

# Melody Maker

July 24, 1965

9d weekly



**POOLE**  
forgotten  
hitmakers



**ANIMAL**  
the new  
one roars



**DESMOND**  
jazz of  
the future



**STONES**  
An odd  
day out

## MM BEAT CONTEST

# COME IN, RADIO LONDON

RADIO London has gone overboard for the fabulously successful Melody Maker National Beat Contest at Wimbledon Palais.

From July 30, "Big L" will be giving the latest news of the contest on every one of its five daily shows.

Deejay Pete Brady will compere the Grand Final when the 13 top groups battle it out on August 15.

And Kenny Everett will be one of the distinguished panel of judges led by MM editor Jack Hutton.

A host of top pop and beat stars will be at the Final to cheer on the winning group.

A large number of tickets have already been allocated, so if you want to be at this wild, swinging date along with Big L, send a 12s. 6d. postal order to Wimbledon Palais, London, SW19.

And keep up to date with the latest line-up for the Final on Radio London every day.

■ Now TURN TO THE BATTLE OF THE POP PIRATES—page 3.

■ THIS WEEK'S MM CONTEST WINNERS—page 4.



# DUSTY WARNED 'DON'T SING'

DUSTY SPRINGFIELD'S "In The Middle Of Nowhere" climbed to number five in the Pop 50 this week—but Dusty won't be able to give it that extra push on radio and TV.

■ ON DOCTOR'S orders she has cancelled all engagements and is awaiting the results of medical tests to find out whether she must go into hospital for two weeks.

■ Dusty was due to open a six weeks summer season at Bournemouth Winter Gardens on Monday. Instead she remained in her Bayswater flat receiving no visitors and no telephone calls. Cleo Laine is temporarily acting as Dusty's stand-in at Bournemouth.

■ Dusty's agent, Tito Burns, told the MM: "She is anaemic and the doctor says she is suffering from exhaustion. Until we get the results of the medical tests we don't know whether Dusty will be able to appear for any part of her summer season."

⚡ The Melody Maker continues to encourage jazz intelligently and effectively with superior pictures and feature stories on the subject, and is possibly the most influential periodical on the subject in the world. ⚡

DAVE DEXTER JNR. IN HIS NEW BOOK, "THE JAZZ STORY" (PRENTICE-HALL INTERNATIONAL).

THIS WEEKS BIG STAR BILL: PAUL DESMOND, STEVE LACY, NEW WAVE, PARIS CLUBS

# MELODY MAKER POP 50

- 1 (1) MR TAMBOURINE MAN ..... Byrds, CBS
- 2 (2) HEART FULL OF SOUL ..... Yardbirds, Columbia
- 3 (5) TOSSING AND TURNING ..... Ivy League, Piccadilly
- 4 (3) I'M ALIVE ..... Hollies, Parlophone
- 5 (8) IN THE MIDDLE OF NOWHERE ..... Dusty Springfield, Philips
- 6 (4) CRYING IN THE CHAPEL ..... Elvis Presley, RCA
- 7 (21) YOU'VE GOT YOUR TROUBLES ..... Fortunes, Decca
- 8 (14) THERE BUT FOR FORTUNE ..... Joan Baez, Fontana
- 9 (7) LOOKING THRU THE EYES OF LOVE ..... Gene Pitney, Stateside
- 10 (6) TO KNOW YOU IS TO LOVE YOU Peter and Gordon, Columbia
- 11 (45) WE GOTTA GET OUT OF THIS PLACE ... Animals, Columbia
- 12 (10) LEAVE A LITTLE LOVE ..... Lulu, Decca
- 13 (9) THE ONE IN THE MIDDLE (EP) ..... Manfred Mann, HMV
- 14 (16) WOOLY BULLY ..... Sam the Sham, MGM
- 15 (23) HE'S GOT NO LOVE ..... Searchers, Pye
- 16 (33) CATCH US IF YOU CAN ..... Dave Clark Five, Columbia
- 17 (22) GOODBYE ..... Peter Cook and Dudley Moore, Decca
- 18 (18) SHE'S ABOUT A MOVER ..... Sir Douglas Quintet, London
- 19 (13) COLOURS ..... Donovan, Pye
- 20 (26) WITH THESE HANDS ..... Tom Jones, Decca
- 21 (11) GOT LIVE IF YOU WANT IT (EP) ..... Rolling Stones, Decca
- 22 (12) THE PRICE OF LOVE ..... Everly Brothers, Warner Bros.
- 23 (27) LET THE WATER RUN DOWN ..... P. J. Proby, Liberty
- 24 (15) ANYWAY ANYHOW ANYWHERE ..... The Who, Brunswick
- 25 (17) ON MY WORD ..... Cliff Richard, Columbia
- 26 (19) LONG LIVE LOVE ..... Sandie Shaw, Pye
- 27 (35) I CAN'T HELP MYSELF ..... Four Tops, Tamla Motown
- 28 (46) IN THOUGHTS OF YOU ..... Billy Fury, Decca
- 29 (25) A WORLD OF OUR OWN ..... Seekers, Columbia
- 30 (—) THIS WORLD IS NOT MY HOME ..... Jim Reeves, RCA
- 31 (28) HELP ME RHONDA ..... Beach Boys, Capitol
- 32 (24) SET ME FREE ..... Kinks, Pye
- 33 (42) CRY TO ME ..... Pretty Things, Fontana
- 34 (20) THE CLAPPING SONG ..... Shirley Ellis, London
- 35 (—) A WALK IN THE BLACK FOREST Horst Jankowski, Mercury
- 36 (41) THE BALLAD OF SPOTTY MULDOON ..... Peter Cook, Decca
- 37 (30) MARIE ..... Bachelors, Decca
- 38 (50) TOO MANY RIVERS ..... Brenda Lee, Brunswick
- 39 (—) (SAY) YOU'RE MY GIRL ..... Roy Orbison, London
- 40 (—) ZORBA'S DANCE ..... Macello Minerbi, Durium
- 41 (31) FROM THE BOTTOM OF MY HEART ..... Moody Blues, Decca
- 42 (—) SUMMER NIGHTS ..... Marianne Faithfull, Decca
- 43 (32) MAGGIE'S FARM ..... Bob Dylan, CBS
- 44 (38) TICKLE ME (EP) ..... Elvis Presley, RCA
- 45 (—) I WANT CANDY ..... Brian Poole and the Tremeloes, Decca
- 46 (29) TRAINS AND BOATS AND PLANES Burt Bacharach, London
- 47 (49) VOODOO WOMAN ..... Bobby Goldsboro, United Artists
- 48 (48) MY CHILD ..... Connie Francis, MGM
- 49 (43) STINGRAY ..... Shadows, Columbia
- 50 (—) EVERYONE'S GONE TO THE MOON ... Johnathan King, Decca

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1 Leeds; 2 Feldman; 3 Southern; 4 Shapiro Bernstein; 5 Budd; 6 E. H. Morris; 7 Mills; 8 Hartman; 9 Schroeder; 10 Bourne; 11 Screen Gems; 12 Skidmore; 13 Cooper, Feldman, Design, Blossom; 14 Beckie; 15 Toby; 16 Ivy; 17 Essex; 18 Maurice; 19 Southern; 20 Kassner; 21 Nanker/Phelge, Mellin, Jewel, E. H. Morris, Aberbach, Nanker/Phelge; 22 Acuff-Rose; 23 Mellin; 24 Essex; 25 Screen Gems; 26 Glissando; 27 Be-

linda; 28 Coda; 29 Springfield; 30 Burlington; 31 Calder; 32 Kassner; 33 Mellin; 34 Calico; 35 Flamingo; 36 Essex; 37 Francis Day and Hunter; 38 Acuff-Rose; 39 Acuff-Rose; 40 BIEM; 41 Sparta; 42 Ardmore and Beechwood; 43 Blossom; 44 West One, Hill and Range; 17 Savile Row, Hill and Range, Hill and Range; 45 Grand Canyon; 46 17 Savile Row; 47 United Artists; 48 Lords; 49 Ambassador/Pincus; 50 Marquis.

## US TOP TEN

- 1 (1) SATISFACTION Rolling Stones, London
- 2 (3) I'M HENRY THE VIII ..... Herman's Hermits, MCM
- 3 (2) I CAN'T HELP MYSELF ..... Four Tops, Motown
- 4 (10) WHAT'S NEW PUSSYCAT? ..... Tom Jones, Parrot
- 5 (5) CARA MIA ..... Jay and the Americans, United Artists
- 6 (16) YES I'M READY Barbara Mason, Arctic
- 7 (9) WHAT THE WORLD NEEDS NOW IS LOVE ..... Jackie De Shannon, Imperial
- 8 (7) SEVENTH SON Johnny Rivers, Imperial
- 9 (4) MR TAMBOURINE MAN ..... Byrds, Columbia
- 10 (8) YOU TURN ME ON ..... Ian Whitcomb, Tower

## TOP TEN LPs

- 1 (1) SOUND OF MUSIC Soundtrack, RCA
- 2 (2) BRINGING IT ALL BACK HOME ..... Bob Dylan, CBS
- 3 (7) JOAN BAEZ'S ..... Joan Baez, Fontana
- 4 (3) MARY POPPINS ..... Soundtrack, HMV
- 5 (4) WHAT'S BIN DID AND WHAT'S BIN HID ..... Donovan, Pye
- 6 (5) THE FREEWHEELIN' BOB DYLAN ..... Bob Dylan, CBS
- 7 (—) A WORLD OF OUR OWN ..... Seekers, Columbia
- 8 (8) BEATLES FOR SALE Beatles, Parlophone
- 9 (—) JOAN BAEZ IN CONCERT Vol. 2 ..... Joan Baez, Fontana
- 10 (6) HIT MAKER Burt Bacharach, London

## TOP TEN JAZZ

**DOBELL'S**, 77 Charing Cross Road and 10 Rathbone Place, London: 1 SPIRITUAL UNITY (LP) Albert Ayler (Debut); 2 A LOVE SUPREME (LP) John Coltrane (HMV); 3 MORE BLUES AND THE ABSTRACT TRUTH (LP) Oliver Nelson (HMV); 4 BOB BROOKMEYER AND FRIENDS (LP) (CBS); 5 MONSTER (LP) Jimmy Smith (Verve); 6 THE BEST OF JATP (LP) (Verve); 7 JAZZ AT THE APEX CLUB (LP) Jimmy Noone (Ace of Hearts); 8 WAY OUT (LP) Thelonious Monk (Fontana); 9 COTTON CLUB DAYS Vol. 2 (LP) Duke Ellington (Ace of Hearts); 10 MOVIN' WES (LP) Wes Montgomery (Verve).

**ASMAN'S**, 38 Camomile Street and 23a New Row, London: 1 MONSTER (LP) Jimmy Smith (Verve); 2 KING OLIVER Vol. 2 (LP) (Ace of Hearts); 3 MORE BLUES AND THE ABSTRACT TRUTH (LP) Oliver Nelson (HMV); 4 GETZ/GILBERTO (Verve); 5 COTTON CLUB DAYS Vol. 2 (LP) Duke Ellington (Ace of Hearts); 6 ELLINGTON '66 (LP) Duke Ellington (Reprise); 7 MONK (LP) Thelonious Monk (CBS); 8 I'M TRYING TO GET HOME (LP) Donald Byrd (Blue Note); 9 JAZZ AT THE APEX CLUB (LP) Jimmy Noone (Ace of Hearts); 10 MOVIN' WES (LP) Wes Montgomery (Verve).

## POP 50 COMPOSERS

—American; —British; o—Others  
 1 Dylan (a); 2 Gouldman (a); 3 Carter/Lewis/Ford (b); 4 Ballard Jr (a); 5 Verdi/Kaye (a); 6 Glenn (a); 7 Greenaway/Cooke (b); 8 Ochs (a); 9 Taylor (a); 10 Spector (a); 11 Mann/Weil (a); 12 Reed/Conrod (b); 13 Jones (b); Hancock/Hendricks (a); Spector/Pomus (a); Dylan (a); 14 Samudio (a); 15 Curtis/Pender (b); 16 Clark/Davidson (b); 17 Moore (a); 18 Sahn (a); 19 Donovan (b); 20 Davis/Silver (a); 21 Nanker/Phelge (b); 22 Russell/Burke/Wester (a); Nevilla (a); Traup (a); Snow (a); Nanker/Phelge (b); 22 D.

Everly/P. Everly (a); 23 Russell (a); 24 Daltrey/Townsend (b); 25 Mann/Weil (a); 26 Andrews (b); 27 Holland/Dozier/Holland (a); 28 Morrow/Arnold (b); 29 Springfield (b); 30 Traditional; 31 Wilson (a); 32 Davis (b); 33 Russell (a); 34 Chase (a); 35 Jankowski (o); 36 Cooke/Moore (b); 37 Berlin (a); 38 Howard (a); 39 Orbison/Dees (a); 40 Theodorakis (o); 41 Pinder/Laine (b); 42 Henderson/Strike (a); 43 Dylan (a); 44 Pomus/Jeffreys (a); 45 Cottler/Goldstein/Feldman/Berns (a); 46 Bacharach/David (a); 47 Goldsboro (a); 48 Lewis/Black (b); 49 Ogorman (a); 50 King (b).

# THE INSIDE OUT CLUB!

- ★ Ivy League ★ Animals
- ★ Downliners ★ Beatles

A WAILING jam session built up around 3 am at London's new "in" nitery—the Scotch Of St James—last Wednesday. Wailing misery also built up when a couple of hundred "incrowders" crowded in a space designed for a couple of dozen. Matters were not helped by out crowders trying to get in and in crowders trying to get out.

Safe on the stand were Brian Auger's Trinity, Long John Baldry, Eric Burdon, Madeline Bell, and Doris Troy. Seen on conga drum was Giorgio Gomelsky until forcibly removed, and other jammers were Jeff Beck and Dave Rowberry.

Crushed, deafened and boiled alive in the audience were John George and Ringo, Twinkle, the Moody Blues, Eric Burdon, Chas Chandler, Hilton Valentine, Brian Jones, Major Rowley, Lulu, Charlie Foxx, and the Walker Brothers. Ravers Incorporated, in fact!



Honeymooners at last alone—Frank Ifield and his wife Gillian in Portugal last week.



**ANIMALS** get a lot of Japanese fan mail... At a Barcelona fancy dress ball someone tried to pull off Booker Ervin's real moustache.

Lella Freitag dubbed "soul sister" by Eric Burdon... Brian Innes gives us permission to call him a "fat bald-headed nit"—but you aren't bald, Brian.

Tito Burns answered a phone call in Yiddish... Joy Marshall an incredible jiver... How can C&W be the next thing when it was the last but one?

Peter Bowyer had to shave his beard off before Joe Brown would let him handle publicity!... American jazzman and Liberty executive Dave Pell in town supervised Vicki Carr's BBC-TV shows.

the Duprees on American Columbia.  
 Downliners Sect pet penguins Victoria and Albert keeping neighbours awake—apparently it's the mating season... Look out, Beatles, Mike Stone isn't just a bongos player—he works for Radio London!

**DANA GILLESPIE** says she'd like to be kidnapped... Yardbirds recording Gregorian chant... If more groups go up the Thames by boat someone will buy limpet mines and frogman's suit.  
 Ronnie Scott too busy with parking ticket to see Georgie Fame in Gerrard Street... Andy Williams invites star singers on his TV show and tops every one.



FRANCOISE HARDY

**PERRY FORD**, after Ivy League car crash—"Why couldn't I have had my nose smashed and save myself a £100 operation?"  
 The Singing Nun has stopped singing—on record... Morgana King impressive on TV's "Andy Williams Show".  
 Monty Sunshine singer Valerie Wiseman having tonsils out... Caroline deejay asked Ruby Bard if she was Anita Harris.  
 A nightclubber asked Miglit's Mike Felix, "I say, do you sign girl's arms and things?"... Beatles dig



SANDIE SHAW

**RECORD OF THE WEEK**

**CLIMBING UP THE AMERICAN CHARTS FAST!** CRS 8017

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**the magnificent moodies magnificent moodies magnificent moodies**

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## LONDON LEADS IN POP PIRATE RADIO BATTLE

Over 16 million people now tune in to the two major pirate radio stations — London and Caroline — each week, according to a survey conducted by the National Opinion Poll.

And Radio London would seem to be moving ahead of the two Carolines, North and South. During the peak listening time from 12.30 pm to 1 pm, an average of 1,630,000 people are listening to London, compared with one million for the two Carolines.

One curious aspect brought out by the survey is that Radio London's main audience is drawn from two age groups, 12-15 and 25-34, while if you are between the ages of 16 and 24 you probably prefer Caroline. This may be partly explained by Caroline's greater use of LP tracks and occasional jazz material.

London's audience is also predominantly male, while the girls prefer Caroline.

In a straight battle between London and Caroline South, Big L wins hands down with an average 1½ million listeners to Caroline South's half million.

In East Anglia, where both stations are received at top strength, London can claim 50.9 per cent of listeners to Caroline's 26.7 per cent.

Caroline, however, can take consolation from the fact that it virtually has things all its own way in the North.

In the continued battle of the airwaves, London this week altered its schedules to give Dave Cash his own show between 3 pm and 5 pm, with Tony Windsor moving to the 9 am to midday slot and Earl Richmond taking over as the administrator in charge of commercials.

## A FEW ROARS FROM THE NEWEST ANIMAL

**UNDOUBTEDLY** Alan Price was an extremely difficult man to replace. Many people thought the Animals had a real task in finding an organist to take over in one of the hottest groups in England.

Surprisingly enough it was just a phone call from Eric Burdon in Scandinavia, to their manager Mike Jefferies, in England that did the trick—"Get Dave."

### ACCEPTED

Now, two months later, new Animal, Dave Rowberry, has settled in. It is obvious to anyone that he has been accepted. One would think he had been there all the time.

"I don't feel new anymore—you're either accepted or not—I have been and it's all right. There have been no problems and we get on just fine. We go out to clubs and we go drinking together," gurgled Dave.

"Because I fit in socially, I fit in musically as well." Did you know the Animals before you joined? "Oh yes. I used to play five and six nights a week in a group in Newcastle. Naturally I either saw Eric sitting in or on the stand—so I knew him vaguely."

### NERVOUS?

"Then when I came down to London I thought I'd look Eric up. I gradually got to know him and Chas Chandler quite well."

Was Dave at all nervous joining such a famous group rather suddenly? "Suddenly is the word, my first gig was the Ed Sullivan Show in New York. I had just finished a job with Mike Cotton, and right after the job I had to fly to New York."

# 'Get Dave' said Eric—and I was in!



BURDON: "He detests miming. He improvises so much it makes it impossible for him to do it well."

"Although it was live, we only had to do two numbers. But after the show was a tour of Japan—that meant 50-minute concerts with only two rehearsals!"

"Naturally I was worried about the arrangements and in fact it was like a jam session—having to busk my way through the show."

"Surprisingly enough

although the Animals are a very polished group they are still loose. They improvise a lot and if one has got a solo you're not tied down—it gives all of us scope to express ourselves."

"Quite honestly," said Dave, "the most boring part of our stage act, to us anyway, is playing our hit records. We have to do them the same as the records, so there's no improvising."

