April 30, 1966

9d weekly

'Darlin' not in Pop 50

NANCY SINATRA'S new single, "How Does That Grab You, Darlin' ", caused a major controversy in show business circles this week

For the follow-up to "These Boots Are Made For Walkin' " - the record which raced to number one both here and in the States—is such a carbon copy of the first hit that people are predicting disaster for the record.

And they are backed up by has made no impression on the Pop 50 since it was released a fortnight ago.

It is being said that this is

one instance when a straight copy of a hit sound is set for a huge flop, despite the furore of publicity which surrounded Frank's famous offspring when she flew into London with mum and her entourage last week.

But the man who wrote both numbers — and chose to release "Darlin'" after "Boots" is songwriter Lee Hazlewood, who this week defended his action.

the fact that "Darlin'" "You don't kick success in the face," he told the MM. Read his defence of the "sure-fire hit" which might well miss on page three.

NEW DATE SET FOR STONES SINGLE

THE Rolling Stones' new single, "Paint It Black", will be released on May 13 and not on May 7 as previously announced. The flipside is "A Long, Long While", and both tracks were written by Mick Jagger and Keith Richard. "Paint It Black", was recorded at the final session the Stones had at the RCA Hollywood Studios, America, in the beginning of March on their way back to England after their tour of Australia.

The Stones will promote the single in Britain, on BBC-TV's Top Of The Pops (May 12); ABC-TV's Thank Your Lucky

Stars (15); and Rediffusion's Ready, Steady, Go! (27).



reviews the new pop singles in **Blind Date**



a portrait in passion see the Jazz Scene



frank and outspoken in the Pop Think-In

EDMOND HALL AUTUMN TOUR

JEGOTIATIONS to present clarinettist Edmond Hall in Britain as a solo attraction have just been concluded by the Harold Davison Agency. Hall will tour with Alan Elsdon's band in November, beginning November 4.

1 (1) YOU DON'T HAVE TO SAY YO	U LOVE ME
	Dusty Springfield, Philips
2 (4) BANG BANG 3 (3) HOLD TIGHT Dave Dee, Doz 4 (18) PRETTY FLAMINGO	Cher, Liberty
3 (3) HOLD TIGHT Dave Dee, Doz	y, Beaky, Mick and Tich, Fontana
4 (18) PRETTY FLAMINGO	Manfred Mann HMV
5 (10) DAYDREAM	Lovin' Spoonful, Pye
5 (10) DAYDREAM 6 (2) SOMEBODY HELP ME	Spencer Davis, Fontana
(9) THE PIED PIPER	Crispian St Peters, Decca
6 (2) SOMEBODY HELP ME	HEART/THE SOUND OF SILENCE
9 (6) LOVE ME WITH ALL YOUR F	TEART/THE SOUND OF SILENCE
10 (C) CUDGETTELLES	Bachelors, Decca
10 (5) SUBSTITUTE	The Who, Reaction
11 (24) SLOOP JOHN B	Beach Bovs, Capitol
13 (15) SOMEDAY, ONE DAY	Simon and Garfunkel, CBS
14 (8) THE SUN AIN'T CONNA SHIP	Seekers, Columbia
15 (11) ELUSIVE BUTTERFLY	Walker Brothers, Philips Val Doonican, Decca
16 (12) I PUT A SPELL ON YOU	Alan Price Set Decca
17 (14) ELUSIVE BUTTERFLY	Bob Lind, Fontana
10 (1) MAKE THE WORLD GO AW	AY Eddy Arnold RCA
19 (13) DEDICATED FOLLOWER OF	FASHION Kinks Pve
20 (29) WALKIN MY CAT NAMED	DOG Norma Tanega, Stateside
21 (20) BLUE TURNS TO GREY	Cliff Richard, Columbia
ZZ (ZO) FRANKIE AND JOHNNY	Flyis Presley RCA
23 (22) YOU WON'T BE LEAVING	Herman's Hermits, Columbia
24 (23) THE BALLAD OF THE GREEN 25 (43) SOUL AND INSPIRATION	BERETS Barry Sadler, RCA
	Righteous Brothers, Verve
27 (36) SHOTGUN WEDDING	Master Singers, Farlophone
28 (30) THAT'S NICE	Noil Christian Strike
29 (25) TWINKLE TOES	Roy Orbison London
30 (28) SUPER GIRL	Graham Ponney, Columbia
31 (33) COMMUNICATION	David McCallum, Capitol
32 (19) SHAPES OF THINGS	Yardbirds, Columbia
33 (-) TAKE IT OR LEAVE IT	Searchers, Pye
34 (21) I CAN'T LET GO	Hollies, Parlophone
35 (41) DON'T STOP LOVING ME BA	
36 (37) SOMETHING ON MY MIND	Pinkerton's Assort, Colours, Decca
37 (42) I FOUGHT THE LAW	Robby Fuller London
38 (50) YOU CAN'T SIT DOWN	Phil Unchurch Sue
39 (31) THESE BOOTS ARE MADE FO	
	Nancy Sinatra, Reprise
40 (44) ONE OF US MUST KNOW	Bob Dylan, CBS
41 (-) CALIFORNIA DREAMIN'	
42 (35) A LEGAL MATTER	
43 (—) COME ON HOME	
44 (45) SATISFACTION	
45 (—) A SIGN OF THE TIMES 46 (34) WHAT NOW MY LOVE	Sonny and Cher Atlantic
47 (47) PLEASE STAY	
48 (32) BARBARA ANN	
49 (-) RHAPSODY IN THE RAIN	Lou Christie, MGM
	Zoot Money, Columbia

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Feldman/BIEM; 2 Kassner; 3 Lynn; 4 Shapiro Bernstein: 5 Robbins: 6 Island; 7 Robbins; 8 Famous Chappell; 9 Latin American/Lorna; 10 Fabulous; 11 Immediate; 12 Lorna; 13 Lorna; 14 Ardmore and Beechwood; 15 Metric; 16 Sheldon; 17 Metric; 18 Acuff-Rose; 19 Belinda; 20 Ardmore and Beechwood; 21 Mirage/Essex; 22 Belinda, 23 Marlon; 24 Peter Maurice; 25

Screen Cems; 26 Maribus; 27 MCPS; 28 Millwick; 29 Acuff-Rose; 30 E. H. Morris; 31 E. H. Morris; 32 Feldman, 33 Mirage; 34 April; 35 King; 36 Glissando, 37 Acuff-Rose; 38 Tolly; 39 MCPS; 40 Feldman; 41 Dick James, 42 Fabulous/Essex; 43 Island; 44 Mirage; 45 Welbeck; 46 Blossom; 47 Aberbach; 48 Planetary-Nom; 49 Debmar;

a-American; b-British; o-Others

1 Donaggio/Pallavicini (o) - Wickham/Napier-Bell (b); 2 Bono (a), 3 Blackley/Howard (b); 4 Barkan (a): 5 Sebastian (a): 6 Edwards (b); 7 Kornfeld/ Duboff (a); 8 Bacharach/David (a), 9 Rigual/ Vaughn (a)/Simon (a); 10 Townshend (b); 11 Wilson (a): 12 Simon (a): 13 Simon (a): 14 Crewe/Caudio (a): 15 Lind (a); 16 Hawkins (a); 17 Lind (a): 18 Cochran (a): 19 Davies (b): 20 Tanega (a); 21 Jagger/Richard (b); 22 Gottlieb/ Karger/Weisman (a), 23 Hazzard (b), 24 Sadler/

Moore (a): 25 Weil/Mann (a): 26 Horrex/Keating (b); 27 Hammond (a); 28 Dallon (b); 29 Orbison/ Dees (a); 30 Bonney/Mason (b); 31 McCallum/ Barnum (a); 32 Samwell-Smith/Relf/McCarty (b); 33 Jagger/Richard (b); 34 Taylor/Gorgoni (a); 35 Newman/Hurst/Williams (b); 36 Andrews (b); 37 Curtis (a); 38 Clark/Upchurch/Muldrow (a); 39 Hazelwood (a), 40 Dylan (a); 41 Phillips (a); 42 Townshend (b), 43 Edwards (b); 44 Jagger/ Richard (b); 45 Hatch (b); 46 Becaud/Figman (a); 47 Bacharach/David (a); 48 Sassert (a); 49

- 17) AFTER-MATH Rolling Stones, Decca 2 (1) SOUND OF MUSIC . Soundtrack, RCA Beatles, Parlophone (2) RUBBER SOUL
- (3) TAKE IT EASY WITH THE WALKER BROTHERS Walker Brothers, Philips 5 (5) MARY POPPINS .. Soundtrack, HMV
- 7 (4) BYE BYE BLUES Bert Kaempfert, Polydor 8 (-) BEACH BOYS PARTY

6 (6) SECOND ALBUM. Spencer Davis, Fontana

Beach Boys, Capitol (8) GOING PLACES ... Herb Alpert, Pye 10 - MANTOVANI MAGIC Mantovani, Decca

Christie/Herbert (a); 50 Colton/Smith (b)

- As listed by Billboard 1 (6) GOOD LOVIN' Young Rascals, Atlantic
 2 (1) SOUL AND INSPIRATION Righteous Brothers, Verve
- 3 (10) MONDAY, MONDAY Mamas and Papas, Dunhill 4 (8) SLOOP JOHN B . Beach Boys, Capitol
- 5 (3) SECRET AGENT MAN Johnny Rivers, Imperial
- 6 (7) KICKS Paul Revere, Columbia 7 (5) TIME WON'T LET ME
- Outsiders, Capitol 8 (2) BANG BANG Cher, Imperial 9 (4) DAYDREAM Lovin' Spoonful, Kama Sutra 10 (-) LEANING ON THE LAMP POST

TOP TEN JAZZ

MANCHESTER:- Barry's Record Rendezvous, 19 Blackfriars Street:- 1 PORTRAIT OF WEE RUSSELL (LP) (Society), 2 BUCK CLAYTON PLAYS LPI (Society): 3 IN-DO-JAZZ SUITE (LP) Joe Harnott and John Mayer (Columbial 4 FOUR AND MORE (LP) Miles Davis (CBS): 5 FOUR FOR TRANE (LP) Archie Shepp (HAV) 6 PARIS SESSION (LP) Earl Himes (Stateside), 7 SAXO-PHONE COLOSSUS (LP) Sonny ARMSTRONG AND DUKE ELL-INCTON (LP) (Allegro), 9 BIRD SYMBOLS LP) Charlie Packer Munimit: 10 KINGS OF SWING (LP) (Music For Pleasure)

GLASCOW: C. P. Stanton, 271 Gallowgate and 7 and 5 Burgher Street, Parkhead Cross - I MAIDEN VOYAGE (LP) Herbre Hancock (Blue Notel; 2 ORNETTE COLEMAN AT THE COLDEN CIRCLE STOCKHOLM Vol 2 (LP) (Blue Notel: 3 SPRING (LP) Tony Williams (Blue Note); 4 RUMPROLLER (LP) Lee Mor-VERDEAN BLUES (LP) Horace Silver (Blue Note); 6 JIMMY SMITH AT THE VILLAGE GATE (LP) Verve) 7 JOHNNY DODDS (LP) (RCAIT: 8 MEADE LUX LEWIS (EP) (Verve) KID ORY (EP) (Verve) 10 DAVE VAN RONK SINGS THE BLUES (LP) (Verve)

LIVERPOOL:- Rushworth and Dreaper, Whitechapel:- 1 AN-TONIO CARLOS JOBIM PLAYS (LP) (Verve); 2 THE OTHER SIDE OF DUDLEY MOORE (LP) STORY Vol 1 (LP) (CBS), 4 BESSIE SMITH STORY Vol 2 (LP) (CBS); 5 BIRD SYMBOLS LP) Charlie Parker (Summit); 6 JUST YOU JUST ME (LP) Lester Young (Summit), 7 NEW WAVE IN JAZZ (LP) (HMV), 8 A NIGHT AT THE MOVIES (LP) Erroll Camer (MGM) 9 OSCAR PET-ERSON SWINGS THE CREAT STANDARDS LPI (Verve): 10 ESP (LP) Miles Davis (CBS)

Herman's Hermits, MGM

Denotes American import

When Dusty goes into a record shop traffic jam!

WHAT happens when Dusty Springfield goes to a record shop? She did in Chorley this week and a thousand people turned up to see her jamming all traffic for a four mile radius.

Jonathan King isn't taking on Zoot Money at a brandy and Coke contest: "I might become addicted and ruin the career of Britain's most promising hit record writer and producer . . . Barron Knights have found the anonymous writer of "Round The World Rhythm and

Overheard at the Flamingo: "My girl friend thought Ravi Shankar was a firm that made cisterns" . . . Alan Price Set returning to Marquee in May.

Blues" - Alvin Cohen.

Ted Heath asked to lead an American band at Las Vegas . . . Barry Fantoni designed poster for "Morgan - A Suitable Case For Treatment" . Facially, doesn't infanticipating remind you of wedding bells?

PUBLICIST Keith Goodwin was sent a piping hot meal by van costing £11. He refused it Georgie Fame says for "soul" read "diseas-

Rik Gunnell offering fibreglass coffins at £15 a piece. Who needs two? . Spence got Fry's Shooting Star Award for Bob Lind's "Elusive Butterfly". What did Bob get?

Is Eric Burdon having throat trouble? . . . Georgie Fame broke Marquee house record on Sunday . . . Drummer John Steven's infant son threatened to punch the MM editor "up the window."

OVIN' Spoonful sound like Mose Allison meeting Fats Waller . . . Jazzman Jimmy Smith has a vocal hit in States with "Got My Mojo working."

Habitual sneerers a drag . . . Warden gave Gary Leeds a ticket.

O LK 4748



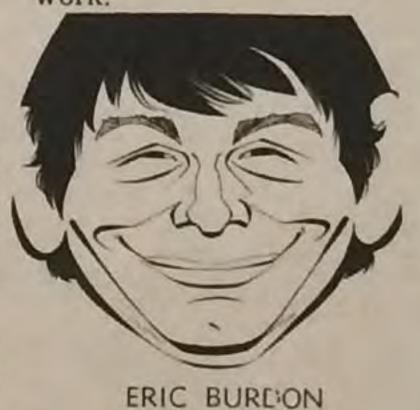
the RAVER

asked for his autograph saying: "I don't know 'oo you are, but . . . " Herman's "Leaning On A Lampost" number ten in States - will it start a George Formby craze

Walker Brothers' "The Sun Ain't Gonna Shine" becoming a huge Stateside hit . . . Chubby Checker and Cameo-Parkway friends again . . . Band-leader Les Brown coming — for a holiday.

Watching and listening to Ornette Coleman at Ronnie Scott's last Saturday - Gerry Mulligan with wife, Jimmy Witherspoon, and Thelonious Monk . . . Bill Coleman digs British sense of humour . . . He gave farewell party before returning to France.

At her Press reception Nancy Sinatra met few Press men . . . Crispian has bought a gold Jaguar . . . Cilla says Savoy cabaret is like being on nightwork: "when other people are going off to bed, you're going off to work."





