

Melody Maker

December 4, 1965

9d weekly



COLOUR SECTION INSIDE



BEAT



ROUND



BRITAIN



YOUR



TOP



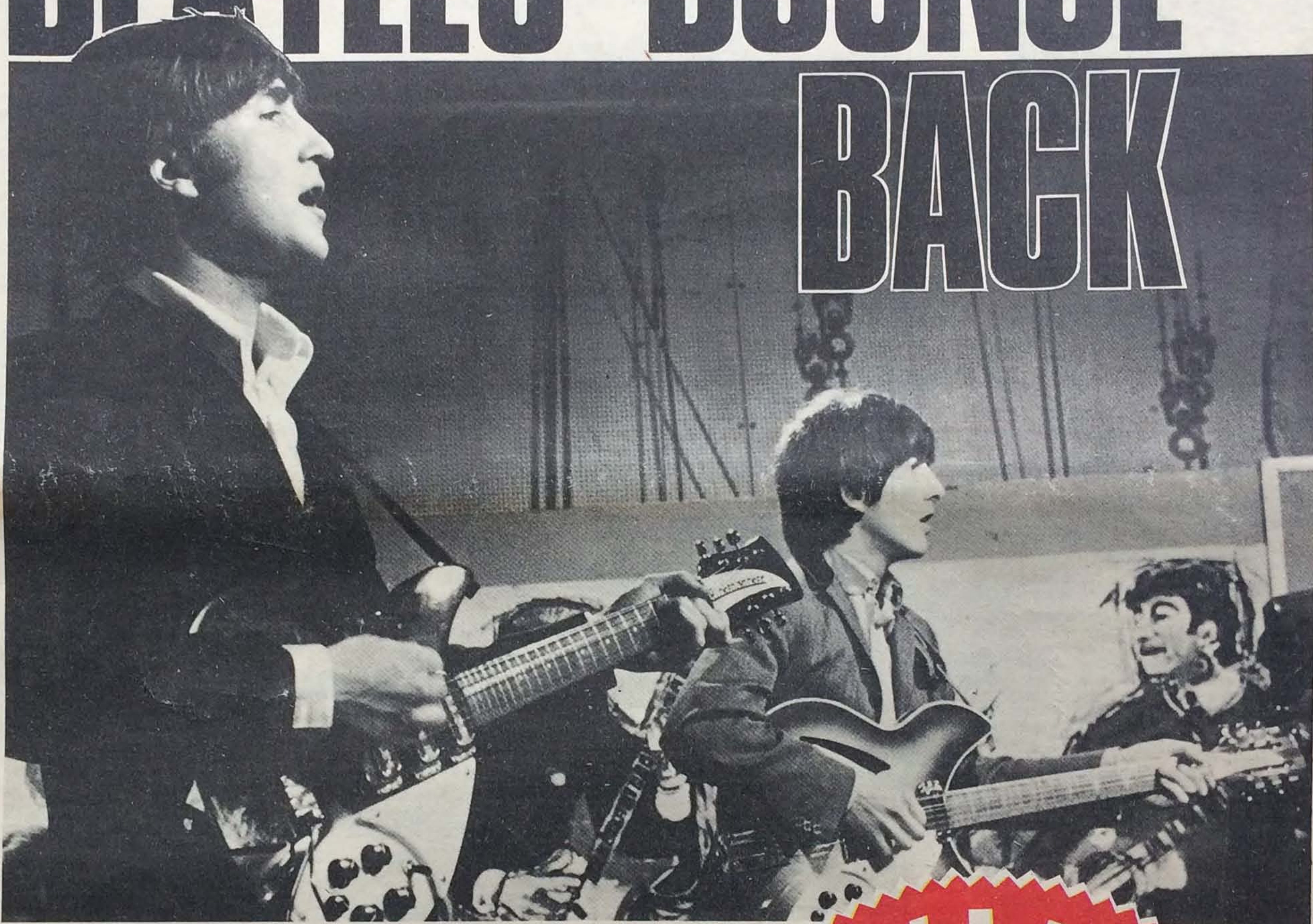
GROUP



GUIDE

BEATLES BOUNCE

BACK



—tour, TV, single, LP!

THIS is National Beatles Week! Once again the star-studded quartet hit the pop headlines as they roar back into action.

Within seven short days they undertake their first British tour for over a year, release a new single and LP and make TV appearances.

● **THE SINGLE:** "Day Tripper" coupled with "We Can Work It Out" is released tomorrow (Friday). Will it burst through all opposition to number one in the MM's Pop Fifty?

● **THE LP:** "Rubber Soul", containing 14 tracks all written by Lennon and McCartney and George Harrison and featuring vocals and solos from all four millionaires. It includes George playing sitar, Paul on piano and singing in French and Ringo playing Hammond organ.

The album, reviewed on page 12, is released next Friday (December 10). Watch it fill those Christmas stockings.

Glasgow kick-off

● **THE TOUR:** The Beatles new British tour kicks off tomorrow (Friday) at the Glasgow Odeon, moving to Newcastle's City Hall on Saturday and the Liverpool Empire on Sunday.

The rest of the itinerary is: Apollo, Manchester (December 7); Gaumont, Sheffield (8); Odeon, Birmingham (9); Odeon, Hammersmith (10); Astoria, Finsbury Park (11); Capitol, Cardiff (12).

The Moody Blues and Beryl Marsden are also on the bill.

● **TV SHOWS:** The promotional TV appearances so far set for the Beatles are: Top of the Pops tonight (Thursday), Thank Your Lucky Stars on Saturday (December 4); The Lennon and McCartney Granada TV Spectacular (17) and Top of the Pops Christmas Show (23).

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CHRISTMAS GIFT IDEAS
DIZZY—JIMMY SMITH

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"E" BOOK FOR ALTO SAX, BARITONE SAX, CELLO, ETC.
"B" BOOK FOR TRUMPET, TENOR SAX, CLARINET

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GEORGE GERSHWIN COMBO (WONDERFUL, BUT NOT FOR ME, ETC.) 15 Numbers
JAZZ CLASSICS COMBO (JUMPIN' AT WOODSIDE, LESTER LEAPS IN, ETC.) 13 Numbers

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MELODY MAKER

POP 50

- (1) THE CARNIVAL IS OVER Seekers, Columbia
- (3) MY GENERATION The Who, Brunswick
- (2) 1—2—3 Len Barry, Brunswick
- (6) WIND ME UP Cliff Richard, Columbia
- (15) THE RIVER Ken Dodd, Columbia
- (4) GET OFF OF MY CLOUD Rolling Stones, Decca
- (10) A LOVER'S CONCERTO Toys, Stateside
- (7) TEARS Ken Dodd, Columbia
- (9) POSITIVELY 4TH STREET Bob Dylan, CBS
- (13) PRINCESS IN RAGS Gene Pitney, Stateside
- (8) IT'S MY LIFE Animals, Columbia
- (23) MARIA P. J. Proby, Liberty
- (5) YESTERDAY MAN Chris Andrews, Decca
- (16) TELL ME WHY Elvis Presley, RCA
- (11) HERE IT COMES AGAIN Fortunes, Decca
- (12) YESTERDAY Matt Monro, Parlophone
- (22) DON'T BRING ME YOUR HEARTACHES Paul and Barry Ryan, Decca
- (26) LET'S HANG ON Four Seasons, Philips
- (18) IS IT REALLY OVER Jim Reeves, RCA
- (21) HOW CAN YOU TELL Sandie Shaw, Pye
- (20) YOU'RE THE ONE Petula Clark, Pye
- (19) ALMOST THERE Andy Williams, CBS
- (14) STILL I'M SAD/EVIL HEARTED YOU Yardbirds, Columbia
- (37) RESCUE ME Fontella Bass, Chess
- (—) THE WAR LORD Shadows, Columbia
- (49) TO WHOM IT CONCERNS Chris Andrews, Decca
- (17) IT'S GOOD NEWS WEEK Hedgehoppers Anonymous, Decca
- (21) LOVE IS STRANGE Everly Brothers, Warner Bros.
- (25) CRAWLIN' BACK Roy Orbison, London
- (30) TURN! TURN! TURN! Byrds, CBS
- (39) DON'T FIGHT IT Wilson Pickett, Atlantic
- (32) WALK HAND IN HAND Gerry and the Pacemakers, Columbia
- (29) UNTIL IT'S TIME FOR YOU TO GO Four Pennies, Philips
- (41) DING DONG THE WITCH IS DEAD Wayne Gibson, Parlophone
- (46) TILL THE END OF THE DAY Kinks, Pye
- (—) MY SHIP IS COMING IN Walker Brothers, Philips
- (36) BABY I'M YOURS Peter and Gordon, Columbia
- (27) IN THE CHAPEL IN THE MOONLIGHT Bachelors, Decca
- (40) MY GIRL Otis Redding, Atlantic
- (24) BUT YOU'RE MINE Sonny and Cher, Atlantic
- (—) THE LONG CIGARETTE Roulettes, Parlophone
- (44) YOU MAKE IT MOVE Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- (35) SOMETHING Georgie Fame, Columbia
- (31) TREAT HER RIGHT Roy Head, Vocalion
- (34) TURQUOISE Donovan, Pye
- (42) OVER AND OVER Dave Clark Five, Columbia
- (47) ON THE OUTSIDE LOOKING IN Caesars, Decca
- (—) KEEP ON RUNNING Spencer Davis, Fontana
- (48) YOU'VE GOT WHAT I WANT Sorrows, Pye
- (—) I LEFT MY HEART IN SAN FRANCISCO Tony Bennett, CBS

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POP 50 PUBLISHERS

1 Springfield; 2 Fabulous; 3 Leeds; 4 Ardmore and Beechwood; 5 Maurice; 6 Mirage; 7 Ardmore and Beechwood; 8 Prowse; 9 Blossom; 10 Screen Gems; 11 Screen Gems; 12 Chappell; 13 Glissando; 14 Southern; 15 Donna; 16 Northern Songs; 17 Skidmore; 18 Ardmore and Beechwood; 19 Burlington; 20 Glissando; 21 Welbeck; 22 Cinephonic; 23 Feldman/Campbell Connelly; 24 Jewel; 25 Leeds; 26 Glissando; 27 Jon Jo; 28 Cromwell; 29 Leeds; 30 Essex; 31 Shapiro Bernstein; 32 Maribus; 33 Whitfield; 34 Robbins; 35 Belinda; 36 Schroeder; 37 April; 38 Dash; 39 Belinda; 40 Belinda; 41 Apollo; 42 Lynn; 43 Gunnell; 44 MCP; 45 Southern; 46 Burlington; 47 Southern; 48 Island; 49 Millwick; 50 Dash.

POP 50 COMPOSERS

a—American; b—British; o—others

1 Springfield (b); 2 Townshend (b); 3 Madara/White/Borisoff (a); 4 Montgomery/Talley (a); 5 Angiolini/Shuman (a); 6 Jagger/Richard (b); 7 Linzer/Randell (a); 8 Ubre/Capano (o); 9 Dylan (a); 10 Miller/Atkins (a); 11 Atkins/D'Errico (a); 12 Bernstein/Sondheim (b); 13 Andrews (b); 14 Turner/Titus (a); 15 Reed/Mason (b); 16 Lennon/McCartney (b); 17 Reed/Conrad (b); 18 Crewe/Randell/Linzer (a); 19 Reeves (a); 20 Andrews (b); 21 Clark/Hatch (b); 22 Keller/Shayne (a); 23 Samwell-Smith/McCarty (b)/Gouldman (b); 24 Smith/Miner (a); 25 Moross (a); 26 Andrews (b); 27 King (b); 28 Smith/Baker (a); 29 Orbison/Dees (a); 30 Seeger (a); 31 Pickett/Cropper (a); 32 Cowell (a); 33 St Marie (a); 34 Harburg/Arlen (a); 35 Davies (b); 36 Brooks (a); 37 McCoy (a); 38 Hill (a); 39 Robinson/White (a); 40 Bono (a); 41 Parker/Moeller (b); 42 Howard/Blakley (b); 43 Mayall (b); 44 Head (a); 45 Donovan (b); 46 Byrd (a); 47 Moore (b); 48 Edwards (b); 49 Dalton (b); 50 Cross/Cory (a).

TOP TEN LPs

- (2) SOUND OF MUSIC Soundtrack, RCA
- (1) HELLO! Beatles, Parlophone
- (3) OUT OF OUR HEADS Rolling Stones, Decca
- (4) MARY POPPINS Soundtrack, HMV
- (5) HIGHWAY 61 REVISITED Bob Dylan, CBS
- (6) ALMOST THERE Andy Williams, CBS
- (7) EVERYTHING'S COMING UP DUSTY Dusty Springfield, Philips
- (10) FAREWELL ANGELINA Joan Baez, Fontana
- (8) MANN MADE Manfred Mann, HMV
- (9) LOOK AT US Sonny and Cher, Atlantic

US TOP TEN

As listed by Billboard

- (2) TURN! TURN! TURN! Byrds Columbia
- (1) I HEAR A SYMPHONY Supremes, Motown
- (3) 1—2—3 Len Barry, Decca
- (4) LET'S HANG ON Four Seasons, Philips
- (9) I GOT YOU James Brown, King
- (6) RESCUE ME Fontella Bass, Checker
- (7) TASTE OF HONEY Herb Alpert, A & M
- (8) AIN'T THAT PECULIAR Marvin Gaye, Tamla
- (—) I CAN NEVER GO HOME ANY MORE Shangri-La's, Red Bird
- (—) OVER AND OVER Dave Clark, Epic

TOP TEN JAZZ

- GUITAR FORMS (LP) Kenny Burrell, Verve
- ESP (LP) Miles Davis, CBS
- PREZ (LP) Lester Young, Egmont
- BIRD SYMBOLS (LP) Charlie Parker, Egmont
- OMER SIMEON (LP) Omer Simeon, Ace of Hearts
- OSCAR PETERSON PLAYS COLE PORTER (LP) Music for Pleasure
- KING OF THE DELTA BLUES SINGERS (LP) Robert Johnson, American Columbia
- BIRD IS FREE (LP) Charlie Parker, Egmont
- THE 'IN' CROWD (LP) Ramsey Lewis Trio, Chess
- TONIGHT (LP) Clark Terry/Bob Brookmeyer, Fontana

The ten best selling jazz records for the month of November, compiled from returns from the following stores:—COLLETT'S, 70 New Oxford Street, London; DOBELL'S, 77 Charing Cross Road, London; JAMES ASMAN'S, 38 Camomile Street, 23a New Row, London; GLASGOW:—C. P. Stanton, 271 Gallowgate and 7 & 9 Burgher Street, Parkhead Cross; MANCHESTER:—Barry's Record Rendezvous, 19 Blackfriars Street; LIVERPOOL:—Rushworth and Dreaper, Whitechapel.

° Denotes American import.

CILLA—WHY NO SIGN OF SINGLE?

NEW LP expected soon from CILLA BLACK, but what about a new single? . . . FOURMOST are ace joke tellers . . . TOM JONES goes dizzy every time he sings the high note at the end of "Thunderball".

Is Kink Ray Davies losing his "awkward" image . . . Goodnight Tony Martin . . . It's a toss-up on which has the tightest security—Durham Jail or the Beatles tour.

Publicist John Rowlands sporting a second-hand Bentley and a superior smile . . . Pretty Kitty Lester . . . Immediate's Ray Tolliday and Who's Pete Townshend hatching something . . . Look out for four versions of Marvin Gaye's "Baby Don't You Do It" in the New Year—you have been warned.



LONDON students cancelled Alexandra Palace all-night rave because of Glad Drag Ball . . . Has the Sonny and Cher bubble burst? Dave Clark got rave notices as comper on American Hullabaloo TV show . . . MM's Bob Dawbarn enjoyed trombone blow with Kenny Ball at London's 100 Club, even if audience didn't.

If Cathy McGowan can't make a date, substitute Benny Hill . . . Paul Jones shows remarkable audience control . . . Janie Marden and Vince Hill have recorded pirate commercials for fags.

Comedian Ray Fell, on up-coming Palladium TV show, digs jazzman John Coltrane . . . Cleo was great last week but she's much slimmer than she looked . . . Fancy chief protester Bob Dylan getting marred—or is he?

change their name to Premier Drums!

JIMMY SMITH and his drummer, Bill Hart, sat in at Annie's Room on Friday . . . Chris Farlowe is a qualified carpenter.

Jet Harris jamming with Eric Burdon and Zoot Money at London's Cromwellian Club . . . How can the Hollies' Bobby Elliott eat those cheese and onion sandwiches?

John Lennon buying a Mellotron . . . Paul Butterfield band a gas . . . Roy Budd and Georgie Fame played on Goldie's record session.



DAVE CLARK

"SNOW BELLS" is first Winnie Atwell disc for nearly two years . . . the Rockhouse Band suggest forthcoming attractions—Mrs. Mills at the Star Club, Hamburg; Robin Richmond Organization at the Marquee; Victor Sylvester at Ronnie Scott's.

There should be a law against calling the Beatles mopheads . . . You've heard of the Man From UNCLE—they're saying uncle is Tito Burns.

It's ripping to see Proby roaring up the charts again . . . If Premier Drums rename their design team the Trendsetters, the Trendsetters group say they'll

Mike Cotton drummer Jimmy Garforth has bought a villa in Spain . . . Swinging Blue Jeans stuck in snow for four hours between Durham and Consett.

BASSIST Ray Brown still world champ after his work on the Ella-Oscar BBC-2 show . . . Zoot Money claims he can sniff his way to any brandy store . . . tenorist Danny Moss and his wife, Jeanie Lambe, back from Ghana.

The nice noise behind Kitty Lester on the Eamonn Andrews Show came from the Peter King Quintet plus trumpeter Les Condon.

Bobby Elliott (of the Hollies) and Bob Herit (of the Roulettes) planning a drum single together . . . Keith Moon plays gong on new Merseybeats' single.

Brian Epstein only live member of JBJ panel on Saturday . . . Ray Warleigh bought a scooter . . . Animals BBC Jazz Club broadcast soon.

Artwoods' place-name conversions — "Morden You'll Ever Know", "Croydon In The Chapel", "From Rags To Richmond", "Highgate A Kick Out Of You", "If I Had a Hammersmith", "Moon River" in the Seller's film "Shot In The Dark".



Cute chick singer GINA CARROLL makes her disc debut on Friday with "Bye Bye Big Boy". She sang "Moon River" in the Seller's film "Shot In The Dark".

pop
think
in

CLIFF



THE SHADOWS

I think they are the best group because they can not only back people and sound like a backing group, when they play instrumentals they sound like an instrumental group. So many instrumental groups can't back people, they can't fall into the background. The Shadows can. I'd rather watch the Shadows than any group I know.

JET HARRIS

I haven't seen Jet for years, but I must say he's been quite a disappointment for me. When he left us, he and Tony Meehan made a couple of great records and we thought, great, there'll be some great instrumentals coming out. Such a shame.

PANTOMIMES

I like doing them if they're like 'Aladdin'. I did one in Stockton five years ago which I enjoyed then, but now I'd hate to do it. I like to play a part in the pantomime.

HAIRCREAM

Can't stand it!

THE WHO

I've liked their records so far.

MRS. MILLS

I saw her at an EMI reception and she knocked everybody out, she's such a character. Fabulous. Very jolly character. But whether the kids are going to like her on our show I really don't know.

WONDERFUL LIFE

One of the biggest disappointments of my film career was watching Wonderful Life for the first time, because when we all did it we thought "this is going to be the best film". But when we saw it cut together, something was lacking, there was no continuity in the story, but I'll still say, subject matter-wise, it was the best thing I've ever done. For me anyway.

DANCING

I can't dance but I'm very good at fooling people.

ELVIS PRESLEY

Still think he's the best white singer.

MARRIAGE

It's for ever.

BRIAN EPSTEIN

What can you say? You can't argue against success and he's certainly had that. I think I admire him for having done what he's done.

SLIMMING

If necessary, then it should be done immediately. If you're fat, you've got to be thin.

ADAM FAITH

I got the biggest surprise of my life when I saw Adam Faith on stage a couple of years ago and I was absolutely knocked out. He was so casual and the Roulettes had a fantastic sound.

RHODESIA

It was great fun performing there four years ago but I don't know what it's going to be like now.

MICK JAGGER

I think he's having his hair cut shorter, which is a good sign.

POP ART

I've never found out what pop art is. I can't figure it. I reckon I'm with it to an extent. I can't figure it. What is pop art? You tell me. Is it to do with the clothes they wear or what? Or is it the way they play music? If it is it's a load of rubbish. The Who don't play a record any different to any other group.

DIXIELAND JAZZ

I'm not mad about it actually.

TUBE TRAINS

I usually can't stand them because it's so smoky. At rush hours you can cut it with a knife.

P. J. PROBY

Think he's got a great voice. Cannot understand why he has to fiddle about and muck about with the press and get bad publicity. I reckon he's got a knockout voice. I think "Somewhere" was one of the best records made last year.

BREAD AND POTATOES

Fattening, so therefore I don't eat them.

BADMINTON

Love it, oh I can't wait. I'm playing tonight. I play it all the time. Knockout game.

MUSIC PAPERS

They're all right if they get their facts right.

VINTAGE CARS

I suppose they're all right but I'd rather have a new one.

I haven't seen Jet Harris for years, but I must say he's been quite a disappointment for me . . .

SQUARE!

The danger facing Tom Jones



TOM: have ballads given him a square image?

TOM JONES is chomping on that constricting musical bit. He's made his name with big-voiced ballads like "It's Not Unusual" and "With These Hands", but now he feels the need to gallop into fresh pastures.

"Doing these ballads may have given me a bit of a square image with the fans," he said this week. "What I'd really like to do is a big blues or R&B number. Just to show everyone I can do it."

"I've wanted to do one for some time, but my managers haven't thought it was a good thing. They point out the snags to me and I start thinking maybe they are right and I should stick to the type of stuff I've been doing. But I really get the urge to do a blues number."

"If I put my foot down and insisted, I could do one of course. But I listen to their advice. But if I keep working on them, I'll probably get my own way in the New Year and do an R&B number."

