



DAVE'S
DRUMS
TO BE WON

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FONTELLA
RAVE
NEW LP

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Nancy's boots walk to top



These Boots Are Made For Walkin' — sings Nancy Sinatra — and this week they walked her right to the top of the Pop 50.

This is Nancy's first big hit — in both Britain and America and she now has to decide whether to devote more time to her singing or to take up several new film offers.

It seems doubtful that Nancy will be able to make Britain in the near future.

"There are a couple of films casting soon and until I know what is happening there, my hands are tied," she says.

Nancy's first number one comes only four weeks after Sinatra Week celebrated her father's 25 years in showbusiness.

The WHO withdraw new disc

THE Who have withdrawn their latest single, "Circles" from the February release sheets. They have decided that "Circles", a Pete Townshend composition has "just not worked out."

It was to have been released on February 18. The new track, which will be released as soon as is possible, is yet another Townshend composition titled, "Substitute".

The group's co-manager, Kit Lambert told the MM this week: "Pete suddenly pulled this number out of the bag. He only completed it last week. It is a great track — better than 'My Generation'."

The Who's management stable, New Action Ltd, in association with Robert Stigwood Promotions, plan to put on another pilot tour of the Who Show.

EXPORT

They completed a three-day test run last weekend, and now, with an altered billing, they want to try another pilot in different areas of England, for four days.

Plans for the Who to spend the summer in America are almost complete, and a British package tour on the Who Show basis, is to be "exported" to Belgium and France when they get back.

WOODYARD BACK WITH ELLINGTON

THE Ellington band drum drama deepens this week with the news that Sam Woodyard will definitely be in the percussion chair for the Duke's British tour, beginning on Saturday with two Ellington-Ella Fitzgerald concerts at London's Royal Festival Hall.

In Europe, the tour started with Elvin Jones on drums and a second drummer, Skeets Marsh, sitting out. By the time the band reached Paris last week, both men were playing.

Two drummers were featured for the next two concerts, then Jones — who had been booked only until Woodyard arrived in Europe — returned to Paris from Geneva.

Woodyard joined the band in Switzerland, and it is not expected that Marsh will make the trip to Britain.



ELLA

**ROLL UP
FOR THE
MM BEAT
CONTEST**

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**SANDIE
—HAS
SHE AN
IMAGE?**

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**JAGGER
IN TWO
HOT
SEATS**

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DOWN-HOME WELCOME FOR N.O. VETERANS

"WHICH one is Jelly Roll Morton?" asked incredulous London Airport staff on Friday, when an eleven-piece brass band welcomed New Orleans veterans Alvin Alcorn, Pops Foster, Alton Purnell and Cie Frazier to Britain with "Just A Little While To Stay Here."

Alcorn whipped out his trumpet and joined Ken Colyer, Dennis Jones, Derek Winters, Bill Cole (tuba), Tony Chester (clt), Nick Paul and Tony Pike (altos), Brian Hetherington (snare) and Dave Evans (bass drum).

RAY DAVIES' song output continues at a phenomenal rate. Latest compositions are for Barry Fantoni and singer Leapy Lee. Kink Peter Quafe horrified BBC staff with a 'fake severed thumb' at "Whole Scene Going". Singing duo Rick and Sandy broke up. Guitarist Sandy now looking for a group.

Emonn Andrews and Moira Lister gave Mick Jagger plenty to laugh about on Sunday. But they should have let Mick tackle Quintin Hoggs on politics—he was all ready.

Falling Leaves got van stuck on railway lines at Southampton. Roger Crisp and Bob Evans of Riot Squad challenging musicians to angling contest. Matt Monro celebrated Christmas Day with his family — on Sunday. He was in America and Philippines in December.

SELENA JONES — GREAT! Singer Mike Hurst signed as record producer with independent disc boss Jim Economides. What was Alan Freeman on about on JBI?

Stevie Wonder jammed with George Fame, Charlie Foxx, and Chris Farlowe, dug by Paul McCartney and Chas. Chandler at London's Scotch last week. Mick Avory bought a radio telephone for his car. Now he can ring up Andy Oldham. Singer Graham Bonney's next single called "Supergirl". Dave Anthony an excellent singer



the RAYVER

"GIRL" BY THE "TRUTH" IS NOW A "HIT"

at 20 in the charts THANKS to the following

- A.B.C. TV
- B.B.C.
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- MARTIN WYATT
- PETER HUGGETT
- PYE RECORDS
- RADIO CITY
- RADIO SCOTLAND
- RADIO 390
- REDIFFUSION TV

AND ALL WHO BOUGHT IT CHEERS FRANK & STEVE "THE TRUTH" P.S. A special "Thank You" to JOHN & PAUL



EMONN

If ex-Merseybeat drummer John Banks joins Animals like everybody says, what will John Steel do, who says he isn't leaving? Mick Jagger picked up an office girl, twisted her about his head and said: "Now do you doubt my masculinity?" Kevin Henry, ex-Dick James, now on Manchester Evening News. Animals pleased with their new single. Zoot Money and Jonathan King in classic shout-up at Animals reception. Ruby Bard in hospital this week for operation.

DAILY MIRROR'S decay Pat Doncaster, and wife Delta give surprise silver wedding party by publicist Les Perrin at which they received forty love-tracks. What were Donovan and Gipsy Dave up to in London's Kingsway, Sunday afternoon? BBC announces: "That number-made toes tap in the 'forties, and now we come bang up to date with—Sammy Davis."

ONLY one of four "Michelles" not doing well Statewide is the Overlanders. After Carnaby Hive opening—VIPS should be... 1,000 American teenagers at Pensacola, Florida, signed a petition demanding return there of Britain's zombies. New York radio station WMCA overcame objection from Mothers League of Stammering Boys, and now playing Who's "My Generation" RIG AND PANIC (LP) Roland Kirk (Limelight); 6 MY FUNNY VALENTINE (LP) Frank W. Joy (Limelight); 7 GRAND REUNION (LP) Earl Hines (Limelight); 8 AWARD WINNER (LP) Frank W. Joy (Limelight); 9 LIVE AT THE TIVOLI GARDENS (LP) Oscar Peterson (Limelight); 10 ESP (LP) Miles Davis (CBS).

"COULD it happen?" Department: A million records are pressed, a gold record is presented, And all the unsold copies are melted down.

MELODY MAKER

- (6) THESE BOOTS ARE MADE FOR WALKIN' Nancy Sinatra, Reprise
- (4) YOU WERE ON MY MIND Crispian St Peters, Decca
- (1) MICHELLE Overlanders, Pye
- (1) 19TH NERVOUS BREAKDOWN Rolling Stones, Decca
- (2) LOVE'S JUST A BROKEN HEART Cilla Black, Parlophone
- (8) A GROOVY KIND OF LOVE Mindbenders, Fontana
- (3) SPANISH FLEA Herb Alpert, Pye
- (5) KEEP ON RUNNING Spencer Davis, Fontana
- (10) LIKE A BABY Len Barry, Brunswick
- (23) TOMORROW Sandie Shaw, Pye
- (11) MIRROR MIRROR Pinkerton's (Assort.) Colours, Decca
- (24) LITTLE BY LITTLE Dusty Springfield, Philips
- (7) A MUST TO AVOID Herman's Hermits, Columbia
- (22) SECOND HAND ROSE Barbra Streisand, CBS
- (17) GIRL St. Louis Union, Decca
- (14) MY GIRL Oris Redding, Atlantic
- (15) HAVE PITY ON THE BOY Paul and Barry Ryan, Decca
- (9) WE CAN WORK IT OUT/DAY TRIPPER Beatles, Parlophone
- (12) LET'S HANG ON Four Seasons, Philips
- (27) GIRL Truth, Pye
- (11) THE RIVER Ken Dodd, Columbia
- (16) MICHELLE David and Jonathan, Columbia
- (13) ENGLAND SWINGS Roger Miller, Philips
- (24) THINK Chris Farlowe, Immediate
- (1) MY LOVE Petula Clark, Pye
- (29) DON'T MAKE ME OVER Swinging Blue Jeans, HMV
- (28) TCHAIKOVSKY ONE Second City Sound, Decca
- (21) BYE BYE BLUES Bert Kaempfert, Polydor
- (23) THE HARD WAY Nashville Teens, Decca
- (44) SHA-LA-LA-LEE Small Faces, Decca
- (15) MY SHIP IS COMING IN Walker Brothers, Philips
- (27) UPTIGHT Stevie Wonder, Tamla Motown
- (20) THE CARNIVAL IS OVER Seekers, Columbia
- (35) BREAKIN' UP IS BREAKIN' MY HEART Roy Orbison, London
- (26) CAN YOU PLEASE CRAWL OUT YOUR WINDOW Bob Dylan, CBS
- (19) TILL THE END OF THE DAY Kinks, Pye
- (1) GET OUT OF MY LIFE, WOMAN Lee Dorsey, Stateside
- (34) RECOVERY Fontella Bass, Chess
- (33) ATTACK Toys, Stateside
- (32) THE VERY THOUGHT OF YOU Tony Bennett, CBS
- (38) YOU MAKE IT MOVE Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- (31) TEARS Ken Dodd, Columbia
- (50) CALL ME Lulu, Decca
- (1) MAKE THE WORLD GO AWAY Eddie Arnold, RCA
- (1) CAN'T HELP THINKING ABOUT ME David Bowie, Pye
- (46) JENNY TAKE A RIDE Mitch Ryder, Stateside
- (49) THIS GOLDEN RING Fortunes, Decca
- (1) YOU'VE COME BACK P. J. Proby, Liberty
- (30) WIND ME UP Cliff Richard, Columbia
- (39) TAKE ME TO YOUR HEART AGAIN Vince Hill, Columbia

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MY HEART	HERE IT COMES AGAIN	5 LOT OF LIVING TO DO (A.S.)
NICKEL	INCLINE SHOWER	6 CHANGE (M.)
RECORDED AND	SCRAMBLE STAR	7 CREEPY (FOR L.S. A.S.)
BYE BYE BLUES	ALMOST THERE	8 TANGO #1 (SEQUENCE)
THE TIDE	LET'S GET OUR LOVE	9 WORDS OF OUR OWN
THERE WE GO YOUR HEART AGAIN	HEARTS ON FIRE	10 LEFT MY HEART IN
JANNA (L.H. 455)	JACQUILINE CHA-CHA	11 SAN FRANCISCO
JUNCO JAZZ	LA COCAINOLA	12 LOVE PARIS
LET'S GET IT	THE SWIVELTAIL TREE (M.)	13 LOVE MACHINERY
MOVING	STORMY HAVES	14 THE BOO #2 IN (D.L.)
WORK (LIVE YOU CHA-CHA)	SPYGLASS	15 BEAR HEART (M.)
HAY TRIPPER (BEATS)	PEPPER HARBET SWAL	16 BEATLES W/4 MOUNTAIN 2
WE CAN WORK IT OUT (BEATLES)	CREATY TWIST	17 LULLABY AND ROSES (M.)
VERY THOUGHT OF YOU (BEATLES)	BACK THE WHITE (H.S.)	18 CHAS DANCING (H.S.)
CHANGING BEL	LANEAS WALK TWIST	19 NEW SOON
COME ON IN (H.S.)	JUMP AND SHOUT	20 MARKS OF THE MOON
THE CARNIVAL IS OVER	SHOT IN THE BARRE	21 THE LOSS (M.)
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CARELESS LOVE	HOMESICKER BOSS	WINDY STABLE BLUES	SWEET DEBBIE BROWN
CHICAGO	I FOUND A NEW HAT	NATIONAL SWELLEN	CATWALK BLUES
LATVIAN (S.P.)	THE SART HARTY ELDER	ROYAL GARDEN	TEAR RAGE
SHARDANILLA	THE SART HARTY ELDER	PARAMA	THE BOOY BLUES
SHARDONIA	THE SART HARTY ELDER	PARAMA	THE LOSS (M.)
SHARDONIA	THE SART HARTY ELDER	PARAMA	THE LOSS (M.)
SHARDONIA	THE SART HARTY ELDER	PARAMA	THE LOSS (M.)

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1. Hazelwood (a); 2. Fricker (b); 3. Lennon/McCartney (b); 4. Jagger/Richard (b); 5. Shuman/Vandome/Lynch (b); 6. Wine/Bayer (b); 7. Wechter (a); 8. Edwards (b); 9. Madara/White/Berry (a); 10. Andrews (b); 11. Newman (b); 12. Verdi/Kay/Cin. (a); 13. Sloan/Barr (a); 14. Clarke/Hanley (a); 15. Lennon/McCartney (b); 16. Robinson/White (a); 17. Reed/Mason (b); 18. Lennon/McCartney (b); 19. Crews/Randell/Linzer (a); 20. Lennon/McCartney (b); 21. Anglin/Shuman (b); 22. Lennon/McCartney (b); 23. Miller (a); 24. Jagger/Richard (b); 25. Hatch (b); 26. Bacharach/David (a); 27. Freeman (a); 28. Hamner/Bennett/Low/Gray (a); 29. Ashford/Simpson/Arststead (a); 30. Lynch/Shuman (b); 31. Brooks (a); 32. Cosby/Moy/Wonder (a); 33. Springfield (b); 34. O'Brien/Dees (a); 35. Dylan (a); 36. Davis (b); 37. Toussaint (a); 38. Smitty/Miner/Davis (a); 39. Leinzer/Randell (a); 40. Mober (b); 41. Howard/Blackley (b); 42. Uberti/Caparo (a); 43. Hatch (b); 44. Cochran (a); 45. Bowie (b); 46. Johnson/Tennin/Crews (a); 47. Greenaway/Coake (b); 48. McManis (a); 49. Montgomery/Talley (a); 50. Louigay/Byton (a).

TOP TEN LPs

- (1) RUBBER SOUL — Beatles, Parlophone
- (2) SOUND OF MUSIC — Soundtrack, RCA
- (3) MARY POPPINS — Soundtrack, HMV
- (4) SECOND ALBUM — Spencer Davis Group, Fontana
- (5) TAKE IT WITH BROTHERS — Walker Brothers, Philips
- (4) TEARS OF HAPPINESS — Ken Dodd, Columbia
- (9) A MAN AND HIS MUSIC — Frank Sinatra, Reprise
- (10) FIRST LP — Spencer Davis Group, Fontana
- (6) HELP! — Beatles, Parlophone
- (1) — MY NAME IS BARBRA, TWO — Barbra Streisand, CBS

TOP TEN

As listed by Billboard

- (1) MY LOVE — Petula Clark, Warner Bros.
- (5) LIGHTNIN' STRIKES LOU — Christie, MGM
- (2) — MY NAME IS BARBRA — Barbra Streisand, Capitol
- (4) WE CAN WORK IT OUT — Beatles, Capitol
- (3) NO MATTER WHAT SHAPE — T-Bones, Liberty
- (7) CRYING TIME — Ray Charles, ABC Paramount
- (1) — MY WORLD IS EMPTY WITHOUT YOU — Supremes, Motown
- (9) FIVE O'CLOCK WORLD — Vogue, Co. C. Co
- (10) — DON'T MESS WITH BILL — Marvlettes, Tamla

TOP TEN JAZZ

ASMAN'S, 38 Camomile Street and 23a New Row, London.

1. ORGAN GRINDER SWING (LP) Jimmy Smith (Verve); 2. UNDER MILK WOOD (LP) Stan Tracey (Columbia); 3. PORGY AND BESS (LP) Modern Jazz Quartet (Philips); 4. THE OTHER SIDE OF DUDLEY MOORE (LP) Oscar Peterson (Limelight); 5. RIP, RIG AND PANIC (LP) Roland Kirk (Limelight); 6. MY FUNNY VALENTINE (LP) Frank W. Joy (Limelight); 7. GRAND REUNION (LP) Earl Hines (Limelight); 8. AWARD WINNER (LP) Frank W. Joy (Limelight); 9. LIVE AT THE TIVOLI GARDENS (LP) Oscar Peterson (Limelight); 10. ESP (LP) Miles Davis (CBS).

DOBELL'S, 77 Charing Cross Road, London; 1. THE ORNETT COLEMAN TRIO AT THE GOLDEN CIRCLE STOCKHOLM (LP) Ornette Coleman (Vanguard); 2. UNDER MILK WOOD (LP) Stan Tracey (Columbia); 3. RIP, RIG AND PANIC (LP) Roland Kirk (Limelight); 4. THE HAPPY BIRD (LP) Charlie Parker (Egmont); 5. ELOQUENCE (LP) Oscar Peterson (Limelight); 6. EDDIE CONDON (LP) Ace Topp (Limelight); 7. BIRD IS FREE (LP) Charlie Parker (Egmont); 8. CLOUDS OF HEAVEN (LP) Ace Topp (Limelight); 9. YARBIRD (LP) Charlie Parker (Egmont); 10. STUFF AND STUFF (LP) Stan Tracey (Columbia); Grappelli (French Barclay).