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DUSTY

reprise :

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FRANK SINATRA Moonlight Sinatra R 1018, R9 1018 Reprise



FRANK SINATRA DEAN MARTIN SAMMY DAVIS JR. & BING CROSBY The Summit R 5031 Reprise

THE EVERLY BROTHERS In Our Image W 1620

DEAN MARTIN Dean Martin Sings Songs From The Silencers R 6211 Somewhere There's A Someone

SAMMY DAVIS JR. The Sammy Davis Jr. Show R 6188

TRINI LOPEZ Trini R 6196

R 6201

NEWERS

SAMMY DAVIS JR. Sammy Sings 'Nat', Vol. II R 30067

TRINI LOPEZ Don't Let Go R 30068

THE EVERLY BROTHERS People Get Ready WEP 612

Year R 30065 DEAN MARTIN

FRANK SINATRA

It Was A Very Good

Red Roses For A Blue

ALLAN SHERMAN Your Mother's Here To Stay WEP 614

Lady R 30066 PETER, PAUL & MARY

BOB NEWHART Superman, King Kong & Bob Newhart WEP 615

WEP 613

Wasn't That A Time

DISTRIBUTED BY PYE RECORDS (SALES) LTD., A.T.V. HOUSE, GT. CUMBERLAND PLACE, LONDON, W.I. NANCY SINATRA, newly-famous daughter of a famous father, descended on Britain last week in the biggest blaze of publicity since the third of the Beatles got hitched.

And with her she brought a whole entourage—her mother, Mrs Nancy Sinatra, first wife of Frank Sinatra, business manager and ex-actor Brad Dexter, and her hit songwriter Lee Hazlewood, the man who wrote "These Boots Are Made For Walkin'" and her follow-up disc "How Does That Grab You, Darlin'".

A few hours after arriving here to tape an appearance in Rediffusion's "Hippodrome" Show and record

Marble Arch studios, Nancy was besieged by the massed forces of the British press at a record company reception.

here," she said through eyes close to tears — from flash-bulbs as well as emotion — "I'm excited at being in London for the first time. It's so famous for being swinging," she went on as she stood precariously on a table to speak to the massed gathering through a microphone.

Nancy has, of course, been accused of gaining success because of her father's name, but in London, she denied this. "It's not all that much of an advantage," she said. "People expect a lot of you when you've got a famous name, and they can be cruel when they find you're not that much better than all the rest."

SIMILAR

Since the break-up of her marriage to singer Tommy Sands, Nancy has been completely independent, earning her own living through films and records and even has her own home in Beverley Hills.

"It's great to be independent, although I'm only just starting out in the business."

With her on the trip is Lee Hazlewood, who as well as writing for Nancy, is a well-

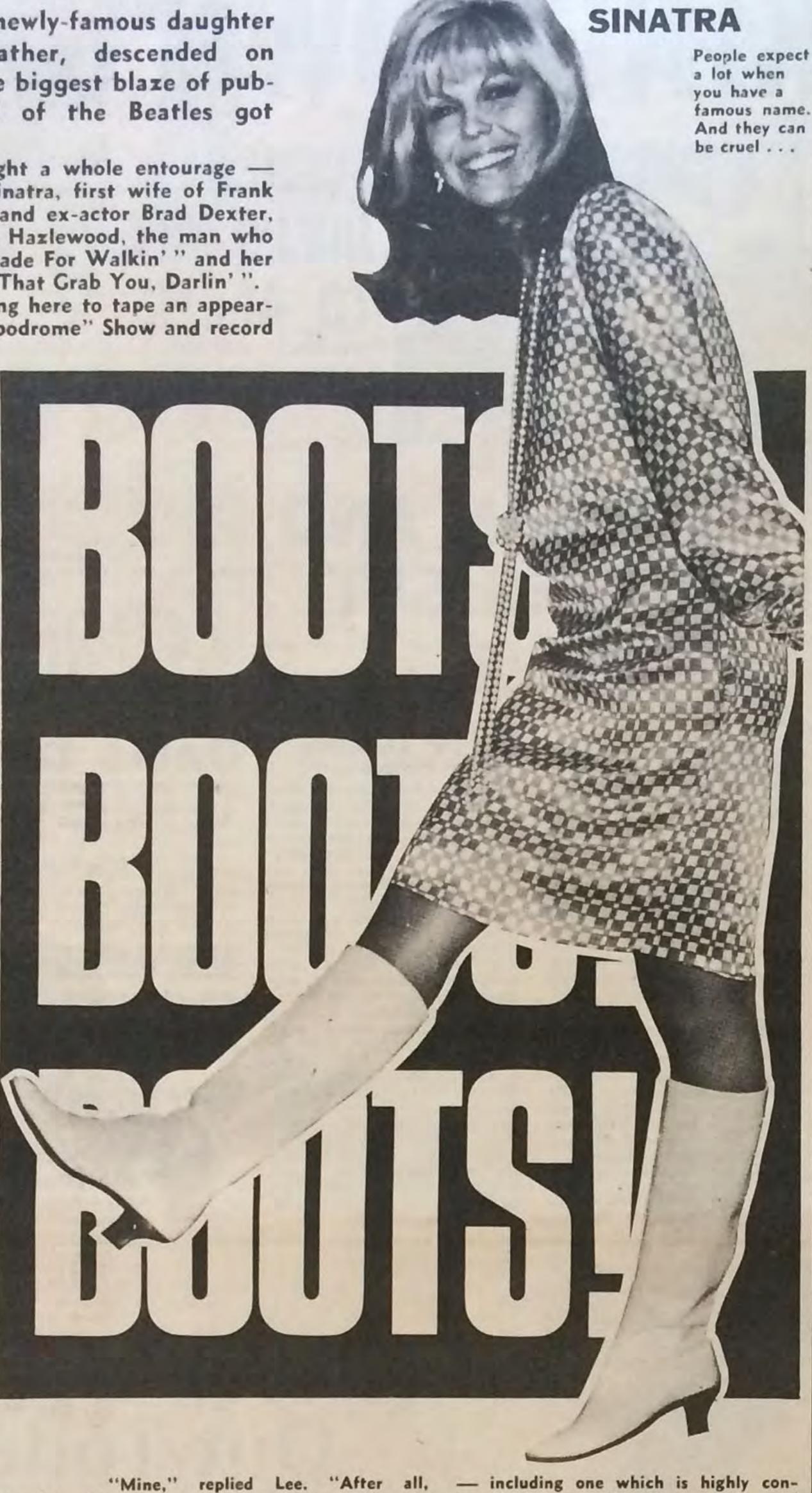
writing for Nancy, is a wellestablished West Coast songwriter, who has written for many artists and wrote almost all the hits for Duane Eddy a few years ago.

"Really, I'm a record producer at heart," he said. "The idea for 'Boots' which was really written for a boy, came from an old jaxx record of the Twenties I had and which had a similar bass descension to the one on the record. I can't remember the title and in fact the record was taken away by someone after I

"A lot of people have said that the descension is a series of good notes followed by bad, but this isn't true. The bass part — it can only be played on a non-fretted instrument like the bass — uses quarter-tones and this has been used for a long time in jazz.

"To say they are wrong notes is just showing that the people don't know what they are talking about."

There has been some criticism about "Darlin'" sounding so much like "Boots."
Whose decision was it to do this?



"Mine," replied Lee. "After all, 'Boots' was a four-million seller all over the world. You don't kick success like that in the face. That's why we kept to the same sound. The third record however, will be different and will be a beaty thing, completely different to the first two and with a one-word title."

Nancy has been concentrating on films more than records. Was this her first love? "Well, the records are only made really to help along the film career," said Lee.

"She's completed several films recently

— including one which is highly controversial — politically, socially and every way. We're really keeping our fingers crossed about that one."

NANCY

Lee said that the American scene was still very much dominated by Britain. "But we are getting back into the picture. Now the Stones are the biggest thing back home — bigger than the Beatles.

"You've still a grip, but you're losing it. After all, you sent us some marvellous groups — like the Stones and Beatles — but you also sent us some rubbish as well."

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from 34 gns.

Soundtrekkers win through to semi-finals NORTH London's Sound-trekkers, a five-piece group from Southgate, won last Sunday's heat of the

group from Southgate, won last Sunday's heat of the fabulous MM National Beat Contest at Brighton's Regent Ballroom. This means, as the group said, that "a London group has the chance of getting into the finals of this great contest."

The group, formed 15 months ago, are: Glenn Sapsford, aged 21 (bass guitar); Pete Sloggett, aged 21 (lead guitar); Phil Argent, aged 20 (rhythm guitar); Keith Wood, aged 18 (drums) and Mick Green, aged 20 (vocalist).

"We're very chuffed to get through
to the semi-finals," they said.
Runners-up in this heat were
the System Soul Band from
Epsom; the Select, from North

Their reaction?

And there were riots in the packed ballroom during the evening when Top 10 group Dave Dee, Dozy, Beaky, Mick and Tich were introduced to the audience, Dave Dee and

London and the Strange Fruits,



Co, were making a guest appearance at the contest and fr were besieged.

Star guests at the first semi-final of the contest on Sunday (May 1) are Them, Frankle and Johnny and David Ballantyne.

Competing in the first semifinal at the Regent Ballroom on Sunday are: the Mystery Men, from Kent; the Triffiks, from Sussex; the Flashbakks, from Surrey; the Sea Urchins, from Brighton; Mark Barry, from Slough; the Nemkons, from Rutland and Dave Champion and the Strangers, from

There are still a few open places for later heats and applications for entry can be obtained from: the Organisers, MM National Beat Contest, 161

Fleet Street, London, EC4.

Prizes for the winners of the contest include a Decca recording contract, £500 in cash, free clothing, a transistor radio for each member of the group, a trip to Radio Caroline, a £200 tape recorder, a £225 electronic organ and a tubon worth 100 guineas, as well as personal appearances on radio and TV.



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RELF: hair cut

YARDBIRDS TO CHANGE IMAGE

DRAMATIC image change was made by the Yardbirds this week, following their management upheaval, involving the replacement of Giorgio Gomelsky by Simon Napier-Bell.

The Yardbirds-Keith, Jeff, Sam, Chris and Jim-are to have their long hair cut, and are being measured for suits. This means discarding their old "hairy image" as one of the early British R&B groups.

Lead singer Keith Relf appears on BBC TV's Juke Box Jury panel on May 21. On May 20 their manager flies to America to negotiate a four week American tour including TV slots.

Spoon Jury

MERICAN bluesman Jimmy Witherspoon, currently touring Britain, is scheduled for BBC TV's Juke Box Jury on May 7. Later the same day, he appears in Notting-

Today (Thursday), Spoon records a programme for the Light's Jazz Beat. On Saturday (30) he is at London's Marquee Club, and on May 6 he stars in the Folk Song Meets The Blues concert at Croydon's Fairfield Hall. Bob Davenport, George Melly, Diz Disley, Bert Jansch and Bruce Turner are also on the bill.

DYLAN BRINGS OWN GROUP

Backing him for half each concert

OB DYLAN arrives in Britain for his second British tour on Monday (May 2) — and is bringing his American backing group with him.

The group — just called The Group — will play all Dylan's British dates with him. They will accompany the singer for half of each concert and he will do the other half alone

Dylan flies in to Britain after two concerts in Scandinavia - in Stockholm tomorrow (Friday) and Copenhagen on Sunday (May 1). He will then spend a few days in London before opening his tour at

The rest of the tour is: Belfast ABC (6); Bristol Colston Hall (10); Cardiff Capitol (11); Birmingham Odeon (12), Liverpool Odeon (14); Leicester De Montfort Hall (15); Sheffield Gaumont (16); Manchester Free Trades Hall (17); Glasgow Odeon (19); Edinburgh ABC (20); Newcastle Odeon (21); Royal Albert Hall (26 and

the Dublin Adelphi on May

TOE HARRIOTT'S quintet and a quintet of Indian musicians led by composer John Mayer get together to present Fusions In Jazz, a programme of music and dance, at Chichester Festival Theatre on Saturday, May 7.

The recital will include performances by the Harriott and Mayer groups separately and together. Miss Surya Kumari will perform a dance to the Raga Megha. This will be the first public appearance of the Harriott-Mayer ensemble playing music already recorded on Columbia as the "Indo-

Jazz Suite". Last week, Harriott and Mayer visited the Chichester Theatre where they were entertained by the Mayor. At the theatre, Mayer recorded an interview for the BBC Home which will be heard on Friday, May 6.



O DYLAN



• HARRIOTT

months.

ated for August.

group's first single in six

A ten-day Scandinavian tour

by the group is being negoti-

DATTY LABELLE and Her

Belles, the Drifters and

Ben E. King all arrive in Bri-

tain within the next month for

tours for promoter Roy Tem-

Patty and her group arrive

here on Tuesday (May 3) and

open their tour with a double

date at Birdland and the

Scotch of St James the fol-

lowing day (4). They play the

Ram Jam, Brixton (5) and

Ready, Steady, Go! and the

The Drifters arrive next

Wednesday (4) and open at

Tiles on May 6, followed by

a date at the All-Star Club,

Bishopsgate. They play Doug-

Ricky Tick, Windsor (6).

PATTY COMING

LTOIST, clarinettist and bandleader A Bruce Turner will join the Acker Bilk band on May 9 when the band begins a week of double cabaret dates at the Starlight Club, Blackburn and the Regency

Club, Widnes,

On Saturday, May 7, London's Six Bells Jazz Club presents a farewell appearance of the Turner Jump Band as presently constituted. Several former "Jumpites," including John Picard (tmb), Ronnie Gleaves (vibes) and John Chilton (tpt), will be playing

Although Bruce is officially a member of the Bilk band from May 9, he will be released in early June in order to lead an accompanying group on the Ray Nance tour, (see page 6).

RELEASE

DUSTY SPRINGFILLD'S new EP titled "Heartbeat", will be released in late June. One side will be entirely devoted to the Gloria Jones number "Heartbeat" which Ready, Steady, Go! used to introduce their programme. with two new recordings on

the other side. Dusty's number one record "You Don't Have To Say You Love Me", will be released in America on May 13 on the Philips label.

She leaves today (Thursday) for Stockholm and returns to England on Sunday She will be appearing on Swedish TV and recording an insert for BBC-TV's Top Of The Pops.

Davis tour offer

SCANDINAVIAN tour is being negotiated for the Spencer A Davis Group for eight days of concerts at the end of

An offer has also come for the group from the organisers of Belgium's beat music festival at Comblain La Tour in August which features Chuck Berry.

The Steam Packet are also likely to appear at the festival on their way back from a month's season at St. Tropez.

SEDALIA CHANCE

TRUMPET player Mick Burns, leader of the New Sedalia Jazz Band, has left the group and is not being replaced. The Sedalia continues as an eight-piece band under the leadership of clarinettist John Wurr.

FOCUS ON FOLK NEWS EXTRA

— PAGE 15

BEATLES GERMAN JAPANESE DATES SET

of last week in EMI's record-

ing studios cutting their new

LP and working on their next

single release. But neither re-

cord will be out until the end

TEW YORK, Monday.-An

1 autumn tour of America

is being lined up for Donovan.

It is expected to be on the

Donovan flew back to Bri-

tain from America after ap-

pearances and a Mexican holi-

day and cancelled his appear-

U.S. college circuit.

of May "at the latest".

THE Beatles' visits to Germany and Japan have now been finalised. The group fly to Munich on June 24 to do two shows at the 3,000 capacity Circus Kroner, the following day (25), they play two shows at the Grugahalle, in Essen (capacity 7,500), followed by two shows at the 5,500 capacity Ersst Merck Halle, in Hamburg, on June

The following day, June 27, they fly to Japan where they open at Tokyo's Budokan on June 30. They will appear for one show per night for three nights-June 30, July 1 and July 2-at this venue, which has a capacity of 12,000.

