Melody MARKET

March 12, 1966

9d weekly

PETE TOWNSHEND: 'I don't really mind what they do.'

COLEMAN TRIO FOR 4 WEEKS

ORNETTE COLE-MAN, voted Musician of The Year by Britain's jazz critics in the Melody Maker Poll last month, will appear London's Ronnie Scott Club for four weeks beginning on Tuesday, April 12.

The deal was finalised this week by the Scott Club's Pete King after protracted negotiations with Coleman, who is currently working in Paris with his trio.

The Trio-Omette on alto



ORNETTE: Scott Club

violin, and trumpet, bassist David Izenson, who won the Critics' New Star in the MM Poll, and drummer Charles Moffett-will be resident at Ronnie's until May 9,

THE Who, currently at with "Substitute" are involved in a record rumpus.

at the same time.

"Substitute", released last week, is on the Reaction label owned by POLYDOR.

DECCA, the company who previously issued the Who's records, have now released a new single by the group called "A Legal Matter, Baby." The track is from the "My Generation" album and was written by Who guitarist PETE TOWNSHEND who is featured singing solo on it. Townshend told the MELODY MAKER: "I

24 in the Pop Fifty —two new singles They have TWO singles in Britain's record shops selling now in the shops

don't really mind what they do. I feel that 'Substitute' is a blatantly commercial number and certainly an easy hit. It's had two weeks more sales than 'Legal Matter,' So I don't think it will make much difference."

Shel Talmy, the independent record producer who recorded the Who's early hits, is taking legal action against the group following their deal with POLYDOR.

"I have a valid contract with them," he said this week. "Legal Matter' is their current single release as far as we are concerned."



At presstime, Shel Talmy was reported to be seeking a court injunction to restrain Polydor from issuing "Instant Party" which is on the B side of "Substitute".



THE PARTING BLAST



GARY IN POP THINK-IN



ALLAN CLARKE IN BLINDDATE

FACES



SMALL FACES AT TOP SPOT



WOODY-RUNNING WITH THE HERD

1	(4)	SHA-LA-LA-LEE
2	(2)	THESE BOOTS ARE MADE FOR WALKIN
5	(10)	Nancy Sinatra, Reprise
4	(10)	A CROOVY KIND OF LOVE
5	171	A GROOVY KIND OF LOVE Mindbenders, Fontana 19TH NERVOUS BREAKDOWN Rolling Stones, Decca BACKSTAGE Gene Pitney, Stateside BARBARA ANN Beach Boys, Capitol MAKE THE WORLD GO AWAY Eddy Arnold, RCA THE SUN AIN'T CONNA SHINE ANY MODE
6	(7)	BACKSTAGE Cone Bitmen Contains
7	(6)	BARBARA ANN
8	(9)	MAKE THE WORLD GO AWAY Eddy Arnold RCA
9	(18)	THE SUN AIN'T GONNA SHINE ANY MORE
10		Walker Brothers Philips
11	(5)	MY LOVE INSIDE LOOKING OUT
12	(20)	Animale Darca
13	1291	SHAPES OF THINGS
14	(37)	DEDICATED FOLLOWER OF FASHION Kinks, Pye
15	(12)	SPANISH FLEA
	(21)	BLUE RIVER
100		INIS GOLDEN RING
The second	(14)	Stevie Wonder Jamia Motown
20	(23)	TO WERE UN MI MIND Crispian St Peters Decca
21	1471	WHAT NOW MY LOVE Sonny and Cher, Atlantic
	We de-	HOLD TIGHT Dave Dee, Dozy, Beaky Mick and Tich, Fontana TOMORROW
23	(30)	WOMAN Peter and Gordon, Columbia
		Destrict The Who Reaction
	(16)	MIRKOR MIKKOR Pinkerton's (Assort) Colours Decca
	(15)	LUYES JUST A BROKEN HEART Cilla Black Parlophone
28	(31)	Dusty Springfield Decca
29	1331	BABY NEVER SAY GOODBYE Unit Four + 2 Decca MAY EACH DAY Andy Williams, CBS
30	A	YOU DON'T LOVE ME
	(17)	WINDHELLE
	(24)	SECOND HAND ROSE
33	(28)	JENNY TAKE A RIDE Mitch Ryder, Stateside
34	(25)	I GOT TOU Pve
	(27)	GET OUT OF MY LIFE, WOMAN Lee Dorsey, Stateside
	(38)	YOU'VE COME BACK
38	(26)	GIRL St Louis Union, Decca
	(43)	INVITATION Band of Angels, Piccadilly
40	(46)	SOMETHING BEAUTIFUL Adrienne Poster, Decca
41	(32)	GIRL Truth Pve
42 43	7	FLOWERS ON THE WALL Statler Brothers, CBS
44	1	PLEASE STAY Cryin' Shames, Decca
		634-5789 Wilson Pickett, Atlantic I MET A GIRL Shadows, Columbia
46	(49)	GOING TO A GO-GO Miracles Tamla Motown
47	()	A MAN WITHOUT LOVE Kenneth McKellar, Decca
48	(-)	ELUSIVE BUTTERFLY Bob Lind. Fontana
49	(42)	I'LL KEEP HOLDING ON Action, Parlophone
50	(-)	STOP BREAKING MY HEART Tom Jones, Decca

C LONGACRE PRESS LTD., 1966

Belinda, 2 MCPS: 3 April, 4 Screen Cems, Mirage: 6 Bron: 7 Planetary-Nom: 8 Acuft-Rose: 9 Ardmore and Beechwood: 10 Welbeck; 11 Essex; 12 Debmar; 13 Feldman; 14 Belinda; 15 Burlington: 16 Marlin, 17 Mills, 18 Belinda, 19 Blossom, 20 Blossom, 21 Lynn, 27 Clissando, 23 Northern Songs, 24 Fabulous; 25 King 26 Belinda; 27 Rainfree, 28 Apollo, 29 No British

publisher settled; 30 Soloman; 31 Northern Songs, 32 Prowse, 33 Ardmore and Beechwood: 34 Lois; 35 Ardmore and Beechwood; se Maribus, 37 Schroeder, 38 Northern Somes; 39 Sparta: 40 Screen Cems: 41 Northern Songs; 42 West One: 43 Aberbach: 44 Shapiro Bernstein: 45 Shadows, 46 Belinda; 47 Skidmore; 48 Metric; 49 Belinda; 50 Leeds.

US TOP TEN

(5) CALIFORNIA DREAMIN'

6 (-) 19th NERVOUS BREAKDOWN

5 (6) ELUSIVE BUTTERFLY

9 (-) I FOUGHT THE LAW

10 (-) HOMEWARD BOUND

WALKING

2 (2) THESE BOOTS ARE MADE FOR

(1) THE BALLAD OF THE GREEN BERETS

(4) LISTEN PEOPLE Herman's Hermits, MGM

(-) NOWHERE MAN Beatles, Capitol

(3) LICHTNIN' STRIKES Lou Christie, MGM

Barry Sadler, RCA Victor

Mamas and Papas, Dunhill

Nancy Sinatra, Reprise

Bob Lind, World Pacific

Rolling Stones, London

Bobby Fuller 4, Mustang

Simon and Gartunkel, Columbia

a-American; b-British; o-Others

1 alynch Shuman (b), 2 Hazelwood (a), 3 Tayler/Corgoni (a); 4 Wine/Bayer (b); 5 Richard (b): 5 Anisfield/Denson (a): 7 Sassert (a): 8 Cochran (a): 10 Hatch (b): 11 | G A Lomax/Burdon/Chandler (b), 12 Christle/Herbert (a), [3 Samuell-Smith/Relf/McCarty (b), 14
Dayles (b), 15 Wechter (a), 16 Evans/Tobias (a): 17 Greenaway/Cooke (b): 18 Cosby/Moy/ Wonder (a): 19 Fricker (b): 20 Becaud/Figman (a) 21 Blackley/Howard (b): 22 Andrews (b): 23 Webb (c): 24 Townshend (b): 25 Newman

(b), 26 Shuman/Vandome/Lynch (b); 27 Verdi/ Kay/Gin (a); 28 Morello/Parker (b); 29 Green/ Wyler (a); 30 Ray (a); 31 Lennon/McCartney (b) 32 Clarke/Hanley (a) 33 Johnson/Tenminan/Crewe (a); 34 Brown (a); 35 Toussaint (a); 36 McCoy (a); 37 Nader/Gluck Inr (a); 38 Lennon/McCartney (b); 39 d'Abo (b); 40 Miller Arkins (a), 41 Lennon/McCartney (b),
12 Derwitt (a), 43 Bacharach/Hilliard (a), 44
Cropper/Floyd (a): 45 Marvin (b): 46 Moore
Robinson/Rogers/Johnson (a), 47 Ornabel/Callander (b), 48 Lind (a), 49 Hunter/Stevenson (a): 50 Mills/Harnis (b).

TOP TEN LPs

- (2) THE SOUND OF MUSIC Soundtrack, RCA 2 (1) RUBBER. SOUL . Bearles, Parlophone 3 (10) BEACH BOYS PARTY Beach Boys, Capitol
- 4 (4) SECOND ALBUM Spencer Davis: Fontana
- (6) GOING PLACES .. Herb Alpert, Pye (3) MARY POPPINS .. Soundtrack, HMV (9) OTIS BLUE .. Otis Redding, Atlantic
- SI A MAN AND HIS MUSIC Frank Sinatra, Reprise (7) TAKE IT EASY WITH THE WALKER BROTHERS .. Walker Brothers, Philips 10 (-) A STRING OF TONY'S HITS

Tony Bennett, CBS

MANCHESTER: Barry's Re-LIVERPOOL: Rushworth and cord Rendezvous, 19 Black-Dreaper, Whitechapal: 1 THE friars Street: 1 LOUIS ARM-THER SIDE OF DUDLEY STRONG AND DUKE ELLING TON (P) (Allegro), 2 BIRD SYMBOLS (LR) Charle Parker (Egmont), 3 ORNETTE GOLE-MOORE (LP) (Decca); 2 BIRD SYMBOLS (LP) Charle Parker (Egmont); 3 ORGAN GRINDER'S MAN AT THE GOLDEN CIRCLE STOCKHOLM Vol 1 (LP) (Blue SWING (LP) Jimmy Smith Note: 4 MISSISSIPPI BLUES (Verva); 4 BIRO IS FREE (LET Vol 2-THE DELTA (LP) Charlie Parker (Egmont): 5 (Origin) 5 PAUL BUTTER: FIELD BLUES BAND (LP) (Elek-ESP (LP) Miles Davis (CBS); 6 tra), 6 UNDER MILK WOOD BEST OF THE MODERN JAZZ 7 PORGY AND BESS (LP) QUARTET (LP) (Stateside); 7 Modern lazz Quartet (CBS): 8 CLOUDS OF JOY (LP) Andy OH BROTHER (LP) Les McCann (Fontana): 8 MILES DAVIS PLAYS FOR LOVERS (LP) RIC AND PANIC (LP) Roland (CBS): 9 NEW WAVE IN JAZZ Kirk (Limelight); 10 FATHER (LP) (HMV); 10 JUST YOU OF THE FOLK BLUES (LP) Son JUST ME (LP) Lester Young House (CBS). (Egmont)

GLASGOW: C. P. Stanton, 271 Gallowgate and 7 and 9 Burghes Street, Parkhead Gross: I ORNETTE COLEMAN AT THE GOLDEN CIRCLE STOCKHOLM Vol 1 (LP) (Blue Note); 2 THE BESSIE SMITH STORY Vol 2 (LP) (CBS): 3 NEW WAVE IN JAZZ (LP) (HMV): 4 BASRA (LP) Pete LaRoca Blue Note); 5 DEAR JOHN G (LP) Elvin Jones (HMV) & ALEX CAMPBELL IN COPENHACEN (LP) (Storyville) 7 NEW DEPARTURES QUARTET (LP) (Transationtic): 8 ALL NIGHT LONG (LP) Kenny Burrell (Esquire): 9 KENNY BUR-RELL AND JOHN COLTRANE TAYLOR AT THE CAFE MONT-MARTRE (LP) (Fontana)

*Denotes American Import.

THE Prime Minister, has had to turn down an invitatation to the opening of the MM National Beat Contest at Brighton on March 20 as he will be "heavily occupied" with the coming election. Mr. Wilson's Press Secretary, Trevor Lloyd-Hughes writes, "While I am sure the Prime Minister would thoroughly enjoy an evening at Brighton with the musicians attending the "Melody Maker" contest, I am afraid his timetable will not permit his attendance."

Ray Davies seen wearing old school blazer dating from 16th birthday . . . Wanted two singles from

Manfred Mann and Georgie Fame . . . Tom Jones driving test this Visiting American sin-

gers older and older . . . The Peter Bs say they play 'Codl Blue Pop" drummer Kenny Clare's father died aged 62.

TS Jeff one of the Tooting Becks? . . . Graham Nash's entry to the MM: "I won't take my coat off, my zip's gone". In answer to our query "who the hell is Jeep Rongle?" reader Janet Carlyon says they are Staines top group.

Woody Herman and wife visited Mr. and Mrs. Ted Heath . . Red Allen felt sick when playing Manchester Sports Guild last Saturday . . . Buck Clayton postcard from Paris . . . Herman's trumpet man from Yugoslavia a strong player.

Johnny Dankworth and Cleo back from New York enthusing about Thad Jones' big band . . . Reader Leslie Gaylor has 130 Bing Crosby albums Barry Fantoni friendly with journalists

Arthur Mullard—a pop poll nominee? You may laugh, but Fred Scuttle has brought



back dignity to spoons playing Nol Now we're getting Grieg One . . London bassist Alan Mack singing in Los Angeles.

NEELD HALL, Chippenham, banned Green Mod Coats when St. Louis Union played there-how about Green Mod people . . . Who will represent BBC at next Eurovision do-Gracie Fields?

Which amateur trumpeter is known as Tatty Bugle? . . . Albert McCarthy seen at Woody Herman reception wearing suit . . . Was Herman a flash in Japan? Thames City Jazzmen

have made march version American "Green Beret" hit.

BARRY FANTONI

Two London Selmer salesmen Dave Wilkinson and Ray Smith have written songs coming up on records . . . Most intriguing question about spoons player Fred Scuttle-how does he get

that coloured sound? Aren't some pirate radio singles bans a bit unfair? . . Walker Brothers still get clothes ripped off . . . Pete Murray's late Saturday show needs better records.

Lulu and Luvvers splitting up after their Polish tour . . Pressmen seen dying of thirst at the Tiles opening . . . Anita Harris deserves a hit re-



SCOTT: nervous

WALKERS A IN CABARET

A FTER three days of rehearsals the Walker Brothers faced an experimental week of cabaret at Stockton's plush Tito's Club with anxiety.

Scott confided that he had never been so nervous. They need not have worried. A capacity audience saw a sensational act. They rocked their way through "Midnight Hour" and the high-spot of the evening "Summertime". With the help of the Quotations backing group Gary pulled off effective send-ups of Sandie Shaw, Tom Jones and P. J. Proby.

The perfectly balanced show received the biggest evation in the club's history.-F.S.

Memphis hit

DICH holidaymakers in Paris can pay £1 a drink to currently listen to Memphis Slim pounding a swinging plano and shouting the blues at the Trois Mailletz, He looks too sophisticated for this but sounds fine - strong, hard voice and subtle self-accom-

paniment. MM correspondent Mike Hennessey brazened his way to piano last Wednesday and Impressed with a tasteful, thoughtful modern style. He swapped interesting solos with impressive tenor/alto Dominique Chanson, - J.H.

barry fantoni

IT would be nice to say that I Tony Russell's score for the new West End musical "The Matchgirls" was a breakthrough and a highly provocative, jazz-tinged exercise. However, it isn't.

Few of the songs are memorable, and although the acoring shows Russell's jazz background, the music is far from being striking.

But the story, based on the match strike in the last century, is powerfully appealing despite the needless inclusion of the conventional love interest, and well worth a visit to the Globe Theatre,-B.H.

TAMES BROWN, the Ameri-J can R and B star, could be the most exciting entertainer ever to hit Britain. judging by a 17-minute clip from his film "Gather No Moss's shown to a press audience in London last week.

Brown screams numbers like "Night Train" with a 20piece rock and roll band, three male and three female singers, and his fantastic stage movements show where Mick Jagger studied.-A.W.

Domino definite

EATS DOMINO, and his full fourteen-piece band will tour seaside towns in Britain for ten days from August 5. Promoter Roy Tempest confirmed the trip of the rock and roll star after his visit to America last week.

Tempest has signed a host of US stars for tours here right through the summer months. He is also negotiating tours by Mary Wells, Brook Benton, the Shirelles and Ruby and the Romantics and has rearranged the proposed trip by Otis Redding to take place for ten days from September 9.

Stars booked over the next four months include: Solomon Burke (April 1 to 24), Fat Boy Billy Stewart (April 1 to 17), Maxine Brown (April 1 to 18), the Five Bells (April 27 to May 8) the Jellybeans (April 29 to May 15), Alvin Robinson (May 13 to 24), The Orlons (May 27 to June 10), The Ink Spots (June 3 to 20), James Phelps (June 10 to 26), Hank Ballard and the Midnighters (June 10 to 26). Irma Thomas (June 24 to July 10), Dick and Dec Dec (July 8 to 24) and Joe Tex (July 22 to August 1).

Christie

Faces tour

CONCERT dates featuring the Small Faces and Lou Christle are announced by promoter Mervyn Conn-They open at Portsmouth Guildhall on April 3, with Martha and the Vandellas and Crispian St Peters.

THE FABULOUS

Peggy Lee

12 of the greatest performances of one of the greatest singers.... ranging from sophisticated ballads to real swingers ... two of them never released before . . . the rest unavailable for too long

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12" mono LP

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SEEKER ATHOL GUY writes from New Zealand

AM writing this while flying over New Zealand from the sticky heat of Hamilton in the North Island to the freezing cold of Invercargill, the southernmost tip of the South Island -not very far from the

South Pole, actually,
It's been a great tour so
far. The Australian side of
things finished with a sellout concert in Brisbane which concluded a very happy and successful homeoming for us

We've tried to spend as much time as possible out of doors and I'm still suffering from an overdose of the sun when we went water skling in Auckland. I have to use a lot of make-up on stage, otherwise I'd look like a red,

The musical scene in Australia changed much since our last except that jazz, which booming 18 months ago, is now a very minority They still have their jazz concerts but most of the cast are folk singers.