"My new single 'Thunderball' is out and I've already cut the next single. It's another film title tune, called 'Promise Her Anything', which will be out after 'Thun-

derball'. I think after that, I'll be doing a beaty number as a contrast.

"Back in Wales, I had two managers way back who used to say I sang like Joe Williams. 'He's a jazz singer,' I'd say. 'How can I sound like him?' But they meant that the way I projected my voice was like him. I think he's a tremendous blues singer who's backed by modern jazz musicians. I suppose he's one step removed from blues."

Tom is becoming known as a film title song singer, and now he's considering offers to go into films himself. "I've had offers from Hollywood, but I want to make my film debut here in Britain."

"I was away from Britain for more than three months and it scared me. I won't be staying away that long ever again. My future is in Britain, it's more stable

here, so much of the business in America is false.

"So I'm considering an offer from Columbia to star in a film written specially for me. It'll be set in Wales, because of my accent and will be an acting role."

"All I wanted to do when I started out was sing, but I'm happy to go along with films and try and be successful there."

"I enjoy making film songs. When I did 'Thunderball' it was a comfortable session, though difficult for me because it was a difficult song. Too difficult, I thought until I heard the John Barry arrangement."

"I sang my heart out on that session. On the last really high notes, I went dizzy singing them. After two takes, I couldn't sing it any more. Luckily it was all right after the first take."

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THURSDAY
THE Fortunes guest on the BBC's Beat Show (Light, 1 pm).
Dizzy Gillespie Quintet and the **Jimmy Smith Trio** play at the Odeon, Leeds, tonight (6.30 and 8.50 pm).
The Marquee Show, with **Manfred Mann, Paul and Barry Ryan, the Mark Lee-man 5, T-Bones**, and the **Yardbirds**, play the Bedford Granada (7.0 and 9.10 pm).
Girlie group, the Toys, appear on tonight's Top Of The Pops (BBC-TV, 7.30 pm).

FRIDAY
THE one and only **Beatles** open their tour at the Odeon, Glasgow (6.15 and 9.0 pm).

The Dizzy Gillespie Quintet and the **Jimmy Smith Trio** play the Birmingham Town Hall (6.30 and 8.45 pm).

U.S. star Major Lance opens his British tour at the Flamingo Club, Soho, London, then moves to the In Place, Baker Street, London, tonight.

Anglo-American line up for tonight's **Ready, Steady, Go!** with the **Walker Brothers**, the **Hollies**, **Major Lance**, the **Toys**, **Fontella Bass**, and **Wayne Fontana** (6.30 pm).

Tinker family from Blairgowrie, Scotland, the **Stewarts**, play tonight at the London Folk Music Centre (38 Goudge St, 8 pm).

Proving to be one of London's most popular groups, the **Action**, return to London's Marquee Club tonight, with the **Carnaby One plus Four**.



WILSON: flew back

PICKETT BREAKS OFF TOUR

WILSON PICKETT U.S. soul singer cut short his British tour and returned to America last week.

He failed to appear at the Blue Moon, Cheltenham, last Wednesday, and a crowd of over 1,000 were given their money back.

Tour promoter Roy Tempest said on Monday: "He has flown back to America. He did a wonderful tour for me and fulfilled all his contracts. This was just something unfortunate and I shall be flying out to America on Wednesday to sort this out. He is coming back to Britain in April for two weeks for clubs and TV."

Walkers jump in at 36

THE Walker Brothers jumped into the chart at 36 with "My Ship Is Coming In" this week, and to celebrate **Brothers Scott and Gary** went to the theatre to see a performance of "Oliver". Lead singer **Scott** has also bought a jeep for £180 to drive around London's traffic.

The **Brothers** appear on ITV's **Ready, Steady, Go!** tomorrow (Friday), and other dates for them are: **ABC Theatre, Lincoln** (Saturday), **De Montford Hall, Leicester** (Sunday), **ABC, Croydon** (December 10), **ABC, Romford** (12), and **ABC, Peterborough** (19).

when

Latest records in your shops today — "You've Got To Be Cruel To Be Kind", from **Unit Four Plus Two**; "Don't Push Me", from **Hedgehoppers Anonymous**; and "Day Tripper/We Can Work It Out", from the **Beatles**.

The **Who's** first LP "My Generation", will be in your shops today as well.

The **Marquee Show** plays at Bristol's Colston Hall tonight (6.30 and 8.45 pm).

SATURDAY
THE Beatles play at the City Hall, Newcastle (6.30 and 8.45 pm).

The Dizzy Gillespie Quintet and **Jimmy Smith Trio** play the Free Trade Hall, Manchester (6.15 and 8.45 pm).

Bruce Turner's Jump Band plays at the Sports Guild, Manchester tonight.

Line up for **Thank Your Lucky Stars** is the **Beatles**, the **Shadows**, **Tom Jones**, **Mark Wynter**, **Dennis Lotis**, **Valerie Mitchell**, and the **Dalys** (ITV, 5.15 pm).

Panel for this week's **Juke Box Jury** is **Carolyn Hester**, **Ketty Lester**, **Simon Dee** and **Stratford Johns** (BBC-TV, 5.15 pm).

Morning pop on this week's **Saturday Club**, with **Chris Andrews**, the **Searchers**, **Ketty Lester**, the **Spencer Davis Group**, and the **Lorne Gibson Trio** (Light, 10 pm).

The **Marquee Show** plays tonight at the Plymouth ABC (6.15 and 8.30 pm).

SUNDAY
THE Beatles go home — to the Liverpool Empire (5.40 and 8.0 pm).

The **McCoys** make their British debut at the Top 20 Club, Belle Vue, Manchester.

The Dizzy Gillespie Quintet and the **Jimmy Smith Trio** play their farewell concert at the New Victoria, London (6.0 and 8.30 pm).

Jazz tenorist **Bud Freeman** with the **Alex Welsh Band** play at London's 100 club, Oxford St.

The **Marquee Show** plays the Exeter ABC (5.15 and 7.45 pm).

MONDAY
U.S. songstress Anita O'Day starts a two week stint at London's **Annie's Room**, Covent Garden.

Dusty Springfield begins a week at Mr Smith's, Manchester, tonight.

Peter and Gordon commence a week at the Fiesta Club, Stockton.

The **Marquee Show** plays its final gig at the Adelphi, Slough (6.30 and 8.45 pm).

TUESDAY
THE Beatles play at the ABC Appollo, Ardwick (6.30 and 8.45 pm).

The **Hollies** at the Malvern Winter Gardens, tonight.

WEDNESDAY
THE Beatles play at the Gaumont, Sheffield (6.15 and 8.50 pm).

The **McCoys** play tonight at Hull University.

Permit axe hits P.J.'s U.K. career

P. J. PROBY leapt once more up the chart this week — taking "Maria" from 23 to 12. Meanwhile there is still doubt and uncertainty about his future.

Jim's British work permit expires on December 14. But on Monday his representative Mike Sloman of Liberty Records said: "There is a possibility of an extension. He is currently negotiating with certain agents and managers and a decision on his new management will probably be made at the end of the week."

"He has filmed two spots for TWW's Discs A Gogo, and has taped a BBC Light Saturday Club for broadcast on Christmas Day. He will be backed by a 24 piece orchestra directed by Johnny Spence."

Out this Friday is a new EP by Jim called "Christmas With P.J." on Liberty, which EMI will promote as a single. He has a new album due for release in January and during the next 14 days will record a follow up single to "Maria."

MARIA AT 12

This year, returns to this country during the early part of 1966. He will again be accompanied by the Alex Welsh band.

Dates for the tour are as follows: **Osterley** (March 11), **Folkestone** (12), **Redcar** (13), **Chester** (14), **Stafford** (15), **Belfast** (16), **Dublin** (17), **Manchester** (18), **Nottingham** (19), **BBC-2 TV** (20), **Barnes** (21), **Southampton** (22), **London's National Film Theatre** (23), **Bath** (24), **Crawley** (25), **Birmingham** (26), **London's 100 Club** (27), **Kings Newton** (28).

Hines back in March

THE great **Earl Hines**, who scored a resounding success on his British tour earlier

NAMES IN THE NEWS

SANDIE SHAW, who spent two days in Paris on TV engagements this week, flies back there on December 13 for a big TV spectacular. **Sandie** guests in **BBC-TV Crackerjack** on December 8.

The **Toys** guest in **BBC-TV Top Of The Pops** tonight (Thursday) and **ITV's Ready, Steady, Go!**, tomorrow. Their next single, released in about six weeks, will be "Attack", coupled with "See How They Run".

The **Righteous Brothers** have been offered a ten-day British visit early in March by promoter **Mervyn Conn**. . . **Dusty Springfield** this week recorded possible tracks for her next single, for release in mid-January.

The **Kinks** flew to France this week for a TV date. One-nighters include: **Wimbledon Palais** tomorrow (Friday), **West Bromwich and Smethwick** (4), **Manchester** (5) and **High Wycombe** (7). They are

on **Ready, Steady, Go!** on December 10.

Johnny Tillotson will visit Britain for a week from December 10 and return for a two-week tour from February 11. . . trumpeter **Rex Stewart** will tour Britain next May.

DENNY HOLLAND and the **Orchettes** are now resident on **Sundays** at London's **Marquee**. . . **The Sorrows** go to Germany for concerts and TV on January 17, then go to **Stockholm, Oslo, Copenhagen** and **Paris**.

Dee Dee Warwick, singing sister of **Dionne**, arrives in London on December 14 for two weeks of TV and radio. She may also record while here.

Keith Smith and the **West London Jazz Society** are running a benefit night for drummer **Dave Evans** at the **White Hart, Southall**, on December 9. **Dave** fractured his skull and wrist in the

TED HITS THE TWENTY MARK



TED: Japan

NEXT WEEK marks **Ted Heath's** twentieth anniversary as a bandleader. It was on December 9, 1945, that the **Heath** band played its first **Swing Session** at the **London Palladium**.

At the moment, **Heath** is negotiating for his band to go to **Hong Kong** in March, then to **Japan**. "If this goes through," says **Ted**, "we would do the **Ed Sullivan Show** in the States on the way back."

Pitney return under way

AMERICA'S **William Morris Agency** is already blue-printing another **British tour** for **Gene Pitney**. **Gene** is expected to be back

in Britain in February when his dates will include a special spectacular for **BBC-TV**.

He will return to the States for a tour with country stars **George Jones** and **Melba Montgomery** and has another **U.S. tour** being set up for April which may include **Manfred Mann** and the **Kinks**.

Allen - Welsh - All Stars link

FOR one concert date in February, trumpeter **Henry Red Allen** and the **Alex Welsh** band will join forces with the **New Orleans All-Stars** and **Keith Smith**. The combined bash takes place at the **Empire Theatre, Sunderland**, on February 28.

The **Allen-Welsh** tour opens at **Osterley** on February 18, and dates already set are **Birmingham** (19), **Bexley** (21), **Stafford** (22), **Southampton** (23), **Lincoln** (25), **Nottingham** (26), **Redcar** (27), **Sunderland** (28), **Liverpool** (March 1), **Bath** (3), **Crawley** (4), **Manchester** (5) and **London's 100 Club** (6).

Colin Peters moves his weekly jazz club from **Wood Green** to the **Gatehouse, Highgate**, from tomorrow (Friday) when **Jimmy Skidmore** guests.

DODDY'S TOP TEN DOUBLE

IT'S a **Doddy Top Ten** double this week. The toothy **Liverpool** lad has hit the **MM** chart at number five with his new release "The River" while "Tears" is still number eight.

"Tears" is the best-selling single this year in Britain—the only disc to be awarded a **Gold Disc** for topping the million mark for British sales only.

MFP cheap LPs

top million

SALES of the 12s. 6d. **Music for Pleasure LPs** have soared well over a million only eight weeks after the first records were released.

Demand is now so great records are being pressed in France and America and are being flown to Britain.

Music for Pleasure records were released in October following a tie-up between the **Paul Hamlyn Publishing Group** and **EMI**.

Major opens at Flamingo

MAJOR LANCE was due to arrive in Britain yesterday (Wednesday) for a new British tour. The tour opens tomorrow (Friday) with dates at the **Flamingo** and the **In Place**.

The rest of the tour is: **Manchester** on Saturday (December 4); **Nottingham** (5); **Rochester** (6); **Portsmouth** (7); **Bromley** (8); **Paddington** (9); **Durham** (10); **Middlesbrough** (11); **Stramash TV** (12); **Harlow** (14); **Discs A Gogo** (15); **Cromwellian Club** (16); **Stockport** (17); **London** (18); **Flamingo** (19) and **Cooks Ferry Inn** (20).

Newsweek say 'sorry' to Stones

NEW YORK, Monday. The **Rolling Stones** have again been the subject of a feature in the American magazine **Newsweek** which knocked the group severely during the summer over the lyrics of "Satisfaction."

This feature was more favourable to the **Stones**. A spokesman for **Alan Klein**, American business manager for the **Stones**, said that **Newsweek** had phoned them and apologised for the earlier story. This was reportedly written while the magazine's music editor was on vacation.

An album of songs recorded by the **Rolling Stones** is now available published by **Jewel Music** (price 6s.). It's a must for Britain's beat groups who need the words and music for great **R&B** hits written by **Willie Dixon**, **Chuck Berry** and **Naomi Neville**.

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NEW YEAR STATES TOUR FOR SEEKERS

THE SEEKERS—top of the Pop 50 for the third week running—are in line for a new American tour in January.

They will play a series of college dates and major TV shows. Already set are their third appearance on the Ed Sullivan Show and a booking for the Red Skelton Show.

If the American deal is finalised, they will probably go from there to Australia for a three-week tour.

The group's first 1966 date will be on ABC-TV's David Nixon's Comedy Bandbox on January 1. They are also set for the Eamonn Andrews' Show on Boxing Day. Their 30-minute, BBC-2 "Tonight In Person" will be screened on December 6.

Paris union

may get tough

SELF-EXILED American musicians in Paris got a



RAY: sanitorium

shock this week when the Paris Musicians' Union decided to press for stricter observance of the law relating to the employment of foreign musicians.

For more than twenty years it has been the law in France that bands must be at least 90 per cent French—a law which most jazz clubs have always blithely ignored. Now the Union has formed a special jazz section to achieve a compromise solution.

The new Section's vice-president Guy Lafitte told the MM: "We plan to have talks soon with the British Musicians' Union to see how they

handle this problem. We don't want to be as tough as Britain is about foreign musicians, but with 50 per cent of French jazz musicians in Paris without regular work we must achieve some improvement in the situation."

Charles' drug conviction

RAY CHARLES was convicted by a Boston court this week on a charge of transporting narcotics from Canada to the U.S.

The charge grew out of an episode for which Charles was arrested months ago at Boston's Logan International Airport.

Charles was sentenced to a fine and a prison term, but both were suspended when defence counsel told the court that the singer was currently in a California sanitorium undergoing the cure.

DYLAN HITCH

NEW YORK, Tuesday.—Is Bob Dylan married? Two days after press reports of a ceremony, the whole affair is still shrouded in secrecy (cables Ren Grevatt).

Calls to the Dylan office in New York drew only such irritated replies as "No comment" and "We don't know anything about it."

Dylan is in line for a new European tour at the end of January, including a big folk concert in Brussels. No plans for Britain have been revealed.



MIKE: film work

'Vickers quits for good' rumour denied

RUMOURS that Mike Vickers was leaving Manfred Mann permanently were denied this week by the group's publicist Harvey McConnell.

He told MM: "Mike left for three months to work on a film. We don't know exactly when he's coming back because the film may take more than three months or even less. But he is definitely coming back."

On American reports the Manfreds were to tour America in the Spring, he said: "As far as I know, we have nothing planned."

We want to go back to the States, but it has to be tied in with a record release and promotion and none of this has been fixed as yet."

The Manfreds are negotiating to bring a Czech beat group, the Beat Men to Britain in January or February.

Animals' big band Jazz Club debut

THE ANIMALS BIG BAND make their BBC Jazz Club debut on December 13. It will feature arrangements by trumpet star Ian Carr, who comes from the Animals' home town Newcastle.

Eric Burdon, Animals' vocalist told the MM: "Ian Carr has arranged some numbers for us including songs by Sam Cooke, Otis Redding, and John Lee Hooker. We could even end up with a few Mingus-type things! There may also be a concert at Fairfield Hall, Croydon. We want to move in as many directions as we can."

the Animals, the Who, the Kinks, the Hollies, Herman's Hermits, Georgie Fame and the Blue Flames, and Chris Farlowe.

Brenda here twice in 66

BRENDA LEE is expected to visit Britain twice in 1966.

A three week tour, taking in ballrooms, concerts and TV, probably in March, will be followed by a tour of the Continent, with Brenda returning for a further week of British TV engagements.

For this tour she may bring her own backing group, the Casuals, which features brass as well as the usual guitars.

British stars for M the K

PETER and Gordon, the Fortunes and the Moody Blues have been offered a ten-day run at the Brooklyn Fox Theatre, New York, in deejay Murray the K's annual Christmas Show.

According to America's General Artists Corporation, the three British acts will also appear in various TV shows, including Hullabaloo.

Murray the K's show will also feature the McCoy's and the Toys.

R.S.G. on

4-3-2-1

BOOKINGS for the last four weeks of Redifusion's Ready, Steady, Go! have been more or less confirmed with the Walker Brothers, the Who, Ketty Lester, the Hollies, Major Lance, the Toys, Fontella Bass, and Wayne Fontana on this Friday's edition (December 3).

Bookings fixed for December 10 are Manfred Mann, the Kinks, the McCoy's, Spencer Davis Group, and the Rockin' Berries.

On December 17 Tom Jones and the Squires, the Walker Brothers, Dee Dee Warwick, Fourmost, and US artist Joe Tex, will make appearances and for the final Ready, Steady, Go! on Christmas Eve (Dec. 24), the line up will be,

DUKE'S 'FIRST' AT UNIVERSITY



DUKE: Liverpool

WHEN DUKE ELLINGTON and his orchestra make their 1966 tour of Britain in February, they will play their first ever concert at a British University. It will be at Liverpool University on February 17 and will be by the band alone, without Ella Fitzgerald.

The only other dates fixed for the band without Ella are at Cliffs Pavilion, Southend (14) and Colston Hall, Bristol (15). Concerts with Ella singing on the second half take place at London's Festival Hall (12), Odeon, Hammersmith (13), Odeon, Birmingham (16), Odeon, Leeds (18), Free Trade Hall, Manchester (19) and Odeon, Hammersmith (20).

FOCUS ON FOLK

DECISIONS of last week-end's conference of 40 folk clubs at the Manchester Folk Festival are being kept secret for the meanwhile. Why, I cannot imagine. But I presume no one will object to my revealing what all those present are now telling their members: that a national federation of clubs is to be set up and that the subscription will be four guineas per club per year.

● Alex Campbell is coming home. After a Boxing Day concert at Copenhagen's Tivoli Gardens, he will be at London's Scots Hoose on December 27. After that he'll be singing around the London

National federation seems on the cards

clubs for a couple of weeks, and then touring the midlands, north-west and north, singing at Leicester and the Manchester Sports Guild in particular.

● Paul Simon is leaving to go home "for about nine months" and before he leaves for the States will give a farewell show at Les Cousins, London, this Friday. Paul will

be kicking off the all-nighter at 11.30 pm—so his fans will have to get there early if they are not to miss him.

New residents at the Cousins on Wednesdays are now the Tinkers, who have a tremendous following for their vigorous renderings of Irish songs. Another group taking up a residency are the Young Tradition, who will be at the

London Folk Music Centre every Sunday, starting in the New Year.

● From Manchester, Frank Duffy tells me that the Guild has added Saturday to its rota of folk nights—the others are Sunday and Monday.

● Chesham's Trapdoor Club, so-called because it meets in a converted stable loft, celebrates its first anniversary this Friday with a concert at High Wycombe Town Hall, featuring Paul Simon, the 3 City 4, John Renbourn, Peter Cox and Piers Hayman.

Another club birthday coming up is Blackpool's Taverners.—KARL DALLAS.

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THE JAZZ SCENE

by JEFF ATTERTON, LEONARD FEATHER, MIKE HENNESSEY, MAX JONES, ALAN WALSH



SUNSHINE: no worries

MONTY: thanks from Sidney

LONDON

TWO gold discs to show his grandchildren. That's about all Monty Sunshine got out of "Petite Fleur" the million-selling hit of a few years ago. But Monty isn't worried.

The band's still working all the time." Monty told the MM. "We did experience a slump, of course, everybody did. But there's a resurgence of interest and we are doing quite well.

"The clubs we are working now are of a much better standard than before. We don't play any more tatty cellars, thank God. Now the clubs have nice surroundings with a bar and there are a lot of people who come in for a drink and sit and listen to the music.

"We've noticed that the audiences have changed, too. Now more older people are coming to hear us. Before it was almost all young people who came.

"I haven't played a concert for ages, but our club dates now are like concerts sometimes. People come and listen for the first set, like they do on the concerts, and start dancing for the second set."

Monty's band has no set musical policy. "We just play the things we like, ranging through King Oliver and Ellington pieces to jump numbers. We have a broad musical outlook, really. Bands are realising that they can vary their repertoire tremendously these days.

"Recording? Not at the moment. I honestly don't think the jazz scene is ready for any new records at the moment. I'm terrifically optimistic for the future, we'll be working when we've got white hair. Some of us have already of course!"

Monty's present line-up is: Ian Hunter-Randle (tpt); Bert Mrray (tmb and piano); Tony Bagot (bass and vocals); Jeff Downs (drums); Hugh Rainey (Guitar and banjo) and Val Wiseman (vocals). A.W.

LONDON

DIZZY GILLESPIE was in benevolent mood when he met the press at his Mayfair hotel. Smiling amiably between mouthfuls of Worthington, he gave the impression of a man who had weathered the storm; a onetime enfant terrible who had turned inevitably into an elder statesman.

Talking about his immediate past, he explained that he had just played the background music for a Bob Hope film in which Simone Signoret starred.

"Just trumpet and rhythm section," he said. "Music written by Lalo Schiffrin. You know what? When I made it, it was like that girl was saying exactly what I was playing. It was kind of weird.