COLLET'S, 70 New Oxford Street, London; 1. THE ORNETT COLEMAN TRIO AT THE GOLDEN CIRCLE STOCKHOLM (LP) Ornette Coleman (Vanguard); 2. CLOUDS OF JOY (LP) Andri Kirk (Ace of Hearts); 3. THE NEW WAY IN JAZZ (LP) John Coltrane/Achieva Shepp (A Love Supreme (LP) 4. A LOVE SUPREME (LP) 4. A LOVE SUPREME (LP) 5. IS EVERYBODY HAPPY (LP) Roland Kirk (Limelight); 6. RIG AND PANIC (LP) Roland Kirk (Limelight); 7. YARBIRD (LP) Charlie Parker (Egmont); 8. SPIRITS (LP) Albert Ayler (Thornhill); 9. UNDER MILK WOOD (LP) Stan Tracey (Columbia); 10. THISES (LP) Jimmy Cluffe Trio (Verve).

*Denotes American import.

SOUL SCENE GOING

CHRIS FARLOWE is feeling far from low, as his first hit makes happy a whole band of friends and helpers, who have, by word and deed, busily steered "Think" chart high.

Mick Jagger, Keith Richard and Andrew Oldham tolled to get Chris off the ground with this strange, roaring brass noise, written specially for him by the Stones.

Paul McCartney passed on words of encouragement from Beatle-heights. Steve Winwood uttered peans in Blind Date. Zoot Money called it "rubbish". High praise indeed.

After years of bashing away at the clubs, how does 25-year-old Londoner Chris feel about the long-awaited sight of his name in the Pop 50?

"I'm knocked out, mate. I thought this one might get in the bottom half of the Pop 50. I was worried about getting a hit after all this time."

"Think" is about a guy and a young girl. She leaves him. But when she wants to come back, he tells her to think back. It's not a soul record, but it's very commercial.

"Zoot Money thinks it's trash. He congratulated me, but he reckoned that it was rubbish. I don't think it's rubbish. It's a good number."

"I like doing it on stage, and the boys in the group all dig it. They are writing my next single, but I haven't a clue what it's all about yet."

"If my record goes really high we might be able to add three trumpets, which would be nice."

Chris is one of that happy band who try their best to attain a good soul sound to their singing. But if one goes so far as to actually call Chris and his mates "soul singers" a barrage of letters, couched in unusually insulting terms, arrive from "Blues Fan", Barrow in Furness, or "Purist" South Mimms, with the theme: "How can white boys sing the blues?"

Last week, Dionne Warwick, in an interview with Mike Hennessey said: "You can only get an authentic coloured sound if you are a Negro."

Naturally this triggers off

... beginning with **CHRIS FARLOWE** — who, it can now be said, has made it

by **CHRIS WELCH**

passion in the breast of opera singer Chris.

"I had a chat with the boys about this. We were going to write to Mailbag. I think she's talking a bit of rubbish myself. I met her once and had a chat. She implied coloured people sing the blues best because they have known hard times and poverty. Their singing came through life's experiences."

"So I asked her about Stevie Wonder, who made amazing records when he was only twelve. She couldn't answer that. What experience of life did he have, aged twelve?"

"They don't realise we have had hard times, too. I was born in London when the war started. I lived through a blitz and food rationing, so you could say I'm singing blues through my experience."

"She did say Tom Jones and Eric Burdon were good singers. But I bet she hasn't heard Stevie Winwood, and I reckon he's about the best in Britain."

"If she just heard a record of him singing 'Every Little Bit Hurts' she'd swear he was coloured. If she could see he was a 17 year-old white kid, she'd swallow everything."

Chris is convinced race has

little to do with singing ability.

"Of course you can have white soul singers. What has race got to do with voices? I've seen some Americans and they can be unbelievably bad. I went to a club and this American was carrying on at the band—moaning on stage. That's how professional they are."

Chris raves about all good soul singers, and names his favourites according to taste, not race.

"Stevie Wonder is fantas-

tic! When I saw him playing drums, even Keith Moon of the Who owned up and said he was great. He plays fantastic drums, piano, organ, harmonica and sings. He's a wonderful person."

"People say Eric Burdon is over-rated. He sings his hits on stage, but when he sings what he wants, take it from me he's great."

"Georgie Fame has the overall top band and he can sing so many styles, like that swinging Lambert, Hendricks and Fame stuff."



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A whole new generation of young singers have emerged, embroiled in different fields, not pure jazz or blues, but making a far more convincing

job of purveying American mouth music than their elders ever attained.

Who are these young "soul singers" who have listened, learned and are now vocalising with such upstart authority? Six of them below make a team that prove Britain is catching up with her vocal problems.



GEORGIE FAME has a soft, cooler approach to soul singing than most, although he can shout with the best of them. His style encompasses several different schools, from Louis Jordan to Jon Hendricks, James Brown to Fats Domino, drawing from all of them, while instilling his own instantly recognizable individuality.



DUSTY SPRINGFIELD: After the quick absorption of the musical ingredients of Negro pop singing, itself based on the traditions of blues and gospel. What must have been the high spot in her personal career came when she appeared as the only white artist on the British TV Tamla Motown Spectacular.



ERIC BURDON has the toughest, most hard hitting approach, filled with menace and anguish. A microcosm of the Burdon style can be heard in his biting choruses on a number like "Work-somebody". His vocal power and attack stems a lot from his own powerful personality.



ZOOT MONEY has absorbed true American feel for a blues, and with his penchant for humour makes a completely individual contribution to the British scene. His influences include Ray Charles, James Brown and Eddie "Cleanhead" Vinson. Zoot is at his best on slow numbers, interspersing the vocal with a great deal of humorous chat.



LULU: From her version of "Voulez-vous" it was obvious Lulu was more than just a pop singer when she came on to the record scene. With unbelievable power and range, she can fall straight into a tearaway blues with joyful ease, as anybody who has seen her "live" will verify. A marvellous singing duo would be Lulu and Steve.



STEVIE WINWOOD: Coming, coming, pekkling, authentic, Steve's voice is highly charged with all the essential ingredients delivered without pretense or amateurism. Steve's blues voice is a success. Where it comes from surprises everybody including Steve himself. Powerfully influenced by Ray Charles he is no mere copyist but a major talent to be reckoned with.

Roll up for the big Beat Contest!

SCORES of applications have already been received for the MM's great National Beat Group Contest, due to open at Brighton's plush 2,500 capacity Regent Ballroom on March 20. So far, the South-West are in the lead in the race for entry forms.

LAST YEAR'S winners, the St. Louis Union, are at 15 in this week's Pop 50 with their hit "Girl!" — thanks to the Decca recording contract they won.

DON'T DELAY, send for your applications for entry forms — NOW. In addition to a Decca recording contract the contest winners will receive a Melody Maker trophy and £500 in cash prizes donated by the MM and Britain's musical instrument manufacturers.

FIRMS WHO have contributed: Ajax Drums; J. and I. Arbitzer; Barnes and Mullins, Ltd.; Baldwin-Burns Ltd.; Dallas Musical Ltd.; Hammond Organ (U.K.) Ltd.; M. Hohner, Ltd.; Premier Drum Company Ltd.; Rank Organisation (Rank Audio Visual); Rosetti and Co., Ltd.; Rose Morris Musical Merchandise Ltd.; Selmer (Henri Selmer and Co., Ltd.); Shure Microphones; Top Rank Dancing and Bowling Ltd.; Vox (Jennings Musical Industries Ltd.).

THE WINNERS will also receive a trip to Radio Caroline, a Murphy radio, a Ben Sherman shirt from Sussex Shirts of Brighton, Ltd., and knitwear from Michael's Man Boutique of Ealing Broadway and branches.

PERSONAL appearances on radio and television will be arranged for the winners.

THIS YEAR, too, a Murphy transistor radio will be given away to a member of the audience at every heat at the Regent Ballroom.

THE CONTEST is open to all amateur and semi-professional groups in the United Kingdom. Professional groups are excluded.

SEND FOR entry forms to: Contest Organisers, Melody Maker Group Contest, 161-166 Fleet Street, London E.C.4.



FATS: July

FATS SET FOR FIRST UK TRIP

FATS DOMINO and his showband may make their first trip to Britain in July. They will be doing TV and selected club and ballroom dates.

Lee Dorsey also returns for a new tour from April 15 to May 8, playing clubs, ballroom and TV spots and Stevie Wonder may be back for two weeks in June.

Animals to open underground club

LONDON'S most ambitious club project is due to open on February 28 in Oxford Street.

Over £100,000 is being spent on Tiles, which is virtually an underground street containing five shops as well as a dance hall holding 1,500 people and recording studios. The opening night will feature the Animals, the Koolhaas and Steve Derbyshire's Yum Yum Band and it is planned to present different types of music every night.

Sundays will be jazz night and the full Ted Heath orchestra will be the opening attraction. The Dudley Moore Trio will be resident from the end of March. Resident groups will include the Alan Price Set, VIPs, Cymbals and the Yum Yum Band.

Charles back

RAY CHARLES returns to a 15-month lay-off.

His first personal appearance will be at the Latin Casino in Philadelphia. Ray is currently back in the American Top 10 with "Crying Time".

Ballroom row

DEVON and Cornwall ballroom proprietors have formed their own association to protect themselves "against the non-fulfillment of contracts by a minority of beat groups."

The association is "alarmed at the attitude of indifference by professional groups who are represented by top line agents" and says the ballroom proprietors "owe it to their clientele not to take these cancellations and resulting disappointments to dancers without comment."

One of the prime movers of the attacks is Mr. Sam Kamin (owner of Torquay's 400 Ballroom). He told the MM: "We have been forced to take this action by the attitude of a minority who are spoiling the good name of the pop business."

Beatles film

NO decision has yet been taken on the next Beatles film. Paul McCartney told the MM this week: "It's all still floating around and everybody is trying to make up their minds."

"We shall be doing a new single soon, but again nothing is fixed."

Ryans U.S. bound

PAUL and Barry Ryan, whose "Have Pity On The Boy" is currently at 17 in the Pop 50, fly to America on February 14.

They tape a Hullabaloo TV show on February 16 and then embark on a three-week promotion tour.

Animals single out tomorrow

A NEW Animals' single, "Inside Looking Out", is released tomorrow (Friday), written by Chas Chandler, Eric Burdon and Alan Lomax.

The group who returned from America on Tuesday, appear on BBC's Top Of The Pops today (Thursday), ITV's Ready, Steady, Go! (Friday), Light's Easy Beat (Sunday), and ITV's Thank Your Lucky Stars (February 19).

ERIC GUESTS

Eric Burdon guests on BBC's Where The Action Is (February 14), TWV's Now (February 16), BBC's Whole Scene Going (February 23), and Juke Box Jury (February 26) and Light's Saturday Club (March 5).

CILLA MAY DO STATES

CILLA BLACK may be going to America in May for cabaret appearances after her season at London's Savoy Hotel.

Cilla is to be guest star in "Holiday Startime 1966" with The Bachelors at the ABC, Blackpool, from June 11 for 16 weeks.

It's also possible that Gerry and the Pacemakers may visit New York over Easter to do a show at one of the city's theatres.

Jazz Poles due back

THE Polish modern jazz quartet led by Zbigniew Namysłowski returns to Britain for a new tour in March.

The tour opens at the Dorothy Ballroom, Cambridge, on March 3 and the following day the group plays Ealing Technical College in the afternoon and Osterley Jazz Club in the evening.

ACTION ON TV PROBE

THE Action are representing "the new British era of beat music" in an hour-long American TV documentary, Anatomy Of Pop.

American stars in the programme include Tony Bennett, Duke Ellington, Eddie Fisher and Gene Krupa. The programme is being shot by American ABC News and the Action have already been filmed twice at the Marquee Club.

The group's new single, "I'll Keep Holding On", is due in the shops tomorrow (Friday). But following a sudden new demand for their first single, "Land Of A Thousand Dances", this is also being re-pressed by EMI.



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CRISPIAN'S JAW CURED

CRISPIAN St. Peter's injured jaw was cured by a specialist in London on Monday. Crispian walked into his surgery and walked out minutes later completely cured.

"Apparently, I'd yawned when I was asleep and pulled a muscle at the back of the neck. The specialist just poked around, pressed a few spots and cured it."

"I have to take it easy for a few days, but I'll be recording at the end of the week for my first LP."

Kinks turn down James

THE Kinks have turned down a concert with James Brown in New York, because they are already contracted to appear in France. But an American trip is being negotiated for April.

The group start a series of concerts on the Continent from March 1.

The Kinks recorded material for an EP and their next single, last week, for release at the end of February.

Ballad show to star Walkers, Orbison

AN all ballad show, starring the Walker Bros., Roy Orbison and Lulu, tours Britain in March and April.

The tour opens at Finsbury Park, Astoria on March 25 and the rest of the dates are: Odeon, Birmingham (26), Gaumont, Derby (27), ABC, Chester (29), ABC, Wigan (30), Odeon, Glasgow (31), ABC, Edinburgh (April 1), City Hall, Newcastle (2), Odeon, Leeds (3), Gaumont, Wolverhampton (5), Odeon, Manchester (6), ABC, Stockton (7), Granada, East Ham (9), De Montfort Hall, Leicester (10), Colston Hall, Bristol (14), Capitol, Cardiff (15), City Hall, Sheffield (16), Empire, Liverpool (17).

The tour then visits Ireland for the Adelphi, Dublin (21), and ABC, Belfast (22), and resumes in England for Odeon, Hammersmith (23), Gaumont, Ipswich (24), Granada, Tooting (27), ABC, Luton (28), Guildhall, Portsmouth (29), Winter Gardens, Bournemouth (30), and Theatre, Coventry (May 1).

Hollies' latest

THE Hollies' new single, "I Can't Let Go", is released on February 18 and they have

already signed for Granada-TV's Scene At 6.30 (16), Ready, Steady, Go! (18), Saturday Club (19), Five O'Clock Club (22) and Whole Scene Going (23).

Currently at the Fiesta Club, Stockton, their ballroom dates include: Newcastle (15), Gosport (17), Stoke-on-Trent (19), Manchester (20) and Morecambe (25).

Stompers fold

THE London City Stompers folded this week and trombonist-leader Max Colley has formed a new group, the Max Colley Rhythm Aces.

He will be fronting Geoff Brown (tp), Roy Pellett (ct), Brian Taylor (bj), Annie Hawkins (bass) and Tony Scrivens (dr).

Manfreds' next

MANFRED MANN's next single is likely to be a Paul Jones composition "Needs" due for release at the end of the month together with the group's instrumental EP.

Manfred Mann hopes to form a jazz quartet soon in-

cluding himself on piano, Mike Hugg on vibes, plus bass and drums.

Collins dates

FOLKSINGER Judy Collins's first concert tour of Great Britain is taking shape. Dates already booked for the American singing-guitarist are Nottingham's Albert Hall (March 17), Birmingham Town Hall (18), Lads Hall, Norwich (24), Conway Hall, London (25).

On March 19, Judy goes to the Antwerp Folk Festival. On March 22 she records two programmes for BBC TV's Tonight In Person, and two days

later appears on Anglia TV. The Conway Hall will be her only London concert.

New wave club

LONDON'S only avant-garde jazz club is now operating from 10.30 p.m. to 1 a.m., from Monday to Saturday, at the Little Theatre Club, Garrick Yard, St. Martin's Lane.

Run by drummer John Stevens, it regularly presents the Chris Pine-Kenny Wheeler Quintet, Lou Gare Quintet, Pete Lemer Trio, and Trevor Watts-Paul Rutherford Quartet, as well as guest artists and groups.

'FROGMAN'S' DATES

CLARENCE "FROGMAN" HENRY starts his British tour on March 5 with appearances at the California Ballroom, Dunstable and the All Star Club, Bishopsgate, London.

Other dates include the Shakespeare, Woolwich (March 6), Tiles Club, Oxford Street, London (7), ITV's Scene At 6.30 (10), Cavern Club, Accrington, and Marlborough Hall, Halifax (12), Cooks Ferry Inn, Edmondton (14), Ricky Tick Club, Windsor (18), Twisted Wheel, Manchester (19) and the Plaza and Ritz Ballrooms, Birmingham (20).

Georgie to try Tamla

GEORGIE FAME's next single is likely to be a Tamla Motown number "Sweet Thing" for release on March 24.

Georgie makes his London Marquee Club debut on Sunday when he sings solo with the Harry South Orchestra.

Georgie appears on ITV's Morecambe and Wise Show (February 19), Ready Steady Go and Now (23), BBC Light's Saturday Club (26), Parade Of The Pops (March 2), ITV's Five O'Clock Club (4) and Light's Easy Beat (13).



DAVE: ten days

BRUBECK TO TOUR

THE Dave Brubeck Quartet will make a new ten-day tour of Britain at the end of September—their first visit since June, 1964.

