

SALUTE TO

BEAT FINAL SET FOR PALLADIUM

— make a date for August 7

THERE is only one place to hold the finals of the Melody Maker National Beat Contest — the London Palladium.

● And that's exactly where the finals will be held on Sunday, August 7.

● Seven groups have already won their way through to this chance of a lifetime. Six more will join them on the stage of the world's most famous theatre.

● And among the fabulous prizes is a Decca recording contract. Will this year's top group follow the 1965 winners, the St Louis Union, in having a Pop 50 hit with their first single?

● The Palladium will be packed with stars for this great event and the finalists will be judged by a panel of experts, led by MM Editor Jack Hutton.

● For all the details, watch the MM and listen to all the Contest news on Radio Caroline.



FRANK SINATRA

No. 1—first time ever

HAIL Frank Sinatra! He has made the number one spot in the MELODY MAKER Pop Fifty with "Strangers In The Night."

He has done it for the first time ever in the ten year history of the MM chart.

He has displaced the all-powerful Rolling Stones after only one week at the top with their sitar-curried "Paint It Black".

He has done it at the age of 50.

And he has done it only a few weeks after his daughter Nancy tramped to the top of the Pop Fifty with "These Boots Are Made For Walkin'".

FEAT

What is the background story to this amazing feat? This week Jimmy Bowen, the man who produced Sinatra's chart conquering single, spoke to the MM from California with the inside story of the Bert Kaempfert song.

It's yet another MM exclusive. Read all about it on page 9.

JAZZ AT THE EMBASSY

PAGE 17



DYLAN VIEW ON THE BOO

PAGE THIRTEEN



MELODY MAKER

- 1 (3) STRANGERS IN THE NIGHT Frank Sinatra, Reprise
- 2 (1) PAINT IT BLACK Rolling Stones, Decca
- 3 (2) WILD THING Troggs, Fontana
- 4 (8) MONDAY, MONDAY Mama's and Papa's, RCA
- 5 (5) SORROW Merseys, Fontana
- 6 (4) PRETTY FLAMINGO Manfred Mann, HMV
- 7 (10) RAINY DAY WOMEN Nos. 12 AND 15 Bob Dylan, CBS
- 8 (6) HEY GIRL Small Faces, Decca
- 9 (13) PROMISES Ken Dodd, Columbia
- 10 (14) WHEN A MAN LOVES A WOMAN Percy Sledge, Atlantic
- 11 (7) SLOOT JOHN B Beach Boys, Capitol
- 12 (11) SHOTGUN WEDDING Roy 'C', Island
- 13 (9) DAYDREAM Lovin' Spoonful, Pye
- 14 (12) YOU DON'T HAVE TO SAY YOU LOVE ME Dusty Springfield, Philips
- 15 (30) NOTHING COMES EASY Crispian St. Peters, Decca
- 17 (21) COME ON HOME Wayne Fontana, Fontana
- 18 (23) I LOVE HER Paul and Barry Ryan, Decca
- 19 (—) DON'T BRING ME DOWN Animals, Decca
- 20 (16) BANG BANG Cher, Liberty
- 21 (19) HOLD TIGHT Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 22 (17) SOUL AND INSPIRATION Righteous Brothers, Verve
- 23 (20) ALFIE Cilla Black, Parlophone
- 24 (39) ONCE THERE WAS A TIME/NOT RESPONSIBLE Tom Jones, Decca
- 25 (24) HOW DOES THAT GRAB YOU DARLIN' Nancy Sinatra, Reprise
- 26 (28) EIGHT MILES HIGH Byrds, CBS
- 27 (27) CAN'T LIVE WITH YOU? CAN'T LIVE WITHOUT YOU Mindbenders, Fontana
- 28 (18) HOMEWARD BOUND Simon and Garfunkel, CBS
- 29 (26) THAT'S NICE Neil Christian, Strike
- 30 (33) I FEEL A CRY COMING ON Hank Locklin, RCA
- 31 (32) CALIFORNIA DREAMIN' Mama's and Papa's, RCA
- 32 (22) LOVE ME WITH ALL YOUR HEART/THE SOUND OF SILENCE Bachelors, Decca
- 33 (37) STOP HER ON SIGHT Edwin Starr, Polydor
- 34 (—) OVER, UNDER, SIDEWAYS, DOWN Yardbirds, Columbia
- 35 (36) COME SEE ME Pretty Things, Fontana
- 36 (46) ROAD RUNNER Junior Walker, Tamla Motown
- 37 (—) RIVER DEEP, MOUNTAIN HIGH Ike and Tina Turner, London
- 38 (25) I PUT A SPELL ON YOU Alan Price Set, Decca
- 39 (31) SOMEDAY, ONE DAY Seekers, Columbia
- 40 (43) I'M GONNA PUT SOME HURT ON YOU Philip Goodhand-Tait and the Stormville Shakers, Parlophone
- 41 (49) WATCHA GONNA DO NOW Chris Andrews, Decca
- 42 (44) I'M COMING HOME CINDY Trini Lopez, Reprise
- 43 (—) HI DIDDLEY DE DUM DUM Jimmy James and the Vagabonds, Piccadilly
- 44 (—) SITTIN' ON A FENCE Twice As Much, Immediate
- 45 (29) WALKIN' MY CAT NAMED DOG Norma Tanega, Stateside
- 46 (—) I GO TO SLEEP The Truth, Pye
- 47 (—) OPUS 17 Four Seasons, Philips
- 48 (38) SOMEBODY HELP ME Spencer Davis, Fontana
- 49 (—) TWINKIE LEE Gary Walker, CBS
- 50 (—) I WANT TO GO WITH YOU Eddy Arnold, RCA

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1 Leeds; 2 Mirage; 3 April; 4 Dick James; 5 Grand Canyon; 6 Shapiro Bernstein; 7 Feldman; 8 Robbins; 9 Springfield; 10 Belinda; 11 Immediate; 12 Spartan; 13 Robbins; 14 Feldman/BEM; 15 Glissando; 16 Robbins; 17 Island; 18 Shapiro Bernstein; 19 Screen Gems; 20 Kasser; 21 Lynn; 22 Screen Gems; 23 Famous Chappell; 24 Shapiro Bernstein/BEM/Leeds; 25 Lorna;

26 Essex; 27 Screen Gems; 28 Lorna; 29 Millwick; 30 Goldwater; 31 Dick James; 32 Latin American/Lorna; 33 Essex; 34 Yardbirds; 35 Berkeley; 36 Belinda; 37 Belinda; 38 Sheldon; 39 Lorna; 40 Tunekell; 41 Glissando; 42 Meccolico; 43 Newell; 44 Mirage; 45 Ardmore and Beechwood; 46 Kasser; 47 Ardmore and Beechwood; 48 Island; 49 Campbell Connelly; 50 Acuff Rose.

TOP TEN LPs

- 1 (1) AFTERMATH Rolling Stones, Decca
- 2 (2) SOUND OF MUSIC Soundtrack, RCA
- 3 (3) RUBBER SOUL Beatles, Parlophone
- 4 (6) CILLA SINGS A RAINBOW Cilla Black, Parlophone
- 5 (4) MOST OF THE ANIMALS Animals, Columbia
- 6 (5) MANTOVANI MAGIC Mantovani, Decca
- 7 (8) SMALL FACES Small Faces, Decca
- 8 (9) SWEET THINGS Georgie Fame, Columbia
- 9 (—) ANIMALISMS Animals, Decca
- 10 (—) SHADOW MUSIC Shadows, Columbia

TOP TEN FOLK

- 1 RURAL BLUES BOX (LPs) Various Artists, Xtra
- 2 THE LEADBELLY BOX (LPs) Huddie Ledbetter, Elektra
- 3 POST WAR BLUES Vol. 2 (LP) Various Artists, Post War Blues
- 4 JOAN BAEZ IN CONCERT (LP) Joan Baez, Fontana
- 5 AIN'T GONNA WORK TOMORROW (LP) Sandy and Joanie, Xtra
- 6 BERT JANSCH FIRST RECORD (LP) Bert Jansch, Transatlantic
- 7 PRETTY SARO (LP) Hedie West, Topic
- 8 BOUND FOR GLORY (LP) Woodie Guthrie, Topic
- 9 FROST AND FIRE (LP) The Waterstones, Topic
- 10 LEADBELLY'S LAST SESSION (LP) Huddie Ledbetter, Melodic

The ten best selling folk records for the month of May, compiled from returns by—COLLETT'S, 70 New Oxford Street, London; DOBELL'S, 77 Charing Cross Road, London; JAMES ASMAN'S, 38 Camomile Street and 23a New Row, London; CLASSPOW, 30 St. Martin's, 271 Gallowgate and 7 and 9 Bursifer Street, Parkhead Cross; MANCHESTER—Barry's Record Rendezvous, 19 Blackfriars Street; LIVERPOOL—Rushworth and Dreager, Whitechapel.

US TOP TEN

- 1 (1) WHEN A MAN LOVES A WOMAN Percy Sledge, Atlantic
- 2 (2) A GROOVY KIND OF FEELING Mindbenders, Fontana
- 3 (4) PAINT IT BLACK Rolling Stones, London
- 4 (7) DID YOU EVER HAVE TO MAKE UP YOUR MIND Lovin' Spoonful, Kama Sutra
- 5 (6) I AM A ROCK Simon and Garfunkel, Columbia
- 6 (3) MONDAY, MONDAY Mama's and Papa's, Dunhill
- 7 (5) RAINY DAY WOMEN Nos. 12 and 35 Bob Dylan, CBS
- 8 (10) IT'S A MAN'S, MAN'S, MAN'S WORLD James Brown, King
- 9 (—) GREEN GRASS Gary Lewis and the Playboys, Liberty
- 10 (—) STRANGERS IN THE NIGHT Frank Sinatra, Reprise

TOP TEN JAZZ

- 1 ORNETTE COLEMAN AT THE GOLDEN CIRCLE STOCKHOLM Vol. 2 (LP) Blue Note
- 2 INDO-JAZZ SUITE (LP) Joe Harriott and John Mayer, Columbia
- 3 ORNETTE COLEMAN AT THE GOLDEN CIRCLE STOCKHOLM Vol. 1 (LP) Blue Note
- 4 ALFIE (LP) Sonny Rollins, HMV
- 5 THE POWER OF POSITIVE SWINGING (LP) Clark Terry and Bob Brookmeyer, Fontana
- 6 FOUR FOR TRANE (LP) Archie Shepp, HMV
- 7 FOUR AND MORE (LP) Miles Davis, CBS
- 8 EASY TO REMEMBER (LP) Billie Holiday, Society
- 9 CONCERT BY THE SEA (LP) Erroll Garner, CBS
- 10 MAN FROM MONTEREY (LP) Dizzy Gillespie/Gil Fuller, Fontana

The ten best selling jazz records for the month of May, compiled from returns from the following stores—COLLETT'S, 70 New Oxford Street, London; DOBELL'S, 77 Charing Cross Road, London; JAMES ASMAN'S, 38 Camomile Street and 23a New Row, London; CLASSPOW, 30 St. Martin's, 271 Gallowgate and 7 and 9 Bursifer Street, Parkhead Cross; MANCHESTER—Barry's Record Rendezvous, 19 Blackfriars Street; LIVERPOOL—Rushworth and Dreager, Whitechapel.

BEAR WITH A SORE HAND

JOEY MOLLAND, 17-year-old lead guitarist with the Merseys' backing group, the Fruit Eating Bears, was knocked unconscious at Hounslow's Zambesi Club last week. Joey touched the microphone with his right hand and was thrown off his feet by the electric shock. Somebody kicked the plug out and Joey was rushed to hospital to be treated for shock and burns.



Joey Molland, with burned hand, recovering from his shock. Merseys Tony Crane (1) and Billy Kinsley offer sympathy.

Brigitte Bardot rang Bob Dylan in Paris and giggled. Stormville Shakers finish every set with "The Queen". New Nashville Teens album out August. Seamen's strike hasn't affected Harold Davison's bulk imports of jazzmen. Small Faces' Kenny Jones uses two drum kits.

Force West's manager bought the group a private plane. Rod Stewart to star in a film about Carnaby Street for the States. Who is Keith Goodwin Kidding?



HELEN SHAPIRO may go to Moscow and Rumania. Dave Cash crashed go-kart at 60 mph. Who's Peter Townshend may produce Gary Farr and the T-Bones' next single. Genevieve opened new two-level dancing "birdcage" at Clevely, near Blackpool. Songwriter Tony Colton is an ex-bed spring tender. Bob Dylan's bosom friend in Britain—Dana Gillespie.

People who say "rock and roll is coming back" are living in the past. Ron Wood of the Birds is writing the Method's new record. The Beach Boys new LP "Pet Sounds" should be rush released in Britain.

GROUP with a chance—the Herd. Merseys dig going home to Liverpool even for a couple of days. Three Bells new manager is Lee Graham known as singer Leapy Lee. Scott Walker saw Ornette Coleman at London's Ronnie Scott Club and said: "I thought he was fantastic, but nobody there seemed to like him, not even the guy on the door."

New R&B band called Sunny Monday's Tuesday Band. Slimming down Dana Gillespie now 40-25-36. Jan Gearing covered guitarist Roscoe Roskams in feathers. Dave Dee, Dozy, etc ran up a £70 bill in a French restaurant. Man-about-town Viv Prince says Deep Feeling are a groovy group.

WHO'S sorry now? Susan Maughan's next one is Bacharach's "Come And Get Me", out June 10. Spence caused a riot in Hamburg's Star Club.

Peter Clayton has a pleasant personality on the air. Erroll Garner funny or why he's using a stick! Sinatra at number one! Own up, he's a winner. Spike Milligan got his nickname when he played trumpet in Army from a mate who read Spike Hughes in the MELODY MAKER. Frankie Vaughan a brave man inviting Tom Jones on his show.

Mick Jagger has bought a male cat for his flat.



With a huge crowd around for the premiere of The Wrong Box Georgie Fame couldn't get far with actress Sabrina Scharf, even with the aid of a motor cycle. Georgie is pictured outside the Leicester Square Theatre. The Wrong Box stars Peter Cook, Dudley Moore, John Mills, Ralph Richardson and Michael Caine.

GENUINE DUD

THE DUDLEY MOORE TRIO

Steve Marriott looks a cross between Chopin and Minus. Troggs don't look very wild. Zoot Money says group scene contracting. "Red Rubber Ball" by the Cyrle was written by Seeker's Bruce Woodley and Paul Simon. Guy Darrell says he is so unknown that every time he goes home even his mother asks him who he is. Herman's friends call him Peter. Jim Douglas of the Alex Welsh band does a fine impersonation of Bud Freeman. MM German photographer Hans Harzheim does a great take off of Lennie Hastings. Max Miller cult in MM office.

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DONOVAN— now for the comeback

BY BOB DAWBARN



REMEMBER Donovan? He was the curly-haired lad who used to have records released and they went straight into the Pop 50. He went to America three months ago — since when news of him has been scarce.

Now he's back, tanned, brimming with added confidence, full of new plans—and wearing spectacles that have apparently been made out of red bicycle reflectors.

This week he dropped in for a cup of MM tea, along with his manager Ashley Kozak. Was it, we wondered, possible that he had been off the British scene too long?

"I'm not worried by it," said Don. "I look on it as a stop in all the dramas of contractual battles. It's the end of one scene and the beginning of another. I'm coming back a bit cleaner and freer to write what I want to write."

The high-spots of his American trip included a sell-out concert at Carnegie Hall with just Donovan accompanied by Shawn Phillips on sitar; 7,500 to hear him at Cornell University and ten days at the Trip in Los Angeles.

"All the young hippies were there," recalled Don. "I played sitar and was backed by a songo player. We got a beautiful sound. That was before I picked up a group."

"I made a great scene with the artists and there were a lot of people at the first night at the Trip—Anthony Newley, Sonny and Cher, the Mama's and Papa's, Peter, Paul and Mary, Barry McGuire, P. F. Sloan. Bob Dylan came down.

SITAR

"The Mama's and Papa's are doing songs of mine. I'm writing different now and putting a few sounds down—it sort of stems from that 'Sunny Goodge Street' I did. The writing is getting more classical and mature. Like Dylan used a lot of characterisation in his songs.

"I borrowed John Lennon's hat and started writing pop songs. The music came out such that I used the group.

"I started on sitar about six months ago, but I may finish with it now. At that time I had the only one around, now I seemed to have turned on half of America. The Byrds have got one. But half the groups use it without even going into Indian music. I got into the sitar—they just use it as part of a group."

DEALS

Don recorded enough for one-and-a-half LPs in the States.

"I used Shawn Phillips on sitar," he told me. "On drums was Fast Eddie, from Chicago, who is now with the Mama's and Papa's. There was Candy John on tabla drum, Cyrus Farfar on bajuki, a Greek instrument. He was with the Modern Folk Quintet. Peter Pilsfian (electric violin) has recorded with Ravi Shankar. Lenny Matlin played organ, celeste and harpsichord. Don Brown was on electric guitar and we also used Peter Goetsch, percussion. I played electric and acoustic guitars.

"We have new record deals here and in America, but I can't give details yet. Apart from normal LPs and singles I'm also going to do children's fairy tales, writing the music and words.

OFFERS

"Then I'll maybe buy a little theatre to try and blow a few minds around with the sort of stuff I'd put on. The book I was writing turned into a screenplay and we've had

**I think
I've still
got a
place in
people's
heads**

offers for it. I'd like somebody like Hal Roach to direct it—as opposed to Walt Disney.

"Of course I haven't yet shown anybody here what I've been doing in the States and I might want to do that. But the important thing is to get the material out—I should have a record out in the next few weeks."

FREAKS

Who most impressed Donovan in the States.

"Everything is getting much tighter there—all the artists are getting together. It's beautiful! The Mama's and Papa's impressed me especially. They've started off with a complete scene.

"The Lovin' Spoonful are very good. Then there is a group in Greenwich Village which could be very big—the Chambers Brothers. A very good, gospel-soul thing. The Fugs are fantastic too but their act is kinda odd. They came from the Village which has always produced freaks.

"I hear Bob Dylan has been given a hard time here. His 'Rainy Day Women' will become a college song in the States. It's like the National Anthem over there.

FLOWERS

"Music is changing fast. It's taken a long time, but beautiful things always take a long time and there are a lot of beautiful things happening right now.

"Another thing about the States. They didn't send me Gongs and things like that. They sent me bits of crystal, pieces of velvet and fresh flowers."

Donovan's act was billed in the US as The Now Music. Is "now" a bit too late for a new record?

"I think I've still got a place in people's heads" he says.

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NAMES IN THE NEWS

Beatles in interview row



RAY: concert master



● SADLER ● CILLA ● CURTIS

THE Beatles have stirred up a heated controversy in America's midwest all because of a mystery interview. The result, according to American reports, is that fans are threatening to boycott their records.

A Pittsburgh disc-jockey broadcast an alleged telephone interview last week in which the Beatles put down the Barry Sadler recording of "The Ballad of the Green Berets" as "rubbish."

Following this a wave of anti-Beatles protest broke. Several major disc retailers are reported to have contacted Capitol Records and asked them to "have the Beatles cool it with this kind of talk."

The retailers reported that fans had threatened to boycott the stores unless Beatles discs were removed from the racks. In London, however, it was strenuously denied that the Beatles had given an interview to any American disc jockey.

Recently Brian Matthew interviewed the Beatles and the tapes will be broadcast by over 50 U.S. deejays. But the question of Barry Sadler's record was never discussed on

this interview. At presstime the mystery was still unsolved.

This week Brian Epstein flew from Madrid to New York to finalise the Beatles tour and discuss the screening of a colour TV film Cilla Black made at London's Savoy Hotel.