What of the immediate future? "Right now, I'm planning to do a concert with the Cincinnati Symphony and I'm looking for Robert Farnon. He was going to do something for me anyway, and I have a specific idea now: the music of Kurt Weill. Shall we be hearing Dizzy with a big band again? "I would like to work with a big band again, but the difficulty is I like an organised band. The pick-up kind never comes off, even if you have the best musicians.

Had Gillespie listened to Albert Ayler? "Yes, I had his record of his and I called my friend Oscar down — he lives in the floor above me — and without showing him the cover, told him it was my latest record.

"I borrowed my wife's little gramophone and played it on that." He looked at me and listened



GILLESPIE: "I understand Ornette"

DIZZY: in from the storm

and finally said: "Where did you get that . . . ?" Then my wife came in and asked: "What did you do to my machine?" She thought I broke it.

"But I heard Ornette Coleman . . . not on trumpet or fiddle but on alto, and he plays some very nice things. I wondered what would happen if the rhythm section made those changes with him.

How does Dizzy feel about the New Wave generally? "I don't always understand that they're trying to do, but I understand Ornette. Some of it is nice. But at Newport now, I couldn't understand what some of them were doing. Are they showing a new direction? I sure hope they are."—M.J.

BYARD: who said audiences owe musicians a living?

PARIS

TO say that Jaki Byard takes piano playing in his stride may be a horrible pun — but it is thoroughly true.

He made the transition from rhythm and blues with Earl Bostic to the anguished anarchy of Charlie Mingus without turning a hair.

Ask him if he'd be happy playing Dixieland or country and western and he'll tell you: "I'm happy playing. Period."

Above all, Byard is a musical catholic — but this is not to say that his playing has no special identity. "I've played with a dixieland group. The leader liked my playing, but some of the other musicians put me down because I wasn't playing the way they wanted.

"Now, I'll fit in with a group — but I can't submerge my whole personality. I still have to be me. Like recently I played for a week with Roy Eldridge and it was a beautiful session. We had Alan Dawson on drums and the late George Tucker on bass and it swung from start to finish.

"Roy played the way he likes to play, and I did exactly what I'd been doing with Mingus. And it worked."

Byard insists that all categories of jazz — from funk to "free" — have much more in common than they have points of difference.

His influences, he says, have been "everybody in the business from Scarlatti to the Beatles" and he hates the sneering and sniping that goes on between representatives of the various jazz styles.

"I get so mad when jazz-



JAKI: 2 years with Mingus helped.

men themselves discredit jazz — that's why I sometimes feel like putting down 'composer' instead of 'musician' when I register at a hotel."

Byard condemned the behaviour of a certain musician who went on stage for a recent concert in an advanced state of intoxication. "That's so bad for jazz. We all like a taste and we all get stoned occasionally. But when there's a gig to play you've got to be straight. I hate musicians who think the audiences owe them a living.

"I also hate the intolerance of musicians who put down the avant garde. They should be broad-minded enough to listen carefully and try to understand what the free jazz element is trying to do, what these guys are trying to say.

"The social aspect of jazz is pretty sick, too. We were talking recently about Gerry Mulligan being asked to write the score for a movie. It was a film with Sammy Davis playing the part of a dope fiend musician.

"Some guys said a coloured musician should have been asked to write the score. But I said, 'Hell, I wouldn't write for a picture

like that. Jazz has been discredited enough by people playing up this dope angle.' I'd want to be associated with a movie that told the full story, the good and the bad, the happy things and the sad things. That's realism.

"But when people talk about realism today they mean rape, murder, drugs — everything sordid and rotten."

Jaki Byard agreed that to a certain extent musicians were to blame for being relentlessly associated with drugs. "But the bad days are over. They are in a minority now — most of the guys are clean. A much wider cross section of the public is using drugs now — but jazz musicians still get all the blame.

"I went through the phase of thinking that drugs could give my playing a lift. I tried benzedrine and goof balls and had a smoke once in a while. But I cooled it before it really built up. Originally I suppose it was just curiosity."

A versatile and highly talented pianist, Byard has had to wait until pretty late in life — he's 43 — to get the recognition he deserves and he admits that his two

years with Mingus helped a lot. But he adds: "Mingus is the weirdest cat I ever worked with — the nuttiest guy I ever met in my life. And he knows it!"

Byard says he believes in maintaining a happy element in jazz. "I don't mean clowning around on the stage. Dizzy can do that because he's so natural. But I like to get up and talk to the people, maybe something humorous to establish communication.

"I don't believe in making long philosophical speeches about the music — but I think musicians should talk to audiences occasionally."

He also believes very much in variety — a strong feature in his own playing and of his approach to group playing. "I like using guys who double on instruments. Alan Dawson plays vibes as well as drums, I play alto and Joe Farrell plays tenor, E flat soprano and flute."

At the time we met, Jaki was due to take a quartet into the Village Vanguard. "I'd like to use Alan Dawson — but I don't think I can afford him! I shall probably have Joe Farrell — and I shall have to find a bass player and drummer."

Finally Byard said he was anxious to make more records. "I get a little pleasure from some of the things I do. I've just taped a version of Chopin's Fantasy Impromptu for Prestige with a rhythm section. It's an amazing piece — the left hands is in three-four and the right hand in four-four.

"I play it straight for the first section — then when it gets to that 'I'm Always Chasing Rainbows' bit I do an impressionistic treatment with a sort of Ravel mood. "But most of all I'd like an opportunity to perform the piano concerto and the symphonic poem I've written."—M.H.

BASIE: swing at the Empire State

NEW YORK

THE most sustained and successful effort to bring back the "era of big swinging bands" is being made at the Mark Twain Riverboat in the basement of the Empire State Building. The Count Basie band opens on December 15, with the Woody Herman and Duke Ellington bands to follow.

Lou Black, banjoist with the original New Orleans Rhythm Kings, has died in Rock Island, Illinois, hospital following a motor accident. He was 64 and came out of retirement two years ago to gig as a soloist.

Miles Davis returned to work at the Village Vanguard this week after a series of operations on his leg . . . Louis Armstrong will take a 12-week rest beginning in January.

Drummer Danny Richmond was deported from Canada last week after being convicted of possessing narcotics. He had been playing with Charles Mingus at Vancouver's Blue Horn Club.

Oliver Coleman, who played drums with Earl Hines, Horace Henderson and Ray Nance, has died in Chicago at the age of 51 . . . the Newport Festival has bought its own 104-acre farm and hopes to make it the site of the 1966 performance.

Former Duke Ellington drummer Sonny Greer has joined Red Allen's quartet . . . Charles Lloyd's new group, currently on a coast-to-coast tour, includes Gabor Szabo (gtr), Albert Stinson (bass) and Pete LaRocca (drs). The State Department is

planning to send the Woody Herman Herd to Russia next April . . . patrons are lining up to get in to Basin Street East to hear Duke Ellington and Mel Torme.

The Wes - Montgomery-Wynton Kelly Quartet is back at the Half-Note, Paul Chambers (bass) and Jimmy Cobb (drs) complete the group . . . Teddy Wilson and Jimmy Rushing drawing big crowds at Toronto's Colonial Tavern.

Trumpeter Erskine Hawkins, on a comeback trail, has opened at the Plaza Hotel, Toronto.—J.A.



COUNT: first band

HOLLYWOOD

NORMAN GRANZ, the hip Hurok, pioneer of the jazz concert tour, flew into Hollywood recently, accompanied by his blonde German bride of two months. Arching his Machiavellian eyebrows, he declared that the music he nurtured for 25 years is now fiscally finished.

Granz, whose favourite pastime (second only to tennis) is swiping at jazz shibboleths, has attained a fine eagle-eye position from which to view the scene.

Since selling his Verve Record company to MGM in 1961 for \$2,500,000, he has devoted much of his time to the importation into Europe of innumerable concert packages.

"If you use the employment of musicians as a standard," says Granz, "jazz is through. George Wein's optimism is nonsense. So he hires just the very best men, for four days a year at Newport. What does that prove? Maybe he gives the avant garde men a couple of matinees. What do they do the other 363 days?"

"Sure, a few cats like Brubeck and Miles make a lot of bread. But how does that help the rest of Local 802? Or the cats in Dubuque?" If conditions are so bad, I asked,

GRANZ: no one wants any jam for their bread

why are U.S. jazzmen by the dozens becoming expatriates?

"I can't go into the artistic or personal motives. Maybe some cats dig French cooking. You think Americans play those Continental clubs for economic reasons? Idiots! They get paid according to the standards of each country. Even Stan Getz in 1960, when he was the hottest and best and most workable attraction in all of Denmark, could only make a few hundred kroner a night in a Copenhagen club. That was before he hit with the bossa nova, but even then he could have done better than \$50 a night in the U.S."

On the artistic level Granz has further misgivings. "I'd have no qualms about reviving 'Jazz at the Philharmonic', which I haven't toured domestically since 1957; but everybody wants to be a leader, so the spirit of the jam session, which

was the essence of JATP, has died.

"A tour today could embrace an Ornette Coleman and an Illinois Jacquet and a Dizzy Gillespie, all playing in the same group. But half the men I want to hire are all leading groups of their own, and won't give them up even for a couple of weeks.

"Worse, they don't seem to care about the experience, which the JATP guys used to find so stimulating, of playing informally in new contexts rather than just repeating what they've played on records."

Granz is not disturbed by the conformist trend among young jazzmen. "A whole slew of cats copied Lester Young, but after finding out this didn't work, they went their own way. The same thing will happen with the John Coltrane imitators."

He is concerned, however, over the state of jazz journalism. "Each critic seeks the quote new thing un-



NORMAN: "Jazz is through"

quote, as opposed to critics in most of the allied arts. Where maturity pays off in the classics, apparently in jazz it's a handicap.

"Let me sum up. A few lucky musicians get to make all the record dates; a few more do whatever concert and night club work is left. The rest might as well go after the college trade and take up folk music."

Among the jazzmen who worked for him during the golden touring years, Granz's reputation was and is that of a man who treated his musicians with generosity far beyond the call of union contracts.

It is sadly ironic that today he is unwilling, unable or too disinterested to take up the challenge of a changing U.S. scene. If there is anyone who could give it a potent shot in the horn, it is the man who made the initials JATP a symbol of the upward mobility of jazz.—L.F.



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EVERY week so it seems, British record buyers get more and more enterprising. After a phase of buying "home-grown" music from Liverpool, London and Manchester they have again reverted to America.

Until a few months ago, the Supremes were just about the only artists of their style to hit the Pop 50, but now some real class gets full "welcome to England" treatment.

Climbing up to No. 24 is twenty-four-year-old Fontella Bass with her big US hit record, on the Chess label, "Rescue Me". She follows Wilson Pickett's "In The Midnight Hour", Roy Head's "Treat Her Right", Junior Walker's "Shake And Fingerpop", Lee Dorsey's "Ride Your Pony", Otis Redding's "My Girl", James Brown's "Papa's Got A Brand New Bag" and, of course, "1-2-3" by Len Barry.

From St. Louis, Missouri, Fontella started singing in her church choir, and later became an accomplished organist and pianist. Her days in the church choir not only gave her invaluable experience — but also opened her career to singing commercially.

She was "spotted" by another Chess recording star, Little Milton, who immediately hired her to play piano, and sing in his band — a post she held down for four years.

Duet
But it was not until June last year that Little Milton took her to Chess Records for a recording session. The result was a duet record, in the Betty Everett-Jerry Butler



Fontella: following in the States revival

It started in a Church Choir

style, when she sang with a young singer, Bobby McClure. Their record, "Don't Mess Up A Good Thing", was a big American hit — the well blended voices and infectious beat proved a winner with US record buyers.

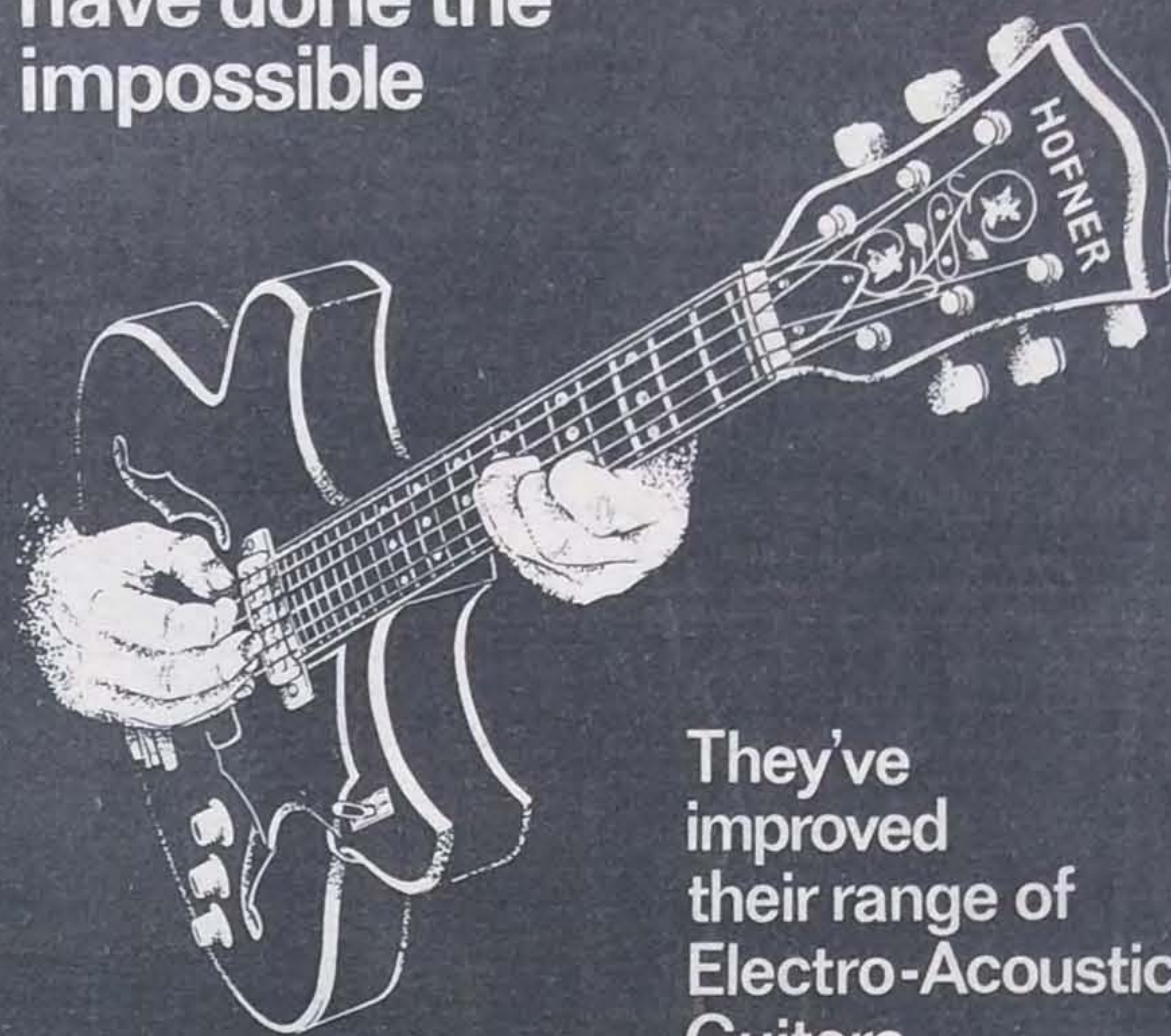
Fontella Bass and "Rescue Me" sound like a ready made team from the Tamia Motown stable — along the lines of Kim Weston's "Take Me In Your Arms", with a romping beat and the walking bass line.

since taking the US top ten by storm, Fontella is content with watching "Rescue Me" shoot up the Pop 50. In record speed she was signed up for a British trip, and arrived yesterday for appearances on BBC-TV's Top Of The Pops today (Thursday), ITV's Ready, Steady, Go! tomorrow (Friday), and TWW's Discs A Gogo on tape.

If you want to see Fontella playing tour dates, she should be back in Britain in January for two weeks which will include more TV.

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THE STRANGE CASE OF CHRIS FARLOWE



COLLIDE with a deb at a showbiz party and she'll probably say: "Have you heard Chris Farlowe yet? He's simply ripping."

Stand on a hippy's foot at your local beat club and he'll groan: "Cor, Chris Farler's down here next week. Fab."

But talk to the average record buyer and any mention of Chris will be greeted with a blank: "Oo?"

Blues singer Chris and his Thunderbirds have won almost unparalleled popularity with popdom's beat stars. But they have completely failed to gain contact with record buyers.

Chris has not had a hit record. To the grey, shapeless masses a hit is all, and the name of Farlowe means as much to them as would Paul Jones to Mao Tse-tung.

But Tom Jones, Paul McCartney, Eric Burdon, Georgie Fame, Zoot Money and Stevie Winwood are just some pleased to talk for hours on the subject of Chris and his remarkably authentic blues voice.

What is it about Chris that the nation's rockers should quit in-fighting and unite in common praise?

TOM JONES: I like Chris and the Thunderbirds. When I was recording at Decca I heard Chris playing in Klooks Kleek. He's got a marvellous sound. Most of my group—the Squires—go there to hear him. I've met Chris but I've never had time to actually go and hear him for any length of time. I'm sure he's going to have a hit before long.

GEORGIE FAME: Chris is a natural. He sings like a white Negro. It's what we've all been arguing about for years — getting that authentic rhythm and blues voice. His voice has so much feeling and it's unique.

People say he sounds like Otis Redding and Wilson Pickett, but Chris has been singing like that for years before these guys made it. He's made half a dozen records in the past under phoney names people thought were American, like Little Joe Cook.

The "In" singer bit is genuine admiration and not a put up job. Like Count Basie said about Quincy Jones: "If ever he needs an organ player"

"I wanted to do 'Midnight Hour' but I was told it wasn't commercial. Was I choked!"

ZOOT MONEY: I think his

singing and the way he uses his voice are far in advance of most other singers.

He's been singing this kind of music the right way for some time. I dig him very much. He's an "In" singer, "supported" by some who make a million a week. I don't mean his friends like Eric, but those who say: "Yeah, he's great," but don't do anything to help.

MICK JAGGER: KEITH RICHARD: Chris is a great artist. Whether watching him in a club or producing a record he's great either way.

ANDREW OLDHAM: He's the first since Mick Jagger who can really sing and, with the right pushing, Chris could become not only an R&B singer but an all-round entertainer.

Chris (25) is one of the few Londoners on a scene mostly dominated by the lads from up North. He cheerfully describes himself as "a Cockney villain." He's been singing since he was 11 and started in a school choir, and formed his Thunderbirds when he left.

How does Chris react to his current status?

"I'm knocked out if people in the business like me," said Chris this week.

"It certainly boosts your confidence. I'm not embarrassed — just knocked out. I suppose the thing started about nine months ago. One day I was at the Scene Club and the Animals who had just come down to London, looked

in. Eric said: 'You were bloody great,' and we've been friends ever since.

"It's nice to be recognised by people in the business but the kids are the most important aren't they? If Paul McCartney says I'm good, the kids take notice. It's like Spencer Davis. He's never had a big hit, but everybody digs him."

Although Chris has never had a hit he missed two of the most successful songs of 1965 — "Yesterday" and "In The Midnight Hour."

"Paul McCartney offered me 'Yesterday' and I couldn't believe it. I thought, 'Is he having goes at me?' But he told me he didn't like Matt Monro's version because it was schmaltzy. He wanted someone with a bit of soul

to sing it, and I told him I'd try and do a good job. He came round to my home at 4 a.m. I got Mum out of bed to make a cup of tea. She shouted downstairs, 'Oh no, you haven't brought someone home. I've got to go to work in the morning.'

"Then I said it was Paul. You never saw anybody get out of bed and dressed so quickly in your life—lipstick and all! She kept his empty cigarette packet after he'd gone.

"But it was too late for me to do 'Yesterday'. Matt had already made a hit. But I'm working on it for my first LP with just piano and guitar backing.

"I'd love to have done 'Midnight Hour', as a single. I told my manager about four months ago I wanted to do it and he said it wasn't commercial. Then it was a hit for Wilson Pickett. Was I choked? Not half!

"I didn't like that bit in the MM last week when he said English groups had 'a certain amount of soul'."

"Certain amount of soul! There are white singers in Britain like Steve Winwood that could blow Pickett off the stage. But they won't own up because they've got a chip on their shoulder. All this about being born to the blues is a load of rubbish."

FRANCOISE— SO SAD, SO TIRED

FRANCOISE HARDY flew into London on Friday morning, tired and a little sad. She was here for appearances on "Ready Steady Go" and "Juke Box Jury."

Tired, because she went to the opening night of Johnny Hallyday at the Paris Olympia on Thursday night. "We had dinner after the show," she said with that delicious French accent. "By the time I got to bed, it was after four in the morning and I had to be up again very early to catch the plane to London."

Sad, because she has just finished four weeks herself at the Paris Olympia, "the favourite place for me to work. I love working at the Olympia," she went on. "I am happy there, and I am very sad when it finishes and I have to leave. It's the place that I enjoy working most, especially as it's in Paris."

Francoise, who does all her recording here in Britain, has just cut a new record which she was about to sing live on Ready Steady Go! "It's a French song, 'So Many Friends', which I have recorded with English words by Julian Moore. I am very nervous, too, because I am so tired and I can't remember all the words properly."



FRANCOISE: no British tour

After appearing on Juke Box Jury on Saturday, Francoise dashed back to Paris again on Sunday. "I 'ave to get back home to Paris because I have some work there early in the week, but I am coming back on Wednesday for perhaps two days to do Top Of The Pops. I may stay longer I don't know yet."

Francoise gives a strong impression that she doesn't like being away from Paris for too long. So it was no surprise when she said she didn't think she'd be touring Britain in the near future.

"I don't think a tour would be possible at the moment," she said. "I have not too many songs which are famous and it would be difficult for people who came to see me to concentrate when they don't know what you are singing."

A HIT SOUND FROM A ROOM IN MEMPHIS

DID anybody really think that Otis Redding's "My Girl", would get into the charts so soon, if at all. It's one of those excellent records, like "1-2-3", by Len Barry, or "Rescue Me", by Fontella Bass, that never seem like getting into the Pop Fifty. However, 24 year-old Redding has done it.