The Beatles spent the whole

DONOVAN



one day. "Flamingo" was the

MANFRED LEAP

ANFRED MANN and Paul Jones continued their sensational chart leap with "Pretty Flamingo", which entered last week at 18 and jumped to four on Monday. Manfred's office stated on Monday that "Pretty Flamingo" sold 34,950 copies in

las House and Bishop's Stortford (7) and the Plazas. Handsworth and Old Hill (8). Ben E. King arrives on May 18 and opens with Ready Steady, Go! and dates at the Flamingo and the Scotch of

St James on May 20.



New Single Out Today BUFFY SAINTE-MARIE TIME ESS LOVE fontana TF 695

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KINKS

TOURS

EUROPE

four European countries

are "The Reporter" and "A

Girl Who Goes To Discoth-

group are: Nottingham Mecca

today (Thursday); Newcastle

City Hall tomorrow (Friday);

Bromel Club, Bromley on Sun-

Dates in Britain for the

THURSDAY

THE Who play at the Witchdoctor, Catford. The Roy Orbison-Walker Brothers - Lulu tour plays the Luton Ritz. Spider John Koerner, U.S. blues artist visits Bristol

FRIDAY

University

THELONIOUS Monk Quartet at the Free Trade Hall, Manchester. Orbison - Walkers - Lulu

at the Guild Hall, Portsmouth The Who play Tiles Club, Oxford Street, London, The Alan Littlejohn -Tony Milliner Sextet play at the Hideaway, Belsize

Park, London, tonight The Kinks, Wayne Fontana, Dave Dee, Dozy, Beaky, Mick and Tich, and Tawny Reed play one concert at Newcastle's City Hall tonight.

The Action play at Brixton's Ram Jam Club. New sounds in your shops today include, Paul and Barry Ryan's "I Love Her", the Artwoods' "I Take What I Want", the Mindbenders' "Can't Live With You, Can't Live Without You", Truth's "I Go To Sleep", and Episode Six's "I Hear Trumpets Blow."

Included in tonight's Ready, Steady Go! are the Dixie Cups, Pinkerton's (Assort) Colours, Neil Christian, Alvin Robinson (ITV 7 p.m.).

SATURDAY

THE Orbison - Walker Brothers - Lulu tour plays at the Winter Gardens, Bournemouth.

Judith Chalmers, lan Fenner, and Roy Hudd are among the guests in this evening's Juke Box Jury (BBCTV 5.15 p.m.).

Sandy Brown's Band with tenorman Tony Coe, at the Six Bells, Chelsea, Kings Road, tonight The Cryin' Shames visit

the Market Square, Redhill, Surrey. The Who play at Chelmsford Corn Exchange. The Yardbirds are at the

California Ballroom, Dun-Etable. The Action visit Manchester University

SUNDAY

THE Roy Orbison-Walker Brothers - Lulu tour ends tonight at the Coventry Theatre.

The Bachelors, at the Dudley Hippodrome, Line up for this week's Thank Your Lucky Stars includes Paul and Barry Ryan, Lance Percival, Cleo Laine, Kenny Ball and his Jazzmen, Herman's Hermits, Mindbenders, Nita Rossi. Michael Cox and Robbie Porter (ITV 3.30 p.m.).

MONDAY

THE Cryin' Shames play at Hednesford Town

The Ornette Coleman Trio, with singer Joy Marshall, start their last week at Ronnie Scott's Club, Frith Street, London.

TUESDAY

THE Yardbirds return to London's Marquee Club. The Who play the Winter Gardens Malvern.

WEDNESDAY

THE Slade Brothers, and I Buffy St. Marie are among the guests on tonight's Whole Scene Going (BBCTV 6.30 p.m.).



CILLA: late year

JEW YORK. MONDAY-Cilla Black, Gerry and the Pacemakers and Matt Monro are in line for American tours later this year, cables Ren Grevatt.

Agent Vic Lewis was in America last week negotiating the tours with General Artists Corporation and also for British visits for Steve Lawrence, George Shearing and Emily Yancey.

Nems press officer, Tony Barrow, told the MM: "The tours are under discussion at the moment, but no dates have been fixed. Vic Lewis is still negotiating these with GAC at present."

Steve Lawrence is in line for a major TV show in Britain in May; Shearing is due in June for TV appearances and Emily Yancey returns for a week in May in Newcastle's Carousel Club, plus other cabaret arrangements and some TV work.

Cavern re-opening

IVERPOOL'S Cavern Club is due to re-open in about five weeks time. And new London club Tiles will have a reciprocal membership agreement with the club.

This, means that members of one club will automatically become members of the other.

Everlys' trip

MERICA'S Everly Brothers made a lightning trip to London on Tuesday, breaking their current Irish tour for radio interviews.

They return to England on May I to video-tape their segment of Rediffusion's new Hippodrome TV spectacular series on May 2 and 3.

Today (Thursday), they are at the Royal Arms Ballroom, Omagh, and Strand Ballroom, Limavady, Co. Derry, and are at Abbey Ballroom, and Adelphi Ballroom, Co. Louth (Friday), Jetland Ballroom, Co. Limerick, and Arcadia

Ballroom, Cork (Saturday). They then go to Frankfurt Germany for appearances, and return to Britain on May 12 for a week of TV and promotion. They plan to record their next single here on May 14 to 16.

Lind pens both sides of single

BOB LIND's new British single — due out on May 13 features two more self - composed numbers "Truly Julie's Blues" and "Remember The Rain". And Lind may return to Britain to promote the disc.

And as was the case with "Elusive Butterfly", the A-side was chosen after the record was released as a "double" in the States, "Truly Julie's Blues" was the one that sold most, so this was chosen as the British A-side.

British A and R man Larry Page is trying to set up another promotional visit for Bob to tie in with the release. Lind's first LP "Don't Be Concerned" - featuring al Lind compositions - is due for release in May.

Honeycomb split

A FTER a policy row three members of the Honeycombs were sacked and replaced on Monday.

Singer and drummer Honey Lantree is now backed by Colin Boyd (19) who will also sing and play drums, replacing Dennis Dell. Rod Butler (20), on lead guitar replaces Alan Ward, and Eddie Spence (19) on tenor and organ, replaces Peter Pye rhythm guitarist.

The split was caused by a disagreement over presentation of the group's act. The group will now be known as the New Honeycombs.

Premier award

REMIER DRUMS - who export to 103 countries -have been awarded the Queen's Award to Industry, the award started by Premier Harold Wilson in 1965. The award marks recognition of the firm's exports to countries all over the world - including countries like Russia, Japan, Israel and Hong Kong.

Premier Drums, which ? started in a Soho basement in 1922, now have four factories in Leicester. Mr. Joe Burrows, advertising manager of the firm, told the MM: "This is recognition for our exports. The firm has been expanding rapidly for some years. For every thousand drums we sold in 1952, we sold 11,000 last year."

Among the famous bands which use Premier Drums are Duke Ellington and Count Basie, as well as the Hollies, Eric Delaney and the American Byrds.

100000000000000000

MM he has no plans for his



Dave Dee, Dozy, Beaky, Mick and Tich got a terrific reception at the MM's Beat Contest at Brighton on Sunday. Here, they are congratulated by MM

Nance dates

A RRANGEMENTS are completed for the first solo tour of this country by Ray Nance, former Duke Ellington trumpet and fiddle player. Nance, supported by Bruce Turner's Jump Band, will play ten engagements, including TV dates, in early June.

His dates are as follows: Thames Hotel, Hampton Court (June 3), Dancing Slipper, Nottingham (4), Manchester Sports Guild (5), Bull's Head, Barnes (6), BBC2's Jazz Goes To College recording (7), BBC TV's A Whole Scene Going and Dolphin Hotel, Botley (8), London's Hideaway Club (10), Birmingham Jazz Festival, Summerfield Park (11) and finally London's 100 Club (12).

Searchers delay

THE Searchers, due to fly to New York last weekend to start their tour of Eastern American states, delayed their tour for a week.

Agent Tito Burns told the MM on Monday: "We changed some of the dates around and if they had gone last week they would have been hanging around the States for a week. There is no question of them not being granted a

Grade III

ESLIE GRADE, managing director of the Grade Organisation was taken to hospital on Monday, Mr Grade, aged 49, is the brother of Lew Grade and Bernard Delfont.

A spokesman for the Grade Organisation said that Bernard Delfont had taken over as managing director. He has appointed an executive committee of Robin Fox, Harold Davison and William Marsh to run the organisation with

FAME: May 13

special Newport '66

LANS of big band jazz will be in for a treat at this year's festival, says Newport organiser George Wein, announcing the line-up of this July's fete.

Duke Ellington, Woody Herman and Count Basie are appearing, and Duke will be featured on the Sunday evening with Ella Fitzgerald.

The dates of the festival will be July 1, 2, 3 and 4 and will include three afternoon and four evening performances.

Among other artists to be presented are Dave Brubeck, Gerry Mulligan, Thelonious Monk, Jimmy Smith, Joe Williams, Miles Davis, Dizzy Gillespie, Herbie Mann, Buddy Rich, Teddy Wilson, Bobby Hackett, Bud

Freeman, Horace Silver, Archie Shepp, Ruby Braff, Charles Lloyd and John Coltrane. Woody Herman's Sunday

afternoon session will present The Herman Story and will reunite Herman with such former bandsmen as Stan Getz, Zoot Sims and Al Cohn. A fourth big band, to be heard on July 2, will be a new aggregation, the Thad Jones-Mel Lewis Jazz Band.

MUCH LAUNCHED

ROLLING STONES manager Andrew Oldham launches a new teenage duo next month. The two singers, both nineteen, are David Skinner and Andrew Rose, and they will be known as Twice As Much.

Their first disc is a new composition by Mick Jagger and Keith Richard titled "Sitting On The Fence", and it will be issued on Oldham's Immediate label on May 20.

Twice As Much appear on ABC-TV's Thank Your Lucky Stars on May 21.

VAGABONDS' DISC

TIMMY JAMES and the Vagabonds new disc "Hi-Diddley (It's A Good Feelin')" will be released on the Pye label on May 13. The flipside "Come To Me Softly" written by lead singer Jimmy, was released in Jamaica in 1964 and held the number one spot for nine weeks.

The Vagabonds guest on the BBC Light programme's Saturday Club (May 14); Granada's Scene At 6.30, (16); and Rediffusion's Ready, Steady, Go! (20).

During June the group will be playing six specially chosen dates, for reduced fees. The outstanding fee and their gate money will be donated to the Commonwealth Games Fund in Jamaica this year.

THE Kinks are set to visit in May and June. On May 7, and 9, they are in Holland for TV, radio and concert appearances. In June, they spend five days each in Spain, Austria and Germany, Discussions are still going on about their proposed American tour. If it takes place, it will be between June 28 and July 31. In mid-May, the Kinks release on EP featuring four Ray Davies compositions. Among the titles on the EP

Contest organiser Eric Corrie.

Hines album

Trent (14).

TATHEN U.S. piano star Earl Hines returns to Britain next month from the Continent, he will record an LP for Fontana, Fontana's Terry Brown told the MM: "Earl has a lot of ideas that he wants to do. I imagine that the album will be a mixture of solo and group performances."

day (May 1); High Wycombe Town Hall (3);

Leicester De Montfort Hall (6); Eastbourne

Winter Gardens (11); Streatham Locarno (12);

University of Kent, Canterbury (13); Golden

Torch ballroom and King's Hall, Stoke on

eques".

Stewart dates

T.S. trumpet star Rex Stewart, a famous soloist with the Ellington orchestra in the Thirties and Forties, make a seventeenday tour of Britain with the Alex Welsh band in May.

The tour begins at Osterley on May 13 and continues at Nottingham (14), London's 100 Club (15), Southampton (18), London's Six Bells (19), Newcastle (20), Manchester (21), Redcar (22), Chester (23), BBC TV's A Whole Scene Going and Hitchin (25), Cheltenham (26), Norwich (27), London's Royal Festival Hall (28) and BBC2's Jazz 625 (29).

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GEORGIE CUTS NEW SINGLE

GEORGIE FAME cut his next single on Monday this week, which will be rush released on May 13. It is his first single in six months.

Fame also has his first LP in two years released on May 6 called "Sweet Things", featuring Georgie with the Blue Flames, produced by Denny Cordell

jazz album with the Harry South Orchestra, currently being recorded, is ex-Lected to be released in September. Conga player Speedy Ac-

replacement.

THE Small Faces have been

quaye has left the Blue Flames and Georgie told the

day as their first LP "Small

Faceless Stars

I forced to reject an appearance on ABC-TV's Thank Your Lucky Stars scheduled for May 21. The group wanted to play their new single and a track from their forthcoming LP but it seems they were only allowed one num-

The Small Faces new single, an original by the group, titled "Hey Girl", will be re-

leased on May 6, the same

Dill in N.O.

DRITISH planist Dill Jones, D now living in the USA, is at present in New Orleans. Bandleader Keith Smith, who sends the news from New Orleans, tells the MM that he and Dill have been sitting in with George Lewis's band, also with Raymond Burke and Louis Barbarin at the Southland Jazz Club on St Peter Street.

It's a disc thousand



ACKER: the Bilk Marketing Board takes

on Bruce Turner

LONDON

MAX JONES

T a time when the jazz A field over here is contracting and the tendency is for bands to get smaller, Acker Bilk flies in the face of nature and increase his strength from seven to eight.

More interesting is the fact that the eighth man, who starts work with the Bilk band on May 9, is one of this country's most highly regarded alto players and eccentrics, bandleader Bruce Turner.

What caused Acker to add a saxophone to his front line at this moment in Bilk history?

"Well," said Acker over a half of mild ("It is less acid than bitter"), "it all started, as these things usually do. at the 100 Club. I've picked most of the musicians who ever joined the band through them sitting in at 100 Oxford Street.

"Bruce sat in with us a couple of times and it didn't half work. It was jumping along, and all the boys were knocked out as well. After that, he did four numbers with the band for our next Columbia LP, and again it went like stink.

"The fellows knew that Colin Smith was going, and they said could we get Bruce. So I approached him and that was it."

How does Acker feel about a four-horn line-up, including the once-taboo saxophone?

"I feel excited by the prospect, and I think it will work out myself. We've always been a bit different from the other bands, and this

cause we're going to have a better band than we had. "You know, things keep moving. We've got cut of the situation where you couldn't play jazz unless you

had a banjo. "But there's been a change - I think for the better. People who listen to

our band are not pigeonholing any more.
"With four front line you can have three-part harmony behind vocals and solos, and of course you have an extra soloist to call on. In Bruce's case, it's an exceptional solo

voice, I consider him world

class." Will the advent of Turner herald a change of Bilk policy? "No, just an improvement. People will still hear the traditional three-piece front line on some tunes, and I don't think we're ever going to lose that New Or-

leans grounding. "We may get an unusual sound, but I like to be unusual. Bruce is enthusiastic and so are the band. And this is the important point really.

"I mean, we had some hard luck-Colin going after six years. Nobody wanted to see him go and he'll take some replacing. We're still trying out trumpet players."

Acker thought about the trumpet players who'd sat in and uttered a few salty observations.

"You know, I hate the audition bit but what can you do? You might unearth a genius, After all, I came up to London from Somerset on an audition for Ken Col-



LOS ANGELES

raged."

tals).

"VE are not angry

men,"

Archie Shepp. Pause.