The Beatles perform their new single "Paper Back Writer", due for release on June 10, in film clips on Top Of The Pops (today and June 8), Granada's Scene At 6.30 (13), Thank You Lucky Stars (25) and Ready, Steady Go! (10). On June 9 they film a segment for the Ed Sullivan American TV show, in colour.

Big 'L' deejays

TWO big additions to Radio London's deejay strength were announced this week. Kenny Everett is resigning

Big L on June 6, after a spell with Radio Luxembourg. And former Radio Caroline deejay, Tony Blackburn, joins on June 7.

Tony will have a new single released by Philips in the next month. The A side has not yet been settled and it may be one of his own compositions.

Action release

THE Action's next Parlophone single, for release on June 27, will be "Baby You've Got It", on which the group was augmented by their recording manager, George Martin, on piano, and the MM's Nick Jones on tambourine.

The group's first LP will be out in early August. One side will consist of numbers which the group features in clubs. The other side will

consist entirely of originals by the group.

A competition run by the Action's fan club to find a design for the LP sleeve has produced over 1,000 replies and these are being sorted out.

The group's singer, Reg King, has to have three stitches in his foot when fans invading the stage at Brighton last week knocked a cymbal on to it. His operation to have his tonsils removed has been postponed until the autumn.

Who for Shea

THE Who are expected to share the bill with the Merseys at a big concert at the Shea Stadium, New York, scheduled for July 9.

They may also record in America in July if they are successful in lifting the High Court injunction against them. The case will be heard in a few weeks and is expected to last for at least three days. It may well be one of the biggest court cases the music business has seen for some years.

This week the Who are off to Scandinavia for a tour. They will also play Finland—an additional date—on Saturday.

Feather comper

HOLLYWOOD, Tuesday. — MM correspondent Leonard Feather will comper part of the 1966 Newport Jazz Festival from July 1 to 4.

The Festival will include the newest clerical entry into jazz—an Episcopalian minister from Michigan named Father Tom Vaughn whose trio will play during the final evening. On the same show will be Miles Davis, Count Basie and Herbie Mann.

Vaughn, a pianist, has recorded an album for RCA, with Elvin Jones (drs) and Arthur Davis (bass).

Garner dates

ERROLL GARNER winds up his current tour with dates at Birmingham Town Hall, tonight (Thursday), Free Trade Hall, Manchester (Saturday), Colston Hall, Bristol (7), Fairfield Halls, Croydon (9), Dome, Brighton (11) and New Victoria, London (12).

Curtis solo

CHRIS CURTIS ex-leader and drummer with the Searchers, who left the group after six years in April, has made a solo record.

Chris has cut an old Joe South number in the Pye Studios titled "Aggravation". Curtis doesn't play drums on the record, but does the vocals. He wrote the flip side and produced the record himself. No release date has been confirmed yet.

Rich success

HOLLYWOOD, Tuesday. — The new Buddy Rich big band opened successfully in Las Vegas at the Aladdin Hotel, where it will play 20 weeks a year (reports Leonard Feather).

Apart from former Dizzy Gillespie saxist Marty Flax and ex-Benny Goodman pianist John Bunch, most of the sidemen are relatively unknown.

Bobby Morris is playing drums, while Rich conducts, sings and dances, although Rich will play the occasional solo.

Inkspots here

WORLD famous American vocal group, the Inkspots arrive in Britain this week, on the same flight as soul singer Roy "C" the group, consisting of Melvin More, Billy Bowen, Austin Johnson, John Lathan, and Fred Wilkins will be accompanied by Britain's Blueology.

They will appear at West Ruislip RAF camp tomorrow (Friday), Douglas House, Lon-

WHO'S PETE IN CRASH

THE Who's lead guitarist, Pete Townsend, was involved in a six-vehicle collision on the M1 early on Monday morning.

His Ford Lincoln was the fourth car in the pile-up and although the car was damaged, Pete escaped with bruising. He was returning from Morecambe where the Who had been playing at the Winter Gardens.

Yesterday (Wednesday), the Who flew to Sweden for three days. They then travel to Finland before returning to Sweden on Sunday, then on to Copenhagen on June 6 and 7. They fly home on Wednesday, June 8.

Brown to direct Monterey

HOLLYWOOD, Tuesday. — Bassist Ray Brown has been appointed musical director and concert-master for the 1966 Monterey Festival.

Negotiations are in progress to bring Gil Evans to rehearse a Festival band. He is expected to bring one or two men from the East with him, but the rest of the band will be made up from West Coast musicians. There is also a hope of getting Miles Davis to appear with Gil.

The Festival will present an afternoon of "new music" with John Handy, Cecil Taylor, Archie Shepp and others, and also a blues matinee with Muddy Waters, Howlin' Wolf, Mama Willie Mae Thornton, Jimmy Rushing, the Paul Butterfield Blues Band and a group called the Jefferson Airplane.

Kinky Spain

THE Kinks, whose new single "Sunny Afternoon" is released tomorrow (Friday), fly to Spain on June 13.

They play three days of concerts in Madrid and then fly to Norway for a TV date in Oslo. From there they go on to Bergen to appear in a festival.

Tonight (Thursday), the group is at Sunderland Locarno. Other one-nighters include: Morecambe, Locarno (tomorrow), Imperial Ballroom, Nelson (4), Glasgow Odeon (5), Floral Hall, Malvern (7), Top Spot, Ross-on-Wye (10) and a double Birmingham date at the Plaza Handsworth and Plaza Kings Heath (11).

THE Dave Brubeck Quartet will record a BBC-2 Jazz 625 programme on October 23, during their brief tour of Britain.

Dates for the group are: Chatham (October 22), Bristol (25), Birmingham (28), Manchester (29), London's New Victoria Theatre (30), Newcastle (31) and Croydon (November 2).

The line-up, as in previous years, will be Brubeck (pno), Paul Desmond (alto), Gene Wright (bass) and Joe Morello (drs). Morello has been ill recently and his place was taken by a girl drummer — Dorothy

Dodgion, wife of altoist Jerry Dodgion.

Last week, Brubeck went to the University Of The Pacific, California, to receive a Distinguished Alumni Award — the highest tribute paid by the University to its graduates. The pianist, who graduated in 1942, was the first musician to be honoured.

His new American release, "Dave Brubeck's Greatest Hits", will be issued in Britain by CBS in the autumn.

Nance tour

FORMER Duke Ellington trumpeter Ray Nance opens his first solo British tour at the Thames Hotel, Hampton Court, tomorrow (Friday).

He will guest on BBC-TV's Whole Scene Going on June 8. His other one-nighters are: Il Rondo, Nottingham (June 4), Sports Ground, Manchester (5), Bull's Head, Barnes (6), George, Morden (7), Dolphin Hotel, Botley (8), Hideaway Club, Hampstead (10), Birmingham Jazz Festival (11) and London's 100 Club (12).

Nance will be accompanied by Bruce Turner's Jump Band on all dates, except at the Hideaway Club, Hampstead, when he will be backed by an all-star group.

Rich success

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THURSDAY

ERROLL GARNER at Birmingham Town Hall. Troops out at the Manor Lodge, Stockport. Small Faces play the Two Red Shoes, Eglon. Kinks visit Sunderland Locarno.

FRIDAY

LINEUP for this week's Beat at Steady got in Cilla Black, Merseys, Roy C, Keith Powell and Billie Davis and Oscar (TV, 6.7 p.m.). American trumpeter Ray Nance opens his tour with Bruce Turner at the Thames Hotel, Hampton Court. George Fame and the Blue Flames at North London's Bluesville Club, Manor House. U.S. tenorist Bud Freeman backed by Alex Welsh Band at the Hideaway Club, Belsize Park, North London.

SATURDAY

BEATLES headline special bumper edition of Saturday Club, the 400th. Also on the bill, Cliff Richard and the Shadows, Billy Fury and the Gamblers, Mariann Faithfull, Spencer Davis Group and the Humphreys Lystleton Band. (Light, 10 p.m.).

Later in the day Dave Dee, Dozy, Beaky, Mick and Tich on the bill in Saturday Swings (Light, 2 p.m.).

Juke Box Jury panel is Petula Clark, Billy Walker, Geraldine Sherman and Eric Burdon. (BBC-TV 3.15 p.m.). Alex Welsh Band plays the Six Belles, Kings Road, Chelsea.

Erroll Garner at the Free Trade Hall, Manchester. Small Faces play the Olympia, East Kilbride.

U.S. Tom Jones, Frank Field on Radio Luxembourg. Battle Of The Giants (9.4 p.m.).

Dakota Station guests in this week's Lennie, Felix Show (Light, 1.30 a.m.).

Ray Nance and Bruce Turner at Il Rondo Ball room, Nottingham. Barron Knights play at

this week's Sheffield University Dance. Chris Barber's Jazzband make the Manchester Sports Guide.

SUNDAY

FREDDY and the Dreamers, Ken Dodd, Shirley Bassey, Chris Andrews, Tony Hazzard, Don Spencer, Tony Carroll and the Luvvers all guest on this week's Thank You Lucky Stars (TV, 3.30 p.m.).

Ray Nance stars at the package at Manchester Sports and New City Jazzmen set for Fox and Hounds, Haywards Heath, Sussex. Troops for the Mojo Club, Sheffield. Kinks at Glasgow Odeon.

MONDAY

GRAHAM BOND ORGANISATION at London's Marquee Club. Bud Freeman and Alex Welsh Band at Il Rondo, Leicester.

Ray Nance stars at the Bulls Head, Barnes. Currently starring at the Ronnie Scott Club are guitarist Jim Hall and singer Carol Ventura.

TUESDAY

MANFRED MANN returns to his old haunt at the Marquee Club, London.

Ray Nance moves on to the George Hotel, Morden. Erroll Garner set for the Colston Hall, Bristol.

WEDNESDAY

CHARLTON HESTON, Ravi Shankar, and Dave Dee, Dozy, Beaky, Mick and Tich filmed in Paris) all on Whole Scene Going (BBC-TV, 6.30 p.m.). Troops star at the Corn Exchange, Bristol.

Mike Daniels Big Band at the Six Belles, Chelsea.

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POP MIMING ON TV ENDS ON AUGUST 1

MIMING on TV pop shows will end on August 1 and shows like BBC-TV's Top Of The Pops will go "live". This is the result of a three-month struggle by the Musicians' Union to get both ITV and BBC to stop artists miming to records on TV shows.

The MU's banning battle was exclusively revealed in the Melody Maker last February.

Mr Hardie Ratcliffe, the Union's General Secretary, said: "We object to pop programmes playing records when musicians should be employed to put over live accompaniment."

How will this affect existing TV pop shows? BBC-TV: "Top Of The Pops will definitely continue with artists giving live performances. The show will go on presenting top twenty numbers. It's the only one of our programmes to be affected by the ban."

"A Whole Scene Going will not now return in the autumn after its present run finishes on June 15."

"We're all very depressed about it," said AWSG staff on Tuesday. A spokesman explained: "It's one of the quirks of the new programme schedules. Big changes are planned for the autumn and

it was decided there wasn't room for A Whole Scene Going."

"The MU ban had nothing to do with the show being taken off."

ABC-TV: "Thank Your Lucky Stars comes off at the end of June and will be replaced by a new show in the winter. Pilot shows are being tested. The last Lucky Stars, on June 25, will star the Beatles, Gene Pitney, Cleo Laine, Herman's Hermits, Roy C."

REDEFUSION: "Ready Steady Go! has not been a mimed show for some time, but we do use specially pre-recorded backing tracks for singers. I don't think the ban will affect their use at all."

Jansch Newport?

NEW YORK, Tuesday. — British folk singer Bert

SHANKAR CLUB DATES

INDIAN sitar virtuoso Ravi Shankar, in Britain this week for his Royal Festival Hall concert yesterday (Wednesday), is to give a series of folk club recitals.

His recital tour opens at the Fox, Islington, on June 9, and continues at the Digbeth Hall, Birmingham (10), London's Singers Club (11), Bardwell Social Club, Brentwood (12), Public Library, Wolverhampton (13), and the Suffolk Punch, Ipswich (14).

Shankar then goes to Scotland for dates in Edinburgh (18) and Glasgow (19) and appears at the Bath Festival on June 25. On Wednesday (8), he guests in BBC-TV's A Whole Scene Going.

Jansch may follow Donovan's 1965 example and play this year's Newport Folk Festival.

His manager and record producer, Nat Joseph, was here last week to discuss an American trip for Jansch.

The singer is to have an album released in the States on Vanguard, with ten of the 12 titles his own compositions.

Ed Hall dates

FIFTEEN dates have been set so far for American clarinetist Ed Hall's British tour with the Alan Elsdon Band.

The tour will include a three-day residency at London's 100 Club on November 8, 9 and 10.

Other dates set include: Osterley (November 4), Birmingham (5), Leicester (7), Not-

tingham (12), Manchester (13), Chester (14), Hitchin (15), Southampton (16), Haywards Heath (17), Newcastle (18), Manchester (19) and Redcar (20).

Negotiations are also under way for Hall to record a BBC-2 show, probably on November 6.

Ray says 'stoned'

NEW YORK, Tuesday. — With all the mounting furor over so-called "drug-type" songs using expressions like "stoned", Ray Charles has come up with a single titled "Let's All Get Stoned" (reports Ren Grevatt).

Traders here, aware of the recent banning in certain areas of the Byrds' "Eight Miles High", and Bob Dylan's "Rainy Day Women", are wondering how the Charles record will be received.

Most of the other discs have at least camouflaged the lyrics with a double meaning. Charles is the first to use the word "stoned" in the title.

Seeger tour

AMERICAN folk star Pete Seeger is to make a new British tour in November.

His first appearance will be a concert at the Royal Festival Hall on November 11. Other concert dates and TV appearances are currently being set up by the Harold Davison office.

'Shotgun Wedding' Roy 'C' in for first UK tour

"SHOTGUN WEDDING" man Roy "C" was due to arrive in Britain for his first tour yesterday (Wednesday).

He guests on ITV's Ready Steady Go tomorrow (Friday) and makes his first club appearance at the Cavern, Leicester Square, London.

Roy, backed by the League of Gentlemen goes on to the California Ballroom, Dunstable (Saturday), Agincourt Ballroom, Camberley (Sunday), Queen's, Wolverhampton (June 6), Ilford Palais (7), Bromel Club, Bromley (8), Whiskey A Gogo, London (9), Cue Club, Paddington (10), Dungeon, Nottingham and Mojo Sheffield (11), Douglas House, London, and Ricky Tick, Windsor (12), Klook Klook, Burnley (23), East Ham Town Hall and In Crowd Club, Hackney (24).

Twisted Wheel, Manchester (25), Mecca Southampton (29), Locarno, Streatham (30), Locarno, Basildon (July 1), Glyndrome, Boston (2), Cook's Ferry Inn (4), Mr. Smith's, London (5), Princess and Domino Clubs (Manchester).

Split MJQ tour

THE Modern Jazz Quartet's autumn tour in Britain will be in two halves, to enable them to enable them to fly to Paris between September 26 and October 10 to record an LP with the Swingle Singers.

The group opens its British tour at Colston Hall, Bristol, on September 20, and then plays Fairfield Hall, Croydon (21), Free Trade Hall, Manchester (24) and records a

BBC-2 programme (25) before flying to Paris.

On their return they will visit Nottingham University (October 11), Leeds University (14), London's Royal Festival Hall (15) and Winter Gardens, Bournemouth (16).

Belgian Moodies

THE Moody Blues flew to Belgium this week to televise from the Casino at Knokke and from Lille on Saturday (4).

On Sunday they star at the the Paris Olympia before flying home to record their next single.

The single will be a Mike Pinder-Denny Laine composition.

The group will tour Denmark from August 6 to 14 and then return to Belgium for a concert tour.

Bowed guitar

THE Creation, a new recording group signed by independent producer Shel Talmy, features an unusual sound on their first single.

Lead guitarist Eddie Phillips uses a violin bow on his electric guitar, which gives the group a highly distinctive sound.

Title of the disc is "Making Time" and it is due for release on June 17.

African boycott

NIGERIAN promoter Eddie Ughomma is currently in London, to book top British pop names for West Africa. He has signed Georgie Fame for October and Adam Faith for November.

But he told the MM this week that London agents don't seem to be interested.

He said: "I'm finding it very hard to convince agents and managers to send groups and singers to West Africa, although there is a very flourishing scene out there — there are over 30 groups in Lagos alone."

"We can pay good money — recently Millie played to 40,000 people in one stadium in Nigeria. Jackie Edwards also did well for us, and Danny Williams has a tour coming up."

"There is a big market for the top British names who all sell well on record in Africa. The Americans seem much more interested and I have set Chubby Checker for Christmas."

Arnold in

EDDY ARNOLD arrived in Britain on Monday (30) and on Tuesday recorded his own BBC Light Programme half-hour show. No transmission date has yet been set.

Tonight (Thursday) Eddy guests in Top Of The Pops. Other dates set so far include: London's Marquee Club (4), ATV's Action (6), TWW Reports (7), Scottish-TV (8) and the Light Programme's Music To Midnight (9).

Wild November

U. S. trumpeter Wild Bill Davison will open a British tour with the Alex Welsh Band at Osterley Rugby Football Club on November 25.

He has already been set for dates at Birmingham (26), Bexley (28), London's 100 Club (29, 30 and December 1), Nottingham (December 3), Manchester (4), Chester (5), Hitchin (6), Botley (7), Haywards Heath (8), Sunderland (9) and Manchester (10).

R&B night, Friday, 11.30



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Bigger things for new rave Troggs

Three week tour lined-up

AFTER the smash success of "Wild Thing", Britain's newest rave group, the Troggs, have signed for two major tours of Britain. The first will be a short concert series with Sonny and Cher. No dates have been settled, but it will probably start in mid-July.

The second will start on September 30 and run for three weeks. They will share the bill with another big American attraction, but no names have been fixed.

The Troggs have already cut their follow-up to "Wild Thing", but no release date has been set. They have also finished an EP and have one track remaining to be recorded for their first LP which will be rush-released as soon as it is complete.

They guest in the Joe Loss Pop Show tomorrow (Friday) and on TWW's Now! (June 8).

One-nighters include: Stockport, tonight (Thursday), Wellington (tomorrow), Stevenage (4), Sheffield (5), Bath (6), Cambridge (7), Bristol (8), and Kidderminster (9).

They then tour Scotland, visiting Perth (10), Carlisle (11), Dundee (12), Edinburgh (13), Ayr (15), Glasgow (16), and Kirkealdy (17).

Mindbenders'

first film

THE Mindbenders are the latest signing for To Sir With Love, the film starring Sidney Poitier in which Lulu will make her acting debut. The Mindbenders will sing the title song behind the credits and will also appear in a discotheque scene. The famous songwriting team of Mann and Weill are composing the music for the film which is being made by Columbia.

Artwoods' trip

THE Artwoods have been offered a two day trip to America on July 23 and 24 to represent Britain on a big international beat festival in aid of UNICEF to be held at the giant Palisades amusement park, New Jersey.

The Artwoods on Monday returned from Monte Carlo where they starred in a ball to celebrate the centenary of Monaco.

New Scouses

MERSEYSIDE'S newest Polydor recording group, the Carrolls, (three brothers and sister Irene) played last (WHI) week-end at the North Pier, Blackpool, in the Michael Miles Show.

The quartet will also make a series of Sunday appearances at the same venue. They have signed for five Sundays starting on July 3 with an option of a further six.

Topping the North Pier Sunday shows from July 10 will be the Spencer Davis Group.

