Maker
FOR THE
40th
TIME
merry
Christmas
BEATLES TOP POP POLL
YOUR JOB NOW
'SAD YANK' DOES IT AGAIN
ROY ORBISON
TOP SPOT
all Faces · Little Richard · Santa Claus Think-in

MELODY MAKER POP 50

1	(1)	GREEN, GREEN GRASS OF HOME	Tom Jones, Decca
2	(2)	WHAT WOULD I BE	Val Doonican, Decca
3	(7)	MORNINGTOWN RIDE	Seekers, Columbia
4	(26)	SUNSHINE SUPERMAN	Donovan, Pye
5	(4)	MY MIND'S EYE	Small Faces, Decca
6	(3)	GOOD VIBRATIONS	Beach Boys, Capitol
7	(8)	DEAD END STREET	Kinks, Pye
8	(14)	YOU KEEP ME HANGIN' ON	Supremes, Tamla Motown
9	(12)	WHAT BECOMES OF THE BROKEN HEARTED	Jimmy Ruffin, Tamla Motown
10	(5)	JUST ONE SMILE	Gene Pitney, Stateside
11	(10)	FRIDAY ON MY MIND	Easybeats, United Artists
12	(6)	GIMME SOME LOVING	Spencer Davis, Fontana
13	(11)	SEMI-DETACHED SUBURBAN MR JAMES	Manfred Mann, Fontana
14	(33)	SAVE ME	Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
15	(9)	HOLY COW	Lee Dorsey, Stateside
16	(15)	DISTANT DRUMS	Jim Reeves, RCA
17	(13)	REACH OUT I'LL BE THERE	Four Tops, Tamla Motown
18	(18)	IF EVERY DAY WAS LIKE CHRISTMAS	Elvis Presley, RCA
19	(21)	THERE WON'T BE MANY COMING HOME	Roy Orbison, London
20	(24)	WALK WITH FAITH IN YOUR HEART	Bachelors, Decca
21	(—)	HAPPY JACK	The Who, Reaction
22	(16)	HIGH TIME	Paul Jones, HMV
23	(20)	THE WHITE CLIFFS OF DOVER	Righteous Brothers, Atlantic
24	(19)	IF I WERE A CARPENTER	Bobby Darin, Atlantic
25	(34)	UNDER NEW MANAGEMENT	Barron Knights, Columbia
26	(30)	FA-FA-FA-FA-FA (SAD SONG)	Otis Redding, Atlantic
27	(42)	PAMELA, PAMELA	Wayne Fontana, Fontana
28	(32)	I'M READY FOR LOVE	Martha and the Vandellas, Tamla Motown
29	(22)	SOMEWHERE MY LOVE	Mike Sammes Singers, HMV
30	(17)	STOP STOP STOP	Hollies, Parlophone
31	(31)	HEART	Rita Pavone, RCA
32	(—)	IN THE COUNTRY	Cliff Richard, Columbia
33	(35)	MISSY MISSY	Paul and Barry Ryan, Decca
34	(23)	HELP ME GIRL	Eric Burdon and the Animals, Decca
35	(48)	CALL HER YOUR SWEETHEART	Frank Ifield, Columbia
36	(25)	A LOVE LIKE YOURS	Ike and Tina Turner, London
37	(—)	MUSTANG SALLY	Wilson Pickett, Atlantic
38	(37)	CUANTANAMERA	Sandpipers, Pye
39	(—)	ANY WAY THAT YOU WANT ME	Troggs, Page One
40	(38)	WINCHESTER CATHEDRAL	New Vaudeville Band, Fontana
41	(—)	I'M LOSING YOU	Temptations, Tamla Motown
42	(29)	THINK SOMETIMES ABOUT ME	Sandie Shaw, Pye
43	(—)	DEADLIER THAN THE MALE	Walker Brothers, Philips
44	(—)	ISLAND IN THE SUN	Righteous Brothers, Verve
45	(27)	A FOOL AM I	Cilla Black, Parlophone
46	(44)	READY STEADY WHO (EP)	The Who, Reaction
47	(—)	I FEEL FREE	Cream, Reaction
48	(36)	DANDY	Clinton Ford, Piccadilly
49	(39)	NO MILK TODAY	Herman's Hermits, Columbia
50	(—)	THEME OF THE POWER GAME	Cyril Stapleton, Pye

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POP FIFTY PUBLISHERS

1 Burlington; 2 Malvar; 3 Compass; 4 Southern; 5 Rodeo; 6 Immediate; 7 Donna/Carlin; 8 Belinda; 9 Schroeder/Ahern; 10 United Artists; 11 Island; 13 Carlin-Lewis; 14 Lynn; 15 Maraket; 16 Acuff-Rose; 17 Belinda; 18 Copyright Control; 19 Acuff-Rose; 20 Francis Day and Hunter; 21 Fabulous; 22 Dean Street; 23 Feldman; 24 Robbins; 25 West One; 27 Hour-new; 28 Carlin; 29 Robbins; 30 Cralto; 31 Screen Gems; 32 Robbins; 33 Belinda; 34 Schroeder/Ahern; 35 Acuff-Rose; 36 Belinda; 37 Copyright Control; 38 Harmony; 39 Dick James; 40 Melleer; 41 Carlin; 42 Cassanda; 43 Leads; 44 Chappell; 45 Shapiro Bernstein; 46 Fabulous (J)/Screen Gems (Z)/Panettiry Nom; 47 Dratleus; 48 Belinda; 49 Hourglass; 50 De Wolf

US TOP TEN

As listed by "Billboard"

1	(3)	WINCHESTER CATHEDRAL	New Vaudeville Band, Fontana
2	(1)	MELLOW YELLOW	Donovan, Epic
3	(7)	GOOD VIBRATIONS	Beach Boys, Capitol
4	(4)	DEVIL WITH THE BLUE DRESS ON & GOOD GOLLY MISS MOLLY	Mitch Ryder and the New Voice
5	(5)	YOU KEEP ME HANGIN' ON	Supremes, Motown
6	(10)	THAT'S LIFE	Frank Sinatra, Reprise
7	(2)	BORN FREE	Roger Williams, Kapp
8	(—)	I'M A BELIEVER	Monkees, Colgems
9	(—)	SUGAR TOWN	Nancy Sinatra, Reprise
10	(—)	A PLACE IN THE SUN	Stevie Wonder, Tamla

TOP TEN LPs

1	(1)	SOUND OF MUSIC	Soundtrack, RCA
2	(2)	BEST OF THE BEACH BOYS	Capitol
3	(4)	BIG HITS (HIGH TIDE AND GREEN GRASS)	Rolling Stones, Decca
4	(5)	DISTANT DRUMS	Jim Reeves, RCA
5	(3)	COME THE DAY	Seekers, Columbia
6	(6)	ALFIE	Soundtrack, Impulse
7	(—)	A COLLECTION OF BEATLES OLDIES	Beatles, Parlophone
8	(—)	GENTLE SHADES OF	Dean Martin, Reprise
9	(—)	HAND CLAPPIN' FOOT STOMPIN' FUNKY BUTT-LIVE!	Gene Washington, Ricardo
10	(10)	GOIN' PLACES	Herb Alpert, A&M

TOP TEN JAZZ

ASMAN'S, 38 Camomile Street and 23a New Bond, London: 1 AFRICA BRASS (LP) John Coltrane (Impulse); 2 THE ELEVENTH HOUR (LP) Charlie Christian (CBS); 3 MUMBLES (LP) Clark Terry (Fontana); 4 CATTIN' (LP) Coleman Hawkins (Impulse); 5 THE FURTHER ADVENTURES OF Benny Carter (MGM); 6 PARKER PANORAMA (LP) Charlie Parker (Verve); 7 BASIE'S BEATLE BAG (LP) Count Basie (Verve); 8 ON THIS NIGHT (LP) Archie Shepp (HMV); 9 JAZZ DIALOGUE (LP) Modern Jazz Quartet (Philips); 10 TEQUILA (LP) Wes Montgomery (Verve).

COLLET'S 70 New Oxford Street, London: 1 MEDITATION (LP) John Coltrane (Impulse); 2 BLUES AND BALLADS (LP) Buddy Rich Band (Fantasy); 3 GEORGE RUSSELL SEXTET AT THE FESTIVAL (LP) (Prestige); 4 THE ORIGINAL DIXIELAND JAZZ BAND (LP) (Music For Pleasure); 5 SPIRITS REDUCE (LP) Albert Ayler (ESP); 6 ON THE TRAIL (LP) Jimmy Witherspoon (HMV); 7 NEW ORLEANS BOYS (LP) Various Artists (Riverside); 8 SKY SHINING HIGH (LP) Dizzy Zaffin (CBS); 9 THE SOUL SEARCHERS (LP) Jimmy Tyler (ESP); 10 MILFORD GRAVES PERCUSSION ENSEMBLE (LP) (ESP).

DOBELL'S, 77 Charing Cross Road, London: 1 MEDITATION (LP) John Coltrane (Atlantic); 2 MEDITATIONS (LP) John Coltrane (HMV); 3 NEW FEELINGS (LP) George Coleman (Vision); 4 ON THE TRAIL (LP) Jimmy Witherspoon (Ronald Kirk (Limelight)); 5 MUMBLES (LP) Clark Terry (Fontana); 6 DUKE FIRE (LP) Ian Carr (Columbia); 7 STAN GETZ AND J. J. JOHNSON AT THE OPERA HOUSE (LP) (Verve); 8 STRIKE UP THE BAND (LP) Chet Baker (Philips); 9 CHALLENGE (LP) The Tony Kinsman Music Ensemble (Columbia); 10 SAINTS AND SINNERS (LP) (77).

(Denotes American import

BEWARE—THE ELECTRIC CIRCUS!

BEWARE—the Electric Circus is coming to town. A Canadian group called the Sparrow are threatening to invade New York with a new form of group entertainment that will "Sweep away psychedelic music." It includes sword swallowing, and juggling while the group are performing. The long-haired Canadians may be coming to London—in February.

Singer Neil Miller—"I used to drive Mick Jagger about, before he was famous"—now performing "poetry and blues" with Dartford's Brothers Grimm. Still Eric Burdon is mod after his Animal Rockers bound him at the Saville!

Stevie Winwood will have to wait nine months for electricity in his new cottage. At the Cromwellian's second birthday bash, guests included Bart, Brian Epstein, Chris Curtis, David Garrick, Frank Allen, Jonathan King, Robert Stigwood and Lita Roza. Lita Roza?

Bobby Darin played drums with the Deep Feeling at the Scotch. Singer Alex Harvey performed.

In the audience at the Little Richard show at London's Saville Theatre — Mick Jagger, Dave Clark and Cathy McGowan, Lionel Bart, Andrew Oldham, Cliff Bennett, Georgie Fame, Whitney, Cilla Black, Scott Walker, Vicki Wickham, Ian Samwell, Jimmy Winston, sanes and ironbones ... Don Wardell registering phrase: "Goodnight Snoopy" Man in Oxford Street music store asked for "Distant Drums" by a singer called Jeeves.

Tomorrow's Pop Festival recions: England's psychedelic scene small compared with America's ... Episode Six and equipment searched for seven-and-a-half hours at Beirut Airport. New disc: "Love Hate Relation."

Ken Dodd's effigy to go on show at Madame Tussauds ... Twenty rockers in angry scene at Mowe's New Addington Hotel ... Following MM trips to Berlin and Paris, how about weekend junket to Sylvie Marcel's Edinburgh Club?

Jazzman Tony Coe in jury at Canterbury Quarter Sessions ... Eddie Rodgers Tin Pan Alley book to be reprinted as a paperback with section added on Dave Bell.

Eric Delaney—Cow Bell, and Ringo's Ludwig—hold the something that "Dwell Inside" Gene Latter be his voice?

Jonathan King suggests an MM Pop Non-Think In and a Deaf and Dumb Date at Reach Boys Gold Record for Deafness Appeal. Ian Ralfine Rowland had his assistant Steve Thomas fly to Paris with a floral tie for a party.

When Dave Dee etc. sent a card the etc. sign it as well ... Dave Clark sent albums as thank-you presents.

Les Mustoff off to States for a week's holiday. Jackie club ... Wally Fawkes asked to bring musicians to party "like Mick Mulligan, Charlie Parker or George Melly" replied "Charlie can't come."

Xmas songs: "Holy Knee", "I Can't Control My Knee", "Beauty Is Only Knee Deep", "Yorkness Waltz", "As Long As He Knees Me", "Those Knees Were Made For Walking" and "I've Grown Accustomed To Your Knees."

Secret: do you want to know a secret? Do you want to know Carl Wayne chopped a hole in the stage of Loughborough Town Hall ... Hurry the Sunday licence, Brian.

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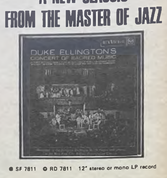

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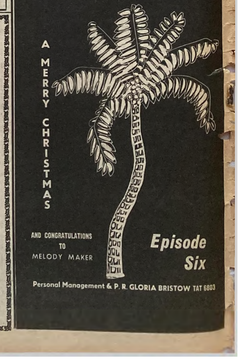

CHRISTMAS

POP THINK IN

EXCLUSIVE

SANTA CLAUS

Do you think I enjoy schlapping about on rooftops with sacks of junk jewellry and a team of moth-eaten reindeer?

JACK FROST

What an agent! He's one of the biggest conmen in the whole Yuletide racket. He works his artists to death for a handful of ice-cubes. Why do you think I have been so long in this business? Do you think I enjoy schlapping about on rooftops with sacks of junk jewellery and a team of moth-eaten reindeer? With my heart condition I should have retired years ago! But talk about blowing the scene and Jack sends his hard boys threatening me with sawn-off icicles.

BOER WAR

It's a load of crap. The Bulgarians should get out of Iceland. Between Christmas gigs I have a lot of time to sit and think, and usually I think: "Why don't they drop LSD bombs on the Boers?" War is a drag, and the best way to go is high.

ELVIS PRESLEY

I have problems with the King. I never know what to give him for Christmas. I wanted to drop four thousand copies of "If Every Day Was Like Christmas" down his chimney—but he's got central heating. I dug his version of "Blue Hawaiian Happy Xmas Girl Holiday" though. It swung.

PRINCE

My favourite reindeer or Viv? My favourite reindeer runs a nice joint in town called the Bunch of Skins. It's one of those smoky night clubs where people roll around all night digging sounds like Max Roach. My favourite reindeer gives me a buzz on the phone and I charge down there to relax whenever I get steamed up about all this crummy Christmas gear.

FREAK OUTS

I'm thinking of holding a freak-out this Christmas Eve on Salisbury Plain. I'll invite all the ravers in London like Mrs Mills, Eric Burdon, Dana Gillespie and Ray Tolliday. We'll drink iced water, get ridiculously sober, and play Gregorian chant albums very quietly. Then we'll hire Peckham Co-op Hall, book the Small Faces, the Who, Hollies, Richard's Attack, and give them all top billing. We'll send MM reporter Chris Hayes to interview them for five hours about what voltage embrochure they spray on to their guitar-organ bass drum pedals—while they are fighting it out.

CARNABY STREET

I'm pretty conservative in my dress, I guess. I always go for the same suit every year. You know, nothing too ostentatious—just a bright red, ankle length overcoat with a pointed hood, trimmed with white fur. Like, I don't want to appear conspicuous.

GAVIN TREND

An old buddy of mine. He's been singing like that for years—flat, and out of tune. But Gavin's one of the greats. And when you realise he's only 17, you realise there's a hell of a lot more we've got to put up with from him. I tell you, that guy's only just beginning his career. Why, I remember him when he was working for a living. Gav's got some funny ideas that not everybody understands. For instance, he likes wearing that terrible old string vest on stage. But he'll tell you it's for effect. It certainly gets people going—straight to the bar. Gav's going to be great, and he'll knock Jonathan King off the top. His voice is deeper for a start—and louder.

ZOOT MONEY

My double.

IN CLUBS

I had my sledge towed away from outside the Scotch Of St Nicholas last week, and later I was charged with being drunk in charge of a reindeer. A plague on these clubs.

STOCKINGS

Tops. Oh, I suppose you mean stuffing socks with sweets, and oranges, and bickies and goodies for the kiddies? What a sick scene.

JONATHAN KING

Always saying the wrong things in the right places—and you can misquote me on that.

SANTA'S CHRISTMAS PARTY

Never again. Last year I made the fatal error of inviting pop personalities and the press, instead of the usual drag team of gnomes, hobgoblins, fairies, kiddywinks, and wizards. It used to be a bit bent, but it was a nice quiet party. Last year's lot practically wrecked my pad. Most of my spare sacks were misused for various purposes and they drank me out of house and home. A reporter from the Old Muscular Express sang bawdy Scottish ballads all night, and a girl from Music Express insulted guests by throwing pennies at them, and chortling loudly whenever Herman got up to give us a song. It was downright scandalous. The last thing I remember was Manfred Mann squeezing VP wine out of a bottle, Chris Farlowe reading poetry aloud, Lulu dancing with Long John Baldry and Donovan setting fire to his sitar.

PIRATE RADIO

They are trying to close down Radio Yule. But I'm outside the three mile limit. In fact, I'm practically inside the Arctic Circle, but the Government object to my 24 hour broadcasting of hip carols. Apparently it interferes with their phone-tapping wave lengths. I shall fight to the bitter end of course, and I've got lots of backers in high places, like David Frost and C. P. Snow.

HITS

I'm not worried about getting a hit — I'm petrified. Seriously folks, I sell more albums than singles, although I have been accused of buying records in the chart by giving them away with my Christmas gifts. My producer tells me "Jingle Bells" is still selling, but with all the cover versions I suppose I'll have to re-vamp the number. I was thinking of blowing everybody's mind with a psychedelic version of "Rudolph The Red Nosed Reindeer". I want to use Plonk Lane on a glass of water tuned to A, four tons of Arthur Greenslade arrangements for Twice As Much, Ginger Baker on triangle, and Jonathan King on trumpet—his own, of course.

DRUG SONGS

I don't know too much about them, but I am concerned at the increase of cocoa songs and their effects on young minds. Like, I was in a club the other night and a group were singing a song blatant in its innuendos—something about "floating downstream on a river of hot chocolate." If that isn't a cocoa song, I don't know what is.

FANS

Dwindling. Can you blame them? I'm pushing on a bit and the old sex appeal is wearing a bit thin. I tried red, fur trimmed hipster jeans, but I got caught in somebody's flue in West Hampstead because I couldn't wriggle round the S-bend. The answer is the fans are going for the younger guys, like the Hollies and the Ivy League. But I remember in my young days causing mass riots with the old hits like "Rock With The Snowman", and "Sock It To 'Em F.C." Corny if you like, but it had roots. Eric Burdon has told he many times he bases his whole act on my early performances.

JAZZ

I can't stand jazz snobs who try to baffle you with obscure musicians and records. I don't know much about jazz, and in fact I have been called a "Pop Baron". But I must admit a penchant for Jabbo Smith, Leroy Maxey, Stovepipe Number One, Al Killian, Zue Robinson, and Harry Thrower, an early British trumpet player. Being an idiot, I don't like Lionel Hampton because he swings, plays brilliant solos, and epitomises excitement and jazz generally. Oh, and I don't like Gene Krupa much, because all the critics say Jo Jones was better, and they MUST be right, even if he did play the worst solo man has ever heard on the Thirties version of "Clap Hands Here Comes Charlie".

CHRISTMAS

There's always a disaster at Christmas — and you've just been reading it. Well, I've got to groove off and make the sky scene with the five horned mules, baby. Like, there's kiddies waiting for the goodies, and they don't like to miss a score. Yeah that's me—the big snowman in the sky.

40

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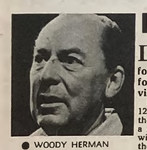

● WOODY HERMAN

London concert next year

DONOVAN, whose "Sunshine Superman" jumped to number four in the Pop 50 this week, is to follow his next American tour with a visit to Australia and the Far East.

He goes to America on February 26 for 12 days of TV, radio and college dates, and then flies direct to Australia. He will spend a month in Australia and New Zealand and will appear in Tokyo and Hong Kong on the way home.

A further foreign trip has been set for July. Donovan will spend 27 days visiting France, Germany, Belgium, Holland, Austria, Denmark, Norway and Sweden.

Donovan guests on Top Of The Pops tonight (Thursday) and next week (22) and on the final Ready, Steady Go! (23).

The only British personal appearance so far being set for Don is a major London concert which is being lined up for "early in the New Year."

New Year set to be 'busiest ever' for jazz

1966 has been a good year for American touring attractions, and next year will be even better. That is the gist of a statement by Harold Davison office's Jack Higgins.

In announcing details of the first band and solo artist tours of '67 by U.S. jazzmen, he told the MM this week: "We have done good steady business through the year, and 1967 looks like being our busiest year ever."

The touring season begins with the Woody Herman Herd opening at the Free Trade Hall, Manchester on January 21. Woody's orchestra will be here until January 30.

Next comes the first of the singles, clarinettist Albert Nicholas, who tours the clubs with Alan Elsdon's band from January 27 to February 12. He is followed by Henry Allen, U.S. trumpet-singer, who will appear with the Alex Welsh band from February 17 to March 5.

The famous singing group, the Swingle Singers, make a full-scale tour of Britain from March 2 to 15, and right behind them comes the Jazz From A Swinging Era package (March 9 to April 5).