"Not angry. We are en-

Shepp has become a

spokesman for a militant

group of young Negroes

who refuse to accept

gradualism either in

society or music. A hand-

some, highly articulate

man of 28, he is multi-

talented: musician (tenor

saxophone), poet (he re-

corded his dedication to

Malcolm X), playwright

("The Communist") and

lecturer (at college reci-

not only by the more overt

acts of violence in the

Deep South, but also by

the hostile or puzzled

stares that greet him when

he walks into a "white"

restaurant-even in Los

Angeles, which, he says,

"resembles Mississippi in

many ways." This sensi-

His rage is compounded

said

MONK: now instant creation twice nightly

LONDON

IT'S getting harder and harder I to find something new to say about the Thelonious Monk Quartet without nit picking and succumbing to a general feeling of

CHRISTOPHER BIRD

crabby irritation at the overall blanket of lethargic indifference which enveloped the second show at the Royal Festival Hall on Satur. day.

Not that we can blame Monk and his cohorts-Charlie Rouse (tnr), Larry Gayles (bass) and Ben Riley (drs)—too much for looking for the soft option, A basic snag of jazz is that it doesn't readily lend itself to twice nightly instant creation, so that, in the end, even a probing mind like Monk's must succumb to the temptation of just turning in a good professional job. And there's nothing particularly dishonourable in that.

EMPATHY

Take the repertoire -"Lulu's Back", "Straight No Chaser", "Round Midnight" (it would be nice to hear just a couple of announcements). Nothing here that is so terribly demanding or unfamiliar that Rouse can't sail through it in his sleep.

Many more shows like this and this tremendous musician (his playing with the time on "Lulu" was a gem of craftsmanship) will qualify as a kind of bebop Johnny Hodges.

As a unit, the quartet functioned beautifully, and the empathy between Monk and Riley was convincingly demonstrated on "Straight No Chaser" when some magnificent interplay between the two threatened to lift the concert on to an altogether higher plane of excitement.

ENIGMA

But not surprisingly, was Monk's solo encore feature, "Don't Blame Me", which dispelled the pervading feeling of relaxed and amiable offhandedness which marred the bulk of the proceedings.

Present, at last, was the sense of dark, brooding mystery which is one of Monk's major qualities. Here was the great enigma of jazz coming to grips with this old, familiar standard and producing that oddly fumbling, curiously childlike, and yet deeply affecting music steeped in the jazz basics of melody and rhythmic subtlety which make Monk the important voice he is.

of that comes from-I've

LEONARD FEATHER

heard Yusef Lateef and Sonny Stitt and Dexter Gordon. And I like Zoot Sims, but I can remember Lester Young."

"Can't the influences be a two-way street? Lester Young used to talk about his admiration for two white saxophonists, Frankie Trumbauer and Bud Freeman."

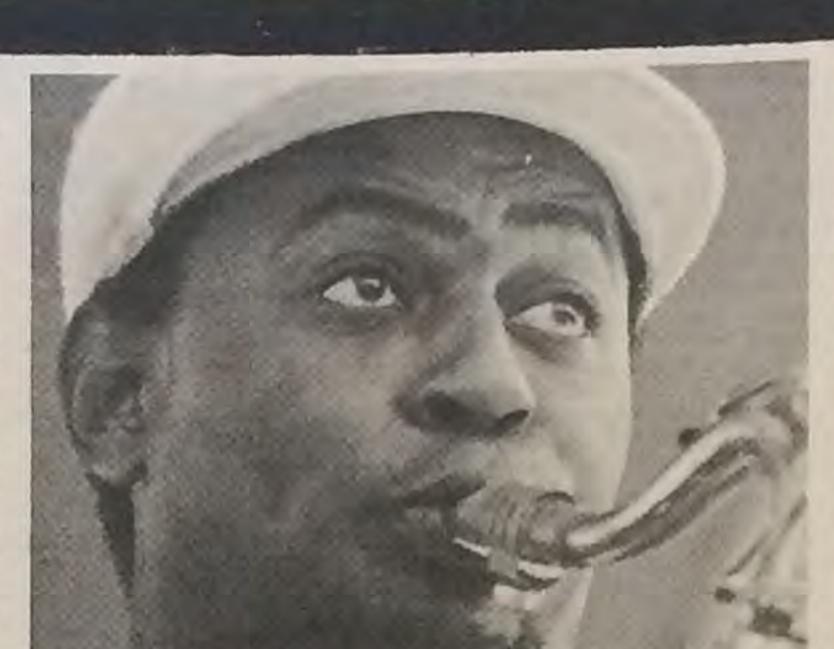
"Few black men," said Shepp, "are ever really frank with white men. They can't afford to be." "But how about your

own group? At Shelly's two of your three sidemen were white. If you could hire a Negro trombonist, why did you use Roswell Rudd?"

"I like Rudd because he knows how to play the blues, and a lot of black men are forgetting how to play the blues. Sure, he's white-I take that into consideration. But he impresses me more than a lot of my brothers right now. I'm not prejudiced."

Then Shepp smiled. A smile from an angry man glows twice as bright. The next words were as easily foretold as his music is unpredictable.

"Why," he said, "some of my best friends are white."



ARCHIE SHEPP: some

of my best friends are white

SHEEP: "Not angry. We are enraged."

comes out in his music.

He was angry at the herding together into one matinee of four avant garde groups at a festival last summer when, properly distributed among the more popular concerts, they could have reached a broader audience.

"At Newport," he says, "I sensed an old generation of white people trying to submerge the spirit of a young generation of blacks."

Shepp is uneasy about the "avant garde" tag.

"Some of the so-called jazz avant gardists sound like people trying to put a John Cage piece together -and John Cage is just starting to find out what Duke Ellington did!"

He takes umbrage, too, at the lucrative commissioning of works from Third Stream musicians like Gunther Schuller and Larry Austin, and at the handing out of substantial Rockefeller grants to young white musicians like Don Ellis, ("Bird never got a grant, and you know what happened to him.")

Shepp's music - impassioned, fierce, often atonal, almost totally free of the rules of harmony, melody and tone that have governed most music of this country-reflects the turmoil and frustrations that

bedevil him, As he says, "I can't see any separation between my music and my life. I play pretty much race music; it's about what happened to my father, to me, and what can happen to my kids. They can't blow up children and a church without its somehow reflecting itself in some aspect of your cultural development.

"It's odd, but we've had middle class black people become irate and walk out on our music. Most of the people from my class of circumstances understand it, though. I play for them; for poor people.

"If you're white and poor, that's all right, too. I think it's also significant that in Berkeley, where they have a large student community, we got a tremendous reception. It warmed my heart.

"I'm angry, but I'm not a violent man. How can I be? You whites have turned me into a westernised black man. I once heard James Baldwin say that this is what North America has produced: we have absorbed your materialistic values and your culture even more thoroughly than many of the whites who created it. "When I play, though,

it's strictly a black experience."

Asked whether he felt that white musicians were unable to participate emotionally in this experience, Shepp said: "There are some. I can sit and listen to Sal Nistico or Joe Farrell, but I know where all

ROGERS: incognito

in London

LONDON

MILTON M. bearded ROGERS, American bearded trumpet player known to the jazz world as Shorty, has been seen in London this past week or two walking near Leicester Square or sometimes sitting in Ronnie Scott's club in the evening.

What was he doing here, and why the non-publicity? "First of all, I'm here to work on a show," Rogers explained. "I'm not over here playing. I'm doing the music - well, I've already done it-for a show called 'That Certain Girl'. The book's by Jerry Shafer.

"So we've been trying to cast the show and rehearse it. I'm here to help cast and check over the way my tunes are being played, and so on. The producers wanted to keep down publicity at this stage. That's why I haven't contacted anyone in the jazz business.

"In fact nobody knew I was in London. But musicians saw me in the street and recognised me and took me into clubs and into the BBC to hear rehearsals. I've been into Ronnie's five or six times and thoroughly enjoyed it. A very nice club. I heard Rollins there and Ornette Coleman, and several of the British guys."

Was Rogers doing much playing these days? He said he still played trumpet and flugelhorn but was at present concentrating on writ-

"I'm primarily backing up singers and orchestrating for television and movies. Most of the work is writing, but occasionally it's playing."

Would Shorty be interested in working in Britain as a hornman? "Yes, I'd like to play here, I haven't been approached yet and I haven't

MAX JONES

approached anyone. But when I come back to London and the shows safely in rehearsal, then maybe I can begin to think about playing here,"

Suddenly, last weekend, the West Coast jazzman once famous for his arrangements for the Kenton and Herman orchestras-returned to the States.

Before leaving, he explained to me that the plan had been changed.

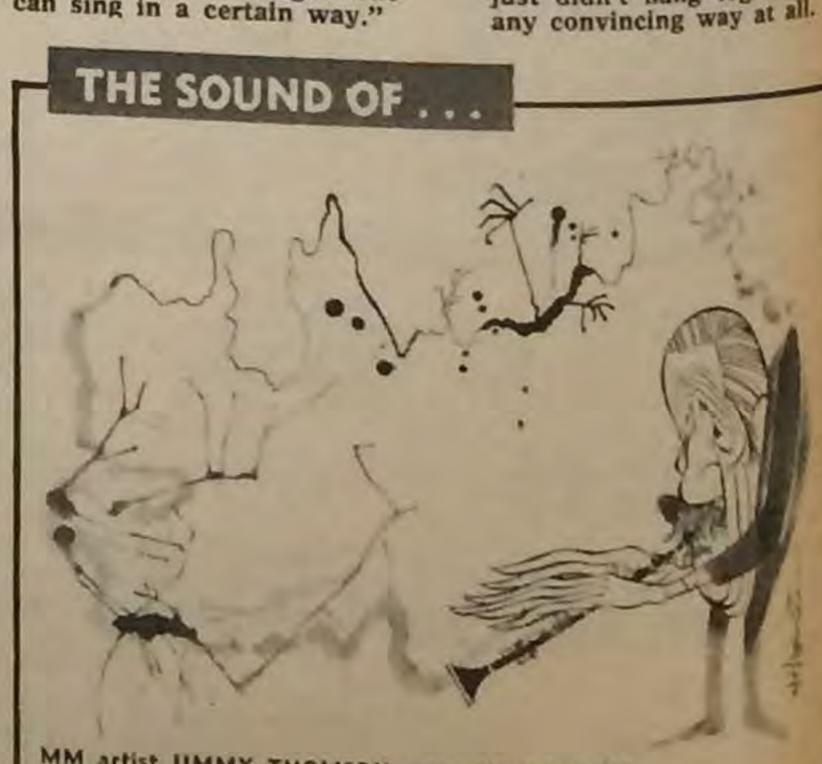
"We've been casting here for about two weeks but we can't finish it. The trouble is that the play has a part - not the star role but an important part - for a certain type of fat girl who can sing in a certain way."

STRUGGLE

The unemiable job of opening fell to the Ronnie Scott Quintet-Ronnie (tnr), Alan Skidmore (tnr), Jeff Clyne (bass), Gordon Beck (pno and Johnny Butts (drs).

Somehow it just wasn't their night, and I got feeling one gets when th home team is struggling and you just know they can al

do so much better. At least the music wasn't bland and self-satisfied; just didn't hang together



MM artist JIMMY THOMSON gives his Impression of the sounds of the great jazz instrumentalists

PEE WEE RUSSELL



'PIED PIPER' JUST PROVES CRISPIAN'S THEORY ...

CRISPIAN ST PETERS has proved a theory. Or rather, the success of his latest disc "Pied Piper" has proved it for him. When his first hit "You Were On My Mind" hit the top bracket in the Pop 50, Crispian let out a blast of opinions against the Beatles and other "sacred" stars of the pop music profession.

"I was asked my opinions, so I stated them. A lot of people didn't like it and started saying 'loudmouth', 'bighead' and so on. They whispered also that I was a onehit wonder and that saying things about the big stars would guarantee that I'd be finished in the pop business.

OPINIONS

"Well, I had a theory that it wouldn't do any harm at all. And I've been proved right.

"I didn't knock for publicity. I meant what I said and I stand by my statements. And I'll state my opinions again if I feel I have something to

"Now, I'm up with most of the stars, so some of the things that used to annoy me don't any longer. I'm more inclined to laugh them off."

MONEY

Crispian — real name Peter Smith -now feels he's becoming a perma-

nent fixture in the pop scene. "People accept me more now since 'Pied Piper' hit the Pop 50. I'm optimistic about the future. I give myself about five years as a pop singer-I suppose I could be around longer if I wanted to, but I don't think I'll want to go on longer than that.

"Now that I've got a bit of money in my pocket, I'm going to buy a large country house, as security, and when the singing bit is over, live there and work to establish myself as a good, established songwriter."

Peter has written many songs and about a dozen of his originals are on his recently completed album, which is expected to be released at the end of May.

"I'm also hoping to release an EP of country songs in the near future," said Peter, whose liking for C&W is obvious from his choice of material, his predilection for cowboy clothes and his desire to star in a Western film-as the villain.

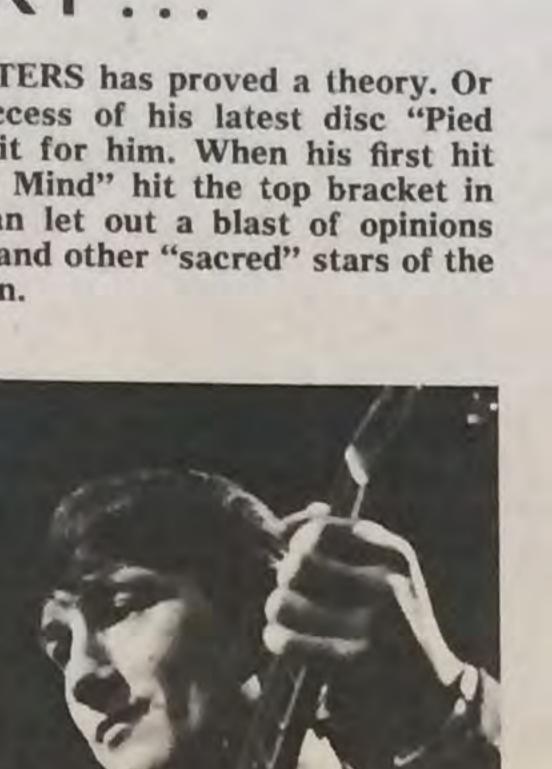
"We've already got a very good story we'd like to do, and discussions are going on about a backer for the film, which we could make in

Spain." But although things at present seem trouble-free Peter retains a quiet cynicism for the whole of the pop music business which is never obvious but hinted at in his attitude and humourous asides during

conversations. "Perhaps I am a bit cynical," he said. "I think it's the result of coming up the hard way in this business. After all, I've done everything, including playing drums in rock groups and doing the clubs for but-

"That's why, when David Nicholson approached me to be my manager, I agreed. I wasn't doing much anyway and I had nothing to lose.

"It's worked out fantastically well as a partnership, but I realised a long time ago that things in the pop business weren't as exciting or wonderful as they seemed from a distance."