Otis Redding was born in Dawson, Georgia in 1941, but in early youth moved to Macon, Georgia, the home of Little Richard. In fact, it was Little Richard's success in the business that spurred Redding on to a professional singing career, and you can hear a bit of the Richard influence in his wilder passages.

A path a lot of American stars have followed — the talent contest — was Redding's next stepping stone and he finally ended up with a band, Johnny Jenkins and the Pinetoppers.

They cut a record in Memphis and had some time left at the end of the session, so Otis did a side under his own name.

The result was "These Arms Of Mine", subsequently a big US hit. He never looked back.

Since then, almost every one of Otis Redding's records released in America has been a hit. Most of them have been covered by English artists, like the Rolling Stones, but now it seems that Redding's own versions are getting more popular. In the States he has hit



REDDING: nine U.S. hits

with "These Arms Of Mine", "Pain In My Heart", "Come To Me", "Security", "Chained And Bound", "That's How Strong My Love Is", "Mr Pitiful", "I've Been Loving You Too Long", and "Respect".

These nine hit records have made Redding one of the most highly-paid and sought-after artists in the country — he is booked ahead about six months all the time. He tours the US with his own band and always records in the same studio. The same studio as Booker T and the MG's, and Rufus Thomas — the Stax Studios, in Memphis, just a small room in the back of a record shop in the coloured section of town.

"My Girl" is no exception to the great "Stax sound" and British fans certainly agree. The number was on Redding's recent LP, "Otis Blue" issued in the States and the old Temptations hit proved to be such a stand out track, it was decided to release it in England, coupled with "Down In The Valley".

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Sorrows go after the deaf set

IT used to be the fashion to say "We don't want a hit record." Now the Sorrows have come up with a new complaint—they think their current Pop 50 entry "Take A Heart" projected the wrong image.

"Of course we feel happy that the record got us off the ground and brought us to the money-earning bracket where we always wanted to be," says 6 ft 7 in. lead singer Don Maughn. "But we don't in fact play this sort of thing all the time.

"Our music is far wilder, louder and more distorted. Our new one 'You Got What I Want', is far more us, with lots more noise. The thing about the Sorrows is you either like us or hate us.

"We appeal to the deaf set."

Don agrees that "Take A Heart" has made a big difference. "They are working us ten days out of seven," he said. "The theory seems to be that we have been sleeping for the last 18 months so we can get through the next 18 without any."

"Take A Heart" was probably also responsible for the battle of West Hartlepool — the Sorrows' first experience of fan fever.

"I'd never seen anything like it," recalled Don. "Our lead guitarist, Pip Witcher, walked to the edge of the stage to shake hands with a girl. That was the last we saw of him for ten minutes!



SORROWS: battle at West Hartlepool

"All of a sudden everything went up. Chairs were flying about. They finally locked us in the dressing room.

BRUISES

"When we came out for the second half there seemed to be more bouncers than people — all standing in front of the stage. It was like playing to the back of somebody's head."

Still, what are a few bruises when all that lovely loot is starting to roll in?—B.D.

BLIND DATE

ERIC BURDON

Eric was in the throes of flat moving when the MM called for Blind Date, and after the session, taxied away with some essential household goods — an early Elvis LP and albums by Paul Butterfield's Blues Band and B. B. King. Eric managed a faintly sardonic smile at records he obviously found wanting in every department, but delivered even his strongest criticism with good humour and without malice.

BEATLES: "We Can Work It Out" (Parlophone).

Is this the B side? I've heard the other side vaguely. On first hearing I think I prefer the other side, which has a lot of good guitar work by Georgie Harrison. He does a fantastic solo. The lyrics of this side are good but there isn't as much rock'n'roll which I prefer.

BEATLES: "Day Tripper" (Parlophone).

It's fantastic that every Beatles record that comes out gets knocked, then two or three days after everybody likes it. But I like this immediately. Trouble is, what can you say about the Beatles? They just go on producing good records. It's important that they are writing about English things, not American, and in fact they are already on the verge of writing English folk songs. George Harrison amazes me. He's not a particularly talented musician. It's what he does and when he does it.

HERMAN'S HERMITS: "A Must To Avoid" (Columbia).

Could be Herman, or the Honeycombs. I can't tell. That's Herman, is it? That group has improved fantastically, the guitarist in particular. I think Herman knows the difference between good and bad music himself, and he knows what to do to make money. He's good

looking. I suppose it'll be a big hit in America.

HOLLIES: "If I Needed Someone" (Parlophone).

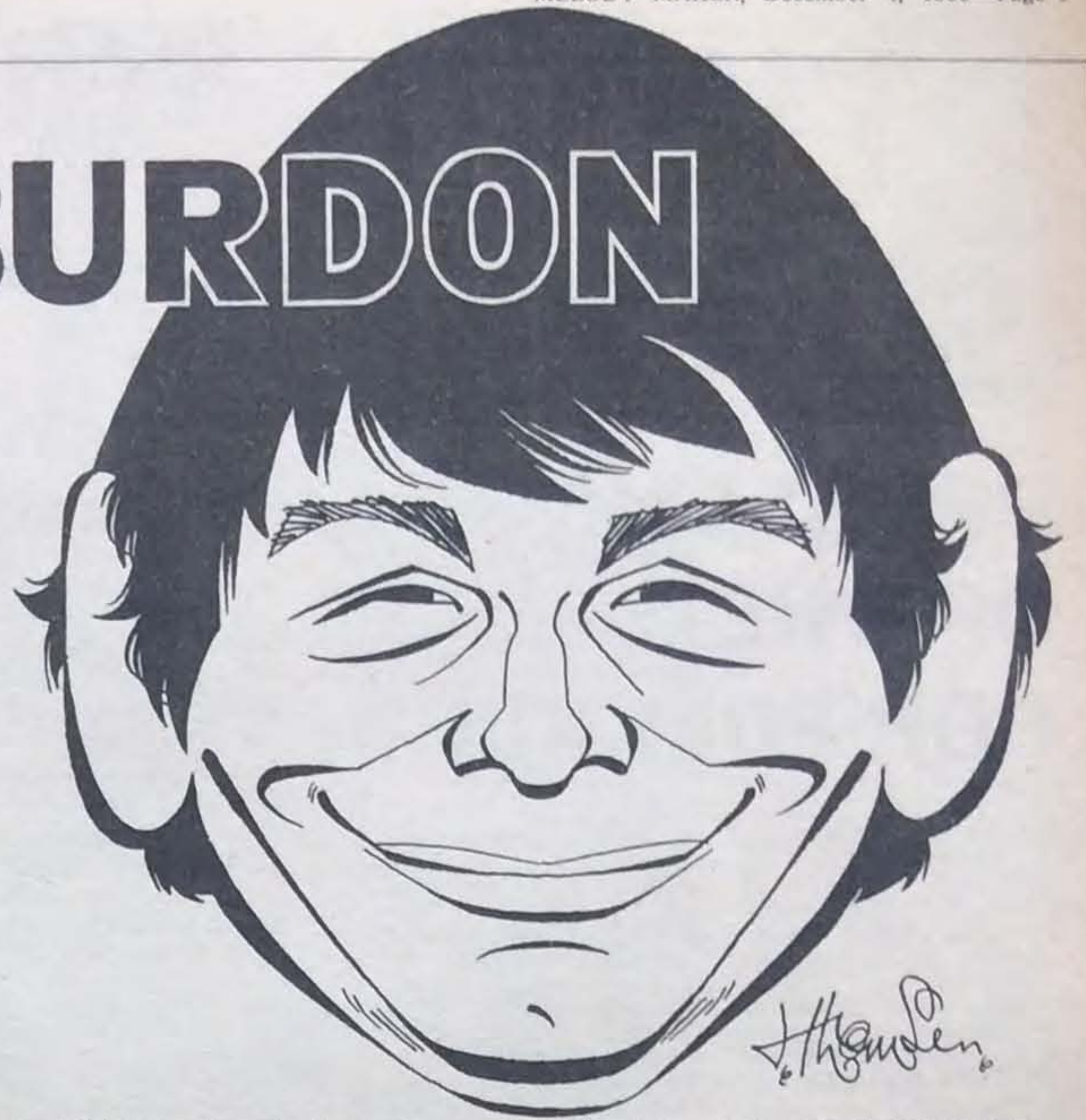
Hollies. You know, they sound like the Beatles at times. I might have said it was the Beatles on first hearing. I think they are one of the best rock and roll groups in the country. It's an absolutely genuine sound. The Beatles and Hollies probably dug the same people, from Chuck Berry to Mary Wells — sorta Tamla harmonies and Jerry Lee Lewis beat. The Zoot Money's and the Chris Farlowe's were influenced by Bobby Bland and Louis Jordan.

JAMES ROYAL: "Work Song" (Parlophone).

Singer's very influenced by Sam Cooke. I think it's very English. The singer's got a bit of talent. "Work Song" was done like this by Chuck Jackson but I don't like it because it should be done like a worksong — it's supposed to be a back sweating song. He's got a good range but his diction is not very clear. Sounds like it was recorded in a field outside Liverpool.

TIVVY: "Tivvy's Tune" (Fontana).

It depends what circumstances you hear it in. If you were stoned out of your mind at 3 am with Zoot Money you'd probably like it. Probably be a smash hit



on "Children's Favourites" for about ten years. I used to listen to that show and all you'd get was "Four Legged Friend" and that song about a chicken going across a rickety rickety bridge! A bird I went to college with — her uncle wrote "The Teddy Bear's Picnic". He made a fortune. I think I'll have a bash at making children's records. Woody Guthrie and Leadbelly have done it.

VARIATIONS: "The Man With All The Toys" (Immediate).

There must be millions of business men sitting in coffee bars in Denmark Street all saying "It's Christmas! Let's make a Christmas record!" It's a long time since they

made a good Christmas record. I would have done one this year but it's too late. We were going to do "Amen" which was a big hit in America for the Impressions last year. Let's have Christmas with soul! Ah but that's nothing is it? It's on Immediate! A hip company is putting out unhip records. Do you remember "Santa's Back In Town" by Elvis? Let's hope they're not all going to be Christmas records.

MICK SOFTLEY: "I'm So Confused" (Immediate).

Donovan! No? It's so much like him. I don't particularly like it. I'm sick of being sung at about dying soldiers and all that crap. I want to be made happy! I

don't particularly like Donovan's records either. He's very young and has got a long way to go, like Dylan a few years ago. But I like him so much as a guy. I know he's genuine, so I'm a Donovan fan. He doesn't know where he's going. Bob Dylan has found himself and developed into a modern day folk singer with a back beat — which is exactly what — Chuck Berry has been doing that for years!

JIMMY CLITHEROE: "They All Blame Jim" (Parlophone).

Caroline North! (Speeds up record player). Oh well, it might get played on the Negro stations. No, don't apologise. We heard the new Beatles' anyway.

AGONY

"He came back with one leg of his trousers gone, minus a sleeve of his jumper and cuts on his face. Then they charged the stage 300 strong.

"I was on the floor with all these girls piled on top of me. A bouncer joined in. He was a nice, quiet type — probably a probation officer or something like that during the day. But he started trying to get these women off me. I was in total agony for a week.

WAYNE-MINUS MINDBENDERS— ALL SET TO GO



WAYNE: personal disagreements

ONE flop record, a group split and one nervous breakdown behind him, Wayne Fontana has returned to the record and concert scene.

He has released his first solo record since leaving the Mindbenders, called "It Was Easier To Hurt Her", and has been touring with Herman's Hermits and Billy Fury.

Is Wayne fully organised and ready for rigours of pop life once again? Quiet, shy Wayne talked about his mixed-up year this week and explained the split.

New group

"It was due to personal disagreements. We were always bickering, so we got nowhere. We were all trying to take the lead and nobody was succeeding.

"It was best to split when we did, while we were on top. If we had done it when records weren't selling, people would have said we were just trying to do something different to keep going.

"On the tour I've got a new group backing me. They are strictly a backing group and we just call it Wayne Fontana and the lads."

Mistake

Wayne blundered when he turned down "I'm Alive" as a follow-up to "Game Of Love". It was later a number one hit for the Hollies. Did he regret the mistake?

"I regretted it afterwards! When I first heard it I just didn't like it and it didn't

seem like a hit. I suppose it was just the demo disc I heard."

How big a blow was the combined miss and split?

"It was a setback. I didn't get any press or TV and now I feel like I'm starting all over again. After two and half years with the Mindbenders it's a novelty!

How are Wayne's nerves?

"I don't get around the club scene as much as I used to. It was all too much so I clamped down.

Nervous

"On tour with Herman I expected all the kids to say 'Where are the Mindbenders?' and shout out. Sometimes I can go on as cheeky as hell and other times I feel nervous as hell. I can never foresee when I'm going to get an attack of nerves. I begin to get the shakes and I'm sure the audience can see my trousers quivering—but they probably think it's all part of the act.

"But I've got over my bad spell and I know what it's all about now.

"I felt like packing it all in at one time. But I used to sit at home and watch 'Ready Steady Go' and say to myself: 'I can do that!' I'll always love singing!"



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CAROLYN: "Bob Dylan has liberated us."

PROBLEMS OF THE POP/FOLKNIK

■ WHEN A FOLK singer hits the big time, he or she often has to look at records in a different way from the strictly album-type folk artist. That's the philosophy of Carolyn Hester, who arrived in Britain recently when her single "What Does It Get You" was released.

■ The record has organ, guitar and drums backing and is quite different from the normal run of folk singles — though not too different from her last disc, "Come On Back".

■ Last time I spoke to Carolyn, she was acutely aware of the problems of singles production. "Bob Dylan has really liberated us," she told me. "If he hadn't been so successful, I never would have thought of doing a single."

■ "In the States I've only done albums. If I have the nerve to think I can make single records I've got to experiment, and I hope other folk singers will do so, too. It's a different market from albums, where I hope to do only the best I can offer to folk music."

■ Carolyn has been visiting Britain fairly frequently since she first came in 1962 to do an Edinburgh Festival show with Rory McEwen. She's excited about the folk music she hears over here.

■ "I like to feel I've done just a little to get things going in the past," she said, "and for that reason I'm just a little anxious about the way things could go in the future. I hope you avoid some of the pitfalls we've dropped into in the United States."

■ "It's been awful, this business of what is pop and what is folk music. We've gone through three years of warfare with ourselves and the critics and the various groups. You can get awfully sidetracked with all that noise. The main thing is just to produce."

■ "Naturally, there has to be some sort of standard, but the thing to do is to

find a standard right away and not to read too much of what everybody else says."

■ Like many visiting Americans she finds the British folk club scene immensely exciting.

■ "There's nothing like these clubs anywhere in the world," she said.

■ "Your club audiences are wonderful. In the States they're always looking to see what kind of sandals you've got on or something, but here you don't seem to worry about what the artist is wearing, thank goodness, only the music."

■ Carolyn was last here just a couple of months ago, since when she's been doing a strenuous U.S. tour, including three 10,000-seater concerts with Bob Dylan in Texas, her native state.

■ Do her frequent visits to Britain means that one day she may come to stay? "I miss Texas too much," she said. "I know I sound like L.B.J., but it's true." Carolyn comes from the same part of the state as the US President, and she sang at the Atlantic City convention which picked him as the Democratic candidate, writing new verses for the old Union song, "Which Side Are You On?"

■ And last time she was here she sang in Trafalgar Square along with Joan Baez and Donovan, protesting about American policy in Vietnam.

■ "It's very difficult to know what to do," she explained. "We've been placed in a position where we're philosophers, kind of, for a whole generation. That puts a tremendous responsibility on us. I don't like rushing into political pronouncements."

■ Carolyn feels the same sort of responsibility musically. "Some of us may be put in front of a microphone before we're really ready for it. You see you really have to be a good singer to sing folk songs. Don't let anyone tell you different."

KARL DALLAS.

When the Walker Brothers go marching home...

"WE like to make records that will appeal to pros—to people in the pop business. If the pop fans like them and buy them—so much the better. But first and foremost we go all out to make good records — the songs must mean something to us, says Scott Walker of the Walker Brothers.

"We thought that 'Pretty Girls Everywhere' and 'Love Her' — our first two releases over here — were good records, but we made 'Make It Easy On Yourself' for two reasons. We liked it — and we thought it better than the first two.

"And I think that 'My Ship Is Coming In' is better still. A lot of people must have wondered why there was no quick follow-up to 'Make It Easy'.

"There was a very good reason. We hadn't a number good enough to follow it. I don't believe in recording numbers in batches and keeping them 'in the can' for release as required.

"Every week, styles or sounds could change and I always insist that everything we record is new, fresh and up-to-the-minute. Our recording company wanted to release a couple of the tracks we had made for our first LP — and even I was toying with the idea, and was listening to some publishers'



SCOTT WALKER: going to become a British citizen.

demo-discs as I chatted with our recording manager Johnny Franz.

"And up turned 'My Ship Is Coming In'. We both knew there and then that this was it. It meant something to me — I know it is going to mean something to record-buyers.

"I talked it over with the arranger, then the day before we were to record, we started to rehearse. I don't believe in rehearsing for days before a session—that's the way to lose the freshness.

"We had a bit of a fight with the record company — they thought the number was too adult. Maybe it is — but we make adult records.

"Vocally and soundwise I feel that this is the best we have yet made — it has better quality, too.

"If it doesn't hit the charts — then I will be proved wrong. But we want it to sell on merit — not on any image created by 'Make It Easy'.

"We have never made simple records — they usually take a couple of plays before they have any impact, and this one is no different in this respect.

"We are delighted to hear that 'Make It Easy' is now well into the U.S. Top Twenty — in our home state of California it is number five — and we are going back in January to appear on the Ed Sullivan Show and another major TV programme.

"Sort of triumphant return — but we knew that if we made it in England, it would make us big back home.

"But we shall not be staying there.

"In fact I personally am going to take out papers and become a British citizen. I see my own future in music publishing, and in producing records." — JERRY DAWSON.



McCoys still can't believe they've hit

LESS than six months ago the biggest deal in the lives of Rick and Randy Zehringer of Union City, Indiana, and their buddies, Randy Hobbs and Ronnie Brandon, was to travel a hundred miles or so to Dayton, Ohio, where they'd pick up their instruments to accompany the big acts on the touring rock and roll shows that would occasionally play that city.

But that was last summer, before the McCoy Brothers were discovered by the touring Strangeloves in Dayton and brought back to New York City for a recording date — produced by the Strangeloves themselves! The song, "Hang On Sloopy", a lucky selection indeed, has been a giant in the charts in America and Britain and has made the teenage McCoy Brothers into an internationally celebrated act.

"I can't really believe it even now," said the leader of the group, Rick Zehringer, who was talking to me on the long distance telephone from Jacksonville, Florida. "We've seen a heck of a lot in these couple of months," said Rick (18), returning to the phone after introducing his colleagues, brother Randy (16), Randy Hobbs (17) and Ronnie Brandon (19). "It's been an education and it's fun. We've been to California and to Florida and Canada.

Rick, like all the others in the group, is multi-talented, playing just about all the instruments ordinarily used by the boys — guitar, drums, bass guitar and organ. He's also a rather mature young man for his age, perhaps because he and his brother, Randy, have been making the performance scene for almost nine years, actually half their lives.

"My kid brother and I started as a duet," Rick continued, "first when we lived in Ohio and then in Indiana, where we met a new neighbour, Dennis Kelly, who wanted to join us. We taught him how to play bass guitar and we suddenly got to be a trio. Then we got a gig in Greenville, Ohio, right over the State line, where we played for a year every Saturday at a record hop. That's where we met Ronnie. He played piano but we didn't want a piano, so he learned the organ and joined us. It made a swinging group.

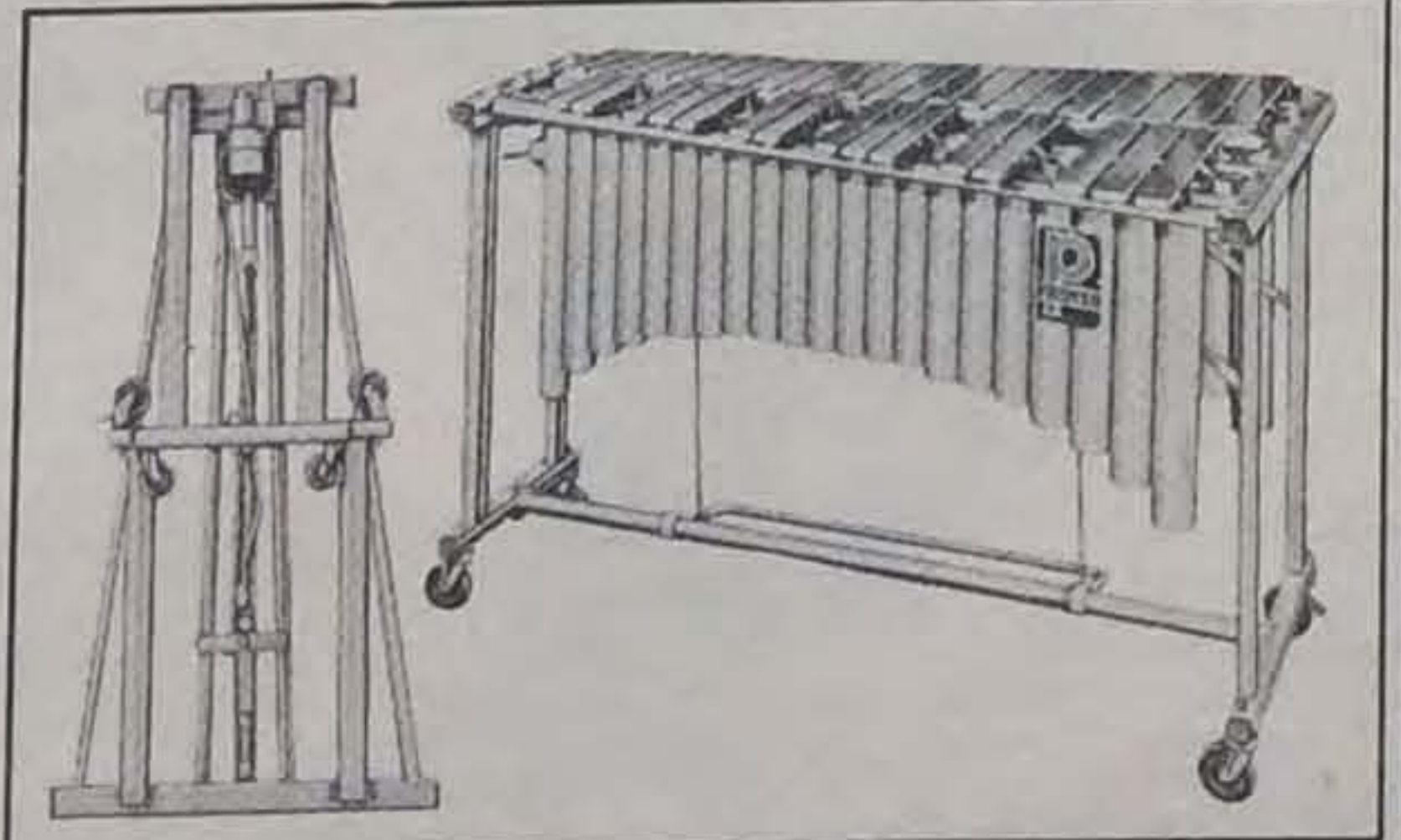
"Then pretty soon, Dennis left the group to go to college and Randy Hobbs joined us. Soon after that we got the Dayton job and that's where we met the Strangeloves. Boy, life has been exciting ever since. We've had a chance to see and meet and work with fellows like the Beach Boys, Herman's Hermits, Freddie and the Dreamers and the Beau Brummels, a whole flock of them. We're fans of all of them and of all kinds of records, especially by the Beatles and the Lovin' Spoonful.