Although Australian artists fill half the top 20, they don't seem to be able to find any original material. Most of the charttoppers are re-hashes of hits from four or five years ago. A very sad situation! All our New

Zealand shows are sold out, so the tour has been a complete success from the box office angle - except for Sydney which was a bit of a disappointment

for us. It seems that the people who buy our records there just won't come and sit in a



SEEKERS: successful homecoming

Aussies are years behind

large, hard-seated stadium to

Our only run-in with the press occurred when we flew from Sydney at 8 am after waiting over an hour for the weather to clear. We flew to Newcastle, about an hour

One reed is very like another

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the entire range of an instrument, give instant and

sympathetic response, provide supera timbre. The cane is

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away, and the flight took an extra half-hour because of bad winds. When we eventually set down we were about two hours late.

fore, we weren't in a very good mood.

drama producer who was to star in the town's version of Dracula.

The only problem was that nobody had told us anything about it. We didn't exactly wreck the place, or swear at anybody, but asked them firmly to leave all the camera work until after we'd had

It's a pity there are still a few people from the press who forget that we're

see us perform.

After getting up at the crack of dawn and playing a hectic concert the night be-

We staggered into the dining room feeling very grubby and hungry and just wanting to be left alone. But, lo and behold, TV cameras and a million lights were set up to record the festive occasion. Apparently it had been arranged that we were to have a gala breakfast with a few local nobodys and a visiting

some food and cleaned up.

This wasn't good enough, however, and the lights were switched full on just as the main course was served. I'm afraid Bruce and I demonstrated quite loudly and the cameras and lights were removed to the accompanying cries of "swollen-headed," "temperamental," "too big for their boots" and "think they don't need the press!"

still human beings and resent being treated like a herd of Mighty MARSHALL SMALL FACES The most impressive, powerful with Sha-la-la-la-lee Fully Marshall equipped and distortion-free P.A. set-up 1983 2 x 12" P.A. Speaker columns, per pair 93 Gms. 1963 P.A. Super 50w Amplifger, 85 Gns. More and more top groups are "Marshall minded" The Spencer Davis Group, The Who, Small Faces, Vagabonds, Lulu and the Luvvers. Hose-Morris SPONSOREO INSTRUMENTS Complete literature from-

STATEMENT



MOELLER

(UNIT 4+2)



IF THE NEXT UNIT FOUR Plus Two single isn't a hit I shall consider going solo. And I shall go to America if I decide to go it alone. I HAVE HAD OFFERS -I could have done a film if I wanted to but I turned it down to stay with the group.

ALL OUR RECORDS should be smash hits according to the write-ups we get both here and in America but we never seem to get beyond 22 or 23. What we want is to get into the Top 20 properly.

WE JUST SEEM TO GO round and round doing our dates - though I'm not in the least complaining as far as work is concerned. We have plenty of it.

ANOTHER THING IS THIS image we have been given of being a "musicianly" group. We aren't musicians, we are just singers, We don't rely on big raving solos or drum breaks and all that sort of thing, We are strictly voices.

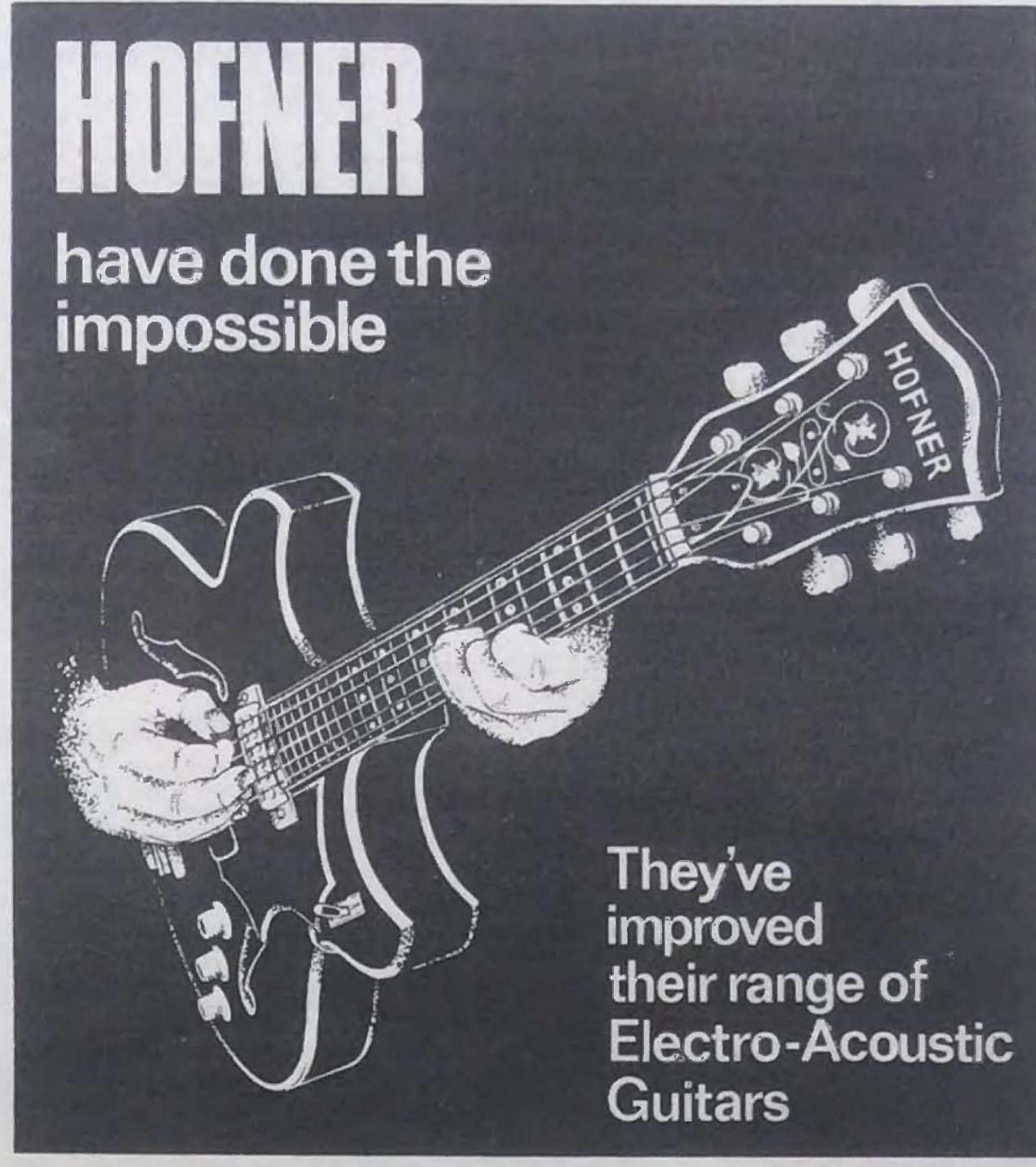
THE WHOLE SCENE IS depressing. Ken Dodd gets to number one and all his publicity is bad - letters to the papers saying what a load of rubbish it is. Yet somebody like Chris Farlowe gets into the bottom of the chart and at once gets enormous publicity saying what a great soul singer he is.

THE WORD 'IN' MAKES me sick, and so do socalled 'in' people - like Eric Burdon when he says Americans don't know how to act on stage:

AND WHILE I'M AT IT. that record by Sgt Barry Sadler which reached number one in America is the biggest load of rubbish ever to come out of the States. It's worse than the Russians - just blatant propaganda.

THE WHOLE SCENE IS **GETTING WORSE!**







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THURSDAY

THOSE grossy kind of Mindbenders at the Assembly Hall, Worthing. Bob Lind Is on Granada's Scene At 5.30. The Alan Price Set and the Antreks at London's Tiles Club Oxford Street. Woody Herman's Orches-

tra at the Dome, Brighton.

IIS. jazz pianish Earl U. Hines accompanied by the Alex Weish Band at the Osterley Jazz Club. The whole of this week's Ready, Steady, Go! 18 devoted by R&B great James Brown, with the Famous Flames (FTV 6.8 p.m.). Swinging Blue Jeans at Essex University, Colches.

All star session at the Hideaway, Beisize Park, Hampstead, featuring Bruce Turner, Al Gay, and Ray Crane.

* Frogman * Hemry at the El Partido Club, Lewisham, tonight. Woody Herman's Orchestra at the Cliffs Pavilion,

Southend, tonight Cleo Laine with the Laurie Helloway Trio, and Johnny Dankworth at the St. Paneras Town Man tonight. Part of the St. Pancras Arts Festival.

New discs in your shops today include Marvin Eaye's 'One More Heartache", the Dave Clark Five's 'Try Too Hard', the Righteous Brothers' "Georgia On My Mind" and Dionne Warwick's 'In Between The Heartaches".

SATURDAY

THE Woody Herman Orchestra play London's New Victoria Theatre. Tony Coe Quintet at the Six Bells pub, Chelsea. At London's Tiles Club tonight the great VIP's and the in Crowd. Line up for ABC TV's Thank Your Lucky Stars is Herman's Hermits, Unit Four Plus Two, the Spencer Davis Group, the Ivy

League. Dennis Lotis,

Bonney Jenny Wren, Diane Ferraz and Nicky Scott, and Libby

The New Jazz Orchestra back on the scene tonight at the Dancing Slipper, Nothingham.

CHRIS BARBER'S JAZZ BAND, Joe Marsala, Keith Smith's Climax Jazzband, with Alton Purnell, on Jazz Scene (BBC Light 11.31 p.m.)

Top Anglo-American folk team Ewan McCell and Peggy Seeger are featured in Tanight In Person (BBC 2).

Famous dance band leaders of the thirties Jack Payne, Harry Roy, Roy Fox and Nat Gonella, are featured in Plunder (BBC 2).

The Ted Heath Orchestra at Tiles Club, Landon tomight.

Woody Herman's Herd at the De Montford Hall. Leicester.

MONDAY

IIS, tenor star Sonny U. Rollins, and American jazz singer Ernesting Anderson open a month's season at Roan - Scott's Club, Frith Street, W.1. The Habits play the Elbow Room Manchester tonight, for a five day

Radio Luxembourg's Battle Of The Giants with cilla Black and Lulu, tonight (Radio Lux. 9 p.m.). The last concert for the Woody Herman Orchestra, at Manchester's Free Trade Hall, tonight.

TUESDAY

THE fantastic Yardbirds return to the Marquee Club, London, tonight 17.45 pm.)

Earl Hines and the Alex Welsh Band play the Liverpool University U.S. alto star Lee Konitz plays the Sheffeld University.

WEDNESDAY

EE KONITZ at the Club - 43. Munchester. Spencer Davis, and U.S. singer Judy Collins on Whole Scene Going, tonight Earl Hines and the Alex Welsh Band at the Ulster



Moves afoot to relaunch Cavern Club

SCHEME to try to re open Liverpool's famous Cavern Clubclosed last week-was started this weekend in the city.

A number of people from Liverpool and America are interested in acquiring the lease to re-open the club. But local group The Hideaways, along with ex-Cavern DJ Bob Wooler and Alderman Harry Livermore, a former Lord Mayor, have launched a cooperative scheme to try to raise enough money to re-open the club themselves.

Wooler told the MM: "We are hoping to get people—fans and people in show business—to buy £1 shares in the scheme. We hope to raise endugh money to acquire the club ourselves and re-open it on exactly the same lines as it operated before the closure. It would be run by an elected committee.

"We approached Jimmy Savily and he agreed to start the ball rolling with

the first £1." Bob said that they hoped to approach the Beatles to buy some shares.

Walkers' tour

MOVING chart high, the Walker Brothers pro-gressed slot-wise from 18 to nine this week with "Sun Ain't Gonna Shine Anymore". They open their tour with Roy Orbison on March 25.

The Brothers have been Dolce Vita, Newcastle, and Future Brothers dates on-

Sweden, Norway and Finland sound." for TV dates.

BBC-1 or BBC-2-at present,"

Brown date axed

the re-screening.

money refunded.

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script."

singer.

"THE Beatles At Shea Stadium", the 56-minute film of the

the Beatles' third film, reports producer Walter Shenson.

group's fantastic New York concert last summer, is to be

"We are still looking for a suitable story," he told the MM

they don't want to do a story that isn't right. We have a con-

tract to make a third film, it's just a matter of finding the right

TAMES BROWN'S appearance at Newcastle's City Hall sched-

Fans who booked for the Newcastle concert will get their

Brown's only other concert date is at the Granada, Wal-

Uled for next Sunday (March 13) has been cancelled. Instead,

thamstow, on Saturday (12). Brown was due to arrive in Britain

yesterday (Wednesday). He rehearses today (Thursday) for to-

morrow's Ready, Steady, Go, which is devoted entirely to the

Throughout the World

most Drummers use

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41 GERRARO STREET

10 10 1 FG I SA

Brown will appear at Brixton Granada on the same day.

DUSTY SPRINGFIELD'S next single, released on March 25, will be an Italian song which was entered in last year's San Remo Song Festival. Its English title is "You Don't Have To

Say You Love Me", Dusty will be featuring the song on Ready, Steady Go! (March 25), Lucky Stars (26), Scene At 6.30 (28), Southern-TV's Pop The Question (29), Five O'Clock Club (April 5) and Easy Beat (16). She flies to Brussels on March 21 for



Small Faces notch up first number one

THE Small Faces crashed to the top of the MM chart this appearing in tabaret at La week with their latest hit record "Sha-La-La-La-Lee". It Tito's Club, Stockton, all this is the group's first number one record, and on hearing the week, causing mass fan fever. news the four boys were naturally knocked out.

two TV appearances.

Organist "Mac" McLagan said: "We can't believe it. We're clude FTV's Thank Your Lucky all jumping about hitting each other. It's tremendous. I'm just Stars (March 19), and Gran- hoping everybody will like our next one as much. We finished ada, Harrow, ABC Southamp- recording it last week. It's more commercial and musical than ton (20), and between March 'Sha-La-La', and a lot more powerful. I play double tracked 22 and 23 they may go to piano on it, as well as organ. We almost got a Phil Spector

The next Small Faces record—another composition from Kenny Lynch-will be released within the first two weeks of April. "Sha-La-La-La-Lee" is being released in the

States at the end of this week. Tonight (Thursday) they appear at London's Streatham Locarno: Starlight Ballrepeated on BBC-TV, but no date has been set at present for room, Greenford, and the Joe Loss Light's A spokesman for the BBC told the MM: "The film will be Pop Show (March 11); shown again, but we do not know when or on which channel- Pavilion Ballroom, Buxton, (12); and the Zig-Zag, Man-No progress has been made in fluding a suitable script for chester, (13). On March 22, they make their first appearance at London's Marquee on Monday. "The Beatles have said, and I agree with them, that Club.

New drummer

TASHVILLE TEENS drummer, Barry Jenkins, aged 21, left the group after two years this week to join the Animals, replacing John Steel.

"It's great joining the Animals," said Barry. "They approached me, and obviously it's a better position. The Animals are playing more of the things I like - simple blues and more jazz. I've known them a long time, We met in Newcastle a couple of years ago. We both had hits, but the Animals made it big and we didn't.

Don joins NJO

FTER three months off for A reappraisal and reorganisation, a new-look New Jazz Orchestra goes into action again this weekend, at the Dancing Slipper, Nottingham (12). It appears next at Rochester (27).

A newcomer to the NJO ranks is tenor star Don Rendell, who now joins his quintet colleagues, Ian Carr (tpt) and Michael Garrick (pno), in the orchestra when his own quintet engagements permit,

LIERB ALPERT and the II Tijuana Brass arrive in Britain tomorrow (Friday) for a short four-day promotional visit. And he is set to return to Britain for a longer visit later in the year,

On Saturday, Herb and the Tijuana Brass record two halfhour spectaculars for BBC-1 and on Sunday (March 13) they record an appearance in BBC-1's Black and White Minstrel Show followed by

their concert at the Odeon, Hammersmith.

Spencer's newie

CPENCER DAVIS'S next Single "Somebody Help Me", is released on March 18. Spencer Davis and the Who are joint top of the bill in a tour which starts at the Gaumont, Southampton, on April 14, followed by Fairfield Hall, Croydon (15), Odeon, Watford (16), Regal, Edmonton (17), Gaumont, Derby Odeon, Sheffield (23), and Hippodrome, Birmingham

Roy's Palladium

DOY ORBISON arrives in Britain next weekend to star in ATV's New Palladium Show and start his five week tour with the Walker Brothers.

He stars on the Palladium Show on March 20 with the Seekers and then starts his tour on March 25 at Finsbury Park Astoria. The show, which also stars Lulu, visits England, Ireland, Scotland and Wales, ending on May 1 at Coventry.

Lind here

MERICAN singer Bob A Lind, who came into the Pop 50 at 48 this week with "Elusive Butterfly" arrived in Britain on Tuesday this week for TV, radio and club dates. He appears on ITV's "Scene At 6.30" today (Thursday), Light's Saturday Club (Saturday), Pop Inn (March 15), BBC TV's Top Of The Pops (17) ITV's Ready Steady Go (18), and the Cavern Club, Leicester Square

Jazzmen swamped

TOHNNY JONES, of the London City Agency, has been swamped with applications since he announced in the MM that he wanted to form a new trad group with musicians under the age of 25. He told the MM this week: "About 180 musicians wrote in altogether and we have cut the number down to 122. I am going to hold a glant jam session next week and select seven musicians from It."



BARRY JENKINS

OPENING AMERICAN tenor-

ROLLINS'

man Sonny Rollins arrives in London on Sunday in readiness for his opening at London's Runnie Scott Club on Monday (14). Rollins comes here direct from Stockholm, where he has been playing this week at the Golden Circle. Also at Scott's on the double-headline bill is U.S. singer Ernestine Angerson. Both are at the club for a month. Next Tuesday, pianist Stan Tracey Hamburg for four days-with Bobby From Under Milk Wood" for TV. His place at Ronnie's will be taken by planist Gordon Beck.