CRISPIAN: 'loudmouth'

PAUL SIMOR

the atmosphere is more like a night club with waiters and tables. At British clubs, the audiences are very attentive and very openminded. There is beautiful idealism and none of that
New York cynicism. New
York is a cynical town.
They don't believe much.
Dylan once said—forget it, I don't want to talk about

PACHELORS: I must admit that I'm not very familiar with the Bachelors' work. I heard their record of "Sounds Of Silence" and I thought it was quite good and entertained a lot of people. I preferred our own

DOCK AND ROLL: When it's good, it's very good, and when it's bad, it's lousy. Some of the best are the Rolling Stones. I never could stand the Stones until I heard "Satisfaction". When it's bad it's Gary Lewis and the Playboys. Their music doesn't mean a damn thing. It's puerile. I like the Yardbirds and the Hollies.

DOB DYLAN: Everybody asks me about Bob Dylan. Unfortunately, I'm always being compared to Bob Dylan but I don't think we are talking about the same things. Our philosophies are different. He is always dumping people more than I do. It's really easy to put somebody down. It's tougher to love than to hate. The biggest thing Dylan has got going for him is his mystique. We've met on a few occasions and he's difficult to communicate with. Artie likes him. More than I do.

CARFUNKEL: Artie. Shy withdrawn. He seems strange to most people. I've known him since we were kids. He's bright and sensitive believes strongly in what he's doing. We agree on most subjects, but we disagree on some of my songs. He wants to do them and I don't because I don't believe in them any longer.

COLDIERS: Emotionally, I'm tremendously against

British Folk Clubs:

My favourite! I'd rather work in a British folk club
There The biggest thing Dylan has got going for him is his mystique

> soldiers. Intellectually, I realise they are part of the game of international politics. I wish we didn't have to have them, particularly in America now with Vietnam. I don't know what the solution will be. They tell the American people we are there because of a moral commitment, but we are there for a strategic reason. They shouldn't say we are there to defend the Vietnamese people against Communism. The people just want to live in peace and it doesn't matter to them who it is that comes along and burns their villages.

DARRY SADLER: Oh God! His record is the American "Deutschland Uber Alles". Can you imagine writing a song saying you hope your son will be a soldier and will kill people? That song has sold about two and a half million, and has been the biggest hit in America for years. But I don't know anybody who knows the song after the first verse because everybody turns it off. Artie thinks the Government is behind it, but I don't think the Government are buying the records.

EWAN MACCOLL: I've never met Ewan Mac-Coll. I should like to meet him, I suppose. He's very dedicated. I think where he goes wrong is when he makes value judgments against music. He seems to be against all contemporary writers. "Sound Of Silence" is a commentary on life today. I don't know if he's criticised me. He might have. He's certainly written some beautiful songs. There are

good and bad contemporary song writers and good and bad folk singers. Ewan Mac-Coll is one of the good ones.

I SD: I had a whole conver-

sation about it in an interview with an old guy recently and we spoke for about ten minutes before l realised he was talking about pounds, shillings and pence. I thought I was in the middle of a Chekov play. LSD has tremendous potentiality. There is a definition that genius is the ability to see relationships-all kinds of relationships - that other people don't see. Scientists have expounded a theory that a chemical reaction makes for genius. LSD is a mind stimulant and if they could control it, they could create a world full of geniuses! They could cure all mental disorders. But if it is not used properly it can cause lasting damage. It's very much a subject of conversation in the United States. I know a lot of people on LSD. I don't think there is too much wrong with pot either. It's a helluva lot less harmful than booze.

CREENWICH VILLAGE: There's a lot of mythology about Greenwich Village. There are a lot of creative people in Greenwich Village and a lot of phonies. It's the Bohemian myth. Everybody comes from a town like Duluth to make the scene, and the place is filled with people from Duluth! We worked a lot in Greenwich Village. Most of the folk places have gone over to folk rock now. The Lovin' Spoonful, Mamas and the Papas, Jim McGuinn and about it, and if you asked

Dylan and us all came out of folk into folk rock. don't think it's commercialisation. It's just another way of saying what you want to say. I don't see it happening here because the tradition of folk music is much more alive in English folk clubs.

ONG HAIR: Who cares how you wear your hair? Short, long-wear it whichever way you like. think it's stupid to grow your hair long because it's cool, but if you dig it-great.

DICH MEN: Money should he the road to freedom. Kennedy was a rich man but it didn't affect him. It's neither bad nor good to be rich, I don't think about it, It doesn't play too big a part in my life.

FRICA: I think the regime A in South Africa is an anachronism, and the situation in Rhodesia causes a lot of emotion but not a lot of thinking. I think Ian Smith was sincere and I don't think he had any choice but to do what he did. But I certainly think the African in Rhodesia should have a voice in Government, and if the Rhodesian situation develops into a situation like South Africa it will be a tragedy. People in America don't know much

a man in the street what he thought, he'd probably say: "What's Rhodesia?"

A NGER: Not very often, A except at myself. Most of my experience of anger is with people who are angry at us.

ASSIUS CLAY: A fine showman. Can't say I go along with his affiliations with the Black Muslims, I don't buy racial supremacy. Black supremacy or white supremacy. But I can understand Negroes being so frustrated with their position as to join a group that would be violently anti-white. They had a very eloquent representative in Malcolm X and it was a pity he got killed.

THE DRAFT: I'm exempt from the draft. I would have a difficult time with my conscience as to whether would serve or not. wouldn't know what to do.

TICK JAGGER: They tell me Mick Jagger is one of the most dynamic performers around. I'd like to see the Rolling Stones without thousands of screaming kids around. I think of Jagger as the representative of the English beat movement. He's the prototype English beat singer. From "Satisfaction" on, I've listened to everything they've made. I was smashed when I heard "Sat-

'GOODBYE TO SAWDUST'

"DRING back excitement to pop!" That's good looking Neil Christian's plea to British pop stars, and if they won't do it, he will! "The pace is hotting up and the kids want excitement again," said Neil this week as his first hit "That's Nice", moved up the chart.

Group scene

"I love all the old Eddie Cochran and Jerry Lee Lewis gear, and watching the group scene I see more groups doing it, like the Animals.

"The phrase rock and roll doesn't come off today, but as long as the Animals are called an R&B group the kids find it

exciting. Neil is in the throes of his second crack at pop success. A couple of years ago he was rocking around, known as Neil Christian and the Crusaders, with moderate success. But in the end he decided to cut out to the Continent.

While in France a friend came up with "That's Nice". and Neil came back to promote its release on the new

Strike label. "I've just reformed the Crusaders with Jimmy Page on lead guitar," said Neil. "We're doing rock " and a fine an and all the old gear

with plenty of movements. With this modern stuff you can only stand still and sing."

Boots Slade and Roy Mills, the bass player and drummer from the old days. I'm really pleased for them. I felt despairing myself before this record. I'm eating again!

Trends

Stirring words that will endear Mr. Christian to the nation's rockers, "On the Continent they want rock, but I'm still not sure what all the fans want here. In Scotland and the North it's rock and roll, but not down South. Playing in the South I stay

with the trends." As a rocker from way back Neil is gassed by the success of his old mates in the Alan Price Set, "I used to know

Carving

... for that

rocker

Christian

"At school I trained as a carpenter and always hated the thought of doing a 9 to 5

But if there are enough rock hungry fans in Britain, Neil can look forward to a career free of mortices, tenons and all that sawdust, devoting himself to rock carving for all.

VOU probably first heard of Lee Dorsey after you asked the DJ what that record was he just played with the gun banging in it. "Ride Your Pony", was in fact Dorsey's first passport to England. Then he issued "Work, Work, Work", a slow soulful ballad which flopped. Finally we got yet another composition by New Orleans songwriter Alan Toussaint, called "Get Out Of My Life, Woman", which, sure enough, earned Lee another visit to this country.

In London last week Dorsey - in between complaining pitifully about the weather - was pleased with the reaction he was getting. "I like the British people very much - and I've been able to go back to the same places I played when I was here in January.

"The funny thing about England is that you are booked into a club - sometimes when the audience haven't even heard of you. In America this can never happen. I do nightclubs, cabaret, everything, but - in theory - I shouldn't get a bad reception because it is the audience who have asked for me."

What kind of backing group does Dorsey carry, and does he use them on his records? "In the States I use a seven piece group, with two vocalists for backing; guitar, bass, drums, two tenor saxes and trumpet and baritone sax. They're called the All Stars.

"As for recording - this is handled by my guy Alan Toussaint. He's about 26 years of age and an outstanding writer and arranger. He A&R's just about everything that comes out of New Orleans - my home town,

"Alan has written all of my singles, and a lot of things for Irma Thomas."

Lee got up and put on his new single, called "Confusion", again from the pen of Toussaint, a lazy number similar to "Get Out Of My Life, Woman".

"Alan plays piano on this and he sings that falsetto backing voice. He's a very talented guy. He handpicks all the musicians for the sessions," Lee flipped the disc to "Neighbour's Daughter". "Listen to his piano, man. That guy plays wonderful piano - he just sits there, very cool, no strain. When I need a new record Alan phones me up and says: 'Lee it's about time we got another number together.'

"Then I go to his place and he'll say: 'I think you'll like this Lee.' And he goes to the piano and sings the song. That man writes songs about as easy as most people write letters. A very talented

young man." And no doubt a young man who will be writing many more hits for the talented Lee

Lee's back—thanks



LEE: good reaction

to the talented Mister Toussaint

NEXT WEEK exclusive on Boots' girl final

BLIND DATE

JOHN WALKER

REVIEWS NEW POP SINGLES

DAUL AND BARRY RYAN: "I Love Her" (Decca).

That's disgusting. Sounds like those two mod kids. It's Paul and Barry Whatsisname. That's terrible. They're buried so far in the track it sounds as if they are afraid of someone hearing them. That's just not cool. Probably be a smash.

I JICTOR SILVESTER: "The World Cup Waltz" (Columbia).

(Laughs.) I can't say anything bad about that, although it's not my particular kind of thing. I laughed just then, but this strikes me like Mitch Miller and his 90,000 singers and I love that. It's not being released as a single, is it? A really weird record. Singalong with Mitch's 90,000 voices, and away you go.

DO STREET RUN-D NERS: "Drive My Car" (Columbia).

I hate people who do Beatle tunes unless they are a Matt Monro. I hate pop groups that do Beatle stuff, it's ridiculous, and that's a very bad record. If you are going to buy that tune, buy the Beatles' album. They do it properly. I haven't heard a pop group who can do a Beatles' song better than the Beatles. When Keely Smith and Matt Monro do, it's in a different bag and that's cool.

* /ENTURES: "Secret V Agent Man" (Liberty).

I don't see the point of this record. No. If somebody is going to do a guitar record there should be some sort of style. I used to hate Duane Eddy and I still hate him, but he had a style. I remember the Ventures group, which used to have a definite Ventures style with bass and guitar. This is nothing definite.

YRKLE: "Red Rubber Ball" (CBS). (Composer Paul Simon.) No-no. Sounds like a

march with all those

drums going. There's a lot



of words, but they haven't said anything yet. Who wrote it? Well, I think Paul Simon failed. Everybody writes a lot of words now. You must have X amount of words in a pop song, but they don't have to mean anything, they're just sounds. Remember "Subterranean Homesick Blues"? A lot of writers are trying that and if they don't make it, it's a real mess. And that didn't make it. I must be in a nasty mood today!

A DAM MIKE & TIM: "A Most Peculiar Man" (Columbia).

That's a sentar isn't it? What's that thing calleda sitar? It was used effectively on "Norwegian Wood", and it's not being used effectively on this. This isn't the Byrds by any chance, because I understand they are using one? I thought they might have made a bad one. This doesn't knock me out, but it's not hateful. There might be some possibilities

TIFFANY: "Find Out ■ What's Happening" (Parlophone).

Yeah, it does sound very familiar. Good production, though I'm not knocked out by the singer. I kinda like that, really. I expect her next couple of records will be better, because you've gotta learn to sing in that bag. The girl has

got to get more vocal expression, soul if you want to put it that way. One thing I hate is actresses and models who decide they want to make a record. They come on so cool and they're so phoney. But that's not a cheap record, I like it very much. God, I finally didn't cut somebody.

EE DORSEY: "Con-

fusion" (Stateside). It's the funkiest record I have ever heard. I can't believe it. I know this guy. On the rare occasions when I do, this is the kind of record I like to dance to. It sounds somewhere around the Lee Dorsey thing. He's a very funky singer. Song was nothing spectacular, but he's got feeling and knows what he's doing, whereas the chick on the last record didn't know exactly. A lot of people don't like blues because they think anybody can do it, but screaming doesn't make blues. I don't think that'll get a lot of exposure. Somebody ought to have a blues chart - Melody Maker. You could open up another industry.

IXIE CUPS: "What Kind Of Fool" (HMV).

It's very Motown-ish. I like this record very much. There were three chicks who did a TV show and had the same sound. I know, they were the Three Bells.

A BANJO PICKER SUPREME

When New Lost City Rambler John Cohen first met Clarence Ashley almost exactly six years ago this week, Ashley would only sing one song and he hadn't played banjo since he injured his hand in 1943. And yet today Ashley, who arrived in Britain this week with Tex Isley for a solid-packed tour of club dates is rightly regarded as one of America's finest traditional singers and guitar and banjo pickers.

OUT OF

THE PAST,

He's an interesting example of the good effect the folk revival can have on country singers who think their music has been forgotten. Another is Doc Watson, a close friend who was playing amplified guitar with a rockabilly group before Ralph Rinzler met him with Ashley.

Clarence (Tom) Ashley got his first banjo when he was eight in 1903. His grandfather brought it home when he was given it as a free gift with a sack of peanuts. He got his first guitar when he was 12 and became so good on both that when a travelling medicine show hit his home town of Mountain City he was offered a job playing, singing ballads and comic songs, telling stories and passing among the audience while the "doctor" in charge sold patent medicines to the country people.

While he was playing with Doc Hower a young man called Roy Acuff joined the troupe-today Roy is one of the big behind-the-scenes men in country and western music, as well as being a famous songwriter and performer.

Ashley played with Hower until 1943, but at the same time he ran or played with a number of country music bands, making records with them or as a solo artist in the 1920s, when country people started buying records to go with the wind-up gramophones they had bought from mail-order catalogues.

Bands like the West Virginia Hotfoots, the Blue Ridge Mountain Entertainers, and the most famous, the Carolina Tar Heels formed in 1925 with



ASHLEY

Doc Walsh, the fiddler, spread traditional music into the mountain country and gave it a terrific lease of life.