"But I don't think we've really been influenced by any particular one. I think you learn from everybody you see and hear, sometimes you learn what not to do, but you do learn. And we try to keep right on learning. Just like Ronnie Brandon, who likes to work with cars and customize them and race them on dragways. He learns from seeing the other cars and drivers. It's the same way in the record business. We just want to keep right on getting better and better at what we do." — REN GREVATT

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PO

GLASGOW

AND A RUN-D

MARK LEEMAN FIVE: The Mark Leeman Five suffered a tragedy when their lead singer was killed in a crash earlier this year. Now they have singer Roger Peacock but decided to keep on the group's original name. An interval band at London's Marquee Club they have successfully lifted fans from the top-billed groups they support. Says bassist Dave Hyde: "We've held this spot for months and we're very proud because a lot of groups are after the job." Line up: Roger Peacock (vocals), Alan Roskams (lead guitar), Tom Parker (organ), Brian Davison (drums).

MM



SARAH VAUGHAN: enough of a musician to know what was happening to jazz.

Joe Turner and Jimmy Rushing, Bessie Smith and Dinah Washington, and the dozens of others who could rightly be classified as giants.

BILLIE HOLIDAY'S DEATH in 1959 was the greatest loss vocal jazz had suffered since the passing in 1951 of Mildred Bailey. Yet when one thinks of Billie, it is not the Billie of the 1950s who comes to mind, for her great contribution was made in the late 1930s and early '40s

BORN IN BALTIMORE and raised in Harlem, Billie was discovered by John Hammond, who arranged her first record session, with Benny Goodman, in 1933, when she was 18. But the golden days ran from 1935 until just before the 1942 recording ban. Throughout that time, every couple of

Surrounded by the bop creators, Sarah swings to the cool

months, there would be a recording session either by Teddy Wilson and his Orchestra, with Vocal Chorus by Billie Holiday, or simply by Billie Holiday and her Orchestra. Every new release was as eagerly awaited an event as a new Miles Davis album today.

BILLIE'S SOUND WAS TART, bitter, cutting, yet somehow tender. She had her own way of bending notes downward at the end. She was strongly identified

with such tunes as "Strange Fruit", based on a poem about a lynching, or "Gloomy Sunday", a song about a suicide. Yet it was neither these tunes nor the few blues she cut that typified Billie. Her talent was a knack for making something meaningful out of the tritest of pop songs, which constituted most of her repertoire during those years.

SHE COULD INSTIL a rhythmic vigour into "What A Little

SING ME A BEATLE SONG

Orchestra, Gerry Mulligan, Duke Ellington, Gary McFarland, Ella Fitzgerald, Jack Jones, Matt Monro, Peter Nero . . . these are just a few of the stars who dig Beatle songs.

IN ADDITION, many Beatle originals have been dignified by classical style arrangements. In America there is an album called the "Baroque Beatles Book" featuring Lennon and McCartney numbers in a baroque style.

ARTHUR WILKINSON has ingeniously arranged "The Beatle-Cracker Suite" with acknowledgements to Tchaikovsky, and Fritz Spiegel has recorded "Eine Kleine Beatlemusic" with a chamber music ensemble.

ONE OF THE really strong suits of John and Paul is their ability to write rich middle eights — or, in their cases, middle elevens, fifteens etc.

SO OFTEN in popular music a good idea sags because of a drab and colourless bridge. This is rarely the case with Messrs J. & P. "I Should Have Known Better" has a 16-bar middle which reaches a great climax of its own with a 5-tone interval on the word "mine" — or, rather, "mi-uh-huh-ine".

"YOU CAN'T DO THAT" also has a great middle, and so does "I Don't Want To Spoil The Party."

THE BEATLES ARE STRONG, too, in rich harmonies. "This Boy", "Another Girl" and "If I Fell" — in my opinion the best tune they have ever written — are the supreme examples of this. Listen, too, to the Four Freshmen type ending on "It Won't Be Long", and to the beautiful sixth chord at the end of "She Loves You".

NONE OF THESE things is, of course, revolutionary, but they are relatively rare in the musical context in which the Beatles operate.



Lead guitarist George Harrison is quite a songwriter in his own right. His first composition, "Don't Bother Me" appeared on the "With The Beatles" album. Although his output nowhere equals that of John and Paul, his highly distinctive guitar work has become a Beatles trademark in itself. Mike Hennessey singles out the great back-beat on "Can't Buy Me Love" which Ella Fitzgerald found so irresistible, and the effective guitar triplets behind Paul's vocal on the popular "All My Loving".



ELLA FITZGERALD



KEELY SMITH



ELLINGTON

Sing a Beatles song . . .



LENA HORNE

Some of the artists who have honoured the Beatles with a version, recorded or otherwise, of one of their songs.



MATT MONRO



MULLIGAN



GARY McFARLAND



PETER NERO



JACK JONES



BRENDA LEE

THE BEATLE WHO CAME LATE

Ringo Starr was the Beatle who came late. When Brian Epstein took over the management of the Beatles in Liverpool, Ringo was called in to replace Pete Best on drums. Until the first Beatles film, "A Hard Day's Night", Ringo propagated the myth that he was the Silent Beatle. Reticent with pressmen, he left the more extrovert Lennon McCartney and Harrison to do all the talking. Then, overnight he arrived. Hardened critics raved at his performance in the film. His deadpan Scouse humour was one of the most memorable things in the first Beatles-Dick Lester collaboration. In America, he is undoubtedly the most popular Beatle.

NOBODY WOULD SUGGEST that the Beatles are likely to challenge Lorenz Hart in the matter of writing lyrics, but even here they have a great gift of fitting words to the tune. In "She's A Woman", for instance, there is a beautiful marriage of words and melody with the line . . . "fooling I know she isn't." I can't explain why — just listen.

THERE ARE MANY other aspects of John and Paul's music which would make a fascinating study — and it is surprising that no really searching analysis of their musical output has been attempted. Because it has certainly revolutionized the entire popular music scene.

THERE ARE MANY other highlights from their music that are worth recalling, too — the great



GIANTS OF JAZZ

Final week

back-beat on "Can't Buy Me Love" which Ella found so irresistible, the haunting quality of "And I Love Her", a track which has a rare key change, the effective guitar triplets behind Paul's vocal on "All My Loving". And, of course, the plaintively beautiful melody "Yesterday" with its 29-bar construction.

IT IS THE BEATLES' ability to produce this fresh, young, vital and essentially melodic music which keeps them way out in front of their challengers. It enables them to walk with supreme assurance the tightrope between the savage musical anarchy of some of the more raw R & B groups and the slow, artistic suffocation of acceptance into the dread world of mature, so-called "all round entertainers".



BILLIE HOLIDAY: PICTURE BY JEAN-PIERRE LELOIR



Sing me something jazzy . . .

LEONARD FEATHER looks at great jazz singers

POSSIBLY BECAUSE there is so much less technical training and practice required, the human voice has produced a longer line of great names for the annals of jazz history than any one of the musical instruments.

TO CHOOSE A HANDFUL of all

these names and single them out as giants is a task verging on the impossible. I have therefore limited myself to those who have meant the most to me personally. My choices do not imply any failure to acknowledge the tremendous debt we all owe to Leadbelly and Louis Armstrong,



Forget the jazz/pop row, Ella is both and more

There have always been arguments as to whether Ella is a jazz singer or not. The answer, Leonard Feather maintains is that she is both and more. Depending on the setting and the material, she may be the most inspired jazz singer in the world or the gentlest of ballad singers in a style that might be called commercial but could never be called tasteless. However, many people close to Ella feel that she is still not completely convinced that she is a great singer, and this shows in plain nervousness and lack of self-confidence.

SING A SONG OF JAZZ

PERSONALLY, SARAH IS DIFFIDENT with strangers and only truly at home among people whose backgrounds and attitudes are similar to her own. Like Ella, she has been through two unhappy marriages. Like Ella too, she has passed beyond the jazz world and now works mainly in places that cater to the wealthy.

RAY CHARLES is my fourth choice. Born in 1932, eight years after Sarah, he nevertheless represents an earlier era. Despite an occasional show of bop in his piano solos, he is essentially a throwback to the hard core of the blues. His voice, like Billie's, tells you of the dues he has paid; in his case, not only through his colour but through blindness since the age of six.

RAY'S IS THE SOUL of the soil. You believe him no matter what story he tells you; but in recent years he has been telling stories that are far removed from the blues. A true understanding of his contribution to music can be achieved only by listening first to his early records, for Atlantic. On these, he sang blues or songs with a strong blues relationship, had a gutty jazz backing, sometimes with a vocal group added; often played nitty-gritty blues piano himself, and occasionally even doubled on alto saxophone.

ELLA FITZGERALD, for all her nervousness, compared with Ray Charles seems like a veritable model of composure. His insecurities found their refuge in the same tragic manner as Billie's, but at the moment the hopes and prayers of his fans are with him, for he has been in hospital since last August. When he emerges it is probable that he will be a new man, with a newer fuller life to live, readier than ever to display the extraordinary talent with which he has blessed the world.

MELODY MAKER

December 4, 1965



been



*The Beatles are the biggest thing even to hit pop music — either here or anywhere. Millions of words have been written about their hair, their clothes, their wives, children and girlfriends. Very few have been written about their music. Here **MIKE HENNESSEY** puts matters right.*



These are the Super Giants. The Beatles are a pop music phenomenon which may very well never recur on such a monumental scale. Their success is so completely without parallel that it always amuses me to see such and such a group rated as “second only to the Beatles”. It’s like saying brass is second only to gold. Even more fanciful are the popular press references to the Beatles being “knocked off the No.1 spot.” Nobody has ever knocked the Beatles off the No.1 spot—they’re way out of reach. The Beatles are TOPS—because they have Talent, Originality, Personality and Style. But unquestionably the biggest single factor in their unprecedented success is the superb songwriting part-

SING ME A BEATLE SONG

nership of John Lennon and Paul McCartney.

ALLIED TO THEIR natural ear for harmony is an entirely original concept of song construction which has reinvigorated contemporary popular music.

IN RATHER THE SAME WAY that Wes Montgomery started doing incredible things on guitar "because he didn't know they were impossible", so the Beatles have broken new ground in the field of the pop song. Knowing nothing, originally, about the musical conventions which for so long had determined the structure of pop songs, they were completely unbound by these restrictions.

ONE THING THAT characterizes much of the Lennon-McCartney output — apart from their predilection for the key of E — is the continuity of their melodies. They seem to dislike gaps where nothing much is happening.

AN EARLY SONG, "It Won't Be Long" provides a good example of this. The song opens with a short phrase which ends on the first beat of the third bar. If any orthodox songwriter had written this phrase it would almost certainly have been followed by three crotchet rests and a bar tacit to make it into a four-bar section.

BUT THE BEATLES make it a three-bar phrase and begin the repeat on the second beat of the fourth bar. Lennon and McCartney have, in fact, completely overturned the old AABA, 32-bar conventional sequence.

AN EVEN MORE extraordinary example is afforded by "I'll Be Back", an excellent tune divided predominantly into six bar segments but which also includes passages of six and a half and nine and a half bars.



In addition to his contributions to the Lennon-McCartney song-writing team, Paul's vocal abilities rank from being able to belt out a blues-like "She's A Woman" and "Kansas City" to the coy sophistication of his most recent non-Beatles hit "Yesterday". John Lennon's voice also shouts a convincing blues, and combined with Paul's, makes one of the most exciting pop sounds.

SAYS JEFF MUSTON, former jazz trombonist who has the job of transforming Beatles tunes into sheet music: "As a musician I had always thought that there was nothing really original in music. Most of it is derivative. But the Beatles really deserve the description "original".

"**WHEN THESE HALF** bars arise I have to write them as an odd bar of 2/4. Half-bars also occur on "Baby's In Black" which is in 12/8. In some cases the tunes

are so difficult to analyse that I just have to count the beats and divide by four or eight."

INCLUDING GEORGE HARRISON'S contributions, the Beatles have up to now produced around ninety songs and there can be no better testimony to their quality than a list of some of the big names who have recorded the works of John and Paul.

LENA HORNE, Brenda Lee, Peggy Lee, Keely Smith, the Boston Pops

Despite an occasional show of bop in his piano solos, Ray Charles is a throwback to the hard core of the blues...the soul of the soil

Moonlight Can Do", humour into "Miss Brown To You", and her special brand of mordant sarcasm into "I Cried For You". In all of them, the sad and the glad songs, you found her unique way of swinging, her harsh personality that relied on no vocal training but rather on the inspiration of Louis, Bessie and the life around her.

LATER, IN 1944, Billie switched to string-section backings, and oddly enough these produced some of her greatest records of all — "Lover Man" was the most famous. But by 1950 drug addiction had begun to take its ravages of her hold on herself. When I toured Europe with her in 1954 she was going through a good phase and there were some magnificent nights of the old Billie sound; but in the years that remained such occasions became increasingly rare.

IF BILLIE in essence was the voice of darkness, Ella Fitzgerald was that of light. A happy, unsophisticated quality could be heard in her very first record "Love And Kisses", cut in 1935 when she was Chick Webb's 17-year-old band vocalist.

THERE HAVE BEEN arguments about whether Ella is basically a jazz or a pop singer. The answer, of course, is that she is both, and more. Depending on the setting and the material, she may be the most inspired jazz singer in the world (as her bopping efforts still demonstrate) or the gentlest of ballad singers in a style that might be called commercial but could never be branded as tasteless.

WHERE BILLIE found the outlet for her insecurities in dissipation, Ella seems to find hers in plain nervousness and lack of self-confidence. Many of those closest to her feel she is still not completely convinced that she is a great singer. Yet today, as I heard vividly demonstrated at a recording session she made with

Duke Ellington a few weeks ago, she is more than ever the nightingale of modern jazz.

SARAH VAUGHAN has a special place in vocal jazz history. Just as instrumental music was beginning to undergo the revolution that brought us from swing to bop, Sarah found herself in the company of its chief creators, alongside Dizzy and Bird in the Earl Hines band of 1943. Her ears immediately picked up the new harmonic concepts, for Sarah was enough of a musician, and played

good enough piano, to understand from a practical point of view just what was happening to jazz.

SARAH HAS A CURIOUS combination of traits. Her basic sound is gloriously rich and full. At times she will sing like an operatic contralto; at other moments she can vie with Ella for bop honours, or switch to a tone that is coy, hip or gutty. At all times she is capable of making subtle shifts of melody and suggested change of harmony that reveal her innate musicianship.



Born in 1932, Ray Charles is essentially a throwback to the hard core of the blues, says Leonard Feather. His voice, like Billie's tells you of the dues he has paid; in his case, not only through his colour, but through blindness since the age of six. In recent years he's been telling stories, however, that are far from blues.

TOP AROUND BRITAIN

Are they crazy about the Kinks in Cardiff? Do they go barmy over the Beatles in Brum? And who are the top local groups? The MM network finds out in this survey



WHO are the top attractions round Britain's clubs, ball-rooms and concert halls? Do they vary from town to town? And what of local groups—do they follow the sounds of the name groups or try to produce something original? Do the most consistent record sellers also draw the biggest in-person crowds? To find out, the MM asked 13 of its correspondents to answer four questions. 1. Who is the top local group in your area? 2. What style do they play? 3. What is their instrumentation? 4. Which nationally famous groups are most popular in your area? Here are their answers:



MEASLES: top local group in Manchester



UGLYS: original material from Birmingham

BIRMINGHAM

DENNIS DETHERIDGE: The Ugly's are the most popular local group, playing pop and pop-flavoured folk with a certain amount of original material. Line-up is organ, lead guitar, bass guitar, drums and lead singer. Most popular national groups are the Beatles and Rolling Stones.

BOURNEMOUTH

GRAHAM SPIERS: There are two equally popular local groups, the Tall Men and the Viscounts. Both are earthy R&B beat groups with similar instrumentation—lead guitar, rhythm guitar, bass guitar, drums and vocalist. Most popular national groups? The Beatles and Barron Knights.

BRADFORD

STAN PEARSON: Dave Arran and the Crusaders are the most popular local group, playing a general beat style with a little R&B. Line-up is lead guitar, rhythm guitar, bass guitar and drums. Among national groups, the Rolling Stones head the Beatles by a shade.

BRIGHTON

CHRIS HAYES: The Web is the most popular local group. Their leader, Mick Terry, described their style as "coloured R&B mixed with the Top 20". Instrumentation is lead guitar, rhythm guitar doubling bass guitar, bass guitar doubling alto sax, drums and girl singer. The Who and the Action are now the most popular national groups.

BRISTOL

DAVID FOOTE: Top local groups are Johnny Carr and the Cadillacs, Force West and the Pentagons. The Pentagons are R&B and the other two are pop. All are guitar groups. National favourites are the Beatles, Stones and Manfred Mann.

CARDIFF

PETER TATE: Most popular local group is

MM MEN-ON-THE SPOT TAKE THE POP PULSE

the Sons of Adam—there is another group of the same name in the Midlands but the Cardiff group has registered the name. They play modern R&B with leanings towards Tamla Motown and lesser known US artists like Bobby Parker and Timi Shaw. Line-up is organ, lead guitar, bass guitar and drums. The Beatles and Stones are equally popular here, but the fans also go for the Kinks, Who and Yardbirds.

DERBY

NEIL HALLAM: Most popular local group is the Rapids Big Roll Band which basically plays R&B but also does originals and even some jazz. Line-up is two saxes (each doubling alto and tenor), two guitars, organ and drums. Their own favourites are Georgie Fame and Alexis Korner. Biggest national names are the Beatles, Rolling Stones and Spencer Davis.

EDINBURGH

JOHN GIBSON: Top local group—the Athenians. They play beat and R&B with a line-up of lead guitar, rhythm guitar, bass guitar, drums and vocalist. The Rolling Stones are the most popular visitors.

GLASGOW

GERRY BROWN: The Beatstalkers are the

number one local group. They lean towards beat ballads and comprise two guitars, organ, drums and singer. Rolling Stones and Seekers are the most popular national groups but the Beatstalkers are, at the moment, selling at least 50 per cent of their level.

LIVERPOOL

JERRY DAWSON: Most popular local group are the Hideaways who play pop, beat and blues, with a leaning towards R&B. Line-up is three

guitars, drums and harmonica doubling vocals. Top national groups are the Beatles and Rolling Stones.

MANCHESTER

JERRY DAWSON: The Measles are the top local group, with the Stylos a close second. The Measles play beat music with three guitars, drums and singer doubling harmonica. The Beatles and Stones are the top theatre attraction with the Pretty Things number one in the ballrooms.

PORTSMOUTH

G. W. DIDYMUS: Top local group is the St Louis Checks. They play R&B and beat with organ, two guitars, drums and lead singer. Most popular national groups are the Beatles, Rolling Stones and the Action.

