Melody Maker

March 6, 1965

9d. weekly

JONES BOY FOR STATES

HONOUR THE BEATLES!

● SIR RINGO?

THE Beatles should be nationally honoured. Britain should demonstrate its pride in the four young musicians who have broken all pop records to become the biggest pop phenomenon in history.

DO IT NOW!

FACT The Prime Minister says we must export more. The Beatles have spearheaded a massive invasion of world hit parades, selling millions of British records.

FACT The British beat boom — led by John, Paul, George and Ringo — instigated the happy times for instrument makers. Sales soared. Profits were higher because of the thousands of young people who bought guitars, drums, harmonicas.

FACT The Beatles have brought glory to British music and to Britain. They rejuvenated the whole country.

DO IT NOW!

All this happened in two years. Never in the history of mass acceptance have so many bought so many records by the same people in so short a time.

THE MELODY MAKER SAYS THE BEATLES SHOULD BE HONOURED—NOW.

Knighthoods? Not really. Sir Ringo sounds odd!

But there IS a way for Britain to show its pride and gratitude to Liverpool's Lennon, McCartney, Harrison and Starr.

Maybe they should be feted at Buckingham Palace.

Or should there be a National Beatles' Day?

YOU TELL US!

WELSH WIZARD SHOOTS TO TOP

"GREAT," grinned Tom Jones when he heard "It's Not Unusual" had rocketed to number one in the Pop 50 on Monday. "I am delighted and surprised. When I first heard the song I said I wanted to do it—but I was doubtful if it would be a hit. Now I can celebrate.

"They tell me the record is doing well in America and there is a chance I may be going there."

Tom told the MM about his 'secret' marriage. "When I first came to London people told me not to mention it. I never said I was not married. But I want to be honest with the kids. My wife's name is Melinda — we went to the same school together—and we have a son, Mark, aged seven.

"I am 24 years old. I don't want the kids to think I was trying to pull something."

Tom has added two trumpet players, Frank Thomas and Tony Mabitt, and alto saxist Doug Frith from the Johnny Howard Band to his backing group the Squires.

Tom and the Squires appear in ITV's "Ready, Steady Go" tomorrow (Friday) and Tom will be on the panel of BBC-TV's "Juke Box Jury" on Saturday.

See page nine.

HERMAN'S BLIND DATE

PAGE SEVEN

DYLAN TO TOUR BRITAIN

● BOB DYLAN

BOB DYLAN is to tour Britain. The most influential folk star in America flies here for a six-city concert trip from April 30.

This will be 24-year-old Dylan's first real British tour. Last year he played only one concert at London's Festival Hall.

Impresario Tito Burns, who signed Dylan this week, said: "He will play one show at the Albert Hall, London, on May 10.

"Between April 30 and that date, he will play the City Hall, Sheffield; De Montfort Hall, Leicester; Town Hall, Birmingham; City Hall, Newcastle; and Free Trade Hall, Manchester."

Concerts in six cities

While here, Dylan will also telerecord his own TV show. Exact dates for the tour are still being worked out.

Through his LPs, "Bob Dylan", "Another Side Of Bob Dylan", "The Freewheelin' Bob Dylan" and "The Times They Are A-Changin'" the folk star has emerged into one of the world's most controversial artists.

His songs, all written by Dylan, are pungent social commentaries that have attracted enormous attention. He wrote "Blowin' In The Wind", an international hit for Peter, Paul and Mary.

Dylan is a close friend of the Beatles, whom he met in America last year. John Lennon returned from the States and said he was "knocked out" by Dylan's music.

BILL EVANS OPENS

PAGE SIX

PYE RECORD OF THE WEEK

THE SEARCHERS

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Cast Your Fate to Winds 5/-
Shot in the Dark (Mancini) 5/-
Dear Heart (Wz.) 5/-
Somewhere 5/-
Jump and Shout (QS) / Two for Tea (QS) 5/-
[illegible] (Bright) / Tootling (Bright) 5/-
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Beatles Hits Medley No. 2 6/-
No Arms Can Hold You 5/-
Lollipops and Roses (Wz.) 5/-
I've Got Your Number 5/-
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Come Dancing (QS) 5/-
Feed the Birds (Wz.) 5/-
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Real Live Girl (QWz.) 5/-
I Feel Fine / She's a Woman Beatles 6/-
I'm Gonna Be Strong 5/-
How Soon 5/-
Pretty Paper (Wz.) 5/-
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[illegible] 5/-
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[illegible] 5/-
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Spoonful of Sugar (QS) 5/-
If Ever I Would Leave You 5/-
Camelot (QS) 5/-
[illegible] 5/-
The Wedding 5/-
Hello Dolly (QS) 5/-
Everybody Loves Somebody 5/-
Lot of Living to Do (QS) 5/-
[illegible] Twist 5/-
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[illegible] 5/-
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Remember (WZ)
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Room with a View
Rosalie
Rose of Washington Sq
Rose Marie
Rosita (Tango)
[illegible]
September in the Rain
September Song
Shepherd of the Hills
Shine
Should I
Side by Side
Sing for Your Supper
Singin' in the Rain
Sleepy Lagoon (WZ)
Sleepy Time Gal
Slow Boat to China
Smile Darn Ya Smile
Sailing Through (WZ)
Sometimes I'm Happy
Song Is Ended (WZ)
Song Is You
Sophisticated Lady
Star Dust
[illegible]
Stella by Starlight
Strike Up the Band
Student Prince Waltz
Sunnyside of Street
Swinging on a Star
S'Wonderful

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RATS TAKE OVER

"THE Rats" sound like a bunch of guerillas engaged in jungle warfare. But they are actually two new R&B groups making their debut on ITV's "Thank Your Lucky Stars" on Saturday. One from Yorkshire, one from Lancashire.

The group that proves the most popular after the show will keep the title.

* * *

JOE BROWN generates enthusiasm on TV, but his group doesn't . . . Isn't **Andy Stewart** just a little too much of an **Uncle Jock**? . . . Who plays motor bike on "Leader of the Pack"?

"**Thirdstream** make Birdscream"—neat slogan of new group . . . **Georgie Fame** played piano when his organ broke down at Luton . . . Zombies listened to **Alan Elsdon** band at Hatfield Jazz Club . . .

INSIDE SHOWBIZ by the RAVER

Donovan is planning a busking trip to Paris . . . What has **Eric Easton** done with Brian Jones' MM Award? . . . **Vic Pitt**, of the Kenny Ball Jazzmen, shaved off his red beard between rehearsals and the actual "Sunday Night At The London Palladium".

* * *

PRETTY THINGS drummer **Viv Prince** engaged to actress Sally Ann . . . While Beatles in Bahamas, **Brian Epstein** in New York on business . . . **Pet Clark** got gold disc for "Downtown".

Can the Searchers overtake the Stones? . . . On Saturdays, **Brian Matthew** has colossal exposure—"Saturday Club", "Top Gear" and "Lucky Stars".

Staggering — Dusty's chart failure with new single . . . Some of the pirate disc-jockeys are so swinging they could be a major threat to the "establishment" DJ names . . . **Brian Jones** heard the **Righteous Brothers'** new single in New York — describes it as "a bitch of a good record".

American vocal duo **Dick and DeeDee** split to go solo . . .
Observer's Briefing column confused Donovan with **Val Doonican**.

Many people prefer the **First Gear** version to the **Dobie Gray** hit track of "The 'In' Crowd"—but both are great . . . **Dusty** looked gorgeous on "Lucky Stars" . . . NEMS Press man **Brian Mulligan** leaving to become **Philips Records** press chief —**Gloria Bristow** freelancing.

MELODY MAKER POP 50

1	(3)	**IT'S NOT UNUSUAL**	Tom Jones, Decca
2	(1)	**I'LL NEVER FIND ANOTHER YOU**	Seekers, Columbia
3	(2)	**THE GAME OF LOVE**	Wayne Fontana and the Mindbenders, Fontana
4	(13)	**SILHOUETTES**	Herman's Hermits, Columbia
5	(4)	**DON'T LET ME BE MISUNDERSTOOD**	Animals, Columbia
6	(11)	**I MUST BE SEEING THINGS**	Gene Pitney, Stateside
7	(16)	**I'LL STOP AT NOTHING**	Sandie Shaw, Pye
8	(14)	**COME AND STAY WITH ME**	Marianne Faithfull, Decca
9	(7)	**FUNNY HOW LOVE CAN BE**	Ivy League, Piccadilly
10	(6)	**THE SPECIAL YEARS**	Val Doonican, Decca
11	(10)	**YES I WILL**	Hollies, Parlophone
12	(5)	**TIRED OF WAITING FOR YOU**	Kinks, Pye
13	(9)	**KEEP SEARCHIN'**	Del Shannon, Stateside
14	(8)	**YOU'VE LOST THAT LOVIN' FEELIN**	Righteous Brothers, London
15	(15)	**GOODNIGHT**	Roy Orbison, London
16	(12)	**IT HURTS SO MUCH**	Jim Reeves, RCA
17	(—)	**THE LAST TIME**	Rolling Stones, Decca
18	(19)	**MARY ANNE**	Shadows, Columbia
19	(27)	**I APOLOGISE**	P. J. Proby, Liberty
20	(36)	**HONEY I NEED**	Pretty Things, Fontana
21	(17)	**COME TOMORROW**	Manfred Mann, HMV
22	(26)	**GOLDEN LIGHTS**	Twinkle, Decca
23	(24)	**WINDMILL IN OLD AMSTERDAM**	Ronnie Hilton, HMV
24	(18)	**CAST YOUR FATE TO THE WINDS**	Sounds Orchestral, Piccadilly
25	(—)	**IN THE MEANTIME**	Georgie Fame, Columbia
26	(20)	**GO NOW**	Moody Blues, Decca
27	(—)	**CONCRETE AND CLAY**	Unit Four + 2, Decca
28	(23)	**STOP FEELING SORRY FOR YOURSELF**	Adam Faith, Parlophone
29	(21)	**LEADER OF THE PACK**	Shangri-Las, Red Bird
30	(45)	**I CAN'T EXPLAIN**	The Who, Brunswick
31	(—)	**THE "IN" CROWD**	Dobie Gray, London
32	(—)	**CAN'T YOU HEAR MY HEART BEAT**	Goldie and the Gingerbreads, Decca
33	(32)	**TELL HER NO**	Zombies, Decca
34	(22)	**BABY PLEASE DON'T GO**	Them, Decca
35	(37)	**PAPER TIGER**	Sue Thompson, Hickory
36	(—)	**GOODBYE MY LOVE**	Searchers, Pye
37	(47)	**HAWAII TATTOO**	Waikikis, Pye
38	(25)	**YOU'VE LOST THAT LOVIN' FEELIN'**	Cilla Black, Parlophone
39	(30)	**I'M LOST WITHOUT YOU**	Billy Fury, Decca
40	(31)	**WHAT IN THE WORLD'S COME OVER YOU?**	Rockin' Berries, Piccadilly
41	(—)	**I KNOW A PLACE**	Petula Clark, Pye
42	(28)	**FERRY CROSS THE MERSEY**	Gerry and the Pacemakers, Columbia
43	(48)	**DO WHAT YOU DO DO WELL**	Ned Miller, London
44	(35)	**YOUR HURTIN' KINDA LOVE**	Dusty Springfield, Philips
45	(—)	**EVERY LITTLE BIT HURTS**	Spencer Davis, Fontana
46	(—)	**I DON'T WANT TO GO ON WITHOUT YOU**	Moody Blues, Decca
47	(—)	**I BELONG**	Kathy Kirby, Decca
48	(29)	**TERRY**	Twinkle, Decca
49	(39)	**I'LL TAKE YOU HOME**	Cliff Bennett and the Rebel Rousers, Parlophone
50	(43)	**COME SEE ABOUT ME**	Supremes, Stateside

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1 Leeds; 2 Springfield; 3 Skidmore; 4 Francis Day; 5 West One; 6 Schroeder; 7 Glissando; 8 Metric; 9 Southern; 10 Shapiro Bernstein; 11 Screen Gems; 12 Kassner; 13 Vicky; 14 Screen Gems; 15 Acuff-Rose; 16 T.S. Music; 17 Mirage; 18 Belinda: 22 Favou 19 Victoria; 20 Southern; 21 Belinda; 22 Favourite; 23 Essex; 24 Mellin; 25 Feldman; 26 Belinda; 27 Apollo; 28 Glissando; 29 Springfield; 30 MCPS; 31 Cross; 32 Southern; 33 Verulum; 34 Leeds; 35 Acuff-Rose; 36 Schroeder; 37 Good; 38 Screen Gems; 39 South Mountain; 40 Welbeck; 41 Welbeck; 42 Pacer; 43 Campbell Connelly; 44 Woodside; 45 Belinda; 46 Mellin; 47 Robins; 48 Favourite; 49 Screen Gems; 50 Belinda.

POP 50 COMPOSERS

a-American; b-British; o-Others

1 Mills/Reed (z); 2 Springfield (f); 3 Ballard Jnr.; 4 Slay Jnr./Crewe (a); 5 Benjamin/Marcus/Caldwell (a); 6 Cooper/Levine/Brass (a); 7 Andrews (b); 8 De Shannon (a); 9 Carter/Lewis (b); 10 Sharp (a); 11 Goffin/Titelman (a); 12 Davies (b); 13 Shannon (a); 14 Spector/Mann/Weil (a); 15 Orbison/Dees (a;) 16 Payne/Carroll (a); 17 Jagger/Richard- (b); 18 Lordan (b); Hoffman/Goodhart/Nelson (a); 20 Smith-ling/Taylor/Button (b); 21 Elgin/Auguster/Philips (a); 22 Twinkle (b); 32 Dicks/Rudge (b) 24 Guaraldi/Werber (o); 25 Birch (b); 26 Banks (a); 27 Parker/Moeller (b); 28 Andrews (b); 29 Barry/Greenwich/Morton (a); 30 Townsend (a); 31 Page (a); 32 Carter/Lewis (b); 33 Argent (b); 34 Williams (a); J. D. Loudermilk (a); 36 Mosley/Swearinning/Simington (a); 37 Thomas (o); 38 Spector/Mann/Weil (a); 39 Randazzo/Barberis (a); 40 Wisner/Jackson (b); 41 Hatch (b); 42 Marsden (b); 43 Miller (a); 44 Raymond/Hawker (b); 45 Cobb (a); 46 Berns/Wexler (a); 47 Stirling/Peters (b); 48 Twinkle (b); 49 Weil/Mass (a); 50 Holland/Dozier/Holland

US TOP TEN

As listed by "Music Business"

1	(—)	**EIGHT DAYS A WEEK**	Beatles, Capitol
2	(2)	**MY GIRL**	Temptations, Gordy
3	(1)	**THIS DIAMOND RING**	Gary Lewis, Liberty
4	(4)	**JOLLY GREEN GIANT**	Kingsmen, Wand
5	(3)	**YOU'VE LOST THAT LOVIN' FEELIN'**	Righteous Brothers, Philles
6	(—)	**KING OF THE ROAD**	Roger Miller, Smash
7	(7)	**BOY FROM NEW YORK CITY**	Ad Libs, Blue Cat
8	(10)	**TELL HER NO**	Zombies, Parrot
9	(8)	**I GO TO PIECES**	Peter and Gordon, Capitol
10	(—)	**BIRDS AND THE BEES**	Jewel Akens, Era

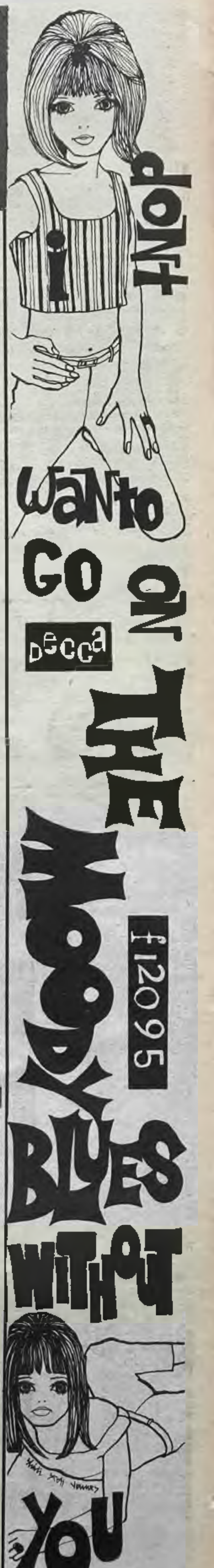
TOP TEN LPs

1	(1)	**THE ROLLING STONES No 2**	Rolling Stones, Decca
2	(2)	**BEATLES FOR SALE**	Beatles, Parlophone
3	(3)	**THE BEST OF JIM REEVES**	Jim Reeves, RCA
4	(4)	**LUCKY 13 SHADES**	Val Doonican, Decca
5	(10)	**THE VOICE OF WINSTON CHURCHILL**	Winston Churchill, Decca
6	(7)	**CILLA**	Cilla Black, Parlophone
7	(5)	**THE KINKS**	Kinks, Pye
8	(6)	**THE BACHELORS AND 16 GREAT SONGS**	Bachelors, Decca
9	(8)	**A HARD DAY'S NIGHT**	Beatles, Parlophone
10	(—)	**SANDIE**	Sandie Shaw, Pye

TOP TEN JAZZ

1	NOW'S THE TIME (LP)	**Sonny Rollins**, RCA
2	BROKE AND HUNGRY (LP)	**Sleepy John Estes**, 77
3	MARY POPPINS (LP)	**Duke Ellington**, Reprise
4	REFLECTIONS (LP)	**Stan Getz**, Verve
5	DARK VELVET (LP)	**Wes Montgomery**, Riverside
6	VICTORY WALK (LP)	**Kid Thomas and Emanual Paul with Barry Martyn**, 77
7	THE CLASSIC TENORS (LP)	**Lester Young and Coleman Hawkins** Stateside
8	DESTINATION OUT (LP)	**Jackie McLean**, Blue Note
9	SWING (LP)	**Coleman Hawkins**, Fontana
10	OUT TO LUNCH (LP)	**Eric Dolphy**, Blue Note

The ten best selling jazz records for the month of February, compiled from returns from the following stores:—COLLETT'S, 70 New Oxford Street, London; DOBELL'S Charing Cross Road and 10 Rathbone Place, London; JAMES ASMAN'S, 38 Camomile Street and 23a New Row, London; C. P. STANTON, 271 Gallowgate and 7 & 9 Burgher Street, Parkhead Cross, Glasgow; BARRY'S RECORD RENDEZVOUS, 19 Blackfriars Street, Manchester; RUSHWORTH AND DREAPER, Whitechapel, Liverpool.



