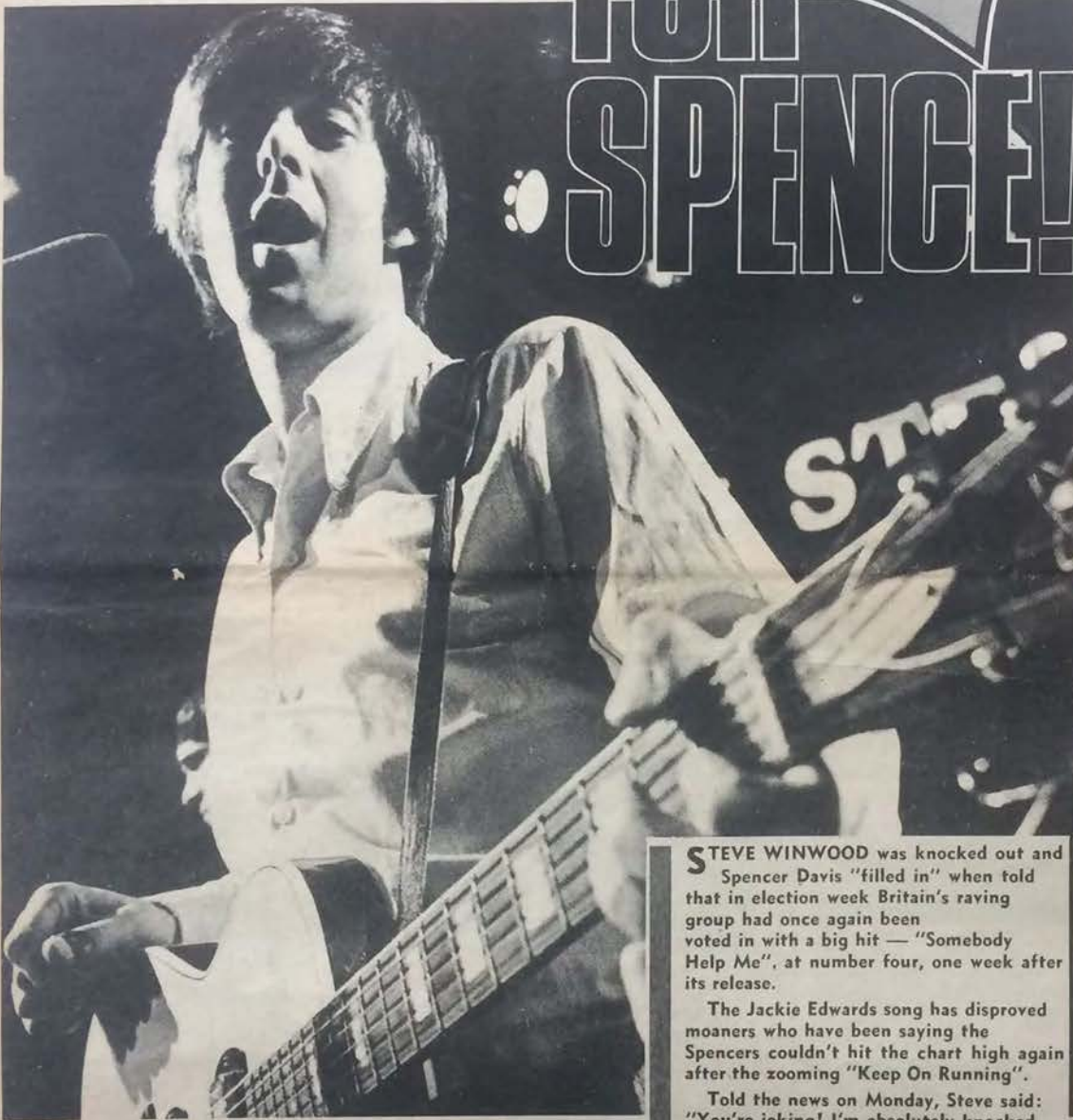


Melody Maker

April 2, 1966

9d weekly

VOTE FOR SPENCE!



STEVE WINWOOD was knocked out and Spencer Davis "filled in" when told that in election week Britain's raving group had once again been voted in with a big hit — "Somebody Help Me", at number four, one week after its release.

The Jackie Edwards song has disproved moaners who have been saying the Spencers couldn't hit the chart high again after the zooming "Keep On Running".

Told the news on Monday, Steve said: "You're joking! I'm absolutely knocked out."

Meanwhile Spencer was temporarily speechless. He had to rush to his dentist on Monday afternoon for treatment for a gum infection — and for fillings.

Today (Thursday) Spencer Davis Group Welsh fans can see the boys at the Asan Lido, Port Talbot and the Ritz Ballroom Skewen. They appear "live" on Light's Saturday Club on Saturday.

They go to Paris for four days in April for TV and club dates. They are at the Top Ten Club (27), Buzz Palladium (28) and La Locomotive (30). On May 2 they go to Germany for two days of TV appearances.

Meanwhile it is hoped Spence, Steve, Muff and Pete York will be going to Australia for a tour in June.

STAR JAZZ LINE-UP TOURS PLANNED



● WINGY

WHEN the autumn jazz season opens in September it looks likely that New Orleans trumpeter-singer Wingy Manone will be among the visitors to Britain.

Other names put forward to the MM on Monday by the Davison Agency's Jack Higgins were clarinetist Barney Bigard and tenorman Eddie Miller, also natives of New Orleans, and trombonist Quentin Jackson and trumpeter Taft Jordan.

"We are negotiating for these artists to make tours here as singles next autumn and winter," says Higgins. "Manone will probably be the first to tour."

"We are also trying again to get clarinetist Edmond Hall over, and we have made an offer to Mose Allison to tour as a single.

"Red Allen will definitely be back next February, and Earl Hines — on the strength of his considerable success this tour — will return in March."

THE UNIQUE MICK JAGGER LOOKS AT TODAY'S POP SCENE

POP walks hand in hand with a maelstrom of criticism and a lot of it has been showered in the past on Mick Jagger.

Nobody has been knocked more than the Rolling Stones generally, with the possible exceptions of Viv Prince and Liberace.

Mick has been on the receiving end of the jibes of those who resent that frightening combination—success and individuality.

After years of Jagger-bashing, one might expect Mick in 1966 to be a bitter twisted young popper, with a tendency to bare his teeth and hiss at passers-by, and pointedly bend pokers over his knee in the presence of guests.

Cheerful

In fact, Mick '66 is cheerful, friendly, retains his sense of humor and is now one of the more interesting conversationalists on the scene.

He is also only too happy to pay tribute to his fellow artists when asked who he thinks are contributing the real pop ideas in Britain and America today.

"Who's creating pop ideas? It's a bit immodest to say we are," said Mick reaching for a cigarette, in his London office this week.

"Let's start with England—the Beatles. I think they are our most creative song writers and perfor-

JAGGER '66



mers. Not only do they create material for themselves they practically throw song ideas away for others.

"Maybe they are not 'valid' — as the Yardbirds would say — but the way they use their ideas is fantastic. Think of 'You've Got To Hide Your Love Away', and 'Michelle' and the way they threw them away on LPs. That's confidence, something we have always lacked.

"I think the Who are really creative. It sounds very dull but I haven't heard 'Substitute' properly having been involved in a lot of work recently.

"I was disappointed with their LP but I don't think they'll mind if I say so, because I believe they were disappointed as well. The O.K. I liked and 'Legal Matter' was fantastic.

"Actually, 'Generation' showed just how fast things move. There were lots of delays and when they finally brought it out it was a little bit passé lyric-wise."

"They seem to have had a lot of problems but I hope Pete Townshend's personal difficulties don't affect his output and ideas. I know he's very restless and he's one of the few people who says he doesn't like what he's done. Most people don't, but no one says it.

"We've had our doubts about records and I'm sure the Beatles have. One record, which shall be nameless, they were worried stiff about. It was about four hits back.

No dearth

"There's certainly no dearth of pop ideas," continued Mick, "no more than usual. You can't have fantastic ideas all the time, of course. But what I admire about the whole thing is that ideas and influences are coming from people who started out as amateurs. They've done the best they can with the talent they have, and end up being

recognised as the most talented and professional. "Before it was all up to the songwriters—the tunesmiths—knocking out the same things. "In America, too, Brian Wilson is a very clever producer, but I don't admire him. The Beachboys have made so many bad records, although some are fantastic. "I just don't understand how he can write some of those lyrics, like 'It's Been

A Great Day In Little Old LA.—real teen pop lyrics. "I don't think Paul Butterfield is creative," said Mick. "He's just got a good band. You could probably say the same thing about the Rolling Stones. They must be doing it better than us because they are older. They have been knocking around for years. "But now they are trying to promote them as a pop attraction. I'm not putting them down, but they are just copying blues standards note for note, and doing most of the numbers we used to do, probably better. When you start out obviously you copy somebody, but you have to evolve your own music."

Have the Rolling Stones evolved? Have they got anything new to say?

Ballad

"Wait till you hear our new LP! It's very different. We haven't changed radically but we have done a lot of rock and roll numbers, the sort of thing we could never write before. Writing a ballad is much easier. "There are five rock and roll things and the rest are very varied with all sorts of sounds and instruments. One number from the session was '19th Nervous Breakdown'. We chose them from 22 tracks we did in Los Angeles. "The album will be 25 minutes a side with 14 tracks and will be about the longest ever pop LP.

Potential

"We always try to make each song have single potential if not for us, somebody else. And we hope somebody will be happy to consider them for singles. "I think Cliff's song will be a hit, and it might be a hit in America, which would be good for him because he's never really taken off there. "Keith wrote nearly all of it about 18 months ago and the Mighty Avengers recorded it. Andrew Oldham sent it to Cliff about five months ago and they said they would do it. It wasn't my idea!"

Chris Welch

CAUGHT IN THE ACT

S MOTHERS of screams for the Brothers and shouts of joy for Roy made it difficult to decide who won the battle of the billings in the Walker Brothers, Roy Orbison tour which opened at Finsbury Park Astoria on Friday last week. True all hell broke loose for Scott, John and Gary in the first part of the show, but although there was an absence of struggling and Beate type yelling during 'Orby's' act he was received with all star respect and delight by his fans.

Scott and John sailed into "Land Of A Thousand Dances", and the first wave of nurses waded into the audience. The spotlight democratically switched alternately between them, Scott looking a bit like Mick Jagger (from the circle) and John clomping energetically on his side of the stage.

"Midnight Hour" was roared through, "Make It Easy On Yourself", "Shotgun Party", and "Sun Ain't Gonna Shine Anymore". Missiles showered on stage, and you could almost hear the elastic breaking as the Brothers made forays down stage and eager girls pressed forward.

Lulu, cute in a red and white ensemble and huge hat, sounded a bit hoarse, due to laryngitis, which was to force her to leave the show, but she romped gamely through "I Saw Her Standing There", and "La Bamba", as well as her hits.

Then came Orbison. Calm, collected, and professional, he sang with conviction and power the old Orbison favourites, "Running Scared", "Only The Lonely", "Dream Baby", and a rocking "Mean Woman Blues", and the new one "Twinkle Toe." Roy's famous suggestive gurgle on "Pretty Woman" drew gasps of "Fantasie" from the fans. —C.W.

Roy and the Walkers tie for honours

tour last Friday, was an exception.

Quite apart from the beauty of her voice, it was a pleasure to hear and see a real professional at work, in a field beset by amateurism. She even knew how to tune her guitar! Her own quite acceptable instrumental work was complemented brilliantly by her accompanists, the incomparable guitar and banjo virtuoso, Eric Weissburg, and Chuck Israels on bass. —K.D.

TIMI YURO

TIMI YURO exploded into London on Monday when she had them screaming for more on her opening at Annie's Room.

After a frenetic half-hour set, Timi emerged as a kind of soul version of Judy Garland, a skilful audience manipulator, who rocked powerfully on "Movin' On", calmed things down with "What Kind Of Fool Am I" and "Misty", and finished with a roomful of utter devotees.

Backed by the hard-working Pedlars, Timi's jazz influences showed through strongly despite a preponderance of rock-type material. She swings like the clappers, works like mad on her audience, and is one of the most exciting cabaret acts ever to make London. —B.H.

JUDY COLLINS

IT'S rare, unfortunately, for artists in any field to live up to the promise of their records when you hear them in the flesh. Judy Collins, in the tiny Conway Hall at the conclusion of her brief British

TROUBADOUR

SOMETIMES you're so close to history being made that you can smell it. Last Saturday at the Troubadour, London's oldest folk club, the air was full of history.

The featured performers were the Strawberry Hill Boys — Dave Cousins, whose banjo has been ringing expertly round the folk scene for some years; John Berry, a sensitive (as opposed to a plonk-plonk) bass player; and Tony Hooper, on guitar.

As they set up a swinging grassroots sound, three country-music giants tumbled in — Bill Clifton, respected in the States as well as loved for his authoritative work in the bluegrass field; Eric Weissburg, sometime of the Tarriers and lately in Britain to accompany Judy Collins; and Pete Roberts, one of the Country Gentlemen (that's a group, that is).

The visitors soon went into ad hoc rehearsal with the Strawberry Hill Boys and emerged to produce an astonishing sound on such high-flying numbers as "Mary Dyer" and "The Little White-washed Chimney", not to mention standards such as "Sally Dog" and "There ain't nobody gonna miss me when I'm gone." E.W.

SPOONBAG



FRED, another rare picture

SCUTTLE - like a breath of fresh air

THANK you for your article on Fred Scuttle. There is too much rubbish being printed about the spoons. It was like a breath of fresh air to hear about the real R and S. Spoonfred Spoon and Pinkertons Assorted Spoons play plain beat music, and aren't as sexy as our Fred. As for Keith Spoon, he is just a lot of noise with no rhythm. — CYNTHIA SCUTTLE, Farncombe, Surrey.

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it, i sing on it, i co-produced it, columbia

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KENNY BALL GOES GETZEN

Kenny Ball is the latest big name to be added to the list of top artists who have selected a Getzen "Eterna" Trumpet in preference to any other leading make. Stateside, this list — which includes such names as Doc Severinsen and Bobby Hackett — evidence of the Getzen reputation for accurate tuning, perfect tone quality and response. In top circles Getzen is regarded as providing the most accurate scale ever on a 3-piston instrument.

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Hines to tour USSR for State Department

THURSDAY
ROY ORBISON and the Walker Brothers on tour, hit the Odeon, Glasgow, U.S. pianist **Earl Hines** with the **Alex Welsh** Band, at the Connaught Hall, Newcastle.

New guest at Annie's Room Covent Garden, London is American songstress **Timi Yuro**, resident for three weeks.

FRIDAY
ROY ORBISON - WALKER BROTHERS tour at the Edinburgh Theatre.

Folk star **Julie Felix** in concert at the Royal Albert Hall, London.

Edith Piaf and the **Manchester Big Band** at the Manchester Sports Ground.

American soul singer **Don "Sesaw" Covay**, at the Flamingo Club, London.

Rediffusion's *Ready, Steady Go!* from Paris tonight with **Who** and the **Yardbirds** (TV 7 p.m.).