Details of the tour are currently being worked out by the Harold Davison office and Jack Green of America's Associated Booking Corporation.

Spencer disc date delayed

RECORDING of the new Spencer Davis Group single was delayed last week when singer Steve Winwood was too exhausted by pressure of work to continue.

Their single is now most likely to be a Jackie Edwards' composition "Somebody Help Me" with Steve's own composition, "When I Get Home" as second choice.

who

THURSDAY

THE exciting Birds play at London's Curzon Theatre. Dave Berry, back from a triumphant Dutch trip, plays Manchester's Langley Labour Club.

FRIDAY

BOOKED for Ready, Steady, Go! tonight are the Animals, Len Barry, the Mindbenders, and the Action (TV, 7 pm). Dave Berry at the City Hall, Perth.

Jazz at Hampstead's Hide-away provided tonight by John Picard, Jimmy Skidmore, Ray Cross, and James Gleaves.

David Bowie plays London's Marquee Club. Isla Cameron plays her first all-nighter at the London Folk Music Centre, 38 Grafton Street, W1, with Jackie O'Connor, and Norman Bell (midnight-4 am).

New records in your shops today include James Brown's "I Got You (I Feel Good)", "500 Miles More Man", Jimmy James and the Vagabonds' "I Feel All Right", Peter & Gordon's "Woman", the Action's "I'll Keep Holding On", "My World Is Empty Without You", from the Supremes, and the Animals' Inside Looking Out.

The Who play at South London's Wimbledon Palais. Charlie and the Foxes play the Starlight Ballroom, Wembley.

SATURDAY

THE Gene Pitney-Len Barry tour, with Dave Dee, etc., opens at the Ipswich Gaumont tonight.

US jazz singer Betty Bennett plays the 43 Club, Manchester.

U2 Four + 2 at Less Cliffs Hall, Folkestone.

Bruce Turner's Jump Band is at the Six Belts, Kings Road, Chelsea.

Duke Ellington and his Orchestra arrive at London Airport, on Air France, flight 814, due in at 1.55 pm. They open their tour with Ella Fitzgerald at the Royal Festival Hall (6.15 and 9 pm).

Thank Your Lucky Stars this week with Billy Fury, the Animals, Lulu, The Mark Four, Peter & Gordon, Jim Dale, the Kaye Sisters, Mike Felix (6.15 pm).

SUNDAY

MATT MONRO starts a week at the Fiesta Club, Stockton.

Tenor star Danny Mossa guests at the Fox and Hounds, Haywards, Heath.

when

with the Riverside Jump Band.

Ella Fitzgerald and the Duke Ellington Band play at Hammersmith's Odeon.

The Walker Brothers, Overlanders and Koobas in concert at the ABC Portsmouth.

Carolyn Hester is the guest on Tonight in Person

MONDAY

A CHANCE for Ellington diehards to see Duke's band without Ella at Cliffs Pavilion, Southend, tonight.

US alto star Lee Konitz and singer-pianist Blossom Dearie begin a month's season at London's Ronnie Scott's Club, 47 Frith Street, W1.

Statewide singer Frank D'Kane opens a two-week season at Annie's Room, Russell Street, Covent Garden.

TUESDAY

THE Action take over Tuesday night at London's Marquee Club (7.45 pm).

The Duke Ellington Orchestra without Ella Fitzgerald at the Colston Hall, Bristol.

WEDNESDAY

PET CLARK is Don Warde's guest on Luxembourg's 5th With The Stars, tonight (Radio Luxembourg, 11 pm).

Ruler singer Jimmy Witherspoon pays a return visit to Jazz 425, along with the Duke Merriway Quartet (BBC2).

Dudley Moore, Marianne Faithfull and Faith Four + 2 all appear on a Whole Scene Going (BBC1, 6.30 pm).

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NAMES IN

THE NEWS

HERB ALPERT'S Tijuana

Brass will be supported by the Silk and Sounds Incorporated on their only British concert, at London's Hammersmith Odeon on March 13.

Pinkerton's Assorted Colours are due to visit America in March to promote "Mirror Mirror" there... the Mindbenders; this week cut tracks for a new single and an LP.

James Brown's London concert on March 12 may be switched from the Astoria, Finsbury Park, to another venue.

Betty Everett and John Lee Hooker will visit Britain in April. Betty will tour from April 29 to May 8, and Hooker from April 29 to May 15... Adam, Mike and Tim guest in Lucky Stars this week (12).

Billy Fury guests in Top Of The Pops, today (Thursday), Scene At 6.30 (tomorrow), Lucky Stars and Saturday Club (21) and Ready, Steady Go! (March 18).

THE Overlanders appear on BBC Fanfare, today (Thursday) and the Joe Loss Pop Show (tomorrow) with a new Koobas single, "Is It Any Wonder?" released on February 25.

Trombone star George Chisholm guests with Bill Nile's Deltas at the Concord Club, Southampton, on February 19 and the Old Gatehouse, Highgate (20).

The Four Pennies, whose new single, "Trouble Is My Middle Name", is released tomorrow (Friday), recorded tracks for a new LP this week and are negotiating a German tour.

New Departures, the poetry and jazz unit, visits Nottingham's Albert Hall on February 18. Line-up includes Stan Tracey, Bobby Wellins, Les Condon, Jeff Clyne and Laurie Morgan.

Three Bells start their first Scottish tour with a charity show, attended by Princess Margaret, at the Metropole Theatre, Glasgow, on February 14.

Dave Berry's new single, "If You Wait For Love", written by Bobby Goldsboro, is released on February 16... Paddy, Klaus and Gibson guest in Lucky Stars on February 26.

THE Blue Moon Club, Hayes, celebrated its sixth birthday on Sunday, with Zoot Money cutting the cake. Cliff Bennett was the first attraction and was resident there for two-and-a-half years.

Chris McGregor's Blue Notes have opened their own Friday jazz club at the ICA, Dover Street, London. They continue Tuesday and Wednesday sessions at the Duke of York, Rathbone Street, W.



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T.L.A.

THE NEW FEATHER ENCYCLOPEDIA OF JAZZ

BURTON, GARY, vibist b. Anderson, Ind., 23/1/43. Started playing at age six. Studied only piano, comp. in high school, college; self-taught on vibes. Prof. debut in Nashville, Tenn., 1960. To South America with own group, 1962; worked with Cab Calloway, incl. appearance at White House and Stan Getz 1964-5, incl. appearance at White House and two films: *The Hangover Man*, *Get Yourself a College Girl*. In '64 sharing recorded an album, *Out of the Woods*, comprising works composed and arranged by Burton. Though he names Bill Evans, Harry Partch and Stan Getz as influences, Burton has no favourite vibraphonist and has been sharply critical of a number of his colleagues. Though still immature, he is a performer and writer of unusual promise. Some of his vibes work involves a three- and four-mallet technique that is harmonically extraordinary and without precedent on this instrument in jazz. LPs for RCA; also as sideman with Shearing, Getz, Q Jones, Joe Morello, B. Brookmeyer, Hank Garland. Own tape, LP: *Something's Coming* (RCA).



● TED CURSON

CURSON, THEODORE (Ted), trumpet; b. Philadelphia, Pa., 3/6/35. Studied with Jimmy Heath, played carnival gigs at age 12. Encouraged by Miles Davis, Curson worked in New York with Mal Waldron, Red Garland, Philly Joe Jones and Cecil Taylor, before joining Charles Mingus' group, which included Eric Dolphy, for two years in 1959-60. Later played with Max Roach, Bill Barron and led own groups. Several festivals and tours in Europe. Comps. include *Nosaic Waltz*, *Flatbed Fifth*, *Straight Ice* and *Flip Flop*. Cites Taylor, Mingus and Barron as influences. Favs.: Dizzy Gillespie, Johnny Splan, Miles Davis, Clifford Brown, but Curson plays with an intense style that is completely his own. Interested in encouraging jazz as a concert art and in exploring modern developments, while maintaining traditional audience appeal. Own LPs: *Old Time*, *Prestige*, *Aud. Fid.*, and *Favourite*, *The New Thing* and *The Blue Thing* (Atlantic). Others with Taylor (UA), Mingus (Candid) and Barron (Savoy).
Addr.: 1549 S. Garnet, Philadelphia, Pa.

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THELONIOUS MONK AND THE MARCH OF TIME

HOLLYWOOD

THELONIOUS Sphere Monk at the piano is a great mass of individual sound. Several of the melodies he has created—"Round Midnight", "Straight No Chaser", "Well You Needn't", "Ruby My Dear"—have become imperishable jazz standards. Away from the keyboard, this sombre, passive mountain of a man is communicative and loquacious to the same degree to which Stan Kenton is bashful and withdrawn. The writer who spent months working on the celebrated "Time" cover story came to a hapless conclusion: "You really can't interview Monk". The other day I had a non-interview with Monk. The quasi-colloquy grew out of a remark I made to

him about Keith Jarrett, the exciting new pianist with Art Blakey's Jazz Messengers: "He has phenomenal technique, can play in just about any style—and he's only 20 years old." Monk, drooping on a davenport, lifted up his head slightly and said: "That ain't no news. You SHOULD be able to play fantastic when you're 20. Anybody I know that can really play was playing his best when he was 18, 19, 20." "Surely," I objected, "a musician who has been studying and practising his art for years is bound to mature. Duke Ellington at 66 is at the peak of his creative ability. Don't you think you're playing more piano now than when you were 20?" Monk said, "No, I'm not." "That statement, if you will pardon the expression," I said, "is erroneous bunk. I think you're playing a

whale of a lot more." "You didn't hear me when I was 20." "At Minton's Play House, in 1941, when you and Dizzy Gillespie and Charlie Christian got together after hours, 20 is exactly how old you were," I recalled. "Maybe it's just that you don't enjoy playing as much now as you did then?" "Of course I do. But things were being instigated in those years. I don't say I'm not playing anything

now; it's just that they were all new ideas then, things that hadn't been thought of." Monk fell silent. After a while Nellie Monk, his friend and neighbour since childhood and his wife since 1947, took up the slack. "I think what Thelonious means is, at that time he was playing constantly, four or five hours a day. Now he doesn't do that any more; just two or three sets a night."

"You mean he's not creating anything new?" Monk suddenly rejoined us. "Why should I have to create something new? Let someone else create something new!" "I've heard him since I was 12," said Mrs. Monk. "And I can't agree with him. You're not really going to say that, Thelonious? That you're not playing as well?" Eight bars tacit from Monk. Then: "In those days we were inspiring some of the other musicians to think."

"Look at it this way," I said. "Nowadays you're inspiring audiences — sometimes thousands a night — at concerts in Europe, Japan, Newport. Have you truly stopped creating? Have you written nothing new lately?" "Green Chimneys," said Monk, and abruptly lumbered over to the piano, where he played a repetitious series of pookish little riffs.

"It's named for the school our daughter goes to in Brewster, N.Y.," said Mrs. Monk. "She was home on a weekend holiday and he wrote this for her." "Green Chimneys" was charming. Admittedly it was not essentially different in character from anything Monk wrote in 1941. But it was unlikely that anyone but Monk could have written it, ever. As Monk and Nellie left, he dropped a gentle shot: "How about you as a writer? Are you creating? Are you writing better than you did 20 years ago?" Touché, Thelonious. — L.F.



MONK: 'why should I create something new?'

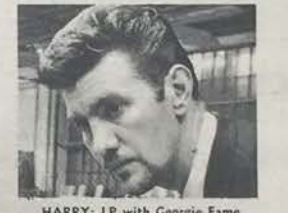
LONDON

ONE of the busiest men on the British jazz scene is 36-year-old arranger-pianist Harry Shorr.

Harry combines his regular appearances with the Dick Morrissey Quartet with arranging for many other groups, writing for films and TV jingles and, occasionally leading his big band. "The big band was formed for a broadcast in 1960," recalls Harry. "The next broadcast was in 1963 when I came back from my year in India. Since then we have done three or four more and next Sunday we are appearing at the Marquee with Georgie Fame. "We are also working on the LP with Georgie for Mercury. I don't hunt around for work for the band—it's a big enough headache trying to get the boys together for the work that comes in. But I enjoy it very much." Harry considers himself an arranger who plays piano rather than a pianist who arranges. "I started arranging before playing piano," he recalls. "In fact, I started on drums when I was about 15. I started arranging when I was 18 or 19 and began to dabble at the piano trying to figure things out.

SOUTH: suddenly more fans, less groups

"I did a lot of writing for local groups in South London—particularly the Les Simon Sextet which was based on the Johnny Dankworth Seven. A lot of the guys went through that band including Tubby Hayes, Bill Eyden and Terry Brown. I turned pro when I joined Basil Kirchin in 1953." John Coltrane is one of several modern jazzmen who seem fascinated by Indian music. Did his year in India influence Harry? "As a person more than as a writer," says Harry. "It was interesting musically, but really it helped me sort myself out. You see things much clearer from a distance." Harry names among his influences Duke Ellington, Gil Evans, Quincy Jones, Oliver Nelson and Jimmy Deuchar who "was a great help to me."



HARRY: LP with Georgie Fame

"There are a lot of people I'd like to hear more of—like Gary McFarland. He sounded as though he was doing something worthwhile and then we have heard very little from him." What are Harry's views on the current jazz scene? "As far as avant garde there seems to be a lot of interest among younger musicians, which is a good thing," he believes. "They need something to catch on to. I only hope something evolves from it—something you can grasp, rather than this continual striving to produce something different for its own sake." "The current scene is something of a paradox. There seems to be more people interested in modern jazz now than ever before. Yet the number of groups working seems to be less than ever."—B.D.

Passing through, Mike and Carla...

LONDON

CARLA BLEY and Mike Mantler, two charming and distinguished representatives of the jazz avant garde, recently spent a quiet weekend in London on their way back to the States.

They enjoyed Son of Oblomov, visited Marx's tomb, toured an egg-breaking plant on the South Bank and took in briefly the Happening at the Marquee, which brought semi-nostalgic reminders of loft-parties in New York. For the past six months they had been in Europe — Stockholm, Vienna, Rome — occasionally leading a quintet with soprano-saxist Steve Lacy. This group, *Jazz Realities*, recorded in Holland for ECM last month, and the LP is due for release in Britain some time in the future. The bassist was Kent Carter, and on drums was the brilliant Aldo Romano.

Although Carla Bley is a working pianist she is best-known for her compositions, many of which have been recorded by her husband Paul and by George Russell. Mantler is a young trumpeter from Austria, who has lived in the States for three years.

Together they have been the driving force behind the Jazz Composers' Orchestra, which they formed just over a year ago. The Orchestra has appeared in concert at Judson Hall and the Contemporary Centre in New York, and also played at the last Newport Jazz Festival.

Three items from the New York concerts have been sold to Fontana, and the LP will eventually be issued here. I have heard a tape of it, and can say that the music is a remarkable attempt to bring composed orchestral jazz into line with the new thinking. Mantler's "Communications No. 3" (which lasts for 25 minutes) uses free rhythms and a strong central theme in the manner of Coleman's Double Quartet, but here the multi-layered backgrounds are written. This is, of course, the technique of composition, and "Communications" is Mantler's as surely as "Concerto for Cootie" is Duke Ellington's.

Carla's "Roast" from the Judson Hall concert has a more formal organisation, and it develops quite superbly the distinctive sounds and tones of the individualists in the orchestra. The group averages twelve musicians. Soloists on the LP include Mantler, Lacy, and Archie Shepp and Bob Carducci (tenors), but one can hear Roswell Rudd, John Tchicai, and others—R.A.

JAZZ SCENE 2: PAGE 15

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THE CONTROVERSIAL CRISPIAN

JUST ANOTHER PINT-SIZE PROBY?



TRUTH: "Union's version of 'Girl' is terrible"

SOME WORDS OF THE TRUTH

WERE not bigheaded—but we wouldn't mind if there was any comparison between our version of 'Girl' and the one by the St. Louis Union.

That was one half of the Truth — currently steaming behind the Union on the MM chart. His name is Steve Gold, and he's 18.

The other Truth is Frank Abella, 21: "A friend of ours, mentioning no names, heard the other version of 'Girl' and seriously thought it was a demo disc.

"I'm sorry, but we think that the St. Louis Union's is a terrible record," added Frank. "We will be very choked if their version is the biggest hit," butted in Steve.

Don't the Truth agree they have cashed in on a Beatles' track? "Well I didn't like it when I heard it first of all," said Steve, "but our manager Jeff Cooper said we should do it. Judging by the sales I guess he was right."

How did the two of you get together? "We were both hairdressers," said Frank, and mates, we used to do a bit of singing for

a laugh. Then we met Jeff, who started us off."

"I was cutting his hair, when we started to talk about the pop scene," said Steve. "I mentioned that Frank and I fooled about singing. Jeff said what style? Sort of Righteous Brothers, I lied! Anyway he got us to do some demos and we brought out a record and went professional last September."