Melody Maker TAKES A CLOSE LOOK AT A CURIOUS SHOWBIZ BREED

POP HATERS

BERT WEEDON The majority of people producing records like what they're doing even if they prefer other things.

KENNY LYNCH I sang standards for ten years and never made a crust, so I moved into pop singing.

MARIANNE It seems everyone's happy in their work, but I dislike intensely the people who hate what they are doing.

MICK JAGGER What annoys me is the attitude that all pop is a load of crap, but they go on to talk about how much they're making.

IN the past few weeks, Melody Maker writers have heard strange things at show business functions.

These were among them:—

"I mean, let's fact it. All pop is a load of rubbish. But you've got to make a living . . ."

"I realise that a big percentage of the records we issue are tripe and don't stand a chance. But some of them get through . . ."

"What a terrible state the hit parade's in with all these girl singers who can't sing . . ."

"I loathe and detest my job, publicising artists with no talent."

Who said these things? People outside the pop circle with a grudge against it?

NO! The remarks came from inside show business. Don't take our word for it. Listen to what some people at the heart of pop said this week:

MICK JAGGER: I don't think many people in pop music actually like all pop music. They get so cynical—every artist does, really. You get different standards after hearing pop records day after day, every minute. When I came back from America I didn't want to hear a note, I was so fed up with SOUND. What annoys me is the attitude that all pop music is a load of crap but they go on to talk about how much money they're making out of it. They try to put it on about how much they know about pop. But believe me, it's very difficult to be hip about something you don't like. Some music publishers are among them and also people you could call the B side kings.

MARIANNE FAITHFULL: Show business seems one of the few in which everyone's happy in their work. But there are so many appendixes to this sort of work that are grim—the management businesses and all that goes with that. I dislike intensely the people I have met who hate what they are doing. Nobody in the position of a pop star really deserves the position, and we should all be grateful for it.

Andrew Oldham, for example, really loves his work. It's marvellous to see that.

SHEL TALMY, Kinks and Bachelors recording manager: There are people who make money from pop who are not interested in the music—I have run into several. But I can't really point the finger at people and say this is morally wrong, because there are a lot of people in other fields who are not happy in what they are doing. I do think there are too many record producers now—too many people who call themselves producers with £5 in their pocket!

GRIFF WEST, Sounds Incorporated: There are a tremendous number of people in the pop field simply for the money. They don't like what they're doing. They decry it whenever you talk to them. I hate the attitude of being anti-pop, especially when it's aimed at the kids, who, after all, run this business and make a lot of money for a lot of people. This sort of thing—the anti-pop feeling by so many who masquerade as pop lovers—is what makes the business unpleasant. Our group finds the pop world fun. It's great because you're working for human beings. I'd estimate that 50 per cent of the artists are on the kick of saying: "I don't like this rubbish but I'm in it for the money." And: "Make enough money then get out."

KENNY LYNCH: I'm not really much of a pop fan. I do enjoy working in it, even though I don't regard pop singing as my style. I've liked it much better since the Tamla-Motown stuff came up. Me, I'm a standard singer. But I sang standards for ten years and never made a crust so I moved into another business—pop singing. I can't see what's wrong with that, and I don't hate it.

MICKIE MOST, Animals and Herman's recording boss: There are still people who really think that musically it is a lot of old rubbish, but they still make successful records. It annoys me, especially when they are successful and knock it. That's terrible.

BERT WEEDON: The majority of people producing records like what they're doing, even if they might prefer other things. All I would like is for a wide range of music to be acceptable. The demand, however, is for pop and one must do it. I'm not complaining.

"Let's face it—all pop is a load of rubbish, but you've got to make a living . . ."

WHAT KIND OF RECORDS DO YOU BUY? READ THE MM OPINION POLL ON PAGE 10

TOM JONES BACKED BY THE SQUIRES

WAYNE FONTANA AND THE MINDBENDERS

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YOUR SHOWBIZ WEEK

THURSDAY: Roy Orbison, the Rockin' Berries, Marianne Faithfull and Cliff Bennett top the bill at Glasgow Odeon.

Petula Clark guests on BBC-TV "Top Of The Pops" (7.30 pm).

*

FRIDAY: The Rolling Stones open a new tour at the Regal, Edmonton, London. Also billed are Dave Berry and the Hollies.

American blues star T-Bone Walker opens his tour with appearances on "Ready, Steady, Go!" (ITV, 6.8 pm) and at London's Flamingo.

The Moody Blues top the bill for "Radio Caroline Stars of '65" at Fairfield Hall, Croydon.

Del Shannon, Wayne Fontana and Herman top the bill at Aberdeen Capitol.

*

SATURDAY: Two star American jazz groups, Art Blakey's Jazz Messengers and the Jimmy Giuffre Trio play their only British concert at London's Finsbury Park Astoria.

Line-up for "Saturday Club" (BBC Light 10 am) includes the Searchers, Tommy Roe and the Spencer Davis Group.

The Rolling Stones head the bill in "Top Gear" (BBC Light, 4 pm).

Tom Jones and Pete Murray join actresses Barbara Mullen and Jacqueline Jones on the panel of "Juke Box Jury" (BBC-TV, 5.15 pm).

The Dave Clark Five, Georgie Fame and the Blue Flames, Screaming Jay Hawkins and Shelley are among the stars in "Thank Your Lucky Stars" (ITV, 5.50 pm).

SUNDAY: Roy Orbison returns to "Sunday Night At The London Palladium" (ITV, 9 pm).

Georgie Fame, Elkie Brooks and Zoot Money are in concert at the Coventry Theatre.

The Hollies, Migil Five and Sandra Brown guest in "Easy Beat" (Light, 10.31 am).

P. J. Proby, the Fourmost and Sandra Barry plays King George's Hall, Blackburn.

*

MONDAY: Princess Margaret presents the Carl-Alan Awards for outstanding achievements in the world of dancing at the Empire Ballroom, Leicester Square, London.

Cleo Laine opens for three weeks at London's Cool Elephant.

An all-star bill at Sheffield City Hall includes Manfred Mann, the Animals, the Kinks and Dodie West.

Adam Faith and Sandie Shaw star at Tunbridge Wells Essoldo.

*

TUESDAY: Currently starring at London's Ronnie Scott Club is the Bill Evans Trio.

*

WEDNESDAY: The Ian Campbell Folk Group are among folk stars from all over the world taking part in "Folk Like Folk" at London's Royal Albert Hall.

SEARCHERS 'NO' COSTS £50,000

THE Searchers have refused three offers to tour America.

In one, they would have been paid £50,000. But for all four bids, Searchers agent Tito Burns has decided "the money isn't good enough."

Said Burns this week: "I've turned down offers for the Searchers to go out on the Dick Clark Show, the Gene Pitney Shower of Stars and the Murray the K Show.

"We're now at the stage where we can earn plenty of money throughout the world—we don't have to play the States for free any more."

The Searchers, whose "Goodbye My Love" entered today's chart at 36, begin a Radio Luxembourg series at the end of March.

On Monday (8) they go to Paris for a TV show, and on March 12 visit Iceland for five concerts.

ANIMALS IN SPAIN

THE Animals, number five in today's chart with "Don't Let Me Be Misunderstood", went to Spain this week for a TV date.

On March 16 they visit Paris Olympia, and a month later they may appear on a top American TV show in New York.

The Newcastle group play dates in San Domingo, in the Caribbean, from April 17-21, and from April 29 to May 6 they play Scandinavian concerts.

HOLLIES HOPING

WITH "Yes I Will" at number 11 in the Pop 50, the Hollies spent Monday at EMI's London studios for a session from which it is hoped to find the follow-up.

They taped several numbers and have not yet decided which will be the "A" side for their next single.

Tomorrow (Friday), the Hollies open a nationwide tour, at the Regal, Edmonton, with the Rolling Stones.

THE MIRACLES . . . they fly in on March 15.

Tamla steps into tour with Georgie

INTO London next week comes the first of the Tamla - Motown record stable from the States.

First to fly in will be the Temptations, on March 9. Three days later comes Stevie Wonder. And on March 15, the Supremes, Martha and the Vandellas, the Miracles and the Earl Van Dyke group come in.

The Tamla stars will tour Britain, opening with concerts at London's Finsbury Park Astoria on March 20. Georgie Fame and the Blue Flames also star on the tour.

On March 18, the Tamla stars telerecord their own show for Rediffusion, but screening date is not set yet.

Other TV and radio dates include: Temptations: Granada TV's "Scene At 6.30" (March 10), ITV's "Ready, Steady, Go!" (12). "Lucky Stars (13). Stevie Wonder: ITV's "Ready, Steady, Go!" (12). Supremes: Light's "Top Gear" (20), ITV's Palladium Show (21), ITV's "Ready, Steady, Go!" (26) and Light's "Saturday Club" (27). Martha and the Vandellas: "Ready, Steady, Go!" (19), "Saturday Club" (April 10). Miracles: "Ready, Steady, Go!" (March 19).

WAYNE PICKED

"GAME Of Love" by Wayne Fontana and the Mindbenders—number 3 in the Pop 50—was released in America last week and immediately chosen by both "Cash Box" and "Billboard" as Pick Of The Week.

To tie in with the release of the record, Wayne and the Mindbenders were featured on the American TV show, "Hullabaloo" in a sequence they recorded for Brian Epstein some weeks ago.

HERMAN U.S. TOUR

HERMAN'S HERMITS fly to New York on April 18 and play shows in Texas before joining the Dick Clark "Caravan of Stars" show.

They play 28 one-nighters in 34 days, from April 30. Also on the bill are the Shangri-Las, Little Anthony and the Imperials and Bobby Vee.

With Herman's "Silhouettes" jumping to number four in the Pop 50 this week, his agent, Danny Betesh, told MM: "It is possible they will sign for a summer season show."

SEEKERS NEXT

THE Seekers' "I'll Never Find Another You" will be released in America on Capitol, on March 8.

And their new single, another Tom Springfield composition, will be recorded on March 11. Their tour of Australia starts on May 26.

CILLA, SOUNDS OFF

CILLA BLACK and Sounds Incorporated flew from London yesterday (Wednesday) for a concert tour of Australia and New Zealand.

After three weeks down under, the singer and the group head for America. Sounds star on the "Shindig" TV show in Hollywood on April 1 and Cilla is on the Ed Sullivan TV show on April 4.

WEBSTER WANTS TO SETTLE

AMERICAN tenor sax star Ben Webster wants to settle in Britain and is hoping to buy a house in England.

Pete King, manager of London's Ronnie Scott Club, told the MM: "I am handling Ben's bookings. He has been working steadily on the Continent since he left here.

"He has quite a few things lined-up over there from the end of March and we hope he will also be coming back to the club in the near future.

"Ben will probably be in London for the Bill Evans Trio's concert on March 14."

CBS RECORDS

THE SOUND OF ENTERTAINMENT

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c/w My Room
201725

JERRY VALE
Have you looked into your heart
c/w Andiano
201727

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KENNY RANKIN
Knowing I won't go back there
c/w There'll be no other love for me
201726

MEL TORME
Ev'ry day's a Holiday
c/w One Little Snowflake
201737

ROY CASTLE
Dr. Terror's House of Horrors
c/w Voodoo Girl
201736

THE RATS
Sack of Woe
c/w Gimme that Wine
201740

CBS RECORDS · 104 NEW BOND ST · LONDON W1

Troops threaten Stones boycott

THOUSANDS of British servicemen in Germany are threatening to boycott the Rolling Stones.

As the Stones shot into the chart in Britain at 17 today with "The Last Time," their manager, Eric Easton, was planning a German tour for them.

"I have in mind shows in big cities like Berlin, and Munich and Hamburg," Easton told the MM. "But soldiers over there have got a petition up saying if we don't play Essen they will boycott the boys.

"We shall just have to see what happens — the German business has not been fixed yet, anyway."

The Stones take off on a British tour with the Hollies at the Regal, Edmonton, on March 5.

● Police lost control of thousands of fans queuing for Stones' tickets in Gothenburgh, Sweden, last week. Over 300 fans queued all night in bitterly cold weather, and were joined in the morning by thousands more.

Police, using horses and dogs, failed to control them and stopped sales after only 100 tickets had been sold.

GEORGIE'S FIRST LUCKY STARS

GEORGIE FAME's new single "In The Meantime" jumped into the MM Pop 50 at number 25 today. Georgie is due back in London today (Thursday) after a trip to Paris to star in two shows at the Olympia.

Future dates include the Ricky Tick Club, Windsor (Saturday), and the "Georgie Fame Show" at Coventry Theatre (Sunday). He will appear in two concerts with Zoot Money, Ronnie Jones and the Night timers, and guest singers, Elkie Brooks and Chris Farlow, backed by the Blue Flames.

Georgie and the group appear on their first ITV "Lucky Stars" on Saturday.

IVY TOUR SET

THE Ivy League have signed for their first major ballroom tour and their first overseas dates.

And their British ballroom tour opens at Birmingham Ice Rink on March 8 and includes appearances at Swindon (11), Birmingham (12), Nelson (13), Wembley (14), Dunstable (19) and Coventry (20).

Between March 15 and 28 they make occasional guest appearances on the Del Shannon-Wayne Fontana package.

The League have four new Light programme airings including two from the Ideal Home Exhibition in London on March 6 and 13 — the latter a "Saturday Club" airing from the show. They guest in TWW's "Discs A Gogo" on March 10.

DONOVAN SINGLE READY

DONOVAN has completed his first LP for Pye, using all original compositions. It will be released in mid-April, a month after his first single, "Catch The Wind", out on March 12. He returns to ITV's "Ready, Steady, Go!" on March 12 and debuts in "Thank Your Lucky Stars" on March 27. He guests in the Light's "Teen Scene" on March 7.

PJ TO TOUR AUSTRALIA?

P. J. PROBY may go to Australia for a tour in June, and his manager, Tony Lewis was in Australia this week for negotiations.

Proby's current British tour, replacing dates involved in the ban on appearances at Rank and ABC Theatres, began at Halifax on Monday. He appears today (Thursday) at the Empire, Liverpool; Town Hall, Leeds (Friday); Empire, Sunderland (Saturday), King George's Hall, Blackburn (Sunday); Cecil Theatre, Hull (March 8), Town Hall, Watford (9); Bellevue, Manchester (10); Hippodrome, Birmingham (11/12); Town Hall, Portsmouth (13); Danilo Theatre, Cannock (14); Essoldo, Stockport (15); and the Forum, Bath (16). (See page 16.)

NEW WILDE TRIO

MARTY WILDE is giving up his solo career to form the Marty Wilde Trio with his wife, Joyce Baker, and Justin Hayward.

In addition to singing, Marty will play 12-string and acoustic guitars; Justin will be featured on lead guitar, bass guitar and piano; and Joyce will play tambourine.

The Trio's first Decca single will be released early in April. Marty intends to "Do something fresh and different" with the group.

GOLDIE DATES

WITH "Can't You Hear My Heart Beat" at 32 in the hit parade, Goldie and the Gingerbreads — American girls settled in Britain — hit what their agent, Dick Katz, described as "a terribly busy schedule."

Dates for Goldie and the group include Club Noreik, Tottenham, London (March 20), Windsor (28), Farnborough, Hampshire (31), Swindon (April 1), Birmingham (2), Manchester (3 and 4) and Reading (5).

WES — for Ronnie's?

MONTGOMERY TO FOLLOW BILL EVANS

THE Bill Evans Trio opened its first British visit at London's Ronnie Scott Club on Tuesday.

The pollwinning pianist will be at the club until March 27, with bassist Chuck Israels and drummer Larry Bunker. They also visit London's Marquee Club on March 7 and 21.

The cheaper seats for the Evans Trio's concert at London's Prince of Wales Theatre on March 14 are already sold out. At press time, there were only tickets at 25s and 17s 6d left.

On the show, the Trio will be supported by American singer Mark Murphy, tenorist Ronnie Scott and the Stan Tracey Trio.

Guitarist Wes Montgomery may be the next American star for the Scott Club, after Evans.

Club manager Pete King told the MM: "We have invited Montgomery to come over but I am still waiting for the final confirmation one way or the other."