Why is it that groups don't record their best stage numbers, for release as commercial numbers?

### TIED DOWN

"Because a number that is good on stage, is not necessarily good on record—they are very often visual, not actually great numbers. There are some exceptions, of course, like 'The One In The Middle' which is both visually good, and an excellent record."

"The essence of it all is that on stage you can extend numbers, whereas on record you are tied down to a time."

Surely the Animals disproved this with the four minute version of "House Of The Rising Sun." Said Dave: "Well not really, look at the trouble they had with that! Even so you couldn't make a single of a ten minute rave number, which might be your best stage number."

### CHARLES FANS

What about the sound of the Animals in the future—is it going to be changed, or augmented?

"Well, we are all fans of the early Ray Charles—his numbers like 'Yes Indeed', 'What'd I Say' and 'The Night Time Is The Right Time', so eventually we would like to do more of these numbers."



DAVE ROWBERRY — Settled in with the group. "There have been no problems and we get on fine. We go out to clubs and we go drinking together."

"The problem is you need saxes and a girl backing group like the Raelets, and you can't just change your sound like that. I mean the Animals have a sound—I can't define it—but if we suddenly augmented it we can't just push it on the unsuspecting public. It has to be done gradually."

### GOOD RAVE

Continued Dave: "We're going to try it out at the Richmond festival, in a few weeks. We'll do our normal act so that people who don't want to see us 'augmented' won't have to and then we'll bring on trumpets, tenor, and a baritone."

"It should be a good rave—we love this sort of music and find it very exciting."

Does Dave think the Animals will record a number in this style, in the near future? "Oh, I don't know—we much prefer playing stuff live—you know, 'We Gotta Get Out Of This Place,' sounds a lot better on stage."

### MIMING

Is this why the Animals like and appear often on "Ready, Steady, Go!" "Yes. We absolutely hate miming—the best thing that ever happened to us was when RSG went live. Now it's like playing in a club—very enjoyable."

"Eric detests miming. The combination of not being very good at it and not liking it makes him detest it even further. He improvises so much, as well, it makes it impossible for him to do it well."

"You can hear him thinking—I gotta get out of this place."

Nick Jones



CHARLES: "We'd like to do more of his numbers."

# ROLLING DOWN THE RIVER WITH THE STONES

A BOAT laden with three Rolling Stones, a team of carousing journalists and folk singer extraordinaire, Dana Gillespie took to the Thames last week.

Brian Jones, Keith Richard and Charlie Watts were captured by Radio Luxembourg and driven up the river to be presented with a record award.

It didn't seem an occasion for great rejoicing by the Stones. Charlie looked unutterably bored, Keith was quiet and Brian less than



BRIAN

CHRIS WELCH on the Thames with the Stones

cheerful.

They dutifully posed for photographers when the award was made by Anita Harris. But when she kissed each of the Stones, Charlie Watts managed to remain completely grim faced and wooden, bringing a shout of laughter from revelling journalists who had emerged briefly from the bar.

Down below, Charlie sat in a corner and stared glumly through the window at the liquid mud of the Thames floating past.

### SENSATION

Dana Gillespie roaring about the boat, eyes flashing, hair blowing in the wind, caused far more sensation than the Stones, capping the afternoon's entertain-

ment by shooting a reporter with a gun loaded with blanks, smashing his glass of whisky and cutting his hand.

Charlie Watts sunk deeper in gloom and gazed deeper into the river mud.

"I say, do you get terribly bored by all this?" asked a lady crew member, utterly fearless. Charlie glanced up, mumbled inaudibly, what could have been a string of insults, and the lady turned away no doubt convinced she had struck a chord in Charlie's heart.

### ESCAPED

Eventually the ill-assorted band of boaters arrived at some unheard of place up river, totally uninhabited except for a few rangy marsh birds.

Before orders could be given for them to be clapped in irons, all three Stones suddenly escaped overboard and leapt into a fast car.

Next week the Rolling Stones travel by tram from Elephant And Castle to Lewisham to be awarded a Good Housekeeping medal.



CHARLIE—stared glumly at the river mud.



● IAN CARR

## IAN CARR WRITING SPECIAL ARRANGEMENTS

# ANIMALS ADD JAZZMEN FOR RICHMOND

**T**HE Animals are augmenting to an eleven piece group for their appearance at the National Jazz And Blues Festival, at Richmond, on Sunday, August 8.

Hilton Valentine told the MM: "We will be using three trumpets and three saxes. Dick Morrissey, Ian Wheeler and, possibly, Don Rendell will be the saxes. Ian Carr will lead the trumpets, but we haven't fixed the other two yet.

"We hope we will get a Ray Charles-James Brown sound. Eric Burdon gave Ian Carr

a stack of records to give him an idea of what we wanted in the way of arrangements."

Hilton added that the Animals were "knocked out" at the news that their single, "We Gotta Get Out Of This Place", had leaped 34 places to number 11 in the Pop 50.

The Animals are set for a 30-day, nationwide American tour in September, including TV appearances on "Shindig" and "Hullabaloo".



The Ravens from Gloucester

## MELODY MAKER NATIONAL BEAT CONTEST

### Gloucester group wins final heat

**A** GLOUCESTER group, the Ravens, won the 12th and last heat of the MM National Beat Contest at Wimbledon Palais on Sunday.

Second were Ray Everett Junior's Blues Hounds, from Birmingham, third were the Vibros, from Normandy, Guildford and fourth were Ricky Vernon and the Pathfinders from Salisbury, Wiltshire.

Other groups taking part included the Soul Executives, Amboy Dukes, Koalas, Devils' Three, the System and the Weird Ones.

The Ravens are from Box, near Stroud, Gloucestershire. Their line up is Alan Ransom aged 18, (lead guitar), Michael Gardiner, 18 (drums), Donald Bridgman 18, (rhythm guitar), Robin Hopper 17, (bass), and Peter Greenaway 17 (vocals).

Tickets for the Grand Final on August 15, can be obtained from Wimbledon Palais price 12s. 6d.

August 11.

**S**INGER Bobby Breen will be featured in the last of TWW's "Here Today" shows tomorrow (Friday).

Acker Bilk guests with the Blue Note Jazz Band in his home village of Pensford, tomorrow night.

Gerry and the Pacemakers and Billy J. Kramer and the Dakotas star in a special "Saturday Club" airing from the Jubilee Theatre, Blackpool, on July 31. . . . singer George Moody guests in the Light's "Folk Room" on July 31.

**K**IKI DEE has a new single, "Running Out Of Fools", released on July 23 and guests in "Ready, Steady, Go!" on July 30. . . . Kenny Lynch has a concert date at Morecambe Alhambra on July 25.

**E**lkie Brooks is currently starring at the new Talk Of The North, Eccles, Manchester, doubling with the nearby Riverboat Club. She has been set for three August concerts with the Byrds.

**A**MERICAN folk singer Paul Simon has his first British single, "I'm The Rock", released today (Friday). The Colin Prince group opened last week at Top Rank's Islander Room in Blackpool.

### DONOVAN GUESTS AT NEWPORT

**D**ONOVAN flies to America today (Thursday) and tonight guests at the Newport Folk Festival.

He will spend three days at the Festival and then flies to Los Angeles for six TV appearances, including "Shindig", "Shebang!" and "Hollywood Agogo".

At the Festival, tonight, he will be introduced by Joan Baez and will duet with her in addition to his own solo spot.

Bob Dylan is also due at the Festival, but will not be the feature on the same night as Donovan.

Donovan may also visit New York and make other in-person appearances during the trip.

He will be back in London on August 1 to star in a concert at the ABC, Great Yarmouth.

### CILLA IN NEW YORK CABARET

**C**ILLA BLACK leaves London Airport tomorrow (Friday) for New York where she stars for three weeks in cabaret at the plush Persian Room.

She then goes to Bermuda for three weeks at the Forty Thieves Club. She is due back in Britain at the beginning of September.

This week, Cilla has been recording a number of titles with both Sounds Incorporated and a large orchestra. Her next single may be chosen from the session which was basically intended for her second LP.

### EUROPE WANTS DAVE BERRY

**C**ONTINENTAL offers are pouring in for Dave Berry who won the individual award as the best singer at the European Song Contest in Knokke-le-Zoute, Belgium.

Dave has been asked to return to Knokke Casino for cabaret and offered a star spot in the Continent's top radio show, "Europe Number One", which is aired from the Olympia, Paris.

Enquiries have also come in for him to visit Italy and Holland.

### STUFF SMITH IN HOSPITAL

**A**MERICAN jazz violinist Stuff Smith was rushed to hospital in Neuilly, France, last week and was operated on for gallstones last Friday (16).

He told the MM on Monday: "I had a pretty rough couple of days after the operation, but I'm feeling a lot better now."

Smith, who is 56, has suffered from internal trouble for the last ten years.



● KID HOWARD

## NEW ORLEANS ALL-STARS

**T**HE all-star New Orleans jazz group, specially assembled for Britain, will open its tour at the Congress Theatre, Eastbourne, on February 4, 1966.

The line-up will be: Kid Howard (tp), Jimmy Archey (trb), Darnell Howard (clt), Alton Funnell (pno), Pops Foster (bass) and Cie Frazier (drs).

The band plays a London concert at St Pancras Town Hall on February 5 and then goes to Germany, returning for further dates between February 21 and 27.

The tour ends with a BBC-2 "Jazz 625" show on February 27.

### YARDBIRDS MISS 'LUCKY STARS'

**T**HE YARDBIRDS will miss their advertised spot in "Lucky Stars Summer Spin" on Saturday because of their late arrival for rehearsals when the programme was recorded at ABC TV's Birmingham studios on Sunday.

An ABC spokesman told the MM: "The groups were three quarters of an hour late and it wasn't possible to re-organise the programme's very tight rehearsal schedule."

"Therefore their spot was filled by an extra number from the Honeycombs."

### LION TO ROAR

#### IN NOVEMBER

**A**MERICAN jazz pianist Willie "The Lion" Smith's first British tour has been altered because of French commitments.

The Lion will now visit Britain from November 1 to 14 and dates are currently being lined up.

## TOP TEN NEWSCHECK

**1** BYRDS stay for their second week at number one and their "stop go" tour, now definitely on, starts at the Imperial Ballroom, Nelson, on August 3. It will be the first foreign tour for the group which leapt to fame, here and in America with "Mr Tambourine Man" written by Bob Dylan.

**2** YARDBIRDS stick it out at two, but can't quite manage to knock the Byrds off the coveted top spot. The English group hope to tour with the Everly Brothers when they return to England, and a tour of Iceland is being planned. They play the Perth City Hall, (July 23); Inverurie Town Hall, (24); Isle of Arran Town Hall (25); and the Kinema Ballroom, Dunfermline, (26).

**3** IVY LEAGUE had a narrow escape when their car overturned near Baldock, Herts, Monday morning. John Carter was taken to hospital but hopes to be out for the group's appearance at Whitham Public Hall, tomorrow (Friday). Other dates for the League include: "Easy Beat" and Torquay's Princess Theatre (25) and the ABC, Great Yarmouth (August 1).

**4** HOLLIES are slipping slowly down the chart after their number one success. From August 8 to 27 they take their annual holiday. Before that they fly to Germany for four days of concerts in Munich, starting on August 4.

**5** DUSTY SPRINGFIELD has been ordered to rest by her doctor and this week cancelled her engagements. But she could take some consolation from her latest single, the swinging "In The Middle Of Nowhere", climbing three more places up the Top 10. Her future plans await her doctor's verdict.

**6** ELVIS PRESLEY, still clinging to the Top 10 with "Crying In The Chapel" eased down to six this week. Presley fans will gather at Brent Town Hall, (formerly Wembley) for the first International Elvis Presley Appreciation Society meeting on Sunday when telegrams from Elvis will be read, and his film "Love Me Tender" will be shown.

**7** FORTUNES have made the Top 10 for the first time with "You've Got Your Troubles", and will record their next single tomorrow (Friday). The group guests in "Saturday Club" (24), "Easy Beat" (25), BBC-2 "Gadzooks" (26) and BBC-TV "Top Of The Pops" (29).

**8** JOAN BAEZ is back in the Top 10 again with "There But For Fortune", proving that her previous chart success with "We Shall Overcome" was no flash in the pan. This weekend she is starring at America's Newport Folk Festival where she will introduce Donovan and duet with the British star.

**9** GENE PITNEY lowered to nine this week with "Looking Thru The Eyes Of Love". He was in Italy for TV appearances and cancelled his trip here this week. He is expected to call in next week. His full British tour will be in the Autumn.

**10** PETER AND GORDON are currently touring America with the Dick Clark package show and then plan to take their first holiday since they entered showbusiness. The duo are to tour Britain with Gene Pitney in October when they will also record a follow-up to "To Know You Is To Love You".

## FOCUS ON FOLK

**T**YNESIDER Louis Killen is going back to live in Newcastle at the end of his current tour which is taking him all over the country.

He will once again become a resident at the Folksong and Ballad club which meets on Thursdays at the Bridge Hotel—which is incidentally where I first met him before London had ever heard of him, and before he'd done any recording.

He'll still be appearing at other clubs, of course.

Scottish songwriter Matt McGinn has a new role in the Edinburgh Festival. He's appearing as the comic porter in a production of "Macbeth".

Add to your list of Festivals Stratford-on-Avon, from July 31 to August 6. Rosemary and Hugh Gentleman will be hosts every evening from August 1 to 4 at the Plymouth Arms.

They'll also be appearing at a concert with Jacqueline and Bridle, Patrick Shuldham

Shaw, American Claire Ross and that fine Scottish singer Alice Brennan at the Hippodrome on August 5.

There'll be folksinging contests at the Cambridge Festival on July 31 and August 1 in the grounds of Cherry Hinton Hall. The Clancy Brothers and Tommy Makem are the crowd-getters, and the programme also includes Hedy West, Peggy Seeger, Bob Davenport and the Rakes, the Watsons, Shirley Collins and other fine singers.

There'll also be—wait for it—a folk religious service conducted by a folksinging American minister and his family.

Not that this is the only link between religion and music. Paul Simon, Jackson Frank, Art Garfunkel and Al Stewart are singing this Sunday morning, July 25, for St. Anne's Church, Soho.

It'll be in the open air in St. Anne's Gardens, Soho, or in a nearby chapel if wet.

I liked the note at the bottom of the leaflet: "In case

of doubt, ring GERRARD 5006." Or were they only talking about the weather?

Blues singer Dave Van Ronk is appearing at clubs now his broken fingernail has healed. He'll be at Chesham tonight, at Les Cousins, Greek Street, and at Romford on August 6. That will be his last date in Britain.

Carolyn Hester is at the Red Lion, Barking, tonight, with the Country Ramblers.

London folk group the North West Three are plunging into Spinnerland in August starting at the Calton Tired Club, Liverpool, on August 19. They'll also be at Bebbington, the Leesiders club in Birkenhead, and the Howff, Widnes.

Now they're planning a west country tour in September.

Another Festival, in Manchester Free Trade Hall on November 27, will be graced by a club organisers' conference organised by the EFDSS in the same building at the same time.

KARL DALLAS

**DATeline USA**

# ON-OFF BYRDS TRIP IS DEFINITELY ON

## HEAVY BOOKINGS FOR BUD FREEMAN

**B**OB DYLAN'S new single, "Like a Rolling Stone," recorded in Britain, is one of the longest singles on record—5 minutes 48 seconds. Bobby Dylan can't seem to make up his mind where he wants to record. Over a year ago, he packed up and left Capitol and rumours flew as to where he would wind up. Months later, after he hadn't gone anywhere, he returned to Capitol where he had only one single. . . . Burt Bacharach will be in London "for a few days" at the end of July to discuss another picture score assignment. Following that he will go to Italy.

**P**OP fans held their breath last week when a ban was threatened on the forthcoming visit of the chart-busting Byrds.

The Musicians Union stated they would prevent the visit as a British exchange group had not been arranged in return for the Americans. Under the exchange system a British group must tour the States.

Now the Dave Clark Five will go to America and the Byrds will be allowed in. Promoter Mervyn Conn who is bringing in the group with Joe Collins told the MM: "The Byrds are coming with the full blessing of the Musicians Union, with the proviso that there are no radio shows. The exchange is all fixed."

Impresario Harold Davison said "Dave Clark will go for two weeks for personal appearances and to promote his new record which is being released there."

Dates for the Byrds have been slightly altered and are now as follows: Imperial Ballroom Nelson (August 3), ITV's "Scene At 6.30" and Central Pier, Morecambe (4), Fairfield Hall, Croydon (5), ITV's "Ready, Steady Go" and Flamingo Club London (6), Adelphi, Slough (7), Coventry (8), BBC's "Gadzooks" and Basingstoke (9), East Grinstead (10), ITV's "Discs A Gogo", and Bristol (11), Shrove Theatre, and Pavilion Worthing (11), Gaumont Ipswich (13), Astoria, Finsbury Park (14), Gaumont, Bournemouth (15), Pavilion, Bath (16) and Guildhall, Portsmouth (17).

### BIG WEEK FOR BEATLES

**T**WO big events for the Beatles are the premiere of their film, "Help", at the London Pavilion on July 29 and the release today (Friday) of the title song as their new single.

The only TV or radio date set for John, Paul, George and Ringo to tie in with the disc, is ATV's "Blackpool Night Out" on August 1.

The boys then take time off until leaving for a new American tour on August 13. On the same day as its London premiere, "Help" opens in the provinces at Odeons in Brighton, Worthing, Canterbury, Ramsgate, Folkestone, Dover, Deal, Lowestoft, Southend, Clacton, Grimsby, Llan-

### Dave Clark 5 in exchange

dudno and Rhyl, and the Drake Cinema, Plymouth, and Gaumont, Weymouth.

On August 1 it opens at Odeons in Southsea, Portsmouth, Cardiff, Birmingham, Leeds, Newcastle, Cosham, Sunderland, Norwich, Lancaster, Luton, Leicester, Aldershot and Manchester. Also at Gaumonts in Bradford, Aberdeen, Nottingham, Derby, Hanley, Ipswich and Liverpool.

### SEARCHERS AND ZOMBIES HIT

**T**HE Searchers and Zombies started their American tour with a highly successful Chicago concert last Thursday.

They arrived in the city two days earlier and were forced to quit their hotel by fans mobbing the entrances. They moved to another hotel with better security arrangements.

The tour ends on the West Coast on August 15 when both groups tape a "Shindig" TV show.

### PITNEY RECORD WITH BURT?

**G**ENE PITNEY, due to tour Britain in October, may arrive within the next three weeks to record with Burt Bacharach in London.

Pitney, Bacharach and Art Talmadge, boss of Musicor Records, are meeting today (Thursday) to make a final decision about the trip.

Gene's proposed Italian tour is off after disagreements over money and differences between the star and the promoters over the size of his backing group.

### WELLS, WELSH EUROPE TOUR

**A**MERICAN trombonist Dickie Wells and Britain's Alex Welsh Band are to tour Switzerland from September 23 to October 2, before their British tour.

They may also play dates in Germany if current negotiations are completed.

The British tour opens at Osterley Jazz Club on October 15 and will continue until November 7.