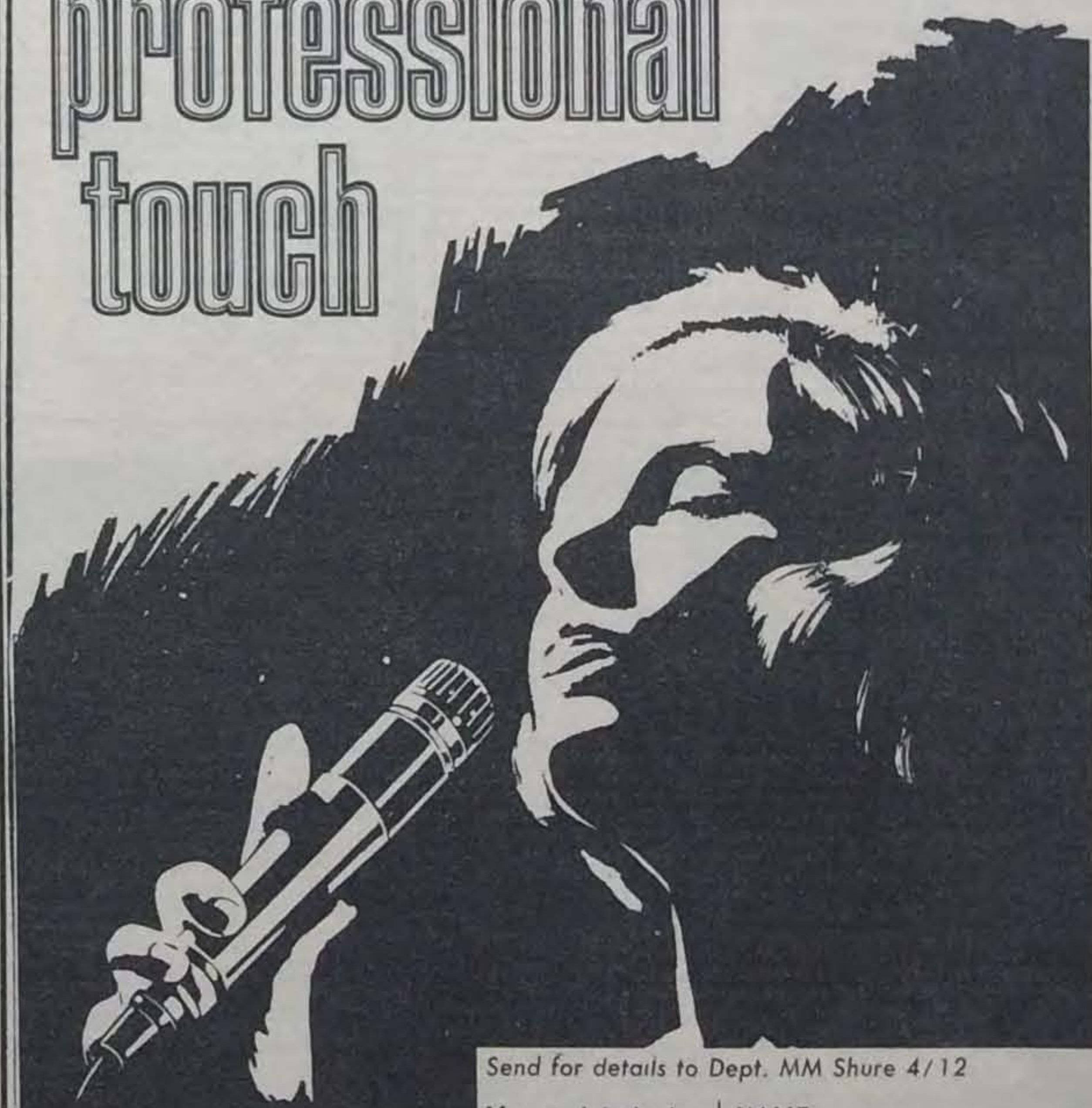
SHEFFIELD

COLIN GRAHAM: As far as teenage clubs are concerned there is no particular local favourite. But in the pubs and clubs, the over-twenties go for Joe Crocker's Big Blues and the Scott Williams Combo. The Big Blues play R&B with two guitars, piano, drums and singer. Most popular national groups are the Beatles, Rolling Stones and the Who.

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DOWN ON THE UP-AND-COMERS ON THE LONDON CLUB SCENE

RAM JAM BAND: Coloured American singer Geno Washington heads this South East London based group. The name is derived from an inn on the M1 Motorway, but the group have no idea what it means. They have recorded, but failed to dent the chart. Their line up and style is sax/organ in the Georgie Fame tradition and they formed in April through ads in the MM. Line up: Geno Washington (vocals), Pete Gage (guitar), Jeff Wright (organ), Leslie Prestidge (drums), Geoff Beadle (baritone), John Roberts (bass guitar) and Lionel Kingham (tenor and baritone).



ARTWOODS: One word and not two, the Artwoods formed in 1964 as an amalgamation of the Art Woods Combo and Red Bludd's Bluesicians. Art Wood was a founder member of Alexis Korner's Blues Incorporated and Cyril Davies and Charlie Watts. Playing jazz-based R&B they have backed artists like Little Walter as well as drawing their own fan following. Line up: Art Woods (vocalist, harmonica), Derek Griffiths (lead guitar), Jon Lord (organ and piano), Malcolm Pool (bass guitar) and Keef Hartley (drums).

JIMMY JAMES AND THE VAGABONDS: An all-coloured group they came to Britain from Jamaica in the West Indies and broke into the scene by playing at clubs' parties. But they didn't really enjoy the restriction on their music it necessitated and are now happier playing London clubs like the Marquee. Currently on the Manfred Mann — Yardbirds tour they go to Budapest for concerts at Christmas. They call their music "rock and soul". Line-up: Jimmy James (vocals), Count Prince Miller (vocals), Rupert Balgobin (drums), Phillip Chen (lead guitar), Carl Griffiths (Tenor sax), Wallace Wilson (bass gtr) and Carl Noel (organ).



THE ACTION: One group who caused quite a stir when they supported the Who earlier this year at the Marquee, were the Boys. Six months ago they changed their name to the Action and started building up a firm following which resulted in a contract with Beatles recording manager George Martin. receive all over England. All from North London, the Action are one of our best Tamla Motown-style acts in group form. Their line up is—Reg King (singer); Mick Evans (bass guitar); Pete Watson (lead guitar); Alan King (rhythm guitar); and Roger Powell (drums).



GUIDE TO TOP NATIONAL AND LOCAL GROUPS

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CHRISTMAS GIFT SPECIAL

TWELVE LPS THAT YOU MAY HAVE MISSED

WHILE scanning the current lists for your Christmas LPs, you may like to be reminded of 12 of the albums which drew unqualified praise from the MM pop panel during the year.

All are highly recommended to those who didn't buy them when they were first issued. First, four for the fans of groups:

THE BEATLES: "Help!" (Parlophone). The fabulous four keep up their own high standard on what was probably the biggest-selling album of 1965. Titles include Paul's Stateside number one "Yesterday".

ROLLING STONES: "Out Of Our Heads" (Decca). The Stones best album to date it includes a good ration of Mick Jagger-Keith Richard originals.

MANFRED MANN: "Mann Made" (HMV). Britain's most versatile group gives a good idea of its capabilities over a wide range of material.

HOLLIES: "The Hollies" (Parlophone). Every one of the Hollies' singles has made the Pop 50 and this highly professional LP helps to explain why.

Folk hit the pop scene hard this year. Here are three with the folk tinge:

BOB DYLAN: "Highway 61 Revisited" (CBS). The man who started the boom comes up with one of his most satisfying sets to date.

JOAN BAEZ: "Joan Baez/5"

(Fontana). The purest voice in the business on a great set, including her hit "There But For Fortune".

DONOVAN: "Fairy - Tale" (Pye). Donovan shows a wider range than on his singles. Good songs sung with charm. There are four for those who like their pop singers solo:

DUSTY SPRINGFIELD: "Ev'rything's Coming Up Dusty" (Philips). A really handsomely packaged set with performances to match. Real exciting singing.

P. J. PROBY: "P. J. Proby" (Liberty). Despite the knockers P. J. proves he has one of the best voices in contemporary pop.

MATT MONRO: "I Have Dreamed" (Parlophone). Smooth as satin performances which make up Matt's best LP ever.

TONY BENNETT: "Songs For The Jet Set" (CBS). Bennett at his best with fine accompaniments that include Bobby Hackett's cornet and Joe Marsala's clarinet.

Finally one of those collections:

"MEMORIES ARE MADE OF HITS—Vol. 8" (London). Former hits that still sound great from such artists as Little Richard, Jerry Lee Lewis, Johnny Cash, Ben E. King, the Drifters, Bobby Darin and Booker T.



● NASH

● BAEZ

● MONRO

AND MORE CHRISTMAS LPs

Eight originals from Mr. Berry

CHUCK BERRY: "Fresh Berry's" (Chess). A new Chess LP from one of the R&B pioneers, and this Berry really is fresh—eight of the twelve tracks are originals. "Run Joe", tells the tale of a "Mehico", and a "Too Much Monkey Business", type guitar precedes "Every Day We Rock And Roll", more in the familiar Berry style. Suddenly thrown in is the atmospheric "One For My Baby, And One More For The Road". His own "Sad Day—Long Night" an instrumental, employs very Little Walter-ish harp and you can hear where the Rolling Stones were influenced on a number like "Right Off Rampart Street". "Roll Over Beethoven" is brought up to date with "My Mustang Ford", and the sleepy "Wee Hour Blues" is worth a listen. A good LP, full or rocking Berry's!

VARIOUS ARTISTS: "Rhythm And Blues, Volume 2" (Pye Golden Guinea). Volume 2 in the Golden Guinea series of R&B records is a little disappointing. The tempo on side one, with numbers from the Sonics, Etta James, the Moonglows, Jan Bradley, and the Radiants, is rather slow but things get a little brighter with side two. Steve Alaimo moves on "Everyday I Have To Cry A Little", and Tommy Tucker starts wailing on his hit record, "High Heel Sneakers". The Vibrations, an attractive harmony group, never fail to please and the inoffensive "Watusi", is no exception. A few more classics wouldn't have been wasted.

DORIS DAY: "Sentimental Journey" (CBS). A pleasant album in typical, cool, relaxed Doris Day style. Doris' sentimental journey goes back, mainly, to her singing days with the Les Brown Band, and she deliciously goes over "The More I See Of You", the Glenn Miller favourite, "At Last", and the pretty "I'll Never Smile Again", from Tommy Dorsey's song book. Miss Day's gentle lilting voice also eases its way through "I Remember You", "Serenade In Blue", "I'm Beginning To See The Light", and, of course, "Sentimental Journey".

JOHNNY RIVERS: "Meanwhile Back At The Whiskey A Go Go" (Liberty). Johnny Rivers got a hit with his live recording single, "The Seventh Son", and here now is the live LP. Quite a swinger, with Johnny's guitar accompanied by just bass and drums, dealing with, "Seventh Son", "Green Back Dollar", the Supremes' big hit "Stop! In The Name Of Love", and the beaty "Land Of A Thousand Dances". He has a cool voice, not as cool as Mose Allison, whose "Parchman Farm", he swings through on side two. The jazzy "Work Song", fast becoming a popular group number, receives typical riding treatment and a neat, clean arrangement. The Everly Brothers' hit, "Susie Q" jerks to a rousing finish of a pleasing LP.

ANDY WILLIAMS: "The Andy Williams Christmas Album" (CBS). If we have to have Christmas albums, they should be like this one. Some of the best-known Yuletide songs sung with impeccable artistry by Andy Williams, proving he's way out ahead of most male singers on wax today. Several outstanding tracks, notably "The Christmas Song" (Chestnuts Roasting On An Open Fire) and "White Christmas".

STONEWALL JACKSON: "Greatest Hits" (CBS). An album of twelve tracks of the country music that most fans are used to by now. Jackson is just another of the singers from the "Grand Ole Opry", and one can't find much difference between him and the others. This album includes his first Nashville hit, "Waterloo", a beaty number, admittedly, for country music, and one of his more recent hits, "B. J. The D.J." Good quality stuff.

JOE LOSS AND HIS ORCHESTRA: "Top Pops"

Dancing Time (HMV): A good value album in which Joe and his very capable band get through twenty eight of the more memorable hit tunes. They range from "Yeh, Yeh", to "March Of The Mods", and are sensibly divided into various dance categories—Quickstep, Waltz, Beat, etc. A pleasant, varied, active LP.

THE BEACH BOYS: "Little Deuce Coup" (Capitol): A new hot-rod album from the Beach Boys — who are gaining popularity over here all the time. Two of their biggest US hits, the title track, and "Shut Down", are included, as well as the slow, sad, "Ballad Of 'Ole Betsy", and the repetitive, but mechanically technical, "Cherry, Cherry, Coupe". Fine Beach Boys stuff, with the falsetto and bass harmonies, the indefinite recordings, and the joggling beats.

SHIRLEY BASSEY: "At The Pigalle" (Columbia). Bassey at her best—starring in cabaret with a sympathetic audience egging her on. Backed beautifully by the Alyn Ainsworth orchestra she sweeps all before her. Terrific performance. Best



CHUCK: really fresh

tracks "I Get A Kick Out Of You", "Who Can I Turn To", "The Other Woman", "I (Who Have Nothing)".

THE WHO: "My Generation" (Brunswick): Long-awaited LP from the "My Generation" hit-makers. Nine of the twelve varied tracks are from the pen of guitarist Pete Townshend — and most of them will be quickly covered by other groups. One of the record's classics is the melodic, "The Kids Are All Right", — quite a liting number for the Who. Singer Roger Daltrey adapts his voice excellently to each track — getting a very evil sound on the eerie "Goods Gone". Drummer Keith Moon and bassist John Entwistle, are in fine form, as ever, and Townshend's control of feedback on his instrumental "The Ox", is so expert it's hardly noticeable. A very big seller.

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Christmas Gift Special

2

MAKING YOUR YULE COOL

MM JAZZ REVIEWERS PICK TWELVE OF 1965's OUTSTANDING RECORDS



BECHET: in full flight



J.J.: first big band outing

CHARLIE PARKER: "The Pick Of Parker" (Verve VLP9078). There have been several great Parker releases but this is probably the most consistently satisfying with Parker well recorded and backed by great musicians.

CLIFFORD BROWN: "Memorial Album" (Stateside SL10122). The late and great Brownie on two 1953 sessions — one made in Sweden and the other with Tadd Dameron's group. It was early in his career, but if he had never recorded again these would have guaranteed his immortality.

SONNY ROLLINS: "Now's The Time" (RCA Victor RD7650). A couple of fine albums and his spell at the Ronnie Scott Club have put Rollins right back in the limelight. This is great jazz.

CHARLIE MINGUS: "Mingus Revisited" (Limelight LML4009). A four-year-old session featuring both a big band and small group. Superb Mingus controlled chaos and fine soloists including Eric Dolphy, Yussef Lateef and Clark Terry.

JOE PASS: "For Django" (Fontana 688

146ZL): Further evidence that Pass is one of the finest guitarists in jazz. Mostly Django Reinhardt tunes, but the West Coast treats them in a highly personal way.

J. J. JOHNSON: "J.J." (RCA Victor RD7721): The great trombonist's first outing with big band. Scores by himself, Gary McFarland, and Oliver Nelson. Not a bad track, and everyone a gem of jazz arranging.

JOHN COLTRANE: "A Love Supreme" (HMV CLP1869): How I played jazz And Found God by Trane. Rare to find religion influencing modern jazz, but the Coltrane Quartet made this one of the outstanding releases of '65. Wonderful, exciting, even frightening tenor playing.

JACKIE McLEAN: "Destination Out" (Blue Note 4165): Altoist McLean, along with the ever-improving Grachan Moncur on trombone, plunge into the New Wave with their feet firmly placed on the more solid jazz territory. McLean has matured out of all recognition, and Moncur is one of the invigorating New

Wave soloists. **COLEMAN HAWKINS:** "Swing" (Fontana FJL102). A superlative set of fourteen mid-Forties cuts, this has justly become a record of the month and disc of the year.

SIDNEY BECHET: "Bechet Of New Orleans" (RCA Victor RD7696). The late New Orleans master can be heard in full flight on this album dating from 1932-41. He plays soprano and clarinet.

JELLY ROLL MORTON: "Mamie's Blues", etc. (Fontana TL5261). Beautiful Jelly Roll vocals and piano solos made in New York in 1939, when he was 54. All these rags, stomps and blues were played in New Orleans before the first world war, and Jelly brings them to life with affectionate care and great artistry.

JOE TURNER: "Jumpin' The Blues" (Fontana 688802ZL). This is a surprise packet—an unheralded LP which goes like a bomb from beginning to end. It comprises a batch of 1948/9 vocal-with-band tracks (plus four instrumentals) by Big Joe in knockout form.

AND MORE CHRISTMAS LPs

JOAN BAEZ: "Farewell Angelina" (Fontana). The pure, liquid tones of Miss Baez are used to telling effect on material ranging from traditional songs ("Will You Go, Laddie, Go"), Woody Guthrie's "Ranger's Command", a German translation of Pete Seeger's "Where Have All The Flowers Gone" and Donovan's "Colours". And, of course, there are four Bob Dylan songs—"Farewell Angelina", "Daddy, You Been On My Mind", her hit "Baby Blue", and "A Hard Rain's A-Gonna Fall." This can't fail to please all Joan's countless fans.

BING CROSBY: "I Wish You A Merry Christmas" (Warner Bros.). The usual seasonal offering from Bing. There's no "White Christmas", but the Old Groaner eases his way through such yuletide fare as "Winter Wonderland", "The Little Drummer Boy", "O Holy Night", the title song and a couple of carols. Bing still makes it sound all so easy and this should help the family relax after the pud.

PETULA CLARK: "Sings The International Hits" (Pye). The combination of Petula Clark's flexible voice and Tony Hatch's distinctive arrangements always produces listenable records. If this falls a little below their best it is because of the basic idea of Pet singing other people's hits. Not all suit her too well. Titles include: "Never On Sunday", "You Can't Keep Me From Loving You", "Volare", "I Want To Hold Your Hand" and "Hello Dolly".

Joan uses her liquid tones to telling effect

JO STAFFORD: "Smoke Dreams" (Music For Pleasure). Nostalgia seeps from every groove as Miss Stafford sings oldies like "Begin The Beguine", "Over The Rainbow", "Tumbling Tumbleweeds" and "Too Marvellous For Words". The arrangements may sound too old-fashioned for those raised on the electric guitar, but this is excellent value for older members of the family.

SOUNDS ORCHESTRAL: "The Soul Of Sounds Orchestral" (Piccadilly). The swinging piano and strings sound of Sounds Orchestral, the creation of pianist Johnny Pearson and A & R Man John Schroeder, is featured on a number of familiar numbers. The album does not feature "soul" music as such, but the numbers are played with an innate jazz feeling and superb musicianship. Great listening to numbers such as "Walk In The Black Forest", "Baubles, Bangles And Beads", "Moon-glow" and others.

THE FOURMOST: "First And Fourmost" (Parlophone). Exuberance is a useful asset for a pop group and

this comes across on the Fourmost's album. Their current single "Girls Girls Girls" is featured and they run through a variety of styles with ease. All they need is the right number.

BILLY MAY: "Big Fat Brass" (Music For Pleasure). Nice arrangements from Mr May for an all-star, brassy big band. It lurks on the borders between jazz and dance music, nicely relaxed and always easy on the ears. Titles include: "Autumn Leaves", "Moonlight Becomes You", "The Continental" and "Joom Jooms".

KITTY WELLS: "Lonesome, Sad And Blue" (Brunswick). Pleasant country sounds from Kitty Wells and the Jordanaires bouncing happily on the faster ones and writing the last drop of sentiment from the ballads. Titles include "On Lonesome Me", "You're The Only World I Know", "Dear Heart", "The Race Is On" and "Cheatin' Is Catchin'".

SANDIE SHAW: "Me" (Pye). Sandie's fans should grab this one. She gets great

backing from Ken Woodman and comes out well on six Chris Andrews numbers. One, "Oh No He Don't" is a calypso. One of Sandie's best performances here is on Lionel Bart's "Do You Mind". Great. Best tracks "You Don't Love Me No More", "How Glad I Am" and "When I Fall In Love".

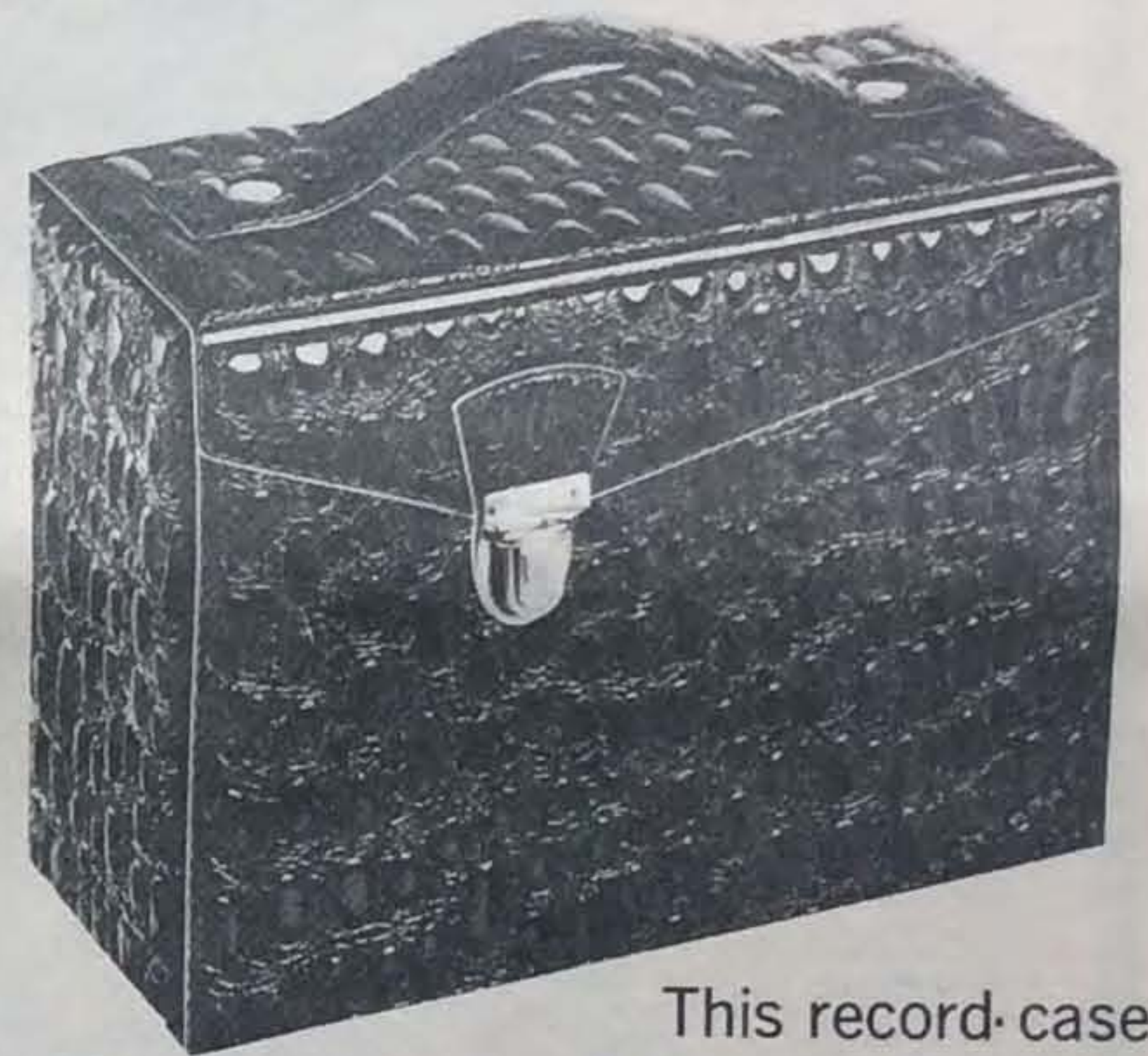
WALKER BROTHERS: "Take It Easy With The Walker Brothers" (Philips). A splendid first album by America's Walker Brothers, who have made such a success of their residency in Britain. Outstanding is Scott Engel's mature lead vocals joined by John Maus and Gary Leeds, and backed by a full orchestra directed by Ivor Raymonde. Songs range from Bob Dylan's "Love Minus Zero" to the stomping "Land Of 1,000 Dances", and the Brothers' number one smash "Make It Easy On Yourself". Titles also include "Dancing In The Street", "You're All Around Me", written by Scott and Leslie Duncan. Listen, take it easy, and you'll blow your mind!