First

March 31 will see the beginning of the Buddy Rich orchestra visit, and also that of tenorist Eddie Miller, who makes his first tour of Britain (March 31 to April 16) with the Welsh band.

In addition to all these is the Ben Webster-Ronnie Scott tour of January 8 to 29 now being set up.

VICKERS GUEST ON POP NORTH

THE Rockin' Vickers guest in the Light Programme's Pop North on December 22.

The group spend Christmas Eve at Blackpool's Beat City, and Boxing Day doubling the Princess and Domino clubs in Manchester.

Other one-nighters include the Oasis, Manchester, tomorrow (Friday), Bury Palais (17), Saleworth (18) and Bolton Palais (January 1)

LULU FOR SCOTTISH TV

LULU has been signed for six BBC-TV shows from Glasgow, her home town, starting in February.

On Monday, she started rehearsals for her pantomime season at the Wimbledon theatre with Arthur Askey.

SANDIE PICKS EUROPE SONGS

FIVE songs for Britain's entry for the Eurovision Song Contest were selected by a panel of judges including Sandie Shaw at the BBC Television Centre last week.

Sandie will sing one of the numbers in each of five programmes of the Rolf Harris Show, starting January 21. On February 25, she will sing all five numbers and viewers will choose the final entry.

She will sing the winner as Britain's entry in the song contest in Vienna on April 8, 1967.

BEATLE SINGLE—NO DECISION YET

THE Beatles' next single is still untitled and no release date has been set, said Tony Barrow, NEMS press officer on Monday.

The group have completed work on the single at EMI's St John's Wood studios, but it seems likely that the single will not be released until late January.

More riots at Dave Dee German concerts

'Fans wilder' — Dozy

GERMAN teenagers rioted again at the concerts of Dave Dee, Dozy, Beaky, Mick and Tich and the Spencer Davis Group over the weekend.

On Saturday night, the tour played the Grugehalle, in Essen, before 10,000 people. The fans in the hall rioted when Dave Dee and the group were on and several hundred police had to control the crowd. At the end of the concerts, the fans had done damage to seats and curtains running into thousands of pounds.

On Sunday night, at Dortmund's Westphalen Halle, the fans rioted again, but little damage was done by the 11,000 crowd.

Escaped

But as Dave Dee and the rest of the group escaped from the hall in their van, 200 fans chased them, ripped the back door off the vehicle and took several cases containing shirts and personal effects from the van.

From the group's Wuppertal hotel on Monday, Dozy told the MM: "The fans here seem to be a lot wilder than the ones at home. Here, it's mainly the boys that go wild. They were fighting their way through the police and leaping on stage, kissing Dave.

"They regard the group as their idols and just go wild when we play."

CREAM TO TOP SAVILLE SHOW

TOP billing at London's Saville Theatre is set for the Cream group next month.

Eric Clapton, Ginger Baker and Jack Bruce will appear at Brian Epstein's theatre on January 15 with America's Billy "Summertime" Stewart, who will be making his first trip to Britain.

The Cream go to Paris tomorrow (Friday) for three days for two television and two radio shows.

Their latest single "I Feel Free" (Reaction), entered the MM Pop 50 this week at 47.

TUBBY HAYES OFF TO STATES

SAXIST Tubby Hayes leaves Britain this weekend for a visit to the USA.

On Monday (12) he recorded for the BBC's Jazz Scene as a member of the Stan Tracey quartet.

The live programme, by the Tracey and Harold McNair quartets, will be heard on Sunday's Jazz Scene.

HEADHUNTERS JANUARY TOUR

THREE top line American artists are set for British tours in the New Year.

On January 27, Cannonball and the Headhunters, the group who revived "Land Of 1,000 Dances", commence a tour of Britain which ends of February 12. The group will have a new release on the CBS label to coincide with their tour which takes in clubs and ballrooms.

On February 17 the Strangeloves arrive in Britain for a similar tour until March 5. Lorraine Ellison comes to Britain for a club tour on March 10 until March 26.

Cannonball and the Headhunters play the California Ballroom, Dunstable (February 3); Rawmarsh Baths and the Mojo Club, Sheffield (4); and the Old Hill Plaza and the Hansworth Plaza, Birmingham (11).

PARIS IN THE SWING!

PARIS in the Spring is the place to be — and the MM will take you there. And all it will cost you for the weekend by air is £16 16s (or £18 18s if you travel from the Midlands). We'll be leaving in three special parties. For those who can get Friday off, the first party leaves London's Victoria Coach Station at 11 am on April 7, flying from Lyngne airport and arriving in Paris at our special hotels at 4.30 pm. The second party leaves Victoria at 3.45 pm, arriving in Paris at 9.15 pm. The third party will fly from East Midlands airport near Derby at 8 pm, arriving in Paris at 11.30 pm. All three parties will fly home on Sunday afternoon, April 9. And the MM has already arranged favourable terms at many Paris jazz and beat clubs. For full details, fill in this coupon and send to Paris Trip, Melody Maker, 161 Fleet Street, London EC4.

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YARDBIRDS TO QUIT—PAGE DENIAL

JIMMY PAGE, the man who replaced Paul Samwell-Smith with the Yardbirds, phoned the MM on Monday to dispel rumours that he and colleague Jeff Beck were quitting.

"We've just got back from a long trip in America," said Jimmy, "to hear all these stories about Jeff and I leaving the group. They're not true.

"I can only think that when Jeff went sick in the U.S. people thought he'd left the group. He was quite ill and had to return to England before the tour had finished."

TRIBUTE TO TED HEATH

A SIXTY-MINUTE radio tribute, to mark Ted Heath's twenty-first anniversary as a bandleader, was recorded at the BBC's Camden Theatre, London, on Sunday.

The programme—a documentary in words and music—will be broadcast on the Light early in the New Year. Alan Dell narrates the programme, which includes tributes to Ted and the band from Stan Kenton, Johnny Mathis, Tony Bennett, Marlene Dietrich, Lita Roza, Dickie Valentine and Dennis Lotis.

Ted Heath conducted a twenty-one piece orchestra including such stars as Kenny Baker (tpt), Ronnie Verrell (drs), Don Lusher (tmb) and bassist Johnny Hawksworth. Interviews with arrangers Johnny Keating and Ralph Dollimore are included in the programme which is produced by Vernon Lawrence.

SETTLERS TV GUEST SPOTS

THE Settlers guest in Count Down (December 17), Swingalong (27) and the Rolf Harris Show (February 6).

On December 15 and 16 they appear on Belgian radio and TV and then, on January 28, go to Holland for two days of TV and radio in Amsterdam.

SMALL FACES SWITCH AGENCY

AS reported in last week's MM, the Small Faces have moved over to Impresario Harold Davison for management and agency.

Mr Davison told the MM on Monday: "By arrangement with the Small Faces ex-manager Don Arden, we are now representing them for management and agency."

A spokesman for Don Arden added: "Negotiations have been agreed by Don Arden and Pavion Limited with the Harold Davison Organisation and signatures have been exchanged."

Mr Davison said that as the agreement has only just been completed it was too early to decide on future Small Faces record releases.

NVB BOUNCE BACK TO TOP

THE New Vaudeville Band have created American chart history by being the first British group to occupy the number one spot twice with the same record.

Three weeks ago they were at number one with "Winchester Cathedral". They were ousted by the Beach Boys "Good Vibrations" but this week returned to the number one spot in Billboard.

In doing so they prevented Donovan's "Mellow Yellow" from reaching the top spot. It remains at number two.

The Band opens on Christmas Day for a week doubling cabaret at Tito's, Stockton, and Club Latino, South Shields.

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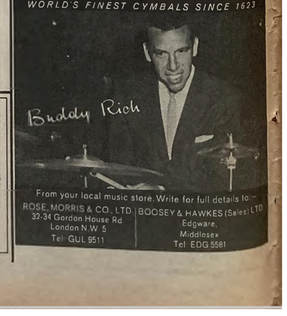

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ORBISON TO TOUR—BRITAIN, AUSTRALIA

NEW YORK, Tuesday. — A Roy Orbison tour of Britain in late February and March is now likely.

During his week at the Whisky A Go Go club in Atlanta, which ended last weekend, Roy was taped in a three-minute Top Of The Pops segment on his new British hit, "There Won't Be Many Coming Home".

His new American release, "Communication Breakdown", is now in the U.S. charts.

Roy leaves for his Australian tour on January 20. He will be there for two weeks and will also visit New Zealand.

BUDDY SIGNS—HERE IN MARCH

THE contract to bring Buddy Rich and his big band to Britain has been signed. The American drummer will definitely tour this country with his sixteen-piece orchestra next year, opening at Croydon's Fairfield Hall on Friday, March 31.

Dates for the tour have not yet been filled, but those so far fixed include London's New Victoria (April 1), Bristol's Colston Hall (3), Birmingham Town Hall (4) and Manchester's Free Trade Hall (7).

This will be Rich's first appearance in Britain.

HOLLIES WOW SWEDISH FANS

FANS rioted in Gothenberg, Sweden, on Sunday, during the Hollies' Scandinavian tour, which has been described by the Swedish press as "the most successful foreign tour for two years."

On Friday (9) the group recorded a TV show which will be screened in Sweden on December 29 and which includes items from the Beach Boys, Troggs, Small Faces and Manfred Mann.

On Monday, the group played to 8,000 fans in Stockholm, all tickets having been sold within hours of the box office opening.

PITNEY FOR SAN REMO

NEW YORK, Tuesday. — Gene Pitney is expected to visit Australia and New Zealand following his next British tour, tentatively set for March.

He will also be appearing at the San Remo Festival, Italy, again this year and hopes to do a 90-minute film in Rome, based on the title of whichever song does best at the Festival.

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TILES—COLOUR BAR ALLEGATIONS

A COLOUR bar row involving top London beat club Tiles blew up this week. Allegations have been made that only a limited number of coloured teenagers are allowed into the club, situated in an Oxford Street basement.

The London Evening Standard, in a report by Jonathan Aitken stated: "Tiles systematically turns away coloured teenage boys who are seeking admission while at the same time lets in white teenagers."

Manager of the club, Mr Richie Howell stated however: "There's no colour prejudice of any sort here, although we do find it necessary to have a controlled admission system. We only let in three coloured boys at a time because we know from past experience that trouble will start. By trouble I mean knife fights, handbag snatching and drug pushing. But we keep out white trouble makers too."

Mr Maurice Sellers, co-owner told the MM on Monday: "It's obviously not true that we have a colour bar and we are protesting most strongly. We deny it absolutely and we will prove it in court."

Meanwhile the Campaign Against Racial Discrimination are expected to report Tiles' policy to the Race Relations Board.

WILD BILL RECORDS HERE

AMERICAN cornetist Wild Bill Davison, who concluded his British tour with the Alex Welsh band at the Carlisle Jazz Club on Sunday, has stayed on in this country for a few days.

Before returning to the States, Davison will record an album for Fontana with members of the Alex Welsh band.

JAZZ ANTHOLOGY FOR KIDS TREAT

NADIA CATTOUSE, Ginger Johnson, Ena Babb and Herman Wilson are among the artists giving their services for a jazz anthology show at All Saints' Hall, Powis Gardens, Notting Hill, London, tonight (Thursday).

All proceeds go towards a Notting Hill Children's Christmas party on December 23.

FOUR TOPS NEW SINGLE

Tour opens at Southampton

A NEW Four Tops single will be released early in January, titled "Standing In The Shadow Of Love". The record is similar to "Reach Out I'll Be There", said a spokesman for EMI. But the tempo is faster. No B-side had been decided at presstime.

The Four Tops, whose hit is still at 17 in the MM Pop 50, arrive in Britain at the end of January for their British tour. They open at the Gaumont, Southampton on January 27.

The rest of the itinerary is: Royal Albert Hall, London (28); Empire, Liverpool (29); Odeon, Leeds (30); City Hall, Newcastle (31); Odeon, Glasgow (February 1); City Hall, Sheffield (2); Odeon, Manchester (3); Odeon, Birmingham (4) and De Montfort, Leicester (5).

They may also do TV and radio appearances during the tour.

FOUR TOPS: Faster tempo this time.

NINA, GREGORY IN 'SATIRE' SHOW

A SATIRE and jazz show featuring American comedian Dick Gregory and singer Nina Simone will tour Britain from April 13 to 23.

The first date will be at the Guildhall, Portsmouth on April 14," promoter Mervyn Conn told the MM on Monday. Other dates will be set within the next ten days. They will include concerts at the Albert Hall, Free Trade Hall, Manchester, and at Birmingham and Leeds.

With Gregory and Simone will be British group the Pedlers, who are also due to go to the Eden Rock Hotel Miami for the last two weeks in June and will also appear for four weeks at the Flamingo Hotel, Las Vegas.

Webster-Blossom-Scott set for British tour

● BEN WEBSTER

U.S. tenorman Ben Webster and pianist-singer Blossom Dearie, who began a four-week season at London's Ronnie Scott Club on Monday, will tour Britain with Ronnie's quartet from January 8 until 29.

Blossom will appear only on some of the dates, but she has already been contracted for engagements at Swansea (16), Aberystwyth (17), Sheffield (18) and Birmingham (21).

Additional dates for Webster with the Scott quartet are Manchester Sports Guild (14 and 28) and BBC TV (29).

SPENCE SINGLE

A NEW Spencer Davis group single will be released next month, and will be chosen from songs the group wrote for an American promotion film they made in London recently. No titles have been set yet.

The group appear on Rediffusion's fast "Ready, Steady, Go!" on December 23.

BERRY DISC

A NEW British single for R&B singer Chuck Berry will be released by Mercury at the end of this month. The disc is "Club Nitty Gritty" which Berry recorded in St. Louis recently.

The B-side of the single is "Laugh and Cry" and both numbers were written by Berry.

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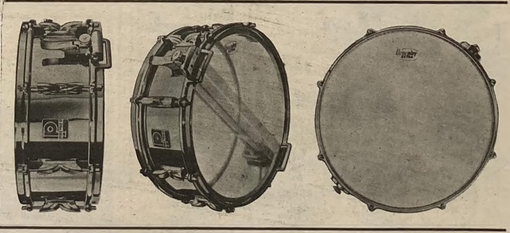

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A MERRY CHRISTMAS AND A VERY HAPPY 1967 ! THE HOLLIES

TROGGS TURN DOWN SOUTH AFRICA TOUR

THE Troggs, whose new single "Any Way That You Want Me" entered the MM Pop 50 at number 39 this week, have turned down down a tour of South Africa.

The group are all members of the Musicians' Union which has a long-standing ban on it members playing in South Africa. The Troggs' publicist Kit Wells told the MM on Monday: "The group had an offer to tour there but as MU members, they have turned the offer down."

They have had offers to appear in three Iron Curtain countries next summer—Poland, Jugoslavia and Czechoslovakia. Manager Larry Page said that the offers were very good and the group would probably play in these three countries during the summer of 1967.

TROGGS: Iron Curtain offers too

P.J., PITNEY EP ISSUE

GENE PITNEY, P. J. Proby, Herman's Hermits, the Yardbirds, the Seekers and Ella Fitzgerald all have EP releases by EMI in February.

Pitney's EP features "There's No Living Without Your Loving" and three tracks; Proby's EP includes his previous single "I Can't Make It Alone" and "Let The Water Run Down" and the discs of Ella, the Seekers and the Yardbirds all feature earlier singles.

GEORGIE FAME ON EA SHOW

GEORGIE FAME appears on ITV's Eamonn Andrews Show next Sunday, and on Saturday he stars in the first live BBC radio broadcast from Britain's Ram Jam Club. The show will be heard on the Light programme and also in seven European countries.

On December 19 Georgie broadcasts on the BBC World service with the Harry South Big Band

BERYL BRYDEN FOR CONTINENT

SINGER Beryl Bryden leaves Britain on Monday (19) to do a TV appearance in Paris on her way to club work in Germany.

She takes part in the Passing Show of 1966 for Paris TV, and will be seen singing and playing washboard on a Clarence Williams number, "No More Cabarets In Town".

NEW DATE FOR CAT DISC

RELEASE date for Cat Stevens new single, "Matthew And Son", has been brought forward from mid-January to December 30.

Cat's previous hit, "I Love My Dog", is currently number 11 in the Dutch charts and as a result he goes to Holland for TV and radio in Amsterdam and Rotterdam on January 2, 3 and 4

ALL-STAR FINAL RSG !

REDIFFUSION'S Ready, Steady, Go! signs off next week, December 30th, in a blaze of stars after a long successful run.

Booked for the final show—and also making an appearance in an impromptu pantomime during the programme, will be Eric Burdon, Alan Price, Spencer Davis Group, Dave Dee, Dozy, Beaky, Mick and Tich, Donovan, Paul Jones, and the Who.

CHARLES—THREE DATES ONLY

RAY CHARLES fans have only three chances to catch his show when he visits Britain next April. Charles, his orchestra and the Raelets begin their lightning tour at Manchester's Free Trade Hall On Friday, April 21 and continue at London's Festival Hall (22) and the Birmingham Odeon (23).

NEWS EXTRA

THE WHO's co-manager Chris Stamp, was in New York this week for a ten-day visit to promote the group's "I'm A Boy", released in the States last week. Stamp is also negotiating for a tour by the group in the New Year.

Rumours that Beatles' manager Brian Epstein was planning to start his own record company were denied this week by press officer Tony Barrow.

"Brian has formed a record production company with Chris Curtis, but that is all," said Barrow.

Cliff Richard, Gene Pitney, Martha and the Vandellas, Lou Rawls, Ella Fitzgerald and Duke Ellington, Stan Getz with Laurindo Almeida, Julie London, Peggy Lee and George Shearing all have LPs released by EMI in February.

Drummer-bandleader Barry Kid Martyn, back in Britain after a three-week visit to the USA, recorded three sessions for GHB Records while he was in New Orleans. On the sessions were Kid Thomas (cnt) and Louis Nelson. Martyn has joined with Keith Smith and the band will be called the Keith Smith-Barry Martyn band

Jimmy James and the Vagabonds start a Scandinavian tour on March 24, spending four days in Sweden for TV, radio and cabaret, three days in Copenhagen in cabaret and a TV appearance in Oslo.

Wilson Pickett is in line for a tour of Britain in 1967. The singer has a current hit in the States with "Mustang Sally".

Italian singer Rita Pavone arrived yesterday (Wednesday) for a flying visit. She appears on Top of the Pops today (Thursday and Easy Beat on Sunday (18). She returns to Britain on January 3 for nine days

who

THURSDAY

The Modern Jazz Quartet appear on Jazz Goes To College tonight from the Hornsey College Of Arts (BBC2 TV).

The Swinging Blue Jeans and Paul and Barry Ryan guest on this week's Pop North (BBC Light 1 pm).

Eric Burdon and the Animals play Worthing's Town Hall.

The Small Faces, Cat Stevens, Tony Rivers and the Castaways take part in the Abertan Relief Concert at London's Royal Albert Hall tonight.

FRIDAY

The Bachelors open a 14 week Xmas Show at Manchester's Opera House.

The Mersays play the City Hall, Perth.

Bobby "Sunny" Hebb plays Morecambe's Floral Hall.

The Troggs, Mersays, Bobby Hebb, Kara Blake, Eastern and the Jimmy Roberts Experience appear on this week's Ready, Steady, Go! (Rediffusion).

Tom Paxton is the first guest in a new programme Guitar Club, with Bert Jansch, Ferensi Watson and Ike Isaacs (BBC Light).

SATURDAY

Paul Jones, Peter and Gordon, Wynder K. Frogg, and Jackie Edwards guest on this morning's Saturday Club (BBC Light 10 am).

Manfred Mann plays the Floral Hall, Southport.

Ken Colyer's Jazzmen play the Manchester Sports Guild tonight.

Eric Burdon with his Animals at the Bedford Corn Exchange.

Bobby Hebb appear at Northwich's Memorial Hall.

Little Richard plays Toft's Club, Folkestone, this evening and then rushes up to play the All Niter Club, Wardour Street, London.

SUNDAY

Gene Washington, the Cressida, and Sounds Incorporated play London's Saville Theatre tonight.

The Stan Tracey Quartet, Quincy Jones, the Harold McNair Quartet, and the NME's Max Jones guest in the Jazz Scene (BBC Light 11.30 pm).

MONDAY

American Ben Webster, and songstress Blossom Dearie continue their season at Ronnie Scott's Club, Frith Street, London, W.1.

The Easybeats start their week at the Pavilion, Bath.

TUESDAY

Cliff Richard and the Shadows open in Cinderella at the London Palladium tonight.

WEDNESDAY

Eric Burdon plays Bromley's Bromel Club, tonight with the International Jazz Orchestra.

