



LOOK WHO'S BACK IN THE TOP TEN!



Sinatra follows daughter Nancy

THERE'S a lot of snap and crackle in this week's Pop 10! Veteran Frank Sinatra follows daughter Nancy's chart-chasing trail, with "Strangers In The Night" at number 10, the highest chart placing for Sinatra for years. And Rolling Stones' manager Andrew Oldham roared "outrageous" when told that the Rolling Stones' single "Paint It Black" was in at number nine. Oldham claimed that the record had sold a quarter of a million copies and should have been number one.

Said Jagger on Monday: "it's only been out for two days. I don't care where it comes in the chart as long as it goes to number one eventually."

The Beach Boys are high and dry with "Sloop John B" — up another notch to chase Manfred Mann's "Pretty Flamingo" for the top spot.

Hampshire's Troggs continue their runaway success as "Wild Thing" races on relentlessly — this week up 12 places to number four — and find chart success means £1,500 a week instead of £15 a night!

Blossom, Bud in demand

A MERICAN singer Blossom Dearie returns to London's Ronnie Scott Club next month. She will open there for a month's season on June 27. The instrumental attraction for the month has not yet been signed, but the club has made an offer to organist Alan Haven who returned

to Britain last week end from Las Vegas.

Jimmy Witherspoon, currently at Ronnie's, finishes his engagement on Saturday (28). He is followed by singer Carol Ventura and guitarist Jim Hall, who play from May 30 to June 25.

American tenorman Bud Freeman, who tours this country twice in 1966, is in heavy demand. His May-June visit begins with the Festival Hall "Chicago

To Kansas City" concert on May 28. The rest of the dates are:

BBC2's Jazz Goes To College from Oxford University (29), Bexley (30), Hitchin (June 1), London's Hideaway Club (3), London's Douglas House and 100 Club (5), Leicester (6), Brighton (9), Norwich (10), Birmingham Jazz Festival (11), Redcar (12), Kings Newton (13), Battersea (14), Botley (15), Bath Jazz Festival (17), Nottingham (18) and Manchester Sports Guild (19).



FREEMAN: two tours

SMALL FACES FOR STATES



MARRIOTT

THE Small Faces will definitely be going to America this August. It will be their first trip to America, and they will prepare the way for a longer — probably four week — tour in late autumn.

The Small Faces manager, Don Arden, told the MM this week: "The boys will be doing at least one live show."

Return

Meanwhile, in Britain, the Faces shot into the MM top Ten with their new disc "Hey Girl". They have been asked to make a return appearance and top the bill of TWW's pop show Now! on May 25, and Rediffusion's Ready, Steady, Go! have asked for the group on June 3. They will play "Hey Girl" and a track from their new LP.



REX

on Bix,
Louis and the
trumpet greats

PAGE SIX

BRIAN

the brain
behind the
Beach Boys



CENTRE PAGES

MELODY MAKER POP 50

- 1 (1) **PRETTY FLAMINGO** ... Manfred Mann, HMV
- 2 (3) **SLOOP JOHN B** ... Beach Boys, Capitol
- 3 (2) **DAYDREAM** ... Lovin' Spoonful, Pye
- 4 (16) **WILD THING** ... Troggs, Fontana
- 5 (9) **SHOTGUN WEDDING** ... Roy 'C', Island
- 6 (17) **SORROW** ... Merseys, Fontana
- 7 (4) **YOU DON'T HAVE TO SAY YOU LOVE ME** ... Dusty Springfield, Philips
- 8 (24) **HEY GIRL** ... Small Faces, Decca
- 9 (—) **PAINT IT, BLACK** ... Rolling Stones, Decca
- 10 (34) **STRANGERS IN THE NIGHT** ... Frank Sinatra, Reprise
- 11 (5) **THE PIED PIPER** ... Crispian St Peters, Decca
- 12 (28) **RAINY DAY WOMEN Nos. 12 AND 35** ... Bob Dylan, CBS
- 13 (35) **MONDAY MONDAY** ... Mama's and Papa's, RCA
- 14 (6) **BANG BANG** ... Cher, Liberty
- 15 (8) **ALFIE** ... Cilla Black, Parlophone
- 16 (10) **HOMEWARD BOUND** ... Simon and Garfunkel, CBS
- 17 (14) **SOUL AND INSPIRATION** ... Righteous Brothers, Verve
- 18 (7) **HOLD TIGHT** Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 19 (30) **PROMISES** ... Ken Dodd, Columbia
- 20 (11) **LOVE ME WITH ALL YOUR HEART/THE SOUND OF SILENCE** ... Bachelors, Decca
- 21 (12) **I PUT A SPELL ON YOU** ... Alan Price Set, Decca
- 22 (20) **HOW DOES THAT GRAB YOU DARLIN'** Nancy Sinatra, Reprise
- 23 (19) **WALKIN' MY CAT NAMED DOG** Norma Tanega, Stateside
- 24 (21) **THAT'S NICE** ... Neil Christian, Strike
- 25 (26) **COME ON HOME** ... Wayne Fontana, Fontana
- 26 (15) **SOMEDAY, ONE DAY** ... Seekers, Columbia
- 27 (18) **SOMEBODY HELP ME** ... Spencer Davis, Fontana
- 28 (13) **SUBSTITUTE** ... The Who, Reaction
- 29 (29) **TAKE IT OR LEAVE IT** ... Searchers, Pye
- 30 (22) **ELUSIVE BUTTERFLY** ... Val Doonican, Decca
- 31 (45) **EIGHT MILES HIGH** ... Byrds, CBS
- 32 (25) **HIGHWAY CODE** ... Master Singers, Parlophone
- 33 (44) **CAN'T LIVE WITH YOU, CAN'T LIVE WITHOUT YOU** ... Mindbenders, Fontana
- 34 (—) **WHEN A MAN LOVES A WOMAN** ... Percy Sledge, Atlantic
- 35 (33) **CALIFORNIA DREAMIN'** ... Mama's and Papa's, RCA
- 36 (37) **CONFUSION** ... Lee Dorsey, Stateside
- 37 (—) **I LOVE HER** ... Paul and Barry Ryan, Decca
- 38 (50) **COME SEE ME** ... Pretty Things, Fontana
- 39 (42) **I FEEL A CRY COMING ON** ... Hank Locklin, RCA
- 40 (43) **I TAKE WHAT I WANT** ... Artwoods, Decca
- 41 (27) **FRANKIE AND JOHNNY** ... Elvis Presley, RCA
- 42 (23) **MAKE THE WORLD GO AWAY** ... Eddy Arnold, RCA
- 43 (31) **THE SUN AIN'T GONNA SHINE ANY MORE** ... Walker Brothers, Philips
- 44 (46) **YOU CAN'T SIT DOWN** ... Phil Upchurch, Sue
- 45 (—) **I'M COMING HOME CINDY** ... Trini Lopez, Reprise
- 46 (32) **BALLAD OF THE GREEN BERETS** ... Barry Sadler, RCA
- 47 (—) **STOP HER ON SIGHT** ... Edwin Starr, Polydor
- 48 (—) **I'M GONNA PUT SOME HURT ON YOU** ... Phillip Goodhand-Tait, Parlophone
- 49 (36) **SOMETHING ON MY MIND** ... Chris Andrews, Decca
- 50 (38) **BLUE TURNS TO GREY** ... Cliff Richard, Columbia

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1 Shapiro Bernstein; 2 Immediate; 3 Robbins; 4 Taylor; 5 Sparta; 6 Grand Canyon; 7 Feldman/BIEM; 8 Robbins; 9 Mirage; 10 Leeds; 11 Robbins; 12 Feldman; 13 Dick James; 14 Kassner; 15 Famous Chappell; 16 Lorna; 17 Screen Gems; 18 Lynn; 19 Springfield; 20 Latin American/Lorna; 21 Sheldon; 22 Lorna; 23 Ardmore and Beechwood; 24 Millwick; 25 Island; 26 Lorna; 27 Island; 28 Fabulous; 29 Mirage; 30 Metric; 31 Essex; 32 Maribus; 33 Screen Gems; 34 Belinda; 35 Dick James; 36 Ardmore and Beechwood; 37 Shapiro Bernstein; 38 Mellin; 39 Coldwater; 40 Shapiro Bernstein; 41 Belinda; 42 Acuff-Rose; 43 Ardmore and Beechwood; 44 Tolly; 45 Mecolico; 46 Peter Maurice; 47 Essex; 48 Tunekel; 49 Glissando; 50 Mirage/Essex.

POP 50 COMPOSERS

a—American; b—British; c—Others
 1 Barkan (a); 2 Wilson (a); 3 Sebastian (a); 4 Taylor (a); 5 Hammond (a); 6 Feldman/Goldstein/Gottferrer (a); 7 Donaggio/Pallavicini (o); Wickham/Napier-Bell (b); 8 Marriot/Lane (b); 9 Jagger/Richard (b); 10 Singleton/Snyder/Kaempfert (a); 11 Kornfeld/Duboff (a); 12 Dylan (a); 13 Phillips (a); 14 Bono (a); 15 Bacharach/David (a); 16 Simon (a); 17 Weil/Mann (a); 18 Blaikley/Howard (b); 19 Springfield/Newell (b); 20 Rigual/Vaughn (a)/Simon (a); 21 Hawkins (a); 22 Hazelwood (a); 23 Tanega (a); 24 Dallan (b); 25 Edwards (b); 26 Simon (a); 27 Edwards (b); 28 Townshend (b); 29 Jagger/Richard (b); 30 Lind (b); 31 Clark/McQuinn/Crosby (a); 32 Horrex/Keating (b); 33 Wine/Bayer (a); 34 Lewis/Wright (a); 35 Phillips (a); 36 Toussaint (a); 37 Raymond/Callender (b); 38 Tubbs/Jackson/Barnes (a); 39 Prince/Gaudio (a); 44 Clark/Upchurch/Muldrow (a); 45 Lopez/Zella (a); 46 Sadler/Moore (a); 47 Hamilton/Morris/Hatcher (a); 48 Lewis (a); 49 Andrews (b); 50 Jagger/Richard (b).

US TOP TEN

- As listed by "Billboard"
- 1 (1) **MONDAY, MONDAY** ... Mama's and Papa's, Dunhill
 - 2 (3) **RAINY DAY WOMEN Nos. 12 & 35** ... Bob Dylan, Columbia
 - 3 (2) **GOOD LOVIN'** ... Young Rascals, Atlantic
 - 4 (9) **WHEN A MAN LOVES A WOMAN** ... Percy Sledge, Atlantic
 - 5 (—) **A GROOVY KIND OF LOVE** ... Mindbenders, Fontana
 - 6 (4) **KICKS** ... Paul Revere, Columbia
 - 7 (7) **HOW DOES THAT GRAB YOU DARLIN'** ... Nancy Sinatra, Reprise
 - 8 (8) **MESSAGE TO MICHAEL** ... Dionne Warwick, Scepter
 - 9 (5) **SLOOP JOHN B** ... Beach Boys, Capitol
 - 10 (—) **LOVE IS LIKE AN ITCHING IN THE HEART** ... Supremes, Motown

TOP TEN JAZZ

MANCHESTER: Barry's Record *Rendezvous*, 19 Blackfriars Street; 1 **INDO-JAZZ SUITE** (LP) Joe Harriott and John Mayer (Columbia); 2 **POWER OF POSITIVE SWINGING** (LP) Clark Terry/Bob Brookmeyer (Fontana); 3 **ALFIE** (LP) Sonny Rollins (HMV); 4 **PARIS SESSION** (LP) Earl Hines (Columbia); 5 **ORNETTE COLEMAN AT THE GOLDEN CIRCLE STOCKHOLM** Vol 1 (LP) (Blue Note); 6 **ORNETTE COLEMAN AT THE GOLDEN CIRCLE STOCKHOLM** Vol 2 (LP) (Blue Note); 7 **SHAPE OF JAZZ TO COME** (LP) Ornette Coleman (Atlantic)*; 8 **FOUR FOR TRANE** (LP) Archie Shapp (HMV); 9 **GRAND REUNION** Vol 2 (LP) Earl Hines (TimeLight); 10 **FOUR AND MORE** (LP) Miles Davis (CBS).

GLASGOW: C. P. Stanton, 271 Gallowgate and 7 & 9 Burcher Street; Parkhead Cross; 1 **MAIDEN VOYAGE** (LP) Herbie Hancock (Blue Note); 2 **FOUR AND MORE** (LP) Miles Davis (CBS); 3 **STANDARD SONNY ROLLINS** (LP) (RCA); 4 **ORNETTE COLEMAN AT THE GOLDEN CIRCLE STOCKHOLM** Vol 1 (LP) (Blue Note); 5 **JAZZ OF THE ROARING TWENTIES** (LP) Jimmy and Tommy Dorsey and Red Nichols (Riverside); 6 **NEW ORLEANS LEGEND** (LP) Jim Robinson (Riverside); 7 **JAZZ AT PRESERVATION HALL** (LP) Billie and Deedee Pierce and Jim Robinson (London); 8 **NEW ORLEANS JAZZ** (LP) George Lewis (Verve); 9 **BUNK JOHNSON BAND 1944** (LP) (Storyville); 10 **YARDBIRD** (LP) Charlie Parker (Allegro).

LIVERPOOL: Rushworth and Draper, Whitechapel; 1 **CONCERT BY THE SEA** (LP) Erroll Garner (CBS); 2 **ANTONIO CARLOS JOBIM PLAYS** (LP) (Verve); 3 **BESSIE SMITH STORY** Vol 2 (LP) (CBS); 4 **BESSIE SMITH STORY** Vol 1 (LP) (CBS); 5 **ORGAN GRINDER'S SWING** (LP) Jimmy Smith (Verve); 6 **JIMMY SMITH PLAYS THE BLUES** (EP) (Verve); 7 **BIRD IS FREE** (LP) Charlie Parker (Summit); 8 **NEW WAVE IN JAZZ** (LP) (HMV); 9 **JAZZ'S GOT A BRAND NEW BAG** (LP) Quincy Jones (Mercury); 10 **TRAVELLIN'** (LP) Charlie Byrd (CBS).

*Denotes American Import.

MELODY MAKER National Beat Contest



Soundtrekkers march through to beat final

THE Soundtrekkers—formed 15 months ago, from Southgate in London—are through to the finals of the MM's National Beat Contest. They won the third semi-final at Brighton's Regent Ballroom on Sunday before the biggest crowd ever at the contest.

More than 2,500 fans packed the ballroom as the five-piece group beat all opposition to take first place.

And there was a dead-heat for runner-up, between the Strange Fruits, from Bristol and Swansea's Eyes of Blue.

All three groups now go through to the grand finals in London later this year.

Twenty-year-old Mick Green, lead singer with the Soundtrekkers, told the MM: "We're

completely knocked out—we still can't believe it. We're going straight home to celebrate tonight. And we're looking forward to another big celebration after the finals in August."

This Sunday (May 22), the second phase of heats for the contest begins. There will be six more heats in this phase followed by three more semi-finals.

The groups competing in the first heat are: the Set, from South London; the Beaux Maverick, from Bushey, Herts; the Crack, from Basingstoke; the Ancient Britons, from Greenford, Middlesex; the Blues Brotherhood, from Edinburgh; the Op-Scene, from Hatfield, Herts; the Five Shades of Blue, from Brighton; Tony and the Casuals, from Northfleet, Kent and Pepper's Machine, from Alveston, Derbyshire.

At this Sunday's heat, the Mike Rabin group—currently appearing in the summer show at the London Palladium—will be appearing at the contest. They will be joined by two star instrumentalists from Sweden, specially flown in for the contest.

The Swedes are Rene Ofverman and Torstade Baat who are well-known in their own country and have just cut a single for release in Sweden featuring the new tubon sound.

They will be playing tubons with the Mike Rabin group at the contest.

Dave Dee etc. stuck high and dry

FIRST pop victims of the seamen's strike was Dave Dee etc. All their gear is stuck in Ireland after their tour ... Freddie and Dreamers and the Mindbenders mobbed in Malta.