New records in the shops today — "Twinkle Toes" from **Roy Orbison**; "Do Anything You Say" by **David Bowie**; "Daydreams" by the **Lovin' Spoonful**; "Sea of Heartbreak," from **Joe Brown**; "Let The Love Live," by the **Sorrows**; "Don't Stop Loving Me," **Pinkerton's** (Asstors) *Colours*, and "You're My Soul And Inspiration" by the **Righteous Brothers**; **Chris Andrews**, **Don Covay**, and the **League of Gentlemen** on **TW's** *Now*, (TWE, 6.30 p.m.).

SATURDAY
THE Oscar Peterson Trio open their British tour at the Free Trade Hall, Manchester.

Roy Orbison and the **Walker Brothers** play the City Hall, Newcastle.

Seekers are at the Winter Gardens, Bourne-mouth.

Martha and the Vandellas doubling tonight at the Duncannon Club, Nottingham, and the **Mojo Club**, Sheffield.

Earl Hines and **Alex Welsh** at the City Hall, Perth.

Play, **Sheik**, **John Martley** and **Kid Marty's Ragtime Band** at the Dancing Slipper, Nottingham.

Frank Ifield, **Vince Hill**, **Lorne Gibson** Trio, **Julie Rogers**, **Carol Deane**, **Chris Andrews**, **Them**, and the **Bonzo Dog Doo-Dah Band**, on **Thank You**, **Lucky Stars** (BBC-TV, 8.15 p.m.).

The **Small Faces** return to the London Tavern in **Levitt Square** tonight.

Kikki Carr, **Millicent Martin**, **Kenneth Williams** and **Peter Murray** on the **Box Jury** panel tonight (BBC-TV, 5.45 p.m.).

SUNDAY
OSCAR PETERSON TRIO at the Odeon Hammersmith, London.

Orbison - Walkers tour at the Odeon, Leeds.

The **Don Rendell - Ian Carr Quintet**, **Nat Pierce**, **Steve Race**, and the **Bruce Turner Quartet** on the **Jazz Scene** (Light Programme, 11.30 p.m.).

MONDAY
FREDDIE and the **Dreamers** do a week doubling at La Dolce Vita Newcastle, and **Titos**, **Stuckton** on **Tea**, **Donk**, **Ferry Inn**, Edmonton, London.

TUESDAY
THE Oscar Peterson Trio at the Colston Hall, Bristol.

Earl Hines, **Bruce Turner**, **Johnny Picard**, and **Sandy Brown** are among the guests at the **Hedeway**, Hampstead.

Don Covay on **Manchester's** *Scene* at 8.30 p.m.

WEDNESDAY
MARTHA and the Vandellas at the Town Hall, Farnborough.

Earl Hines and the **Alex Welsh** Band close their British tour at the 100 Club in London's Oxford Street.

Orbison - Walkers tour at the Odeon, Manchester.

The **Oscar Peterson Trio** at the Birmingham Town Hall.

Les Christie, **Earl Hines** and the **Small Faces**, on **White Scene** (BBC-TV, 6.30 p.m.).

Hines to tour USSR for State Department

EARL "Fatha" Hines, now touring Britain with **Alex Welsh** and his band, has been invited by the U.S. State Department to take a seven-piece band on a tour of the Soviet Union this summer.

Hines told the MM this week: "I'm going to take **Budd Johnson** on tenor and five other men. I will be there for about six weeks, beginning the last week in June."

Last Friday, at the Starlite Ballroom, Crawley, Hines cut short his performance and told some three hundred people that he had never had to play on a piano as bad as the one he had there. "You people have heard my records," he said, "and you expect a proper programme. But how can I do you justice on a thing like this? This piano is so bad I've nearly broken a finger trying to play it. I'm sorry to cut this programme, but I shall complain to my agency."

In his office after the protest from Hines, Starlite manager **Leslie Chappell** said: "The piano was tuned only two hours beforehand. Told this, the pianist replied: 'They will all hide behind that old tuner excuse. What good would a tuner do? The piano needs completely re-stringing.'"

Hill on Stars
VINCE HILL, whose "Heartaches" entered the Pop 50 at 44 this week, guests in **Lucky Stars** on April 2, Saturday Swings (30) and Parade of the Pops (May 18).

Vince is still trying to find time to get to the States to promote his new American release, "Love Me True". It seems probable he will fly out on April 25, for four days of TV and interviews in New York.

On April 3, Vince starts a week doubling the Club Franchi, Jarrow and Club 89, Newcastle-on-Tyne.

Sales boom
A BIG pop sales revival was announced by **Leslie Gold**, managing director of **Phillips Records**, this week.

"After having one of our best sales years ever in 1963, we have entered 1964 with a terrific start—during the first 10 weeks of 1964, Phillips Records Group Sales are up by 45 per cent."

Spastics show
OVER 15,000 fans are expected at the **Empire Pool**, Wembley, on Sunday (3), for the **Daily Express Record Star Show** in aid of the **Stars Organisation for Spastics**.

The all-star bill includes: **Cliff Richard** and the **Shadows**, **Spencer Davis Group**, **Manfred Mann**, **Paul and Barry Ryan**, **Adam Faith**, **Georgie Fame**, **Wayne Fontana**, **Billy J. Kramer** and the **Dakotas**, **Moody Blues**, **Fortunes**, **Kenny Ball's Jazzmen**.

FOCUS ON FOLK—P.12

BEN & THE STRANGERS	THE WISHES OF HER FATHER	c/w	1
BABY	ALISON LENEY and KENNETH RIMMER	in	2
MUSIC FROM ITALY	JULIO EIROA (Solo Guitar)	c/w	3
LA PALOMA	LA COMBARITA	c/w	4
KENNETH RIMMER and ALISON LENEY	ONLY A ROSE	c/w	5
FUNICULI - FUNICULA	DON & RAY	c/w	6
DEVIL WOMAN	DREAM	c/w	7
KENNETH RIMMER	SANTA LUCIA	c/w	8
SOLE MIO			9



SLOUGH GROUP WIN HEAT 2

MARK BARRY, a six-piece group from Slough with a Manfred Mann-type name, won the second heat of the MM National Beat Contest at Brighton's Regent Ballroom on Sunday. The group formed in October 1963 — now go through into the second semi-finals of the contest later in the year.

About 1,600 people saw the Mark Barry group play their way into first place. The final position was: 1. Mark Barry; 2. The Nemkons, from Rutland, formed in 1963; 3. The Vogues, from Port Talbot, South Wales, formed in January 1964; 4. Dave Champion and the

strangers, from Gillingham, formed in 1963.

The line-up of Mark Barry — managed by Ian and Ann Grey, from Slough — is: Mick Angus, aged 18 and Martin Jones, aged 20 (lead vocals), Joe Wayne, aged 18 (lead guitar); Roy Quinnan, aged 17 (drums), Dick Bristow, aged 19 (rhythm guitar) and Dave Taylor, aged 18 (bass guitar).

Winners of the MM Beat Contest will receive a Decca recording contract, £500 in cash donated by the MM and Britain's musical instrument manufacturers, free clothing, a transistor radio each, a trip to Radio Caroline, and appearances on radio and television.

And since the start of the contest, more fabulous prizes have been added to the list; a £200 Akai 300X tape recorder, presented by Pullin Photographic Ltd., a member of the Rank Organisation, a £225 electric organ and a tubon, worth 100 guineas.

There are still a few places available for the latter part of the contest, but applications for entries must be received within the next week.

Radio Caroline will be giving full details of the contest, including the results of the heats each week, and at the third heat this Sunday (April 3), guest star will be singer **Anita Harris**.

NEW MANFRED SINGLE

AFTER six long months Manfred Mann has finally chosen a new single called "Pretty Flamingo" due for release on April 15.

It's written by American **Mark Barkan**, who wrote **Lesley Gore's** hits, and is the first Manfred single to incorporate their new augmented line up and features **Lyndy Dobson** on flute.

"Pretty Flamingo" was recorded by **Gene Pitney** but never released.

Manfred's dates include **Bristol Corn Exchange** (6), **Kidderminster Town Hall** (7), **Camberley Agincourt Ballroom** (8), **Boston Gilderode** (9), **London Marquee** (12), **Welwyn Garden City College** (13), **Ritz Ballroom** and **Port Talbot Lido**, **Skewen**, **Wales** (14), and **Ammonford Regal Ballroom** (15).

Brubeck tour

THE Dave Brubeck quartet, featuring **Paul Desmond** (alto) and **Gene Wright** (bass) and **Joe Morello** (drums), will do a short tour of Britain in October.

The tour opens at **London's Royal Festival Hall** on October 15, after which the quartet will appear in six or seven more concerts before going on to the Continent.

Brown and Flames back in October

JAMES BROWN and the **Famous Flames** will be returning to England in October, reports promoter **Arthur Howes**.

He will be in London for a few days to appear in a major TV show and appear at another concert similar to the two fantastically successful dates here last month.

He then goes to Europe for concert dates in the major capitals. France is reported to want him back as fast as he can get there.

Fantoni tour

BARRY FANTONI'S first overseas tour has now been finalised. He goes to Holland for TV and radio dates in Amsterdam on April 8 and 9 and then on to Belgium for more TV and radio in Brussels.

Shooting on his second film, a thriller, will involve three weeks Italy from late June and during the trip, he will be featured as a singer and compere at a Milan club.

Ray in action

HOLLYWOOD, Tuesday. — After a long period of inactivity, followed by a couple of months casual work around Los Angeles, **Ray Charles** has reorganised his big band and is on the road again (reports **Leonard Feather**).

The new line-up has **Steve Huffstater**, **Marshall Hunt**, **Herb Anderson**, **Ike Williams** (gtr), **Henry Coker**, **Kege Johnson**, **Fred Morrell** and **Sam Hurt** (tms), **Preston Love**, **Curtis Peeler**, **Clifford Scott**, **Curtis Amy**, **Leroy Cooper** (trumps), **Bobby Womack** (gtr), **Edgar Willis** (bass) and **Lionel Moore** (dr).

The **Raetels** include two newcomers, **Clydie King** and **Merry Parker**, along with two original members, **Gwen Barry** and **Lillian Fort**.

Same titles

BY pure coincidence two singles by the **Searchers** and the **Riot Squad** were both titled "Take It Or Leave It", although they were both different tunes.

To avoid confusion, the **Riot Squad** have retitled their single, "I Take It We're Through."

CAROLINE TO ALTER WAVELENGTH

RADIO CAROLINE is changing the wavelength of its Southern transmitter. The station is currently testing for a satisfactory wavelength.

Caroline's ship, the "Mi Amigo" which was damaged when it ran aground a few months ago in a storm, has been completely re-fitted and will come into operation again at the end of this week.

The ship will broadcast at 50 kilowatts and Radio Caroline claim that this will make them the strongest radio ship in the world. Caroline North is also to be increased—initially to 20 kilowatts.

Spider here

SPIDER JOHN KOERNER, U.S. blues artist is due in Britain next week for a series of club and concert dates.

Koerner, who sings and plays seven-string guitar and harmonica, will kick off his tour at Birmingham's "The Jug O' Punch" on April 7. He then goes on to London's **Marquee** (10), **Romford** (15), **London's Les Cousins** (16), **Barking** (20), **Norwich** (21), **Coventry** (23), **Chelmsford** (26), **Bristol** (28), **Sheffield** (May 1), **Isleworth** (3) and a **Royal Albert Hall** concert with **Buffy St. Marie** (6).

Faces' delay

THE Small Faces follow-up record will be issued on April 22, but still they haven't chosen the particular track.

Ploek Lane, bass guitarist with the group told the MM on Monday: "One of our own numbers is under consideration, but we haven't decided yet. Most of the numbers we've recorded have been excellent LP material but not single releases."

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c/w
VILIA
(from the Merry Widow) **7**

KENNETH RIMMER
DRINKING SONG
c/w
LOVE ME, LOVE ME **8**

KENNETH RIMMER
I'LL SEE YOU IN MY DREAMS
c/w
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NAMES IN THE NEWS

DUSTY SPRINGFIELD makes her first visit to Scandinavia when she opens a concert tour of Sweden at Stockholm's Tivoli Gardens on April 28. Her "You Don't Have To Say You Love Me" entered the Pop 50 at 36 this week.

Brenda Lee expects to return to Britain in October. She is currently considering scripts for a Broadway musical. Day and the Americans visit Britain in May for concerts and TV.

Tom Long, rhythm guitarist with Pinkerton's Assorted Colours, is suffering from nervous exhaustion. Eddy Arnold returns to Britain for TV and concerts on May 9. He may do Palladium TV show.

American trumpeter Al Hirt expected in Britain in the autumn. Swinging Blue Jeans will tour Scandinavia for three weeks in the autumn and fly to Malta on May 22 for TV.

CBS are rush-releasing Mel Tormé's cover version of the Everly Brothers' "Power of Love" tomorrow (Friday). The Settlers next single, released April 6, will be a Tony Hatch composition.

Another pirate, Radio 270, opens up tomorrow off Scarborough, broadcasting between 7 a.m. and 12 p.m. Kenny Ball's next single, released on April 21, is a new version of "The Poor People Of Paris".

Johnny Dankworth is saxophone soloist with the London Philharmonic Orchestra at the Royal Festival Hall on Sunday (3) playing Howard Brubeck's "Dialogues For Jazz Combo And Orchestra".

The Birds fly to Norway in May for a week in Oslo followed by four days on tour. The Merseys next single will be released by Fontana on April 8.

Elektra Records are to release the American Testament blues catalogue on their 21s. Bountiful label.

Hedgehoppers Anonymous cut their next single on April 6. The British Institute of Jazz Studies is meeting at the Lamb and Flag, James Street, London, W.1, at 7.30 p.m. tomorrow (Friday).

HOLLIES STATES RECORDING DEBUT

THE Hollies are to record in America for the first time. They flew to the States on Sunday for a lengthy tour which ends on April 28.

During the trip they will record tracks for a new LP including experimental sides with a 40-piece orchestra. Most of the songs will be written by Hollies Alan, Graham and Tony.

The tour will also include TV appearances in Hullabaloo and the Dick Clark Show. Before leaving, they signed for their German TV debut in Bremen on May 26. They start a two-week Scandinavian tour on May 28.

MARTHA & VANDELLAS TOUR DATES

MARTHA and the Vandellas arrived in Britain for their new British tour on Tuesday. They play TV, ballroom and club dates until April 16.

They started their tour yesterday (Wednesday) with a double-date at Tiles and the Scotch of St James. The rest of the tour is: Lacarno, Streatham today (Thursday); The In-Crowd, Hackney and the Caraby Hive tomorrow (Friday); Dungeon Club, Nottingham on Saturday (April 2); the Jigsaw and Laxor Clubs, Manchester on Sunday (3); Scene at 6.30 (4); Town Hall, Farnborough and Blaze's London (6); Ready Steady Go and Ram Jam Club, Brixton (7); Granada, Bedford (8); Sophia Gardens, Cardiff (9); Adelphi Slough (10); Winter Gardens, Morecambe (11); Five O'Clock Club (12); Flamingo (13); City Hall, Newcastle (14); Carlton Ballroom and Penthouse Club, Birmingham (15); and Bishop's Stortford and Stevenage (16).

Ted for N. York

TED HEATH is leaving for New York on Easter Monday. He goes to negotiate a contract with Murak, who has asked him to visit New York for discussions.