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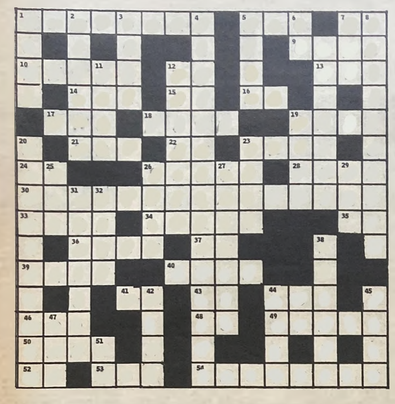
Merry Christmas

TOM JONES



A CHRISTMAS CROSSWORD

ACROSS

1. MM readers voted him number one (3, 5).
5 and 12 Down. Composing Tregg (3, 7).
7. Yes, you (2).
9. The river smalls? (4).
10. Gordon's partner (5).
12. Harold Wilson (2).
13. Formerly Mr Clay (3).
14. Lain for yeah? (3).
15. The Royal Engineers (2).
16. Masculine (2).
17. Nightbird (3).
18. Carved (4).
19. Covered by Fame (4).
21. Gerallt? (3).
22. Quiet! (2).
23. Slide (4).
24. The head of 31 down (2).
26. Touring groups don't get too much (5).
28. Fab! (4).
30. U.S. big band due here in January (5, 6, 4).
33. Where? (4).
34. Yes to Bruce Turner (3, 2).
35. "Tan Sean—Know" (2).
36. Soothing (4).
37. Acker Bilk? (2).
39. Pip of "Paperback Writer" (4).
40. A singing twin (4).
41. Your favourite paper (2).
43. Law Courts (2).
44. 40 is part of one (3).
46. Made by Lee's "Holy Cow"? (3).
48. 25 down had his head chopped off (2).
49. Small weight (5).
50. Girl's name (4).
53 Donovan — to his friends (3).
54. Your Sunday best (4, 4).

DOWN

1. Four of them made number one (4).
2. Detroit (4).
3. Giant (4).
4. Mike Sammes hit with this (9, 2, 4).
5. Dusty's favourite drummer? (4).
6. —Man Go (2).
7. Terms (3).
8. Chief animal (4, 6).
11 Number one jazz singer (4).
12. See 5 across.
19. Stoned (4).
20. Lennon-McCartney song (7, 3).
23. Row or shoe covering (4).
25. Boss of the Romans (3).
26. Sam is one (4).
27. Hug (3).
29. Wood? (3).
31. American balladeer (7).
32. Friend of Frank and Sammy (4).
38. Miss Warwick (6).
42. Leader or member of his group (4).
44. Beaky's mate? (4).
45. Back or swing (4).
51. This Sullivan has a big TV show (2).

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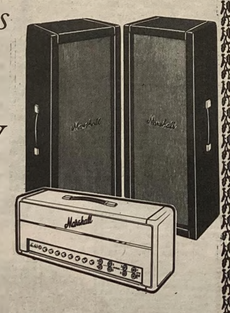

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Small Faces in a tight green circle

"EVERYBODY do the paranoia!" hissed Steve Marriott as he sloped across the room of the Small Faces' Pimlico pad. Resembling an unlikely gang of underwater karate experts, mimicking the great Wilson, Keppel, and Betty, the remaining Faces followed about the room in slow motion.

The squeamish may find the Small Faces latest warcry a little cruel—Napoleon XIV didn't stay unbanned—but then the Faces live in a compact, happy, air-tight little world of life, thought, ideas, and music.

Steve, Mac, Plonk, and mate Mick—a kind of bidden Small Face you never hear about—lounged about in front of the TV. Drummer boy Kenny was out underneath his mini. Someone stealthily moved to the record player and put on a sound. After about one third of a bar the Faces were all grooving along with the record, listening hard and digging.

Downstairs, faint shuffling, step-treading and the occasional "eeeekk", came floating under the front door. "They must be soaking wet by now, they've been out there for hours," thought Stevie of the handful of fans clustered under the front porch.

"They'll have all the neighbours out soon," said Mac, visualising angry next-doors chasing the bedraggled girls down the street.

The Small Faces recording session wasn't booked until 11 pm. "The girls have usually gone by about 8 o'clock," continued Mac. "That means it's a free passage to the awaiting mini-cab," he laughed. Talk of

STEVIE, 'must be soaking wet'

NICK JONES at a Small Faces recording session

the session prompted the boys to tumble slowly downstairs. Via the kitchen for bread and jam first.

The dining table stood majestically in the middle of chaos. Tape recorders, miles of tape all over the place, guitars, speakers and the old piano in the corner. On to a tape recorder whirled a rough backing track—just drums, bass, piano, and guitar—of the Faces newest composition.

"We based it on a dream Mick had. He saw this geezer, a nice bloke actually, walking about with this green aura round him" explained Steve, "by the time we've added all the sounds it'll be a gas. We're not sure yet if Ron—oh, that's Plonk—or me is going to do the lead vocal."

"It's a gas," breathed dreamer Mick. The boys concentrated on "Green Circles" remembering their parts and adding little bits. Ideas were flowing freely and Steve was dancing excitedly by the time he'd thought of all the sounds that could be incorporated.

Eleven pm—right on the dot. Clutching brandy — Napoleon of course—guitar cases and other oddments of mystery and imagination, four small, happy, faces bounded into the recording studio.

"I love this place," sighed Steve, rushing up to the control room, saying hello to John the engineer, getting some drumming from Kenny to balance up, switching the lights off, and generally grooving about. "We've forgotten the tape for John," cried Plonk. Disaster. How could they describe to John what kind of sound they wanted on "Green Circles".

Marriott went into action. "A nice big jangle on Mac's piano; rock and roll bass sound; and a deep, dry crisp drum sound."

When the bass drum "boom" was satisfactory and Plonk's bass speaker crackle was eliminated the first backing track was laid down.

Recording was under way. "Strictly No Entry When The Red Light Is On." "Circle: of greeeen," hummed Steve, over engineer John's shoulder.

Kenny's drums exploded from the battery of huge speakers in the control room. Plonk sang out the melodically eerie bass line. No more "Everybody do the paranoia." No more neighbours. No more "Sha-La-La-La-Lee." No more "My Mind's Eye".

The past is blocked out completely for the moment. There's only one way—forward. Each record is that bit better. Each record becomes that bit more fascinating.

"Our outlook is one of happiness and well-being," said Stevie, "and this must come through with your music. We are living and we want our music to too. Superficially a number like 'Green Circles' sounds sinister but we want people to listen. If they listen, and they can think, they'll get a kick out of it."

Lunacy broke through again. "Orlright was it?" beamed Plonk. "Can't I take the bottom off this piano," laughed Mac. Kenny sat quietly in the corner and watched. The boys listened to the playback. Discussed it. More ideas. Adding, subtracting, louder, softer, harder, longer. Brandy.

Back into the studio. Shouting, joking, falling about. Red light. Another layer of bass guitar from Plonk, 12-string guitar from Steve. More jangle from Mac — now with a stripped down piano. The sound began to grow, as the different sounds went on. Another track. Another idea.

"Green Circles" was getting better.

Stevie was back in the studio falling about with a load of enormous chimes. In with the bells. In with the conga drums. More depth and a bit further forward.

Three am. The backing track is "mixed". A mess of machines, and a mass of electricity. They tried the vocals. First Plonk then Steve doing the lead. "The old voice box begins to crack by this time," said Mac. "No, it's not right."

"I'm tired," volunteered the engineer. "Right" answered Steve. Too tired.

"Home!" came the cry. Snoring road manager is awoken. Red light off. And the green circles grew and they all lived happily ever after.

CROSSWORD ANSWERS

Across: 1, Tom Jones; 5, Rodney; 7, Ace; 9, Odessa; 12, Harry; 13, Ian; 14, Dire; 15, RE; 16, Male; 17, Owl; 18, Sewn; 19, Hung; 21, Mel; 22, Sit; 23, Slide; 26, Dylan; 28, Hard; 30, Ellington; 33, Where; 34, Yes; 35, Tan Sean; 36, Soothing; 37, Acker; 39, Pip; 40, Twins; 41, Times; 43, Courts; 44, Part; 46, Wise; 48, Hat; 49, Ounce; 50, Anne; 52, Ace; 53, Don; 54, Best Best.

Down: 1, Tops; 2, Motown; 3, Giant; 4, Hello Dolly; 5, Mitch; 6, Ode; 8, Elephants; 11, Ella; 12, Fitzgerald; 19, Hung; 20, Eleanor Rigby; 23, Shoe; 25, Brutus; 26, Sam; 27, Embrace; 29, Oak; 31, Crosby; 32, Dean; 38, Dionne; 42, Mann; 44, Beak; 45, Swing; 51, Ed.

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SEVEN STEPS TO JAZZ

BASS

1 POPS FOSTER

It was largely due to the playing of George Murphy "Pops" Foster that the string bass took over from tuba in jazz rhythm sections. Born on a plantation in McCall, Louisiana, on May 19, 1892, he moved to New Orleans at the age of ten and learned the cello. He switched to bass at the age of 16 and played in the Storyville district with such as Kid Ory, King Oliver and George Baquet. From 1914 he worked on the river-boats and joined Charlie Creath in St. Louis in 1920. In 1927 he was in California and two years later went to New York with Luis Russell, remaining with the band until 1940, the last five years under Louis Armstrong's leadership. Toured Britain with the New Orleans All Stars this year. Foster's drive and use of slapped strings was typical of the New Orleans bassists. Hear: "Keith Smith With Jimmy Archey's Hot Six ("77").

2 WALTER PAGE

Originally influenced by New Orleans bass players, notably Wellman Braud, Walter Page became a major influence during the late 1930s. Born in Oklahoma City, February 10, 1900, he died in New York on December 20, 1957. Played tuba and bass with various Kansas City bands, including Bennie Moten, before forming his own Blue Devils, which had Count Basie and Jimmy Rushing in the personnel. Rejoined Moten in 1931 and, in 1935 when Moten died, joined the first Basie Band. He was with the Count from 1935 to 1943 and again from 1946 to 1949. Gigged in New York before becoming a member of the Eddie Condon band from November, 1952, until shortly before he died of pneumonia. Page's great influence on his fellow bass players stemmed from his part in the superb Basie rhythm section — with Basie, Freddie Green and Jo Jones. Hear: "Jumpin' At The Woodside" (Ace Of Hearts).

3 JIMMY BLANTON

By the time he died at the age of 21, Jimmy Blanton had revolutionised the whole conception of jazz bass playing. Born in St. Louis in 1921, he died of tuberculosis in California, on January 30, 1942. He made his first appearance in Fate Marable's band in St. Louis where Duke Ellington heard him in 1939. He joined the Ellington Orchestra towards the end of that year, leaving two years later to spend the last months of his life in a sanatorium. Despite his short career, he exercised an enormous influence. He was the first to improvise as if the bass was a horn, allying a fine technique with harmonic and melodic ideas that were unheard of on the instrument up to that time. He was the first bass virtuoso and recorded several duets with Ellington's piano. Oscar Pettiford and Ray Brown were among those whom he influenced. Hear: "In A Mellotone" (RCA).

4 OSCAR PETTIFORD

Oscar Pettiford was originally inspired by Jimmy Blanton and became a major influence among the young modernists of the 1940s. Part American Indian, he was born on a reservation at Okulgee, Oklahoma, on September 30, 1922. He died in Copenhagen in September 1960. Played piano and bass in his family's band, with his parents and ten brothers and sisters. He spent a few months with Charlie Barnet before going to New York where he worked with Roy Eldridge and was co-leader with Dizzy Gillespie of the first bop group to play on 52nd Street. With Duke Ellington from 1945 to 1948, he rejoined for brief periods later and also worked for Woody Herman in 1949. Later freelanced and led his own groups before settling in Europe in 1958. At the time of his first emergence in New York he was unrivalled. Hear: "Classic Tenors" (Stateside).

5 RAY BROWN

Ray Brown has dominated the bass section of jazz polls for over a decade and is invariably named as an influence by fellow players. Born in Pittsburgh, on October 13, 1926, he studied bass and piano at school, leaving in 1944 when he spent 16 months with the Jimmy Hinsley and Snookum Russell bands in Pittsburgh. Leaving for New York he joined Dizzy Gillespie's small group and later the big band. He left to form his own trio. Brown married Ella Fitzgerald in 1948 and accompanied her, including Jazz At The Phil tours, continuing to do so after their divorce in 1952. Joined the Oscar Peterson Trio in 1951 and remained with Oscar until the beginning of this year when he left for studio work in California. Equally effective in small group or big band, his tone, technique and improvisational ability remain an object lesson. Hear: "Night Train" (Verve).

6 CHARLES MINGUS

Although Charles Mingus' greatest contributions to jazz have been as a composer and band-leader, he has exerted considerable influence as a bass player. Born in Nogales, Arizona, on April 22, 1922 he studied trombone and cello before learning bass with Red Callender at the age of 16. Gigged while at school with Buddy Collette and joined Lee Young's band in 1940. Was with Louis Armstrong from 1941 to 1943, then Kid Ory and Alvino Rey before joining Lionel Hampton, 1946-8. During 1950s his employers included Red Norvo, Billy Taylor, Charlie Parker, Stan Getz, Duke Ellington, Bud Powell and Art Tatum. From the mid-1950s he began to mature as a composer and started his own groups to present his music. Mingus' wide experience shows in his music which shows an awareness of many jazz eras. An asset to any rhythm section, his major influence as a bassist has been in his solos. Hear: "Mingus Dynasty" (CBS).

7 DAVID IZENZON

David Izenzon is the first jazz musician to point the bass in a new direction since Jimmy Blanton. Born in Pittsburgh in 1932, he joined the Ornette Coleman Trio shortly after going to New York in 1962 to take up a music scholarship. Since then he has been an important member of the trio, sharing a good deal of the solo limelight with Coleman as well as improvising against the alto lines. Izenzon, who feels that "for too long drums and bass were the idiot instruments of jazz" has a remarkable technique which enables him to solo like a horn. He is also adept with the bow, an art neglected by the vast majority of jazz bass players. He is already influencing young bassists, both at a practising musician and as a teacher and last year was voted the year's New Star on the Melody Maker Critics Poll. Hear: "Ornette Coleman At The Golden Circle, Volume One" (Blue Note).

compiled by Bob Dawbarn

REAL CRAZY

LIONEL HAMPTON ranks in stature to Sidney Bechet, Louis Armstrong and Charlie Parker.

Given solo space he knows exactly how to utilise every bar from beginning to end to complete a solo that has form, direction and a relentless sense of purpose.

Add to that electric excitement, drive, sweat, and swing and you have one of the most satisfying experiences in music.

From the recorded evidence at any rate, there is no one thing as a bad Hampton solo, only great and brilliant. He doesn't let you down. Because of this it's difficult to pick one solo.

Most Hamp fans agree the recordings made at a jam session in Paris in 1953 were among his finest. His band were touring Europe when the Hot Club De France organised a party for musicians, critics and journalists.

Much jazz was blown and fortunately the proceedings were recorded and later made available on Vogue. "Real Crazy", and its sister piece "Real Crazy (More Crazy)" included Hampton solos that explain what Hampton and jazz — are all about. He was

HAMP: sweat

joined by Walter Williams (trumpet), Al Hayse and Jimmy Cleveland (trombones), Mezz Mezzrow (clarinet), Clifford Scott (tenor), Claude Bolling (piano), Billy Mackell (guitar), Monk Montgomery (electric bass) and Curly Hamner (drums).

Hamp sets the ball rolling with mysterious vibraphone notes before the rhythm section snaps into a rolling swinging groove, followed by excellent solos from Mackell and Bolling.

Then Hamp takes charge, building, probing, and brilliantly alternating between dazzling speed and the simplest of hard-hitting riffs.

The whole effect is to focus attention on the solo building to its climax. Nobody can get in the way, including the rhythm section. And when Hamp is done, the brass take over for the ride-out, goaded by the excitement that has gone before.

CHRIS WELCH

ELLINGTON: DOESN'T GOD ACCEPT SINGERS ANY MORE NOW?

NEW YORK — JEFF ATTERTON

A GROUP of Washington Baptist ministers would not allow tickets for a concert of Duke Ellington's music to be sold in their churches last week. The reason? Ellington's nightclub playing and "the fact that music is considered worldly."

The concert was scheduled for Monday before the Interdenominational Church Ushers Association of Washington.

Retorted Ellington: "Doesn't God accept singers any more now? If I was a dishwasher or a waiter in a nightclub, does that mean I couldn't go to their church?"

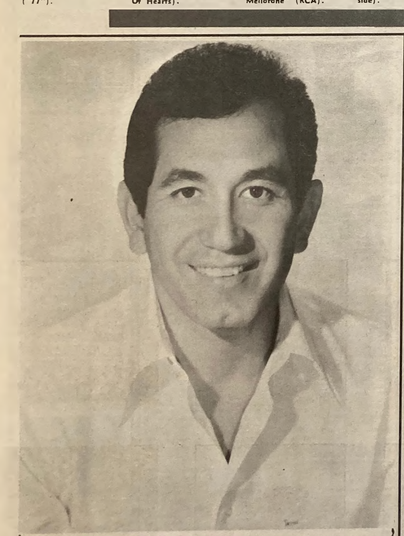
An eight hour jazz concert at New York's Shea Stadium is planned for next year by Capitol booking chief Ron Terry. In line for the show are the Miles Davis Quintet, the Thelonious Monk Quartet, the Oscar Peterson Trio, the Horace Silver Quintet, the Bill Evans Trio and the Chico Hamilton Quartet.

DUKE: music is 'worldly'

Count Basie has been signed for an hour long music special from the Riverboat on New Year's Eve. It will be the first local special for the Count and the first live telecast from the Riverboat.

Louis Armstrong got a five figure fee for a 13-week Ford Mustang radio commercial. It was so successful that Ford have taken the option for another 13 weeks . . . more than 19 clubs in NYC booking jazz groups — but mostly at weekends . . . Philadelphia's Villanova Jazz Festival set for February 24 and 25. Stan Kenton will be chief adviser.

Dave Brubeck quartet, just back from a three day tour of Venezuela, has started a three month tour of US colleges . . . . Harry James and his band returned to the Empire State Building nightspot on Monday for two weeks . . . Trumpeter Art Farmer replaced tenorist Charles Lloyd at Slug's Saloon this week for one gig — Lloyd's drummer was on a Miles Davis date at the Village Vanguard.



YULE TIDE GREETINGS
FROM YOUR AMIGO,
TRINI LOPEZ

MERRY XMAS
from
CHRIS, OTTILIE,
THE BAND
and their guest
KENNETH WASHINGTON

blind DATE

Mrs Elva Miller, the Queen of the fractured vocal style, was in London on a brief trip for a couple of TV shows last week. She mainly used the royal "we" as she sorted the singles, but showed a fairly good appreciation of what's in with the kids today.

MRS MILLER

THE WHO: "Happy Jack" (Reaction).

A group? Young people will like those instruments, they go for rhythmic instruments. I'm not too well-informed on the pop scene here, but I always try to think what will go with the teenagers. I don't think this is outstanding vocally; the instruments dominate it. But that's what the kids want — rhythm for dancing. The Who. Why would they call themselves that?

PETULA CLARK: "Colour My World" (Pye).

Petula Clark. What is that she's doing? It isn't fair for me to judge this record because we love everything about Petula. She's adorable. We have her picture on our wall. I haven't heard this one, though. I like it. I think it's even better than "A Sign of the Times". I think "My Love" had the melody, but this has got the rhythm. A hit in America, that's for sure. She's doing different things in there, too.

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

This is very Beatle-like. Is it two girls? It couldn't be the Beatles, though, even if the solo part sounds like them. We listen to groups although musically most of them are very repetitious. This is good for dancing and I liked it. Young people will love this.

> ‘I THOUGHT IT WAS A YOUNG MAN. IT'S NOT MARLENE DIETRICH, IS IT?’

ROY HUDD: "The Day We Won The Cup" (Polydor).

I think I know who this is. This is the kind of song that's sung a lot by British people in the States. I wish we had more of it. It's good. Personally, I like this sort of think. We used to get a lot of it when I was a child. Is he singing about a football match? That's patriotic. It's almost a college sound.

ELLA FITZGERALD: "These Boots Are Made For Walking" (Stateside).

That's good. It's not Nancy Sinatra. She doesn't sing that way. It's an entirely new approach. Is it Nancy Wilson? It's very different—the instruments are taking the melody. No! It's not Ella Fitzgerald? I should have known it. She can move it along. I'll have to play that to my manager. He doesn't know she's done this. Nice. She's so good.

FREAKS OF NATURE: "People! Let's Freak Out" (Island).

It's another group. What's the word to describe them? Johnny one-notes. It's monotonous — all one, one note. There are a number of groups like that. For myself, I don't like it. But I'm not quite sure what they like these days.

CLINTON FORD: "Run To The Door" (Piccadilly).

It's almost western. A western song with a rock and roll arrangement. Almost Gene Autry style. It's a bit repetitive, but it's truly western. He's combined western with a beat, but I don't know who it it. It's a definite hit in America. They should release it there where the market is for this kind of thing.

MARLENE DIETRICH: "This World Of Ours" (Pye).

What have we here? A ballad. You want to listen to the vocal on this. He's good—I thought it was a young man. It's not Marlene Dietrich, is it? Oh, I should have known. It's almost a contralto. She's got wonderful feeling. This is very nice. She was such a marvellous actress. We saw all her old films. She registers and projects without ever having to smile. Just delightful. I'll buy that.

KIM CORDELL: "A Pub, A Pint and a Song" Parlophone).

That isn't Ethel Merman, is it? No, it's a higher note. I think I know her. We used to hear a lot of this sort of thing a few years ago. Have I seen this girl on the Ed Sullivan show? No, I don't know her. This is typically British. I should think the older people here would buy this. There's a good deal of musical ability and talent in this—more than in a lot of the pop singers in America.

MRS MILLS: "Glad Today" (Parlophone).