### TOM JONES ON HIRT TV SHOW

**T**OM JONES arrived in New York last week and immediately went to work with Murray the K at Brooklyn's Fox Theatre.

His manager and songwriter, Gordon Mills, had travelled by boat and met Tom at the airport.

At the end of the week at the Fox Theatre, Tom taped an Al Hirt TV show and is now on tour with the Dick Clark package.



Tom Jones arrives in New York to find that his latest U.S. release, "What's New Pussycat?" is number 4 in the American Chart.

**B**OOKINGS for tenorist Bud Freeman's forthcoming British tour are "the heaviest for any American jazz solo star to date," according to Jack Higgins of the Harold Davison office.

The Freeman tour has been extended for the second time and will now last from November 19 to December 15. During that time he will have only two days off.

The tour opens at Osterley Jazz Club (November 19) and other November dates are: Nottingham (20), Manchester (21), Belfast (22), Morden (23), Southampton (24), Grimsby (26), Hamilton (27), Glasgow (28), Chester (29) and Liverpool (30).

December dates include: Hitchen (1), Bath (2), Birmingham (4), London's 100 Club (5), Bexley (6), London's Douglas House (7).

### ORBISON IN LONDON

**R**OY ORBISON will visit London after his current Irish tour, which opened at Bray last Saturday.

He is expected in London around August 1 and will link up with Sue "Paper Tiger" Thompson for TV and promotional appearances.

Sue arrives in London on Saturday (24) and a new single, "Break Up Time", will be released simultaneously in America and Britain.

She and Roy will fly back to the States together around August 7.

**N**EW York is flipping over a new and raunchy group known as The Lovin' Spoonful. They're working at a tiny coffee house in Greenwich Village and the "in" people are beating a path to the place. Bob Dylan flipped over them, The Byrds dug them and Phil Spector fell out of his chair calling them a number one group. First disc is "Do You Believe in Magic".



HERMAN: rumour

**J**ackie DeShannon's Liberty contract is up in a few months. Termination date comes at just the right time for Jackie, who's enjoying her first really big smash with "What the World Needs Now Is Love", written and produced by Burt Bacharach.

**F**RANK SINATRA and Count Basie's band killed the overflow audience both nights at the Forest Hill Tennis Stadium last week. Are Herman's Hermits and Mickie Most splitting up? That's the strong rumour here this week.

## WHO? WHEN? WHERE?

### THURSDAY

**T**RANSMISSION of the first BBC2, "Jazz Scene USA", with the Stan Kenton Orchestra.

First London appearance of the new Steam Packet, with the Brian Auger Trinity, Rod Stewart, Julie Driscoll, and Long John Baldry.

### FRIDAY

**D**-DAY for the Beatles; "Help!" is released.

Star studded line up for this week's "Ready, Steady, Go!" (ITV, 6.8 pm) is P. J. Proby, Marianne Faithfull, Moody Blues, Pretty Things, Dave Berry, Graham Bond Organisation, and Paul Simon.

Mark Murphy, Nancy Whiskey, Johnny Scott Quartet, on "Words And Music" (Grampian, 10.38 pm).

### SATURDAY

**Y**ARDBIRDS, Vikki Carr, Jackie Trent, Tony Jackson and the Vibrations, Honeycombs, Mike Berry, and Chris and Forbes, are set for the 201st edition of "Thank Your Lucky Stars" (ITV, 5.50 pm).

In the hot seat on BBC TV at 5.15 pm on "Juke Box Jury", are Peter



GOLDIE

Murray, Sheila Hancock, Goldie, and Georgie Fame.

Saturday morning on BBC Light, at 10 pm is brightened up by Marianne Faithfull, Tom Jones and the Squires, the Fortunes, the Fourmost, Spencer Davis Group, and the Mike Leander Orchestra, who all appear on "Saturday Club".

"Saturday Swings" (BBC Light, 2 pm) with Lita Roza, Bobby Britton, the Checkmates, and the Lorne Gibson Trio.

Following "Saturday Swings" at 4 pm is "Folk Room", on BBC Light, with Robin Hall and Jimmy McGregor, Carolyn Hester, the Silkie, and the Alabama Hayriders.

### SUNDAY

**T**HEM Rolling Stones run riot at the Great Yarmouth, ABC Theatre.

Get there early!

The Animals and Gerry and the Pacemakers play the Morecambe Winter Gardens.

Marianne Faithfull, and Georgie Fame play the Torquay Princess Theatre.

Peter Murray introduces to listeners of "Ready, Steady, Radiol!" (Luxembourg, 9.30 pm) the Animals, Marianne Faithfull, and the Quiet Five.

### MONDAY

**T**HE Hollies, guest on "Monday with Mac", on BBC Light at 1 pm.

On "Jazz Club", on the Light programme at 11.15 pm, you can hear the Sandy Brown Band with Al Fairweather, and the Keith Ingham Trio.

### TUESDAY

**S**PENCER DAVIS plays London's Marquee Club. Art Farmer continues his gig at Ronnie Scott's Club in London backed by the Stan Tracey Trio.

### WEDNESDAY

**J**ACKIE TRENT guests on "Parade Of The Pops" (BBC Light, 1 pm). Folk group the Settlers appear at London's Marquee Club.

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## PAUL DESMOND: on keeping up with the New Wavers



DESMOND: fashionable to sound bad.

"WHAT are my feelings about the 'New Thing' in jazz? Oh, I've become an arch conservative." Paul Desmond, in London last week between alto feats with the Dave Brubeck quartet, answered my questions from the comfort of the Mayfair Hotel.

"In this area of jazz, if you stay in the same place for a matter of hours you become perceptibly more conservative. Every minute someone is doing something new, so that even Ornette Coleman is becoming conservative, compared with some of these nuts today.

"I must say my sympathies lie heavily with Zoot Sims, Al Cohn, Jim Hall, Art Farmer, people like that. Well, even Miles and Dizzy at this point."

What about new young players? Are there any that Desmond particularly admires? "I'm ashamed to say I haven't heard as many of the young musicians as I should. I haven't spent a lot of time listening to the New Thing, but what time I have spent has felt like work. Whereas listening to Zoot and Al is like having your back rubbed."

It is often said that saxophone players today, especially those described as avant-garde, no longer cultivate a tone. What is Desmond's view of that?

"It's becoming fashionable to sound bad. I suspect the only thing that will really save jazz—not as an art form, but as a means of musicians working regularly—is the appearance of somebody who will make melodic jazz more fashionable than it seems to be now."

Does Paul consider these changes of approach to be part of a cycle? "It's not a cycle really, it's people turning up in odd places. A kid starting today finds it almost necessary to follow the avant-garde. But when the avant-garde is in a state of chaos, as it is nowadays, there's almost nowhere for him to go. It's up to individuals, but a young musician starting out to play melodic jazz has to be very sturdy to resist the pressures of his contemporaries."

On the one hand, we hear of clubs closing in the States; on the other, of concerts doing well and festivals making money. What is happening to jazz, and how does Desmond see its future? "Between the New Thing, and discotheques and folk music, what would have been the emerging audience is being gobbled up in all directions. Whereas the few established groups that do jazz concerts seem to be doing quite well, the jazz circuit is getting smaller. So far as Dave's quartet goes, our circuit is larger than ever it was. But it's not really a jazz circuit, it's a college circuit."

"In the old club days, we might have been followed into a date by, say, the Modern Jazz Quartet and then Stan Getz. But now, our travelling companions in a college series are more likely to be Peter, Paul and Mary and the Smothers Brothers."

"The future? I don't know honestly. I suspect that the mind-obliterating qualities of discotheques might become too much for the kids, and we might eventually have a discotheque with the same atmosphere but with a less ridiculous type of music. I envisage a scene where you could mull about with records and come up with something like Count Basie or Muddy Waters, you know, something less painful to listen to than the usual diet—for anyone who's still listening, that is. I doubt if this will happen, but I hope so."

To return to clubs: It has been said, and quite often, that avant-garde groups are killing the business. Is that so? "I don't know if that is so. But I do know there is no club at which the quartet ever played that is still functioning as a jazz club. The last to go was Birdland. That's something to realise."

On a more personal note, what was Brubeck's alto-man doing here? "I came to work on an album, write some music, and just hide-out like I usually do a couple of times a year. The album? It's for the future. I have two more coming out on RCA before this. I'm sort of writing some originals out of which I hope to get an album. It's embryonic."

What about Paul's plan to live in London? "Yes, I still want to, but not full-time for another year or year-and-a-half. I would imagine we may well be ready to knock-off for a while by then."

# THE JAZZ SCENE

## STEVE LACY: the man who explained it to Coltrane

FOR 31-year-old Steve Lacy the last few years have, in his own words, "been rather lean." "Since I began playing I've been through all styles, from Dixieland up and out, from primitive New Orleans to a 15-piece band of free improvisers. I packed all this experience up and brought it to Europe looking for a niche."

When I met Steve recently he was in Paris and still looking. He'd played a month at the Montmartre club in Copenhagen with Kenny Drew, had appeared at the Bologna Jazz Festival and was planning a short sojourn in Paris before returning to the States to join Gil Evans' new big band.

Unrelenting fidelity to the soprano saxophone has been a two-edged sword for Steve Lacy. "I've got to play with some of the best over ten years—Monk, Cecil Taylor, Gil Evans, Miles, Ornette. But playing only soprano has limited my range of work. I could have had lots of jobs if I'd been willing to double. But I feel I can only try to master one instrument otherwise it's bigamy."

Lack of work isn't the only problem. "Control of the pitch of the soprano is most difficult. It was an insurmountable problem even for Bechet—but he evaded the issue to a certain extent by heavy use of vibrato."

But despite the problems, Lacy intends to stick with soprano. He took it up after hearing Bechet's good melodies. I'm not much of a 'freedom' player. "Really my music is traditional. I had a band in New York for three years with Roswell Rudd (trombone) and Dennis Charles (drums) plus a succession of 27 different bass players. That band was homogeneous. It was a kind of repertory band—we played only Monk tunes. We had 55 of them in the library, and most of them even Monk doesn't play."

"The combination of Bechet and Ellington was too much. I fell in love with the soprano and I've stayed in love. It is still beyond me—a challenge, if you like."

Is Bechet still his idol on the instrument? "No. I can't stand him now. I stopped listening about 10 years ago. I prefer Hodges. He could conquer the pitch problems, he had beautiful control. But it bugged him so much to work at it that he stopped playing soprano."

Work got so scarce for Lacy in New York that at one time he had to take a daytime job as a coder in a market research firm. When he got the opportunity to come to Europe he found it irresistible. "I got a lot more work when I was a Dixieland player. I didn't really know what I was doing—and that made it easier. Once I became conscious, the difficulties increased."

Lacy, who was playing soprano long before Coltrane took it up ("As a matter of fact I remember he asked me what key it was in and was surprised to learn that it was the same key as the tenor") doesn't regard himself as an avant-garde musician, "though people put me in that category."

"I'm more of an iconoclast, a reactionary. Primarily I like to play the music of good composers—Duke, Monk, Cecil Taylor, Strayhorn. Yet, funnily enough, the better the music the less it seems to be played."

"When I started playing Monk eight years ago, nobody else was playing it. Even now it isn't played all that much. I like to play

Bill Dixon were the men behind the Guild, and the rules for members were pretty strict—not to record anywhere outside the Guild; not to work anywhere unless under the Guild's auspices."

The enthusiastic audiences at the October concerts proved that, contrary to jazz opinion, there was a public among the audience at the concerts was New York lawyer, Bernard Stollman. Stollman is Dizzy Gillespie's copyright lawyer, and is head of the ESP label.

The Guild then promoted concerts at Judson Hall in December. But in April, it collapsed.

"It folded because of outside pressures," says Hopkins, "which were too great on the musicians. And also because of the personalities involved. It exploded just as violently as it had come together in October."

Immediately after this, Stollman began his recording activities. Among the New Wave musicians Hopkins heard and photographed at the Newport Festival were Cecil Taylor and the Jazz Composers Orchestra which is

co-led by Viennese trumpeter Mike Mantler and pianist Carla Bley.

Taylor, says Hopkins, is playing better than ever "but has had to work in New York as a chef and lives in a broken-down apartment on the Lower East Side, and is very frustrated."

Tenorist Archie Shepp, whom he also met, has recently re-negotiated a contract with the Impulse label, but the general state of the scene can be summed up in the fact that after their Newport Festival appearance, Mike Mantler and Carla Bley had to hitch a ride back to New York. "There," says Hopkins, "they drink iced tea because it's cheaper than Coke."

Within the New Wave itself, tenorists Albert Ayler and Pharoah Sanders are top men, and it is said that Sonny Rollins is studying with altoist Byron Allen, a man ten years his junior.

The future? "Most of the musicians want to head for Europe," says Hopkins. "The Jazz Composers Orchestra has a TV date in Hamburg in October, and altoist John Tchical is now in Denmark."



LACY: more work as a Dixieland player.

## AVANT GARDE: after the Revolution, reaction sets in



DIXON: organiser



STOLLMAN: lawyer

SLOWLY, the British jazz fan is awakening to the fact that his favourite music is going through a stage of turmoil caused by a controversial band of young musicians, based in New York.

Information about the New Wave has been scarce, and just as rare are recorded examples of the music.

Now, however, the ESP label which has specialised in recording the avant-garde is available in Britain, and recently MM photographer John Hopkins was in New York where he tracked down the more prominent figures associated in the movement.

Hopkins, a sympathetic observer, reports that the music in the main is still restricted to rehearsals in lofts and spasmodic public performances.

"The formation of the Jazz Composers Guild last year, and the successful concerts it sponsored in October, were the first signs of organisation. This 'October Revolution' as it's become known, came about because nobody could get work. Pianist Cecil Taylor and trumpeter

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## RAY WARLEIGH: my problem—the saxophone

A QUIET good-looking Ray Warleigh, who hitch hiked here five years ago, is 26 and looks 19. He plays brilliant alto saxophone and is practically unknown outside the clubs.

The problem is he lives for his saxophone, but it doesn't give much of a living in return. Unfortunately there is not too much demand for brilliant jazz alto players.

Why on earth doesn't this fine player form his own group and make a name for himself? "I've toyed with things," said Ray vaguely. "I've got a quartet in mind at the moment. I sort of don't really know what to do. Nobody is interested in jazz are they?"

In the past Ray has played with Fat John, Eric Delaney and Alexis Korner. He dug Fat John the most.

"Everybody seemed to think it was a trad band, but it was very modern and we had some terrific arrangements," said Ray.

His favourite players are Jackie McLean, Parker, Sonny Stitt and Dolphy. When he played blues with Korner did he change his McLean based style?

"I didn't self consciously change, it was just that the sound was so big and we were playing all blues. I have always wanted to have a gospel blues band though."

"But honestly, I don't want wider success. I suffer terribly from I don't know what," Ray explained.

"My main problem is the saxophone. If I play that all right I feel pretty good. If I don't I feel lousy."

## PARIS: on the club circuit

THE Paris jazz club scene, which has more ups and downs than the average yo-yo, is currently going through one of its healthier phases. They are pretty expensive, but no one minds if you make one beer last through several sets. Every care has been taken to make this guide accurate and up-to-date, but sudden changes are always on the cards. It's best not to go clubbing before 10 p.m.

● JAZZ LAND: (LP) 7, rue St Severin (Metro: St Michel). DANTon 15.54. Drinks £1 (serv

incl.). Closed Sunday. Johnny Griffin-Art Taylor Quartet. Great atmosphere.

● BLUE NOTE: (RB) 27, rue d'Artois (Metro: St Philippe du Roule). BALzac 18.29. Every night. Drinks: about 23s. for the first then 15s. Kenny Clarke still in residence. Also: Nathan Davis (tr), Jimmy Woods (bs), Jimmy Gourley (gt) and Rene Urteger (pno). Organist Lou Bennett next month.

● LIVING ROOM: (RB) 25, rue du Collège (Metro: St Philippe du Roule). ELYsee 25.29. Closed Sunday. Drinks 15s. (serv. incl.). A Mecca for visiting musicians, features the fine Art Simmons trio and the solo piano of Aaron Bridgers.

● LE CHAT QUI PECHE: (LB) 4, rue de la Huchette (Metro: St. Michel). DANTon 23.06. Every night. Entrance 15s. including first drink. Then 10s. Currently featuring trumpeter Don Cherry.

● LA CIGALE: (RB) 124, Bd. Rochechouart (Metro: Pigalle). MONmatre 59.29. Every night, matinees Saturday and Sunday at 4 p.m. Drinks 5s. (bar). 7s. 6d. (tables). Only jazz café in Paris. Jacques Butler quintet, featuring indomitable 63-year-old Benny Waters on sax and clarinet.

● TROIS MAILLETS: (LP) 56, rue Galande (Metro: St Michel).

ODEon 00.79. Closed Mondays. Entrance 3s. Drinks 12s. (bar). 17s. (tables). Modern music of Dominique Chanson plus singer Mae Mercer. Memphis Slim in August.

● LA CALAVADOS: (RB) 40, Ave. Pierre 1er de Serbie. (Metro: George V). BALzac 95.38. Every night. Beer 7s. 6d., whisky 15s. Magnificent stride piano of Joe Turner.

● CAVEAU DU LA HUCHETTE: (LB) 5, rue de la Huchette (Metro: St. Michel). DANTon 65.05. Every night. Entrance 10s. plus first drink. A students' cave featuring the New Orleans music of Maxim Saury.

## NEW YORK

THE Pee Wee Russell quintet featuring trumpeter Bobby Hackett which will be sixth in the series of "Jazz in the Garden" concerts at N.Y.'s Museum of Modern Art is set for July 22 and will be televised by NBC-TV. They will front Dave McKenna pno, Bob Haggart bass and Osie Johnson drs.

After ten years with Count Basie's band, drummer Sonny Payne has formed a trio with Jessie Smith on organ and Pee Wee Ellis on tenor sax.

Quincy Jones has been signed to write the background music for the Paramount film "Slender Threads". Veteran blues singer T-Bone Walker, who suffered a heart attack earlier

this year, broke it up big at Harlem's Apollo Theatre last week... Jack Hodges 16-year-old son of alto giant Johnny Hedges, played drums for a Duke Ellington unit in place of Sam Woodyard on NBC-TV "Today Show" on Thursday, July 8.

LIONEL HAMPTON now fronting a quintet is currently at the Landon House in Chicago... 65-year-old blues singer-guitarist Lennie Johnson has opened an engagement at the Penny Farthing Club in Toronto... John Coltrane and his quartet play opposite the Thelonious Monk Quartet at the Village Gate

THE BEATLES



BEATLES releases are a big event anytime, and the new single and LP should give the record industry a much needed summertime boost. Advance orders for the single alone are over 250,000.

**STAND** by for action! The pop world is at battle stations this week with the release of the Beatles' new single "Help", out tomorrow.

Record shops all over the country are expecting a boost in business when teenagers and Beatle fans everywhere start collecting those quarter of a million advance orders for "Help".

What happens when a new Beatle single leaves the press?

"Last time was very busy," said an EMI spokesman, "we had to engage extra staff to cope with all the packing and dispatching. We are pre-releasing the Beatles' LP "Help" on August 6 instead of September to tie in with the new film.