Kink Pete Qualfe has bought a Landrover ... Publicist Allan McDougall kicked a wall after a family squabble and broke his big toe—the things publicists do for publicity!

Size of crowd at Ronnie Scott's Club can be accurately judged by manager Pete King's smile ... Samantha Juste must be the only "star" who mimes putting on records! ... Brian Poole: "It is ridiculous that people record songs purely on the name of the composers." "High Diddle" by Jimmy James and Vagabonds taking off on West Coast — of America, of course ... Mike McGear not so strong on talent as brother Paul McCartney.



This is dishy Joan Komlosy. She's 23, an actress, model, composer, mother of two and co-manager of the Be Street Runners. Nice!



glass motor cruiser named after Moody Blues ... Beatles record producer George Martin has a Rolls.

Bob Dawbarn's funny articles (see centre spread).
 Pee Wee Russell has reputedly recorded with Ellington men ... Keith Moon in red plastic waistcoat and yellow jeans ... Johnny Cash's guitar inlaid with ivory worth a thousand dollars.
 Diz Disley planning a concert in aid of Oxfam ... George Fame brought his own beer to MM office ... Unit Four Plus Two celebrated first year by sending champagne to journalists—other groups please copy.

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SHOULD SMITH STICK TO WAILING?



JIM: restrained

JIMMY SMITH, organist extraordinary, has placed himself in the dangerous position of the Pop 50. Smith is one of the greatest jazz organists in the world, and he would be the last to deny this. But suddenly he has entered the pop fray with a vocal version of "Got My Mojo Working" and as a singer Jimmy is not likely to be hailed as "the greatest" by anybody. Britain's R&B organists all owe Smith a debt as a major influence, although many have listened via devious routes, i.e. Smith-influenced Americans Jack McDuff, John Patton and Jimmy McGriff. However, they are not in the main as impressed by a singing Smith as they are a wailing Smith. In the cut and thrust of the Pop 50 no one is sacred. Here are views of the new Pop Smith by leading British R&B organists.

● **ALAN PRICE:** When I first heard it in a club I thought: "It's not Jimmy Smith!" As well as singing he whistles. When he should be doing a Ray Charles type scream he just whistles. It's a good record—when he stops singing and plays the organ. It's very pleasant.

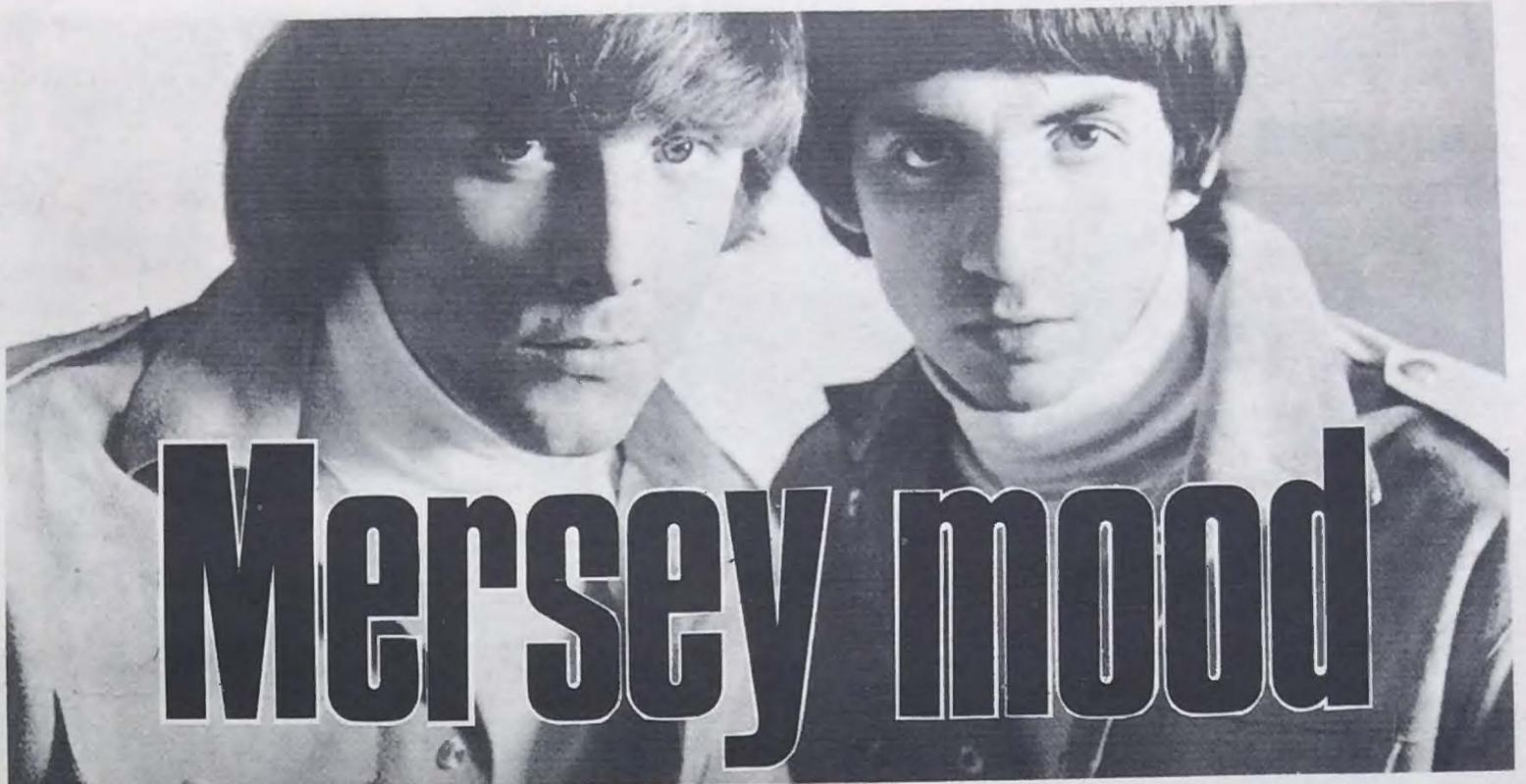
● **GEORGIE FAME:** Like the groove, but his voice doesn't sound too cool. After what he said about other organ players he's got a cheek to sing.

● **ZOOT MONEY:** It's terribly unfortunate that an artist of his calibre should have to resort to pop. He doesn't need to sing. His audience doesn't expect it. Although I think the instrumental part is great, it's not for me.

● **PETER BARDENS (Shotgun Express):** It's a pity he had to get into the chart with a vocal. I think he should have got in with "What'd I Say". It's nice to hear him sing.

● **BRIAN AUGER:** I like it because he's very obviously tongue-in-cheek about the whole thing, and a take-off of Muddy Waters and people like that. I like the way he does the organ solo—simple so everyone can understand it, but it jumps away. His voice is not particularly brilliant but it's strong and he must be able to do better than that. If you took it seriously you probably wouldn't like it, but it appeals to me—as a lunatic!

● **MANFRED MANN:** I've only heard it in the background and it sounded like a rock and roll group.



Mersey mood

WITHIN seconds Kit Lambert and Chris Stamp's London office was full of nasal shouts. There seemed to be hundreds of Liverpudlian "moddies" all in check hipsters, greeting the arrival of Keith Moon's dazzling red trousers, and causing "rush hour" havoc.

This was the Mersey's advance guard. The amount of sudden activity resembled army manoeuvres rather than departure for a gig in Chesterfield.

Maps were consulted, phones kept ringing and the gramophone sang out. Moon couldn't get a minicab. "Turn the bloody record player off," someone shouted through the melee. "Where's our road manager?" mumbled another sunglassesed Scouse.

"Where are Billy and Tony?" asked Mersey's manager Lambert, "they have an interview now." "Dunno," came the sparkling answer. "We left them in Piccadilly Circus," said a more helpful person.

"Better look in the nearest coffee bar then," said Lambert laughing, "anyway, you lot had better start off for Chesterfield." The Fruit Eating Bears, as the Mersey's backing group is known, filed out one by one.

Minutes later a harassed Tony Crane and Billy Kinsey came into the office, and once armed with tea, milk,

New-look duo make it in their own right

soup, and steaks they broke into speech.

"Yes, we were very worried when the group split up and Billy and I formed the duo," said Tony, "it had been in our minds for a long while—ever since we started out actually." "We were going to call the original group the Merseys anyway," added Billy.

How did the boys think they managed to survive the Liverpool boom?

"It helped starting when we were young," answered Tony, "Billy and I were only 14 or 15, whereas Gerry Marsden and people like that must have been 19 or 20 already. I mean we're only his age now!"

Billy and Tony tend to be cynical about the whole Merseyside beat boom. "It got to the stage when the kids thought whatever you did was great—just because you were a Liverpool group," said Billy. "However, the kids in London rather resented all those hits coming out of Liverpool."

"They didn't mind at first though," came in Tony,

to be the main kick now but its sound can easily be reproduced on a guitar, with the strings de-tuned," said Billy.

"There is some very good Chinese music," informed Tony, "which in many ways is far more adaptable to pop music than Indian music and rhythms."

The two Merseys haven't played guitar since the reforming about three months ago. "We miss playing so we're going to start again," said Tony. "When we formed the Merseys we spent so much time building up a repertoire, and rehearsing with the group that we didn't have time to catch up with our playing, as well as doing the singing."

Were the Merseys at all worried about being compared with the Walker Brothers?

"That's one reason why

we're starting guitar again," Crain explained, "to try and shake off this ridiculous tag. I mean, apart from the fact that there are three Walker Brothers and two of us, why should we copy them? We used to be very good friends as a matter of fact."

"I know people have said our actions on stage are like theirs but you are very limited when using a hand microphone," said Billy.

"I think this is a stupid criticism. Why should it be us who are compared with the Walker Brothers," asked Tony, "Paul and Barry Ryan, or Peter and Gordon don't have any trouble like this. Why us?"

Indeed. But as "Sorrow" looks like it is going to be in its own right, this ought to be a "knockers criticism" that the boys can shake off very quickly.—N.J.

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- ROYAL FESTIVAL HALL
- SAT., 28th MAY, at 6.15 p.m.
- ONLY A FEW SEATS LEFT —

R&B COMES OUT OF THE WOODS



ART: jazzy R&B

IN days when R&B is a contracting musical influence one could imagine groups that have never made the glories of the Pop 50 might be on hard times.

But the popular and respected Artwoods who have toiled on for years before their current first time entry with "I Take What I Want" have no complaints and report they are "happy and hardworking."

The Artwoods formed in 1964 as an amalgamation of the Art Woods Combo and Red Budd's Bluesians. Art was a founder member of Alexis Korner's Blues Incorporated with Cyril Davies and Charlie Watts.

The group's line up includes Art (vocals, harmonica), Derek Griffiths (lead guitar), Jon Lord (organ and piano), Malcolm Pool (bass guitar) and Keef Hartley (drums).

Although their image is still that of a "hard R&B" group, like the Yardbirds, the Artwoods have progressed from maraca shaking days, although in different directions. Their latest EP for example is titled "Jazz in Jeans", which gives an indication of current Artwoods thinking.

"We were a bit doubtful about it at first but having done the numbers, we quite enjoyed it," said lead singer Art Woods this week. "We did 'Taste Of Honey', 'Our Man Flint', 'Routine' and 'These Boots Are Made For Walking'."

Does Art think the British group scene is healthy enough to take jazzy R&B groups?

"Yes, but the scene isn't the same as when we started. Then you could do interval jobs as semi-pros. At the moment every audition group is better than us when we started! But the scene is not so swamped which is a good thing because the ones that go all out have a chance of success, while the others drop out.

"We're not worried because we are working every night we can now, and we don't mind the travelling in England because even Newcastle doesn't seem far from London after going to places like Poland."

"The club scene up north is really going in places like Nottingham, Derby and Manchester. It's the same old story, but in London they tend to be blasé because they can hear anything they want to within a half-mile radius, at the Flamingo, 100 Club and Marquee."

"Out of town the clubs are really fantastic, and we really love going up north. There are three clubs in Nottingham and they are all packed with a perpetual audience of about 5,000 teenage club goers."

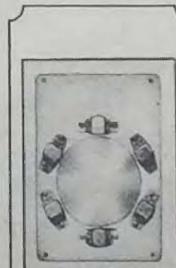
As one of the earliest groups, how has their music changed over the years?

"We started on a straight and narrow Alexis Korner kick, but gradually we got loads of requests for James Brown and Otis Redding type numbers, and we started to include them more and more, and we enjoyed them as well. It kept people happy and gradually our repertoire changed to more and more American soul stuff."

"When we compare what we were doing two years ago with the stuff we do today, we wonder what it's all going to be like next year! But we're happy!"

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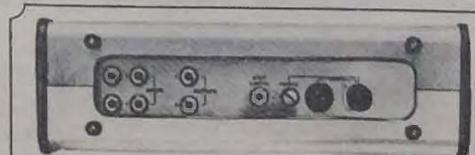


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Opening Garner concert sold out

ERROLL GARNER, currently doing concerts and TV dates on the Continent, is due to arrive in Britain next week in readiness for his brief concert tour which begins at London's Royal Festival Hall on May 28.

Garner, accompanied by Ed Calhoun (bass) and Kelly Martin (dr), then moves to Liverpool (31), Birmingham (June 2), Manchester (4), Bristol (7), Croydon (9), Brighton (11) and New Victoria, London (12).

His first London concert is completely sold out. Garner, who was a guest of honour at the recent Montreux Television Festival, has since appeared in France, Switzerland, Italy and Scandinavia. He arrived in Paris on Monday.

NANCE TOUR COMPLETE

THE full touring and TV schedule for trumpet and violin star Ray Nance has now been set. The former Ellington musician will play the following dates in Britain, supported on all by the Bruce Turner Jump Band.

Hampton Court (June 3), Nottingham (4), Manchester Sports Guild (5), Baraes (6), Morden (7), BBC-TV's A Whole Scene Going and Botley (8), London's Hideaway Club (10), Birmingham Jazz Festival (11) and London's 100 Club (12).

'STRANGERS' IN THE TOP TEN



FRANK: 24-place jump

Sinatra may make Cooper/Clay fight

FRANK SINATRA, who has never yet had a number one in the Pop 50, jumped 24 places to number 10 this week with "Strangers In The Night".

The song is a vocal version of the main theme from the film A Man Could Get Killed, written by Bert Kaempfert. The film is currently at London's Leicester Square Theatre and stars James Garner.

Sinatra is due in Britain early in June to look for locations for his next film which will start shooting here in July.

There is, however, a possibility that he will fly in to attend the World Heavy-weight Championship fight between Cassius Clay and Henry Cooper with his friend Sammy Davis.



GARY: New as well

GARY FOR WSG SOLO

FIRST of the Walker Brothers to return from holiday will be Gary who guests alone on Whole Scene Going on May 25. He also appears in TWW's Now on June 8.

The full group return to fly to Germany for TV and club dates from May 28 and then go to Denmark on May 31 for two days at the Carousel, Copenhagen. They then go to Sweden for concerts and TV, then on to Holland, Switzerland and back to Germany.

Their new EP will be released in June. The titles are "I Need You", "Looking For Me", "One Man Cried" and "Everything's Gonna Be All Right".

Cash back

COUNTRY singer Johnny Cash is to return to Britain for a new tour in November. Promoter Mervyn Conn told the MM: "He will be returning to Europe for about 21 days in November for appearances in France, Holland, Sweden, Denmark, Norway and Israel and will also do about seven concert dates in Britain."

Cash will play an extra concert date this Sunday (May 22) at the Granada, Walthamstow.

Who autumn tour

THE Who and the Merseys will headline a four week autumn tour which will kick off on September 8, and will take place on every Thursday, Friday, Saturday and Sunday, for four weeks.

Dates for the Merseys, who crashed to number six in the Pop 50 this week, include Hackney's In Crowd doubling East Ham's Town Hall, tomorrow (Friday); the Paris Locomotive Club, (May 21); Woodside Community Centre, Herts., (23); the Zambesi Club, Hounslow, (24); Pavilion, Hemel Hempstead, (25) and the Locarno, Sunderland, (26); Blackpool Winter Gardens, (27); Blackburn St George's Hall, (28); and a Sunday concert with the Who at the Morecambe Winter Gardens, (29).