Honky Tonky! I love listening to piano music. I listen endlessly. This is pure. In America, they hep it up and ruin it. This person sounds as if she's learned her own style, rather than having had formal technique taught to her. She's holding it in the bass clef. I like that. I have a taste for old English artists. What's the name? Mrs Mills? Well, isn't that funny. I'd like to meet her. She sounds like she would be good to know.

sounds like christmas

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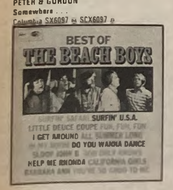

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the scene JAZZ

T-BONE WALKER:
THORNY PROBLEM OF MIXING THE BLUES WITH MODERN JAZZ

LONDON — MAX JONES

I HAVE always looked T-Bone Walker as ing more of a jazz-bl singer than a folk or co try-type artist. In other words, as a man whose style fitted comfortably into Jazz idiom. His records, seems to me, have pro this compatibility.

When he opened here w Jazz At The Phil, and shou blues verses over sax-a brass riffs, interrupted by usher blues solo from Dk Gillespie, I thought the s also gave full value in vo and instrumental terms.

And Norman Granz, w had drawn me out almost to the stage to hear "some the best playing of the ev ing," made it clear that thought T-Bone quite an spiring influence.

It was therefore with so dismay that I read and he loud criticism of the so-cal mixture of jazz and blues, a of the inadvisability of incl ing an R&B singer in a JA package.

Walker, too, was a bit p zzled. He worked on some Granz's very first jam sessio back around 1943 in l Angeles.

"I worked on there w Billie Holiday, Nat Co Woody Herman's trio, Joe G and others. It's been so lo I disremember all the nam But I sang on that and w just one of the group," said with understandable p plexity.

"Now a lot of people h don't think the blues belo with jazz, but I feel it's going over good with the audience. Of course, as I say, a few jazz lovers don't like the blues and there's some blues lovers don't like jazz.

"It works both ways. Some fellers came in to see me with Jazz At The Philharmonic the other night where we were working, and walked out after I'd finished. They only came to hear the blues."

What does T-Bone say, then, to charges that his music is unsuitable for a jazz show? Or that the JATP accompaniment doesn't suit him?

"Some writers seem to think that, but it does go together. It's just a different contrast. People are used to Count Basie and his type of blues over here. This is different. My blues are supposed to be like a sweet blues, in the soft order, not too loud.

"As for the backing: I don't want no R&B backing. I'd much rather play with Dizzy and the guys. This is the first time I've ever worked with Clark and Diz, Teddy Wilson, Zoot and the others, and I've enjoyed it. I wish I could afford a regular group like that.

"And the public certainly seem to go for it. Oh, we had a few squawks but Norman Granz don't pay 'em no mind. He likes it, and he says 'Go ahead'. Norman doesn't often take the blues out on tour. This time he decided to take it out and he didn't want no one else but me to do it.

"On this matter of accompaniment, truthfully I don't understand the complaints. I've always worked with jazz musicians, used to sing with big bands all the time.

"My first was Lawson Brooks, back in '28. I was with Count Beloffsky, a Russian guy out of Hollywood, around '33 and then in California I got with Les Hite's band in '38. I was with Freddie Slack later on, and had my own group for ten years—from '45 to '55.

"One time I did a week with Duke Ellington; oh, I guess that's been many years ago, at the Million Dollar Theatre. More recently, I was on a package with Basie, Shearing, Ruth Brown and others. I was an act, but I didn't have any band and Basie's worked with me.

"And I was three months with Fletcher Henderson's big band in a Chicago night club. Oh yes, and I also worked with Billie Holliday and Lucky Millinder's band. Billie and I were added attractions and he played for both of us. I guess that settles the suitability."

Which sort of accompaniment does T-Bone prefer?

"I'd rather have a big band because I'm used to having those horns behind me, and an arrangement. I'm hoping I'll make records with a big band when I get back to the States.

"You see, the bigger groups, eight pieces and upwards, are coming back. On records they got this tracking business where you cut your songs with the rhythm, then they bring the band in later.

"Myself, I'd much rather have the band right there with me. I like to see the arrangement myself, get those riffs right and so on in performance."

What of the view, quite widely expressed, that Walker should have appeared on stage solo?

"By myself? No, I can't go out there and play by myself. I must have support. I like to play guitar, but I always have a group behind me."

Speaking of guitar, is T-Bone still playing the same Gibson he brought over on his first trip?

"The same Gibson—I've had it fifteen years. It's the Big 400, the biggest guitar they made. They don't make 'em no more, and you can't get them solid like mine today. It's the standard-made guitar with three pick-ups, and it gets a big sound. I love it. You don't get the tone out of the new ones.

"I'm going to have to get a new one, just temporarily, while they repair my 400. It needs a new neck, and new keys, and they'll do it up like new."

Do the young blues players still learn from Walker?

"I guess so. They keep com-

T-BONE: "I don't understand the complaints."

Wishing you all
a happy Christmas
and many thanks
for everything in
1966

DUSTY

CLARK TERRY:
AFTER BARNET, BASIE, DUKE AND QUINCY — A BAND OF HIS OWN

LONDON — MAX JONES

CLARK TERRY has done almost everything in jazz that a brassman can do, and his career seems to have been one successful step after another.

Like so many gifted players, he came up through the Lionel Hampton ranks. Later, he worked with Charlie Barnet, Count Basie, Duke Ellington and Quincy Jones — not a bad roll call.

Since 1960, Terry has been increasingly busy in the studios. But he finds time to co-lead the Terry-Brookmeyer quintet on occasional dates. I don't suppose he needs the money so much as the joy of playing in it.

One thing he hasn't done is to lead his own big band. Now he's about to put this right. Before he left Britain at the end of the JATP tour, Clark Terry explained his plans.

"We start the big band as soon as we get back to the States. The thing is, this is a joint venture by Etolle Music Productions which is Phil Woods, Melba Liston and me."

What does Etolle Productions do?

"We do transcriptions, arrangements, booking, management—a complete music service. And we plan to make records, too. Somebody asked why we didn't get a big band together, so we've organised one.

"You'll want to know the line-up. Well, on reeds we have Phil, naturally, Zoot Sims, Jerome Richardson, Danny Bank (baritone) and a new kid on tenor. The brass is pretty good, too. Trombones —Melba Liston, Wayne Andre and Jimmy Cleveland. Trumpets—Marvin Stamm, Ernie Royal, Snookie Young and a new kid from Phil Woods' school in Pennsylvania. And I'll be there down front, of course, fooling with trumpet and flugel.

"That should be some section, eh? And a hell of a band. I'm looking forward to it very much."

Who is doing the arranging so far for the new orchestra? "Melba and Phil are writing for the band right now. I guess you know about Melba's talent for composing and arranging, as well as playing. But I'll say that you haven't really heard her talent yet. It's greater than ever. Oh, she's fantastic. She can do anything.

"Next year I have a concert to do with the Buffalo Philharmonic, on February 10. That'll be, oh, about ninety

TERRY: busy

pieces, and Melba's doing the charts for that."

When does the big band go into action?

"We kick off after the first of the year. We'll be busy until then getting in shape. I'll be busy personally, too. On December 15 I go into Basie Street East with Charlie Barnet. He asked me to get the band together for him.

"Barnet and I are great friends. I was with the band in '47 and made the Ike Tow Hall record they did then. After playing the Monterey Festival last year I had a little holiday and went out to his home at Palm Springs. Charlie's one of the nicest fellows in the business."

I wondered what the chances were of seeing Terry back in Britain in the near future.

"I hope they're very good," he said. "While I've been here I've had talks with Ronnie Scott and the Harold Davison Agency, and it seems probable that you'll be seeing me for quite a few weeks during 1967."

Tenorist John Haley Zoot Sims sounded enthusiastic, in his somewhat taciturn manner, about the upcoming Clark Terry big band. "I know Clark's getting this together just for kicks. Nobody's going to try to prove anything, just enjoy playing. Like the Mel Lewis-Thad Jones band. Well, that's how that band started.

"Clark asked me to play and I agreed. I don't know everybody he's got in mind for the orchestra, but he shouldn't have any trouble. There's enough around."

Is Zoot interested in big band work? "Oh sure. That's a lot of fun, big band, with all that brass behind you."

Though Sims has recorded on alto and clarinet besides tenor, these other instruments have not been in evidence on his British visits. I asked if he was still doubling on anything.

"Once in a while I do a date on alto. I used to play it more. It wasn't really worth carrying it on this tour. Clarinet! I can get by on it, well, just for jazz. But it's not really doubling."

Which about flute, which I'd

CHRISTMAS GREETINGS
from the DAVE CLARK FIVE

A GUIDE TO WHERE IT'S NOT HAPPENING

One of the ravers seen regularly at Crewe station

The Richmond "in" crowd who've come to the fore since the council banned the jazz festival

MM SPECIAL

by Bob Dawbarn

THIS is the age of the "in" place. Never mind how sordid the premises, no matter how diabolical the music, don't worry if a Scotch and Coke costs you three quid — if it's the place to go, you'd better be there.

And you'd better get there quickly before it stops being the "in" place and Paul McCartney is seen somewhere else.

As an antidote to this social madness and to give you the chance of helping to set a new trend we offer a list of the "out" places —or the MM Guide To Where It's All Not Happening.

It's not happening at the Jellied Eel Stall in the Balls Pond Road, though there's always the chance of a psychedelic happening, like somebody getting his head kicked in.

Crewe Station has won several prizes for the non-happening spot of Britain. We suggest you try it after midnight, particularly when gasping for a cup of char and a wad.

It's all stopped happening at Knuckles. They shut it down a few weeks back.

For a real non-view, try the bottom of the GPO Tower.

There will definitely be no freak-outs on BBC-TV's Come Dancing this week.

It's all not happening in Richmond — the Council won't allow it.

There's a lull at West End Central Police Station — the staff are all down at a Move session.

It's pretty quiet in the Beatles Press Office right now — they don't know what's happening either.

They've cleared the ravers from under the 84th girder of the Forth Road Bridge so that's a pretty non-happening place, specially in a Force 9 gale.

For a giant non-thrill join the traffic jam gawping at the lights in Oxford Street.

You won't find much pot-smoking at the Accrington Darby And Joan Club.

You'll be safe from looners at Lords Cricket Ground throughout the winter—and most of the summer, come to that.

We guarantee that none of the in-crowd are standing outside Buckingham Palace right now.

It's pretty quiet in Australia now—the groups are all in Britain.

For those with a weak heart who can't take excitement, we recommend any Arsenal home game.

...AND A CHANCE TO TEST YOUR POP 'N' JAZZ KNOWLEDGE

How well do you know the music business? As a regular MM reader you should be really well-informed, so test your knowledge of the past year's happenings with this Christmas Quiz.

● KIRK

● ELSDON

● DYLAN

1 What was number one in the Pop 50 last Christmas? Name the artists and both sides of the record.

2 The MM paid tribute to a singer with a colour supplement in January. Who was he and what was he celebrating?

3 The Alan Elsdon Band accompanied two American jazzmen on tours this year. Name both Americans.

4 Who wrote Spencer Davis' number one "Keep On Running"?

5 Give the real surnames of (a) Bob Dylan. (b) Donovan.

6 In the MM Readers' Jazz Poll who was named Musician Of the Year in (a) the World (b) Britain.

7 Name the winners of the 1966 MM National Beat Contest.

8 Name the show in which Barbra Streisand starred in London this year.

9 The Hollies changed bass guitarists this year. (a) who left? (b) who replaced him?

10 Who had a "cat named Dog"?

11 Name all three members of the Cream.

12 Name the drummer with (a) the Troggs. (b) Mindbenders.

13 An organist has played Ronnie Scott's twice this year. Who is he?

14 What is the Singing Postman's real name?

15 Who had a big hit with "When A Man Loves A Woman?"

16 Give the first names of all four Small Faces.

17 What was the Who's first number one in the Pop 50?

18 Who was voted Top Male TV Personality in the 1966 MM Pop Poll?

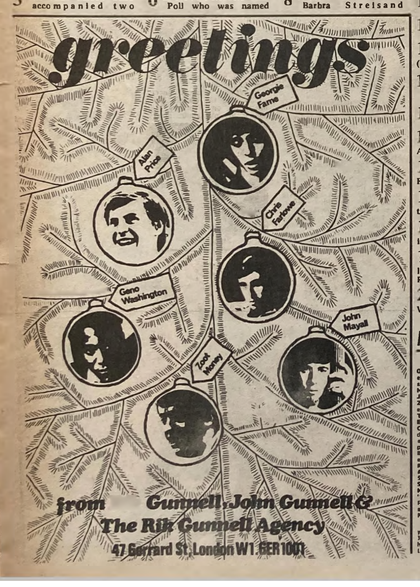
19 Apart from tenor, what are the two sax-like instruments played by Roland Kirk?

20 The MM is running a trip next April. Where to?

ANSWERS

1. Beatles: "We Can Work It Out" and "Day Tripper" (3 pt each). 2 Sinatra: 25 years in showbiz (3 pt each). 3 Wingy Manone, Ed Hall (3 pt each). 4 Jackie Edwards (3 pts). 5 (a) Zimmerman (b) Leitch (3 pt each). 6 (a) Duke Ellington. (b) Tubby Hayes (3 pt each). 7 Eyes Of Blue (3 pts). 8 Funny Girl (3 pts). 9 (a) Eric Haycock. (b) Bernie Calvert (3 pt each). 10 Herman's Hermits (3 pts). 11 Eric Clapton, Jack Bruce, Ginger Baker (3 pt each). 12 (a) Dennis Bond. (b) Ric Rothwell (3 pt each). 13 Alan Haven (3 pts). 14 Allan Smethurst (3 pts). 15 Percy Sledge (3 pts). 16 Steve, Plank, Mac and Kenny (3 pt each). 17 Pinball Wizard (3 pts). 18 Harry Fanshel (3 pts). 19 Manzelli and stritch (3 pt each). 20 Paris (3 pts).

50-60 pts: You really know your stuff. 40-30: Not at all bad. 10-20: So-so. 20-0: You must have picked up the MM by mistake!



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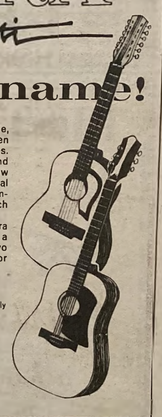
that's the name!



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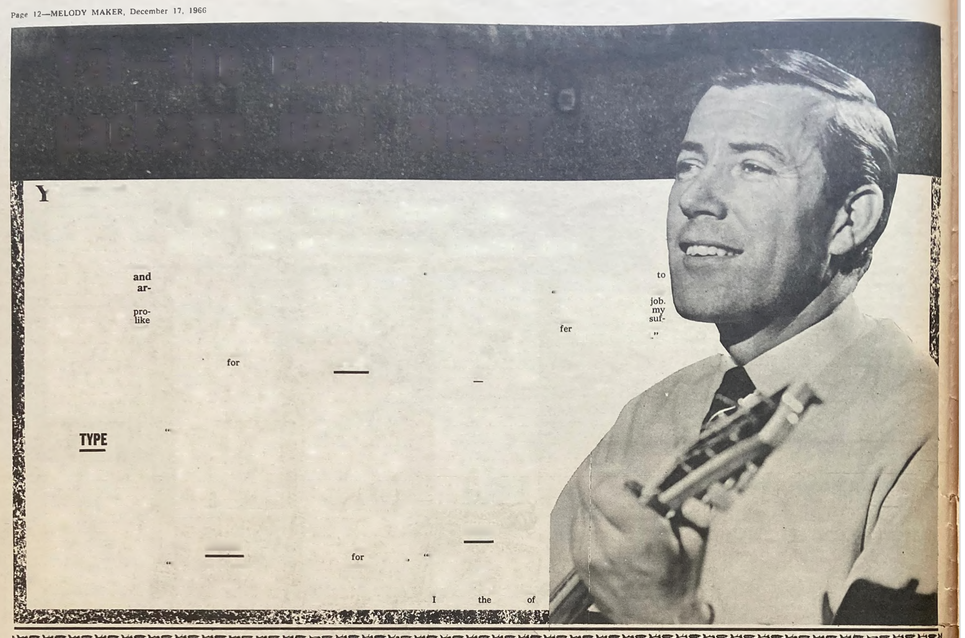
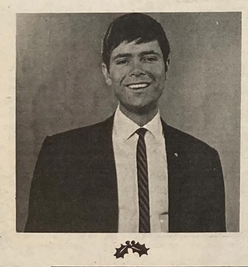


BEST WISHES



PROSPEROUS NEW YEAR

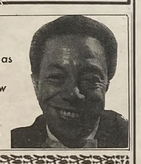
Christmas Coming is?
Spence Harrington.

GREETINGS
from the
MUSICIANS AND BANDS

40 Cheers for the 'M.M.'

I hope I can please the public for as long as you have

BERT WEEDON



A Merry Christmas and a Prosperous New Year

GEOFF LOVE

Christmas Greetings and Congratulations to the M.M.

CYRIL ORNADEL

Christmas Greetings from Britain's Brightest Roadshow

★★★

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and

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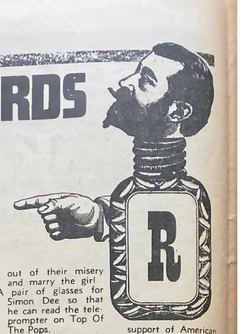
WARMEST CONGRATULATIONS to the M.M. and a Merry Christmas to all

PETER KNIGHT

THE RAVER AWARDS



It's the seasonal thing to hand out awards at this time of year. The Raver therefore feels that these have been thoroughly deserved during 1966.

A GIANT plastic raspberry for whoever thought of the phrase Psychedelic Pop.

A signed portrait of Manfred Mann to Paul Jones for consistently coming up with good quotes.

An LP of the Black Dyke Mills Band for Dusty Springfield for taking the Rich with the smooth.

A barrel of best ale to the Spencer Davis Group and Dave Dee, Dozy, Beaky, Mick and Tich for being so co-operative with journalists.

A dirty habit for Scott Walker so he won't miss the monastery.

A BIG round of applause for Alun Morgan and John Snell for their excellent EMI jazz compilations.

A bugging device for Andrew Oldham so that we can find him on Press Day!

A bag o' nails to Rik Gunnell for syphoning the freeloaders away from the "in" clubs for a couple of weeks.

Michael Bentine's autograph for Val Doonican for proving it's still a square world.

Tommy Docherty in Christmas gift wrapping for the MM football team in the hope he will show them how to score one goal before the end of the season.

A SET of blank invitation cards for Viv Prince so he won't get thrown out of receptions.

Their own bank for the Troggs, so they can laugh all the way to it when the knockers start.

A George Medal for whoever agrees to be P. J. Proby's agent in 1967.

A pair of theatrical trousers for Zoot Money so that he can get them off quicker.

A big audience for all those groups at the Old Place who are trying to do something different.

FALSE fingernails for just about everybody in the folk world so they can finally scratch each other to death.

A piece of wedding cake for Paul McCartney as a hint for him to put the "nellie" magazines out of their misery and marry the girl.

A pair of glasses for Simon Dee so that he can read the teleprompter on Top Of The Pops.

A copy of Leonard Feather's Encyclopedia for Roy Tempest to see who else he can get the Ministry Of Labour to refuse a permit to.

FREE membership of the Capricorn Club to Alex Welsh Band for their magnificent support of American soloists throughout the year.

A copy of "White Christmas" for the Tiles Club.

A Golden Camera to Millicent Martin for appearing on TV even more often than Harold Wilson.

An alarm clock for the MM's Chris Welch.

THE YULETIDE SPIRIT OF PEACE AND GOODWILL STILL REMAINS WATERTIGHT. A TRUCE HAS BEEN CALLED IN VIETNAM AND THE FIRING HAS STOPPED. SO THE MM DECIDED TO ALSO CALL A TRUCE — BUT LET THE FIRING START! WE ASKED THE MEN — AND WOMEN — OF POP WHAT THEY'D GIVE FELLOW ARTISTS AS CHRISTMAS GIFTS. THESE ARE THE RESULTS:

● JONES ● JAGGER ● FARLOWE

From a star to a star . . .

GEORGIE FAME: I would like to give a magnifying glass and a Sherlock Holmes hat to Jonathan King.

MICK JAGGER: I'd like to give Harold Wilson the biggest smoke in the world.

KEITH POTGER: I'd like to make a present to all long haired pop stars of a pair of hair clippers so they can catch up with the latest haircuts.

JOHN WALKER: I'll give the Raver a shaver!

TOM JONES: Give Hedgehoppers Anonymous a new A&R man.

DAVE DEE: Lee Dorsey should buy Tom Jones a holy cow to eat the green grass in Pontypridd.

EASYBEAT LITTLE STEVIE: A lawnmower for Tom Jones.

THE YOUNG RASCALS: We'd like to give a bloody great mosh-up for underprivileged road managers. And we'd serve it for them!

SMALL FACES: Kenny: An autographed paddle for Ursula Andress: **Plonk:** A year's supply of Readers Digest for Pete Townshend: **Mac:** A "Rent-The-Sun" shop for John Maus: **Steve:** A number one for Twice As Much.

ZOOT MONEY: A gorilla for my manager Bob Hind.

ACTION'S MICK EVANS: A Tibetan colour chart for Ken Dodd and all the others who need one.

BRIAN AUGER: A complete set of psychedelic underwear for Zoot Money.

MAGIC LANTERNS: A nice big house in the country for Peter and Gordon to retire to.