What is the boys' musical policy?

"We formed a group about two weeks ago, after putting an ad in the Melody Maker. And we've been rehearsing ever since! We do commercial blues on stage—stuff like 'Mr. Pitiful,' 'First I Look At The Furze' and 'Jump Back,' mused Steve.

"I know that kids expect us to do things like 'Girl' all night, but we don't. Naturally we have to play it, but then I believe that we should be as commercial as possible on record—and totally different on stage. In fact the St. Louis Union are a soul group, on stage," he added.

"Let's face it," said Frank, "how many blues records ever make the chart—only Otis Redding once every three years!"

IT'S a very well-worn cliché in show biz that an artist, particularly a male solo singer—must have an "image"—whatever that may be.

After just three weeks high in the Pop 50, Crispian St. Peters' image seems to be taking shape as a pint-sized Proby, a controversial swapper at the hallowed stars

—and the stigma and indignation of that target's fans. But Crispian—Peter Smith, as he's really called—doesn't see it that way. He claims that any controversy that has bubbled up over his statements is purely incidental and is not designed to build him an image.

"I've never tried to be deliberately controversial," he said relaxing on a divan in his dressing room at Top Of The Pops, his thirty in a row. "But when I'm asked my opinion I give it, what else can I do?"

"I'm not knocking the journalists. They did their job very well and of course the publicity is very valuable, but some people think that stars shouldn't be criticised and people shouldn't have opinions about them."

"For instance, I said that some of the Beatles songs were excellent, some were mediocre. I believe that's true. I also think that my songs are better than theirs. They would obviously think differently. But that's my opinion."

"I'm not just saying controversial things for the sake of them. I think it would do my career a lot of damage, particularly at this crucial stage, to go around knocking everyone along the line. People would soon get fed up with that."

But you can't expect me to change my opinions just because they might upset a few people?

With "You Were On My Mind" a racing hit—"it's done far far better than I ever expected"—Crispian is rushing everywhere doing one-nighters, TV shows and all the vast volume of appearances, interviews,

photo sessions, etc. that follow hard on the heels of a hit.

"Since it happened," he said, in his quiet voice with its underlying humour, "I've been terrifically aware that the hard training I've had is helping me. I'm thankful I've had plenty of experience."

"I've played rough pubs, poor clubs and worse ballrooms—and though it wasn't always pleasant at the time, I'm feeling the benefit now. I've proved I can entertain the kids, but I can also entertain old people if I have to."

"Now I'm knocking up a bit of money. I'm making sure I get plenty of food. I'm a five meals a day man now."

As a solo singer, did Crispian have any objections to miming on TV? Or did he

always prefer singing live?

"I don't mind. Either suits me. They're both easy as far as I'm concerned. If I'm miming, I usually sing a different harmony to the record and doing a live show isn't very difficult. If you make records, it should be taken for granted you can sing anyway."

"Obviously, though, if it were a long spot on TV I'd prefer to do it live, because you can move better and get more emotion into it. But for a one song pop show, I don't mind."

Crispian is certainly the first solo star breakthrough of 1966 and wants to consolidate his career here in Britain with a view to expanding later into the Continental and American scenes. "I'd like to make it in the States," he said. "One of the things I'd really

like to do is play a gunslinger in an American TV western. That's always been one of my ambitions." Crispian is honest enough to realise that the life of a pop singer is often—though not always—short. How long did he give himself—and what of the future?

"I'd say about two years in the pop field and perhaps another five in cabaret," he said. After that? "Songwriting. I think I realise that I'll have to step aside some day. I'd like to concentrate on writing songs, when that day comes."

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* HAVE THE Small Faces gone commercial? "We've gotta make some bread," says Steve Marriott. "If we can score two or three big hits, then we'll start making the kind of records we want to—right weird, far-out stuff."



Small Faces get hung up — on sounds

THE word is out—the Small Faces are "selling out". They've gone commercial, cry distraught girls as they listen to singer Steve Marriott wailing "Sha-La-La-Lee".

Yet if you have seen the boys recently it is quite obvious they have not "sold out". On the contrary they have "sussed" the scene out. "We've sussed it all out," Steve said. "We've gotta make some bread. The whole point in recording a commercial record is to try and get our name really established. If we can score two or three big hits, then we'll start making the kind of records we want to."

Steve was worried that he'd created the wrong impression: "It's not that I don't dig the group. I'm thoroughly involved—and pleased—with what we do on stage, but on record we have to conform. They're two different scenes."

"I know that some people don't like our discs after seeing the stage act," said

bass guitarist Plonk Lane, "others like the records but think that the stage act is too loud and that."

"We want to get the full force of our stage numbers on record," explained Steve. "Mind you, it'll be further off than our present stuff. I've written a lot of things, and a certain Mr. Townsend, of a group whose name I won't mention, is bringing some demo records round in a few weeks," laughed Steve.

The Face's newest member Ian "Mac" McLagan cornered the conversation: "Well I mean, if you get saxes into the group it's death, death! I wanted to get an electric piano to sit on my organ but the only really suitable model was out of production."

"For the record we double-tracked this old upright that was sitting in the studio—it's a very electric piano sound actually. We dig the Booker T. sounds, but we fill out some of those bad brass solos with our own weed sounds."

"Sometimes we get hung up on a sound for hours," muttered Plonk, "actually it's a very bad scene that we have to watch carefully. We might hit on a riff that really jumps. We like the sound and stick to it. Then as it goes on we play subtle variations round the main riff. I can understand that some people get bored 'cos they don't dig the changes. "I get hooked on a part like this and end up playing for myself."

"It's the worst thing," said Mac, "you've got to play for the audience and not yourself. It's something that the Small Faces have trouble with, especially as we do sort of free form numbers with completely improvised middle sections."

"When Mac first joined us," said Marriott, "we were so knocked out with the way he played organ that we just stood about on stage and dug it. We stuck him at the front of the stage and watched him go. Now we've got it under control and use him as a carpet."

Said Mac: "What he means is that I'm a bass sound underneath the guitar, bass, and drums, keeping a steady rhythm and melody so that the vocal, bass and guitar, can lean about on top."

"At present we only do this free form stuff on stage and sometimes on our B-sides of records," said Steve, "I know 'Sha-La-La-Lee' is a long haul from it, but one day we hope to be doing right weird, far-out stuff."

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- 1 How do you see yourself in Britain's pop world in 1966? I don't consider myself a part of the current pop scene or as part of anything. I am just "Me".
- 2 Are you still confident in Chris Andrews' ability to write your hits? Definitely, yes. I watched a recent Juke Box Jury when they were horrible to my new record "Tomorrow" — which was written by Chris — then it went right into the charts. I just serves them right. Maybe Chris (and most other songwriters) has written his share of hits. But he doesn't know me — or he doesn't like it just less.
- 3 You pop image changing? Yes, I've got one.
- 4 How do you see when your songs don't go to the top of the charts? If you mean the No. 1 spot — no. But I should be very worried indeed if they don't go into the Top 20. So long as they appear in the Twenty I'm quite happy.
- 5 You were voted 1965's top new talent in the MM Poll. Do you feel you are living up to confidence? Well, I to answer that one, I possibly have. I'm truly grateful for the attention you — and my answer.
- 6 What are your ambitions for 1966?

To improve myself in my present field, and to progress sufficiently to enable me to widen my scope next year — and to move even further forward the year after.

7 Critics knocked your latest single. Do you think these criticisms were justified? No—I don't think they were justified! And to confound them all it is now in the Pop 50. I sing for the public—not for the critics — and by the amount of work I get and the number of re-

or to go into films? I've been working abroad too, almost ever since I started. Apart from Pet Clark I am the only British girl singer to have recorded in foreign languages — in French, German, Spanish, Italian, singing a variety of numbers for singles and EPs.

10 What do you think of Juke Box Jury — and the panel's ability to judge pop records? I think I have been on the Jury of course — but who am I to judge other people's records? I

12 Do you like singing for adult audiences? Yes—but I really don't mind what age-group or what kind of audience I have — I like them all, be they concerts, theatres, clubs — or Bar-mitzvah's. I once sang at one — it was great.

13 How do you see the future of the pop business? I never seriously consider it on a broad canvas. I know what I like to sing and that's exactly what I do. I don't stop to consider whether tastes will change. I have two numbers already taped now for the future — because I liked them. Whether they will be issued as singles remains to be seen.

JERRY DAWSON puts fifteen frank questions

11 What do you think of Cilla's and Dusty's new singles? When I first heard it, I didn't like Cilla's — but then I realised that perhaps it was because it was different — more mature. Now I love it — and I'm glad it's a hit. It deserves to be. Dusty's new one — this is more a sound than a record. Dusty and I are of course completely dis-similar. I do for some of his songs — she goes for a sound. I like it very much.

8 Have you any plans towards sophistication and developing as a cabaret star or show business personality, rather than just a pop singer? That is exactly what I am doing now—this very week I am at Mr. Smith's Club in Manchester doing cabaret in a very sophisticated atmosphere. Since I first started (apart from an solitary tour and a few concerts) I have only done cabaret.

9 Have you any plans to go abroad

to buy them — so why should I criticise them. I enjoy being on the Jury — but I wish everyone wouldn't take it all so seriously. It's a laugh.

14 How long do you expect to remain in the pop business? I think I have a good chance to get on for a long time, chiefly because I don't have to rely solely on the English market. I have a lot of European work to do in the next few weeks — TV, one-nighters, cabaret. I'm pleased now that I wasn't rushed off to America when I made my first hit because I wouldn't have been ready — and I wouldn't like to go at this stage. I want to get in a lot more experience—which I will get in Europe. Then I hope to be able to make three or four good records and have a real crack at the U.S. market.

15 Have you any pet likes or dislikes—do you have any real problems? None that I can't cope with privately.

MICK TAKES



CHUCK BERRY
Quote from the MM! (Chuck shows what Mick's all about—January 29). Ha ha. I don't think I sound anything like Chuck Berry really, but everybody has been very much influenced by him, not just the singing but the whole sound.

POLITICS
Interested in them. I read about them and you can't believe a lot of all you read. Both parties merge into each other at the centre, and both have their extremes. The fringes have power, especially when the government has a small majority, and they can worry the main body.

CHARLIE WATTS
(Absolute silence.)

HERMAN
He's a nice lad. P. F. Sloan has done quite a nice song for him. It's all right to hear early in the morning in the bath. It's difficult to measure how big he is in America compared with us. We get different audiences from him, funnier audiences. Some are those I imagine would go to Bob Dylan concerts. It's funny when we get a stadium full of people trying to be very intellectual, listening to us as a social phenomena. University audiences trying to be long-haired.

It's like when we first started in England. I quite enjoy both audiences, the kids and the intellectuals. When they are all mixed up you get some very funny scenes — people saying "Sh, we're trying to listen." It's very similar to the people who come to hear Spencer Davis. But the listeners always move on to some one else when a group gets popular. A lot of it is because of anobbery—they are no longer the "in" thing, and a lot due simply to success. The group are no longer playing to 400 people but 4,000 and there aren't 4,000 listeners. There are not that many people in Eng-

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FOR FOLK FANS

It seems England really swings, folk-wise that is

CUY: real protest

MONROE: bluegrass

American folk singers must agree with Roger Miller, the way they are flooding into Britain this year. Certainly each one who arrives agrees that England and its folk clubs swings like nothing across the Atlantic.

The important new thing about these American invaders, compared with previous years, is that in addition to the more obvious commercial names—Peter, Paul and Mary, Carolyn Hester, Bob Dylan—we're getting visitors who are closer to the real sound of American folk music, whether it be modern bluegrass or real old-time banjo picking and ballad singing.

CLARENCE ASHLEY
Old-time guitar and banjo player, a former comedian shows, 21-year-old Tom Ashley (Tom is his first name) is a legendary name in American country music. His Folkways records, "Old Time Music at Clarence Ashley's" gave a young and previously unknown musician called Doc Watson his first chance on record. He files in with Tex. Riley on April 25 and opens at the Fox Islington, on April 28.

Other dates: Ramford, April 29; Greenford Hall, Belling, April 30; Colchester, May 2; Norwich, May 3; Stoke, May 6; Hull, May 8.

GUY CARAWAN
The millions of people who sing "We Shall Overcome" — and, judging from the sleeves of her five Elektra LPs, one of the loveliest faces on the Fringes of folk. For my money she does what Beaz tries to achieve, but far, far better.

He arrives on March 14, appears in Nottingham on March 17, at Birmingham Town Hall on March 18, in Norwich Canvey Hall on March 25. She has a TV show on Anglia while in Norwich and is on BBC-TV's "Tonight in Person" on March 22.

COUNTRY MUSIC PACKAGE
Lippman and Rau, who were responsible for all those great Negro folk blues packages we've seen so far, have applied the same integrity and respect for the music of this which will be in Britain for exactly one day.

JULIE FELIX
Sweet singer resident in Britain with an enormous following here. Her first big solo spot is an entire concert at the Royal Albert Hall on April 1 — proceeds of the show to Christian Aid.

IAN AND SYLVIA
This Canadian duo, a sort of P.P.A.M. minus one, have appeared with great success at Newport and have two LPs out in Britain on Fontana.

BLIND DATE

ANIMALS: "Inside Looking Out" (Decca)
I must try and be constructive. Yes, I've heard it before. Do you want sugar in your tea? Well there ain't none! Yes, it's exciting I suppose. I don't like the sound on the guitar. It's too topsy and sounds like a BBC programme. I thought Eric Burdon was quite good, but when the group sing together behind him I don't like their harmonies—all that "yeah, yeah, yeah." It's a trifle long, but it will be as big a hit as their others. How did their last one go? They always get in the ten don't they? There's not enough to be a number one, but you never know in these days of the Overlanders.

SONNY & CHER: "What Now Love" (Atlantic)
Pearl Carr and Teddy John-

new records

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

THE past year will undoubtedly go down in history as the year of Ornette Coleman. He reappeared after years of silence, came to Britain where he performed one concert which has now assumed almost legendary status and in the course of an extensive continental tour, provided indisputable evidence that he is one of the major jazzmen—if not the major jazzman—of the post-Parker era.

The lack of recorded work by his exceptional group has been rectified by this superb album, recorded when the trio were in Sweden in November of last year. The impact and freshness of the group's work is well preserved here.

Personally, I feel that Ornette now is a more mature and more technically accomplished musician. The musical conception on this album does not vary significantly from those Atlantic albums of the late Fifties.

What is different is the suitability of his trio members. Izenzon is a phenomenon—both as a bassist and as a musician. His sympathy with Ornette is uncanny, and it's this partnership which provides the greatest moments on a great album. Moffett is a first-rate drummer who, in Izenzon's words, "takes care of business." He is the rhythmic dynamo of the group.

"Faces" is a career-long, disorienting-to-the-winds vehicle where Moffett's exciting drumming drives Ornette into a solo which is amazing in its intensity and passion.

"Echoes" has a long Izenzon solo on a melody which, in common with many of Ornette's jazz compositions, have an appealing childlike quality.

There is so much superb jazz on this record that it should be in every collection in the land. And so fluid is the world of jazz that ears which couldn't take Ornette when he first recorded eight years ago should have no difficulty in enjoying him now.

His playing here shows that his jazz ancestry was never in doubt. He is straight out of Parker, but with a freshness and character which is completely his own.

When I heard the trio in the flesh at Croydon last year, I thought they were the most exciting group I'd heard. The music on this album gives me no reason to change my mind.—B.H.

Ornette won't fall on deaf ears now

ORNETTE COLEMAN TRIO. "At The Golden Circle, Stockholm. Vol. 1" Faces And Places; European Echoes; Dee Dee; Dawn (Blue Note 4224.)

Coleman (alto), David Izenzon (bass), Charles Moffett (drs.)

blues which gains much from his country-style bottle-neck playing. I would have welcomed two from Mississippi Fred.

For Lenoir's "Slow Down," a friendly train song on a theme used in the past by Blind Boy Fuller, Horton's mouth harp is added to voice and guitar. Then Shakey takes the vocal role (plus harp), accompanied by guitar, bass and drums.

Sykes, in lusty contrast, projects the up-tempo shouting blues and stomps out his barrelhouse piano with the same rhythm team (Guy, Jimmy Lee and Freddie Below), and Boyd uses them again for two good songs done in his nasal piano-players' manner.

Jimmy Lee opens the second side with a gently rocking "Rosalie" which has Guy moved to bass so that Lee can play guitar. Hooker then works with Guy's bass and Below's drums for a couple of typical semi-talking things.

Guy referred to throughout the text as "Buddy Boy"—hollers a pretty anguished "First Time" back on guitar and accompanied by bass and drums.

For the closers, Big Mama swings "Hound Dog" over four rhythm, and the engaging Doc Ross provides his own drums, guitar and harmonica as well as vocal for an old-time version of the "Black Name" which Sonny Boy the first used to sing.—M.J.