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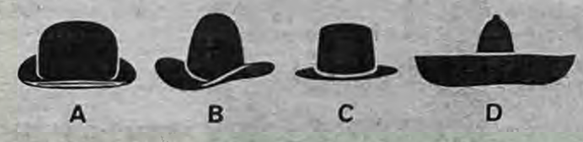

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Twenty prizes to be won. Winner will receive by August 7th 1965 one record player and the Top Ten discs from the "Melody Maker" chart. Each week thereafter until July 3rd 1966 new records appearing in the chart will be posted to the winners.
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◀STICK TARTAN TAB HERE

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LIGHTNIN' HOPKINS **Folk jazz has been stimulated by the rediscovery of men like Lightnin' Hopkins who toured this country recently.**

THE JAZZMAKERS

by LEONARD FEATHER

AFTER CHRISTIAN, ELECTRICITY AND THE DELUGE

THE guitar and its first cousin, the banjo, began as primitive media used by labourers, itinerant folk singers and minstrels. Banjo was probably theoriginal ragtime medium: one piano rag in 1884 was listed as "Banjo Imitation". In the first two decades of this century, banjo ragtime and guitar folk-blues were played respectively by men like Fred van Eps and Leadbelly. The latter, along with Blind Lemon Jefferson, Big Bill Broonzy, Lonnie Johnson and many other folk-blues singers, typified jazz as ethnic music.

Banjos were strummed in most early jazz bands and combos; by the early 1930s, though, the fuller sound of the six-stringed guitar had taken over.

The first artist to raise the guitar to real solo stature was **Eddie Lang** (1904-1933), recording both in sophisticated jazz groups with violinist **Joe Venuti** and in earthy blues combos teamed with **Lonnie Johnson.**

The pre-swing chord style

● DJANGO

● TEDDY BUNN

● EDDIE LANG

was represented around 1927-33 by the late **Dick McDonough, George van Eps, Carl Kress,** and later by **George Barnes,** who today plays duets with Kress in a modern equivalent of this technically demanding style.

In the swing era every big band had a rhythm guitarist. Some, like **Allan Reuss** with Benny Goodman, occasionally played solos. Others, notably **Freddie Green** with Basie, stayed in the background. So did **Eddie Condon,** who filled the same function in Dixieland groups, felt rather than heard.

Teddy Bunn lent humour and a superb beat to the Spirits of Rhythm, a 52nd St. combo of the 1930s that also featured tiples, small instruments of the guitar family. The great **Al Casey,** a master of single-string and chord styles in Fats Waller's sextet, was famous for his blues number "Buck Jumpin' ".

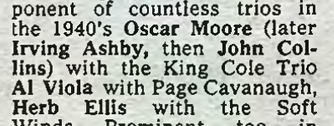
A forgotten genius, **Oscar Aleman,** in France around 1937, got a big sound with an all-metal guitar and outswung the more-publicised **Django Reinhardt.** The latter's style, a mixture of gypsy rhythmic concepts and jazz influences, inspired **Les Paul** and other Americans.

Eddie Durham used a resonator to amplify his sound with the Jimmie Lunceford band in 1935. Then, while with Basie (1937-8), he became the first electric guitar jazz soloist. **Charlie Christian** heard Durham in Oklahoma City in '37 and bought an electric box himself the next year. Another pioneer was **Floyd (Wonderful) Smith,** whose "Floyd's Guitar Blues" with electric steel (Hawaiian) effects was a sensation on a 1939 Andy Kirk record.

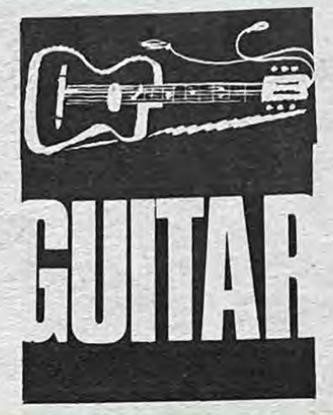
Christian (1919-1942) removed jazz guitar from its swing band rhythm function to make it a full-fledged horn, playing single-note lines along with sax or trumpet. He often played in relaxed, even quavers, experimented with substitute chords and had much to do with the origins of bebop. After his regular job with Benny Goodman was through he would sit in with Gillespie and Monk uptown (1940-41).

After Christian, the deluge. Electric guitar became a component of countless trios in the 1940's **Oscar Moore** (later **Irving Ashby,** then **John Collins**) with the King Cole Trio **Al Viola** with Page Cavanaugh, **Herb Ellis** with the Soft Winds. Prominent, too, in those days were **Mary Osborne,** who had been influenced by Christian in North Dakota in 1938; **Dave Barbour,** with **Herman Chittison** and others; **Billy Bauer** (later **Chuck Wayne)** with Woody Herman, **Tiny Grimes** and **Remo Palmier** around 52nd Street. On the West Coast **Barney Kessell** from Oklahoma was introduced in Norman Granz's 1944 film ("Jammin' The Blues") and concerts.

Innumerable soloists came to prominence around 1950-55: **Tal Farlow** and **Jimmy Raney with** Red Norvo, **Dick Garcia** and **Toots Thielemans** with George Shearing. A gentle chorded ballad style lifted **Johnny Smtih** to poll-winning prominence. **Mundell Lowe** (NBC staff, 1950-58 was established as an inspired modern guitarist and gifted composer-arranger.



With the decline of big band jazz, guitarists were the last hired and first fired. (A unique exception was **Laurindo Almeida** from Brazil, first heard with Kenton in 1947, who incorporated finger-style unamplified Spanish concert-guitar solos into semi-jazz settings, and was again heard with Kenton in 1965.) Luckily, many new fields of work have opened up outside the big bands.



Bossa nova brought a new surge of guitar popularity, enabling brilliant and versatile soloist like **Charlie Byrd** to find new outlets. Rock 'n' roll gave guitarists plenty of employment but little chance for solo expression of any consequence. Western music had its quasi-jazz fringe and **Chet Atkins** rose to fame, garnering enormous quantities of votes in the Playboy jazz poll. And folk jazz has been stimulated by the rediscovery of men like **Lightnin' Hopkins** and **Mississippi John Hurt.**

Yet with all these outlets, many top-notch jazz guitarists today are inadequately recognised and irregularly employed. **Jim Hall** (with Art Farmer's quartet) and **Kenny Burrell,** freelancing in New York, have had moderate success; the great swinger Wes Montgomery is in relative obscurity, as is the technically-magnificent **Bill Harris** of Washington, D.C.

Today's soloist is likely to be a skilled exponent of amplified and non-amplified guitar, of jazz and Spanish and Brazilian and classical forms.

Bola Sete from Brazil, **Gabor Szabo** and **Attila Zoller** from Hungary (now with Chico Hamilton and Herbie Mann), **Rene Thomas** of Belgium, illustrate the international spread of the instrumental as well as the vast musical strides made since Charlie Christian liberated the instrument.

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Men behind Bill Evans

by BOB DAWBARN

MY one in-person experience of the Bill Evans Trio hardly took place in ideal circumstances. It was a cold, damp evening at the 1964 festival in Comblain-la-Tour, Belgium, with a mist swirling over musicians and audience like the climax of a horror film.

The musical brilliance of the group can be judged by the fact that, against all the odds, it was my most memorable listening experience of the year.

By the time you read this, the trio will have opened at London's Ronnie Scott Club and will no doubt have hushed the drinkers into the necessary concentration on its most subtle improvisations.

One point about the trio is the superb integration of it's components — Evans (pno), Chuck Israels (bass) and Larry Bunker (drs). Each a brilliant musician in his own right, their combined efforts fit so perfectly one begins to suspect the use of telepathy.

Each one can start the others off on a new track. As Bunker told me: "There is that sort of rapport in the group. Some nights I will play different and Bill will react and play differently.

"Chuck has the same influence on us—he certainly influences my playing all the time. It's a matter of the moment—we are probably as free as three people can be. We aren't chained to any kind of routine."

● ISRAELS

● BUNKER

Chuck Israels was born in New York in 1936 and switched to jazz from his first love, classical music, in 1955 through an association with Herb Pomroy.

After studying cello and guitar he switched to bass, on which he is largely self-taught.

Larry Bunker was born in Long Beach, California, in 1928, and says his first steady job was playing piano on a Mississippi Riverboat in 1948. Over the past ten years he has been one of the busiest free lances on the West Coast, on vibes as well as drums.

He has worked with just about everybody from the Los Angeles Philharmonic to Lawrence Welk.

BLOSSOM BY ANY OTHER NAME

ELEVEN years ago, American singer Blossom Dearie formed a vocal group for studio work in Paris. Little did she realise when French record boss Eddie Barclay asked her to do it that this was to be the start of something big.

In fact, the beginning of what were eventually to become Les Swingle Singers.

In London this week, Blossom, who is currently appearing at Annie's Room, recalled that original group, the Blue Stars.

"Christian Legrand was in it, and so was Roger Guerin, the French trumpeter, Ward Swingle (the leader of the poll-winning Swingle Singers) came in as a replacement for Bob Dorough, and American pianist and singer who was one of the originals.

"Although we had a big, big hit with our version of 'Lullaby Of Birdland', I never dreamt it would develop the way it has."

After some years in France, Blossom returned to her native America where she has been working the night club circuit with her unique brand of intimate singing and strangely modern piano playing.

A singer with an ear for the unusual song, Blossom features more than a fair share of unknown gems in her act.

"Cy Coleman is my favourite writer, and a new writer Tony Scibetta who wrote 'Spring In Manhattan', is great.

"Do they write better songs today? Well, the average song on the radio in the Thirties was perhaps better, but guys like Coleman and Scibetta are such great writers. It's a bit ridiculous to say they don't write them like they used to.

"I like Burt Bacharach too. I only knew him as the guy who played piano for Marlene Dietrich, then I heard 'Hey Little Girl'. And that's a lovely song.

"The Beatles' songs? Well, I still can't tell them from the other pop groups, so I don't really know much about their songs."

On pianists, Blossom is short and to the point. "I like all good pianists. I studied classical piano as a child, but I picked up all my jazz learning from just listening.

"Now Bill Evans, he's a genius!"

And with that, Blossom dashed off to meet that genius who's also in London right now.—BOB HOUSTON.

BURL IVES—"if Caroline plugs it, it might be a hit."

BLIND DATE WITH HERMAN

JACKIE TRENT—"don't take it off. It's a good record."

JOE BROWN—"I don't buy many records but I'll buy this."

Sharp-witted Herman Noone made several shrewd comments on the pop scene during Blind Date when he visited the MM office last week. He practically fell off his chair laughing at a "horror comic" record, but his favourites were Matt Monro, Jackie Trent, Joe Brown and Burl Ives.

MATT MONRO: "Without You" (Parlophone).

Matt Monro! It's good and it's about the best he's done for twenty years. Definitely a hit but in the lower half of the chart, between fifteen and twenty.

Can I hear the beginning again? Yes, it's good stuff and I like big production numbers.

JACKIE TRENT: "Where Are You Now" (Pye).

Oh, it's great this! I haven't got a clue who it is because there are so many girl singers coming up and they can't all make the chart can they?

The thing is—a couple of girls have done well and now everyone is discovering girl singers. No, don't take it off, I like to listen to this. It's a good record.

JACKIE ROSS: "Jerk And Twine" (Chess).

Another jerk record! It may be a hit, though I don't think people like dance records anymore like "Let's Twist Again". It made Chubby Checker a lot of money from the craze, but you're always type-cast with dance numbers. OK, I've heard enough of that one.

AL HIRT: "Fancy Pants" (RCA Victor).

Is it a TV theme? It sounds like an introduction to one of those comedy sketches. Is it some famous trumpet player?

Well, I suppose he is a good player, but it sounds like one of those old rock-n-roll records, like the Bill Black Combo, and I don't think it will be a hit. (Looks at label): Ah, written by Floyd Cramer. I thought it sounded like him.

BEAT MERCHANTS: "So Fine" (Columbia).

A rhythm and blues group? Oh, I am fed up with that now, they all sound the same. I hope it is not someone famous: I like that guitar figure and it should do well in a lot of the clubs, for dancing.

One of those groups with long hair? The Primitives? I like R&B, but when everyone looks the same and sounds the same it starts getting on your pip afer about 200 records.

SOUL AGENTS: "Don't Break It Up" (Pye).

Oh, I like this one—they sound like good musicians. A long-haired group? British, and a nice number. Nice and meaty and the best R&B number I have heard for a long time. It could do well — I mean, the Pretty Things do well with that sort of number.

ROY CASTLE: "Dr. Terror's House of Horrors" (CBS).

It's one of those blood records, Fabulous—a comedy record! Anyone who can make a record like this deserves a hit. It sounds like the goons. But it gets corny after a bit doesn't it? Is it David Kossoff?

Nobody has done one of these things since "Monster Mash" which was a big hit in America. It's going to be one of those records everyone will write up about and knock.

Ha, ha! Roy Castle! I would like to see him try to do that live on "Ready, Steady Go!"

SONNY KNOWLES & PACIFIC SHOWBAND: "No One Will Ever Know" (Pye).

One of those Irish showbands, and if they are anything like the one I saw on the Palladium they won't get a hit record.

No! Turn it off! It's the sort of record me Auntie Celia would buy, but nobody else will. It just means nothing that record—not to the people they are trying to sell it to.

People are always trying to tell us that this is going to be the next sound — Irish showbands. But if they make records like this it won't!

BURL IVES: "Call my name" (Brunswick).

I should know who this is —he's got a little beard—Burl Ives. Yes I like this. A nice simple record just bouncing along. I would like to see this one a hit but I don't know if it will.

Sort of country and western number isn't it? It depends what plugs it gets. If Caroline plugs it it might be a hit. They can make or break a record now, like they did with Cilla Black and the Righteous Brothers.

JOE BROWN: "Teardrops In The Rain" (Pye).

Is it Joe Brown? Great! Oh yes, knockout. He has been off the scene for ages. His personality comes over on records and I hope this is a big hit.

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THE WORLD'S MOST WANTED DRUMS

Keely Smith talks about that Beatles LP

KEELY SMITH, attractive, dark-haired singer now in Britain for TV, radio and recording work, came to fame as a perky, jazz - influenced vocalist with her then husband Louis Prima and band.

Lately, she has built a reputation as a sweeter rather than sweater type of singer, also as a sophisticated club artist.

Many eyebrows, then, were lifted in surprise when Miss Smith's versions of Beatles favourites began to be heard on the air. Why did she choose to record a set of John Lennon and Paul McCartney songs?

"We had an LP to do and, you know, people in the record business are always trying to come up with ideas for an album. Mr. Morris Ostin of Reprise came up with this idea. Up till then I hadn't thought of doing them.

"So we got hold of the records and I listened to them and, more particularly, to the songs themselves. Arranger Ernie Freeman played them over.

"The moment I heard them played that way I became enthusiastic. I thought the music sounded fresh, and the lyrics are excellent.

"I took twelve of the songs, and we got permission from Lennon and McCartney to change the lyrics — you know, make them girls' songs. Then I did each song the way I felt it, just me and the piano, and Ernie and Benny Carter arranged the whole album around my interpretations."

Has the album sold well?

"No, it's not been very successful in the States. I don't think it's as big over there as here. If it sells well in Britain, I'm hoping it will pick up at home."

What is Keely's latest LP?

"It's an album of ballads and standards called 'The Intimate Keely Smith' which came out in the States a month ago. It's doing fairly well already, better than my Beatles album did."

Today (Thursday) and tomorrow, Keely will be recording in London. Has she found any new material over here?

"Yes, we've found a Don Black-Vic Lewis thing we're going to do. And we may do a Tony Hatch song. John Lennon and Paul McCartney are writing a new one for me. They tried to get it ready for the date, but they have so much to do. By the way, I must say how much Don Black has impressed me as a lyricist."

KEELY SMITH —enthusiastic

Does Keely know the Beatles?

"Not at all. I've never met them, never even seen them."

Does she have a favourite track from her Lennon-McCartney Songbook LP?

"I do. 'A Hard Day's Night'."—M.J.

CHRIS WELCH meets two of the top pop girls

"I am going to fill all his shoes and put things in his bed."

Twinkle declares war on Herman!

TWINKLE has declared war on Herman. She joined Herman's tour with Del Shannon this week for five dates, and revealing her battle plans, said: "I am going to hide all his clothes, fill his shoes with pebbles and put things in his bed. It's gonna be fun," said Twinkle convulsing with laughter.

She was drinking orange juice with friends at the London Hilton last week, including one of the Hermits, bass guitarist Karl Green.

"Right," said Karl when he heard Twinkle's ultimatum. "We will fire pea shooters and boo you from the wings! We'll take a shotgun with us as well."

So sweet

"You great ape!" pouted Twinkle, then breaking into laughter again said: "Herman must be going mad, because I keep sending him telegrams. I plague him! But really he is one of my favourite singers. He's a knock out—so sweet."

"He's got the smelliest feet in the business," grunted Karl, temporarily forgetting the Hermits' solidarity.

"I am very pleased about this tour," said Twinkle. "I didn't want to go on one unless it was with people I liked.

"I don't know how I will stand up to the strain of travelling. I don't travel well. I get sick in cars and bored on trains. I shall have to buy some dark glasses to hide the bags under my eyes!

"You know conditions back stage can be ruddy awful, especially at ballrooms. Filthy squalid rooms with nowhere to change — it's just unbearable.

"Frankly I think it's time I went on tour with the Stones. I did three days with them in Ireland and I just love them. And I don't see why their group scene shouldn't keep going. Who else is there to replace them?"

What about Twinkle's scene? "I hope my record goes a bit higher in the chart. I did not worry about the first one because I did not have anything to lose. I have four more songs ready for singles and I have got to see about an LP this week."

"How do I write songs? Well I used to do it in my head. Now I use a piano and tape recorder. I always work late at night when everyone has gone to bed. I feel tired because I was up all night writing a song. It annoys me—I wish I could stop writing them!

