

Melody Maker

April 9, 1966

9d weekly

SPENCE



THE image MAKERS

They are the pop people the public never see. They help build stars. Peep in page 9

TOPS



STEVIE
WINWOOD
- MY
SOUL
MATES

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BEATLES PLAN THE NEW SINGLE

THE Beatles' follow-up to their last number one hit "We Can Work It Out"/"Day Tripper" — which jumped into the MM Pop 50 on December 18 and held the top spot for four weeks until January 8 — will be recorded at a two-day session in London next week.



The single — expected to be released in about six to eight weeks — will be selected from 15 songs that the Beatles have spent the past few weeks writing and rehearsing ready for the recording session immediately after Easter.

● LENNON — 15 songs

The remaining tracks after the single has been selected will be used on the Beatles' next LP release — their successor to the best-selling "Rubber Soul" album, released on December 10 and containing 14 tracks, many of which have been covered—and made into hits—by other artists.

It's virtually certain that as in the case of "Rubber Soul", unusual instruments and instrumental effects will be used on the new recording session.

No details of tracks were available at press time, however.

IT'S a landslide victory for the Spencer Davis Group, back at the top with their second number one hit "Somebody Help Me".

Following the MM's "Vote For Spence" election skit headline last week, readers have returned the Davis faction to pop power with a huge mandate to go on producing hit records.

Joked Spencer on Monday: "Now we're a two-hit wonder! I'm lying in bed at the moment and I'm going to bolt all the doors before all hell breaks loose. There are people banging on the front door already."

"The MM was the first to predict it would be a hit. It's come as a genuine surprise to all of us. We'd like to thank everybody for putting 'Somebody Help Me' at number one. It makes us feel much surer of ourselves. I hope we can do it again."

The group appear on BBC-TV's Top Of The Pops today (Thursday) and at the Carousel Club, Farnborough, Hants.



ZOOT
TELLS
ALL!

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KEITH
BLIND
DATE

PAGE 8

MELODY MAKER

DAY SPENCER BOUGHT SIX BEATLES RECORDS



SPENCER DAVIS, strolling down Fleet Street last week, suddenly dashed into a record shop and bought six Beatles' LPs — a present for his wife Pauline. In fact he was supposed to be buying a pair of Japanese stereo headphones!

Zoot Money backed by Ivy League on "Let's Run For Cover" . . . Looking at their pictures, we now know why publicists are called "The Faceless Men Of Pop".

Mick Jagger says charts don't mean much in America — there are so many . . . Jeff Beck and Gary Leeds matey . . . Congratulations Alan Price . . . Entire Big Roll Band invaded the Shop last week . . . Guitarist Andy Somer worried about losing weight — one of the few

Mark Leeman Five judged an Ugly Contest at Barnaldswick . . . John Gee wants to know the title of the Marquee Club theme song.



"You've Got To Learn", out April 22 . . . Adrienne Posta takes driving lessons soon.

Ray Davies writing songs for really big names now . . . Athol Guy proud owner of a white S-type Jaguar.

ON the Dave Dee, etc. LP, out in May, is a song written for Beaky called "I've Got A Nose For Trouble" . . . To plug new single, Paul Jones threatens to "stand up in the audience at the Palladium" or "run on during the Emomn Andrews Show".

Nashville Teens in Germany throughout May . . . New Diane Ferraz and Nicky Scott single



FANTASTIC talking battle between Mark Leeman's Blinky and Roscoe, and MM's Max Jones and Bob Houston . . . What are Zoot Money and Brian Auger cooking up? . . . Mick Jagger thinks Manfred's single delay was a mistake.

LONGACRE PRESS LTD., 1966

HEAT WINNERS, MM BEAT CONTEST



Lancashire's Doodlebugs—a five-piece combo from Lancaster—won the third heat of the MM Beat Contest at the Regent Ballroom Brighton on Sunday. Here they are with a victory smile and some of the star names who attended the contest. On the left is pop singer Graham Bonney; on the right, Beryl Marsden and at the back is Caroline DJ Dave Lee Travers.

Doodle bugs — after 3 counts

AFTER three exciting recounts, the Doodlebugs, a five piece group from Lancaster, in Lancashire—the first Northern group to make an impression—won the third heat of the Melody Maker National Beat Contest, at Brighton's Regent Ballroom, on Sunday.

The contest was so close in the voting that three recounts were necessary before the Doodlebugs, who travelled to Brighton through blizzards especially for the contest, were declared the winners. Line-up: Ian Ward, 18 (lead singer); Terry Norman, 19 (organ); Mick Dickenson, 19 (lead guitarist); Raymond Walsh, 18 (drums); and John Gordon, 19 (bass guitarist).

Runners up were the Roosters from Essex, the St Louis Checks, from Gosport in Hampshire, and the In-Sect, from Oxford.

All four groups go into the semi-finals to be held later this year. Hundreds of fans packed the ballroom for the third great heat of this fabulous contest—which sent last year's winners, the St Louis Union, off on their chart-busting trail. And the crowd cheered as Radio Caroline DJ Dave Lee Travis introduced popstars Graham Bonney and Beryl Marsden, who both sang their current records. Radio Caroline will be giving full coverage and results of the contest every week on their programmes.

Final winners of the contest will receive a Decca recording contract, £200 in cash, donated by the MM, and Britain's Musical Instrument manufacturers, free clothing, a transistor radio each, a trip to Radio Caroline, a £200 tape recorder, a £225 electric organ, and a tubon worth 100 guineas.

Here next month . . .

Champion Jack Dupree

. . . but get this fine cross-section of his artistry NOW

FROM NEW ORLEANS TO CHICAGO

FANTASTIC NEW LP ON DECCA

- 1 (4) SOMEBODY HELP ME . . . Spencer Davis, Fontana
- 2 (1) THE SUN AIN'T GONNA SHINE ANY MORE . . . Walker Brothers, Philips
- 3 (6) ELUSIVE BUTTERFLY . . . Bob Lind, Fontana
- 4 (2) DEDICATED FOLLOWER OF FASHION . . . Kinks, Pye
- 5 (9) LOVE ME WITH ALL YOUR HEART / THE SOUND OF SILENCE . . . Bachelors, Decca
- 6 (11) HOLD TIGHT . . . Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 7 (5) SHAPES OF THINGS . . . Yardbirds, Columbia
- 8 (10) ELUSIVE BUTTERFLY . . . Val Doonican, Decca
- 9 (15) SUBSTITUTE . . . The Who, Reaction
- 10 (3) I CAN'T LET GO . . . Hollies, Parlophone
- 11 (7) MAKE THE WORLD GO AWAY . . . Eddy Arnold, RCA
- 12 (21) ALFIE . . . Cilla Black, Parlophone
- 13 (25) BANG BANG . . . Cher, Liberty
- 14 (36) YOU DON'T HAVE TO SAY YOU LOVE ME . . . Dusty Springfield, Philips
- 15 (18) BLUE TURNS TO GREY . . . Cliff Richard, Columbia
- 16 (8) BARBARA ANN . . . Beach Boys, Capitol
- 17 (13) THESE BOOTS WERE MADE FOR WALKIN' . . . Nancy Sinatra, Reprise
- 18 (37) I PUT A SPELL ON YOU . . . Alan Price Set, Decca
- 19 (20) SOME DAY, ONE DAY . . . Seekers, Columbia
- 20 (12) SHA-LA-LA-LA-LEE . . . Small Faces, Decca
- 21 (17) WHAT NOW MY LOVE . . . Sonny and Cher, Atlantic
- 22 (24) YOU WON'T BE LEAVING . . . Herman's Hermits, Columbia
- 23 (14) BACKSTAGE . . . Gene Pitney, Stateside
- 24 (—) THE PIED PIPER . . . Crispian St Peters, Decca
- 25 (31) HOMEWARD BOUND . . . Simon and Garfunkel, CBS
- 26 (27) BALLAD OF THE GREEN BERET . . . Barry Sadler, RCA
- 27 (30) SUPERGIRL . . . Graham Bonney, Columbia
- 28 (16) LIGHTNIN' STRIKES . . . Lou Christie, MGM
- 29 (19) A GROOVY KIND OF LOVE . . . Mindbenders, Fontana
- 30 (28) MAY EACH DAY . . . Andy Williams, CBS
- 31 (23) SPANISH FLEA . . . Herb Alpert, Pye
- 32 (22) MY LOVE . . . Petula Clark, Pye
- 33 (39) A LEGAL MATTER . . . The Who, Brunswick
- 34 (29) WOMAN . . . Peter and Gordon, Columbia
- 35 (33) TIJUANA TAXI . . . Herb Alpert, Pye
- 36 (—) TWINKLE TOES . . . Roy Orbison, London
- 37 (—) FRANKIE AND JOHNNY . . . Elvis Presley, RCA
- 38 (45) SATISFACTION . . . Otis Redding, Atlantic
- 39 (—) DAYDREAM . . . Lovin' Spoonful, Pye
- 40 (26) I MET A GIRL . . . Shadows, Columbia
- 41 (—) THAT'S NICE . . . Neil Christian, Strike
- 42 (47) PLEASE STAY . . . Cryin' Shames, Decca
- 43 (49) SOMEWHERE . . . Len Barry, Brunswick
- 44 (50) WORKING MY WAY BACK TO YOU . . . Four Seasons, Philips
- 45 (34) INSIDE LOOKING OUT . . . Animals, Decca
- 46 (44) HEARTACHES . . . Vince Hill, Columbia
- 47 (40) 634-5789 . . . Wilson Pickett, Atlantic
- 48 (38) BLUE RIVER . . . Elvis Presley, RCA
- 49 (42) YOU DON'T LOVE ME . . . Gary Walker, CBS
- 50 (32) 19TH NERVOUS BREAKDOWN . . . Rolling Stones, Decca

- 1 Island; 2 Ardmore and Beechwood; 3 Metric; 4 Belinda; 5 Latin America/Loma; 6 Lynn; 7 Feldman; 8 Metric; 9 Fabulous; 10 April; 11 Acuff-Rose; 12 Famous Chappell; 13 Kassner; 14 Feldman/Bell; 15 Essex; 16 Plans; 17 Anis; 18 NCP; 19 Sheldon; 20 Loma; 21 Blossom; 22 Martin; 23 Bron; 24 Robbins; 25 Loma; 26 Peter Maurice; 27 E. H. Morris; 28 Debar; 29 Screen Gems; 30 No British publisher settled; 31 Burlington; 32 Welbeck; 33 Fabulous/Essex; 34 Northern Songs; 35 Meloclic; 36 Acuff-Rose; 37 Belinda; 38 Mirage; 39 Robbins; 40 Shadows; 41 Mills; 42 Abernack; 43 Chapel; 44 Ardmore and Beechwood; 45 Essex; 46 Campbell Connolly; 47 Shapiro Bernstein; 48 Martin; 49 Solomon; 50 Mirage.

POP 50 COMPOSERS

- 1 Davies (b); 2 Crewe/Gaudio (a); 3 Lind (a); 4 Blackley/Howard (b); 7 Samwell-Smith/Reiff/McCarthy (b); 8 Lind (a); 9 Townshend (b); 10 Taylor/Corgoni (a); 11 Cochran (a); 12 Bacharach/David (a); 13 Bono (a); 14 Donaghy/Paladino (a); 15 Wickham/Napier-Bell (b); 16 Jagger/Richard (b); 16 Sasser (a); 17 Hazelwood (a); 18 Hawkins (a); 19 Simon (a); 20 Lynch/Strumian (b); 21 Beach/Fogarty (a); 22 Hayward (b); 23 Mick Field/Denson (a); 24 Kornfeld/Duboff (a); 25

US TOP TEN

- 1 (3) SOUL AND INSPIRATION . . . Slightcase, Verve
- 2 (4) DAYDREAM Lovin' Spoonful, Kama Sutra
- 3 (2) 19TH NERVOUS BREAKDOWN . . . Rolling Stones, London
- 4 (9) BANG BANG . . . Cher, Imperial
- 5 (1) BALLAD OF THE GREEN BERET . . . Barry Sadler, RCA Victor
- 6 (6) NOWHERE MAN . . . Simon and Garfunkel, Columbia
- 7 (—) SECRET AGENT MAN . . . Johnny Rivers, Imperial
- 8 (—) I'M SO LONESOME . . . B. J. Thomas, Sceptre
- 9 (10) SURE GONNA MISS HER . . . Mamas and Papas, Liberty
- 10 (7) CALIFORNIA DREAMIN' . . . Mamas and Papas, Dunhill