Two of the artists featured on the Folk Blues Festival LP reviewed last week are present on a Chess EP, "With The Blues" (CRE6009). They are Buddy Guy—who sings the same song, "Little Brother's" "First Time I Met The Blues", also his own "Ten Years Ago"—and Eddie Boyd who does two of his own blues, "Third Degree" and "Twenty-Four Hours", less famous than "Five Long Years" but still well known. Blues collectors don't need both versions of "First Time", but if they are passing up the LP this is a worthwhile issue. In any event, Boyd is a good, moving singer whose blues fits well into simple band-with-tenor backgrounds.—M.J.

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DUKE ELLINGTON: "Concerto In The Virgin Islands" Island Virgin; Virgin Jangle; Fiddler On The Diddle; Jungle Kitty; Things Ain't What They Used To Be; Big Fat Alice's Blues; Chameleon; The Opener; Mysterious Chick; Barefoot Stomper; Fade Up (Reprise 86155.)

This is a good enough album—representative, I imagine, of what the orchestra will be doing in at least some of its concerts here—on which to warm up your ears for the impending Ellington visit.

The personnel seems to be the same as that which came over last year, and the set includes four familiar pieces. They are "Chelsea Bridge", a vehicle for Gonsalves at his most sensuous, and Cootie's tear-up blues, "The Opener", which spots tenor, Buster Cooper's trombone, the stratospheric Cat, the 1941 "Things Ain't", still steaming along in this pricing 65 version which has Hodges blowing triumphantly, and a kind of encore for Cootie (muted and open) here named "Fade Up".

Hodges rides again, less exuberantly, on a jaunily blues, "Big Fat Alice"—perfect playing and a new one for the book. Fresh and tasty likewise are "Mysterious Chick", a low-flame Ellington blues for Lawrence Brown, Ray Nance in Cootie trim, and the superlative singing sax.

All the material on this album is from the Ellington stable, it should be noted by those who were faintly dissatisfied with recent albums of non-Ellington compositions. "Fade Up" is credited to Jimmy Hamilton and "Things Ain't" to Mercer Ellington. The rest have Duke or Strayhorn in there somewhere.

The first four titles comprise a "Virgin Island Suite", inspired by a visit to the islands in April last. Part one is a calypso kind of virgin, featuring reeds in general and clarinet in particular.

"Virgin", is again in excellent form on the second part—and these are bright examples of new Ellington pieces. "Fiddler" is less to my liking (it naturally stars Nance's violin), but Kitty presents the Anderson cat in a lot of impressive trumpeting, much of it in the "speaking" Rex Stewart vein. "Last of the newer things" is an airy Duple stomp, "Barefoot", which brings forward



ELLINGTON: new pieces

muted Ray Nance and Gonsalves in a fast, purring solo and serpentine coda—civilised playing, natch. All in all, it's an interesting, rewarding set.—M.J.

ART BLAKEY

ART BLAKEY: "Beat Finger" Spul Finger; Ray's Bossa; Soul Session; Freedom; A Quiet Storm; The Hub (Lithium LML 4012.)

Blakey (dr), Lee Morgan, Freddie Hubbard (trpt), Lucky Thompson (tr, sop), John Hicks (trpt), Victor Spolles (bass).

THIS is Blakey out of the Jazz Messengers' context, although everybody present, except Lucky Thompson, has been with the group. The two trumpet-tenor front line is sufficiently away from the usual sound to give added spice, but this remains obvious.

The basic approach is still straightforward and swinging with plenty of room for the soloists to move.

The most surprising thing about the whole session is the extraordinary closeness of Hubbard and Morgan—at times it is extremely difficult to tell them apart. Both are in great form, running the full emotional range from controlled aggression to subtle caress.

Both trumpets drop out for "Spot" which is a feature for Lucky Thompson's ethereal soprano. On the remaining

tracks, Thompson plays tenor in his post-Coltrane manner—more oblique in his approach to a phrase than in his lyrical day.

Pianist Hicks is pleasant, if rather anonymous—I can't see anybody dashing into the room shouting "That's John Hicks on piano." The rhythm section is great—as any rhythm section must be with Blakey's fulsome drums. The leader solos on "Freedom", displaying quite incredible bass drum control.

Despite a quite nauseating sleeve note, this is the most satisfying of all recent Blakey releases.—B.D.

The Quartette Tres Bien would be better titled the Quintette Tres Boring, to judge by their album "Stepping Out" (Brunswick LATR43). The group comprises Jeter Thompson (pno.), Richard 3 in one (a Cass Albert St James (sax), and Percy James (bongo, conga). Most of the music is a sort of Latin-tinged cocktail lounge music, though they occasionally whip the temperature up with hammered piano chords and much bong-battering. Not one phrase stuck in my memory. Titles include "Waltz Warrior", "Summer My Time", "Taste Of Honey", "Nora" and "Grass"—B.D.

SHAKING SONNY BOY TRACKS

The late great Sonny Boy Williamson is represented on EP, this time from his Chess "In Memoriam" album, with four shaking, swinging performances on (CBBRL) backed by Chess' Chicago rhythm section. Sonny Boy sings with harmonica, sings his personal lyrics and leads his company driving hard characteristic. The titles, which combine to make a plaintive story, are "Lead To Be Alone", "Ten Years To Die", "Too Old To Think and One Way Out". The second and fourth fade out the end and the latter has a kind of mumble beat. A good bet if you don't have the LP.—M.J.

A Count Basie release from one of his "big six" sets comes up on Reprise EP R3004. Titles are "In Other Words" a re-arranged Basie with a reworked brass treatment; a glowing "Mint Julep" on which Eric Dolphy's tenor and a group of brass wails and whaps over a pulsating bass; a mercifully instrumented "San Francisco" with tenor solo heavily influenced by Gonsalves; and a final "I Can't Stop Loving You" in which the spirit blows out and the band plays it out "pop" on a pop song. The "big six" of Greg Pinguet ironhorse and uncharacteristic Basie piano are heard.—M.J.

Various Tommy Dorsey orchestras of the period 1936 to 55, and four tracks by Dorsey's Clambake Seven, make up "In The 30's" (Ace of Hearts AM10). Here, the band repeats such successes as "Sonoma Woods", "Have Yourself an Soledad", and "Indian Love Call". "Bye Bye" "Open Two" Bill Finegan's arrangement of "Lisa Jane", also the band's theme, "Gatin" sentimental. The earliest personnel and lineup (52) includes Charlie Shavers (trp) and Louis Bellson (dr); later line-ups have Shavers, Boonin (trbn) or Jaki, Cliff Leeman (trbn) and Jackie Mills. In the main, this is big-band semi-jazz, but T.O.'s wronsome playing is a miracle of control. Best for jazz are the Clambake tracks with Dorsey. Billy Butterfield, Peacocke Hicks, Richmond and Wendell Cooney, soloing and combining on arranged Chisholm.—M.J.

Gold just turns up in unexpected places, and a volume of the balanced saxophone of Eddie Miller will re-echo at the moment. Sweeter, freer-sounding than on three tracks of Geoffrey Herge's "All Peter's Place", Miller's playing is more relaxed and more in control. Titles include "The Blues", "New Orleans" and "The Blues" are the tunes and the music is a quiet, thoughtful, but still artistic if hardly unworldly, Herge who solo on "The Blues" and "New Orleans". Featured sax on the other nine numbers, which include "Love For Sale", "Mellow Blues", "Red Roses" and a couple of jazz warblers. Piano, guitar and drums are also splendid and there are delicate vocal lines, guitar blues bits and more. The light, casual jazz done with Shivers—good for converting reluctant wives to jazz.—M.J.

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THE FIRST IN JAZZ 1962-1963

BLUE NOTE



new records

POP: reviewed by the Melody Maker pop panel

LPs

Fontella BASS: "The New Look" (Chess.) Great. This has that Chess studio sound that only seems to come out of Chicago. The accompaniments have that rough edge that give the album a sense of realism. It's alive. Fontella is marvelous. Her voice matches her looks and that's saying something. Great track here is "I'm a Woman", rivals Peggy Lee's version. Other tracks: "Our Day Will Come", "Rescue Me", "Gee Whiz", "You've Lost That Lovin' Feelin'", "Come And Get These Memories" and "I Know".

Fontella's voice matches her looks



Fontella: rivals Peggy Lee on "I'm a Woman"

Tony Bennett: "A String of Tony's Hits" (CBS). Two 12in LPs for 37s 6d is a great buy for Tony Bennett fans. Some of his best known numbers through the years accompanied by orchestras under Ralph Burns, Ray Ellis, Glen Oser and Frank De Vol. Among the best tracks: "Stranger in Paradise", "Rags to Riches", "Just in Time", "Sing You Sinners", "Smile", "You'll Never Get Away From Me", "The Night That Heaven Fell" and "Climb Ev'ry Mountain".

"The Chess Story, Vol. 3" (Chess). Twelve Chess recording artists and groups get a track apiece on this one. Some of them already sound somewhat dated—notably the Moonglows "Most of All",

Tuneweavers' "Happy, Happy Birthday Baby", the Students' "I'm So Young" and Flamingos' "I'll Be Home". Those that wear best are the real, swinging rockers like "Bo Diddley" by its creator, the Vibrations' "The Watusi", Chuck Berry's "Maybellene" and the Monotones' "Legend Of Sleepy Hollow". There's a pleasant ballad, "Bad Girl" by the Miracles, a jumping Clarence Henry "Ain't Got No Home", a rather dreary "Long, Lonely Nights" from Lee Andrews and the Hearts and an organ-dominated instrumental by Baby Cortez, "Rinky Dink".

Nina Simone: "Nina At The Village Gate" (Colpix). Recorded at a New York club this catches the full flavour of a Nina Simone performance. Backed by her own piano and a swinging three-piece rhythm section she varies her programme from the opening swinger, "Just in Time", through a dramatic

reading of "House Of The Rising Sun" to the gospelling "Children Go Where I Send You". Good, jazz-tinged performances even if Miss Simone is not quite in the Ella Fitzgerald-Sarah Vaughan bracket for either technique or presence.

Bill Anderson: "From This Pen" (Brunswick). Bill Anderson may not be a Lennon and McCartney or a Cole Porter but he has written Country-and-Western styled hits for such as Jim Reeves, Kitty Wells and Debbie Reynolds. This time, backed by the Jordanaires, he sings his own compositions in a pleasant, if hardly distinguished voice. Tracks include "Saginaw, Michigan", "City Lights", "Riverboat", "Po' Folks" and "Still". There's also some fairly typical American-type chat at the beginning.

"Best of the White Heather Clubs" (Fontana).

Hoots, awa w' ye, and all that jazz! Sassenachs may find this varies from the folksy to the unintentionally hilarious. If you were born within grabbing distance of a sporrans your blood may run warm to

FOLK LPs

Lovers of country music will know by now the approach of the New Lost City Ramblers to Southern mountain music. It is well represented on "Rural Delivery No. 3" (Verve VLP 500), an album of eighteen tunes from the traditional repertoire and the Carvers, Mike Seeger (gtr, mandolin, banjo), Tracy Schwarz (fiddle, banjo, gtr) and John Cohen (banjo, gtr, straws) play and, of course, sing with fierce enthusiasm and a good deal of technical skill—also much of the authentic spirit. The Southern material they perform includes "Going Down The River", "Pretty Polly", "Sweet Willie", "Old Joe Bone", "Durham's Bull" and "Twenty-One Years". If you're not utterly sold on the

music of such as Robin Hall and Jimmie MacGregor, Moira Anderson, James Urquhart, Anne and Laura Brand, the Scottish Juniors Singers and the Ian Powrie Band, Great for New Year's Eves.

style, you may find that a whole LP grows wearisome; but out-and-out admirers will be amused to the end.—M.J.

More from the Ramblers, but this time the "old" New Ramblers with Tom Paley in Tracy Schwarz's place, comes up on "Sing Songs Of The New Lost City Ramblers (Volume 2)" on Ember EP455. On this one, Mike, John and Tom play fiddles, guitars, banjos, mandolin and autoharp among the three of them. The tunes number six and include such fascinating items as "It's A Shame To Whip Your Wife On Sunday", "Don't Let Your Deal Go Down", "Crow Black Chicken" and a fast-moving "Whitehouse Blues" played on

Quality stuff from the Unit Four plus Two



GRAHAM: amateurish

SINGLES

UNIT FOUR + 2: "Baby Never Say Goodbye" (Decca): These six talented units come up here with the song they wrote for the Bo Street Runners, but they've slightly altered the treatment. As usual they manage to work in their "Concrete And Clay" beat and some clever pieces of arranging. A well-worked on, and produced record. Quality stuff which should make the chart.

SHIRLEY ELLIS: "Ever See A Diver Kiss His Wife While The Bubbles Bounce About Above The Water" (London): Another very characteristic Shirley "Name Game" Ellis disc—which unfortunately doesn't live up to the splendour of its title. A mystery male voice answers Shirley's meaningless gabble.

MARK WYNTER: "Before Your Time" (Pye): An American number from Wynter with a nice arrangement by Tony Hatch. Rather a dreary song which drags on and on. Mark sings reasonably on this, but Dean Martin would have done a better job.

GRAHAM GOULDMAN: "Stop! Stop! Stop!" (Decca): Graham is the composer of the Yardbirds' "For Your Love" and the Hollies hit, "Look Through Any Window", but he has slipped up with his "Stop!" An amateurish sound about the number, and rather an unimaginative composition, in the soul vein. With a better number Graham will hit the chart scene in a big way.

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I'VE just bought a Spanish guitar made by Manuel Segura and called "Spagnoza". At present it is nylon-stringed. Is it safe to fit it with light-gauge tape-wound steel strings?—T. J. Blackman, Canterbury.

It wouldn't be advisable, as it would appear that the guitar was designed for use with nylon or gut strings, and with this in mind, it seems unlikely that any precautions were taken for strengthening the bridge or soundboard for the use of wire strings.—Guitar maker and repairer EMILE GRIMSHAW, 37 Great Putney Street, London, W1.

PLEASE settle an argument at work. Whose signature-tune was "Sweet And Lovely"? I'll give the winnings to Oxfam.—Mrs. F. Bowley, Marlow.

Peter Yorke and his Orchestra. Often confused with "She's My Lovely", featured by Billy Ternent and his Orchestra.

Is it safe to fit a Spanish guitar with steel strings?

DOES John Mayall play several instruments, and if so, which one does he recommend for a beginner?—Judith Norris, London, SE12.

I play organ, piano, guitar and harmonica. I was introduced to boogie and blues records when I was 13 and have since devoted myself to playing in the blues idiom. But every musician, whatever his instrument, should strive for originality, and have definite ideas of what he wants to express. The kind of music he chooses will dictate the most appropriate instrument.

IS there a book of chords for piano and organ for a beginner, similar to those for guitar, showing finger positions?—P. W., Tarves Aberdeen.

Any standard scale and arpeggio book would be satisfactory. A good example is "Correct Fingering At A Glance", by Ernest Hayward (Keith Prowse, 4s).—Pianist and teacher RAYMOND JONES.

HOW does Bob Henri, of the Roulettes, tune his tom-toms, and which bass drum beater does he use?—I. Williams, Swansea.

At one time I tuned the small tom-tom to A and the large one to E, which I found effective for stage work. But recently I have tuned them to higher notes, which I found more suitable for recording. I use the Ludwig felt beater supplied with the Speed-King pedal, but I have had the shaft of the beater cranked, so that the beater hits the head squarely. This gives a better note.—BOB HENRI.

I WOULD appreciate I knowing which drum kit is used by the fabulous Art Blakey.—Jack Cousins, Wellington, Shropshire.

Art plays the Gretsch "Burgundy Sparkle" outfit, which consists of 20 inch x 14 inch bass drum, 12 inch x 8 inch and 14 inch x 8 inch tom-toms and 14 inch x 5 inch snare drum, plus exclusive K Zildjian cymbals, which are made in Turkey.

I AM considering buying a portable electric organ for use with a small dance-band, playing a fair amount of pop music. What is your advice, especially regarding the Farfisa?—N. G., Brighton.

There is the electric organ, in which the reeds are blown by a little fan. Or there is

the electronic organ, which works by means of electronic devices and would be best for your purpose. I can certainly recommend the Farfisa, which is a reliable and versatile instrument, single manual, with 16 eight-foot and four-foot pipes. Sound is produced by a transistorised generator. There is a compact version with legs which fold into the body. Portable amplifiers require an external amplifier.—LARRY MACARI, Musical Exchange, 155 Burnt Oak Broadway, Edgware.

WHAT advice can you offer to someone wishing to learn string bass?—A. Harrow, Stevenage.

Go to the best teacher you can afford and invest in a really good instrument, which he will undoubtedly help you to select. As I wrote in the MELODY MAKER many years ago: "A bad bass makes a bad bassist".—Bassist and teacher GEORGE GIBBS.