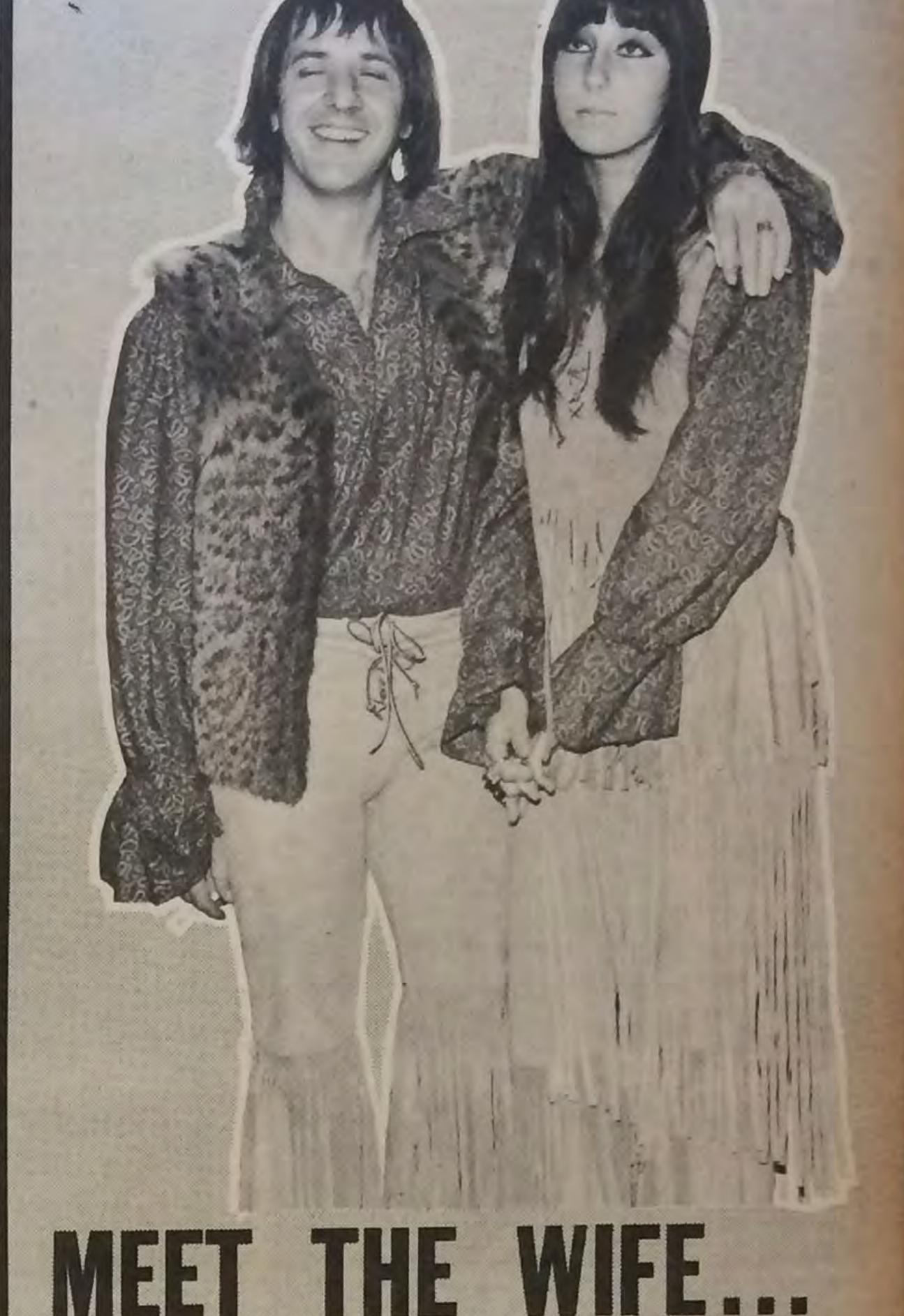
On his own Ashley recorded Child ballads like "The House Carpenter" (known to British folklorists as "The Demon Lover") and his most famous song, "Coo-coo Bird" which he now uses as a signature

After meeting Cohen, he agreed to make a record for Folkways with friends like Doc Watson and Galther Carlton and Clint Howard. But he insisted on just singing, not playing. It was not until Folkways reissued his old Columbia singles on their "Anthology of Amercian Folk Music" that Ashley got out his old banjo and started picking on it.

He played his first concert for the "Friends Of Old-Time Music" in 1961 and by the year later he impressed audiences at the Ash Grove, Los Angeles, where he appeared for a three week stint with Jean Ritchie. In 1962 he and his friends were specially featured in Pete Seeger's Christmas concert at Carnegie Hall.

Thus, in some ways, the folk revival is following patterns similar to those of traditional jazz. The growth of interest in musicians like Ashley re-minds me of the fund they opened to buy new false teeth for Bunk Johnson so he could play trumpet again.

But Tom Ashley is no museum piece. On his last record he was singing out and playing stronger than ever before and he and other traditional singers like him are beginning to outdraw commercial "attractions" at festivals and concerts all over America. We're lucky to have him here. -KARL DALLAS.



-THAT IS, IF YOU CAN EVER FIND CHER

A/HAT'S the mystery Britain, told the MM: "I 'English stars'. At that their own country to be bothered with Britain these days?

REPORTS FROM Hollywood say that their home telephone number is being changed every, 24 hours, and it is has been almost impossible for the duo to be contacted from Britain. LARRY PAGE, their British

VV surrounding Sonny and don't know what's happen- time, they were earning as Cher? Are they too big in ing over there. All kinds of much for an appearance as rumours are coming over about them, but every time i get a telephone number and call them I find the number has been changed.

"I'M FINDING IT impossible to contact them. I first spotted Sonny and Cher when I was in Hollywood with the Kinks and brought representative and the man them to Britain. They were who first brought them to a hit here and went back as

the Beatles get.

"PERHAPS THEY'VE become so big in their own country that they aren't interested in Britain any more. "I SICNED A one-year con-

teact with them last August, but I'm not even able to contract them. I also run the Sonny and Cher fan club over here and I can't get any information for

ON THE MOVE FROM BIRMINGHAM

EVERY now and again you walk into a club and are hit immediately by the look and sound of the unknown group on stage.

The Move, from Birmingham, are getting this sort of open-mouthed, surprised reaction from the audiences that the Rolling Stones or the Who received some while

The Move were formed at Birmingham's Cedar Club on January 17, 1966,

and consist of five boys who were all members of three different Birmingham groups.

Twenty - one year - old Carl Wayne, singer with the group said: "We were all in Birmingham

groups that had been going for some time, and quite honestly, had been in a rut. We weren't really playing what we wanted.

"The three groups were all resident at the Cedar, and we got together and each gave our respective notices. Our groups were a bit stroppy, but we wanted to break out, and get away from hit parade now playing a brand of music numbers. It turned out like musical chairs because all the groups broke up and reformed. So three groups re-



The Move (left to right): Roy Wood, 19, lead guitar; Bev Bevan, 21, drummer; Chris Kefford, 19, bass guitar; Carl Wayne 21, vocalist; and Trevor Burton, 17, rhythm guitar.

groups

shuffled into three more like musical chairs."

The Move then rehearsed solidly for six weeks, "We thought we'd be a big feedback group, based on the Who," said Carl, "but we discovered quite by accident that harmony was our greatest asset."

Subsequently the Move are with a great front line harmony and they've signed exclusively to Marquee Artists Management in London.

"You have to move to London for good management and bookings," said Carl "We're very grateful to Birmingham—it has been our home-but there aren't many people there with the busness know-how."

"There's a great difference in playing in London-it's a most frightening. We're played at the Marquee Club a few times, and we know that they know more about music and groups than all Birmingham put together We didn't know what to play really," admitted Carl. What did they want to hear? Any way we did our usual things.

Motown with a big beat." It went down very well mixed with Who-type astor The Move are constantly perimenting with new sound and lead guitarist Roy Wood can even play his guitar with a violin bow. Certainly group to keep an eye out h

ELVIS - LATEST, GREATEST & BEST METRO GOLDWIN MAYER ... A SAM KATZMAN PRODUCTION HIPEST HAPPIEST SHOW EVER 11 GREAT ELVIS ELVIS ELVIS FILMED! NEW SONGS GUEST STARS THE DAVE METROCOLOR AFRICA PICTOLE TECHNICOLOR ACREST STRALET - ANTHONY ESLEY

Rock be the next KNOCKING DOWN big influence on the pop world?

ANSWER

CAY "Folk Rock" to a folk or rock fan and they SPOONFUL both curl up. Yet in America sounds by groups like the Lovin' Spoonful, Byrds, Mamas and Papas, and Simon and Garfunkel are being hailed as folk rock or even folk and roll.

It's happened before—the synthetic combination of two music forms for easier labelling and sales boost. Remember Rockatrad or Waltzaboogie? No?

But how valid is the all new folk rock? How big is this new Stateside development and will it be an influence in Britain? Is America striking back?

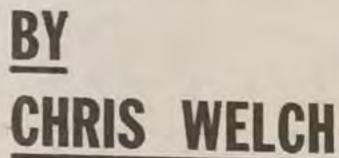
There is confusion among Britain's pop stars grappling with the new concept. Some laugh. Others are enthusiastic. Most are baffled by the term.

American in London, John Maus, of the Walker Brothers, told me: "I don't think there is such a thing as folk rock.

"Actually they call it 'Folk and Roll' as well. It doesn't mean anything. 'Sounds Of Silence' and 'Elusive Butterfly' are considered Folk and Roll, believe it or not. Dylan used to do real folk, but he doesn't any more."

MICK JAGGER tittered audibly and groaned as well when I raised the subject, but he still digs the Spoonful. "They're all right. I like them as people and I like their music. Their album was awful, but I like 'Daydream' and 'Did You Ever Have To Make Up Your Mind'."

Mick reacted violently to "folk rock". "Rubbish! They've been talking about folk rock



in America since 'Like A Rolling Stone'. It doesn't mean a thing. It's just a word that covers groups that were or are influenced by folk music in varying degrees. It's not even strong rock and roll. They've just dug up a few influences. All the records are different, like 'Daydream' is different from everything else the Spoonful have done."

Does the emergence of F.R. mean the balance of pop power is shifting back from Britain to the States?

"People are always trying to make a pop war between

Britain and America, but I don't worry about it all. The thing is a few American groups are good and a few British groups are good."

RAY DAVIES of the Kinks, is quite intrigued by F.R. and said: "They've got a thing about folk rock in America like they've got a thing about

SONNY

Lovin' Spoonful and they were nice and easy. They are a similar thing to the Byrds. "I think it will influence people over here, it's bound to happen. I'd like to hear more of the groups to see whether this is going to be big. I've got a suspicion it's

> just this record. "If anything, the Animals are playing folk and we're playing folk. The Beachboys are big folk singers because they are singing about surfing and things that are happening. In folk clubs in 20 years'

just the Spoonful, and it's

R&B here, where all the

groups are supposed to play

"Folk rock is just Bob

Dylan with drums or Joan

Baez with drums. I saw the

time, they will be singing them as traditional songs.'

BRUCE WOODLEY of the Seekers, and friend of Paul Simon, preferred to talk about Simon and Garfunkel more than the Lovin' Spoonful.

"To use a well worn expression the Lovin' Spoonful are a groovy group, but they aren't representatives of folk rock. I agree with them, when they say they are a 'good-time music group'.

"I'm sorry to keep harping on them, but when it comes to folk rock, you can't go beyond Simon and Garfunkel, also the Byrds and Bob Dylan. Sonny and Cher are folk rock backing-wise."

"Folk rock is already an influence here. For instance, the Manfreds have done a

couple of folk rock numbers. "The balance of pop power is definitely shifting back to the States — unfortunately. America has held the balance for the last three or four

months." In the SPENCER DAVIS group, which often features country-style music as well as R&B, Spencer, Stevic and Muff Winwood were all fairly enthusiastic.

But, says Spence: "Here, we go again! The folk influence is very definitely there, and I dig the Spoonful. We've done something like it, but not what you could call folk rock. I can't really grasp the concept. Dylan's not folk rock-

he's got his own scene. "If someone looked for the practical reason for using elec-

tric guitars, they'd see how they are needed for playing to bigger audiences. Steve and I used to play folk on acoustic guitars in a trio.

"But folk rock has got me beat. 'Did You Ever Have To Make Up Your Mind' is pop music. They are dressing up old music and plugging into the mains."

Said Stevie: "I agree they are very folk influenced, but the Lovin' Spoonful don't knock me out musically."

Is British power on the wane? "There has been a plethora of English groups and there is now a levelling out," said Spencer. "The Americans are getting their share again."

Muff Winwood summed up the whole situation. "It's all getting back to Jesse Fuller!"

SINGLES

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AMERICAN

STEVIE WONDER

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For My Baby

LEE DORSEY

Stateside SS506

THE VAN DYKES

Stateside SS504

THE VENTURES

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THE BO STREET

Columbia DB7898

BRITISH

RUNNERS

DEANO

No Man is an Island

Confusion





JOHN - new



JAGGER -rubbish





DAVIES -similar



WOODLEY -influence



SPENCER -dressing



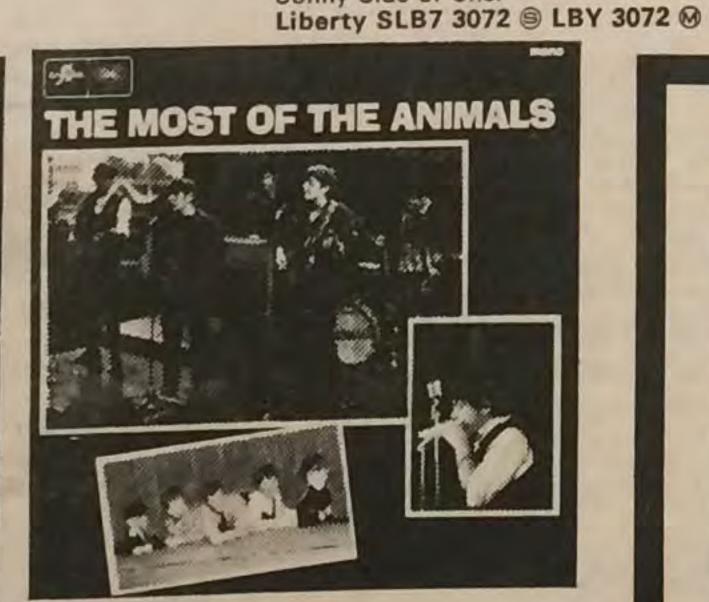
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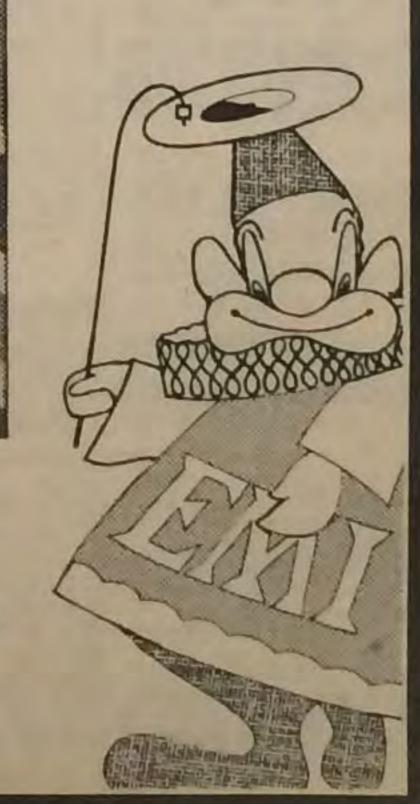


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VE just taken up drumming and my parents are not exactly overcome with the idea, owing to the noise I make! Have you any suggestions to save me from eviction? - Mark Harbrow, Loughborough.

A practice pad is the answer. The best are made of hard rubber, with a slightly softer inner disc. This allows you to get two different tones. You can have just the pad to lay on the snare drum at 18s 9d, or with a stem to fit a stand at £1 12s 3d .-Phil Franklin, PREMIER DRUM CO.

WISH to learn to play bass with bands of every size from a trio upwards. Which instrument do you recommend and what is a reasonable price to pay? -R. Charles, London, SW18. With small groups, the bass guitar is often preferred these

days, but if your horizon is as wide as you describe, string bass would doubtless be best. Price depends on the quality of the instrument. Get the best you can afford. Average price would be £80-£100. -RONNIE SEABROOK, bassist with the Johnny Howard

'VE heard a disc by Robin Garton, "Let's Go Bowling", on the pirate radio stations. Who is he?-Wilfred Hyde, Stockwell,

Robin is a musician and comedian who quit jazzband leading to team-up with equally versatile instrumentalist Roy Williams. They are part-owners of Tower Radio and have their own recording studio built in a Martello Tower at Walton-on-Naze. They make and distribute their own records on a label called Martello Big T. They composed their first two titles. "Let's Go Bowling" and "Sno" Good" (MT101), besides doing all the singing and playing!

