

C. BROWN (COVER) WINTER FRONT ON 'GIANTS OF MODERN JAZZ'

# Melody Maker

February 13, 1965

9d. weekly

## Righteous Brothers drop

# KINKS GET THAT No 1 FEELING



The Kinks—Ray Davies, Mick Avory, Dave Davies, and Pete Quaife—are the new No 1



The Seekers—jumped eight places



Doonican—climbing

THE Kinks have smashed their way to number one in the Pop 50 with "Tired Of Waiting For You", their second number one, written by Kink leader Ray Davies.

They have deposed America's Righteous Brothers, whose "You've Lost That Lovin' Feelin'" held the top spot for two weeks.

### Success

As the news broke the Kinks were half a world away in Singapore, making for home after successful tours of Australia and New Zealand. They stopped off at New York later this week to appear on "Hullabaloo" — one of America's top TV pop shows. They arrive home on Sunday.

They appear on BBC-TV's "Top Of The

## Back home on Sunday

Pops" next Thursday. The Kinks — Ray, aged 20, Peter Quaife, 21, Mick Avory, 20, and Dave Davies, 18, will appear on BBC-TV's "Top Of The Pops" next Thursday.

Fans will be able to see them at Hereford (February 19), Stroud (20), Eltham (22), Reading (25) and they go to Paris on February 23 and 24.

A Scandinavian tour for the Kinks was cancelled this week. It will be replaced by a British tour starting in the first week in April.

"Tired of Waiting For You" has currently sold 460,000 since its release on January 15.

They have a new album coming out in March, with most of its material written by hit-writing Ray Davies. They will record for the LP during three days when they return.

Ray Davies has written the new signature tune for ITV's "Ready, Steady, Go" — "Revenge". It has been recorded by the Ray McVay Sound and released on Pye on February 19.

The Kinks are four ex-art students from Muswell Hill.

● FOOTNOTE: Their "All Day And All Of The Night" was this week fast climbing the American hit parade.

## SUDDENLY, IT'S FOLK

AUSTRALIAN folk group the Seekers jumped eight places in today's hit parade—to No. 4 with "I'll Never Find Another You". And Irish-born Val Doonican's "The Special Years" was on the move, too—rising seven places to number seven.

These two records spearhead the sound of new voices in the best-selling lists. Folks artists are hitting the golden trail.

The surge of folk music has been an underground topic in music circles for the past two years. There has been talk of a possible folk boom.

Just how significant IS the trend to folk in the clubs—the places where booms are born? The MELODY MAKER this week presents an important survey of the British folk music scene.

# FOLK BOOM ON THE WAY?

see centre pages

**PROBY**  
the naked truth

TURN TO PAGE 3

**DUKE**  
back in town

TURN TO PAGE 6

**CHUCK BERRY**  
Blind Date

TURN TO PAGE 7

**ART BLAKEY**  
one day visit

TURN TO PAGE 4



# MELODY POP 50 MAKER

- 1 (2) **TIRED OF WAITING FOR YOU** ..... Kinks, Pye
- 2 (1) **YOU'VE LOST THAT LOVIN' FEELIN'** ..... Righteous Brothers, London
- 3 (6) **KEEP SEARCHIN'** ..... Del Shannon, Stateside
- 4 (12) **I'LL NEVER FIND ANOTHER YOU** ..... Seekers, Columbia
- 5 (3) **GO NOW** ..... Moody Blues, Decca
- 6 (4) **COME TOMORROW** ..... Manfred Mann, HMV
- 7 (14) **THE SPECIAL YEARS** ..... Val Doonican, Decca
- 8 (7) **CAST YOUR FATE TO THE WINDS** ..... Sounds Orchestral, Piccadilly
- 9 (24) **THE GAME OF LOVE** ..... Wayne Fontana and the Mindbenders, Fontana
- 10 (8) **BABY PLEASE DON'T GO** ..... Them, Decca
- 11 (5) **YOU'VE LOST THAT LOVIN' FEELIN'** Cilla Black, Parlophone
- 12 (32) **DON'T LET ME BE MISUNDERSTOOD** ..... Animals, Columbia
- 13 (9) **TERRY** ..... Twinkle, Decca
- 14 (18) **LEADER OF THE PACK** ..... Shangri-Las, Red Bird
- 15 (33) **FUNNY HOW LOVE CAN BE** ..... Ivy League, Piccadilly
- 16 (17) **THREE BELLS** ..... Brian Poole and the Tremeloes, Decca
- 17 (10) **YEH YEH** ..... Georgie Fame, Columbia
- 18 (13) **FERRY CROSS THE MERSEY** ..... Gerry and the Pacemakers, Columbia
- 19 (15) **I'M LOST WITHOUT YOU** ..... Billy Fury, Decca
- 20 (35) **IT HURTS SO MUCH** ..... Jim Reeves, RCA
- 21 (11) **GIRL DON'T COME** ..... Sandie Shaw, Pye
- 22 (22) **YES I WILL** ..... Hollies, Parlophone
- 23 (23) **WHAT IN THE WORLD'S COME OVER YOU?** ..... Rockin' Berries, Piccadilly
- 24 (16) **SOMEWHERE** ..... P. J. Proby, Liberty
- 25 (21) **I FEEL FINE** ..... Beatles, Parlophone
- 26 (19) **DOWNTOWN** ..... Petula Clark, Pye
- 27 (20) **WALK TALL** ..... Val Doonican, Decca
- 28 (29) **DANCE, DANCE, DANCE** ..... Beach Boys, Capitol
- 29 (25) **GETTING MIGHTY CROWDED** ..... Betty Everett, Fontana
- 30 (—) **GOODNIGHT** ..... Roy Orbison, London
- 31 (28) **COME SEE ABOUT ME** ..... Supremes, Stateside
- 32 (26) **NO ARMS CAN EVER HOLD YOU** ..... Bachelors, Decca
- 33 (—) **WINDMILL IN OLD AMSTERDAM** ..... Ronnie Hilton, HMV
- 34 (27) **I COULD EASILY FALL** Cliff Richard and the Shadows, Columbia
- 35 (30) **PROMISED LAND** ..... Chuck Berry, Pye
- 36 (45) **STOP FEELING SORRY FOR YOURSELF** ..... Adam Faith, Parlophone
- 37 (—) **MARY ANNE** ..... Shadows, Columbia
- 38 (36) **I UNDERSTAND** ..... Freddie and the Dreamers, Columbia
- 39 (50) **PAPER TIGER** ..... Sue Thompson, Hickory
- 40 (—) **IT'S NOT UNUSUAL** ..... Tom Jones, Decca
- 41 (—) **I MUST BE SEEING THINGS** ..... Gene Pitney, Stateside
- 42 (34) **WHAT HAVE THEY DONE TO THE RAIN?** ..... Searchers, Pye
- 43 (43) **BABY I NEED YOUR LOVIN'** ..... Fourmost, Parlophone
- 44 (31) **I'M GONNA BE STRONG** ..... Gene Pitney, Stateside
- 45 (—) **I KNOW KNOW KNOW** ..... Beau Brummell, Columbia
- 46 (—) **TELL HER NO** ..... Zombies, Decca
- 47 (39) **EVERYBODY KNOWS** ..... Dave Clark Five, Columbia
- 48 (41) **RINGO** ..... Lorne Greene, RCA
- 49 (37) **GENIE WITH THE LIGHT BROWN LAMP** ..... Shadows, Columbia
- 50 (—) **YOUR HURTIN' KINDA LOVE** ..... Dusty Springfield, Philips