"The next song won't be controversial in the sense that 'Terry' was. I want it to be happier, although I am often sad. Last night I was writing about a party, and suddenly a sad line crept into the words. But I shall go on trying to write happy songs."

"Why are you so sad," I asked concernedly. Twinkle's voice lowered, and staring soulfully at her boots, whispered; "I don't know — I was thinking about somebody who is not here."

Folk music

I smoked a few packets of cigarettes while Twinkle withdrew into deep meditation. Then, brightening up, she said chattily: "I met Donovan yesterday. He seems very nice. But I don't like folk music terribly. It's a bit of a bore."

Baffled by the vagaries of the feminine mind, I coughed agreement and asked her views on miming.

"I have done hundreds of ballrooms and I'm not worried about singing live. But I don't think it's a good thing for 'Ready, Steady, Go!' People like to hear the record sound. The standard of records will go down if all the shows go live, because producers won't try so hard."

Twinkle comes from a well-to-do family. Did this make things harder to be accepted by ordinary teenagers? "It can't matter. The pop world is so varied and they will buy records by everybody."

What does the future hold for Twinkle? "I am going to Italy in June for 15 days touring, but it is not my first trip abroad. I have always gone there for my holidays.

"Oh, I am also going to Radio Caroline for an interview. I like Caroline—it's a great station. But I shall stay on deck all the time I am there. I am bound to be as sick as a dog!"

SANDIE ANSWERS THE KNOCKERS

WISE counsels prevailed when it was decided not to rush Sandie Shaw into a round of live shows after her first hit, "Always Something There To Remind Me".

Instead, her manager Evelyn Taylor decided to wait and give Sandie time to adjust herself to stardom, and prepare for the battle ahead. It also gave the public time to get curious about Sandie.

"Well can she sing or not?" clamoured MM readers.

NERVOUS

Meanwhile, Sandie fed into the ever hungry chart another tailor-made hit, "Girl Don't Come" before her first tour, with her discoverer, Adam Faith. And Sandie has proved in the hard grind of one-night stands up and down the country, that she CAN sing—away from the props of the recording studio.

Sandie had just finished a show at the Theatre Royal, Norwich, when I spoke to her on Monday.

"That was fun," she said cheerfully. "I have enjoyed this first tour with Adam tremendously. And I have learnt such a lot. I have learnt to relax more, and it has given me much more confidence. I was terribly nervous for the first four nights, but I feel fine now. I know a lot more about stage craft.

"In the show I do my hits of course, and a beat number called 'Gotta See My Baby'. I also sing a Betty Everett song called 'It's In His Kiss'.

"I love Betty Everett—I think she is fabulous. I also like Ketty Lester, Peggy Lee and Nancy Wilson. No I am not struck on many British girl singers—P. J. Proby I like," giggled Sandie.

"I am not really worried about all the new girl singers people say are coming up. I don't see that it injures anybody and I think it is a very good thing that more solo artists can get into the chart now—male or female."

I asked Sandie how long she was going to keep the bare feet gimmick.

"I don't think I have the nerve to give it up now!" she laughed. "Anyway, it's not a gimmick. I honestly prefer to sing with my shoes off—really."

SPLINTERS

While Sandie doesn't mind risking splinters in her big toe she was not prepared for one upset during her tour. "At one theatre the place was so rotten I nearly fell through the floor! Some of these places are ghastly. In one dressing room they were using plastic bowls to wash in and people kept coming in and out to fill them up.

"Still, I did not mind the travelling, and I managed to get home to London nearly every night. And on Saturday night I celebrated my birthday. I reached the grand old age of 18 last Friday, and we celebrated it in Bournemouth.

PLEASED

"What are my ambitions? To go to America—and to buy a horse! It's about fifty-fifty that I shall be going to America at the moment—I have got my fingers crossed. As for the horse, well I used to do quite a bit of riding at one time, and I love horses.

"No I am not really worried about America, I have got too much else to think about, with the records and the tour. I am really pleased at the success of 'I'll Stop at Nothing'. The third record is always the hardest, but it establishes your popularity."

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T. J. VERSUS P. J.

IF P. J. Proby is blasted from his stronghold as the country's rave male singer it will leave a huge gap on the pop scene. Now everyone is asking—"Can Tom Jones snatch Proby's crown?"

P.J. can go on making great records, like "I Apologise", but, banned from vital TV shows and theatres he will lack their tremendous exploitation powers.

Jones is now basking in the publicity barrage originally trained at Proby. T. J. replaced P. J. on the sensation-wracked tour with Cilla Black, and with miraculous timing, "It's Not Unusual" was released simultaneously. Already a winner song, it gained an extra boost.

Yet modest Jones the Pop from Pontypridd, Glamorgan, does not seem to have fully grasped the significance of the situation.

"Could I take over from Proby?" said Tom uncomfortably. "I would like to — in a few months? I wouldn't like to say. I think he has a great voice, but he overdoes things a bit!

"When I took over on his tour I was a bit scared of all the Proby fans at first, but after a while everything was fine.

"Like Proby I use a big band backing on my record. I have always used three guitars and drums in my group the Squires, but when we recorded 'It's Not Unusual' it needed something more to bring the voice up.

SWINGS

"We tried vibes and honky-tonk piano and trombones—and the only thing that really happened was with the brass.

"Now I have added two trumpets and a sax to the Squires for live shows. I like singers to be backed by big bands—it swings.

"My favourite singers are Jerry Lee Lewis, Brook Benton and Ben E. King. I like coloured singers and I sing quite a bit of rock — Little Richard stuff.

"Music is a big part of my life, but for relaxation I like swimming and watching TV.

"I dislike getting up early in the morning and shaving. I use an electric razor and I often arrive at a theatre dressing room and find there is no plug.

"Another drag is flat tyres on the way to bookings. You ring up to explain but they don't believe you half the time! Once I had three flat tyres on the way to a ballroom.

"I used to play drums and guitar, but nothing very outstanding. I like session drummer Bobbie Graham. He rocks and really lays down a beat. We have done a few sessions together and he was on my first record, 'Chills And Fever'. My favourite drummer is Joe Morello.

AMBITION

"I have already done a few tracks for my follow up single and I start on an LP this month. My single will have a similar sound to 'It's Not Unusual' — a nice swinger.

"The important thing is people want to listen to the music once again, as well as dance. During the group scene, it was more music for dancing.

"My ambitions are to be an international success. I would like to go to America, but only if it was going to make me any bigger. I am satisfied with this country.

"I have been offered a few tours, but I am told it is not a good time of the year. I would rather keep open at the moment. I don't just want to make a lot of money and then fade out.

"I don't want to risk being over-exposed because I want singing to be my life." —CHRIS WELCH.

Ringo and George report on the Beatles in the Bahamas

"WE'VE been up just one hour, and it's twenty past twelve in the afternoon," said Ringo on the phone from the Bahamas. "Last night was George's birthday and we had a party. It was good—we all had a great time."

The Beatles drummer sounded alert and his messages from Nassau were hampered only by diabolical telephone crackle between the Melody Maker office in London and the Balmoral Club, Nassau, where John, Paul, George and Ringo are staying while making their second film.

"Yeah, we're all okay and it's been fun so far. We have to get up at a quarter to seven every morning, except this morning. The first couple of days were worst!

"We've done a few shots. There was this part where we were all being filmed cycling round the island and it was very hot. It went off all right. We could have kept it up for a long time, actually — we were enjoying it.

TENT

"Eleanor Bron's a knockout. We haven't been involved in working with her yet, but she is great company. There are about 70 of us in the whole film company, that's including technicians."

George Harrison told of the actual filming that had taken place.

"We've done quite a bit, really," said George. "More than you'd expect. I know this must be difficult to follow, but we come out of this sort of hole in a tent and emerge into a swimming pool—all in our clothes. What do you mean you don't understand it?"

The guitarist went on to say that the shooting was "very disjointed."

"You can't connect the pieces we've done. We did this bit in a quarry, too. We had these sports cars we'd hired, as well—that was marvellous, great fun.

"It's been quite hot and we've done a little bit of swimming, but right now it's rather chilly. No, we've not had a lot of leisure time. We enjoy working here—it's all new, different, and we've got something different to tackle all the time. Who wants leisure time?"

NOISE

Were the Beatles being pestered night and day by the expected American teams of disc-jockeys, journalists and big pop businessmen?

"It's not been that bad," Ringo replied. "Not so far,

PAUL ADMIRES THE LOCAL SCENERY DURING A BICYCLE TRIP ROUND THE ISLAND

anyway. There've been a few in here from Miami.

"A few of the disc-jockeys have been making a bit of noise—they're a fantastic crowd, really. They stand on the other side of the road while we're filming, for instance, and shout 'Hey, Ringo!'

SHOUT

"I don't know what I'm supposed to shout back because I don't know 'em. They probably just want me to look that way to have my picture taken.

"But I'm afraid I can only sort of—ignore them. When you're filming, you've got to concentrate, haven't you?"

The police are working hard to control the invaders, said Ringo.

"We're not worried. This is such a great place that you can't get bad-tempered with anybody." — RAY COLEMAN.

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'Music Man' Ivor Arbiter tells why he chose FAL for THE arbiter SOUND

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CHRIS ANDREWS . . . "my bank manager loves me, but it's not easy to be lucky."

JUST HOW MUCH IS A HIT SONG WORTH?

CHRIS ANDREWS is 22 and rich. He intends to be a millionaire within five years.

He is one of Britain's brightest and most successful new songwriters. He wrote "The First Time", the hit that gave Adam Faith his Pop Fifty comeback last year.

Andrews is still writing best-sellers and Faith is still hitting the chart. It has been a rewarding partnership.

How rewarding? Exactly what is a hit song worth to the songwriter?

LUCKY

Chris this week threw light on the heavily shielded subject of money. He talked about the money a winning song can earn.

We chose a comparatively "old" Adam Faith hit, "The First Time", because it is usually a considerable time after the record's success that its financial value can be properly assessed.

"I just did the A side of that record," said Chris. "It was my first big break.

"Of course, you get much more if you write both sides of a hit single. I wasn't that lucky with my first record.

"'The First Time' sold about 250,000. I got a penny and an eighth of a penny for each record sold — in other words, £4 a thousand records sold. That means I earned roughly £2,500 from my first break which wasn't bad.

"Of course, it isn't all over yet. It keeps coming in now and then — royalties, that is.

"And the total I'm giving includes record sales, concerts and TV and radio appearances on which the song is performed. Every time you hear the song performed on the air or anywhere, it means more cash for me."

The financial aspect of songwriting is always complicated. Andrews explains why:

DOUBLE

"The Performing Right Society, which collects the cash and carries out checks on where the record is being played and when, has an awful lot to keep up with. For all I know, 'The First Time' or 'Girl Don't Come' might be playing at this moment in Hong Kong. So I can never give you a complete answer on how much a song is worth. It will always be gathering money for me, and for Adam.

"Then there is this complication: take the follow-up, 'We Are In Love'. I wrote that, but I also wrote the B side. So I get double the amount, you'd think — but no.

"You see, the A side gets all the plugs on radio and TV, and concerts, so you get more for one side than you do for another in royalties."

Chris has no qualms about his enthusiasm for money and said: "I expect to earn £40,000 this year. Songwriting is a very good business for money — but it's difficult to break in. I was lucky.

SURPRISE

"Now I have so much work to do, and if I wrote the amount of songs I'm asked for I'd never sleep or eat.

"Freddy Poser is my publisher and the company is Glissando. You have to have a certain amount of success before you can become a member of the Performing Right Society, but once you are in, the things they do are amazing — they check up on everywhere the song is being performed and make sure the songwriter gets his money."

Speaking of another of his successes, Sandie Shaw's "Girl Don't Come", Chris said: "I've earned about £6,000 from that so far.

"It's sold roughly 325,000, but I expect a lot more because it is just starting to move fast in the States.

"I'm often surprised at how much a record makes for me. It's usually a pleasant surprise — I often expect much less that I get.

"For instance, say Adam doesn't want his hit released in Hong Kong. Suddenly you get a cheque from Hong Kong — and discover that it's been recorded there by a local singer. Often it can be quite a nice sum, thank you."

In addition to all this, Andrews reaps 3d for each piece of sheet music of his songs sold.

"The other day," he added, "I got a surprise letter in the post. £100 for royalties for 'The First Time.' I never expected this and it was a nice break."

Life is rosy for Chris Andrews, formerly a £2 10s-a-week tailor's cutter. He lives in Surrey, runs a Wolseley but plans to replace it with a Jaguar, and is married with two children.

HOME

"I love show business," he said. "And I love the money. My bank manager loves me. But it's not easy to be lucky.

He works at home and writes many songs in the early hours. He works on three pianos and a guitar, and "only just" reads music.

"But don't ask me how to write a hit," said Chris. "Impossible to answer. It's all in the head!"

Ray Coleman

THERE IS A LOT OF MONEY IN WRITING HIT SONGS. MOST POP OBSERVERS REALISE THAT. BUT MANY PEOPLE DON'T KNOW EXACTLY HOW MUCH THE COMPOSER OF A SIZEABLE HIT REAPS WHEN THE ACCOUNTANTS HAVE TOTTED UP THE FIGURES. HERE, CHRIS ANDREWS, WRITER OF HITS FOR ADAM FAITH AND SANDIE SHAW —HE WROTE HER CURRENT WINNER, "I'LL STOP AT NOTHING"—TALKS ABOUT THE FINANCIAL ASPECT OF SUCCESSFUL SONGWRITING.

MELODY OPINION

WHA YOU REC AND

THE Melody Maker Opinion Poll has already shown its influence on the music business — the latest example being the decision to drop miming from "Ready, Steady, Go!" following MMOP's investigation into TV pop shows. This week MMOP turns its attention to records. We questioned 100 teenagers throughout Britain. These are the questions and a summary of the answers:

? HOW MUCH DO YOU SPEND EACH WEEK ON RECORDS

EVERY one of our 100 teenagers buy records, although not all do so every week. On the average, their weekly spending is 10s a week.

The biggest spender in our sample was **Martin Starr,** an 18-year-old hairdresser from **Craigwell Road, Prestwich, Manchester,** who pays £3 a week for records—but this explained by the fact that he acts as a deejay at a local club. **Jill Nichols,** a 16-year-old clerk, of **Woodlands Road, Alestree, Derbyshire,** was next, with an admitted £2 10s a week.

Curiously, our ten teenagers from Derbyshire produced an average of £1 a week — double that of the sample as a whole. Perhaps there is less live entertainment in the area than in the more industrial regions.

INTEREST

Our smallest spender was **Ingrid Parker,** an 18-year-old secretary, of **Warwick Road, Solihull,** who averages one single every two months. This may be explained by her interest in local groups rather than nationally famous ones.

Bristol and **Birmingham**—both booming areas—rather surprisingly produced the smallest average figures.

STUDENTS

As one might expect, schoolchildren and students spent rather under the average, but **Douglas Kerr,** 16-year-old schoolboy, of **Kinfauns Drive, Glasgow,** reported that he spent "about £1 a week—almost all my pocket money." One 14-year-old, **Thomas Paulson,** of **Newcastle Road, Sunderland,** spends 18s a week, but this he earns from a paper round.

Study of teenagers' LP buying habits showed artists such as Ray Charles, Ella Fitzgerald, Martin and Frank Sinatra (above) are the most demand in this medium.

? DO YOU BUY EPs AND LPs? IF SO ARE THEY DIFFERENT ARTISTS FROM THOSE YOU BUY ON SINGL

OF our 100 teenagers, 20 stick to singles. Of the remaini never buy LPs and four don't buy EPs. Three of those never buy singles.

Forty-three of the 80 said that, in general, they went fo artists on LP and EP as they did on singles. With the don't buy singles anyway, that left 34 who liked to have different on the more expensive records.

Most frequently mentioned as the type of artist wanted o Frank Sinatra, Ray Charles, Cliff Richard, Bob Dylan, Cole, Dean Martin, Jim Reeves and Ella Fitzgerald.

Renee Slide, a 16-year-old hairdresser from HALIFAX, lik cause you "get more quality as well as quantity." Susan a shorthand typist, of Plumb Street, HALIFAX, said she n EPs because they usually consisted of hits that had previ released as singles.

? ARE YOU INFLUENCED BY RADIO, TV OR THE PRESS IN YOUR PURCHASE OF RECORDS

RADIO, it seems, is still the strongest selling medium for the record industry. Some 73 per cent of our teenagers admitted that radio influenced their decisions in what record to buy. Fifty-two agreed that TV also swayed them.

A sad blow to newspaper critics is the discovery that only 28 per cent care in the slightest what the pundits say in print about the latest disc.

Sixteen, strong-minded individualists declared that they were not influenced by anyone or anything. Six of these came from Yorkshire, which will be no surprise to Yorkshiremen.

KIDDING

However, **Carl Gresham,** aged 19, of **Runswick Grove, Bradford,** admitted: "You have got to be influenced because you hear so much. People who say they aren't influenced by radio or TV are kidding themselves. Consciously or unconsciously, they are influenced all right."

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? DO YOU BUY ONLY ONE TYPE OF RECORD, OR DO YOU MIX POP WITH JAZZ, FOLK, OR OTHER MUSIC

IT may surprise the diehard "teenagers-are - a-bunch - of-sheep" faction to know that 60 per cent of those questioned do not restrict their record buying to pop discs only.

It may also be a signpost to future trends that 39 of those 60 specifically mentioned folk records — and two more said they bought blues discs.

Jazzmen may also take heart from the fact that 24 youngsters reported an interest in jazz, backed up by the purchase of at least the occasional record.