Woodcuts

THE Artwoods, currently at number 40 in the Pop 50 with "I Take What I Want", start three days of recording at Decca's studios on June 6. They will cut a new single and start work on their first LP.

The new single has yet to be chosen, but among material submitted are compositions by Barry Fantoni and Mike Hugg of Manfred Mann.

Dave Dee film

NEGOTIATIONS are under way for Dave Dee, Dozy, Beaky, Mick and Tich to appear in a new MGM feature film, Blow Up which starts filming in London this month.

Their next single will be released on June 17, but no title had been decided at presstime. An LP will be out in mid-June.

DSC tour

THE 1966 tour by the Dutch Swing College Band is almost complete. The tour starts at Osterley Jazz Club on June 10, and other dates contracted are as follows:

Birmingham Jazz Festival (11), Southend (12), Chester (13), Portsmouth (15), Bath Jazz Festival (16), March (17), Dunmow (18), Loughborough College (19), Bexley (20), Battersea (21), London's 100 Club (22), York University (23), Hamilton (24), Edinburgh (25), Glasgow (26), RAF, Scampton (30), Cheltenham (July 1), Nottingham (2) and Manchester Sports Guild (3).

Ostend jazzfest

A JAZZ festival is being organised at Ostend, Belgium on July 23 and will include a concert for amateur jazzbands, both modern and traditional.

Any interested British groups should contact Vic Van Geel, Wierenstraat, 31 Mariakerke-Ostende, Belgium.

American, as well as European jazzmen, have been invited to take part in the festival but the final bill has yet to be announced.

Arnold return

EDDY ARNOLD returns to Britain on May 30 to promote his new single, "I Want To Go With You" which will be released on May 20.

Eddy will be in Britain for two weeks and will make several TV appearances although nothing has yet been finalised.

Top Of The Pops already has a film of him performing his new release, which was shot at London Airport when he left after his first visit.

FOCUS ON FOLK

HANG out the flags, beat the drums, strum the guitars and raise a pint to David Attenborough, head of BBC-2. At last someone has made a TV programme about folk music which makes folk singers sound like the musical, intelligent people they usually are, and not the wild raving morons depicted on *Horriblo*, *Hootenanny*, *Spewalong* and similar programmes of that ilk.

The programme is called *Travelling For A Living*, it features the Watsonsons of Hull and it's on BBC-2 this Saturday evening.

Producer Derrick Knight followed the Watsonsons around, filming them in their club, in their van on the road, and in their homes. Although I've known Michael, Norma and Lal Watsonson and John Harrison ever since one of their first London appearances completely knocked me out, I think I can say I learnt a great deal about them from the film, which I have already seen.

There are eight songs in the show, and wonder of wonders they haven't been messed about with or unduly truncated. Also appearing are Louis Killen, who sings, and Ann Briggs, who doesn't.

One of the dreams of my life, to see Ewan Mac-

who

THURSDAY

BOB DYLAN plays the Odeon, Glasgow. U.S. cornetist Rex Stewart backed by the Alex Welsh Band, at the Six Bells, Chelmsford. Buffy St. Marie visits the Town Hall, Chelmsford.

FRIDAY

L INE up for Rediffusion's Ready, Steady, Go! (ITV 6.7 p.m.), Sandie Shaw, Paul and Barry Ryan, Ben E. King, Episode Six and Jimmy James and the Vagabonds, who go on to play at London's Manor House Bluesville Club.

Bob Dylan at the Edinburgh ABC. The Seekers tour visits the ABC Lincoln.

Ben E. King plays the Scotch Of St. James, Club, Piccadilly. Zoot Money's Big Roll Band at the Club Ago-go, Newcastle.

Kenny Ball's Jazzmen at Brighton's Chinese Jazz Club. U.S. singer Jimmy Witherspoon currently at Bonnie Scott's Club, Frith Street, London.

Tom Jones, the Alan Price Set, Patti LaBelle and her Belles, and the Bluesology appear on TWW's Now! (6.30 p.m.).

SATURDAY

BOB DYLAN 're-visited' at the Odeon, Newcastle. Rex Stewart with the Alex Welsh Band at Manchester Sports Guild. Manfred Mann at the

when

Olympia Ballroom, East Kilbride.

Maureen Cleave, Jonathan King, Pamela Donald, and Bill Mann on the Juice Box Jury panel this evening (BBC TV 5.15 p.m.).

Saturday Club comes from the Guildhall, Southampton this morning with Dave Dee, Dozy, Beaky, Mick and Tich, the Dowlands, the Meddys, Manfred Mann, Acker Bilk, David and Jonathan, and Nita Rossi (BBC Light 10 a.m.).

SUNDAY

THE Seekers continue their tour at the Northampton ABC.

Rex Stewart at Redcar Jazz Club. Manfred Mann play the Lido, Baitch.

Buffy St. Marie at the Manchester Sports Guild - folk club.

Ben E. King at the Rieky Tick Club, Windsor. Georgie Fame and the Blue Flames at the Mojo Club, Sheffield.

The Dave Clark Five, Marty Wilde, Lonnie Donegan, Kim Cordell, Ken Kirkham, Johnny Hackett, Twice As Much, the Statler Brothers, and Buffy St-Marie on Thank Your Lucky Stars (ITV 8.30 p.m.).

MONDAY

BEN E. KING plays London's Tiles Club.

The Steam Packet return to London's Marquee Club.

Graham Collier Septet play a lunchtime session at the Jeanette Cochrane Theatre, Halbera (12.45 p.m.).

TUESDAY

JACQUES LOUSSIER TRIO play their only London concert at the Royal Albert Hall.

WEDNESDAY

BUFFY ST-MARIE at the Bungley College, York-shire.

Rex Stewart, Georgie Fame and the Blue Flames, and the Animals, on A Whole Scene Going (BBC TV 6.30 p.m.).

where

Coil and Alex Campbell on the same bill together, may be achieved on Friday, May 27, when the Singers' Club features them in a discussion on folk singing along with A. L. Lloyd and Bob Davenport. It's to be hoped that there'll be a little less shadow boxing than the last time a discussion like this was featured, in the days of the old London Folk Music Centre.

Folk and near-folk is to be featured on some of the forthcoming ABC-TV Thank Your Lucky Stars shows. This Saturday there's Buffy Sainte-Marie, on May 28 there's the Australian couple Lyn and Graham McCarthy, and on June 4 Shirley Abicair. — KARL DALLAS

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TROGGS CHART JUMP

Follow-up will feature two of group's originals

THE Troggs jumped to number 4 in the Pop 50 this week with "Wild Thing" and are solidly booked on one-nighters until July.

TV and radio dates include: Top Of The Pops, tonight (Thursday), Southern-TV's Pop The Question (tomorrow), Easy Beat (21), Joe Loss Pop Show (June 3) and TWW's Now (8).

They will record their follow-up single on May 30 and 31. Both sides will be originals by the group, but the titles are being kept secret.

Over the next week they are recording their first LP which will also include a number of originals.

There are no plans, as yet, for a visit to the States as they intend to wait until they have a hit there. Several American labels are currently bidding for the group.



● HAYDOCK

ERIC HAYDOCK HAS TO QUIT THE HOLLIES

Kinks' bother

BASS guitarist Eric Haydock has been forced to quit the Hollies, for a time at least. On doctors orders he is taking an indefinite rest suffering from nervous exhaustion and fatigue.

As a result, three Hollies' dates have been cancelled including one at Streatham Locarno tonight (Thursday).

Klaus Voorman, of Paddy, Klaus and Gibson, depped for Eric for the Hollies' London Palladium TV appearance last Sunday and will be on their next single which is being recorded this week.

He will also leave for the Continent with the group on May 21. They spend four days in Denmark, two days in Germany and then two weeks in Sweden.

Tiles no to Yanks

TILES, the seven-nights-a-week London pop club, is to stop booking American stars.

Instead they plan to book top British groups and have opened negotiations for the Rolling Stones, Walker Brothers, Marseys, Kinks, Georgie Fame, Pinkertons Assorted Colours, Dave Dee, etc., the Troggs, Spencer Davis and the return of Alan Price who had a seven-week residency.

The last American booking will be Ben E. King on May 23.

A spokesman for the club told the MM: "We have had to adopt the new policy as a service to our members and are prepared to lose money occasionally to get the big British names."

"Up till now we have concentrated on big American names but recent appearances by British groups, particularly the Who, has influenced the change."

Dylan dates

BOB DYLAN, accompanied by his five-piece group, concludes his sell-out 1966 tour of Britain with concerts at London's Royal Albert Hall on May 26 and 27. No tickets remain for these shows.

Tonight (Thursday), Dylan appears at the Odeon, Glasgow. He then goes to the ABC, Edinburgh (20), and Odeon, Newcastle (21) before flying to Paris for a concert on Tuesday (24). He then returns to London.

BEATLES PLAY TWO EXTRA JAPAN DATES

THE Beatles will play two extra afternoon concerts in Tokyo, Japan, on July 1 and 2. The Japanese promoter received 200,000 applications for tickets for the shows on June 30, July 1 and July 2 at Tokyo's Budo Kan and the afternoon dates were slotted in to meet the demand for seats.

Total seating capacity at each performance is 33,000 which means that over 150,000 Japanese fans will see the Beatles during their three days in Japan.

Following their Tokyo appearances, the group will fly to Manila for two shows at the 12,500 capacity National Football Stadium on July 4 before returning to Britain to prepare for their new American tour.

There has been a date switch on the U.S. tour. The appearance at Louisville, Kentucky, has been cancelled and the Beatles will appear on August 14 at the Municipal Stadium, Cleveland, Ohio, which has a seating capacity of 100,000.

Chart newies

SIX new records hit the MM Pop 50 this week—including three by artists new to the British top sellers.

The Rolling Stones made a spectacular first week leap to number nine with "Paint It Black" and Paul and Barry Ryan's "I Love Her" puts the brothers back in the lime-light again.

Trini Lopez dropped out of the Pop 50 last week after one week, but "I'm Coming Home Cindy" climbed back in this week at number 45.

Highest new face belongs to a gent with the improbable name of Percy Sledge, who's at 34 with "When A Man Loves A Woman." Percy, born in Leighton, Alabama, is 25 and has been a professional for five years. He played till recently on the college circuit in the States with the Esquires



● LOPEZ



● SLEDGE



● CLARK

Combo.

Edwin Starr, a 23-year-old from Nashville, Tennessee who now lives in Detroit, is at number 47 with "Stop Her On Sight". Starr, who used to sing with Bill Doggett's band, first recorded a year ago.

At number 48, is "I'm Gonna Put Some Hurt On You", by Phillip Goodhand-Tait, lead singer with the Stormville Shakers.

This is the first record by the Stormville Shakers, who come from Guildford, though Phillip is from Hull. They were formed about four years ago and have a big following in France. They have recorded an EP for release in France shortly.

lowing night appears on the Ed Sullivan Show.

On the New Rochelle date they will be in competition with an all-star rock show at the Yankee Stadium with a line-up that includes Ray Charles, the Beach Boys, Stevie Wonder and the Mamas and Papas.

Working title of the group's new film is You'll Never Get Away With It, a thriller in the League Of Gentlemen style. The DC5 compose and play the score, but don't play in the film.

Manfreds hold it

MANFRED MANN stays at the top of the MM Pop 50 for the third week with "Pretty Flamingo".

Currently touring Scotland, the group guests on the Joe Loss Pop Show on May 27 and then has one-nighters at Oxford (28) and Ramsgate (30).

Five's States tour

NEW YORK, TUESDAY. — The Dave Clark Five opens its six week American tour in New Rochelle, New York, on June 11 and the fol-

NAMES IN THE NEWS

THE Bachelors guested on the Ed Sullivan TV show in New York on Sunday (15) and then flew to Hollywood for a round of TV dates. They have also signed for the highly-rated NBC-TV Tonight show on May 27 and a concert in San Francisco.

U.S. folk singer Pete Seeger is in line for an autumn tour of Britain, probably in November. . . . Louis Armstrong's new single "Mame" will be released on June 3. It's written by Jerry Herman who also did "Hello Dolly".

The Cryin' Shames fly to Paris on June 2 for TV, radio and dates at the Palladium and Locomotive. They will also go to Germany (June 23 and 24) and the French Riviera for six days in Vermeille. They tour Poland from July 30 to August 6.

The Johnny Dankworth Quintet returns to the scene next week to play Manchester's Club 43 on May 27, 28 and 29. Johnny will front Laurie Holloway (pno), Kenny Baldoock (bass), Allan Ganley (drs) and a horn yet to be fixed.

VINCE HILL'S next single, released on May 27, will be "Merci Cheri", the Austrian song which won the Eurovision Song Contest.

New Orleans clarinetist Albert Nicholas will tour Britain in late January or early February. . . . the Mike Daniels Big Band starts weekly sessions at the Six Bells, Chelsea, from May 25.

Swinging Blue Jeans singer-guitarist Ray Ennis weds hair stylist Olwen Owens at All Souls, Speke, Liverpool, on May 28.

JOHNNY KIDD has set the line-up for his New Pirates —Ray Soper (organ), Mick Stewart (lead guitar), Nick Simper (bass guitar) and Roger Truth (drs). . . . the Coasters and the Impressions are to tour Britain in September.

Cleo for Prague

CLEO LAINE, Ronnie Ross and Bill Le Sage will represent Britain at the 3rd International Jazz Festival in Prague from October 5 to 9.

The Duke Ellington Orchestra tops the bill which includes the Double Six and Stephane Grappelly from France, America's George Russell and Lou Bennett as well as groups from Europe.

SPENCER DAVIS SIGN FOR FILM

THE Spencer Davis Group have signed for their first film, as yet untitled but described as "a comedy with a strong story line."

The film is being made by Associated British Pathe and will be about a comedian who manages a pop group. Spencer and the group will have acting roles as well as playing.

Filming starts on July 11 and will last three weeks, the group being needed for about ten days. Some of it will be shot on location in the Windsor area.

In colour and lasting an hour, it will be released in the Autumn.

Spencer and the group return to Germany from May 19 to 26, playing club dates in Munich and Hamburg, a TV date in Frankfurt and a concert in Munich with Herman's Hermits on May 25.

Green steam

BRIAN GREEN and his New Orleans Stompers will be featured in a new afternoon programme on BBC Light which starts in early June. The programme is called Swing Into Summer, and the Stompers will play two or three numbers each day (Monday to Saturday).

This week, the band is recording a new single for Fontana, also an EP featuring George Melly's singing. Tonight (Thursday), the Stompers are at London's Tally Ho pub. Tomorrow (20), they play the Thames Hotel, Hampton Court and on Saturday (21), the Wood Green Jazz Club.

New Locarno

THE New Locarno Ballroom opens in Bristol's new £2,500,000 Mecca Centre tomorrow (Friday).

The Yardbirds open a weekly series of name group sessions in the new luxury ballroom on May 26 and will be followed by Pinkerton's Assorted Colours (June 2), Crispian St Peters (9) and Georgie Fame and the Blue Flames (16).

Summer recess

BBC-TV's Whole Scene Going, is going. But only for the summer months while the Wimbledon tennis championships are fought out.

The last show takes place on June 15. Whole Scene Going will be back in September.

Next week (May 25), AWSG will feature U.S. cornet star Rex Stewart, Georgie Fame and the Blue Flames, and the Animals. Elizabeth Cowley, producer, is hoping to close the programme with an all-star jam session, featuring Rex, Georgie, and the Animals.



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CLEO: Czech festival



STEWART: 'not music I admire.'

REX: sympathy for the Ornettes of the jazz world

LONDON

MAX JONES

I ZENZON: if you react, you're alive— if you don't, you're dead

LONDON

BOB HOUSTON

"PEOPLE here have been gentlemen—even the gangsters have been gentlemen," was David Izenzon's reply to the query how he had enjoyed his stay in Britain with the Ornette Coleman Trio.