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- 1 Kasner; 2 Screen Gems; 3 Vicky; 4 Springfield; 5 Belinda; 6 Belinda; 7 Shapiro Bernstein; 8 Mollin; 9 Skidmore; 10 Leeds; 11 Screen Gems; 12 West One; 13 Favourite; 14 Springfield; 15 Southern; 16 BHM/Southern; 17 Roar; 18 Racor; 19 South Mountain; 20 T.S. Music; 21 Gillespie; 22 Screen Gems; 23 Welbeck; 24 Chapelli; 25 Northern Songs Ltd; 26 Welbeck; 27

- Shapiro Bernstein; 28 Burlington; 29 Belinda/London; 30 Acuff-Rose; 31 Belinda; 32 Burlington; 33 Essex; 34 Belinda; 35 Jewel; 36 Gillespie; 37 Francis Day; 38 Maddox; 39 Acuff-Rose; 40 Leeds; 41 Schroeder; 42 Essex; 43 Belinda; 44 Screen Gems; 45 Hunter; 46 Verulam; 47 Ivy Spurs; 48 MCPS; 49 Belinda; 50 Woodside.

## TOP TEN USA

- As listed by "Music Business"
- 1 (1) **YOU'VE LOST THAT LOVIN' FEELIN'** ..... Righteous Brothers, Philips
  - 2 (4) **THIS DIAMOND RING** ..... Gary Lewis, Liberty
  - 3 (3) **THE NAME GAME** Shirley Ellis, Congress
  - 4 (—) **MY GIRL** ..... Temptations, Gordy
  - 5 (5) **SHAKE** ..... Sam Cooke, RCA Victor
  - 6 (2) **DOWNTOWN** Petula Clark, Warner Bros.
  - 7 (7) **LET'S LOCK THE DOOR** ..... Jim Reeves, RCA
  - 8 (—) **ALL DAY AND ALL THE NIGHT** ..... United Artists
  - 9 (—) **BYE BYE BABY** Four Seasons, Philips
  - 10 (6) **HOLD WHAT YOU GOT** Joe Tex, Dial

## TOP TEN LPs

- 1 (2) **THE ROLLING STONES No 2** ..... Rolling Stones, Decca
- 2 (1) **BEATLES FOR SALE** Beatles, Parlophone
- 3 (5) **THE BACHELORS AND 16 GREAT SONGS** Bachelors, Decca
- 4 (3) **LUCKY 13 SHADES** Val Doonican, Decca
- 5 (4) **A HARD DAY'S NIGHT** Beatles, Parlophone
- 6 (7) **THE KINKS** Kinks, Pye
- 7 (11) **OH, PRETTY WOMAN** Roy Orbison, London
- 8 (10) **THE BEST OF JIM REEVES** Jim Reeves, RCA
- 9 (8) **THE ROLLING STONES** Rolling Stones, Decca
- 10 (—) **THE ANIMALS** Animals, Columbia

## TOP TEN JAZZ

- DOBELL'S, 77 Charing Cross Road, and 10 Rathbone Place
- 1 **NOW'S THE TIME** (LP) Sonny Rollins (RCA); 2 **CLASSIC TENORS** (LP) Lester Young; 3 **BROKE AND HUNGRY** (LP) Steezy John Estes (77); 4 **TRIO** (LP) Bill Evans; 5 **K.C. JAZZ** (LP) Benny Moten (RCA); 6 **TUBBS TOURS** (LP) Tubby Hayes (Fontana); 7 **MARY POPPINS** (LP) Duke Ellington (Reprise); 8 **HOW MY HEART SINGS** (LP) Bill Evans (Riverside); 9 **VICTORY WALK** (LP) Kid Thomas and Emanuel Paul with Barry Martin (77); 10 **MAN FROM TWO WORLDS** (LP) Chico Hamilton (HMV).
- ASMAN'S, 38 Camomile Street, and 23a New Row—1 **CRES-CENT** (LP) John Coltrane (HMV); 2 **STAN GETZ/JOAO GILBERTO** (LP) (Verve); 3 **LITTLE JOHNNY COLES** (LP) (Blue-note); 4 **REFLECTIONS** (LP) Stan Getz (Verve); 5 **EVERYBODY KNOWS JOHNNY HODGES** (LP) (HMV); 6 **TAKING OFF** (LP) Herbie Hancock (Blue-note); 7 **MARY POPPINS** (Reprise); 8 **JAZZ SAMBA** (LP) Stan Getz (Verve); 9 **OSCAR PETERSON PLAYS** (LP) (Verve); 10 **TO GET THE BLUES** (LP) Various Artists (Ace of Hearts).
- COLLETT'S, 70 New Oxford Street—1 **JACK MOFFETT LIVE** (LP) (Stateside); 2 **NOW'S THE TIME** (LP) Sonny Rollins (RCA); 3 **OUT TO LUNCH** (LP) Eric Dolphy (Blue-note); 4 **HISTORICAL MASTERPIECES Vol 1** (LP) Charlie Parker (MG); 5 **AL COOPER'S SAVOY SULTANS** (LP) (Ace of Hearts); 6 **ELLINGTON AT NEWPORT 1956** (LP) Duke Ellington (Philips); 7 **HANCOCK** (Blue-note); 8 **K.C. JAZZ** (LP) Benny Moten (RCA); 9 **CLASSIC TENSORS** (LP) Lester Young (Hawkins/Lester Young); 10 **DIZZY GILLESPIE GOES HOLLYWOOD** (LP) (Philips).

# Och, awa' wi' ye, Donovan!

WHOEVER wrote Donovan's publicity hand-outs has got to be joking. For example: "I made it to Brittany an' stared out at the sea an' felt good."  
Or: "I used to slip home at night an' lean against the window an' say 'What's it all about?' Er—he comes from Glasgow.

**KENNY BALL** band invited to star on a Mississippi riverboat... American trumpet star **Buck Clayton** sends an obituary notice headed **Clayton Buck**, ex-senator, with the remark "it gave me a start".  
Will the **Righteous Brothers** and **Dionne Warwick** attend **Cilla Black's** Persian Room cabaret shows in New York? ... **Stones** manager **Eric Easton** should tour with them as organist.

## INSIDE SHOWBIZ by the RAVER

wears a rabbit's foot on his trouser belt.  
**Pat Thomas'** vocal version of **Ornette Coleman's** "Un Mistral Bonita" is great... **Tubby Hayes** big band LP moving.

**BILLY FURY'S** Monday States visit incredibly his first abroad on work... **Diz Disley** has found spares for his 1924 Buick in Norway... **Spencer Davis** group tidleywink experts... Will the next rave be F&B—Folk and Bingo?  
Fans pinched **Donovan's** hat at RSG... **Sheffield Telegraph** carried headline about the **Migil 55**... Does **Hetz's** "Diggin' My Potatoes" mean he likes chips and beans?