The Carrolls have also signed for a number of northern cabaret dates opening on June 19 for a week at the Northern Club, Manchester, followed by weeks at the Talk of the North (June 26), the Riverboat and Top Hat Clubs (July 10)—all in Manchester, the Casino Club, Bolton (July 24) and the Garrick Club, Leigh (31).

New disc co

A NEW independent record company, Sac-R records, has been formed by former Tornados guitarist Alan Caddy, publicist Keith Goodwin and singer-actor-record producer Steve Rowlands.

The label has so far signed singer Peter Fenton and two groups, the Pack and the Southlanders. Liberty Records will have first call on the label in the States.

The company will also produce new records by Twinkle which will be released through Decca. It has also completed an album by two London buskers, Pat Keene and Don Partridge, which is to be released in the States.

Caddy, Goodwin and Rowlands have also formed a new publishing company, Mojave Music.

Matt flies back

MATT MONRO will fly back to Britain from his American tour on the day of release for his new single, June 10.

The single, "Honey On The Vine", was recorded at the first session in the States under his new contract with Capitol.

Matt stars in ATV's Blackpool Night Out on June 19 and has signed for a three-week season at London's Savoy Hotel from September 19.

Summer Sunday concerts lined-up for Matt include two at the Futurist Theatre, Scarborough, on August 21 and 28.

Jazz/Folk York

JAZZ and folk sessions will be featured at this year's York Festival in a special Coffee House created in the Museum Rooms.

Performing in the coffee house will be Belle Ganzales (June 10), Shirley Collins (11), College Jazz Quartet (15), Julie Felix (18), Johnny Silvo (22), Victor Brox Blues Train (25), the Verse-Music Quartet (30), Ewan MacColl and Peggy Seeger (July 1) and A. L. Lloyd (2).



ANIMALS LEAP TO No. 19

AS the Animals' "Don't Bring Me Down" jumped into the Pop Fifty at 19 this week Eric Burdon told the MM: "Great! I quite like it and I don't usually like listening to our records. It's got a nice sound and plenty of presence. Usually I'm a bit brought down by our records."

The Animals take a holiday prior to their American tour with Herman's Hermits from July 5. But fans can see them today (Thursday) on BBC-TV's Top Of The Pops.

McCoys' newie

THE McCoys new single, released on the Immediate label on June 3, will be a double A-side issue, "Runaway", coupled with "Come On Let's Go". "Runaway" is a brand new song in a "happy-go-lucky Beach Boys cum Herman style" said an Immediate spokesman.

Also from Immediate in June is a new track from Britain's Chris Farlowe. The Jagger-Richard composition from the Rolling Stones "Aftermath" album, titled "Out Of Time". It will be released on June 17.



EARL: album

Hines cuts

LP in Britain

A MERICAN pianist Earl Hines recorded an album for Fontana on Tuesday. He was accompanied by the Alex Welsh rhythm section throughout, and also used the front line on some tracks. The LP is scheduled for autumn release. Hines, who has finished his European tour, flies back to the States today (Thursday).

Jazz on Tees

DAKOTA STATION and Mark Murphy will star in a "Jazz on Tees" programme to be broadcast from the Little Theatre, Middlesbrough, on June 25 at the end of the town's special BBC Week.

Also featured in the programme will be the local River City Jazzmen, Ian Carr (trp) and flugel horn), Gary Cox (now tenorist with the NDO, formerly with Ian in the Emcee Five), and Manchester's Joe Palm modern jazz trio.

Them in States

THEM flew to America last week for an eight-week tour which opened on Friday (27) in San Francisco.

The tour will include dates in Phoenix, Tucson, Los Angeles and San Diego. The group will also make a number of TV appearances.

Campbell dates

THE Ian Campbell Folk Group, Alex Campbell and the Three City Four star in two folk concerts at London's St Pancras Town Hall tomorrow (Friday).

George Melly will emcee the shows which start at 7 p.m. and 9.15 p.m.

FOCUS ON FOLK

PAGE 20

MM NATIONAL BEAT CONTEST



THE PATHFINDERS being congratulated by compères Rick Dene (left) and Emperor Roscoe (right).

PATHFINDERS COME UP FROM SUSSEX

THE PATHFINDERS from Shoreham-by-sea, Sussex, were overwhelmed when they heard they were the outright winners of their heat of the Melody Maker's National Beat Contest at Brighton on Sunday.

THE PATHFINDERS — Alan Burtenshaw, 20, Ron Reed, 21, John Court, 20, Bob Hermans, 20, and Ron Shaughnessy, 22—now go through to the semi-finals.

ALSO THROUGH to the semi-finals are the Poachers, from West Mersea, Essex, the Atlanta Roots from Manchester, the Playboys from South London, and the Versions from Hunstanton, King's Lynn.

CAUGHT IN THE ACT TURN TO PAGE 17

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JAZZ SCENE

AVANT GARDE: A PLEA FOR SANITY

MIKE HENNESSEY

PARIS

THERE ARE ONLY two kinds of jazz," said Duke Ellington. "Good and bad." This probably apocryphal quote has been so comprehensively flogged that it is looking a little worn around the edges. It was a neat enough aphorism in its day and it has been widely used by people who object to categorising jazz, but it really doesn't stand up to close analysis.

Decisions as to what is good and bad in jazz are so highly personal, subjective and subject to fluctuation that the remark is meaningless.

What value, for example, would there be in telling a person just beginning to get interested in jazz and seeking guidance: "Make sure you only buy good records?"

So, whether you like it or not, pigeonholing is here to stay. There just HAVE to be terms like "traditional", "mainstream", "modern", "pop" and so on. Otherwise imagine the plight of a record reviewer trying to indicate the idiom of a particular piece of music.

The terms themselves are harmless enough. It is when they are manipulated by bigots that the situation gets out of hand.

Every week the Melody Maker Mailbag is filled with letters, insisting that Arthur Thorogian is a better spoons player than Syd Wrenchgroin. And of course assertions like this, based on personal prejudice, are completely without meaning.

In the last couple of years a new jazz classification has been gaining greater and greater currency and to judge from the thousands of words written and spoken on the subject we are in danger of losing all sense of proportion.

I am referring, of course, to the avant garde—a term which, for many, seems to have become a blanket recommendation for everything which breaks away from the jazz conventions. All avant-garde, it seems, is good. It may be bad jazz, but it's good avant-garde.

The avant-garde enthusiasts have neatly sewn themselves up in an armour plated cocoon where they are impervious to criticism. Both the exponents and the supporters of this movement are taking full advantage of their immunity from judgement by orthodox jazz critics.

And this is the major problem. AVANT-GARDE MUSIC CANNOT BE CRITICIZED BECAUSE, AS YET WE HAVE NO YARDSTICK BY WHICH TO JUDGE IT.

So how DO you judge this music?

Granted you can say you either love it or hate it. That much is easy. Some avant-garde appeals to me emotionally; a great deal of it leaves me supremely indifferent; and some I regard as an outrageous assault on the ears and intelligence.

Besides the superbly gifted musicians like Coltrane, David Izenzon, Don Cherry, Ornette Coleman there are a host of shameful phoneyos who posture as trend-setters with screams of rage from some of the leading exponents greeted the suggestion that the avant-garde is the last refuge of the incompetent.

Next in are Zoot Sims and Clark Terry. Count Basie's bar in Harlem is becoming New York's leading organ showcase.

HERBIE MANN: the high priest of 'boom chitty'

LEONARD FEATHER

THE LIFE-BELT for jazz today, says Herbie Mann, is boom-chitty.

Mann, according to various popularity polls since 1957, is the No. 1 jazz flautist. Boom-chitty is a loose, loping rhythm that straddles the North and South American sides of the border. "What Afro-Cuban music was to Latin jazz," says Mann, "boom-chitty is to rhythm-and-blues."

Brooklyn-born, jazz-raised, Herbie sprouted a Latin musical accent when the first family of Mann, known as the Afro-Jazz Sextet, was founded in 1953. Three years later his combo recorded "Comin' Home Baby", a boom-chitty blues. It sold half a million. Mann is now prosperous, world-travelled and understandably self-confident about his rhythmic way of life.

Any kind of strong rhythmic character immediately broadens the potential for the music. Lee Morgan's 'The Sidewinder' was just the blues with a Latin flavour. Stan Getz finally hit the charts when he started playing bossa nova. Horace Silver's 'Song For My Father'—well his dad is from the Cape Verde Islands, so the tune has a Calypso-Portuguese touch.

"Look at my own biggest hit. Did you know that Ben Tucker, who composed 'Comin' Home Baby', recorded it himself before I did? And not a thing happened, because it was just a nice jazz tune with a tenor player and regular jazz drums. But he sang it for me, and immediately I heard it my way.

"I'd rather call our music just improvising, instead of jazz, because I'm continually changing, making new demands on my musicians and on the arrangers and myself. The only real common denominator is my interest in rhythmic music.

"When I formed my first group it was very, very simple musically. But by accentuating this variety of rhythms, I've secured an audience. As a consequence, without their realising what is happening, I now have them listening to things that are much more complex harmonically, and they're accepting it."

Herbie Mann and his audience, it would seem, refute two axioms: that there is only "happy jazz" in Dixieland, and that modern jazz is stuffy, over-complex and humourless.

"People say if music is happy it can't be serious. This is just semantics," says Mann. "I'm just as serious about my happy music as some people are about their sad music."

And that, my friends, is the musical success formula for this week: variety, vivacity, and a heaping tablespoon of that boom-chitty beat.

who looks like the doctor hiding the coveted formula in a science fiction movie, he has a quietly sarcastic sense of humour and a pragmatic attitude toward the odd oscillations of taste among adherents of today's music.

"Let's face it," he says. "Boom-chitty has taken over. Hardly a single jazz record that has really sold since 1963 has been based on the old-style, straight four-to-the-beat."

"Ramsey Lewis had that special rhythmic thing going on in 'The In Crowd'. Ray Charles still uses it along with his own rhythm and blues flavour. Cal Tjader's 'Sauce' was a boom-chitty Latin version of an old Dizzy Gillespie tune."

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MANN: serious about happy music

A tall, trim-bearded fellow of 36



SHEPP: enraged



SAVOY BLUES

Louis Armstrong

IT'S not difficult to pick a memorable solo from Louis Armstrong's recorded work. Just take any one from the treasure chest he has filled over the years.

One of his most complete solos, as an entity containing all the ingredients for a miniature masterpiece, must be his 24 bars in the middle of "Savoy Blues", recorded in 1927 and available on "Louis Armstrong—His Greatest Years" Vol. 3. (Parlophone).

Never a respecter of what's normal, Louis takes Ory's tune in Ab instead of the usual F and kicks off stating the theme alone to be joined on the second half by Kid Ory and Johnny Dodds.

After the bridge, Lonnie Johnson sets the solo scene with a chorus which, though advanced guitar work for the time, has a certain squareness about the feel that was in keeping with the time. It takes Louis to bring the timeless element to the trivial, if likeable, little tune.

He does that by constructing a two chorus performance that has everything. First of



LOUIS: Top C

all, it's thought out as a two chorus solo. It's not two solos of one chorus each. And, in 1927, that was modernity indeed.

Second, it's a beautiful basic idea melodically. You know he thought of this beautiful passage and made himself play it rather than just think up something that was difficult to play.

Third, it employs the whole range of his cornet with broad low notes and fast whip-ups. He executes them all cleanly and with tonal purity in every register.

Fourth, his advanced sense of dynamics dramatises the solo into a virtuoso performance. The lynch-pin of the 24 bars is a top C in the 16th bar which he hits quietly, then quickly strengthens his volume and vibrato till your spine tingles.

The rich melodic ride-out from that peak seems the only logical road to take.

On the last ensemble chorus of the number, Louis cuts loose and, in effect, is playing another brilliant solo accompanied by trombone and clarinet.

It is completely different in conception to his previous line and yet, again, it seems the only thing to play then and there.

That's Armstrong's genius. JACK HUTTON

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the Rivingtons A Rose Growing In The Ruins c/w Tend To Business 202088

GOODMAN: four concerts for Stanford Nature Center

NEW YORK

BENNY GOODMAN is to present our concerts during June and July in aid of the Stamford (Connecticut) Museum and Nature Center. The series will open with Pete Fountain's dixieland band and other artists are guitarist Charlie Byrd and pianist Rachel Goodman, who will appear with her father.

A concert featuring pianist Cecil Taylor's work will be given at New York Town Hall on June 10 as a bene-

fit for the New York University C O R E Community Centre. Albert Ayler's Quintet is giving New Jazz concerts at New York's Astor Place Playhouse. Gene Krupa's Quartet is back at the Metropole for a three-week stand.

Yank Lawson and Roger Kellaway have quit Peanuts Hucko's All-Stars at Eddie Condon's. Replacements are Benny Ventura (tp) and Tony Aless (pno). Veteran drummer Cliff Leezman has also joined the group in place of Mory Field.

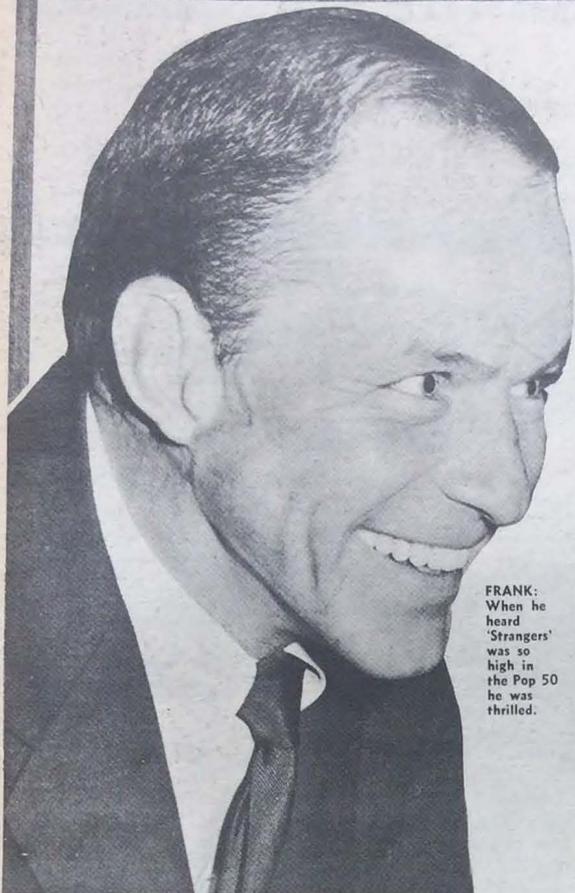
Roland Kirk is featuring alto during his Half-Note stint. Next in are Zoot West, seen after the excellent business done by Roy Aldridge's Quartet. Sims and Clark Terry. Count Basie's bar in Harlem is becoming New York's leading organ showcase.



GOODMAN

Currently featured is the Shirley Scott-Stanley Turrentine group, followed by Wild Bill Davis, Johnny "Hammond" Smith and Richard "Groove" Holmes. Bill Evans last week recorded a Verve album with guitarist Jim Hall. Dot Records recorded the Harry James band live at New York's Riverboat. Jackie and Roy Kral have signed with Verve and cut their first album for the label.

CHART SHOTS BOB DYLAN RAINY DAY WOMEN NOS. 12 & 35 202307 THE BYRDS EIGHT MILES HIGH 202067 Barbra Streisand SAM, YOU MADE THE PANTS TOO LONG 202077 LORD SUTCH THE CHEAT 202080 Gary Walker TWINKIE LEE 202081



ANATOMY OF SINATRA'S HIT

FRANK SINATRA'S "Strangers In The Night" is number one this week in the MELODY MAKER Pop Fifty — a feat the veteran singer has never accomplished since the charts began over ten years ago.

The song has stirred up another controversy around popland's controversial singer. Some artists love it, others hate it—that was the result of last week's MM survey.

Who is responsible for Frank's amazing come-back in the single field? The answer is Reprise's 28-year-old record producer Jimmy Bowen, husband of Keely Smith, and hitmaker for her, Dean Martin, Sammy Davis, and many others.

This week Bowen called the MM from California with the inside story of Sinatra's zooming single: "Last December Hal Fein, head of Roosevelt Music who are Bert Kaempfert's American publishers, visited my home and told me that Bert was scoring a picture for Universal in Hollywood called A Man Could Get Killed.

"So I said 'I want to hear the theme.' And two weeks later I heard the melody, there was no lyric written yet.

"I flipped over it and called Hal: 'I want this for Sinatra.' He said okay, and about a month later they sent me the lyric.

"I loved it and called him again and said: 'I want this for Frank, and that's it.'

"I showed it to Frank and he flipped over it as well so we got together with Ernie Freeman, our arranger, and we cut the song on April 11.

FRANK: When he heard 'Strangers' was so high in the Pop 50 he was thrilled.



JIMMY BOWEN

The producer of 'Strangers In The Night' gives the inside story on the Sinatra single

"Frank loved it the first time he heard it. I don't know if he thought it would be this big, but when he and I went over the arrangement we discussed the kind of thing that could make it big.

"We did it more commercial than the Bert Kaempfert version. We accented the fourth beat. Bert did it with a definite two-four feel.

"Frank's record has a kind of syncopated feeling but it actually isn't that, it's just a heavy accent on the fourth.

"It's the way I felt the song. It makes a flow. If you use a

two-four beat, it chops the song up. If you notice the way we did the strings, there's a continuous musical background throughout the song. The melody never stops. It's either the cellos, the violas, or the violins.

Big Sound

"We used 12 violins, four violas and four cellos. We used some at all times behind Frank. It gives a nice kind of floating effect. We also used

four french horns, four guitars, bass, drums, piano and two percussion.

"It was a big session, but when I cut Dean Martin, Frank Sinatra, my wife Keely Smith and Sammy Davis I usually use a big sound.

"This is the biggest single Frank has had in the States since back in the Capitol days. It's at number ten here—with a bullet.

"We plan to have an album out in two weeks called 'Stranger In The Night'. Frank did Tony Hatch's 'Call Me' and 'Downtown' for it.

"People ask me if Frank Sinatra's future singles will be in the same sort of vein as 'Strangers In The Night'. The answer is: not particularly. With Frank Sinatra you play it by ear. But when I first heard this melody, just by itself, back in December I was busted.

"When Frank heard it was so high in the MM chart he was thrilled. Between Nancy and Frank it's like an Italian takeover of England!"

'Knockout', 'take it off', 'fabulous' — just some of the comments in ...

BLIND DATE REVISITED

FRANK SINATRA: "Strangers In The Night" (Reprise).

It may do something on the strength of his daughter's publicity. It'll make the Light Programme's late-night shows — things like that. They'll call it a quality record on Juke Box Jury and say "Why don't good records get into the chart any more?" Well, that's obvious isn't it? — Alan Price.

THE MERSEYS: "Sorrow" (Fontana).

Great! The best record they have ever made. It's not a very good production though, is it? They have great voices. Fantastic! — Keith Moon.

SMALL FACES: "Hey Girl" (Decca).

Sounds like the Who. I'm biased of course, but there should have been more organ. The Small Faces are a very good little group. That "Hey, Hey" part will do it. Must be a huge hit. — Alan Price.

MANFRED MANN: "Pretty Flamingo" (HMV).

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

BEACH BOYS: "Sloop John B" (Capitol).

It's a knockout, man, a knockout. Beach Boys! Great! This'll be number one

* What did the stars think about the current hits in the Pop 50 when they reviewed them in the MM's popular Blind Date spot? Here is a flashback to what they said when they first heard the current hits.



● PRICE: late night Frank ● MOON: new wave Things ● FANTONI: Eric taught Price

— or it should be, anyway. I like it, in fact it's bloody marvellous. They're the best group from America by far. — Crispian St Peters.

LOVIN' SPOONFUL: "Daydream" (Pye).