DAVE BERRY: I'd give Ray Davies a private telephone line to my home so I might get the songs he has been promising me for so long.

MINDBENDER ERIC STEWART: I'll send Scott Walker a large bottle of Benedictine.

BILL WYMAN: I'm giving our road manager Ian Stewart a set of bagpipes and a sporran.

VIV PRINCE: For Dusty Springfield a pair of brand new Buddy Rich drum sticks, a poison pen for Jonathan King, and a one-way ticket to Pill, the legendary home town of Acker Bilk, for Keith Moon.

CHRIS FARLOWE: I'll buy an oil well for my 1936 Studebaker.

HELEN SHAPIRO: A set of unbreakable crockery for Dusty Springfield.

CARL WAYNE: A one-way ticket to Christmas Island for Benny Green. A course of dancing lessons at Arthur Murray's and a bottle of TCP for Eric Burdon. A straitjacket for Tom Jones. A ball and chain for Millicent Martin.

ERIC CLAPTON: I want to buy a bust for Robert Stigwood.

JACK BRUCE: I think someone should give Ginger Baker a "Clubman's Card."

GINGER BAKER: I'm giving my driving licence to Eric—I've got about seven endorsements on it. Eric's got three cars but no licence!

SAM PINKERTON: A do-it-yourself manual for some of the alleged mechanics who are supposed to have serviced our van and an indefinite reprieve for the pop pirates.

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from
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Melody Maker

40th ANNIVERSARY SPECIAL

The days when Jack Hylton was king

BOB DAWBARN takes on the role of historian in a conducted tour of 40 years of MM history

"A MONTHLY magazine for all who are directly or indirectly interested in the production of popular music," ran the legend on page one of the first Melody Maker, in January 1926.

Edited by Edgar Jackson, it cost just 3d—though by March 20,000 readers were claimed and the price went up to 6d, and in December it was announced the new cost would be 1s.

One of the first news items informed the profession that the "inimitable" Florrie Forde was starring as principal boy in Robinson Crusoe in Glasgow, and the column headed Syncopation And Dance Band News reported Bert Ralton's Band back from a successful tour of "the Antipodes", discussed "The Harp In A Dance Band" and discussed the doings of the current King of popular music, Jack Hylton.

Hylton had his own article in which he attacked "the prophets of doom" who were "bored by bands, sick of saxophones and jaded by jazz." There was the start of a series on the banjo in the modern dance orchestra and a highly topical piece on ukeleles. American bandleader Paul Specht was quoted as saying that young English musicians were improving upon American jazz performances and the Yanks had better watch out. There was also a regular column on Brass Bands.

There was the music for "My Girl's Got Long Hair" and other songs on the plug list included such imperishable gems as "I've Never Wronged An Onion", "Everything Is Hotsy Totsy Now" and "Paddlin' Madelin Home".

In many ways 1929 wasn't all that different from 1966. A Learned Judge asked "What is a saxophone?" The MM was worried about where the musicians of 1935 would be coming from—as everybody was too busy listening to the gramophone to learn an instrument. It also complained that inferior records of songs frequently sold more than the good ones. There was argument whether foreign musicians should be granted work permits. Even a song called "The Kinky Kids Parade".

The biggest musical event of the year was a British tour by Paul Whiteman — 5,000 fans were unable to get in to a sell-out performance at the Royal Albert Hall. The visit ended abruptly with the General Strike, Whiteman giving up a £1,200 a week gig at the Kit-Cat Club and going home.

An editorial on the General Strike congratulated the Musicians' Union on having no part of it although many bands were put on short-time and others "even had to stand off". The article included an unlikely note with: "It was gratifying to note that little or no discontent was shown at such necessary action." Musicians must have been different in those days.

The first record to be reviewed was Sophie Tucker's "Nobody Knows What A Red Headed Mamma Can Do" on HMV. During the year Parlophone released Duke Ellington's "Black And Tan Fantasy" as by Louis Armstrong and his Washboard Beaters—a mistake the MM didn't discover until much later.

"Clap hands! (Here Comes Charlie)" was the big hit of the year—in those days it was the song that counted not the artist. The general taste in songs seemed to be both sentimental and weird—"Every Step Towards Killarney", "Why Do Short Men Like Tall Girls", "So Is Your Old Lady" and that "red hot dance number, 'Breakin' The Legg".

Ronnie Munro and the then-unknown Ray Noble were the first two winners of the MM £100 contest for arrangers. An ad for drum kits offered a portable set at £4 4s, a "Professional" outfit for £17 10s, and the De Luxe kit—including triangle, tuned cowbells, sleigh bells and gong—for £30.

The MM Dance Band Contests were started and proved an enormous success right through until the mid-1950s. And there was the familiar moan at the BBC not putting out enough popular music.

Jack Hylton was doing fantastic business everywhere and was the bill of the 1928 Royal Command Performance at London's Alhambra Theatre. Police were called to control his fans in Birmingham and he broke the box office record at Bournemouth Winter Gardens—the MM being faintly puzzled that 2,135 paid to see the band when the hall's capacity was 1,800.

A suggested all-star British band read: Debroy Somers (conductor), Ben Tucker, Ben Davis, Joe Crossman, John Saltz (saxes, clts), Harry Collins (solo clt), Max Goldberg, Jack Jackson (tpts), Lew Davis, Ben Oakley (tmbn), Hugo Rignold, Reggie Batten, John Rosen (vlns), R. Escott (sousaphone), Billy Mayerl, Arthur Young (pnos), Len Fillis (bjo) and Eric Little (drs).

The MM's year ended with an attack on bandleaders announcing the names of songs on the air, as this constituted unfair advertising.

Highlights of the rest of the decade were:

1927 Ambrose opens with a new band at the New Mayfair Hotel. The British Broadcasting Company became the British Broadcasting Corporation.

1928 Jack Payne became the BBC's resident bandleader. Guitar began to oust banjo. American musicians threatened to strike if Jack Hylton was granted a work permit. Al Jolson starred in the first talkie. And for some unexplained reason girls started wearing red wigs.

1929 MM put out an invitation Concert For Musicians by Fred Elizalde's Savoy Music. Decca released their first discs—including four by Ambrose and one by Billy Cotton. Jack Jackson left Hylton to form his own band and Edgar Jackson left the MM to manage Hylton. Percy Mathison Brooks took over as editor.

1930 String bass took over from tuba. Jimmy Dorsey was with the Ted Lewis band at the Kit Cat Club.

1931 Mike (Spike Hughes) took over as record reviewer in the MM from Needlepoint and Pinhead. Harry Roy's new band got raves.

1932 Joe Loss and his Harlem Band opened at the Kit Cat. Louis Armstrong toured Britain.

1933 Duke Ellington toured, the MM sponsoring two concerts which were seen by 6,800 people. The Boswell Sisters were at the Palladium. Louis Armstrong was back.

1934 The British Federation of Rhythm Clubs was formed.

1935 The BBC banned scat singing, following a Nat Gonella broadcast. The Ministry of Labour refused Duke Ellington a permit. Ambrose was earning £1,000 a week in variety and the MM sponsored him in a concert at the Royal Opera House.

HERE'S HOW IT ALL BEGAN...

THE MELODY MAKER

Play: "Araby" "Sunny Havana" AND "Babette"

A MONTHLY MAGAZINE FOR ALL WHO ARE DIRECTLY OR INDIRECTLY INTERESTED IN :: THE PRODUCTION OF POPULAR MUSIC. ::

Edited by - - EDGAR JACKSON.

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No. 1. VOL. 1. JANUARY 1926. PRICE 3d.

THE MELODY MAKER

EDITORIAL TELEPHONE - REGENT 4147.

Members of the Profession and all others are Cordially Invited to submit MSS. Information and Photographs for Publication.

* Whereas every care is taken, we cannot be responsible for the loss of any matter submitted.

Stamped and addressed envelope should be enclosed if return of any matter submitted is desired.

RATES FOR ADVERTISING SPACE WILL BE SENT ON REQUEST.

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EDITORIAL.

It is usual, we believe, when introducing a new publication, to say a few words before the curtain as it were. Whereas we do not propose after this to adhere to any example already set by others, but rather to branch out for ourselves in our own way, we feel it due to our readers to give briefly the *raison d'etre* of our existence.

We must confess that we have, on more occasions than we like to admit, noticed a lack of co-ordination between the many branches of the entertainment profession, when the closest co-operation ought, in the interests of all concerned, to have existed.

Which brings us to our point. By giving in an interesting manner, between these two covers, up-to-date information of as many branches of popular entertainment as space will permit, we hope to let each section know exactly on what the other is concentrating, so that concerted efforts may enhance the success of all.

If we succeed in only a small measure we shall feel our humble effort has not been made in vain.

We have decided to devote our frontispiece each month to some prominent member of the musical profession.

In this, our first issue, we are indebted to the famous British composer, Mr. Horatio Nicholls, for allowing us the privilege of publishing his photograph.

Born in Leicester, Mr. Nicholls rapidly came to the fore and is now admittedly one of the finest and most popular composers of lighter music, not only in England, but throughout the world.

THE EDITOR.

Congratulations to the Melody Maker on your 40th Anniversary and we send Seasonal Greetings to all our friends in the industry

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40th ANNIVERSARY SPECIAL

The Thirties - and all that boogie woogie and swing

THE big news of 30 years ago was the abdication of King Edward VIII—and the MM joined in on December 19, 1936, by having a go at the BBC for stopping all light entertainment for two days.

The year had opened on an ominous note with a report that top German bandleader James Kok — who was dubbed the German Ambrose — had been forced to leave for Rumania after answering nazi attacks on the general decadence of Jack Hylton's music.

At the same time there was a Morality Campaign in full swing in Eire. According to the MM, Catholic clergy had banned their flocks from attending dances which went on after 11 pm or were more than three miles from their homes. Dancing, it was alleged, was a primary cause of immorality — particularly late at night with the prospect of a long walk home.

From America, Leonard Feather reported it was all happening on 52nd Street and he singled out trumpeter Jack Purvis at the Hickory House, and Wingy Manone and Teddy Wilson at the Famous Door. He also said that Fats Waller had been expelled from the AFM for failing to pay his dues.

Biggest

For one wild moment it seemed that transfer fees might move into the dance band business — Oscar Rabin paid Alan Green, his fellow leader at Hammersmith Palais, the sum of £100 to take over trumpeter Bob Hutchinson. John Hammond also created a stir by complaining that Duke Ellington's music had "become vapid and without the slightest resemblance of guts."

The biggest jazz stir, however, was caused by Meadelux Lewis, who launched Boogie Woogie with "Honky Tonk Train Blues". The short-lived British Federation Of Rhythm Clubs collapsed and the MM complained that too many meetings included "idle talk and flippant behaviour" instead of "serious consideration of recorded Swing music."

"Detector"—all the MM columnists had names like that—had another go at the BBC for taking off all jazz during the period of mourning for King George V.

Ambrose was the biggest thing in British pop and the year saw Jack Hylton disband. MM ads had saxophones at 16 guineas, trumpets at £4 4s and snare drums of £3 10s.

On February 22, 1936, the MM's lead headline was "Dope Cigarette Peddling Among British Musicians". The sub-head read: "Dangerous-Illegal Drug Habit Gaining Ground Here". American radio critics voted Guy Lombardo the number one band, despite the fact that Swing was the thing and Benny Goodman king.

Entrance

In March, Harry Roy made his entrance at the London Palladium riding an elephant and it was said that Bing Crosby had already recorded over 1,000 titles. MM correspondent Guy Hennesey-Richards suggested five possible successors to Duke Ellington — Ambrose, Benny Carter, Jimmy Lunceford, Don Redman and Reginald Forsythe. Benny Carter arrived to work as arranger for Henry Hall's BBC Dance Orchestra.

In April, Eddie Condon was rushed to hospital with a ruptured appendix. After his second blood transfusion he said: "That one must have come from Fats Waller, I'm swingin'." He doesn't change, at least.

Spencer Williams arrived to settle in London and Nick La Rocca announced he was reforming the Original Dixieland Jazz Band. The MM, meanwhile, was shocked to learn that the management at the Gladstone Hall, Leeds, was offering just £3 3s a week for a four-piece band.

In May, the MM claimed a readership of over 25,000 and the following month Eddie McGarry and his Band, from Blackburn, won the annual MM All-Britain Dance Band Championship. A news story announced that American banjo ace, Ken Harvey, was introducing the "new electric guitar" to England. British guitarist Len Fillis rushed out his own electric guitar record on Columbia — "Dipsomania", backed with "Mood Ruby".

In July,Detector reviewed a BBC programme of hits of a year before. He to the conclusion Cole Porter didn't write very good tunes. A month later, Mike announced that "the elaboration of jazz cannot continue. Instrumental ingenuity has been taxed to the utmost."

Benny Carter really started a controversy in September when he recorded a jazz waltz, "Waltzing The Blues". The MM was only diverted from this hot-bed by a campaign to stop Army bands pinching civilian musician's gigs.

In October, Henry Hall's band became the first dance band to be seen on the new-fangled TV from Alexandra Palace. The MM reviewer—"Dabbler" this time—thought the reception "miraculous".

Punch-up

In November Benny Goodman discovered "a new coloured vibraphone star" called Lionel Hampton and the MM reported an on-stage punch-up in Texas between Jack Teagarden and Joe Venuti. Jack Jackson was a wow with his band in variety.

In December, Freddy Elizalde was wounded, fighting for Franco in Spain, but the big news was a long-drawn out row over fees between the top bandleaders and the BBC which included allegations of bribery from publishers.

Before the war, King Oliver died in 1938 and Ambrose fired trombonist Eric Breeze for doing outside sessions. A young Eric Delaney was described as a drum prodigy.

During the war, the MM was bombed but carried on. Its least successful experiment was to produce a paper in a sort of short-hand to save paper. Ray Sonin took over as editor in 1940. Ken Johnson died when the Cafe de Paris was bombed in 1941. Al Bowlly was killed the same year.

Bunny Berigan died in 1942, followed by Fats Waller in 1943. Glenn Miller disappeared over the English Channel in December, 1944.

"Ring Dem Bells" MM headline on 1945. George Dixielanders were tioned around the same time and in May, Ted Heath left Geraldo to form his own band.

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40th ANNIVERSARY SPECIAL

'Flashy, badly played swing is emptying ballrooms . . .'

TWENTY years ago, Britain was a pretty austere place. We were recovering from the war—and so was the music business.

In January, 1946, the MM reported that 91 ex-service musicians had applied for a sextet job in a London dance hall, and the MU's Jack Dearlove was warning that the profession was overcrowded.

Billy Cotten started a real controversy when he attacked Roy Fox for returning to Britain from America when there were so many British ex-service musicians out of work.

SERIES

Django Reinhardt and Stephane Grappelly were to do a series of British dates ,but Django was taken ill. He passed through later in the year en route to play with Duke Ellington in the States. The Skyrockets started a 13-year residency at the London Palladium.

Joe Loss attacked "flashy and often badly-played Swing stuff" which was emptying ballrooms and called for a return to "bright and melodious" strict-tempo for dancing. George Evans formed a band with ten saxes but was taken ill and brother Leslie fronted the band.

'BEST'

Geraldo was the first post-war band on TV and tenorist Kathy Stobart was the sensation of the 1946 Jazz Jamboree. Meanwhile theatres were threatening to bar bands who appeared on TV.

The American jazz revolution was finally catching on in Britain and a furore was created by an MM article headed: "Dixieland Is Dated; Hall Be-Bop" (they were allowed semi-colons in those days).

Nat Gonella announced he was retiring, disillusioned by the post-war music scene and Edgar Jackson hailed "Black Brown And Beige" as Duke Ellington's "absolute best". The Duke's trombonist Tricky Sam Nanton died.

Victor Feldman, aged 12, was featured on drums in the Palladium show starring Sid Field. The MU still refused to allow Americans in, although Don Redman was on the Continent with a band that included Don Byas, Tyree Glenn and Peanuts Holland.

BOOST

On a visit to America, Ambrose declared that "the BBC is blocking musical progress in Britain." The trad revival was given a boost by the release of the first Bunk Johnson record, "Darktown Strutters Ball". Leslie "Jiver" Hutchinson complained of a colour bar by dance hall managments.

Bad news from the States was that the Benny Goodman band had broken up, but in Britain Vic Lewis unveiled his new 15-piece.

FIRST

Anne Shelton and Benny Lee were top vocalists in the 1946 MM Polls, with Ted Heath top Swing Band and Geraldo top Dance Band. Other winners: Kenny Baker (tpt), Harry Hayes (alto), Johnny Gray (tnr), Carl Barriteau (clt), George Chisholm (tmb), Norman Stenfalt (pno), Ivor Mairants gtr), Charlie Short (bass), Jack Parnell (drs and combo).

Jimmy Lunceford died in 1947 and the highlights from the rest of the decade included:

1948 Humphrey Lyttelton formed his first band. The MU blacked TV. British singer Denny Dennis joined Tommy Dorsey. Alan Dean and Terry Devon were the MM Pollwinning singers. Johnny Dankworth was Musician Of The Year and Ronnie Scott won on tenor.

1949 Sidney Bechet defied the MU ban and played in London. Pat Brand took over from Ray Sonin as MM editor. Bunk Johnson, Irving Fazola, Danny Polo and Albert Ammons died.

FREE

1950 Johnny Dankworth formed his Seven. Carrol Gibbons left the Savoy Hotel. Fats Navarro died. Tito Burns top of accordion section of MM Poll.

1951 Jazz became respectable with Princess Elizabeth attending the National Federation Of Jazz Organisations' concert at the Royal Festival Hall. Sid Catlett, Jimmy Yancey and Mildred Bailey dead.

1952 Parlophone reports that its trad discs among their best sellers—top is a concert recording of the Crane River Jazzband and the Saints. The MU refused an offer for Jazz At The Phil to play free, for Union funds, and expels members (including mel) for playing with Americans Ralph Sutton and Lonnie Johnson and Sweden's Arne Domnerus. The BBC forms a Show Band under Cyril Stapleton. The first LPs reviewed in MM. Pearl Bailey and Louie Bellson wed in London. Mary Lou Williams arrives.

1953 Jazz At The Phil plays a flood relief concert at London's Gaumont State. Ken Colyer imprisoned in New Orleans after permit trouble. Sarah Vaughan arrives, and so does the current pop king Johnny Ray. Variety theatres close and the BBC turns down the Ronnie Scott band as "unsuitable for broadcasting". Dankworth breaks up the Seven to form a big band. Django Reinhardt and Fletcher Henderson dead. MM organises trip to hear Stan Kenton in Dublin.

1954 MM presents Woody Herman in Dublin. Charlie Parker attempts suicide on eve of European tour which includes US bases in Britain.

The Screamers are out for Frankie Laine, Billie Holiday and Nat Cole here. Ken Colyer breaks up his band, Chris Barber takes over. Eric Delaney lost a finger before debut of his big band.

TOUR

1955 Ella Fitzgerald and Oscar Peterson tour. Charlie Parker and Wardell Gray die. Victor Feldman off to America. ITV opens up. EMI reports the highest-ever disc sales. Rock-'n'-roll hits America in the shape of Bill Haley.

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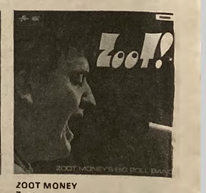

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40th ANNIVERSARY SPECIAL

Rock, trad, skiffle—then the Beatles

THE most exciting, all-action decade in the 40 years of the MM has undoubtedly been the one that started in 1956.

Rock-'n'-roll and skiffle were just beginning to happen. Ahead lay the trad boom, Beatles and beat. Teenagers were about to be invented. The long ban on American jazzmen was just lifting and, unbelievable as it seemed in 1956, Britain was to become the pop capital of the world.

The year opened with the big news that, at last, a major American band was to tour here. With extravagant publicity, the Stan Kenton Orchestra finally made it in April, with the Ted Heath band having a highly successful U.S. tour as the exchange. The Louis Armstrong-Freddie Randall exchange followed quickly on its heels. Sidney Bechet played London and then in came the Lionel Hampton Band—to critical boos of "Rock-'n'-roll" and Johnny Dankworth shouting "What about playing some jazz?" at Hamp in the Royal Festival Hall.

In America, a new lad named Elvis Presley created a storm and, in Britain, Lonnie Donegan was described by the MM as "the phenomenon of 1956". Tommy Steele, aged 18, also hit the big-time as Britain's answer to Presley. Skiffle Or Piffle? asked the MM of the big local craze. The first purely British pop to make a big splash.

The MM printed its first Top 20 disc chart on April 7—with "It's Almost Tomorrow" by the Dream Weavers as the first number one. It was followed by Winnie Atwell's "Poor People Of Paris" and Ronnie Hilton's "No Other Love". Pat Boone, the Teenagers, Doris Day, Anne Shelton, Frankie Laine and Johnnie Ray also made the top spot before the year was out. Presley twice reached number three—with "Heartbreak Hotel" and "Hound Dog".

It was a bad year for deaths. Jazz lost Clifford Brown, Art Tatum, Adrian Rollini, Frankie Trumbauer, Tommy Dorsey (followed in early 1957 by brother Jimmy) and Britain's Harry Parry. In his Clifford Brown obituary, Mike Nevard committed the goof of the decade by dismissing his playing as "indefinite and fumbling".