HAVE you details of the WEM-RUSH Pepbox, which is marketed by Watkins Electric Music?-A. J. Harris, Bow, E3.

It is a transistorised battery-driven fuzz-box offering many computations and complete control of distortion on the signal output, ranging from a slight trace, via intermediate, to a maximum effect

described "fractured as sound". It was designed and produced by Pepe Rush, of Rush Equipment Ltd, 7 Portland Mews, Soho, W1, and costs £11 15s.

LIOW can I learn to play modern jazz by using chord symbols? I can read music but I cannot improvise. - M. R. H., Worcester.

An adequate reply would take volumes, but in a nutshell, the main requirements are: a knowledge of chord construction, ability to recognise different kinds of chords, an understanding of chord progression, the use of substitute chords, a study of phrase construction, the coordination of phrase against chord(s). Finally, by listening

to jazz records and analysing written-out jazz choruses from the many books and albums available. We can offer you a correspondence course on improvisation, but if you prefer books, we recommend "Jazz Improvisation" (Vols 1, 2, 3), by John Mehegan (Keith Prowse, £5 each). - SCHOOL OF CON-TEMPORARY ARRANGING TECHNIQUES, 51 Havelock Street, London, N1.

A RE there any discs available by modern jazz tenorist Billy Mitchell? -T. A. Arrow, Wealdstone.

An EP titled "A Little Juicy" (Philips BL 7666), comprising "Little Juicy", "Stella By Starlight", "Bossa Nova Ova", "Brother Peabody", "Oliver Jnr" and "Kids Are

Pretty People".- Excerpt from "The Gramophone" Popular Record Catalogue (March 1966), 379 Kenton Road, Harrow, Middlesex (price 5s 6d post free).

I'M an organist with a beat group and there are times when our vocalist cannot sing in the keys as written in pop copies. Can you suggest a simple method to change keys. -D. Williamson, "The Censors", Liverpool, 9.

Northern musician-arranger Dave Anthony has devised a Key Transposing Chart ideal for singers unable to sing in the written key, guitarists and others needing to change chord symbols quickly, musicians whose instruments have

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to be written for in a different key than concert, arrangers seeking a rapid method of writing scores into band parts, a foolproof method of checking a transposition not already done with the chart It costs 7s 6d (postage 6d) from Dave Anthony, 342 Hunts Cross Avenue, Woolton, Liverpool, 25.

WHERE can I get Conv v tinental plastic record centre adaptors?-L. Bolton, London, W6.

The permanent kind, which are placed on the spindle and left there, cost 2s 6d, and the "spider" variety, which fit on the record, are 4d, both plus 4d postage. - LEN DANIELS RECORD SHOP, 4 Soho Street, London, W1.

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

RCHIE SHEPP may have surged into prominence of the crest of the New Wave, but there is no doubt in my mind that his music would have stood out even if the term "avant-garde" had never been applied to it.

Dolphy, one of the real virtuosi that jazz has produced, died before the New Wave kettle boiled over but still left enough of his music on record to maintain his reputation as one of the great individualists of jazz. Shepp and Dolphy are alike in that their worth would have been recognised no matter what the prevailing fashions were.

I have been familiar with the "Four For Trane" album for some time and can wholeheartedly recommend it as one of the best jazz albums for sometime. For once the tag "historically important" on the sleeve almost

means it. Shepp's tenor is so steeped in real jazz qualities—a personal sound, swing, and a real blues feeling-that no matter how bizarre the surroundings, he stands out. The surroundings here are far from bizarre by current tastes, and although there is the argument that Shepp shouldn't have to play

Lineage

four Coltrane tunes to

accommodate a record com-

pany, the results are so im-

pressive that it becomes a

matter of "Who cares?".

The arrangements for the sextet-by Shepp and Ruddare imaginative and contemporary without belabouring the point. "Niema" (by Rudd) has Shepp displaying a lineage which takes in Ben Webster and Johnny Hodges, while his more "angry" moments are only a step removed from Coleman Hawkins.

"Syeeda's", "Syms" and "Cousin" also benefit immensely from Workman and Moffett. This pair provides a surging base for all the soloists. There are many superb moments, mainly from and Rudd though Tchicai's solo on "Cousin" displays a coherence which isn't always present in his

work. The music has a rough edge to it which can be quite deceptive, for arrangements "Niema" and "Syeeda's" are beautifully voiced and performed. But it is just that urgency in the solos which lifts this well above the average release.

Superb

Unfortunately, the Dolphy album is undistinguished for a musician who, on his day, could be one of the most electrifying in jazz. Recorded just 27 days before he died in Berlin in June 1964, it displays his virtuosity to no great avail. The Dutch accompanists are never more than pedestrian, but a beautiful flute reading of "You Don't Know" almost makes it a worthwhile acquisition. It's eleven minutes of superb

music. The Shepp album is strongly recommended while "Last Date" adds very little that we don't already know about Dolphy.-B.H.

ARCHIE SHEPP: "Four For Trane." Syeeda's Song Flute; Mr Syms; Cousin Mary; Niema; Rufus ¡HMV Stereo CSD 3524)

Shepp (tnr), John Tchicai (alto), Roswell Rudd (tmb), Alan Shorter (flugel), Reggie Workman (bass), Charles Moffett (drs). New York. August 10, 1964.

ERIC DOLPHY: "Last Date." Epistrophy; South Street Exit; The Madrig Speaks, The Panther Walks; Hypochristmutreefuzz; You Don't Know What Love Is; Miss Ann (Fontana TL5284)

Dolphy (flt, bass clt, alto), Misja Mengelberg (pno), Jacques Schols (bass), Han Bennink (drs). Hilversum, Holland, June 2, 1964.



DOLPHY: real virtuoso



SHEPP: "angry" moments

Shepp stands out company

HAWKINS : "The Genius Of Coleman Hawkins." I'll Never Be The Same; You're Blase; Wished On The Moon; How Long Has This Been Going On; Like Someone In Love; My Melancholy Baby; III Wind; In A Mellow Tone; There's No You; The World Is Waiting For The Sunrise; Somebody Loves Me; Blues For Rene. (World Record Club T509.)

Hawkins (tnr), Oscar Peterson (pno), Herb Ellis (gtr), Ray Brown (bass), Alvin Stoller (drs), 1958.

THIS album was said, when it first appeared here on HMV CLP1293, to have been recorded on October 24, 1957. This reissue, with a sleeve note by Albert McCarthy, says

In either event, the record is a fairly noble example of Hawkins' playing during the Fifties, a decade of transition in some respects for the old master, and one which saw him producing music of vari-

able quality. Here, in the proficient, al-most cosy setting furnished by the Peterson trio plus one, the tenor soloist leans back comfortably for the most part and lets the improvisations

roll out. At times, as on the longish "Mellow Tone" and storming "World Is Waiting", he favours a more trenchant tone and harder approach. Indeed, his swing phrasing at the start of the latter took my mind back to earlier Hawkins periods.

But the best parts of the LP, to my ears, come when Hawk is content to explore

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and for always making my

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and memorable

Jimmy Smith

the possibilities of some highgrade standards with restraint and his less impassioned sound.

"Wished On The Moon", "Never Be The Same", "How Long", "Blase" and "Like Someone" are all attractively interpreted. The first, and the hard-driven "Sunrise", are highspots of the album for me.-M.J.

ALBERT

"ALBERT NICHOLAS WITH ART MODES' ALL-STAR STOMPERS." Farewell Blues: You Gotta See Your Mama Every Night; Lulu's Back In Town; How Long Blues; Shimme Sha Wabble; Creole Love Call; That's A Plenty; Runnin' Wild; Fid-gety Feet. (Delmark DL209.) Nicholas (clt) Hodes (pno), Nappy Trottier (tpt), Floyd O'Brien (tmb), Marty Grosz (gtr), Mike Walbridge (tuba), Fred Kohlman (drs). 1959.

JICHOLAS is always a good bet on records because he has played consistently well for years. The company he records in is not always up to his standard, though, like the Stompers on

Nick made two albums with American jazzmen when he revisited the States in '59. Delmark recently reissued the quartet one — preferable to this, I think — and this is the band album.

It features the New Orleans clarinettist in a thoroughly traditional set-up. The frontline instrumentation is standard, though the balance achieved is not always topquality New Orleans, and the rhythm section includes a tuba.

Walbridge handles it well, but it hasn't helped very much and some slower tracks have a heavy-footed swing. The soloing, apart from Nick's and Hodes', is uneven too, and there are stretches of ensemble which grate on the

ears a bit. Nick displays his distinctive tone and fine control at all times. He is discreetly expressive in the blues, highly mobile in the swifter solos, and decorative in the band

passages. Trottier and O'Brien are at their most effective when the group relaxes. "How Long" and "Creole" are two of the better performances, because the damper is kept in, and on Hodes eases out

pleasantly blue piano phrases. My copy suffers recording jumps on "Lulu's Back", but I do not know if it is typical. Nick lifts this out of the rut much of the way.-M.J.

RADIO JAZZ

FRIDAY

5.5 p.m. L: Beatles, Bassey, Belafonte. 6.30 H2: Jazz Rondo. 7.0 N2: Gramophone Jazz (Nightly). 9.20 U: Barbra Streisand, 9.25 M: Jazz Corner, 10.0 R: Past and Present Jazz. 10.8 A: Jazz. 11.15 BBC H: Jazz At Night. 11.15 T: Dorsey, Shaw, Greco, Lee, Goodman, Pied Pipers. 11.35 Z: Ellington, Coltrane, Charles, Herman. 12.0 T: Joe Henderson, Jimmy Smith. 12.20 G: George Russell Sextet, Don Cherry, Jean-Luc Ponty Quartet, George Gruntz, Amadeo Tommasi Trio. 1.31 BBC L: Blues In The Night.

SATURDAY

12.0 noon BBC T: Jazz Record Requests (Humph). 3.30 p.m. E: Swing From Today, 5.0 N1: Jazz and Folk Music. 9.0 E: Rhythm in Studio 7, 10.0 R: Italian East Coast Jazz, 10.5 H2: Pim Jacobs Combo, Rita Reys. 10.35 Q: and 10.40 E: Pop and Jazz. 11.15 T: Frank Sinatra. 12.0 T: Stan Getz, Bob Brookneyer. 12.5 J: The Big Bands. 12.30 J: World of Jazz.

SUNDAY

5.30 p.m. G: Jazz Intermezzo ("Cicero's Chopin"), 7.35 M: Jazz and Near Jazz, 7.55 L:
Sammy Davis Jnr. 9.10 E:
Rococo Jazz. 10.30 A: Jazz In
The Night. 11.0 E: Pop and
Jazz, inc. (1) Eric Delanay (3)
Ray Anthony (6) Pet Clark (7)
Nelson Riddle, George Auld,
Don Costa 11.3 A: Their plans Don Costa. 11.3 A: Theionious Monk Quartet, 11.31 BBC L: The Jazz Scene (Stan Jones Octet, Earl Hines, Max Jones, Gordon Beck Trio. Joy Marshall, Peter Clayton, Humph). 11.45 A: Johnny Hodges (Hugues Panassle).

MONDAY

Don Byas, Harry Arnold 9.30 M: Jazz Corner, 10.8 A: Jazz (Mon.-Thurs.). 10.50 H2: Marty

Gold Ork, Peter Nero. 11.15 T: Ray McKinley and Glenn Miller Ork (Brooklyn Academy of Music, 11 May 1957). 12.0 T: "Jazz Dialogue" (MJQ and the All-Star Band).

TUESDAY

10.15 p.m. R: Jazz Corner (Blues). 10.30 G: Johnny Griffin's Big Soul Band, Stanley Turrentine, Oliver Nelson Big Band, 10.30 L: Jazz For Adults. 11.0 H1: AVRO Rhythm Club. 11.5 O: Jazz Journal (George Russell). 11.15 T: Ray McKinley and Glenn Miller Ork (1957). 12.0 T: Johny Handy, Mike White, Jerry Hahn, Don Thompson, Clark Terry (Monterey JF 1965).

WEDNESDAY

5.5 p.m. L: Jazz. 5.20 H2: Jazz Perspective. 6.30 H1: Jazz (Herman Schoonderwalt). 7.30 E: Pop and Jazz. 8.0 Q: Bobby Hackett, Juliette Greco, Floyd Cramer, Herb Alpert. 9.20 0: Jazz For Everyone. 10.35 R: Swing and Bop. 11.15 T: Bobby Troup. 12.0 T: Rumanian pianist Ianci Korossy.

THURSDAY

4.35 p.m. U: Jazz Magazine. 9.0 E: Joe Newman, 10.10 R and 10.15 N1: Jazz Corner.
11.15 T: Bobby Troup. 12.0 T:
Ornette Coleman Trio (Town
Hall, New York, 21 Dec. 1962).

Programmes subject to change.

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guitar, sings the opener, Sam Cooke's "Shake", which is followed by a group composition "Come On Children" a rocking instrumental. Listen to two Kenny Lynch numbers, the repetitive "You Better Believe It", and the album's most commercial number "Sorry She's Mine". An LP of volume, Booker T. riffs, nice organ passages, and some big, open, shuddering chords, from Steve Marriott. Excellent performance from every member of the group, and a big seller.

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BLUE FLAMES: "Sweet

Things" (Columbia). After two

long years Georgie is back

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material and recording quality

standpoints, it's the finest

Fame on record. The Blue

Flame sound is at last ac-

curately captured, by produ-

cer Denny Cordell, and

Georgie sings at his best bal-

lads, ravers, swingers and

even a calypso—the notorious

Dr. Kitch. Two of the finest

tracks are the tender "Sitting

In The Park", and "Funny

How Time Slips Away". There

is Smokey Robinson's "My

Girl", "The In Crowd". Don

Covay's "See Saw", the jump-

ing title track, "Sweet Thing"

and the Blue Flames special

cooker, "Last Night". Eddie

Thornton's trumpet adds extra

punch to the sax battery of

Peter Coe and Glen Hughes,

and the Flames have one of

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tar, Cliff Barton Bass, Speedy

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"ON THE LEVEL" (CBS).

This new show, presented

partly by Beatles boss Brian

Epstein, crept in in the sha-

dow of that other big musical.

But this gay, infectious story

of kids on the fiddle with their

GCE could have that West

End staying power. And there

are a couple of quite commer-

cial numbers-"My Girl At

The Dance" and "Love Gets

Younger Every Year" - but

see the show before buying the

DARBARA: "Barbara Sings

D Barbara" (Philips). Barbara is a French artist being

hailed in De Gaulle's domain

as the natural successor to

Edith Piaf. But Barbara's

voice hasn't got that tremen-

dous emotional impact of

Pial's artistry. Hers is a more

subtle delivery and you really

have to be French to dig her

completely. Somehow the

whole album is typically

French and as such must be

just for the enthusiast.