I ZENZON: dazzling

The Pittsburgh born bassist has been the recipient of tremendous acclaim since he first appeared with the Trio in Britain last year, and most of the people who couldn't take the group whole managed to find Izenzon's dazzling performances to their liking.

But he isn't out for individual kudos.

He much prefers his reputation to stand or fall by that of the Coleman Trio, and in that light, the round-up of musician's opinions on the group which the Melody Maker conducted two weeks ago amused him.

"It was all a bit like Juke Box Jury," he commented. "If people react to music, it means they're alive. If they don't, they're dead."

"Some guys have been hostile. You're aware of what they're going to say before they say it."

"There was something of a similarity in this to the feeling we used to get in New York. You see, people who are committed to a certain musical way of life have to stand by it.

"If the music we play doesn't fit into that way of life, this is how they must react to it."

As Ornette's groups had always created a flurry in their wake, no matter where they played, was the British reaction rougher than, say, New York? "No, New York is rougher than it is here," Izenzon reckoned. "There the people who liked it stayed; the ones who didn't got up and walked out."

Despite the occasional mumble from certain quarters, the Trio's reception at the concerts in the provinces was enthusiastic. Tour man-

ager Doug Tobutt reported that the audience wouldn't let the Trio off the stage in Birmingham, and at the Croydon concert on Thursday, it was the same story. (Manchester concert review is on page 16.)

At Croydon, the Trio played beautifully. Ornette's alto was in majestic form, and the rapport between him and Izenzon was, as usual, breathtaking. Charles Moffett's drumming was as exuberant as ever, and there were moments when the Trio produced the finest jazz I've ever heard.

There are no plans so far for their return. But the British scene will never really be the same again.

Not that we are about to produce a host of second-hand Ornettes and Izenzons. It's just not possible. But the younger element among the local jazz musicians—people like Mike Westbrook, Mike Taylor, Pete Lemer, John Stevens, John Hiseman—will be given more opportunities to be heard in a more permissive atmosphere.

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■ **CROWN AND ANCHOR ISLINGTON.** Address: Cross Street, Islington, London, N1. Nearest transport: Tube, Essex Road. Buses (to Upper Street), numbers 4, 19, 30, 43, 104, 143, 172, 279. Resident bands: Wednesday—New Sedalia; Thursday and Sunday lunchtime—Johnny Parker (plus star guests). Admission: free; Beer: Watney's. Price: 2s 8d a pint bitter in saloon.

■ **BLACK LION.** Address: Chapel St, Salford, Lancs. Transport: All Salford buses to city bus station. All Manchester buses terminating in or near Deansgate or Market St. Resident Bands: Monday—Giants Jazz Band (trad and C & W); Thursday—Black Lion Ragtime Jazz Band; Friday—Louisville Jazz Band (trad); Saturday—Zenith Six (New Orleans); Sunday—Riverboat Jazz Band (trad). Admission: Various prices e.g. Saturday, 3s. Beer: Cornbrook Brewery. Price: 1s 11d per pint.

I FIRST met Rex Stewart at the Nice Jazz Festival early in 1948, and last saw him in London the following year. When he arrived in this country last week, I didn't notice much difference in his appearance except for a pointed wizardly beard which has sprouted in recent years.

In other respects, too, Stewart is much as I remember him: an articulate talker with views he's not afraid to express; a connoisseur of food and a serious cook; a musician interested in writing and broadcasting about jazz, but interested first in "having a blow."

After his initial run-through with Alex Welsh's men, he sounded quietly enthusiastic. "That's a fine band. I'll admit it was a surprise to me."

Later, he sat in at a London pub and thoroughly enjoyed himself. "I needed that to get my lip in shape. Fancy them knowing 'Solid Old Man'. I don't think I've played that since I made the record."

Looking around for entertainment, I asked Rex if he would like to hear Ornette Coleman. "No," he said firmly. "I have heard his records and I don't wish to hear him. It's not music I admire."

Rex explained that he didn't mind being quoted. "I'll say this for all these people—Coleman, Rollins, Archie Shepp and the rest—they have my sympathy."

"I know they have a rough scene; a hard time trying to be heard, and a hard time trying to gain an identity. I mean, if you're trying to do something original in jazz you're up against it, in a field where everything's been done."

Everything? "Well, yes. Within a certain frame of reference, everything has been done. Because you've had the speed and dexterity of Clifford Brown, Gillespie and Clark Terry."

"And then you've had the nuances contained in the work of Cootie Williams with his growl and plunger mute. And here I'm going to interject myself with the half-valve expositions."

"It's my view that music is in a constant state of flux, and that today it's moving rapidly back to the source. That's because they've moved out as far as you can go in the realms of music. I mean, if you're going to call it music. So there's no other way for them to go but back—to the source."

Speaking of roots led the mind to James Witherspoon, and we went to Scott's Club to hear him. Stewart and Spoon were reintroduced, and kept up a sort of vocal crossfire for the rest of the night.

"Spoon can sing," was Rex's verdict, "and there's not many jazz singers who can." Then the tenor came in for a slugging blues solo. "Who's the tenor player?" Rex asked. "Ronnie Scott."

"Uh-huh, he's got it!" Later on still, I talked to the cornettist about his formative influences. Armstrong was an obvious one, but who else?

"Bubber Miley," he said "influenced me before Louis."

I learned about plunger technique from him. He and I and Bobby Stark went around together at that time; we were inseparable. My friendship with Bubber really ended when I began to follow Louis."

Rex, as must be widely known by now, came to idolise the young Armstrong. ("There was never a player like him before . . . or since.") Everyone, including Louis, knew of Stewart's admiration. And it was Louis who offered Rex a job in the Fletcher Henderson trumpet section.

"Louis phoned me up — at first I thought someone was joking when they told me it was Armstrong on the telephone — and offered me his place with Henderson."

"In normal circumstances, I'd have taken a job with that band even if the money had been less than I was getting at the Nest. But I wasn't keen to follow Louis Armstrong; how can you follow him? I didn't want the job. Remember, I was only eighteen at the time, and it took me a few months to make up my mind."

"Actually it was Snowden made it up for me. He threatened to fire me if I didn't go into Smack's band. So finally I joined in about April of '26. It was during this first spell

with Henderson that Rex met another cornettist who, like Louis, exerted an influence on his playing: Bix Beiderbecke.

"I didn't meet Bix until the Roseland engagement. Jean Goldkette's band came in there and played opposite us for a month, and we swapped arrangements and became friends."

"Bix always was an individual player. I would say Bix was a comparable influence to Armstrong—he influenced that many white trumpet players."

What of Negro players? "Not many. Oh, me? Yes, I'll admit to this. I give him that credit. But do you know there was a counterpart of Bix . . . a Negro player named Cuban Bennett from McDonald, Pennsylvania?"

"He influenced me, and he played beautifully. Like Bix, though I doubt whether he ever met him because when Bennett came to New York Bix had stopped coming up town."

"Cuban Bennett was Benny Carter's first cousin. He died last year, and I did an obituary on him for Down Beat magazine. He wasn't well known but he could play. There's a great deal I could say about Bennett, but that would be another story."

KANSAS CITY: from Ellington to neophonic jazz

NEW YORK

JEFF ATTERTON

THE Duke Ellington Orchestra and 22 local groups, with guest soloists, attracted about 8,500 people to the third Kansas City Jazz Festival. Styles ranged from the music of the 1930s to Stan Kenton directing a 27-piece K.C. Neophonic Orchestra. Yank Lawson, Clark Terry, Bob Brookmeyer, Doc Severinsen and Al Cohn were among the guest soloists.

Benny Goodman has lined up the sextet which opens a two-week engagement at New York's Rainbow Grill today (Thursday). He will be backed by Doc Cheatham (tp), Hank Jones (pno), Sam Brown (gr), Bill Lee (bass) and Maurice Evans (drs). Annette Sanders is featured vocalist.

Dizzy Gillespie will join the concert given by the Duke Pearson Big Band, Donald Byrd and Voices, Horace Silver Sextet and Billy Taylor Trio at Carnegie Hall this week.

The Duke Ellington Jazz Society presents its annual concert at New York's Barizon-Plaza Theatre, on Sunday (22). The concert will be devoted to seldom-heard Ellington items played by a group led by soprano saxist Bob Wilber. Rest of the lineup is Shorty Baker (tp), Quentin Jackson (tmb), Pepper Adams (bari), Roger Kellaway

(pno), Wendell Marshall (bass), Dave Bailey (drs) and Flo Handy (vels).

Wingy Manone, who tours Britain in September, celebrated his 40 years in the music business by opening at the Thunderbird Lounge, Las Vegas . . . Pee Wee Russell will play at this year's Atlanta and Newport Festivals.

Roy Eldridge, who is drawing near-capacity houses at Embers West, has been held over. He is fronting Dick Katz (pno), Arvell Shaw (bass) and Clarence Johnston (drs).

Tenorist Charlie Lloyd is currently at the Village Vanguard where the Albert Ayler Quintet is performing "new jazz" on Sundays . . . Doc Severinsen is the attraction at Basin Street East.

Buddy Rich couldn't resist sitting in with the Harry James band on their opening night at New York's The Riverboat, taking over from Louis Bellson . . . the Mitchell-Ruff Duo is playing weekends at the Village Gate.

The Muddy Waters Blues Band, featuring Otis Spann, is at the Cafe Au Go Go in Greenwich Village this week . . . Pianist Ronnell Bright is musical conductor for Nancy Wilson at the Royal Box in New York's Hotel Americana.

Organist Jack McDuff has signed with Atlantic Records . . . Joe Glaser has signed singer Lou Rawls to a three-year deal at Harlem's Apollo Theatre.



'WHEN YOU'RE SMILIN'

LESTER YOUNG

WHAT makes a great jazz solo? The answer is personal contact between musician and listener—and that means that one man's favourite may be another man's rubbish.

In picking great jazz moments, you must finally rely on those records that you play over and over, and which continue to give you undiminished pleasure.

In this series, MM writers will pick their own favourite jazz moments on record. Some will be famous solos, others may take readers by surprise. What they all have in common will be that they have given the writer lasting delight. Lester Young, in his heyday during the late 1930s, was a consistent purveyor of pleasure and, when his talents were joined with those of the greatest jazz singer of them all, Billie Holiday, the result was usually pure magic.

They produced so much good music together, yet when I think of Lester the solo which invariably runs through my brain is the final chorus of "When You're Smiling" on CBS BPG62038.

It gives the lie to all those who feel that to be great, a jazz solo must be complex. For its charm lies in its utter simplicity. Simple yes, but every note is so perfectly placed that the whole has such shape and form it can stand completely by itself.

It comes as the only possible climax to a great record which starts with the melody played straight by trombonist Benny Morton — just saved from sentimentality by Teddy Wilson's bubbling piano in the background.

In comes the incomparable Billie with sympathetic muted trumpet from Buck Clayton in the background. A piano chorus and Lester slips into his solo with a perfect entry, the whole thing being bounced along by Basie's rhythm trio — Freddie Greene (gr), Walter Page (bass) and Jo Jones (drs).

In just 32 bars—less in fact as he is joined in the last eight by Buck and the others—Lester says all there is to say on the subject of "When You're Smiling", converting it to his own, highly personal composition.

Charlie Parker had more passion, Ornette Coleman is more daring, Louis Armstrong had more force. But no one can match this Lester for poise and understatement.

This is pure music and great jazz. — BOB DAWBARN.

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BERLIN FESTIVAL TRIP — HURRY! HURRY!

■ Fantastic! That is the only description of the response to the MM's trip to the Berlin Festival. The MM expected to get 80 fans to fill a plane. In fact so many readers have applied that we are now starting on the fourth plane!

■ The reason is real value for money. For 25 guineas you get great jazz shows, plane and coach fares and good class hotel accommodation.

■ And this week it was announced that John Coltrane and Rex Stewart have been added to the list of star attrac-

tions which includes Stan Getz, Max Roach, Art Blakey, Herbie Mann, Dave Brubeck, Buck Clayton, Jimmy Rushing and many more.

■ The MM trip will leave London at 10 am on Friday November 4 and be back around

6.30 am on Monday, November 7.

■ Make sure of a place on this memorable trip by sending off the coupon for full details, including the pay-by-installments plan. Don't delay, send off the coupon now!

I am interested in the Melody Maker's Berlin Festival trip. Please send details

NAME

ADDRESS

STRAIGHT FROM THE VIRGIN ISLES

THE Mama's And Papa's (note the carefully - placed apostrophes) are not really mamas and papas at all. Where they got their name is not important. What is important is that these four strange and lovely, but hardly weird, people have become as important to the young American as Cleanasil face application.

"California Dreamin'" has been an enormous hit in America and "Monday Monday" still surveys its competitors from its lofty throne at the summit of Billboard's Hot 100.

Of the four, John is the most creative and yet the most down-to-earth. Michelle is the prettiest with the least to say. Denny is the most cynical, with the broadest mind. And Cass—well Cass is just Cass, known and loved by all.

John does most of the writing and is also responsible for the arrangements. He is something of an enigma unto himself—a tall, thin, angular person with an apologetic moustache and large, sorrowful eyes, who was actually educated at Annapolis, America's leading naval academy and the equivalent of Dartmouth. He was musically weaned in the standard folk tradition—no food and a second-hand guitar—and he used to sing around Greenwich Village with a powerful folk group called the Journeymen. His writing, he claims, is also inspired by early jazz influences.

Denny is British. This always surprised people because he has an American accent. He is Irish-Canadian but his pleasantly cynical approach displays his Celtic origins. He is 25, occasionally bearded and totally unable to comprehend the size of his newly-found social significance.

At 21, Michelle is the youngest. She is waiflike or sylphlike, or whatever - adjective - you - care - to - dream - up - like.

And then there is Cass, P. J. Proby, currently prospering on these shores, in image at least, claims that Cass slept on his floor last time he was here. This is possible. There are few people around today who haven't slept on Proby's floor at one time or another.

She buzzes around in a pint-sized jalopy with a sticker which firmly states: "Paul Butterfield Is Blue And Beautiful".

Cass is large, lovely and somehow unpredictable. With glossy chestnut hair and penetrating green eyes. Her voice is lusty



Mama's, Papa's hunger no more

The Mama's and the Papa's arrived at the offices of Dunhill Records looking tanned and hungry following an eight-month sojourn in the Virgin Isles. They were living in tents on the foliage behind the beach lazily strumming their guitars and singing their music to the curious natives.

This is, perhaps, important, for it uncovers yet another element of these extraordinary people—they hate to work. They were coerced into their present tour by sharp-suited agents and other aliens and although they love to sing and have their praises sung, their respective backgrounds render them without ambitions—and the making of money is one of them.

The Governor of the Virgin Isles rejected them, largely, it would seem, for wasting their own time and that of his Islanders. So they arrived at Dunhill.

Lou Adler was seen to smile for the first time since "Eve Of Destruction" brought his second million and beaming paternally, he took them into the studio.

JIMMY SAVILE

MONEY: Marvellous. There's too much talk about it and too many people don't get enough.

OLD FOLKS: Great to do things for. Usually forgotten. A smile from an old person is worth two from a child.

MUMS: They shout at you and you can't take girls home when they're about. It's good when they go on holiday and great when they get back.

COUNCIL FLATS: The subsidised ones you wait a long time for. The unsubsidised ones? Well, there's one available next door to mine for an air-hostess or such person.

WIGS: Many years ago they were politicians and ruled our country. But I don't think that's the sort you meant.

SAMANTHA JUSTE: Gorgeous girl. I never use her on Top Of The Pops because I can't trust myself near her.

ROLLS ROYCE: Only the best folks own the best.

THE ARMY: Very fit. Very strong. I wish I was half as tough.

SALFORD: Garden city of the North! P.S. You should see my garden.

WRESTLING: With girls—marvellous.

With geezers—very bruising.

RADIO: Add Luxembourg to that and it's the wages, folks. The other sorts start from the number two position and work downwards.

WALKING: It kills me, but I'm lumbered with it and it can be a rave laugh, especially at 4 am.

DYED HAIR: I don't know 'cos mine's still alive.