"I'll be going to one of their recording sessions in New York on the Thursday after Easter," Ted Heath told the MM this week. "And while I'm over there I will, of course, look out for the possibilities of the band going there again. We haven't been to the States since 1958."

Don moves

NEW YORK, Tuesday. — After a month in New York, Donovan has moved on to Hollywood where he will do a two-week appearance at the Trip, one of the "innest" and noisiest clubs along the strip (reports Ren Gravatt).

Wisely, Donovan has formed a group of New York musicians to work with him on the date. They'll use electric guitar, bass guitar, celeste, organ and drums.

Negotiations are continuing on Donovan's future record commitment in the States. Meanwhile, Hickory's new single, "You're Gonna Need Somebody On Your Bond", is gathering more radio play than his last couple of discs.

Proby pulls out of projected USA tour

P. J. PROBY has pulled out of his projected American tour with Gene Pitney which was due to start on April 9.

His manager, Terry Hillman, told the MM: "The Pitney tour is definitely off. Other things are in line, including American dates, but that is all I can say at the moment."

Proby has to leave Britain at the end of this month as his work permit expires.

Two chart Whos

THE Who left for Paris on Tuesday to appear at the Music Hall de France on Wednesday, and then in Rediffusion's Paris edition on Friday (April 1). The group play La Locomotive Club, on Saturday (April 2).

Tours for the group are also being negotiated for Switzerland, and Germany—and there is a possibility of a package tour in association with agent Robert Stigwood in Belgium and France.

This week the Who's second

current release, from their first LP, hit the chart. The number, "A Legal Matter", comes into the Pop 50 at number 39, while their "Substitute", moves up to the number 15 spot.

Fury film

BILLY FURY may make his next film in Hollywood. Manager Larry Parnes is at present in America negotiating the film and also lining up a visit for Fury.

Billy has switched labels in America from London to United Artists, who are planning a big promotional drive for the artist.

Matt flies

MATT MONRO flies to Hollywood on April 20—three weeks earlier than expected—to spend 18 days recording an LP and two singles for Capitol.

On May 10 he starts three

weeks of cabaret in Reno and then goes on to San Jose for a further three weeks. He opens an Australian visit with three weeks at the Checkers Club, Sydney, from June 23.

Matt will be back in Britain in September and opens for three weeks at London's Savoy Hotel on September 19. He will then return to America for a two-weeks session at Lake Tahoe.

Lacy leaves

A MERICAN soprano saxist Steve Lacy, who has been rehearsing a new quartet in London for the last month, flew out on Saturday for the San Remo Jazz Festival, Italy.

With him went the rest of the group—Italian trumpeter Enrico Rava and two members of Chris McGregor's Blue Notes, bassist Johnny Dyani and drummer Lewis Mahola.

In addition to the Festival, the quartet had a TV date in Turin at the weekend.



LULU: laryngitis

Lulu has to quit tour

LULU was forced to drop out of her tour with Roy Orbison and the Walker Brothers at the weekend, due to an attack of laryngitis.

A spokesman said it was hoped Lulu will be able to rejoin the tour as soon as she is well. Perpetual Langley, 17-year-old girl singer from Belfast, replaced her on three dates this week.

Walkers still top

IT was practically National Walker Brothers Week as Scott, John and Gary retained their third week grip on the number one spot in the Pop 50 and began their long British tour with Roy Orbison, this week.

EMI announced this week they have decided to withdraw an old single made by Scott Walker when he was in America four years ago, following protests by his management.

On Saturday the boys record three tracks, one of which may be chosen for their next single.

MURRAY DENIES RUMOUR

D' Peter Murray denied this week that the BBC had dropped his "Late Night Saturday" show because he had started to work for Radio London.

"It's nothing like that at all," he said. "The show has just come to the end of a very long run and they've decided to take it off."

"I've had the longest run of anyone at the BBC, so I've no complaints. And anyway, the programme is only contracted for 13 weeks at any one time. It's then renewed or not as they see fit."

Best of 625

FOR seven of the next eight Wednesdays, BBC2's Jazz 625 will be screening repeats of some of its most successful shows.

First of these repeats, on April 6, features pianist Erroll Garner with Edward Calhoun (bass) and Kelly Martin (drs). This will be followed by the Dave Brubeck quartet (13), Clark Terry-Bob Brookmeyer quintet (20), Willie the Lion Smith (May 4), the Modern Jazz Quartet (11), Woody Herman's orchestra (18) and the Oscar Peterson Trio (25).

On May 11, Jazz 625 will record Tubby Hayes with an eighteen piece band. Hayes will do most of the scoring. The same band and music will then be recorded by Fontana.

Jazz 625 producer Terry Henebery will assume production responsibility for Juke Box Jury from the programme to be seen on April 16.

Overlanders tours

THE Overlanders may visit America and Australia this summer. Negotiations are going on for trips to both countries in May and June, although neither trip was finalised at presstime.

R&B night, Friday, 11.30



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PETERSON: two difficult jobs to be filled

JAZZ, it might be argued, precludes perfection by its very nature. However, there have been isolated groups—like the Modern Jazz Quartet and the Oscar Peterson Trio—who have come as close as can be to perfection for a jazz combination.

JOHNSON: 62nd birthday

NEW YORK

PETE JOHNSON'S 62nd birthday was honored last Friday by a special concert at Kleinhans Music Hall in Buffalo, where he has lived since 1956. His old partner Joe Turner sang with the Ray Bryant Trio and the Buffalo Philharmonic Orchestra played Sy Oliver and Luther Henderson arrangements of "Wee Baby Blues" and "Roll 'Em Pete".

Elvin Jones is arousing much interest with his new quartet at Slugs' and Top of the Gate. The ex-John Coltrane drummer is leading Hank Mobley (tr), Dollar Brand (pno) and Don Moore (bass). Gerry Mulligan's new quintet is playing week-ends at the Village Vanguard opposite the Bill Evans Trio. Gerry is fronting Warren Bernhardt (pno), Pete Bertoncini (gtr), Eddie Gomez (bass) and Dave Bailey (drum).

Pee Wee Russell, who was 60 on Sunday (27), is breaking all house records at Blues Alley in Washington D.C. . . . the Lionel Hampton band took off last week on a 40-day concert tour of the Far East.

Jimmy Witherspoon has been singing week-ends at the Half-Note, backed by Clark Terry's Quartet.

George Wein is to produce the first major jazz festival in the State of Georgia, from May 27 to 28 at Atlanta Braves—J.A.



OSCAR: April

interesting to see how they fill the shoes of two of the most respected instrumentalists in jazz.

There are probably hundreds about who would have liked to fill the jobs; satisfying the high standards which successive Oscar Peterson groups have set is another matter. It's easy to play the game of finding replacements, but I personally can't think of anybody I'd rather hear with Peterson.—B.H.

HANDY: New Orleans alto? I phrased as if I was playing trumpet

LONDON

"HIS playing is still brilliant, still exciting, still unrecorded." It is eight years or so since Sam Charters wrote that sentence about John Handy. It's no less true today except that Capt. John has since been recorded, with Kid Howard, Kid Sheik and Barry Martyn, and one or two more.

But in his prime he never got onto records, doubtless because he chose to stay in New Orleans or at home in Pass Christian, Mississippi.

"I've not been much recorded," says Handy, "and not at all until lately, but I hope there'll be more soon. When I leave Europe, I'm going to play concerts in Connecticut, I don't know if they'll be recording any of them or not."



HANDY: "my daddy wouldn't let me play trumpet"

21 or 22; he doubled clarinet and alto in New Orleans. He could play soprano, too. I never did try that.

"Then there was Earl Fouché, who was with Sam Morgan, and Jim Lewis—I heard him play sax lots of times. Then there was Willie Humphrey played alto and Andrew Morgan played tenor.

"Who is the best today? Well, they've got some pretty good sax rounds there, but I'd choose Son Johnson—alto, still playing. Of course, he wouldn't want me to give him that credit, but I rate him top as musician and teacher."

And who would Capt. John nominate as his all-time favourites? "My reed man would be Coleman Hawkins. And, of course, Bechet—a top reed man—and Johnny Hodges."

LINKS

These are not surprising names, if you are familiar with Handy's playing. And what about the Louis Jordan and Earl Bostic links?

"Well, I tell you, both these players used to listen to me. You'll notice that both of them play somewhat after my style. Jordan really was older than Bostic, and when I was playing in Texas in the early Thirties—with my own Louisiana Shakers—I know Jordan was there listening."

"Of course, he was a young man then, but everywhere we played, Louis Jordan was there. And everywhere I played in New Orleans, Earl Bostic was there. He was going to Xavier University at the time, and studying music."

BOUNCY

Listening to Handy at rehearsal, blowing "Cap's Blues" as an alto feature or working out a small-group riff tune with a Hodges-like flavour, Bostic might be at home in a quartet or five-piece jump band.

"I would enjoy working like that," he agrees. "But back home, all small outfits like that play this rock-and-roll stuff and I can't play it."

It may be so, but from what I've heard of the Captain I'd say his forceful, bouncy blues excursions are almost a definition of early R&B. And young members of Sussex University certainly responded to them. Perhaps it's all in the name, after all.—M.J.

DRUMS

When we think of New Orleans reedmen we envisage a line of Crescent City clarinetists, not alto men. And Handy belonged to this line in his young days.

"I began on drums, playing with my father's band—he was a violinist. My younger brothers, Sylvester and Jollus, played bass and guitar.

"During my teens I changed from drums to clarinet, self-taught. I came into New Orleans from Pass Christian—which lies sixty-three miles east of New Orleans—around 1918.

"When I came I was playing clarinet. I'd never seen a saxophone at that time. Joe Watson, who worked with the Sam Morgan band, that was my favourite clarinet man of the time."

Did Handy come across Sidney Bechet in the early days?

ALTO

"No, he had left New Orleans just before I got there. But To was there—he was playing with Piron's band. But, as I say, my real clarinet, who was my idol, was Joe Watson."

When did the switch to alto take place?

"That came later. It was a long time before I changed to saxophone. When I was really young I was working with Kid Albert's band—Tom Albert, that is no connection with Don Albert.

"With Kid Albert I made a tour of Texas, playing clarinet, you understand. They had a lot of New Orleans musicians going out there. Oh, that was around 1918.

"I stayed with Albert in New Orleans 'til about 1923, when I went to Baton Rouge to play with Toots Johnson's orchestra until '27. Then back to New Orleans."

CLARINET

"It was a bit after that I started playing alto. Why? Well, clarinet was going out of style then and alto was coming in fast. I was trying to keep up with the times so I changed to saxophone too.

"I bought a Conn alto—same make of horn I use today—and got myself going. A few weeks later I was using it at the Entertainers Club. Haven't played a lot of clarinet since."

Writers on jazz, myself included, have been known to refer to a peculiarly New Orleans way of playing alto. If there is such a tradition, Handy doesn't recognize it.

TRUMPET

"No, that was my own style, and it came about because I always wanted to be a trumpet player. My daddy wouldn't let me play trumpet—he thought it too hard on the lungs by me being young—so when I got the sax I played like I was phrasing on trumpet.

"I heard other players but wasn't influenced by them. I heard Albert Nicholas around

HARRIOTT: yielding ground to the East

LONDON

Few jazzers and record buyers with even half an ear to the ground can fail to have noticed the Eastern influence—predominantly Indian in source—which has walled its way into modern jazz these past few years.

A new British-made LP, released by Columbia tomorrow (Friday), hints at the possibilities of a jazz-Indian music coalition, besides proving a recital of highly stimulating work devised by John Mayer, a Calcutta-born composer and violinist.

The record is called "Indo-Jazz Suite" (SX6025) and played by the Joe Harriott Double Quintet. This, in fact, is a Harriott jazz quintet with Pat Smythe (pno) and



JOE: Indo-jazz

Eddie Blair (tr) plus a quintet led by Mayer (vln, harpachord) which includes Diwaan Motihar (star) and Keshan Sathie (tabla).

Within five weeks or so the Double Quintet—most of the same musicians but with Kenny Wheeler on trumpet—will perform these pieces, based on ragas, at a Fusions concert at the Chichester Festival Theatre (May 7).

The other evening I lis-

tened to the programme on tape and found it enjoyable, unusual and interesting in a variety of ways.

It isn't easy, to be sure, on one hearing because the scalar patterns and rhythmic techniques are not all that familiar to jazz ears, and what has been attempted is a blending of dissimilar forms and approaches to improvisation. The experiment probably came off because the jazzmen yielded more ground than the Indian composer and players.

Mayer, who came to Britain in '52, listened with me and explained the constructions, the metres and the rest. This one, wholly scored, uses a five-beat metre; this passage is in a rhythm of ten, some have sixteen beats, and one has a basic melody written in eighteen.—M.J.

WE SLIPPED UP....

When we showed our Drum factory manager a letter from a guy—in all of places I—Bogondanga in the Congo, who'd written to say how much he liked the sound of his Broadway Drums. After all, the Congo is, you might say, where it all started and this factory-manager of ours has been nattering for years about "authentic Drum sound"—there'll be no holding him now!



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SECOND CITY: big band sound

BIRMINGHAM

"WE were a bunch of angry old men who were fed up being asked to play like Acker, or Chris, or Monty," said Stan Keeley, guitarist/banjo player with Birmingham's Second City Jazzmen. "So we decided to form our own band and play what we liked. That's how we came to form the Second City Band."

That was 10 years ago this year and now the band's policy is to play anything that makes for good jazz.

"Our music ranges from re-creations of early Ellington numbers and King Oliver pieces through to a big band sound which the eight-piece group aims for on numbers like 'King Porter Stomp', 'East St Louis Toodle-Go'—the first Ellington signature tune—and 'Satin Doll'. In fact, we play anything that will make good jazz," said Stan.

Second City's personnel is: Gordon Whitworth (tr), Brian Casson (tr), Jim Hyde (clar), Dave Lee (sop/clar/bass clar), Stan Freeman (pno), Stan Keeley (guit/bjo), Don Gray (bass and tuba) and Len Cotton (drum).

The band work hard at getting a big band sound out of their eight-man lineup. "None of the boys read music, so this means that everything has to be laboriously worked out and learned. It means a lot of hard rehearsal and we meet several times a week in a local pub to work out new arrangements."

A band which fiercely enjoys its music, without slotting into categories, the Second City band is set for another 10 years playing the kind of thing it enjoys. "We would play the Patagonian national anthem if we thought it would make a good jazz sound"—A.W.

by JEFF ATTERTON, MAX JONES, ALAN WALSH



BACHELORS HEAD FOR NEW FIELDS

THE Bachelors have had their share of soothing anisimosity from sections of the pop fraternity who regard them as "square" or "corny".

Latest of the snipers is America's Paul Simon, half of Simon and Garfunkel, and composer of the "Sounds of Silence", the Bachelors' latest hit.

He described the Bachelors' version of the song which Simon and Garfunkel flopped with here after a number one in the States as "disgusting".

"Sour grapes? Or artistic indignation?" Bachelor Con Clusky, said this week: "I can't understand it. As a composer, I'd be honoured if anyone recorded any of my songs. It means that they thought them worthy of going to the trouble of going into a studio and working to produce something."

Con recounted how the group came to record both "Sounds of Silence" and its co-A-side "Love Me With All Your Heart" and to release them as their new single.