Chris Hayes

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LONDON

WE often talk and write of veteran jazzmen and Grand Old Men of the music, George Pops Foster, who played in Britain with the New Orleans All Stars on Friday and Saturday, is a genuine GOM and the real thing in jazz veterans... a man who actually heard Bolden.

He is seventy-three, seventy-four on May 19 this year, and has been playing since he was six or seven.

Many think he is even older because, as Pops explains, when you've worked with King Oliver—who would have been eighty-one this year—and Bunk Johnson, eighty-nine had he lived, and known the near-legendary figures like bassists Henry Kimball Sr and Jimmy Johnson, people assume you are as old as Buddy Bolden himself.

And being called Pops (or "Pop") ever since your early forties helps to put years on your reputed age. How did the nickname start, I wondered.

"Well, Louis Armstrong started that. Because whenever he met me in the street he'd say 'Hello Pops,' and when the kids that get in the record sessions heard him they all called me that, and it kind of stuck."

"Actually, it wasn't a special name for me—that used to be just a word around New Orleans, and Louis might have called anybody from down there Pops. In fact, most times Louis will address me by my name. Mostly he'll call me George."

To get back to Bolden, when did Pops hear him?

"In the early years of the century, I was born on McCall Plantation, about sixty miles north of New Orleans, but we moved to New Orleans in 1902.

"I had started on cello when I was six or seven, but I was playing bass with a string group by 1907. Bolden used to play in Johnson Park when I was young, and I would slip in and hear him there."

"He used to play that tune they call 'I Thought I Heard Buddy Bolden Say', and he played a lot of slow blues. He just was loud. You heard Tommy Ladnier? Well, like that—strong and loud."

"They had another band in those years, Bab Frank's Peerless Band, which played at Lincoln Park. That was Bab Frank and Bab Frank was a fine piccolo player. He was a very ugly fellow, I remember. He's been dead a long while now."

Which were the early bass players Pops admired?

"Well, in New Orleans I liked a man Henry Kimball, who was Robichaux's bass player, and another player called Jim Johnson who was Bolden's first bass player. He was good, and so was Billy Marro, the father. I thought so."

"In later days I looked up to a player in New York named Ernest Bass Hill. And, of course, Duke Ellington had Jimmy Blanton and Junior Raglin, who played a lot like Blanton. I thought they were good, but they played a different style from mine."

Who did Foster work with in New Orleans?

"I was with King Oliver from around 1909 until about 1912. It was King Oliver's Magnolia Band, but that was our band before he joined it. We got more jobs after Joe Oliver came in. We didn't call him King, then. We called him Chalk Eye.

"Later I was with Bunk Johnson in the Eagle Band, led my own band, worked with Ory, and then went on the riverboats with Fate Marable in 1918. I was in St. Louis with Charlie Creath and Eddie Allen's Gold Whispering Band. Then, in '22, I was with Kid Ory's band in Los Angeles."

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POPS FOSTER: a man who actually HEARD Buddy Bolden ...

by LEONARD FEATHER, MAX JONES, ALAN STEVENS



How much, if any, work was done on tuba at this time?

"I didn't really play brass bass till around '21. I used to play bass drum with the dance bands. Well, I did play one parade with the Sousaphone but I didn't like the walking—the weight was too much."

"With Ed Allen I played the tuba and doubled string bass. I still worked around with tuba till about 1927. I broke the middle valve on it, so I asked the boss of the place in Los Angeles if I could bring the string bass."

"They liked it so much, they told me to keep it in. And I kept on that ever since. I just got tired of lugging the tuba around, and soon there was no one I could play it with."

In 1929, Foster came to New York. He found the city hospitable.

"I arrived on a Tuesday and went to work on Friday. You were supposed to wait six months, but they had to let me work because they didn't have no bass players who played my style in New York."

"All the tuba players, they come up to have lessons from me, and we had some very fine tuba players wanting to learn string bass. Of course, everybody in town wanted to have string bass when they heard the Luis Russell band."

"Yes, I played with about everybody that amounted to anything in New York, and I was making records every day during those first years—so many people I can't remember them all."

"Of course I remembered a lot with Luis Russell—that was a fine band—and Louis Armstrong worked regularly with both. One time at the Apollo Theatre I remember it was Russell's band for a week and the next week Armstrong's band. Same

band, with Louis in front.

"I almost went back with Louis, you know. They asked me last year. If you see Joe Glaser, tell him if he wants a good rhythm player to get Pops."

Did Foster make good money in his early New York days?

"Yes, got good money and wore good clothes—that's all I cared about, that and taking care of my mother in New Orleans. She was a full-blooded Cherokee, and my brother went into the army as an Indian. My mother died in 1939 aged a hundred and eight, and didn't even wear glasses."

"I didn't save any of the money, but I lived fair. I was very sick last year and that cost money. Of course, I gave up drinking in '55."

You remember the time you had in Nice together, in 1948, drinking cognac? I was in my sin then. But I stopped drinking and learned how to go home.

"My wife got after me about it, because when you put whisky in front of the business, it's time to quit. I found that out for myself. When you begin losing your touch, it's time to quit drinking. But oh, they were some lovely days at the Nice Festival. You remember they wrote me a letter saying don't jam in the clubs so much after hours?"

To wind up, I asked Foster about his personal taste in music.

"I like a beat," he said, "and I like hot music. I don't like no slow drags like we used to play in New Orleans."

And how would the New Orleans music of the early days compare with the Dixieland played today by bands such as the All Stars?

"It's changed a great deal, become more polished. If you could put on that old stuff today, it would stink." M.J.

Tyner quits Coltrane

NEW YORK

MAJOR changes have taken place in the John Coltrane group which in recent months has frequently used a two-tenors and double rhythm section format. After Elvin Jones left, McCoy Tyner is now out and the piano chair is now taken by Alice McLeod who, in private life, is the new Mrs. Coltrane.

A battle is on over the 104-acre site in Middletown, Rhode Island, where George Wein planned to run the 1966 Newport Festival. Next to the site is the Mother of Hope Novitiate where young women prepare for lives as nuns. The Roman Catholic diocese is strongly opposed to the jazz site proposal and there is also opposition from many residents.

British pianist-vibist drummer Victor Feldman is father again. His third child, born in Hollywood, has been named Trevor.

Roland Kirk has recorded a new album featuring Virgil Jones (tp), Martin Banks (flgtrhorn), Garrett Brown (trb), three drummers on some tracks, and a vocal choir. —L.F.



POPS: 'I don't like slow drags'

ZENITH SIX: fourteen years of 'just jazz'

MANCHESTER

MANCHESTER'S Zenith Six was formed some 14 years ago, but today not one of its original personnel is with the band. All the founder-members have quit the jazz scene with one notable exception—Johnny Barnes, now with Alex Welsh.

Throughout the years, there were continuous changes until in June 1964 it seemed that the band would cease to exist when four musicians left (for different reasons), at the same time.

It was then that the spirit of trombonist Alan Pendlebury, who had joined the group in 1959, came to the fore. He was determined that the Zenith, which had graced the scene for so long with club appearances, records and broadcasts, should not just fade away.

He rooted out jazzmen



PENDBLEBURY: fifty choruses

whose musical ideals matched his own, and within a week or two the group was swinging back as lustily as ever. But the Zenith Six were now eight—Alan, of course; brother Keith (piano); Pete Brown (trumpet); Tony Foulkes (clarinet); Eric Pizey (drums); Geoff Ford (bass) and Bob Ascroft (bajo) plus Marcella MacConnell who belts out the blues with style and conviction.

Since then, there has been only one personnel change. Tony Foulkes left to form his own band in January this year. His replacement is Joe Silmon, late of the Back of Town Syncopators. Joe is a great acquisition—he plays clarinet, soprano, tenor and flute. Originally, the Zenith was known purely as a New Orleans-style group. Today, you can hear traces of most every jazz style.

Says Alan, a grocer by profession: "We don't believe in labels, although I agree that categories help to identify things at times. Actually, though, we do have a label—it's 'just jazz'."

"The band is heavily booked at clubs and dances

in the Manchester area and is resident at its own club in the Black Lion Hotel on Saturdays.

What is the band trying to achieve? Explains Alan: "We aim to give the fans what they want to hear in the way we want to play it. We don't compromise. We play just as the mood takes us."

Alan doesn't dictate to his lads how they should play. He lets them interpret a tune in their own individual way. Chaos doesn't result, because there's a natural sympathy amongst the musicians. "We blend well 'cause we all listen to each other," says Alan.

He continues: "We reckon we are an entertaining band, not because we deliberately set out to entertain but because we all enjoy ourselves on the stand, and we look forward to a session. Although we are amateurs we have a professional approach."

At one time, Alan used to get the crowds raving by blowing 74 non-stop choruses of "Weary Blues" on his trombone. Today, he's cut it down to 50. Old age creeping on, Alan? —A.S.

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M.M. 2/1

Death of the Cool ...

LONDON

DELETION time is around again for EMI on February 28. Among LPs deleted will be the epoch-making Miles Davis "Birth of the Cool", is on the list.

Capitol are also deleting a pair of quite interesting "compendium" albums, parts one and two of their "Jazz Of The Forties" set. These are subtitled "Behop Into Cool" (T20578) and "Swing Into Bebop" (T20579). A goodie big-band LP is "The Hits Of Benny Goodman" (T2134), which features Roby Hraff and Charlie Shavers among the soloists.

HMV are chopping a very fair Hodgson with big band (mostly Duke's) and octet. It's titled "Everybody Knows How To Salsa" (CLP1805) and is a good buy. Hodges, Nance and Ernie Shepard are also present on Paul Gonswales' "Tell It The Way It Is" (CLP1758).

Another to bear in mind is "The Happy Horns Of Clark Terry" (1797), and for Traneans, "Live At Birdland" by John Coltrane (1741). Not bad as mixtures go is volume one of "The Definitive Jazz Scene" (1798).

Others for the axe are Chico Hamilton's "Man From Two Worlds" (1897) and "Salt And Pepper" by Stitt and Gonswales (1895), Art Blakey's "Jazz Messengers" (1760), Louis Jordan's "Jalichu Jah" (1899) and octet. It's titled "Django—The Unforgettable" (1388).

Next to Columbia, should list "The Mighty Two" by Krupa and Bellon on 33SX1571, Joe Harriott's "High Spirits" (1692), Chris Barber's "Best Yet" (1401), Sarah Vaughan's "Sweet n' Sassy" (1697) and "The Return Of Bud Powell" (1700). Stateside lose the admirable Lester Young Kansas City Five set on SL10002, on Fontana, also "Trumpet Giants" (Miles, Dizy and Navarro) on 10103, Lightnin' Hopkins' "Hootin' The Blues" (10110), Jimmy Witherspoon's "Blues Around The Clock" (10105), Coltrane's "Black Pearls" (10124) and the "Clifford Brown Memorial Album" (10122).

Parlophone delete only four jazz LPs, but they are quite important. A splendid Ellington 1927-30 reissue set—including different masters—is called "Rockin' in Rhythm" and is found on PMC1184. Then there are the remaining three parts of "Jazz Sounds Of The Twenties"—Vol. 1 having gone last year.

To round off the deletions are Mingus' famous Town Hall concert, preserved on United Artists ULP1068; Ellington's "Money Jungle" with Evans and Roach (ULP-1035); Bill Evans' "Conversations With Myself" (Verve VLP-9054) and "Trio 64" (9077).

Good hunting!—M.J.

Howard's clarinet has rare brilliance

AN evening in the company of the New Orleans All Stars at St. Pater's Town Hall on Saturday turned out to be a pleasant and rewarding experience. It was, for an old lover of New Orleans style music, a distinguished cast representing more than three hundred and fifty years of combined jazz experience.

In the event, the front line worked together cohesively and comfortably, creating smooth and light ensemble choruses rather than exuberant stomping performances. To some extent, the tempo of the music was controlled by the rhythm section which had a certain staidness, a lilting rhythm but not a relentless drive.

Of first-rate quality throughout the evening was Darnell Howard's clarinet playing, fast and fluid but with a hot edge to the tone and a Noone-like jump to the phrasing. He decorated the ensemble with rare brilliance and turned in a succession of interesting solos. The low-register work in "Blue Street" and Howard's feature on "Indiana," with its fine, flowing ride-out chorus, were particularly notable.

Alvin Alcorn stated the themes somewhat gently, and this, with Jimmy Archesy's amiable trombone, lent the music a restraint not always associated with New Orleans jazz. Pops Foster obliged with several solos, always ending with a few slurred bars "for the public," and Alton Purnell sang "Butter And Egg Man" and others besides playing piano. Cle Frazer, an orthodox snare technician, delivered a nice duet with Foster on "Royal Garden", using rim wood block to charming effect.

Trumpeter Keith Smith, who organised the All Stars, guested on a few numbers in each half and gave a very fair account of himself. He took Alcorn's place in "George Camp Meeting" and "Ten Roof" and joined him for four-born versions of "Bourbon Street Parade," "Panama" and two or three more. The hall was quite well filled, but not sufficiently so for the promoter to break even. Surely there are more admirers of real traditional jazz left alive than this suggested.—M.J.



JIMMY: amiable trombone

DARNELL: fast and fluid

CAUGHT IN THE ACT

He had difficulty in remembering some of the words of his own songs—something he said "bothers him with folk songs."

When is some promoter going to give Tom a chance to do a whole programme of "real" folk?

Also on the programme, though un billed, was a pleasant Galiani singer, David Campbell, and Alasdair Clayre, who sang two of his own songs to Martin Carthy's accompaniment.—K.D.

GOLDIE

A CHEERING if sparse crowd greeted Goldie at her Marquee slot last week. Bright and cheerful, she soon had her supporters swinging, backed by a tremendous group, Dave Anthony's Moods.

Earlier Dave roared through his own powerful set, and a whole lot of groups are going to get a serious shock when they hear the Moods in action.

Dave is an excellent singer, with a good range, and a total absence of shrieking, which is often mistaken for blues feel. With a line up of trumpet, trombone, tenor, organ, guitar, bass guitar and drums, the band at times developed Ted Heathian power. Manfred, Zoot, George and the Animals—watch out!—C.W.

THE WHO

THE three day test run tour of the Who Show, started on Friday at London's Finsbury Park Astoria, to two well-filled houses.

The programme reproduced on stage everything ever expected of them—including a take-off

of Mick Jagger. And the new Merseys were a mild sensation. Visually, they or their mod backing group, could not be faulted. The Everly's "Love Hurts", was almost a knockout, and the screamers' reactions to "Wishin' And Hopin'" or "Love You Yes I Do", and "I Stand Accused", was unsurpassed that evening.

The scene was set for the Who to take Finsbury Park by storm—but as often happens, the big occasion was too much. Daltrey's mike seemed to be off all night, and Keith Moon's drums were inaudible, the acoustics only permitting an occasional cymbal crash to get through.

Despite these difficulties the Who played immaculately and their "inverted-hipness" by reviving Dion's "Rumour Round Sue", must be admired.—N.J.

SPINNERS

A SERIES of ten concerts over two years to packed houses every time at the Philharmonic Hall in their home town, tempted Liverpool's Spinners folk group to have a crack at a similar event at Manchester's Free Trade Hall on Saturday last.

They sang twenty-three numbers in all (with an intermission by local folk star Frank Duffy, who was equally well received) and had fans with them all the way.

A Donovan micky-take, their "Space Girl" number and "Rambo Grandee" (in which Tony Davis introduced the other three as Los Trios Merseysiders) tied with "Poor Johnny Todd" (the "Z Cars" theme) and "Dirty Old Town" for the applause fever. With ex-NDO bassist Harry Archer accompanying the Spinners it was an enjoyable evening.—J.D.

Drawing near a monopoly

FOCUS ON FOLK

TRANSATLANTIC Records have just signed up the Black Country Three, a group which has built itself a large reputation in the Black Country area—Derbyshire, Leicestershire and Staffordshire—and have published two books of songs of the Black Country.

This signing gives Transatlantic a near monopoly of the well-known groups, with the important exceptions of the Waterasons (Topic) and the Corries (EMI).

The Black Country Three are also important because they are another breakthrough from the Weavers-style guitar and banjo instrumentation. Brothers Mike and John Raven play guitars—Mike used to accompany a flamenco company in Spain—but Derek Craft plays the fiddle.

Unnoticed by many of the "hard core" folk fraternity, the Wednesday night sessions at the Marquee are reaching a new type of audience. Singers like Colin Wilkie and Shirley Hart share the bill with more pop-orientated groups like the Frugal Sound.