TOP TEN LPs

- 1 (1) SOUND OF MUSIC . . . Soundtrack, RCA
- 2 (2) RUBBER SOUL . . . Beatles, Parlophone
- 3 (5) TAKE IT EASY WITH THE WALKER BROTHERS . . . Walker Brothers, Philips
- 4 (3) MARY POPPINS . . . Soundtrack, HMV
- 5 (8) BYE BYE BLUES . . . Bert Kaempfert, Polydor
- 6 (7) GOING PLACES . . . Herb Alpert, Pye
- 7 (4) BEACH BOYS PARTY . . . Beach Boys, Capitol
- 8 (6) SECOND ALBUM Spencer Davis, Fontana
- 9 (—) MY NAME IS BARBRA, Tony Barbra Streisand, CBS
- 10 (9) OTIS BLUE . . . Otis Redding, Atlantic

TOP TEN JAZZ

- 1 (3) DOBELL'S, 77 Charing Cross Road, London; 1 ORNETTE COLEMAN TRIO AT THE GOLDEN CIRCLE STOCKHOLM Vol 1 (LP) (Blue Note); 2 ALFIE (LP) Sonny Rollins (HMV); 3 UNDER MILK WOOD (LP) Stan Tracey (Columbia); 4 MOHAWK (LP) New York Art Quartet (Fontana); 5 SAINTS AND SINNERS (LP) Various Artists (77); 6 SAXOPHONE COLOSSUS (LP) Sonny Rollins (Stateside); 7 WOODY'S WINNERS (LP) Woody Herman (CBS); 8 STORM WARNING (LP) Dick Morrissey (Mercury); 9 SONNY ROLLINS ON IMPULSE (LP) (HMV); 10 LAST DATE (LP) Eric Dolphy (Fontana).
- COLLET'S, 70 New Oxford Street, London; 1 SUN RA VISITS PLANET EARTH (Saturday); 2 GHOSTS (LP) Albert Ayler (Fontana); 3 MOHAWK (LP) New York Art Quartet (Fontana); 4 CECIL TAYLOR AT THE CAPE MONTMARTRE (LP) (Fontana); 5 FIRE MUSIC (LP) Archie Shepp (Impulse); 6 ORNETTE COLEMAN TRIO AT THE GOLDEN CIRCLE STOCKHOLM Vol 1 (LP) Ornette Coleman (Blue Note); 7 JAZZ IN SILHOUETTE (Saturday); 8 BESSIE SIMS (Saturday); 9 LOUIS ARMSTRONG AND DUKE L. JAGGERS (LP) (Blue Note); 10 SILENT JAZZ (LP) Sun Ra (Saturday).
- ASMAN'S, 38 Camomile Street and 23a New Row, London; 1 OUTER VIEW (LP) George Russell Sextet (Fontana); 2 IN PERSON (LP) Shirley Scott (HMV); 3 MY FUNNY VALENTINE (LP) Miles Davis (CBS); 4 ANGEL EYES (LP) Dave Brubeck (CBS); 5 CANNONBALL ANDERLY LIVE (LP) (Capitol); 6 TONIGHT (LP) Clark Terry/Bob Brookmeyer (Fontana); 7 ORGAN GRINDER'S SWING (LP) Jimmy Smith (Verve); 8 ORNETTE COLEMAN TRIO AT THE GOLDEN CIRCLE STOCKHOLM Vol 1 (LP) (Blue Note); 9 STORM WARNING (LP) Dick Morrissey (Mercury); 10 Modern Jazz Quartet (Philips); 10 SOUL FINGER (LP) Art Blakey (Fontana).

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SPENCE



PETE



MUFF

my soul mates



STEVIE WINWOOD

draws punchy, penetrating, pertinent pictures of his Spencer Davis cohorts

TO me Spencer was and still is the typical University student. He likes using long words all the time that nobody understands, and I reckon certain short words do just as well.

I first knew Spence in Birmingham a few years ago as "The man with the 12 string guitar" because it was such an uncommon instrument then.

He loved folk and he still does. He digs all that Appalachian music — another long word.

He's a very good singer, although he doesn't seem to think so. It's interesting that lots of people say we are beginning to sound alike, but I couldn't tell.

My own singing always sounds different to how I imagine it, when I hear the records. It's to do with where our ears are on our heads — or something.

Spence is a tremendously easy going person and gets on well with everybody, although he can be business-like when we need decisions.

What usually happens is we are bombing along in the car and arguing about money or work, and Muff has a big go, Pete mumbles, then Spence says: "Hey but listen fellas — I think," and we all agree.

But he can be very easily influenced by other people. He hasn't got a lot of self-discipline.

Supposing Spence should really be going to Birmingham for something important, and somebody says: "Hey Spence, let's go to a party!" — he'll go to the party.

IN our group everyone has their own sense of humour, but it all centres around Pete. He's always been the funniest member and all our fans dig his fantastic George Formby imitations.

When he does numbers like "Waving Me Little Magic Wand" it breaks everybody up at the end of a set.

When somebody broke into our van recently, filled with thousands of pounds worth of gear, they left everything untouched but stole Pete's Formby lyrics and his scarf. Amazing.

If there is ever a row in the group, it's less likely to be with Pete than anybody. He just gives up half way through.

And as far as group decisions go he's always the one to hang around in the background, and never get's committed.

He's very interested in writing and maybe he's got a future there. He went to public school which makes him a bit different from the rest of us, confidence-wise, and he's also very conscientious, especially about playing drums.

But I think he should stick his neck out a bit more. He won't stick long enough with an idea, and it's a very easy to change his mind.

MUFF'S musical tastes influenced me a lot when I was a kid. Not so much his playing, but I always got to like what he liked, and through him I started digging modern jazz when I was about 13, and good music generally when I was even younger.

I don't think Muff exactly encouraged me to take up instruments because I always enjoyed playing so much anyway I didn't need any encouragement.

We have always worked together, but I don't see any similarity between our personalities at all.

Maybe because we are brothers we can't see our similarities.

We get on all right together and the reason is because we avoid each other. I go out and he stays in.

It's the best way because we see so much of each other through work anyway.

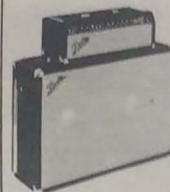
It can be a bit tough, because Muff is an introvert and I don't think I am. Maybe I am introvert sometimes.

Muff is very narrow minded and very rigid in his opinions and the trouble is he's usually right! Muff is such a business man and really enjoys doing the books and things.

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JOHN, ROY, LULU

—TOUR TOLL MOUNTS

THURSDAY

THE OSCAR PETERSON TRIO play at Fairfield Halls, Croydon.

THE ROY ORBISON - WALKER BROTHERS - LULU tour plays the ABC, Stockton.

Grand opening of the **Herman's, Hermits - Mindbenders - Pinkerton's Colours** and **Dave Berry** tour at the Dover Arts.

Lou Christie plays Douglas House, Bayswater, London.

Manfred Mann play the Kidderminster Town Hall.

Sanny Reilins and **Ernestine Anderson** play Ronnie Scott's Club.

US blues singer Spider John Koerner kicks off his tour at the Jug O'Punch Club Birmingham, tonight.

FRIDAY

BILL COLEMAN opens his 1966 tour with the Bruce Turner Jump Band at the Osterley Jazz Club, tonight.

THE OSCAR PETERSON TRIO at the New Victoria Theatre, London.

Orbison - Walkers - Lulu at the Bradford Gaumont.

Martha and the Vandellas, and the **Small Faces** at the Granada, Bedford.

Manfred Mann, at the Agincourt Ballroom, Camberley.

Cilla Black, Martha and the Vandellas, **Lou Christie**, **Arthur Alexander** and **Don Covay**, on Rediffusion's Ready, Steady, Go! (ITV 7 pm).

SATURDAY

THE Bachelors, Searchers, Danny Williams, Seekers, Billie Davis, Sheila Southey, Les Epics, and **Crispian SL Peters**, on **Thank Your Lucky Stars**, (ITV 5.15 pm).

Small Faces, and **Martha and the Vandellas** play the **Sophia Gardens**, Cardiff.

The Orbison - Walkers - Lulu tour visits the East Tam Granada.

The Herman's Hermits - Mindbenders - Pinkerton's - Dave Berry tour plays the Plymouth ABC.

Manfred Mann at the Boston Gliderdrome.

SUNDAY

THE ORBISON - WALKERS - LULU tour, at the De Montfort Hall, Leicester.

Herman - Mindbenders - Pinkerton's - Dave Berry visit the Exeter ABC tonight.

Terry Lightfoot's Jazzmen, **Paul Desmond**, **Benny Green**, and **Eric Silk** and his **Southern Jazz Band**, on the **Jazz Scene** (BBC Light Programme, 11.31 pm).

The Ian Campbell Folk Four at the Manchester Sports Guild Folk Session.

MONDAY

HERMAN - MINDBENDERS - PINKERTON'S and **Dave Berry** play the Gloucester Odeon.

Orbison - Walkers - Lulu tour at the Blackpool Odeon.

The Bachelors start a three-week season at the Royal Court Theatre, Liverpool.

US songstress Timi Yuro at London's Annie's Room, Covent Garden.

John Mayall's Bluesbreakers at the Marquee Club, London.

The Ornette Coleman Trio and American singer **Jo Marshall** open their one-month season at Ronnie Scott's Club, Frith Street, London.

TUESDAY

MANFRED MANN returns to the Marquee Club, London.

Screaming Jay Hawkins plays the **Whisky 'A Go Go**, Soho, London tonight.

Chicago star Oscar Brown Jr. stars in a 30-minute show tonight (BBC2).

WEDNESDAY

HERMAN'S HERMITS - MINDBENDERS - PINKERTON'S and **Dave Berry** play the Colchester Odeon tonight.

A repeat of the **Dave Brubeck Quartet** in camera, in a **Beat Of Jazz 625**, tonight (BBC2).

Martha and the Vandellas at the **Flamingo**, Soho, London.

Lou Christie at the **Stevengage Locarno**.

DISASTER is sweeping the **Walker Brothers-Obison** tour! After a stream of mishaps, the latest accident to hit the raving pop package now touring Britain, concussed **John Maus** and knocked the **Walker Brothers** out of a show last week.

After their show in Chester on March 29 Scott Walker's partner John was chased from the ABC Theatre to his hotel by swarming fans. He fell down some steps and was knocked unconscious.

A doctor who treated John advised a day's rest, and as Scott had a mild bout of influenza it was decided to miss the show with Roy Orbison at Wigan on March 30. The **Cryin' Shames**, who made the chart with "Please Stay", replaced the Walker Brothers. They rejoined the tour at Glasgow the following night.

DISASTER TWO: Roy Orbison, who injured his foot in a motor cycle accident the week before, has been performing with his foot in a plaster cast.

DISASTER THREE: Lulu had to drop out of the show when she developed laryngitis for a week, but rejoined on Friday night at Edinburgh.

JONES DOES IT

PAUL JONES' composition "She Needs Company", which was turned down as a possible single for Manfred Mann in Britain, has been released in America, and is showing well chartwise.

The Manfred's new British single is "Pretty Flamingo", out on April 15, and among the group's future appearances are **Light's Pop Inn** (April 19), **ITV's Now and Ready Steady Go!** (22) and **Scene At 6.30** (29).

S & G CAN'T COME

SIMON and **Garfunkel**, currently in the **Pop 50** with "Homeward Bound", will not be visiting Britain in the immediate future. Paul Simon has been refused a work permit on the



● JONES ● SIMON

grounds that it is not yet six months since he last worked in Britain. The duo may re-apply in June.

NEW TV SERIES

NANCY SINATRA, the **Everley Brothers**, **Eddy Arnold** and **Trini Lopez** are among American stars signed for a new Rediffusion TV series. The series will be filmed in both colour and black and white and will be screened in America in the summer and in Britain later in the year.

Nancy Sinatra flies in specially for the show on April 25 for two days only—although a spokesman for **Fye Records** told the MM they hoped there might be an

extension for her to make other appearances.

Nancy's next single, "How Does That Grab You Darling", will be released in Britain by Reprise on April 15.

Eddy Arnold will be on the same show as **Nancy Sinatra** and **Trini Lopez**, who will be in Britain filming for several weeks, will tape his contribution to the show on April 10.

The **Everly Brothers** are due to arrive on May 2, at the end of a fortnight's tour of Ireland.

GAYE COMING

MARVIN GAYE and the **Toys** come to Britain in June for club and ballroom appearances, announced promoter **Meryn Conn** this week, but no dates are yet available.

Meanwhile **Conn** reports that in view of heavy demand for tickets for the forthcoming **Johnny Cash** concerts, there will be two performances at each show instead of one.

Cash will be with the **Statler Brothers**, **June Carter** and the **Tennessee Three** at **Liverpool Empire** (May 7), **Birmingham Hippodrome** (8), **Newcastle City Hall** (12), **Glasgow Odeon** (13), **Manchester Palace** (14), and **Hammersmith Odeon** (15).

Ornette Coleman trio tour dates

THE dates have now been set for the **Ornette Coleman Trio's** short concert tour which takes place at the end of its one-month engagement at London's **Scott Club**, beginning April 11.