"Both tracks were originally recorded as LP tracks for an album we were preparing for the American market called 'Hits of the Sixties' featuring songs which have made number one.

"We were looking for something to release and these seemed ideal. That's why they were put out. It was a joint decision between Decca and ourselves. We weren't just covering the Simon and Garfunkel version. For example, another number we cut for the album was 'Michelle'."

The group has scored its major successes in the past—and collected a few knocks in the process—with revivals of oldies. But that's a policy which the Bachelors intend to move away from in the future.

"The trouble has been in the past that we could never find new songs that suited us, and had our kind of ballad feel. That's why we used to fall back on reviving old numbers."

"But now our recording manager, Dick Rowe, has got hold of some original numbers for us and we are going to record them for the British and the Italian and French markets which we are hoping to move into in the future."

"I think new songs will give us a sort of kick in the pants, a new lease of life. We've been inclined to get into a bit of a rut and this will pull us out of it."

The Bachelors are still very much concerned

with the Pop 50. "When we release a record, we watch closely how it's doing. It's always a great thrill to see it go into the chart."

"It also makes us feel good that, though a lot of people don't like our records, there are a lot who do and buy them."

"I think that if we never made the chart again, we'd still work. We'd survive—like Lonnie Donegan still works all the time even though he hasn't had a hit for a long time—though we still like having hits."

"We have noticed, though, that we are starting to move into the LP market much more. Our LPs are now selling more than our singles which is good because it shows a more lasting interest and that people are appreciating us enough to spend more money."

What the Bachelors would like to see is further expansion of their appeal into Europe. "We're planning to make ourselves better known in places like Italy and France. So far we've only played Paris, Brussels and Germany."

"Do I think we'll appeal over there? Well, when we played there, we sang in English and they liked us. To tell the truth, we were very surprised. We couldn't understand it."

Bob Dylan went electric because he heard it that way



SINGING

Singing is speaking to someone. If it's not to someone it's not singing. I don't believe that voice quality has anything to do with it. I don't believe that a person can be a good singer if he doesn't reach someone with what he sings.

GUITARS

A guitar or any instrument is a vehicle. It's like a car that a person can drive in. It's not enough in itself. It has to take you somewhere — it has to take the feelings that you have and deliver them to an audience.

SAN FRANCISCO

Oh boy, all kinds of thoughts come out and they're just tied in knots. They're inseparable from each other. When I think of San Francisco, I think of the two words "right love". I lived in a society in which no-one had any money and as a result, the surfaces were stripped. And it was a sharing thing. You'd go to a party, and if you had cigarettes you took the pack out of your pocket and you put it on the table and anybody who wanted a cigarette took it because the chances were the next time you wouldn't have cigarettes.

BEATNIKS

I think that's a manufactured word by a society that doesn't understand certain aspects of itself. It's a word like weirdo.

SURFING

A craze which began with people who were honestly interested in surfing, who enjoyed bumming around on the beach or riding waves. But when it spread to the middle of the country where there isn't an ocean for 500 or 700 miles, it ruins it.

LONDON

I have to say that I really like England from what little I've seen of it so far. The first thing I noticed was when I got off the airplane the door leading to the outside said "way out". In



America, it says "exit". The English way that tells us what it is — the way out. I like the people.

RECORDING STUDIOS

A different art than performing. When you sing for a record, you think differently than you do when you sing for an audience. If you're performing and you make a mistake at the beginning of a song if you recover from it and the song is good and you build it nice, by the end of the song, people will have forgotten all about the mistake. If you're recording and you leave a mistake in, the more people play the record the more they start to notice it. Pretty soon they lose the whole song because they are thinking, now here's the part where the mistake is.

THE BEATLES

They are amazing for a variety of reasons. It seems so strange that a group can be at the top and one would think that there is nowhere to go except either to stay the same or go down but it amazes me how the Beatles keep improving. There's no-one close to them, they are the top.

WRITING SONGS

That's a good one. To me, the process of writing songs is presenting a point of view or certain emotions that I'm feeling and want to com-

municate. I can't manufacture songs. But I'm not putting it down, there are a lot of people who are very successful writing songs about situations that have never occurred to them. I can't do it, I have to write about the things I know.

TRAVELLING

To me, being rich has always meant having enough money to take a Greyhound bus instead of hitchhiking. The conditions under which I've travelled are conditions under which you see people minus their pretensions. When you're broke, and there's nothing you can do for somebody, they are not going to be nice to you unless they really want to. So then you can appreciate kindness. The most beautiful things that happen to you are things that are motivated by concern for you.

THE THEATRE

To me it's just an emotional effect, not an intellectual puzzle. If you feel it, great. If you don't amount of analysing is going to make you enjoy it.

BOB DYLAN

Bob Dylan is a good writer. I admire him very much. He has retained his integrity and hasn't prostituted himself and has grown in a certain direction. He hasn't let criticism change that. I think he went to elec-

tric instruments because he heard it that way, not to be commercial.

COMMUNISM

I don't know what it is. Communism is a convenient word that people are really anxious to use about anything that disagrees with what they have to say. Politically, I don't know what it means.

VAL DOONICAN

People ask me if I'm bitter, but I'm not. The songs are written to be sung and if Val Doonican likes the song enough to sing it, I think it's fine. If he should happen to sell more records than I do, it simply means that he's said it in a way that's more acceptable. That's fine, in that case he deserves to sell more.

CIVIL RIGHTS

Something I used to think I knew about and found it there are so many sides to so many things. I don't believe that any human being should be prejudiced or be persecuted for something that he was born with and can't help. I don't think that's right. As far as civil rights, goes, there are so many things involved that it's not easy to look at in basic or, pardon the pun, in black and white terms.

ARMY DRAFT BOARD

I don't worry about draft any more, I have asthma. I'm exempt from it. I sure wish there wasn't a need for it. The draft depresses me because if you think past what the draft is you remember that there's a cause.

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BLIND DATE

DUSTY

ELVIS PRESLEY: "Frankie And Johnny" (RCA-Victor):

I like the Dixieland opening — all Chicago-style like it. It's Elvis Presley? No, I don't like this one. The backing's nice and of course if it's Elvis Presley I'll sell automatically. The piano's not bad. You can take it off. It's rubbish, Jim!



that voice. Joe Brown, isn't it? This is the best record he's made for a long while. You know, I really love this country and western sound with lovely strings. Very nice. Could be a hit — although it's rather a hard record to judge.

BOZ: "Meeting Time" (Columbia):

I like records that start with those sort of "Here Comes The Bride" parties. Listen to that organ — it's a real cathedral organ sound. The singer sounds like an actor who's made his first record. Someone had a nice idea with this. No, I don't like the vocal. Oh! Ooooh, it's Boz.

LOVIN' SPOONFUL: "Daydream" (Pye):

It's the Lovin' Spoonful. Sounds like Fats Waller. I like this, it's so corny. Their "Do You Believe In Magic", and the last one, were great. I can just see Fats Waller singing this. For only five people they make a fat, swinging sound. Fantastic group Beautiful piano. I like them just for daring to do it. It's written by Mann Oh and Weil. They write very good songs but I'll have to say this isn't one of their best. They're super writers, lovely people, but I don't like this one. Oh, Paul Revere — they're very big in the States.

PAUL REVERE AND THE RAIDERS: "Kicks" (CBS):

Everything sounds alike today. This must be an American group like the Genyrs, or the Vogues or something — the Young Rascals? It's just another group beat number. Don't like it very much. Oh, it's written by Mann Oh and Weil. They write very good songs but I'll have to say this isn't one of their best. They're super writers, lovely people, but I don't like this one. Oh, Paul Revere — they're very big in the States.

ROY ORBISON: "Twinkle Toes" (London):

Oooh, atmosphere, atmosphere. I can just imagine a prompter in the studio telling the audience when to clap and laugh. I don't like this. It's Roy Orbison isn't it? It doesn't rock. I don't dig this sort of thing. It's too desperate.

PINKERTON'S (Assort) COLOURS: "Don't Stop Loving Me, Baby" (Decca):

Oh, this is English. Quite like the bass. I can't think who this is? It's not the Fortunes, is it. A nice round sound, but I can't work out who it is. Good heavens, Pinkerton's Colours. In that case it might well be a hit.

BRIAN WILSON: "Caroline No" (Capitol):

I like that sound in the backing. I'm doing very badly aren't I? I can't think who any of them are. I must be getting out of touch! This sounds like that lot who did "Sandy". That's right Ronnie and the Daytonas. It's not "them". Oh! A very pretty song. Jan and Dean? Very, very pretty song. (Looks at label) Brian Wilson. Lovely sound. I didn't recognise this as one of the Beach Boys — probably because there aren't so many backing harmonies. Beautiful sound. He writes lovely songs and this is no exception but I don't think it'll be a hit in England.

DAVID BOWIE: "Do Anything You Say" (Pye):

I haven't got a clue who this is either but I can see the effort that has gone into this record. It's nice. The sound is a bit messy.

JOE BROWN: "Sea Of Heartbreak" (Pye):

I like this song. I like it. I love that string sound. I don't know who it is again, but it's nice and efficient. Oh, just a minute, I know

THE SORROWS: "Let The Live Live" (Piccadilly):

I like this song. I like it. I love that string sound. I don't know who it is again, but it's nice and efficient. Oh, just a minute, I know

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AND ON THE CURRENT SCENE . . .

THE advertisement in the MM said: "Musicians wanted for new group — guaranteed future."

Over 200 replies were received by the man who placed the advert — Basil Tait, musical director to Frankie Vaughan, who was recruiting musicians for the V Group, Frankie's backing group.

But from all the 200 applicants, Basil was hard put to find one who filled the bill on all counts — musicianship, reading, appearance, suitability and versatility.

Basil Tait's experiences trying to recruit professional young musicians prompted him to ask three of Britain's top bandleaders — all relying on young talent — for their opinions on where the young musicians were coming from, how good (or bad) they are and if there were enough coming up to ensure a healthy future for the band business.

Ray McVay, young leader of the band at Mecca's Orchid Ballroom, Purley, and winner of a 1966 Carl-Alan award, thought that the standards of musicianship in young sidemen in Britain was higher than it has ever been. But that it was never been. But they were thin on the ground.

"Standards are definitely higher than they ever were," he told the MM. "Some of the paler bands of today are far better than the name bands of 10 or 15 years ago ever were. And our session men are the best in the world. The professional musicians these days can't get by on so-so reading and playing. They've got to be 100 per cent on the ball. Where the lucrative jobs are, buskers are out."

MORE WORK AND MORE MONEY THAN THERE EVER WAS

"But there's more work—and more money—than there ever was. There are about 300 regular session men and there's work for more."

But there weren't enough budding musicians coming up to cater for the demand, thought Ray. As a bandleader he was worried about the availability of good musicians in ten years' time.

"There are two main reasons for the lack of men," he said. "First the kids don't follow the instrumentalists the way they did with Harry James and Gene Krupa, etc. Though this is changing now that Herb Alpert and people like that are becoming popular."

"Secondly, the MU policy of every member of a band being an MU member means that learners never get the chance to sit in with the band."

"I think that bandleaders should be allowed to use their own discretion here and allow, say, one young non union

player to sit in with his band on odd occasions, just so these enthusiastic youngsters can gain invaluable experience in the section."

Ray thought the musicians were coming from the brass, military and Salvation Army bands, as well as through schools. He would like to see the MU encourage young musicians more—perhaps by starting MU student bands where they could get experience of ensemble playing.

"Some kids actually pay to play in rehearsal and student bands and I feel that the MU could do a lot more to help these youngsters," he said.

Bob Miller, leader of the Millermen, one of Britain's best known broadcasting bands, is optimistic about the future of musicians, but feels there may be some shortage of brass and reed men.

"If there is a shortage in the future it will be brass and reed players, but I think that there are still many good

section players around today. Many fine guitarists—like my own Ray Barlow—are coming up through the best way," he said.

"I don't normally change personnel very often, but about a fortnight ago one of our trumpet players was injured in a car accident and I had to find a replacement at short notice. I found two fine players within two days."

This proves that good musicians are still available and I don't believe it when people mean that there is NO new talent coming up, although there is a danger of a shortage in the future."

Johnny Howard, leader of the band featured on BBC's Light's Easy Beat, thinks there is an acute shortage of professional new musicians—though standards are definitely higher today.

"Competition for the few good young players is really fierce," he told the MM. "Standards have risen all over



● RAY McVAY: lucrative



● BOB MILLER: optimistic

the world, and I have no fears about the standard of new musicians — only about their quantity.

"I don't think young men realise the opportunities they are missing by not bringing their playing and reading up to the high standard demanded today. There is big money to be made."

It's a poor week when some of them don't read. When I need a player, I usually hear about a replacement on the grapevine. I don't have many problems at the moment, but I can see it as a problem in the future."

This is a big condemnation of the band games of cover. There must be 10,000 guitarists in Britain but only a couple of dozen at most are proficient enough to do session work, for example.

No, it seems that there is a big shortage of new young musicians, who play on the band and are fast dying out. Bands are better than ever before and there is a rising and lucrative future for musicians in this world of 17 guitars and a wide variety of session work.

The new wave of music makers



MELODY MAKER SPECIAL

"BRITAIN" say the things-were-better-in-my-day brigade as they stare at the idiot box, "is a nation of watchers rather than doers. Sport or music — they'd rather be on the touchlines than actually taking part."

'I gave up because I didn't like the music I was taught'

Prices paid for instruments varied from a few shillings for harmonicas to £200 guitars paid for on hire-purchase.

MMOP also wanted to know if those questioned felt a musician should learn to read music. They were almost equally divided on the subject.

A frequent reaction was "useful but not necessary" from 17-year-old Norman Gelder, of Widespan, Newcastle-on-Tyne.

Other comments included: "You only have to hear some of the semi-pro groups to realise it is necessary" (Rie Smithson, Bristol). "Certainly, if you want to make it a career" (Jeffrey Coles, Bristol). "An awful lot of musicians seem to get by without it" (Thomas Bluff, Glasgow). "If he plans to call himself a musician, he should be able to read" (Geoffrey Goss, Sutton, near Kedgeley).

"No," said Anne Rickett, of Bradford. "There are many musicians who can't read music and they play just as well as those who can." Graham Walsh, of Birmingham, disagreed: "A lot of groups that can't read make a botch-up of their performances. If you want to play good music, reading music is essential."

To sum up, it seems that a high proportion of youngsters not only want to make music, but do something about it. There may, however, be a case for changing the more traditional methods of tuition.

A general acceptance of jazz and pop music by teachers—and their use to keep interest alive in the early stages of tuition—would obviously help.

But it seems we aren't likely to run short of new, young musicians for a long, long time.

The arguments la Barry McGuire's "reco Destruction", were compared with the one have been roused over elegant Barry Sadler's

POP PRO

GEORGE HARRISON: It's terrible. I'm only sorry for the people who bought it and put it at number one in America.

PAUL McCARTNEY: Crap! It's a dreadful record.

RINGO STARR: I don't care what happens to it!

JOHN LENNON: It's just need stuff like that in the Pop 50.

PETE TOWNSHEND: It's an enlistment song and I hate any kind of army recruitment that doesn't actually come out with it and say "Join the Army". Everyone must know what the Army is like by now and they must know what Vietnam's all about. It just goes to show how bloody long the war's been going on—they're even making records about it!