NANCY: "Gentle"

DON'T MISS THESE!

BEFORE you close your lists for Christmas LP shopping, there are plenty of items in the December catalogues which should be included. If you go for groups there is plenty of choice, including the Kinks' "Kink Kontroversy" (Pye), Shadows' "More Hits" (Columbia), Pretty Things' "Get The Picture" (Fontana), Searchers' "Searchers A-Go-Go" (Pye), Honeycombs (Pye), Rockin' Berries' "Life Is Just A Bowl Of Cherries" (Piccadilly), Sorrows' "Take A Heart" (Piccadilly), Graham Bond Organisations' "There's A Bond Between Us" (Columbia) and Freddie and the Dreamers' "Sing Along Party" (Columbia). If you prefer the solo voice, jot down Frank Sinatra's "The Connoisseur's Sinatra" (Capitol), Gene Pitney Sings The Great Songs (Stateside), Matt Monro's "Hits Of Yesterday" (Parlophone), Dean Martin's "Houston" (Reprise), Millie's "Millie Sings Fats Domino" (Fontana), Nancy Wilson's "Gentle Is My Love" (Capitol), Nat King Cole's "Looking Back" (Capitol) and Johnny Mathis' "Away From Home" (HMV). Tamla fans can get "More Hits By The Supremes" (Tamla Motown) or most of the label's biggest stars on "Hitsville USA". There are several releases to attract the folk collector—"Bob Davenport and the Rakes" (Columbia), Jesse Fuller's Favourites" (Stateside), New Lost City Ramblers' "Rural Delivery" (Verve), Leadbelly's "Take This Hammer" (Verve). The jazzers haven't been overlooked. For the modernists there are two Wardell Gray albums (Stateside), Theonious Monk's "Golden Monk" (Stateside), Jimmy Smith's "Organ Grinders Swing" (Verve), Maynard Ferguson's "The Blues Roar" (Fontana), Terry Gibbs' "It's Time We Met" (Fontana), Charles McPherson's "Bebop Revisited" (Stateside) Benny Golson's "Stockholm Season" (Stateside) and the MJQ's "Patterns" (United Artists). If your tastes lie a little further back you can pick from "The Legendary Lester Young" (Verve), albums both titled "A Legend"—by Pee Wee Russell and Willie The Lion Smith (Fontana), "The Definitive Jazz Scene—Vol. 3" (HMV) includes tracks by John Coltrane, Archie Shepp, Oliver Nelson and McCoy Tyner.



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Hancock humour - just in time



HANCOCK



MOORE

CHRISTMAS is as good a time as any to recommend some humour on LP.

And bang on time comes a couple of hilarious Tony Hancock sketches from his old TV series with Sid James - on Decca, it presents The Missing Page and The Reunion.

JEWISH

Coming up in the December lists are Roy Hudd's first album, "Hudd Dunnit" (Columbia), a slice of American humour from Gertrude Berg entitled "How To Be A Jewish Mother" (Stateside), "Benny Hill Sings (?)" (Pye), a new Steptoe set

(Pye) and Tom Lehrer recalling "That Was The Year That Was" (Reprise).

CAST

"The Private Eye Blue Record" (Transatlantic) is a little disappointing, but with a cast including Peter Cook and Dudley Moore it is bound to please the more dedicated Private Eye readers. Pete and Dud's "Not Only Peter Cook, But Also Dudley Moore" (Decca) is likely to have wider appeal.

Also recommended: "For Swinging Livers Only" by Allan Sherman (Warner Bros), "Woody Allen, Volume 2" (Colpix) and "Muses With Milligan" (Decca).

Christmas Gift Special

3



PARKER: candid recollections

A healthy choice for Xmas reading

THE absolute flood of jazz and pop books which deluged readers throughout 1963 and '64 has abated, but 1965 still produced enough good reading to give the Christmas book buyer a healthy choice.

For the jazz fan, a year's membership of the jazz Book Club, costing £2 11s, must be a welcome present.

Much intelligent writing has come the way of its members lately. Some of it flows from the typewriter of American Whitney Balliet who has 41 of his New Yorker columns reprinted under the title *Dinosaurs In The Morning*.

Pieces on Mingus, Lester Young, Bean, Buddy Rich, Hodges, Red Allen are among successful critiques written around records or live appearances. But the fact that this material was written for magazine purposes means that some has only transient appeal.

Admirable in another way is JBC's August choice, *The New Jazz Book* by Joachim Berendt (translated by Dan Morgenstern). This combines history, analysis, criticism and reference material in one sizzly book divided into Styles, Musicians, Elements Of Jazz, Instruments, Big Bands, Combos, Dialectic Of Modern Jazz, Definition and Discography. Comprehensive, open-minded and informative.

Biting writer

A third recommended JBC production is Andre Hodeir's *Towards Jazz*, published in the USA in 62 and a follow-up to *Jazz: Its Evolution And Essence*.

FOR FOLK FANS

IAN CAMPBELL FOLK GROUP: Coal dust Ballads (Transatlantic TRA 123)

Highly polished performances of some of Britain's toughest industrial songs, which managed mainly to keep the texture of the original.

DOC WATSON (Fontana TFL 6045)

When this record was issued few people in Britain had heard of Doc, but during his recent tour the halls were packed. This record tells you why.

BERT JANSCH (Transatlantic TRA 125)

Not really a folk singer, but he'll have to be one until we find a category to fit him. His newest album

PICK OF THE YEAR

doesn't equal this one's enormous promise.

NEW VOICES: The Watsons, Maureen Craik and Harry Boardman (Topic 12T125)

Bought mainly because it was the exciting debut disc of the Watsons, this record was also notable for the sharp, edgy singing of Tyneside's Miss Maureen Craik, now not to be heard on the scene any more, unfortunately.

TOMMY ARMSTRONG OF TYNESIDE: Louis Killen, Johnny Handle, Tom Gilfellow, Maureen Craik. (Topic 12T122)

The sort of record only Topic would have the courage to do, and it came off wonderfully. This was, a real protest record.

HARRY COX (Folk Legacy FSB 20)

Probably Britain's finest traditional singer. Not really his best material, but required listening for anyone who pretends to be interested in folk music.



JANSCH: no category

KARL DALLAS

Slip it in his stocking

MOST musical instruments are costly items, but there are plenty of accessories to go with them that make useful Christmas gifts.

You can get a practice drum pad for about £2, sticks at 8s 9d to 12s and brushes at 15s. Another item every drummer needs is a proper stool. A good one costs £5 12s. If your friend's gear tends to fall apart during gigs he would appreciate a new snare drum stand (about £3).

You could slip a few guitar strings over the Christmas pud for about 2s 3d but the nicest looking gift would be a guitar strap with real horse brasses costing around 7 gns.

For a trumpeter there is a set of three mutes at £1 7s 6d. They are interchangeable and he can get different combinations.

Most musicians get heavily oiled over Yuletide, but brass players often need a drop of the slippery stuff to keep their moving parts moving throughout the year. Slide and valve oil comes in

adequate quantities at 2s the bottle.

Finally if you are very rich and very good you can give your spoilt son Hector all sorts of delightful additions to that rather noisy electric guitar. Fuzz units have been popularised by the Rolling Stones and you can get a dreamy fuzz for a mere 20 gns.

To carry Hector's wavering voice even further there are microphones available from £12 to £28 and a tremolo unit will be 12 guineas in loose change.

The Gospel Train is in town for Christmas



BLIND BOYS

CONTEMPORARY gospel music—the modern equivalent of spirituals and jubilee songs—has much the same appeal as blues.

In their "Gospel Train" series, Fontana have released half a dozen albums which represent a fair cross-section of present-day gospel groups. Taken in one vast dose, the set may bring on indigestion, but heard one by one over a period, the LPs are, for the most part, rewarding—even to those who cannot respond in the religious sense to the Testament in song.

First place, for general consumption, should go to the Staple Singers' "Uncloudy Day" (688515 ZL), a moving set of twelve songs by this accomplished family group.

Its style blends the old and new traditions, and it is blessed with the exciting contralto of daughter Mavis Staples, also with father Roebuck Staples' bluesy guitar.

Mavis is heard to advantage on the title song and on "God's Wonderful Love", "Low Is The Way" and "I'm Leaning". For pure beat and cross-rhythm try "Help Me Jesus", or "I Know I Got Religion", and for ecstatic feeling, "Coming Home".

With "My Lord, What A Morning" (688519), by the Harmonizing Four, we come to a more conventional male quartet sound: bouncy, syncopated beat, drilled ensemble and response figures, smooth soloing (one soloist sounds female) and rather old-style spirituals such as "Swing Low" and "Wade In The Water". A bit commercial, this.

The Original Blind Boys Of Alabama, quite lately seen here, work up more of a sweat on "Old Time Religion" (688520 ZL). "I'm Journeying On", "How Far Am I", "I Just Rose" and others are pretty intense, but not quite what the Blind Boys used to be.

Original songs by members of the group are featured on the Caravans' "Just Like Him" (688517 ZL). The Caravans are a female quintet rounded out by James Herndon, who plays organ and sings on "Must Jesus Bear The Cross Alone". They are fervent, fresh singers who stress the emotional side of the music at the expense of subtlety.

Next come the Patterson Singers, whose "I'm Saved" (688516 ZL) contains a dozen original or traditional songs, including "Deep River" and "The Saints", sung with tremulous joy by a mixed (four girls, two men) sextet.

Finally, the choir of the Greater Baptist Church Of New Jersey praise the Lord singly and in congregation on "What A Friend" (688518 ZL), producing vocal music which has genuine passion and nobility. — M.J.

Great figure

High on the list of recently published books must be put *Music On My Mind: The Memoirs Of An American Pianist*, by Willie The Lion Smith (with George Hofer). MacGibbon & Kee, 30s. The Lion is a great figure of piano jazz whose talkings here cover the field from early Harlem stride piano to the New York of the Fifties.

Dave Dexter Jnr has written *The Jazz Story* for Prentice-Hall. Although it adds little to previous volumes on jazz history, Dexter writes entertainingly and comes up with some good anecdotes. British readers will be interested in his summing up of the international scene and his conclusion that Great Britain "has far more live jazz to offer than any other nation outside North America."

Other items of interest include: *The Ragtime Songbook*, compiled and edited by Ann Charters, is published by Oak Publications and available from Collet's, London, WC1, 21s. A valuable volume for ragtime players and all music students, this provides the words and music of dozens of rags and songs of the ragtime era by Scott Joplin, Ben Harney, Will Marion Cook, Kerry Mills and others.

Funny

The Poetry Of The Blues, by Samuel Charters, with photographs by Ann Charters. Oak Publications. From Collet's, 14s. A good 110 page paperback study of blues as literature by the author of *The Country Blues and Jazz: New Orleans*. Poetic lyrics abound, interspersed with explanatory text and eight striking photographs.

We Shall Overcome! Compiled by Guy and Candie Carawan. Oak Publications. Collet's, 14s. The Carawans compiled this for the Student Non-Violent Co-ordinating Committee, but the songs — "We Shall Overcome," "Ball Connor's Jail," "Which Side Are You On" and so forth — can be sung by anyone with the message.

Blues

Tony "Little Sun" Glover, harmonica (otherwise known as harp) player of "Blues, Rags, And Hollers," fame has written *Blues Harp*, an excellent, very funny and hip tutor for blues harp. A must for just about any blues fan studying or learning harp. Full of musical instruction, pictures and history. Published by Oak Publications of New York, it is obtainable from Collet's, 21s.

Finally for all students of the sociological side of jazz, there's George Melly's *Winding Up* (Wiedenfeld & Nicolson, 30s). Marvellous cameos of the life of the travelling jazzman as seen through the eyes of the Mick Mulligan band's singer-cultural attache.

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THE NEW JAZZ RECORDS

reviewers: Max Jones, Bob Dawbarn, Bob Houston

**JAZZ LP
OF THE
MONTH**

Americans in Paris—plus great Django



DICKY WELLS

In 1958 and '59 Stanley Dance recorded two albums starring Dicky Wells with three more trombones and rhythm, many of the tracks featuring Skip Hall on organ, "HEAVY DUTY" (Vocalion LAE593) combines performances from both and its eight numbers include the title piece, also "Bones For The King" a tribute to Tom Dorsey and the original title of one album—and "Blue Moon", "Airlift" and "Wine-o Junction". Wells and Vic Dickenson solo warmly, each in his special style, and Benny Morton blows righteously on "Girl Hunt", "Bones" and others. In company with George Matthews, who also solos on four tunes, they make up a powerful deep-brass choir. It's a good, firm-swinging mainstream LP for anyone who doesn't mind trombones and organs, especially together.—M.J.

The sort of hip singing, personified by Jon Hendricks holds little attraction for me. But it must be admitted that on "Jon Hendricks At The Trident" (Philips BL7682) he does it all supremely well. And there is good swinging accompaniment from Noel Jewkes (tr), Flip Nunez (pno), Jerry Granelli (drs) and Fred Marshall (bass). The tracks include "Watermelon Man", "Old Folks", "Shiny Stockings", "Yeh! Yeh!", "Stockholm Sweetenin'" and the amusing "Gimme That Wine"—B.D.

With the current fashion for bluesy organists, Jimmy McGriff's "Blues For Mister Jimmy" (London HAC8247), will obviously have a far wider appeal than the regular jazz audience. An uncredited, but good, guitarist gives the added requirement for popular success. An exciting player on a blues or at a fast tempo, McGriff cunningly avoids slow ballads—death to so many organists—and even takes "The Party's Over" at a Basie-like tempo. For organ fans, an excellent buy. For waverers, its very good of its ilk.—B.D.

DJANGO REINHARDT: "Django And His American Friends, Vol. 2." Eddie South: Eddie's Blues; Sweet Georgia Brown; Somebody Loves Me; I Can't Believe That You're In Love With Me. Bill Coleman: Baby Won't You Please Come Home; Big Boy Blues; I Ain't Got Nobody; Bill Coleman Blues. Benny Carter: I'm Coming Virginia; Farewell Blues; Blue Light Blues. Rex Stewart: Montmartre; Low Cotton; Finesse; I Know That You Know; Solid Old Man. (HMV CLP1907).

MORE of the Thirties recordings made in Paris by Reinhardt and resident or visiting Americans have been assembled on this set.

Like volume one, it contains performances essential to the thoroughgoing collector, and some that are dispensable; also some that have appeared on LP and a few (such as "Bill Coleman Blues") which are pretty rare.

It would be hard to guide readers through these riches if I had twice the space; as it is, brief notes will have to hint at the outstanding features of each session.

South, duetting with Django on "Eddie's" and "Somebody," was a brilliant and influential jazz fiddler with traces of gypsy in his soul ("Eddie's") and an attack rivalling Stuff Smith's.

His easy swing and flow of ideas are demonstrated on "Sweet Georgia" and "Can't Believe," on which string bass is added. Throughout, the guitar parts are uniquely full, lively and inspiring.

Coleman's clear, stylish trumpet shares the honours with Reinhardt on his four 1937 tracks, playing smooth muted solos on "Big Boy" and "Bill Coleman."

Big Boy Goodie is fairly impressive on clarinet on the former; the latter is a trumpet-guitar duet. Tasty, though not top-flight Coleman.

Carter's skilled hand is at once evident in the elegant scoring for "Virginia," notable besides for his liquid alto solo.

"Farewell" has solos by Fletcher Allen (alto), Alix Combelle (tr), Carter (alto), and Django in that order, while "Blue Light" features Carter's trumpet plus Bertie King (clt), Combelle (tr), Django and another sax (King or Allen).

The final five tracks are Franco-American—should I say Belgo-American?—classics from '39, when Duke's men visited Paris and Stewart, Bigard and Billy Taylor teamed up with Django.

All five are attractive, with Rex's cornet shining on "Montmartre," "Finesse" ("Night Wind") and "Solid," Reinhardt performs like a giant.—M.J.



REINHARDT: easy swing and flow of ideas

Dylan Thomas makes great British jazz

RECORDING opportunities for British jazz musicians are pretty rare currently, but this album shows that the local lads can turn in as intriguing a set as the best of them.

Tracey has been grappling with the ingredients of a highly personal style for several years. His personal conflict may not always have been to the liking of visiting Americans he accompanied at the Ronnie Scott Club, but its outcome, as outlined in this excellent LP, has been well worth waiting for.

The habit of using works of literature as pegs to hang a string of jazz originals on can be fraught with danger. Tracey, however, has brought it off. Anyone with a knowledge of Dylan Thomas's "Under Milk Wood" will savour "Starless," "Nantucket," and "Llareggub" (spell it backwards).

STAN TRACEY. "Jazz Suite/Under Milk Wood." Cockle Row; Starless And Bible Black; I Lost My Step In Nantucket; No Good Boyo; Penpals; Llareggub; Under Milk Wood; A.M. Mayhem. (Columbia Lansdowne 33SX 1774.) Tracey (pno), Bobby Wellins (tr), Jeff Clyne (bass), Jack Dougan (drs). London, 1965.



TRACEY: content

But even if your literary tastes do not go beyond James Bond, the solid jazz value of the album is undeniable.

It's a pleasure to hear Wellins' tenor on record. Like Tracey, he has absorbed a wide variety of influences but the finished product is far from being a mere pastiche of established jazz styles. Currently, Bobby has obviously digested a lot of Stan Getz, and his playing here shows a tenderness and care for melodic detail which are welcome additions to his virility and originality.—B.H.

I'm at a loss to understand the wild acclaim that has been greeting Ramsey Lewis in the States. Fellow-pianists like Marion McPartland have been singing his praises for some time. Now even pop fans are buying his singles. He is a fine pianist certainly, but his playing strikes me as utterly impersonal. There is nothing that sticks in the memory. On "More Sounds of Christmas" (Chess CRL4504) he is lumbered on several tracks with the Christmas trimmings—syrupy strings and nothing arrangements. He sounds happier when allowed the comparative freedom of his trio. Pleasant but hardly memorable.—B.D.

Not only does Miles Davis belong to that select band of jazzmen who are instantly recognisable, he is also an outstanding leader.

His sextet with John Coltrane, Bill Evans and Cannonball Adderley was the most exciting jazz group of the Fifties. His current quintet with Wayne Shorter (tr), Herbie Hancock (pno), Ron Carter (bass) and Tony Williams (drs) may not have made albums quite the equal of "Kind Of Blue" or "Milestones", but if the record of the month—"E.S.P." (CBS BPG 62577)—is anything to go by, it's only a matter of time before they do.

Miles has always been a progressive. Recently, for example, some albums showed a tendency towards self-parody, but on the seven tracks here the freshness of the material (all originals composed by the quintet) and the freedom from restriction resulting from the decision to plunge into the unknown precincts of the New Wave, have rejuvenated him.

Shorter, Hancock and Williams have plenty of experience of playing with the bright young men of jazz (in fact they are three of the bright young men) and Miles, it would seem, has decided to more or less give them their heads here.

The outcome is an intriguing, exciting, and decidedly refreshing record. "E.S.P.", the title track, contains some of the fiercest Davis trumpet you'll ever hear, and nowhere does the level of his invention flag.

Shorter, Hancock, Carter, and the brilliant Williams are superb. The supreme confidence they bring to a form which still strips up many well-intentioned jazzmen is breathtaking.

This is Miles facing up squarely to the challenges which the trends of the Sixties have posed for jazzmen.

This album could become a bridge between modern jazz as represented by Miles himself and the future as outlined by the Ornette Colemans, Eric Dolphys and Albert Aylers.—B.H.

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YOUNG

LESTER ON CLARINET

FONTANA are obliging collectors, with their Mainstream Recording series, by restoring to currency and in some cases releasing here for the first time a number of Commodore classics.

Well, the series is sub-titled "Commodore Jazz Classics," and so far as the seven 1938 recordings by the Kansas City Five and Six are concerned it is a fair description. From the first tones of Lester's metal clarinet introducing "Little

LESTER YOUNG: "Prez"; I Want A Little Girl; Countless Blues; Pagin' The Devil; I Know That You Know; Laughing At Life; Three Little Words; Four O'Clock Drag; Jo-Jo; Them There Eyes; Good Mornin' Blues. (Fontana TL5260.)

Girl" to the muted trumpet blues of "Good Mornin'," the music is eloquent and intelligent. Buck Clayton, in keen form, plays beautifully on "Girl" and "Pagin'" and is the only horn (though

guitarist Eddie Durham solos excellently) on "I Know", "Laughing" and "Mornin'."

Lester, playing tenor and clarinet on "Eyes", just clarinet on the rest, is magically expressive.

The tracks from 1944 are "Words", "Four O'Clock" and "Jo-Jo", made by Prez on tenor with Bill Coleman, Dicky Wells, Joe Bushkin, John Simmons and Jo Jones. Though enjoyable, they are less remarkable in every respect than the 38 titles.—M.J.

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VA-H 160172. DUTCH BAND ORGAN: Wonderful Copenhagen; Cuddle up a little closer, love mine; Tennessee waltz; Did you ever see a dream walking; You can't be true, dear; Patricia; Whatever will be, will be; Pretty baby; Should I; I get the blues when it rains; Blue Tango; Under the double eagle-march.