Ornette, **Dave Izzon** (bass) and **Charles Moffatt** (dr) will give single concerts at each of these venues: **Liverpool Philharmonic Hall** (May 10), **Birmingham Town Hall** (11), **Croydon Fairfield Hall** (12), **Manchester Free Trade Hall** (14), **Newcastle City Hall** (15).



Diane & Nicky for MM show

NEW POP DUO Diane Ferraz and Nicky Scott, who have "Me And You" out on record at the moment, are among the guests at the heat of the **MM Beat Contest** at **Brighton's Regent Ballroom** on **Easter Sunday**. Listen for the results of this great contest on **Radio Caroline** on Monday.

TITO BURNS TO MERGE WITH GRADES?

A MERGER between two of Britain's pop agencies could bring almost all of Britain's pop stars—and many Americans—under the control of two giant agencies.

The merger between **Tito Burns** and the **Grade Organisation** is believed to be nearing finalisation. **Harold Davison**, now part of the

Grade Organisation, told the **MM** on Monday: "Discussions are taking place. But beyond that I can say nothing. I'll be in a position to make a further statement next week."

If the merger takes place it will mean **NEMS Enterprises**—which recently took over the **Vic Lewis Organisation**—and the **Grade Organisation**, between them will control almost all the pop stars and many jazz stars in Britain.

Tito Burns is agent for the **Rolling Stones**, **Dusty Springfield**, **F. J. Proby**, the **Searchers** and many others as well as representing **Bob Dylan**, **Roger Miller** and many American artists here.

a 50-50 chance that they will go."

The group's "Dedicated Follower Of Fashion" was released in the States this week—only two weeks after their "Until The End Of The Day" was issued there.

Ray Davies hopes to be able to rejoin the group on April 9 when they are scheduled for a double date at **Bury Palais** and **Manchester's Oasis**. He has been suffering from a combination of "flu and overwork."

TOM'S TONSILS

TOM JONES is going into the **London Clinic** on **April 12** to have his tonsils removed.

He will be in hospital for three weeks and will have to miss the **Variety Club** of **Great Britain's luncheon** on **April 21**, and the **Academy Award Dinner** in **Hollywood** on **April 14**.

KINKS U.S. TOUR

THE **Kinks** are in line for a tour of America from **June 28** to **July 31**. At press time, a spokesman for the group told the **MM**: "It's about

Small Faces single

NEXT **Small Faces** single release is expected to be their own composition "Hey Girl", out on **May 6**.

The **Faces** go to **Holland** for **TV** in **May**, and to **Germany** in **July** for **TV** and club work for one week.

The group's **Pimlico**, **London**, flat was slightly damaged by fire last week when an electric kettle burnt out, but the group were not at home during the incident.

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TILES 1966 EASTER MARATHON PROGRAMME

| | | | |
|-----------------------------------|--|--------------------|--|
| FRIDAY DOORS OPEN 7.30 p.m. | Fabulous American double-header with DON COVAY plus THE VIBRATIONS plus Support groups until Midnight R'n'B disc session through until the breakfast show | 12 Noon | THE FABULOUS FORTY SHOW with EVERETT OF ENGLAND from Noon until 5 o'clock |
| Midnight | | 5.0 p.m. | Pre-taped music interval for those who like to 'wash and wash' |
| SATURDAY 9.0 a.m. | THE SATURDAY BREAKFAST SHOW with CLEM DALTON | 7.30 p.m. | LIVE ON STAGE THE TRIADS THE NEXT MOVE continuing until 1.0 a.m. |
| 11.0 a.m. | "208 BRUNCHTIME DISC PARTY" Special extra Easter disc set. All shops open in TILES STREET | MONDAY 1.0 a.m. | ALL NIGHT R'n'B DISC RAVE through until the breakfast show |
| 4.0 p.m. | THE KENNY EVERETT SHOW (PART 1) Extra Everett of England show through until 7 p.m. | 9.0 a.m. | EASTER MONDAY BREAKFAST SHOW with CLEM DALTON |
| 7.0 p.m. | Pre-taped music interval | 11.0 a.m. | "208" BRUNCHTIME DISC PARTY with LEE MASON |
| 7.30 p.m. | THE ANTEEKS THE CHEROKEES THE MEN FROM UNCLE LIVE ON STAGE, plus THE KENNY EVERETT SHOW (PART 2) | 3.0 p.m. | DISCOLITE SECT: THE BEST OF THE AMERICAN HOT HUNDRED All afternoon disc session |
| Midnight | THE ANTEEKS | 6.0 p.m. | LIVE ON STAGE THE PENTAD • THE EYES • THE CHAPTERS through until midnight |
| SUNDAY 1 a.m. | All American R'n'B disc session through until the breakfast show | Midnight | NON-STOP R'n'B DISC SESSION THROUGH UNTIL THE BUSES AND TRAINS START RUNNING |
| 9.0 a.m. | EASTER SUNDAY BREAKFAST SHOW with CLEM DALTON | | |

ADMISSION PRICES:—EASTER WEEKEND "COME AND GO AS YOU PLEASE" TICKETS. MEMBERS Thirty Shillings. GUESTS Two Pounds AND normal admission prices for separate sets on application. (The Management reserve the right to alter the programme without notice)



RAY: solo

RAY NANCE TO TOUR IN JUNE

RAY NANCE, former Duke Ellington trumpet player, violinist and singer, has been signed by the Harold Davidson Agency to tour here in June. It will be his first visit to Britain as a solo attraction.

The only dates so far settled for Nance, who will work with Bruce Turner's Jump Band, are at Nottingham (June 4), Barnes (6), Botley (8), Birmingham (11) and London's 100 Club (12).

Byrds return

THE Byrds may be returning to Britain for a two week tour in September.

Promoter Roy Tempest told the MM: "I will be bringing the Byrds over for two weeks around September and I am lining up the tour at the moment. They will play about 14 venues."

Tempest also said he may line-up a visit to Germany and France for a week each after the Byrds' British tour.

Bill Coleman

U.S. trumpeter Bill Coleman begins his first-ever British tour at Osterley Jazz Club tomorrow (Friday). He will be accompanied by Bruce Turner's Jump Band.

The tour continues at Birmingham (9), Beccles (11), Morden (12), Hitchin (13), Haywards Heath (14), Norwich (15), Nottingham (16), Redcar (17), Chester (18), Southampton (20), Chelsea (21), Newcastle (22), Manchester (23) and London's 100 Club (24).

(See page 6.)

Groups boycott colour bar Midland club

MORE than a hundred Midland beat groups are likely to refuse to play at a Staffordshire club because of a colour bar operated by the club.

Herbie's People, whose second disc, "One Little Smile", is to be released on April 8, have already cancelled a series of Thursday sessions at Bilston United Services Club as a protest against the club's policy.

The action of the group, who appear in "Saturday Club" on April 9, follows the refusal of the club to allow admission to their dance to a Jamaican friend of the group, Percy Davis, organist with another local group, the Boss Men.

Now the Boss Men's agent, Miss Terry Matthews, has stated that she will cease to give bookings to any of the 80 groups used by her agency who continue to perform at the club.

"I have the support of other agents," Terry Matthews told MM. "It will mean that the club will not be able to use 95 per cent of the local groups if we all adopt the same policy."

Bill Bates, manager of Herbie's People, said: "We are not urging other groups not to play at the club. It's a matter for their own conscience."

"In fact, we knew the club operated a colour bar before we began our series of dances

there. But it wasn't until they refused to let Percy Davis in that we realised its implications."

A committee member of the Bilston United Services Club told MM: "Apart from Herbie's People pulling out on Thursdays, we've not heard from any groups refusing to play for us."

"It's true we don't admit coloured people and that goes for coloured artists, too. If Percy Davis had come to the club to play with the Boss Men, he still wouldn't have been admitted."

"We have 1,350 members and they make the rules. They have decided they don't want coloured people in the club and that's the end of the matter. If groups don't want to come here, they can stay away."



HOWARD: famous George Lewis sessions

AVERY KID HOWARD DIES IN N. ORLEANS

THE death of trumpet player Avery Kid Howard in New Orleans last week was reported to the MM by bandleader Barry Martyn. Martyn says that Kid Howard died on Monday (March 28) and that the Olympia Brass Band are playing at his funeral.

Howard, born in New Orleans on April 22, 1908, started on drums but by the middle Twenties was playing cornet. He led his own bands from 1928 and off and on through the Thirties, but was not recorded until the famous George Lewis Climax session of 43—when he took Bunk Johnson's place and was the youngest member of the band.

Ill health kept Howard out of music much of the time in the late Forties. In '52, he rejoined Lewis with whom he recorded frequently. He visited this country with the Lewis band in early '59 and was to have come over this year with the New Orleans All Stars, but sickness caused him to retire from the project.

Kid Howard played with several brass bands in his day: Harry Allen Sr's, the Eureka and Young Tusedo among them. He recorded for Circle label with the Original Zenith Brass Band in 1946.

BLUES PACKAGE

BIG Joe Turner, Sleepy John Estes, Little Brother Montgomery, and Twenties blues singer Sipsey Wallace are among the names approached for the Blues Festival Package due to tour Britain in late September.

"We are going for these artists," Jack Higgins of the Davison office told the MM this week, "also for Junior Wells, Roosevelt Sykes, Yank Rachel, Otis Rush, Robert Pete Williams, Freddie Bellow, and bassist Jack Myers." Concert dates have not been fixed yet.

FANS GO WILD ON STONES' FRENCH TOUR

MICK JAGGER was rushed to hospital in Marseilles last week after being injured by a chair thrown by a member of the audience at a concert on the Rolling Stones' current French tour.

The chair was thrown as the Stones were given a wild reception by more than 1,000 French fans. Mick was treated in hospital for facial cuts and was badly bruised and shaken but managed to appear at two later concerts.

It's been riots all the way on the tour. The night before the chair incident, 5,000 fans rioted in Paris while the group was appearing at the Olympia Theatre. Ten policemen were hurt.

After Mick was hit by the chair—believed to have been thrown in enthusiasm—the audience rioted and started wrecking the Marseilles concert hall where the Stones were appearing. Jagger was later believed to have made a complaint to the police about the incident.

Don't miss the MM's jazz trip!

THE response to the Melody Maker trip to the Berlin Jazz Festival in November has been fantastic—over 250 readers have already written in for details.

The original plan was for the MM to fly 80 fans to the festival. Now we are arranging for extra planes and accommodation to make this not only the best, but the biggest, jazz trip of 1966.

For only 25 guineas the MM offers you three great jazz shows, air and coach fares and good-class hotel accommodation. We shall leave London around 10 am on November 4 and return about 6.30 am on November 7.

Included on the all-star bill at the festival are Stan Getz, Dave Brubeck, Art Blakey, Max Roach, Herbie Mann, Archie Shepp, Buck Clayton, Astrud Gilberto and Carmell Jones. Don't leave it too late. Write NOW for full details, including the easy-installments system of payment, to Berlin, Melody Maker, 161 Fleet Street, London, E.C.4.

NAMES IN THE NEWS



BENNETT: Denmark

THE MOODY BLUES, Sounds Incorporated, Cliff Bennett and the Rebel Rousers, the Fourmost, the Paramounts and Tony Rivers and the Castaways have all been signed for visits to Denmark this summer, for ten-day seasons at Copenhagen's Hithouse.

Tommy Moeller, of Unit Four Plus Two, has written the theme tune for the Southern-TV "Tale Of Two Rivers" which will be networked at the end of the summer.

The Fortunes hope to have a new single out in May, although they have yet to decide between three possible A sides. The group starts an Irish tour on April 10 and goes to Iceland on May 15.

The new Merseys first single on the Fontana label will be released on April 15. The number, written by America's Strangeloves, is titled "Sorrow". The B side, "Some Other Day", was written by Billy Kinsley and Tony Crane.

Bookings for London's Marquee Club in April include the Lovin' Spoonful (18), Vibrations and Jimmy James and the Vagabonds (19) and Small Faces and Clayton Squares (26). George Fame and the Harry South Big Band return on April 24.

Silkie

THURSDAY traditional jazz sessions reopen at London's Manor House tonight with Freddie Randall and Lennie Hastings guesting with the Thames City Jazzband.

The Silkie play Germany's Star Club, Hamburg, from April 9 to 17 and will be at the Paris Olympia from April 22 to May 6. Cliff Bennett and the Rebel Rousers make their cabaret debut at Stockton's Fiesta Club for a week from April 10.

The Moody Blues follow a week's tour of France with one Belgian concert, in Brussels, on May 22. Cleo Laine, the Johnny Dankworth Orchestra and Francoise Hardy will be appearing in late-night shows at the Lyceum Theatre during this year's Edinburgh Festival.

Freddie and the Dreamers and Susan Maughan are in Variety at Bristol Hippodrome from April 11. Fran and Allen start a week in cabaret at the Broadway Club, Bedford, on April 25.