**SEEKERS** reminiscent of **Springfields**... **Ex-Ember Records** press girl **Barbara Hayes** with **Radio Luxembourg**... **Evening Standard's** **Maureen Cleave** takes piano lessons.  
**MM Brighton** reader **Miss J. West** linked **Proby's** hits and got "Hold Me Together Somewhere"... They're talking about 14-year-old guitarist-vocalist from Redcar, **Billy The Kid**.



Cilla—New York season.

**SIMON DEE** looked and sounded nervous on "Lucky Stars"... **Herman** wants more jazz in the **MM**... **Gene Pitney** a good jurist.  
**Bernard Braden's** **Proby** take-off excellent... With in a few days, **MM** mentioned in **PUNCH**, **FINANCIAL TIMES** and **DAILY WORKER!**  
**George Fame** got a Jaguar from manager **Rik Gunnell**... **Burt Bacharach**... **Matt's** act at each caught **Matt's** act at Talk of Town... **Shadow Bruce Welch** holds his head on the side.

**Gospel Festival** at **Croydon** exciting in spite of poor first house... **The Twitch**, a new dance in **Roche**.  
Congratulations to **Daily Mirror's** **Patrick Doncaster** on appointment as deputy features editor.

**WHAT'S** on the backside of P.J.'s new single?... Would he spit on his pals?... **Acker's** band moved to the **Athens Hilton** Hotel and back for one gig! **The Mountain Men**, a Welsh group, take a pet goat with them everywhere, it says here... **Tom Jones**

**BILLY J.** not denting the chart... **Dorita y Pepe** sensationally successful in **Buenos Aires**... **Tom Jones** great on "It's Not Unusual"... **Shadows** are still great.



Such a sight was Screaming Lord Sutch when he appeared from the London Clinic last week after nose job.

**CLEVER** camera work on TV's "Gadzooks" show... How old is **Jimmy Savile**?... Security clamp on visitors to **RSG**?... **Proby** says **Seekers** will be big in America... Congratulations, **Nicky's** girl.

**ADAM FAITH, MP?**... **Gene Pitney** and **Marianne Faithfull** rather affectionate on **JB3**... "Jazz tribute to **Charlie Parker** show on Saturday" flagged a bit.

## POP 50 COMPOSERS

- a-American; b-British; o-Other
- 1 **Davies** (b); 2 **Spector/Mann/Wel** (a); 3 **Shannon** (a); 4 **Springfield** (a); 5 **Banks** (b); 6 **Elvin/Auguster/Philips** (a); 7 **Sharp** (a); 8 **Guaraldi/Werber** (a); 9 **Ballard** (a); 10 **Williams** (a); 11 **Spector/Mann/Caldwell** (a); 12 **Bonjams/Marcus/Wel** (a); 13 **Twinkle** (b); 14 **Carter/Lewis/Morton** (a); 15 **Barry/Greene/Wel** (a); 16 **Gilfer/Rosford** (a); 17 **Grant/Patrick/Hendrick** (a); 18 **Murdock** (b); 19 **Randazzo/Barberis** (a); 20 **Payne/Carroll** (a); 21 **Andrews** (b); 22 **Goffin/Tilton** (a); 23 **Walters** (a); 24 **Bernstein/Sondheim** (a); 25 **Lennon/McCartney** (b); 26 **Hatch** (b); 27 **Wayne** (a); 28 **Zacharias** (a); 29 **McCoy** (a); 30 **Orbison** (a); 31 **Holland/Dozier/Holland** (a); 32 **Carter/Nebb** (a); 33 **Werber** (a); 34 **Marvin** (a); 35 **Berry** (a); 36 **Andrews** (b); 37 **Loadernik** (a); 38 **Mills/Rosford** (a); 39 **Best** (a); 40 **Cooper/Lewis/Brass** (a); 41 **Reynolds** (a); 42 **Holland/Dozier/Brummell** (a); 43 **Argent** (a); 44 **Clark/Davidson** (b); 45 **Robinson/Bair** (a); 46 **Robinson/Rosfield** (b); 47 **Raymond** (a); 48 **Robinson/Hawker** (b); 49 **Raymond** (a); 50 **Raymond** (a).

**RECORD OF THE WEEK**

# SANDIE SHAW

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ROBERTY DUCKLING (CIA CREW)	5/1	30 DEEP IN THE NIGHT	5/1	MARQUE WAGUE MAY (CIS)	5/1
(TED HEATH AND)	5/1	THE TWENTY DRUMMER	5/1	TOKYO MELODY	5/1
BEATLES (DANKWORTH)	5/1	BACK IN THE BOX	5/1	60 LONG BEACH (CIS)	5/1
CART YOUR FATE TO WINDS	5/1	REAL LIFE GAIL (CIS)	5/1	STATE OF SUSSEX (CIS)	5/1
SHOT IN THE DARK (BRANDIS)	5/1	I FEEL FINE (BEATLES)	4/1	SPONGE OF SUGAR (CIS)	5/1
FEW YEN	5/1	SHE'S A WOMAN	5/1	IF EVER I WOULD LEAVE YOU	5/1
BEAR HEART (W.C.)	5/1	THERE'S A HEARTACHE	5/1	FAULTY (CIS)	5/1
SOMEWHERE	5/1	FOLLOWING ME	5/1	OR PRETTY WOMAN	5/1
JUMP AND SHOOT (CIS)	5/1	I'M GONNA BE STRONG	5/1	PEOPLE	5/1
TWO FOR THE ROAD	5/1	HOW GOOD	5/1	THE WINDING	5/1
THE BEOP (BRISTOL)	5/1	PRETTY PAPER (W.C.)	5/1	HELLO SALLY (CIS)	5/1
STYLING (BERNARD)	5/1	LITTLE RED ROOSTER	5/1	EVERYBODY LOVES SOMEBODY	5/1
BRIDGE OF SIBRIAN CROSSING	5/1	STITCH RIDE	5/1	YOU (CIS)	5/1
NO ARMS CAN HOLD YOU	5/1	LOSING YOU	5/1	SOFTLY (CIS)	5/1
WALKIN' IN THE RAIN	5/1	BEATLES' WIS WEDLEY No. 3	5/1	LOST IN LOVE TO GO (CIS)	5/1
LULLABYS AND ROSES (W.C.)	5/1	STITCH RIDE	5/1	HANGET THREE THIST	5/1
FIVE GOT YOUR NUMBER	5/1	CANT YOU BE LOVE, ETC.	5/1	STREET (CIS)	5/1
THE SHAKE	5/1	MARCH OF THE WOODS	5/1	MOON RIVER (W.C.)	5/1
COME DANCING (CIS)	5/1	HEAD DAYS WOOD	5/1	PROBAM BAKERY TREAT (CIS)	5/1
FEEL THE BEATS (CIS)	5/1	GIRLS THAT BOYS DREAM (W.C.)	5/1	FLY ME TO THE MOON (CIS)	5/1
YOUR CAME (CIS)	5/1	I UNDERSTAND	5/1		

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# PROBY

## THE NAKED TRUTH + THE NAKED TRUTH

### ONLY TWO PEOPLE HAVE HAD THIS SORT OF TROUBLE—ELVIS PRESLEY AND ME, AND HE CAME OUT OF IT SMILING ALL RIGHT



**A LOT OF PEOPLE** say that P. J. Proby is a nut. The theory is beside the point. Today, he is the most controversially popular star in Britain, next to the Beatles. And he did not achieve the position by accident.