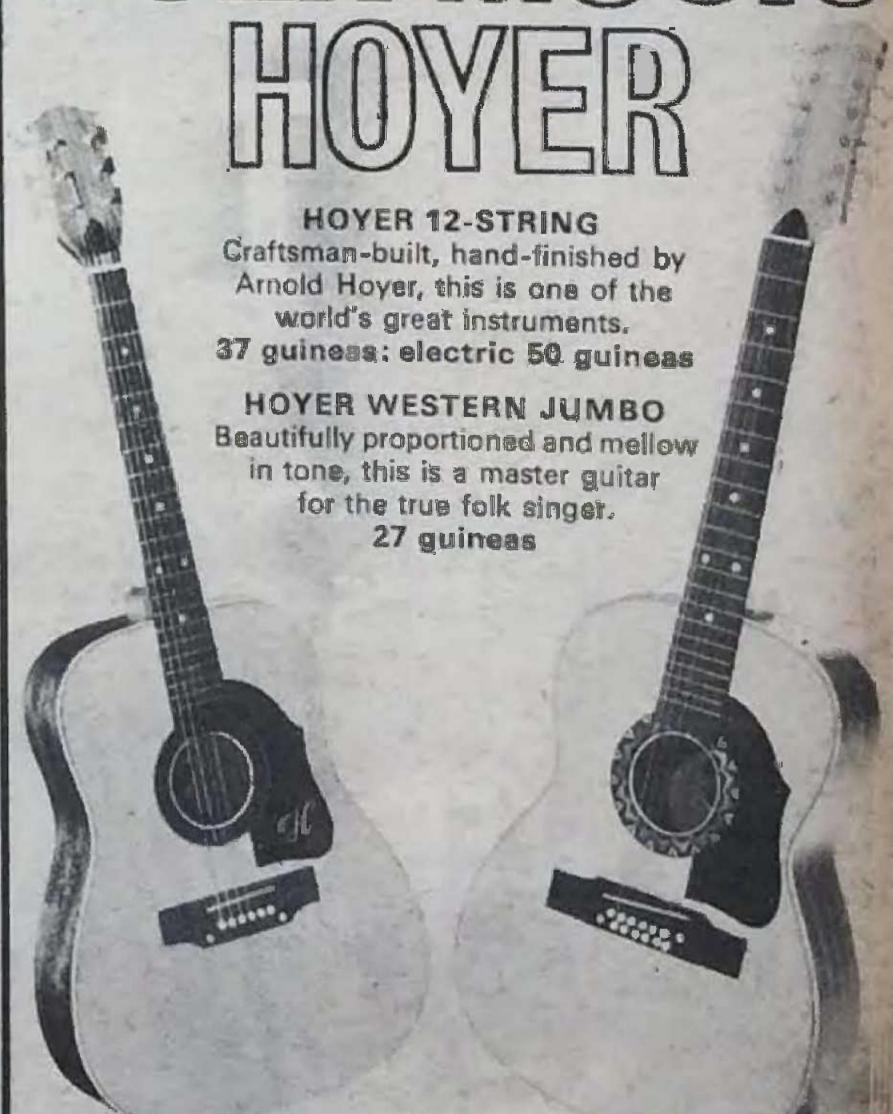
Yardbird goes solo

TEWLY-WED singer with I the Yardbirds, Kelth Relf, is to make a solo record for summer release. He will be recording a number by American singer-composer Bob Lind whom the Yardbirds met when they were in Hollywood about six months ago.

Yardbirds' manager Giorgio Gomelsky told the MM: "The Yardbirds all have their own special interests in the music field, and Keith is a great folk fan. We have an idea that near Elizabethan romantic folk might happen, so Keith's cutting this track.

"We might also have solo records from other members of the group, in particular Jeff Beck, and Jim McCarty and Chris Dreja, who are writing an abstract comedy number together."

Bob Lind entered the MM chart this week with his own record, which he also wrote, "Elusive Butterfly".



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ADDRESS

Caroline compere contest



BLACKBURN

RADIO CAROLINE DJ Tony Blackburn will be the star compere at the Gala Opening of the MM's National Beat Contest at the Regent Ballroom, Brighton on March 20.

TONY will introduce a host of stars to the audience at the opening heat of the contest which made stars of the St Louis Union following their win last August.

THERE'S STILL time for groups which want to enter the contest to apply for entry forms. But time is running out, so applications should be sent to the address below as soon as possible.

THIS YEAR'S winners will receive a Decca recording contract—which could send them into the MM's Pop 50 and on to stardom in the pop world—as well as £500 in cash donated by the MM and Britain's musical instrument manufacturers.

THE WINNING group will also get a trip to Radio Caroline, a free radio and clothing for each member of the group, and personal appearances on radio and

Groups who entered last year are still eligible. Write for entry forms to: Contest Organisers, Melody Maker, 161-166 Fleet Street, London, EC4.

Kidd may quit

TOHNNY KIDD, leader of the Pirate's, intends to TOM JONES tops the bill of the New Palladium Show on April 3. On quit singing if the group's next single, "It's Got To L'e You" released on April 8, isn't a hit.

He told the MM: "This record is a real sink or swim disc for me. It's going to mean everything or nothing to my

ruture. "If it isn't a hit of some sort I shall consider giving up is released. They guest on the Palladium TV show on March 20 . . . Len Barry returns to the pop business as an artist Britain for eight days from March 20. and go into the club business on the promotional side"

GRAHAM NASH, of the Hollies, is suffering from a stomach ulcer and has been told by his doctor

to slow down. The doctor told Graham he is suffering from overwork and overstrain. He will not miss any of the group's dates but is on a strict diet and under orders to get to bed

Because of the success of the Hollies' new single, "I Can't Let Go", which this week reached number three in the Pop 50, they have postponed their Australian tour.

Currently in Poland, the group returns on March 18 and leaves for the States ten days later. They were then scheduled to go to Australia but the trip has been postponed indefinitely so that they can concentrate on the British market.

Manfred explains

MANFRED MANN explained on Monday his group's mysterious six months absence from the singles scene. "We're being fussy. We still haven't decided on a new single yet, although we have recorded quite a lot of good material.

April 14 he flies to America to attend the Academy Award dinner, at

The summer tour of Britain by New Orleans clarinettist George Lewis has been put

Gene Clark is out of America's Byrds suffering from nervous exhaustion. It is not known

Barry Fantoni's first single, "Little Man In A Little Box" is released next month. He is

back until September . . . American soul singer Arthur Alexander opens a British tour on

when he will be fit to rejoin the group which is currently on a five-week tour of the States.

currently working on his first film, "Just Like A Woman" which stars Dennis Price.

The Seekers fly into London on March 17, the day their new single, "Some Day, One Day",

NAMES IN THE NEWS

the invitation of Burt Bacharach.

Granada-TV's Scene At 6.30 on March 31.

Suffering from ulcers

HOLLY GRAHAM

"We are recording again on Friday, and the choice of single will be up to our recording manager John Burgess. He has always been right in the past and I've a lot of confidence in him."

Kid tour dates

NEW ORLEANS jazzmen Kid Shelk Cola and John Handy begin their tour for the Manchester Sports Guild, with Barry Martyn's band, at Sussex University on March

The full line-up of dates, following the Sussex opening, is: Botley (18), London's 109 Club (23), Rotherham (24), Birmingham (25), London's St. Pancras Town Hall (26) Chester (28), Amersham (30), Islington, London (31), Cardiff (April 1), Nottingham (2), Manchester Sports Guild (3).

CLIFF RICHARD work on a new film on May 16, in Britain. As yet no location work has been

New faces in the Uglys:

Tubby leads Terry Shan-

Mercer starts a new British

Billy J. Kramer makes his cabaret debut with a week at

Greaseborough Social Club, Rotherham, from March 13,

CANDIE SHAW'S first Irish

American singer Mae

at Southampton on

bass guitarist Dave Pegg, from the New Generation, and lead

from April 3.

March 15.

settled but it should be ar-

TOLD-4SLOW DOWN'

ranged in the near future. Cliff's new record "Blue Turns To Grey' released on March 18 is a Mick Jagger-Reith Richard, composition which Stones' manager Andrew Oldham took to Cliff some months ago. Of the two songs Oldham offered Cliff, "Blue Turns To Grey" was the one he chose.

Smith leaves

DASSIST Dick Smith is D leaving the Chris Barber Jazzband after 12 years in order to spend more time with his wife and three children.

Taking over is Micky Ashman who was with the band before Dick joined and has worked with Humphrey Lyttelton, Eric Delaney and his own groups.

THE winners in the MM-Radio London Win Dave Clark's Drums competition will be announced next week and the drums and Philips radios will be handed over at an all-star session at Wimbledon Palais within the next few weeks - not at the London fans, Cawern as previously announced.

Radio London ánnounced this week that it is extending broadcasting hours and will in future operate from 6 a.m. to 2 a.m.

'Shame'—Zoot

group took "Please Stay" into the Pop 50 at 43.

"Please Stay", a Burt Bacharach composition, was recorded by Zoot Money last

Said Zoot on Monday: "I'm flattered they should use my words, my phrasing and my arrangement. They even leave out the Bacharach words I left out, and used the ones I wrote for the middle eight passage.

Mason hits out

I AURIE MASON, of the L Overlanders, this week hit back at what he called the "knockers anonymous" who have been sniping at the group for making number one with the Lennon-McCartney song "Michelle".

"People have said our version was a carbon copy of the Beatles," he told the MM. "In fact it was nothing like the Beatles record at all. We did the song because we thought it was a good song — we turned down the change to do "You Were On My Mind" which Crispian St. Peters subsequently did, because we thought "Michelle" was better.

Red Allen back next February

I 15 trumpeter-bandleader U Henry Red Allen was presented with a scroll commemorating his many years' service to jazz when he played his final date of the 66 tour at London's 100 Club on Sunday.

The scroll was presented by the West London Jazz Society. With it, Allen accepted the society's Honorary Presidency.

Before he left London for New York on Monday, Allen told the MM: "It has certainly been a fine four for me, and I enjoyed working with Alex and the boys. In fact, everything

was real wonderful." The Davison Agency reports that Red will return next February to make a similar tour.

DOLICE were called to Radio London's stand at the Ideal Home Exhibition on Monday to quell a near-riot by Small Faces'

Big L had originally planned to present pop stars and groups at the stand each day, but had been told by the Exhibition authorities that they were not permitted to do so. Despite announcements over the air that the Small Faces would not be appearing, several hundred fans turned up.

Alan Keen, a Radio London director, told the MM: "Deejays Mike Lomax and Ed Stuart were due to start a show at noon. By then there were about 300 kids chanting 'We want the Small Faces'

"They smashed a door to the theatre off its hinges and there were people shoving and kids screaming all over the place. It "IT'S a Crying Shame!" said was all very frightening. One of the walls was actually pushed Zoot Money fans this out of alignment and a lot of nearby stands were pushed about week, when the Cryin' Shames -some of the other stands were completely overwhelmed."

ACTION

HAS GOT A RECORD OUT IT'S CALLED

I'LL KEEP ON HOLDING ON

IT'S ON PARLOPHONE R5410

IT'S IN THE CHARTS ALREADY SO WHAT MORE CAN BE SAID

tour will start on April 10 for two weeks, She is currently touring France, returning to London on March 25
Chris Andrews flies to
Germany for five days of TV
appearances on March 15
Singer Rod Stewart is leav-

ing the Steam Packet to go solo. His first single, "Shake", is released on April 15 the Honeycombs fly to Copenhagen for one show on Satur-

Dave Dee, Dozy, Beaky, Mick and Tich go to New York to appear in the Murray the K Easter Show from April 9 to 17. They will also guest on the Hullabaloo TV show Dave Berry flies to Paris tomorrow (Friday) for TV and concert dates.

Jazz bass star Peter Ind gives a bass recital at the Little Theatre Club in Lon-don's St. Martin's Lane on March 16. The club presents nightly avant garde jazz, or-ganised by drummer John

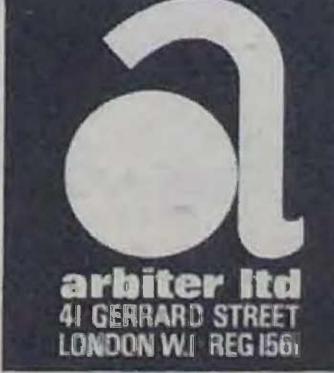
The Swinging Blue Jeans cut a new single on March 17 and 18 . former Duke Filington trumpeter Ray Nance is to spend six months in Europe, based in Denmark, from March 17.

Blassom Dearie's live recording at London's Scott Club Was postponed this week when illness kept her out of the club. Ernestine Anderson and Mark Murphy acted as deps.

FOLK FANS turn to page 15







MALIOU

In just over fifty years of recording, jazz has covered an immense variety of styles - from King Oliver's classic simplicity on "Canal Street Blues" to the orchestral ingenuity of have always been musicians whose styles shaped the music. Firstly, there were the trumpets...



King Oliver

The legendary **Buddy Bolden may** have been the first axx trumpeter, but it was King Oliver's Creole Jazz Band which took New Orleans ensemble playing to full maturity. Born on a Louisiana plantation on May 11, 1885, he went to New Orleans as a boy and by 1907 was working with the Melrose Brass Band. Moving to Chicago in 1918 he sent for Louis Armstrong in 1922 to play second cornet with the Creole azz Band. In the early 1930s he settled in Savannah, Ceorgia, where he died in obscurity on April 8, 1938. Listen to: "King Oliver's



Louis Armstrong

Perhaps the greatest single influence in the history of jazz, Armstrong was born in New Orleans on July 4, 1900, and learned cornet in a waifs' home. Originally influenced by King Oliver, whom he joined in Chicago in 1922, his talent burst the restraints of the New Orleans ensemble. His Hot Five and Hot Seven recordings, between 1925 and 1928, are jazz classics. Listen to: "The Louis Armstrong Story" (Philips BBL7134, 7189, 7202 and 7218).



Bix Beiderbecke Allen

Of German ancestry, Bix was born in Davenport, Iowa, on March 10, 1903 and was the first major azzman to display strong European influences—his piano compositions are obviously inspired by Debussy and his purity of tone was the antithesis of the hot, dirty sound favoured at the time. Bix first found fame with the Wolverines, with whom he went to New York in 1923, but most of his career was spent in the ranks of large commercial bands. He died on August 7, 1931. Listen to: "Bix And His Gang' '(Parlophone PMC 1221).



Red

Red Allen has rarely received full credit for showing the way to trumpeters in the 1930s. Though influenced by Armstrong, his work was far in advance of the time with its long, melodic lines and unexpected intervals. Born in Algiers, Louisiana, on January 7, 1908, he played with many New Orleans name bands before going to Chicago to join King Oliver in 1927. His influence widened when he joined the Luis Russell Band in New York in 1929. He formed his own sextet in 1940 and has since been steadily employed, notably at the Metropole. Listen to: "Feeling Good" (CBS BGP 62400).



Roy Eldridge

Eldridge was the most important figure in the development of jazz trumpet during the 1930s, and early 1940s, providing the link between Louis Armstrong and Dizzy Gillespie. Born in Pittsburgh on January 30, 1911, his first gig was with his brother's band as a six-year-old drummer. He settled in New York in November, 1930, and worked with many of the big names of the time as well as his own groups. Gene Krupa from 1941 to 1943 and ater toured with Benny Goodman. Artie Shaw and Listen to: "Sittin" In With Chu Berry" (Fontana TL5263)



Dizzy Gillespie

With Charlie Parker, the prime instigator of bop, Gillespie completely revolutionised jazz trumpet playing in the 1940s and has remained the major influence ever since. Born in Cheraw, South Carolina, on October 21, 1917, he moved to Philadelphia in 1935. Very much influenced by Eldridge, he replaced him in the Teddy Hill band in 1937. From 1939 to 1941 he was a featured soloist with Cab Calloway and was beginning to develop some of the ideas which led to bop. Listen to: "Have Trumpet, Will Excite" (HMV CLP1318).



Miles Davis

At first a Gillespie disciple, Miles Davis forged a much cooler, more introvert style of frumpet playing which has proved the only opposing influence fo Dixzy in the last 20 years. Born in Alton, Illinois, on May 25. 1926, Davis played locally until studying at New York's Juilliard in 1945. In 1948 he made a series of recordings for Capitol employing an unusual instrumentation and using arrangements by such as Gil Evans and Gerry Mulligan. Listen to: 'Porgy And Bess' (Fontana

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(Riverside 8805)

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THE NEWEST L.P.

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MORE EXTRACTS FROM LEONARD FEATHER'S NEW BOOK

Philadelphia, Pa., 1/7/35, Stud. at Granoff School and privately. Worked w. saxophonist Len Bailey and various local groups incl rack 'n' roll bands Forced to give up play-ing professionally, he drove a cab for almost two years, then resumed playing, with Arnold Jøyner and others. After moving to New York in 1963 he began to acquire a reputation among the avant gards. He worked w. Bill Dixon, pl. elsewhere; also w. Paul Bley, Archie Shepp, Marion Brown, Sun Ra and occasionally rock 'n' roll gigs Joined the John Coltrane combo Nov. 1965, working at first as part of a two-drum instrumentation, the other drummer being Elvin Jones A driving, impressive drummer in the freedom style associated with Elvin Jones. inspired by Max Roach, Philly Joe Jones and many others. LPs w. A. Shepp. (Impulse). Marion Brown (ESP). Addr 67 B 2nd St. New York 3 NY

ALLEN, BRYON, alto saxophone, composer; b. Omaha, Nebr., 1940. Regan playing in 1948 Influenced at Brst by Bartok and Ravel he later heard Thelonious Monk and used his knowledge of the classical composers, applying it to a new musical concept First heard of in New York jazz circles when he recorded an album with a trie, Allen played an avant garde style described by Robert Ostermenn as "total improvisa-Han " Allen says, "I project what I'm experimenting a the moment. I'm trying to lay down something solld for the youngsters. I know there's jois of ugimess in the world, but I'm not giving that to any body." Allen denies that he is playing lazz: "My mother



@ DIXON

didn't bring a jazzman into the world; she brought a human being. That's what I'm playing — human music,"
Own LP ESP.

CHAMBERS JOSEPH ARTHUR (JOE), drums; b. Stoneacre, Va., 25/6/42. Brother a composer. Studied drums in Chester, Pa. First, job w. Eric Dolphy Sept '63-Feb. 64. Then w Freddie Hubbard Mar. -64-May '65, L. Donaldson '65, Jimmy Guiffre and Andrew Hill from 65, W. Guiffre at Avant-Garde Festival. Judson Hall NYC Sept. '65; w. Hill at Toronto U. concert '65. Favs. and infi: M. Roach, E. Jones, K. Clarke, R. Haynes. Chambers is a sensitive and melodic drummer whose style is his own. LPs: W. Hubbard Breaking Point (BN), Bobby Hutcherson Dialogue (BN), Archie Shepp Fire Music (Impulse). Addr. 127 W. 82nd St., New York N.Y.

E CRAWFORD, HO'LLAND R. (RAY), guitar; b. Pittsburgh, Pa., 7/2/24. Brother played tener sax Studied plane, tener in high school. First gig w. F. Henderson '40-42 as sax solviet. Guilar with Ahmad Jamal Pittsburgh '48 (on gulfar). To NYC w. T. Scott, Jimmy Smith G. Evans.

Jamal. Moved to LA; some movie and concert work, Plans to teach music in LA schools. Ambition to record under own name, playing own music and w. own choice of musicians. Fav: Gil Evans, LPs; w. Jamal (Epic, Cadet), Smith, and own fav. work on Eyans' Out of the Cool, Addr: 4025 W. Adams Blvd.

Los Angeles, Cal.