It's the Lovin' Spoonful. Sounds like Fats Waller. I like this, it's so corny. For only five people they make a fat, swinging sound. Fantastic group! Beautiful piano! I like them just for daring to do this number. Very good! — Dusty Springfield.

DUSTY SPRINGFIELD: "You Don't Have To Say You Love Me" (Philips).

Fabulous intro. It's Dusty. All the way for me, a big hit. I've got shivers up and down my spine. I don't automatically like everything she does on record, but this is great. She really feels it. — Dave Dee.

KEN DODD: "Promises" (Columbia).

I've got nothing to say about these sort of records. They are put out for a certain market. They're made well. That market will like it, buy it and Ken Dodd will do well and probably be very rich. He makes good records and good for him. — Alan Price.

CHER: "Bang Bang" (Liberty).

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

DAVE DEE, DOZY, BEAKY, MICK AND TICH: "Hold Tight" (Fontana).

Sounds like a military band with a fuzz box. I don't know who it is either.

I think it's an English group though. Oh, Dave Dee, Dozy, Fred, Harry, George, Billy, Mick and Tich, Daft name! Take it off! — Ringo Starr.

WAYNE FONTANA: "Come On Home" (Fontana).

He's trying hard to keep up with the Mindbenders. Quite a good record. A bit boring. It'll make the lower part of the chart. — Keith Moon.

BACHELORS: "Sound Of Silence" (Decca).

Sounds like a load of monks walking about. Let's hear the next one (hurts it off the marriphone). — Steve Marriott.

SEEKERS: "Someday, One Day" (Columbia)

Not as catchy as their others. People won't go around singing this in the street. They're rushing away with each other — it's too rushed. It'll obviously make the Top 20. It's not a good follow-up. — Allan Clarke.

PRETTY THINGS: "Come See Me" (Fontana).

"My Generation" type beginning. I like the backing. Kind of new wave as far as pop music is concerned. I recognise that voice but I can't think who it is. — Keith Moon.

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

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

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INTERVIEW-IN-DEPTH

QUESTIONS ASKED BY JACK HUTTON

MICK JAGGER

PART TWO



ON single records do you think the Stones are as easily identifiable as they always were?

Yeah, I do. I'm not being big-headed or anything, it's just that I happen to be the singer and I think people recognise my voice straight away. If they do, they are not going to think "Oh yeah, that's the Rolling Stones. But it doesn't sound like them." Otherwise they wouldn't have recognised the Stones.

What are your thoughts on the Beach Boys?

I hate the Beach Boys — the group but I like Brian Wilson. He's very nice and very different to them. They are all sort of stupid like some of the groups were when they started off and acted daft all the time, yelling about and all that. Taking the — out of everybody. Like a lot of rugby types who come to invade a pub. I've just got the beach Boys album, "Pet Sounds". It's good. I don't like the songs much. I think they are great records. I think Brian Wilson is a great record producer. But I think he could vary the actual sound of the voices. The sound—not the harmonies—grates on me a bit.

If you saw the Beach Boys play live you wouldn't believe it. The drummer can't seem to keep time to save his life. I like what Brian Wilson does. It's all very Hollywood. It's all soft. He writes lyrics that are unbelievable—they are so naive. Things I wouldn't dream of writing. "Disneyland sure worth taking a trip to. Oh yeah." It's the big Youth of America bit and all that.

INCREDIBLE

People wouldn't write lyrics like that in London?

No, because people haven't got "pride" in their country and they don't think of their country as being romantic. Americans are brought up to believe their country is romantic. It's all "East Coast girls are hip, they really dig" and all that. And "Northern girls, the way they kiss—" I mean, it's so naive it's incredible.

What was the aim of the Stones in the days you played the clubs in Richmond and other places?

To kick trad out of the jazz clubs. I'd nothing against trad but

Last week in part one of his Interview-In-Depth, MICK JAGGER gave candid comments on songwriting, South Africa and the American people. Still in full flow, this week he talks about the early aims of the Stones, the Beatles next film, fashion, and what he'll be doing in ten years. This is Jagger, frankly speaking.

The National Jazz Federation tried to—on us so many times, we felt like the under dogs fighting a huge international gang. But we beat them.

We saw ourselves as an R&B group but it didn't matter what they called us. We didn't think trad had any appeal to young people. I think we were right. But it took us ages to prove it and people tried to put us down so much that we hated all of them. In the end trad was out and all the clubs were full of rock and roll groups and we thought it was all right.

CONTRACTS

How do you see yourself in ten years?

Oh, Gawd! I hope I'll be an actor. And I could still be making occasional records. Frank Sinatra is still making the same kind of records he made fifteen years ago. You might say Frank Sinatra is technically a million times better than me, but it doesn't really mean anything as far as selling records is concerned. No matter what style you are, if you're big enough you can have a hit record every five years or so.

Do you care if a Rolling Stones' single doesn't come in at Number One?

No. Number five—that's all right. As long as the record sells about four or five hundred thousand. EMI claims incredible sales for the Beatles' record.

What must a record sell to make Number One?

A hundred and fifty thousand. That's what Manfred Mann sold up to about three weeks ago. The Walker Brothers were tops for four or five weeks and they only sold about a quarter of a million. Our biggest record was "It's All Over Now". It was number one only in the MM and it sold about 800,000.

Do you think the Rolling Stones will be going in ten years?

It's very unlikely. But we've been going four years now and that was very unlikely. People say things like "Well, the film will come out next March and then we'll do a quick tour" and they write things on little bits of paper and sign contracts! It's very weird.

LENNON

Do you agree that the next Beatles' film is very important and they could be in a bit of quandary?

I think the Beatles are very limited. Every group is limited but I think they are very limited because I can't see, for instance, Ringo with a gun in his hand and being nasty in a movie and going to kill somebody. It just wouldn't happen. But I don't think you'd think it was very peculiar if you saw Brian do it.

The Beatles have got to do comedy. Their last one was just a rotten story. If you get a good script story you're all right. It's very difficult to keep going on comedy.

Do you get choked when people ask you about politics?

Not really, but it's very difficult to say what you think. If I said, like Paul Jones or someone, I'm CND and all that, it's very easy and that's what your view is. But most people aren't like that.

Did you vote?

No, I didn't last time. Nobody

came round and asked me so I thought — them all. Anyway, I knew Quintin Hogg would get in.

Do you consciously try to keep up with or lead fashion?

I just buy things I like. They try to link you with fashion in glossies—pictures with Francoise Hardy, etc.?

Yeah, I think it's a bit of a drag. I suppose in the end it doesn't do any harm. I just try to buy things that no one else has got. I think I have to. Everyone tries to wear daft things. I just wear daft things.

Do you like being seen in daft things?

I just find it amusing. I suppose I must like being seen in them because I don't wear them for my own benefit.

Do you go about in the streets a lot?

Yeah. Lennon and I went down Portobello Road for four hours recently. We just wandered about and bought things.

Do you get annoyed at people who ask for your autograph and say "It's not for me"?

I get used to it. "It's not for me it's for my son in hospital with a hole in his head." Or "Do it for Johnny, he's a cripple and his sister, she's got leukaemia." If my kids had leukaemia I wouldn't go and tell everybody. It's amazing how many people's children are cripples. I sound hard saying that but I'm not. I'd sign my autograph anyway. I can't do a special one!

FANTASTIC

People are very funny. When some of them say "it's not for them it really is. One old dear of about fifty came up to me in the street the other day and started kissing me. She said "come in for a drink" and I said "No, I must rush." Another one came up and said "I like all your records. Do you know how old I am?" I said, "No, 40?" She said "No, I'm 74." She looks about 60—she's pretty good, but —. She's done it four times.

On lyrics, do you find that people try to read things into songs like "Satisfaction"?

Yes. "Girlie action" was really "Girl reaction." The dirtiest line in "Satisfaction" they don't understand, see? It's about "You'll better come back next week cause you see I'm on a losing streak." But they don't get that. It's just life. That's really what happens, to girls. Why shouldn't people write about it?

What records do you buy? I never buy the so-called quality singers like Tony Bennett. He's awful. He's so corny. Actually I am going to buy a Tony Bennett LP because he does a fantastic thing on it. You couldn't possibly go any farther. In between every track he says "Thank you very much, I'd like to do a song now that's been very good to me over the years, one that's been written by some wonderful people" then he does whatever it is, "Left Me Tired In San Francisco" or something and they he says "I'd like to introduce my arranger..." he's just got everything, the whole bit. You couldn't do better.

I've bought some jazz LPs I must admit. Ornette Coleman. I thought I might get some ideas for songs.

Did you like it? I haven't heard it yet! I like Jimmy Smith. Not his single—a horrible attempt at commercialism. Ramsey Lewis' "In Crowd" was good. But "Hard Day's Night" just didn't work—I think because there's no tune.

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The trouble with the other Behan

DOMINIC BEHAN is writing a new ballad opera on the story of "Ragged Trousered Philanthropists" and he is just finishing a play on the colour problem. He is writing new songs all the time and his pungent comments on world affairs are published in magazines all over the world. His song, "The Sea Around Us" was recently top of the Irish charts.

And yet he still found time recently for what was virtually a singing marathon, starting at a club over a pub, going on to a party, and finishing at an all-night club.

It isn't so long ago that Dominic told me he wasn't going to sing in any more folk clubs. "I still feel the same about London clubs," he told me last week over a glass of Guinness chased with red Spanish burgundy. "There's only three of them I'll sing in, although sometimes I drop into the others to hear what's going on. Most of them are terrible."

HUMOUR

"Outside London it's different. I'm delighted to sing in any of them." Dominic has a reputation for being a bit of a maverick, a stormy petrel of the folk scene. This is partly his own fault. He tends to play the stage Irishman as a way of taking the mickey out of people he is with, just as his late brother Brendan used to do. The other day Dominic said to me of one

well-known folk figure: "I've just realised he has no sense of humour. He must be thick as a lump of mud. But do you really think he's been believing all the things I've told him in the past few years?" The trouble is that they really do take him seriously, all too often. Dominic's witty irreverence for all sorts of holy cows—MacColl, Lloyd, even the tradition itself—is something that makes him enemies in a field that is more often distinguished for its well-measured earnestness than for any signs of intellectual brilliance.

QUALITY

His reputation is international. He has sung behind the Iron Curtain—and in the New York bars his brothers loved. When Burles wanted to throw a party in London a few years ago he only invited one man to sing: Dominic.

It's a sad fact, I think that Dominic has yet to make a record that shows him as he really is. He wouldn't like me to say this—he has a feud on with them at the moment—but I still think the best records he ever made were the old Topics, "Easter Week And After" and "Down By The Lifeside", despite fumbling accompaniments.

But I don't envy the task of anyone trying to capture his tough, earthy quality on wax. It is something that has to be seen—and heard—in the flesh to be really believed.—KARL DALLAS

BLIND DATE MERSEYS

GENE PITNEY: "No-body Needs Your Love" (Stateside).

Tony: It's Pitney, of course. Billy: Listen, it's going to build up in a minute. Tony: Yes, his numbers and arrangements are very predictable. Billy: It's good, I like it. Tony: I think this will be a hit just because it's Pitney. He always does gentle intros and then that long build-up. Billy: I like that bit where he stops and starts again. Tony: One of the most commercial records he has made for a long while.



like that, when he sings with his guest star—Janie Marden, or someone Tony: It should be called "We Shouldn't Have". Billy: Leave this for film music. Tony: It's not really a single.

DAVE DEE, DOZY, BEAKY, MICK AND TICH: "Hideaway" (Fontana).

Billy: Is it the Pretty Things—it sounds a lot like them? Tony: No, it's the Dave Dee lot isn't it? Billy: I like the bass. Tony: It sounds a lot like the Dave Clark Five. Listen to Dave Dee, he sounds like Mike Smith, Dave Clark's singer. Billy: It's recorded by Jack Baverstock, isn't it? Tony: Yes, it's a good record. "Hideaway" is a good title. Billy: It'll be a hit. Good.

CLEO LAINE WITH CRAY ELLINGTON: "We Should've" (Fontana).

Tony: Is this a pop record? Hey, isn't that Ray Ellington. Oh no! Billy: What's he doing? Who's that girl? Tony: No, take it off. Billy: This sounds like a clip from the Ronnie Carroll show, or something

GRAHAM BONNEY: "Baby's Gone" (Columbia).

Billy: Sexy voices in the background. Tony: Is that what it's called, "Baby's Gone"? Billy: The guitarist is trying to get that "I Need You" guitar sound from the Beatles' "Help" album. Tony: What a funny sound—it's like a demo record. Are you sure you haven't got a demo? It sounds as though it hasn't been balanced up. Billy: His voice has disappeared completely. Tony: It is a demo! Who's the singer—Graham Bonney is it? Billy: I didn't like "Supergirl" either. It was so commercial it was sick! Tony: He should have recorded "Batman" for a follow up.

SIMON AND GARFUNKEL: "I Am A Rock" (CBS).

Billy: Sounds like a Donovan intro. Is it Simon and Garfunkel? Tony: Great, Billy: Very good. Tony: Every one of their records is a classic after you've heard it a few times. Billy: There's an organ on this one. Tony: Fantastic. Listen to those harmonies. A mixture of the Everly Brothers and the Beatles. It won't be an immediate hit. It'll take a long while to get there—but it will. Fantastic. Simon writes great words.

LORD SUTCH: "The L Cheat" (CBS).

Billy: Oh, I like that intro. A good weird intro—but the vocal! Tony: The voice is terrible. There are some good sounds, the cellos and violins. It sounds like Vince Taylor or someone. Billy: It should have been an instrumental. Tony: Not Lord Sutch! It's a pity really 'cos he's a great fella. He'll probably stab us both for this. Good ideas—but y'know.

JULIE ROGERS: "I Love Him" (Mercury).

Billy: Very relaxing (smotes). Tony: Is it Julie Rogers? She's good at this sort of number. Billy: I'd like to play this when I'm in bed—and asleep. Tony: It could be a hit if well plugged. Mums and dads will certainly buy it. Billy: It definitely sends me to sleep!

JACKIE EDWARDS: "L-O-V-E" (Island).

Billy (putting on heavy Liverpoolian accent): Naaah! Oh, I like that whine in the background. Tony: Is it someone trying to sound like Proby. It's like a lesson at school, spelling words out. What's it called? Not "Love"? Oh no. Terrible. Not Jackie Edwards? Did he write it. Fancy writing a number like that for yourself!

RAVING is a sport not to be undertaken lightly. In these careworn days of seamen's strikes, Barbara Castle and Mrs Miller, any opportunity for escape and light relief must be seized and utilised to maximum advantage.

Raving is indulged in at beat night clubs, and if one needs a good rave to recover from the daily grind, one doesn't want to make mistakes.

Colleagues of ours, having mistakenly entered an "out" club, under the impression it was "in", have reported long boring evenings. Sober and quids in—but bored, they were obviously in need of guidance.

For them we offer them a Guide-to-Good Raving, and a few rules.

● **RULES:** Never go alone, or least arrange to meet friends. Take the minimum of a fiver. Make sure you've got a lift home.

● **CLUBS:** These are the London hip clubs which can guarantee an evening of revelry, ribaldry and a host of good companions.

● **CROMWELLIAN:** A house of merriment in the Cromwell Road, favourite among the rowdier element. Drink prices are reasonable and the staff are friendly. There is gaming and a bar upstairs, and meals and dancing to groups and records nightly downstairs.

SHOUTERS

Among the groups playing here until 2 am are Gary Farr and the T Bones, Mark Leeman Five, Dave Anthony's Moods, the Shelvees, Sands, and Peter Bs. Frequenters include the

Animals, Long John Baldry, Viv Prince, Herman, Tom Jones, Eric Clapton, Dave Davies, Gary Leeds, Jeff Beck and a disreputable collection of table banging shouters, centred loosely on the Mark Leeman Five.

● **SCOTCH OF ST. JAMES:** Most famous and star-packed discotheque in London. On opening night last year taxis had to be organised to carry away crushed and stifled stars to an overflow club. Situated off Duke Street, St James,

NEVER GO ALONE, TAKE AT LEAST A FIVER—AND NOW YOU'RE SET

drinks are expensive now, at least the original proud boast was "pub prices".

Steaks and sandwiches are also available, and good groups rock downstairs. Best feature is the frequent jamming sessions that develop, like P. J. Proby singing with Eric Burdon, and guitar duels.

WITH-IT

Frequenters have included the Beatles, Animals, Who, Rolling Stones, Spencer Davis Group, Herman, Wayne Fontana, and practically everybody else in the Pop 50 except Frank Sinatra.

● **DOLLY'S:** Madly with-it "Young London" club popular with Mick Jagger, Georgie Fame and columnists. Once known as the Crazy Elephant,

it features deafening records and expensive drinks. One may stagger there via Jemmy Street.

● **BLAISES:** If the table banging gets too much for you at the Cromwellian, go to Blaises just round the corner in Queensgate. A maze of inter-connecting looting tells. Extremely difficult to find the exit, at three am. Cheap food and drink and high standard of groups, like Herbie Goins and the Nightmovers and the In Crowd. Strict no-clubroom security. A lot of gambling, chemin de fer, etc.

● **KNUCKLES:** Once known as the Elbow Room, situated in Carlisle Street, where expert clubgoer Viv Prince reports raving rock and roll session with rockers like Screaming Lord Sutch. Viv incidentally



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the wedding

CHRIS WELCH GIVES A MUSICIAN'S EYE-VIEW OF A BRITISH TRADITION

TO all aspiring jazzmen a gig at Ronnie Scott's club is the ultimate. For beat boys, a rave at the Richmond Festival is the final gas, and for pop stars, top of the bill at the London Palladium is the end accolade.

But to dedicated musicians in any field, the nadir, the depths, the complete bringdown is playing at a beer-drenched, pickled onion laden all-English wedding. Unless one has played at a wedding in a suburban church hall, ones musical devotion and integrity has never really been put to the test.

Unless one has attempted to play a hall filled with fighting infants and stoned grandmothers, the rewards of music will never be fully appreciated.

Wedding bands consist of frustrated jazzers, crumbling ex-dance band musicians, embryo rockers, and a sprinkling of potentially good singers and instrumentalists.

Some bands plough through weddings trying to sound like the Beatles. Others, like the Blues Brothers or Louis Armstrong's Hot Five, ignoring all pleas for "Knees Mother Brown", with sadistic glee.

These are the brave ones, who never get return bookings. Others don full evening dress, produce violins and set up museum piece drums, leveling their appeal solely at the stoned grandmothers, driving anybody under the age of 45 into the nearest pub.

And there are even a few bands who try to enjoy themselves, and entertain as many people as possible. And it is these poor innocents who suffer the greatest hell.

For the British at a wedding release, in four hours of mayb-it, hem, all their most ghastly characteristics.

After the wry and anxiety of the wedding service, they are entombed in a freezing, dirty church hall with the very relatives they have been trying to avoid for years, and desperately ward off the discomfort by heavy doses of gin, Scotch, brandy, rum, beer and wine.

Thus two warring tribes, inflamed with alcohol and pre-vented from actual fighting by church hall regulations, settle for picking on the band.

The average wedding starts around 7.30 p.m. On arrival, the band find they are expected to play in a corner where 200 collapsing chairs have been neatly packed and covered in coats.

While these are being removed, the children of two or three are covered in church hall dirt, swoop on the drummer and attempt to kick holes in the bass drum. No attempt is made by parents to stop them.

A red-faced, beer-swollen monster—the pianist—stands against a radiator. This is the bride's mother. "You're a bit late," she says suspiciously. "Do you know what to play? We want plenty of knees-up and waltzes."