In the ten months since he burst on Britain, he has been perched precariously on the edge of a pop precipice. He has not merely survived the reeling storm of frenzy around him.

Proby has emerged a giant—straddling a dazed pop scene like a colossus; making a spectacular comeback when most spectators said he was finished; laughing without bitterness at his critics; building himself into a bullet-proof superman; making hit records.

Last week, another chapter was written in the most fantastic solo pop singer story to occur since Elvis Presley. Proby, a 26-year-old Texan with a disarming smile and nonchalant speaking voice, was accused of obscenity.

He was banned by the giant ABC and Rank chains from their stages during a tour of the country. Proby's trousers split on stage. People charged him with lewd behaviour. There were fantastic scenes as Beatles-Rolling Stones-type mania swept Britain again.

Ironically, the Proby saga was happening while the Stones toured Australia and while the Beatles were in a lull waiting to start film-making.

The time could not have been better for Proby to make his entrance and shock a nation that thought it had seen the lot in pop sensationalism.

Jim Proby, as he is called by the "in" crowd, is without doubt the most commercially-minded singer Britain has seen. Each move he makes, each thought in his mind, is geared to this simple question: will it sell?

He made a record called "Hold Me." Pop people snorted. But it was a big hit. P. J. Proby was on the move.

He was publicised as the singer who allegedly failed to appear at certain concerts. He got over it and people have largely forgotten the doubtful publicity it brought.

He wore a bow in his hair. People jeered.

But they were talking about P. J. Proby. He recorded "Somewhere", from "West Side Story". People groaned and attacked his "mutilation of a great song."

But it was a huge hit. The trouser-splitting capped it. "Deport him!" yelled his opponents.

Proby laughed as he heard of the demands and at the same time he collected a new permit allowing him to stay in Britain.

This extraordinary exile lives in considerable luxury in a rented house in Chelsea. He plans to buy it.

There are four floors, four bedrooms, three bathrooms, a kitchen, dining room and several other venues. The residence houses Proby, a few friends, a handsome dog named Mister President whom he fondles every few minutes, and a cat, Marmaduke, at whom he roars with anger equally regularly.

There is also a big collection of antique guns, including a cannon, of which Proby—like the traditional American craving tradition—is immensely proud.

The house has enormous potential. The singer plans to build a waterfall in the lounge.

In one of the comfortably deep settees, Proby relaxed last week, in the middle of the "Ban him!" campaign, and talked about himself. He is a realist with fast wit and tremendous confidence. He wore a pink shirt, light blue jeans and no hair ribbon. He ate spaghetti between questions.

● **What is your answer to theories that you have been committing professional suicide during a pretty tempestuous career?**  
Professional suicide? Wa-al, what a way to go! If this is

## BY RAY COLEMAN

suicide then I'm no longer afraid of death.

● **What do you say to charges that your act has been vulgar and obscene?**

My act is not obscene, but it is suggestive. I'll tell you exactly what it is. My act has always involved putting my hands on my legs. But when I started on this tour my trousers ripped every time I bent on my knees. Every pair of trousers were made to the same size, so naturally it kept happening. In the last two performances I wore separate underclothes — of satin. Do you know, one pair of trousers actually fell off me. As soon as that happened I went and put a bath robe on and continued my act. I will not quit my act for anything.

They said that my bath-robe was not closed, and that's a lie. It was closed. I'm not gonna stand there in my underwear in front of an audience, am I? No, I did not plan a vulgar act. A lot of people must have been seeing things that night, I'm telling ya.

Only two people have had this sort of trouble — Elvis Presley and me. And he came out smiling all right. They banned him for five months in the States and when he came back on TV they showed only from his head down to his waist.

● **Has the publicity annoyed you? Do you feel bitter?**

I don't think it's dangerous publicity. I think the press is foolish. They're giving me all this publicity and I'm not paying for it. Everyone wonders why I never hired a press agent in this country. You don't need one.

● **Bitter?**

No. All these sort of things have given me a career!

● **Are you anti-news-papers?**

I am only anti-news-papers to the extent that they shouldn't have said I tore those trousers from my body, and that I was vulgar. I don't care what they say but they should get facts straight. After that, I don't care if they say whether they love me, or hate me. That's their choice. They're not my fans.

● **How much will this tour earn you?**

I will get paid for this whole tour, including the shows where they wouldn't let me appear. It seems silly, doesn't it? A lot of money—£40,000.

● **What will you do about trouser-splitting in the future?**

I am not going to change my act for anything, or for any people. I have never promised, and I don't see why I should relent here. Okay, so the trousers split. But it was NOT intentional. My manager advised me to keep my hands away from my legs, so okay, I'll do that. I'm getting new trousers made. The material is elastic velvet and they say that this can not split. I hope not. I just hope they stay together. If they don't—well, I'll have tried.

● **Do you feel persecuted by Britain in any way?**

Yes, but only through one thing—that ban. It was persecuting me to ban me. That's the only way. Otherwise, no.

● **Some say you should be deported.**

The day after my first show opened in Croydon my permit to stay in Britain was renewed. For all those who want me deported—ah well, I suppose there will always be hope for them.

● **Are you seeking British naturalisation?**

No. I want to retain American citizenship, but I am seeking British residence certificates. I'm staying right here.

● **Do you think your publicity has brought fans through sympathy?**

I wouldn't like to think it has been that. I think fans in this country stand by their artists. It's loyalty, not sympathy.

● **What about reports some time ago that you failed to turn up for shows?**

I never missed any of them. I was always there, but I wasn't allowed to go on stage.

● **Why?**

Because of a legal hassle. It's very complicated. But I'm telling you, I was always there when I was due to go on stage.

● **Why did you come to Britain to live?**

I was brought over originally to appear in that TV show, "Around The Beatles". I thought I'd do that, then go back to America, but I found I liked it here—I'd been trying to get over here, anyway. I liked England so much even before I arrived that I was going to come over here and become an A&R man to record other artists.

● **Do you dislike America?**

No, I don't dislike America. But I don't have any roots.

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CONTINUED ON PAGE 16



LOUIS, BLAKEY, GIUFFRE, MONK, ELLA

# All-star jazz package

## AMERICAN INVASION

**L**ouis Armstrong and his All-Stars make a short tour of Britain in May. Other U.S. jazz names coming in March, April and May are Art Blakey, Jimmy Giuffre, Thelonious Monk, Vic Dickenson, Ella Fitzgerald and Oscar Peterson.

Satchmo—accompanied by Billy Kyle (piano), Danny Barcelona (drums) and Arvel Shaw (bass)—is expected to arrive in Britain on May 7 and open next day at London's Festival Hall.

Manchester's Free Trade Hall on May 15 is another definite date, but the rest of the All-Stars' fixtures are still being set. Louis leaves Britain on May 16.