DIXON, WILLIAM ROBERT (BILL), composer, trumpet; b. Nantucket, Mass., 15/10/25. Mother a writer and blues Singer. Family moved to New York in 1933, Inspired by Louis Armstrong, Dixon acquired his first trumpet at 18, he also showed early talent for painting, which he studies at Boston University. After two years of Army service, including a year in Europe, he studied at the Hartnett School of Music 1946-51. He freelanced as am arranger and frumpeter around New York. From the late '50s worked mostly as leader of his own group. After he met Cecil Taylor in 1959 they frequently worked together in 1961 Dixon began to concentrate on performing original music and from '62 played his own works exclusively. He has written more compositions, recorded two albums for Savoy, and has become a central figure in the avant garde, having taken part in the "October Revolution" concert in 1964. He has also spent part of his time teaching trumpet and composition, painting (several one-man shows of his works have been seen in New York), and writing occusional articles.

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THE greatest array of jazz talent ever assembled in Texas will play the first annual Longhorn Jazz Festival at Austin, on April 2 and 3. Among the headliners are John Coltrane, Stan Getz, Gerry Mulligan, Dave Brubeck, Maynard Ferguson, Bobby Hackett, Bud Freeman, Pete Fountain and Sonny Stitt.

Eight alto saxists will play for a memorial tribute to Charlie Parker at the Club Ruby in Jamaica, Rhode are: Jackie Spaulding, Bobby Brown, Charles

Sharpe. Basin Street East has re-opened with Damita Jo, the Gerald Wilson Orchestra and comedian Timmie Rogers . . . the Coleman Hawkins and Thelonius Monk quartets currently at the Village

Vanguard. The third Kansas City Jazz Festival has been set for May 1 with Duke Ellington as the main attraction, Others booked included Stan Kenton, Clark Terry, Bob Brook. meyer, Al Cohn, Phil Woods and Buddy De-Franco.

Impressario Bob Maitz died of a heart attack following a Carnegie Hall concert, starring



TFL5056).

GETZ: Festival

Island, today Jazz for (Thursday). They McLean, Sonny the wide McPherson, Gary Open spaces Bartz and C- Open spaces

Sarah Vaughan and Arthur Prysock, which he presented. Maltz, who was 51, had been presenting concerts since the 1940s.

Pea Wee Russell spends his spare time painting and is planning his first one-man exhibition. On March 14. he opens for two weeks at Washington's Blues Alley.

Max Kaminsky is the current guest star at Jimmy Ryan's ... Quincy Jones is leading the Count Basie band for Frank Singtra's two-week stand at the Fountainebleau Hotel Beach. - J.A.

BEATLES:

One million dollars. Fantastic in everything, and I hope they come to see us. open our tour at Finsbury Park Ringo really came through for me in Blind Date didn't he? I want to do a duo with Ringo — him and me together. We'll show 'em all drummers really are important.

GENE KRUPA:

Makes me think of Spider Webb. He's a drummer in the States who plays drum soles in the middle of ballads. I'd sooner take Buddy Rich or Kenny Clare. saw Rich at Disneyland with Harry James. I just sat there and I wanted to quit afterwards. If Buddy Rich dies, Kenny Clare will take over.

RELIGION:

I'm a Catholic, and I've started reading all about religion and now I don't know whether to believe or not. The Bible is like a fairy tale, and sometimes I won-der if it's all a big racket right in front of people's eyes. I went to church and after I sorted out my own mind.

WIGS:

I knew that one would come up. I've got two of 'em. I wear one under each arm.

KNOCKERS:

share of knocking.

AMERICAN SLANG:

that up over here.

CLOTHES:

I think they're a good thing and the

public needs them otherwise there

wouldn't be any excitement at all They are good for the business and help

yourself to be better. Sometimes they

miss the point. Everybody has their

Out of all three of us I use it the most,

and it's pretty difficult for English

people to understand, My favourite

slang word is "creep" and I say it every

three words. "Knock Out" - I picked

I've got too many and I don't know

what to wear. I've got all these suits

and I end up wearing jeans. I think

clothes make or break a girl. I really

dig short skirts - the shorter the better.

I hate slippers that men who spoke pipes

wear, but I think the Englishman is very

smart. Conservative, but cool, like

James Bond. I never could stand Stars

And Stripes American clothes. I was in

America about three weeks ago and they

have misinterpreted English clothes

ideas - all wearing fluorescent blue

pants. They haven't got on to hipsters

FONTELLA BASS:

I think she's very good. I bought her record. We had some bad feeling with her and I know why. When we were at RSG! and she was just about to sing, I gave her the old "thumbs up" sign, for good luck. I forgot she was American and in America thumbs up doesn't mean "jolly good show". She took it the wrong way and I apologise to her



Orbison number one tan

ROY: Beatles will go on and on

DOY ORBISON stretched back in an easy chair in his beautiful lakeside home in Saundersville, Tennessee, and admitted to being one of the greatest Anglophiles going in America today. "My trips to England have given me some of the most exciting experiences in my life," he declared, "And what's more, I like their records.

"I'm a fam of both Mantovani and the Beatles and I've got records by both of them in my record album collection. Look at them in the shelf over there, It's not a huge collection but there must be a hundred or so. And there are lots of British ones there.

PYRAMID

"As far as the Beatles are concerned, I can only say that even in the beginning I think they were always much more talented than anyone gave them credit for being. They've got a kind of pyramid of success going for them. They are so good that every record they do becomes a hit automatically. And that very fact gives them a free-

dom to experiment and create that most artists never know about.

from

Ren

Grevatt

FREEDOM

"So they make the most of their freedom. They never stand still or sit on their laurels. They'll always try something new. After all their hits they crawl out on a limb and do something like 'Michelle.' That's a long way from 'I Want To Hold Your Hand. It could have been a giant hit if it had been out as a single. The radio stations played it as though it were a single. And then look what happens with that song. There must have been a half dozen. other records of it and most

of them hit the charts. think they're just going to go on and on.

"But don't get me wrong. I like some of our own artists too. Like the Supremes. I think they're very exciting. And it's the same with Gladys Knight and the Pips. A fine group. I've always thought Elvis was one of the best, I like his records and he's quite a guy himself.

CYCLE

"In fact, it was Elvis who, without knowing it, made me a motorcycling fan. I saw a cycle outside the Sun Records studio in Memphis when I was still recording for them 10 years

yet. Their trousers are still above the chest!

GARRED

BLACK MUSLIMS:

6 Tambourine Man is a

drug thing. Tambourine

Man is really Candy Man

—a pusher in the States?

I think of Cassius Clay. Interesting to hear what they have to say. It's bad to close your mind to anything, unless you really understand what they are saying. I'm not worried about them.

BOB DYLAN:

Frizzy hair. I've never met him, but when I was in Hollywood he was all Cadillacs and houses overlooking the city and there was no wine-drinking in one-room flats. You really have to be hip to know what his songs are about. Mr Tambourine Man is a drug thing. Tambourine Man is really Candy Man, and Candy Man is a pusher in the States. I could be completely wrong, but that's what the words mean to me.

AFRICA:

I never think of Lions and safaris. revolutions.

P. J. PROBY:

I think he's great and I've known him for three or four years. I'm sorry P.J., but it wasn't my fault.

ago. Somebody told me it

belonged to Elvis Presley.

take a cycle ride with the

fellow who bought that

machine from Elvis and that

NIGHT CLUBS:

Factories. I used to work in one for two years - at Gazzaris, Hollywood, and it seemed like going to work in a factory.

SCOTT WALKER

I can't think of enough words. He has a great mind and great talent, and he's helped me in everything I've done. I wish that everybody knew him properly. Some say he's big-headed and they don't even know him. He just doesn't like to bother people or get in their way and everybody misunderstands him.

JOHN WALKER:

Great - easy to get along with and I like his hair longer. If he doesn't grow it longer I'm going to like his dogs better.

MICK JAGGER:

I like his style. The only thing I don't like is he uses my cigarettes to throw at Scott. I can't smoke 'em afterwards because they are full of Scott's hair. He's a great friend of ours - Scott and he are the closest of friends. It all happened at the Scotch. He threw cigarettes at Scott and he didn't even offer us a light.

DRINK:

I drink quite a lot. Drink means Scotch and Scotch means friends. I go off it for a while, then I go back on and you'll find me somewhere in the kerb.

CAREER:

I want to do really well and everybody to like us. I'd like to make a lot of money and help some group that hasn't made it. It's a tough business. It took us several years.

VIETNAM:

Ugh. I'd hate to be there. It'll all get sorted out soon. We're watching the situation with a microscope because they'll take us next.

SEX:

It's great. I think parents teach it all wrong. They teach you not to have it because it's a disgrace but that's really hindering a person's emotions. They should teach how not to get pregnant, instead of teaching that sex is bad and a sin. You've got to figure that a person of 18-19 has got quite a lot of feeling. I would never bring my kids up by this kind of teaching. They've got to live by themselves.

ANTIQUE

was the start of it.

"Today, you can take a look in my garage. I've got a Harley-Davidson and a BMW and I ride them both, although I prefer the Harley-Davidson because it's faster. Claudette, my wife, often rides the BMW when I'm on the Harley-Davidson.

"I like cars just as well. You'll see those out there too. There's a model A Ford with antique licence plates. There's a '39 Mercedes with vintage licence plates and I have a 1966 Austin-Healey. Claudette has a Volkswagen which she uses for the shopping. We've got a lot of motor power around here, believe me.

CUT DOWN

"But I don't have to be on the move. I've cut down on my concert and onenighter tours. I used to be out about eight months of the year. I spend much more time at home than I ever used to. It's nice just being home with my wife and the three little boys. I have a lot of fun with them. And frankly, I just enjoy getting on some loose rough-and-tumble lounging clothes and relaxing.

TREAT

"But very soon, I'll be back on the road. I'll be in England for five weeks and that's always a treat. I've got so many friends there. And in May I go to "edge" by boosting the upper frequencies Hollywood to start doing my first movie. It's got a working title of The Inbuilt reverberation Fastest Guitar Alive but I'm not sure it won't be only 70 lbs. changed.

"And I've been doing a lot of recording lately for a new album. A few weeks ago. I did my first night club date in Atlanta, That was something different for me and I hope I'll be able to do more of it.



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BY BOB DAWBARN, MAX JONES

DOR sheer musical excitement there is still nothing to beat a brash, brassy big band in full cry.

And there were moments during the Woody Herman '66 Herd's second show at Hammersmith Odeon on Sunday when the heat was so intense I expected the youthful brass section-led by the bull of the Herd, Bill Chase-to actually burst into flames.

This youthful, enthusiastic band may lack the soloists of Duke Ellington or the 'arilliance of Count Basie's rhythm section, but it has its own brand of tense swing and extrovert attack.

could be asked of himhis cymbal work is parti-

Line-up

-and the three trombones are good. But it is that trumpet section which gives the band its sizzling character -plus, of course, Woody's personality and his excellent programming which stems from 30 years' experience of how to keep an audience happy.

The soloists have been greatly strengthened by the



Remember Clifford", was has obvious solo potential. how did he get into a Herone of the highspots of the

addition of Yugoslavia's vin Stamm must have one sant tenor from Frank also has a pleasantly re-Dusko Goykovic whose ten- of the fastest trumpet tech- Vicari and some full-toned der flugelhorn feature, "I niques in captivity and he flute from Bob Pierson- "Sonny Boy" was hardly the

Southall, on trombones, name like that! Sal Nistico is the other showed remarkable techstand-out soloist, still look- niques and were, perhaps, a ing and sounding remark- little too intent on showing ably like Tubby Hayes. Mar- them off. There was plea-

Carl Fontana and Henry man sax section with a

crowd pleaser in the Cat Anderson mould and there were also acceptable contri-

butions from Nat Pierce (pno), Mike Moore (bass) and Tom Anastas (bari).

And, of course, one mustn't forget Woody himself. I prefer my alto with a little less cream, but still find great enjoyment in his clarinet playing - and it can't just be nostalgia. He laxed vocal style-although ideal showcase for it. There may have been more significant bands in the history of Bill Chase is an obvious jazz-but few that could pass a couple of hours more pleasantly than this '66 Herd.-B.D.



NAT: "a big band is a lovely dream!"

NAT PIERCE: right hand man to the 'kindest leader alive'

1700DY HERMAN is back again, and that means almost automatically that Nat Pierce is here too. Pierce, a friendly man whose eyes gleam with enthusiasm from behind extremely large spectacles, has been playing piano and writing for successive Herds since September, 1951.

He is, as they say, Herman's right hand. He is a highly respected arranger and a noted lover of big bands. During his career Nat has led a good few orchestras of his own, and I wondered if he was awaiting the day when he could return to bandleading.

"No," he said without hesitation. "I used to want that, but I don't have that desire any more,

Why? Because of the economic thing, I need to make a living-you can't even break even with a big band in the States any

"Having a big band is a lovely dream, but you can't translate it into fact. As you get a little older, take on responsibilities, wives and children and so on, it just can't be done,

"Sometimes I feel a little discouraged, after devoting most of my career to big bands, but there it is. It's part of the general music situation."

How does Pierce view the recording scene today? "I don't like it. The situation being what it is, the companies try to make only albums that will sell well. Not too many people in the record business are interested in music as music.

"So some A&R man has an idea to sell a jazz orchestra: let's make an album of pop tunes or film hits. They are are trying to make a commodity of us—that's why these ideas

come up. We can't sell pur own music.

"It's a problem for all the bands. Duke has that problem, and we have the same trouble. The four big bands that are left-Duke, Basie, Woody and Harry James-are all having to record the same sort of material.

LAYMEN

"Of course, jazz fans are relatively few in number, and they're trying to sell jazz to laymen, to people who aren't jazz fans

"The A&R men say: "Get a Fender bass, get electrified!' That's the trouble. Big bands are not electrified yet, and the younger people aren't really familiar with the sound.

When we play for an audience of high school or college youngsters we find that most of them have never heard a big band in person before. They don't seem to know it's dance music.

COLLEGES

"On a few occasions at colleges they've put a rock and roll group opposite us. We've played the first set and nobody has danced. After intermission the other group has come on and everybody's gone on the floor.

"This happened with a group - two or three guitars, bass and electric piano - and when they began the kids jumped up

and started to dance immediately. It's hard to understand it.

"The funny thing is, the audience had already put in a complaint that we were too loud. But this small group was twice as loud as we were. When they turned up those amolifiers, the floor shook."

What, if anything, can be done by big bands about this situation? "I don't know. There's a certain straight eight-note hythm in pop music which the kids hear on their radios all day, and they eally think that's swinging or something.

LOSE

"We cannot re-write our ibrary or make too many concessions to this younger audience because we'd ose everything else we've been working for in this business all these years.

"Anyhow, I know there'll always be some good bands. There will always be vocalists, like Slnatra or Tony Bennett or Peggy Lee, who'll want to be accompanied by big bandsfirst on records then in live performances.

"Frank and Tony have been doing live things with Basie, and we are soon gong to do three weeks in theatres - in - the - round a New England with Tony.

"So I'm sure it will go on and I guess I'll go on with Woody - the kindest leader alive, You know, come the fall of 66 he'll have been leading thirty years and I'll have been there for half of it."-M.J.

WOODY AND THE WHITE

WOODY HERMAN gives of tireless bomhommie and relaxed energy that it is hard to believe this is his 30th year as a bandleader.

HOUSE

But it was 1936 when he took over the remnants of the Isham Jones Band and started his career as a leader. That was the "band that plays the blues" which had a million-seller with "Woodchoppers' Ball".

In 1944 he formed the first Herd which has been succeeded by a succession of fine, youthful, swinging bands each with its individual musical character quite distinct from its predecessor, During spells off the road

there have also been numerous recording bands behind Woody. Just to get the record straight I asked for the official number of the '66 Herd which started its British tour this week.

"I've got a bit confused myself, admitted Woody. "But I guess it's really the fourth."

After the current tour, the band is due to go behind the Iron Curtain - although Russia has now been axed from the trip. As this, like many jazz tours, is being sponsored by the State Department, I wondered if that meant jazz was now considered respectable in the States.

Woody laughed. "I don't think they even know what jazz is in Washington. They may have a trio on the White House lawn now and then, as long as they look nice, but I doubt whether that makes us all respect-

Does Woody see any signs of an improvement in the American big band scene? "No," he says. "Things haven't really changed over the past ten or 15 years. I can't complain though. never quit and I manage to keep a big band together as a permanent unit. And we don't have to look for work. "I suppose the pop scene with this new liking for brass might be a helpful step in our direction. I hope

"No, there is no difficulty finding new young recruits for big bands. Musical education is better new in the States than it has ever been. These young guys have learned to do it better than we ever did."

Woody has a fine new album in Britain to coincide with the tour (reviewed on page 12), Is it his most recent LP? "We recorded a brand new one the night before we left," he told me. "It has all the current band on it, except Sal Nistico who is rejoining for the tour from the Continent."

Woody still insists that the band should play standing up throughout each show.

"They've got used to it," he grinned. "I guess most of them wouldn't be able to play sitting down now."-

SHEIK: marching with the Eagle Brass

TRUMPET - PLAYING L bandleader Kid Sheik Cola, previously in Britain to play in May of '63, was taking a rest in this country for a few days this week. He is readying for his tour-with alteist John Handy and Barry Martyn's band — which begins at Sussex University on March 17.

Sheik recently finished three weeks of Continental dates with the Eagle Brass Band, led by Martyn and Chris Barber. Most of the engagements were indoor concerts in Switzerland, but the band also played two university dances in Garmany. How did the New Orleans Shelk enjoy his Continental trip?

"I've never been to these countries before and of course, we drove through France and Belgium as well as the places we appeared in. It was fine, Germany was about the best for the meals."

what was his opinion of the music and the audiences? "The band was all right, nice technique. Different from home? It was a little different but not too much, I wouldn't say. The tour Itself was great; we had a real nice show.

"Everywhere we went, people were surprised, you know, to see us marching in. It was the way we came in. At most of the concerts, Chris Barber's band played the first half and opened the second. Then he left the guitar and rhythm to entertain while he and Ian Wheeler and Pat Halcox came to join us in the foyer,

"We were assembled, in brass band hats and everything, and as the guitar



KID and BARRY: "real nice show"

finished we came through the doors at the back and marched up the aisle and up on the stage playing 'Just A Little While'.

"It surprised them, naturally. We played the final half hour, sticking mostly to old marches like 'Panama' and 'High Society. But our second number was 'Bill Bailey'-I sang that—and then we had Kenny Washington from 'Black Nativity', who sings with Chris, to do 'Closer Walk'-In a funeral time.

"Audiences? Fine and warm. They wouldn't stop clapping. Every night I had to come back twice, sometimes more. Afterwards, they were just waiting outside and I'd be signing those photo cards for a long time. I gave away two and a half thousand cards, and we ran out before the four ended

"I'd say the crowds were wilder in Germany than Switzerland. Mind you, they were young. There must have been six thousand at Heldelberg. They just went wild. Oh, it was a big place and they were tight in there, upstairs and

down. "We are going to bring the Eagle Brass Band on to the stage at our London concert on March 26. think the people here are going to like it, too." M.J.