One lone soul, **Pauline Carter,** 19-year-old typist, of **Overdale Gardens, Newcastle,** said she owned "a couple of light classicals" along with pop, folk and jazz records.

The narrowest taste we met was owned by 17-year-old **John McLean,** of **Union Road, Liverpool,** who said "I usually buy only Tamla-Motown artists."

? HAVE PIRATE RADIO STATIONS MADE ANY DIFFERENCE TO THE NUMBER OF RECORDS YOU BUY

I HAVE heard people in the business express the opinion that the continuous plugging of singles by the pirate stations either had, or would, cause a drop in the sales of the record.

It seems they have no ground for the theory.

Only 24 of our teenagers believed that the pirates had effected their buying habits. And exactly 12 said they were buying fewer records as a result of listening to them. But the other 12 said they were buying more.

John Barlow, a 16-year-old messenger, of Sandyhill Road, Manchester, was one of those who is buying fewer records; Linda Harris, aged 19, of Nelson Street, Rosyth, Fife, was one who is buying more—and she specified Radio Caroline as the influence.

? DO YOU RESTRICT YOUR BUYING TO RECORDS IN THE POP FIFTY

THIRTY - THREE of the 100 disc buyers told our investigators that they bought—in the words of 16-year-old Tom Johnstone, of Amos Avenue, Manchester 10—"chart records only."

These were all, presumably, those who had previously said they only bought pop records.

Janet Holder, aged 14, of **East Glade Crescent, Sheffield,** restricted her buying to an even narrower field—"I only buy records in the top 20," she said.

Most, however, were like 18-year-old **Bob Meredith,** of **Silverton Crescent, Moseley, Birmingham,** whose collection includes singles that have never made the chart.

TO SUM UP

OUR SURVEY tells us that the average teenager spends about 10s a week on records, including what he saves towards LPs. He doesn't restrict himself to pop chart material and he is influenced mainly by radio in his choice of what to buy.

JAZZMAN WHO WRITES THE FAME HITS

● JOHNNY BURCH

by BOB DAWBARN

THE recent success of Georgie Fame's "Yeh, Yeh!" was greeted with suprised pleasure in jazz circles. Hopes were frequently expressed that this meant the pop scene would be making greater use of jazz techniques and feeling.

ne jazzer who has certainly benefited is pianist-bandleader Johnny Burch who wrote the flipside of Georgie's number one, "Preach And Teach", and both tunes on his latest single—"In The Meantime" and "Telegram".

Sideman

Writing for Georgie has brought me lots of other things," Johnny told me. "A lot is coming my way. I have been writing English lyrics for Italian songs, I have submitted stuff to John Boulting for a film, P. J. Proby and Elkie Brooks have asked for songs, and Pet Clark may be recording 'In The Meantime' as well.

first knew Georgie when he was a sideman playing piano with Al Watson, who is now the tenorist with the Migil Five. I was working with Graham Bond, Dick Heckstall Smith and Jack Bruce, and we used to play opposite them at the Flamingo all-nighters.

"Georgie was playing in this rock-'n'-roll group. He was a little guy from up North and looked so out of place that I immediately liked him.

"I heard him singing when he formed his own group. He did 'Parker's Mood' and it really knocked me out. I found out that he loved King Pleasure and he had an open invitation to sit in with my Octet when he could. It happened on a BBC 'Jazz Club' and he sang three numbers with us — 'Parker's Mood', Quincy Jones' 'I'm Gone' and my 'Preach And Teach'.

"Then he rang up one night just before his recording session. I was sitting their biting my nails with no work, and he asked if I had a copy of 'Preach And Teach'. Things just happened from there.

"Moving into the pop scene is certainly very hectic. There just aren't enough hours in the day now.

"Of course, the Octet is continuing and I am also still working with the Tommy Whittle Quartet—we shall be doing some late-night broadcasts with Tommy in April.

Striving

"I certainly won't give up jazz by any means. Anyway, I don't think what Georgie is doing is very far removed from jazz.

"There is a lot happening in the pop world. Look at writers like Burt Bacharach or Tony Hatch, the way they keep looking for new sounds.

"The pop scene is all striving to be different—and what is jazz but that, too?"

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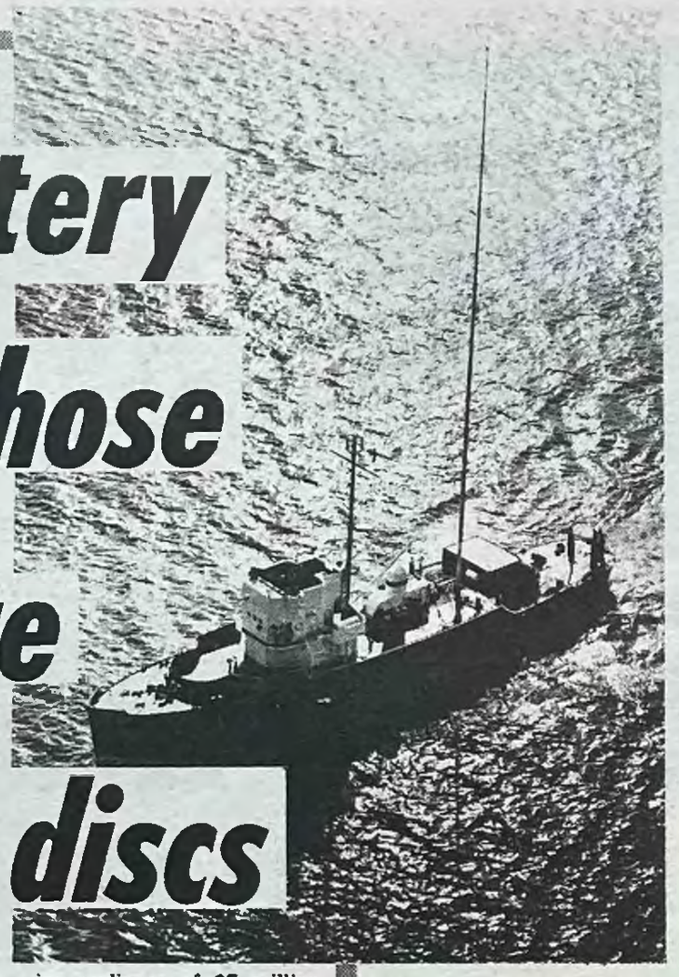
Mystery of those pirate pop discs



IT'S the biggest mystery of 1965. The radio pirates are pouring pop over the airwaves all day—but how do they get the records?

Says Radio London's press officer Mike Stone: "Officially the record companies don't cooperate. Unofficially they do."

The record companies, themselves, vehemently deny any contact whatever with the pirates. These were the reactions to Mike Stone's statement:

EMI Press Officer Syd Gillingham: "We do not cooperate with any of the pirate radio ships in any way."

Decca Press Officer Chris Williams: "I have never ever sent anything to Radio London. They asked me to put them on our mailing list and I have not done so. The only possible way they could get material would be through a journalist on our mailing list.

"I listen to them and hear our records and think: 'Good, they are plugging our stuff.' But where they get them from I don't know."

Philips Press Officer Gloria Bristow: "Until such time as any of these pirate stations are recognised by the government, this company does not recognise them in any shape or form."

Pye Press Officer Pat Pretty: "We do not associate in any way with any of the pirate stations."

Back to Mike Stone who deepens the mystery with: "We were the very first people to have the current Tom Jones single—before it reached the shops. In fact, we feel we were responsible for boosting it up the chart."

Whatever their relationships with the record companies, there's gold in them thar pirates.

"We cover a 250-mile radius with a possible listening audience of 37 million, but, in fact, we have received letters from as far away as Yugoslavia and Wisconsin," says Stone.

The original investment in Radio London, some half - a - million pounds, came from corporations in the Bahamas, mainly English and American.

Radio London has been operating for only eight weeks, but they claim the advertising revenue doubles itself each month and they predict the whole of the original investment will have been won back within six months.

Unlike Caroline, Radio London doesn't allow its deejays to select the records they play. They are restricted to the station's "Fabulous Forty" plus some five to ten discs outside the chart which are added to the list.

In charge of the deejays is Ben Toney, a tall Texan with long experience of the business in the States. He employs five regular deejays and three relief jockeys. They work aboard the ship for two weeks at a stretch and then have one week off.

It's difficult to discover what Radio London estimates is its current listening figure. But after five weeks of operation, Philip Birch, its managing director, estimated they were over the million mark.

Radio London say their rates are "the highest in the world" — varying from £76 to £36 half-minute plugs.

London is what is known in the States as a Formula Station.

"We run to make money and appeal to the majority of people," says Mike. "We just don't aim at minority groups at all."

"We give the news every hour, on the hour, but I'm afraid our sources must remain a mystery," Stone told me. "But I can assure you we don't steal it." — Bob Dawbarn.

US MUSIC SCENE

Cannonball • Louis Dizzy • Jay Jay

PEARL BAILEY was readmitted to Mount Sinaii Hospital, Los Angeles, last week, suffering from "extreme nervous shock" as the result of prowlers near her home. The singer had been released three days earlier after two weeks treatment for exhaustion. Doctors said she needed to convalesce at home.

A musical tribute to the late **Nat Cole** will get a national airing when it has been completed by **Wyer Handy,** son of the legendary W. C. Handy. **Louis Armstrong** this week paid tribute to Cole: "He was one of the real greats. He was a great inspiration and showed the way for plenty of others."

Friedrich Gulda plans an international competition for young jazz musicians, between the ages of 15 and 25, in Vienna in May, 1966. The jury will include **J. J. Johnson, Cannonball Adderley** and **Percy Heath.**

Dizzy Gillespie will appear in a musical, "Lookin' For The Man", which opens on Broadway in the autumn. He will play the role of a veteran jazz musician.

Pianist-arranger **Tadd Dameron** is still very ill at his New York home . . . **Lionel Hampton** has signed former **Count Basie** trumpeter **Thad Jones** to write for his band.

Nancy Wilson is to make three films for MGM . . . **Ketty Lester** and the **Barney Kessel** Trio are currently starring at the Losers, Los Angeles.

Sonny Greer, the former **Duke Ellington** drummer, and saxist **Eddie Barefield** are appearing weekends at Brooklyn's Club II . . . Organist **Jimmy Smith** has a new Verve album called "Monster". Verve are to release a single from the LP.

Tenorist **Lucky Thompson** currently leading a quartet at New York's Half-Note . . altoist **Jackie McLean** is back with his all-star group at Slug's Saloon, New York.

Capitol plan to record an album during **Peggy Lee's** March stay at New York's Basin Street East . . . veteran blues singer **B. B. King** has signed a long term contract with ABC-Paramount who have released his first "live" album.

Prestige Records have released **Lightnin' Hopkins'** "My Life In The Blues" presenting his reminiscences about his life and career. The package includes five previously unreleased tracks from a recent "live" show.

Avant - garde tenorist **Archie Shepp** recorded a new album for ABC-Impulse last week with **Ted Curson** (tpt), **Joe Orange** (tmb), **Marion Brown** (alto), **Reggie Johnson** (bass) and **Joe Chambers** (drs).

Larry Clinton, one-time top bandleader, is writing a book on the history of the recording industry . . . **Frank Sinatra** is reported to want the **Count Basie** band to back him at a New York Club.

WOODY HERMAN

Woody Herman is busy cutting his second album for Columbia . . . a new jazz magazine called "Sounds And Fury" is due on the New York newstands in April.

Pianist **Ahmad Jamal** has recorded a jazz version of the score from the **Leslie Bricusse - Anthony Newley** show "The Roar Of The Greasepaint" . . . Sue Records have just released a new album by former Jazz At The Phil tenorist **Flip Phillips.**

Mainstream Records have reissued a **Chu Berry** album of tracks recorded by the late tenor saxist for the old Commodore label in 1941 . . . tenorist **Clifford Jordan** has signed with Atlantic Records and cut his first album for the label last week.

The **Stan Getz** Quartet played a concert at the Civic Auditorium, Santa Monica, Hollywood, last week . . . pianist **Joe Buskin** is currently playing at the El Matador, San Francisco.

FOUR POINT PLAN FOR A HIT SINGLE

JIMMY BOWEN, in London this week as recording manager of Keely Smith is, at 27, the man responsible for recent recordings by such stars as Frank Sinatra, Nancy Sinatra, Dean Martin, Vic Damone and Connie Stevens. Does Bowen choose any material for these artists?

"Yes. That has been my success as an A&R man. To do this for these talented singers means that you've got to know them. Sometimes I spend as high as three or four months just to select four songs for Dean or Keely. In that time I estimate I'll hear four hundred songs in order to find four."

Does Bowen find such artists as Sinatra and Martin easy to work with?

"I know a lot of people would think it must be difficult to record Sinatra, Dean, Keely and Vic Damone. On the contrary, they're the easiest artists in the world to record. Because they are pros.

"I'll give you a quick insight. Dean Martin . . . he relaxes a session himself with his humour and lighthearted approach.

"Keely is a very intent artist: nothing escapes her during a session. She's an awful lot like a female Sinatra—demanding of herself, as he is.

"A Sinatra date is very serious, but he exerts no pressure. He listens to the arrangement and has the greatest knack of any artist I know of being able to make a perfect marriage of himself and the arrangement.

"He feels this after hearing the arrangement three or four times. Then it happens: I do all his singles, and produced his last album, 'Softly As I Leave You'. Thank God it's a big hit.

"With me, Sinatra has gone on until he's satisfied he's giving as near-perfect an effort as possible.

"But all four of these singers are very interested in the playbacks. They listen to all the playbacks, and that's how it should be."

Did Bowen A&R Sinatra's current American hit "Somewhere In Your Heart"?

"Yes, I did, and I think it's the most commercial record he's made during this era."

As head of singles, does Bowen believe the single to be the important thing in record business?

"No, I don't. Eighty cents of your dollars earned in record business is from your LP products. However, in favour of singles, you often need your single to create your album-selling artist or product."—M.J.

GRAHAM BOND SAYS . . .

We're not scared of playing America

BRITAIN'S R&B giants have a characteristic that some of our jazzmen have lacked for years—a tremendous confidence and belief in their music and their ability.

Graham Bond, Alexis Korner, Georgie Fame, Long John Baldry and Ginger Baker are all very conscious that their music is good.

This is not to imply they are raving bigheads. Or that jazzmen do not believe in their own playing. But jazzmen tend to accept second-class citizenship to the Americans. R&B musicians don't.

Graham Bond, particularly, is supremely proud of his group and utterly confident of their ability.

Says Graham: "We are all fanatics and know what we are doing is good. Nobody plays like us this side of the Atlantic — or the other. And we wouldn't be scared of playing in America."

Graham is proud of their early struggles for success. "Look how big the R&B scene is now. When we started we had no money, and there were only two clubs in the whole country — so how about it?

"Our first LP was released last Friday. It has captured the sounds of our group, but we have a lot more.

"The reason I left jazz was because I was expected to play like somebody else all the time. Ninety per cent of what we play in the group is improvisation, and it is us! We rely on being inspired, and usually we are because we have a telepathic feel between us and respect for each other.

"All of us are capable of composing and arranging. Ginger Baker can talk to us about music and we can talk to him about drums. He's not just a drummer, but an exceptional musician.

"Incidentally, Ginger has found a new sound on his cymbal. A chick jumped on it accidentally and knocked it inside out, like an umbrella. He had to use it, and found a new sound! He's raving about it to all the drummers. He's also playing four sticks at once now.

"Talking of sounds, we decided to break with lead guitar altogether. Jack Bruce, with his six-string bass guitar, gets a sound that is virtually a guitar. He plays ridiculous solos and is also quite a fabulous string bass player. His harp playing and singing is also the finest.

"There is a narrow line between egotism and belief in what we are doing. We know our faults too, and as I see it we are only at the beginning of what we can achieve."

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Pioneer of the organ

ROBIN RICHMOND, MM poll-winning organist, 1950, 1951, writes:

I couldn't resist a private chuckle when I read in last week's MM: "Georgie Fame and Graham Bond among the first to use organs," "Johnnie Howard one of the first to use them in dance halls," "Zoot Money says, 'We're the Pioneers!"

Thirty-odd years ago I introduced the first electronic organ to England, playing for dancing at such West End nightspots as the Florida, Kit-Kat, Palm Beach (the present Flamingo), and for years I led my own group from the organ at the Hammersmith Palais and the Lyceum. Ah well . . . good luck to the new pioneers!

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NEW GROUP NEWS

DISCS GO FOR THE BIG VOCAL SOUND

BY CHRIS WELCH

NOT many British groups have attempted to capture the big vocal sounds of Americans like the Ronettes and Crystals. But the Discs, a South London group, specialise in "production" numbers, using a wide variety of instruments to back up their two girl singers.

Fully professional, they have been struggling for success for months and have worked their way up from stints at pubs in Kent and south London, to U.S. Air Force Bases and dance halls.

Their first record, "Not Meant To Be" was released recently on Columbia. It was an original by leader John Goldsworthy with lyrics by singer Doreen Johnston.

Banjo

There are six in the group and they all sing including bearded drummer Pete Lapper.

"I suppose we are on the lines of a showband," says Pete. "We feature an organ, trumpet, lead and bass guitars. We also add banjo, mandolin and violin for Country and Western numbers. And it's fantastic how well they go down, even with a rock crowd!"

Change

"But we really like to play numbers by the Crystals, Supremes and Ronettes," says Doreen. "Plenty of chords and a strong melody. It's a nice change from you-know-what."