Art Blakey's Jazz Messengers and the Jimmy Giuffre Trio make up a double bill for one day only in Britain.

On March 6 they gave two performances at London's Finsbury Park Astoria. The two groups also record for BBC's "Jazz 625".

The Monk quartet begins a

short tour with two concerts at the Festival Hall on March 13. Ronnie Scott's quartet share the bill with them on this date.

Monk then plays one concert at Birmingham Town Hall (19) and one at Manchester's Free Trade Hall. He will record with the quartet for "Jazz 625" on Sunday, March 14.

Ella Fitzgerald and the Oscar Peterson Trio open their tour at the London's Hammermith Odeon on April 10. They continue at London's

New Victoria (11), Leeds (12), Manchester (13), Birmingham (14), Croydon (15), Finsbury Park, London (16), Brighton (17), Manchester (18), London State (19), Belfast (20) and Dublin (21).

Trombonist Vic Dickenson starts his tour with Terry Lightfoot's Jazzmen at London's 100 Club on April 23.

### Hollies—Stones

**T**he Hollies replace America's Righteous Brothers on the Rolling Stones' British tour which opens on March 5 at Edmon-ton, London.

Too many dates in the States made it impossible for the Righteous Brothers to come over for the shows.

The full Stones' bill also includes Dave Berry and the Cruisers, the Checkmates, Goldie and the Gingerbread and the Konrads.

Rescheduled itinerary after Edmon-ton on March 5 means the show visits Liverpool (6), Manchester (7), Scarborough (8), Sunderland (9), Huddersfield (10), Sheffield (11), Leicester (12), Rugby (13), Rochester (14), Guildford (15), Greenford (16), Southend (17), and Romford.

The Stones, currently touring New Zealand, return here on February 20. They are on ITV's "Ready, Steady, Go!" (February 28) and "Eamonn Andrews Show" (28), plus "Lucky Stars" (March 27).

Other Stones' plans for 1968 include a Scandinavian tour from March 25-April 5; a three-week American tour from April 23; and probably filming in June and July.

They tour Britain again in the autumn.

## Seekers seek another Springfield hit

**T**HE SEEKERS record a new song by Tom Springfield tomorrow (Friday) as the follow-up to their Springfield-written hit, "I'll Never Find Another You", which rose to number four in the Pop Fifty this week.

### MURRAY'S MEN

**M**artin Murray, ex-leader of the Honeycombs, has formed a new group, the College Boys.

Their first record is a cover version of Chubby Checker's "Lovely, Lovely" produced by Joe Meek.

Group line-up is Martin Murray (rhythm guitar), Rodney Butler (lead guitar), Christopher Spooner (bass), Vic Long (vocals) and Barry Hebb (drums).

The group's stage appearances are being restricted by the number of radio and TV dates set for them, including a new series of Ronnie Carroll's TV "Call in on Carroll", which starts on February 22 for 13 weeks.

### Georgie's next

**G**EOURGIE FAME follows up his chart smasher, "Yeh Yeh", with an original composition by British jazz pianist and bandleader Johnny Burch.

Called "In The Meantime", it will be coupled with another Burch original, "Telegram", and will be released on Columbia on February 26.

# YOUR SHOWBIZ WEEK

### THURSDAY

**P. J. PROBY** continues to make occasional appearances on the Cilla Black package show. One is tonight at Newcastle City Hall.

The Rockin' Berries continue their Scottish tour at the Top 10, Dundee.

Georgie Fame and the Blue Flames star at the Town Hall, Kidderminster.



KATHY—Friday



FELDMAN—Friday



MILLIE—Friday

### FRIDAY

**A**merican trumpet star Wild Bill Davison and the Freddy Randall Band return to London's 100 Club, Oxford Street.

The star-packed bill for "Ready, Steady, Go!" (ITV, 8.8 pm) includes Manfred Mann, Sandie Shaw and Millie.

The Searchers guest on the "Joe Loss Pop Show" (BBC Light, 1 pm).

Kathy Kirby sings the winning "Song For Europe" (BBC-TV, 8.25 pm).

Multi-instrumentalist Victor Feldman is the current visiting star at London's Ronnie Scott Club.

Today's batch of single releases include: Twinkle's "Golden Lights" and the Pretty Things' "Honey I Need".



RANDALL—Friday

### SATURDAY

**T**he world's greatest jazz big band, the Duke Ellington Orchestra, opens a new British tour at London's Royal Festival Hall.

Beatles manager Brian Epstein joins Marianne Faithfull, Adrienne Poster and comedian Ted Ray on the panel of "Juke Box Jury" (BBC-TV, 5.15 pm).

Adam Faith, Herman's Hermits, Gene Pitney, Jackie Lee, Tammy St. John, Martha Smith and guest deejay Ed Moreno are on "Thank Your Lucky Stars" (ITV, 5.50 pm).

Cliff Bennett and the Rebel Rousers star in "Top Gear" (BBC Light, 4 pm).

Cleo Laine and the Johnny Dankworth Sextet share "Jazz 625" (BBC-2, 10.50 pm).

Signed for "Saturday Club" (BBC Light, 10 am) are Wayne Fontana and the Mindbenders, the Pretty Things, Elkie Brooks, Shelley, the Ladybirds, Unit Four Plus Two and Arthur Greenstone and the G-Men.

### SUNDAY

**G**UY MITCHELL starts a career of doubling cabaret at Otterton Palace and Mr Smith's, Manchester.

Dusty Springfield opens an Irish tour in Belfast.

Julie Rogers opens cabaret weeks at Darlington Flamingo and Middlesbrough Oak Leaf Club.

The Duke Ellington Orchestra gives two concerts at the Odeon, Hammer-smith, London.

Val Doonican is one of guests on the "Eamon Andrews Show" (ITV, 11.5 pm).

The Moody Blues visit Dundee Palais.

R a d i o Luxembourg's "Ready, Steady, Radio!" (9.30 pm) presents the Animals, Rockin' Berries, Ivy League, Elkie Brooks, Ron and Mel, Sorrows and Termites.

Lined up for "Easy Beat" (BBC Light, 10.31 am) are Cliff Bennett and the Rebel Rousers, the Spencer Davies Group, Dodie West, the Countrymen and the Johnny Howard Band.

### MONDAY

**B**ELGIAN guitarist Rene Thomas opens for a week at London's Ronnie Scott Club.

American singer Johnny Thunder opens a tour at the Savoy Ballroom, Southsea.

Screamin' Jay Hawkins dashes from "Gadzooks! It's All Happening!" (BBC-2, 6.35 pm) to appear at the Cellar Club, Kingston.

Surrey.

If you live in the TW9 area you can catch the Rockin' Berries, Goldie and the Gingerbread and the Mojos on "Discs A Gogo" (7 pm).

The Victor Feldman Trio, with tenorist Tubby Hayes, provide the live music on "It's Jazz" (BBC Light, 11.5 pm). Wild Bill Davison has the "Hear Me" talking spot, with Charles Fox as guest critic.