F

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BARRY: a dozen different lives

Will the real Barry Fantoni stand up please! Currently stirring vastly mixed emotions in the viewers of BBC-TV's Whole Scene Going, Barry is trying to live a dozen different lives at once.

First there is Fantoni the rebel: "I was expelled from art school when I was 18, officially because I was drunk all the time and totally irresponsible—like setting fire to chairs on Guy Fawkes night. I ran the Students' Union like a racket. I had a camelhair coat and walked round like Rod Steiger. Or I would do the Charlie bit from On The Waterfront"-

There is Fantoni the artist: "My next series of pictures will probably be of entertainers—George Formby of Leslie Welsh with a montage of all the things he's remem-

There is Fantoni the musician: "I was playing trad clarinet when I was 13 or 14. Then, when I left art school I managed to support myself playing tenor in pubs with Fantoni's Big Eight.

There is Fantoni the fan; "I first met Ray Davies of the Kinks when we were trying to form a R&B group. He is a natural and the greatest songwriter around-only Carter-Lewis and Lennon-McCartney can stand with him. His mind computes the way somgs ought to be written.

"He told me about lines, shapes and colours and how to relate them to musical sounds. He showed me what relationship my songs have to my pictures. When we first met we had an instant kind of communication-you know at once when some-

Fantoni—a of scenes

body is thinking in your area."

There is Fantoni the songwriter. "I wrote originals when I was playing jazz Now I find trying to write songs is an important way of expressing myself."

There is Fantoni the pop philosopher: "I want everything I'm doing now to be part of mass communication. Watching the reaction of people to what you are doing, you know you are there. Ray Davies wrote to the MM once saying 'Who does Ray Davles think he is?' I want to ask the same question. Only when I'm singing or painting and have an end product, like a record or a painting, can I say 'This is me."

"I realised in my painting that what I wanted to do was all connected with my fantasy heroes-I was more interested in Marilyn Monroe and Carmen Miranda than in the Elgin Marbles. My first exhibtion was of people like Macmillan, the Duke of Edinburgh and Hitler. It occurred to me I could adapt certain aspects of it in songwriting, producing another image of the same basic thing.

"What fascinates me is the business of fantasy power. That's what the Beatles are all about. And it's why all those GIs, brought up on Sergeant Rocket, go off to Vietnam. They think their guns will go budda-budda or rat-a-tat-tat."

There is Fantoni the singer: "I'm really serious about my first single. I've done a Ray Davies composition, Little Man In A Little Box' as the A side and one of my own, 'Fat Man', as the B side."

He also finds time to eat, drink and tell a lot of very funny stories.-B.D.

BACK FROM persuading the Japanese that all British people are gentlemen is Herman Noone, £300 poorer, and with a definite Oriental cast after his jaunit in the Far East.

PLAYING in Japan for the first time was like starting all over again," said Herman this week, "We weren't known, they'd never seen a group with long hair and the only records of ours that they knew were the American hits like 'Henry VIII' and 'Mrs Brown, You've Got A Lovely Daughter".

WHEN WE did our first interview we were scared stiff. They asked questions like 'what are English aenoplanes like?" and 'do you buy Japanese things' and the questions were completely different to the ones we are normally asked.

THEY ARE very patriotic and we managed to persuade them that all Englishmen are gentlemen," ioked Herman. Was there any resentment still from the war? "No, there was none of that at all. It was never mentioned."

THE GROUP found that a let of Tokyo was Americanised and they preferred to est at backstneet restaurants serv-

"They'd never seen a group with long hair, but we managed to persuade them that all Englishmen are gentlemen"

ing genuine oriental dishes. 'We ate sukiyaki all the time. At first, it looked hevolting. Raw eggs and rave seef all mixed up. But I tried it when everyone else started noshing and t was marvellous. There's was also a sort of fish amoeba which was

ME BOUCHT a let of apanese clothes, too - and earned to eat with chop aticks."

HERMAN and the Hempits were away for seven weeks, but Herman doesn't feel that seing away from Britain for this time hurts the group at

WE HAD A record in the chart while we were away and we were filmed for Top Of The Pops," he said. "I think it's good for us in every way to go abroad.

ON THIS TRIP, Herman toured in Australia before going on to Japan for conzerts. Then they had a week's holiday in Hawaii before flythree days of TV and inter-

"I NEVER get tired of travelling. It's like having a lesson and going back to school. The thing is, we split our time between here and abroad and yet we are more popular both here and in America than we were six months ago. We have more people than ever in the fan clubs. So moving around the world can't be doing us any

HERMAN'S HOPING to become an international name. But is he doing anything to expand the group's appeal and build an act rather than just appeal as a pop star?

"WE ARE COING better at the moment than any of us ever expected," he admitted. "And we are improving and building the act all the time.

"THE GROUP and I have worked together for a long

senuine oriental dishes. ing direct to New York for time now, and they know onstage what I'm going to do next even if sametimes don't realise that they know. We are trying to improve all the time and as we get to know each other better, so the whole thing Improves."

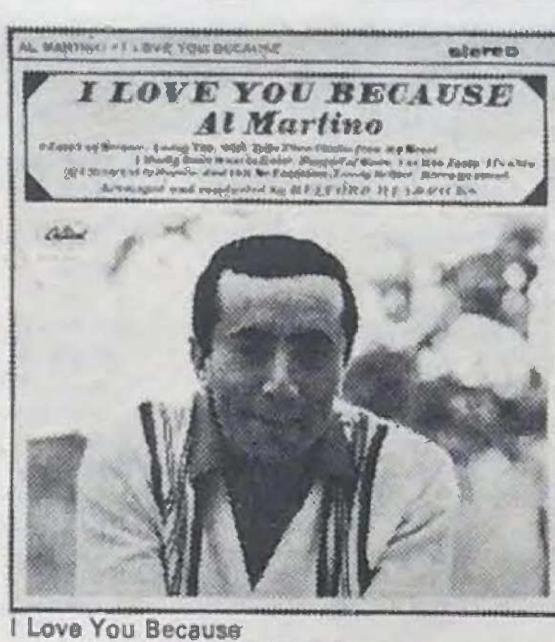
> HERMAN WAS pleased that his stable-mates in Kennedy Street Enterprises, the Mindbenders had crashed the Pap 50 with their first record, "I was really pleased when I heard the news. But I hope that this doesn't start established groups breaking up to try and get a hit. That was what occurred to me when I first heard the news."

> HERMAN'S next British single is most likely to be his current U.S. hit Listen People", written by Graham Gouldmen, with "You Won't Be Leaving" as the B-side. The release should co-incide with their April British tour. And they are off to the States for a month's tour again at the beginning of

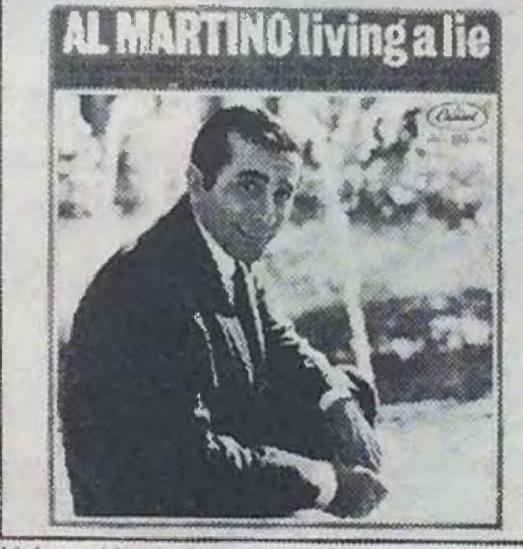
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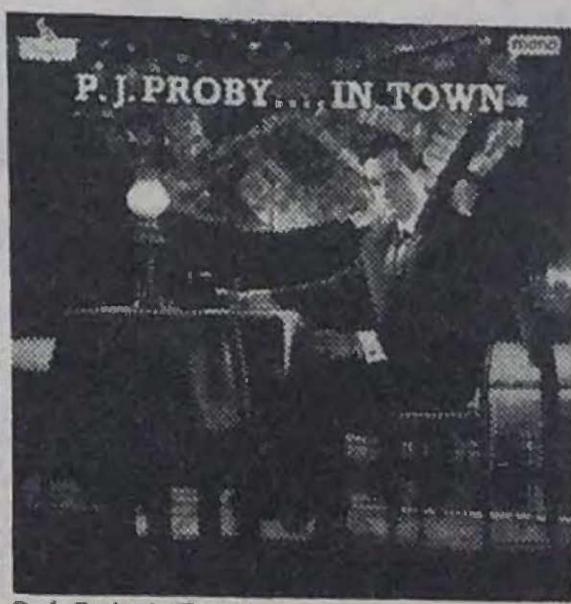
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BLIND DATE

ALLAN GLARIE

"LIFF RICHARD: Blue Turns to

Grey" (Columbia).

Cliff Richard. Written
by larger It's been done
before by another group,
the Mighty Avengers from
Wanchester They did it
better than Cliff. It's got
a weird intro that doesn't sound like the Shadows. It's got that "Wheels" sound. It'll make the Top 20 but I'll have to listen to it a few times before I like it. That's enough.

THE SEEKERS: "Someday, One Day" (Columbia).

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

TERB ALPERT AND LITHE TIJUANA BRASS: "Tijuana Taxi" (Pye International).

Tijuana Brass. I've heard this lots of times. It'll probably follow the others into the chart but I'm fed up with this brassy sound. The mums and dads will probably buy it. It's catchy:

MATT MONRO. LVL "Born Free" (Capitol).

Matt Monro. All his fans will buy it. Bound to be a hit. He's a good singer but this doesn't knock me out. It sounds . as if it is from a film. A big hit in the Philippines!

"In Between The Heartache" (Pye International). Dionne Warwick. A

Burt Bacharach song. don't know what it is with these two they seem to have done a deal. Can't she find anyone else's songs to record? I'm fed up with things like this. It's too slow, she's a great singer, but she can do better than this.

THEM: *Call My Name" (Decca). Them? Very Dylanish,

at the beginning, that is.

Sounds as if he's trying to

do an Eric Burdon on this. It's not strong enough to bring them back as popular as they were. Too bitty and broken up. It's very ordinary. That's enough.

CIMON AND GAR-FUNKEL: "Homeward Bound" (CBS).

I know who it is ... oh, who is it? Is it the Zombies? Sounds like them. Simon and Garfunkel-never heard of them. Oh, wait a minute, dian't they do the "Sounds of Silence". It's a relaxing voice . . a relaxing record. Good lyrics, but not a hit here. But it'll probably follow the other TONNE WARWICK: one into the American charts. It's better on second hearing. I like it. Very strong lyric.

> TOUR TOPS: "Shake Me, Wake Me Over)" It's (When (Tamla Motown).

Marvin Gaye? Oh, no, the Four Tops. I'm sure they can't get a different sound out of the Tamla Motown studios. I've had enough of the Tamla sound. It's good to dance to but they all sound the same to me.

TIMMY SMITH: Theme from Where

FERCUSSION

The Spies Are'" (Verve).

It sounds as though it should be the theme from a film. (Organ starts) Jimmy Smith. It's just obscure music to me. I don't like it and can't think of anything to say about it. It's a bit bor-

VIAL DOONICAN: V "Elusive Butterfly" (Decca).

Val Doonican, When he started he made two good records but now he's established he seems to make records just to keep his name going. This is one of those records you hear once and then forget. He needs something like another "Walk Tall" to get back into the charts.

THE TRANSATLAN-"Run For Your Life" (King).

A Beatles song. The best track on the Beatles LP. This guy's trying his hardest to sound like Lennon. The high voice spoils it. I can't say much about covering tracks from the Beatles LP-but it's been out too long for this to be a hit. Who's the group? They do a very good job. The Transatlantics. I hope it's a hit, they're good

'I say, you chaps, who's for a wizard wheeze? Let's cut some groovy sounds and enjoy some of the loot these ghastly pop chaps seem to accumulate -so much better than working'

A PUBLIC, conditioned to be antipublic school, might conclude this to be the attitude to pop, of old-Harrovian beat group A Band Of Angels, who have strolled, like grandees of the Sixth, into the chart with "Invitation".

Actually, it's all jolly un-

The Angels are profoundly involved in pop, work like stink, and only agreed to a public school image in the early days of their careers, in the interests of publicity. This was a mistake.

In the ruffian world of popular music, a public school accent and background proves to be a positive disadvantage.

A great many foul-mouthed beer-swilling town boys known to frequent low tayerns

and break every possible bound, dominate the scene, and the intrusion of mild-mannered, quietly - spoken gents of quality invoked suspicion. hostility and coarse hadinage.

In all innocence the Angels imtheir agined appearance in straw boaters would be an unqualified success with the beathungry sons of British workmen and fellow groupsters.

Un forfunately they hadn't realised the sons of British workmen, if not actively plotting the destruction of public schools brick by brick, were hostile to the point of emitting un-

pleasant noises whenever the Angels set boater to head. Likewise, beer-swilling fellow groupsters cursed in their beer and asked each other: "Wot do they need the money

From semi-pro work while still at Harrow, the Angels leapt straight into a hotbed of professional scorn.

The Angels fled to France, "There, public school didn't mean a thing," says Michael D'Abo (rave vocals), but we were popular because we were English and they could identify us with the Beatles and Stones.

"We never advertise our



A BAND OF ANGELS (left to right) Christian Gaydon, Michael D'Abo, David Wilkinson, Richard Wansborough,

Public school blues.

public school background now," said Michael, glancing over his shoulder for lurking Young Socialists.

"Although it's fashionable for groups to revert to their backgrounds-Liverpool, Newcastle or the East End-with us it's a positive disadvantage. We find people tend to think? They've got enough money. They're only doing it for a giggle." IF

"But we have all given up reasonably well-paid jobs,' pointed out Christian Gaydon (cool vorals).

"They think we are not professional," said Michael. "But we have worked really ha d in

all sorts of places, here and abroad. We can play six hours a night and three hours of jazz if needed." Michael is the group's song

writer, and also plays piano. He has just written a song for Spencer Davis which he hopes they will record. What of their symbolic

boaters? I asked keenly, "We kicked off with a public school image in all innocance. Our agent told us boaters would be 'all the go' but they weren't, and we found a whole lot of hostility."

"The record buying public began to get rather offensive about them, especially at East

End ballrooms," said Christian. "One almost had a complex about it, But we don't mind having the mickey taken because of our accents and

education," he added Michael decided it was time something was said in favour of being well-educated and

well-spoken. "Because of our education we have confidence and can get on well with people. But when some young groups become popular, and start getting mony, they become nerwous and tend to be rude. Success wouldn't change us at all

"Somebody once said to us: Oh, you all come from Hazrew-how ghastly for you." They want to make us ashamed of it-but we're not."

-CHRIS WELCH

ADRIENNE POSTER Was positively stopping the traffic in London last week. She was wearing a skirt with tantalising slits which waved in the wind of passing lorries and she was gaily waving to the startled driv-

"I don't think I've got a little girl image really, laughed Ada. "I mean I don't wear white bobby socks and gym slips, do 1?"

True. But doesn't she want to make more mature-sounding records? "Well, let's face it. I'd look pretty stupid, all four-foot-eleven of me, in this get-out singing Love's Just A Broken Heart's wouldn't 1?

J'I don't feel I have the right carriage, or personality to starf on the big hefty ballad scene, I'm not unfeminine, but I'm very unsophisticated, and I think that



ADRIENNE P

showmen. "Yes, you could say we've found a groove. It's a combination of the Ramsey Lewis Trio and the Chess sound, and it equals hit

MUSIC FOR ANYWHERE CROWD' THE

THE sudden success of the Ramsey Lewis Trio in the record sales charts in the USA has focussed attention on a group which has been knocking on the door in Chicago for the last ten years.

On Friday, the trio's single of "A Hard Day's Night" was released here on Chess. To mark this occasion, Marshall Chess - son of Leonard Chess and vicepresident of the companycame over to Britain to promote the record and bang the drum for Lewis.

"I can find no reason why a group like Lewis', which in the last twelve months has sold over a million LPs and currently has three in the American album charts, cannot make a sales impression of any sort in Britain," he maintains.

"The trio's last three singles - 'The In Crowd', 'Hang On Sloopy' and 'Hard Day's Night'-have been in the Top Twentles in the States and have sold very

by MAX JONES

well almost all over the

"So I'm here to help promote the Lewis Trio, It is one of the few groups that sell to all facets of the market: jazz lovers, pop fans, R&B fans, housewives, the whole lot. And that's because the music contains segments that everyone can appreciate,

"In the first place, he takes songs that are very popular, that have been vocal hits. To this he adds R&B soul, and keeps a foottapping danceable rhythm going. The outcome is one of the most original and widely copied combo sounds to be found today.

"The trio, completed by El Dee Young on bass and Red Holt, drums, has been together for years. The three men have tremendous sympathy with each other, and they really communicate

with the audience.

"All their hits have been recorded live, in various night clubs, and the voices you hear shouting and singing along are for real. And if you can get a crowd of adults singing along, you've got something,

"A few weeks ago they did Carnegie Hall by themselves and sold out. You couldn't get near it. They've broken attendance records at every club they've played in the last few months, and they've been on all the major TV networks."

Will the Lewis Trio be coming here?

"They will come here; but not just yet. One reason he's not been here is that the group has struggled ten years and now it can make real money. They feel they deserve to get it while they

Does Chess think that the Ramsey Lewis sound will be popular in Britain?

"I've been rubbing my mojo - it's a little pouch, a

RAMSEY LEWIS

sort of good luck charmand hoping the discriminating English people will accept their music. I believe they will.

"It's music you can play anywhere-in a discotheque, dance hall, jazz club or at home - and everyone will like it. Not only this, the trio also puts on a fantastic show. All three are fine

singles."