Bud Freeman, the Dutch Swing College Band, Ray Nance, the Alex Welsh and Bruce Turner bands and Kenny Ball's Jazzmen are set so far for the Birmingham Jazz Festival on June 11.

MARY WELLS SET

MARY WELLS and Brook Benton have been set by promoter Roy Tempest for British visits this summer.

Brook and Mary will play clubs and one-nighters with possibly some cabaret dates in July and August.

Tempest is also negotiating to bring Shirley "Nitty Gritty" Ellis and the Shirelles here in July and August and he is bringing Irma Thomas back for two weeks from June 24. She will be backed by the Dave Davani Four.

Screaming Jay Hawkins arrives in Britain for a new tour and the Vibrations open their first British tour at Tiles tomorrow (Good Friday).

'SPOON TOUR

AMERICAN blues man Jimmy Witherspoon arrives in London next week in readiness for a four-week tour of Britain which will take in club and cabaret work, US clubs, festivals, concerts and some TV dates.

Dates are now being set, but it is expected that the tour will begin on April 15. Spoon has a booking for the BBC's A Whole Scene Going, and he will take part in a folksong-blues concert on May 6. EMI release a new Witherspoon single to coincide with the tour.

The May 6 concert, at Croydon's Fairfield Hall, features in addition to Jimmy such artists as Bob Davenport, Diz Disley, Bert Jansch, George Melly and Bruce Turner.

GERMAN FEST'

ANNIE ROSS and the Dick Morrissey Quartet will represent Britain at the tenth German Jazz Festival in Frankfurt from April 29-May 1.

The Morrissey Quartet appears the first day on a bill which includes the Double Six, pianist Rene Ureger, the Barrel House Jazz Band, Emil Mangelndorf's Swing Stars, and the Knobelsdorff Beegie-Woogie. Annie Ross sings on the final day when the bill includes the Berlin All-Stars, with Carmell Jones, Leo Wright and Jimmy Woodie, the Don Cherry Quintet and Charles Lloyd Quartet.

The four members of Morrissey's group will be playing in the Georgie Fame-Harry South Big Band session at London's Marquee on April 24, the day before leaving for Germany.



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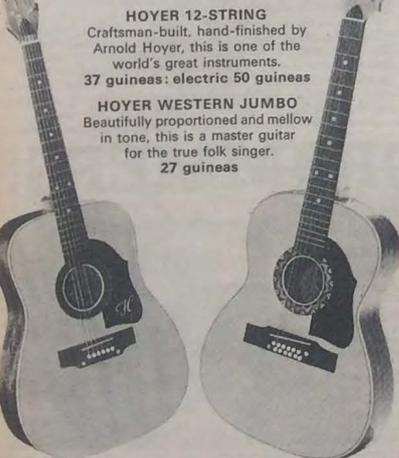
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GETZ: classic JAZZ American success story —via Brazil

HOLLYWOOD

IN a musical world presently populated by lions and tigers, the man who trends like a doe may be twice as clearly heard for the very softness of his step.

So it was with Stan Getz, who arrived back in the U.S. in 1961 after three years' residence in Denmark, and within a year had turned the whole music world askew with his supple re-shapings of Latin melodies and samba rhythms. Getz's tenor saxophone offered a total contrast to the tense, hard-driving, booming authoritative sound of John Coltrane, who during his absence had become the dominant new jazz voice. Both are giants, and there is room for both; but it took a whole new musical fad to prove it.

Getz is besieged nightly by requests for "Desafinado" and "One Note Samba", the tunes that established his comeback in 1962, and for "The Girl From Ipanema", which re-affirmed it in 1964. But he denies the rumours that he is tired of the idiom and would prefer to return to regular American jazz.

"I wouldn't have started it if I hadn't loved it. It's a great hybrid—the true samba blended with cool jazz. It really began when the musicians in Rio listened to our jazz records 15 years ago and studied our harmonic ideas. Then we borrowed them back, with the rhythms they'd added."

TALENT

"So neither side owes the other anything. Bossa nova is just like a man and a woman getting together."

"My quartet is not only the best I've ever had—I think it's the best quartet in the world. Gary Burton, my vibraphonist, has been with me two years. He's 23, and fantastically mature. My drummer, Roy Haynes, from Boston, gave up his own quartet and rejoined me last year; he's been with me off and on since 1950. Steve Swallow, my bassist, has been with me almost a year, and he's typical of the great new talent that's coming up in jazz."

ALBUM

Getz has several unusual projects on the drawing board. "I have a contract now with

MGM guaranteeing me one film a year in a dramatic acting role. Records? I'm planning a new album with music by Johnny Mandel, who wrote the "Sandpiper" film theme; also an album with Duke Ellington's orchestra."

Why MARSHALL

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MONEY

The beauty of Getz's music has brought him rewards rarely achieved by jazz musicians. At 39, he can look at you quizzically, smile that same nervous smile he had as a teenager, and tell you: "I'm going to Hawaii for a vacation. I can just work when I want to. I have all the money I can ever use."

GENTLE

Less successful musicians may resent the multi-million sales, but few if any can claim to have helped develop a new musical language, with such exquisitely melodic character and built-in mass appeal.

The great irony behind this story lies in the chronicle of Getz's first year after his return from Denmark. Because the prevailing jazz winds were blowing, and blowing hard, against his cool, gentle sound, he played mainly to waiters and tablecloths for several months.

PRODUCT

Just before the "Jazz Samba" album was issued, Stan and Monica, his lovely blonde Swedish wife, were ready to pack up and take their children back to Scandinavia. It could only happen, as they say, in America—with a product imported from Brazil.—LEONARD FEATHER



GETZ: "My quartet is not only the best I've ever had — I think it's the best quartet in the world."

BILL first time here PARIS

"YES, this will be my first time ever. I've never even set foot in England before. I'm looking forward to the visit, and so is my wife."

Bill Coleman's voice came crackling cheerfully over the telephone from his home in Paris. He was talking about his British tour which begins at Osterley Jazz Club tomorrow (Friday). Did he know Bruce Turner, whose band will work with him?

"No, I don't think I ever met Turner. I understand he has a good band, though. I'm due in London with Lily, my wife, on Wednesday. So I guess I'll rehearse with the band for a couple of days."

Will they use arrangements? "I don't think so, not special arrangements, but I've sent Bruce some numbers I want to play. Only one is really arranged. I don't think it matters, because it doesn't look so good if you're up there at a jazz club reading music. And this band can improvise, I know."

As a jazz enthusiast of the Thirties, whose hours were often illuminated by recordings featuring Coleman's refined but exciting trumpet, I am delighted at the thought of meeting him again.

The pleasure is mixed with some surprise that he should not have been here before. For Bill Coleman was one of the magic names in the Thirties and Forties, one which would figure in almost any jazz fan's list of top trumpet players.

He made his first records with Luis Russell's band in September, 1929, soloing for the first time on "Feel'n' The Spirit". Later, he cut a few sides with Cecil Scott's Bright Boys, Charlie Johnson, Benny Carter, Fats Waller and Teddy Hill. The Wallers (1934 and 5) were very impressive.

Bill came to Europe for the first time with Lucky Millinder's band in '32. He was back in France two years later with Freddy Taylor, and stayed on with the Willie Lewis band. During these pre-war years, he made the excellent sessions with Dicky Wells which did so much for his reputation. — MAX JONES.

LEMER: new piano to note

LONDON

BRITAIN'S burgeoning New Wave has already uncovered a crop of exciting young musicians and, of these, one of the most talented is undoubtedly pianist Peter Lemer.

A 23-year-old Londoner who is as yet little known outside the metropolis, Lemer has been playing professionally for about three years. He has just formed a quintet.

"It's part of my personal movement forward. Things weren't getting organised. The social elements of London jazz life tend to dissipate a musician's powers. There is very little incentive to work and there is a great deal of mutual commiseration about the only way I could solve the problem was to actually get up and organise something."

"It is the hardest thing I've done, because it is the first time I have actually been in the position of having to understand other people so that I can direct their will in a direction which I believe to be good. So I have to know what good is, and that's a hell of a responsibility."

Lemer started playing jazz when he was about fifteen. "I was playing Dixieland. I didn't know much about chords or anything."

A Lester Young record introduced him to later forms, and he soon fell in with other musicians who liked the same things. "I was writing now. I've always been interested in the idea. Writing is a kind of very, very polished structure. You take your time and say something about music and perhaps the relationship between yourself and the music."



LEMER: no copyist

Two years ago Lemer spent a few months with the Fat John Band. ("It was a very good band. They used a wide variety of different writers and they all gave the band a sound of its own.") and he has worked frequently in commercial jobs as an accompanist.

Although his playing now is idiomatically close to Cecil Taylor and Paul Bley, Lemer is no copyist, and he enjoys listening to all pianists "for pleasure".

"I love listening to Ahmad Jamal and, after that, everybody. Taylor and Bley knock me out for completely different reasons; and Andrew Hill. And I saw Don Friedman in New York—he was amazing."

Lemer's quintet plays at Johnny Stevens' Little Theatre Club, which is truly the "Mint" of London's avant garde scene. John Surman of the Mike Westbrook band is on baritone and soprano sax; Nisar Ahmad Khan is on tenor-sax, and Stevens is on drums (there is no regular bassist at present).—RON ATKINS.

Giving the Tri a brand new look . . .

"WHEN Ed

Thigpen intimated that he intended to leave the trio to concentrate on tuition and studio work I knew exactly whom I wanted to replace him as percussionist," said



LOUIS HAYES SAM JONES

Oscar Peterson when introducing new drummer Louis Hayes at the first concert of their British tour at Manchester's Free Trade Hall on Saturday.

"When, later, Ray Brown decided that he wished to stay in California I again had no doubts as to whom I wished his successor to be," he added as he introduced bassist Sam Jones.

Afterwards in his dressing room Oscar confessed that he had long admired the Cannonball Adderley rhythm section, of which both Hayes and Jones were members, and added that their inclusion in the trio had been good for him.

"I found that I, too, had slightly to modify my approach—that I had even more incentive to progress," he commented.

And what of the two musicians? How did they find the transition from the larger Adderley group to the smaller Peterson trio?

"Though I enjoyed my six years with Cannonball I was ready for a change," said Jones. "I relished the prospect of playing with a trio to satisfy my desire to stretch out. This you can't do in a large group or a big band. Playing with a trio one can be more assertive—more individual."

"It is more difficult too—more of a challenge. There are only three men, so it must be harder work. In a big band you are part of the rhythm section. With Oscar I feel very much that I am one-third of the unit with a much more important role to play. I get the feel of the playing much more."

"Sure—there is a big difference, playing with the trio than with Cannonball. There is less with Kenny Dorham, with Stan Getz, with Dizzy, Thelonious Monk, Sonny Rollins,

Gerry Mulligan, all of whom I've played with. You have to learn to adjust."

"Call it professionalism or what you will—you just have to go on and do it." I asked Sam how he felt following Ray Brown into the trio.

"It's a man-sized job all right, for Ray is truly the best jazz bassist of all time, but I didn't have any intention of copying him. I just do my best."

Drummer Louis Hayes, too, finds a big difference. "I find that I have to play softer—and with more control. I use the brushes more, and have smaller cymbals. Briefly—I think that with Cannonball it was physical. With Oscar it is more mental."

"A drummer has much more freedom with a big band—the bigger sound allows you to hit it as you want to. With the trio I do the same—but in an entirely different way."

"I found it extremely difficult to adjust when I first joined the trio last July after six years with Cannonball, and I found it much easier for me when Sam Jones joined us early this year. By that time I had settled-in too."

"I like the trio—Oscar is so inventive that it is a constant challenge. My first job in 1956 was with the Yusuf Lateef group. Then I spent three and a half years with the Horace Silver Quintet, then my six years with Adderley. Each time I have had to change style somewhat—but I seem to have got by."

"These days, I find that drumming is definitely changing. The drummer's job is not so much playing the beat as adding 'more fuel to the fire'. And I think it will change even further. In the future, I see drumming becoming more orchestral—more a part of the cohesive whole."—JERRY DAWSON.

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'ALFIE' REACHES 12.

A MERICAN beat groups are still copying their British counterparts. The American rock and roll scene is still firmly a carbon copy of our own Beatles and Herman, with a flavouring of the Kinks and the Hollies.

Cilla Black, just back after a whirlwind trip to the States to appear on the Ed Sullivan and Johnny Carson shows, reported this a few hours after she landed back in Britain last Thursday—and rushed off to sit up watching the General Election until 6.30 am.

In New York, Cilla noticed that the Beatles, Herman influence was still very much in evidence on the American group scene.

"They are still way behind us," she said. "They are wearing their hair very long still and somehow, although they are supposed to look like us, you can always tell they are American and they look peculiar."