### TUESDAY

**R**OY ORBISON starts a new British tour at Plough, Adelphi, with the Rockin' Berries, Marianne Faithfull, Cliff Bennett and the Rebel Rousers, the Untamed and the Three Quartets.

Mojo Sunshine's Jazz-band visits the Climax Jazz Club, Ipswich.

Students of Nottingham Technical College are holding a Charity Ball in aid of handicapped children. Appearing at the Sherwood Rooms will be the Mojos, Ken Colyer's Jazzmen and the Overlanders.

### WEDNESDAY

**E**ARTHA KITT opens a season at London's Talk Of The Town.

The Duke Ellington Orchestra plays the Fairfield Hall, Croydon.

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"A great arrangement with a good sympathetic vocal. Gets well away from the C & W mood. I like it." **Georgie Fame**

"I love it — it's too much! And it's so sad. This should certainly go in with the best sellers. Can I keep it?" **Millie**

"This is great — definitely rate its chances. The vocal is beautifully soulful." **Moody Blues**

"Good, very good. This is my pick to click." **P.J. Proby**

"... the kids should really go for this." **Pretty Things**

**JACKIE EDWARDS**

**"HE'LL HAVE TO GO"**

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## NAMES in the NEWS

**S**HIRLEY BASSEY stars in concert tour of Britain with Ted Heath Band in May.

Eartha Kitt arrived here this week and opens season at London's Talk Of The Town on Wednesday (17). Kesley Smith flies into London February 22 to make records with Patsy Tony Hatch.

Mel Torme opens February 22 in cabaret at London's Cool Elephant.

Kenny Ball Band for Farnham Winter Gardens summer season with Susan Maughan.

New jazz club opened at City, Yorkshire, featuring Bob Barclay Yorkshire Jazz-band and Wool City Jazzmen.

U.S. singer Johnny Rivers flies into Britain on Wednesday (17) for ten days' TV and radio work.

**Buddy Guy in**

**A**merican blues singer-guitarist Buddy Guy flies into London on Monday (15) and opens his first British tour on February 19.

His first appearance will be on ITV's "Ready, Steady, Go!" (19), followed, the same night, by a session at the Fender Club, Harrow.

On the tour he will be accompanied by Red Stewart and the Soul Agents.

**T**OP French pop stars Sylvie Vartan and Johnny Hallyday marry on June 16.

Helms opens Scandinavian tour at Stockholm March 21.

Elkie Brooks for Holland in March.

Kenny Baker stars at Trumpet Clinic at Crown Hotel, Broad Street, Birmingham, on Wednesday (17). Tickets from George Clay Music Centre.

Pianist Steve Winwood, of Spencer Davis Group, sings with Johnny Patrick's Big Band at Birmingham Town Hall charity show, March 23.

Mojos plan bossa nova beat on their next single.

Herman's Hermits in line for America's Dick Clark

Caravan of Stars tour with Bobby Vee and Little Anthony with the Imperials from April 30 for 34 days.

Screamin' Jay Hawkins returns Saturday (13) to London's Flamingo. On Monday (15) Jay is on BBC-TV's "Gadzooks! It's All Happening".

Hollies singer Allan Clarke injured when car skidded off road at Huntingdon. He went to hospital with arm injuries but returned to work Monday.

Cyril Stapleton revives his BBC Show Band for commemorative broadcast on February 19—a flashback during Light's "Sounds Of The Night".

Honeycombs' top of Swedish chart with "That's The Way" this week.

Val Doonican has six-week BBC-TV series, "A Date With Doonican", from February 22.

Tenorist-flautist Billy Patrick has rejoined Alex Harvey's Soverel Band and drummer Billy Law has joined the group. They replace Bobby Wishart and George McGowan in Singer Bobby Sansom flew to California to settle this week.

U.S. singer Mae Mercer, touring Britain with the Artwoods, appears at Llandudno tomorrow (Friday), Watford (12), Chester (15) and London's 100 Club (16).

Kenny Ball's Jazzmen make seventh appearance on ITV's Palladium show, February 28.

Philips have launched new, cheap Popular Jazz Series on Fontana label with 12 in. LPs costing 21s. 6d.

Among new releases are Charlie Byrd, Coleman Haw-

### New York jazz death

**A**RTUR SCHUTT, a prominent pianist in the New York jazz world in the 1920s, has died in San Francisco. He was 62.

Schutt began his career with Paul Specht's orchestra. He later played with Roger Wolfe Kahn, Don Voorhees and Vincent Lopez.

He made records with many small jazz groups led by Bix Beiderbecke, Frankie Trumbauer, Red Nichols, Miff Mole, Joe Venuti, Eddie Lang, Adrian Rollini, the Dorsey Brothers and Benny Goodman.

His solo chorus on Paul Specht's "All Muddled Up" in 1922 is claimed to be the first improvised piano solo recorded.

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Radio stations battle for Beatles

# It's Beatlemania all over again

NEW YORK, Tuesday. — Beatlemania, exactly one-year-old in America, is stirring again, cables Ren Grevatt.

With word out that the Beatles tidal wave will hit the peaceful, undrenched Caribbean island of Nassau on February 22, where they'll spend two and a half weeks filming phase one of their second movie, radio here has already taken up the challenge of getting to the boys.

In New York, lawyer Walter Hofer, American attorney for Brian Epstein and NEMS Enterprises, said he understood the Beatles filming schedule for Nassau was so tight that no official tie-in deals would be made.

Unofficially, however, the wheels were turning, particularly from the shores of Miami, only 185 miles west of Nassau.

Two top pop stations there, WQAM and WFUN, which are arch rivals and fought themselves to a standstill over the Beatles visit to Miami last year, were both trying desperately to work something out.

WFUN's Larry Kane, who accompanied the Beatles on their last American tour, was making direct personal repre-

## As they hit Nassau

sentations by overseas phone to Epstein to get an OK on some form of tie-in promotion, possibly involving a flying contest winners to Nassau to meet the Beatles and visit them on the set.

At WQAM, disc jockey and programme director Charlie Murdoch would only say: "I'm working through some sources close to the Beatles and I expect to come up with some surprises."

### Tricks

It was seen possible, in some Miami circles, that the boys might even take a night off and fly into Miami for a tour of the scene there. In New York, doleful Murray the K said he would be with the Beatles in Nassau for part of their visit there.

At about the time of the Beatles arrival on the island, he'll be leaving WINS after seven years there. His future plans have not been announced but it was believed certain that he had some tricks up his sleeve.

Eleanor Bron, star of BBC-TV's "Not So Much A Programme, More A Way Of Life", signed this week as leading lady in the Beatles film.

# Wayne gets haircut as disc leaps

WAYNE FONTANA and the Mindbenders leapt from 24 to 9 in the Pop 50 with "The Game of Love" this week—and Wayne celebrated by buying a new car and having a haircut.

Wayne's new car is a dark blue Ford Zephyr 4, with a fitted record player.

The group starts a nationwide tour on February 27 with Del Shannon, The Shangri-las and Herman's Hermits.

### Cilla riot

YOUTHS leapt on stage during Cilla Black's act at the Capitol Theatre, Cardiff, at the weekend.

One was dragged away by attendants, but another managed to snatch the sequined belt of Cilla's dress.