Last night they had the Spinners, who have a return engagement on March 16. The Frugal Sound, incidentally, started this week at John Bloom's The In Place which is now featuring folk every Monday, Tuesday and Wednesday. They have recorded Lennon & McCartney's "Norwegian Wood" and have a fan club of 500 members, although they have yet to get the first 75 bookings. And the Spinners can be heard in Harrogate on Saturday, February 19, at a concert which will also include Tom Giffellon, Josh Macrae, Laurie Hynes and Barry Dransfield, and Ellen Knowles.

● Glad to hear that the new Saturday night club at the Anglers, Teddington, is doing so well. Recent guests have included Malcolm Price, Cliff Anderson, Ian McCann, and Diz Disley.

● Now they've recovered from their fantastic—and fantastically successful—effort in putting on Festival Of Fools, London's Singers' Club is now getting back to a fairly normal programme of club nights.

Next Sunday they have John Faulkner, Sandra Kerr and Bobby Campbell, with A. Lloyd and Martin Carthy the week after. Carthy is one of the few singers who can draw crowds at almost any type of club. On February 20, residents Peggy Seeger and Ewan MacColl are featured.

I had to smile when I saw that Ewan and Peggy are being featured in a Hootenanny rave in Worthing on March 9, heading a bill that also included Diz, Disley, Gerry Lockran, Royd Rivers, the Silver Family, Lucy Vernon, and the Downland Folk Trio.

KARL DALLAS

THE SPINNERS

Engagements for FEBRUARY

- 10 Adelphi Hotel Corbanat (Private function)
- 12 ROYAL PHILHARMONIC HALL, Liverpool
- 14 Spinners Club, Liverpool
- 15 Potters Bar
- 16 Marquee, London
- 17 Birmingham
- 18 Institute of Ed., London
- 19 ROYAL HALL, Harrogate
- 20 Redox Jazz Club, Yorks
- 21 Spinners Club, Liverpool
- 23 Lancaster
- 24 Christ College, Woolton
- 26 Redlands College, Bristol
- 28 Spinners Club, Liverpool

MARCH

- 1 Loughborough University College
- 2 B.B.C. Omagh
- 3 Ulster Hall, Belfast
- 4 Dublin University
- 5 Boreley Arcadian Hall
- 6 Rothenham Civic Theatre
- 7 Spinners Club, Liverpool

All enquiries—

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FOLK FORUM

THURSDAY

ADDESTONE, WOBURN PARK HOTEL BARRY BEATTIE.

CRUBEN NEWCOMERS, 14.

MARTIN CARTHY

DENNIS O'BRIEN
BLACK BULL, High Road, N.29. Also Mike Hughes. Next week: MIRA SCAMMELL.

TERRY GOULD, Burnley.

THE FOX, Ilkington Green, N.I. Bob Davenport, Eddie Greene, Freddie McKay, Jackie O'Connor, Norman Bell and the Rakes.

WATFORD, Hertfordshire Army COLIN WILKIE and S.H.I.R.L.E.Y HART.

FRIDAY

ALL ARE invited to THE CRYPT, Chisney Row, CHELSEA, S.W.4, where guest PETER COX is introduced by JOHNNY JOYCE at 8 p.m.

AT LONDON FOLK MUSIC CENTRE, 38 Goodge Street, W.1. MUS 0530. 8 p.m. BOB ROBERTS. Midnight 4 a.m. ALL-NIGHTER with ISLA CAMERON. Hosts JACKIE O'CONNOR and NORMAN BELL. Thanks Tom Paxton and other leading singers who have helped make this the best all-nighter in town.

DAVE CAMPBELL (from West Indies and Canada) SCOTS HOOSE SHIRLEY COLLINS
FIGHTING COCKS, Kingston. — Come All Ye.

FRIDAY FOLK CLUB, 8.30 to 11. THE JUG TRUST, BARRIE BEATTIE, GEORGE BROWN. Resident—33 King Street, W.C.2. TEM 1975.

FRIENDS OF OLD TIMEY MUSIC, OSTERTLEY.

SATURDAY

A CELLAR EVENING with JACK & MARGARET and special guest LISA TURNER. 8 Regents Park, N.W.1. Commence 8 p.m.

AT CENTRE, 38 Goodge St., W.1. 3 p.m. snacks, records. 10 p.m.-1 a.m. LOUIS KILLEN.

AT THE OLD TIGER'S HEAD, Lee Green, S.E.12.

ALEX CAMPBELL TONY SHAW, GUESTS
COLYER CLUB, Gt. Newport Street, W.C.2. ALL NIGHT session. Midnight. BERT JANSEN, JOHNNY JOYCE.

DIZ DISLEY, Teddington Folk Club, The Anglers, Broom Road.

KING OF CORSIKA, Berkeley St. Soho, 45. SIAN MCCARTHY introduces AL O'DONNELL, Mary Allcock, Andy Irvine, Chris Robman, Bob Sproat.

LEWISHAM CONCERT HALL, S.E.6. 7.30 p.m. Steve Benbow, Gill and Terry, Sandy and Jeanette, the Young Traditions and the STEVE BENBOW GROUP 45. 8 p.m. 75. 6d. — Box Office, DUN 3431.

SATURDAY cont.

PIERS HAYMAN, at the Mids in the Ground, 21 Winchester Rd. Swiss Cottage, N.W.2. 8 p.m. Residents: THE SUNDOWNERS.

STAIRHEAD FOLK THEATRE CLUB, Lamb and Flag, Cowley, Gorden, Saturday, February 12. SANDRA KERR and JOHN FAULKNER, 8 p.m.

TERRY GOULD, Birmingham.

TONY MCCARTHY JOHN FOREMAN SCOTS HOOSE

SUNDAY

AT BATTERSEA HAGS HEAD MARGARET HEWETT and BILL QUINN with John Ward, Peg Wee and Roy Nash

AT CENTRE, 38 Goodge St., W.1. 3 p.m. New Singers 8 p.m. Penbours presents

PETER COX

BRETT STEVENS at the Hole in the Ground, 21 Winchester Road, Swiss Cottage, N.W.2. 8.30 p.m.

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

HAMPSTEAD, 3 CITY 4. The Northwest Three, Terry Gould. The Enterprise opposite Chalk Farm station, 7.30 p.m.

HOXTON HALL, L.C.S. Folk Club, 125 Boston Road, N.1. DON PARTRIDGE, LES WESTERN, residents. THE FIELDS and Tida, from Japan

OPENING FEB. 12

ANOTHER THINKERS IRISH CLUB at the "DUBLIN CASTLE" PARKWAY, CAWDEN TOWN

SINGER'S CLUB New Merlyn's Cave, Margery St., off King's 2 Road, W.C.1. 7.30. JOHN FAULKNER, SANDRA KERR, BOBBY CAMPBELL.

STARTING GATE, Station Road, WOOD GREEN, TOM PAXTON.

TERRY GOULD, Ebbw.

TROUBADOUR, 9.30. Davy Campbell.

MONDAY

AT CENTRE, Guitar class.

CRUBEN CLUB, Winstanley Arms, Clepham Junction, JOHN TOWNSEND & KEITH.

CATENHOUSE HIGGATE VILLAGE, RAVEI RAVEI RAVEI! THE JUBILEE LOVELIES.

STRATFORD, Brian Byrne. Railway Tavern.

TERRY GOULD, Sherborne.

TUESDAY

AL STEWART AT THE CONTEMPORARY FOLK CLUB, "Lodice" 22, D'Arbury Street, W.1. (off Wardour Street), GBR 5088.

DAVY CALLINAN at the OVAL FOLK CLUB opposite Surrey Tavern, 20 Sida, off Oval Ground, 8.00. 28. 6d.

POTTERS BAR, Robin Hood, High Street, THE SPINNERS. Plus the residents, 7.30 p.m.

TERRY GOULD, Clacton.

THE CROWN, TWICKENHAM, Johnny Winch and Brian Golbey.

WEDNESDAY

AT BARKING, 7.45 p.m. JOHN PEARSE

AT CENTRE. Instrumental workshop.

BOREHAMWOOD RED LION, DON PARTRIDGE and from Barret DENNIS O'BRIEN, MIKE HUGHES plus guests.

BRONLEY, Star & Garter, Malcolm Price plus residents.

COOK'S FERRY INN, EDMONTON, FOLK CLUB — FREE ADMISSION.

FURZEDOWN COLLEGE, Waltham Rd., Tooting, S.W.17. 8 p.m. 11 p.m.

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MARQUEE SPINNERS

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CAMPBELLS

WHERE does the Seeger audience go when Peter is not in town? Answer: to concerts like that headed by the Ian Campbell group at the Royal Albert Hall on Friday.

The Campbells and their loyal their top billing with a very professional act. Notable was Lorna Campbell's "Guananama" and the group's always polished instrumental work.

Closing the first half, the Dubliners showed that when it comes to gastro, the Clancy Brothers have nothing on them, although the most telling piece was Ronnie Drew's graciously "Easy And Slow".

Bill Clifton opened with some polished bluegrass—giving a London air to the remarkably competent school boy group, the Echo Mountain Boys, which he is schooling.

Tom Paxton performed items from the Tom Paxton song-book including the inevitable "Rambling Boy" as an encore.

RADIO JAZZ

CHRIS HAYES

FRIDAY

5.30 p.m. M2: Jazz. 7.0 E: Jazz Workshop. 7.5 M1: Euro-Jazz. 8.25 M4: Jazz. 9.0 R: Past and Present Jazz. 9.8 A: Jazz. 9.45 L: Jazz for Adults. 10.0 U: Ornette Coleman. 10.15 T: Tommy Dorsey. 10.30 T: Authentic Jazz. 10.50 T: Cathy Lovett. 11.0 T: Bill Evans. 11.15 BC: Johnny Hodges and others. 11.30 S: Swing Serenade. 12.31 BBC L: Blues in the Night.

SATURDAY

12.0 noon BBC T: Jazz Record Requests (Humph.). 1.12 P.M. M2: Radio Jazz Club. 3.55 M2: Swing and Sweet. 7.40 M2: Continental-Tour. 8.15 R: Italian Beat. Coast Jazz. 9.0 M1: Barbara Streisand. 10.15 T: Tommy Dorsey. 11.0 T: Frank Sinatra. 11.0 T: Buck Clayton All Stars. 11.5 J: The Big Bands. 11.59 J: World of Jazz.

SUNDAY

3.35 p.m. U: Jazz Magazine. 4.30 G: Peg Wee. 4.45 L: Frank Sinatra. 6.35 M: Jazz and New Jazz. 8.35 M2: Radio Jazz. 9.30 A: From Jazz. 10.3 A: Jazz. 10.45 A: Buddy Tate (Hughes Paranoise). 11.31 BBC L: The Jazz Scene (Frank Sinatra). The Jazz Scene (Frank Sinatra). The Jazz Scene (Frank Sinatra).

GARNER: Thursday

Race, Alan Eldon Band, Peter Clayton, (Humph.)

MONDAY

11.15 a.m. Jazz Magazine. 8.0 p.m. M2: Jazz. 8.30 M: Jazz Corner. 9.0 E: Kurt Edelhagen. 9.15 M: Jazz. 9.8 A: Jazz (Mon-Thurs). 9.15 M2: Jazz from New York. 10.15 T: Pop and Jazz. 10.20 M2: Jazz Magazine. 11.0 T: Lucky Thompson.

TUESDAY

6.25 p.m. E: Sweet, Beat and Swing. 6.35 R: Jazz. 9.30 G: Jazz. 9.45 M: Jazz. 10.5 O: Oscar Klein. 10.15 T: Johnny Hodges. Wild Bill Davis. 11.0 T: Terry-Hookmeyer Quintet. 11.20 E: Swingtime USA.

WEDNESDAY

5.0 p.m. M2: Jazz Today. 5.30 BBC T: Jazz Today (Charles). 6.30 E: Jazz. 7.30 G: 8.25 M2: Boy Edgar's Big Band. 8.20 O: Jazz for Everyone. 9.30 T: Doris Day. Junior Mance. 11.0 T: Miles Davis.

THURSDAY

6.30 p.m. M1: Eroll Garner. 6.35 P and W Music. 9.25 R and M2: Jazz. 9.20 O: Jazz. 10.10 M1: Montmartre Jazzhouse. 10.15 T: Doris Day. 11.0 T: Duke Ellington. Programmes subject to change.

KEY TO STATIONS AND WAVELENGTHS IN METRES.

A: BBC France Inter 1820. R: NDR Hamburg 209. 188. G: SWF-B Baden 280. 265. 431. M: Hilversum 1.462. 2.295. N: AFN 247. 344. 771. L: NRJ Paris 1776. 477. 228. M: Saarbrücken 211. N: Denmark Radio 1.123. 2.383. 210. O: B.B. Radio 275. 157. O: BR Frankfurt 306. R: RAI Italy 355. 230. T: VOA 521. U: Radio Bremen 221. Z: Radio Strasbourg 235.

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with VAL WISEMAN
Saturday, February 12th
ALEX WELSH AND HIS BAND
Sunday, February 13th
TERRY LIGHTFOOT'S JAZZMEN
Monday, February 14th
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RAY & EMMETT
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KEN COLYER'S JAZZMEN
WEDNESDAY, 7.30
KID MARTYN BAND
FOLK & BLUES ALL-NIGHTER
SATURDAY, FEB. 12, MIDNIGHT
BERT JANSCH

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Hampton Court, Middlesex.
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MIKE DANIELS DELTA JAZZMEN
Saturday, February 12th
COLIN KINGWELL'S JAZZ BANDS
Sunday, February 13th
ERIC SILK AND HIS SOUTHERN JAZZ BAND

SIX BELLS

KING'S ROAD, CHELSEA
Saturday, February 12th, 8 p.m.
BRUCE TURNER JUMP BAND

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JOHN PICARD, JIMMY SKIDMORE, RONNIE GLEAVES, MIKE SCOTT, RAY CRANE, RON RUBENS

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Sunday AFTERNOON SESSION
DORIS TROY
3.5 p.m. (12th)
Sunday EVENING SESSION
7.0-11 p.m.
DORIS TROY
The Chessmen
Tuesday (15th) 7.30-11 p.m.
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Admission 3s. 6d.
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Saturday (19th)
JOHN MAYALL
Sunday (20th) **INEZ & CHARLIE FOX**
CHRIS FARLOWE

THURSDAY

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GENO WASHINGTON and the
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THAMES CITY JAZZMEN,
Metropolitan Tavern, Farringdon
Rd., E.C.1.
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Stn.)
CHRIS PINE QUINTET
with JOHNNY BURCH.
THE SHIP, 228 Long Lane,
S.E.1.
KEN BARKER TRIO plus
JIMMY SKIDMORE.

FRIDAY

BLUESVILLE R&B
BLUESVILLE R&B
JIMMY JAMES
AND THE
VAGABONDS!
("THE MANOR HOUSE TUBE")
ERIC SILK SOUTHERN JAZZ
BAND, Southern Jazz Club, Ex-
Servicemen's Club Hall, Harvey
Road, Leytonstone, next door to
Red Lion.
GOLDERS GREEN REFRATORY,
THE LOOSE ENDS,
GOTHIC JAZZ BAND, Colyer
Club, Every Friday.
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DANNY MOSS.
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SKIDMORE, RONNIE GLEAVES,
RAY CRANE, RON RUBENS,
MIKE SCOTT
EXTENSION LIC. BAR 11.30

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BROMLEY COURT HOTEL,
Bromley Hill, Kent
Sunday, February 13th
CHRIS FARLOWE
Monday, February 14th
GROUP and RECORDS
Admission 2/6
Tuesday, February 15th
ERIC SILK'S SOUTHERN JAZZ BAND
Wednesday, February 16th
THE SOUL SHOW
Thursday, February 17th
DECKHANDS
Admission 3/-

FRIDAY cont.