"They've got to the stage like we have here where the Beatles are bigger than anybody, but they are still copying the other British groups. The Kinks, for example, and the Hollies are big—it's funny to hear a group do 'Dedicated Follower of Fashion' with an American accent, though."

"I watched a few go-go shows on TV and they were miles behind our own shows, like RSG! and Thank You Lucky Stars. They have more channels than us, but our TV is far better. Their shows—with the exception of Hullabaloo—aren't anywhere near the same standard as ours."

But Cilla still thinks that the sound obtained by American studios is way ahead of ours. "Their studios aren't as well equipped as ours, but they get a better sound. I don't know what it is but you only have to listen to the Tamla records to realise how great the sound is that they produce—probably with much inferior studios."

Cilla is happier now than she's ever been since she leaped from the obscurity of a Liverpool office into the pop world three years ago.

"I suppose I always hoped that something would happen to me, but there was always the fear that it wouldn't. I'm happy that although I started in the pop field and still make pop records, I'm also able to do a lot more. At one time, I refused to believe I would ever be anything other than just a pop singer, but now I'm aware that I'm moving into a different sphere."

"I don't worry about the future. Because anyone who does worry about it must have doubts about themselves and I haven't got those."

"Marriage? I love children and I will get married. But I couldn't give up everything. The man that I marry has to realise that I wouldn't be content or happy just making beds and washing up. I'm not the maternal type. I couldn't be happy just as a wife. I need something else—like my career."

GRATEFUL

But Cilla isn't fooling herself either.

"I must be the luckiest girl in the world," she said. "I know it and I'm grateful. But I think I'll still be around in a few years."

"I've got that much confidence in myself. You have to have, or you might as well give up."



Cilla—no longer just a pop star

ZOOT MONEY

pop think in

pop think in

Georgie's is the only band I would listen to in 10 years time



STRIP TEASE: Blonds and pills. Very private that. Basically a very good thing, and good entertainment. Every home should have one.

SELF DISCIPLINE: That's on the B side of 'Let's Run For Cover', and I hope it sells. It was written for me needless to say, although they had Georgie in mind at first. Self discipline judges any character.

ALCOHOL: Enough has been said and it's all true. Next question.

EXHIBITIONISM: "That's where I came in and that's show business. It's my most vulnerable point. Incidentally, the Paris Olympia scene was nothing to do with me. I was going to do a cool show and it didn't quite work out that way."

PARIS: Section A: As far as playing there was concerned, I was very fortunate in being on a good show. I enjoyed myself so much it was like a holiday. My first visit there was very successful because my friends were there—Eric and Georgie. Section B: French people are very lazy right up to the last minute, and then it's all happening. Very worrying when you want to be businesslike. On the TV show everybody was lounging about, then the camera men had a last minute panic, panic, panic. No planning. That's very valid.

THE BIG ROLL BAND: I was very fortunate in coming into contact with the members of the Big Roll Band because I found they wanted to play the same way as me, and we are very contented and very happy. There have been heartaches and aggravations, but basically we are still playing what we want. The name came from a misconception. I understood that rock bands in America were always called roll bands. There's a lot more groups calling themselves "bands" here since we started.

GEORGIE FAME: I think he considers me a friend, in which case I am very honoured. I always liked him before I met him,

and now it's like knowing Ray Charles or something. As far as music is concerned, his is the only band of today I could listen to in ten years' time.

LOONERS: I've been told they are my race.

JONATHAN KING: I think he's a nowhere man. P.S. I will still challenge you, Jonathan, to as many pints of milk as we originally planned. Much as people might think, I drink a lot of milk myself. I have a lot of water in my system too.

SLIMMING: Three days. That's how long I tried. It was so difficult I didn't even last that long.

RAY CHARLES: Yes, yes, yes. Thank you very much, Mr Charles.

THE ANIMALS: We're all of the same race. You just can't find friends like them.

VIV PRINCE: One of the founders of the race, but a victim of circumstances.

RIK GUNNELL: God himself couldn't do better and the Devil couldn't do worse.

THE CRYING SHAMES: Yes—wasn't it.

AMERICA: American Negroes whose emotion needs expression. The reason people try to sing like them is they see the emotion in Negro music, and feel the need to express themselves. English is the American language, but they do it much better than we do.

MONEY: A means to an end, so they tell me. I don't know anything about it, I don't understand it. It's terrible.

THE SHIP (amous London pub): I've been thrown out of there twice. The only thing I object to is when I go back the next night, they never explain why. But they always accept me back. They understand my problem.

ROLLING STONES: Personally, I haven't liked any of their records. I don't

like the conception of doing original stuff for the sake of it. They can't be accused of copying anybody, which is probably a good thing, but the end product is not very stirring. I liked the one they did for Cliff Richard, probably because he does a better job of it than they could

have done. As people go, I don't really know them, but I don't think many people do.

PARTIES: My conception of parties has changed since I was a lad looking for a bird. I'm still looking for a bird, but now I don't seem to find any. Parties used to

be down to a big scene, but now it's what it's all about.

RAY DAVIES: As a bystander he seems to be trying to do something with his life—not a lot of people are guilty of that. I like his ideas, but I don't like the performances of their songs. He shouldn't play his own numbers. His band is so nowhere it's a joke. When you hear the Beatles play, they do it properly, but the Kinks stay on all that minor whining crap.

STEVIE WINWOOD: He's a very inoffensive little lad. There'll never be another Chris Farlowe—there'll never be another Ray Charles! Oh, that'll go right in. Wait a minute—this has got to be very carefully worded. Kills two birds with one stone here. If there's another Stevie, I hope for his sake he'll be as good as Winwood. Yeah, I like him very much. He's very young and got a lot to learn yet, but you can't tell his fans that.

FRED SCUTTLE: Scuttle's gone pop. I dug him when he was R&B. But he's still authentic, original and valid.

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'BRING BACK THE PROS' SAYS VETERAN BONNEY

"I'd like to see more professionalism back in the business," said Graham Bonney. "They say all publicity is good. But I don't think groups that revel in bad publicity are doing the business as a whole any good."

"It's one of the reasons that record sales are down. They should remember it's a job—and not just a lark around."

Fighting talk from a 29-year-old who has just got his first hit with "Super Girl". But in fact, Graham is a showbusiness veteran.

He spent eight years at a dancing school—"I was the only boy among 200 girls"—he has appeared in stage shows, cabaret and ice shows. And he has acted in films, including "Pool of London", "It's Great To Be Young" and "Mandy".

He used to play lead guitar with the Riot Squad and has done session work on guitar with Les Reed.

"I've got an awful lot to learn," he admits. "But having a pro background has been

a great help to me. I'm very lucky in that I'm allowed to record what I like, do what I like and write what I like—so if my records flop, it's all down to me."

Graham is in the process of forming his own backing group. "It's bad for new artists to go out without their own group," he says. "You go out to the job and find a deadbeat group booked in for £20. They don't know your stuff and you get the blame for a bad performance. I'd rather get less money and make sure I get the backing I want and the fans get full value."

Graham wants to use sax, organ, guitar, bass guitar and drums and plans to play guitar and piano on some numbers himself. He is also a songwriter—his current hit was written in collaboration with his manager, Barry Mason.



GRAHAM: LP

the theme song for Radio Luxembourg's Flying Doctor series.

"With 'Super Girl' I did practically all of the arrangement as well. Johnny Scott put the ideas down for me. The sax riff was all his—he is a fantastic musician and wonderful to work with."

"I've already got three possible follow-ups. One is a Sonny and Cher type thing. Another is a big Phil Spector sort of thing with 40 musicians, including 20 strings. Another is a Wilson Pickett type of number."

"I think it's very dangerous to follow a hit too closely. Len Barry got away with it but if I did that, I think the chances would be very limited."

Graham is tremendously enthusiastic about his work. "I think the pop business is a fantastic thing," he says. "There's so much talent about, from the Beatles downwards. I'd like to see a few more people break through—there are so many of them with talent who deserve a break."

BLIND DATE

KEITH RELF

MANFRED MANN: "Pretty Flamingo" (HMV).

It's Paul Jones singing in a high key—much higher than I expect of him. It's quite difficult to recognise him. I like this very much. It's great. Certainly not as dramatic as I had expected after a six month absence from the recording scene. Not exactly crashing back with a big bang, are they? Gentle numbers are coming back you know. This will definitely be a big hit. Very pretty number that grows on you.

TED ROGERS: "Man From Cuckoo" (Pye).

Oh yeah, great. It's brilliant, so brilliant. It's a great send-up. This has enough current ideas in it. The kids have got to hear this within three weeks before the jokes become out of date. Everybody should hear it while the subjects are current. I don't think it'll be a hit—maybe the lower regions of the chart. The lyrics are fabulous but it hasn't got the musical performance which is needed, like the Barron Knights, who mixed the humour with a beat.

CAROLE KING: "A Road To Nowhere" (London).

What a gorgeous opening. Love this—don't know who it is. Who? Oh, Carole King. She's the co-composer with Goffin I presume. I love the musical progres-



sion of this. They have broken away from accepted formulas and I admire anybody working along these lines. Some nice classical intonation which again shows a broadening of outlook. It'll be a medium hit. I think it's fantastic really.

THE ROVING KIND: "Lies A Million" (Decca).

Is it Paddy, Klaus, and Gibson or someone? I don't think it'll be a hit. There's nothing that strikes one as new in this. I thought it was going to stay pure and simple, but it tried to move on and didn't succeed. If it had stayed with the basic melody in the vein of the intro—it might have been better. No, it's a normal pop song.

CAROLE DEENE: "Dancing In Your Eyes" (Columbia).

It's a bit trashy, isn't it? You can take it off. It's absolutely predictable. Too predictable. These people

make the same kind of records all the time.

FELDERS ORIOLES: "I Know (You Don't Love Me No More)" (Piccadilly).

That riff is straight from the Four Tops. This is probably one of our wonderful, beautiful white soul singers. They should be put in a slave boat. I'm sure some planter in the southern states of America will let them serve their apprenticeship on a cotton plantation. By the way, who was it? They were trying to do something they couldn't do.

BILLIE DAVIS: "Heart And Soul" (Piccadilly).

I would have expected the Toys to do this. It's not them though, is it? It's English. Is it Twinkle? No! Billie Davis. It's just another cover.

HARBOUR LITES: "Run For Your Life" (Fontana).

That's a hairy sound. This is off the "Rubber Soul" Beatles album, isn't it? Everyone's bending notes and using fuzz boxes nowadays. I'm so fed up with people copying Beatle numbers. "Rubber Soul" has set up about six other groups, and I feel this is another one having a go. Take it off. I can't stand another copy of a Beatle number.

DAVID McCALLUM: "Communication" (Capitol).

David McCallum! I wish I had been the harp player on this. It must be another send-up. It's not even as funny as Ted Rogers. If he's trying to be funny then at least he should get a funny song.

PETULA CLARK: "A Sign Of The Times" (Pye).

Petula Clark. I recognise the singer and Jeff Beck recognises the session men. It's not as good as "My Love". I don't think she'll get a hit with this one. Very medium hit, if anything. That's all.

SONNY BOY WILLIAMSON: "Bring It On Home" (Chess).

Oh, Sonny Boy Williamson. The kids who followed us around when we started will probably buy this. Unfortunately, there wouldn't be enough to make it a hit. We loved him. It pains me a bit to hear this. I was fairly close to Sonny Boy. I'll buy this.



LES PERRIN



GLORIA BRISTOW



A. McDOUGALL

● **ARTISTS INCLUDE:** Frank Sinatra, Herman, Judy Garland, Erroll Garner, Wayne Fontana, Lulu, Johnny Dankworth, Cleo Laine, Ivy League, Paul and Barry Ryan, Barron Knights.

● **CAREER:** Aged 45. The Dean of British publicists. Has been in pop business 16 years. After six years in RAF started printing company. Has been a road sweeper, worked for Southern Railway accounts department, Foreign Office. Left Civil Service because "I didn't like the tea" and joined Melody Maker. Left in 1950 to work as PRO with one client.

● **HOBBIES:** Drawing. Reading about the application of theories of Public Relations.

● **BIGGEST STUNT:** "PR isn't stunts any more — or maybe I just grew up."

● **BIGGEST FLOP:** Being fined £50 for dropping leaflets from a plane over Nottingham.

● **TRADE MARK:** Fund of long jokes which he rarely has time to finish. Fantastic speed at putting up rounds of drinks.

● **TEMPER RATING WHEN FOILED:** 1 (out of 10).

● **ARTISTS INCLUDE:** Nina and Frederick, Mark Murphy, Les Reed, Johnny Gustafson, Don Wardell.

● **CAREER:** Aged 24. Trained as a ballet dancer. Worked in a newspaper office after leaving school. Came to London from West Country to try to get a job as a jazz writer — unsuccessfully. Joined Philips Records publicity department. Was their Press Officer for three years before leaving to start her own

● **HOBBIES:** Kidding, swimming, dancing.