CLIFF RICHARD: I've heard it once or twice and I've got nothing really for or against it. It's just one of those songs that will probably be a hit with all the publicity it's had. I personally don't think it's sickening at all.

DAVE DAVIES: I have never heard (the record). But from what I've heard about it it sounds awful.

PAUL JONES: You couldn't print what I really think about it. The point is that the American State Department is very disturbed because they can't get people to volunteer to fight in Vietnam.

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"The Ballad

Of The Green Berets". The record reached number one in America and entered the Pop 50 last week. Mutterings against the record were brought to a head when deejay Brian Matthew described it as "sick and

nauseating" on Juke Box Jury—and was rebuked by chairman David Jacobs who defended the disc. This week Melody Maker canvassed the opinions of other recording stars. This is what they had to say about the record:

POP—OR JUST PROPAGANDA?



TOWNSHEND: I hate any kind of army recruitment that doesn't actually come out with it.

CLIFF: I personally don't think it's sickening at all.

LENNON: It's just propaganda. We don't need stuff like that in the Pop 50

This may, or may not, be due to cowardice. I prefer to believe the American citizenry are saying: "Go and fight your own bloody war." I think it's the sickest record—and I have this awful suspicion the same people are buying it who bought Barry McGuire's record. It's strange—it proves people prefer heroes to pacifists.

GRAHAM BONNEY: It's one of those records that just comes out of the blue and suddenly everybody grabs at it. I don't think it's a bad thing—it's a change and a load of

rubbish gets in the Pop 50 anyway.

ALAN PRICE: The way I feel about the record is the way I feel about being called up—I wouldn't want to, but I'd go. It leaves me neither hot nor cold—it just has no value for me. I suppose it must have some sentiment about it that makes it sell.

PLONK LANE (New Faces):

I don't like it! I suppose it's all right for some, but I can't understand why the kids are buying it. Whenever we hear it

on the radio going to a job or something, we scream and grovel about in the back of the car.

MICK JAGGER: A terribly sick song and I hoped it wouldn't sell in England. It sold over two million in America—which shows what a warmongering nation they are. The last verse of the song is so bad—you won't believe it when you hear it—all about hoping his son gets killed. It's awful, terrible and shows how much taste American record buyers have. That'll stop us from being number one in America!

CHAS CHANDLER: It's crap, and typical of what is going on in America. They are getting so nationalistic-minded and everybody's behind their red-blooded boys fighting in Vietnam. I don't think it will be a hit in England, we've got too much sense. Somebody in America said to me quite seriously that if the war keeps going, Barry Sadler will get really big and they'll be able to run comic strips on him.



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

THE WILD CATS
GEORGE RUSSELL SEXTET



JAZZ LP OF THE MONTH COMPLEX RUSSELL, YET IT'S ALL JAZZ

GEORGE RUSSELL: "The Outer View," Au Private (a), 24-246 (a), The Outer View (a), You're My Sunshine (a), D.C. Divergence (a), (a)—Russell (pno), Don Ellis (tp), Cannon Ball (tr), Paul Fuller (tr), Steve Swallow (bass), Pete La Roca (dr).

GEORGE RUSSELL has gone very much his own way as composer and arranger over the past 20 years or so—John Lewis has described his Lydian chromatic concept as "the first profound theoretical contribution to become jazz."

It must come as something of a surprise for him to find himself being broadly classified in the current avant garde movement.

This album is full of typical Russell—the acceleration and deceleration, the dissonant ensemble writing, the anarchy of collective improvisation. Yet, however complex the writing, it is always unmistakably jazz.

The most remarkable item here is "Sunshine," the longest track. It becomes a moody, brooding piece full of sinister undertones. Sheila Jordan's vocal—the first chorus completely unaccompanied—is an impressive performance of a difficult task. She deserves the critical praise that has been heaped on her. Trumpeter Don Ellis is an infuriating musician. Blessed with more talent than ten average musicians put together, he wastes so much of it with too obvious striving for effect. His experiments are so self-conscious. Yet when he relaxes and blows he is brilliant.

Garnett Brown, though not quite as good as his predecessor with the Sextet, Dave Baker, is also impressive and tenorist Plummer is consistently good. Any rhythm section containing Swallow and La Roca couldn't fail to be great.

A fascinating album that repays study.—B.D.

CONCERT arrangements of jazz I have never cared for; so I am highly resistant to the sugared attractions of "Duke At Tanglewood", to take the lesser LP first.

The Ellington tunes, presented in orchestral settings by Richard Hayman, are mostly well enough known to stand on their own feet. But the Boston Pops makes pretty heavy going of them, and even Duke's cautious piano solos cannot rescue the LP.

Here and there, a tasty fragment of melody—the bare statement which suits the "Solitude" mood or the piano on "Indigo" or "Doll"—reminds us that these are the creations of an outstanding composer and innovator.

In the main, though, Ellington's genius is submerged under treatments and performances alien to his music. The brass has no conception of swing phrasing, and legitimate strings seldom did anything for jazz.

Improvisation is absent, and even such experts as Bellson and Lamb cannot force the thing to kick or swing. Write this one off as a recession which recognised Ellington's standing without doing any sort of musical justice to it.

After that caricature of the Ellington genre ("Caravan" is pitched somewhere between "Bolero" and "Night On Bare Mountain") in character, the Ellington-Ella collaboration is heavenly.

Tone

How wonderful are the noises the Duke's band produces on Duca! worked and with Ell Fitzgerald in charge of vocals, you have the pleasure of human tone almost as beautiful and expressive as the best instrumental sounds displayed.

"Something To Live For", an alluring starter, has a free tempo verve over Jimmy Jones' piano and unique orchestral blends behind the chorus. Jones is the arranger and pianist again on "Love-some Thing", which includes a fleshy tenor interlude.

Tender

The slow and tender songs continue through side one, with Jones the pianist and arranger on "Passion Flower", very intelligently sung, and "Sunrise". Duke comes in for "Azure", a fine song apparently published in '37. He and Ella are abetted by a little warm band support.

On the second side come the finger-snappers, and this is where the band in general and Hodges, Cootie, Gonsalves and Jimmy Hamilton (who solos on tenor in "Calder") in particular come to the fore.

Reeds

Reeds are singing on "What Am", which Ella delivers with an urgent spirit, and also on the final "Cotton Tail"—the stepped-up, pepped-up version heard on the recent concert.

In many ways, this is preferable to the earlier Duke-Ella set.—M.J.

Duke is sunk by the Boston Pops

ELLA FITZGERALD-DUKE ELLINGTON: "Ella At Duke's Place". Something To Live For; A Flower Is A Lovesome Thing; Passion Flower; I Like The Sunrise; Azure; Imagine My Frustration; Duke's Place; Brown Skin Gal In The Calico Coat; What Am I Here For; Cotton Tail. (Verve VLP 9119).

DUKE ELLINGTON-ARTHUR FIEDLER: "The Duke At Tanglewood". Caravan;

Mood Indigo; The Mooch; Love Scene; I Let A Song Go Out Of My Heart; I'm Beginning To See The Light; Do Nothin' 'Til You Hear From Me; Sophisticated Lady; Timon Of Athens March; Solitude; I Got It Bad And That Ain't Good; Satin Doll. (RCA Victor RD7778).

Ellington (pno), John Lamb (bass), Louie Bellson (drs) with the Boston Pops Orchestra.



ELLINGTON: genius submerged



ELLA: expressive human tone

RED ALLEN

HENRY RED ALLEN: "Feel-ings Good", Cherry, Sweet Substitute; Travlin' All Alone; Yellow Dog Blues; Slow Love Blues; You're Nobody 'Til Somebody Loves You; Sista A; The Fiesta; Cinnamon Good; Patrol Wagon Blues; I'm Coming Virginia; Coe Baby, Ain't I Good To You; Say Mop. (SES BPG2400).

Allen (tr), voc, Sammy Price (pno), Benny Moten (bass), George Reed (drs), Possie Lennie Scott (pno) on "Coy".

tures put over with originality. "Cherry", the opener, is distinguished by fast, light trumpet flights, a humorous and rather 'Fats-like' vocal and some stomping piano which Red says is Lennie Scott.

Next comes "Substitute" (without the "a" so far as Henry is concerned), an intriguing Jelly Roll song which Red performs, vocally and instrumentally, with pronounced individuality. Like all great jazzmen, Allen is challenged by quality tunes. He ripples obliquely over the melodies of "Substitute", "All Alone", "You're Nobody" and "Coe Baby", losing a couple of good, growly vocals on Don Redman's "Gee" and J. C. Johnson's "Alone".

"Sista", a brisk stomp which calls to mind the 1930's jam-ups, has very alert trumpet solo and bright keyboard striding up front and behind—also a little of the old fluttering to close.

The Newly-Bricusse title song, from the "Greasepaint" show, makes an apt vehicle for Red; and "Yellow Dog" and "Patrol Wagon" confirm the bluesy strength of his slow-tempo playing with its always individual choice of notes.

Two or three tracks hold soft passages reminiscent of Eldridge in tone and approach; no doubt the course of modern trumpet was charted from Louis by Allen, then Roy and Dizzy. Anyway, from track one to twelve Red strikes out warmly, hitting his notes like a true jazzman.—M.J.

GERRY MULLIGAN

GERRY MULLIGAN: "Collaborations", The Red Door; The Cat Walk; Scrooge From The Apple; Low For Long; Calico; When Your Lover Has Gone; Didn't Know What Time It Was; Blueport (Verve VLP9119).

Compilations tend to vary in quality enormously, but this set of

tracks featuring baritonist Mulligan with several other major stylists has been put together with care and taste.

Ranging from the baritone-alto conversations with Paul Desmond ("Lyon") and Johnny Hodges ("Carrot"), through two previously misused outtings with Stan Getz ("Apple") and "Time") to the exhilarating Mulligan Concert Band version of "Blueport", all of these tracks are delightful.

"Red Door" has romping Zoot Sims' tenor, "Cat" a rhapsody in two between Mulligan and Ben Webster; "Lover" features punchy Harry Edison trumpet, lyrical Getz over a superlative Oscar Peterson—Herb Ellis—Ray Brown-Louis Bellson rhythm section.

Mulligan's baritone playing is so timeless that it transcends all schools and schisms. From Hodges to Desmond, Mulligan comes across as never less than a perfect partner.—B.H.

If Turk Murphy's revivalist jazz is an acquired taste, I have to confess I never acquired it. Nevertheless, these there are who admire his sturdy excursions into traditional jazz, and for them I must draw attention to "AT THE ROUNDABOUTS", by Turk Murphy and his Jazz Band on World Record Club 1399.

Striving with Murphy (bbs), vocal on this brass album, made in New York on April 5, '59, are Bob Short (tp, corng), Bob Helm (cl, sop), Pete Ciste (pno), Bill Stanley (uba, strng bass), Thad Wilerson (drs) and Pat Yankee (voc). The programme is a typical Murphy mixture: "Dawn Home", "Hot Time In The Old Town", and "Chicago Breakdown"; "Bag" the traditional repertoire; "I Can't Give You" from the standards, both with vocal duets by Turk and Pat Yankee; some presumed originals (no composer credits are listed), and a couple for Yankee on her own, "Oh Daddy" and "Hobby Knows You When You're Down And Out." This West Coast jazz group contains men who are veterans of a quarter-century of classic jazz revivalism.—M.J.

RADIO JAZZ

FRIDAY 9.30 p.m. M2: Jazz Rondo. 9.55 M: Jazz Corner. 10.3 R: Past and Present Jazz. 10.5 A: Jazz. 11.15 BBC M: Wardell Gray, Erroll Garner, etc. 11.35 T: Ahmad Jamal Trio. 11.55 H: History of Jazz. 12.0 Y: Woody Herman and his Ork. 12.20 G: Berlin. JF 1965.

SATURDAY 11.55 a.m. L: Swedish Jazz and Folk Music. 12.0 noon BBC T: Jazz Record Requests (Romp). 12.45 p.m. L: Ella Fitzgerald. 2.15 M2: Radio Jazz Club. 7.40 M2: Piano Jazz. 9.00 M: George Shearing. 10.0 R: Italian East Coast Jazz. 11.15 T: George Auld and his Ork. 12.0 T: All-Star Jam Session. 12.5 J: The Big Bands.

SUNDAY 4.5 p.m. E: Ray Conniff Ork. and Chorus. 5.30 G: Jazz Inter-meso (Benny Carter). 7.0 M2: Radio Jazz Group (Ray Pitts). 7.0 T: Paul Whiteman—75 Years. 7.35 M: Jazz and Near Jazz. 10.30 A: Free Jazz. 11.3 A: Jazz In The Night.

MONDAY 10.5 a.m. L: Jazz Quiz. 9.5 p.m. M2: Jazz. 7.30 M2: Nina Simone. 11.45 M: George Shearing. 10.0 R: Italian East Coast Jazz. 11.15 T: Duke Ellington and his Ork.

CHRIS HAYES

TUESDAY 10.15 p.m. M2 and R: Jazz Corner. 10.30 G: Jazz. 10.40 (Ornette Coleman Trio). 11.0 J: Spiritual and Gospel Festival. 1968. 11.0 M2: Rhythm Club.

WEDNESDAY 5.0 p.m. L: Jazz. 8.20 M2: Fantasy. 9.00 BBC Y: Jazz Today (Charles Fox). 11.15 T: Duke Ellington and Ella Fitzgerald. 12.0 Y: Warsaw. JF 1965.

THURSDAY 2.3 p.m. J: Sammy Davis Jr. 4.25 M: (1) Benny Mulligan. (2) Erroll Garner. 5.00 M: Jazz Today. 10.15 M: and R: Jazz Corner. 10.20 G: Jazz Club. 11.3 J: Jazz Today. 11.45 T: Duke Ellington and Ella Fitzgerald. 12.0 Y: Warsaw. JF 1965.

Programmes subject to change. KEY TO STATIONS AND WAVELENGTHS IN METRES: A: RTP France (later, 1958, R); NDR Hamburg 204, 199, G; SWF Baden 262, 165, 431, H; HRF Hannover 1423, 2300, J; AFR 477, 244, 271, L; NE Oslo 1270, 245, 210, M; Sardinia 1000, H; M: Denmark Radio 1-1274, 2; CBS 210, O: Radio Moscow 111, O: DR Frankfurt 506, R; BA 1 July 250, T: VOA 251, U: Europa Roman 711, Z: Radio Strasbourg 190.



SPANN: firm support

WATERS' FIFTIES HARPER

JUNIOR WELLS is not a very well-known name to British blues enthusiasts. Yet Muddy Waters followers know him as the harp man in the band in the mid-Fifties. Now he appears as singer and blues-in-chief on an album entitled "HOODOO MAN BLUES" (Delmark DL612), aided by Friendly Chap (Buddy Guy) on guitar, Jack Myers on bass and Billy Warren, drums.

Titles include "Ship On The Ocean", with very effective amplified harmonica playing, good singing and quite stirring guitar fills; "Good Morning Schoolgirl"; "Hound Dog"; "Early In The Morning" (a fairly emotional version) and a nice "Hey Lawdy Mama". Also, there are two instrumental, "We're Ready" and "Chitin' Coe Carter", which hold some interest on account of Wells' solo harmonica role.