"But this time everybody has been able to cope because it's not such a terribly busy time of the year for records."

What do the fans think? Says Beatles fan Margaret Sullivan (20), of Bexleyheath: "I can't wait to hear, let alone buy their new record. They keep saying what new group or sound is going to take over but the Beatles are still tops with me."

Says Christine Sloane (18), Orpington, Kent, "I've heard the new single and I think it's great. But I don't like the other side so much. Yes, I shall buy their new one, I always do. But I really want the LP most."

Elizabeth Williamson, 19, Eltham, London: "I'm not so keen about the Beatles now. I may buy the record if I hear it enough and like it, but I just don't rush out and buy records for the sake of it."

Said a North London record dealer: "I think it's going to be just like old times again. There is nothing like the record sales of last year generally, but that was an unusual boom, when beat was still a novelty I suppose."

"But the Beatles will give everything a shot in the arm again. We won't stay open late or anything like that, but we certainly expect heavy sales."

Zero hour will be next Monday morning when the new chart figures are prepared. Will the Beatles hit number one?

If they do it would indicate they are invincible. If not there will be a shocked silence lasting two minutes before the knockers have their go.

Strongest competition for the Beatles comes from America's Byrds and Britain's Yardbirds who have been waiting in the wings for some time.

But if they beat the Beatles to the punch it won't mean much in terms of real popularity. The Beatles are still the world's greatest pop property.

THE TROUBLE WITH THE TREMELOES

# The group they all forget...

**T**OSS out the words "pop group" and I doubt if many people will roar back "Brian Poole and the Tremeloes."

Which is a little odd because 10 of their 13 singles have occupied highly respectable positions in the Pop 50.

Why is it that Brian seems to miss out on the top publicity and the very highest bookings?

**BRIAN POOLE—10 HITS OUT OF 13 SINGLES—TALKS TO BOB DAWBARN ABOUT THE IMAGE PROBLEM**



BRIAN: "I like a bit of private life."

**Conventional**

"It's just one of those things," reasons Brian. "Appearance could have a lot to do with it. All the group have always kept a normal appearance and not tried to go out for gimmicks like dress."

"I like to have a bit of private life and you don't get noticed so much if your appearance and dress is a bit conventional."

"Another thing, when we had a number one with 'Do You Love Me', everybody was running round after us. Now people just seem to think 'Here's another one from the Tremeloes'."

**Promotion**

"It makes me mad to find that people in our organisation have gone on holiday just as our new record is out. I've stayed back from mine so I can be around for promotion."

"I agree it's all very odd. We go around playing everywhere, getting the crowds and pleasing quite a

few people. But we have just not been looked on as a top group.

"It's funny how people get a particular idea about you. We have always had the image of getting on with each other and all being friends — after all we've been together with the same personnel for four years now."

"But over the last couple of years we have had many real goes at each other — it must happen in any group which spends so much time together. But you also get to respect each other's opinions."

Brian is keeping his fingers crossed for his new release "I Want Candy" — "our last one flopped," he admitted.

"Why? It was too ordinary." It was a nice song but there were a lot of nicer songs about. "I Want Candy" was brought back from the States by our A&R man, Dick Rowe.

"I didn't like it at first but Decca said if we did it they would put everything behind it. After playing it four or five times I said we would try it."

"It's going to be a bit different when we do it on stage because the record has organ and double tracking on the drums — we might have to get a second drummer in."

"I think with a record you need a bit of controversy. People are saying this one is a lot like 'Bo Diddley'. This is a good thing. As long as people talk about it, it doesn't matter whether they are talking good or bad."

Brian is that rarity, a group leader who prefers working in ballrooms to clubs and concerts.

**Ballrooms**

"I know that a lot of groups don't like ballrooms, but I love them," he says. "They are hard work but there is a so much better atmosphere than anywhere else. In a theatre you have to build an atmosphere with lighting and things like that. In a ballroom you get it from the people there in front of you."

"In a ballroom the people can

either stand and watch or they can move about and jump up and down if they feel like it."

"When you are on a stage package you get 15 minutes to get over an act. In ballrooms you can develop your act over about 40 minutes."

**Particular**

"One thing. Audiences everywhere are getting more particular. You really have to work for applause."

Brian disagrees with those who say the pirate radio stations are strangling the pop business.

"The pirates have more or less made a lot of groups—and some very good ones like Unit Four Plus 2," he explains. "This is a good thing for the business."

"At one time nobody wanted to know about anybody except the top three established acts. Now all the smaller groups are getting a chance — and many of them are better than the big names."

# Showbiz Berries say goodbye to charts

**E**VERY year disc artists are faced with the same problem. Should they take a well-paid summer season at a holiday resort or should they remain in London to plug their record releases on radio, TV and personal appearances?

This year, the Rockin' Berries took the summer season at Great Yarmouth with the Bachelors. Have they had second thoughts?

**POLICY**

"There is a danger in not being there to plug a new record" admits Terry Bond. "But we decided to take this step as a long term policy."

"It's giving us a lot more experience and by doing this sort of thing we can carry on working for much longer. We want to reach the stage where we can work without hit records."

"Of course we can still manage to do "Lucky Stars" and "Saturday Club" so we are not completely cut off from promoting the record."

"But the main point is that we are getting a chance to work on our act. We are rehearsing four times a week, working on different types of act—theatre, nightclub and ballroom. We are going to try and cope with everything."

"I think that if a group wants to last it must broaden its scope. Polished routines disappeared with the Beatles and the casual approach appealed for a time."

"Now things have got over-casual and there must be a return to a more polished act—whether it includes comedy or not."



THE ROCKIN' BERRIES—broadening their scope.

"We may be off the scene at the moment, but we all feel it is a step well worth taking."

**NO SCREAMERS**

"Actually we are going down unbelievably well at Yarmouth. We get family audiences—a few teenagers, but no screamers. I don't think the older people expect us to be able to entertain them, but by the time we finish they are quite a bit surprised."

"When the season finishes we may go to the States, or to Bermuda for cabaret. We have plenty of offers to choose from. And at Christmas we may do a pantomime at Wolverhampton."

"We are definitely getting away from ballrooms—although we will continue to do them occasionally."

"After a summer show, where everything is worked out, ballroom dates become an entirely different thing. What we are doing now is so much more real showbusiness. And we are knocked out by it."



● COTTON

# THE COTTON SOUND—FOR ALL SHAPES AND SIZES

**W**ITH new groups still pouring on to a contracting market, the best insurance for a long pop life is versatility.

So says Mike Cotton, whose Sound continues to do a wide variety of work mixing club and ballroom dates with deb dances, concerts and backing other artists.

"In September we are backing Otis Redding on tour," says Mike. "Shortly after that we will be backing Gene Pitney. Solo artists are definitely coming into their own again—but they have to have a group behind them, and most of them are getting fussy about who it should be."

**GAP CLOSING**

"There may also be some significance in the way the fans seem to be going for our jazz numbers. The gap between jazz and R & B is certainly closing. On Sunday concerts recently we find that 'Walk On The Wild Side' has been going down better than anything else."

"I think the prejudice against brass has gone—in London and Manchester anyway. It will probably take a long time to go completely in the out-of-the-way places."

"One thing about a group with brass, it can recreate recorded sounds much more accurately than the three-guitar groups."

"To stay alive, the groups have just got to get more versatile. There aren't enough like the Rockin' Berries who, though basically a rock group, also have their own thing going."

Next week

# PROBY reviews the pop singles in Blind Date

# KEITH RELF



The Yardbirds were tracked down to a synagogue converted into a recording studio for Keith Relf's "Blind Date". Keith was pleased to discover "Blind Date" isn't "fixed" and played the Beatles' "Help!" twice, voting it a giant hit the second time around.

**BLIND DATE**

## BEATLES: "Help!" (Parlophone).

(Smiles) I think this is going to be a case like all the Beatles' songs, they grow on you. It's great actually. They always seem to find a new chord progression—I don't know how they do it. There is some pretty obvious double tracking there. It doesn't strike you as immediately as the last one, but it's certainly very clever and certain to be a hit, maybe not as big as last time. It's very awe inspiring.

## MIDNIGHTS: "Show Me Around" (Ember).

Can't readily recognise it. Actually it's pretty nowhere. Must be a new group. It's a good arrangement though and the melody fits the story. Might make the lower reaches of the chart.

## GEMINI: "Space Walk" (Columbia).

Sounds like a TV theme, and I couldn't possibly recognise this. It could be any session men. Is it the Tornados? I don't think anyone would buy that.

## CHICO HAMILTON: "Carol's Walk" (HMV).

Fantastic drumming and jazz guitar. Is it American? The guitarist's record? It's strange to put this out as a single but I am glad to see it. It's probably the sort of thing I would buy on an album, but there is not enough time to build on a single. Are there any pop records there?

## DELLA REESE: "After Loving You" (HMV).

Della Reese? She's got a fantastic voice. Great soul in her voice, but I don't like this Dean Martin choral backing. She could do with a much simpler backing. It's syrupy and her voice is too "heart full of soul". The contrast is too much. This is the sort of thing I would expect on an album. It's a shame but it certainly won't be a hit.

## SONNY & CHER: "I Got You Babe" (Atlantic).

I like this, it's very Dylan-ish — a sort of dry statement. Great recording technique. She's singing it definitely like Dylan. I hope it is a she? Are they very well known? A huge sound, fabulous, fabulous!

## MIGHTY AVENGERS: "Sleepy City" (Decca).

I don't like this. I don't mind repetition but this is silly. It sounds like they used the whole works of the studio on it and it's pretty nowhere.

## JOHNNY SCOTT: "Hi-Flutin' Boogie" (Parlophone).

Great flute there. It's another TV theme. They're joking, man, if this is a single for the chart. Again it could be any set of session men. I thought it was going to be "Swinging Shepherd Blues". Is it "Music While You Work"? I'd like to drive to it, you wouldn't have any accidents. Don't tell me, it's the Rolling Stones! Great flute though, I must admit.

## MARY WELLS: "He's A Lover" (Stateside).

Mary Wells — this is fabulous, it really is. There are certain people who give you a tingle down the spine and Mary Wells gives me that, along with a lot of other things. She sounds as if she's meaning it and not just performing. I'd like to see this put in the Top 20, but there are not enough people in the country to do that. I don't know if she sticks too much to one style but that's good enough for me.

## DRIFTERS: "Follow Me" (Atlantic).

Don't know who this is. It's a well produced record but not very strong. Fantastically tight sound and I know it's American.

## ROY ORBISON: "(Say) You're My Girl" (London).

Roy Orbison. The melody is a well-known piece. When I think what it is I'll write in to tell you. Didn't like it although I like Roy Orbison. I can't like that because the melody is bugging me. I like him singing great emotional ballads.

## GOLDIE AND THE GINGERBREADS: "Sailor Boy" (Decca).

It's Goldie and the Gingerbreads. They could play the pants off so many male groups. It's one of the best records you have played chartwise. I would stake the Yardbirds on that. Instrumentally each one of them is so good and Margo on organ — she's really an orchestra herself. I hope they don't go back to America.

KARL DALLAS, the MM's Folk Correspondent, reports from Keele, where last weekend, the many factions in the world of folk united for Britain's answer to the Newport Folk Festival.

## KEELE — Britain's Newport? Well, not exactly.

Last weekend's 550-strong continuous programme of concerts, impromptu sing-songs and workshops all over the Keele University campus was smaller and friendlier than the Folk Festival which will attract thousands — including Britain's Donovan — to Newport, Rhode Island, USA, today.

And though the many different factions in the folk music world were much more tolerant to each other at Keele than you might have thought possible, somehow I don't think Donovan will ever be invited.

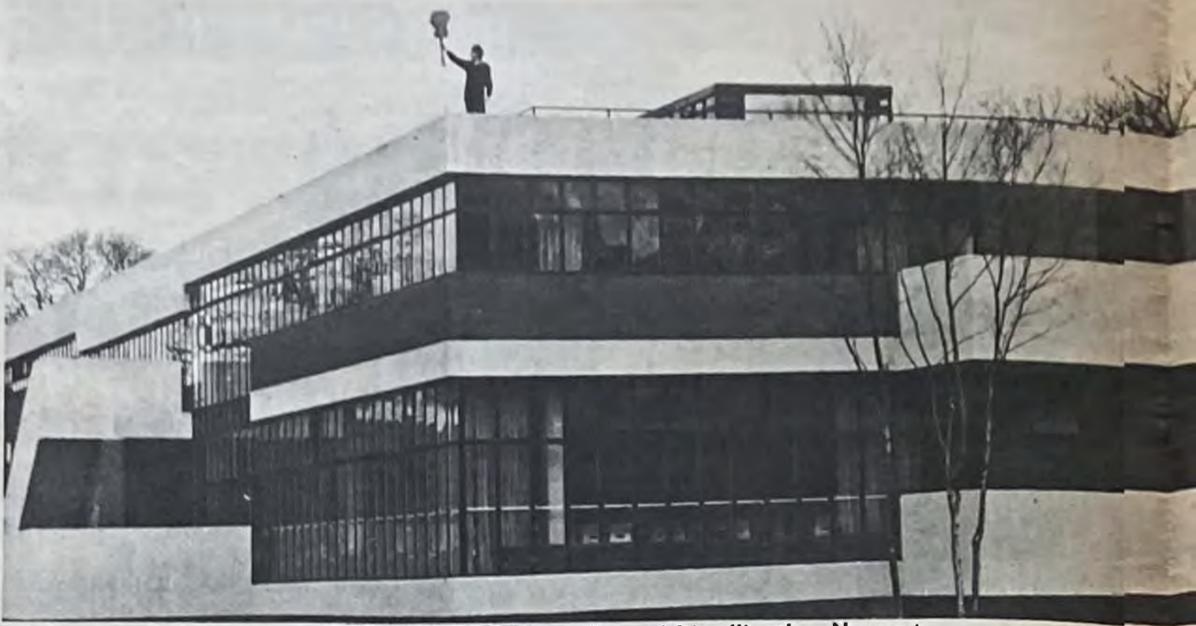
Tynesider Dave Davenport, who is remotely related to Animal Eric Burdon, summed Keele up thus: "I've enjoyed it, and enjoyment is a word you don't usually apply to music these days. I was very impressed by the tremendous responsibility of everyone here.

"Beatniks and folkies were really in the minority. These were just normal people, thoroughly enjoying themselves."

That responsibility was quite severely tested several times, for the University authorities were obviously unprepared for the almost 24-hours-a-day singing marathon that the Festival turned out to be. Fortunately, the singers reacted good naturedly to the restrictions imposed on unorganised singing, and the way the bars seemed to shut down automatically as soon as things looked as if they were beginning to swing.

Anyway, most of the restrictions were ignored, and if having bluegrass for West Country ballads under their windows at 3 am was hard on the sleep for the University staff, it was only a couple of nights, after all.

Specially competent to compare Keele and



KEELE UNIVERSITY: smaller and friendlier than Newport.

# Folk on the campus—but not quite like Newport

Newport were the small American contingent, which included Carolyn Hester. Bluegrass king Bill Clifton said: "I enjoyed it more than Newport, chiefly because of the size. At Newport I had three thousand in my bluegrass workshop, which doesn't allow you much chance to exchange ideas.

"It would have been nice to have three full days, giving us more time to hear the music, and more freedom for spontaneous, open air performances."

North Georgia ballad-singer Hedy West agreed with this comparison. "Keele was an excellent festival," she said. "There isn't the same idolatry of the main performers we get in USA, which is a very good thing."

Festival chairman Rory McEwen was knocked out by the way all the different folk factions got together at Keele — and the way the youngsters listened to the big contingent of traditional English, Scottish and Irish performers who gave Keele its unique flavour.

His only regret: that organisational duties had prevented him from singing. "I haven't sung a note all weekend," he confessed sadly.

Original idea for the Festival came from fellow-MM contributor Eric Winter. It was he who persuaded the sometimes stuffy English Folk Dance and Song Society to sponsor the event, and did a lot of behind-the-scenes paperwork to get it off the ground.

"On the whole it was tremendously successful, although personally I was disappointed by many of the traditional performers, with the exception of Jeannie Robertson, who was great. I have heard most of them perform better. I feel that three songs and then off is no way to present a traditional singer."

One of these singers, Scotsman Jimmy McBeath, whose "Come all ye tramps and hawkers" has become something of a folk standard, said: "It's been wonderful. You can tell this music's going to last for a thousand years. No, ten thousand years. Or even a million years."

Ian Campbell said he had been quite worried about the way the Festival came down so heavily on the side of traditional music. "But the Festival has proved that it was the right thing to do," he said. "There was more really good folk music here than anyone could have expected."

"But unless we are careful, it could become a terrible in-group thing, with an influx of American singers. That would be a pity."

"They might also be able to make it more of a commercial success if they had at least one concert which made more concessions to public taste and gave the festival a wider appeal.

"But it was just great." That's the one word which came again and again into everyone's comments on Keele — great.



RORY McEWEN: knocked out



CAROLYN: small contingent



DAVENTPORT: 'enjoyed it'

# Fame finds t



MOST people think of the Fortunes as a new group. They seem to have appeared from nowhere — to smash into the Pop 50 with a number written by two ex-Kestrels.

—and it's

● In fact, "You've Got Your Troubles" is the Fortunes fifth record—succeeding one minor hit, "Caroline", the signature tune of the radio station.

● But one would be surprised by the effect that one signature tune has had. "Everybody, up north especially, knows we're the group who did 'Caroline' and over the year it has sold quite well," said bass guitarist Rod Allen, through an egg sandwich.

● Now that they've got a hit record, are their views on making a follow up any different? Said

Rod: "Well, we've got two numbers that we think are much better than 'You've Got Your Troubles' so there is no problem."

● Will the Fortunes try to purposely change their style for the next record? "We've plodded on and plodded on, and basically we're a pop group—we try to project a smart musical group image. I mean all these R&B groups just appeared and everybody is playing it — anyway, I wouldn't call the Rolling Stones R&B. It's too commercial!"

● Continued Rod: "A lot of this rave music is

# PETER, GORDON IN PANTO, NEW YORK STYLE



THE 200th edition of "Lucky Stars" was oozing out of the gogglebox when the phone rang. "Omaha, Nebraska, calling the Melody Maker" twanged a female voice.

There was a pause and then Gordon Waller's voice came through loud and clear. "I'm phoning from Peter's hotel room," it said. "As he's still asleep I don't see why he shouldn't pay for the call."

The current tour with the Dick Clark package was "great" said Gordon, but they were bothered by the weather with temperatures over 100 degrees. "Peter just lies in bed all day — he can't sunbathe because of his milky, white skin," he continued. "The show? It really is great. We have Jackie De Shannon, the Drifters, Crystals, Brian Hyland, Paul Peterson and two new guys — Fred Hughes and Mel Carter. Mel is fantastic. He sings the more serious songs and makes a joke out of it."

"The travelling is a drag. We have been doing 12 hours travelling in the bus, then do a show and then travel again, sometimes all night. When we get home we are going to have our first holiday ever. We'll probably go to Spain — Peter had his 21st birthday a few weeks ago and I gave him an acqualung, so we want to go somewhere where he can use it."