● **BIGGEST STUNT:** Admits to stunts, but refuses to give details.

● **BIGGEST FLOP:** Dressed a man in a bearskin to publicise "A Taste Of Honey." It was hot and the van broke down. Eventually the sight of a bear emerging from a taxi in Oxford Street caused a stampede among frightened women shoppers.

● **TRADE MARK:** Nicknamed the Giant Panda because of heavy use of eye-shadow. Has the sexiest, heavy — breathing — over-the-telephone-voice in the business.

● **TEMPER RATING WHEN FOILED:** 0.

● **ARTISTS INCLUDE:** Seekers, Kinks, Simon and Garfunkel, Cryin' Shames

● **CAREER:** Aged 24. Worked in a Glasgow bank and sang rock 'n' roll as Tony of Tony and the Statesman. Spell in a butcher's shop before going into journalism. Came to London 22 months ago to edit teenage magazine.

● **HOBBIES:** Chess and polishing his new "respectable" image.

● **BIGGEST STUNT:** "Don't believe in them —"

● **BIGGEST FLOP:** Too early to say.

● **TRADE MARK:** Imitations of Scottish comedians and English journalists.

● **TEMPER RATING WHEN FOILED:** 2.

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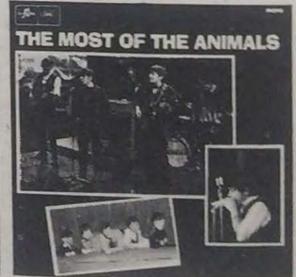
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JOHN ROWLANDS **B. SOMERVILLE**

ARTISTS INCLUDE: Tom Jones, Nancy Wilson, Nina Simone, Helen Shapiro, Dakota Staton.
CAREER: Aged 26. Ex-public school and RADA. Claims to have done everything from "driving brewer's lorries" to nightclub comedian. Played guitar in rock group. Had a single released as Major Rowley. Played Lord Marquis in Compact. Other
HOBBIES: Too busy.
BIGGEST STUNT: Had blue factory as client and publicised it by having a girl glued to the ceiling.
BIGGEST FLOP: "Can't think of it."
TRADE MARK: A dirty Bentley.
TEMPER RATING WHEN FOILED: 0.



DAVID BLOCK

ARTISTS INCLUDE: Dave Clark, Georgie Fame, Chris Farlowe, Zoot Money, Jonathan King, Zombies.
CAREER: Aged 29. After Army was typewriter salesman for a year. Created a world record by failing to sell one. Sold baked beans and sweaters (for an aunt). Was fired from both jobs. Went to work for uncle, Isadore Green, as space salesman for a music paper.
HOBBIES: "Taking my Citroen in for repair."
BIGGEST STUNT: Sending out girls dressed as policemen with invitations for reception.
BIGGEST FLOP: Parading a ram through Brixton to advertise Ram Jam Club. Ram escaped.
TRADE MARK: Fund of offbeat Jewish jokes and
TEMPER RATING WHEN FOILED: 0.



KEITH GOODWIN

ARTISTS INCLUDE: Dusty Springfield, Matt Monro, Hollies, Brenda Lee, Donovan, Action, Barry Fantoni, Vince Hill.
CAREER: Aged 29. Journalist then two years in RAF. Competed at London's Flamingo and Florida Clubs.
HOBBIES: judo brown belt.
BIGGEST STUNT: "I don't pull stunts."
BIGGEST FLOP: Tethered a camel to a parking meter to publicise the Temperance Seven's 'Sahara.' Was hoping to get arrested but nobody took any notice. Finally the camel got bored and lashed out, damaging a passing Mini.
TRADE MARK: Gives his no-hope stories before the big ones, saying "Stay with them up."
TEMPER RATING WHEN FOILED: 6.



CHRIS STAMP

ARTISTS INCLUDE: Who, Merseys.
CAREER: Lambert (28), speed at putting up rounds was film director, Stamp (23) scriptwriter.
HOBBIES: Work.
BIGGEST STUNT: Lambert resents the word. Says biggest coup was getting front page of the Observer Magazine.
BIGGEST FLOP: Lambert says "biggest backfire" was Keith Moon marriage story, which didn't pay off.
TRADE MARK: Lambert inclined to say: "If you use a picture, you can have the story exclusive." Stamp known to the trade as Jungle Sid.
TEMPER RATING WHEN FOILED: Lambert 5, Stamp 4.



TONY BARROW

ARTISTS INCLUDE: Beatles, Cilla Black, Gerry and the Pacemakers, Billy J. Kramer, Moody Blues.
CAREER: Aged 29. Joined Brian Epstein three years ago. After leaving RAF went to work for Decca as "the only full-time sleeve-note writer in the world."
BIGGEST STUNT: "There is no such thing any more — they went out with the old-time Hollywood publicists. Putting a false image on an artist is very dangerous."
BIGGEST FLOP: "I don't believe in stunts. I heard of one publicist whose group fell out of a boat quite by accident — and nobody believe it wasn't put up."
TRADE MARK: Look like an Irish tenor. You can never contact him, but he can always contact you.
TEMPER RATING WHEN FOILED: 0.



D. CARDWELL

ARTISTS INCLUDE: Overlanders, Pinkertons Assorted Colours, Billy Fury, Dave Berry, Eddy Arnold, Koobas.
CAREER: Aged 22. Advertising copywriter with Daily Mirror. Then a pop writer, editing four papers at same time. Operates with other publicists.
BIGGEST STUNT: Murders about Billy Fury on a horse. Refuses to give details.
BIGGEST FLOP: Arranged for star to be photographed parachuting from a plane. Did the jump himself. The chute didn't open properly and he landed several miles from the right spot — hard.
TRADE MARK: Refuses to admit who he is until he knows who he is talking to. Permanently cold.
TEMPER RATING WHEN FOILED: 0.



Tickle me Clancy!

A MAN came up to Liam Clancy of the Clancy Brothers and Tommy Makem in an Irish street the other day and said: "Be Jesus, I used to like the way you sing but I don't any more. I'd far rather listen to Joe Heaney."



THE CLANCYS: not interested in Pop 50 success.

Liam Clancy told me the story in the bar of his London hotel last week, at the beginning of the Clancy's third British tour. How did Liam react to the criticism? "I was pleased," he said so honestly that I had to believe him. "It proved we were achieving what we set out to do, which was to get Irish people to listen to their own songs."

"The result was that at last year's Kilkenny Beer Festival there were 250 folk groups competing for a £250 prize, and everyone of them was an imitation of us, or the Dubliners, or Peter, Paul and Mary."

With us were Liam's brother Tom, and Tommy Makem, whose mother is one of Ireland's finest traditional singers. I asked Tommy what she thought of the way the Clancys sang her songs. "She'd rather have them the way we do them than the way she does," he said. "Before we started singing, Burl Ives was her favourite. The three Clancy brothers come from a musical family, although their father preferred opera to folk."

"Our mother had a greater store of what you would call traditional songs," said Liam. "She used to hear the real old Gaelic singers, farm labourers from West Kerry who used to come over to Kilkenny for the potato harvest."

CLIFF STILL TAKES IT ALL IN HIS STRIDE

CLIFF's back! Britain's hardy pop perennial just can't help popping back to the scene as regularly as the seasonal cycles. And if ever Cliff worried about retaining success he certainly doesn't now. His pop life ticks over as precisely and as relentlessly as an atomic clock, and he looks as much like stopping as the Cornish Riviera Express thundering west. Cliff sounded faintly amused and mildly irritated when I asked him what would happen when the ticking stopped. "I thought I'd cleared all that up," he said. "When people kept bringing up retirement, I started thinking about it and thought in the end I'd like to teach. I decided on this fairly recently."

surprised anymore. I don't think it's funny to be doing a song written by the Rolling Stones. It's just a song that we found. It wasn't written for me by the Stones anyway. "I've never thought about my survival from the rock days. I've kept abreast of the times and been lucky at getting songs and I've written a few of my own, of course. I've not been writing much lately."



● CLIFF: triumph

Apart from "Expresso Bongo" where Cliff showed signs of acting, he has since been lumbered with lightweight roles, which always seem to depict him as a youth club leader with a penchant for modern ballet. Has Cliff got into acting as much as he would like? "No, nothing like it," said Cliff cheerfully. "Filming is something that give me tremendous enjoyment. But there is still nothing like singing a fabulous song."

"People often say to us that we're typically Irish," said Liam, "but we're not at all." Some people are afraid that the highly rhythmic Clancy style of singing could kill the older traditional Irish style of people like Joe Heaney. "I don't think so," said Tommy. "Perhaps Heaney couldn't sing at a place like the Abbey Tavern in Dublin, where they want to hear our sort of music. But there are plenty of other places for him to sing now, many more than a few years ago."

Liam feels that Ewan MacColl has been an important influence on them, though Tommy Makem disagreed. Liam has recorded MacColl's "I'm a Freeborn Man Of The Travelling People". "MacColl is an enigma," said Liam. "He is a purist in theory but on every record he has a real American banjo accompaniment. And his harmonies — he doesn't really practice what he preaches."

"But he's a really dynamic character, an actor who adds drama to every song he approaches."

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IS it possible to effectively use a microphone attached to a harmonica?—**Sidney Larter, Exeter.**

Certainly. I use a Hohner Super Chromonica with either of the two mikes marketed by Hohner. One is an all-rubber-covered clip-on type and the other is a chrome-cased Pro model. Points to watch are (1) periodically renew the white gauze inside the mike casing. This prevents excess moisture entering the mike, causing serious deterioration. (2) Make sure, especially with the Pro, that the plastic sleeve on the leading edges of the chrome cover is firmly in position. Otherwise it can cause "scuffing" or surface noises. (3) If using a chromatic harmonica, check

the plastic sleeves round the two screws holding the front plates of the instrument. The plastic is used to prevent the "slide" plate from tapping on the screws when in use. It can be renewed cheaply and easily with the plastic covering of electric flex. My amp is a 30-watt Bird.—**DUGGIE LESTER (Frank and Duggie Lester).**

I WROTE twice to Gilla Black when she was in pantomime at Wimbledon, asking for an autographed photograph, but received no reply. I was very disappointed as I buy all her records and have travelled miles to see her.—**D. WILLMOT, Havant, Hants.**

I'm sure these letters went astray, because Gilla is most meticulous about her fan mail and invariably answers it personally. She is sending you an autographed photo with her apologies. But fans are advised to address requests for autographs to the artist's official fan club. Gilla's is run by Valerie and Linda, 56 Babington Road, Handsworth, Birmingham 21.—**TONY BARROW, Senior PRO, NEMS Enterprises.**

THE instrumentation of a group given in the MM a few weeks ago included a star. What is this instrument?—**B. Leyton, Cardigan.**
India's most popular string instrument, which has existed in its present form for

approximately 700 years. Made of seasoned gourds and teakwood, it has a track of 20 metal frets with six or seven main playing strings. Above them, and 13 sympathetic strings. The main strings are plucked by a wire plectrum worn on the index finger of the right hand. Good examples of sitar playing by an expert are HMV LPs ALP 1665 and 1933 by Ravi Shankar.—**INDIA CRAFT LTD., 51 Oxford Street, W1.**

I OWN a Boosey and Hawkes 77 Bb clarinet and have studied the Otto Langey tutor, but I find it difficult to get a worthwhile tone. I can read music, so articulation is my big headache.—**Brian D.,**

South Shields.
The only way to improve tone is to concentrate on playing long notes. Regarding articulation, you must control your breathing according to the phrasing required for the individual composition. Normally this is broken down into sections of 2, 4, 6 and even 8-bar phrases. One point about articulation, of course, is perfect tuning when moving from one note to another. Without a teacher, your best method is to get some recordings for which the printed parts are available. In this way you can listen to some of the really fine players and endeavour to emulate their methods. Articulation is really the keynote of experience.—**Saxist and teacher ALBERT TORRANCE.**

WHAT advice do you offer to an 18-year-old wishing to play the saxophone?—**A. T. Brennan, London, W.6.**

Don't rush it. Go to a reputable teacher. Get a good-quality instrument that is built in tune, enabling the embouchure to get set while you are practising. Otherwise you'll develop faults trying to play in tune, if you've got a good ear. It is necessary to have a good tone, proper breath control and an even technique. Bear in mind that the mouthpiece supplied with the instrument is not necessarily the best. Experiment until you get one which provides the perfect combination. And don't forget—practise like mad.—**Saxist-leader HARRY GOLD.**

I HEARD a cracking record on the radio. It was the Larry Page Orchestra playing "Waltzing To Jazz". Who is Larry Page, what is the name of the lead alto, and who wrote the arrangement?—**S. Green, Sutton.**

Once a rock singer with Dr. Crook and other name bands, Larry Page has since developed into a personal manager, songwriter, music publisher, MD and A and R man. "Waltzing To Jazz", first disc produced by his own recording company, Page One, and issued by Decca, features a 26-piece orchestra consisting of session stars with Roy Wilcox playing lead alto. Alan Moorhouse wrote the score in collaboration with Larry Page.