The pianist refrains from mentioning he has played these well-loved items nightly for five years.

The bride's mother is then distracted by a cry of "Oy, Lil", and withdraws to swear at her husband who has just flaked out on the floor.

The pianist then discovers the piano is locked, and the singer is told there is no mains point for his amplifier.

After half an hour a caretaker is found to open the piano, which is half a tone flat. The tenor saxophonist complains he cannot hear the piano and threatens to walk out.

Just as the band are about to burst into a 20 minute tear-away version of "Blues March", the bride's brothers demand: "the old rock and roll, mate."

A turgid version of "Spanish Fly" is offered and greeted with stony silence. The mothers disappear through the clouds of yelling into a snear and stoned grandmothers, on the floor for the rest of the evening from the bar, head by on the horizon is the bride's mother, the tenor saxophonist complains he cannot hear the piano and threatens to walk out. Just as the band are about to burst into a 20 minute tear-away version of "Blues March", the bride's brothers demand: "the old rock and roll, mate."

A turgid version of "Spanish Fly" is offered and greeted with stony silence. The mothers disappear through the clouds of yelling into a snear and stoned grandmothers, on the floor for the rest of the evening from the bar, head by on the horizon is the bride's mother, the tenor saxophonist complains he cannot hear the piano and threatens to walk out.



claims he was barred from entering the Scotch of St James on the grounds that he had been distributing leaflets advertising the In Place. "What would I want to do that for?" asks a baffled Viv.

REQUEST

● **PHONE BOOTH:** A gimmicky club underneath the In Place opposite the London Planetarium. Here you can use a telephone—on every table—to ring for a request record, phone the next table or the bar. Discotheque girls dance invitingly and the club stays open until the last customer leaves, but drinks stop at two am.

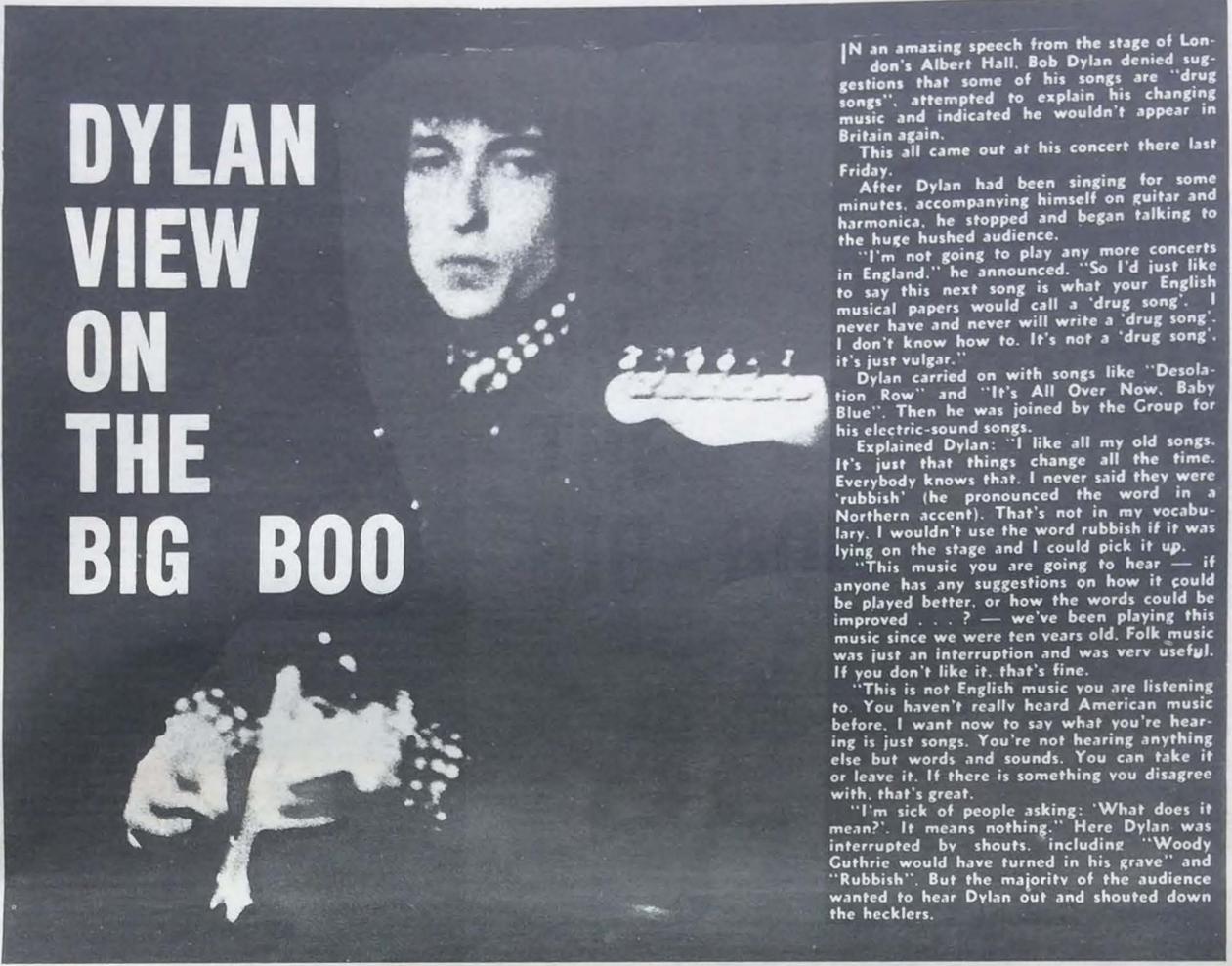
No admission charge, but the first two drinks are a £1 minimum. The Ivy League, Roger Daltrey, Marianne Faithfull, Bill Wyman, Animals, and Peter Quafe often pop in for a quick dial.

SHUFFLING

There are many other pockets of raving scattered around the Metropolis, like the Cue Club, the Ship and various other scenes. A constant shuffling to and fro goes on, and the Austin Princesses and Rolls-Royces you see careering along Oxford Street pavements are probably bearing the high-spirited sons of beat from one end of the rave belt to the other.

Gosh, it's ripping fun to be a swinging young Londoner!

DYLAN VIEW ON THE BIG BOO



IN an amazing speech from the stage of London's Albert Hall, Bob Dylan denied suggestions that some of his songs are "drug songs", attempted to explain his changing music and indicated he wouldn't appear in Britain again.

This all came out at his concert there last Friday.

After Dylan had been singing for some minutes, accompanying himself on guitar and harmonica, he stopped and began talking to the huge hushed audience.

"I'm not going to play any more concerts in England," he announced. "So I'd just like to say this next song is what your English musical papers would call a 'drug song'. I never have and never will write a 'drug song'. I don't know how to. It's not a 'drug song', it's just vulgar."

Dylan carried on with songs like "Desolation Row" and "It's All Over Now, Baby Blue". Then he was joined by the Group for his electric-sound songs.

Explained Dylan: "I like all my old songs. It's just that things change all the time. Everybody knows that. I never said they were 'rubbish' (he pronounced the word in a Northern accent). That's not in my vocabulary. I wouldn't use the word rubbish if it was lying on the stage and I could pick it up."

"This music you are going to hear — if anyone has any suggestions on how it could be played better, or how the words could be improved . . . ? — we've been playing this music since we were ten years old. Folk music was just an interruption and was very useful. If you don't like it, that's fine."

"This is not English music you are listening to. You haven't really heard American music before. I want now to say what you're hearing is just songs. You're not hearing anything else but words and sounds. You can take it or leave it. If there is something you disagree with, that's great."

"I'm sick of people asking: 'What does it mean?' It means nothing." Here Dylan was interrupted by shouts, including "Woody Guthrie would have turned in his grave" and "Rubbish". But the majority of the audience wanted to hear Dylan out and shouted down the hecklers.

ARTISTS OF THE MONTH

CLIFF RICHARD AND THE SHADOWS

Cliff Richard
KINDA LATIN

Kinda Latin
Columbia SCX6039 Ⓜ SX6039 Ⓜ

CLIFFS
HIT ALBUM

Cliff's Hit Album
Columbia SX1512 Ⓜ

Love Is Forever
Cliff Richard

Love Is Forever
Columbia SCX1769 Ⓜ SX3569 Ⓜ

THE SHADOWS' GREATEST HITS

The Shadows' Greatest Hits
Columbia SX1522 Ⓜ

SHADOW MUSIC

Shadow Music
Columbia SCX6041 Ⓜ SX6041 Ⓜ

MORE BIG NAMES ON EMI

BATMAN

JAN AND DEAN
Batman
Liberty LIB55860

NELSON RIDDLE
Batman Theme
Statdisk SS517

BATMAN

BATMAN (TV Soundtrack)
Statdisk SSL10179 Ⓜ SL10179 Ⓜ

ERROLL GARNER
A Night at the Movies

ERROLL GARNER
A Night at the Movies
M.G.M. - CS-8004 Ⓜ M.G.M. - C-8004 Ⓜ

JAN AND DEAN
Meet Batman

JAN AND DEAN
Meet Batman
Liberty SLBY1309 Ⓜ LBY1309 Ⓜ

DORA BRYAN
HELLO DOLLY

DORA BRYAN
Hello Dolly
H.M.V. CSD3545 Ⓜ CLP3545 Ⓜ

NEIL CHRISTIAN

NEIL CHRISTIAN
Columbia SEG8492 Ⓜ E.P.

LATEST SINGLES
british

- JIMMY YOUNG**
Only You
Columbia DB7930
- GRAHAM BONNEY**
Baby's Gone
Columbia DB7934
- THE KARLINS**
Walking Away
Parlophone R5457
- THE BARRON-KNIGHTS**
Doing What She's Not Supposed To Do
Columbia DB7933
- THE LUVVERS**
The House on the Hill
Parlophone R5459

american

- BOBBY GOLDSBORO**
I Know You Better Than That
United Artists UP1135
- LONG JOHN BALDRY**
The Drifter
United Artists UP1136
- DALLAS FRAZIER**
Elvina
Capitol CL15445
- THE STANDELLS**
Dirty Water
Capitol CL15446
- GENE PITNEY**
Nobody Needs Your Love
Statdisk SS518



new records

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

Joe offers his jazz credentials

OF all the tenorists who have grown out of the soil cultivated by John Coltrane, Joe Henderson is one of the most impressive. His debt to Trane is always obvious, but he has grown in stature album by album — this is his fourth as a leader on the Blue Note label.

Henderson has shown his worth in a variety of settings, from the current Horace Silver Quartet, with the determined forward-looking Andrew Hill right through to the basic R&B approach of Freddie Roach's excellent "Brown Sugar" album. This is more than enough to prove the authenticity of his jazz credentials.

Here, with the superlative assistance of Tyner, he is all on his own, and on five tracks confidently stakes a claim to greatness.

I heard him in the flesh with the Silver Quintet at the Antibes Festival in 1964, and here he comes closest to capturing on record the power and excitement which are the hallmarks of his playing.

There is only one ballad — "You Know I Care" — and it is handled with a grace and fluency which is an indication of the breadth of Henderson's scope.

PERSONAL

The other tracks are straightforward vehicles which include Henderson at his best on the Spanish-tinged "El Barrio" (shades of Miles Davis's memorable "Sketches of Spain" album here, especially "Saeta"), "Night And Day" is a highly personal reading of the old standard as Henderson alters both melody and chord changes in what turns out to be a swinging canter — just honest-to-goodness tenor.

"Urge" and "Isotope" are more complicated affairs, but Henderson and the immaculate Tyner bring them off with such panache that they never sound it.

I would rate this the best Henderson on record. — B.H.

HERBIE MANN



HERBIE MANN: "Monday Night At The Village Cafe." Away from "The Crowd; Motherless Child; In Escambray; The Young Turks; You're Gonna Make

It With Me (Atlantic 587003): (flute), John Hitchcock, Mark Weinstein (trb), Dave Pike (vibes), Chick Corea (pno), Earl May (bass), Bruno Carr (drs), Carolas "Potato" Valdes (comp).

THIS was recorded at New York's Village Gate around the same time as the recent "Standing Ovation at Newport" album and has the same line-up.

On balance, I think it's a better set. Some of the tuning and recording quality was a bit too rough on the earlier set and is generally better here.

Perceptive readers of this page will know by now that Herbie Mann is not one of my favourites. I find his penny-whistle flute tone actively offensive and what he plays doesn't seem to add up to very much. His long solo on the slow "Motherless Child" proves my point — thinned burbling.

I suppose what sells the group is the surface excitement generated by the two rough trombones and Valdes' conga drums. For me the best moments all come from Dave Pike's vibes although Corea is also a competent soloist.

The rhythm section is generally good, with Earl May's bass coming through clearer than on the previous LP.

There's just too much of the Mann flute for my taste and, frankly, I find the whole thing rather a bore. — B.D.

JOE HENDERSON: "Inner Urge; Isotope; El Barrio; You Know I Care; Night And Day. (Blue Note 4189).

Henderson (tnr), McCoy Tyner (pno), Bob Cranshaw (bass), Elvin Jones (drs).



HENDERSON: grows in stature album by album

BLUE MITCHELL



BLUE MITCHELL: "Down With It," "Hi-Heel Sneakers; Perception; Alone, Alone; One Shit; Samba De Stacy. (Blue Note 4214).

Mitchell (tp), Junior Cook (tnr), Chick Corea (pno), Gene Taylor (bass), Aloysius Foster (drs).

AS you might expect from former Horace Silver sidemen like Mitchell, Cook and Taylor, this is unpretentious, straightforward, swinging modern jazz that used to be termed Soul or Hard Bop.

Mitchell has always retained a fair degree of subtlety and his solos are always highly melodic while retaining a good attack. Cook, too, is a forceful player and while he may not figure high up the polls he always turns in a highly-listenable performance.

Corea's piano playing doesn't do too much to me, although he sounds more at home here than on the Herbie Mann LP also reviewed this week.

Taylor is a dependable bass player and Aloysius Foster is a clean, driving drummer. The material ranges from

the R&B hit "Hi-Heel" to the lyrical ballad "Alone" via the foot-tapping soul of "Selma"

There's nothing very spectacular or different about the album, but it's the sort of jazz that wears well and is likely to get played whatever your mood.

Well-played, unpretentious jazz which lets you relax because you know nobody is going to goof. — B.D.

COUNT BASIE

COUNT BASIE: "Basie Meets Bond"; Thunderball; From Russia With Love; Dr. No's Fantasy; Underneath The Tango Trees; James Bond Theme; 007; The Golden Horn; Girl Trouble; Kingston Calypso; Goldfinger (United Artists ULP 1127).

Basie (pno), Al Arons, George Cohn, Phil Gilbeau, Wallace Dawoport (tp), Eric Dixon, Bobby Plater, Eddie Davis, Charlie Fowlkes, Marshall Royal (ds), Grover Mitchell, Henderson Chambers. Al Grey, Bill Hughes (trb), Graddie Green (gtr), Norman Keenan (bass), Sonny Payne (drs).

THIS is the first Basie album on the United Artists' label, and although it looks pretty grim on the face of it, the band in the main gambol those these ten

tunes which are culled from the scores for the James Bond films.

The object the company have in mind is obviously to get the Basie band across to a wider public, but few of its unique qualities have been sacrificed in the attempt.

The arrangers are new to the band — Chico O'Farrill, who dates back to Benny Goodman's "Undercurrent Blues" and various assignments for Kenton, Gillespie's big band, and Machito, is responsible for seven, and George Williams (Sonny Dunham, Harry James, Glenn Miller) for "Russia," "007" and "Girl."

Focus is mainly on the band techniques, and it sounds in very fine shape. The ensemble playing is impeccable, with that glorious feeling of controlled power always in evidence. Keenan fits well in the Basie rhythmic formula.

The best themes — "Thunderball" and "Goldfinger" — are transformed into pure Basie, the former by Marshall Royal's superb handling of the melody and the latter by the tight arrangements and Eddie Davis. — B.H.

RADIO JAZZ

by CHRIS HAYES

Times: BST/CET

FRIDAY

6.30 p.m. M1: Jazz Rondo. 7.0 M2: Pollitz Jazz. 9.30 M1: Jazz Corner. 10.0 R: Past and Present Jazz. 10.0 E: Jazz Club. 10.8 A: Jazz. 11.0 S: Blues and Jazz Party (Fri., Sat., Mon-Thurs.). 11.15 T: Herb Alpert and Tijuana Brass. Modernaires. 11.15 BBC M: Sam Price, Rushing, Moten, Basie. 11.35 Z: Mamie. 12.0 T: Ellington Ork (1940). 12.20 E: Shearing Quintet, Peggy Lee. 1.31 BBC L: Spanier, Washington, Norvo, Hawkins, Webster, Basie.

SATURDAY

12.00 noon BBC T: Jazz Record Requests (Humph). 12.15 p.m. M1: Bobby Darin. 2.15 M1: Radio Jazz Club. 4.45 M1: Frank Sinatra, Terry Gibbs Ork. 5.0 M1: Jazz and Folk. 6.30 BBC L: Jazz Best. 6.30 M2: Jazz. 7.0 M2: Jazz Weekend. 10.0 R: Italian Jazz. 11.15 T: Artie Shaw (1930). 12.0 T: John Handy Quintet, Peggy Lee. 12.0 J: The Big Bands. 12.15 J: Bobby Darin. 2.15 BBC L: Lennie Felix Trio, Dakota Station.

SUNDAY

3.30 p.m. E: Marty Gold Ork. Peter Nero. 3.30 L: Brothers

Four. 7.0 M2: Radio Jazz. 7.35 M: Jazz. 10.15 M1: German JF. 10.30 and 11.3 A: Jazz. 11.10 M1: Anna Brown, Lena Horne, Marion Anderson, Josephine Baker. 11.30 S: Blues and Jazz Party. 11.31 BBC L: Spontaneous Music Ensemble, Cannonball Adderley, Max Jones, Mike Westbrook's JB. 11.45 A: Buck Clayton (Panasonic).

MONDAY

11.40 a.m. BBC H: New Orleans Revival (Humph). 12.15 E: Jazz Magazine. 4.25 L: Errol Garner Trio. 4.35 L: Edith Piaf. 7.0 M2: Swedish Jazz. 9.30 M: Jazz Corner. 10.0 E: Kurt Edelhagen Ork. 10.8 A: Jazz (Mon-Thurs.). 10.50 M1: Jazz Magazine. 11.10 M1: Count Basie Ork. 11.15 T: Gerry Mulligan. 12.0 T: New Jazz Discs.

TUESDAY

1.30 p.m. M1: Louis Armstrong, Darryl Fave. 7.0 M2: Lars Gullin. 10.15 R: Jazz Corner. 10.30 G: Larry Young, Big John Patton, Jimmy Smith. 11.3 A: Jazz. 11.5 O: George Russell. 11.15 T: Pop Records. 12.0 T: Billie Holiday (Golden Years, Vol. 2, 1935-7).

WEDNESDAY

5.0 p.m. L: Jazz. 5.30 BBC T: Jazz Today (Charles Fox). 6.50 M2: George Shearing. 7.0 M2: Lars Gullin. 7.30 E: George Shearing. 8.0 Q: Pop and Jazz. 9.20 O: Jazz. 11.15 T: Georgie Auld Ork. 12.0 T: Billie Holiday (Golden Years, Vol. 2, 1937-8).

THURSDAY

11.45 a.m. M2: Oscar Peterson. 5.15 p.m. M2: Jazz. 7.0 M2: Eje Thelin. 10.10 R: Jazz Corner. 10.15 M1: Jazz pianist Jan Johansson. 10.35 BBC L: Marian Montgomery. 11.10 M1: Jazz. 11.15 T: The Three Sounds. 12.0 T: Billie Holiday (Golden Years, Vol. 2, 1938-40). Programmes subject to change.