"We then come back to tour with Gene Pitney and do some recording. We shall be bringing out a new single to coincide with an autumn tour of Britain which we are discussing at the moment."

"We shall be doing a week in New York at Christmas — it's our panto season, as it were. It's the Murray the K show, which is a real drag — ten shows a day and you have to be in the theatre from 9 am to 1 am every day."

"There's nothing happening in America at the moment that the people in England don't already know about. The Stones have had a number one and seem to be bigger on the West Coast than anywhere else. It's odd, but we are still not as big on the West Coast as we are everywhere else in America."

"It's the 'in' thing at the moment to like the Byrds. They are doing a sort of Stones Of America.

WALKER BROTHER GARY RECALLS THE EARLY BYRDS

# WHEN THE BYRDS WERE CHILDREN!



THE Byrds are flying high in the Pop 50 but, as a stage act, they remain an unknown quantity. What can British fans expect if and when they arrive for their first tour?

Britain's own adopted Americans, the Walker Brothers, know them well. And seem more than somewhat surprised at the current Byrdmania.

"They originally copied us," claims Walker Brother Gary Leeds.

**BY BOB DAWBARN**

"When they first started out they used to come to the club where we were working. At that time we were the only group in Hollywood with long hair. They started letting their hair grow and grow. This would be about nine months ago.

**Aware**

"In those days they were calling themselves the Children — they changed the name to the Byrds later on.

"They used to watch how we dressed and played. They did our numbers and caught on to just about everything about us. And when they weren't doing us, they were doing a Rolling Stones— with the five guys in the group and everything.

"We weren't really aware of what they were doing at the beginning. They are all very nice guys but kind of quiet. They used to just sit in the corner not saying too much — just listening to us and watching.

"Now, out of nowhere, here they are at the top. Still, at least we were first with our stuff. And somebody was about due for a break in Hollywood when we left to come to England.

"The record company found them, I guess. And with Dylan doing the song and everything, that put them right in there."

What do the Brothers think of the record?

"The song is great," says



They used to watch how we dressed and played and they started letting their hair grow long

Gary. "We heard the record and thought it was a nice tune. So when we got back here we plugged the thing on stage.

**Climb**

"Everybody thought it was our record for a while. Then, about a month ago, it started to climb and we thought 'What are we doing?' We realised we were helping somebody else's record along so we dropped it from the act."

Will the Walker Brothers be around to see the Byrds when they get to Britain?

"I guess so," mused Gary, though one didn't get the impression he, personally, would be queuing at the airport gates.

"You know," he added, "the Dylan thing must have been a big help. He's got so popular and getting together with him must have helped to take it from there. And, I guess, nobody else could do a cover of the tune without Dylan's permission."

Is there a stand-out personality in the Byrds?

"No, they are all very quiet guys," Gary continued. "I heard that Jim McGuinn, the lead guitar, had done some work with Bobby

Darin. "That surprised me. As a musician he isn't that good — I don't know what he did with Darin.

"Vocally, too, the group is kind of weak to our way of thinking. They swing very softly on 'Tambourine Man' so it doesn't really give you much idea whether they have improved.

**Hair**

"Still, maybe a hit record has had a big effect for them. One thing, it looks like their record label must be doing real good."

What are the chances of a Hollywood sound sweeping the world? Are there other groups waiting to follow the Byrds to the top of the chart?

"I doubt it," says Gary. "I can't think of any other groups out there that could make it. I expect they are all kinda busy growing their hair right now.

"And there's probably a few more doing a Sir Douglas thing — though he comes from back East. There isn't too much original stuff on the West Coast."

What of the Walker Brothers own plans for

the future? "We just want to stay in England," says Gary. "We really like it here. Our next record is due out in two weeks or so.

**Movies**

"We have done five titles and we just don't know which to put out. We think they are all really good—we are very happy with them.

"Our plans are just to keep working here. We hope to make movies one day, too."

## the Fortunes



### 's fifth time lucky

simply rock and roll. No, we don't play this sort of stuff. Ballads, more harmonious numbers are our type of music.

● What are the groups' tastes and influences? "Our tastes are pretty much the same — Timi Yuro, and Dionne Warwick. On the whole we like bluesy ballads — we feel if you can put a ballad over, on stage, you have really achieved something."

● What sort of audience do you think is going to enjoy your music? "Well, I think the Fortunes cater for an older audience,"

said Allen, "the 19 to 20 year-olds. The kind of people looking for good music rather than sex."

● What kind of number do you find goes down best in your stage act? "Certainly Gene Pitney's 'Looking Through The Eyes Of Love', and a Marty Robbins number, 'The Ballad Of The Alamo', that goes down well. Our rhythm guitarist, Glen Dale, does a good impersonation of Mick Jagger too, so there is comedy as well."

● Glen interrupted: "I've got the sexiest right leg in the biz!"

## WORDS AND MUSIC

LONG PLAYER

**STOP PRESS** *unison*

**BACKING** *Good*

**CONTR** *VERS*

*counterpoint*

**FEEDBACK**

*CRESCENDO*

**GOOOF** *ensemble*

*Sincerity*

**VIBRATO**

**IMRPOVSIATOIN**

MM artist JIMMY THOMSON takes a light-hearted look at the pop world from his drawing board and comes up with some weird and wonderful impressions of the words and phrases which are in everyday use



# THE NEW JAZZ RECORDS

reviewers: Max Jones, Bob Dawbarn, Bob Houston

## POLL WINNERS ON PARADE...

THE 1964 Down Beat Readers' Poll is the excuse for this collection of material available to Fontana. Like all such collections, one could argue endlessly whether each track is really the best example of the artist in question.

But, all-in-all, this is a fairly representative selection of today's jazz sounds—although the avant garde is represented only by Dolphy with Mingus and John Coltrane on the Monk Quartet track.

The album ranges from small group modern jazz to the Swingle Singers' all too familiar Bach rave-up, via the big bands of Herman and Quincy Jones.

### DOWN BEAT POLL WINNERS.

Oscar Peterson-Clark Terry: Squeaky's Blues. Thelonious Monk: Ruby, My Dear. Gerry Mulligan: Crazy Day. Charles Mingus: Bemoanable Lady (featuring Eric Dolphy). Yusuf Lateef: Trouble In Mind Blues. Woody Herman: Hallelujah Time. Milt Jackson-Wes Montgomery: Stairway To The Stars. Cannonball Adderley-Bill Evans: Nancy, Quincy Jones: Charade (featuring Roland Kirk). Miles Davis: Generique. Dizzy Gillespie-Double Six: Ow. Swingle Singers: Bourree. (Fontana FJL115).

All the tracks have been previously available on other LPs, although several are on the deleted lists.

The titles by Milt Jackson, Quincy (despite some typical Kirk) and the Swingles are not particularly memorable, but there isn't a really poor title on the whole set.

The Miles Davis piece comes from the soundtrack album of the French film "Lift To The Scaffold" and has Miles and tenorist Barney Wilen backed by Kenny Clark, Pierre Michelot and Rene Ureger.

The Herman features tenor chases between Sal Nistico and Carmen Leggio; Lateef plays wistful oboe on "Trouble"; Dolphy roars out with the Mingus big band; and Dizzy Gillespie plays superbly on "Ow" along with the French vocal group, the Double Six.

In general, the album should appeal to all but traditionalists and New Wavers.—B.D.



## JAY JAY JOHNSON

J. J. JOHNSON. "Proof Positive." Neo (a); Lullaby Of Jazzland (b); Stella By Starlight; Minor Blues; My Funny Valentine; Blues March (all) (a). (HMV CLP 1875.)

(a) Johnson (trmb), Harold Mabern (pno), Arthur Harper (bs), Frank Gant (drs), May 1, 1964.  
(b) Johnson, McCoy Tyner (pno), Teofilo Thielemans (gtr), Richard Davis (bs), Elvin Jones (drs).

THE fact that J. J. Johnson is a jazz giant is never in question. Respect and recognition of the fact is another matter, however.

Because J.J. has matured into an instrumentalist in complete command of his horn and his chosen form of expression, he tends to be taken for granted.

This excellent album should rectify all that, for this is the most complete and definitive recording that the great trombonist has made.

The material here ranges from the sombre "Minor Blues" to the brisk "Stella" and Miles Davis's modal "Neo". Johnson strides through each piece with the assurance of a master, rolling off superbly shaped solos that no trombonist alive can match for form and content.

The Mabern-Harper-Gant rhythm section are admirable, and Tyner and Elvin Jones enliven "Lullaby".

But it is J.J.'s record. He's in unbeatable form.—B.H.

SARAH VAUGHAN has the equipment to do whatever she wants with her songs.

"Sarah Sings Soulfully" (Columbia 335X1726), is a set of twelve standards and classy popular and jazz songs where she is accompanied by groups in the capable charge of Gerald Wilson. Such songs as "Sermonette", "Moanin'" and "Midnight Sun" allow her to free-wheel artfully over unobtrusive backings. Other numbers—"A Taste Of Honey", "In Love In Vain" and "What Kind Of Fool Am I", for example—are done ballad style, with rich voice and faultless technical command. Sometimes the treatment is over-elaborate for the content, and occasionally there are dramatics which grate a bit. But it's a feat to make the mind of singer boggle. If only this artist could match her vocal purity with a chasteness of approach and taste, she would be unbeatable.—M.J.

## BASIE—FERGUSON

"BIG BAND SCENE '65." Count Basie: The Big Walk; Molasses; Loneliness; Unbeknownst; Toot Sweet; Maynard Ferguson: "X" Stream; Sin Blues; Bye Bye Blackbird; Motherless Child; Saturday Night; Maria. (Columbia 335X1735.)

Basie (pno), Sneaky Young, Sonny Cohn, Thad Jones, Joe Newman (tpis), Al Grey, Henry Coker, Benny Powell (trmps), Marshall Royal, Frank West, Billy Mitchell, Frank Foster, Charlie Fowlkes (reeds), Freddie Greene (gtr), Eddie Jones (bass), Sonny Payne (drs).  
Ferguson (tp, valve trmb), Gene Coe, Don Rader, John Gale, Natalie Pavone (tpis), Kenneth Rupp, Don Manza, Larry Mazan, Willie Malden, Frank Hillman (reeds), Lincoln Millman (bass), Rufus Jones (drs), Mike Abene (pno).

THIS is not really the big band scene of '65. It is good but not exceptional big band jazz from, in most cases, the early Sixties, much of which has been issued here before.

The Basie tracks were made some years ago, while Joe Newman and Al Grey were still in the brass.

They are not especially noteworthy, except perhaps for one blues, Quincy Jones' "Big Walk", an interesting ensemble treatment with fine rhythm section intervals, Jones' bass prominent.

"Loneliness" is one of Frank Foster's tunes, flutishly atmospheric, and "Unbeknownst" is another Foster score.

"Toot Sweet" a Thad Jones piece, has more Wessex flute and soloing by Thad and Grey. Some of the arranging ideas are original, and unusual for the Basie of the day, and that's about as much as can be said for the side.

The Fergusons are something different. More self-consciously modern and modish, with strident trumpets and hectic drive.

Aside from the personnel, no information is given (as is the case with the Basie titles), and this is annoying when jacket space is wasted on guff.

From composer credits it is possible to say that Jaki Byard wrote "X" Stream", Don Rader was responsible for "Sin Blues" and that Ferguson arranged the spiritual, "Motherless Child".—M.J.

Some seven year-old Monk crops up on "Way Out!" (Fontana FJL 113), where he is accompanied by Johnny Griffin (tr), Ahmed Abdul Malik (bs), and Roy Haynes (drs). Originally issued here in 1961, it's now part of Fontana's 21s, 6d. catalogue, and if you haven't the original album, "Thelonious In Action", it's unbeatable value. Griffin's approach fits well into the tortuous path where Monk's piano often leads, and Haynes and Malik are sympathetic followers. Titles are "Light Blue", "Coming On The Hudson", "Rhythm-a-ting", "Epitaphy", "Blue Monks", and "Evidence".—B.H.



ERIC DOLPHY featured with Mingus.

## HAMP ON THE GOOD OLD GOOD 'UNS



HAMPTON: coherent

ORIGINALLY called "Lionel Hampton Apollo Hall Concert, 1954," and released here early in '55, this reissue on Fontana's cheap Popular Jazz Series presents the vibes master in a series of improvisations on tunes he has helped to make famous or become associated with.

The band helps him out on his own composition, "Midnight Sun", a first-class number interpreted with maximum feeling and fine relaxed timing by Hamp, also on "Nearness Of You", "How High" and of course the finale, "Flying Home", complete with tenor marathon.

An undistinguished alto, presumably Jay Dennis, shares solo space on "Lover Man", another display track for Hamp's more thoughtful work.

"Love Is Here To Stay" and a lengthy "Stardust" are vibes and rhythm; plenty of charming ballad playing but not quite the most impressive Hamp. "Vibes", a simple exercise in swing, runs straight

LIONEL HAMPTON: "Live." Introduction; How High The Moon; Stardust; Lover Man; Midnight Sun; Love Is Here To Stay; The Nearness Of You; Vibe Boogie; Flying Home. (Fontana FJL112.)

Hampton (vibes, drs), Bobby Plater, Jay Dennis, Jay Peters, Elvin Frazier, Jo Evans (reeds), Wallace Davenport, Julius Brooks, Ed Mullens, Nat Adderley (tpis), Dwyke Mitchell (pno), Peter Badie (bass), William Mackel (gtr), Wilford Eddleton or Rufus Jones (drs), probably Leon Comery, Al Mayse, Harold Roberts (trmps). Recorded at Apollo Hall, Amsterdam. 28/10/54.

into "Home".

This live concert recording has the ingredients you would expect from the Hampton band of the period. Musically, Lionel is always coherent on vibes and in places brilliant, and he is the LP's only soloist of consequence.

The band, a touch rough but young and healthy-sounding, has something of the drive and attack of a Basie unit.

Some of the jazz here is of the flag-waving variety, but that is often the form at concerts. Applause and crowd noises have been kept, and we hear Hamp chattering and urging himself forward.

Drums are not mentioned in the sleeve line-up, but Lionel obviously swaps mallets for drumsticks during the "Flying Home" tenor outing.—M.J.

## A rare batch of blues from Sue

"WE Sing The Blues" is the title of Sue's latest album (ILP921), and it says nothing but the truth. Sixteen tracks of vocal blues, oldish and new, make up a collection which has the virtue of rareness as well as musical merit.

Lightnin' Hopkins has two songs, a boogie-type jumper called "Mojo Hand" and a more mournful "Wonder What Is Wrong".

Another boogie comes from Lightnin' Slim, one of his earlier efforts, and the influential B. B. King sings and plays a conventional "original", "The Letter".

Sue have been good to us in the matter of Elmore James releases, and the late lamented singer-guitarist rasps out a powerful "Believe My Time Ain't Long" from Trump label, accompanied by the also-late Sonny Boy Williamson on harmonica.

Junior Wells sings two good ones, recorded in Chicago for Profile Records: "Prison Bars All Around Me" and "Come On In This House". He uses a falsetto cry most effectively on the latter.

Other items are Frankie Lee Sims' "Misery Blues", Earl Hooker's "Swear To Tell The Truth" (both well swung), Otis Rush's "Can't Quit You", Buster Brown's festive "Sugar Babe", Big Boy Crudup's popular "Mean Ole Frisco", and solid entries by Magic Sam, Sammy Myers and Tarheel Slim.

The Brown, Tarheel Slim and Crudup all come from the Fire label. Another debt to Sue for this mess of blues.

T-Bone Walker is a jazz-blues man who sounds at home with a jumping band.

On "T-Bone Walker Sings The Blues" (Liberty LBY3047), he sings eleven numbers in his warm, comparatively smooth blues voice and plays amplified guitar on twelve with his customary rhythmic skill and pungency.

"Strollin' With Bones," the opener, is a brisk instrumental, real 1950s R&B; "You Don't Love Me," "You Don't Understand," "Pretty Baby," "What's The Reason" and "Cold Feeling" are fairly ordinary vocal blues with gutsy band backing, horns and all.

Besides Walker's guitar, tenor saxes tend to solo, familiar-sounding but not easily recognised. Bumps Myers and Jack McVea are two of T-Bone's tenormen, and

one of them may be present here and there.

In spite of changes of tempo and the instrumental interludes, the LP becomes samey in sound — as good for dancing as for listening.

But T-Bone sings very persuasively on the slow "Evil Hearted Woman" and plays crafty guitar in "Blue Mood," a "Trouble In Mind" variant.

A companion EP to the Big Boy Crudup reviewed last week is "Tampa Red, Rhythm And Blues Vol. 3" (RCA Victor RCX7160). Its four tracks, recorded in September and December 1953, are "So Crazy About You" (a lazy duet vocal), "If She Don't Come Back," "Evalena" and "Ramblers Blues".

On the first two, Tampa's voice and guitar are supported by Willie Lacey's guitar, Johnnie Jones' piano, Sonny Boy Williamson's harmonica (Sonny Boy No. 2, that is), Ransom Knowling's bass and Odie Payne's drums. Lacey, Knowling, Jones and Payne are on



T-BONE: smooth blues voice.

the last pair, but Walter "Shakey" Horton takes over on harp.

Tampa is not one of the "deep" singers, but he's pleasant enough as a blues entertainer and his band has hit a plenty, especially on the second side.—M.J.

Nine Roland Kirk tracks for a mere 21s. 6d. is the excellent value offered on "Hip!" in Fontana's cheap label series (FJL 114). Outstanding are "Ecclesiastics" and "Roland Speaks", both from his big band album with the Benny Golson band. The multi-instrumentalist comes through powerfully whether on stritch, manzello, or tenor, displaying an abandon and passion which are often overwhelming. The other seven tracks stretch from the most recent "Cabin In The Sky" with Tete Montellou on piano, to the Kirk speciality "We Free Kings". All are first-class, and this is one of the best so far in this excellent series.—B.H.

## RADIO JAZZ CHRIS HAYES

Times: BST/CET

### FRIDAY

9.15 pm U: Armstrong, Ellington, Basie. 9.25 M: Jazz Corner. 10.4 R: Jazz. 10.55 J: Patti Page. 11.15 BBC H: Jazz At Night. 11.30 A: Antibes JF 1965. 12.0 T: Denny Zeitlin. 12.20 G: Louis in Pasadena.

### SATURDAY

12.0 noon BBC T: Jazz Record Requests. 3.5 pm J: Sammy Davis Jr. 3.30 E: Swing-Box Jazz. 8.45 E: European Jazz. 9.45 V: Dick Haymes. 11.3 A: Antibes JF 1965. 11.15 T: Neal Hefti Ork and Voices. 12.0 T: Buck Clayton All-Stars. 12.15 J: World of Jazz.

### SUNDAY

5.30 pm G: Louis Armstrong. 7.35 M: Jazz Corner. 11.03 A: Folk and Blues. 12.15 E: Jazz Anc Near Jazz.