MICK McMANUS: He doesn't like me being the world's highest paid wrestler. Neither do the other lads for that matter—that's why they give me a good hiding. But I've won the last three times out.

CYCLING: The world's hardest sport. When I earned a living at it, I starved slowly to death.

NATIONAL NEWS-PAPERS: A national necessity. But they should carry more pop news and views.

CATHOLICS: I've been one all my life. I derive great comfort from it, like all pacifist religions should give to their participants. Roll on unity.

POP MUSIC: For me, it's from morning till night, like cigars.

THE STONES: Great to be with. But I don't



pop think in

Walking kills me, but I'm stuck with it

know a group that isn't these days.

GIRLS: They are such a wonderful institution, they make me feel faint and I must lie down to recover. But they misunderstand my motives.

MINDERS: Had an army of them when I was in the dance hall business—with a coloured section, a Hungarian section and a general section. We did some very good things and some very bad things but we were successful and necessary.

CIGARS: Memo to associated companies: I do not get half enough given to me and I am seriously re-considering my relationship with several peoples and firms.

MILK: Very good for babies, but nobody will let me practice.

SCOTCH: The country . . . marvellous. The people . . . marvellous. The drink . . . ruin.

DANCE HALLS: They do better business than clubs because speaking generally they're better run.

THE PIT: A fantastic life. I had five years of it—quite happy except I preferred a Rolls Royce to a pick.

GRANADA: Never been there. But the Manchester TV company is one of the greatest collection of people I've ever met.

DAVID JACOBS: A gentleman. We've had some good laughs together and if I grow up like him I'll be happy.

JACKIE PALLO: Has offered to go into a tag team with me but I'm not up to his class yet.

POP PAPERS: How on earth would we manage without them. But it's marvellous the way the MM has married the pop and jazz worlds which once seemed as impossible as the four-minute mile.

AMBITION: Is great stuff. I've achieved mine so life's even greater.

RHODESIA: I was talking to one last week who said: Your country was a bit quick to give

away skint African states to skint Africans but Rhodesia has a few bob and it's not surprising you want to hang on to it.

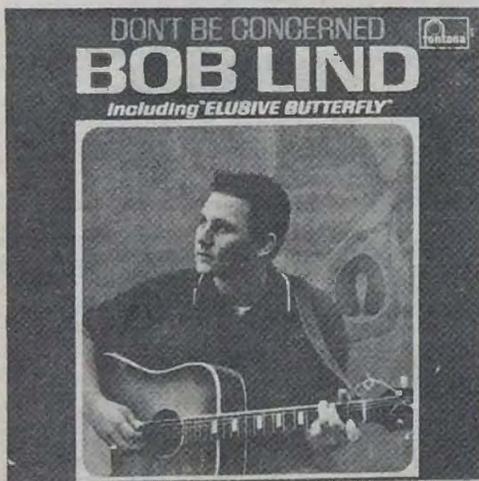
AGE: The saying "youth is wasted on the young" is not strictly true as I know a guy of 90 who goes out with birds. So cheer up all the established groups.

FANS: I don't call them fans, I call them friends. I love 'em. It doesn't matter whether they love me or not.

CHEQUE BOOKS: I carry mine around with me but I never see anything I want to buy—which drives my accountant up the wall 'cos he says: "If you don't spend anything, how can I claim anything"—but that's his worry.

INCOME TAX: I bin all over the world from Moscow to Madrid to Mexico—and I love this country best. As long as they leave me a bit to live on, they can have all the rest.

FOUR NEW NEW HIT LP's



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mono TL5340



RETURN DATE

FRANKIE VAUGHAN

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mono BL7705



THOSE WILD CORRIES

THE CORRIE FOLK TRIO

mono 5337



WITH RESPECT TO NAT

OSCAR PETERSON

stereo 20079 SMCL
mono 20079 MCL



BLIND DATE

RIC ROTHWELL

● **RIC ROTHWELL**, 22-year-old drummer with the Mindbenders, gives fair and perceptive comments in this week's "Blind Date" and guessed half of the artists.

BARRY FANTONI: "Little Man In A Little Box" (Fontana). (Written by Ray Davies).

It's not the Stones new one is it? Very good song and a good drum sound. The ideas are there — about "a little man in a little box," but it seems to drag on a bit. I'm not knocked out by the voice, but he sings it right. Very American sound, and the words are very good actually. There's a lot of this type coming out of America and he sounded very much like Barry McGuire.

HERB ALPERT & THE TIJUANA BRASS: "So What's New?" (Pye).

Reminds me of a Bobby Darin number. Sounds like Herb Alpert. It's a good band but he needs distinctive numbers. That's just any sort. One of his best was "Lonely Bull." It's all right as restaurant music, for eating spaghetti by. Castanets are used to good effect. Given the right numbers he will make hits, but people get tired of that sound if he brings out number after number. One every six months would get away.

HEDGE HOPPERS ANONYMOUS: "Baby (You're My Everything)" (Decca).

Voice is too far back. I can't hear the lyrics, but I seem to recognise him. The beginning reminded me of a Western movie theme. Nice but nothing spectacular. Who is it? Well they've changed. A shock!

TOM JONES: "Once There Was A Time" (Decca).



Tom Jones. Very good, I like it a lot. I admire him for doing something like this because it shows how much he can do. He can do rock and roll great as well. We did Ready Steady Go! with him and he did "Long Tall Sally." He can do anything and I hope he has a hit.

BRIAN POOLE: "Hey Girl!" (Decca).

Oh — is it Brian Poole? I've just seen Dave Munden, the drummer with the Tremeloes, and he's got a better voice than any of them. He's got a fantastic voice, and he used to double with Brian and do the backing vocals. They are a great group and I hope they do well on their own. They're nice lads. Brian sings this well, but I think he'll miss the Tremeloes in the long run because they are good vocally and instrumentally. Didn't Duffy Power record this one, or Kenny Lynch? It's a big vocal sound and with plugs it could well be a hit.

FONTELLA BASS: "I Can't Rest" (Chess).

Fantastic sound. Not Martha is it? Girl group? Single? Backings on this type of record are really too much, but the tunes get a bit monotonous.

This is American and nothing spectacular. Sounds like a follow-up to a fairly reasonable hit. Give us a clue? I can't see that doing anything.

PATTI LABELLE AND HER BELLES: "Patti's Prayer" (Atlantic).

Very much like the beginning to "Go Now." Cilla. No, it couldn't be her, she hasn't got one due out, has she. She's got a touch of the Timi Yuro's about her in places. Is she new? Very good voice. It wouldn't be the girl from Black Nativity. Dee Dee Warwick? No, I'm just guessing. Quite like it, but it's nothing spectacular. Sorry to be such a drag!

GARY LEEDS: "Twin-kie-Lee" (CBS).

Terrible. Sounds like five years ago. I wouldn't guess in 100 years who it is. Backing isn't very strong and the voice sounds tired. It's like a track off a Joey Dee LP. I can't make the lyrics out at all. No. Sorry, who is it? Oh, he's a nice bloke is Gary, but I don't like that. Boob of the week!

JOHN LEE HOOKER: "Mai Lee" (Planet).

John Lee Hooker. I was going to say Muddy Waters at first. I wasn't one to go mad on a lot of R&B stuff. I could listen to it, but I wasn't knocked out. This is nice and dirty and rough, but doesn't stand a chance in a million of being a hit. We had breakfast with him the other morning in our hotel. To get back to the chart, people like John Lee Hooker and Muddy Waters need a great number. This is more collectors' stuff. He needs something commercial.

You know what I mean ...

* To get full value out of the music business you have to learn to read between the lines — to translate what they say into what they really mean. The MM offers the following guide to euphemisms, or what these old clichés really mean.



MUSICIANS

● We'll be a bit late for the gig, the wagon's broken down again.

We're trying to sober the drummer up.

● Avant garde is a load of rubbish.

I'm scared stiff it gets popular and I lose all my gigs.

● We believe in controlled acceleration.

The rhythm section is incapable of holding a tempo.

● We haven't made up our minds on the A side yet.

Our A&R man is trying to force us to do one of his own lousy tunes.

● I'm leaving to take up my extensive freelance connection.

I've been fired.

● We do a lot of original material.

Our repertoire consists entirely of 12-bar blues.

● We've had requests for the next number.

This is the only one we know that we haven't played yet.

● I've been off the scene for a while.

I finished my sentence last week.

● I find the normal jazz rules too restricting.

There are too many people playing better than me.

● We've been working on our stage act.

We've started jumping

BRIAN WILSON, leader of the Beach Boys, is a genius, I think. You have to use a very special word to capture the rare, mind-blocking, blinding talents of this 23-year-old whose grasp of popular music is total.

He alone in the industry is full creator of a record from the first tentative constructions of a theme to the final master disc. He is the writer — words and music — performer and singer, arranger, engineer, producer with full control even over packaging and design.

So heavy are the self-imposed burdens of complete control that Wilson has retired from personal appearances altogether, to enable him to meet the mounting challenge from within his inventive musical soul.

If you can imagine the Beatles on stage without Lennon, the Stones less Brian Jones, the Who without Townsend, you have an idea of the sacrifice in visual appeal which Brian Wilson sought from the militant legions of Beach Boy fans in America.

PRIORITIES

Maybe you can imagine also what it means to step from the midst of the group you have formed and nurtured and to hand over the spotlight to a substitute performer, simple because you have re-assembled your priorities.

This was what Brian Wilson did a year ago.

While he and the Beach Boys were battering across the nation, Wilson knew he couldn't spill from his head the tumbling ideas which would give the group a new musical direction. So he quit the road and into his place stepped an unknown 22-year-old, Bruce Johnston, "phantom" Beach Boy.

To Brian's delight, the substitution worked. Fans accepted his reasons for absence.

"Kids were becoming very aware musically. They had started to wonder where songs actually came

about a lot to distract the audience from our rotten playing.

● We found this number in the States.

We've cribbed it note-for-note off the American version.

● Our music gets back to the roots.

We've been playing the wrong chords on "Tishomingo Blues" for the last 10 years.

● We've got a great new sound.

Brian, po

FOCUS ON BEACH BOY BRIAN

from. And they come from inside human beings."

So they do. From Wilson's disciplined intensity have poured some incredible sounds, themes, melodies and dynamics in the past five months.

Thirteen of the songs emerge on the Boys' thirteenth album — "Pet Sounds" and a certainty to provide the group with their eighth gold album.

But the fourteenth new song will be the one to send the pop world staggering with wonderment. It is called "Good Vibrations" and it may well be the contemporary song of the year.

Instrumentally the track is quite brilliant; no symphony was ever scored with more inspirational patience and, because Wilson is as much a sound-fiend as a maker of melodies, he has used four separate recording studios (each in a different neighbourhood) to build the four-tracked tape into a most masterly record.

What is most amazing about Wilson and all outstanding creative artists is that they are using only those basic materials which are freely available to everyone else.

What exactly is Wilson's story? Here, for a start, is the Beach Boy line-up:

Brian Wilson, at 23, oldest of the three Wilson brothers. The others are Dennis 21, and Carl 19.

Al Jardine is almost a member of the family. Mike Love, 23, is a cousin of the Wilsons.

"Phantom" Bruce Johnston now both tours and records with the group.

They started, with no great seriousness, by making a record called "Surfin'", while they were still at school at Hawthorne, on the Californian edge of the Pacific.

It altered the course of contemporary music in the USA, this one slight song recorded in two hours in Hollywood, on a single-track tape system with little Jardine playing a standard double-bass twice as big as himself, 14-year-old Carl Wilson on acoustic guitar, Brian himself standing up using brushes on drums and Mike Love singing the vocals with a severe cold.

EMOTIONAL

The record sold more than 40,000 copies in the dying weeks of 1961.

In the US as a whole, the record reached 75 which is no bad thing for a first disc by schoolboys reflecting the spirit of an ocean which is as remote from most Americans as the Tiber is from the good people of Nelson and Colne.

The Boys started to perform locally, then nationally, and by 1963 they were a prosperous national touring group and massive hitmakers, in a period when, otherwise, American pop music was in a dead faint.

To date they have passed through single sales exceeding 15,000,000

The lead guitarist just discovered how to tune up.



SINGERS

● The chart isn't all that important to me.

I haven't had a hit record for years.

● I don't like to put down other artists.

I'm an undersized coward who doesn't fancy getting thumped.

● I'm branching out to be an all-round entertainer.

I've learned the first chorus of "The Lady Is A Tramp".

● I'm doing a Far Eastern tour this summer.

My agent couldn't even get me a summer season at Bognor Regis.

● But my disc's in all the other charts.

We moved a few copies in Hong Kong.

● I couldn't have got where I am without the help of my darling wife.

She's listening on the bedroom extension.

● It wasn't a bad first house—half-full.

Half-full sounds so much better than saying half-empty.

● I was misquoted.

I'd never have said it if I'd realised what trouble it would stir up.



PUBLICISTS

● He's a quality singer. His style went out with Windsor knots.

● I don't handle him any more.

He started asking a lot of awkward questions about my percentages.

● American artists are more trouble than they're worth.

They object to playing four different clubs per night, seven nights a week.

● No, there's no release date for her record yet.

After 180 hours in the studio she still hasn't recorded anything that we could possibly release.

● But it must be in the chart—it sold 20,000 copies yesterday.

The wholesaler is stuck with 20,000 records.

● He has a great sense of humour.

I think he was taking the mickey out of me.

● He agrees to see you as long as you only ask him questions about his music.

His fifth wife is suing for divorce.

● The producers all liked the record but they all said it was too good for their type of programme.

They were too polite to tell me where I could put such a lousy disc.

● Success hasn't changed him.

He was always a big-headed monster.

● They're the greatest thing since the Stones.

The singer imitates Mick Jagger.

● Five major record companies are after him.

His present company refuse to renew his contract.

● Judging by the sales it's bound to be in the Pop 50 next week.

His mother has bought two copies.

● It's brilliantly recorded.

All the goofs come through loud and clear.

● Would you like the story exclusive?

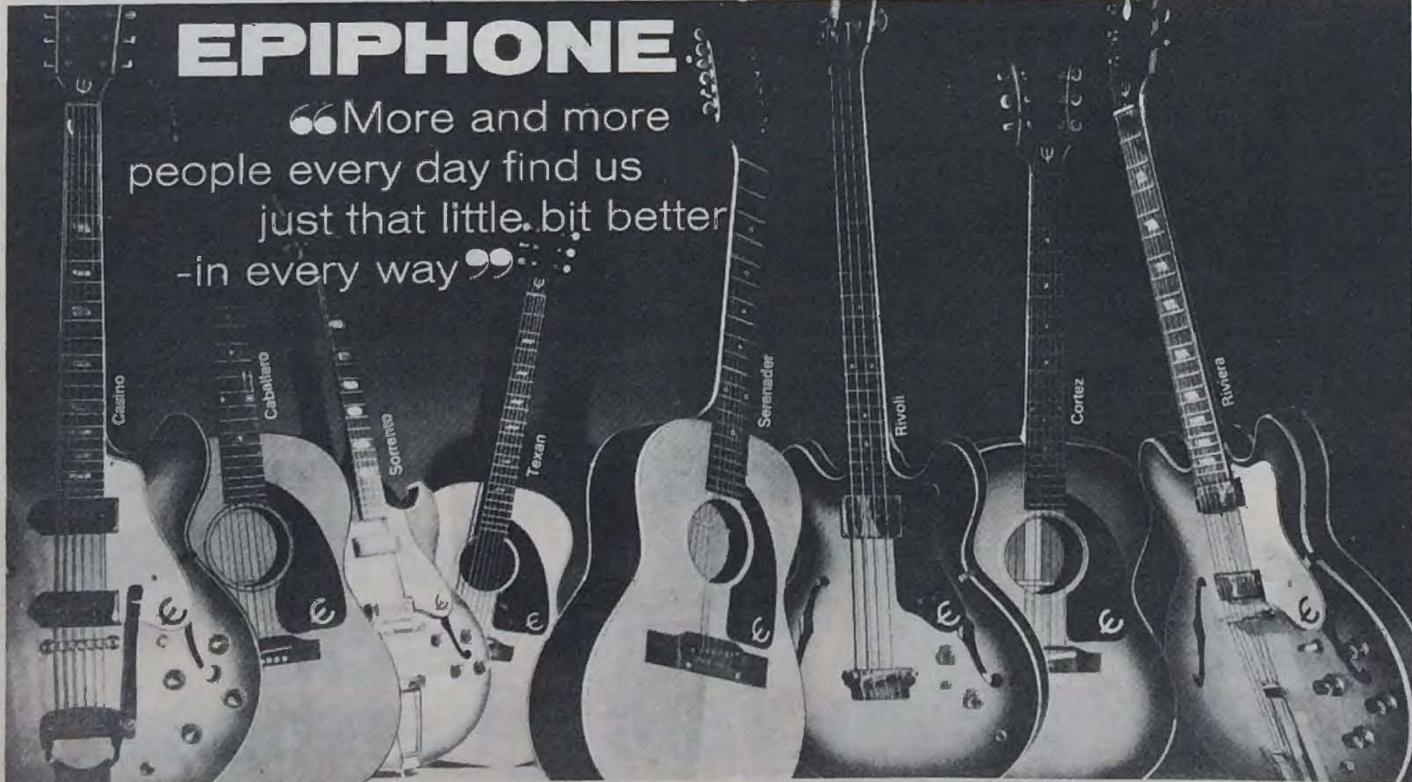
Nobody else wants to know.