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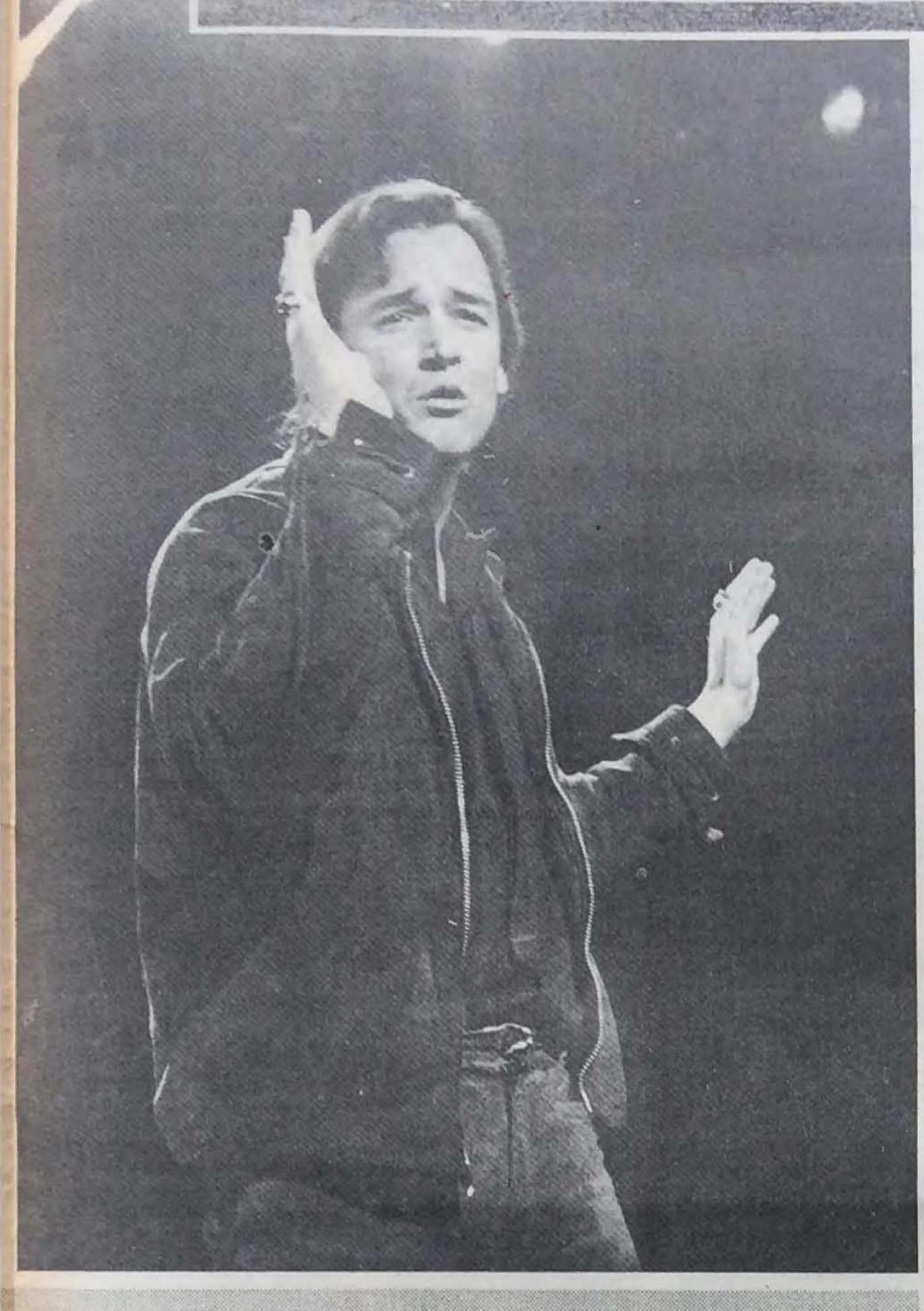
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PROBY-THE PARTING BLAST



D J. PROBY put his cards on the table. And on the face of it they didn't add up to a hand to bet your shirt on.

But in show business a bit of bluff and barefaced courage can quickly change the odds.

And the long, lean Texan has a critic-damning reputation for both.

Proby had just emerged from a hot bath and was near Stockton where he was appearing in cabaret when I met him.

He is not a young man to mince words. And with disarming frankness he told mes "Things ain't as good as they could be, and that's for certain.

'In fact, it's been one hefty kick in the pants after another."

What on earth has happened to the chart-topping idol whose appeal to teenagers has kept the box-office tills ajingling for nearly two years now?

Proby attributed the mosedive of his financial fortunes — if not his popularity — to that fateful night just over a year ago when his breeches parted at the seams and his name hit the headlines.

That incident caused a ban his appearances in circuit theatres through-

'It's been one hefty kick in the pants after another'

out Britain which has never been relaxed and must have knocked a big hole in his potential earnings.

In his Deep South drawl 27-year-old Jim mefully remarked: "That has cost me a fortune, man, and I mean a fortune. At the moment I'm in debt. But I still have the support of my backer."

this, however, has thrown a shadow over Proby's future in Britain the country where he made an immediate impact on the pop scene and flashed like a meteor to stardom.

On April I he must quit our shores because his work permit will be up. And, under the regula-The first seven weeks of

tions, he must stay away for six months at least. this will be occupied flitting between America's main capitals with a star-

studded troop including

Gene Pitney and the Supremes doing a series of one - night stands for teenagers.

After that? Proby's plans are not so clear-cut

"I guess I'll just flit about the States and anywhere else in the world where can make a living. Then, after the six months is up, I'll see how the land lies over here," he

"If this ban in theatres still holds good and there's little prospect of work I guess I'll have to reluctantly say goodbye to Britain — for the time being at least.

"I'll be sorry. By heck, I'll be sorry. Folks over here have been wonderful. But you have to be practical. And if the grass in the States is greener, it's there I'll have to stay."

This, however, is looking on the black side - from the point of view of Brit-

aln's pop fans at any rate

They can take consolation from the fact that Proby will keep all his belongings in this country and maintain his home at Wembley until he estab-lishes the pros and cons of his return.

In fact, during his forth-coming American tour he will be travelling light, with just sufficient luggage to see him through. Which all adds up to the fact he wants to come back.

If he has to make a go of it in his native land what can he expect?

Said Jim: "One thing can't expect is the overnight success I got here. In America people are tougher, harder to please. The going probably won't be as smooth,"

But, come what may, he plans to continue the split showbusiness personality of P. J. Proby recently Which evolved - letting his hair down for the teenagers and switching to a sophisticated style for the adult cabaret audiences.

"There's no reason why can't be an entertainer in both worlds. And there's no reason why my luck shouldn't change. It will not be for want of trying, I'll tell you."

And that pluck is the ace card which no-one can deprive Proby of. -CLIVE CRICKMER

'Something Bezutiful', is right up my street.

"If I had a great singing ambition I suppose I'd most like to sing like Dionne Warwick - she's lovely but I'll never really try fo sound like her. I think having your own individual style is the most important thing, you've had it if you don't

Mind you, that's only my

opinion, I suppose a lot of

people copy others and have

great success but then

they've always got some

Jackie De Shannon," ad-

used to be porty on

style of their own.

ADRIENNE-PINT

SIZED POPSTER

mitted 17-year-old Adrienne, "and I bought every ascord she made. When I next went into the studios to cut a new record I was hoping my voice would sound like Jackie, but of course it sounded all 'ickie-boo'."

Adrienne is already a hardened actor both on stage and on the screen. She has also

just been offered a six-week

season in club cabaret in

California. How does she feel

about being thrust into big

time show business at such

"Oh, I love it all," screamed

Ada, "There's just too much

an early age?

happening at once. I've also been offered a play with Vanessa Redgrave in the West End, which coincides with the cabaret thing in California, I'd have to neglect pop music to do the play - and it's something I think I'll never do. I like the biz too much.

"I'm always busy and all that - and I enjoy myself all the time. When you're mixed up in the business it's great, I'd hate now to be an outsider. When I'm acting or something, I don't get on with the other actors.

"Honestly, in pop, you can do what you want. If you walk into a room with some way-out clothes on, the people say "Oh, I like that," or "I don't like that," but anybody else whistles and makes a big fuss.

The pop business is cool and I want to stay in it." She probably will.



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(Bobby Elliott of the Hollies)

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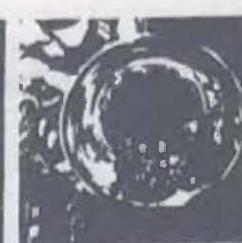
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JAZZ: reviewed by Bob Dawbarn, Bob Houston, Max Jones

THE Horace Silver Quintet has been one of the most permanent small groups in jazz, for despite various personnel changes. pianist Silver has led a combo for nearly ten years.

When he graduated from Art Blakey's Jazz Messengers to set out on his own he had already established a reputation as a prolific and talented composer as well as initiating a host of imi-tators of his percussive, blues-based piano.

SOLOIST

But Silver was always more than just a musician whose style enjoyed a period of being fashionable, and his successive quintets were never allowed to be mere "funky, wailing" units like the many who flourished in his wake.

Stylistically, the current Quintet is no different from its predecessors, although. in Henderson, Silver may have found a major soleist up to his own stature. It is a restricting format when overdone, but the addition of Johnson as a third solo voice for one side helps immensely.

The Quintet tracks are all Silver compositions, with "African Queen" outstanding. An ingenious melodic structure which by implicaincludes Humphries drum breaks as part of the theme, it has a superb Henderson solo, "Caps Verdean" is an up-tempo Latin affair, very close to a mambo which provides a change of mood.

HORN

Silver utilises the great J.J. superbly as an additional front-line horn in the arrangements, and the elbow room afforded by being able to permutate the two remaining horns for background voicing lifts the three (b) tracks out of the ordinary.

Ace Of Hearts certainly look

after the collector of rare jazz

specimens. Andy Kirk's early

recordings have never been

easy to come across and for

20s 6d a student of big band

lazz can now get thirteen of

his titles, dating from 1929 and

'30 on "CLOUDS OF JOY"

(AH105). Among them are

such well-known band originals

(most of them the work of pla-

nist Mary Lou Williams, then

nineteen or twenty years old)

as "Messa Stomp", 'Blue Clari-

net Stomp", "Corky Stomp",

"Froggy Bottom" and "Mary's

Idea". The band, out of Okla-

homa and Kansas City, had a

Johnson helps the tough

HORACE SILVER QUINTET PLUS J. J. JOHNSON: "The Cape Verdean Blues." The Cape Verdean Blues; The African Queen; Pretty Eyes (a); Nutville; Bonita; Mo' Joe (b) (Blue Note 4220).

(a) Silver (pno), Woody Shaw (tpt), Joe Hendersom (fnr), Bob Cranshaw (bass), Roger Humphries (drs). (b) As (a) plus J. J. Johnson (tmb).

Neither Henderson nor Shaw are intimidated by Johnson's presence, and their work here, as on the entire album, is stimulating. Henderson's vigorous rhythmically adventurous approach is always a delight, while Shaw's trumpet falls into the Lee Morgan-Freddie Hubbard school.

But overall, it is Silver through his arrangements, compositions, and fine piano work who is the real star of a stimulating and exuberant record of small group

Ronnie Scott hopes to get the Silver Quintet for his club later in the year. If he does, they must not be missed — something which can also be said about this

logge, broad, vibrant ensemble

sound said to be characteristic

of Mid-West orchestras, and we

hear this typical punchy band

noise in "Messa". Blue Clari-

net". "Girl From Memphis", and

others. Aside from Mary Lou

("Corky", "Idea", "Messa",

etc) the band had three or four

solvists of merit - trumpeters

Gene Prince and later Edgar

Battle, tenorman Lawrence Free-

man and banjoist William Dir-

vin, and - if your taste is up

to it - violinist Claude Wil-

llams. Leader Kirk plays mostly

tuba, but sounds to be blowing

bass sax on "Blue Clarinet".

LEE MORGAN. Rumproller." The Rumproller, Desert Moonlight; Eclipse: Edda: The Lady. (Blue Note 4199.) Morgan (tpt), Joe Hen-derson (tpr), Ronnie Mathews (pno). Victor Sproles (bass), Billy Higgins (drs).

FEE MORGAN found himself in the strange position of having a hit record on his hands last year with Sidewinder (howit didn't make as here impression as in the States) and this album could be regarded as his "follow-up".

The title track is a 24bar blues, as was "Sidewinder', with a curiously attractive harmonic turn towards the end of the theme.

But the strength of the album is in the powerful solo work of Morgan's trumpet and Henderson's tenor.

Morgan is a prodigious technician who has by now succeeded in letting his mind rather than his fingers control his work.

Henderson gets more and more impressive with each hearing — a strong, muscular sound and an ability to lay down solos with authority and conviction.

The material is nicely varied. "Moonlight" is suitably atmospheric, while "Eclipso" is vaguely bossa "Edda" is a sprightly waltz and "Lady" draws delicate ballad performances all round. For the most part, this

muscle-flexing small group jazz by an exciting guintet, and well worth anybody's money.-B.H.





"KINGS OF SWING." Gene Krupa's Chicagoans: Jazz Me Blues: The Last Round-Up, Jess Stacy: Barrelhouse Benny Goodman's Orchestra: Ain't Cha Glad; "Dr Heckle And Mr Jibe" Joe Venuti's Blue Six: Sweet Lorraine; In De Ruff. Joe Sallivan: Little Rock Getaway. Bud Freeman's Windy City Five: The Buzzard; Tillie's Downtown Now Bunny Berigan's Blue Boys: Blues; I'm Comin Virginia (Music For Pleasum MFP1069.)

VEARS ago, in the middle Thirties when the real azz wasn't selling too well (times don't change much), a series of righteous sessions were commissioned by British Parlophone. Most, if not all of them, were master-minded by John Hammond,

Among these made-for-Britain discs were some by Mildred Bailey, Meade Lux Lawis, Joe Turner and Pete Johnson. They are not on this MFP collection, but what is on it is good enough.

The selection, somewhat oddly titled "Kings Of Swing" since it comprises small group jazz in the main, seems to represent what used to be called white jazz - and white jazz verging on the Chicago

The 1935 titles which open the album were actually recorded in the Windy City by a Goodman contingent under Gene Krupa's leadership. This is light-weight Dixieland with Nate Kazebier leading wellorganised ensembles, Solos by Nate, Jos Harris (tmb), BG (clt) and Jess Stacy (pno).

Stacy, always a superior artist, plays Chicago piano, real barroom stuff on "Barrelhouse" assisted by bassist Israel Crosby The next two tracks, by a

Goodman nine-piece, recorded in New York in October '33, have dullish dance band associations, but they are made slightly notable by Big T's vocals, Joe Sullivan's piano on "Glad" and clean trumpet by Mannie Klein.

Joe Venuti, a very good fiddle player, is outstanding on "Ruff" (which is 'Dippermouth") and "Lorraine" and Goodman, Bud Freeman, Adrian Rollini, Sullivan, Dick McDonough (on guitar, because Eddie Lang had died earlier that year-'33) and Neil Marshall complete an attacking band.

Sullivan, another fine pianist of the period, shows his indebtedness to Waller on "Little Rock," The Freemans bave special interest because of Berigan's trumpet and the fact that Freeman plays clarinet as well as tenor. "Tillie's" is a different take from our familiar Parlophone 78, though Bud's clarinet sounds much

the same. More Berigan distinguishes the final pair of performances, made in '35 with Eddie Miller, Edgar Sampson, Cliff Jackson, Ray Bauduc and, on bass, Grachan Moneur (the first), who also plays on the Free-

Not all of this is great jazz, but it displays talent and originality in large measure and is a splendid 12s 6d worth for those who can get pleasure from the music of the past .-

A well-issued Ellington record the 1956 Bethlehem album ELLINGTON PRE-(CJS 813), now reappears on Ember's cheap label. This is the set which was originally issued here on London in '57, and reissued on Parlophone in '61. It presents a number of the band's soloists in feature numbers, has the orchestra in full flight on "Cotton Tall," with Gonsalves as main soloist, and parades Duke's piano and seven more instrumentalists on an extended "Blues". Other Interesting things are Harry Carney on "Frustration," Hodges on "Day Dream's, Ray Nance singing and fiddling on "Can't Get Started" and Faul Gonsalves working working marvels with "Laura." It was a healthy-sounding hand - with Cat Anderson, Ray Nance, Clark Terry and Willie Cook in the trumpet section and the record must be recommended at 17s 6d. - M.J.

YUSEF LATEEF: Blues; Tortion Level, Woodyn You; Dancing In The Dark; Parisian Thoroughfare: Yusef, Shaw Nuff, [Delmark DL407.)

Lateef (tnr), Donald Byrd (tpt), Bernard Me-Kinney (guphonium), Barry Harris (pno), Alvin Jackson (bass), Frank Cant (drs).

THIS album was recorded at a live concert in Detroit 1955 when Latest and Byrd were comparatively unknown. Although neither had developed their own highly personal musical personalities. they were already very talented improvisers.

The Byrd of those days owed a good deal to Clifford Brown and he played with clean, flowing lines and lyrical one. Lateef had that fullbodied tenor tone which he still airs between the eastern Excursions.

McKinney's euphonfum lends depth to the ensembles and he solos pleasantly, while Barry Harris again makes one wonder why he never figured in the polls.

Frank Gant's drumming is inclined to be too tense but the rhythm section is adequate. The bass suffers from the in-person recording and you need a machine with fairly good bass controls if you are going to pick up all that is going on.

The choice of material is good and the music has stood up well over 12 years.—B.D.

THE HERD STRAINING AT THE LEASH

led: My Funny Valentine; Red Roses For A Blue Lady;

Herman (alto, clt), Garafd Dusko Goykavich, lob Shew, Don Rader, Bill lhase (tots), Henry South-III, Frank Tesinsky, Donald Joane (tmbs), Gary Klein, ial Nistico, Andy McChee ters), Tom Anastas (bari), Mat Pierce (pno), Anthony genardi (bass), Ronnie Lite (drs). June, 1965.

REVIEW this before hearing the '66 Herd and must say it whets my appetite for the Herman brand of brassy excitement.

The album was recorded live at San Francisco's Basin Street West last June and the band builds a real atmosphere of powerhouse swing. The solo strength has been improved by the addition of Dusko Goykovich's aggressive trumpet - the opening track features exhilarating chases between Goykovitch, Chase and Rader.

Nistico remains the outstanding soloist, but it is the fine section work and general extrovert approach to its work that makes this such an enjoyable band.

It's nice to hear another version of "Northwest Passage", which dates back to the first Herd, and this seems to be Herman's answer to Ellington's 'Diminuendo And Crescendo".

Even the ballads, like Don Rader's nest arrangement of "Butterfly" and a faster-thanusual "Valentine" give the impression of the band straining at the leash.

This remains one of the top three big bands in jazz and this album can stand up with its best.—B.D.

The organ, says the sleeve note of "AIN'T MISBEHAVIN" (Music For Pleasure MFP1062), was the favourite instrument of Fats Waller's heart, the plane only of his stomach, I have to confess to preferring the guittler instrument, especially in Waller's ease because he was such a remarkable planist, if you share my opinion in this respect, you may find "Ain't Misbehavin' only mildly rewarding. All ten tracks were made in Britain during two Waller visits, 1938 and 9, and all feature organ. On the title tune and "Don't Try Your Jive," Fats has the help of George Chisholm, Dave Wilkins and other local musicians (including Edmundo Ress on drums); and Chis and Wilkins contribute some swingy work. "Smoke Dreams Of You's and "Can't Have Your Cake" are organ and vocal tracks made in June '39. The remainder from August 36, are organ solos. Among the best are "Lonesome Road," and "Deep River," but it's all a bit mighty Wurlftzer for my taste.