KEY TO STATIONS AND WAVELENGTHS IN METRES. A: RTF France 1829. E: NDR Hamburg 309, 189. G: SWF Baden 205, 363, 451. H: Hilbert 1-402. J: AFN 547, 344, 271. L: NRJ Ork. 477, 228. M: Saarbrücken 211. N: Radio 1024. O: 2.283, 210. Q: BR Munich 375. R: 117. Q: HR Frankfurt 596. R: RTV 305. S: 206. S: Europa 1847. T: VOA 251. Z: Radio Strasbourg 258.

From waltzes to comedy — and even a bit of jazz



JACK HYLTON

HERE are records from the heyday of British dance music, when a band might play anything from waltzes, rumbas and comedy numbers to instrumental novelties and hot arrangements within the space of one set.

Hylton led many famous bands in the Twenties and Thirties. Some were titled jazz bands, and from early days he recorded such tunes as "Wang Wang Blues", "Dear Old Southland", "House of David Blues" and "Alabama Stomp". But Hylton was never regarded by fans or musicians as a jazz or swing figure.

Nevertheless, he concerned himself with organising bands of high standard, and this involved him with young musicians keen on the new "hot" music from America.

Billy Terent was arranger in chief during the time these recordings were made (1931-3) and he is the writer of "Black and Blue Rhythm" and "Hylton Stomp", and the arranger of "St Louis" and several of the others.

The stomp, a "Tiger Rag" which owes much to Ellington, and "St Louis" were issued back to back on Decca in the early Thirties and I bought the disc on its week of release.

Its line-up included, besides Terent and Chappie D'Amato, such jazz enthusiasts as Dave Shand (alto, cl), Billy Munn (pno), Eric Breeze (trb) and the French trumpet player Phillip Brun.

These men would be on all the LP's titles, I should think, and they are the main soloists. Eric's high-note trumpet shows the expected Louis influence, while the guttural vocal on "St Louis" — by Munn as I remember — is pastiche Pops.

"Black And Tan", "Mood Indigo", "Don't Mean A Thing" and "Bugle Call" make up the medley and they are transcribed from Duke's records, with Shand playing the Hodges solo on "Thing". Breeze playing creditable Tricky Sam and Brun doing everything required of him. The commercials titles mark a bit of a hood today, but this was the bread-and-butter stuff which kept the bands solvent. Pat Talley is probably the male vocalist featured. Anyway, Brun and Munn keep breaking through ("Some of These Days" for instance) and the band sound, less beat, is better than you might have expected.

His third album is a swinger proposition so far as ensemble playing goes, but

JACK HYLTON: "Jack Hylton And His Orchestra." "The Gold Diggers' Song; Stormy Weather; St Louis Blues; Ellington Medley; Happy Go Lucky; You; Black And Blue Rhythm; Hylton Stomp; 42nd Street Medley; Nevertheless; Some of These Days; You've Got Me Crying Again; Heartaches; Drab." (Ace of Clubs ACL 1205).

ISHAM JONES: "Swingin' Down The Lane." "Swingin' Down The Lane; I'll Be Gladly Just Thinking Of You; Stardust; I Keep Remembering; Lonesome Lover; My Ideal; There's A Wah-Wah Girl in Aqua Caliente; Miss Hannah; What's The Good Evening; Goodnight; Sweet Dreams." (Ace Of Hearts AH110).

AL BOWLBY: "The Ambassador Of Song." "Fancy Our Meeting; My Canary Has Circles Under His Eyes; Lady; I'm Thru With You; Be Still, My Heart; Roll On Mississippi; Roll On, Heartaches; Maria; If I Had A Million Dollars; Miss Elizabeth Brown; Anything Happened To You; Got A Date With An Angel; I'm In Love With You; Night And Day; Brother, Can You Spare A Dime." (Ace Of Clubs ACL 1204).

Bowlby (voc) with various orchestras, 1931-38.

this was an American counterpart, a dance band of high repute which included a few jazzmen and featured some jazz arrangements.

On this set, from 1930-31, the proportion of swing choruses to ordinary dance music choruses is not high, but Don Redman's "Miss Hannah" shows what the band could do.

And there are patches of bouncy playing on the catchy "Wah-Wah Girl", also on Jones' own "What's The Use" and on "Lane" and "Lover".

Even the commercials, such as "Stardust" with Victor Young's violin and John Canton's trumpet, are well played for their time. Vocals are not credited, but I wonder if the curious singer on "Hannah" and "Wah-Wah" could be Harlan Lattimore.

Certainly this is period music, not valuable today, but these were young bands leading up to something — in Jones' case to the Woody Herman band.

The third album, featuring Al Bowlby's nicely restrained vocals, is really for specialised tastes today. The other records are a mixture of sweet and hot, but this is wholly sentimental. I admire the way Bowlby sang, but this is not for me. — M.J.

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BOWLBY: restrained



POP: reviewed by the Melody Maker pop panel

new records

Indian pop, using wailing harmony and dipping bass lines

SINGLES
THE BEATLES: "Paperback Writer" (Parlophone): It's here, the brand new Beatles' single. From the pen of John and Paul, they subtly follow the trait towards Indian pop using wailing harmony and dipping bass lines. A very swinging track with a lot of impact, some vicious sounds, and almost disconcerting vocal harmonies. Producer George Martin has obtained a very powerful overall sound with some excellent timing on the vocal echo. John sings in rather a strained, urgent, cry about the man who wants to be a paperback writer with George and Paul soaring behind him. Many falsetto harmonies over George's heavy, churning guitar. Certainly right up to Beatles standard and needless to say — a huge hit.



PAUL AND GEORGE Soaring behind John's urgent cry



RAY DAVIES: ridiculously lazy, slurring style

Subtle BEATLES hit!

THE KINKS: "Sunny Afternoon" (Pye): Strange new composition by leader Ray Davies in a slightly rarer Lovin' Spoonful style. Starts with a long bass run down which reminds you of the Beatles' "Michelle" mixed with Nancy Sinatra's "Boots". Ray takes the lead vocal in a ridiculously lazy slurring, style based over a rather corny progression. Some might find the length, and repetitiveness of this disc a bit too much, but it's lazy atmosphere should certainly catch on with summer on the way. Should be a very big hit.

NORMA TANEGA: "A Street That Rhymes At Six am" (Stateside): Tanega's follow up to "Walkin' My Cat Named Dog", is a very pretty lyrical number which she sings in her characteris-

tically plaintive style. A well constructed number which glides along peacefully and builds up without becoming overpowering. Difficult to weigh its commercial potential but probably a mid-chart hit.

JAMES BROWN: "It's A Man's Man's World" (Pye): Heavy, earthy ballad gritted out by Brown here. Some really great strings back Mr Dynamite on this self composition, as James roars and soars in the foreground. You keep expecting a huge build up which never really materialises and the disc unexpectedly fades out. Very nice for late listening and a big hit with soul fans — may be a nationwide seller as well.

THE MCCOYS: "Runaway Immediates": The "Hang On Sloop" boys on a Beach Boys sick, with this new from the Strangeloves. Booming drums and stomping guitars give this

a good beat but the voices are a bit rough round the edges. A lot of "Help Me Rhonda" about this track. The flip — also an A-side — is the old Ricky Valens "Come On Let's Go", track which the McCoys treat in a modern rock and roll style. They'll need better material for another big hit.

SOUNDS ORCHESTRAL: "Image" (Piccadilly): Lovely to hear "Image" again. A very beautiful hitting number with jazz piano in the breaks. Sounds Orch. perform this number very well, although the Hank Levine version retains that original polish. Miss the vibes featured on the Levine release, but otherwise it is hard to fault an excellently produced number. Deserves to be a hit.

THE VOIDS: "Come On Out" (Polydor): New English group the Voids with a very attractive lyrical number. Best of relaxed treatment of this medium tempo track with

some clever arrangements and touches that make this an appealing disc. Certainly deserves some plugs and a chart position.

THE FIVE AMERICANS: "Evol — Not Love" (Pye): Stateside group who hit it big with "I See The Light". Follow up is a marching tempo strange track with some Searchers harmonies, and plodding bass. The lyrics are a little inaudible and obscure which doesn't help as the melody is rather monotonous. Unlikely to cause much of a sensation in England unless — for an equally obscure reason — its gets excessively pluggd.

THE KNACK: "Stop! (Before You Get Me going)": Following up their mildly successful "Did You Ever Have To Make Up Your Mind", the Knack apply a soulful "Concrete And Clay" beat to this relatively simple number. A good record which has been well made. Could hit.



LPs
PEGGY LEE: "I Like Men" (World Record Club). Knockout sides from Peggy Lee with Jack Marshall's arrangements and orchestra. Smouldering sex in every track. Midnight music and no holds barred. Included: "Bill", "Jim", "Good For Nothing Joe", "When A Woman Loves A Man", "I Love To Love", and "Life Is So Peculiar".

Peggy smoulders sex on every track



PEGGY LEE

HERB ALPERT: "What Now My Love" (Pye International). Here are the clean arrangements, the shuffling rhythm, the Mexican garnishings, the harmonising trumpets that have established Herb's best selling sound. It's all well done if you can take a whole LP of it. Falls into the "party record" category. Included: "Memories Of Madrid", "It Was A Very Good Year", "Plucky", "Magic Trumpet", "Brasilia", and "The Shadow Of Your Smile".

BERT KAEMPFFERT: "A Man Could Get Killed" (Brunswick). This is the score for the film composed and conducted by Kaempfert. The main theme is, of course, Sinatra's current single hit "Strangers In The Night". High quality film music impeccably played.

PETER COOK AND DUDLEY MOORE: "Once Upon A Time With Cook" (Decca). Adapted from "Not Only... But Also" these hilarious extracts show Dud and Pete in top form. There's little musical connection but a lot of laughs. Originality in humour is all too rare. Moore and Cook have it. Hooray! Titles on this album include: "Dud And Pete On Sex", "The Frog And Peach", "Six Of The Best", "A Bit Of Chat" and "The Psychiatrist".

NICKY HOPKINS: "The Revolutionary Piano of Nicky Hopkins" (CBS). Nicky is a 21-year-old pianist, who, in fact, has played on many of the Who's records, but also meddles in slightly more sophisticated things. On this excellent, exciting and imaginative album he handles numbers from the Beatles "Yesterday" and the Rolling Stones "Satisfaction" to Duke Ellington's "Dont' Get Around Much Anymore". A varied, interesting album which says that we're going to hear more of Mr Hopkins.

SONNY JAMES: "Behind The Tear" (Capitol). James is currently enjoying Stateside success. In country style he

sings "smooth baritone" on numbers on which you're supposed to "gather up your dreams." His renderings of "I'll Never Be Anything But In Love With You", "What Makes A Man Wander", and the LP's best track "I'll Never Find Another You" may well be sincere but they are a little monotonous.

JOHNNY TILLOTSON: "Sings" (MGM): Tillotson is much bigger in the States than Britain where he hasn't really hit big yet. He continues to issue professional, well-made, but unfortunately rather ordinary records. He sings like a male Connie Francis although he is easier to listen to. There are twelve numbers on this album all in the medium tempo ballad vein. Very inoffensive, gentle listening—nothing more. Includes "Red Roses For A Blue Lady", "How High The Moon", "I'll Be Seeing You", and "Our World".

ROY SMECK: "Roy Smek And His Magic Uke" (London). A record specially designed for the chickens it's so corny. No offence to Mr Smek, but in Britain anyway, the ukelele went out with George Formby. Roy strums

and picks his way expertly through numbers like "Tiger Rag", "Shiek Of Araby", "Lady Be Good", but are there many people who could sit through 40 minutes of unadulterated uke?

SLIM WHITMAN: "Irish Songs The Slim Whitman Way" (Liberty). Beautiful songs, beautifully sung by America's Slim Whitman in a tribute to the music of Ireland. Country style Hawaiian guitar doesn't really clash with "Too Ra Loo Ra Loo Rai", "Galway Bay", "My Wild Irish Rose", and "I'll Take You Home, Kathleen", and lovers of both Whitman and the Emerald Isle will be richly rewarded by this feast of sentiment.

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JAZZ SCENE

COMPROMISE, WEBSTER'S DICTIONARY tells us, is a "settlement by arbitration or by consent, reached by mutual concessions."

It is also, however, "a committal to something derogatory, hazardous or objectionable; a surrender, as in a compromise of character." Lastly, it is "a thing in between, or blending qualities of, two different things."

Most artists, especially nowadays in the field of jazz, rarely find themselves able to come to terms with the public unless one or another of these forms of compromise is involved.

The mutual concession form of compromise is well represented by Jonah Jones. This veteran swing-era trumpeter and his quartet are now comfortably ensconced at the skyscraper-high Rainbow Grill, in New York's Radio City, playing pop songs, standards and show tunes.



• NANCY WILSON • JONAH JONES • JIMMY RUSHING

COMPROMISE: the ever-present jazz dilemma

HOLLYWOOD

LEONARD FEATHER

"People are dancing to the quartet," says Jones. "But they're meeting us halfway; they don't insist on that heavy rock 'n' roll beat. Sure, we give them some of that shuffle rhythm now and then; they expect it. Some nights we feel like playing it anyway. Then we add a touch of bossa nova, and some straight muted jazz.

I thought oh-oh, I'd better give 'em something like 'Sunny Side Of The Street'. Turned out they wanted to hear all the old blues they knew from my 1938 records with Count Basie!

Brown

"There's some young singers around with that old blues feeling—James Brown is a good example. But most people like this don't get to make records; and they don't have the early big-band training like I had. Rock 'n' roll has a very strong beat and that's why it's so hard to get rid of."

Jimmy Rushing will never have a million-seller; he may never reach skyscraper heights. He is content to tell his listeners a story unblemished by commercial concessions, undamaged by the passage of time.

The word compromise, at least in the sense of surrender to mass values, simply is not in his dictionary. But there are very few such dictionaries lying around today in the happy world of the music-business.

Liston

"Back in 1936, when I came to New York and worked with Stuff Smith at the Onyx Club on 52nd Street, people were just beginning to sit and listen to jazz. Nowadays they have so much to choose from. Take John Coltrane's group; that's the wildest thing I ever heard, it's a whole new era; I don't feel it myself, but it's music you have to listen to. Our music is for listening, dancing, AND entertainment.

The second form of compromise is exemplified, it seems to me, by a new single record featuring a singer I have long admired with orchestration by a man for whom I have similar respect.

Talent

The singer is Nancy Wilson, the arranger is Oliver Nelson, the song is "The Power Of Love" and the record is simply atrocious. Nobody blessed with Miss Wilson's talent, beauty, basically honest style and already established commercial success needs to operate on this level in order to come up with a hit.

Nor do I believe for a moment that Nelson wanted to write this kind of elephantine arrangement.

Thirdly, there is the 'blending-qualities-of - two-different-things' definition, which is severely compromise at all. A few weeks ago, at the Light-house in Hermosa Beach, California, I heard Jimmy Rushing, the ageless mountain of the blues, with a trio led by the former Dizzy Gillespie pianist, Junior Mance, a strictly contemporary musician.

The unlikely juxtaposition came off perfectly.

Leery

"Junior really understands the blues," said Rushing. "So do a lot of young people. Maybe mine has gone so far out that there's no place to go now except back to the roots, the Bessie Smith tradition.

"I played in New Zealand not too long ago, and it was the first time in my life I'd ever been short of leery onstage. I saw all those big brown eyes looking at me, and



ALAN: Las Vegas

LONDON

British organist Alan Haven found America a jazz haven during his four month stint in the States with drummer Tony Crombie.

"In Las Vegas, the musicians there really liked what we played," reported Alan. "George Auld came in to see us, and so did Lionel Hampton. He's a marvelous chap, and was so enthusiastic he wanted to do an album with us.

"We met him for drinks and he's a pretty wild man, and he's still playing marvellously. He has a small group now, but I think he really needs a big band.

Pedal

"The Four Freshmen also came in, and as well as the musicians, the general public were great. The most surprising thing is that even middle-aged American take a keen interest in organs and know all about speakers and pedals.

"They come up and say: 'What kind of cabinet do you have. How did you learn to pedal?' Organ-playing is a big thing in the home there. Half the homes you go into have got organs.

"The jazz scene was mar-

REX STEWART, recently on tour in Britain, recalls his previous, less formal, trips

BACK IN 1939 the Ellingtonians' tour of the Continent was abruptly cut short by the ominous war clouds which were gathering and growing more imminent daily.

King Mills, Ellington's manager, cancelled the rest of the tour, and before you could say "up jumped the Rabbit"—we were headed for home via the North Sea, en route for Southampton, where we'd be able to get a fast ocean liner to New York.

The carrier was quite a reputable ship, the Isle de France, but due to some type of emergency no doubt caused by the forthcoming conflict, we were told while on board a much smaller vessel that there'd be a two-day layover in London, which cheered everybody up no end and intrigued me personally since I had never before set foot on British soil, with the exception of Canada.

Arriving at some port I can no longer recall we whisked through the customs, boarded a train for London as Tricky Sam Nanton (the king of the growl trombone) kept all the band's newer fellows in stitches, laughing at his approximation of cockney rhyming slang, which he assured us was the real McCoy, direct from Bow Bells.

We had a most enjoyable holiday, and took leave of the city with deep regret, since everyone we met was so warm and friendly, so kind and knowledgeable about the Duke, his men and his music.

The comedy relief for the hour of parting was provided by the great, grand Sonny Greer and his sidekick "Baron" Toby Hardwicke, who, when he was not wearing his famed monocle answered to just plain everyday Toby, erstwhile lead saxophone in the organisation.

Everybody boarded the boat train, hung over from various bon voyage parties or whatever, and I remember being shaken awake by Jonesy, our invaluable man of all things. And as Jonesy asked where I had seen Greer last, I couldn't recall; nor did I remember seeing the Baron, which was understandable, since I also was rather bust myself.

We disembarked from the train, boarded the Isle de France, were assigned our cabins, and still no word of the missing pair.

As departure time drew near, tension mounted as the fellows began to worry out loud, speculating, conjecturing and wondering what had happened to Toby and Greer.

HAVEN: swinging in Vegas

CHRIS WELCH

vellous. We didn't know where to go first. Count Basie was playing in a lounge opposite Louis Prima—an odd mixture—and there was the Maynard Ferguson band, which had mostly young guys.

"George Shearing's group was just beautiful and he was playing a fantastic Art Tatum style with Joe Pass on guitar. Pass is too much. If he played anything wrong he swore aloud!

Buddy Rich had left the Harry James band, and Louis Bellson was on drums. But the highlight of the trip was George Shearing. He and Lionel Hampton sent their regards to the M.M. by the way.

Did the stay in America affect Alan's own playing?

"Yes, through playing so much. It was good for both Tony and myself. He picked up lots of stick ideas. He got some marvellous single sticks with bells on. He saw Les McCann's drummer using them. And there were some maraca sticks, that sound great on bossa novas."

Would Alan consider working permanently in America?

"We may go back in a few months' time. I'd like to spend so much time there, and so much here. The actual jazz playing scene in Las Vegas is not so healthy and a lot of the jazz guys work in house bands and in studios.

A MILITARY SALUTE, THEN SONNY FELL FLAT ON HIS FACE



• NANTON • GREER • HARDWICKE

Edward Kennedy Ellington was perhaps the most relaxed person in his entourage. As he said: "There's no problem; they'll make it somehow, even if they have to con some German submarine into letting them off in New York Harbour."

Duke knew his hometown buddies alright, though at the time I didn't believe him. However, just as the hoarse voice of the liner was proclaiming "I'm on my way!" there came a shrill insistent tooting from in the fog.