● I'm afraid he isn't available at the moment.

He's lying on the floor stoned out of his tiny mind.

● Where do you get your chart returns from — the fish and chip shops?

The record hasn't made the Pop 50.



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Top genius!

BRIAN WILSON

copies, twelve albums, every town and city in the Union, most European countries, Japan, and the Orient, Australasia and Canada.

Now? Says Brian Wilson: "I know I'm a creative man, musically — from early days I believed there were ideas waiting to be dumped out if I had time. Now I know it and it's a good feeling.

"People are part of my music. A lot of the songs are the result of emotional experiences, sadness and pain. Or joy, exaltation in nature and sunshine, and so on... like 'California Girls', a hymn to youth.

"I can write through empathy with others. The surf songs are a simple example of that — I have never surfed but I was able to feel it through Dennis, who is a fine athlete.

"I find it possible to spill melodies, beautiful melodies in moments of great despair. Good, emotional music is never embarrassing. But emotional prose sometimes is.

"Music is genuine and healthy and the stimulation I get from moulding it and from adding dynamics is like nothing else on earth.

"If you take the 'Pet Sounds' album as a collection of art pieces, each designed to stand alone yet which belong together, you'll see what I was aiming at.

"I sat up in the house (by 'the house' Wilson meant his \$220,000 mansion, exquisitely furnished, in Beverly Hills), for five months, planning every stage of the album. I didn't mind people being around

—there are visitors up there most of the time — so long as there weren't too many and provided I could cop out and sit thinking.

"I have a big Spanish table, circular, and I sit there hour after hour making the tunes inside my head.

"Or I go the piano (A Bechstein Grand) and sit playing 'feels'. 'Feels' are brief note sequences, fragments of ideas. Once they're out of my head and into the open air, I can see them and touch them firmly. They're not 'feels' any more.

"I think that on 'Pet Sounds' the track 'Let's Go Away For a While' is the finest piece of art I've ever made. Does that sound like I'm bigtimiting? It isn't meant to. I just believe it. It all worked perfectly."

HARMONIES

Talking about "Good Vibrations", Brian says: "I tried to make a pocket symphony out of this record if that isn't overstating the thing, and I don't think it is.

"I write and think in terms of what the Beach Boys can do. Not what they would find it easy to do, but what I know they are capable of doing which isn't always the same thing.

"I have a governor in my mind which keeps my imagination in order because idiot ideas are just a hang-up. But I don't like to be told 'it can't be done' when I know it can. It mostly can be

done.

"My greatest interest musically is expanding modern vocal harmony — this goes back to the early days when I worshipped the Four Freshmen, those great guys. That groovy sectional sound!

"The Beach Boys are lucky... we have a high range of voices; Mike can go from bass to the E above middle C; Dennis, Carl and Al progress upwards through G, A and B. I can take the second D in the treble clef.

"The harmonies we were able to produce gave us a uniqueness which is really the only important thing you can put into records — some quality no-one else has got into.

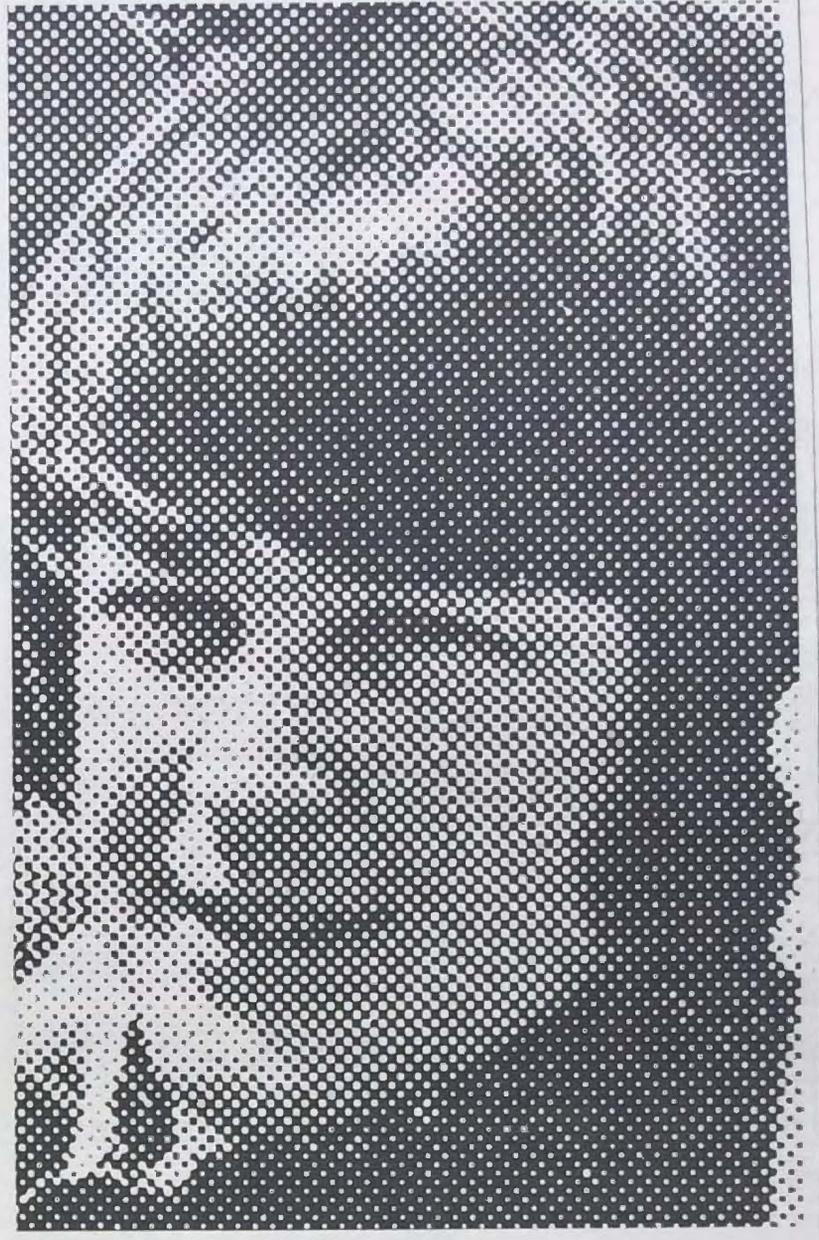
"Jack Good once told us, 'You sing like eunuchs in a Sistine chapel,' which was a pretty good quote.

"I'm very aware of the value of speaking through a song. This is why I get so much kick out of bending electricity and recording techniques to make them work for us. They're there to be used — maximum. Top maximum.

"I love peaks in a song — and enhancing them on the control panel. Most of all I love the human voice for its own sake. But I can treat it, with some detachment, as another musical instrument.

"I don't put out anything I don't respect. And I know for sure that the Beach Boys brought something new into rock'n'roll."

Don Traynor



EXCITING GUITAR SOUNDS

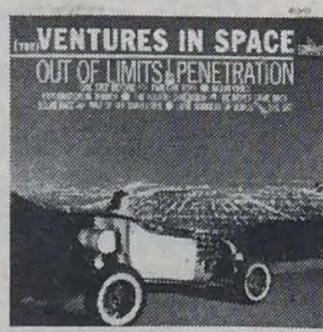
THE VENTURES ARTISTS OF THE MONTH



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Liberty LBY1169 ©



In Space
Liberty SLBY1189 © LBY1189 ©



Walk Don't Run Vol. 2
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Knock Me Out
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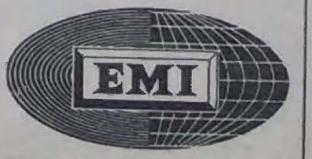
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new records



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

Dazzling remake of Dizzy/Fuller Monterey session

GILLESPIE'S performance with the Monterey Festival Big Band under Gil Fuller's direction was one of the highlights of last year's Californian Festival.

So successful was the reunion (Fuller was an arranging mainstay in Dizzy's historic 1948 big band) that it was recreated in the recording studio, and this album is the impressive result.

Dizzy obviously relishes working with a big band, and it is interesting to compare his work here with that on another recent big band album, the Lalo Schiffrin directed "New Continent."

There Dizzy seemed overawed by the scores, and it came across as very much an evening dress affair. The atmosphere created here is definitely much looser, and for Dizzy, much more compatible.

The compositions are mainly simple, swinging affairs; "Angel City" comes into the more ambitious category, and Dizzy brings it off superbly with clever half-valve effects.

The ballads, "Sandpiper" and "Moonlight" are fine examples of the Gillespie restraint, but it's the shouters that lift the album above the ordinary. "Groovin'" could be virtually the '48 band all over again, with blazing brass and a great Gillespie solo. "Be's" has an attractive heavy swing and Gillespie's solo interspersed with Harry Edison squeals.

The list of great Gillespie albums is as long as your arm, but by virtue of its excitement, swing and the high level of Dizzy's performance, this is yet another.—B.H.

Last time I reviewed an LP by the Quartette Tres Bien I received more than the usual number of abusive letters—and only a jazz reviewer really knows what abusive letters are. I remain unrepentant. The group's new album, "SKY HIGH" (Brunswick LA7842) is a well-played, neatly arranged bore. The mainstay of the group is pianist Jeter Thompson and I find his playing lush to the point of cloying. Titles include "Blues For The Congo", "Shangri-La", "I Can't Get Started" and "Fly Me To The Moon". If you like Shearing in his more cocktailish moods or Ahmad Jamal at his most lush then this may be for you.—B.D.

HARRY SOUTH



HARRY SOUTH: "Presenting The Harry South Big Band." Six To One Bar (b); Lush Life (b); Costa Fortuna (a); Last Orders (a); There And Back (b); Afterthought (a); Alone Together (a); North Of The Soho Border (b). (Mercury 20081MCL). (a)—Ian Hamer, Ian Carr, Hank Shaw, Albert Hall, Les Condon (tpts), Rik Kennedy, Chris Smith, Keith Christie, Bill Geldard (trmps), Roy Wilcox, Alan Branscombe (altos, flutes), Ronnie Scott, Dick Morrissey (trns), Tubby Hayes (trn, flute), Pete King (bari), Gordon Beck (pno), Phil Bates (bass), Phil Seamen (drs). 25.1.66. (b)—Greg Bowen, Hamer, Carr, Shaw, Condon (tpts), John Marshall, Gibb Wallace, Smith, Christie (trmps), Wilcox, Branscombe (altos, flutes), Scott, Morrissey (trns), Bob Efford (trn, flute), Harry Klein (bari), Beck (pno), Bates (bass), Seamen (drs). 26.1.66.

HARRY SOUTH is a thorough professional—and that is meant as a high compliment. He can always be relied upon to do a good job, whether it be composing, arranging or piano playing.

Here a first class big band plays eight of his arrangements. All the tunes are his compositions except "Lush"—by Billy, not Jimmy, Strayhorn as it says on the sleeve—and the delightful Dietz-

DIZZY GILLESPIE/GIL FULLER: "Man From Monterey." Man From Monterey; Angel City Suite; Love Theme From The Sandpiper; Groovin' High; Be's That Way; Big Sur; Moon-tide; Things Are Here (Fontana 688 147ZL).

Gillespie, Freddie Hill, Harry Edison, Melvin Moore, John Audino (tpts), Lester Robinson, Francis Fitzpatrick, Jim Amlotte (fr horns), Buddy Collette, Gabe Baltasar, Bill Green Jr, Jack Nimitz, Carrington Visor (reeds), Dennis Budimir (gtr), Phil Moore Jr (pno), Jimmy Bond (bass), Earl Palmer (drs). Hollywood 1965.

Schwartz ballad "Alone Together." South achieves a full ensemble sound and makes good use of the available tone colours without ever falling into pretentiousness or becoming too lush on the ballads. As one would expect with Seamen on drums, the band swings hard on the faster numbers and is well able to handle the dynamics on the slows.

A full battery of soloists are used. All are good but perhaps particular mention should be made of Scott, Hayes, Morrissey, Carr and Shaw. Gordon Beck makes a neat job of "Lush" and Hayes and Wilcox have very effective flute solos.

Also worth noting is the excellent lead trumpet, particularly on the (b) tracks—Greg Bowen I presume. The section work is uniformly good.

An excellent big band album by any standards.—B.D.

Oscar Peterson pays tribute to the late Nat King Cole on "WITH RESPECT TO NAT" (Mercury 20079) and his vocal resemblance of Cole is almost uncanny. On piano, too, he gets pretty close to Nat. All the songs were associated with Cole and there are seven by a Peterson Trio (with Herb Ellis and Ray Brown) and five by an excellent, all-star big band with arrangements by Manny Albam which don't make any attempt to copy the originals. Phil Woods (alto) and Joe Newman (tp) both get solo space. Titles include "Sweet Lorraine", "Unforgettable", "When My Sugar Walks Down The Street", "Orange Coloured Sky" and "Calyso Blues". A very listenable album and a nice tribute to Nat which will be ideal for those "guess-who-it-is" party games.—B.D.



GILLESPIE: clever half-valve effects

LES McCANN



LES McCANN / GERALD WILSON: "The Waiters." Could Be; Stragler; Restin' In Jail; Bailor In The Wailer; Maleah; A Lot Of Livin' To Do; Kathleen's Theme; Gus Gus (Fontana 888 150ZL). McCann (pno), Victor Caskin (bass), Paul Humphrey (drs), the Gerald Wilson Orchestra featuring Dennis Budimir (gtr), Teddy Edwards (trn). Others unidentified.

THE combination of McCann's "primitive modern" piano and the superlative Wilson big band makes a pleasing mixture when Les concentrates on doing what he does best, i.e. swinging.

McCann's normal trio are integrated into the big band with success on "Could Be" which has a decidedly Basie feel about it, with Budimir's guitar chunking away a la Freddie Greene.

"Restin' In Jail" is a nice swinger which suddenly develops a choir in the final fade-out; "Bailor" thunders along with excellent band passages and a storming piano solo in which McCann doesn't wallow in cliché as is his wont.

Seven of the compositions

are McCann originals, and while non are world-beaters, they provide sustenance enough for band and soloist in the main.

This is a swinging album from start to finish and the presence of the big band limits McCann to just enough space for pleasing solos without hammering the blues clichés too hard. In all, one of the best McCann has done to date.—B.H.

Bud Shank and Chet Baker, both worthy men, find themselves in very curious circumstances on "MICHELLE" (Fontana TL5326). The formula is to take two jazz soloists (although Baker's flugelhorn only makes fleeting appearances), give them some current pop tunes, add chi-chi arrangements by Bob Florence and see what happens. Well, a Stateside hit happened with the title track, but not much else. The results are superior night club music of the kind you would hear in the more expensive Riviera joints. Shank blows soundly but it's all a bit too much. Baker gets the Tijuana Brass trappings all to himself on "THE MODERN SOUND OF MEXICO" (Fontana TL5333). Viewed from the jazz aspects, there are snatches of pleasant Milesish flugel, but Jack Nitze's arrangements are dreadful, though superbly played by the brass. From the pop aspect, it's every bit as daunting. Who both these albums are meant for I'll never know.—B.H.