### MONDAY

9.15 pm M: Jazz Corner. 10.55 J: Patti Page (Mon-

Thurs). 11.15 T: Jacqueline Peters, Jerry Holmes. 11.15 BBC L: Sandy Brown and his Band with Al Fairweather, plus Keith Ingham Trio. 11.30 A: Antibes JF 1965. 12.0 T: Rosinha de Valenca, Shank, Riddle, Sammy Davis, Aretha Franklin, Basie, Gulda, Blue Mitchell.

### TUESDAY

8.20 pm L: History Of The Blues. 10.15 R: Modern Jazz. 10.30 G: Louis Armstrong. 11.0 U: Orig. Tuxedo JB, Klaus Doldinger, Roland Kirk, Sonny Stitt, etc. 11.5 O: Dave Brubeck etc. 11.15 T: Shelly Manne Ork, Jackie and Roy. 12.0 T: Friedrich Gulda.

### WEDNESDAY

4.20 L: Jazz Club. 5.30 pm BBC T: Jazz Scene '65. 9.20 O: Jazz For Everyone. 11.3 A: Antibes JF 1965. 11.15 T: Louis and Ella sing "Porgy And Bess". 12.0 T: Germany's Albert Mangelsdorff Quintet.

THURSDAY  
4.35 pm U: Jazz Magazine. 7.25 E: Portrait In Jazz. 8.50 E: Nero, Klavier, Butterfield, Marty Gold, Conruff, Hefti, etc. 10.8 A: Jam Session. 10.15 R: Italian Jazz. 10.25 Q: Peterson Trio II, Armstrong, Eldridge, Gillespie. 10.45 E: Crosby, Louis, Gilberto, Getz, Faith, Anthony. 11.15 T: Ella and Louis sing "Porgy And Bess". 12.0 T: Gil Evans Ork's new album, "Individualism".

Programmes subject to change.

KEY TO STATIONS IN WAVELENGTHS AND METRES.

A: RTF Inter. 1829. E: NDR Hamburg 309, 189. G: SWF B-Baden 295, 363, 451. J: AFN 547, 344, 27. L: NR Oslo 1376, 477, 337, 228 M: Saarbrücken 271. L: NR Oslo 1376, 477, 187. Q: HR Frankfurt 506. R: RAI Italy 355, 290. T: VOA 251. U: Radio Bremen 221. V: Radio Eireann 530.

the ian campbell folk group

## COME KISS ME LOVE

& THE FIRST TIME EVER I SAW YOUR FACE

TRANSATLANTIC RECORDS LTD 120 MARKYATE LANE W1 TRA SP6

SINGLES

# IMPECCABLE BARBRA BUT NO 'PEOPLE'

**BARBRA STREISAND:** "Why Did I Choose YOU" (CBS): Yet another impeccable performance by Miss Streisand—but the number is certainly not going to be as successful as "People". It is a slow violiny piece which swings gently, but that's all.

**THE MIRACLES:** "The Track Of My Tears" (Tamla Motown): Nice surprising start, leading into that great tambourine beat characteristic of so many Tamla discs. It is a lovely number which features the high voice of "Smokey" Robinson but doesn't have the ingredients of a Tamla hit.

**TRINI LOPEZ:** "Are You Sincere" (Reprise): Unusual record for Trini. It is slow and rather a Dean Martin type record—not quite as attractive. This might appeal to the same public, who like this romantic sort of record.

**THE CHANTELLES:** "The Secret Of My Success" (Parlophone): This is quite like the last record the Chantelles made, "I Want That Boy," which proved to be a very popular disc, although it didn't make the charts. Their voices are very distinctive and this is also a good number—certainly a small hit, but probably won't be a national breakout.

**THE JOY STRINGS:** "He Cares" (Regal Zonophone): The lead singer on this Salvation Army disc sounds like Roy Orbison—but it is too slow and dull—conventional, ballad singing with a bit of falsetto. No.

**THE LETTERMEN:** "Theme From A 'Summer Place'" (Capitol): It is a mystery why anybody has bothered to record this again. It's pleasant but a waste of time and effort.

**BOB CORT AND THE SCRAMBLE:** "Scramble" (Columbia): This disc has a very promising off beat start—but then it fades into a corny chorus—the melody sounds like "Surrey With The Fringe On Top". Help!

**SONNY KNOWLES AND THE PACIFIC SHOW-BAND:** "We Could" (Pye): They must be joking. There are ballads and ballads—this is just ghastly Irish sentimentality.

**KIKI DEE:** "Runnin' Out Of Fools" (Fontana): Nice disc—the lyrics tell a good story. Well produced, well sung, and a potential hit number, with enough exposure. Not overpowering or loud. Yeah!

**PAUL SIMON:** "I Am A Rock" (CBS): Sorry, this guy is trying to take off Bob Dylan in every way. Voice, song, instrumentation, it's ridiculous.

**SHELLY FABARES:** "My Prayer" (Fontana): She sounds as though she has got a weak voice—covered up with double tracking. The number jogs along but is a bit of a drag. Corny.

**THE ADMIRALS:** "The Promised Land" (Fontana): There is so much echo on the lead singer's voice he sounds like Heinz. Apart from being



● STREISAND



● LOPEZ



● LEWIS

out of tune this disc is monotonous—and the guitar solo went out with the hey-day of the early Shadows. Ugh!

**JERRY LEE LEWIS:** "Rocking Pneumonia And Boogie Woogie Flu" (Phillips): Typical Jerry Lee rendering of this quite popular number—it moves along nicely, and there's a ridiculous sound jangle piano solo. Nice guitar break.

**BLUESOLOGY:** "Come Back Baby" (Fontana): These London boys have a good sound—and four of them are still under 18. The number is a little dull although quite well performed. Not a hit.

**MARK LEEMAN FIVE:** "Blow My Blues Away" (Columbia): Lovely drumming all through this disc and a nice chanting sound behind lead vocal. Written by the late Mark Leeman. These boys deserve a hit record, and let's hope this is it.

# Beatles success secret? Simple—they communicate

**IT'S GOOD**, and "Help", the title of the Beatles' new LP, will be the cry of all British groups who will try to equal the standard of this brilliant new album.

Inconceivably they have written a whole new crop of unique, memorable songs, performed with the Beatles' painless soul. They don't sound as if it hurts to sing with feeling.

The title track is a microcosm of their style—plenty of chords, unexpected twists and wry lyrics. "The Night Before" features Paul with John "comping" on electric piano.

"You've Got To Hide Your Love Away", a tribute to Bob Dylan, is one of the album's best tracks. Flutes and tambourine are added. Was Dylan on the session?

## CHRIS WELCH hears the new Beatles LP

"I Need You" has an almost Searchers feel and features George singing. Paul takes "Another Girl", with some great backing harmonies, and "You're Going To Lose That Girl"—a tremendous song from John—proves the Beatles are still involved in their music.

"Ticket To Ride" always sounded a bit slow to me, but on the LP you can hear the bass line better and the rhythm makes more sense. Ringo sings on "Act Naturally", the only number that sounds as though it comes from a film and it's not a Lennon-McCartney.

John sings solo on "It's Only Love" and another knock-out track is "You Like Me Too Much" by George accompanied by John on electric piano, and George Martin and Paul on piano. "Tell Me What You See" has yet more electric piano and ends with a traumatic 'oh' from all Beatles present.

"I've Just Seen A Face" is an oddity sung at high speeds by Paul, with much folkly 12-string from our George.

"Yesterday" is unbelievable. The best track on the album. It's sung by Paul and played by a string quartet. It's going to be a giant standard. Strangely "Dizzy Miss Lizzy" sounds a bit of a let down after "Yesterday". It's just straight rock 'n' roll and sounds a bit unconvincing.

There's something of the medieval minstrels in the Beatles. One imagines them performing beneath some bird's window. They communicate.



● RINGO

## THE REST OF THE POP LPS

**IVY LEAGUE:** "This Is The Ivy League." Almost Grown; That's Why I'm Crying; Floral Dance; What More Do You Want; Lulu's Back In Town; We're Having A Party; Don't Worry Baby; Make Love; Don't Think Twice It's Alright; Funny How Love Can Be; My Old Dutch; Dance To The Locomotion. (Piccadilly.)

**THE Ivy League**—John Carter, Ken Lewis and Perry Ford—are one of the most refreshing new hit vocal groups.

This LP does not fall into the same musical category as their successful singles, "Funny How Love Can Be" and "That's Why I'm Crying". Instead of doing the easy thing and skipping through songs in their hit style, they turn to less likely vehicles. The result is a new sound on the British pop scene—and it's a good one. A stimulating album.

\*

**BRENDA LEE:** "Top Teen Hits." Dancing In The Street; The Crying Game; Thanks A Lot; Let It Be Me; He Loves You; Snap Your Fingers; Wishin' And Hopin'; Funny; Is It True; There's Always Something There To Remind Me; Can't Buy Me Love; When You Loved Me. (Brunswick.)

**EXCELLENT** songs, excellent singing from one of the best girl singers on the world pop front.

Brenda can sound happy and soulful. She has a real touch of emotion in her voice, and the same magic feeling pervades even her happier moments.

The songs here are current favourites; note "He Loves You"—a female version of the Beatles' "She Loves You". An irrepressible LP by a talented singer.



● BRENDA



● SOLOMON



● SPENCER



● MARIANNE

# IVY LEAGUE BRING A NEW SOUND TO BRITISH POP

wistfully attractive artist (Decca).

**MOODY BLUES** hits like "Go Now!" and "I Don't Want To Go On Without You" are included on a new EP, "The Moody Blues." Their attribute isn't so much individuality as good, solid musicianship and good vocals (Decca).

**BOB DYLAN'S** first EP, "Dylan," contains such masterpieces as "Don't Think Twice, It's All Right" and "Blowin' In The Wind," plus "The Ship Comes In." He's still "Corrina Corrina" and "When one of the most important and urgent voices on the scene, and if you don't care for a full LP of Dylan, this is a briefer example (CBS).

**FRANK IFIELD** sings "Funny How Time Slips Away" with his usual robust ebullience, on an EP of that title. "Don't Make Me Laugh" and "Without You" are other good tracks here for his big following (Parlophone).

**BRENDA LEE'S** "Four From '64" EP is taken from her latest LP, and provides us with her excellent version of "There's Always Something There To Remind Me." Also here in Brenda's swinging style: "Can't Buy Me Love," "The Crying Game" and "Wishin' And Hopin'" (Brunswick).

**SPENCER DAVIS** Group's "Every Little Bit Hurts" is more proof on record of this fine group's power and imaginative R&B feel. Titles: "It Hurts Me So," "I can't Stand It" and "Midnight Train," plus the title track (Fontana).

**BILLY J. KRAMER** "Plays The States" with four tracks recorded in California last year. With the Dakotas providing good solid accompaniment, Billy tackles "Twilight Time" and "Tennessee Waltz" with rare style (Parlophone).

**SIMON AND GARFUNKEL** are a two-man American folk duo broadly in the Dylan mould, and their EP "Wednesday Morning, 3 am" has such Dylan-ish titles as "Sparrow," "The Sounds Of Silence," and "Bleecker Street," a famed Dylan haunt. Their sound is smooth and their songs creative and real (CBS).

**SOLOMON BURKE'S** "Rock 'n' Soul" EP is naturally a swinger all the way—confirmation if you need it that here is a really tremendous recording artist who sings with soul and conviction. The songs include "Won't You Give Him One More Chance" and "Goodbye Baby, Goodbye" (Atlantic).

**THEIR** hit parade power may be a little lean these days, but the Ronettes certainly stand the test of an album's "interest value".

They get a really distinctive sound, and are always relaxed—even when raving it up.

Accompaniments are just right; the songs are perfect for their groovy style. Both records are fine examples of a swinging group, and while the first is strong on hit songs, the second has more original material.

**EPs**

# The South gets a taste of the Northern scene

definitely give better value for money. They have to—depending as they do on regular custom. The West End clubs cater for visitors—holiday-makers, overseas visitors or businessmen entertaining customers. These people have more money to spend than the average man.

"Nor do most West End clubs offer the quality of cabaret that the provincial clubs do. And the artists get more money than they would in a West End Club!"

When talking of the Northern club scene one should realise there are really two distinct scenes. One set of clubs, like Mr Smith's, are the read nightclubs—most of them pretty lavish. They provide drinks, restaurant service, gambling and are open for dining and dancing from around 9 pm to 2 am, with cabaret at midnight and gambling going on to dawn.

The second type of club is still usually referred to as a working man's club—though

they have, in fact, long outgrown the image this creates.

Among the stars who have played the Northern clubs are names like Dusty Springfield, Billy Eckstine, Mel Torme, Dakota Station and Johnny Ray.

Mike Felix, of the Migil Five, has seen a good deal of all types of club, both North and South.

**MARIANNE FAITHFULL'S** "Go Away From My World" EP contains the enchanting title song, which has been almost as popular for the singer as a single A side might be. She also tackles Donovan's "The Most Of What Is Least", "What Now My Love" and "The Sha La La Song." Marianne is a



● DUSTY SPRINGFIELD

operate, booking top acts, if his customers spend only 8s per head, per night, on drinks. They also probably spend another £1 at the gambling tables.

"That type of club has pub prices in the bars, doesn't sell food except for hot dogs and can pack in around 400 or 500 people because the decor is nothing.

"The audience is so critical it isn't true. I must say that we went down a bomb up there, but you hear of so many big acts dying the death. Up there reputation doesn't mean a thing—you have to prove you can entertain. In London they applaud you on the strength of your name."

Can the Northern Clubs take over the South? Or are Southern too blasé, too snobbish and too lacking in community spirit to make them a paying proposition? Mr Smith's, Catford, may provide the answers!

# RAVE NIGHT FOR MARK'S BENEFIT

## CAUGHT IN THE ACT

THE first of two benefit nights, for the dependants of the late Mark Leeman, was held at London's Marquee Club, last Monday.

What promised to be a rave evening was kicked off well by the Shevelles, followed by residents, Jimmy James and the Vagabonds. Their best number was the Contours' "Do You Love Me", played in true soul style.

Then an unsuspecting audience were treated to the slightly harsher soul sounds of the Alex Harvey Soul Band, and then hit parade group, Unit Four Plus Two, new comers to the Marquee scene. Using foreign equipment the six units surprised many with excellent, realistic, live sound.

"On Broadway", "Concrete And Clay", "100 Miles" and "You've Never Been In Love Like This Before", are examples of the harmonious, swiftly executed programme Unit Four Plus Two presented so well.

Giving an already faint audience no chance of a breather the Mike Cotton Sound took over the stage and even included a stunning drum solo from drummer Jimmy Garforth.

And then... Manfred Mann, who certainly didn't bring the temperature down or slow the tempo up. In great form the Manfreds swung through a well-balanced programme, including "Dimples", and "Watermelon Man", which went down especially well. So did Manfred's own composition, "Spinach Blues", which could have been a sophisticated Albert Ayler number—very good.

After "Smokestack Lightning", and "Stay All Night", Manfred Mann finished with their famous diluted version of "With God On Our Side". The Mark Leeman Five,

## Animals surprise

plus new singer Roger Peacock, put up a fine performance, following the Manfreds, particularly with their numbers "It's Gonna Work Out Fine", and "Make Up Your Mind".

The time sped toward midnight and the weary audience gasped once more, as, to crown the evening, the Animals loped on stage.

They started with "We Gotta Get Out Of This Place", their latest hit single and it was five times better than the record.—N.J.

## MARK MURPHY

HE was due on at 8.45 pm but he didn't take the stand until 12.34 am. His late arrival was due to a train derailment at Els-

tree which delayed all services out of St Pancras by several hours.

But Mark Murphy kept faith with his fans by putting on a 2½ hours non-stop humdinger of a performance at Manchester's Club 43 last Saturday. And he literally brought the house down with an impromptu blues about railways.

Murphy, who's certainly made his mark with local audiences, has appeared here several times but never with such shattering effect.

He displayed all the attributes that have made him into a first-class singer—vocal control, superb sense of dynamics, perfect pitch, good intonation, a feeling for the lyrics, a sense of rhythm and a nice line in showmanship. And he gives the impression that he does enjoy performing.

The term "jazz singer" has been used to describe everyone from Paul Robeson to P. J. Proby; when applied to Mark Murphy it has some meaning.—A.S.



MANFRED: own composition



PRICE: good start



PROBY: price complaint

## ALAN PRICE

EX-ANIMAL organist Alan Price, "grounded" by the beat bigtime by a fear of aeroplanes, struck out again for the starry heights of show business success on Friday.

The Alan Price Combo made its debut—appropriately enough at Newcastle's Club A'Gogo where the hit Tyndeside group were firm favourites before rocketing to fame with their "House Of The Rising Sun".

And these lads really worked for their pay cheque. A near-hour session for the teenagers and an even longer non-stop performance for the older members of the club.

What is more, they were good. Their musical mixture of rhythm and blues and a generous sprinkling of jazz was most acceptable. The fantastic aspect is that Alan, 23-year-old one-time clerk, and the four musicians he has gathered around him, practiced together for only two weeks before.

And he has a rare mixture of talent—musical and academic—to support him. John Walters, aged 25, trumpet and flugelhorn, has a degree in Art; 22-year-old Nigel Stranger, tenor and alto-sax, is a B.A. in English; Jef (repeat JEF) Robinson, 24, has a Metallurgy degree; and Cliff Barton—he can only boast three Advanced level passes!—has played drums with Long John Baldry, Georgie Fame, among others.

With such a bevy of brains about, these lads obviously reckon they have a chance in the professional music-making stakes. They have this new venture seriously and on their first showing aptly demon-

strated they have got what it takes.

Alan, who has taken over the role of vocalist, has a powerful voice which—in retrospect—indicates he could have been better projected from a singing viewpoint with the Animals.

After it all Alan said: "I openly admit it—I was nervous for the first time in my life. The older members knew me, and good, bad or indifferent, I would have had their support."

"The teenagers were the real test. They seemed to like us and all in all I think we got off to a pretty encouraging start. We're spending a week or two finding our feet on Tyneside before moving off to other parts of the country."—C.C.

## RAY WARLEIGH

RAY WARLEIGH and Dick Morrissey met in the battle of saxophones last week at the Kings Arms, Peckham, and it was difficult to decide who won.

Ray played with soul and fire. Dick romped and swung with unflagging intensity. It was the first time the two young players have met on the stand and they relied on tested jazz vehicles to keep up the action, like "Buzzy" and "Loverman".

Comically Dick and Ray were veterans compared with the rhythm section, new faces John Stevens (drums) and Pete Lemer (piano). However, Coleridge Goode (bass) provided the one stable factor in a team that tended to speed up continuously.

John Stevens, of the Ginger Baker/Phil Seaman school, is going to be a great drummer. But he played more than was

necessary from the first bar of "Buzzy" as if it was all happening before Dick and Ray had a chance to build.

Ray's feature on "Loverman" was beautiful and led into Dick's special, "Willow Weep For Me". Ray switched from alto to flute for "Autumn Leaves" and the group concluded the evening with a long tearaway blues march, moving into a Basie riff—C.W.

screaming girls nearly dragged him into the auditorium. This was Proby at his best and he received excellent backing from his orchestra.

The Sots, who are about to record their first disc, were lively entertainers. Shawn Phillips gave an accomplished performance on guitar, and the continuity was maintained by compere Reg Grey—M.W.