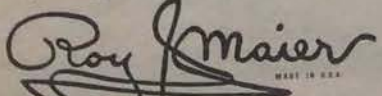
Wells' well worth considering if you like amplified harp and up-to-date Chicago blues.

The inimitable but much imitated Muddy Waters is heard in up-and-down but mostly admirable form on "THE REAL FOLK BLUES" (Chess CRL4513), a collection of singles dating from 1949 to so to recent years. Highlights are the party, "Hoochie Woman", "Screamin' And Cryin'" (on which the vocal style differs a good deal from today's Muddy Waters and Tumbler), "Walking Blues" and "Little Geneva". Sunnyland Slim and Big Crawford are among the accompanists. The later performance including the boastful "Manshah Boy" and equally striking "Top Daze" and "Fifty Nights" have Junior Wells or Little Walter on harmonica and Otis Spann on piano in the five-man groups. Until that, we get to the modern band (late Fifties) with Cannon Cotton on "Walking Through The Park" or the very recent "Same Thing" and "You Can't Lose What You Ain't Had". Some of the guitar is rough, but this was the influential style of the Fifties—no voice, guitar and bass mix—and every blues collector should know these records.

A thickish blues atmosphere, contemporary Chicago in flavour, pervades "THE BLUES NEVER DIE" (Staxable SL16189), an album by Muddy Waters (voc), assisted by Jimmy Cotton (voc, harmonica), James Madison and "Dirty Rivers" (gtr), Milton Recor (bass) and S. P. Laury (drs).

This is the Waters band, with its second and three singers collecting, as they often do in Chicago, and isn't too tough to guess the identity of guitarist "Rivers". Spann sings and plays lead-line on the first song, "After Awhile", a performance with Howlin' Wolf tones, and on "Come On", and supplies firm support on all tracks. He sings live and so does Cotton, who is quite impressive on "Foolin' Good", "New Muddy Blues" and the Jimmy Cotton favourite, "Dust My Broom". The remaining track, "Lightnin'", is a ruddy bluesy instrumental, vocally assisted by blues pianist and dancer—M.L.

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POP POP POP
POP: reviewed by the Melody Maker pop panel

SEEGER AND BROONZY

Verve now release the Folkways recording "Pete Seeger and the Hill Broonsy in Concert" (VLP3000), made live at Northwestern University in late '65. The album has been available here before, but is an item to be heard by Seeger and Broonzy admirers who had already heard it. Seeger introduces Bill and the concert, and together they do "Midnight Special," Broonzy sings and plays "Backwater Blues" and later, "This Train," "Crawdad Mel," "White Man" and other familiar works. Pete does "McGrath" an instrumental "Goodin' Off Suite" featuring banjo and whistling, and a "Green Cow" with banjo and guitar accompaniment. It sounded like a pleasant evening's entertainment.—M.J.

Oscar Brand, American singer, guitarist, author and folklorist, delved into the subject of air force songs and came up with a volume of rich material from an Air Force Base in New Mexico. A selection of these treasures appears under the title "The Wild Blue Yonder" on a Beauty By You song by Brand with vocal and instrumental assistance. Some of the songs such as an amusing "Hawkeye Tower" and "Air Force Heaven" are also respectful parodies of "Hogan Cannonball," "Rock Candy Mountain" and like classics. A Japanese interpretation named "Cigarettes And Sake" and such gems as "Save A Fighter Pilot's Ass" a lot of us know and all the basic situations will be home ground to anyone who served in the Air Force. A few are familiar from school. All of it is not over with nostalgic skill but with a healthy militant spirit.—M.J.

FOLK LPs

When traditional musicians talk about another instrument, they mean it as a term of abuse, and in this sense the Brendan Hogan Sallinaki Cello Band, who are recorded live on a new Music Masters 12s set (MFP 1058) is really rough. Cello bands aren't usually my cup of Irish coffee, but this one seems like crazy, it's not very profound music, perhaps, but as performed in Dublin's Irish Club it radiates more sheer enjoyment than many other more determined attempts to capture a heavy sound on disc. Even the Irish tenor who sings "Sean South" is an unfamiliar name, a melody fits in somehow.—K.O.

It looked for a while, after 1958, as though Israel would produce a folk music entirely new, but this was an optimistic view. The vast body of Hebrew music already filling the needs of people seeking musical identity, and few of the new Israeli were interested in carrying things a stage further. The result has been a tasteful pop music, sometimes pop-influenced folk song, and often it's difficult to draw a dividing line. Here's a new three boy and one-girl team based in London, concentrates on modern Jewish music. Their album, on World Record Club 7500, contains originals, Hebrew-based Biblical songs and semi-pop. It is a pleasant sound, arranged and well controlled, free from gimmicks and suited to the form. Titles include "We've Got To Give Our Troop The Givney," "Donna, Donna," "Yedavidi," "Hava Nagila," "Bry Shel" and the Nequitas "Zena Zena"—M.J.

NEW THIS MONTH ON TRANSATLANTIC CONTEMPORARY CAMPBELLS

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DAVID AND JONATHAN: superior version of "Michelle"

LPs

DAVID AND JONATHAN: (Columbia). Good songwriters, good singers. They manage to avoid many of the clichés and pitfalls that singing duos usually hit. And the boredom that two voices sometimes induce when they go on too long. Their "Michelle" still stands up as a superior version. Their own song, "The End Is The Beginning" is a good 'un. Included: "A Must To Avoid," "Yesterday," "Be Sure," "You've Got Your Troubles," "Bye Now" and "Let's Hang On."

PEGGY LEE: "The Fabulous Peggy Lee" (Ace Of Hearts). Peggy really is fabulous in the era of that over-worked word, but these sides are not among her greatest. Nevertheless, by her standards, that makes them, superb. If you haven't got them, you've no choice. Included: "You Let My Love Get Gold," "The Tavern," "The Gipsy With Fire In His Shoes," "Do I Love You," "Johnny Guitar" and "I Belong To You."

SAM COOKE: "Try A Little Love" (RCA Victor). Sam was a beautiful singer. His throaty voice really wrapped itself round a melody. And, without the hysteria of a James Brown, he was simply by singing—just singing. Here's gimmickless greatness. Included: "Don't Cry On My Shoulder," "You're Always On My Mind," "Almost In Your Arms," "To Each His Own," "Tammy," "You Send Me."

FRANKIE VAUGHAN: "Frankie Vaughan Favourites" (Wing). Old Vaughan sides which have lasted quite well in places — "You're Driving Me Crazy," "Happy Go Lucky" and "Dream." Wally Soto's Orchestra excellent.

BILLY VAUGHAN: "Michelle" (Dot). Billy's polyglot lot — there are snatches of every hand you can think of — and chorus deliver the goods in the familiar selling packaging. No point in saying it's square

David & Jonathan avoid the clichés

because it's meant to be. Included: "Elaine," "One Has My Name," "Mexican Shuffle," "See See Rider," and "Bluebird Of Happiness."

AL MARTINO: "My Cherie" (Capitol). Martino, currently enjoying a return to chart popularity, is a traditional type singer happier on ballads than anything else. Sounds a bit square today, but pleasant and in tune. Titles include: "What Now, My Love," "I'll Never Find Another You," "My Cherie," "Three Coins In The Fountain."

JOHNNY MATHEIS: "Love Is Everything" (HMV). Matheis's reputation as a romantic balladeer is well-earned—and well demonstrated on this new album. With arrangements and orchestra conducted by Glenn Oauer, Johnny sings some fine songs and despite some irritating vocal mannerisms, makes interesting listening. Titles include: "People," "Never Let Me Go," "Long Ago," and "Young and Foolish."

EDYIE GORME AND THE TRIO LOS PANCHOS: "More Amor" (CBS). A lot of people like Miss Gorme. A lot of people like Latin music. So put Edyie together with a Latin combo, singing in Spanish and the result is a very good, if not world-shattering album. Even in Spanish, Edyie re-states her claim as one of the best singers around today on songs like "Tereza Trocical," "Luna Lunera," "Mala Noche," "Guitarra Romana" and "Flores Negras."

WOUT STEENHUIS: "Paradise Island" (Columbia). Brilliant Dutch guitarist Steenhuis, who has made his home in England, presents an album of songs associated with Hawaii, recorded in the spectacular new EMI Studio Two Stereo, and given a modern, up to date treatment.

LIMELIGHTERS: "The Limelights Look At Love In Depth" (RCA Victor). Presumably this is intended as a humor record. In fact it is a tedious bore consisting of the Limelights, an American male trio, boring their way

Vince deserves spotlight

LPs

VINCE HILL: "Have You Met . . . ?" (Columbia). Vince is one of the most experienced singers in the country. He's been connected with practically every radio and TV show, top bands, records, etc. But he was in the background until he made a single with "Take Me To Your Heart Again". He deserved the spotlight as he proves here. Fine, straight voice with some great accompaniments arranged and conducted by Tony Osborne. Johnny Pearson and Johnny Scott included: "Have You Met Miss Jones," "For Butterflies," "Like Someone In Love," "A World Without You."

"TWANG" Original Cast Recording (United Artists). What makes the crowd come from afar? sings Prince John and company, well it certainly couldn't have been the music, not that they came anyway. The songs are delivered without a scrap of conviction, with as much innuendo per line as is humanly possible. This must be Bar's last work. Musicals — he hasn't got much left to spoof. Just a saving mention for Toni Eden's tender "The Springchild", but enough said.

THE SPRINGFIELDS SING AGAIN (Wing). One of the best vocal trios this country has seen. Great to hear them again and the value of this cheer label is excellent. Dusty certainly sparked the group. Top tracks: "Wimowah," "Mambo," "The Black Hills Of Dakota," "The Green Leaves Of Summer," "Allentown Jail," "Dear Hearts And Gentle People," and "They Took John Away."

BOBBY BOND: "Bobby Bond Sings The Roger Miller Songbook" (Marble Arch). A handy compendium of Miller hits for a mere handful of shillings.

PATTY DUKE: "Don't Just Stand There" (United Artists). Pretty Patty is 18 and the rage in America, apparently. It will be a long haul before Patty is established here, with this brand of pop song. She sings fluently the title track, "Down Town," "World Without Love," "Too Young," "Ribbons And Roses" and more.

JOHNNY RIVERS: "Johnny Rivers Rocks The Folk" (Liberty). America's miraculous talent for commercialisation is epitomised by Rivers, from the same stable as P. Sloan and Barry McGuire. The concept of rocking folk is enough to give British folk and rock fans apoplexy. But the music is too inoffensive to bring such positive reaction.

Rivers can wear his Donovan hat, sing "Catch The Wind," "Michael Row The Boat," "Tom Dooley," and "Mr Tambourine Man," and doubtless "John In His A Go Go style," will appeal to the happy, heedless, undercaring.

COUNTRY MUSIC FESTIVAL Volume 2 (London). Straight from Nashville the 30th Grand Ole Opry anniversary show brings you a bevy of bright and breezy country music stars. Fans will enjoy Johnny Bond's uncensored "Ten Little Bottles," the Willis Brothers' "Juke Box" and "When The Lights Go Dim Downtown" by Pee Wee King and Redd Stewart.

TEX RITTER: "The Friendly Voice Of Tex Ritter" (Capitol). Your old pal Tex and eleven tracks of rich country fare. A deep and haunting "Gallows Pole" is the standout among such gems as "The Yodel Paradise" and "Railroad Life".



SINGLES BARRY: wailing harmonica

BARRY McGuire: "Walking My Cat Named Dog" (RCA Victor). If McGuire can't live down that protest tag, this new one could see him back into prominence. Great beat and wailing harmonica, he gets away from protesting and moves into the guitar blues territory. A good record on its own merits, but we feel that our Barry has got typecast now.

McGUIRE QUILTS PROTESTING

MITCH RYDER AND THE DETROIT WHEELS: "Laidie Laidie Laidie" (Stateside). Detroit group who scored heavily with their "Jenny Take A Ride," come up with the old Righteous Brothers hit. They use the same insistent beat and general heavy churning effect. Interesting instrumental breaks, and all round a beauty, active record. Should hit chart quickly.

THE TURTLES: "You Baby" (Immediate). A medium-paced beater with all the ingredients for the Pop 50 apart from that essential sex-appeal difference. Fairly interesting rhythm, but just lacks that bite which could wheel into the best sellers. Still stands a chance though.

CONNIE FRANCIS: "Love Is Me, Love Is You" (MGM). She's doing a Petula Clark/Connie Francis deserts her sob-filled wailing

for an up-tempo number with a Latin feel. If she didn't sound so much like Pat, it'd be great. But the similarity will work against it. Very good number, though, and well produced.

THE CRICKETS: "April Avenue" (Liberty). Willing march-fee! should give the Crickets. Sounds typical Philly material, and it's well handled by the group, though the lead vocal is a little weak. Not a leading chart contender.

EDDIE CALVERT: "Round The Horn" (Columbia). Eddie tackles the theme from the very funny Sunday lunch-time radio show. It's a pity the melody's not in the same class as the wit. It all adds up to a nicely-played tune.

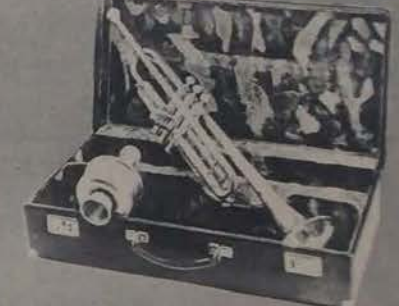
ROY HEAD: "My Babe" (Vocalion). The old rock and roll number given the Head treatment with a hint of Gene Vincent's early material thrown in. Great performance of inimitable swing by Roy, but a bit too familiar for high honours in the Pop 50.

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FOCUS ON FOLK

The Singers' Club has returned to the West End, where they haven't been since their old Soho Square days. Their new Sunday-evening venue is the John Snow, Broadwick Street, starting at 8 p.m. And Bruce Dunnet is back with them.

First guests were A. L. Lloyd and Trevor Lucas in a performance of Australian songs last Sunday. Trevor must be one of the few singers who have been able to bridge the biggest gap in the London scene, for he was recently booked at Les Cousins.

Future big nights at the Singers are an evening of American songs next Sunday, with Tom Paley and Peggy Seeger, supported by Bobby Campbell on fiddle and mandolin, Clarence Ashley and Tex Isley on Max 3, a programme of songs from the Radio Ballads on May 8, featuring Ewan MacColl, John Kirkpatrick, Sandra Keers, and many other stalwarts of the prize-winning BBC programme, with Bruce Turner on clavichord and alto, and Brian Daly, guitar.

The last time I remember Turner working up Ewan on a public platform, though they've booked together since the air since, was in the old Theatre Royal, Stratford, days.

From the University folk club in Southampton comes news of the first of the festivals, in Southampton from May 6 to 8. It will take place in the Students' Union, and participants will include Stan Kelly, Leon Russell, Bob & John Copper, Isla Cameron, the Strawberry Hill Boys (about time that had a bluegrass "Who" number to take the place of "Dance On"), the Roadington Quarry Morris, the Black Glove Band, the local Balladiers, Derek Sarjeant, Frankie Armstrong, Roy and Val Bailey, and Martin Carthy. Hugh Rippon will be taking a folk dance workshop on the Saturday morning and on the Sunday afternoon John Paddy Browne will be talking on collecting.