The full line-up is John Goldsworthy (leader, rhythm guitar, banjo and violin), Pat Goldsworthy (organ), twin brother Paul (trumpet), Pete Lapper (drums), Doreen Johnston (lead vocals) and Dave Jones (bass).

BAN THE AMERICANS

say the Nashville Teens

AMERICAN stars should be banned from Britain until they stop refusing work permits to British artists.

Who says so? The Nashville Teens who were, themselves, recent victims of the new American get-tough-with-the-British attitude.

"Until they sort this whole thing out, the unions should ban American artists," declared pianist John Hawken in the MM offices this week. The rest of the group nodded agreement.

"The situation has got quite ridiculous," asserted John. "Now it seems Sandie Shaw isn't good enough to get a permit, so that means they've started on the solo acts as well as the groups.

"It shouldn't be a case of permitting people to perform at all. Anybody should be allowed to go, providing the same numbers of musicians and singers come here.

"It's up to the public to decide on the merit of artists—not immigration authorities.

"The trouble is that no one over here is making a stand. There is no united movement, and we would like to get something started.

"We would like to get a few big names together and sign a joint petition to the Musicians Union as a kick-off. This whole thing is just one way at the moment. The Americans had a monopoly here for so long, and now when British groups get popular over there they don't like it.

"If the American public wants British groups why shouldn't they have them—whether they have hit records or not. The Sandie Shaw thing is the limit. If she went there she would need an American band to accompany her — and a big one for the sort of things she records.

"We just can't believe that the Americans are scared of competition, because the standard of their groups, particularly the vocal groups, is so very high.

"Yet they cancelled our three-week tour at one week's notice. It cost us £1,500 each and no reason was given at all. We were treated like lepers.

We didn't ask to go there in the first place. They asked for us.

"We are particularly worried because it might happen again. We are supposed to be going there for four or five weeks at Easter—as the exchanges for Fats Domino who is coming here with his group.

"What happens if we get there and they stop us working. It means we have no work for four or five weeks.

"The unions have really clamped down over there. It cost us between four and five hundred dollars last time to join all the necessary American unions—and you have to pay and rejoin each time you go.

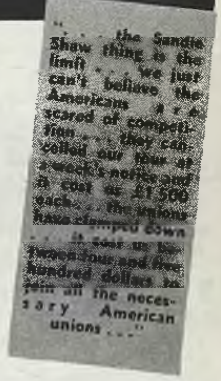
"We had to join their musicians' union, a film union, so we could do TV, and Ray and Arthur had to join another Union because they were singers."

"They practically ask you the size of your shoes and charge you a thousand dollars for taking up so much of their earth," interrupted bass guitarist Pete Shannon.

"We all belong to Equity here, yet we have to join American Equity as well," continued John.

"And yet in the days of 'Oh Boy' and '6.5 Special' they had American artists working over here that nobody had ever heard of — people like Sammy Turner and Freddie Cannon.

"It's up to us and other British artists to get the whole thing sorted out. It can't go on like this."—BOB DAWBARN.



You've got to keep trying says Lawrence Brown

EXPERT ADVICE by Chris Hayes

WHERE can I get a rubber plunger mute as used by Duke Ellington trombonist Lawrence Brown?—H. W. Cosker, Sevenoaks.

For plunger work, you need to experiment until you get a mute that suits your needs.

Mine is a patent make called a Dixie Mute, made by Humes and Berg, of Indiana, and not available in Britain.

It isn't just right for me and I've tried raising the corks on it. But that enlarges the air column, and naturally distorts your tone.

Tricky Sam, who originated the style with Duke's band, used to fool around with his mute—elevating the corks and so on—until he got the resistance he wanted.

With this mute, I use an ordinary domestic rubber plunger, bought at a hardware store. Buy a large-size cup, fairly deep inside, because it helps you get a tone.

To be truthful, they all affect your tone adversely. They tend to make you sharp or flat. So you have to adjust either with the tuning slide or by altering your positions so as to shape it out mostly by ear.—LAWRENCE BROWN.

I HAVE been recommended to try synthetic saxophone and clarinet reeds known as P.T.D. What are their advantages?—G. Armstrong, Wandsworth, SW18.

They last much longer than cane reeds, giving far greater life. They blow freely and with normal characteristics and are guaranteed for one year against failure. — ROSE-MORRIS & Co Ltd.

P.T.D. reeds are made of resinified fibreglass, which will not absorb moisture, thus giving far greater life. They blow freely and with normal characteristics and are guaranteed for one year against failure. — ROSE-MORRIS and Co Ltd.

I HAVE been trying to obtain Blind Lemon Jefferson's recording of "See That My Grave Is Kept Clean", but dealers don't seem to have it. —N. Rogers, Leeds.

This was issued by Dutch Riverside and may be available from Treasury of Jazz, 8 Rue Albert Laurent, Chatillonsous-Bagneux, Seine, France. They carry a big stock of records not obtainable in Britain and will send details on receipts of an international postal coupon.

WHO is the lead guitarist with the Outlaws and what model guitar and amplifier does he use?—Jim Brookman, Clapham, SW4.

Harvey Vincent, who designed and built his own guitar and uses a Vortexion amplifier with two 15 in. Goodmans speakers.

IS it possible to get Benny Goodman's "The Kingdom Of Swing" and "Bird: The Legend of Charlie Parker"?—Chris Jones, Swansea.

Both available from Dobell's, 77 Charing Cross Road, London, WC2. Prices 12s 9d and 32s respectively, including postage.

HOW do I tune by drums to get a clear, precise sound needed for modern jazz? —J. Wilson, Newcastle, Staffs.

Tune your drums and tomtoms to the sound you have in mind by experimenting with various degrees of tensioning. Snare drum: have snare head tighter than batter head to get crisp sound. Bass drum: place strip of felt about 3 in. wide across inside of each head and use protective covering, such as leather, over spot where beater strikes.—Drummer and dealer BOBBY KEVIN.

WHEN blind pianist Eddie Thompson broadcast on BBC Light's "Hear Me Talking", he played a disc which he recorded in America a few months ago. What was the title and has it been recorded? —R. J. Stevens, Welling.

It was his own composition, "Home Brew", which is included on the American Regina LP R 299.

I PLAY a Karl Meyer tenor sax with a Berg Larsen mouthpiece and Rico No. 2 reeds. I have difficulty in reaching middle D and have been told that this is a hard-blowing sax on low notes.—W. Davies, Eccles.

I don't agree. I think your trouble with middle D points to a leak. Get a reputable dealer to check and, if necessary, overhaul the instrument. Try a slightly closer mouthpiece and a slightly harder reed.—Saxist and dealer BILL LEWINGTON.

SEEKERS

What they play . . .

JUDITH Durham: Premier tambourine.

Athol Guy: German Swellbak double-bass.

Keith Potger: Gibson 12-string guitar. Harmony Jumbo six-string guitar.

Bruce Woodley: Tatay Spanish guitar. SS Stewart Thoroughbred banjo. Münch six-string classical guitar.

Amplification: None. The group is completely acoustic.

LETS TALK EPI-FOLK

Let's talk Epiphone — Texan, Frontier, 12-string Serenader, Cortez, Caballero and the classic Seville, just the way we talk Rivoli, Casino and Riviera . . . in simple top talk. Folk-sung or amplified, the word is still Epiphone when the talk is guitars.
Today there are two tops to the music tree and the pick is still from where folk-music began—Epiphone, out of heartland America.

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by Roseth

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12-STRING. Above, centre left, simple, superb.

EPIPHONE CORTEZ 73 Gns.
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EPIPHONE CABALLERO 60 Gns.
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And there are others, still the price they were before the Duty Surcharge — we and the manufacturers took that loss, so your investment is safe! See them all. Send for a catalogue — today!

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MM/FT79

THE NEW JAZZ RECORDS

reviewed by Max Jones, Bob Dawbarn, Bob Houston

BECHET A LA FRANCAIS

Not his greatest, but still well worth having

SIDNEY BECHET: "Sidney Bechet Joue Sidney Bechet". Petit Fleur; Marchand De Poissons; Temperamental; Promenade Aux Champs-Elysees; A Moi D'Payer; Les Oignons; Dans Les Rues D'Antibes; Premier Bal; Si Tu Vois Ma Mere; Passport To Paradise; Au Secours; As-Tu Le Cafard **(Vogue VRL 3002).**
Bechet (sop) wiht the bands of **Claude Luter** and **Andre Reweliotty. Paris. 194.**

WITH Pye Records distributing the French Vogue catalogue here, we look likely to enjoy an outbreak of Bechet issues and reissues. Any happening that helps to perpetuate the music and memory of this remarkable jazzman is no bad thing.

These performances, from Bechet's French period, may not rank with his mightiest because of mainly uninspired accompaniment. But music of power and real melodic quality deluged from his saxophone, and nothing could diminish the magnificence of his playing.

In the event, in spite of many gaucheries, the young Luter band created an atmosphere in which Bechet could blow forcefully and eloquently—as evidenced by the intense drive, humour and exuberance of his solo on "Onions".

Most of these tracks have appeared here before, at one speed or another. But "Onions", I must point out, is not the version from the Esquire album released in 1951, but the rather better interpretation (with an extended soprano improvisation, well stocked with quotations) included in Bechet's "Jazz Concert, Vol. 1" on Vogue LDE018.

Shape

"Petite Fleur", complete with announcement and applause, is not the "Little Flower" from "Jazz Concert, Vol. 2" however. Neither is it the one from Vogue EPV1062, though all are with Luter's band. So you can see the position is complicated.

The important thing is that Bechet dominates the bands, lifting and nudging the ensemble into some sort of shape, wailing above it at times, then unleashing one of his prodigious improvisations. The romantic Bechet is here, too, but it nevers descends to wetness. Bechet was always a jazz player.—MAX JONES.

● *SIDNEY BECHET*

● *CANNONBALL ADDERLEY*

● *CHARLES MINGUS*

GETZ DOWN THE AGES

STAN GETZ' "The Modern World of Stan Getz". Move (d); Night And Day (c); Strike Up The Band (b); I Only Have Eyes For You (c); Pennies From Heaven (d); Yesterdays (a); Thou Swell (d); Prelude To A Kiss (c); Gone With The Wind (a); The Song Is You (d); I'm Getting Sentimental Over You (c). **(Columbia 33SX1686).**
(a) —**Getz** (tnr), **Al Haig** (pno), **Tommy Potter** (bass), **Roy Haynes** (drs). **New York. May, 1950.**
(b) —**Getz** (tnr), **Horace Silver** (pno), **Joe Calloway** (bass), **Walter Bolden** (drs). **New York, December, 1950.**
(c) —**Getz** (tnr), **Bengt Hallberg** (pno), **Gunnar Johnson** (bass), **Jack Noren** or **Kenneth Fagerlund** (drs). **Stockholm, March, 1951.**
(d) —**Getz** (tnr), **Al Haig** (pno), **Jimmy Raney** (gtr.), **Teddy Kotick** (bass), **Tiny Kahn** (drs). **Boston, October, 1951.**

"THE Modern World Of Stan Getz" may be an odd title for a collection of tracks recorded some 14 or 15 years ago, but it contains a lot of marvellous music.

I'm inclined to think that Getz is an even better jazzman today than he was in the early 1950s at the very height of his influence. But all these performances are well worth hearing again.

"Prelude", for example, is a most moving example of Getz's ballad playing, while "Move" shows his facile technique and ability to improvise coherently at the fastest of tempos.

STAN GETZ

And, in general, he gets very good support. The Swedish rhythm section on the (c) titles is remarkably good considering that it's outstanding member, pianist Hallberg, was only 18 at the time.

"Strike" was part of Horace Silver's first recording session. Getz had been impressed with his trio at a club in Hartford, Connecticut, and invited all these to New York as his permanent group.

Silver, Raney, Haig, Haynes and Kahn all impress in their different ways, on an album that contains much fine tenor. And Getz uses quite wide variations in tone, from a full, breathy style to the cool, ascetic sounds which first earned him fame. — **BOB DAWBARN.**

GARNER

ANOTHER ERROLL GARNER EP reissue, "One World Concert Vol. 2" (Philips BE12569) combines three (really two and a half) track from the concert album of the same name. A tricky "Sweet And Lovely", played in a variety of styles and times and moving from near-classical to L-A to a satisfying jazz rhythm, takes up Side One. "Mack The Knife" swings all the time, the pianist throwing out successions of horn-like phrases against his pumping left hand. A short "Thanks For The Memory" signs off a happy-piano set.—M.J.

FATS WALLER

FATS WALLER: "Fats Waller Memorial Album." A Tisket, A Tasket; Music, Maestro Please; Pent Up In A Penthouse; The Flat Foot Floogie; I can't Give You Anything But Love; That Old Feeling; The London Suite. **(Encore ENC181.)**

WALLER is always a buyable proposition, and although "The Fats Waller Memorial Album" is not top-class Fats, it reissues in album form a number of unusual performances which admirerers may wish to acquire at bargain price.

On the first side are found six tracks recorded in London during August of 1938, with such local talent of the day as Dave Wilkins (tpt), George Chisholm tmb), Alfie Kahn and Ian Sheppard (saxes), Len Harrison (bass) and—wait for it—Edmundo Ross (drs).

"Flat Foot Floogie" brings on a little joyful keyboard stomping. Adelaide Hall sings the next two, with Fats on organ.

The piano music on this set turns up on the second side, given over to Waller's six-part "London Suite", the masters of which were lost in the blitz.

How much these quite charming solos reflect the mood or character of the districts they were named after is a matter of opinion.

"Piccadilly" is a splendid bit of striding, more representative of New York than of our metropolis. Most of the others are slow and thoughtful.

"Chelsea" and "Whitechapel" are perhaps the most captivating "movements"; the opening melodic phrase of "Soho" recalls a well-known theme tune. Who copied whom, I wonder. — **MAX JONES.**

KID ORY

KID ORY, the old bandmaster and tailgate expert, is returned to the catalogue with one of his quite recent albums by World Record Club. "Song of the Wanderer" (T389), featuring a front line of Ory, Marty Marsala and Darnell Howard, is by no means the equal of the Kid's better sets from the period 1944-54. It has ensemble virtues, naturally a lot of good-humoured feeling and a few appealing solos — most of them from clarinettist Howard. Marsala plays a willing lead and is a stoutly competent soloist. At its most relaxed, as on "Baby, Won't You Please", the group achieves typically loose but thick ensemble effects and plenty of contrast. And the finales work up a fair head of steam. But too much space goes to inferior solo choruses, even though some are backed by crisp riffing. Included are "St. Louis", "Tiger Rag", "Toot, Toot" and a "Sheik Of Araby" with the traditional vocals. — M.J.

RECORD OF THE MONTH

THE PERIOD 1940 to '45 is a favourite of mine for Coleman Hawkins' music. The full, smooth flow of his earlier playing remained but some of the richness had gone, and at this time Hawkins was able to ride lightly over the rhythm with a sort of fluid suspension. "SWING" (FONTANA FJL 102), in Fontana's modest-priced Popular Jazz Series, presents fourteen eventful tracks from the mid-Forties. It's a bargain at 21s 6d. THE TITLES break down into five sessions for Keynote in 1944-5, and all of them were fruitful.
FROM THE first date (January, '44) come four very stylish quintet improvisations: "I Only Have Eyes", "'S Wonderful", "Mood For Love" and "Bean At The Met", actually "How High The Moon".
HAWK PLAYS entrancingly on the first and third, Roy Eldridge blows directly and trenchantly and Teddy Wilson solos with unfailing taste.
NEXT OF the '44 dates, a four-saxes affair starring Hawk with Don Byas, Harry Carney and Tab Smith, and Catlett on drums, brings us "Battle Of The Saxes" ("China Boy") and "Three Little Words".
DIFFERENT AGAIN and no less excellent are "One Of Those Things", "Make Believe" and "Don't Blame Me" — superlative tenor, AND to round off an easy-swinging, musicianly set, three inventive quintet tracks: "Blanket Of Blue", "Blue Horizon" and "Old Shanty Town". Great stuff in the pre-bop tradition.— MAX JONES.

OUT OF CHAOS—EXCITEMENT!

CHARLIE MINGUS: "Tonight At Noon". Tonight At Noon (a); Invisible Lady (b) "Old" Blues For Walt's Torin (b); Peggy's Blue Skylight (b); Passions Of A Woman Loved (a). **(Atlantic ATL5019).**
(a) — **Mingus** (bass), **Jimmy Knepper** (tmb), **Shafi Hadi** (alto), **Wade Legge** (pno), **Dannie Richmond** (drs). **1957.**
(b)—**Mingus** (pno), **Knepper** (tmb), **Roland Kirk** (tnr, manzello, stritch), **Booker Ervin** (tnr), **Dong Watkins** (bass), **Richmond** (drs). **1961.**

MINGUS has, quite rightly I think, been likened to Duke Ellington in his approach to jazz. As Gunther Schuller points out in his sleeve note for this album: "Like Ellington, Mingus composes *with* his orchestra; the orchestra becomes an extension of his improvisational - compositional vision.

"Like Ellington, Mingus incorporates the individual talents of his players in the final produce in a constructive way."

This is one of the reasons why a Mingus group is instantly recognisable, despite the frequent personnel changes.

On this LP, "Tonight" and "Passions" date back to eight years. The title track has many Mingus trademarks—the building of excitement out of chaos; the shouts, squeals and instrumental squawks. There is also good belting alto, fine drumming and superb bass from the leader.

Moody

"Passions" is a curious piece with constant changes of tempos and time signatures. It was designed to extend dancers at a Brooklyn club where Mingus was playing and a good deal of humour creeps in.