For expert advice on purchasing and playing—see your local dealer

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REBEL CRY!

Fifty years ago this Easter... a handful of hobnobbers started Dublin by taking rifles and trying to get rid of the English...

Six of the ten states soul men

"SOLID GOLD SOUL" (Atlantic): Twelve tracks from the Atlantic library which has a wealth of soul singers to draw from.

JAMES BROWN AND THE FAMOUS FLAMES: "Tell Me What You're Gonna Do" (Ember). Milt Jackson plays "Bags Groove" much better than James Brown plays "Tell Me What You're Gonna Do"...

Please, Bob, let us in on this!

BOB DYLAN: "One Of Us Must Know" (CBS). "Bob Dylan has gone quite spare, quite crazy..."



WILSON: "Midnight Hour" and "Don't Fight It."

POP LPs... "No Other Baby", "Now And Forever", "Girl From Ipanema" and "It Was A Very Good Year".

JULIE LONDON: "Feeling Good" (Liberty). Nobody who looks as good as Julie London has the right to sing that well too.

2ND WHITSUN FOLK FESTIVAL

At Bowers Lyon House... STEVENAGE BILL MONROE AND THE BLUE GRASS BOYS

THURSDAY

ADDLESTONE DUKES HEAD. CLIFF AUGIER. AT "LES COUSINS", DIZ DISLEY.

FOLK CENTRE, HAMMERSMITH

HAMEL HEMPESTAD, Spring Festival '66. Thursday, April 14, 7.45 p.m.

FRIDAY

AT "LES COUSINS", 40 Greek Street, Soho. TREVOR LUCAS. BLUE ROOM, Angel and Crown, Upper St. N.1. JACK ELLIOTT and friends from Birtley, Bar in clubroom.

NEW TIGERS HEAD

BY REQUEST, JOHNNY HOPE and MACK. M. guests. TONY SHAW. SCOTS HOOSE. See Saturday.

SATURDAY

ALAN YOUNG, Anglers, Broom Road, Teddington. AT "LES COUSINS", 7.30-11.30 DAVY GRAHAM

TUESDAY

CITY HALL, BIRMINGHAM TUESDAY, April 19th JULIE FELIX MIKE SEGER McPEAKE FAMILY

WEDNESDAY

AT BARKING - 7.45 p.m. - JUBILEE LUVLIES JUG BAND. Red Lion, North Street.

SUNDAY

ADAMS ARMS, Conway Street, W.1 (nr. Warren Street tube). Centre. Come-along. COLIN DICK, JOHN WRIGHT.

AT "LES COUSINS"

BERT JANSCH. COLYER CLUB, Great Newport Street, W.C.2. 3 p.m. RAY & EMMETT.

SUNDAY cont.

COUNTRY MUSIC event of the year. Eight-hour concert in London, May 1. S.a.e. for details.

THURSDAY cont.

ADDLESTONE DUKES HEAD. CLIFF AUGIER. AT "LES COUSINS", DIZ DISLEY.

FRIDAY cont.

AT "LES COUSINS", 40 Greek Street, Soho. TREVOR LUCAS. BLUE ROOM, Angel and Crown, Upper St. N.1. JACK ELLIOTT and friends from Birtley, Bar in clubroom.

MONDAY

A COME-ALONG for Easter Monday at the EXCELSIOR, Charing Cross Road, when JOHNNY SILVO PRESENTS old and new friends.

TUESDAY

CITY HALL, BIRMINGHAM TUESDAY, April 19th JULIE FELIX MIKE SEGER McPEAKE FAMILY

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SUNDAY

ADAMS ARMS, Conway Street, W.1 (nr. Warren Street tube). Centre. Come-along. COLIN DICK, JOHN WRIGHT.

WEDNESDAY cont.

MIKE AND PEGGY SEEGER. The distinguished American Folk Singers in concert at the Fairfield Hall, Park Lane, Croydon, Wednesday, April 29th, at 7.45 p.m.

THURSDAY cont.

ADDLESTONE DUKES HEAD. CLIFF AUGIER. AT "LES COUSINS", DIZ DISLEY.

FRIDAY cont.

AT "LES COUSINS", 40 Greek Street, Soho. TREVOR LUCAS. BLUE ROOM, Angel and Crown, Upper St. N.1. JACK ELLIOTT and friends from Birtley, Bar in clubroom.

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FRIDAY

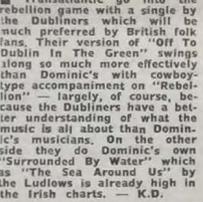
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SATURDAY

ADAMS ARMS, Conway Street, W.1 (nr. Warren Street tube). Centre. Come-along. COLIN DICK, JOHN WRIGHT.

SUNDAY

ADAMS ARMS, Conway Street, W.1 (nr. Warren Street tube). Centre. Come-along. COLIN DICK, JOHN WRIGHT.



BLACK GIN called Bessenrood. trendy, smart, different. Summer party-goers drink Bessenrood, the Black Gin!



DYLAN: spare



JULIE LONDON: "Feeling Good" (Liberty)

THE KINK WHO CAME IN FROM THE COLD. EXCLUSIVE IN WEEKLY OUT NOW 6d

FOCUS ON FOLK. AMERICAN blues boy, Spider John Koerner blew into London this week...

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with TOP D.J.'s, LATEST RECORDS and GUEST STARS, plus... playing live TIME and MOTION

Good Friday
TERRY LIGHTFOOT'S JAZZMEN
Sat., April 9th, 7.30 p.m. till Midnight
ALEX WELSH BAND
Bar Extension till midnight

Easter Sunday
MR. ACKER BILK
and the
PARAMOUNT JAZZ BAND
with
PETE COOPER'S JAZZ BAND

Easter Monday
MONDAY NIGHT DISC SESSION
with D.J.'s, LIVE GROUPS, LATEST RECORDS and GUEST STARS
ALL LADY MEMBERS FREE

Tuesday, April 12th
THE PRETTY THINGS
JO-JO-GUNNE

Wednesday, April 13th
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LENNIE FELIX

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CHARLIE GALBRAITH

FRIDAY, APRIL 8th, 7.30
CUMAX JAZZ BAND

SATURDAY, APRIL 9th, 7.30
MIKE DANIELS DELTA JAZZ BAND
SUNDAY AFTERNOON 3-6, FOLK & BLUES
RAY & EMMETT

SUNDAY, 7.30
CUMAX JAZZ BAND

MONDAY, APRIL 11th, 7.30
DON COOK ALL-STAR

TUESDAY, APRIL 12th, 7.30
KID MARTYN RAGTIME BAND

WEDNESDAY, APRIL 13th, 7.30
FOLK & BLUES ALL-NIGHT SESSION
SATURDAY, 9th APRIL, MIDNIGHT
NOEL MURPHY

Guests welcome all Sessions.

THAMES HOTEL

Hampton Court, Middlesex

Friday, April 8th
BACK O'TOWN
SYNCOPIATORS

Saturday, April 9th
TERRY LIGHTFOOT'S JAZZMEN

Sunday, April 10th
ERIC SILK & HIS SOUTHERN JAZZ BAND

Six Bells
KING'S ROAD, CHELSEA

April 9th
HUMPHREY LYTTELTON BAND

Thurs., 21st - **BILL COLEMAN!**

The Red Lion

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ADMISSION FREE

BOBBY BREEN
JOSIE STAHL

BRIAN WALES QUINTET
Plus **JIMMY TURNER TRIO**

THUR., FRI., SAT., SUN.

JAZZ

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GUESTS WELCOME
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PRESENT FOR JEFF KRUGER:
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12.00-5 a.m.

RAMJAM BAND
With Geno Washington
The Peter B's
Saturday (9th) 7.30-11 p.m.
THE CHESSMEN

THE GASS
Saturday ALLNIGHT SESSION
12.00-4 a.m.

THE CHESSMEN
THE GASS
Sunday AFTERNOON SESSION
(10th) 3-6 p.m.
The Peter B's
Sunday EVENING SESSION 7-11 p.m.

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With Geno Washington
SPECIAL SUNDAY ALLNIGHTER
11.30 p.m. - 4 a.m.
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THE PETER B'S
BANK HOLIDAY MONDAY
7.30 - 11 p.m.
THE GASS
THE PETER B'S
Tuesday (12th) 7.30-11 p.m.
RECORD NITE
Admission 5/6d.

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TAMLA-MOTOWN

MARtha & THE VANDELLAS
FORTHCOMING ATTRACTIONS
Friday (15th)
LEE DORSEY
Saturday (16th)
CHRIS FARLOWE
Sunday (17th)
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JIM DADDY SEVEN ELEVEN GO-GO CLUB, 337 Kennington Lane, S.E.1. Near Vauxhall Station. Open 7 p.m.-4 a.m. Sundays 5-4. Tel. RE 4899.

April 7, **JIM DADDY**, Fri. April 8, **THE THUNDERBIRDS**, Sat. April 9, **JIM DADDY**, Sun. April 10, **R. M. AND HIS COZY R&B CDS**, Mon. April 11, **THE OUTLETS**, Wed. April 13, **JIM DADDY**. For membership please apply at the above address.

THURSDAY

TODAY
JAZZ AT THE SHIP, 228 Long Lane, S.E.1. **TONY LEE TRIO**, **BILL SKEAT**.

JAZZ at "The White Horse", Woolwich Road (opposite A.E.1.), **PETE ROBINSON** Sextet, plus guests.

KLOOKS KLEEK
Railway Hotel, West Hamstead

MIKE COTTON
SOUND
STARRING US SINGER
LUCAS

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

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

FRIDAY

A BIG BONANZA! "White Hart", Southall (opposite Bowl). DEAKIN LEWIS! The Seven Piece Blues Band! Every Friday!

BROMEL CLUB
BROMLEY COURT HOTEL
Bromley Hill, Kent

Sunday, April 10th
SHEVELLS

Monday, April 11th
SCUTTLEBUGS Adm. 2/6

Tuesday, April 12th
KEN COLYER

Wednesday, April 13th
ZOOT MONEY

Thursday, April 14th
RACHAEL'S REVENGE Adm. 3/-

FRIDAY cont.

BLUESVILLE BLUESVILLE
GOOD FRI. BLUES
JOHN MAYALL'S BLUES BREAKERS!
FEATURING
ERIC CLAPTON
HAVE GUITAR! WILL PLAY BLUES! "THE MANOR HOUSE" (Opposite Manor House Tube)

"CAVES CLUB"
CHISLEHURST CAVES
GRAHAM BOND

CRUYDON JAZZ CLUB, Star Hotel, Jan. Ethridge All Stars plus new State Jazzband.

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

OSTERLEY JAZZ CLUB (Osterley Rugby Club Pavilion, Tenterlo Lane, Norwood Green, South).

BILL COLEMAN
BRUCE TURNER'S JUMP BAND

THE HIDEAWAY
210 HAVERSTOCK HILL, N.W.3.
BELSIZE PARK TUBE. TURN RIGHT

TONY COE
QUINTET FEATURING JOHN PICARD.

BRIAN GREEN and his Band.—Eel Pie Island.

CRUYDON'S Georgian Club, Dingwall Road, Famous FIREBALLS.

WOOD GREEN: COLIN KINGWILL'S JAZZ BANDITS (FISHMONGERS ARMS, 2 MINS FROM UNDERGROUND).

TUESDAY

GEORGE, HORDEN, American trumpeter **BILL COLEMAN** with **BRUCE TURNER JUMP BAND**. Bar extension to 11.30 p.m.

HIGHWAYMAN, Camberley. **Michael Garrick Trio**, **DICK MORRISSEY**.

KLOOKS KLEEK STEAM PACKET
LONG JOHN BALDRY
ROD STEWART
BRIAN AUGER TRINITY
JULIE DRISCOLL

WOOD GREEN, MIKE COTTON SOUND.

WEDNESDAY

BLUESVILLE DISCOTHEQUE
"THE MANOR HOUSE"

DUKE of York's, Rathbone Place, W.1. Every Wednesday. Free form Jazz, Chris Goodey, Trevor Watts, John Ryan, Laurie Allan plus vocalist Norma Winston.

GRAVESEND JAZZ Club, Clarendon Royal Hotel, Alex Welsh.

HITCHIN Hermitage Ballroom. **BILL COLEMAN** with Bruce Turner.

NEW SEDALIA JAZZ BAND, Crown and Anchor, Cross Street, N.1.

REFECTORY, GOLDERS GREEN DISCOTHEQUE
Admission 3/- only.