After a few seconds of this Alphonse-Gaston dialogue, which was evidently some sort of ship-talk code, the fog lifted a bit, and we saw a tiny pilot boat side up to the monster Isle de France.

We watched with considerable awe the sight of the Baron, all decked out in top hat, monocle, and with an Inverness cape covering his evening attire. He looked like a 20th Century Napoleon as he supported Sonny Greer.

Toby, as he tottered up the improvised gangplank, called out over his shoulder, "Easy with that case of champagne, my man."

Sonny, still wearing his grin, laboriously made his way, and when he finally got aboard he gave Duke a real military salute and said: "Well now, Governor, that was nice timing." Then he fell flat on his face.

This episode is just one among many I shall always retain as a segment, a portion of the montage of mirth, melody and magic of those Ellington days.

Another phase of my life began when World War II finally drew to a weary conclusion, and I started mulling over the possibilities of doing better for myself and family (having managed to produce three offspring in between my touring with Ellington—Helen, Regina and Rex III).

So after much thought and prodding from my imagination, I built up enough courage to take the giant step, and as I look back upon those days I can see now what a terrible traumatic scene I was exposing myself to. But it was what I had to do at the time.

I organised an eight - man group, figuring to emulate in style what I had previously done with Duke, and

much to my surprise it came off rather well, considering I didn't have my former Ellington sidekicks to boot me along with their wonderful skill and momentum.

For a while we had a swinging affair going, playing such places as the Apollo Theatre in Harlem, the Three Deuces on 52nd St., the Aquarium on Broadway, etc, until the flesh peddlers moved into the small group scene and the squeeze began.

At first I tried to join them—the agents—by pointing out the situation in Europe, where I felt the people would be most receptive to jazz. They had already proved this, plus the fact that after the damnable horror of war the climate for enjoyment was uppermost in most people's minds, running a close second to the necessities of life.

In any case, the bookers, to a man, laughed at my idea, telling me that the obstacles were insurmountable. Contracts could not be enforced, travel was uncertain, and, worst of all, there were no facilities for getting the money out of the various countries.

This attitude, coming from agents and bookers, got my dander up, so I started writing letters to people like Panassié in France, Tage Ammendrup in Iceland, Nils Hellstrom in Sweden, and shortly thereafter I went into rehearsal for my first European tour, feeling pretty cocky for having proven that I was right.

But perhaps I wouldn't have felt so smug if I had realised that the word would quickly spread around among the booking fraternity that Stewart had had the disgusting nerve to book himself into Europe.

This sort of thing could not be forgiven, I was told by a friendly impresario, years later, when he was in his cups. Which is not to imply that I had delusions of grandeur, but when I did return to the States after five years in Europe and Australia, the next gig that I found for myself was in Mexico City.

My second visit was in 1948, and the third visit has started off very beautifully, and I'd like to write my impressions. I'm unable to do so at this time because of space limitations. But I will in the very near future, and in the meantime, keep swinging.

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RYAN TWINS HIT BACK AT WALKERS



"DISGUSTING, terrible! They're buried so far in the track it sounds as if they are afraid of someone hearing the Sounds like those two mod kids."

That was what John Walker said about Paul and Barry Ryan's new disc, "I Love Her", which hit the Pop 50 two weeks ago.

Relaxing in their London flat listening to some tapes and trying to decide on a few more LP tracks, Paul and Barry hit back at John Walker. "They emphasised that they liked and admired Scott Walker, that they didn't like all this 'knocking', but they thought it was about time they had a go."

Paul weighed in at breakfast speed: "I have no wish to start a big knocking war or anything like that. But we felt that John Walker's criticisms were very unfair. Didn't we Barry?" he asked. "I mean he knocked us rather than the record."

"That bit about — 'It's those two mod kids' just shows that he is knocking us—not the disc."

"And those two mod kids," reported Barry, "are frequently told they go down just as well as the Walker Brothers. No, we are not being big-headed. This is what we are told. It's difficult for me to say something like that—but if you don't believe it ask the promoters."

"Agreed Scott is very talented, a good looker, and he's got a great voice—but John and Gary are just props," said Paul.

"Now, now, that's a bit strong," warned Barry. "No, I don't think so. People are always knocking us I'm

all for a bit of a go back. Here's a message back to the Walkers when are they going to stop falling into the audiences instead of being dragged?" said Paul.

"People keep judging us just on our records. Hall, probably more, of the people who knock us, have never seen us on stage," said Barry.

"Yeah," snarled Paul, "what do they think we do? Do they really think we are led on stage by mum, singing 'Don't Bring Me Your Heartaches'?"

"Actually I think a lot of people are very jealous," added Barry — there was no stopping either of them now — "because we had a good 'in' into the business and got a hit record and a lot of plugs."

"Let's face it. Our mother — like most — wants the best for her kids. In fact, initially, she didn't want us to go into pop, but when we decided to, she gave us all the help she could. Any mother would probably do the same. We had the 'in' and we realise it."

"Maybe the people who keep knocking are jealous because they had to struggle to make it and think we didn't. Well we work hard as well," said Paul, "we've rehearsed our act for a hell of a long while and we do everything as professionally as we possibly can."

"For a start we always get to our gigs in time," interrupted Barry again.

"Yes, and we don't wear filthy old jeans and T-shirts or anything like that—nice clean white shirts. I suggest more people come to see us on one-nighters before they knock the stuffing out of us."

FOR FOLK FANS

THE Watersons are a unique folk group. The recent BBC-2 film by Derrick Knight brought this out. It is not merely their distinctive sound, which clutches at the attention so compulsively. Their involvement with their music, to the exclusion of everything else, is a great deal to do with it.

There are solo artists who do this — MacColl is the most notable example—but the Watersons do it as a group.

Michael Waterson explained it in the film: "There's so much enjoyment there among ourselves, you know, the audiences catches on to it."

"That's the point," adds Norma Waterson, "to bring the audience in to you instead of projecting your particular personality out to the audience."

Norma and Elaine Waterson are Michael's sisters, and all three of them live together in a house in Hull. John Harrison is their second cousin — a fact they didn't discover until they'd been singing together as a group for some time. All of them have Irish tinker blood. The three Watersons were brought up as a very tightly-knit unit and as a result they are still very clanish. Outsiders — even John — have a certain amount of difficulty in getting through to them.

Their musical background is mostly music hall songs from their grandmother, mother and auntie. "Really, we weren't brought up on traditional folk music," says Norma. "We used to sit round the fire with my grandmothers and aunts playing the fiddle and as we did it we sang. It was just a normal part of our bringing up. "What we are doing is not really traditional any-



WATERSONS: no attempt to create an "atmosphere", nothing showbiz.

Watersons— genuine entertainers

way, because the group as such, unless they were musicians, is not a traditional thing. So we try to mess about with the song as little as possible." A rule other folk groups could observe more scrupu-

lously. John lives in a house with his mother, and the other three sometimes tease him for being spoilt. He acts as their driver. Their Sunday night club at the Bluebell in Hull is noted as one of the best

in the country, not only because of their own appearances there, but also because of the many singers who drop in. For the Watersons are singers' singers.

They started in a dance hall with an audience of 40 and now they pack a room in the city's biggest pub.

Shortly after they first achieved national prominence they were signed to an exclusive contract by Topic Records, and they are still the only artists contracted in this way to Topic. Their first appearance was on a record of "New Voices", along with Harry Boardman, of Manchester, and Maureen Craik, of Newcastle, but with their record of ritual songs, "Frost and Fire", they really got into their musical stride.

This month a long-awaited second album, including some items recorded live in their own club, will be issued, to be followed by a record of Yorkshire traditional and industrial songs in the autumn.

Topic recording manager Bill Leader said in the film: "Up till now the more serious performers have been solo performers, and for the first time a group that doesn't rely on instru-

mental brilliance has begun to try to recreate English traditional music.

"They seem to have captured a sort of harmonising that could be called traditional, but at the same time all the popular music they've ever heard — Ella Fitzgerald, the Rolling Stones—you can feel this edging into everything they do."

Ray Guest, who books them into clubs all over the country, puts it this way: "They are a wonderful example of a group which has studied real traditional music, only the way they interpret it is entertaining, for want of a better expression."

"One of the reasons for the strength of the Watersons is that their roots are in the working class. Their roots are very firmly in Hull and Yorkshire and that also I think is part of their strength."

"Because of their very close-knit family background and because they live together and are together 90 per cent of the time, what comes forth is not four different people singing one song. It's a unity."

All this skates over the Watersons' real importance, I feel. The vital thing about them is that they are real. When the Watersons sing it isn't someone trying to create some "atmosphere" to raise the emotional temperature artificially. It isn't show biz.

The Watersons aren't putting on an act, not even the carefully contrived air of introspection fostered by some, which can be the phonest act of all. They belong to that small but slowly growing number of British folk singers who are contributing something genuine to the music.

It makes them almost as important as the nameless thousands of singers who have gone before.

KARL DALLAS

CAMPBELLS HAVE A BIG BAND SOUND NOW

IAN CAMPBELL without fiddler

Dave Swarbrick! Not since Pete Seeger left the Weavers, the folk group he founded, has there been such a surprising resignation. Of course, Dave has always been a bit of a Maverick, an outsider in a group of outsiders, whose far-out approach to his music has contrasted more than somewhat to the rather earnest viewpoint of Ian

and Lorna and the rest. But when I talked to the Campbells' manager Ioan Allen this week, he said: "The news that Dave wanted to go his own way was not greeted with the dismay which you might have expected."

"When the Ian Campbell group started making an impression on the revival of five years ago, we were the only group featuring a fiddle player and in this way we managed to break away from what was then the contemporary Weavers — inspired sound."

"The other unique feature of the Campbells was the chorus sound arranged within the modal scale of the song, as opposed to the improvised parts offered by most of the other groups in those days."

"But lately, people have stopped being surprised by our sound. Even though we've been as successful as ever, we've been criticised because people said our new songs sounded exactly like the old ones."

"So when Dave left we decided not to replace him with session fiddlers. That would only have led to irrelevant comparisons, anyway. But it did give us a marvelous opportunity to try out various new combinations that the group has been wanting to use."



CAMPBELLS: not much dismay at Swarbrick leaving.

LP is to be released in the autumn.

Next Thursday the new Campbells leave for a fortnight's tour of Czechoslovakia organised by the Czech Government in conjunction with Czech radio. And so by the end of this month there'll be more people in Czechoslovakia who know what the Campbells sound like now than in Britain.

One thing is certain, that the search for an effective group approach to folk singing will continue. The Campbells pioneered the move away from the old guitar and banjo bashing days, as Ioan says, and the idea of adding one melody instrument has been developed by groups like the Black Country Three, who use a flute.

The Watersons and the Young Tradition and groups like them have done a valuable job in weaning groups away from fretted instruments, though there has been no serious attempt to replace guitar and banjo by more suitable instrumentation. Occasional use of a concertina is as far as most of these groups go.

And now comes the Campbells' "big band" approach. How successful it will be, only time will tell.—K.D.

FOLK LPs

■ Owen Hand's first record was an unmitigated disaster but his new one on Transatlantic, "I LOVED A LASS" (TRA 124) is much, much better. All the material is traditional and apparently the attempt to turn this into a Scottish Tom Paxton type of song? —K.D.

■ His light, dry voice is suited best to the lighter songs like "Barley Bree", although on that can-can style fiddle sounds curiously out of place. On "Ye Jacobites By Name" he has a bite in his voice that is missing on the rest and an "unaccompanied" "Jack Next!" he sings well. But his voice isn't quite up to a ballad like "Baron of Brackley" which here loses much of its chilling power. —K.D.

■ David Campbell is another of the growing number of songwriters (Clayre, Rosselson, Carey, Jansch) who are not doing folk but are nothing to do with folk either. About time we invested in a new category. In his debut record (Transatlantic TRA 121) he emerges as a highly talented young man, with a nice line in images and

an occasional sardonic humour. His guitar playing is pretty, and with Martin Carthy and the instrumentalist Jack Fallon added, it's a fine record. —K.D.

■ Hoyt Axton is an Oklahoma-born singer and guitar player who has been famous by a short film about folk music. On "THE BEST OF HOYT AXTON" (London HA-F276) he works over a variety of traditional songs such as "Ox Driving Song" arranged by the Lomaxes, blues, original material and even the "trombone Cholly" made famous by Bessie Smith. It is an oddity of this folk set that the accompaniment includes, besides the usual rhythm and chordal support on some tracks, a trombone on "Hoochie Coochie Man". "They've Been On Their Jobs Too Long" (twelve string guitar), "Voodoo Blues" and "Cholly". But even fair though it can save the last song here, the Axton is most effective when he doesn't coarsen his voice ("500 Miles", jazes things up as unconvincing in the extreme.—M.J.

BOB DYLAN
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MOST serious students of popular music will know that Elvis Presley has more Gold Discs than any other artist. And that Bing Crosby has sold more records than anybody else.

But hands up the student who can give the name of the earliest recording ever to sell a million! You're wrong—unless you say "On With The Motley" recorded by the King of Operatic Tenors, Enrico Caruso, in 1903.

Comedy items accounted for the next three and then came the first pop disc to pass the millions sales—"Dardanella" recorded by Ben Selvin's Orchestra in 1919. Never heard of Mr Selvin?

Well he actually recorded more titles than anyone else to date—around 9,000 compared with Bing Crosby 2,700 odd.

These and many other fascinating facts and statistics can be found in the Daily Mail Book of Golden Discs, compiled by songwriter Joseph Murrells and selling at 15s. Every million-seller from 1903 to the end of 1965 is listed with a biography of each artist, and several fascinating indexes giving masses of statistical facts.

Presley's tally of million-sellers throughout the world is given as 50, including 4 albums, and the runners are the Beatles with 37, including 11 albums and three EPs. Next in line are Fats Domino and Bing Crosby (22), Perry Como (19), Mantovani (14), and Pat Boone (13).

The Beatles are also second in the table of collective disc sales—which includes LPs, reckoning one LP as equal to six singles. Their sales total 150 million, compared with Crosby's 250 and Presley's 115. The runners-up are an unexpected team—Guy Lombardo (100), Frankie Lane (80), the Andrews Sisters (60), Fats Domino and Nat King Cole (55), Eddy Arnold and Perry Como (50) and Artie Shaw (43).

The Beatles are way ahead on album sales with 14 million and Crosby's "White Christmas" is the biggest individual single of all time, with an estimated sale of 25 million. And who would you say is the songwriter who has had the most million sellers of his works? I doubt if you guessed. It's Fats Domino, followed by Dave Bartholomew, Lennon and McCartney and Kal Mann.

Then there are the charts themselves. Who has the longest stay with a single disc? Acker Bilk with 39 weeks' tenure by "Stranger On The Shore"—though that sounds like nothing when you realise that the South Pacific soundtrack was in the British LP chart for 306 weeks and My Fair Lady cast album was in the US chart for 478 weeks.

There have been plenty of jazz million sellers too, starting with Red Nichols' Five Pennies version of "Ida, Sweet As Apple Cider", recorded back in 1927. Jimmy Dorsey, Tommy Dorsey, Artie Shaw, Ella Fitzgerald, Cab Calloway, Harry James, Louis Armstrong, Stan Getz and, of course, Glenn Miller, have all earned Gold Discs.

The book lists every million-seller from "Aba Daba Honeymoon" to "Zwei Kleiner Italiener", from Roy Acuff to the Zombies. It will make a nice change from Wisden for my bedtime reading. — BOB DAWBARN.

WHO ARE THE REAL GOLDEN POP BOYS?

STEVE HARRIOTT



pop think in

“We'll be able to get plastic sitars in our cornflakes soon”

STAR STATUS: I don't really know much about it. It's all in other people's minds, and you don't know how big or small you are in their minds. You can never really tell what people think. It doesn't worry us, and we can only do our best.

SOUL SINGING: Everyone's got soul, but as far as Negro soul singing goes only Negroes can do it. But white artists can interpret coloured soul into their own. You don't have to be born on the wrong side of the tracks.

LOONERS: Should form a private club where everyone can go and have a loon.

THE WHO: A gas. I can't really understand their personal basis—the friendship basis—but I don't want to understand. Their music is great and always will be.

FAILURE: I was a failure at school completely, but I was happy. Failure is a horrible word. I don't think anybody is really a failure. It's what other people make them.

FRIENDS: I haven't got very many, mainly because I don't want very many. True friends that is. I've got hundreds that call themselves friends, but they're not always people I want to be friends with. The group are, and I'm very friendly with my mum! I'm not friendly with the Noise Abatement Society. Once you've got a hit record you've got hundreds of friends you didn't even know before.

FRUSTRATION: This can cover a lot of things. Musically I'm happy. I feel sorry for frustrated people who don't have peace of mind. Women are my frustration—nothing else!

INVOLVEMENT: Cor — you've picked some things for me! Don't get involved with things that don't concern you, because it leads to frustration.

ATOMIC WAR: Hope it never happens. It doesn't scare me because you'd never know what happened. But it's horrible to think about.

SIR WINSTON CHURCHILL: I think he was fantastic. The whole group were right cut up when he died. Plonk digs him the most. I'm not too keen on his son Randolph Churchill from what I've seen and heard of him.

SUCCESS: Is a nice thing if people with success are happy in themselves. It must

be everybody's aim to be successful. People say we are, but once again it's all in people's minds. I suppose we are successful, but we're happy no matter what we are. A lot of things come with success, like Kenny, our drummer, going down with nervous exhaustion.

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ing? I used to go and watch him at Wickham Hall, Romford. He always had a really good band, and people should admire him as an entertainer.

RELIGION: I don't believe in religion and I don't think you have to go into church to be religious. You can believe in God in your khazi. English religion is very sad. We talk about it in the group all the time. We can never understand why religion here is full of repentance, while in America, in the Negro States religion is happy and smiling with happy songs. Here it's very hypocritical because everybody repents then carries on with more adultery. I don't like religion at all.

TV ADS: Some are great I like ones where they take time out to knock you out. I can't stand dirgey ads, like "Ye Olde Oak Ham", and "Trill". What amazes me is they always get a bird sitting on the packet. I wonder if the seed turns them on? Do they knock the bird off?

FAT FACES: Fat people have more character in their faces and they all seem happy. Maybe it all comes back to Father Christmas. I'm glad I haven't got one, otherwise I wouldn't be in this group.

SPOONS: My dad plays them. Really — he's great! Fred Scuttle for President!

FRENCH FAGS: Do my lungs in. When you wake up in the morning with that parrot cage mouth feeling you know you've had a French fag. It's all they smoke in France, funny enough.

PURPLE HEARTS: Things of the past. There are so many pills now that people refer to as purple hearts. I think they are a drag. Pills do you in eventually.

RAGA ROCK: Most ridiculous term I've ever heard used. It's all over-blown and inflated. I like Ravi Shankar — he plays a good sitar! But there's plenty of beautiful music as well as Indian—Japanese or African music. The point is we'll be able to get plastic sitars in our cornflakes soon. If it doesn't let up, the same will happen to Indian music that happened to folk.

THE TROUBLE WITH ANGELS

ROSA LIND RUSSELL

HAYLEY MILLS

Two teen-age angels who know all the angles... tangle with a hip headmistress who knows all the answers!

AND

SEE the immortal JIM REEVES in his big screen musical!

JIM REEVES MADELEINE USHER CLIVE PARNELL

Kimberley Jim

Written and Directed by EMIL NOFAL A PLANET FILM RELEASE

NOW SHOWING New Victoria

PROGRAMMES WEEKDAYS AT: 12.50, 2.50, 6.45

NORTH LONDON RELEASE | SOUTH LONDON RELEASE

from JUNE 5th | from JUNE 12th



ELLA: Jazz million



ARNOLD: 50 million

Brian proves the group sound isn't everything

MANY groups, these days, augment when they go into the studio in search of a new record hit. And singers are beginning to turn more to orchestral backings.