## SPENCER DAVIS

THEY worship the Spencer Davis Group in Birmingham in the same way as Liverpool idolised the Beatles before they gained national acclaim.

And their appearance at Birmingham's Carlton Ballroom on Thursday brought out almost as many members of other local groups as ordinary fans.

They gave a great "Welcome Back" reception to a Spencer Davis Group that has improved immensely since they first started out at a weekly R&B session in Brum a couple of years ago.

There was plenty of appreciation, too, for Roy Everett's Blueshounds, a local group that could well follow in Spence's footsteps, provided they can shake off their similarity to Georgie Fame.—D.D.

## P. J. PROBY

AT the Alhambra Theatre, Morcambe, on Sunday—the first night of his new tour—P. J. Proby complained about the "abominable prices".

He blamed prices of 15s, 12s 6d and 10s for the rows of empty seats. About 400 attended each house.

"The kids have an allowance and couldn't possibly afford 15s. I wouldn't pay that myself," he said.

He thought a charge of 7s 6d would have been a fair figure to ask. But Mr Jack Segal, a partner in Segal Brush promotions didn't think the prices were too high. "Fans are usually prepared to pay 2s 6d more than usual to see their idols," he said.

Such small houses were a test to any artist but P. J. overcame the problem and was given a tremendous ovation for a fabulous hour-long performance.

He was on stage for the whole of the second half of the programme and provided a small but noisy crowd with a highly entertaining performance.

### WHO PLAYS WHAT

## FREDDIE AND THE DREAMERS

FREDDIE GARRITY (vocalist): Occasionally plays a Gibson Jumbo guitar.

DEREK QUINN (lead): Gibson ES/335/TD and Framus 12-string guitars. Vox AC 50-watt amplifier with two 12 in. speakers and a Tweeter. Hohner Echo Vamper harmonica.

ROY CREWDSON (rhythm): Epiphone Jumbo, Guild Star and Gibson Jumbo guitars. Same amplifier as Derek Quinn.

PETE BIRRELL (bass): Fender Precision and Gibson Thunderbird bass guitars. Vox AC 100-watt amplifier with two 15 in. speakers.

BERNIE DWYER (drums): Trixon bass drum, Ludwig snare drum, Avedis Zildjian 20 in. crash ride, 18 in. zing and 14 in. Hit-hat cymbals.

P.A. SYSTEM: Do not carry their own.



WARLEIGH: sax battle



MURPHY: not too late

## EXPERT ADVICE

CHRIS HAYES

I AM a jazz pianist, able to play from music, but restricted by a poor technique. The difference between what I feel and what I play is most frustrating. Can you recommend a helpful tutor? G. Castle, London, N16.

To my knowledge there are no adequate text books on jazz piano, because jazz is basically an extension of music, and those who expect to pick up a few Peterson licks or Evans voicings and become a jazz pianist are in a sad state of disillusionment. Books which give potted versions of chords, runs, etc., may be useful, but you can't avoid scales, and must know them thoroughly. Don't rush. Play them rhythmically, in groups of three or four, and in double octaves. Forget for now that the piano has a sustaining pedal. Listen to pianists you admire, to give you direction and purpose. Imitation is natural and worthy when acquiring technique. Basically, it is all a question of translating your musical feelings into clear, well-defined thoughts and bringing them to actuality at the keyboard.—Jazz pianist and composer MICHAEL GARRICK.

I WANT to buy a folk guitar which will last.

I seek tuition, but am left-handed.—Miss N. Trevelyan, London, SW18.

Buy a good-quality Spanish guitar, which is ideal for folk music, especially for a young lady, as the nylon strings have a much softer action than the larger steel-string folk guitars. There are adequate models around £14, but as you wish to start with a good instrument, pay £25-£30. As both hands have an equally important role in guitar playing, and you are starting from scratch, learn the correct way.—Guitarist and teacher TERRY WALSH.

I CAN play R & B and some jazz on treble recorder, but as it lacks volume and has rather a clinical tone, please suggest a more satisfactory instrument with similar fingering and technique.—C. Cash, Brixton, SW2.

Obvious choice is clarinet, as the fingering is basically similar, but it will require an entirely different embouchure and considerably more technique, necessitating professional tuition. When you have mastered clarinet, saxophone

will come easily and is fine for jazz and blues.—DENNIS LEWINGTON, Bill Lewington Ltd.

WHAT kind of banjo and tutor would be suitable for a complete novice?—S. Kinnard, Chiswick, W4.

Price depends upon your pocket, and the more you pay, the better the quality. It is more advisable to buy a second-hand reconditioned banjo in perfect playing condition at around £20-£30 than a new one at this price. An excellent tutor is "The Banjo And How To Play It", by Emile Grimsshaw (Clifford Essex, 7s 6d).—MAX BUTLER, J. Alvey Turner Ltd.

HOW do beat drummers like Bob Henrit (Roulettes), twirl their sticks in their fingers?—B. de Souza, London, N13.

Normal way is to hold stick about half way up, between index and second fingers, and rotate it. But from this hold, I pass stick between index and second fingers, backwards through second and third fingers, whereupon both first and second fingers are brought below stick, bringing it back

to normal playing position.—BOB HENRIT.

ARE any of Bob Dylan's songs available as sheet music?—K. Laine, Portsmouth.

Song Books: "Songs For Harmonica" (8s 6d) and "Bring It All Back Home" (15s), plus "The Times They Are A-Changing" (15s) and "Another Side of Bob Dylan" (15s), which incorporate the out-of-print "Freewheelin'". Individual numbers: "Ballad of Hollis Brown", "Times They Are", "North Country Blues", "Blowin' In The Wind", "Subterranean Homesick Blues", "Mr. Tambourine Man" (3s each). All published by Blossom Music Ltd.

WHICH guitar and amplifier are used by Alexis Korner?—E. H. Tull, Drayton, Abingdon.

I have a Kay Jazz III guitar with a Vox AC 30-watt treble-boost amplifier and an original model Les Paul Gibson single pick-up guitar with an Ampeg Super Twin 50-watt amplifier. I pick the most appropriate combination for each performance.—ALEXIS KORNER.

PLEASE supply specification of the new Vox accordion.



BOB DYLAN

—J. Owens, Brent, Middlesex.

Demonstrated by me at the Frankfurt Fair, it has 4' and 16' flute, 8' clarinet and trumpet, 8' oboe and 4' clarion. It has percussion effects on all fottages and a wonderful sustain on a new principle. It can reproduce harpsichord, Hawaiian guitar, zimbalam, and vibraphone, plus a realistic banjo and mandoline.—LARRY MACARI, Musical Exchange, 22 Denmark Street, WC2.

MY girl friend and I are going by scooter for a three-week camping holiday visiting folk clubs all over Britain. Is there a geographical guide?—H. Hunter, London, E1.

Apart from the MM's weekly "Folk Forum", get "Folk Directory", price 5s (postage 6d), published by Folk Service, 2 Regents Park Road, London, NW1, which lists clubs under counties and provides information on folk customs, artists, agents, magazines, films, records, etc.

# 100 CLUB

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

Thursday, July 22nd  
**THE RADIO CAROLINE SHOW**  
Featuring the Caroline Goodguys with the latest releases, plus personal appearances of famous guest stars, including the IVY LEAGUE, TOMMY ROE, BO ST. BUNNERS, MARK LEEMAN FIVE

Friday, July 23rd  
**KEITH SMITH'S CLIMAX JAZZ BAND**

Saturday, July 24th  
**TERRY LIGHTFOOT'S NEW ORLEANS JAZZMEN**

Sunday, July 25th  
**MONTY SUNSHINE'S JAZZ BAND**  
featuring Bob Wallis and Val Wiseman

Monday, July 26th  
**THE NEW SEDALIA JAZZ BAND**

Tuesday, July 27th  
**BO STREET RUNNERS**  
PETER, JON & JAN

Wednesday, July 28th  
**ERIC SILK'S SOUTHERN JAZZ BAND**

Thursday, July 29th  
**THE RADIO CAROLINE SHOW**  
Featuring the Caroline Goodguys with the latest releases, plus personal appearances of famous guest stars

Reduced rates for Student Members  
Full details of the Club from the Secretary, 100 Club, 8 Great Chapel Street, W.1 (GER 0337)  
Club Telephone Number: MUS00m 0933

**KEN COLYER CLUB**  
Studio 51, 10/11 Gt. Newport St. LEICESTER SQUARE (TUBE)

THURSDAY, 8.0. FOLK & BLUES  
**DAVE & SIMON**  
SATURDAY, JULY 24th, 7.30

**MIKE DANIELS J.M.**  
SUNDAY, 7.30. FOLK & BLUES

**DAVE & SIMON**  
WEDNESDAY, JULY 28th, 8.0

**SPENCERS WASHBOARD KING**

\*\*\*\*\*  
FOLK & BLUES ALL-NIGHTER JULY 24th  
**LEEVE BREAKERS**  
and DAVE & SIMON  
\*\*\*\*\*

**STUDIO '51**  
10/11 GT. NEWPORT ST. LEICESTER SQUARE (TUBE)

THURSDAY, 8.0. FOLK and BLUES  
**DAVE & SIMON THEMSELVES**  
FRIDAY, 8.0. RHYTHM 'N' BLUES

**SECOND THOUGHTS**

**THAMES HOTEL**  
Hampton Court, Middlesex  
Friday, July 23rd

**ALEX WELSH & HIS BAND**  
Saturday, July 24th

**THE BACK O' TOWN SYNCOPATORS**  
Sunday, July 25th

**ERIC SILK & HIS SOUTHERN JAZZ BAND**

**SIX BELLS**  
KING'S ROAD, CHELSEA  
Saturday, July 24th, 8 p.m.

**SANDY BROWN BAND**

**THE PLUG HOLE**  
32 Tottenham Court Road  
London's Latest and Greatest  
**TEENAGE CLUB**  
LUNCHTIME AND EVENINGS  
Every Friday resident Group  
**SYNDICATS**

**GALAXY ENTERTAINMENTS**  
MUSEUM 6447/8/9

**INITIAL 4**

# CLUBS

The Publishers retain the right to refuse or withdraw advertisements at their discretion. Although every care is taken to avoid mistakes they are not responsible for clerical or printers' errors.

**FLAMINGO & ALLNIGHTER CLUBS**  
33-37 Wardour Street, London, W.1  
Guests Welcome. Gerrard 1549  
Tony Harris and Rik Gannell  
Present—

Thursday, 22nd July, 7.30-11 p.m.  
**RECORD NITE**  
Admission 3/6  
Friday (23rd) 7.30-11.00 p.m.  
**DORIS TROY CHRIS FARLOWE**  
And The Thunderbirds  
Friday ALLNIGHT SESSION  
12.00-5 a.m.

**DORIS TROY CHRIS FARLOWE**  
And The Thunderbirds  
**THE SHEVELLS**  
Saturday (24th), 7.30-11 p.m.  
**TONY KNIGHT'S CHESSMEN**  
Hipster Image  
Sat. (24th) ALLNIGHT SESSION  
12.00-4 a.m.

**JOHN MAYALL'S BLUESBREAKERS**  
**TONY KNIGHT'S CHESSMEN**  
Sunday (25th) AFTERNOON SESSION, 3.00-6 p.m.  
**TC'S BIG BOSS BAND**  
Sunday (25th) EVENING SESSION  
7.00-11 p.m.

**STORMSVILLE SHAKERS**  
Tuesday (27th) 8.00-11 p.m.  
**RECORD NITE**  
Admission 3/6  
Wednesday (28th), 7.30-11.30 p.m.  
**GEORGIE FAME**  
Friday (30th) 7.30-11.00 p.m.

**SUGAR PIE DE SANTO**

**THURSDAY**  
TODAY  
**CLAY PIGEON, Eastcote, TURNKEYS!!**

**KLOOKS KLEEK**  
Railway Hotel West Hampstead  
**NIGHT TIMERS**  
with HERBIE GOINS

**SOUTHALL, HAMBROUGH TAVERN THE LONDON CITY STOMPERS.**

**THE HOPBINE (N. Wembley Stn.) THE DON RENDELL-IAN CARR QUINTET**

**FRIDAY**  
**BLUESVILLE!!**  
**SPENCER DAVIES SPENCER DAVIES GROUP!!**  
"THE MANOR HOUSE"  
(opposite Manor House Tube).

**CROYDON JAZZ CLUB, Star Hotel, Thames City Jazzband.**

**ECLIPSE ALLEY STOMPERS.**  
Wetherby Arms, World's End, Chelsea.

**ERIC SILK'S** Southern Jazzband, Southern Jazz Club, at Ex-servicemen's Club Hall, Harvey Road, Leytonstone, next door to "Red Lion"

**LATE NIGHT MORRISSEY QT PHIL SEAMEN KINGS ARMS PECKHAM RYE**

**NEW IBERIA STOMPERS.** All-night Shuffle, Westminster Pier, 9 p.m.

**NEW SEDALIA JAZZ BAND,** Osterley.

**OSTERLEY JAZZ CLUB.**  
Alexander's Jazzmen, New Sedalia Jazzband.

**STARTING GATE — WOOD GREEN — COLIN PETERS QUARTET. TONY RUSSELL.**

**BROMEL CLUB**  
**BROMLEY COURT HOTEL**  
Bromley Hill, Kent

Sunday, July 25th  
**CHRIS FARLOWE & THE THUNDERBIRDS**

Monday, July 26th  
**THE BROTHERN**  
Admission 2/6

Wednesday, July 28th  
**SPENCER DAVIS**

Thursday, July 29th  
**ANCIENT BRITAINS**  
Admission 3/-

All enquiries GER 3111 — LEE 7492

**FRIDAY cont.**  
**STUDIO WESTCLIFF-ON-SEA ALL NIGHT R 'N' B**  
NO ADMISSION AFTER 1 A.M.

**WEMBLEY.** A Jazz Cocktail with CHERRY and THE SOUTHERN STOMPERS, Britain's Finest Hot Band, V.J.M. Washboard Band, "Norfolk Arms" (by North Wembley Station).

**WIMBLEDON ART SCHOOL, MERTON HALL RD. DANCE, LICENSED BAR, TWO GROUPS. 4 SHILLINGS.**

**SATURDAY**  
**STUDIO WESTCLIFF-ON-SEA ALL NIGHT R&B**  
NO ADMISSION AFTER 1 A.M.

**WOOD GREEN, KEN COLYER JAZZMEN!**

**SUNDAY**  
**AT THE JAZZHOUSE.**  
Green Man, Blackheath Hill. THE BIRD QUINTET plus DICK MURRISSEY.

**BEXLEY.** Black Prince Hotel.  
**SPENCER DAVIES GRP EPITAPHS SOULBAND**

**BILL BRUNSKILL.** Fighting Cocks, Kingdon.

**COOKS, CHINGFORD**  
Royal Forest Hotel  
**TERRY LIGHTFOOT JAZZMEN**

**ERIC SILK.** Thames Hotel, Hampton Court.

**FOX AND HOUNDS,** Haywards Heath 8 p.m. Fourteen Foot Washboard Band, with Mike Collier, Ted Ambrose Terry Whitney, etc. Adm. 2s.

**GOTHIC JAZZBAND.** The Wellington, Shepherd's Bush Green. Lunch time.

**MODERN JAZZ.** Old Tiger's Head, Lee Green. THE TROMBONE TRINITY.

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

**WOOD GREEN, ALEX WELSH AND HIS BAND!**

**MONDAY**  
**BEXLEY.** Black Prince Hotel, Alex Welsh.

**GOTHIC JAZZBAND.** The Wellington, Shepherd's Bush Green.

**KLOOKS KLEEK ONE NIGHT ONLY**  
**GEORGIE FAME GEORGIE FAME AND THE BLUE FLAMES 7/6**  
(TUESDAY & THURSDAY AS NORMAL)

**NEW IBERIA STOMPERS.** "Beech Tree," Beaconsfield.

**NEW SEDALIA JAZZ BAND,** 100 Club.

**"PLOUGH,"** Stockwell, S.W.9. RESIDENT RHYTHM SECTION: JIMMY SKIDMORE, JIMMY COLLINS, HUMPHREY LYTTLETON, TOP LINE GUESTS. ADMISSION FREE.

**WALMER CASTLE, PECKHAM ROAD, S.E.15. TUBBY HAYES QUARTET.**

**TUESDAY**  
**BLUE RAVENS!!! (EAL 1677).** The most exciting!! "Jolly Gardeners", Twickenham Road, Isleworth.

**"CROWN" MORDEN, ALEX WELSH.** Interval, Alan Rogers.

**KLOOKS KLEEK TONY KNIGHT'S CHESSMEN**  
Next week: SUGAR PIE DESANTO

**WEDNESDAY**  
**ERIC SILK.** Jazz show, Oxford Street.

**GOLDERS GREEN, REFECTORY.**  
**JOHN LEE'S GROUNDHOGS**

"HIGHWAYMAN" Camberley: Michael Garrick Trio, LENNIE BEST.

**NEW SEDALIA JAZZ BAND,** Amersham Jazz Club.

**TALLY HO!** Kentish Town, Tony Milliner, Alan Little John Quintet  
Guest artist ART ELLEFSON. 8.30-11. Admission free.

**THAMES CITY JAZZBAND.** Metropolitan Tavern, Farringdon Road, E.C.1.

**"THE POP INNE"**  
"THE MANOR HOUSE"  
(Opp. Manor House Tube)  
**JIMMY JAMES AND THE VAGABONDS**  
EVERYBODY WELCOME!

**TWICKENHAM.** The Crown, Richmond Road. KEN COLYER. 7.45.

**WEST END JAZZ CLUB, "Roe-buck,"** Tottenham Court Road (cnr. Maple Street). STEVE LANE'S SOUTHERN STOMPERS.

**WOOD GREEN, MIKE COTTON SOUND!**

**FAN CLUBS**  
1/4d. per word  
**ANIMALS.** — S.a.e., The Head Keeper, 101 Dean Street, W.1.

**KENNY BALL.** Appreciation Society. — S.a.e. to Miss Pat Saunders, 18 Carlisle Street, W.1.

**YARDBIRDS** (most blueswalling) Fan Club — s.a.e. to 18 Carlisle Street, W.1.

**REHEARSAL ROOMS**  
1/4d. per word  
**GUL.** 3280/9525  
**LARGE REHEARSAL ROOM.** — George Fierstone Music Centre. — Phone North 4224  
**LICENSED room,** reasonable cheap — R. Catton 205 York Road, S.W.11.