The remaining three titles were all recorded in 1961. "Invisible" is a very Ellingtonian feature for Knepper's trombone which gets very close to Lawrence Brown's sound at times. Mingus played piano on these three tracks and it is effective enough—rather better than his recent all-piano LP.

"Old" is splendidly moody, blues stuff but there is some rather poor tenor from Roland Kirk who also swings along with his three-at-once bit.

"Peggy's" has some nice Ervin tenor and a good slurping Knepper and exciting ensemble shambles.

Mingus has recorded far greater music since all these titles were made, but they are still well above the average jazz output. — **BOB DAWBARN.**

BLIND BOYS

THE controlled excitement, strong beat, and thrilling timbres of the FIVE BLIND BOYS, heard on the recently touring Gospel Festival, have their counterparts on a new Realm release, "The Original Blind Boys of Alabama" (RM 224). This quartet — consisting of Clarence Fountain, George Scott, Olice Thomas and Johnny Fields — mixes preaching and congregation - type responses with some relatively smooth harmonising and outbursts of extremely rousing vocal interplay. "Revival Time" is an interesting sung sermon; "When I Lost My Mother" has striking lead work, presumably by Fountain; "Satisfied With Jesus" and "Working On The Building" (a spiritual featured in "Black Nativity") are hot, bouncing "soul" performances. A whole LP of gospel singing by one group can become faintly wearing; but if your resistance level is high, this is a good example of the genre. — M.J.

JAZZ FOR THE MASSES

RESPITE for the sorely-pressed jazz buyer comes from Philips who have initiated a series of albums costing 21s 6d on their Fontana label.
Among the initial releases, all suitably packaged and prepared for what the record companies like to think of as the "masses", are CANNONBALL ADDERLEY and CHARLIE BYRD LPs.
The Adderley, titled "Wow!" (Fontana FJL 107) has seven tracks, most of which his most fervent admirers will probably have already.
Aided by brother Nat's trumpet and Junior Mance, Sam Jones, and Jimmy Cobb on most tracks, Cannonball's prodigous technique and tone stand out to good advantage on "Our Delight", "Foggy Day", "What's New" "18th Century Ballroom", "If I Love Again" (the best here), and "Stars Fell On Alabama".
"Wabash" has John Coltrane's tenor and is that memorable Miles Davis Sextet minus Miles. Wynton Kelly, Paul Chambers, and Cobb once again, do the honours.
Excitement, swing, and fleeting moments of calm on the ballads make this excellent value as a cross-section of the work of a musician who has done a lot to popularise jazz.
Charlie Byrd is represented on FJL 101 by an LP titled "In!" (terribly with-it titles) which presents his innocuous guitar with a variety of helpers, mostly unknown, ranging from tenor, flute, bassoon, oboe and valve trombone.
I've always felt that Byrd tends to be a bit over-rated because he stands out as an acoustic guitarist in a jazz world full of electric guitarists.
His art is a gentle, insinuating one, often sounding a bit too contrived for my liking.
However, for Charlie Byrd fans, twelve tracks including "Stomping At The Savoy", "Blues For Felix", and the somewhat charming "Funky Flamenco", for just over a quid can't be bad.— BOB HOUSTON.

RADIO JAZZ

(Times: GMT)

FRIDAY

5.40 p.m. H 1: Jazz Rondo. **8.20 U:** Memories of T.D. **8.25 M:** Jazz Corner. **9.0 R:** World of Jazz. **9.35 Y:** Jazz Gallery. **10.3 A:** Jazz in France. **10.30 RTF 258m:** The Real Jazz. **11.0 T:** Satch (5). **11.15 BBC HS:** Jazz at Night. **11.20 I:** Jazz session in Villingen.

SATURDAY

1.15 p.m. H 1: Jazz Club. **2.30 E:** The Golden Swing Years. **9.0 R:** Jazz singers. **10.3 A:** Discs of the week. **10.30 A:** Folklore and Blues. **11.0 T:** Satch (6th and final). **11.5 J:** Jazz Book.

SUNDAY

4.30 p.m. I: In memoriam—"Bird". **6.35 M:** Mainly jazz. **8.0 N 1:** Radio Jazz Group **11.15 E:** Mainly jazz.

MONDAY

4.5 p.m. H 1: Jazz Corner. **8.30 M:** Jazz Corner. **H 1:** Jazz and dance. **10.3 A:** Jazz discs from N.Yk. **10.10 J:** 25 Years of Swing. **11.0 T:** Willis Conover. **11.5 BBC L:** It's Jazz.

TUESDAY

9.15 p.m. N 2: Jazz disc chronicle. **9.30 I:** Charlie Parker. **10.3 A:** Jazz News. **10.5 O:** Benny Golson. **11.0 T:** Willis Conover.

WEDNESDAY

4.15 p.m. L. Jazz. **4.15 H 2:** "Eurojazz". **8.5 E:** L. A. Jazz. **9.34 A:** Gospel singers. **10.3 A:** Cannonball Adderley; Panassié. **11.0 T:** Willis Conover.

THURSDAY

7.40 p.m. N 2: Jazz actualities. **9.20 Q:** Charlie Parker. **9.35 Y:** Jazz Gallery. **10.3 A:** Discs of the week. **11.0 T:** Willis Conover.

Programmes subject to change.

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A: RTF Inter: 1829, 48.58. **E:** NDR: 309, 189 **H:** Hilversum: 1-402, 2-298. **I:** SWF B-Baden: 295, 363, 451. **J:** AFN Europe: 547, 344, 271. **L:** NR Oslo: 1376, 477, 337, 228. **M:** Saar: 211. **N:** Denmark Radio: 1-1224, 2-283, 210, 202. **O:** BR Munich: 375, 187. **Q:** HR Frankfurt: 506. **R:** RAI Italy: 355, 290, 269, 207. **T:** VOA: 251. **U:** Radio Bremen: 221. **Y:** SBC Lugano: 539.

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POP LP OF THE MONTH

Cilla passes the album test easily

ON some performances, singer JACK JONES disappoints. On others, he excels.

The outstanding album from the pop field in the last month was Jack's "WHERE LOVE HAS GONE" (London HA-R 8209).

This collection is just as satisfying as another new Jones LP, called "Bewitched", is disappointing.

On "Where Love Has Gone", Jack is aided by a great song line-up: "Willow Weep For Me", "It Never Entered My Mind", "Here's That Rainy Day", "Lush Life", "What's New", "The Lorelei", "Guess I'll Hang My Tears Out To Dry" and "By Myself" among them.

Jones interprets these songs with finesse and in-tune thoroughness. He still occasionally lacks warmth, but the words and tunes speak for themselves.

He need only sing them well for the message to be loud and clear: he is an immaculate artist, clearly a singer with huge potential.

CILLA BLACK: "Cilla". Goin' Out Of My Head; Every Little Bit Hurts; Baby It's You; Dancing In the Street; Come To Me; Ol' Man River; One Little Voice; I'm Not Alone Anymore; Whatcha Gonna Do 'Bout It; Love Letters; This Empty Place; You'd Be So Nice To Come Home To. (Parlophone.)

HITS with single records are totally different from making an album which maintains the listener's interest for a dozen tracks. But on this, her first LP, Cilla gives an excellent selection of songs in varying styles.

The result is a refreshingly different and satisfying record, with accompaniments by Johnny Scott, Johnnie Spence, George Martin and Sounds Incorporated extremely sympathetic.

Two tracks particularly are excellent: "Whatcha Gonna Do 'Bout It", on which Cilla harmonises with herself on double-track, and does so expertly; and the beautiful "Love Letter", on which she displays sensitivity, something she lacks elsewhere.

GERRY

FERRY CROSS THE MERSEY film soundtrack LP: It's Gonna Be All Right; Why Oh Why; Fall In Love; Think About Love (Gerry and the Pacemakers); I Love You Too (Fourmost); All Quiet On The Mersey Front (George Martin Orchestra); This Thing Called Love; Baby You're So Good To Me; I'll Wait For You; She's The Only Girl For Me (Gerry and the Pacemakers); Is It Love (Cilla Black); Ferry Cross The Mersey (Gerry). (Columbia.)

● SAM COOKE

A COLLECTION of pop film songs way above the usual standard.

They are very well done, with Gerry and the Pacemakers emerging with distinction as a tight, jaunty group.

The majority of songs here were written by Gerry Marsden, and the biggest tribute that can be paid to them after hearing them on an album, is that they stand up to serious listening even away from the film's theme.

This is a happy, enjoyable LP of 1965 pop music.

PRETTY THINGS

THE PRETTY THINGS: Road Runner; Judgement Day; 13 Chester Street; Big City; Unknown Blues; Mama Keep Your Big Mouth Shut; Honey I Need; Oh Baby Doll; She's Fine She's Mine; Don't Lie To Me; The Moon Is Rising; Pretty Thing. (Fontana.)

IT'S easy to shriek at their appearance, but when it comes to listening to an LP, it's the music of the Pretty Things that is on trial. Long hair and off-beat clothes cannot permeate record grooves.

In the field it explores — British rhythm-and-blues—this is good. Instrumentally, the Petty Things are strong. Vocally they are okay but not distinctive enough.

The tracks here jump along pretty well, and some are good, crude and bluesy.

SAM COOKE

SAM COOKE: 'Sam Cooke At The Copa". The Best Things In Life Are Free; Bill Bailey Won't You Please Come Home; Nobody Knows You When You're Down And Out; Frankie And Johnny; Try A Little Tenderness; I Love You For Sentimental Reasons; You Send Me; If I Had A Hammer; When I Fall In Love; Twistin' The Night Away; This Little Light of Mine; Blowin' In The Wind; Tennessee Waltz. (RCA Victor.)

A GOOD, but not great, album by one of the greats of popular music.

Sam Cooke is a stylist on all his performances: immediately identifiable, instantly likeable, easily swinging.

This, a recording at New York's Copacabana night spot, is pretty well in character, and Sam oozes warmth and gentle hipness. But somehow it lacks the fire and depth of his "production" singles and other LPs.

"Try A Little Tenderness", however, is a gem.

PETULA CLARK

PETULA CLARK: "Downtown". True Love Never Runs Smooth; Baby It's Me; Now That You've Gone; Tell Me That It's Love; Crying Through A Sleepless Night; In Love; Music; Be Good To Me; This Is Goodbye; Let Me Tell You; You Belong To Me; Downtown. (Pye.)

ALTHOUGH Petula Clark sprang high in the hit parade recently, it must be remembered that she had been singing successfully for a mightly long time before "Downtown" soared.

So the voice on this LP, put out on the strength of that winning single, is an experienced one.

Petula sings in tune and attractively and she handles the songs with a mischievous flair.

It's a pleasant sound, and the accompaniments are nice and light.

CILLA . . . "refreshingly different and satisfying"

PICK OF THE SINGLES

ELVIS PRESLEY: "Do The Clam" (RCA): Another track from a film, this time from "Girl Happy". A very mediocre Elvis record about a dance that is a bore after a couple of plays. Still no sign of the Presley dynamite we once had on singles.

THEM: "Here Comes The Night " (Decca): The song was a chart failure for Lulu. This Belfast group proves it highly suitable for group treatment; it pushes along nicely and the tune is easily remembered. Hit.

YARDBIRDS: "For Your Love" (Columbia): Their most commercial so far. The group that has hovered on the brink of stardom for so long ought to hit big with this one. It goes, and the arrangement is good.

✱

TOGGERY FIVE: "I'd Much Rather Be With The Boys" (Parlophone): Song by Andrew Oldham and Keith Richard, but at times it sounds distinctly Lennon-McCartney-ish. To cap it all, the singer borders on the Mick Jagger. Catchy, and the words are cleverly commercial. One to watch closely. Could click.

✱

DAVE CLARK FIVE: "Reelin' And Rockin'" (Columbia): Quite powerful, but you get the feeling that the heat is switched on automatically. It rides well, but it's still a doubtful big one.

JANIE MARDEN: "They Long To Be Close To You" (Decca): Pretty song by Bacharach and David, but not one of their outstanding works. Janie sings sweetly but it shouldn't have faded. It needed a climax.

TIMI YURO: "You Can Have Him" (Mercury): Good start, but it becomes an anti-climax. You expect it to start rocking, but it simply keeps building. The sledge-hammer beat is firm, though; either a huge hit or a flop.—**RAY COLEMAN.**

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DANKWORTH'S LATEST AND GREATEST LP

John Dankworth surely ranks with the select few now making significant contributions in the field of jazz composition and Fontana is proud to be associated with his work.

Dankworth's two previous albums "What the Dickens" and "Shakespeare And All That Jazz" (which featured Cleo Laine) met with great acclaim both here and in America and set new standards for the sale of jazz recordings.

His new LP "Zodiac Variations" is another superb example of Dankworth's great originality and musicianship. As the title implies, the work is a set of variations in which each piece portrays the 'type' or 'character' of each Zodiac sign, and features a soloist born under the appropriate 'sign'.

The recording of this work is also something of a major technical achievement, for rhythm sections on some tracks were recorded in America and the front lines added here and vice versa—the whole adding up to an LP of real significance.

fontana

BLAKEY—SAME MESSAGE

FOR 11 years Art Blakey has been spreading the hard bop gospel around the world through various combinations of Jazz Messengers.

The group that played three concerts at Paris Olympia over the weekend is communicating much the same message as before. It is, as ever, powerfully sustained by the explosive, dynamic drumming of Blakey, and by the welcome return of Lee Morgan, the standout soloist at the concert I saw.

The 22-year-old pianist, John Hicks, plays very much in the Wynton Kelly mould, but is inclined to be repetitious in up-tempo numbers.

Bassist Victor Sproles is a sturdy, agile player, and Chicago tenorist John Gilmore, though borrowing heavily from John Coltrane, nevertheless has many original things to say.

The highlight of the concert was Morgan's beautifully controlled muted solo on "Easy Living".

Blakey, using his whole armoury of stick ends, elbows, bass drum bombs and fast, crescendoing rolls to mark the entry of a soloist, was indefatigable as ever. One is still amazed by the clockwork regularity of his hi-hat, when his right foot and hands all seem to be playing independent rhythms.

★★★

The Jimmy Giuffre Trio, who played free form jazz on the first half of the concert, got a mixed reception. During the first few bars of the opeing number, a few people walked out.

Throughout the set, there were uneasy mutterings and a few boos, and catcalls. But the dissidents were evidently in a minority, because in the end, the trio was called back for an encore.

There is no doubt that Giuffre, pianist Don Friedman and bassist Barre Phillips are all highly accomplished musicians, but on one hearing, it is impossible to assess their music fairly.—M.H.

PROBY

THE ease with which Del Shannon demonstrated his fantastic vocal range stunned the screamers into near silence on the first night of his current British tour at Sheffield on Saturday.

His ability to reproduce on stage his tremendous recording sound was apparent as he sang a selection of his hits, from "Runaway" to "Keep Searchin'" and his versatility was emphasised with a beautiful version of "I'm Gonna Be Strong".

The "little boy lost" appeal of Herman and the extremely pleasant sound of the Hermits gave them a well-deserved ovation. Highspot of their act was "Mrs Brown, You've Got A Lovely Daughter".

Wayne Fontana and the Mindbenders aroused the first big screams of the night and closed the first half with "Game Of Love".

Twinkle seemed rather ill at ease with her own songs, but proved a rock singer of talent with a belting version of "Roll Over Beethoven".

The Dollies quartet show potential; the Just Four Men played well; and the Soul Savages were a competent backing group.—C.G.

PROBY

THE surprising thing about P. J. Proby's act at Halifax on Monday—where he began a new nationwide tour—was that beneath all the exaggeration of movement, and at times embarrassing stage techniques, there lies a sound vocal act.

Proby, backed by the P. J. Proby ten-piece band led by trumpeter Dick McPherson, wore blue stretch velvet jacket and slacks and sang a dozen songs during his 45-minute act.

Much of his show was inaudible because of screamers. But there wasn't a hint of a tear in the pants, and in one of his closing movements Proby emphasised this fact by turning his back on the the crowd.

Proby's dramatic singing and intelligent use of the stage marks him as a man who knows his stuff. Everything is there, from "I Believe" to "Somewhere" and "I Apologise". A few less dramatic songs might have helped to provide a bit of light and shade.

But that seems to be far from Proby's mind on this tour.—S.P.

It's ding-dong Del

CAUGHT IN THE ACT

FULLER

JESSE FULLER, American folk-blues artist wise-cracked his way through an outstanding performance at Hull on the first night of his British tour last Thursday.

Fuller—"the Lone Cat"—gave an enthusiastic audience the full works, and proved an entertainer of true star quality.

Besides his vocals, his guitar strumming, and harmonica blowing, Fuller threw in plenty of ad-libs and even included tap dancing.—S.R.

KINKS

THE KINKS chalked up yet another success for Britain at Paris Olympia when they topped the bill there last week.

Despite the handicap of inadequate amplifiers they stormed through a programme of six numbers and left a packed houses clamouring for more.

Sticking wisely to their wilder numbers, the Kinks infused hand-clapping life into the audience.

The temperature shot right up from the start when Dave Davies roared through "Bye Bye Johnny". Ray Davies evoked a great response with "You Really Got Me", and Dave kept up the pressure with "Long Tall Shorty".—M.H.

NAMES IN THE NEWS

THE Beatles fly back from the Bahamas aboard a BOAC charter flight arriving at London Airport at 7.5 am next Thursday (11).

On Saturday (March 13), the group flies out for Salzburg, Austria, leaving London Airport at 11 am.

Their return from Austria is timed for 5.35 pm at London Airport on March 22. (See page nine.)