VA-H 160174. ARTHUR LYMAN GROUP: Taboo Vol. 2; Taboo Tu; Ebb tide; Babalik Ka Rin; Sakura; Moon of Manakoora; Jungle fantasy; Love dance; Return to Paradise; Hi-Lili Hi-Lo; Mangwani Mpulele; Beautiful Kahana; Koni Au I Ka Wai. Stereo SAV-H 8003.

VA-N 8007. DUKE KAMOKU AND HIS ISLANDERS: Golden Hawaiian hits! Harbour lights; Song of the islands; On the beach at Waikiki; The moon of Manakoora; Lovely Hula girl; Hawaii Nei; Sweet Leilani; Blue Hawaii; Pagan love song; Hawaii calls; Ukulele lady; The hills of Honolulu. Stereo SAV-N 8007.

VA-N 8008. SALUTE TO GLENN MILLER: Orchestra Conducted By Billy May! Moonlight Serenade; Anvil chorus; Ben Pollock interview; Little brown jug; Too little time; American Patrol; Moonlight serenade; A string of pearls; Pennsylvania 6-5000; Tuxedo Junction; Song of the Volga boatmen; In the mood; Ending tribute.

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VA-N 8040. EARTHA KITT AT THE PLAZA: Sell me!; I want to be evil; Waray, Waray; The touch; How could you believe me?; Zhara Bee, Zha Zha; Champagne taste; Come on a my house; Just an old fashioned girl; C'est Si Bon!; Rumania, Rumania.

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SINGLES

HOPPERS NOT SO BIG

HEDGEHOPPERS ANONYMOUS: "Don't Push Me" (Decca): Immediately recognisable as the "Good News Week," boys because of the same rhythm. Lively tambourine kicks off with the bass guitar, and the singer, whose words aren't quite as memorable as "Its Good News Week", this time, Jonathan King wrote this one as well, but it won't be as big a hit.

UNIT FOUR plus TWO: "You've Got To Be Cruel To Be Kind" (Decca): Typical Unit Four plus Two, with complex rhythm patterns with guitar and bells etc. Again from the pen of singer Moeller with Parker — and again good powerful stuff. Nice backing harmonies, beat, and breaks, which drown the lead voice on several occasions. Nevertheless a dramatic, well performed record.

THE FOUR TOPS: "Something About You" (Tamla Motown): Another famous Tamla team, following their successful "It's The Same Old Song". They use the same musical formula, stomping beat, and fast, haunting, bass runs. This one, naturally, comes from the flowing pen of Holland - Dozier - Holland, but it's not as strong lyrically as "Same Old Song". If you're a devoted Tamla fan you'll dig it, though.

THE SEARCHERS: "Take Me For What I'm Worth" (Pye). The Searchers try out a P. F. Sloan number for their new single — but they aren't protesting. This is a beat ballad, with Mike Pender taking the lead vocal. It has a folksy feel, however, and the change of style suits them. The new approach could give the Searchers another taste of Pop 50 fare. The loss of the group's harmonies is a pity, though.

THE ROCKIN' BERRIES: "The Water Is Over My Head" (Piccadilly). In a tightening pop business, even the established groups are finding it harder to score but this will see the Berries with another hit. Poor on melody the disc has a fairly good lyric and a passable vocal harmony that is commercial. But nowhere near the class of "He's In Town".

SOUNDS ORCHESTRAL: "Thunderball" (Piccadilly). The theme from the new James Bond epic, played with finesse by Johnny Pearson and Sounds Orchestral. Its only fault is that it's so obviously film soundtrack music, very well written and played but hardly a contender for the Pop 50. The jazz piano break that was a major feature of their hit "Cast Your Fate To The Winds" is missing, too.

You CAN'T miss Dizzy and Jimmy

FOR sheer value for money, the Dizzy Gillespie-Jimmy Smith tour currently swinging through Britain will be hard to beat.

At their London opening at the Royal Festival Hall on Saturday, both Gillespie and Smith were close to top form, and the result was as entertaining a jazz evening as I've heard in years.

Dizzy's set illustrated that he is settling into his elder statesman of jazz role. Gone are the impetuosity and reckless flights of technical fancy of the Forties. In their place are restraint and maturity, which allied to his fantastic command of the instrument, produce great jazz on virtually every tune he plays.

"My Funny Valentine" was a masterpiece of jazz ballad playing, while "And Then She Stomped" brought out the lighter, more extrovert Dizzy of old.

James Moody, whether on tenor, alto or flute, complemented his leader superbly and turned "Yesterdays" into a lustrous flute solo. Pianist Kenny Barron, Chris White on bass, and drummer Rudy Collins were restricted to accompanying roles for most of the evening, although Barron showed a firm touch and a nice line in ideas in the spots which came his way.

Although I still have reservations about Jimmy Smith's trio, the organist himself was in dazzling form. Straight from the opening blues, through his better known vehicles such as "Walk On The Wild Side", "Who's Afraid Of Virginia Woolf" and "The Sermon", he created a propulsive swing which few, if any jazzmen can equal. He still tends to come unstuck on slow ballads, but fortunately there weren't many of them. Drummer Bill Hart and guitarist Quentin Warren were pedestrian accompanists, but Smith is something of an Erroll Garner. He doesn't really need a rhythm section.

Gillespie, Moody and Smith are dishing out two hours of excellent jazz, and nobody should miss them during their short stint here.—B.H.

JULIE FELIX

HOW can we explain the phenomenon of Julie Felix? Clearly anyone who can sing for half a concert to the accompaniment of two guitars which are both out of tune, and have an audience roaring for more, has something unique.

Is it her manner? She's a sweet girl, as anyone who knows her will testify, and this certainly communicates itself. But there are other sweet girls on the folk scene, who have not had her rocketing success.



SMITH: unstuck on slow ballads

CAUGHT IN THE ACT

She certainly sings as if she means it, and there is an evident sincerity which can make some of the less successful contemporary songs really meaningful. And her singing of a good song like Bert Jansch's "Needle of Death", without the master's dazzling accompaniment, was one of the high points of the show.

The other was her unaccompanied singing of "The Lowlands of Holland". She may have put it in as a sop to the purists, though I doubt if there were any in the audience, but it proved that when she settles down to let a song tell its own story, she can communicate directly and completely.

These weren't the numbers that drew the big applause, of course. "Masters of War" and "Bob Dylan's Farewell" (prefaced with a little background to show how it was based on "The Leaving of Liverpool") were the sort of thing which had the audience cheering.—K.D.

MANCHESTER

FOLK FESTIVAL

CONTEMPORARY and traditional folk were the two themes of the Manchester Folk Festival held at the Free Trade Hall last Saturday. The Festival, produced by Roy Guest for the EFDSS, appealed to folk fans from both camps with a contemporary concert staged in the afternoon and the British tradition portrayed in a combined dance-and-song concert in the evening.

Children (needless to say, between the ages of 10 and 60) were given a concert of their own in the morning at which the Spinners, the Four-folk and the Manchester Morrismen displayed their in-

genuity and talent in performing to this wide age group. Cyril Tawney, the Ian Campbell folk group, Phil Ochs, Dominic Behan, and Doc Watson made up the contemporary concert bill.

Dave Swarbrick of the Campbell folk group once again showed off his fine fiddle playing and paved the way for Phil Ochs who sang a good selection of his protest songs. After Dominic Behan had poked his worn-out finger into the eyes of the British monarchy to hilarious effect, the stage was cleared for Doc Watson, the blind singer and instrumentalist from Deep Gap, North Carolina.

Doc's fine version of Geordie overshadowed everything that had gone before and makes Joan Baez's efforts seem weak and insipid by comparison.

Three ritual dance groups, the Britannia Coconutters, the Manchester Morrismen and the Monkseaton Morrismen were sifted into an evening programme consisting of traditional singers and revivalist singers of the calibre of Bert Lloyd and Bob Davenport to make up the evening concert.

Bob Roberts overshadowed Charlie Bate and Fred Jordan (the other two traditional singers) with his warm personality and excellent rendering of Swansea Town. Felix Doran deserved yet another prize for his magnificent uilleann pipe playing to which his two children danced.—J.T.

THE TOYS

VITAL, with-it and above all talented: that was the Toys' British debut on Saturday at the New Century Hall, Manchester, followed by the city's Jigsaw Club on Sunday, where I caught them.

They closed their act (naturally) with "Lover's Concerto" before which they gave the fans "Heatwave", "Dancing In The Street", "Stand By

Me" and "1-2-3". But the number that had the applause echoing around the Jigsaw cellar was the tender "I'm In The Mood For Love" with Barbara Parritt taking lead.

June Monteiro and Barbara Harris each take their share of lead singing and whoever leads, the other two are either singing in harmony or moving with the beat, and these are high school girls who haven't yet been in show business for a year.—J.D.

THE BIRDS

ONE of Britain's most talented and underrated groups, the Birds, packed 'em in at the Trade, Watford, last Saturday to present an hour of high flying modern R&B.

They demonstrated an original conception of the old Marvin Gaye number, "No Good Without You, Baby", their latest single—and classic but not corny, raving on their own composition "You Don't Love Me".

A forceful, soulful, version of "In The Midnight Hour", rivalled Mr Pickett's hit version, and the dramatic, dynamic, "Fire!" was a world-beater.

The English Birds are a very effective group, visually and aurally, and deserve to be rated above their American counterparts.—N.J.

BUD FREEMAN

SATURDAY night at Hamilton Town Hall East Ham last Saturday.

of the Alex Welsh Band with their extra limb—Chicago tenor man Bud Freeman.

But Bud fits into the impeccable Welsh group as if he has been playing with them for years.

The Welsh band lost no time in raising the temperature in the crowded hall with a fast flowing rendering of "I've Got Rhythm".

Dixieland jazz poured from the group and Bud started a pulsating, good humoured, thrust-and-parry session with trombonist Roy Williams and baritone Johnny Barnes in "Devil And The Deep Blue Sea" and "I Can't Give You Anything But Love".

A punchy Freeman solo followed by inspired Lennie Hastings drumming launched a sparkling round the band "St. Louis Blues" finale.

Bud has only another week or so to play with Alex Welsh. Miss this experience and you have missed a slice of jazz history.—G.B.

MANFRED MANN

THERE were hectic scenes when the Marquee package visited the Granada, East Ham last Saturday. Piercing screams greeted the T-Bones group as they swung into "At The Discotheque" and "My Girl", marred by too-loud backing amplification. Jimmy James and the Vagabonds followed, taking the place of Charlie and Inez Foxx, and were joined later by Goldie.

A film of the Yardbirds clowning about in weird clothes, followed by the appearance of the group themselves had the fans waving scarves, jumping on their seats and running up to the stage.

One of the biggest surprises of the evening was the performance of Paul and Barry Ryan in the second half who proved that they can sing other songs besides "Don't Bring Me Your Heartaches" and quite well too.

The top-of-the bill Manfreds just couldn't go wrong. The only hitch came when Paul Jones asked for silence while he sang "With God On Our Side", but silence was impossible and after starting the song four times he gave up.

The show ended with the Manfreds, all the other groups and half the audience joining in "Doo Wah Diddy". The other half? They were clamouring on to the stage. It was certainly hectic!—S.C.

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FRIDAY
4.30 p.m. G: Swing Serenade.
5.30 H1: Jazz Rondo. 6.25 N2: Louis Armstrong. 8.25 M: Jazz Corner. 9.0 E: Paul Bley. 9.0 R: Jazz Corner. 9.35 Z: Authentic Jazz. 10.3 A: New Jazz. 10.15 T: Monty Alexander. 11.0 T: Gerry Mulligan and Concert JB. 11.15 BBC H: Sonny Rollins, Trixie Smith, Jelly Roll Morton, etc. 11.20 E: Pet Clark, Oliver Nelson, Belafonte, Percy Faith Antonio Jobim. 1.31 BBC L: Blues in the Night.
SATURDAY
11.3 a.m. H2: C and W. Express. 12.0 noon BBC T: Jazz Record Requests. 12.55 p.m. H2: Kingston Trio. 1.15 H1: Radio Jazz Club. 9.0 R: Italian East Coast Jazz. 9.10 M: John Graunegards Ork. Theis Nyegaards JB. 9.35 Q: Pop and Jazz. 10.15 T: Doris Day. 11.0 T: Danny Barker with Leroy Perkins and Yazoo River DB. 11.5 J: The Big Bands. 11.30 J: World of Jazz.
SUNDAY
4.30 p.m. G: Grachon Moncur III. 6.35 M: Jazz and Near Jazz. **MONDAY**
12.15 p.m. E: Morello, Feldman, Doldinger, Ellington, etc. 8.30 M: Jazz Corner. 9.0 E: Kurt Edelhagen Ork Plays Jazz. 9.15 N2: Euro-Jazz Quiz. 10.3 A: New Jazz (Mons-Thurs). 10.15 T: Don Costa with Ork and Chorus, Johnny Javis. 10.25 H1: Jazz Magazine. 10.31 BBC L: Dakota Station. Freddie Logan Quartet. Humphrey Lyttelton Band, Danny Moss. 11.0 T: New Jazz Discs.
TUESDAY
6.25 p.m. E: Impact At Basin St. (The Page Seven). 7.40 N2: Radio Jazz. 9.15 R: Jazz Corner. 9.30 G: Jazz 1965. 10.0 U: American Folk Blues Festival 1965. 10.50: Berlin JF 1965. 10.15 T: Don Shirley Trio.
WEDNESDAY
10.40 H1: Louis Van Dijk Trio plays Jazz. 11.0 T: Prague JF 1965 (Gustav Brom Ork, Helen Belharova).
3.50 p.m. L: Jazz Club. 5.0 N2: Billy Strayhorn. 5.30 BBC T: Jazz Scene '65. 8.20 O: Jazz for Everyone. 10.15 T: Howard Roberts, Lou Rawls. 11.0 T: Prague JF 1965 (Janecsi Korossy, Flavio Ambrosetti Quintet). 11.20 E: Global Jazz.
THURSDAY
3.25 p.m. L: Django Reinhardt. 3.35 L: Harry Belafonte. 3.35 U: Jazz Magazine. 9.15 N2: Jazz Corner. 9.20 Q: Jazz Club. 10.10 N1: Montmartre Jazzhouse. 10.15 T: Barbra Streisand. 11.0 T: Prague JF 1965 (Flavio Ambrosetti Quintet, Swingle Singers). 11.20 E: Jazz. Programmes subject to change Key to Stations in Wavelengths and Metres.
A: RTF Inter. 1829. E: NDR Hamburg 309, 189. G: SWF Baden 295, 363, 451. H: Hilyer-sum 1-402, 2-298. J: AFN 547, 344, 271. L: NR Oslo 1376, 477, 337, 228. M: Saarbrucken 211. N: Denmark Radio 1-1224, 2-283, 210. O: BR Munich 375, 187. Q: HR Frankfurt 506. R: RAI Italy 355, 290. T: VOA-Washington 251. U: Radio Bremen 221. Z: Radio Strasbourg 258.

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with
ALEX WELSH AND HIS BAND

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Tuesday, December 7th
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Wednesday, December 8th
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WEDNESDAY, DEC. 8th, 7.30
KID MARTYN RAGTIME BAND
FOLK & BLUES ALL-NIGHTER
THIS SATURDAY, DEC. 4th
MIDNIGHT
GERRY LOCKRAN

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Friday, December 3rd
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Saturday, December 4th
THE SOUTHERN STOMPERS
Sunday, December 5th
ERIC SILK & HIS SOUTHERN JAZZ BAND

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CHRIS FARLOWE
Monday, December 6th
KING BEATS—Admission 2/6

Tuesday, December 7th
BACK O' TOWN SYNCOPATORS

Wednesday, December 8th
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Thursday, December 9th
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CHRIS FARLOWE
Monday, December 6th
KING BEATS—Admission 2/6

Tuesday, December 7th
BACK O' TOWN SYNCOPATORS

Wednesday, December 8th
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AT **FOLK CENTRE**, 38 Goodge Street, W.1, 3 p.m. Song-teaching, 8 p.m.

BOB DAVENPORT
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At "LES COUSINS" 7.30 p.m. - 1.0 a.m. **THE BACKWATER 4**.

SUNDAY cont

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HOXTON HALL, 128A Hoxton St., Shoreditch. **JOHN FORMAN AND THE FIELDS**.

KINGSTON, Union Hotel, 8 p.m. **DEREK SARJEANT, TONY MCCARTHY**.

RED LION, Sutton. **JOHN RENBOURN**.

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TROUBADOUR. 9.30 **THE ARANS**.

MONDAY

ANNE CALLENDER regrets **Dave Graham's** non-appearance. Highgate, November 15, due to contract confusion.

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'WE'RE GREAT'—THEY SAY

I'M fed up with Eric Burdon raving about Chris Farlowe, and fed up with Manfred Mann, the Yardbirds and others who have this ghastly mutual admiration society saying: "we're great."

Surely it's about time people started talking about Van Morrison and Them. He is easily one of the most important singers to have come out of the beat boom. — TONY MARSHAM, London, SW5.

SEE PAGE 8.

GREAT CARR

VIKKI CARR — wonderful! With a gently swinging "Surrey With The Fringe On Top", an intensely moving "Mirror" and each song refreshingly phrased and delivered, this girl is the complete professional.

Thank you Miss Carr, Tony Osborne and BBC TV for a memorable 30 minutes.— THOMAS JAMIESON, Newcastle 6.

NIGHTMARE

FOR the information of various innocents who are singling out Tom Springfield regarding his use of a Russian folk tune ("The Carnival Is Over"), adaptation of non-copyright tunes has been a



ERIC, CHRIS & MANFRED: mutual admiration.

Eric and Mann—the 'in crowd'

recognised procedure since pop music began.

As one publisher remarked: "I had a terrible nightmare last night. I dreamt that Tchaikovsky came back and sued us for every penny we've got!"

Pop is the development of known and accepted themes adapted to the current idiom. A study of almost all the songs in the Pop 50 will confirm this.—KEN WHEELLEY, Hockley, Essex.

PROMISES

A LONDON club is booked solidly with groups who agree to play free in return for vague promises of publicity.

Group contests are organised and winners promised American tours. Groups hoping to get rich this way could profitably sell their guitars and try the football pools.—JOHN PRINCE, London NW2.

PHONEY

MANY small time promoters are making money with groups they don't pay. This is done by phoney talent competitions and auditions, where an audience pay to see a group who receive no money for playing.

We have done auditions in London clubs and played all

night for nothing. Groups should stop these "charity jobs" for promoters. — PETER LONDON, Diane and the Javelins, London, SE12.



NO STAR

A NEW club opening in Manchester promised closed circuit TV and luxury all night service. Neither promises were fulfilled.

Also the advertised star attraction, Wilson Pickett did not appear and no excuses or even apologies were given.

Club owners who think they can get away with this sort of thing should be exposed. — DAVID FREEMAN, Levenshulme, Manchester.

COMPROMISE

SHEILA BARRY (MM November 27) said the Who have no right to speak for our generation. Surely it's only right that a group full of power and individuality should represent a generation geared to beat and action.

Anyone who prefers artists like the Honeycombs are obviously trying to compromise with the older generation. — D. M. ROGERS, Talbot House, Wellington College, Berks.



PROBY: Maria deserves to go straight to the top

BEAUTIFUL PROBY!

ONE of the most beautiful sounds I have ever heard — coming from P. J. Proby — "Maria."

This record deserves to go straight to the top. It's superb! — JOAN HESKETT, London NW5.

IT'S great to see Proby back with a good song and that deep voice that

knocked us out on "Somewhere". He even sounds as if he is taking it seriously for a change.

You sometimes get the impression that there isn't a real Proby voice but just an armoury of cynical imitations.

Let's hope "Maria" will be a turn for the better for Mr. Proby. — MARION DEAN, London, NW1.

Why so little time on LPs?

THERE is a shocking lack of playing time on some LPs. More people today buy LPs and deserve value for money.

Poor jazz fans have to pay 45s for an Albert Ayler 20 minute, one sided, transparent LP.

Perhaps a freak record or a trend for the future? I sincerely hope not! — J. HALLAM, Rugby, Warwickshire. LP WINNER

DIFFERENT

SURELY Mick Jagger cannot mention in the same breath Larry Adler and Little Walter.

Their methods and instruments are utterly different—it's like comparing chalk and cheese.

Come off it Mick, I don't think Larry Adler could ever produce the sound Little Walter does on a 10s 9d vamped. — E. TURNER, London W9.

NOT FRANK

RUDY VALLEE pioneered the era of the crooner and solo singer in the 1920s fol-

lowed by the great Bing Crosby.

Bing has paved the way for all succeeding crooners and has been honoured as the First Citizen of the Recording Industry.

Frank Sinatra currently celebrating 25 years in the business is a long way short of starting the era of the solo singer as reported by Mike Hennessy (MM September 13). — LESLIE GAYLOR, Newport, Isle of Wight.

SORRY, BRIAN!

I'M not knocking Brian Auger but I disagree with several of his remarks about organs in the "Play An Instrument" feature.

Brian says sort out a few drawbar settings and stick to them. Well I completely disagree. I use an awful lot of sounds and I can change sounds during a number without it upsetting what I'm playing. The organ is capable of so many different things so use them man!

Brian says you can get so carried away you end up with the organ playing you. I think it's vital to get completely involved in your playing and become one with the instrument. — GRAHAM BOND, Graham Bond Organisation, London, W1.

BYRD FAN

I AM a great fan of the Byrds and Rolling Stones and I would love to exchange pictures of them and records with English fans. — BOEIS ADAMICKO, Ruprechticka ul. 18, Liberec 1, Czechoslovakia.



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BOB: no interview

SO BOB DYLAN refused to be interviewed after a recent American concert. He should realise journalists are one of the main means of contact between stars and their fans. They can ask stars the sort of questions fans would like to ask them if they had the chance. — ERIC BRIDGE, Ipswich, Suffolk.

SINCERE

STRAMASH is the first pop show I have seen that is performed by sincere, musically intelligent artists who don't need long hair or eccentric dress to put their act over. — JOHN KNEE, Rugby, Warwicks.

Don't avoid the journalists, Bob!