**HOTELS**  
1/4d. per word  
**STONEHALL HOUSE HOTEL** (20 minutes West End). Room and breakfast from 18s. 6d. daily. Hot and cold; fully centrally heated and heaters all rooms. Lounge, TV and radio. AA and RAC listed. — 37 Westcombe Park Road, Blackheath, London, S.E.3. Greenwich 1595

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FREE HOUSE  
VICTORIA PARADE  
BROADSTAIRS, KENT

**MODERN JAZZ**  
Every WEDNESDAY, SATURDAY with Star Group  
**ERIC GREENGRASS QUARTET**  
Restaurant Admission 4/-

**TALLY HO!**  
Fortress Road, Kentish Town  
EVERY THURSDAY  
**BRIAN GREEN AND HIS NEW ORLEANS STOMPERS**  
ALL OTHER NIGHTS  
**MODERN JAZZ**

**THE DEDICATED MEN JUG BAND**  
ON RECORD: Pye Records  
"Boodle-am-Shake" c/w "Come on boys"  
AGENCY  
Marquee Artists  
18 Carlisle Street, London, W.1. GER 6601  
MANAGEMENT  
Bob Neal  
83 Barmouth Ave., Perivale, Midds.  
PER 7887

**MECCA DANCING**  
PRESENTS THE  
**TONY EVANS BAND**  
WITH  
MIKE CHARLES • MARALYN PAGE  
at the ROYAL, TOTTENHAM, N.17

**GOODBYE SISTERS** by ARTWOODS

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39 GERRARD ST., W.1. Tel.: GER 4752

**LONDON'S ONLY JAZZ NIGHT-CLUB!**

Wine and Dine nightly to the Best Jazz in Town!  
Mon. - Thur. 8 p.m. - 2 a.m.  
Fri. and Sat. 8 p.m. - 3 a.m.  
CLOSED SUNDAYS

APPEARING NOW  
THE WONDERFUL TRUMPET AND FLUGEL HORN STAR FROM AMERICA  
**ART FARMER**  
with the  
**STAN TRACEY TRIO**  
and **RONNIE SCOTT**  
Plus one of the following Groups  
**TUBBY HAYES**  
**DICK MORRISSEY**  
**HARRY KLEIN**  
**BRIAN DEE TRIO**

ADVANCE TICKETS (reserved seats) for all appearances can be booked at the Club or by post. Please telephone for details.

**MARQUEE**  
90 WARDOUR STREET LONDON, W.1  
Phone: GER 9223

Thursday, July 22nd (7.30-11.0)  
★ THE STEAM PACKET  
Long John Baldry, Red Stewart, Julie Driscoll, Brian Auger & The Trinity  
★ FELDER'S ORIOLES  
Friday, July 23rd (7.30-11.0)  
★ THE MOODY BLUES  
★ THE CROW  
(At 8.15 Radio Luxembourg Recording of "READY, STEADY, RADIO" introduced by Dee Shenderay and guest D.J.)  
Saturday, July 24th (7.30-11.0)  
★ RADIO LONDON'S DISC SHOW  
"Top of the Pops" with the top D.J.s of Radio London and star guests  
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★ TONY KINSEY QUINTET  
★ RONNIE ROSS QUARTET  
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★ THE VAGABONDS  
★ THE V.I.P.s  
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★ SPENCER DAVIS GROUP  
★ MARK LEEMAN FIVE  
(At 8.15 Radio Luxembourg Recording of "READY, STEADY, RADIO" introduced by Dee Shenderay and guest D.J.)  
Wednesday, July 28th (7.30-11.0)  
★ THE SETTLERS  
★ TONY MCCARTHY  
★ TOM, DICK AND HARRIETT  
★ LICENSED BAR  
★ SPECIAL STUDENTS' RATE: 2/6

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(At 8.15 Radio Luxembourg Recording of "READY, STEADY, RADIO" introduced by Dee Shenderay and guest D.J.)  
Wednesday, July 28th (7.30-11.0)  
★ THE SETTLERS  
★ TONY MCCARTHY  
★ TOM, DICK AND HARRIETT  
★ LICENSED BAR  
★ SPECIAL STUDENTS' RATE: 2/6

**MARQUEE**  
90 WARDOUR STREET LONDON, W.1  
Phone: GER 9223

Thursday, July 22nd (7.30-11.0)  
★ THE STEAM PACKET  
Long John Baldry, Red Stewart, Julie Driscoll, Brian Auger & The Trinity  
★ FELDER'S ORIOLES  
Friday, July 23rd (7.30-11.0)  
★ THE MOODY BLUES  
★ THE CROW  
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Saturday, July 24th (7.30-11.0)  
★ RADIO LONDON'S DISC SHOW  
"Top of the Pops" with the top D.J.s of Radio London and star guests  
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★ RONNIE ROSS QUARTET  
★ LICENSED BAR  
Sunday, July 25th (7.30-11.0)  
★ DEDICATED MEN JUG BAND  
★ ALAN ROGERS' QUARTET  
Monday, July 26th (7.30-11.0)  
★ JIMMY JAMES and  
★ THE VAGABONDS  
★ THE V.I.P.s  
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**FOLK FORUM**  
**THURSDAY**  
BARKING. "Red Lion." 7.00-11.00 p.m. Country Ramblers 7.30 p.m.

BERT JANSCH, 7.30 p.m. - 1 a.m. at "LES COUSINS".

CRUBEEN, NEWCOMERS 1s.

DAVE & SIMON, 8 p.m. Studio 51, 10/11 Great Newport Street, W.C.2.

FOLK CENTRE Prince of Wales, Dalling Road, Hammersmith. Tonight, 8 p.m. Dave and Niel, 4s. 6d. Members 3s. 6d.

THE FOX, Islington Green, N.1. Bob Davenport and the Rakes, Ernie Groome and guests.

YE WHYTE HARTE, Drury Lane, Copper Kettle Club THE SPALPEENS and IAN MCCANN.

**FRIDAY**  
AMERICAN "BLUES PROJECT" MUSICIAN  
**DANNY KALB**  
DAVE RAMSEY 7.30-10.30 at "LES COUSINS"

ANOTHER ALL-NIGHT SESSION 11 p.m.-6 a.m. with NOEL MURPHY plus GUESTS. "LES COUSINS", 49 Greek Street, W.1.

"ARANS." Scots Hoose.

ARLO GUTHRIE, TINKERS CLUB. Three Horseshoes, Heath St. by Hampstead tube.

CATFORD RAILWAY Tavern. WALLY WHYTON, REDD SULLIVAN. Guests MARIAN MACKENZIE, THE TAVERNERS.

FOLKLANDERS. — WARSAW.

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HEDY WEST, White Swan, Romford Market, August 6. Dave Van Ronk.

ST. ALBANS. Blacksmith's Arms. Les Maddy, Derek. 7.30.

**SATURDAY**  
ALL-NIGHTER at Studio 51, 10/11 Gt. Newport Street, W.C.2. The LEEVEE BREAKERS.

ARLO GUTHRIE, Tinkers, Scots Hoose.

AT THE CELLAR. Cecil Sharp House, N.W.1. JACK AND MARGARET KING, MIKE ROBINSON and special guest TERRY GOULD. Commence 8 p.m.

DAVE VAN RONK, July 30, at "LES COUSINS".

"LES COUSINS", London's Folk Mecca, tonight, 7.30 p.m.-11.30 p.m., by popular request.

**THE LEEVEE BREAKERS**

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OLD TIGER'S HEAD, LEE GREEN, S.E.12. DAVE WILTSHIRE, GUESTS.

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**SUNDAY**  
DAVE LIPSON at "LES COUSINS"

HAMPSTEAD, JOHN PEARSE, Terry Gould, The North West, Three, The Enterprise, 7.30.

KINGSTON, Union Hotel, 8 p.m. DEREK SARJEANT, the LAYMEN.

RED LION, Sutton. Presents VALERIE-ANN, Chris and Jackie, Rodger and Vic.

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TAM O' SHANTER, Central Hotel, Birkenhead. THE CRIMPLE MOUNTAIN BOYS.

TROUBADOUR, 10.30 F.B.I.

**MONDAY**  
CRUBEEN CLUB, Winstanley Arms, Winstanley Road, Clapham Junction Station. IAN MCCANN and Guests.

FOLK SONG CONCERT, Monday, July 26, 8 p.m. Wanstead House (100 yds. from Wanstead tube station). THE EXILES, JOHN FAULKNER, SANDRA KERR, TERRY YARNELL, DICK SNELL, TONY MARTIN. Tickets, 3s. 6d. Enquiries, ILF 1662.

HIGHGATE VILLAGE, "Gatehouse." PAUL SIMON.

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Hedy West • Isla Cameron • Pavis Chamber's Boys • Stan Kelly • Dorris Henderson • Strawberry Hill Boys • Pete Sayers  
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Composers: Ray Guest  
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NEWS EXTRA

# IVIES CRASH- 'LUCKY' TO BE ALIVE'

**JOHN CARTER**, of the Ivy League, was rushed, unconscious, to hospital after the group's car overturned on the A1, near Baldock, on Monday morning.

Ken Lewis also received bruises and cuts. Perry Ford—the only one wearing a safety belt—and road manager John Bayliss, who was driving, were unhurt.

Ken Lewis told the MM: "John is not as seriously hurt as was first feared. If his X-rays are OK we hope he will be out of hospital by the end of this week and able to resume our one-nighters."

"The car hit the kerb as we were making a right-hand turn near Baldock at about 5.15 am. We then hit a tree and spun right into the hedge. The car, a Ford convertible, is a complete write-off."

"John was thrown out and blood was streaming from his head. I have got cuts, scratches and bumps all over my head and back. We were all very shaken up and walking round in a daze. "If you saw the car you wouldn't believe that anybody could get out alive."

## Thunderbird ill

**PAUL CARSON**, tenor saxophonist with **Chris Farlowe** and the Thunderbirds was taken ill and sent to hospital when the group appeared at Florence, Italy, on Saturday.

Paul hit his head when leaving a coach at the airport. He left the hospital and flew back to London on Monday and was taken to hospital again for a check up.

## Walker's single

**THE Walker Brothers'** next single, due out on August 6, will be a Burt Bacharach-Hal David composition "Make It Easy On Yourself".

They are backed by a 40-piece orchestra led by Ivor Raymonde.

## Elvis meeting

**ELVIS PRESLEY** fans from all the world will flock to Brent Town Hall, London, on Sunday for the first meeting of the International Elvis Presley Appreciation Society.

Around 1,800 people are expected, 500 from 12 different countries including Morocco, Canada, America and Europe. There will be half an hour of Presley hits performed by

## CAR CRASH KILLS WILLIE

**AMERICAN** jazz trombonist Willie Dennis was killed when a car, in which he was a passenger, skidded into a tree in New York's Central Park last week.

He was 39 and was married to singer Morgana King.

Willie Dennis was born in South Philadelphia and was mainly self-taught. He had played with such name bands as Claude Thornhill, Benny Goodman, Woody Herman, Coleman Hawkins, Kai Winding and Charles Mingus.

Dave Kaye and Dykens, telegrams will be read from Elvis and Col. Tom Parker and the film "Love Me Tender" will be shown.

## Fame broadcast

**GEORGIE FAME** appears at the Ricky Tick Club, Windsor, on Saturday when part of the show will be broadcast by the BBC Light programme in "Nord Ring" at 10 pm.

Georgie will be heard in seven north European countries which all contribute to the show.

## D.S.C. for U.K.

**THE Dutch Swing College** are to make their second British tour of the year from November 30 to December 20.

Dates set so far include: Battersea (December 3) and Sheffield University (4).

## New dates

**DETAILS** of several top star concerts throughout the country were given this week, starting with Twinkle at the White Rock Pavilion, Hastings (Sunday).

A big star show featuring the Rockin' Berries and Elkie Brooks will be held at White Rock Pavilion, Hastings on August 1; and the Bachelors and Ray Anton and the Peppermint Men will be at the Guildhall, Portsmouth (August 1).

The Rolling Stones, Unit Four Plus Two, Them and Elkie Brooks will be at the Odeon, Blackpool (22), and Susan Maughan, and Mike Hurst will be at the Villa Marina, Douglas, Isle of Man (22).

The Rockin' Berries, and Bachelors appear at the New Theatre, Oxford (September 5).

## Spencer Williams dead

**SPENCER WILLIAMS** the New Orleans band pianist and song writer who composed "Basin Street Blues" and "Tishomingo Blues" has died in New York, aged 75.

Though Spencer and Clarence Williams both came from Louisiana and collaborated on songs including "Jelly Roll", "Royal Garden Blues" and other songs, they were not related.

Spencer first came to Europe in 1925, he was back in Paris in the early 30s, then moved to England to settle down here. During this time he continued to compose, so he could live comfortably on his royalties. He married a British girl and lived at Sunbury-on-Thames.

In 1951 he went to Sweden and lived for several years outside Stockholm before returning to the USA. A few years ago, his sight began to fail and friends reported to me that Spencer was a sick man.

He had known Jelly Roll Morton, Tony Jackson, King Oliver, Lizzie Miles, Bessie Smith and scores more of the early entertainers and he had taken Fats Waller across to France in 1932. He once claimed to have written 4,000 blues songs, and his name could be found on many items by singers, among them Bessie Smith, Maggie Jones, Lizzie Miles and Lonnie Johnson. He recorded with Lizzie and Lonnie and in 1930 with guitarist Teddy Bunn—M.J.

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DIANA ROSS: Can sing many jazz singers out of sight.

# Motown sound —'stodgy and plain boring'

**POP-WISE** Tamla Motown was mainly stodgy, uninspired and repetitious. Fans raved about the drive and swing of the musicians producing the Tamla Sound, but any bunch of New York studio musicians could swing harder.

But while the sounds and the songs were all vastly overrated and ended up plain boring, it was all worth it, if only for the wonderful jazz singing of Diana Ross and the Supremes.

Diana can sing many so-called jazz singers out of sight.—RAY KILBY, London SE6.

## But Diana is superb

nothing about records, why don't they start a programme similar to the MM's Blind Date?

Then we would get honest opinions of records instead of the false impressions put out by JBJ.—MICHAEL DOYLE, Hebburn, Co. Durham.

● LP Winner.

Marquee Club I must say I think they are one of the best groups in the country.

It's nice to see a group that breaks away from the usual pop and beat stuff. Let's hope when they get that hit record they don't turn commercial like so many groups.—MISS G. ELLIS, Weybridge, Surrey.

## HOW LONG BLUES

**H**OW much longer will pop groups cash in on Bob Dylan? When I heard the Byrds' version of "Mr. Tambourine Man" I could have cried.

Why can't they write their own songs? At least Donovan does that.—MRS. IRENE FOWLER, London W4.

## UNCROWN HIM?

**A**FTER hearing some of Frank Sinatra's recent waxings, and vastly inferior versions of Jack Jones and Matt Monro originals, may I venture to suggest it's about time he relinquished his crown.—B. HINE, Gillingham, Kent.

## IMPRESSED

**H**OW impressed I was by advice given by Garry Brown of Top Rank Dancing. (Expert Advice, July 10.) It should serve as a guide to many bands and musicians, who have not enjoyed the best of the beat years.

Gigs will always be there for those who heed Garry Brown and try to maintain a broad musical outlook.—RUSS MEADWELL, Kenny Colson Band, Peterborough.

● LP Winner.

## AXE JURY

**S**EEING the pathetic panels on BBC TV's "Juke Box Jury", who know

## BREAKING AWAY

**A**FTER seeing the Spencer Davis Group at the

**I** COULDN'T believe it when the Raver said Andy Williams sang Tony Bennett off the screen on their TV show.

The Raver should be shot. There is no comparison between Williams and Bennett. I think Tony Bennett is even better than Sinatra and "Who Can I Turn To?" must be one of the best records ever issued.—SYLVIA LEVY, London N16.

## INSPIRED DON

**I** AM not a Donovan fan, nor do I rave about folk music. But I heard him sing "The Universal Soldier" and I find it inspired and would like to wish him the greatest success with this song.

Good for you Donovan! I hope it gets released throughout the world.—K. R. LODGE, Marple, Cheshire.

● LP Winner

## ALL TIME FRAUD

**T**HANK you Leonard Feather for exposing that all time fraud in music—Cecl Taylor.

It seems fantastic this man's name can be linked with a great musical heritage that goes back to Buddy Bolden. The sooner so-called jazz avant-garde is exposed the better. I'm a musician myself so I know what I'm talking about.—CHARLES MOFFET, London SW7.

## REIGN ON!

**C**ONGRATULA-TIONS Beatles, you have just hit number one in the Swedish Top 10 with

# Shoot the Raver—Bennett beats Williams AND Sinatra



BENNETT: tops Sinatra.



WILLIAMS: Raver wrong.



WEBSTER: bad preparation.



FARLOW: dynamic in clubs.

your beautiful song, "I'll Follow The Sun". Long may you reign over us!—ASTRID STAHL, Uddevalla 2, Sweden.

## NO TREND

**W**HEN "Top Of The Pops" shifted from Manchester to London I thought the audience would have been decent trend setting London mods.

I was wrong.—DAVID TALBOT, Falwater, Cardiff.

## NEVER GOT OFF

**F**OR the first time in 20 years of jazz fanmanship I am able to see near-legendary figures like Ben

Webster and Wild Bill Davison in British Jazz clubs.

Recently I saw Webster with Bruce Turner. A superb band plus a giant of the tenor. What could go wrong?

Inadequate preparation resulted in Webster never getting off the ground. Who is responsible—organisers, band-leaders or soloists?

I am rapidly approaching the stage where I'd sooner keep intact my respect for these jazzmen and give these tours a miss, rather than suffer more disillusionment.—FRED TOYNE, Swallowbeck, Lincoln.

## CONGRATULATIONS

**M**Y congratulations to Bob Dawbarn on his "Last Word" (MM July 10), and comments on the hysterical outburst by some juvenile Scottish magistrate. Surely his column was the LP winner of all time?—BOB LUMSDEN, Earls Court, SW5.

## THANKS FOR NUTS!

**I** READ in Expert Advice that to get the best

sound out of an Echo Super Vamper one should bend the notes.

I did go and ruined it. Thanks for nothing.—NEIL HOSKER, Widnes, Lancs.

## DYNAMIC

**C**HRS FARLOW thinks Eric Burdon has the greatest coloured voice in the country. Farlow ought to listen to his own records.

He might realise he is the best! His club performances are dynamic.—D. WRIGHT, London NW1.

## BYRD TRACES

**T**HE likeness between the Byrds and many British groups is quite amazing. Studying their pictures I can see traces of Yardbirds, Peter and Gordon, Beatles and Rolling Stones.

Even their names, Jim, David and Chris, sound English. I thought all American boys were called Clyde Weissman the Third, or Marvin Schwartz the First, or something.—JANE HEATON, London E.3.

## RUBBISH

**I**T'S absolute rubbish to say "Crying In The Chapel" was only bought by El's loyal fans.

The appeal of the disc is enormous, as its consistency in the chart proves.—MICHAEL WALDEN, Letty Green, Herts.

## EL'S IMAGE

**I**F ELVIS came to Britain it would ruin his public image and would lose him a great deal of fans.

His image here is very high and obviously Elvis doesn't want to disappoint his fans.—P. VINEY, Barby Road, Rugby.

## MORBID

**F**ANS complain about aged and square pop disc jockeys. But what about jazz disc jockeys. Why can't they be modern, swinging and hip?

Give BBC's "Jazz Club" to Tony Hall and eliminate the morbid atmosphere.—COLIN ISENBERG, London NW7.

## COME OFF IT

**S**O Elvis is afraid of personal appearances and should pack it in (MM July 10).

Come off it! Stop dictating what he should do. No one forces us to like him, so we should accept and respect his decisions.—MRS. NORA HARWOOD, Stourbridge, Wores.

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