A folk concert at Chelsea Town Hall next Thursday features Guy Carawan, Isla Cameron, Bob and John Copper, Tony Ross, Wizz Jones and Pete Stanley, and Lisa Turner. Sounds a very varied programme, if a little oddly assorted, but there should be something for everyone in it.

Bluegrass fans—and anyone else interested in modern American folk music—should make a point of being at Royal Albert Hall on June 10 for Bill Monroe, the originator of bluegrass—KARL DALLAS

FOLK FORUM

THURSDAY

AT "LES COUSINS" 7.30-1.00

DAVY GRAHAM

BLACK BULL, High Road, N.29
TOMMY MCCARTHY, D.E.M.I.S.
O'BRIEN, Mike Hughes, Next
week Tom Paley

EASTER CONCERT, Guy Carawan, Isla Cameron, Bob & John Copper, Tony Ross, Wizz Jones, Pete Stanley, Lisa Turner, Chelsea Old Town Hall, April 11th, 8 p.m. Tickets 4.5, 6.5, 7.5. From Collets & Cecil Sharp House.

FOLK CENTRE, HAMMER SMITH COME ALL YE.

THE FOX, Islington Green, Kid Sheik and Captain John Hanley from New Orleans

WOODSTOCK HOTEL, North Chiswick, Surrey, nr. Epsom, takes 23 bus passes door. **FOLK EVERY THURSDAY**, 8.11 p.m. (Next week closed. Re-open Friday, April 15.)

FRIDAY

A BLARNEY night with **TERRY HASTINGS** at the CRYPT, Chiswick Row, Chelsea, S.W.3. Introduced by resident **JOHNNY JOYCE**, 8.11 p.m. (Next week closed. Re-open Friday, April 15.)

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BERT JANSCH

Friday April 2nd 8 p.m. at **GROTTY LOTTIE'S CORNER FOLK CLUB**, Crown and Castle, Dalston Junction, E.8. (RESIDENT) **DAVE LIPSON**.

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THE HILL FOLK, OSTERLEY.

THE WHEATSEAF, 587 King's Road, S.W.6. **COUNTRY RAMBLERS**, Paul Layton, Pete Baughen.

SATURDAY

A CELLAR EVENING WITH **SHIRLEY COLLINS & TERRY GOULD**, 2 Regents Park Road, N.W.1. Commence 8 p.m.

ANTHONY MCCARTHY is back to the Baskers (ALAN YOUNG & DON FEATHERS PARTRIDGE) at the SCOTS HOBBY.

AT "LES COUSINS", 7.30-11.30

BERT JANSCH

COLYER CLUB, 01 Newport Street, W.C.2. **ALL-NIGHT SESSION** tonight **GERRY LOCKRAN**, **JOHNNY JOYCE**.

DIZ DISLEY returns to the "Anglers", Broom Road, Teddington.

IAN RUSSELL, MANCHESTER.

"LES COUSINS", 49 Greek Street, Soho, presents Mid-7.00 a.m.

ALL-NIGHTER ALEXIS KORNER

OLD TIGERS HEAD moved to the NEW TIGERS HEAD opposite, on Friday.

PETER COX and **THE SUNDOWNERS** at the Hole in the Ground, 21 Winchester Road, Swiss Cottage, N.W.3. 8.30 p.m.

STAIRHEAD FOLK THEATRE CLUB, Lamb & Ping, Covent Garden, tonight 8 p.m. Evening of Political songs **EMOCH KENT**, **GORDON MCCULLOCH**, **BOBBY CAMPBELL** and **PAUL LEHMAN**.

TROUBADOUR, Earls Court, 19.20. **WIZZ JONES** and **PETE STANLEY**.

SUNDAY

ADAMS ARMS, Conway Street, off Maple Street (nearest tube, Warren Street). **CENTRE COME-ALIVE** with **COLIN CATER**, **TONY ROSE**, **DICK SNELL**, **JOHN WRIGHT**.

SUNDAY cont.

AT "LES COUSINS" 7.30-1

BEVERLY

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8 p.m. **BOB DAVENPORT**

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8.30 p.m. **ERIC WINTER**

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KINGSTON, Grand Hotel, 8 p.m. **DEREK SARJEANT**, **THE SOUTHERN RAMBLERS**.

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RED LION, SUTTON, **PAUL McNEILL**, **ALL FOLKS WELCOME**

SINGERS' CLUB, Sunday, April 9, 8 p.m. The John Snow, Broadwick Street, W.1. **FEATURE EVENING**. An evening of American Songs, with Tom Paley, Peggy Seegar and Bobby Campbell.

ST. ALBANS, Queens Hotel, 7.30 p.m. Lou Kullen and the residents.

SUNDAY cont.

THE RAM HOLDER BROTHERS and BOB SESSIONS at the Hole in the Ground.

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Vol. 41 1682

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Club Telephone Number: HU5eam 0933

KEN COLYER (STUDIO '51) CLUB
10/11 GT. NEWPORT STREET
LEICESTER SQUARE (TUBE)

WEDNESDAY, MARCH 30, 7.30
GOthic JAZZ BAND

FRIDAY, APRIL 1, 7.30
CLIMAX JAZZ BAND

SATURDAY, APRIL 2, 7.30
KEN COLYER'S JAZZMEN
SUNDAY AFTERNOON 2-4, FOLK & BEATS
RAY & EMMETT

SUNDAY, 7.30
KEN COLYER'S JAZZMEN

MONDAY, APRIL 4, 7.30
FINAL LONDON APPEARANCE OF
KID SHEIK
CAPT. JOHN HANDEY with
KID MARTYN RAGTIME BAND

WEDNESDAY, APRIL 6, 7.30
KID MARTYN RAGTIME BAND

FOUR & BLUES ALL-NIGHT SESSION
SATURDAY, APRIL 2, MIDNIGHT
GERRY LOCKRAN
JOHN JOYCE

Guests welcome of all sessions

THAMES HOTEL
Hampton Court, Middlesex

Friday, April 1st
BOB WALLIS'S STORYVILLE JAZZBAND

Saturday, April 2nd
BILL NIEL'S DELTAS

Sunday, April 3rd
MIKE DANIELS' DELTA JAZZBAND

SIX BELLS
KING'S ROAD, CHELSEA
Saturday, April 2, 8 p.m.

SANDY BROWN BAND

LINKS
Maxwell Road
WORMSLEYWOOD
Friday, 8th April
7.30-11 p.m.

JIMMY JAMES
AND THE VAGABONDS

THE ACTION
RADIO LONDON D.J.

Friday, 15th April

ALAN PRICE
SAXONS

Tuesday, 19th April

GEORGIE FAME
AND THE BLUE FLAMES - Piano Solo

Licensed Bar

BROMEL CLUB
BROMLEY COURT HOTEL
Bromley Hill, Kent

Sunday, April 3rd
GRAHAM BOND

Monday, April 4th
THE KEYS Adm. 2/6

Tuesday, April 5th
BACK O' TOWN SYNCOPIATORS

Wednesday, April 6th
CHRIS FARLOWE

Thursday, April 7th
THE EARL HENDERSON SOUL BAND Adm. 3/-

THAMES HOTEL
Hampton Court, Middlesex

Friday, April 1st
BOB WALLIS'S STORYVILLE JAZZBAND

Saturday, April 2nd
BILL NIEL'S DELTAS

Sunday, April 3rd
MIKE DANIELS' DELTA JAZZBAND

SIX BELLS
KING'S ROAD, CHELSEA
Saturday, April 2, 8 p.m.

SANDY BROWN BAND

CLUBS

The Publishers retain the right to refuse or withdraw advertisements at their discretion. Although every care is taken to avoid mistakes they are not responsible for clerical or printers' errors.

JEFF KRUGER'S FLAMINGO & ALLNIGHT CLUBS
33-37 WARDOUR STREET
LONDON, W.1

GUESTS WELCOME
GERHARD 1549

TONY HARRIS & RIK GUNNELL
PRESENT FOR JEFF KRUGER:

FRIDAY (1st) 7.30-11 p.m.
"THE SEESAW"
DON COVAY THE GASS

Friday ALLNIGHT SESSION
12.00-5 a.m.

DON COVAY THE GASS

SATURDAY (2nd) 7.30-11 p.m.
Stateside Blues Star

A. ALEXANDER THE GASS

Saturday ALLNIGHT SESSION
12.00-5 a.m.

THE SHEVELLS THE GASS

Sunday (3rd) AFTERNOON SESSION 3-6 p.m.

Sunday EVENING SESSION
7.00-11 p.m.

ZOOT MONEY'S BIG ROLL BAND

TUESDAY (5th) 7.30-11 p.m.
RECORD NITE
Admission 3/6

FORTHCOMING ATTRACTIONS

Friday (8th)
GEORGIE FAME

Sunday (10th)
RAMJAM BAND

Wednesday (13th)
MARTHA AND THE VANDELLA'S

SEVEN ELEVEN GO GO CLUB,
327 Kennington Lane, S.E.11, near
Vauxhall Station, Tel. Reliance
8499. Thurs. March 31, JIM
DADDY, Friday, April 1, THE
OUTLETS, Sat. April 2, RAFF
AND HIS COMBO. Monday, April
3, THE OUTLETS, Wed. April 6,
JIM DADDY. For membership
please apply to the above
address. Open Wed. 7 p.m. till
4 a.m. Sat. and Sun. 3-4.

THURSDAY

TODAY

JAZZ AT THE SHIP, 228 Long
Lane, S.E.1, TONY LEE TRIO,
DAVE QUINCY, TERRY SMITH,
singer, JO SEARLE, extension till
12 midnight.

KOOKS KLEEK
Railway Hotel, West Hampstead

VOTE FOR MIKE COTTON

SOUND
FEATURING J.S. SINGER

LUCAS

THAMES CITY JAZZMEN,
Metropolitan Tavern, Farringdon
Road, E.C.1.

THE HOPBINE (N. Wembley Stn.)
TOMMY WHITTLE QRT.

FRIDAY

BLUESVILLE BLUESVILLE
MR. DYNAMITE GENO WASHINGTON
AND THE
RAMJAM BAND
THE MAJOR HOUSE
(Opposite MAJOR HOUSE TUBE)

BRIAN GREEN AND HIS BAND,
"Norfolk Arms", Wembley, 105
North Wembley Station. Quality
solo!

NO PIGEON HOLES JUST JAZZ
Every Tuesday at 8 p.m., at the
KING'S ARMS
(Monday)
314 COMMERCIAL ROAD, E.1
5TEney 3013
Buses 5, 5A, 15, 23, 40

St. PETER'S HALL
LEADBURY ROAD
SOUTH CROYDON
(Close to Classic Cinema and Swm
and Sugar Loaf Hotel)

SAT. 2nd April. 7.30-11.0
GREAT RAVE WITH THE
LOOSE ENDS
Plus the
BOARD WALKERS
Fully Licensed Bar Adm. 5/-

FRIDAY cont.

CROYDON'S GEORGIAN club,
Downall Road, immediately grav-
itating BOARDWALKERS.

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

GOLDERS GREEN REPERTORY
TONY KNIGHT'S CHESSMEN

HIGHGATE VILLAGE "GATE-
HOUSE", COLIN PETERS QUINTET
- LENNIE BEST.

OSTERLEY JAZZ CLUB, Steve
Lane's Southern Stompers.

STARTING GATE WOOD
GREEN, KENNY WHEELER QUINTET.

THE HIDEAWAY
210 HAVERSTOCK HILL, N.W.3.
BELSIZE PK. TUBE, TURN RIGHT
DICK MORRISSEY
featuring PHIL SEAMAN
TUESDAY, APRIL 5
EARL HINES

FRIDAY cont.

WOOD GREEN, ALAN ELS-
DON'S JAZZMEN!

SUNDAY

AT THE JAZZHOUSE
GREEN MAN BLACKHEATH HILL
DON RENFELL - JAN CARR
QUINTET

BEXLEY, KENT, Black Prince
Hotel, Dromblers Rect.

BLUE MOON, HAYES, JOHN
MAYALL.

COOKS, CHINGFORD
Royal Forest Hotel
BILL BRUNSKILL JAZZMEN

COOKS FERRY INN, 11.20-2 p.m.
Randall, Dave Sheppard, etc.

DITCH HARDCASTLE, O.M.T.
Kagley Club, Durranis, Croxley,
Vicar, Watford, 8.2 p.m.

JAZZ AT THE SHIP, 228 Long
Lane, S.E.1. MIDDAY 12-3 p.m.
and evening, TONY LEE TRIO,
plus guests.

LES CONDON
NAT PECK
See Groove Club display ad.

WHITE HART, Southall, Colin
Kingwell's jazzbandists Ted Wood,
Vic, Watford, 8.2 p.m.

WOOD GREEN, DAVE SHEP-
HERD'S DIXIELANDERS!

MONDAY

BEXLEY, KENT, Black Prince
Hotel, Ken Colyer.

BRIAN GREEN AND HIS BAND,
Halford J.C.

JAZZ AT THE SHIP, 228 Long
Lane, S.E.1. TONY LEE TRIO,
TOMMY WHITTLE.

MIKE WESTBROOK BAND, Little
Theatre Club, Garrick Yard, St.
Martin's Lane, W.C.2. 10.30 to
11 a.m.

NIGHTINGALE CLUB, 949 High
Road, Wood Green, From April 4
8-10.30. Listen and dance to folk,
COUNTRY and WESTERN, LIGHT
CALYPSO, BLUES.

"PLOUGH", Stockwell, S.W.8.
RESIDENT RHYTHM SECTION:
JIMMY SKIDMORE, JIMMY COL-
LINS. TOP LINE GUESTS.
ADMISSION FREE.

TUESDAY

AT THE PLOUGH, ILFORD.
BRIAN EVERINGTON QUINTET
PLUS ALLAN HUMM TRIO.

ERIC SILK, The George, Mor-
den.

"GEORGE", MORDEN: ERIC
SILK. Interval: Allan Rogers.

NO PIGEON HOLES
JUST JAZZ
Every Tuesday at 8 p.m., at the
KING'S ARMS
(Monday)
314 COMMERCIAL ROAD, E.1
5TEney 3013
Buses 5, 5A, 15, 23, 40

FRIDAY cont.

WOOD GREEN, ALAN ELS-
DON'S JAZZMEN!

SUNDAY

AT THE JAZZHOUSE
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QUINTET

BEXLEY, KENT, Black Prince
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Every Tuesday at 8 p.m., at the
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314 COMMERCIAL ROAD, E.1
5TEney 3013
Buses 5, 5A, 15, 23, 40

TUESDAY cont.

HIGHWAYMAN, Camberley, Mi-
cheal Carrick Trio, TOMMY
WHITTLE.

KOOKS KLEEK GRAHAM BOND ORGANISATION

TALENT CONTESTS. Open to
entertainers of all kinds. Held
every Tuesday night at The Ave-
nue Hotel, Church Road, Manor
Park, E.12. Prospective entrants
Please Inform 907.

WOOD GREEN, JOHN HAY-
ALL'S BLUESBREAKERS!

WEDNESDAY

BLUESVILLE DISCOTHEQUE
THE MAJOR HOUSE
GRAVESEND JAZZ CLUB, Clar-
endon Royal Hotel.