We were really into the modern era—proved by an MP complaining about "dirty songs" and citing "John and Marsha" and "Don't Touch Me Nylon". And the White Citizens Council of Birmingham, Alabama, beating up Nat Cole and ruining a Freddy Randall concert—Randall told the MM that Jim Crow had ruined his American trip.

Tony Crombie shocked jazz fans by forming a rock-'n'-roll unit while the MM reported "Club, disc boom as rock-'n'-roll craze spreads".

BEAT

1957 opened with Eddie Condon and Bill Haley spreading their own particular brands of mayhem round Britain. Princess Margaret attended a Count Basie concert. At the end of the year, the MM announced that, instrumentally, rock (the Haley breed) was a dead duck, but Elvis and the vocal rock was king. Skiffle was still big and Chris Barber was undisputed idol of the trad fans. Fats Domino, Jerry Lee Lewis, the Crickets (with Buddy Holly), Paul Anka and the Everly Brothers were the big disc sellers, although Perry Como, Frank Sinatra and Johnny Mathis weren't doing badly either. The MJQ had British fans arguing over their first visit. Heath was still wowing the Americans.

IDOLS

1958 After nine TV shows in five days, Marty Wilde hit the big-time. 6.5 Special and Oh Boy! brought pop to TV and introduced a Mr Cliff Richard. And Mr Acker Bilk brought colour to trad. Dave Brubeck, Duke Ellington, Muddy Waters, Jerry Lee Lewis, Buddy Holly and Marvin Rainwater were among the visitors.

1959 An unsettled pop year with Donegan and Steele moving into the all-round entertainer bracket and Marty Wilde and Cliff Richard consolidating as teenage idols. There were suggestions of payola to deejays. Buddy Holly, Ritchie Valens and Big Bopper died in a plane crash. Bobby Darin had a big success with "Mack The Knife" at end of the year. Lester Young, Billie Holiday, Sidney Bechet and Baby Dodds were all dead and so were Britain's Leslie "Jiver" Hutchinson and Reginald Forsythe. Barber and Bilk dominated trad.

1960 Miles Davis beat Louis in the MM Poll for the first time. Humph and Dankworth were named Britain's top bandleaders; Elvis ended two years' Army service. Billy Fury, Adam Faith and Emile Ford were among the new disc stars. Fans rioted at the Newport Jazz Festival. "It can't happen here" said the MM. It did—at Beaulieu.

TWIST

1961 Everybody was twisting — except those who'd gone trad mad over the three Bs, Chris Barber, Acker Bilk and Kenny Ball. The Temperance Seven also made the top. Fifteen-year-old Helen Shapiro was the singing hit of the year and Dave Brubeck made the chart with "Take Five". By September the British outnumbered the Americans in the Top 20 by 14 to 6. The Ronnie Scott Club was presenting top American jazzmen.

1962 Acker Bilk's "Stranger On The Shore" was the biggest instrumental hit for years, but the trad boom was already cooling down. Cliff Richard and Helen Shapiro still dominated the record business. Showbiz went wild over Sinatra's concert at the Festival Hall. Ray Charles was coming big and bossa nova became the new phrase. But, generally, this was a marktime year. Jack Hutton took over from Pat Brand as MM editor.

DEAD

1963 The year the Beatles rocketed to the top and beat hammered the nails into the trad coffin. Liverpool became the world's most famous city and even the MM changed format. Dusty Springfield left the Springfields to go solo and the new heroes had names like Billy J. Kramer, Gerry, Freddie, the Searchers, Dave Clark, the Hollies.

1964 and

1965 were completely dominated by the Beatles, although the Rolling Stones chased them for international honours. Now, at the end of 1966 we may be on the verge of another shake-up. The Beatles seem uncertain which direction to take. And as pop becomes more complex there are signs that jazz influences are creeping back.

To find out what happened, read the 50th anniversary issue of the Melody Maker in 1976.

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BARRON KNIGHTS: gentle and brilliant parodies

KNIGHTS ARE RUNNING OUT OF GROUPS!

"IT'S not a Christmas song!" Barron Anthony of the Barron Knights denied the group's latest single "Under New Management" is intended to be a cool yule popper this week, and revealed it was planned months ago.

"We're very pleased about the record," Barron told the MM, "but we're not sure about it being a hit yet. It's a bit early to start counting chickens. One day the sales are about 4,000 and the next day 400! It's being a bit erratic, but the snag is we've had no TV promotion as yet. We've been so busy working seven nights a week, usually in the North of England.

"This year we have done about three months panto, three months summer season and as many clubs as we can, and we've only been able to go into the studio twice in the whole year! And that was to record this one. It took us about nine hours' studio time to record 'Under New Management', less than 'Good Vibrations'.

The record in two parts, features gentle and quite brilliant parodies of Dave Berry, David and Jonathan, the Troggs, the Lovin' Spoonful, the Beach Boys and Napoleon XIV, and suggests what would happen if the country were run by pop stars.

"But there is a terrible misconception that this is a Christmas disc, aimed at the Christmas market," continued Barron. "We've been criticised that this is our third Christmas offering, but we have only done one and that was 'Merry Gentle Pops'. It's a bit unfair because people will say we are cashing in on Christmas. It was the last thing we wanted to do, because after December 25 there is a horrible aftermath and everything grinds to a halt."

With such a lot of work involved in finding words and getting the right group sound, was it hard to remain up to date?

"It is a problem. We did 'God Only Knows' before it was a hit because we guessed it would be. We must have written five different versions of the Troggs. Writing the words is far more difficult than playing the numbers.

"One of our problems is we are running out of groups! Back in the bad old days of 'Call Up The Groups' there were six, eight, ten very distinctive groups—Freddy and the Dreamers, the Rolling Stones, and the Bachelors. These days you can't differentiate between some of the top groups. There's no singers out front with movements you can recognise like Mick Jagger shaking his head or Freddy jumping up and down."

Are there any groups or singers the Barron Knights can't imitate?

"Not really, not ones that we have wanted to do. We have been disappointed with some of our imitations, but I wouldn't like to say which one or people will listen to them and say: "Yeah, that's right, it's not very good." But to be honest, we were a bit disappointed with our Val Doonican impersonation.

How do they work out their "wrong" words? "We sit around with sheets of paper, and we all talk and put each other off, and go to other rooms to think. Then we come back and shout: 'Hey fellas; listen to this' and say 'It's no good.'"

"I think we wrote five different versions of 'God Only Knows'. I wanted to do a Dave Dee thing on 'Hold Tight' with 'We'll Strike, We'll Strike!' But that was dropped."

Did anybody think the group were cruel in their take-offs? "It's not a good thing to try and be cruel and nobody has ever personally taken offence at our records. There is too much mickey taking of pop stars, and we're not trying to take mickey. We are paying homage. We're saying to the pop stars: 'Well done mate.'

"You see comedians starting on groups on TV after the rest of their act has died."

"You get them in clubs thinking they'll get the public on their side with gags about hairy, unwashed groups, but nobody laughs."

Will the Barron Knights still try to get their own hit song off the ground?

"We're still trying! After our Christmas panto at Torquay we'll be back to London, cut down on performances at last and make records. We'll really get stuck in and have a go like the rest. Everybody else is in the race for space — in the studio. It's not so much that we've been getting into the chart, it's that we've not even been trying. But we're all very interested.

ROY ORBISON is back. The tall American is roaring up the chart again with "There Won't Be Many Coming Home", the song that's been called a condemnation of the Vietnam war.

But, said Roy on the Transatlantic phone from Atlanta, Georgia, the song isn't just about the war in Vietnam. "It's a reflection on all war," he said. "People could take it as applying to the Vietnam fighting if they wanted to, but in fact I wrote the song for my first film. It really refers to the American Civil War period. But it could also apply equally to the Third World War."

Roy, who may be back in February or March for a new British tour, said the Vietnam connotation which people have read into the title and lyrics was purely incidental. "I didn't write it with anything in mind other than the film."

Roy's first film, The Fastest Gun Alive, was completed about six week ago. "But I haven't seen it yet. It should be released around March and I can't predict whether it will be good or bad. Everything about the filming went off all right, however."

Ideas

But Roy is already planning his second film. And, he says, it may be made in Britain. "It's one of the ideas we are working on at the moment. We may shoot a film over there with some English backgrounds and perhaps some English influence in the story. It's under discussion, although nothing is finalised."

Would films ever become Orbison's number one concern? "No. Films are intended to augment the existing career and not replace it. I'm still primarily concerned with singing and I'm still writing most of my own songs, although I don't have as much time as I would like for this side of things."

Orbison is a constant entrant (along with Gene Pitney) in the MM's Pop 50. Why do these two artists score here when so many of their contemporaries bomb on the current English record scene?

Honest

"I don't rightly know," he answered. "It could be that I am honest in what I do and that I'm always conscious of England and my fans in England. I tour regularly and I suppose people there appreciate that."

Roy said that the British hit single, despite reports to the contrary, will be released in America, although the date has not been set yet.

"It is going to be released for certain, although just when has not been worked out yet."

Effect

Orbison will be spending Christmas at his home with his children. The loss of his wife, Claudette, earlier this year has had its emotional effect and Orbison described himself as being "in limbo."

"That means I'm neither happy, nor sad. I'm just sort of reeling along, working as hard as I can and hoping that things in the future turn out.

For Orbison, the singer with the golden touch, they probably will. He's had the breaks and the heartaches in 1966. Now he's looking forward to a new year. With a new hit under his belt, he's got a right to look forward and not back.

NEXT WEEK

Complete guide to the Christmas scene

NEXT WEEK

MERRY CHRISTMAS & A HAPPY NEW YEAR!

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CHRISTMAS, 1966

CAUGHT IN THE ACT

ROCKIN' RICHARD AT THE SAVILLE—SPARK PLUGS AND ALL

ANYONE who feels bored by the current West End theatrical scene, should wander along to the Saville Theatre of a Sunday evening and sample the delights of a cosy pop evening in swinging London. Last Sunday Little Richard created mayhem in a bill-topping tour de force with the co-operation of the Alan Price Set, Bluesology, and the Quotations. A strong contingent of Neanderthal rockers with curly hair and sweaty shirts added fuel to the confusion as they rushed the aisles, hugged Little Richard and catapulted themselves back into the audience like jet pilots employing their ejector seats. But pride of place must go to Eric Burdon who has hit on a new line in compering. Appearing for the first time after the Bluesology set, he prefaced his announcements by roaring at the recalcitrant rockers: "PISS OFF!" Witty repartee flashed back from the rowdy element, covering a multitude of suggestions from "get stuffed" to "oo d'ye think yew are, a vicar?" Burdon was equal to the challenge: "Not a vicar a high priest, man!" However, what made chatty compares like Bruce Forsyth and cheeky compares like Tarbuck pale into insignificance, was Eric's piece de resistance. His final appearance, resplendent in tin helmet and carrying a dustbin lid shield, elicited the Burdonesque announcement: "All right ye ignorant bastards, here he is, LITTLE RICHARD!" Three cheers for Eric, though his pleas for sanity and the cessation of missile launching (spark plugs, nuts, bolts and light bulbs) fell on deaf rocker ears and dumb rocker heads. The music? Oh, yeah. It was great. Little Richard, a cunning veteran, rocked the Saville with his driving piano and hysterical vocals. His primitive, but vital performance was aided by that miracle of modern science, an atomizer for his strained throat: "This is a spray for my throat, don't get it wrong." But what a performer! He claims his is the healing music — "makes the blind see and the lame walk." It also makes the rockers roll — in the aisles. The Quotations were better in their own spot than backing Little Richard, and the Bluesology opened bravely. But Alan Price was superb. This powerhouse group have a great future as long as people want solid musicianship allied to exciting vocals. Pay a visit to the Saville. Another rock night and you may be able to assemble a Royal Enfield at the end of it. — JACK HUTTON.

LITTLE RICHARD: cunning veteran

• TED HEATH

A SWINGING evening when Ted Heath and His Orchestra celebrated their 21st anniversary at London's Marquee Club on Sunday. Many old friends and fans of the band were on hand to hear the old favourites blown in the grand Heath style. Ted kept the numbers short, and the programme jumping. There were ballads, flagwavers and rockers—from "Basin Street Blues", featuring the trombone of Keith Christie—to "Bernie's Tune", "Doodlin'" and "The Champ". The band blew so hard that at one point one of the trumpet section fell backwards off his stool and disappeared behind the curtains, at the climax of "Say Si Si". Some of the best jazz of the evening came on a stompy version of "The Preacher", featuring all the trumpets. Outstanding was 21 year old newcomer Derek Watkins who blew with the speed and range of a young Gillespie. Bobby Orr played some solid drums and the whole band roared on "The Champ". Keep swinging Ted! —CHRIS WELCH.

• COLLIER 7

AFTER the fire, the Phoenix will rise again, and the fire was provided on December 7th by the Graham Collier Septet. The programme at this now well established Wednesday Jazz Scene in Cavendish Square, comprised both straight-up swingers and Collier's more complicated originals. In the former category came baritone player Graham Lyons arrangement of "Scrapple From The Apple" — he arranges most of the swingers in their book and is also one of the world's few jazz bassoonists — Henry Lowther was guesting a hard trumpet on this and other numbers, relieving one of the group's two regular trumpet/flugelmen, Harry Beckett (the other is Kenny Wheeler). "Don't Get Around Much Anymore" featured the superb flute of altoist Dave Aaron soaring against smartly chopped chords of brass and reeds, "In Walked Horace" was another swinger, this one arranged by talented trombonist Mike Gibbs. Collier's own "Hirayoshi Suite" (based on the Japanese 5 note scale) impressed particularly with the passage featuring Harry Beckett's haunting wind-thru-pines flugelhorn against John Marshall's elegant finger drumming and in "Conversation" Beckett and Aaron (on alto) 'talked' to great effect. This latter arrangement was typical of the Septet's music in that although not being a much-loved Mulligan type number, the mutual enthusiasm of the group for their work carried the audience with them through musical ideas which were not always easy to follow. The evening closed with both trumpets on stand and featured everyone being driven along by Phil Lee's guitar and Collier's own strong bass playing in the fast standard "Olea". — IAN SIMPSON.

• MONTE CARLO

IF you have any sympathy for a pop singer Marianne Faithfull you might recall how she claimed, that she had turned down an invitation to sing before Prince Philip, Prince Ranier and Princess Grace in Monte Carlo. Well, apart from the fact that Miss Faithfull was never really invited, she must have sighed at seeing the sensational success it all turned out to be for folk singer Julie Felix. Julie sang for just a nominal figure to help the British Week celebrations in Monte Carlo — but no-one could gauge how much her success will mean to her future. Hers was an incredible triumph. She got Prince Philip talking back stage about pop music and drank champagne with the royal party for half an hour. She even had them singing with her song "Guantanemera". And the usual cool, starchy Monte Carlo audience she took by storm. We almost forgot about Manfred Mann but he still came out looking well and earned a big reception if not comparable with Julie's. Manfred, who proved he didn't think Monte Carlo audience were with it left out quick songs like "Do Wah Diddy Diddy", "Pretty Flamingo" and "Semi-Detached Suburban Mr. James". They explained later that sound reproduction on stage for such songs wasn't as good as he wished. But there was one thing that both Manfred and Julie could share with a smile. Both were on stage for 50 minutes in this royal showpiece — whereas if either had appeared in the two recent royal shows in London they would have been lucky to have four minute spots. It was worth travelling to Monte Carlo. — DON SHORT.

• ARLO GUTHRIE

HIS hair is a lot longer — just about as bushy as dad's used to be in his heyday — and he's an inch or two closer to the sky. But wow, how Arlo Guthrie's presentation has developed since he was last in England! Then he was a guitar-picking kid with a pleasant but not sensational singing style and some interesting songs of his own which showed great promise. Now, he is an accomplished artist who can stand entirely on his own feet, without the aura of his father's fame to assist him. In terms of sheer entertainment, it would be hard to beat him. The laconic, relaxed delivery of his patter is very much in the Will Rogers-Woody Guthrie tradition and in this direction he would be hard to better. There are few other 19-year-olds on either side of the Atlantic who could stroll out on stage for their first solo concert ever and have the audience in stitches by the time he got to his second song. He sang three of Woody's songs, and it was interesting to hear that his interpretations were quite individual, while losing none of the essence of them. He also included one of Dylan's better adaptations of traditional themes, "The Lass from the North Country", and a number of his own compositions. —KARL DALLAS.

• OXFAM

A MARATHON four-hour show in aid of Oxfam was held at London's Royal Albert Hall on Monday and featured an all-star cast. Giving their service free were Peter Cook and Dudley Moore, Paul Jones, Alan Price, Chris Farlowe, Barry Mackenzie, Peter and Gordon, Jackie Trent and the Pink Floyd. Barry Fantoni had the hard task of linking sets, and played clarinet and tenor sax with the Alberts, lunacy group, who contributed some of the best moments by smashing up a piano on stage. Musical show stealers were the Alan Price Set. Unfortunately Alan's set was cut down to three numbers while Jackie Trent had six, but any boredom was firmly uprooted by Private Eye's Barry McKenzie and his views on famine relief. "It's a good idea to bung 'em a bit of tucker, or they'll all be over here on the scrounge." Paul Jones invoked screams and sang well on "I Hear Oxfam In The Air", or was it "I Have Oxo In My Hair". Then the entire cast joined in a merry chorus of "We All Live On Yellow Margarine", written by Paul and Barry — CHRIS WELCH.

BIG BEN STILL CHIMING

BLOSSOM: trouble

BEN WEBSTER returned to London's Scott Club on Monday and was announced by Ronnie as "one of the great classic tenors". He lived up to his reputation with a performance in the most authoritative Big Ben manner. If it was much like what we have heard from the master before, who's to complain? The first few bars, as Ben slid into the opening phrase of "Easy To Love" at once set a groove and an individual approach. Webster needs no warming up; he switched straight on and the music assumes a floating quality compounded of tremendous drive and complete relaxation. His programme included a joyful 'Sunday", a gracefully handled "Over The Rainbow", and a dead slow "How Long Has This Been Going On" which brought forth some original solo piano from Stan Tracey as well as sensitively controlled tenor. In all his numbers, from the gentle "Danny Boy", to the finger-popping "Mellow Tone", Webster's command of tonal shading and his power to swing were exemplary. And he was given firm, often imaginative, accompaniment by Tracey, bassist Dave Green, and drummer Jackie Dougan. Nice to see this trio back. As for Blossom Dearie, who shared the bill, it is necessary to say once that she was suffering from bronchial trouble and could not fire on all cylinders. —MAX JONES.

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RHONDDA MOTOWN?

WHAT MAKES TOM JONES THINK HE CAN PRODUCE THE AUTHENTIC TAMLA SOUND?

● DIZZY GILLESPIE

What a JATP fiasco!

I WONDER if other readers were as embarrassed as I was by the "big names" who offered fumbling, bleary shadows of their music at the Croydon Jazz At The Philharmonic concert.

Enthusiasts travelled considerable distances to hear musicians they admire, and this was their reward. Performances of genius are not expected twice nightly, but it's time these musty legends forgot the idea a European tour is just an excuse for a rave.—B. W. J. SAPSFORD, Ware, Herts.

● LP WINNER

MY JATP evening at Fairfield Halls, Croydon, was ruined by Dizzy Gillespie's performance.

I sat on the edge of my seat, a bundle of nerves, waiting for him to fall flat on his face. He fluffed his solos, and the other artists covered up for him. — MRS Y. A. WATKINS, Mitcham, Surrey.

NEXT WEEK

ERIC CLAPTON

IN BLIND DATE

JUDITH DURHAM

IN POP THINK-IN

NEXT WEEK

So Tom Jones isn't satisfied with the sound that British musicians made to give him a number one hit? He's right that only Detroit musicians can produce the authentic Tamla Motown sound. But what makes him think he can? Or is this the beginning of Rhondda-Motown?—G. A. ROBERTS, Cheadle, Cheshire.

I THINK Tom Jones achieved wonders with "Green Green Grass Of Home". My mum throws a fit whenever it comes on the radio and I'm reduced to tears. Maybe I'm soft but Tom won't go far wrong if he makes more marvellous records like this—MARION INGLEDEW (aged 15), BFPO 55.

I'VE always been an admirer of Tom Jones but I think it's a shame he gets a number one hit with a version of the old Jerry Lee Lewis record. It seems to me Mr. Jones did his utmost to sound like Jerry Lee. I wish Tom lots more hits, but please try to be original next time.—KAREL VAN DER KEMP, Rotterdam, Holland.

S. BERKLEY seems to think it is better to hide the truth than acknowledge it. The use of marijuana is a fact. I fail to see why the many talented, progressive composers and instrumentalists who use this drug should be classed as "morons". Congratulations MM on your courage in publishing the recent article on the subject—CHRISTOPHER SOMERVILLE, Marine Parade, Brighton.

THE problem of drug taking is a national one, which is becoming increasingly serious. We should be thankful not everyone holds the same views as reader S. Berkley (MM December 3), and that the majority recognise the need to find a solution.—L. CLEGG, Rochdale, Lancashire.

● LP WINNER

THE closure of Radio 390 was a disgusting move by the British Government. My brother is a seaman and he says complaints that ships' wireless bands are interrupted by pirates are a load of rubbish. Radio 390 was one of the finest stations on the air. The Postmaster General has no consideration for the public at all. — TONY CARDEW, Coulsdon, Surrey.