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THE MINDBENDERS: "Can't Live With You, Can't Live Without You" (Fontana): Wayne Fontana's ex-backing group following up their "Groovy Kind Of Love" hit with another atmospheric ballad in a slightly quicker tempo. Good, round, performance, but the number doesn't have the same obvious appeal as "Groovy", or the necessary "catch phrase". A medium

THE BYRDS: "Eight Miles High" (CBS): America's highly successful Byrds come up with a new formula! Raga-rock, on Eastern musical (they say!), which sounds like the Who gone haywire. Nevertheless a very interesting, appealing record but maybe a little trying on the ears of the masses.

TONY JACKSON: "Never Leave Your Baby's Side" (CBS): Ex-Searcher comes up with the fabulous Martha and the Vandellas flipside - and he's done it very well. Tremendous backing brass and powerhouse performance which Tony's voice can hardly cut through but a very good sound results. With the right plugs this could take off in a big

THE TRUTH: "I Go To Sleep" (Pye): The "Girl" boys come up with Kink Ray Davies' track, which the Applejacks recorded some months ago. Funnily enough the lead voice is similar to that of Al Jackson of the Applejacks, Original sound, quite a weird record and could well put the Truth back into the lop 20.



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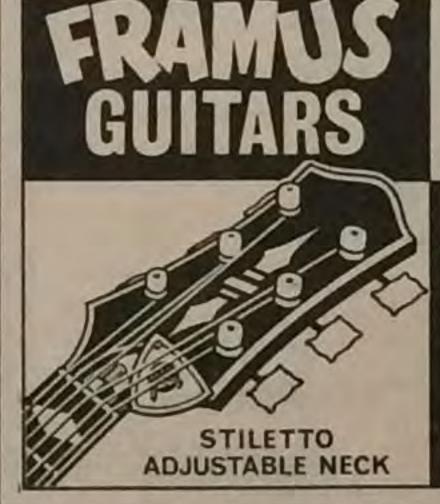
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FOCUS ON FOLK

MOODY GUTHRIE, arch-rebel who once accused of being "prematurely anti-fascist", has finally been accepted by the American establishment. In Washington earlier this month a special Conservation Services award was received on Woody's behalf by his wife Marjorie, sons Ario and Joady, and his daughter Nora.

In the citation, the Secretary of the Interior, whose department made the award, wrote to Woody: "You brought to your songs a heart as big as all outdoors and we are lucky to have music which expresses the love and affection each of us feels, though

Spoonful LP-

THE Lovin's Spoonful's second LP titled "Daydream" is to be released, as scheduled, tomorrow (Friday).

The album contains twelve tracks, many group originals, and will be issued in the Pye International label. Tracks included on the album are "Daydream", "You Didn't Have To Be So Nice", "Jug Band Music", "Bald Headed Lena", "You Didn't Have To Do It", and "Day Blues".

The Spoonful's first LP, "Do You Believe In Magic", was released in March.

DARBRA STREISAND may D cancel an Autumn States tour because of her recently announced pregnancy. The tour - worth over a million dollars to Barbra - was set up by Jack Green of the Associated Booking Corporation. Green is hoping that the tour can be re-scheduled for August . . . The new Merseys' backing group, known as the Fruit Eating Bears are to record a Pete Townshend compo-

sition "Call Me Lightnin'." Guitarist Alexis Korner has signed with Fontana Records. With his trio-completed by Danny Richmond (bass) and Terry Cox (drs)-Korner recorded titles for EP release yesterday (Wednesday) . . . Trumpeter Henry Red Allen has joined the house band at Jimmy Ryan's in New York, one of his old stamping grounds.

The Birds next release will be a Mort Shuman number titled "Magic Words", issued on May 20, on Decca. Herbie's People guest on the BBC Light programme Saturday Swings, on May 28 The Artwoods next record written by U.S. soul singers Sam and Dave, is called "I Take What I Want", out tomorrow (Friday).

TAVID BALLENTYNE appears on Southern TV's Pop The Question on May 6, and Rediffusion's Five o'clock Club, on May 13 . . . Bob Dylan's new single "Rainy Day Women, Nos. 12 and 35", is being rush released on the CBS label tomorrow (Friday) The Bo Street Runners whose latest single is the Lennon -McCartney composition "Drive My Car", started a residency at the new Birdland St. James' club, yesterday (Wednesday).

Pinkerton's (Assort.) Colours charter a plane to fly them to Welshpool for a date after their spot on Ready Steady Go tomorrow (Friday) . . . Liverpool's famous folk group, the Spinners, cut an LP for Fontana on Thursday and Friday last week. They were accompanied by Spike Meatley on bass.

we are unable to express it so eloquently, toward this land. . .

Also at the ceremony were impresario Leventhal, a trustee of the Guthrie Children's Fund, and Moses Asch of Folkways Records. Woody wasn't there because he is a very sick man in hospital. He might have had some interesting things to say if he'd been able to go.

The citation was a belated recognition of the work Woody did writing songs during the building of the Grand Coulee and Bonneville Power Dams during the late 40s. At the time they weren't allowed to hire him as a songwriter, so they put him down on the hiring blank as a cameraman's helper.

CAMOUS American guitar player Sandy Bull will appear at Les Cousins this Friday during a flying visit and the new duo of Martin Carthy and Dave Swarbrick will be there on Saturday week. Dave has left the Campbells now.

In the near future the Cousins will be presenting the Young Tradition and Dave van Ronk will kick off his next British tour there in October.

Also seen at recent Cousins all-nighters have been John Mayall, Eric Clapton and Duffy Power.

THE Singers' Club is moving to the Horseshoe, Tottenham Court Road on Sunday, May 8, when they are presenting an evening of songs from the radio ballads, with Ewan MacColl, Sandra Kerr, John Faulkner and others doing the singing, with backing coming from Bruch Turner. Brian Daley, Ron Rubens and Peggy Seeger.

Meanwhile, Argo are to release a series of records of the radio ballads. The first one, "The Ballad of John Axon" which created this new form, is already out. They are also to issue a record by Mac-Coll's Critics Group, probably of London songs.

YRIL TAWNEY has signed of for Elektra Records, the first British folk artist to do so, although when they commenced operations in this country Joe Boyd told me they intended to look for British talent. He was recently in Scotland and no doubt had his eye open for likely talent there.

AS I've remarked before, A the best folk music on TV often sneaks in as background music to documentaries, while so-called folk shows concentrate on live-it-up happyninny stuff. BBC-1 is currently featuring folk and worksongs as well as early photographs in a series "The Making of America" which covers the period 1700-1915. As the show is on Sunday

mornings you may miss it,

but it is also repeated on Thursdays after "24 Hours". SINGER - SONGWRITER AI Stewart wants the newly reopened Contemporary Folk Club on Tuesdays at Leduce, 22 D'Arblay Street, London, to become something of a workshop for songwriters. He hastens to point out that he means the word "contemporary" in its correct. dictionary definition, and not the narrow, Dylan-orientation it is often given. Not that Dylan stuff will be barred far from it - but Al wants other types of songwriters to

come along on Tuesdays too.

KARL DALLAS

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"IF you don't like it, we're willing to talk to you afterwards," Georgie Fame told a packed Marquee Club, London, on Sunday night. And nobody needed Georgie's offer.

Cheering fans dug everything Georgie had to say with the Harry South Orchestra, swinging all the way on their second exciting public outing together.

Harry's tough, punching band featured star jazz soloists like Tubby Hayes, Ronnie Scott, Tony Coe, Bert Courtley, Kenny Wheeler, and Phil Seaman,

Georgie, in a smart black suit, came on to huge applause with "Lovey Dovey", and charged confidently through "Feed Me", a Jon Hendricks tongue-twister, "It's For Love The Petals Fall", "Three Blind Mice", "Lil' Pony" and "Roll Em Pete", which also contained some Fame organ choruses.

Fans yelled for more than two short sets allowed, and a BBC TV "Jazz 625" is needed to bring the satisfying sounds of Fame and South to a wider public.-C.W.

BILL COLEMAN

DILL COLEMAN, Ameri-D can-in-Paris, who is now in London vacationing after his first British visit, ended his tour on Sunday at London's 100 Club.

His programme, similar to the second spot at the Six Bells on Thursday, was given variety when Coleman brought up Lennie Felix from the floor and featured him on plano for "Sweet Georgia Brown" and "Rose Room".

Felix proved a stirring soloist, Coleman's muted playing brought back memories of earlier days, and Turner added a touch of visual comedy to his musical impact by employing the diminutive curly soprano on "Rose".

Two points I think need to be made: Coleman, a genuine improviser, got better and better and had no hesitation about "chancing his arm"-a fine example.

Second, the Bruce Turner

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Guests: 8/6



• FAME



SOUTH

Fame and South what a marvellous swinging mixture

Jump Band developed a good riffing style with Bill as the tour progressed but were never quite strong enough in the rhythm department. - M.J.

MAKING his second appearance at Les Cousins on Sunday, "Spider" John Koerner drew a large, appreciative audience (which included Alexis Korner and John Renbourne) to hear his blues programme.

Included were some of his own compositions such as "Spiders Blues" and "Natural Born Man". His fine blues singing apart, the main feature of Koerner's performance was his driving, up-tempo guitar playing with its R&B undertones.

Accompanying John for part of this session was Paul Rowan, blues harmonica player from Hackney. -

TIMMY WITHERSPOON'S appearances at R&B clubs like Brixton's Ramjam might seem out of place. But he cuts across the music barriers with his driving, swinging blues approach, which manages to successfully reach ears used to the tighter, less flowing beats of

Small group backing is adequate but the best way to hear Witherspoon really roaring on his Kansas City numbers like "Roll 'Em Pete" should be with a fully fledged big band, or at least an all-star jazz group.

However the big boss blues singer is tremendous under any circumstances.

GOOD time is always A had by all when the Spinners entertain, even if "all" is surprisingly few as it was last Friday at Cecil Sharp House. On their home ground, the Spinners can draw concert audiences of 2,000 a time and do so once every eight weeks.

There can be few groups who can present such a varied programme ranging from solos by Mick Groves and Hughie Jones, Jamaican songs by Cliff Hall, and some neat ensemble work led by Tony Davis. Only in a rather polite version of the shanty "Blood Red Roses" did the ghost of the BBC Men's Chorus seem to have suddenly joined us.

But I enjoyed the show. How seldom one can say this of artists, like the Spinners, who aim to entertain! I wonder why that is?-K.D.

THISWEEK

ATHESI

Why all the fuss about the Walkers?

//HAT'S all this fuss about the Walker Brothers? Who ever says they are sexy is talking nonsense. They have as much sex appeal as a bad egg.

And their records sound as if Barry Fantoni could write them in his sleep .-MARILYN BRIERLEY, Todmorden, Lancs.

HAVING SEEN the Walker Brothers at Cardiff Capitol I must protest at the lack of limelight accorded to Gary Leeds. Scott and John were bathed in spotlights, but Gary was left literally in the dark. He warrants a spotlight at least!. - E. A. PUGH, Tonypandy, Rhondda.

BAD BALANCE

A MOCKERY, that's Keith Moon's drumming. How much more satisfying to watch and hear Brian Bennett of the Shadows, - R. H. WITHERS, Newport, Mon.

OSCAR BROWN JNR, Sonny Boy Williamson, Ben Webster and T-Bone Walker have all been badly supported by British musicians and suffered bad balance on TV. Americans should be allowed to bring their own backing groups to end this farce. - CHRISTINE BOWN, Rochester, Kent.

I'M JUST PLAYING "Aftermath" the Rolling Stones new LP for the seventh time and as I surface, I think it is a tremendous achievement for the Stones. Surely they will now lose that "derivative" tag, their only obstacle to being world top group. -ELSA SMITH, Dartford, Kent. ● LP WINNER.

ET us face the truth, Little Richard is a great screamer, but there is only one king - Jerry Lee Lewis!



-KARL van der KEMP and ARIE GLIMMERVEEN, Rotterdam, Holland.

AS A BED-RIDDEN, bug-bitten widow, I would like to thank the MM for brightening up my life. But your recent attacks on my dear son Fred are quite uncalled for. Where would Charlie Mingus be today if it wasn't for Fred Scuttle? - MRS. A. SCUTTLE, Thrillesville Old Folks Home, London, E.15.

IN VIEW of John Lennon's literary talents, why doesn't he write the sleeve notes on the next Beatles LP?-DAVID RODMELL, Alliance Avenue,

FANTASTIC

WAS VERY interested in the MM's Rock and Roll Hall of Fame (April 16), but think Buddy Holly and Eddie Cochran should have been included. Who knows, if these two rockers had lived, they might have overshadowed Elvis. - JAMES STIDSTAN, Upavon, Wilts.

FRANK SINATRA'S one-man BBC TV show was well worth waiting for, and those who saw it must have been amazed at the fantastic staying power of a man who was allegedly "over the hill", 16 years ago.—TERRY BROWN, Smethwick, Staffs.

A JAZZ ENTHUSIAST for 25 years, I firmly believe the

the gap between pop and jazz with their current record, which contains feeling, swing, and improvisation. I wish some of the New Wave would listen to Alan Price. For that matter I wish they would listen to JAZZ.-LOUIS D. BRUNTON, Birmingham 12. • LP WINNER

HOW I MISS the London beat scene since I moved to Long Island, New York. I used to take seeing Spencer Davis, the Animals and Mark Leeman Five for granted, but they never have top rate groups here I can't wait till get home! - DEBORAH ROBERT, Sunrise Highway, Freeport, New York.

INSULTS

NOW THE PRICE of singles has risen to the fantastic height of 7s. 3d. why don't record companies give more value for money. How about printing the lyrics on the record covers for a start?. -K. ALLEN, Marsden, South

MUST PROTEST against the insults nimed at our real musicians. Not a week passes without some Picasso of the plectrum referring to "plastic session men" or palais bands. When will they realise session men have the task of hiding group's own musical shortcomings. Long live Joe Loss. — A. C. CAMP, East Twickenham, Middlesex.

KRUPA THE KING!

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SO avant garde drummer Charles Moffet dug Gene Krupa (MM April 23). It just proves that people who put Krupa down never understood the importance of Gene's impact on all drummers. Maybe his technique sounds slow today, but Gene played with soul and communicated. As an



KRUPA

inspiration Gene's soul goes marching on. — ALAN PIERCE, Muswell Hill, Lon-don N10.

LET'S NOT KID ourselves about avant garde jazz by listening to those who tell us how great it is. No sane person could possibly enjoy this noise which lacks rhythm, melody, swing and logic, all the elements which makes up good music. - M. FODEN, Southport, Lancs.

Alan Price Set have bridged SUGAR PIE DESANTO LATE STEVE DARBISHIRE and the YUM YUM BAND

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Over-rated? Not Spence!

CTEVIE WINWOOD and the Spencer Davis Group are nothing like over-rated, and a more perceptive listener than R. Warner (MM April 16), will realise Stevie's guitar technique sounds more like Buddy Guy than Eric Clapton.

As Winwood and Clapton owe their styles to Americans, it's unfair to criticise Winwood in this way. Both are fine blues guitarists, and Steve has so much talent he could still be a big star in thirty years' time. - B. PINDER, Aldershot,

Hants. IN THIS DARK age of brainwashed commercialism, it is a good thing if any popular group dares to record a blues that will be heard by the great unenlightened masses. Well done Stevie Winwood! -MISS S. LANE, Faring-

don, Berks. N MEMORIAM-The Spencer Davis Group. After creating a large following of blues fans in this country, they died a commercial death in early 1966. R.I.P. - DEREK HEATON, Preston, Lancs.



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