HAMPTON—TOPS FOR DRIVE AND VITALITY



LIONEL HAMPTON: "Tintinnabulation." Cherokee; Avalon; Moonlight; Hallelujah; China Boy; Dinah; Midnight Sun; Jumpin' At The Woodside. (Verve VLP9124).

Hampton (vibes) with various personnel. 1954-5.

LIONEL HAMPTON is, without much question, one of the swing guv'nors. He made the vibraphone into an acceptable improvising jazz voice, and his work over the past thirty years has been distinguished by its high degree of drive and vitality.

GEORGE LEWIS



GEORGE LEWIS: "The New Orleans Jazz Of George Lewis." Runnin' Wild; Beale Street Blues; Somebody Stele My Gal; River-side Blues; Say Si Si; Sweet Sue; Limousine Blues; Swing A Lullaby; Streets Of The City; West End Blues; Wolverine Blues; Hindustan. (Verve VLP9122). Lewis (clt) with various personnel. 1956 and 8.

THE New Orleans Revival has doubtless left in its wake thousands of people with a permanent affection for the music, and though over-exposure during the "boom" may have put many off the entire contemporary traditional scene, this new release of George Lewis performances from '56 and '58 will help to restore their wavering faith.

Taste

I won't say that these are the finest records Lewis ever made. But I will say they are very fair examples of his skill as an ensemble man and lasting charm as a soloist, also of his hands' romping collective art.

Three line-ups are represented here. The earliest, from July of '56, has a front line of Lewis, Thomas Jefferson (tp) and Bob Thomas (trb). Together with Purnell, Slow Drag and Watkins, they bounce through "Sweet Sue" and "Lullaby" (sparkling clarinet on the former) and turn out lowdown blues on "Limousine" which has the real New Orleans dance-hall taste.

The same personnel, with Jim Robinson on trombone and Joe Robichaux in place of Purnell on piano, plays "West End"—featuring gently moving clarinet, roughly effective trombone and a warm closing blues ensemble—and jumping versions of "Wolverine" and "Hindustan", full of Lewis' popping, sweet-toned variations above and around the brass.

Two recent releases—this one and the Goodman LP reviewed last week—bear witness to his virtuosity and sparking power in the Forties and Fifties.

His talent for inspiring a session is commented on in Alun Morgan's note to this selection. Speaking of "Dinah," the one April '54 track on which Hamp cruises happily along with Peterson, Ray Brown, Buddy Rich and DeFranco for company, Morgan calls it:

"A fine example of Lionel acting as a jazz catalyst, for he brings forth previously unsuspected extrovert qualities in the normally reserved Buddy DeFranco."

I guess he does, too, though DeFranco's qualities are pale in comparison with Hamp's, notwithstanding the technical prowess. And the rest of the men must have done their share of stimulating.

The same group minus clarinet performs Hamp's attractive "Midnight Sun" composition, also a furious "China Boy" which has him swinging, yelling and doubtless catalysing like a champion.

By way of a change of timbre—and it is a merit of this LP that five different groups are presented—Getz's swift, polished tenor is added to a Hamp-Manne-Vinnygar-Levy quartet for the fast "Woodside" and "Cherokee." Some good exchanges here, also some repetition of phrases.

Slightly lower-flame, and none the less rewarding for that, are "Avalon" and "Moon-glow"—both blessed with Teddy Wilson's beautifully stylish piano.

Finally, Tatum brings his fiery, florid brilliance to combine with Hamp's and Rich's on "Hallelujah," perhaps the only track which is not too long. Not all of this music is memorable, but some of it is to be sure.—M.J.

The recent British tour by the Thelonious Monk Quartet was a strangely subdued affair, but the Monk men, '61 vintage, are caught in superb form on "THELONIOUS MONK IN EUROPE: VOL. 3" (Riverside RLP 004). Tenorist Charlie Rouse is in world-beating mood, ripping through "Jackie-ing", "Rhythm-ning" and a ballad performance in "Getting Sentimental Over You". Monk himself is in typically coltish mood, helped immensely by the alert John Ore (bass) and Frankie Dunlop (drs). Although the repertoire has hardly changed over the last half-dozen years, these versions are much fresher and far more enjoyable than many more recent recordings. Recorded at the Paris Olympia, this is one of the best Monk albums of any vintage.—B.H.

RADIO JAZZ

Times: BST/CET

FRIDAY

6.30 p.m. H1: Jazz Rondo. 7.0 N2: Shelly Manne. 9.0 Q: Jazz. 9.25 M: Jazz Corner. 10.0 R: Past and Present Jazz. 10.9 E: Ted Curson. 10.8 A: Jazz. 11.0 S: Blues and Jazz Party (Fri., Sat., Mon.-Thurs.). 11.15 BBC H: Red Allen, Fletcher Henderson Ork, Hawkins, Higginbotham, Spike Hughes All-Star American Ork 1933. 11.15 T: Barbara Streisand. 11.35 Z: Ellington. 12.0 T: Shorter, Hubbard, Hancock, Ron Carter, Elvin Jones. 12.20 E: Gruntz Quintet, Jimmy Smith, Count Basie. 1.31 BBC L: Jimmy Smith, Brookmeyer, Bigard, Ellington.

SATURDAY

12.0 noon BBC T: Jazz Record Requests. 12.50 p.m. H2: Low Down Blues Group. 2.15 H1: Radio Jazz Club. 5.0 N1: Jazz and Folk. 5.10 H1: Jazz. 6.30 BBC L: Jazz Beat. 6.30 H2: Jazz. 7.0 N2: Jazz Messengers. 10.0 R: Italian Jazz. 11.15 T: Quincy Jones Ork. 12.0 T: Nat King Cole (JATP 1944), with Illinois Jacquet, Les Paul, JJ Johnson, 12.5 J: The Big Bands. 12.30 J: World of Jazz.

SUNDAY

3.30 p.m. H1: Dutch Swing College Band. 7.0 N2: Radio Jazz. 7.35 M: Jazz. 10.30 A: Free Jazz. 11.30 S: Blues and Jazz Party. 11.30 A: Jazz In The Night. 11.31: BBC L: Ken Colyer's Jazzmen, Billy Strayhorn, Benny Green, Alexander's Jazzmen. 11.45 A: Fate Walter.

MONDAY

11.40 a.m. BBC H: Jazz and Pop (Educational Broadcast by Humph). 12.15 p.m. E: Jazz Magazine. 5.40 H1: Frank Sinatra. 7.0 N2: Jazz (Mon.-Thurs.). 7.20 H1: Downtown Jazzband. 9.30 M: Jazz Corner. 10.0 E: Kurt Edelhagen Ork. 10.8 A: Jazz (Mon.-Thurs.). 10.55 H1: Jazz Magazine. 11.10 N1: Bill Evans. 11.15 T: Andy Williams. 12.0 T: Joe Zawinul, Pepper Adams, Blue Mitchell, etc.

TUESDAY

4.40 p.m. L: Josephine Baker. 5.0 N1: Oscar Peterson Trio. 9.15 N1: Suite for Jazz Ork (Ray Pitts). 10.35 R: Jazz (Blues). 10.50 E: John Coltrane. 11.0 O: Double Six of Paris. 11.8 O: Jazz Journal. 11.15 T: Leopold Siles Ork, Nat King Cole. 12.0 T: Cannonball Adderley Sextet.

WEDNESDAY

4.50 p.m. L: Jazz. 5.30 BBC T: Jazz Today. 6.50 H2: George Shearing Quartet. 7.30 E: Pop and Jazz. 9.20 O: Jazz. 11.15 T: Eydie Gormé. 12.0 T: German Jazz (Rolf Kuhn Quintet, NDR 1965 Jazz Workshop). 12.20 E: Global Jazz.

THURSDAY

8.5 a.m. N1: Ella Fitzgerald. 4.35 U: Ellington, New Jazz. Zbigniew Nanymski. 7.25 E: Kurt Edelhagen Ork. 10.10 R and 10.15 N1: Jazz Corner. 11.0 H1: Jazz. 11.15 T: Andrews Sisters, Ray Noble, Dinah Shore, Rudy Vallee, etc. 12.0 T: German Jazz (NDR 1965 Jazz Workshop Ork). 12.20 E: Global Jazz. Programmes subject to change.

KEY TO STATIONS AND WAVELENGTHS IN METRES.

A: RTF France 1820. E: NDR Hamburg 209, 189. G: SWF Baden 295, 583, 451. H: Hilversum 1-402, 2-298. J: AFN 547, 364, 271. L: NR Oslo 1376, 477, 228. M: Saarbrücken 811. N: Denmark Radio 1-1224, 2-283, 210. O: BR Munich 875, 187. Q: HR Frankfurt 506. R: RAI Italy 355, 290. S: Europe-1 1647. T: VoA 251. U: Radio Bremen 221. Z: Radio Strasbourg 258.

Genuine

For the rest of the tracks, Alvin Alcorn takes over trumpet duties with the second line-up. His fluid, melodic constructions, in lead and solo work, lend a special distinction to "Somebody", "Riverside" and other tunes on the first side.

This truthfully has the sound of genuine New Orleans jazz; it isn't all that obvious, it does swing, and at its best achieves a fervent expressiveness.—M.J.

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THE FINEST IN JAZZ SINCE 1939

BLUE NOTE



new records

POP: reviewed by the Melody Maker pop panel

Pity Jim isn't here to help it

P. J. PROBY: "To Make A Big Man Cry" (Liberty). An emotional ballad from Jim's "P.J.'s In Town" LP which must enter the chart but is unlikely to go tremendously high without promotion by Jim's personal appearance. He manages to sing in fairly restrained fashion but one is always left with that faint feeling of a send-up, in Jim's voice.

SAM AND DAVE: "Hold On! I'm Comin'" (Atlantic). Groovy follow-up to Sam and Dave's popular "You Don't Know Like I Know" soul hit. The Miami duo grit this jerky, climatic Stax sound very well indeed, and it should prove more popular than "You Don't Know." Already a big Stateside seller this could be a British chart entry.

SOLOMON BURKE: "I Feel A Sin Coming On" (Atlantic). Slow soulful ballad from the "King Of Soul". Wailing vocals, somewhat overpowering with the shrieking girlies in the background but nevertheless quite exciting. Burke never seems to get nationwide acclaim here and he'll certainly need a stronger number than this to hit big.

CHRIS MONTEZ: "The More I See Of You" (Pye). Montez sings this medium tempo swinger in plaintive Astrud Gilberto style and the result is effective. A gentle lyrical track with a certain amount of appeal. With the right plugging Chris could hit the lower reaches of the Pop 50.

MIKE BERRY: "Warm Baby" (HMV). Mr Berry injects a bigger beat into the Lovin' Spoonful's "Warm Baby". Well performed with some nice arranging and weird sounds. Berry sings competently but one feels the number is a little cluttered up and rather "loud". The Spoonful's simple treatment is more pleasing.

SINGLES

THE EYES: "Man With Money" (Mercury). A slightly faster version of the powerful Everly Brothers number from Britain's Eyes. They've obviously heard the Who's revival of the same track but manage to put over a personal treatment. They've done nothing original or outstanding on a number which has great possibilities.

JAY AND THE AMERICANS: "Crying" (United Artists). Another attempt from one of America's top groups to crash the English market. Jay and his comrades churn out this powerhouse, Orbison-like material but just don't make any impression on the Pop 50. It's probably because their sound is so nerve-racking.

PERPETUAL LANGLEY: "Surrender" (Planet). "Pep" Langley tries again. Quite a charming bouncy track with edges of Petula Clark to her perky voice. The number is too weak for high chart success but it may score as a minor hit.



ERIC: more restraint and attention to subtlety

Animal blues as it's writ

LPs

ANIMALS: "Animalisms" (Decca). The Animals are one of the few groups around still playing blues as it is writ. On their new one Eric sings with more restraint than he has shown on recent club appearances, and with more attention to subtlety, without detracting from his power and conviction. The Animals combine piano and organ sounds with vocal harmonies, attaining a swinging gospel sound, particularly on tracks like "You Are On My Mind". On "Gin House Blues", they achieve that winding-up to a climax feel that so many groups seem to ignore, and Eric instills menace and anguish. There are swingers like "Squeeze Her" with Chas Chandler's bass rocking through. There's a soulful "I Put A Spell On You", and finally "That's All I Am To You" and "She'll Return It", with nice guitar from Hilton Valentine. Barry Jenkins drums excellently throughout and Dave Rowberry's blues piano is a mainspring.

THE SHADOWS: "Shadow Music" (Columbia). The Shadows are fine musicians, they write tuneful songs and have no reason to be modest about their singing. They haven't the earthiness of the Beatles — rather a Southern English sound as opposed to the North, but there's a lot going on if you listen. Included: "I Only Want To Be With You", "The Magic Doll", "Don't Stop Now", "In The Past", "Fly Me To The Moon", "March To Drina".

RIGHTEOUS BROTHERS: "Back To Back" (London). Ray Charles imitations which could be in appalling bad taste, but manage to steer clear of banality, and stand up as reasonable suburban soul. They certainly make all the right noises and sing all the right songs, like "Hallelu-

jah I Love Her So", and only a few wrong songs like "Ebb Tide" and "White Cliffs Of Dover", the more ghastly numbers being produced by Phil Spector, and the more successful by Bill Medley.

ANTHONY NEWLEY: "Who Can I Turn To" (RCA Victor). Newley sings the songs from "The Roar Of The Greasepaint". They are fine, but he's a bit much to take for a whole LP. Sounds like a cockney Bruce Forsyth. Best: "Who Can I Turn To?", "The Beautiful Land", "This Dream", "The Joker", "My First Love Song".

FRANCOISE HARDY: "Francoise Hardy Sings In English" (Vogue). Francoise sounds like the girl next door

but it's a pity the girl next door is so often a lousy singer! Francoise ISN'T lousy but, in English, she's very ordinary. Gets away with more in French. Included: "This Little Heart", "It's Getting Late", "Say It Now", "Just Call And I'll Be There", "Another Place".

BARBARA LEWIS: "It's Magic" (Atlantic). Nothing magical about this, just good singing from a soulful young lady whose biggest fault is sometimes sounding a little coy. When she's really singing, she's swinging. Another version of "Yesterday" is expendable but worth repeats are "It's Magic", "Let It Be Me", "He's So Bad", "A Taste Of Honey".

EXPERT ADVICE

AS a bassist picking up things fairly rapidly, I'd like a book of jazz numbers for the instrument.—Dylan Browne, Worthing.

What about "Modern Music For Bass", by Eugene Wright, bassist with the Dava Brubeck Quartet? Many of the tunes can be heard on Brubeck LPs and the approach is "simplicity, rhythm, melody and blues." Published by Hansen Publications Inc., price 7s 6d.

HAVE you the personnel, titles, track times, session date and place of the LP "Soprano Today", featuring Steve Lacy (Esquire 32-143)? — R. Thorpe, Ipswich.

Steve Lacy (sop), Wynton Kelly (pno), Buell Neidlinger (bass) and Dennis Charles (drs). "Day Dream" (4.25), "Alone Together" (6.40), "Work" (5.20), "Rockin' In Rhythm" (4.5), "Little Girl" (4.30), and "Easy To Love" (8.20). Recorded by Rudy Van Gelder on the East Coast of

America, 1/Nov/1957. — CARLO KRAHMER, Esquire Records Ltd.

IS there an album containing the songs featured by Bob Dylan? — C. T. Wyatt, Burgess Hill.

Over 40 of his numbers, including his hits, plus a biography, discography and chord diagrams, are contained in "The Bob Dylan Song Book", published by Leeds Music Ltd. at 3s 6d.

SEVERAL years ago there was a song called "The Only Man On The Island". When was this, who recorded it, and is it still available on disc? — A. G. Greer, Portsmouth.