*

AMERICAN jazz trumpet star **Buck Clayton** may star with **Humphrey Lyttelton** Band at Birmingham Civic Jazz Festival at Summerfield Part on June 7. **Dutch Swing College Band** is booked . . . **Swinging Blue Jeans** tour Israel from April 17-March 23.

Banjoist **John Dunkerley**, of the **Ian Campbell Folk Group**, became ill with suspected peptic ulcer last week. **Diz Disley** has been deputising . . . Trumpet-leader **Alan Elsdon** is opening his own club at Hamborough Tavern, Southall, Middlesex. Called the Cellar Club, it opens March 11 with Elsdon group resident.

*

PYE releases new **Dionne Warwick** single, "You Can Have Him" on March 26. On March 12, the same label issues "Bring Your Love To Me," by the **Righteous Brothers** . . . **Francoise Hardy** visits Britain from March 11 and guests on ITV's "Ready, Steady, Go!" (12) and "Lucky Stars" (20) . . . First releases from **Tony Meehan's** new recording firm, Pegasus Records, is out March 5, on Decca label — "Don't Listen To Your Friends," by **Emeralds**.

Beau Brummell for three weeks in German clubs from March 8 . . . **Rustiks** signed for festival appearances in Valencia, Spain, from March 11-19 . . . **Alexis Korner's Blues Incorporated** resident on BBC2's "Gadzooks! It's All Happening" weekly from March 8.

*

BILLIE DAVIS, who has changed record labels from Columbia to Pye, has **Burt Bacharach** number released March 19 . . . **Mike Hurst** becomes regular compere of Light's "Teen Scene" from March 22 . . . Radio Caroline's **Keith Skues** is guest disc-jockey on ITV's "Lucky Stars" on March 13.

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Vol. 40 1626

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FOLK FORUM

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COPPER KETTLE CLUB. Ye Whyte Hart, Drury Lane. **LUKE KELLY** and **THE SPALPEENS.**

CRUBEEN CLUB. Newcomers night, 1/-.

CYRIL TAWNEY. Hertfordshire Arms, St. Albans Road, Watford, 8 p.m. March 11.

JOLLY BLACKSMITH. JERRY LOUGHRAN, Res. Hampton Rd., Twickenham.

RAY AND EMMETT, tonight at 8, Studio 51, 10/11 Gt. Newport St., W.C.2.

THE FOX, Islington Green, N.1. Nadia Cattouse, Sydney Carter, Martin Carthy.

FRIDAY

BRITISH OAK, Westbourne Park Road, W.2. **GORDON McCULLOCH,** Guests, 8 p.m., adm. 3/-.

CATFORD RAILWAY Tavern. **DORRIS HENDERSON.** Guests. **JOHN PEARSE,** The **TAVERNERS.**

CECIL SHARP HOUSE, March 19 at 8 p.m. The great negro folk blues performer **JESSE FULLER;** also **BERT JANSCH, THE STRAWBERRY HILL BOYS.** Tickets 8s. 6d. by mail or from Collets, Dobells. **BOOK NOW.**

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OWEN HAND and Paul McNeill, 8 p.m. The Scots Hoose.

OWEN HAND resident at the Scots Hoose, with his guests. 8 p.m.

SPRINGFIELD PARK TAVERN. 133 Bounds Green Road, N.11. **BILL CLIFTON,** Mo Kennedy-Martin, commences 8.

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ALLNIGHT FOLKSONG, at New Prince, 23 Gerrard Street. **LONG JOHN BALDRY, DORRIS HENDERSON.**

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SATURDAY cont.

THE TINKERS. — The Scots Hoose, Cambridge Circus. at 8.

TROUBADOUR. Earls Court, 10.30 **NORMAN KENNEDY, FRANKIE ARMSTRONG.**

SUNDAY

HAMPSTEAD. STEVE BENBOW, PETE DYER, MIKE ROGERS, The Northwest Three and Terry Gould. 7.30.

HASTINGS — TAVERNERS.

KINGSTON, Union Hotel, 8 p.m. **DEREK SARJEANT, FRANK SMYTH,** Guests.

NEW PLACE for New Folksingers. — The Scots Hoose at 7.30.

OLIVE TREE, South Croydon, 3 p.m. **COUNTRY STRINGS.** All singers welcome. Come early.

ROBIN HOOD, High Street, Potters Bar, Sandie and Jeannie. Two Daves.

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7.30 p.m.
New Merlin Cave, Margery Street, W.C.1.
(Near Mt. Pleasant P.O.)
Bert Lloyd, Enoch Kent, Sean MacGuire.

ST. ALBANS, Queen's Hotel, 7.30 p.m. Frankie Armstrong, Norman Kennedy and Residents.

STARTING GATE, Station Road, Wood Green. **JESSE FULLER. DON'T MISS.**

TROUBADOUR. JIMMIE McGREGOR AND ROBIN HALL.

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CLARENCE, FINSBURY PARK. Grand Tradition, Joe Heaney, Tim Lyons.

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LEICESTER. De Montfort Hall, 7.30 p.m. CND Folk Concert. Ewan McColl and Peggy Seeger, Nadia Cattouse, Bob Davenport, Ray Fisher, Tony McCarthy.

STRATFORD Folk Club, Railway Tavern, Angel Lane, **RESIDENTS** and **GUESTS.**

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BERT JANSCH. 8 p.m. at the Scots Hoose.

CROWN, TWICKENHAM. Terry Masterson, Johnny Joyce, Paul McNeill. Singers welcome.

FOLK BLUES. Swiss Cottage, 8 p.m. **LES BRIDGER. BERT JANSCH,** Guests.

MITCHAM BUCK'S HEAD, CLOSED, MOVED TO CENTRE, BALHAM.

SOUTHAMPTON GUILDHALL, 7.30 p.m. CND Folk Concert (see Monday 8th).

THE LOFT. Rosemary Branch, Southampton Way, Jo-Ann Kelly.

TROUBADOUR. Ray Fisher, Anne Briggs.

WINDSOR. STAR AND GARTER. TONIGHT. JESSE FULLER.

WEDNESDAY

BOREHAMWOOD RED LION. JO-ANN KELLY, LES BRIDGER, GUESTS.

BROMLEY, "STAR and GARTER" OPEN COME ALL YE. THE REST v. THE OTHERS.

FOLK AT THE HOOSE, Scots Hoose, Cambridge Circus. **THE COUNTRY RAMBLERS, THE POACHERS.**

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TROUBADOUR. Wally Whyton.

WOLVERHAMPTON Civic Hall, 7.30 p.m. CND Folk Concert (see Monday, 8th, but Ian Campbell Folk Group for Nadia Cattouse).

The Centre
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BALHAM, S.W.12

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MODERN JAZZ EVENING
Friday, 8-Midnight
JOHN RENBOURN & GUESTS
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BARRY BEATTIE ROLF & PAM
Sunday, 8-11 p.m.
MALCOLM PRICE & WIZZ JONES
Monday, 8-11 p.m.
MODERN JAZZ EVENING
Tuesday, 8-11 p.m.
MICK SOFTLY & WIZZ JONES
Wednesday
LEVEE BREAKERS — Jug Session
Membership 3/-

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7-30 to 11 p.m.
(Sat. 7.30 to 11.30 p.m.)

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Friday, March 5th
Return visit of the great American Blues Singer and Pianist
CHAMPION JACK DUPREE
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KEITH SMITH'S CLIMAX JAZZBAND
Members 5/- Guests 7/6

Saturday, March 6th
TERRY LIGHTFOOT
THE COUNTRY STRINGS

Sunday, March 7th
KENNY BALL
SPENCER'S WASHBOARD KINGS

Monday, March 8th
Monday Night Folk and Blues Session
STEVE DARBYSHIRE
DAVE & TONI ARTHUR
THE TANNERS

Tuesday, March 9th
BO STREET RUNNERS

Wednesday, March 10th
BACK O'TOWN

Thursday, March 11th
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KEN COLYER JAZZMEN
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ALL-NIGHT SESSION THIS SATURDAY
COLIN BOWDEN ALL-STARS
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Saturday, March 6th
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Friday, 5th
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JOHN MAYALL'S BLUESBREAKERS
STORMSVILLE SHAKERS
Friday ALLNIGHT SESSION 12-5 a.m.
T-BONE WALKER
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STORMSVILLE SHAKERS
Saturday (6th) 7.30-11.30 p.m.
CHRIS FARLOWE
TONY KNIGHTS CHESSMEN
Saturday ALLNIGHT SESSION 12-6 a.m.
THE NIGHT-TIMERS
RONNIE JONES
BRIAN AUGER TRINITY
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CHEYNES
Sunday EVENING SESSION 7-11 p.m.
ERROL DIXON BAND
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THURSDAY

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ALEX HARVEY
and his Soul Band

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Sunday, March 7th
MANFRED MANN
Monday, March 8th
BROTHERS GRIM
Admission 2/6
Wednesday, March 10th
DAVY JONES
and MANISH BOYS
Thursday, March 11th
DROVERS
Admission 3/-
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AND THE
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NEW IBERIA STOMPERS, Wetherby Arms, Worlds End, Chelsea.

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OSTERLEY JAZZ CLUB, Osterley Rugby Club Pavilion, Tentelow Lane, Norwood Green, Southall. **CHARLIE GALBRAITH'S GUEST NIGHT** with trumpet star **KENNY BAKER.** Next week, Champion Jack Dupree!

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NEW IBERIA STOMPERS. Watford.

PIED BULL. Jazz Conclave.

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SUNDAY R&B CLUB, Railway Hotel, Harrow and Wealdstone. (Bakerloo).

THAMES CITY JAZZBAND. Metropolitan, Farringdon Road. (Lunchtime session.)

THE GREEN LEAF BAND. Victoria Hotel, Basingstoke.

WOOD GREEN:
TERRY LIGHTFOOT

MONDAY

BEXLEY. Black Prince Hotel. Freddy Randall.

FREE. The John Bull, Gunnersbury Station. Johnny **BARTON/** Cephas **HOWARD QUARTET.**

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★ALEX HARVEY
SOUL BAND

Friday, March 5th (7.30-11.0)
★ GARY FARR
★THE T-BONES
(At 8.15 Radio Luxembourg recording of "Ready, Steady, Radio")

Saturday, March 6th (7.30-11.0)
★THE JOHNNY DANKWORTH SEXTET
★RONNIE ROSS QUARTET

Sunday, March 7th (7.30-11.0)
In Association with Ronnie Scott's Club
THE BILL EVANS TRIO
RONNIE SCOTT QUARTET
Members: 12/6 Non-members: 15/-
Tickets available on the evening only

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★ MARK LEEMAN FIVE

Tuesday, March 9th (7.30-11.0)
★THE WHO LONDON 1965
★ THE BOYS

Wednesday, March 10th (7.30-11.0)
RENT PARTY NIGHT
Folk — Blues and Skiffle
Now — Sing-along with
★THE SETTLERS
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Members 4/- Non-members 5/-
STUDENTS' RATE 2/6

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EVERY WEDNESDAY
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HANK SHAW
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DANNY MOSS
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The ONLY CONCERT APPEARANCE of the fabulous
BILL EVANS TRIO!
CHUCK ISRAELS LARRY BUNKER
and the great American singer
MARK MURPHY!
with the STAN TRACEY TRIO
and
THE RONNIE SCOTT QUARTET!
RICK LAIRD RONNIE STEVENSON
Stalls 25/-, 17/6, Dress Circle 25/-, 17/6
We regret that the 10/6, 12/6 and 15/- seats are sold out
This promises to be a memorable concert. Apply NOW enclosing cheque or P.O. to RONNIE SCOTT'S CLUB, 39 Gerrard Street, W.1. GER 4752.
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GEORGIE—benefit from the change

LET'S HAVE MORE LIVE SHOWS . . .

Miming ban will sort the men from the boys

A LIVE "Ready, Steady, Go" will sort out the real stars from those who achieve their fame from echo-chambers, amplifiers and about twenty takes of one number.

Among the groups and singers who will really benefit from the change will be the Rolling Stones, Manfred Mann and Georgie Fame. Let's have more live shows. — LYNDA K. MYNOTT, London, SE6.

● LP WINNER.

MAILBAG

Swinging Sheffields

THE Sheffield's record "Bags Groove" is the most exciting new release for a long time. Georgie Fame has paved the way for good music and, despite Wayne Fontana's statement that it won't do much (MM February 20) I am sure it will do a great deal. — ALEXANDRA ROMANES, Enfield, Middlesex.

● LP WINNER

Why no recognition for arrangers?

FEELING that the arrangement is a cardinal factor in the production and projection of both music and artists on discs, could I raise the following questions?

(a) Why do arrangers not receive a royalty, legally agreed, of one farthing per disc sold? (b) Why and when was this payment stopped? (c) By whom? (d) Why has this royalty not been restored? (e) Has the Musicians Union done anything to obtain the reinstatement of this legal right? (f) Has the Union pressed for a cost of living increment? (g) What has happened to all the farthings not paid out? — LESLIE PERRIN, London, WC2.

Jazzman Cole

BOB DAWBARN says that had Nat King Cole not achieved fame as a pop singer he might well have figured highly in jazz polls as a pianist.

But in the forties he did figure highly and to my ears he was a jazz great.—BRIAN GLADWELL, Staines, Middlesex.

Dogmatists

I DOUBT if Ian Campbell has ever been present during a rendering of Bob Dylan's "Masters of War" by the Mark Leeman Five, at London's Marquee Club.

He will most likely dismiss this as non-folk material, but where does one stop this disease of categorisation which thrives among the sectarian dogmatists within folk? —JOHN D. BAXTER, London NW6.

Beat and folk

WHAT is Ian Campbell talking about when he says no beat group has recorded a folksong? (MM, February 20).

As a folk singer I would never make such a sweeping generalisation. What about the Animals' version of "House of The Rising Sun"? —PAUL MARSDEN, London NW3.

Teen choice

WE are told we are at the dawn of a great folk music boom. But I cannot see Bob Dylan, Joan Baez or Donovan achieving the success of Sinatra, Presley or the Beatles.

Publicists and promoters are always trying to foist a new sound on teenagers, but the public prefer to choose for themselves. — A. JOHNSON, Stowting, Kent.

Cheers, jeers

CHEERS to Val Doonican who helped to straighten out Ray Coleman's MM muddle with his "I don't sing folk music" statement in the MM (February 20).

Jeers to Chris Welch for inventing another phrase that will confuse the issue—"folk-tinged".

What in hell is "folk-tinged" about "The Special Years"? — PETER PRESTON, London SE1.

Adults, yet!

IS it possible that in the next few years the Pop Fifty will become dominated by adult record buyers?

In the last few months we have had amazing success by such artists as the Bachelors and Val Doonican. No self-respecting member of the younger generation would buy their records.

Thank goodness for the Kinks and Pretty Things. They produce records which keep alive the spirit of youth. — HUGH SHARP, London SW7.

Matt—jazz?

You said it!

MATT MONRO again wins the male singer section of the MM jazz poll! Will the people who voted for him never learn? — RAYMOND BRAY, Boston, Lincolnshire.

● Editor's Note: Matt has often said in MM interviews that he doesn't regard himself as a JAZZ singer.

Duke is tops

I HAD the greatest fortune to hear Duke Ellington's concert at Croydon.

This was perfection in music. The brass was brilliant and what can one say about men like Hodges, Gonsalves and Harry Carney? I was mesmerised by the most wonderful band in the world. — BILL ELLIOTT, London, SE15.

Kenton, too

THE MM's Bob Dawbarn, reviewing the Ellington concert said somebody should strike a special medal for Duke—the first big bandleader to play a whole show without a drum feature.

Not correct. Kenton, on his last tour, had no drum feature, and drummer Stan Levy was not featured at the 1953 Kenton concerts in Dublin.

If Duke is to be awarded a medal it should surely be the "Kenton Star". — B. S. FRANCIS, Totley, Sheffield.

All levels

I HOPE the pathetic race to worship obscure idols will not cheapen any increased interest in country music as it did during the popularity of blues.

But I am not optimistic. I fail to see why there cannot be room for appreciation of music at all levels without resorting to musical snobbery. T. M. B. RICE, London, SW10.

● LP winner

THE LAST WORD

A PERSONAL LOOK AT TODAY'S POP FIFTY

- **A QUICK turnover at the top continues to provide surprises, although Tom Jones' victory was not exactly unexpected. Wayne Fontana got within an ace but bust at second place, and he will have to play the "Game of Love" a little lower each week.**
- **IT LOOKS like a straight fight between Herman and the Stones for next week's number one. Both have bounced back on the scene with resounding hits. Gene Pitney made giant steps with "I Must Be Seeing Things", a remarkably complicated song structure that would never have found a market two years ago.**
- **THE STONES crashed in at 17 with their dullest single ever. Yet groups like the Syndicats, Olympics and Riot Squad failed to make any impression with some really exciting R&B singles recently. Another new entry is Georgie Fame's latest, and people who say he is going commercial want their ears tested. Fame fans can uncross their fingers—"In The Meantime" came in at a very healthy 25.**
- **THE MOODY BLUES, who knocked Georgie from the top spot last time, are once again on his heels with a long, complicated song, with a long, complicated title. At 46 they are not HOT on Fame's heels either.**
- **THERE ARE actually ten new titles this week including "Concrete And Clay" by the Unit Four +2 which sounds like a commercial for the building industry, but is actually an attractive contender for higher placing. With only a few drags included and some exciting newtimers, it's a winners chart!**

Chris Welch

TOM JONES
REVIEWS THE NEW POP SINGLES IN
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