One of these is Brian Poole who declares frankly: "The group sound isn't selling as well on record as it used to. With a group you tend to get the same sound every time and eventually people end up saying the records all sound the same."

GREAT

Brian and the Tremeloes are to remain together as a stage act, but go their own separate recording ways.

Says Brian: "I like it much better this way. The Tremeloes are a group, but for me, an orchestral backing is much better.

"Then again, some songs aren't particularly keen about. Now if they don't like a song and I want to record it I can go ahead. And if there's something they particularly want to do which wouldn't suit me, then they can now do it by themselves."

Does the recording split lead to problems when Brian does his latest single, "Hey Girl" — including, not the Small Faces song — on stage. "Not at all," he says. "The boys were at the session and they learned it. Actually, we



POOLE: "It all sounds the same"

were doing it on stage before the record was released. It has been going down very well.

"We are now planning to do an LP which will have tracks with me and the Tremeloes, a couple of songs where I am backed by an orchestra and a couple of tracks by the Tremeloes without me."

GOOD

"The Stones, for example, write some good songs. But not every one they write is good and yet everybody seems to want to record them. The same goes for Paul Simon — I can't help feeling that some of his songs get used just because they are by a fashionable name.

"It doesn't seem right to me and it can't pay off in the long run."

for the A sides of records" he says. "It bugs me the way people record songs just because they were written by fashionable names.

VIEWS

Brian and the group are also concentrating more on songwriting — an activity about which he holds strong views.

"We write a lot, but we rarely use anything of ours

100 CLUB

100 OXFORD ST., W.1
7.30 to 11 p.m.
(Sat. 7.30 to 11.30 p.m.)

Thursday, June 2nd
THURSDAY NIGHT DISC SESSION
with TOP D.J.'s, LATEST RECORDS and GUEST STARS, plus - live groups
Friday, June 3rd
STEVE LANE'S SOUTHERN STOMPERS
Saturday, June 4th
TERRY LIGHTFOOT'S JAZZMEN

Great American Tenor Saxophonist
BUD FREEMAN
with **ALEX WELSH** AND HIS BAND
Monday, June 6th
B.L.J.S. presents
MONTY SUNSHINE'S JAZZ BAND
with VAL WISEMAN
THE PARAGON BRASS BAND plus **BRITISH JAZZ SOCIETY** ALL STARS

Tuesday, June 7th
STEVE DERBISHIRE and the **YUM YUM BAND**
plus Full Supporting Programme
Wednesday, June 8th
BRIAN GREEN'S JAZZ BAND
FULLY LICENSED BAR EVERY EVENING

REDUCED RATES FOR STUDENT MEMBERS
Full details of the Club from the Secretary,
100 Club, 8 Great Chapel Street, W.1
(GER 0337)
Club Telephone Number: MUSEUM 0933

KEN COLYER (STUDIO '51) CLUB
10 1/11 Gt. NEWPORT STREET
LEICESTER SQUARE (TUBE)
Thursday, 8.0. Folk & Blues
RAY & EMMETT
Friday, June 3rd, 7.30
GOthic JAZZ BAND
Saturday, June 4th, 7.30
KEN COLYER'S JAZZMEN
Sunday, June 5th, 7.30
KEN COLYER'S JAZZMEN
Folk & Blues All-night Session
Midnight, June 4th
GERRY LOCKRAN
Guests welcome at all Sessions
Apply NOW for membership
5/- till MAY 1967

THAMES HOTEL
Hampton Court, Middlesex
Friday, June 3rd
RAY NANCE with **BRUCE TURNER**
Saturday, June 4th
BRIAN GREEN & HIS N. ORLEANS STOMPERS
Sunday, June 5th
ERIC SILK & HIS SOUTHERN JAZZ BAND

SIX BELLS
KING'S ROAD, CHELSEA
Saturday, June 4th, 8 p.m.
ALEX WELSH & HIS BAND

Wednesday, June 8, 8 p.m.
MIKE DANIELS
BIG BAND

THE HIDEAWAY
210 Haverstock Hill, N.W.3
(1 min. Belize Park Tube Sta.)
FRIDAY, JUNE 3, 8 p.m.
BUD FREEMAN
with
ALEX WELSH BAND
FRIDAY, 10th—RAY NANCE

NO PIGEON HOLES
JUST JAZZ
Every Tuesday at 8.30 p.m. at the
KING'S ARMS (MONTY'S)
514 Commercial Road, E.1
STepney 3013. Buses 5, 5a, 15, 23, 40

BROMEL CLUB
BROMLEY COURT HOTEL
Bromley Hill, Kent
Sunday, June 5th
JOHN MAYALL
Monday, June 6th
DAWN & THE RISING SONS
Tuesday, June 7th Adm. 2/6
Wednesday, June 8th
ROY C.
Thursday, June 9th
THE IN-ACTION Adm. 3/-

SPONTANEOUS MUSIC ENSEMBLE, Little Theatre Club, 19.30.
STARTING GATE, Wood Green, **FRANK RICOTTI QUINTET**.
WEMBLEY CLASSIC, New Sedalia Jazz Band, "Norfolk Arms" (North Wembley Stn.).

ARTWOODS
THE PUBLIC HALL, HARPENDEAN.
BRIAN GREEN JAZZ BAND, Thames Hotel, Hampton Court.
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CLUBS

JEFF KRUGER'S FLAMINGO & ALLNIGHTER CLUBS
33-37 WARDOUR STREET LONDON, W.1
GUESTS WELCOME
GERARD 1549
TONY HARRIS & RIK GUNNELL
SHOTGUN EXPRESS
Thursday 2nd 7.30-11 p.m.
RECORD NITE
Admission 3/6d
Friday 3rd 7.30-11 p.m.
JOHN MAYALL'S BLUES BREAKERS
ERIC CLAPTON
Friday ALLNIGHTER SESSION 12-5 a.m.

ZOOT MONEY
Big Roll Band
Saturday (4th) 7.30-11 p.m.
SHOTGUN EXPRESS
(Peter B'S/Rod Stewart / Beryl Marsden
Rick 'N' Beckers
Saturday 5th 7.30-11 p.m. SESSION 12-6 a.m.
SHOTGUN EXPRESS AMBOY DUKES
Sunday AFTERNOON SESSION (5th) 3-8 p.m.
"Great Afternoon Disc Session"
Sunday EVENING SESSION 7.30-11 p.m.
AMBOY DUKES
Monday (6th) 7.30-11 p.m. **LOOSE ENDS**
Ray Brown Sounds
Tuesday (7th) 7.30-11 p.m. **RECORD SESSION**

THURSDAY TODAY
ARTWOODS
Assembly Hall, Worthing
GRAHAM COLLIER SEPTET—Little Theatre Club, 10.30 p.m.
KLOOKS KLEEK
Railway Hotel, West Hampstead
MIKE COTTON
SOUND featuring U.S. SINGER **LUCAS**
THAMES CITY JAZZMEN, Metropolitan Tavern, Farringdon Road, E.C.1.

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BLUESVILLE
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GETAWAY WITH GORGIE FAME
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("THE MANOR HOUSE")
(opposite Manor House Tube)
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ERIC SILK SOUTHERN JAZZ BAND, SOUTHERN JAZZ CLUB, Ex-servicemen's Club Hall, Harvey Road, Leytonstone, next door to "Red Lion".
HIGHGATE VILLAGE, "Gatehouse", Colin Peters Quintet - **TOMMY WHITTLE**.
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SATURDAY cont.
WOOD GREEN, MAX COLLIE'S RHYTHM ACES!
SUNDAY
ARTWOODS
EMBI CLUB, MARKET HARBOROUGH.
AT THE JAZZHOUSE
Green Man, Blackheath Hill
DON RENDELL - IAN CARR QUINTET
BEXLEY, KENT, Black Prince Hotel
DOWNLINERS SECT.
BIG BAND JAZZ, Gatehouse, Highgate. **PAT EVANS ORCHESTRA**, Young Jazz Quintet
BILL BRUNSKILL'S Jazzmen Fighting Coaks, Kingston.
COOKS, CHINGFORD
ROYAL FOREST HOTEL
BACK OTOWN SYNCOPATORS
COOKS FERRY INN, 11.30-2 p.m. Freddy Randall Band, Guests.
ERIC SILK, Thames Hotel, Hampton Court
JOHN SHEPPARD JAZZ BAND, Lunchtime, Fighting Coaks, Kingston. If you are going to get stoned anyway this lunchtime, why not do it to music. FREE.
WHITE HART, SOUTHAAL, Colin Kingwell's Jazz bandits, Ted Wood.

MONDAY
BEXLEY, KENT, Black Prince Hotel, American Pool Winning Trumpet Star.
BUCK CLAYTON with Humphrey Lyttelton
BRIAN GREEN JAZZ BAND, "Red Lion", Hatfield.
BRITISH JAZZ SOCIETY (formerly West London Jazz Society) presents at the 100 Club **MONTY SUNSHINE JAZZ BAND** plus B.J.S. All Stars
ESQUIRE JAZZ, Seven Metropolitan Tavern, Farringdon Road, E.C.1.
MIKE WESTBROOK BAND, Little Theatre Club, 10.30.
"PLOUGH", Stockwell, S.W.9. **RESIDENT RHYTHM SECTION: JIMMY SKIDMORE, JIMMY COLLINS, TOP LINE GUESTS.** ADMISSION FREE.
THAMES CITY JAZZMEN, Portland Place.

TUESDAY
ARTWOODS
HALCYON INN, PETERBOROUGH.
"GEORGE", MORDEN, Ex-Lingtonian **RAY NANCE** with **BRUCE TURNER BAND**. Interval: New State Jazzband. Bar extension to 11.30.
"HIGHWAYMAN" Camberley Garrick Trio, **DICK MORRISSEY, IAN HAMER**.
JOHN SURMAN, Little Theatre Club, 10.30.

WEDNESDAY
ARTWOODS
TOWN HALL, STOURBRIDGE.
BLUESVILLE
MIKE RAVEN SHOW
RADIO 9901 8.11 p.m. LIC BARS "THE MANOR HOUSE" (opposite Manor House Tube)
BRIAN GREEN JAZZ BAND, "100" Oxford Street.
GRAVESIDE Jazz Club, (June 1st), Clarendon Royal Hotel, **TEMPERANCE SEVEN**
GRAVESIDE Jazz Club, (June 8th), Clarendon Royal Hotel, **MAX COLLIE'S** Rhythm Aces.
HITCHIN, Hermitage Ballroom, Terry Lightfoot.
NEW SEDALIA JAZZ BAND, Crown & Anchor, Cross Street, NI
RED DEER, South Croydon, Phil Brown Band, every Wednesday. Admission free.

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Railway Hotel, West Hampstead
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TUESDAY cont.
KLOOKS KLEEK
GENO WASHINGTON and the **RAMJAM BAND**
TONY DENNIS JAZZ Sextet, Albert, Elmore St., off Essex Road, N.1.
WOOD GREEN, MIKE COTTON
SOUND WITH LUCAS.

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STARTING GATE, Wood Green, **FRANK RICOTTI QUINTET**.
WEMBLEY CLASSIC, New Sedalia Jazz Band, "Norfolk Arms" (North Wembley Stn.).

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

FRIDAY
ARTWOODS
RIALTO, DERBY
BLUESVILLE
BLUESVILLE
GETAWAY WITH GORGIE FAME
AND THE **BLUE FLAMES!**
("THE MANOR HOUSE")
(opposite Manor House Tube)
NEXT FRI., 10th JUNE!
SPENCER DAVIS
ERIC SILK SOUTHERN JAZZ BAND, SOUTHERN JAZZ CLUB, Ex-servicemen's Club Hall, Harvey Road, Leytonstone, next door to "Red Lion".
HIGHGATE VILLAGE, "Gatehouse", Colin Peters Quintet - **TOMMY WHITTLE**.
OSTERLEY JAZZ CLUB - **SPENCER'S WASHBOARD KINGS**.
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Also **ADMIRAL KEN SOUND SYSTEM**
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 LICENCE: I. Peter Leonard Griffin Trading as Peter Leonard Griffin Employment Ltd. intend to apply to the Brent Borough Council for a licence to carry on an Employment Agency for Musicians in dance bands, at Sudbury House, Eastcote, Brent, Middlesex. Such agency to be now as above.

ALL OBJECTIONS, and the grounds on which they are made, must be in writing to the Town Clerk, Brent Town Hall, Fort Lane, Wembley, Middlesex, 7 days from the date of publication of this advertisement.

SITUATIONS VACANT
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AGENT WANTED for young mod group, LAB 7063.

DISC JOCKEYS (Male / Female) required for Midland Ballroom. - Write giving full qualifications etc. Box 5258.

HARRODS Musical Instrument Sales Assistant, able to play fretted or wind instrument. Excellent staff amenities with equivalent 5-day week. Apply Personnel Department (Ref G. G. 42) Hants Road, S.W.1. Interviewing hours up to 1 p.m. Monday to Friday, 5-7 p.m. Wednesday, 10 a.m. to 12 noon Saturday or telephone SLOane 1234 Extension 241 for an appointment to Box 5258.

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WANTED personality girl who can sing and play any kind of instrument, also compete for a first class music licence in Manchester, to work with resident trio. Long contract, all particulars Billy Forster, Concertina Sales Ltd, 6 Park Road, Sutton Coldfield, Warwickshire.

ROY TEMPEST ORGANISATION
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ENGLISH PIANIST, 20, sound musical education, composer, first class piano, 12 years teaching British and Continental Groups, likes Bach, Beatles and George Martin. Excellent travels, in Europe, French speaking, clean driving licence, seeks interesting position in musical world, anywhere in Britain starting anytime after end of June, anything legal considered, crazy or not. - Write Advertiser, Udolovsej 4, Eby, Pr. Glostrup, Sjælland, Denmark.

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MALE VOCALIST seeks to join band, or other opportunity to sing regularly in musical world. London residency now, Jersey sunshine June - Ring Simon Gibbins.

DRUMMER, ex-pro preferred, regular work, from July 30/Aug 14 - Watford 26109.

GRENADIER GUARDS band now has vacancies for Flute, Bassoon, Horn, Euphonium, Trombone. Applications to Director of Music, Grenadier Guards, Birdcage Walk, London, W.1.

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 Big Band experience. Season, Cleftron. Start immediately.
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ANY TALENTED GROUPS in the IPSWICH area? Promoter visiting and ready to pay to hear from them - Box 5253.

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BASS GUITARIST for top/jersey season, read/busk/experience. Comms. Monty Frank, 86 Eden Way, Beckenham, Kent, BEC 6425.

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DRUMMER, ex-pro, must be experienced, required preferred, regular work, from July 30/Aug 14 - Watford 26109.

GRENADIER GUARDS band now has vacancies for Flute, Bassoon, Horn, Euphonium, Trombone. Applications to Director of Music, Grenadier Guards, Birdcage Walk, London, W.1.

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YOU MUST telephone Harrow 7041 if you play tenor, baritone or trumpet. - Phone FIN 7720.

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Minimum charge 2/8d.
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DRUMMER / VOCALIST, 5s experienced all styles, with show band, seeks change of residency in season or residency. - Frank Roland CL 4107.

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DRUMMER, young, versatile. - Box Chiswick 2540.

DRUMMER, 18 trixon, seeks working Tamla/Soul group N.W. area. - REN 6928.

DRUMMER (23), experienced. - GORE 1843.

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NEXT WEEK

TOM JONES



in the pop think-in



on tour in Britain

RAY NANCE

NEXT WEEK

Too old to go and see Paul

THANKS TO THE TEEN BARRIER

I AM a great admirer of Paul Jones, as an artist and for his great sense of humour and intelligence.

My teenage son says I cannot go to see him perform as I am too old and would look out of place.

Isn't the great barrier between young and not so young, sad? But I'm not too old to give my son money to buy his favourite records.—MRS. JOAN COLLIS, London SW13.

● LP WINNER

Go and see Paul at the Marquee Mrs Collis, give your son a thick ear and stop giving him money!

GREAT TO SEE JAZZ making headway in the Top Ten at last. "Strangers In The Night", shows that real thinking jazz fans exist still, after the Liverpoolian deluge has subsided. The significance of the extemporised "Dooby Dooby Doos" in the penultimate bars will not be lost to the true Avant Gardists. — VAUGHN LAVORNE, Loughton, Essex.

ARE THE ROLLING STONES introducing a new "Tabla-Motown" sound with "Paint It Black"? — PULES NURGBUT, Merlín Grove, Hainault, Essex.

I AM VERY PLEASED about Bob Dylan. He gets better all the time. It's splendid



JONES: great sense of humour and intelligence

that by showing an audience an electric guitar he can have everyone shouting, "We want the real Bob Dylan." Perhaps one day he will do his act wearing evening dress, and prove there isn't a real! Bob Dylan, or real anybody else.—DAVID R. PARK, Higher Bartle, Nr. Preston.

CLIFF BARTON of the Blue Flames is the most promising young bassist in Britain today. His technique is brilliant even when playing some of the more banal numbers Georgie is wont to perform. More space should be devoted to such a deserving musician than electronic technicians like Eric Clapton. — DAVID WATERMAN, Hove, Sussex.

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Ornette's trip has shown up British jazz

AS might have been predicted Ornette Coleman's recent appearances in this country have brought about an own-up session about the limitations of many of our self-styled modern jazzmen, but I must object to reader J. Clarke's description of British modern jazz as a "sort of superior R&B." (MM May 14). May I point out that "rock-a-boogie" musicians like Alexis Korner, Manfred Mann and Cliff Barton seem to appreciate Ornette's work more deeply than some "modernists".



COLEMAN: own up

BOILING BLOOD

I THOUGHT I had heard all possible criticisms of Ornette Coleman and have so far accepted them with a sign of pity. But Alan Stevens made my blood boil (Caught In The Act, MM May 21).

By suggesting either Louis Armstrong or Ornette are playing jazz, but not both, he missed the whole point of jazz as a means of musical self-expression, ever changing and progressing. — ANNIE KEEFER, Hatch End Middlesex.

● LP WINNER

Many R&B players are more in touch with jazz's new directions than our bath-chair modernists, who if they hadn't already killed most of the modern jazz audience off with their interminable boring solos and their "twenty choruses all round then fours with the drummer" routine, would still be waiting for the next Stan Getz LP to find out what to play.—JOHN WALTERS, Alan Price Set, London W1.

● LP WINNER

CILLA STILL HAS A LONG WAY TO GO



CILLA: topless

HAVE just got over the biggest laugh of the year. How Jimmy Baker can say Cilla Black is the world's top female singer I just don't know (May 21).

Compared to Ella, Nina Simone, Barbra Streisand and Dusty Springfield, I'm afraid Miss Black has a long way to go. I take it Mr. Baker is under 16?—J. APPLETON, London NW1.

No appeal

RUBBISH! That sums up Jimmy Baker's remarks about Cilla Black.

To compare Cilla with Marianne, Sandie or Dusty is absolutely farcical! Sandie has more sex appeal in her feet than Cilla has all over, and Dusty has the most fantastic voice on the pop scene.—P. D. JEFFREY, Constitution Hill, Ipswich.

No match

CILLA BLACK world's top female vocalist? Surely Petula Clark holds this title.

She has fabulous looks, fantastic personality and great talent. No one can match Pet as a truly international star.—ROGER A. FLECKNEY, Strood, Rochester, Kent.

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