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CHRIS HAYES

TIMES GMT FRIDAY

5.30 p.m. H2: Jazz Rondo. 6.20 M1: Euro-Jazz Quiz 8.20 U: Frank Stnatra, Sammy Davis Jnr 8.25 M: Jazz Corner 9.0 R: Past and Present Jazz. 9.8 A: Jazz. 10.15 O: Jazz INTO All-Stars) 10.15 T: David Terry 10.35 E: Authentic Jazz (Grand Form tion 1940-30 11.0 Tr Gibbs, Teddy Wilson, etc. 11.15 BEC H: Jazz st Night 11.20 G: Berlin JF 1985 (7). Spree City Stompers, Stuff Smith, SATURDAY

11.10 a.m. L: 1801 Club of France, Larry Agler, 11.55 H1: Ringston Trib 12.0 noon BBC
To Jazz Record Requests Humphi. 1.15 p.m. H2: Radio Jazz Cigb 2.30 E: Jimmy Noone 5 40 H2: Jazz 7.30 N2: Danish Jazz. 8.5 J: George Shearing. 9.35 Q: Pop and Jazz. 10.15 T: Woody Herman with Fontaine,

Pierce, Chase, Klein, etc. 11.0 T: Woody Herman plays "live" 11.5 Ja The Big Bands, 11.30 Ja World of Jazz.

SUNDAY 4.30 p.m. G: Jazz Intermezzo 6.35 M: Jazz and Near Jazz. 7.45 M2: Radio Jazz Group. 9.15 N2; Johnny Dankworth Ork. 9.30 A: Free Jazz 10.0 E: Pop and Juzz 10.3 A: Juzz Scene 10.45 A: Jazz Panorama (Hughes Panassie) 11.15 E: Jazz and Near Jazz 11.31 EBC L: The Jazz Scene (Ronnie Ross-Bill Le Sage Big Bund, Ian Carr etc. MONDAY

4.5 p.m. H2: Jezz. 8.30 M: Jazz Corner 8.30 M2: Jazz Festival 9.8 A: Jazz (Mon-Thurs). 9.15 NZ; Juzz. 10.15 T: King Sisters 11.0 T: New Jazz Diacs

TUESDAY 4.25 p.m. L: Chamber Jazz (Paul Desmond Ensemble), 9,15 R and M2: Jazz Corner 9.30 G:

Earl Hines. 10.0 U: Belgian JF 10.0 H2: Rhythm Club. 10.5 0: Jimmy Guiffre 20.15 T: Pop of Jazz, 11.0 T: Ahmed Jamai.

WEDNESDAY 4.5 p.m. L: Jazz. 4.20 HI: Juzz Perspective 5.30 BBC T: Jazz Today (Charles Tox) 610 H2: Jazz 8.20 O: Jazz For Everyone 9.5 U: Art Blakey, 10.15 T: Joe Williams Count Basic. 11.0 T: Ornette Coteman

Key to Stations in Wavelengths and Hetres.

A: RTF France Inter 1829 E: NDR Hamburg 300 189 C: SWF B-Baden 295, 363, 451, M: HI-versum 1-402, 2-298, J: AFN 547, 344, 271, L: NR Oslo 1376, 477, 228, M: Saarbrucken 211 N: Denmark Radio 1-1224, 2-283, 210, 0: BR Munich 375, 187 0: HR Frankfurt 508. R: RAI flaly 355, 290 T: VOA 251 U: Radio Bromen 221 Z: Radio Strasbourg 258.



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POP: reviewed by the Melody Maker pop panel

LPs

PETULA CLARK: "My Love" (Pye). One of the great pop combinations of our time, Petula Clark and Tony Hatch, have produced between them a faultless, professional, rewarding album. Hatch produced and arranged the session, a perfect platform for Pet's winner voice. Particularly interesting is Petula's version of the Beatles' "We Can Work It Out", but her forte is on tailored Hatch songs like "Sign Of The Times", and "Life And Soul Of The Party". She also turns the Clark treatment on standards like "If I Were A Bell". Beware of slight confusion over track titles on the sleeve, affecting "Just Say Gandbye".

ROY ORBISON: "The Orbison Way" (London), Casual and relaxed, Roy always lastile the most heart-randing emotion into the most innocent song, and anguish and remorse are present even in the rockers. While not actually crying in the chapal, it's definitely a sniff and a sob on the Thames Embankment. Great music for breaking off romances, or peeling onions. A must for all Orbison fans

JOE TEX: "The New Boss' (Atlantic): Joe Tex is a relatively new rave—and he's going to be the new boss. Listen to his driving version of "C. C. Rider" the rocking "What In The World", and the gently swinging "You've Got What It Takes". Roger Miller's "King Of The Road", and Tex's only minor British hit. Hold What You've Got" one of six of his own numbers. Joe kash't a particularly strong vaice and he does a bit too much "mid-verse talking" for our liking, but he's got a bot of soul and this is a varied interesting album

THE BYRDS: 'Turn! Turn! Turn!" (CBS): The Byrds have hit on a very pleasant sound—successful too—which they stick to by hook or by crook. Their latest album is no exception. Byrd fans aren't so plentiful nowadays and this one probably won't sell as much as the "Mr Tambourine Man" LP but they're all typical Byrd numbers with the characteristic 12—string

guitar sound. Easy going and immensely enjoyable listening Listen to the cerle "He Was A Friend Of Mine", one of the two Dylan tracks. "Times They Are-A Changin' and yes; really, "Oh Susannah!"

THE KINGSMEN: "On Cam-(Pye): The original "Louie Louie" group with a pseudo "live" record. They kick off with a contemporary "Alley - Oop", which they've titled "Annie Fanny", Things move better on "Rosalie", a rather British sounding R&B number. An obviously talented and experienced combo they often come up with some nice sounds and some good bluesy organ and then suddenly a relapse into gooey rubbish. Nevertheless an album that's certainly worth a listen.

NOS: 'The Brass I Heard In Tijuana" (Marble Arch): Ten nicely performed fijuana Brass-type tracks from the Americanes here well arranged swinging stuff, all in the Terb Alpert vein Tracks include, 'A Taste Of Honey', 'Third Man Theme' The Lonely Bull' and 'Whipped Cream'

CARL PERKINS: "Whole Lotta Carl Perkins" (CBS Realm). Newish recordings of Perkins favourites like "Whole Lotta Shakin" "Tutti Frutti" Ready Teddy" "Long Tall Sally, and "Jenny Jenny" Great healthy rock and roll. with no mhibitions or any need for analysis. Have a ball.

JULIE ANDREWS: "Broadway's Fair Julie" (CBS). The queen of modern musicals stays firmly in the genre with this pleasing collection of show songs. She sings well, if a little shrilly, on numbers like "I Feel Pretty". "A Little Bit In Love". "This Is New". "I Didn't Know What Time It Was" and others from successful Broadway stage musicals,

LOVIN' SPOONFUL: "Do
You Believe In Magic" (Pve)
A strange American group,
that don't fall into any particular groove with their brand
of vocal harmony and guitar
and drums sound. "Magic" is
included and is really the best
track. Others include "Night
Owl Blues". "Sportin' Life"
and "Fishin' Blues". Not bad.

STANLEY BLACK: "Broadway Spectacular" (Decca)
More Phase 1 steree, this time with Stanley Black taking the London Festival Orchestra and chorus through lush arrangements of show tunes. The selection includes an "Oklahoma Medley". "Hello Bolly". "People" "Ol" Man River" and "Slaughter On Tenth Avenue". Again the recording could hardly be bettered.



TEX: new boss



ROY: heart rending emotion



PET: interesting Beatle version



BYRDS: characteristic 12-string

Pet & Hatch come up with a winner

"T IVERPOOL TODAY: Live The Cavern' (Ember). Liverpool's reputation as Britain's Beat Mecca has wanted and in fact the Cavern club has its problems. But it was an exciting beat venue and this live recording captures a lot of the atmosphere of the basement vault. Two groups are featured—

Realms and the Richmond Group and jazz-influenced singer Michael Allen, Cavern DJ Bob Wooler comperes the session.

JOHNNY GREGORY: "TV Western Themes" (Wing), Johnny Gregory and his Orchestra gallop their way through some TV Western themes—but sound a little



SPENCER DAVIS: tailor made song

This will beat 'Keep On Running'

tion.

promise.

SINGLES

to yourself" warns Uncle

Cash, no doubt drawing roars

of applause from the Daugh-

ters Of The American Revolu-

DOBBY RIO: "Ask The

D Lonely" (Piccadilly). Rio

sings nicely on this moody

ballad which stands several

chances of gaining admission

to the Pop 50. Arrangement

a bit unadventurous, and

ideas generally familiar, but

Bob, if he can forget Tom

Jones a bit, shows much

ORCHESTRA: "(The Ballad

Of) The Green Berets" (Pye).

If you don't happen to read

newspapers and haven't been

sickened by pictures of children injured by mapain, then

you may find an instrumental

version of a pop song about

the war in Vietnam appeals to

CHRIS RAYBURN: "I

Wanna Be In Love Again"

(Parlophone). A fabulous or-

chestra directed by Britain's

Johnny Scott, backs the fabu-

lous Miss Rayburn on this nice

swinging number. Hey, num-

bers aren't supposed to swing

are they? Isn't it all down to

four in the bar? If tin ears

can shed some rust, and

accept one of those nasty

swinging records then this

will be a hit Nice!

ALAN MOOREHOUSE

CPENCER DAVIS GROUP: "Somebody Help Me" (Fontana), A marvellous swinging sound from the SDGs which must be an even bigger hit than "Keep On Running". Lyrics by Jackie Edwards are tailormade for lead singer Stevie Winwood, about "When I was little boy of 17" and the backing has the compulsive Spencer Davis Group sound. Steve is helped vocally by Spencer and Muff Winwood, Expect this to be a giant smash.

GAYE: "One More Heartache' (Tamla Motown): Scorcher in the footsteps of Gaye's "Ain't That Peculiar". This is a beatier, almost messier, track with some simply fantastic minor changes. Ringing guitar and vibes plus marraccas produce a different Motown sound with Gaye in tremendous driving form. Tamla turn out another great record which might smash the British chart wide open.

JOHNNY CASH: "The One
On The Right Is On The Left"
(CBS) Gosh by golly, this sure
is the warnedes load of country music, we heard since fast
hocdown Seeme to be homespun philosophy about tolk
and colitics—"If you have
political convictions keep 'em

saddle sore in the process If you want to take to the Prairies along with "Mayer-ick", "Chevenne", Wyatt Earp' and Co, it's fine. Other themes are "Gun Law", "Branco", "High Noon", "The Deputy" "Wells Fargo", "Rawhide" and "Shane"

TAIRE: The Band Wagon' (RCA Victor). A historic LP recorded in 1931 — ves. at 31 — of the hit Broadway show starring the Astaires. The second side features Fred as a singer with Leo Reisman on numbers like 'Night And Day' 'My Temptation' 'Heart Of Stone', Creaky at the seams perhaps, but collectors will snap it up

Best Of Bassey" (Ving).

Not the best but great for the bargain price A much jazzier if rougher Shirley singing top pors like "Burn My Candle".

Night And Day", "Crazy Rhythm" "Love For Sale", "From This Moment On" "My Funny Valentine", "How Abauk You" and As I Love You"

ROGER MILLER: 'Golden Hits' (Phillps). The politic hillbilly offers 'King of The Road'. 'England Swings' plus ditties like 'Dang Me'. 'Engine Engine No. 9', and 'It Happened Just That Way' Difficult to see how he's so popular in East Wapping, but he is.

THEME SONGS OF/BY THE GREAT BANDS (CBS). Spin this and turn the clock. Too young? Then you'll wonder what they raved about! But "oldies" will make fools of themselves over this Ellington wing Tracks: "Let's Dance", Benny Good-"Blue Flame"; Woody Herman: "Skyliner" Charlie Barnet; "Snowfall". Claude Thornhill, "Take The A Train". Duke Ellington, "One O'Clock Jump", Count Basie; "Star Burst", Gene Krupa; "Nightmare", Artie Shaw, "Leap Frog" Les Brown, "Ciribiribin", Harry James



BASSEY: bargain

PERRY COMO; 'The Scene Changes' (RCA Victor). Perry decided, after a year but of the studies, to go, to Nash-vile and record tounbry stuff with the Anita Kerr Quartet. The scene may be different, the quartet certainly is and so

are the backing musicians.

ever—released, easy some as ever—released, easy some and not passionately interested in the lyrical Included: "Where Does A Little Tear Come From". "Funny How Time Slips Away", "I Really Don't Want To Knew", "Gringo's Guitar" and "Give Myself A Party".

Vorid" (RCA Victoria Tvelve immaculate tracks from the C&V eteram currently number nine in the pop 50 with Make My World Go Away", also featured on this album. He's relaxed, in as good occess ever, and it you're tired of his single, "What's He Doing In My World" "As Usual and "Too Many Rivers" ill restore you.

EPS

GENE PITNEY: "Sings Just Grow You" (Stateside). Four fine vocal tracks, though only one has Gene's typical drama — "House Without Windows". Other tracks have a light country feel. Titles: "Tell The Moon To Go To Sleep", "Don't Let The Neighbours Know" and "The Angels Got Together".

THE KYRIAKOS, "More Greek Themes" (Pys International): "Zorba's Dance" was a slight phenomenon in becoming a hit single, These tracks, though pleasant, and slightly evocative, won't repeat that success. Titles "Synnefa Platia", "Mia Fora Monaha Ftani", "Monaxia"

"West Side Story" (Music For Pleasure). One of the most successful of contemporary musicals, West Side Story is as much a visual experience as a listening one. This inexpensive studio version of the show music can't offer the visual impact, but is an impressive album from Diane Todd, David Holliday and Tony Adams in the leading roles.

CHANNY HALLY DAYS

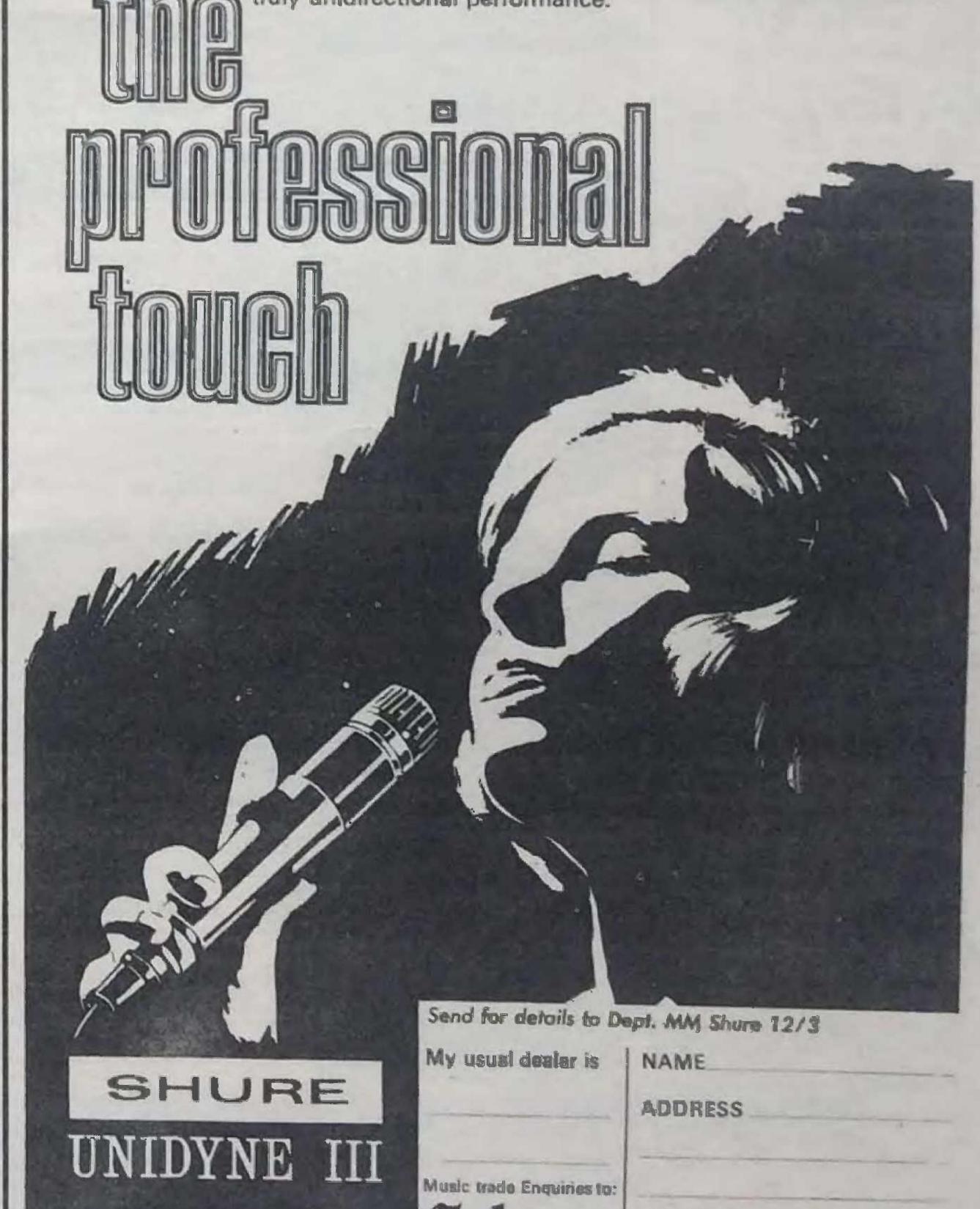
Souvenirs Souvenirs'

(Vogue) Frankly, few people
this side of the channel would
want a souvenir of this sort
of singing. He may be the rave
of France — but it sounds
so corny to English ears. Poor
rock and roll — sung in
French which should help but
doesn't.

HERB ALPERT AND THE
THUANA BRASS: "Mexican
Com" (Stateside). This EMI
release is presumably older
material from the Alpert combo and includes "Spanish Harlem" also included on a
recent Pye EP release. It's
the Mexican / American beat
again a la Alpert — pleasant,
predictable, and very commercial at present. Title numher plus "America" and
"Winds of Barcelona".

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A RE there any instruction books for the chord organ. I possess a Hohner organ 249. - A. Russell, Deal.

Hohner publish a chord organ tutor suitable for 10. 30 and 40 piano-key instruments, which costs 8s 6d, and Dick Sadleir has prepared several special arrangements of popular tunes for the chord organ, published by Feldman at 5s.

W/HO plays bass guitar on the Rockin' Berries EP, "New From The Berries"? Two of the tracks sound like Roy Austin, who left the group last May, but others sound like his replacement, Bobby Thompson. What has happened to Roy?-Jill Spencer, Smeth-

All four tracks feature Bobby Thompson. Roy Austin has now quit the music

I AM 19 and would like to be a blues singer. How do I go about it? - John A.B., Chester.