AFTER reading Zoot Money's psychedelic letter to Mailbag I would like to say that the sensational side of psychedelic music is getting more publicity than it deserves. The only people who have come close to interpreting it into sound or musical form are the Beatles with "Tomorrow Never Knows". — ANDY SOMERS, guitarist, Zoot Money's Big Roll Band, London W14.

WITH reference to observations by Mr Zoot Big Roll Stomach Money, that psychedelic music is a psychological subjection manifested in the minds of humanity, and that true exponents of psychomuscadelic try to use effects to enable benefits to gain the people that can be obtained from the human mind if left to roam free . PARDON?—MIKE McGEAR,* Liverpool.

* Mike McGear is Paul McCartney's brother.

SAINTS OR SINNERS?

PROMOTER Ken Lindsay is right to warn of the impending "trad" deluge. As Ken's clubs, both today and in the past have featured a considerable proportion of traddy-pop rubbish, complete with noisy drum codas, I suggest he follows his warning up with a New Year resolution for 1967 and submits to the MM, a list of bands he does not intend to book, or re-book.—STEVE LANE, Southern Stompers, Harrow, Middlesex.

I AGREE with Ken Lindsay that the "musical incompetents are reforming." Some have never disbanded.

The young jazz public cannot recollect George Webb's Dixielanders or the Crane River Jazz Band. As far as they are concerned Freddie Randall was a music hall artist, and Mick Mulligan an all-in wrestler.

Kenny Ball and Alex Welsh take a pride in their work, but things are made difficult by slipshod bands. The all round incompetents have had a hole in their bucket for so long the sands of time have to run out soon. — TAT MEAGER, drummer, Bill Niles Deltas, London SW11.

ONCE upon a time there was a "Trad" stranglehold called Barnet Jazz Club—complete with diabolical piano.

It was run by Ken Lindsay who wrote to Mailbag about forming an anti-trad society (MM December 3).

No one is more pious than a reformed sinner. — LOUIS LINES, Harlow, Essex.

DONOVAN is dead. Gone are the beautiful softness and misty feeling of his early discs like "Colours" and "Catch The Wind". Now we see the new hip Don, dancing about in the latest mod gear, holding an electric guitar and singing with no feeling whatsoever a hardy, hesty, Americanised "Sunshine Superman". A smash hit, but what a pity it had to be recorded by the only really worthwhile pop folk singer we've had.—STEPHEN BENNISON, Biggleswade, Beds.

MM MAILBAG.

TOM JONES

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KARL DALLAS LOOKS AT THE FEMALE FOLK SINGERS, BOTH OLD AND NEW

WHERE have all the young girls gone? That's been the chorus of complaint from folk clubs all up and down the country for many a year, as good girl singers have continued to hard to find.

It may be that the cheery, beery atmosphere of most of the better folk clubs doesn't attract the girls as much as the guys or that the loud lusty songs that are the current vogue sound funny coming out of a female face.

Or maybe the girls are still more inclined to be hooked on pop idols and find the chaotic amateur system of the folk world too confusing. It may be a gross libel on female folk fans, but it's true that at most clubs there are more boys than birds.

Nevertheless, things are getting better. Some new names have been added, from various parts of the trad-to-pop folk spectrum, to the two or three hard-working ladies who've been holding the fort so long, folk wise.

Here is a quick run-down on some of the new names alongside some of the older-established girl singers.

● FRANKIE ARMSTRONG is one of the brightest of the traditional-style girls, though she has also done some of Alasdair Clayre's chanson-type material.

Her clear, bell-like voice is a long way from the common misconception of what a tradclub should sound like, and, apart from a member of Ewan MacColl's "London Critics Group", she has had a thorough grounding in the techniques of traditional song.

Has concerts in Reading and Southampton and is taking part in the all-female evening at the Singers' Club soon. Was featured on the recent "Blind Faith Bush" album of erotic songs with A. L. Lloyd and Ann Briggs, and may soon be making a successor.

● VAL BERRY is another traditionalist — but is the keenest Donovan fan in the folk world! Val has been off the scene for a while, having a baby, but she made a comeback recently, making recordings for BBC's Folksong Cellar programmes.

She's a little lass, with an amazingly powerful voice, high without being in the least shrill. In fact, she could be about the most promising singer around.

● ISLA CAMERON was the first British folk singer I ever heard and for my sake — and hers — I'm not saying how long ago that was.

Though she's principally an actress nowadays she is still very much a part of the folk scene, and her recent XTRA record for Transatlantic illustrates the wide range of her material — from Dylan and Brecht to the traditional ballads she has done so well so long.

● NADIA CATTOUSE isn't an old new girl — she's been singing professionally since 1957 and made her first radio appearance in 1953 — but she has yet to achieve the proper recognition her warm, relaxed way with a song deserves, to my mind.

Nevertheless, she is probably more well-known outside the pure folk scene than any of the others, thanks to her TV role and her recent album for Decca, which was one of the rare excursions into the brier patch fields of folk to appear for a long time.

● SHIRLEY COLLINS was discovered no less than three times at the start of her career — by John Masefield, by Ewan MacColl and finally by Alan Lomax, for whom she did a great deal of research work in Britain and America.

Although really a traditionalist, so far as material is concerned, her sweet, rather Joan Baez-like voice, with the early influence of Kentucky's Jean Ritchie can still be heard, has a wide appeal.

She has recorded for BBC's Folksong Cellar with her sister Dolly, and a record of songs by the two girls has been sold to Topic. She appears on TV on January 8 with the Young Tradition and a series of concerts with Dolly and the YT may be in the offing.

● SANDY DENNY has the sort of rich, soaring voice that could make her a British Baez, though the comparison does her an injustice. There's a great deal of Sandy herself in her style, and real imitative of anyone.

She gets her material from similar sources to Baez, though choosing mainly melodies which show off her magnificent voice to best advantage, though she says she is now more concerned with the meaning of what she sings than formerly.

A recent Folksong Cellar appearance and club dates all over the country is followed by her big chance in this Sunday's Vietnam concert in which she appears on the same bill with Britain's top-drawing female folk singer, the redoubtable Miss Felix herself.

● SANDRA KERR is another member of the London Critics Group and appears singly but rarely these days, preferring to sing with husband John Faulkner, whom she met while singing at Stratford folk club five years ago.

She was in the Grampian TV programme on the impression of Lorca which was entered for the Italia Prize, was in the recent BBC radio ballad, Romeo and Juliet and was featured by Ewan MacColl on his Songcarriers programme as one of the most interesting of the younger revivalists, which indeed she is.

She appears on two LPs of London songs for Argo, from which the BBC is broadcasting 20 minutes on Boxing Day.

● JACQUIE & BRIDIE were probably the first British folk artists to tour America — they made a tremendous hit on their six month tour. Former singer Jacquie teamed up with Bridie five years ago to make up a duo that has an enormous following outside London, though they've rarely been heard in the capital.

They started a Monday night folk club in Bridie's home but had to move out to the "Hillbilly Shack" upstairs at Mecca's Hill Street, Liverpool — when it got too big.

They performed in Liverpool's Anglican Cathedral last week and have a spot in cabaret the week after Christmas at Liverpool's Royal — competing with the Spinners, who'll be at Liverpool's Shakespear the same week.

● GORDEANNA McCULLOCH started singing at school when she was taught by Norman Buchan, the folklorist who is now one of Glasgow's MPs.

She has a big, exciting voice, which was shown to its full advantage on the recent Topic LP, "Songs of Scotland", and she sings with the Scottish group, the Clutha, before coming south about six months ago.

She hasn't been singing around much recently, but has now moved to Hatfield and is being featured now at folk clubs who haven't heard her before.

She appears in an all-Scottish concert in London in February.

FOCUS ON FOLK

TWO former members of a successful folk groups in the States give added interest to the Theodore Bikel concert at the Royal Festival Hall on December 17. They are ex-Limeliter Alex Hassielev and ex-Weaver Fred Hellerman, who both appear in accompanying roles.

DAVE and Toni Arthur record their first LP on the Transatlantic label in January and have taken up a residency at London's "Les Cousins" on Thursday nights. If successful their stay will last through to March and in addition to Dave and Toni, guest singers will appear every other week.

DATES for the Clancy Brothers and Tommy Maken forthcoming tour have been fixed. They start in Dublin on December 27, go to Belfast for December 28 and 29, then on to Scotland for concerts in Glasgow (January 2), Edinburgh (3) and Dundee (4).

They come south to Liverpool (January 7), Manchester (8) and to Royal Albert Hall, London on January 9, returning to Ireland for a show in Cork on January 11.

DAVE (LITTLE CYRIL) CALDERHEAD brings folk music back to the Union Hotel, Surbiton Road, Kingston starting on January 1. As well as Dave, other residents will be Roger Evans, Barry Thomas, Pete Wood, Tony Bryan and Pete Floyd.

HARLEQUIN Records release an LP in the new year featuring Ian McCann, with Jerry Webb on banjo, Roger Churchyard on fiddle and Echo Mountain Boys mandolin player Andrew Townend, plus the Roan County Boys. Ian and Joanne Kelly can be heard on a previously issued Harlequin album, again with the Roan County Boys.

THE Potters Bar folk club has re-opened at the Robin Hood Hotel on Tuesdays, and on December 20 hold a Christmas party, followed two days later by carol singing around the local pubs in aid of Oxfam. — KARL DALLAS.

FOLK LPs

■ For those with a taste for Country and Western music, a Starrite LP, "More Country Than Country" (Decca), gives a cross-section of C&W styles of today by ten different artists or groups. Billy Hall sings three, including a comedy dog song titled "Move Over Rover"; Bill Ferguson sings a kind of hillbilly blues on "Dark And Stormy", while Harold Allen's "Need Some Lovin'" shows the influence of rock-and-roll. Much of this singing is of the lugubrious, clenched-teeth variety, and there is a fair sample of 21st century delivery by the LP's female soloist, Mona Kerry. The Beverly Sisters (no relationship, so far as I know) have one of the album's catchiest songs, "Thinkin' of You", and a touch of spirited fiddling enlivens Shorty Ashford's "Turkey's In The Pea Patch". —N.J.

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The sound of the Sixties

BOB HOUSTON and CHRIS WELCH sort out the jazz and pop organists

JIMMY SMITH: recorded output is pretty vast.

LONG before its acceptance in either pop or jazz, the organ had attracted several prominent musicians to the keyboard. Fats Waller, of course, liked to work off some of his musical frustrations on it (he always considered himself an organist more than a jazz pianist, according to some authorities) although his organ records could hardly be acclaimed as the beginning of jazz organ.

It was left to Bill Doggett and Wild Bill Davis to pave the way for the breakthrough. Both fine instrumentalists, Doggett and Davis managed to achieve some kind of acceptance for the instrument, and star names like Oscar Peterson and Count Basie, dabbled at it occasionally. But the man who was to carry it to the jazz audience, and indirectly the pop audience, did not appear until the middle fifties.

James Oscar Smith, born Norristown, Pennsylvania, in 1925, was the man who did it. In ten years Smith has grown from being an "in" name among jazz fans to being widely acclaimed as the finest jazz organist. With his success came the mushrooming of organmania, in both jazz and pop circles, to the extent where the organ became the sound of the sixties.

Smith's recorded output is pretty vast, but the best of his work includes "Crazy Baby", "Plays Fats Waller", "The Sermon" (Blue Note) which feature him in small group settings, and later albums such as "Walk On The Wild Side", "Who's Afraid Of Virginia Woolf", "Hobo Flats", "Hoochie Coochie Man" (Verve) where he has the added support of big bands.

Wild Bill Davis has received increased exposure through a series of albums with Johnny Hodges, the best of which are "Wings And Things", "Mess Of Blues" (Verve) and "Blue Hodge" (HMV). Ray Charles, no mean organist, can be heard on "Genius Plus Soul Equals Jazz" (HMV) where he has the support of a big band with scores by Quincy Jones and Ralph Burns.

Brother Jack McDuff is in the top six jazz organists, and his best work is on "Live At The Jazz Workshop" (Stateside). One of the few organists to avoid the dominating Smith influence is Larry Young, who can be heard to good advantage on "Unity" (Blue Note). Britain's best, Alan Haven, can be heard on "Live At Annie's Room" (Fontana).

Algerian-born pianist Martial Solal is one of Europe's outstanding jazzmen, and he has transferred his stunning technique to the organ on "Son 66" (Pathe-Marconi). Unusual and extremely modern.

Ex-Little Richard man causes a stir

ORGANS were still a popular sound throughout 1966 and most of the top groups featured them, as well as all the hard-working sloggers touring round the club circuits.

There are also a lot of young pop organists in this country and America producing solid, exciting sounds, while not necessarily achieving status as particularly outstanding virtuosi.

Several good albums were released this year featuring romping organ music in a variety of settings and make nice presents for the switched on pop and R&B fan.

One album that caused quite a stir of interest was by ex-Little Richard organist Billy Preston on "The Most Exciting Organ Ever." (Sue ILP 935).

Jon Lord of the Artwoods plays some excellent solos on the group's new album "Art Gallery" (Decca LK 4830), particularly a tour de force on "Walk On The Wild Side".

Georgie Fame can leap about the Hammond fairly nimbly and adds a full backing sound to the old Blue Flames on their last album before the split — "Sweet Things" (Columbia SX 6043).

Seller

John Mayall is a fine blues pianist as well as an exponent of the electronic keyboard, and is well showcased on his best seller with guitarist Eric Clapton on "Blues Breakers" (Decca LK 4804). Listen to numbers like "Parchman Farm".

Zoot Money's Big Roll Band roar along with a great brassy sound, but between looning about, Zoot is a serious player and contributes several interesting bits of organ to his "live" recording at London's Klooks Kleek Club "Zoot!" (Columbia SX 6075). —C.W.

CURRENT RELEASES

JIMMY SMITH

JIMMY SMITH: "Bucket." Bucket; Carelessly Loud; 3 Four; Lost Squeeze; Mr. Sassy Man; Come Rain Or Come Shine; John Brown's Body (Blue Note 4235).

Smith (org), Quentin Warren (gtr), Donald Bailey (drs).

ALTHOUGH Blue Note lost Smith to Verve a few years ago, there's still plenty of his work in their vaults and it keeps popping out periodically.

While the organist has certainly been more successful commercially since he switched labels, there's evidence for believing that Blue Note had the best of him musically, and "Bucket", though it must be about four years old, just about proves it.

Most of this is top-class Smith, and although the big band settings he enjoyed with Verve display the flashier aspects of his work, his best work in the main has been in the trio context. Bailey was always a superb partner for Smith. Warren a never less than competent one.

The title track and "Sassy Mae" show Smith at his most appealing. Both are attractive blues themes, with Warren and Bailey laying down a heavy backbeat while Smith stretches out above it. "Careless Love", while not the best example, is a sample of Smith's fine blues playing.

Although not as spectacular as most current Smith releases, this is still a very fine set which contains many good moments from the man who is indisputably the finest of jazz organists.—B.H.

ROLAND KIRK

ROLAND KIRK / JACK McDUFF: "Kirk's Work." Three For Dizzy; Makin' Whoopee; Funk Underneath; Kirk's Work; Doin' The Sixty-Eight; Too Late Now; Blues Waltz (Transatlantic PR7210).

Kirk (ten, manzello, strich, fit, siren), McDuff (org), Joe Benjamin (bass), Art Taylor (drs).

THIS timely reissue of one of the earliest Roland Kirk albums affords an opportunity not only to hear early work by the great jazz eccentric. It also contains some very fine organ from Jack McDuff, who later added "Brother" to his name and went on to solo success with his own group.

Format

Kirk and McDuff make a strong team. This set was one of the forerunners of the interminable tenor-organ albums and this pair make you realise what a hash most people have made of this format. Kirk's ability to work on a variety of instruments is an asset, but it's McDuff's discreet, but still very punchy and swinging assistance which makes this an outstanding example of the genre.

Taylor and Benjamin are sound rhythm men, with the bassist's fine walking approach most appropriate to the mood of the session. Equally enjoyable for both Kirk and McDuff, the organist's work nevertheless remains an object lesson in accompanying on an instrument which so often plays too dominant a role.—B.H.

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new records: jazz

REVIEWERS: BOB DAWBARN, BOB HOUSTON, MAX JONES

Blues—but with a beat

CARLO KRAHMER'S Talent Records have issued in time for the Christmas trade four EPs on the Delmark label — all taken from Delmark LPs previously released here. First of the EPs is **"Blues With A Beat" (DJB1)** by harmonica expert Junior Wells. Wells, seen here recently in the Blues Festival company, is a jumping, extrovert performer in the up-to-date Chicago idiom. Often, his amplified harmonica work is first rate; his singing, though less distinguished, is full of kick and sometimes sharply humorous.

The four tracks offered here from Junior's "Hoodoo Man Blues" album are "Early In The Morning", "Ships On The Ocean", "Snatch It Back" and "Hoodoo Man"—all fairly well sung and crisply played by Wells' Chicago Blues Band. The other three men are Jack Myers (bass), Billy Warren (drs) and Friendly Chap, who is Buddy Guy, on guitar.

"Ships", a long, slow performance, shows the influence of Muddy's fine group with Little Walter's harp. "Early", the traditional song, is also a slow-beat number running for nearly five minutes. Both have mellow harmonica choruses. "Hoodoo" shows quite an exciting attack, and "Snatch" has an infectious Latin Blues beat. A nicely contrasted set.

Second of the reissues is Roosevelt Sykes' **"Back To The Blues" (DJB2)**, containing "Red-Eye Jesse Bell", "She's Got Me Straddle A Log", "Living The Right Life" and "New Fire Detective Blues".

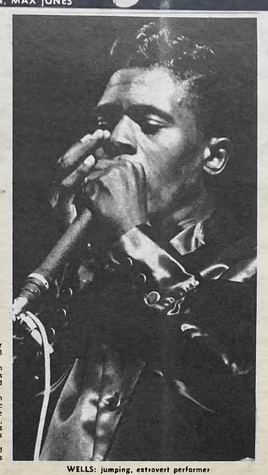
All are Sykes originals with the distinctive Honeydripper flavour, and all are richly, vehemently sung over his rolling, rumbling, propulsive piano.

"Red-Eye", a story about an old-time piano player of that name, is very strong singing and traditional slow blues playing; "Straddle" is bright medium boogie with lusty vocalising; "Right Life" has more open piano, cross-fertilised by Fats Waller as well as the old blues men, and exuberant voice; and "Fire Detective" is another bit of story-telling, forceful and direct.

These are one-man performances, impure and simple, by an artist who needs no accompanists. Some fine Roosevelt is included.

Next on the list is **"Sleepy John's Got The Blues" (DJB3)**, on which John Estes plays and sings "Rats In My Kitchen", "Who's Been Telling You Buddy Brown", "Diving Duck Blues" and "Stop That Thing". On the first two, Ransom Knowling's string bass backs up Big Joe's rough voice and hard-hit nine-string guitar.

There is not much variety in this programme, but the music is good, hard country-style blues which, as a side virtue, will teach British listeners something about the USA's southern highway routes. These tracks first appeared here on the LP entitled "Blues On Highway 49".—M.J.



WELLS: jumping, extrovert performer

Avant garde—but made in early Fifties

● MILES DAVIS

LEE KONITZ-MILES DAVIS/TEDDY CHARLES-JIMMY RANEY: "Ex-thetic." Odjenar (a): Mi Beck (a): Yesteredays (a): Ezz-thetic (a): Indian Summer (b): Duet For Saxophone And Guitar (b): Edging Out (c): Nocturne (c): Composition For Four Pieces (c): Night In Tunisia (c). (Atlantic 1364).

(a)—**Davis** (trpt), **Konitz** (alto), **Sal Mosca** (pno), **Billy Bauer** (gtr), **Arnold Fishkin** (bass), **Max Roach** (drs). (b)—**Konitz** (alto), **Bauer** (gtr).

(c) — **Charles** (vibes), **Raney** (gtr), **Dick Nivison** (bass), **Ed Shaughnessy** (drs).

I'D forgotten just how good these were! It's hard to believe that the Konitz-Davis tracks were recorded in March, 1961, they sound so fresh—in fact the two George Russell compositions, "Odjenar" and "Ezz-thetic" would be labelled avant-garde if recorded today.

Konitz is positively brilliant. In 1951 he was cool but confident, certain of what he was doing—unlike the 1966 Konitz who seems hesitant and consciously trying to prove he can keep up the younger guys.

Miles has certainly changed too, though his music has become more mature, more economical and technically more certain. However, in 1951 his playing had enormous originality and charm. Though still rather under the spell of Gillespie, his popping style reminds me a lot of Clark Terry. And Miles and Konitz played together with perfect understanding.

They received good support, notably from Roach's brush-work and the material was sufficient to stretch their imagination.

The two alto-guitar duets by Konitz and Bauer have worn equally well and still make delightful listening.

Side two is taken up with Charles-Raney group. Any temptation to talk about the influence of the Modern Jazz Quartet in their music is quashed when you realise that these tracks were recorded exactly one day after the very first MJQ session.

There are occasional resemblances between Charles and Milt Jackson, but Charles has his own thing going and found a perfect foil in Raney's guitar.

Once again the music is frequently complex, yet never muddled.

All-in-all a really excellent album.—B.D.

GENE AMMONS

GENE AMMONS: "Up Tight!" The Breeze And I (a): I Sold My Heart To The Junk Man (b): Moon Cow (a): Up Tight (b): The Five O'Clock Whistle (b): Jug's Blue Blues (a): Lester Leaps In (a). (Prestige 7415).