CHRIS BARBER
with American Singer Kenneth
Washington

REFECTORY, GOLDERS GREEN
DISCOTHEQUE
Admission 3/- only.

THAMES CITY JAZZMEN
Metropolitan Tavern, Farringdon
Road, E.C.1.

COUNT SUCKLE'S
UE CLUB
3A PRAED STREET, W.2
TEL. PAD 5274

Thursday, March 31st, 6 p.m.-5 a.m.

THE SOUL PUSHERS
and
COUNT SUCKLE

Friday, April 1st, 6 p.m.-5 a.m.

THE TARGETS

Saturday, April 2nd, 6 p.m.-5 a.m.

THE JET - SET
COUNT SUCKLE

Sunday, April 3rd, 6 p.m.-5 a.m.

THE TARGETS
PLUS CABARET
with
CAPTAIN FISH and HIS DANCERS
SONNY CHILDE and THE CHARMS

COUNT SUCKLE
Monday to Wednesday

THE SOUL PUSHERS
and
COUNT SUCKLE

COMING ATTRACTIONS

DON COVAY
BIG EASTER SHOW
and many, many more
great American Artists

For Membership please apply
to the above address

LICENSED BAR

CLUB CONTINENTAL
MEMBERSHIP 2/6

123
TERMINUS ROAD
EASTBOURNE

Friday, April 1st
THE TRIBE

Saturday, April 2nd
THE MOODY BLUES

Monday, April 4th
THE RIOT SQUAD

ronnie scott's club
NOW AT 47 FRITH STREET, W.1
GER 4752

NIGHTLY 8.30 p.m. - 3 a.m.
Closed Sundays

WINE AND DINE UNTIL 3 a.m.
and hear the world's finest
jazz artists

NOW APPEARING
till SAT., APRIL 9th

SONNY ROLLINS
AND
ERNESTINE ANDERSON

PLUS 10 as always - the best
BRITISH Jazz

OPENING MON., APRIL 11th

ORNETTE COLEMAN
TRIO
AND
JOY MARSHALL

PLUS 10 as always - the best BRITISH
Jazz.

WINE AND DINE 8.30 p.m. - 3 a.m.
in the NEW RONNIE SCOTT CLUB -
the finest Jazz Club in the world!

WITCH'S CAULDRON
50 Belsize Lane
HAMPESTEAD

Thursday (31st), 7.30-12.00
Friday (1st), 7.30-12.00

RAM HOLDER BROS.
Saturday, April 2nd, 7.30-12.00

MOX & JOHN LeMONT
Sunday, April 3rd, 3.30-5.30, 7.30-12.00

C-JAM BLUES
Monday (April 4th), 7.30-12.00

JOHNNY CHRISTIAN
Tuesday (April 5th), 7.30-11.45

HAMILTON KING'S BLUES MESSENGERS
Wednesday (April 6th), 7.30-12.00

BUDDY BOUNDS BLUES BAND

HAMPSTEAD TOWN HALL
This Saturday, April 2nd, NEW!
DANCE - O - TEQUE
8-11.30 O.J. - PHIL PELL

THE ED FAULTLESS TRIO
presenting MODERN JAZZ
EVERY WEDNESDAY

at **THE PHOENIX**
Cavendish Square, W.1, MAY 1700
Wednesday, April 6, 8.15-11 p.m.

DICK MORRISSEY QUARTET
featuring PHIL SEAMAN,
ALAN BERRY, DICK BRIDMAN
Adm. 4/6 Licensed Bar and Dancing

PALM COURT HOTEL
RICHMOND

THE ED FAULTLESS TRIO
ALAN BERRY, DICK BRIDMAN
presents MODERN JAZZ
Every Friday, Saturday and Sunday

Friday, April 1st
BOBBY BREEN

Saturday, April 2nd
ART ELLEFSON

Sunday, April 3rd
ART THEMAN

THE ED FAULTLESS TRIO
presenting MODERN JAZZ
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Every Friday, Saturday and Sunday

Friday, April 1st
BOBBY BREEN

Saturday, April 2nd
ART ELLEFSON

Sunday, April 3rd
ART THEMAN

BULL'S HEAD
BARNES BRIDGE, PRO. 5241

Friday
ART ELLEFSON
TUBBY HAYES
and **TOMMY WHITTLE**

Saturday
ART ELLEFSON

Sunday Evening
DICK MORRISSEY
featuring PHIL SEAMAN on drums

Monday, April 4th
DICK MORRISSEY QUINTET
featuring PHIL SEAMAN on drums

Sell the best in modern jazz...

marquee

90 Wardour Street London W.1

Thursday, March 30th (7.30-11.0) *

Friday, April 1st (7.30-11.0) *

Saturday, April 2nd (2.30-5.30)

Sunday, April 3rd (7.30-11.0)

Monday, April 4th (7.30-11.0)

Tuesday, April 5th (7.30-11.0)

Wednesday, April 6th (7.30-11.0)

Thursday, April 7th (7.30-11.0)

Agency and Management
18 Carlisle Street, W.1 GER 6601

marquee artists

THE RAM JAM CLUB
390 BRIXTON RD., LONDON, S.W.9 Tel. RED 3295

THUR 31st MAR. DON "See-Saw" COVAY plus THE PETER Bs and The RAMJAM "HOT 100"

FRI 1st APRIL SCREAMING JAY HAWKINS plus Supporting Group and The RAMJAM "HOT 100"

SAT 2nd APRIL "ALL STAR SESSION" "American Tenorist" ARTHUR ALEXANDER plus THE SHEVELLS and THE PETER Bs

SUN 3rd APRIL AFTERNOON DISC SESSION 3-6 p.m. EVENING DISC SESSION 7.30-11 p.m. plus THE GASS

Members 1/- Non-members 3/-

NON-MEMBERS' PRICE INCLUDES 1 YEAR'S MEMBERSHIP

Opening Tuesday, 5th April, 7.30-11 p.m. RECORD NITE Plus Guest Stars and Celebrities

FORTHCOMING ATTRACTIONS

Thurs. 7th, MARTHA & THE VANDELLAS Sat. 9th, GARY FARR & THE T-BONES Thurs. 14th, THE VIBRATIONS Fri. 15th, GEORGIE FAME

5 7 p.m. U N D A Y

GROOVE CLUB PED BULL, 1 Liverpool Rd., N.1, nr. The Angel

LES CONDON plus **NAT PECK**
(Trumpet)
with RED FREEMAN QUARTET

Comes Early Dancin' - Listenin' - Boosin' Ladies Free Admission up to 8 p.m. Fully Licensed

FABULOUS CLUB WEST INDIES
31 HILLSIDE, HARLESDEN, N.W.10
BLGAR 6259

SATURDAY, APRIL 2nd
(Mrs. Soul)

JOYCE BOND

Good Entertainment
FRIDAY AND SATURDAY NIGHT
Dancing Contests, etc.
Prizes and opportunities
RECORDS AND SOUNDS, plus

Coming Easter Week:
Thurs. (7th), COUNT SPUNNIK
Good Friday: The Famous LINKS
Sat. (9th), Mr. Soul -
DANNY ERROL
Sun. (10th), COUNT SPUNNIK & THE
GRENADES

EASTER MONDAY FIESTA
bill includes STEVE
(Club opens at 1 p.m.)

FUTURE ATTRACTIONS
BEN E. KING HAMILTON KING
RUFUS THOMAS
SCREAMING JAY HAWKINS
PATI LA BELLE & HER BELLES
Train to Belsize Lane 18, 248, 248A, 181, 220
(Down Hatfield Road to Crown Park)

THE NEW ALL-STAR CLUB
9a Artillery Passage, E.1
off Middlesex Street
Nr. Liverpool Street Station
BIS 3697 or 8415

Friday, Saturday and Sunday
from 8 p.m. till 4 a.m.

Friday, April 1st
SCREAMING JAY HAWKINS

Saturday, April 2nd
HEART 'N' SOULS

Sunday, April 3rd
LOCAL GROUP

FORTHCOMING ATTRACTIONS

Friday, April 8th
THE VIBRATIONS

Monday, April 11th
THE SHANGRI LA'S

Friday, April 15th
RICK 'N' BECKERS

also
ADMIRAL KEN SOUND SYSTEM
Local Groups on Sunday Nights
Ladies half-price Friday Nights
Rooms for Rehearsals during the day

HEART AND SOULS

Fri., April 1st Sat., April 2nd

TARGET LON. WELSH R.F.C.

High Wycombe Ken Rd., Richmond

The Red Lion
172 WESTMINSTER BRIDGE RD., S.E.1

ADMISSION FREE

BOBBY BREEN
JOSIE STAHL

BRIAN WALES QUINTET
Plus JIMMY TURNER TRIO

THUR., FRI., SAT., SUN.

JAZZ

THE HIDEAWAY
210 HAVERSTOCK HILL, N.W.3
(Belsize Park Tube, turn right)

EARL HINES
SANDY BROWN
BRUCE TURNER
JOHN PICARD
LENNIE HASTINGS
RON MATHESON
TUES., APRIL 5, 8 p.m.
Tickets 10/- Advance 8/6
from Dobells, 77 Charing
Cross Road, W.C.2



WE DON'T WANT TO LOSE YOU, WALKERS!

IT doesn't seem fair. We are about to lose yet another top line group to international fame and then semi-retirement.

As the lovely Walker Brothers reach number one again, they are offered shows in Paris, Holland, Scandinavia and America. It's the Beatles and Stones all over again.

Who can blame the artists for taking all these wonderful opportunities and I wish them luck and happiness. It's nice to see the world following Britain's lead once again, but isn't it sad we lose so much in the bargain!—**MELANIE FITZ, Oldham, Lancs.** ● LP WINNER

JOHN: are the Walkers heading for semi-retirement?



GARY: leave drumming to drummers and sticks to 8 beats in a bar.

Krupa

GENE KRUPA is known throughout the world as the finest all round drummer for decades, and I was surprised to find Gary Leeds implying Krupa doesn't know what he's doing (Pop Think in March 12).

I suggest Gary leaves drumming to drummers and sticks to eight beats in a bar. —**W. A. SHARROCK, St Helens, Lancs.**

Pale

ERIC CLAPTON may be the best R&B guitarist in Britain, but R&B isn't everything. Beside Hank Marvin he pales into insignificance. —**J. FREESTONE, London, S.W.1.**

Live-ban

THE Musicians' Union is becoming more and more dogmatic about banning miming on television, but let's face it, even if an artist performs "live" in the TV studio, the end product we hear through the TV medium is being artificially transmitted.

Therefore we may as well hear the song when it was recorded at its best, with all the artificial aids of the studio. —**MARLYN LEISTER, Oldham, Lancs.** ● LP WINNER

NEXT WEEK

STAN GETZ

the bossa's still nova

HAROLD DAVISON and GEORGE WEIN present

THE THELONIOUS MONK QUARTET

SAT. 23 APR • LONDON
ROYAL FESTIVAL HALL

MON. 25 APR • CROYDON
FAIRFIELD HALL

WED. 27 APR • BIRMINGHAM
TOWN HALL

FRI. 29 APR • MANCHESTER
FREE TRADE HALL

TICKETS AVAILABLE NOW FROM USUAL BOX OFFICES AND TICKET AGENTS

WHILE Alex Welsh and Bruce Turner do a good job backing notable Americans, such as Earl Hines and Henry Allen, we must be honest and admit these bands are in a different league from Hines and Allen. I fail to see why modern style Americans like Sonny Rollins should have the pick of British rhythm sections. Hines and Allen are just as important and I would like to see them with people like Kenny Baker, Ronnie Scott, Ronnie Stephenson, Lennie Felix and Tony Crombie.—**WELLINGTON HOLLIDAY, Lancy-side, Glasgow.**

FOLLOW-UPS

WHY must top groups take so long to find follow-up records to their hits? The time in between is getting ridiculous!

The Beatles, Searchers, Manfred Mann, Yardbirds and even Cliff Richard waited months to release a new record after their last dropped out of the chart. The Stones and Hollies all have good timed follow-ups, so why not the others? —**MARTIN DARBY, Bolton, Lancs.**

NO JAZZ
CALLING all jazz concert promoters! What have jazz fans in Newcastle done to deserve the cold shoulder? I cannot remember the last time a visiting American jazz group played here. We have missed Brubeck, the MJQ, Ellington and Ella, and now Peterson. If we continue to be ignored in the North we should all boycott their records in protest. —**W. HORSMAN, Fenham, Newcastle.** ● LP WINNER

DERISORY

I'M amazed at the illiterate misspelling about Albert Ayler. I'll eat my hat if the "Ghosts" referred to in his signature tune aren't reminiscent of the ghost of the late Lester Young, whose sinewy tone haunts the Ayler conception. Personally, I prefer to eat my Pork Pie Hats with ESP sauce. Goodnight. —**CHRIS**

IT'S UNSAFE, DIONNE!

DIONNE WARWICK is arguing on very unsafe ground (MM March 19). If there are no white soul singers, then following the reasoning through, there are no German opera singers. And to suggest that only Negroes and Jews have plumbed the depths of human misery shows a slightly Crow Jim view of human history.

Perhaps Dionne would be more amenable to musical persuasion? If so, I suggest she listens to Delya Murphy or Edith Piaf, who expressed the sufferings of their people with fully as much inten-

sity as Stevie Wonder. —**STEVE LANE, Harrow, Middlesex.**

Environment

I AM in complete agreement with Miss Dionne Warwick when she says the suffering undergone by the American Negroes has greatly influenced their music.

I think Dizzy Gillespie, once asked if there was a difference between coloured and white musicians, said the difference was not in colour but environment.—**JOHN DUNCAN, Harpenden, Herts.**

Hines and Allen merit our best rhythm sections

GOODEY, Ilford, Essex.

SOME JAZZ

IT'S nice to see Whole Scene going in to give jazz some space. It may not convert pop fans who are tone deaf or narrow-minded, but there are some who just enjoy well played music — Earl Hines or the Hollies.—**S. BERESFORD, Wellington, Shropshire.** ● LP WINNER

DILUTED

I WAS surprised to read in the MM (March 19) that Paul Butterfield's Blues Band is rated to be "without parallel in blues and jazz." They are just a watered down version of Britain's John Mayall's Bluesbreakers. I have the Butterfield LP and after watching Mayall find him far superior, and Eric Clapton is far more outstanding than Mike Bloomfield.—**BOB PYLE, Greenford, Middlesex.**

SCORNERS

IS ALEXIS KORNER going to take his own advice and

give up singing blues (Raver March 19)?

Great though James Brown is, this sort of exaggerated comment does nothing but harm to pop music.

Some people on the scene seem to think it's their duty to pour scorn and cold water on all attempts by British artists to achieve anything new and exciting. Let's hear a bit of encouragement for a change! —**TIM LARGE, London, N.W.11.** ● LP WINNER

GRITTY

WHAT'S wrong with producing a really gritty, swinging TV show using British talent instead of the unnecessary expense of importing people like James Brown from America?

What could be better than The Zoot Money Spectacular or The Gentile Famine Show. Then of course we could have Manfred, Graham Bond, Farlow, the Animals, Spencer and John Mayall, etc. How about it TV companies? —**T. DILLIWAY, Southend and J. DEARDS, Billericay, Essex.**

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