OSTERLEY JAZZ CLUB, COL-
LIN KINGWELL'S JAZZ BAND,
LITTLE, Next week HENRY "RED"
ALLEN.
WORRYING KYNDE
EALING
WORRYING KYNDE
NOTTINGHAM

SATURDAY

JAZZ-N-THAT, THE PAVIL-
ION by North Woolwich Ferry.
JOHN MAYALL and his Blue-
breakers plus Stormy
Shakers, Polytechnic, Little Titch-
field St., W.1. Oxford Circus
Tube.
NEW SEDALIA JAZZ BAND,
Imperial College, Uxbridge, 9, W.7.
THAMES CITY Jazzmen, Africa
Centre.
WOOD GREEN: WORRYING
KYNDE.
WORRYING KYNDE
WOOD GREEN

SUNDAY

AT THE JAZZHOUSE
GREEN MAN,
BLACKHEATH HILL,
DAVE GELLY—ART THEMEN
NEW JAZZ QUINTET
BEXLEY, KENT, Black Prince
Hotel, Graham Road.
BILL BRUNSILL'S Jazzmen,
Fighting Coaks, Kingston.
BLUE MOON Club, Hayes, The
Alan Walker Group.
COOKS, CHINGFORD
Royal Forest Hotel
MONTY SUNSHINE
COOKS FERRY INN, 11.30-2 p.m.
Randall, Feltham, Turner, etc.
ERIC SILK, Thames Hotel,
Hampton Court.
JAZZ-N-THAT, THE PAVIL-
ION by North Woolwich Ferry.
MODERN Jazz at midday, 12.2
p.m., THE SHIP, 228 Long Lane,
S.E.1. KEN BARKER TRIO, singer
JUDY WARD plus guests, also
Sunday evening.
NEW SEDALIA JAZZ BAND,
Rugby.
THAMES CITY JAZZMEN,
Metropolitan Tavern, Farringdon
Road, E.C.1. (Lunchtime).
WOOD GREEN: ALEX WELSH
AND HIS BAND.
WORRYING KYNDE
EEL PIE ISLAND

MONDAY

BEXLEY, KENT, Black Prince
Hotel, Spencers Washboard
Kings.
"PLOUGH", Stockwell S.W.9.
RESIDENT BIRTHDAY SECTION
JIMMY SKIDMORE, JIMMY COL-
LINS, TOP LINE GUESTS,
ADMISSION FREE.
STARLITE CLUB
STAR HOTEL, W. CROYDON.
THE TRAIN
THAMES CITY Jazzmen, Port-
land Place.
THE SHIP, 228 Long Lane, S.E.1.
KEN BARKER TRIO plus BOB
EFFORD.

TUESDAY

ERIC SILK, Bromley Court
Hotel.
GEORGE MORDEN: MONTY
SUNSHINE, Interval: Colin Ban-
agan.
KOOKS KLEEK
STEAM PACKET
LONG JOHN BALDRY
ROD STEWART
BRIAN AUGER TRINITY
JULIE DRISCOLL
WOOD GREEN: JOHN MAY-
ELL'S BLUES BREAKERS.

WEDNESDAY

EVERY WEDNESDAY, New
Era Jazzband, First Buld, Liver-
pool Rd., Islington.
GRAVESEND Jazz Club, Claren-
don Royal Hotel, Bob Wallis
Storyville Jazzband.
HIGHWAYMAN, CAMBERLEY:
Michael Garrick Trio, JIMMY
SKIDMORE
REFRATORY, GOLDERS GREEN
DISCOTHEQUE
GIRLS FREE BEFORE 8.30
Admission 2/6d. only.
THAMES CITY JAZZMEN,
Metropolitan Tavern, Farringdon
Road, E.C.1.

COUNT SUCKLE'S CLUB

3A PRAD STREET, W.1
TEL. PAD 1974
Thursday, February 10th, 8 p.m.-3 a.m.
COUNT SUCKLE
Friday, February 11th, 8 p.m.-3 a.m.

DORIS TROY HERBIE GOINS & THE NIGHTMERS

COUNT SUCKLE
Saturday, February 12th, 8 p.m.-3 a.m.
THE BLUE JAYS
COUNT SUCKLE
plus Special Guest Artist
Sunday, February 13th, 8 p.m.-3 a.m.
HERBIE GOINS
plus Guest Artist!

Cabaret with Sadie
Captain Fish and
Lard Aston
Monday Wednesday
COUNT SUCKLE
Coming Attractions:
Friday, February 18th
DAKOTA STATION
Saturday, February 19th
THE CHANCE
THE VAGABONDS
WILSON PICKETT
CHARLIE & INEZ
FOXX
AND MANY, MANY MORE GREAT
AMERICAN ARTISTS
The Official Fan Club for
HERBIE GOINS & THE NIGHTMERS
Write to: The Secretary
5a Prad Street, London, W.2
For Membership please apply
to the above address
LICENSED BAR

THE NEW ALL-STAR CLUB

9a Artillery Passage
London, E.1
or Middlesex Street
N. Liverpool Street Station
BIS 3697 or 8415
Friday, Saturday and Sunday,
from 8 p.m. till 4 a.m.
Saturday, February 12th
INEZ & CHARLIE FOX
Friday, February 18th
SUGAR PIE & THE COOL SHADES
Saturday, February 19th
DORIS TROY along with
CAPTAIN FISH
Friday, February 25th
BEN E. KING
FORTHCOMING ATTRACTIONS
Saturday, February 26th
HERBIE GOINS & THE NIGHTMERS
Friday, March 4th
IRMA THOMAS
Saturday, March 5th
CLARENCE FROGMAN
also ADMIRAL KEN SOUND SYSTEM
Local Groups on Sunday Nights
Ladies half-price Friday Nights

WITCH'S CAULDRON

50 Balsize Lane
HAMPSHIRE
Thursday (10th), 7.30-12.00
THE FRUGAL SOUND
Friday (11th), 7.30-12.00
RAM HOLDER BROS.
Saturday (12th), 7.30-12.00
MOX & JOHN LeMONT
Sunday (13th), 2.30-6.30, 7.30-12.00
C-JAM BLUES
Tuesday (15th), 7.30-11.45
THE SOULMATES
with
THE JET SET
Wednesday (16th), 7.30-12.00
BUDDY BOUNDS
BARREL HOUSE BAND
We are pleased to announce
the return of
JOHNNY CHRISTIAN
previously known as
TROY BROWN
Every Monday, 7.30-12.00

Worrying Kynde

Colin Richardson
REGent 3378
London City Agency (Gtd) Ltd.
189 Wardour St., London, W.1.
THE ED FAULTLESS TRIO
presents MODERN JAZZ
at
THE PHOENIX
Cavendish Square, W.1, MAY 17/00
Wednesday, February 16th, 8.15-11 p.m.
JOHNNY FOURIE
GUS GALBRAITH QUARTET
with
MALCOLM CECIL, TREVOR TOMPKINS
Adm. 4/6 Licensed Bar and Dancing

BRIAN GREEN BAND

3-week Swiss Tour
THIS THURSDAY
BLUNDY'S REVELLERS
ALL OTHER NIGHTS
MODERN JAZZ
TALLY HO!
Forsyth Road, Kenilish Town

CLUB CONTINENTAL

MEMBERSHIP 2/6
123
TERMINUS ROAD
EASTBOURNE
Friday, February 11th
PLAIN AND FANCY
Saturday, February 12th
5 ACES
Sunday, February 13th
NOCTURNAL
Wednesday, February 16th
BOOTLEGGERS

ronnie scott's club

NOW AT 47 BRIN STREET, W.1
GER 4757
NIGHTLY 8.30 p.m.-3 a.m.
(Closed Sundays)
NOW LICENSED UNTIL 3 a.m.1
* Newly decorated
* Luxurious seating
* Good food and wines
at reasonable prices
and the world's finest jazz artists!

NOW APPEARING

MARK MURPHY
AND
LOU BENNETT
with his TRIO
PLUS! As always—the best BRITISH
Jazz.

Opening MON. NEXT, FEB. 14th
for One Month
LEE KONITZ
AND
BLOSSOM DEARIE

WINE and DINE 8.30 p.m.-3 a.m. in
the NEW RONNIE SCOTT CLUB—the
finest Jazz Club in the world!

Future Attractions:
Comm. March 14th, for One Month
SONNY ROLLINS
ERNESTINE ANDERSON

WITCH'S CAULDRON

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Sunday, February 13th
NOCTURNAL
Wednesday, February 16th
BOOTLEGGERS

marquee

90 Wardour Street London W.1

Thursday, February 10th (7.30-11.0)
THE STEAM PACKET
LONG JOHN BALDRY, BOB STEWART,
JULIE DRISCOLL, BRIAN AUGER TRINITY
* JIMMY CLIFF BIG SOUND
Friday, February 11th (7.30-11.0)
DAVID BOWIE and the LOWER THIRD
MOX & the SIDEWINDERS
Saturday, February 12th (7.30-5.30)
THE MARQUEE SATURDAY SHOW
Top of the Pops, both live and on the
Saturday, February 12th (7.30-11.0)
DICK MORRISSEY QUARTET
featuring PHIL SEAMAN on drums
RAY WARLEIGH QUINTET
Sunday, February 13th (7.30-11.0)
GEORGIE FAME
First appearance at the Marquee

marquee artists Agency and Management
18 Carlisle Street, W.1 GER 6601

OVERLANDERS OVERLANDERS

THE OVERLANDERS
(MICHELLE)
at their
St. VALENTINES ICE BALL
MON. FEB. 14th. ADM 5/6
SILVER BLADES ICE RINK STREATHAM HIGH ROAD

the new CASABLANCA CLUB

1 Broadhurst
Gardens, N.W.6
(near Finchley Rd. Stn.)
Waldo Vale 9838

THE PIECES FIT

Friday, February 11th 7.30-11.30
C-JAM BLUES
Saturday, February 13th 2-6.30
Afternoon
C-JAM BLUES
Evening 7.30-11.30
BUDDY BOUNDS
BARREL HOUSE BAND

THE FABULOUS SET

just arrived from their suc-
cessful Continental tour.
The Group are now under the
exclusive direction of
CLAYMAN AGENCY
Bishopsgate 5531
7/8 Aldgate High Street
London, E.C.3

RICKY TICK CLUB

WINDSOR Enquiries: WINDSOR 60173
Saturday, February 12th
GEORGIE FAME
Saturday, February 19th
THE RAM JAM BAND

THE NEW JUMP BAND

ASHFORD, MX 54864

THE ED FAULTLESS TRIO

at
THE PHOENIX
Cavendish Square, W.1, MAY 17/00
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JOHNNY FOURIE
GUS GALBRAITH QUARTET
with
MALCOLM CECIL, TREVOR TOMPKINS
Adm. 4/6 Licensed Bar and Dancing

THE LAST CHANCE

19 Oxford Street, W.1
Monday Disc Nite
Tuesday Disc Nite
Wednesday Special Attraction
THEM
Decca
Thursday PRE-RELEASE NITE
The new discs with guest stars
Friday The pick of the best
Saturday All-niter
Saloon Coffee Bar open nightly

EL PARTIDO

8-12 LEE HIGH ROAD
LEWISHAM (Nr. Clock Tower)
TEL. LEE 9671

DORIS TROY

FEB. 11, ALL-NIGHTER 8-5 a.m.
DUKE LEE
SAT. FEB. 12, ALL-NIGHTER 8-6 a.m.
THE PANICKS
DUKE LEE
— Fabulous Sounds —
SUN., FEB. 13
DUKE LEE
WED. FEB. 16
DUKE LEE
Audition Night
— Groups Various —
FRI., FEB. 18, ALL-NIGHTER
INEZ & CHARLIE FOX

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Saloon Coffee Bar open nightly

WIN your favourite LP by writing to MAILBAG

CRISPIAN HAS GOT COMPANY

SO Crispian St. Peters is "one of the few solo male singers to emerge in recent years" (MM February 5). What rot! Look at all the male singers that have been hammering at the chart, easily competing with the groups and girls.

What about Tom Jones, Len Barry, Ken Dodd, Bob Dylan, Tony Bennett, P. J. Proby, Roger Miller, Chris Andrews, Barry McGuire and Donovan? And many more!

It's nice to see Crispian of course, but he's got plenty of company.—LYNN STEVENS, Welwyn Garden City, Herts.

Frank and revealing

POP Think In is an excellent feature. Both revealing and frank it tells us a great deal about artists taking part and makes very entertaining reading.

Perhaps knowing a little about what makes an artist "tick" will help us in understanding and appreciating their music.—HEATHER ROBERTSON, Bridgend, Glamorgan, S. Wales.

●LP WINNER

Tragedy strikes-again

TRAGEDY has struck. Buddy Rich isn't coming to Britain again. Rich fans have had hopes raised several times in recent years, but we still haven't had the chance of seeing the world's greatest drummer.

Our hopes were raised when the MM said he was coming to Britain with JAPT but now this seems to have fallen through. Biggest thrill would be, Buddy could come here with Oscar Peterson, Ray Brown and Lionel Hampton. What a gas!—DICK CURZON, London, SE8.

Send-up?

IS Pop Think In a send up? As an expose of the fundamental shallowness and egocentricity of many of today's pop heroes it is a journalistic gem. Keep it up!—L. GREEN, London N19.

Spoon-up!

I THINK Fred Scuttle is the worst spoons player in the business.

His spoons are tarnished as well, a disgrace to his profession. —ALBERT M. BANKMENT, London, W1.



WOODLEY: knocking

CUT THOSE PRICES

WHEN are the big record companies going to stop conning us? If small companies can give us a piece of Polyvinyl chloride, with a piece of paper on each side for ten shillings, then why can't the big companies with all their massive distribution and advertising organisation?

Surely they must know that after the master disc has been cut they can stamp off millions of pieces of plastic that don't have to cost 30s each. —ALAN PIPES, London, SW11.

What right's Seeker Bruce got to knock a class folk-singer?

IT seems that Seeker Bruce Woodley has joined the Dylan knockers. If he objects to songs about self-protect—he has to look no further than Paul Simon.

His "I Am A Rock" was a bland case of self-protect. If ever I saw one. I suggest Mr Woodley sticks to his pop-folk or Simon's watered-down folk, and leaves the class folk singers alone.—D. SUTHERLAND, South Shields, County Durham.

FOOLING FEAT

THOSE of us who have never considered Dylan to be anything more than a highly intelligent comedian will not be among those tearfully engaged in burning his photos.

In dozens of extremely clever songs, he has satirised all that is holy, sacred, and strictly taboo. And now his latest single pours scorn on those who have tried to read sincerity between the lines of his previous songs. Fooling most of the people, most of the time has been an enviable feat.—BOB BUNTING, London, E13.

●LP WINNER

QUICK CHANGERS

I AM bored with groups and artists who say "We only play for ourselves — our kind of music."

Surely this is hypocrisy? And isn't it remarkable how these "audience-despising" groups, when their kind of music begins to wane, suddenly change their tastes? —RICHARD DIMOND, Knaresborough Road, Sheffield 7.

THE LOSERS

VIV PRINCE is a fantastic drummer and the Pretty Things have suffered a great loss by losing him.

I hope Viv will not be forgotten now he has left a popular group. —RUSS MARTIN, Todmorden, Yorks.



SIMON: self-protect



SANDIE: needs a clue

SAMEY SHAW

I THINK Sandie Shaw is the greatest, but practically all her songs are the same. I think she should try something new and maybe she will become really popular in the States. I wish somebody would clue her in.—BILLY SEAHOLM, Chicago, Illinois.

SWINGING BOMB

WHAT are the chances of some Lady Bountiful record company issuing tracks of the old John Kirby Band? My bet is they would still sound modern, certainly swing, and sell like a bomb. It might even start a trend — back to music! —J. R. ANDREW, Dundee, Scotland.

NO IDEAS

WRITERS frequently knock pop TV shows. I must admit I do not find them inspiring, but they are adequate.

Why do people run down shows when they have no improving ideas to offer? Destructive criticism does more harm than good.—ROGER VINCENT, Tipton, Staffs.

PROBY FAN

WOULD an English pop fan like to correspond with me about pop and send me the chart and all the latest information from London?

One of my favourite artists is Jim Proby. —DADIA ROMANIAK, 583 Aberdeen Avenue, Winnipeg 4, Manitoba, Canada.



Well done the Union and MM!

CONGRATULATIONS to the St. Louis Union for entering the top twenty, all stemming from the Melody Maker Group contest.

This revives my faith in contests, for in one held at the Wimbledon Palais, a Portsmouth group, the Talismen, won and never obtained any recognition. —RUTH ALLEN, Cosham, Portsmouth.

THE ST. LOUIS UNION, unlike the Bo Street Runners, have fol-

lowed up their success in a beat talent contest by waiting for a good record to come along before they launched out on their first single.

"Girl" may be a Beatles song, and therefore a ticket to the chart, but who can blame a group for using their heads?

Isn't that what the Overlanders have done? —VIVIAN KEMP, Hampstead, NW11.

NEXT WEEK

1966 JAZZ POLL

★ FULL RESULTS

★ WHO ARE THE TOP JAZZ MEN

IN YOUR OPINION?

★ FIND OUT IN NEXT WEEK'S MM

CREATIVE IMPROVISATIONS

DAVE BRUBECK

Volume 1 — THE DUKE SWING BELLS WHEN I WAS YOUNG WALKING LINE IN YOUR OWN SWEET WAY
Volume 2 — WEEP NO MORE THE WALTZ TWO PART ONE MOMENT WORTH YEARS CONTENTION

THEMES FROM EURASIA

NONO ADIUM (containing) GOLDEN HORN THANK YOU
HARLE ARCH WATU'S DRUMS CALCUTTA BLUE
Plus 3 1/2 Dots Plus 3 1/4 Dots

FROM YOUR DEALER OR **FELDMANS** 44 DEAN STREET LONDON, W.1

STONES

OUT OF THEIR HEADS!

THE STONES TAKE A CLOSE LOOK AT THEMSELVES EXCLUSIVE!

DISC WEEKLY

OUT NOW 6d