### CAUGHT IN THE ACT

## P. J. Proby—in a boiler suit

NO splits in his pants this time. To allay the fears of the management, P. J. Proby produced the biggest gimmick of the lot—a bulging, unglamorous white boiler suit, when he appeared at the Colston Hall, Bristol last Friday.

But even in a boiler suit he had two almost packed houses screaming ecstatically at his sensuous cavorting. He enticed — he clowned. Apparently he sang as well — though the words never reached me.

Bristol entertainments manager Ken Cowley remained on stage all through the thirty-minute act. Professional wrestlers lined the platform keeping back the girls as they surged forward. Many of the fans, mere schoolgirls, had to be carried back into their seats.

There have been few pop concerts in Bristol to equal this for audience response. But you couldn't really call it a concert. More an experience.

Poor Cilla was very much in the shadow. So, in the wild hysteria of the evening, was the good work of Tommy Roe and the Roemans, the Fourmost, and two excellent backing groups, Sounds Incorporated and the augmented Mike Cotton Sound.

It was inevitably Proby's show — his comeback after the ban. And he ended his act with a striptease. To reveal a dazzling red velvet ensemble. It was as much as I could stand!—D.F.

## Screamin' Jay

SCREAMIN' Jay Hawkins' fans gave him a tumultuous reception at London's Flamingo Club last week. But it was difficult to see what caused quite so much excitement.

Jay is a rock singer who wears a cape, waxes a skull on a stick and possesses a great sense of humour.

But a selection of not particularly memorable blues riffs interlarded with screams, accompanied by tambourine off-beats, seemed surprisingly little to spark off mass demonstrations.

Fans jumped up and down in their seats, waved their arms in the air and leapt on stage and clapped Hawkins on the back as if he had just broken the lap record.

Among his best numbers were "Alligator Wine" and "What'd I say"—C.B.

## Continental Christies

NEW CHRISTY MINSTRELS scored a big success at the Chatelet Theatre, Paris, last week.

Before an audience notoriously prejudiced in favour of wild rock and sentimental French ballads, the Minstrels swept into their act with great verve and enthusiasm and soon had the teenagers clapping more or less on the beat.

The nine well-blended voices, four guitars, banjo, bass and drums produced an exciting, rocking sound on numbers which ranged from spirituals to country-and-western.

Earlier, England's Anita Harris, making her first appearance in Paris, made a big impression with "Now", "Down With Love" and "Don't Think About Love"—M.H.



Four top pop stars have a drink and a smoke after telecasting appearances in an American TV show, "Hullabaloo" — introduced by impresario Brian Epstein. From left: Billy J. Kramer, Joe Brown, George Fame and Wayne Fontana. The Searchers and the Moody Blues also recorded for the programme.

Cilla said later: "When I saw all the attendants, I thought they would be wasting their time. But they proved their worth. The first boy was no trouble, but the second one was a big fellow."

### Dusty for U.S.

DUSTY SPRINGFIELD files to New York on February 24 for two days of interviews to promote her single, "Losing You".

She then flies to Rio de Janeiro for an eight-day holiday.

Dusty starts a seven-day tour of Ireland at Belfast on Sunday (14).

Radio and TV dates include: "Ready, Steady, Go!" tomorrow (Friday), "Easy Beat" (14), ITV's "Thank Your Lucky Stars" (20) and ABC-TV's "Pop Spot" (March 9).

She opens a six-week season at Bournemouth Winter Gardens on July 19.

### Evans concert?

RONNIE SCOTT was this week trying to fix a London concert for the Bill Evans Trio during its season at



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Matt Monro has the smile of victory! Bruce Forsyth has just presented him with his MM Press Award at the London's Talk Of The Town. Matt won the trophy as Britain's best male singer in the Pop Writers' Poll organised by the Melody Maker.

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THREE GENERATIONS OF ELLINGTON—MERCER ELLINGTON, HIS SON EDWARD ELLINGTON II, AND THE DUKE.

# THE SON OF DUKE!

WHEN Duke Ellington and his world-famous orchestra open their 1965 British tour at London's Festival Hall this Saturday, the stage will hold not one Ellington but two. Mercer Ellington, son of Duke, is a familiar name to record buyers here, though not a familiar face. He will be making his first appearance in this country, indeed in Europe.

Mercer, now aged 45, was born in his father's home town, Washington, D.C. His travels with the band began at the age of eight. At fourteen he started to study saxophone with a teacher, Barney Bigard taught him clarinet, and Johnny Hodges contributed to his sax knowledge. Today, when he plays at all, Mercer's instrument is trumpet. It is not generally known that the great Cootie Williams was responsible for starting him on trumpet.

In New York, young Ellington attended Columbia University and Juillard music

school. He was taught composition by Duke, and later took a Schillinger system course at New York University. He first formed his own band in 1939, and its members included Dizzy Gillespie and Clark Terry. Some of the scores were written by Billy Strayhorn—before Strayhorn began to arrange for Duke.

## Ballroom

In the army, Mercer worked—along with a friend, Buck Clayton—in a band led by Sy Oliver. Then he formed another group which played at the Savoy. Its singer was Carmen Clark (now McRae), management wanted to fire Carmen because they didn't like her singing.

In 1950, Mercer worked with his father's orchestra and set up the Mercer Record Company. Among other items, he recorded the piano duets and Pettiford cello sessions reviewed elsewhere in this

issue. Subsequently, Mercer toured with the Cootie Williams band and, after a period as aide-de-camp to Duke, organized another big band in 1959. He then took over Billy Taylor's jazz programme on New York's Station WLIB.

Now acting as band manager for the Duke, Mercer—who likes to play trumpet—sits in the middle of the section without, according to our Paris correspondent, a music stand but with a pile of manuscript on the floor. Sometimes, in Paris, he blew with three of the trumpet men, sometimes with all four. He never took a solo. The younger Ellington is also a gifted writer whose compositions include "Things Ain't What They Used To Be."

Mercer has led Duke's band during an illness of Ellington Sr. and his own outfit—kept in semi-preparedness for New York gigs—serves as a talent reservoir for the First Eleven. Herbie Jones, here this weekend in the trumpet section, came from it.—MAX JONES.

## NOT SO MUCH A BAND, MORE A KIND OF SHOW

FAR TOO MANY dance band musicians refuse to accept the straight fact that, whether they like it or not, times will change. They spend their time yearning for the music of yesterday instead of trying to come to terms with the trends of today.

One bandleader who has no patience with this attitude is Johnny Howard—resident leader of the Light's "Easy Beat" and now in his third year at the Royal Ballroom, Tottenham.

"It's essential today to have players with a young approach who are sympathetic to pop music," says Johnny. "I have no use at all for the old-fashioned type of dance band player. The mental approach is now just as important as instrumental technique. As long as the music business is geared to record scene, then you have got to gear your show to that scene."

"I know it's a corny old saying but you have got to give the public what it wants. A surprising number of bands are still trying to educate the public—and going out of business in the process."

## GETTING BETTER

"If you are playing with your tongue in your cheek, then you have no chance. And, after all, the scene today is getting better all the time. There is a lot of good music in the chart."