Take singing lessons from a qualified teacher. Listen to records by singers whose style impresses you. Study every aspect of their singing. Go to jazz clubs and ask if you can do a guest spot with the band. Make sure you look good and have plenty of personality. Buy a tape-recorder, find a planist, guitarist of small backing group, and make ex-

perimental tapes. Listen carefully to your own efforts. Watch your pitch and intonation. When you can sing in tune and phrase correctly, send a good-quality tape covering a wide range of numbers to agents handling blues and jazz singers. — WEST END PROMOTIONS. 11 Argyle Street, London, W1.

WISH to buy some recordings of Turkish, Persian. Chinese and other Eastern music, but can't get them at local record shops.-P.R.M., Cheltenham

Collet's Record Shop, 70 New Oxford Street, London, WC1, specialise in recordings of folk music from many countries and will be pleased to send details for a s.a.e.

WANT to buy or hire films of Dusty Springfield use on television.-A. Maddocks, Rock Ferry, Birken-

These are owned by the circuits and are not available to the public.

ON AFN a short while ago, I heard an instrumental swing version of Bizet's "L'Arlesienne", but I couldn't catch the name of the band playing it -C.M., Hull.

Doubtless you heard "Bizet Has His Day", by Les Brown and his Band (American Columbia CL 2030), which was recorded in Hollywood on 22/1/1963. But it has not been issued in Britain.

的的人,但是不是一个

Continued

M/HAT are the essentials for a pianist who is unable to improvise -Howell, Brixton, Alfred SW9.

He should be able to recognise melodic interpolations and their chord relationship. So my advice is to study aural perception, otherwise known as ear training studied harmony under Dr. Ernest Fowles and also at London College of Music. can't emphasise sufficiently the need for first-class tuition. -Pianist and organist JACKIE GORDON.

I'D like to take up tenor sax, but how do I start and what is the secret of success?--Cecil Hammond, Bridport.

Anyone can learn to play a musical instrument, but noone can give you the gift of musicianship if you weren't born with it. As a youngster watched the famous dance bands of the 1930s from the balcony at the Coventry Hippodrome. I picked up a tremendous amount of knowledge by doing so and I reglised that I could knock the hell out of a saxophone! My mother bought me one for £7 10s and I was taught by the village postman. You've got to have guts, confidence and determination. You must think big and aim high. And if you want to be a professional, act professional -

AM interested in bongos and would like to know the definition of the baion. -James Dailly, Penzance.

The baion is a popular rhythm from Brazil similar to the samba and at times so alike that it is difficult to identify it as a baion. The difference between the two is in the rhythmic pulse and general feeling. In the baion, the rhythm is more staccato. while the melodic line is smoother and even flowing. In the samba the staccato feeling is often in the melodic line, while the rhythm has more of a rolling feeling Like the samba, the baion has its strong accent on the second beat of the measure. - BOB EVANS in "Authentic Bongo Rhythms" (Leeds, 7s 6d).

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FOR FOLK FANS

GUY CARAWAN probably has more right than anyone else to be called a "protest" singer, and yet I can't think of a single song he's written. But he's probably been responsible for popularising more of them, including the famous "We Shall Overcome", than any other single American, not even excepting Pete Seeger.

It seems only yesterday that Guy was a young American city folk singer in Britain, sharing platforms with Ewan MacCell and A. L. Lloyd and Alan Lomax and Jack Elliott

at the very beginnings of today's revival.

He made one of the first Topic folk records, and though his instrumental work didn't have as much influence on the budding guitarists of the 1950s as Jack Elliott, his light, slightly nasal voice and his neat way with the guitar and banjo soon got him a wide following in Britain.

A lot of the American folk songs that are now standard repertoire in the clubs, notably "Railroad Bill", we first

heard from Carawan. But it was after he returned to the States that he started his most important work. In he became musical director of the Highlander Folk School, a unique centre of enlightened thinking founded in the south by Don West, father of Hedy West.

A previous musical director had collected "We Shall Overcome" from striking tobacco workers in the 1940s, and in April, 1960, Carawan sang it to anti-segregation workers who took it all over the South.

But the singing had already started. 1959, Carawan been involved in the first 'sit-ins' in Nashville, Tenneswhere local Negro students had

asked for service at local "whites only" restaurants, refusing to leave until they served. The music that was sung in this campaign came straight off the Nashville ut parade—they sang new words to songs like Ray Charles' "Moving On".

Carawan thought that the Freedom fighters ought to know more about their own

SEEGER:

"brought country

cities, but now it's

in a crucial sage,"

music to the

GUY: involved in the first Negro "sit-ins" tradition stronger, perhaps, than anywhere else in the

revived 'Overcome'

Negro folk music, but he didn't get a lot of support at first.

"I found the singing that went on in the civil rights movement gatherings stiff and formal," he recalls, "It seemed most of the leaders running the meetings were those educated type of Negroes who have gotten rid of all traces of folk

speech, humour, and old Baptist style in their behaviour and are afraid to sing a spiritual or gospel song that might cause a foot to tap, hands to clap or bodies to sway."

Once a Negro student asked Guy: "Why are you singing those down country nigger songs here?"

It was in 1959, too, that Carawan began to get interested in the music of the Georgia Sea Islands, a group of islands that had been cut off from the American mainland until the 1930s, and had an Afro-American folk

United States. Guy has worked among them on and off ever since,

and was responsible for festivals of local music which have given the Islanders back a respect in their own music.

Guy would be slow to take the credit for all or any of this. Most of the songs are anonymous, made up on the spur of the moment about the things that are happening around the singers. Some of them are forgotten straight away, while others like "If You See Me At The Back Of The Bus" have become known all over the world.

But Carawan has played an important part in giving them back their voices. Alan Lomax wrote recently. "Guy Carawan has had a lot to do with the renewed înterest in grassroots culture in the South, His workshops at Highland Center stimulated the production of freedom songs, which were carried across the South."

Battle between the visiting Americans is

by KARL DALLAS

THE battle between the visiting Americans is on hot and strong now. Guy Carawan is here already, and club audiences are now finding out what the old stagers have been raving about ever since his last stay in Britain.

This Friday, the fantastic Lippman & Rau Country Music Pack go appears for one night only at the Royal Albert Hall. This could be our one and only opportunity to hear great old performers like Rescoe Holcomb, the Stanley Brothers, and Cousin Emmy, all in one concert.

On Monday, Judy Collins flies in to appear in Nottingham and Birmingham next Thursday and Friday, She's also due in Norwich on March 24 and in London on March

Simultaneously, Decca are handling distribution of her new Elektra single, a Bob Dylan song "I'll Keep It With Mine"

So whether you taste is hard-core folk or pop-folk fringe, the next few weeks should have plenty for you.

· Sandy Glennon tells me the roster of guests due at the opening of his Excelsior club in Charing Cross Road, London, next Monday, includes George Browne, Sydney Carter, Peter Cox, Diz Disley, Roy Guest, Piers Hayman, Johnny Joyce, Wendy Lozano, Mike McCann, Paul McNeill, Mastersen, Jackie Terry O'Connor, Malcolm Price, Chris Rohman, Tony Rose, Dick Snell, Redd Sullivan, the Tinkers, Martin Winsor and the Young Tradition. Host is Johnny Silvo

Where will the audience Meanwhile, Dick Snell will be appearing at the Oval Club the next night, March 15.

b Keith Roberts is starting a Monday night workshop session for his Wigan club, to encourage non-singers and work on new songs about local events. Next guests at the club are the Mariners on March 30.

Incidentally, Keith is wellknown in the area for his "Northcountrie Broadsheets"

and sings at quite a number of other clubs. He is at Preston this Sunday and at Black pool on Tuesday.

· Sevenoaks Folk Club are organising a charity concert in aid of a local blind school on March 19 at the school, Dorton House. Guests will include Malcolm Price, the Big Hill Mountain Boys, Johnny and Brian, John and Dawn, and the Eche Mountain Boys.

The Howff in Widnes celebrated its first anniversary last month. The club has had several different homes in its 12 months of existence—three of them in the first ben weeks. They don't charge very much to get in, but they are still able to book top liners like the Watersons, Shirley Collins, and Sandy and Jeanle, giving them audiences of upwards of

It doesn't look as if Julie Felix will be at this Saturday's Royal Festival Hall concert, from what Joe Lustig tells me, but the bill will include Bob Davenport, the 3 City & Enoch Kent, Matt Mc-Ginn, Sandra Kerr, John Faulkner, Gordon McCulloch, Bobby Campbell and, of course, Guy Carawan.

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Fighting to keep country music from the Top 40

LIRST thing Ian and Sylvia Tyson heard when they had recovered sufficiently from their Transatlantic jet trip to turn on the radio, was Crispian St. Peters' recording of Sylvia's song, "You Were On My Mind".

"We were surprised to find a song of ours in the British charts," Ian told me, "although, of course, Peter, Paul and Mary had a number one hit with a song Gerdon Lightfoot wrote for us."

Gordon whote Ian and Sylvia's currently popular song, "Early Morning Rain"; and is touring with them in a bill headed by the Ian Campbell group, and including the Settlers, Colin Wilkie and Shirley Hart, and Trevor Lucas.

Over Newcastle Brown Ale, and while a group of ultratraditionalist English singers insisted on swapping ballads in the background, Ian and Gordon told me of their lifetime's interest in country music.

"It's really very big in Canada, you know," said lan, "There are radio stations devoted entirely to it. In fact, when I started singing in 1959 I was more on country music than folk music.

"The first big influences on me were Johnny Cash, and Bill Monroe. The band Monroe has now isn't what it used to be, but he's still great. I'm glad to hear he's coming over here, "Seeger brought country

music to the cities. But now it's in a crucial stage, be-cause he influence of the Tap 40 is reaching everywhere. The Nashville scene has so uptown that country music has got to fight to stay alive. Even country music stations are going Top 40 now." "There are more country

stations, Lightfoot reminded him. "True, but I still say it's a crucial scene," The music of Ian and Sylvia

is certainly country influenced. On record, their work with autoharp and guitar gives it a really powerful sound. Perhaps this is what is needed for survival.

While they are in Britain, they hope to hear what they can of the British folk scene, rumours of which have reached them in Toronto. "Apart from Donovan - I

iked his records—Ewan Mac Coll and A. L. Lloyd are the only British singers I've heard of Oh wes, and Martin Carthy, Bobby Dylan told me



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Concert, March 17, at Ansen Hall, Chichele Road, Cricklewood, by Willesden Green underground with PAUL LENIHAN, FENOLA Mg-GEEHAN, SEAN Mc-CARTHY, KENNEDY, DERAN, EDDIE HICKEY Dancers, DAVID BURKE and others.

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EWAN McCOLL, Peggy Seeger, Nadia Cattouse, MERTON HALL, W.1. 6 p.m. Snacks, records. 10 7.45 p.m.

MERTON HALL, S.W.19. Thurs- AT 'LES COUSINS," 49 GREEK 38B CONN, Anderson Ferguon Mod 95 grs. 0.0.9 HP DRUM KIT, £15. — Evenings, day March 10, 7.45 p.m. Ewan STREET, SOHO, W.1. SCOTLAND's McColl, Peggy Seeger, Nadia Cattouse, Sandra Kerr, John Faulkner, Bobby Campbell, Paul GRETSCH, LEEDY, BD pedals Lennahon, Frankle Armstrong, prices. - Dartford Proceeds to Vietnam Medical Aid. Tickets: 2/6, Come early,

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AT LONDON FOLK MUSIC CENTRE, 38 Goodge Street, W.1. MUS 0530. 8 p.m. SHIRLEY COL-LINS, midnight-6 a.m. All-Nighter. MATT McGINN, KARL DALLAS.

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7 a.m.

W.1. 3 p.m. New Singers 8 p.m. Come-all-ye. COLLIN CATER, TONY ROSE, DICK SNELL.

BRETT STEVENS AND THE SUNDOWNERS at the Hole in the Ground, 21 Winchester Road, Swiss Cottage, N.W.3. 8.30 p.m.

COLYER CLUB, Gt. Newport Street, W.C.2. 3 p.m. RAY AND EMMETT.

HAMPSTEAD. THE YOUNG TRADITION, The Northwest Three Terry Gould, The Enterprise (opposite Chalk Farm Stn.) 7,30 p.m.

HOXTON HALLS L.C.S. folk Club, 128a Hoxton Street, Shoreditch, N.1. CATHIE & SHEILA STUART. Residents The Fielders.

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SOUTHERN RAMBLERS, Starting Gate, Wood Green.

TROUBADOUR, 8.30 THE TIN-

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Road (corner of Oxford St.), when JOHNNY SILVO PRESENTS a lew triends who will probably include George Browne, Sydney Carter. Peter Cox, Dir Disley, Roy-Guest, Piers Hayman Johnny Loyce, Wendy Lozano Mike Mc Gann, Paul McNeill Terry Masterson, Jackie O'Connor Malcolm Price, Chris Roman, Tony Rose Dick Snell, Redd Sullivan The Tinkers, Martin Winsor, The Tinkers, Martin Winsor, The Young Tradition. Next week:

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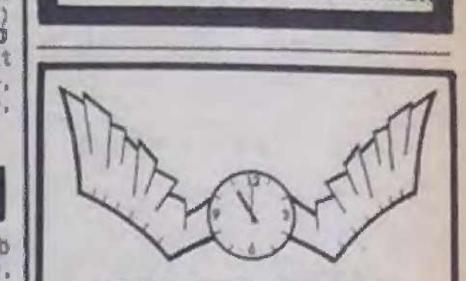
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the return of

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featuring THE SUNSHINES FORTHCOMING ATTRACTIONS

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Sunday, March 27th THE HEART & SOULS ADMIRAL KEN SOUND SYSTEM Local Groups on Sunday Nights Ladies helf-price friday Nights Rooms for Rehearsals during the day

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BROMLEY COURT HOTEL

Promisy Hill, Kent Sunday, March 13th

Monday, March 14th SYSTEM-4 Adm. 2/8

Tuesday, March 15th

Thursday, March 17th GROUPS & RECORDS Adm. 3/- FRIDAY cont.

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Why does Ringo have to be so sarcastic?

WHAT'S RINGO got to be so smug and sarcastic about in Blind Date? (MM February 26).

If he wants to knock people he might choose somebody more deserving than Dave Dee, Doxy, etc. who are at last achieving recognition for one of the most sensational acts around .- MIKE BILLINGTON, London NW8.

APPALLED

I AM APPALLED at Ringo Starr's comments. Who the hell does this guy think he is, to make such insane remarks just because he is a Beatle?

I would have thought he knew more about the pop world than he obviously does. - JENNIFER AUSTIN, Doddinghurst, Essex.

Don't miss next week's F () / () () () () COMPETITION

NASTY

gent Beatle, and now he comes out

with that stupid nasty word "crap".

can't allow that anyone else has tal-

ent? Get up to date Ringo-or retire!

-GILLIAN MASTERS, Willowhayne

NUTS TO YOU

record "Girl Don't Tell Me" is fantas-

tic and Ringo's Blind Date proves he

has no idea what the word "talent"

means. Nuts to Ringo. - JANICE

GAYLORD, Hornchurch, Essex.

Estate, Angmering-on-Sea.

WORD

ALANDID B E S T B LEAVING



ALAN: outfit moves

EAVING the Animals and starting his own group was the best thing Alan Price ever did.

Having had the privilege of playing with the Set at London's Marquee, no one could say his outfit doesn't move. Even people who wave banners for groups like the Action have a ball when Alan is playing his set!—BARRY CASH, Felders Orioles, Watford, Herts.

GREAT ENTRY

AS a music publisher and singer for 26 years, it Is my sincere opinion that "A Man Without Love", referred to by Master James Imray (MM February 26) as "Britain's amateurish entry" for the Eurovision Song Contest, is one of the finest copyrights, both lyrically and musically, that I have had the pleasure of acquiring.

The benefit of democracy is to be entitled to one's own opinion, but I would suggest there are many with greater qualifications for recognising a great song than your correspondent. - CYRIL SHANE, General Manager, Shapiro Bernstein & Co. Ltd, London,

NO BORE

SUSPECT James Imray does not know what a good song sounds like himself! "A Man Without Love" is a great song, and one can hardly describe Kenneth Mc-HOW COULD Ringo! I always con-Kellar's rendering as either amateurish or a "bore." sidered him the nicest, most intelli-

Perhaps he would rather listen to the Rolling Stones' latest, impossible to describe as music in the true sense of the word. — GEORGE And are the Beatles so great they MASON, London, SW12.

FRACTION

THOSE who defend pirate stations by stating a record they plugged reached number one without personal appearances by the artist, completely miss the point of the record companies' concern. TONY RIVERS and the Castaways

To reach the top today, a record has only to sell a fraction it had to before the days of the pirates. All the other records are selling propor-tionately less as well.—TONY GROOM, London, N22.

IRONIC

TT'S ironic, when singers in I the popular idiom are moving towards "soul", that Nancy Sinatra should reach number one with a lifeless, emotionless record of the typically poorly arranged Tin Pan Alley type.

I've heard more soul on BBC news. - JOHN CLOSE, Twyford, Bucks.

BELIEVE there is no such thing as a "coloured voice" - only an uninhibited one. It has long lain dormant here under a refined veneer of wanting to please by singing pretty.

Entertainment as a whole has become more frank in the last few years, and the music scene is much better off with this new honesty. -BARBARA PUFFER, Littlehampton, Sussex.

• LP WINNER RE-CREATING

WHY all the fuss about whether TV pop shows should be live or mimed? I'm sure the majority of viewers don't care much either away as long as the programmes are enjoyable and cater for their tastes.

In my view the live shows are outglassed by the mimed shows .- JOHN CORCORAN, Leeds, Yorkshire.

WHY THE FUSS?

I'D like to point out to reader J. Lawes (MM February 26) that the New Orleans All-Stars were not trying to play trad, but to re-create the original music of their home town, which is a different kettle of music. In my opinion they were superb.

agree the Dutch Swing College play great trad, but trad should not be confused with the original music,-J. GORDON, Morden Park,

TRAPPED AGAIN!

Cambridge.



KING: controversy

OMCE again I have been trapped like a moth in the light of controversy. The subject this time? My latest production-Chris McClure's "Dying Swan" which has been slated by Don Moss on Juke Box Jury satirised on BBC-3. I consider Tchaikowsky's "Swan Lake" theme to be the most beautiful in all classical music and I wanted to try to compose lyrics which would contain its atmosphere without detracting from its beauty. I decided not to sing it myself since my voice has very few qualities above commerciality. I gave it instead to Chris McClure, a Scottish boy whose singing in my opinion has a remarkable purity and gentleness of tone, I used only strings in the arrangements because I wanted the final product to be different both to fermer symphonic orchestrations and to the vast majority of popular music Ideas. I would be interested to hear whether your readers feel I have accomplished this. But as long as they realise and accept the intention I am happy. JONATHAN KING.

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