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

SUNDAY

AT THE JAZZHOUSE
Green Man, Blackheath Hill
THE ADRIAN PATON QUINTET plus **THE BIRD QUINTET**

BEXLEY, KENT, Black Prince Hotel. **ZOOT MONEY**

BIG BAND JAZZ
The Gatehouse, Highgate, 7.30. Tony Milliner, Alan Ellis, Dave Chambers, Dave Perrotati.

BILL BRUNSKILL'S JAZZMEN, Fighting Cocks, Kingston.

COOKS, CHINGFORD
Royal Forest Hotel
TERRY LIGHTFOOT J.B.

COOKS FERRY INN, 11.30-2 p.m. Randall, Dave Sheppard, etc.

DUNCAN LAMONT
Plus Surprise Guest. See Groove Club display ad.

ERIC SILK, B.C.B. Light Programme, 11.39.

ERIC SILK, Thames Hotel, Hampton Court.

JAZZ AT THE SHIP, 228 Long Lane, S.E.1. **MIDDAY 12-2 p.m.** and evening, **TONY LEE TRIO**, plus guests.

Under the Falaise House, Winchester Avenue, Swiss Cottage, R&B with Buddy Bounds Blues Band, 9-10.

WHITE HART, Southall, Colin Kingwill's Jazz Bandits, Ted Wood.

WOOD GREEN, ALEX WELSH & HIS BAND.

MONDAY

BEXLEY, KENT, Black Prince Hotel, from America, the Fantastic Trumpet of **BILL COLEMAN** with Bruce Turner Jump Band

JAZZ AT THE SHIP, 228 Long Lane, S.E.1. **TONY LEE TRIO**, **CLIFF HARDIE**.

MIKE WESTBROOK BAND, Little Theatre Club, closed tonight.

NEW SEDALIA JAZZ BAND, Roundhouse, Chalk Farm.

"PLOUGH", Stockwell, S.W.9. **RESIDENT RHYTHM SECTION**: **JIMMY SKIDMORE**, **JIMMY COLLINS**. TOP LINE GUESTS. **ADMISSION FREE.**

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DUNCAN LAMONT with **RED FREEMAN QUARTET** (Guest)

Les Robb - Alto/Clarinet/Flute Ray Foster - Piano
Graham Oliver - Drums
Dancin' - Listenin' - Boozin'
Come Early Ladies Free Admission up to 8 p.m. Fully Licensed

FRIDAY cont.

BLUESVILLE BLUESVILLE
GOOD FRI. BLUES
JOHN MAYALL'S BLUES BREAKERS!
FEATURING
ERIC CLAPTON
HAVE GUITAR! WILL PLAY BLUES! "THE MANOR HOUSE" (Opposite Manor House Tube)

"CAVES CLUB"
CHISLEHURST CAVES
GRAHAM BOND

CRUYDON JAZZ CLUB, Star Hotel, Jan. Ethridge All Stars plus new State Jazzband.

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WOOD GREEN, ALEX WELSH & HIS BAND.

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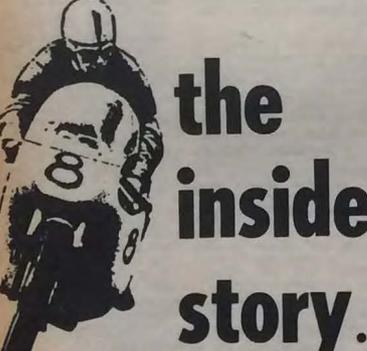
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SONNY: original

FREEDOM MEANS CHAOS

I HAVE listened to a lot of avant garde jazz and can see and respect what the musicians are trying to do. But surely it isn't music? Their freedom is chaos and their twisted notes an unpleasant noise. I sincerely hope the real future of jazz lies with people like Sonny Rollins who keep within the bounds of music and still produce brilliant, original jazz.—D. P. SYMER, Fleet, Hants.
● LP WINNER

I HAVE collected records throughout the rock era, trad boom and Beatle age, and I'm certain the standard of pop today has never been higher. After hearing Cilla Black's "Alfie" I am sure everyone must agree.—A. GOULD, Midsomer Norton, Somerset.

DISASTER! Eric Clapton wants to leave England (MM March 26). Of all true blues followers, Eric is the best at expressing emotion through his instrument.

English disciples need him. — Eric Clapton STAY! — OWEN WILLIAMS, London E5.

BERETS

NO doubt there are many teenagers in America who having put anti-war protest songs at the top of their charts, later rushed out to buy "The Ballad Of The Green Berets".

I had hoped British teenagers would not be such hypocrites, but it is high in the Pop 50. Doubtless it will go higher.—SHEILA HELMAR, Teignmouth, S. Devon.

BARRY SADLER has done a great job on his record and deserves to hit the top. Whoever says it shouldn't have been produced must be a nut.—STEVE CASTLE, Wallsend, Northumberland.

WHAT an amazing medium is television!

On Top Of The Pops you can watch drummer Gary Walker producing heavy stick sounds — with wire brushes.—NEVILLE C. TULIP, Jarrow, Co. Durham.

WHAT'S wrong with Barry Sadler's "Ballad Of The Green Berets"?

It's a good record, otherwise it wouldn't get in the Pop 50 and I personally don't see anything wrong with making records about war. What was "Eve Of Destruction" all about then? — EDWARD THORPE, Yeovil, Somerset.

CURRENTLY celebrating 40 years in the disc business is the world's most successful

singer of our time — Bing Crosby.

Honoured as first citizen of the record industry, Bing had to the summer of 1964 topped more than 250,000,000 sales. How fitting is his latest album "Great Country Hits", where he pays tribute to a dozen country and western singers.

After four decades the Crosby magic is still there, and no wonder industry bosses anticipate he will be the first artist to notch up

record sales of 300 million copies. — LESLIE GAYLOR, Newport, Isle of Wight.

SURFPAL

I AM aged 15 and live about two minutes from the beach in Southern California. I enjoy surfing, and dig pop and jazz.

I would like a penpal in Great Britain very much. —

MIKE O'SULLIVAN, 629 Sixth Street, Manhattan Beach, California 90266, USA.

THE majority of today's soul singers like Wilson Pickett and Stevie Wonder are mediocre compared with the giants of the past like Big Bill Broonzy, Leadbelly and Sonny Boy Williamson.

Americans have become mannered and contrived, losing early rawness and vitality. The so-called coloured sound is a myth when applied to today's scene. Graham Bond, Georgie Fame and others overshadow their American counterparts. — LES CORBIN, Ashley Vale, Bristol.

HAVING read the rubbish about spoons playing really, I feel it is my duty to draw your attention to the high-speed spoon playing of Samuel Spoons.

His virtuosity on the cutlery is just one of the astounding spectacles offered by the Bonzo Dog Doo Dah Band at the Tigers Head, Catford, London. A visit is well recommended. — R. W. R. SPREAD, Belle Player, Bonzo Dog Doo Dah Band, London W4.

CHEEK

HOW has Elvis Presley got the cheek to record such a poor version of an old standard like "Frankie and Johnny"?

Perhaps Lonnie Donegan could be persuaded to release his ten year old LP track version on a single to enlighten present day listeners.—BOB REDRUPPE, London, N17.

ANOTHER CLAIM FOR ROCK ROYALTY TITLE

There is a rumour being put around by some of his fans that Jerry Lee Lewis is "King Of Rock". The King can only be Little Richard. After 11 years since his first American hit, he can still perform the greatest rock standards. Listen to his latest album for proof.

Sorry Jerry and his fans, but compared with Richard, you are just an amateur.—ROY CARRIER, Harrow, Middlesex.

Those who slammed James Brown obviously didn't attend any of his great stage shows.

How could his power come across on TV with bad sound balance, a limited time schedule and an audience that had been told to



LEWIS: rumour



RICHARD: King



HINES: Newcastle

Newcastle is being cold-shouldered so far as American jazzmen are concerned.

On Thursday last (March 31), Earl Hines was in concert with the Alex Welsh band in Newcastle. On April 22, Bill Coleman is in concert with Bruce Turner's band; on May 20, Rex Stewart is there with Alex Welsh (all these at Connaught Hall); and on May 15, the Ornette Coleman Trio gives a concert at the City Hall.

There is a lively jazz organisation up there called Jazz North-East, headed by Alan Brown, and I suggest your correspondent gets in touch with him as he is doing an awful lot for jazz in Newcastle. — JACK HIGGINS, Harold Davison, London, W1.

of them sharing the same suit. — MISS J. KENWORTHY, Rugby, Warwickshire.

I think Fred Scuttle is Bob Dawbarn, or at a pinch Chris Welch. On second thought it's both

Reader W. Horsman (MM, 2/4/66) is remarkably ill-informed when he says that

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CAUGHT IN THE ACT

FROM the first few bars by the new Oscar Peterson Trio on its first appearance of its short British tour, this concert at Manchester's Free Trade Hall last Saturday really got off the ground. Which other three-some can generate such immediate excitement within seconds of starting from cold?

It wasn't the personality of Peterson that did it—apart from the usual grunting he was quite undemonstrative, although he did permit himself to smile quite often.

It wasn't the material — standards, originals and superior pops. (By the way, I wish he would announce his programme—there aren't many of us with all his LPs.)

What, then? Quite simply, it was the music. No longer the predictable Oscar, the pianist of the sterile clichés, the automaton lacking creative ability and emotional depth, this was a rejuvenated Peterson, brimming with new ideas, using his technique not just for technique's sake, a show in its own right, but full of musical surprises, scintillating with sinuous arabesques, a new sound producing a more prodigious swing than ever before.

Could be that brilliant Sam Jones and drummer Louis Hayes have provided the stimulation. Incidentally, must they be poker-faced — after all, we've had enough of that from the MQ.

Of course, they are not as subtle as technically brilliant nor is their sense of dynamics as marked as that of Ray Brown and Ed Thippen. There was so much empathy between those two and Peterson that they all developed an instinctive feel for what each other was doing.

Jones and Hayes don't yet have that kind of unity with their leader; I get the impression that they haven't really adapted their style from that of the days with the Adderley group when their function was to stimulate, inspire, excite, push, drive, goad and, sometimes, coax their colleagues.

Peterson has reacted favourably to the promptings of his two recent acquisitions, though still retaining some of his fobles and fancies, is unquestionably good for him, for jazz and above all, for audiences—so much so that perhaps next time the hall will be more than two-thirds full.—A.S.

The Rendell-Carr Quintet Dave came up with a fascinating programme on Sunday's Jazz Scene (Light Programme).

Carr was the most consistent, and original, of the soloists but the chief interest came from the fine selection of original material.—B.D.

DON COVAY

DON COVAY is another of the American soul singers at present on our shores. He comes, like Otis Redding, Booker T and Rufus Thomas, from the Stax Studios in the US and although our own League of Gentlemen did their utmost, such artists need the backing of such Stax greats as Steve Cropper.

Covay, on record, is usually a restrained singer with a swinging backing but like James Brown, he's inclined to let fly with shouts and screams when he gets into a British stage.

At Blaises Club, in London's Queensgate last week, Covay put on an immaculate, balanced, hardworking act. His two best known numbers in Britain, "Mercy, Mercy" and "See Saw" were both given ample airing, the latter a somewhat "hung out" fifteen minutes, and his latest disc "Sookie, Sookie" will sell well on the soul market.—N.J.

It was pleasant to notice that while, to her fans, she can do no wrong, she is evidently still working hard on her songs.

To do a solo concert at Britain's largest concert hall was an ambitious project, but she now has the drawing power to get away with it, as the number of tickets sold must prove.—K.D.

PETERSON —FULL OF MUSICAL SUPRISSES



OSCAR: swing JULIE: mixture

RENDELL-CARR

DESPITE his undoubted talents, Don Rendell seems to be a rather impressionable musician moving with the jazz winds of change rather than producing pure Rendell.

Partnered by the strong musical personality of trumpeter-fuglehorn player Ian Carr he now seems to have settled into a most interesting groove which combines a good deal of avant garde experimentation with the jazz fundamentals of logic and swing.

The Rendell-Carr Quintet Dave came up with a fascinating programme on Sunday's Jazz Scene (Light Programme).

Carr was the most consistent, and original, of the soloists but the chief interest came from the fine selection of original material.—B.D.

JULIE FELIX

IN just a couple of years from arriving in Britain as a complete unknown, to reach the position where you can pack the Albert Hall with adulating fans, is an achievement that must make Julie Felix unique.

Her Christian Aid show last Friday was the sort of mixture one has come to expect from her, a mostly contemporary programme with a few Spanish-American numbers thrown in, one or two folk songs like "Buttermilk Hill" and "Lowlands Of Holland", and two songs from her recent African tour.

It was pleasant to notice that while, to her fans, she can do no wrong, she is evidently still working hard on her songs.

To do a solo concert at Britain's largest concert hall was an ambitious project, but she now has the drawing power to get away with it, as the number of tickets sold must prove.—K.D.