Published in 1958, it was recorded by Vic Damone and Dennis Lotis, but the hit version was by Tommy Steele. The only recording currently available is by Tony Bennett on a CBS LP. — SYDNEY BRON MUSIC CO, LTD.

CHRIS HAYES

FOLK LPs

Burl Ives sounds a shade disinterested on "BURL'S CHOICE" (Brunswick LAT 8643), a somewhat dreary collection of life stories and love songs done with guitar and rhythm plus cooing choral support. Among the songs are "Frangipani", "Salt Water Guitar", "Down In The Okefenokee" (complete with bird noises), "Call My Name" and "A Hundred And Twenty Miles From Nowhere". The very commercial setting makes this a dubious bet for folkies. And it is the least attractive Ives LP I can remember hearing. — M.J.

Not many of the people who profess to like country and western music would know names like Mac McClintock or the Cart-

wright Brothers, but they appear on what for me is the best country record I have heard for a long while.

It is "AUTHENTIC COWBOYS AND THEIR WESTERN FOLKSONGS" (RCA Victor RD 7776) which has been made up from old 78 masters recorded in the 1930s and for once that "authentic" tag is richly deserved. There is none of the sentimentality which has come to be associated with the worst kind of C&W in songs like "The Old Chisholm Trail" sung with fiddle accompaniment, "Sam Bass" and "Texas Ranger". There is also one great instrumental track by A. C. (Eck) Robertson. — K.D.

Pete Sayers from Newmarket is the sort of thing one thinks of when C&W is mentioned and

his first EP comes up on the same label as the Singing Postman, "PETE SAYERS, THE SINGING COWBOY" (RTP 888).

Instrumentally, Pete is OK, I suppose, though there is a lot of virtuosity and very little heart in his work. But the Singing Postman would have been proud of the lyrics of some of Pete's own songs, particularly "Bluesgrass" with its "hear the banjos ring" and "hills of old Kentucky" and other assorted cliches. In person, Pete comes across quite well as an engaging guy who plays a lot of different instruments and can horse around on stage quite well. But nothing of this, of course, comes across in this record which he made in his own studio, we are told, presumably multi-tracking the various instruments in. — K.D.



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AT THE NEW TIGERS HEAD, LEE GREEN, S.E.22.
THE TAVERNERS
AT THE Tinkers Club, Three Horseshoes, Heath St., Hampstead. The last appearance of the TINKERS prior to Irish tour.

BERT JANSCH SCOTS HOOSE
(SEE SATURDAY) CHARING CROSS RD.

ADRIAN TUCKER PRESENTS IAN McCANN
ANGERS BROOM ROAD TEDDINGTON
"ANGLERS", TEDDINGTON, present Flatpickin' Ian McCann.
AT THE CELLAR, an evening with the NORTH WEST THREE. Commence 8 p.m. — 2 Regents Park Road.

BERT JANSCH SCOTS HOOSE
(SEE FRIDAY), CHARING CROSS ROAD
COLYER CLUB, Gt. Newport Street, W.C.2. ALL NIGHT SESSION MIDNIGHT.
GERRY LOCKRAN

FRIDAY cont.
OSTERLEY. HOREST JOHN THREE.
ROMFORD. DAVY GRAHAM. Elm Park Hotel.
ROYAL ALBERT HALL, Friday, June 10 at 7.30 p.m. **BILL MONROE** and the Blue Grass Boys, Bill Clifton, Hedy West. Tickets: 17s. 6d., 15s., 12s. 6d., 10s., 7s. 6d., 5s., 3s. 6d. From Royal Albert Hall (KEN 8212) and usual agents.

ROYAL FESTIVAL HALL. The E.F.D.S.S. presents, Friday, June 3, at 8 p.m. **FOLKSOUND OF BRITAIN** with Martin Carthy and Dave Swarbrick, Shirley Collins, Felix Doran and Family, Fred Jordan, Louis Robertson, Bob Roberts, Jeannie Robertson, Cyril Tawney, The Watsons. Producer: Roy Guest. Tickets 20s., 15s., 10s., 7s. 6d., 5s. from Royal Festival Hall, Tel. WAT 3191, or Collet's, 70 New Oxford Street, W.1.

3rd JUNE 7.0 and 9.15 p.m.
GEORGE MELLY
INTRODUCES
IAN CAMPBELL FOLK GROUP
THE 3 CITY 4 ALEX CAMPBELL
in concert. St. Pancras Town Hall. Tickets: 10/6, 7/6, 6/- and 5/- from Collets (MUS 3224) and Dobells (GER 8746).

SATURDAY
ADRIAN TUCKER PRESENTS IAN McCANN
ANGERS BROOM ROAD TEDDINGTON
"ANGLERS", TEDDINGTON, present Flatpickin' Ian McCann.
AT THE CELLAR, an evening with the NORTH WEST THREE. Commence 8 p.m. — 2 Regents Park Road.

BERT JANSCH SCOTS HOOSE
(SEE FRIDAY), CHARING CROSS ROAD
COLYER CLUB, Gt. Newport Street, W.C.2. ALL NIGHT SESSION MIDNIGHT.
GERRY LOCKRAN

SATURDAY cont.
DUBLIN CASTLE, Parkway, Camden Town.
ROY GUEST
introduces The MacPeakes.
SINGERS' CLUB, SATURDAY, 21st May. The John Snow, Broadwick Street (off Bezwick Street) W.1 7.30 p.m. Paul Lennihan, Frankie Armstrong and Dennis Turner, mems. 8s., guests 6s.

THE COUSINS, mid-7 a.m. All-nighter
LONG JOHN BALDRY
THE COUSINS presents 7.30-11.30 p.m.
DAVY GRAHAM
THE HOLE IN THE GROUND has pleasure in presenting **JOHNNY SILVO**. — 21 Winchester Road, Swiss Cottage, N.W.3.

SUNDAY
ALEX CAMPBELL
AT THE MARQUEE GERRY LOCKRAN, THE MACPEAKES (Extra seating installed for this session) (See Marquee Club Display ad.)
AT BATTERSEA NAGS HEAD. JOHN PEE WEE ROY and the SOUTHERN RAMBLERS.

AT THE COUSINS, 7.30-12. THE INCREDIBLE STRING BAND, ROBIN WILLIAMS, CHRIS PALMER and MIKE HERON.
COLYER CLUB, Gt. Newport St., W.C.2. 8 p.m. — RAY & EMMETT.
FOLK at 'The Maltsters', Broadwater Road, WORTHING.

HAMPSTEAD. ISABEL SUTHERLAND. The Northwest Three, Terry Gould, The Enterprise, opposite Chalk Farm Stn. 7.30 p.m.
KINGSTON. Union Hotel, 8 p.m. **DEREK SARJEANT, PAT NELSON.**
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SUNDAY cont.
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ALAN ELDON'S
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JAZZ BAND
with VAL WISEMAN

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MONDAY NIGHT DISC SESSION
with D.J.s, LIVE GROUPS, LATEST RECORDS and GUEST STARS
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KING'S ROAD, CHELSEA
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Friday ALLNIGHT SESSION
12.00-5 a.m.
THE GASS
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CHRIS FARLOWE
& the Thunderbirds
STORMSVILLE SHAKERS
Saturday ALLNIGHT SESSION
12.00-6 a.m.

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& the Thunderbirds
STORMSVILLE SHAKERS
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(22nd) 3-6 p.m.
"Great Afternoon Disc Session"
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7.30-11 p.m.

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featuring
ERIC CLAPTON
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THE DRIFTERS
Saturday (28th)
ALAN PRICE SET
Sunday (29th)
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Monday, May 23rd
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TEMPERANCE SEVEN

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KENNY BALL JAZZMEN

COOKS FERRY INN, 11.30-2 p.m. Freddy Randall Band. Guests.

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CAUGHT IN THE ACT



• DYLAN

• STEWART

REX STEWART'S opening set with the Alex Welsh band at Osterley on Friday was — as is so often the case with former Duke bandmen — an Ellington revisited session, though Stewart surprisingly laid off the plunger mute entirely.

It surprised me because, sitting-in earlier last week he had done his most rewarding playing with metal mute and plunger or rubber plunger alone. Apparently, he saved the muted doings for his second set which I had to miss.

Rex's programme opened with "Time's A-Wastin'" and continued in Ducal vein with "Don't Get Around" (sung and played by Stewart), Rex's own "Boy Meets Horn", an exuberant but sometimes inaccurate "Rock-in' In Rhythm" and finally a with-vocal "Basin Street" and instrumental "Cotton Tail".

In the absence of an ailing Welsh, the visitor played the role of lead trumpet, star soloist, singer and showman. His lead can be very telling, and his breaks, solos and chase phrases have the quality of surprise. "Boy Meets Horn" demonstrated his half-valve methods, while "Basin Street" included some of his richest and most explosive solo playing. — M.J.

ORNETTE

WHEN, backstage at the Free Trade Hall in Manchester last Saturday, he was asked how he had liked the high-brow Lehal Quintet's performance of his "Forms And Sounds For Wind Quintet", Ornette Coleman made a sweeping gesture with his arms and muttered a few words, the only discernible ones of which were, "I wanted complete annihilation!"

Well, it almost killed my love of music. This opus, comprising bizarre and

REX, SOLOIST AND SHOWMAN

emasculated noises, added up to the sum total of complete nothingness. It had neither the vitality of jazz nor the formalised techniques of the classics.

"Ornette wanted us to give a free interpretation of what he had written," leader Tony Clarke told me, "but to do that we need a greater understanding of the piece. After all, we'd had only three rehearsals for this performance. We shall keep it in our repertoire, for it is quite revolutionary."

Revolutionary, indeed! I can see it leading to riots if we have any more of this sort of thing at jazz concerts. But was this a jazz concert? Though, now and again, Coleman displayed a beautiful tone, he produced mainly ugly and formless sounds.

If this is jazz, then what the hell is it that Louis Armstrong, George Lewis, Earl Hines and Bud Freeman have been playing all these years? Charlie Moffett? Grimacing furiously, he thrashed away at his drums so much I thought he was going to have a seizure. David Irenzon? Brilliant, and what a prodigious technique — his incredible playing was the redeeming feature of the show. — A.S.

BOB DYLAN

JUST like the Irish in Dublin a week earlier, Thursday's audience at the Odeon, Birmingham, flatly rejected Bob Dylan's all-electric folk.

Despite the concert starting three-quarters-of-an-hour late, due, it was claimed, to

a technical fault in the sound equipment, the audience showed no signs of irritation during his first-half solo session.

His return with an electric guitar and a backing group after the interval was the signal for the protests to begin. There was slow-handclapping, shouts of "Folk Phoney" and some simply made for the exit.

Dylan seemed unconcerned. Between numbers, he turned his back to the audience for long periods while apparently deciding with his group what number to play next, giving the hecklers plenty of opportunity to express their dislike of his Mick Jagger-like antics. — D.D.

JOHNNY CASH

JUNE CARTER and the Statler Brothers had the show ticking over nicely by the time Johnny Cash took the stage at the Glasgow Odeon on Friday, and the rugged, beaming, singing story teller could only bow to the wishes of a wildly enthusiastic audience who dictated his songs.

When he rounded off a swinging "Orange Blossom Special" he had to stand back from the mike and try to pick a title from the scores being chanted by his fans.

"Forty Shades Of Green", "It Ain't Me", "The Boy Next Door" — they all came tumbling out to meet the demand, and the show ended with warm applause and everyone feeling as if they had just enjoyed a reunion party with old friends. — G.B.

CILLA IS THE TOPS!

AFTER hearing Cilla Black's fantastic new album there is absolutely no doubt that Cilla is the world's top female vocalist.

Fabulous looking, she has a fantastic personality. She has more talent than Dusty, Sandie and Marianne put together. — JIMMY BAKER, Cathays, Cardiff.

WHATEVER Angie Pearson may think of the Stones' "Aftermath" (MM, May 7), why knock the Beatles? You can't judge a piece of music by its length. Have you heard the latest Vienna Philharmonic LP? Take my word for it Vienna Philharmonic fans—it's great. I would like to see the Stones produce an LP like it. I bet they couldn't keep it up for three hours! — BARON JONES, London NW6.

"PAINT IT BLACK" by the Rolling Stones is played on local radio stations in Tangier all day and night, and you hear it until you're blue in the face—it makes me see red! It's nothing more than pure authentic Moroccan folk music—probably from the Rif mountains. — JOHN HENTY, Queen's Club Gardens, London.

BARRY MARTYN shouldn't be too upset about failing an audition to appear with George Lewis on Jazz 625. Remember how the BBC set the British jazz world guffawing last year when they backed George with Acker Bilk's band. You're in good company, Barry! — JOHN H. PYE, Altrincham, Cheshire.

READER MIKE RANCE and other Charles Mingus admirers might be interested to know there is an excellent two-record set of Mingus performances at the 1964 Monterey Jazz Festival, available for ten dollars from Charles Mingus, Department JWS, 128 E.56 Street, New York, N.Y. 10022. — ROY J. WILBRAHAM, London SW6.

GENO WASHINGTON'S



CILLA: fabulous looking, fantastic personality

HAVEN'T YOU FORGOTTEN KEN COLYER, MR RAVER?

"BRITAIN cannot produce real jazzmen" says the Raver (MM May 7). What utter rubbish! Might I remind the Raver of the name—Ken Colyer?

For two decades Ken has been playing the best New Orleans jazz this side of the Atlantic. So stop, look and listen Mr Raver. Real jazzmen are all around you. — D. G. TUCKER, Nr. Portsmouth, Hants.

I MUST PROTEST at Christopher Bird's quietly blistering attack on Thelonious Monk's Royal Festival Hall performance (April 30). He appears irritated no announcements were made or that the audience were not sent into a screaming frenzy. I was not aware announcements were an integral part of jazz, nor am I among those who prefer to jump up and cry "yeah", rather than listen. Presumably Mr Bird spends his time reading sleeve notes and playing Illinois Jacquet LPs. — J. S. FRYER, London SW7.

I AM IN REVOLT. Stan Kenton has had his heyday, and although Stan will continue to experiment with new sounds, he will remain "in the background". But must he be cast out entirely? Surely he is entitled to a fair share of promotion, and air space. Must jazz lovers dismiss him completely and remain in their Basie, Ellington, Ella rut for ever? — ANTHONY J. MURRAY, Chessington, Surrey.

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Ram Jam Band is on the same level as Georgie Fame and Zoot Money. Geno has an exciting vocal style. I would like to see them get the acclaim they deserve. — R. JARMAN, The Leys, Cambridge.

land call themselves "England" when the whole set up is American. And who wants to hear American disc jockey's boring drawl all day long? — SIMON NEWBY, RUSSELL DICKSON, Mill Hill School, London NW7.

I FELT LIKE crying when I read the indifference to Ornette Coleman's music by British musicians. (MM, May 7). We had in our midst one of the greatest musicians jazz has known and for them not to realise this leads me to question their critical faculties. — JULIAN VEIN, Edmonton, London.

THE KINKS are the greatest and most original group on the scene today and a lot of their success is due to the fantastic Ray Davies. While Zoot Money indulges in children's games with Jonathan King, Ray is working himself sick on songs and lots of other stuff for the Kinks. — ANN WHITE, Edinburgh, Scotland.

I AM BUSILY occupied writing a jazz excursion for kazoo, spoons, triangle and Chinese nose-flute. Well, Coltrane can't last forever. — PHIL LORMAN, Bassett, Southampton.

THE "GOOD PIANIST" who ought to make records, described by Paul Jones (Blind Date, MM, May 7), must be breathless with delight at such praise from this phenomenon of musical culture. It should be pointed out however that it was Ron Weatherburn whose "Fingerbuster" LP contains some of the finest ragtime piano recorded this side of the Atlantic. — P. MITCHELL, Forest Road, Nottingham.

KARL DALLAS used up two columns to say a lot of unkind things about the Spinners (MM, May 7). He would have been more honest to have just said: "I don't like the Spinners because they are successful." — E. HOLMES, Liverpool 5.

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