(a)—**Ammons** (ten), **Walter Bishop** (pno), **Art Davis** (bass), **Art Taylor** (drs), **Ray Barretto** (congas).

(b)—as (a) except **Patti Bown** (pno) and **George Duvivier** (bass), replace **Bishop** and **Davis**.

THOSE who restrict their listening to the extremes of jazz can miss an awful lot of good music. Like this five-year-old Gene Ammons set.

It will hardly appeal to the traditional purist and certainly won't please those who believe that nothing pre-1966 can be valid. It's unpretentious jazz that is obviously intended to communicate without putting too much strain on the listener.

It sets out to be melodically easy on the ears, and it succeeds admirably. Originally a Lester Young disciple, Ammons had, by the time of this recording, moved more towards the bigger tone of the Hawkins - Webster school. What he has to say may not alter the course of jazz but it has great melodic charm, a reasonable ration of originality and a belief that the music should try to swing at all times.

Ammons was well served by the rhythm sections on these two sessions. Both pianists are pleasant soloists, there were two magnificent bass players, Taylor was consistently good and Barretto's conga drums are never obtrusive.

This is jazz for the listener who likes to relax with the record player on.—B.D.

CARTER—MASTER OF SAX SCORING

BENNY CARTER: "Additions To Further Definitions." Fantastic: This Is You: Come On: Rock Bottom: Love (or Love): If Dreams Come True: Prohibido: Doozy: Rock Bottom. Titmouse. (MMVCLP3576.)

Carter (alto), **Bud Shank** (alto), **Teddy Edwards, Buddy Collette** (ten), **Bill Hood** (bar), **Jack Sheldon** (trpt), **Ray Brown** (bass), **Barney Kessel** (gtr), **Alvin Stoller** (drs) for "Fantastic", "Come On" and "If Dreams". 2/3/66. On other tracks: **Bill Perkins, Al McKibbon, Mundell Lowe** replace **Collette, Brown, Kessel** 4/3/66.

● BENNY CARTER

NOBODY writes for saxophones with such skill and flair as Benny Carter," it says across the front cover of this album, quoting critic Stan Dance.

The music confirms that statement. There is more to the record than good section writing and playing, but the sax ensembles are highspots.

A few years ago we had Carter's enjoyable "Further Definitions", with Phil Woods, Hawkins and Charlie Rouse helping him with the sax chores. This LP, with an extra "axe" on board, is even more impressive for it's arranged passages—if not, perhaps, for solo strength.

"Fantastic", a tune which came up recently on a Hines and a Hines-Hodges LP, affords us a long look at the reeds (with Shank leading), and very caressing they sound. Carter, Kessel, Ahney, Edwards and Shank solo.

Benny's own "Come On Back", a quickish 32-bar with a modern cut, presents all the saxes except Hood individually, and Shank is probably the most effective here.

The old Edgar Sampson "Dreams" completes the titles by the line-up with Brown, Kessel and Stoller, and the last-named is heard solo on this, followed by almost everyone else present.

Very good, too, are the five by the other personnel. "Doozy", my special favourite, is a rocking Carter original (with a 12-12-8-12 construction) which appeared in different clothes and at a slower tempo on the earlier "Definitions" album.

The brightness and attack of the reeds, the combination of arranging and playing ability, make it hard to believe that a trumpet is not present in the ensemble. But this could be said of several tracks.

"Rock Bottom" is leisurely blues with appropriate solos by Benny, Shank and baritone Hood (another good 'un) and admirable team playing. And Carter's "Titmouse" and his attractive "We Were In Love" ballad are both graced by shapely solos from the composer.

An oddity about my copy, and the only other I've seen, is that the sides have been reversed so for "Fantastic" you must read "Prohibido", and so on.

To sum up, this is very melodious, swing-filled jazz; my second choice for Record of the Month.—M.J.

CLARK TERRY

CLARK TERRY: "Everything's Mellow." Out In The Cold Again: The Simple Waltz: This Is Always: Lullabye: Among My Souvenirs: In The Alley: Michelle: As You Desire Me. (Xtra 5005).

Terry (flgt, flugelhorn), **Junior Mance** (pno), **Joe Benjamin** (bass), **Charlie Persip** (drs) 21/7/61.

CLARK TERRY is the supreme professional, the king of the session men. He never failed to impress in the exaulted company of the Duke Ellington band, coping with both open and growl solos; he can play a ballad absolutely straight relying on the quality of his tone to get it across; he has graced many studio bands and TV orchestras; and he is one of the few trumpeters who can completely hold the interest throughout a trumpet - and-rhythm album like this one.

This is sophisticated, highly - polished jazz which finds its excitment in perfection. How many other trumpeters could have got away with "Lullabye" Terry's arrangement of the Brahms "Cradle Song" which starts with the theme stated absolutely straight by tightly muted trumpet and then produces typical growling, Ellingtonian Terry.

This "Michelle" is a Terry original — not the Beatles song—and he also wrote the soulful "Waltz" and bouncing "Alley". The rest is a nice selection of unhackneyed ballads.

Terry gets excellent support from his rhythm section and Mance solos in his usual relaxed yet bluesy way.

Not for the ravers perhaps, but if you like your jazz melodic and beautifully played then this is definitely one for you. — B.D.

ELLA: good stuff

■ It's all too easy to take Ella Fitzgerald for granted. Her artistry is so perfect that it all sounds so easy, and yet it is a simplicity born of unrivalled technical control. She is in peak form on **"WHISPER NOT" (Verve VLP9184)** with intelligent backings by Oliver Nelson and his chorus. Personally I'm a little tired of the ravers, like the scatting on "Sweet Georgia Brown" and "Old MacDonald Has A Farm". But there is so much good stuff that it easily outweighs the occasional moment of boredom. Apart from the Benny Golson title track, Ella is superb on songs like "Stars Fell On Alabama", "Really Hang You Up To The Wall", "You've Changed" and "I've Got Your Number".—B.D.

■ Harry James and his all-stops-out crew blasted away at peak form in famed New York nightspot the Riverboat earlier this year now on **"HARRY JAMES—LIVE AT THE RIVERBOAT" (Dot 25894)**. Louis Bellson sacks the band along on drums and vocalist Ernie Williams gets a scene going on "Roll 'Em Pete". James takes on his four trumpets and wins. His solos are flashy, his band rocks. Among the tracks are "Michelle", "The Shadow Of Your Smile" and "A Taste Of Honey".—J.H.

RADIO JAZZ by CHRIS HAYES

FRIDAY Times: GMT

5.30 p.m. M2: Jazz Ronde. 6.5 L: Chamber Jazz. 6.15 O: Evening Swing. 8.25 M: Jazz Corner. 9.0 E: Blues (Albert Mangelsdorff Quintet). 9.30 B2: Jazz Corner. 9.45 L: Portrait of Jean Bazz. 10.5 O: German Jazz. 10.15 T: Henry Mancini Plays Jazz. 10.45 T: Jazz Parade (1966): Kenny Wheeler's Lou Bennett (USA). 11.15 BBC H: Kirby, Red Allen.

SATURDAY

12.0 noon BBC T: Jazz Record Requests. 1.55 p.m. M2: Radio Jazz Magazine. 3.38 B2: Dixieland 1966. 4.0 N1: Edmond Hall, Pops Buck's Viking JB, Bent Ronsk's BB. 7.0 B2: Jazz Concerts. 8.35 N1: Swingin' Party. 10.5 O: Swing. 10.15 A2: Get To Know Jazz. 10.15 T: Nat King Cole (pno/vcl). 10.45 T: Thad Jones-Mel Lewis Jazz Ork.

SUNDAY

6.0 p.m. M2: Stockholm Radio's Jazz Ork. 8.0 M2: Polish Radio Jazz. 8.35 M: Jazz. 8.0 B2: Jazz Tempo. 8.35 N1: Leslie Cool Trio. 9.30 A1: Free Jazz. 10.3 A1: Blues and Spirituals. 10.10 N1: American Folksong. 10.40 A1: Lester Young (Pres assic). 11.30 S: Blues and Jazz. 11.33 BBC L: The Jazz Scene.

MONDAY

11.15 a.m. E: Palatable Jazz. 3.50 p.m. L: Eydie Gorme. 8.30 M2: Jazz. 8.30 M: Jazz Corner. 9.0 E: Kurt Edelhagen Ork.

TUESDAY

10.0 U: Ingfried Hoffman Quartet and BB. 10.5 O: Jam Session. 10.10 M2: Duke Ellington. 10.15 T: Sammy Davis Sings Laurindo Almeida. 10.45 T: Prague Jazz.

WEDNESDAY

11.0 a.m. H2: Nat Adderley Quintet, Nancy Wilson. 3.35 p.m. U: Jazz. 8.0 L: Joachim E Berendt's Jazz Club. 6.15 H1: Europjazz. 5.45 BBC T: Jazz Today. 6.5 N2: Jazz. 7.0 O: (1) Bob Brookmeyer (3). Al Hirt. 8.20 O: Jazz for Everyone. 8.30 J: Jazz. 9.0 M2: Jazz. 9.35 O: Jazztet. 10.15 T: Anita Kerr Singers. 10.45 T: Jazz Parade.

Programmes subject to change.

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new records :pop

SINGLES

CHER: "Mama (When My Dollies Have Babies)" (Liberty). A child's chorus heralds Cher's latest dramatic, wistful performance on a Sonny Bono composition that seems to hail some incredible medical break through. But if you can get over the somewhat sickly sentiment of the lyrics, there is a great piece of singing, production and song writing awaiting your ear in this hit that hippies will hate.

WILLIE BOBO: "Sunshine Super Man" (Verve). Someone had great faith in Donovan's song writing capabilities for they have turned Don's highly personal hit into a cha-cha instrumental that will sound good played in the interval at your local Rank or ABC cinema, but will never sell enough to sniff a scent of the chart. Willie Bobo has blundered.

CHER WITH A GREAT PIECE OF SINGING

CHER: another Sonny composition

CLASSICAL

ELMER BERNSTEIN: "Return Of The Seven" (United Artists). Elmer Bernstein writes movie scores in the grandest of classical styles and this theme from the follow up movie to the Magnificent Seven, will vastly please the growing army of film theme addicts. Addicts, incidentally, like playing Bernstein in full-stereo at full volume while wearing suitable cowboy hats for the occasion.

MEL TORME: "Paris Smiles" (CBS). A song beautifully sung by Mel from the new film Is Paris Burning? It's a delicate snowflake of a ballad that will delight fans of the velvet-voiced Torme, and as a bonus there is "Red Rubber Ball" on the flip, a track from his latest album "Right Now". A lot of plays are in store on Housewive's Choice, but never a chart entry.

CRITTERS: "Bad Misunderstand" (London). An American group attracting a lot of attention here with their interesting sound ideas, harmonies, and highly musical backings. It's sophisticated beat group 1967, and has more than a touch of the Beach Boys but with more solid drive. Listen to the tricking bells, behind the warm bass lines and the pealing guitars. Excellent.

THE FLIES: "I'm Not Your Stepping Stone" (Decca). This is the flip side of the new Monkees record currently moving in America, and makes a fine debut sound for Britain's Flies, who have a certain zip to their playing and button up this number in hit-worthy style. There's mournful voices, Jeff Beck type guitar, a bit of scat singing, and altogether it sounds rather like middle period Yardbirds.

GENE VINCENT: "Lonely Street" (London). Gene's rock reputation is getting a bit lost in the mist of times now, and he has wisely decided to record a single as far away from THAT hit and 1956 as possible. It's a ballad with a country feel, and Gene sounds faintly like Jerry Lee in bluegrass mood. It's rather a sad piece and it'll be sad if he doesn't make that long awaited comeback.

INTERESTING

PAUL BUTTERFIELD BLUES BAND: "Come On In" (London). The Blues Band caused a stir among London hippies in 1966 but didn't exactly shake the country to its foundations during their recent trip here, where their brand of hard blues seemed a trifle dated to group fans. Incredibly this sounds more like the Cream making a pop record, or any other trendy British group. You'll dig the Mike Bloomfield guitar bits, and if nobody tells groupies it's supposed to be a blues band it might even be a Pop 50 entrant.

FRANKIE VAUGHAN: "Cabaret" (Philips). "Come to the Cabaret" sings Frank in pleasant jog-along style backed by a remarkably conventional big band, which almost sounds psychedelic in contrast to most modern sounds. Dig those swing trombones, and Vaughan at his foot-kicking best on a song that sounds like the intro to a BBC musical farrago. Great.

MISUNDERSTOODS: "I Can Take You To The Sun" (Fontana). An American group from Los Angeles who have been in Britain for some months, and make their British recording debut with an interesting piece of advanced pop. Featured is the Hawaiian guitar of 20 year old Glen Campbell who played notes so high on the session they could not be picked up on the recording equipment. They talk in terms of "Love Music" and "Fourth Dimensional Pop", and came to England because "People here are so much more honest". It's weird, and worthwhile, but unlikely to take off for the group yet awhile.

BOUNCY

JACKIE EDWARDS: "White Christmas" (Island). It seems like Jackie's version of "White Christmas" is going to come out as regularly as Christmas Itself! It's an exceptionally pleasant version of a rather tired old tune, featuring a bouncy beat, and Jackie's amazing range — all the way from a Bull Frog to Jackie Wilson. Happy Christmas Jackie.

DAVE DEE: "Bend It" included in album

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DAVE DEE, DOZY, BEAKY, MICK and TICH: "If Music Be The Food Of Love . . ." (Fontana). This is one of the versatile groups in the business. Everybody, except drummer Mick, can handle a vocal; Tich is a fine lead guitarist; and the group gets its own distinctive sound on a wide variety of material. Occasionally augmented by strings or piano, they have come up with an excellent album which includes seven titles by their songwriter-managers, Howard and Blaikley and one from their A&R man, Steve Rowlands. "Loos Of England" is a hilarious track and it's almost unbelievable that, in 1966, CBS should refuse it as a single for another artist on the grounds of good taste. Apart from the expected "Hideaway" and "Bend It", the titles include: "Bang", "Shame", "Help Me" and "You Make It Move".

NEW VAUDEVILLE BAND: "Winchester Cathedral" (Fontana). It's difficult to explain the current popularity of this group, particularly in the States. The Temperence Seven did all this so recently, and better. The title song, their big single hit, had the advantage of lunatic lyrics but the sort of nostalgic corn served up on tunes like "Whispering", "A Nightingale Sang In Berkeley Square" and "Lili Marlene" can quickly pall. The band has been augmented for some of these tracks — violin, alto and soprano saxes appear and, possibly, a second trumpet. Best tracks, apart from "Winchester Cathedral", are "Whatever Happened To Phyllis Puke" and "That's All For Now, Sugar Baby".

TIM BUCKLEY (Elektra): Elektra Records, are inclined to be a very discriminating company thus we are introduced to another of their new artists — nineteen-years-old Buckley — a young, powerful, pop folk singer who proves to have a new, off-beat and original sound. He wavers emotionally and then soars prettily — enhanced by guitars, celestes or Jack Nitzsche's string arrangement — to form intricate and freely constructed songs, all Buckley composed.

LPs

CLIFF RICHARD AND THE SHADOWS: "Finders Keepers" (Columbia). Another knockout album from Cliff and the Shads, this time from their new film just premiered in The album contains last hit "Time Drags and lots of other goodies Shads have come some more excellent the film, and together the till-tinkling five have a Spanish ball. Also included are three songs not in the film, but it's the gay film music that makes the album another success.

DAVE CLARK FIVE: "Greatest Hits" (Columbia). The Five have lost a lot of steam on this side of the Atlantic, but this new album does illustrate that they have had some whoppers in the past. Biggest were "Glad All Over" and "Bits And Pieces" both on this LP, which today sound old-fashioned but three years ago were the latest thing in rocking pop sounds. Musically, the Five aren't the best outfit around but they can whip up a big fat beat. And, of course, if Dave never has another hit, he should worry — he's made his loot.

THE OVERLANDERS and THE SETTLERS: "Go" (Pye). A mixed album from two well-known groups, and nice folky listening it is. But the material presented by the Overlanders here isn't very typical of their sound today. We suspect that these tracks are left-overs from the days when they were a trio, though it's hard to be sure. The music, however, is very pleasant in itself and the ideas of splitting an album between the two works quite well. The Settlers do sound a little like the Seekers at times, however, which could be avoided.

RUSS CONWAY: "Pop-a-Conway" (Columbia). This'll find its way into many a mum's Christmas stocking in a couple of weeks time. Utterly predictable, corny versions of some of the Pop 50 hits of the past year or so. It's all terribly tinkly and show-biz, but that'll not deter the massed mums of Britain playing it right through to the cold pud on Boxing Day.

THE LETTERMAN: "A New Song For Young Love" (Capitol). A fresh, lightweight approach from the Letterman, one of America's pop folk specialist groups. Very nice, too. They have a sort of campus sound, but with no hint of amateurism. This new album has a lot of good things, not least the good arrangements. So, if you'd like a Christmas record to relax with a bird (or bloke) by, this is a good one. Titles include "If I Loved You," "Love Letters," "Michelle" and "What Now My Love."

THE DOWNTOWNERS: "Uptown and Downtown" (Philips). This album, which features Kenny Baker on trumpet and flugelhorn, Don Lusher on trombone and Jackie Emblow on the organ, kicks off with a Tijuana-influenced "Uptown and Downtown." It follows with some tastefully swinging versions of numbers like "Undecided", "Love Is Just Around The Corner" and others. Swinging lightly and politely with the band are the Michael John Singers, a newish combo with a good future. There aren't many fireworks, just good music, well played.

"ROBIE PORTER" (MGM). A new face on the male singing scene is always welcome—doubly so when he sings as well as Aussie Robie Porter. A stylish voice, with a dash of Proby and a sprinkling of Pitney in the delivery, but with a personal stamp on the song. Robie was a star Down Under when he left for Britain. He only needs the breaks to become another Ifield-sized star. Very fine debut album.

"MAN OF MAGIC" (CBS). The musical story of escapologist Harry Houlini is currently running in London's West End. There aren't many memorable songs in the show—it's no "South Pacific"—but it's a pleasant evening on the evidence of this album. As always, the LP sounds better when it recalls memories of the show and therefore will find its market mainly with ex-audiences of the show. Stuart Damon, Stubby Kaye and Judith Bruce are the stars.

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DICK JAMES gave some excellent advice in "So You've Got A Hit Song?" (MM 22/10/66), but didn't touch upon the spectre that haunts all amateur composers, the fear of having their songs stolen. What does he say about that? — Bill Higgins, Clapham.

If you deal with reputable music publishers and you are prepared to trust them, you have nothing to fear. We go to great lengths to protect title and ownership and we take care of the whole process of copyright throughout the world. We sign a recognised contract with the composer, register the song with the PRS and the MCPS, and lodge a copy at the British Museum. Frankly, there is nothing else the writer need do, but if it makes him feel happier, he can send a copy of the song to himself by registered post and when it arrives, put it in a safe place unopened and with the posting receipt attached to it. This will establish the date when the song was written and it would undoubtedly be upheld in a court of law. — **DICK JAMES, Dick James Music Ltd.**

THE strings on my Martin **D18** acoustic guitar are too hard, although they are tuned a tone lower than concert pitch. Could you advise a light-gauge string without losing the beautiful tone? — P. Metcalf, Leicester.

If you're going to take off the original strings and put on a lighter gauge, you will obviously lose mainly volume and a certain amount of tone. Martins are intended to be acoustic guitars with a very full sound, so you would need medium-gauge strings. We would recommend Cathedral, 151, which are standard-gauge strings, far lighter than those normally used on the Martin, but capable of producing the required results. But your trouble could be a faulty action which needs adjustment, so if a change of strings isn't effective, have the instrument overhauled. — TOM CHARLTON, British Music and Tennis Strings Ltd.

FROM my friend, who has visited London, I am hearing about a guitar with a noise like the organ, which they call an "Extra Man". Excuse the bother, but have you news of this novelty?—Andres Milgonne, Berne, Switzerland.

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HOW can I eliminate "squeaking on an alto-sax metal mouthpiece? I've tried reeds of various strength and experimented with different reed and ligature positions, without success. It can't be my embouchure, because it doesn't happen with an ebonite mouthpiece.—T. R. Adderley, Sheffield.

Squeaks are caused by air which should have gone into the instrument—rushing past the reed tip out the sides of the mouth. A metal mouthpiece is more slippery, and even with an ebonite blie, there is more chance of air escaping, causing squeaks. Hence, you don't squeak on an ebonite mouthpiece. Metal gives a brigolter, less warmer tone, requiring more air to obtain correct pitch. This approach may not suit you. If you can't manage the stronger embouchure required for a metal mouthpiece, stick to ebonite.—Sax and clarinet teacher WINSTON INGRAM, 141 Churchill Road, Willesden Green, London, N.W.2.

WHERE can I get the Aria guitar used by Dusty Springfield on BBC-TV on September 15?—S. M. Crossing, London, NW5.

These are made in Japan and have just become available in Britain through Rose-Morris and Co. Ltd. They are stocked by all dealers and there are six models, five finger-style and one folk. Prices range from £19 2s. 6d to £36.—GORDON WOOLF, editor, "Music Industry".

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Sunday, December 25th
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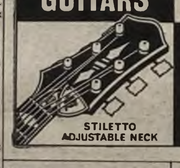

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