"In the last 10 years the scene has changed completely and yet there is still so much reaction against it. Of course the success of a band today is its singing strength, and I am terribly proud of my three singers."

"I like to use the term compact bands as the term big band carries the image of eight brass and five saxes—and that is commercially completely dead."

"I have three trumpets, trombone and two saxes. And between them the two sax players double on nine or ten instruments. The rhythm is drums, guitar, bass guitar and organ. This is the way to sell big bands—play the music and rhythms of the day."

"I would never increase the size above a ten-piece. The fans want to be able to identify the players. At the Royal we have a hard core following who like to think they know the band and the boys in it. They know their names and recognise their faces. You completely lose identity if you have big sections and you can virtually get any sound with the smaller combo."

## WAKEN UP!

"Eighty per cent of our business today is reproducing the sound of hit records on live performances. Your arranging skill and instrumental talent is all angled at this very thing."

"My ambition is to establish not so much a band as a show. We can do a two or three hour cabaret spot and I think this is a pointer to the future. Musicians have got to be entertainers."

"We have got to lose the old, dated attitude that a band is a background noise. So many palais bands are just a background drone for people to smooch. Its time dance bands woke up and started living in the present!"—B.D.

## MIKE HENNESSEY'S PARIS REPORT

RENE THOMAS, the 39-year-old, Liège-born guitarist who starts a two-week spell at Ronnie Scott's on Monday (15) makes very contemporary music on a 25-year-old guitar.

"It's a Gibson—the kind Charlie Christian used," he told me when I talked to him in his Paris hotel room this week. "Jimmy Raney has one—but without the matching amplifier. I think my set-up must be the only one of its kind left in the world!"

## INSPIRED

## BY DJANGO

Thomas, who was at Scott's three years ago, is one of the handful of European musicians who can rank on his instrument with the top men in the States. He plays a clean, orthodox, bopish style very much in the Raney mould.

Initially—and inevitably—inspired by Django, he has drawn his main inspiration from Raney and from Wes Montgomery.

## FAVOURITE

## PIANIST

During a six-year-spell in the States and Canada he played

# GREAT GUITAR—BELGIAN STYLE



RENE THOMAS—next man in at Ronnie's—didn't have to be a jazz musician because his father was a Belgian industrialist. But he couldn't think of anything else he could do.

with Rollins, J. R. Monterose, Jackie McLean, Cecil Payne and Duke Jordan. In Canada his group included Al Haig on piano. "I fired him three times," Rene recalls. "But each time I took him back. He was so anti-social-anti-humanity really. A very mixed-up guy—but one of my all-time favourite pianists."

Going to the States in 1956 was a self-imposed challenge for Thomas. He had only been professional for a year but he had a lot of confidence in his ability.

"I knew that being both European and white I was handicapped. Acceptance by coloured musicians in New York was a great testimonial for me."

## DEDICATED

## MUSICIAN

Thomas, who is married with two children—Lambert (15) and Florence (14)—comes from a well-to-do Belgian family. His father had a flourishing factory in Liège. When he died René took it over. "But I just let it run down. I wasn't very serious. I was only interested in music. So I sold it after four years and went to America with my family."

He is a tremendously dedicated musician. In Canada he used to practise eight hours a day. "I live for music—there's nothing else. I can do nothing else. I have no ambition outside music. I always refuse commercial work. It means I don't make so much money, but at least I can stay 'pure'."

For the last three years Thomas has worked at the Paris Blue Note throughout the winter, heading for Spain in the summer to play in Barcelona.

## STARTED

## ON DRUMS

He feels that European musicians are jazz Cinderellas and, for the most part, rightly so. "Good rhythm sections are very hard to find in Europe. But there are some very good pian-

ists—Solal, Francy Boland—and the guy that plays with Tubby Hayes."

Thomas first started out on drums—at the age of five. His father took him to a cinema where there was a stage band and he sat in, following the arrangements by ear.

## SEEKING

## PERFECTION

He took up guitar when his sister's fiancé left a battered Spanish model behind. Self taught and unable to read a note, René Thomas has spent 20 years in perfecting his playing and seeking to join the international elite of the instrument. Last year, he says, the twenty years' work paid off. "I was playing in the Berlin 'Blue Note' when some of the Ellington band came in. Afterwards Kenny Clarke told me that they really dug my playing. "And that," said René Thomas, "means a hell of a lot more than 200 Frenchmen telling me I'm good."

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BLIND DATE—and an R&B giant looks at the week's pop singles

# CHUCK BERRY

It has nothing to offer—just a typical American record



Chuck Berry thought he had the ideal solution to the problem of reviewing records when "Blind Date" was held at his London Hilton suite last week. As the first record was played he drew up an intricate chart on a page of notepaper with various headings and a score out of 100 for each.

**THE ZEPHYRS:** "She's Lost You" (Columbia). Well it's got a good beat and I suppose it might reach the top twenty. Would I buy it? If I was out shopping I might. The singer had some good ideas.

**SAMMY AMBROSE:** "This Diamond Ring" (Stateside). That was nice. I give twenty per cent all the way round for that and it might be top forty. I don't think the lyrics are too outstanding. It's not my sort of music.

**GILBERT BECAUD:** "Something Missing" (HMV). Top twenty. Not bad. Very good mechanics and interesting lyrics. I didn't recognise the voice but he has a very good ballad voice and good delivery.

**DAVID ROSE:** "Emily" (MGM). A sentimental ballad which I don't recognise. Top thirty, I suppose. I like ballads very much when I am in the mood—Sinatra and all that. This is a piece of sentiment fitting for those to whom the lyrics are directed.

**MOCKINGBIRDS:** "That's How (It's Gonna Stay)" (Columbia).

Top thirty. It has teenage appeal and a nice beat, in fact, a very good beat. Tell me, where are all the teenage dances held here? At places like the Scene? Lots of groups around are there? That's very good.

**ALVIN CASH AND THE CRAWLERS:** "Twine Time" (Stateside).

Wine time? Oh, Twine time—hmm. Top forty. It sounds very Americanish, yeah definitely American. As a matter of fact I could almost name the part of the country it came from (laughs).

Maybe it could get into the top ten. The delivery was good but it was just one of those songs. I didn't recognise it but I recognised a lot of points about it.

Frankly, it had nothing to offer, it was just a typical American record. Who can tell what it will do? You could dance to it, but there was nothing significant there. It was just another record.

**GARY LEWIS AND THE PLAYBOYS:** "This Diamond Ring" (Liberty).

Haven't I heard this record before? It's the same tune as the one by Gilbert Becaud but this has more teenage appeal. Otherwise, I rate it the same.

**NELLA DODDS:** "Finders Keepers, Losers Weepers" (Pye International).

Not much comment on this. You write your own script. All right, the beat could get it in the chart, but what do the lyrics mean?

Yes, it sounds like the Supremes could have done it, but I don't think it's a bad thing to copy other styles.

**ERIC DELANEY'S BIG BEAT SIX:** "Big Beat" (Pye).

You were talking about theme music earlier, well this sounds like a theme. You can imagine someone on a big horse... it has an atmosphere of jazz and it could make the top 40, but I don't think you could dance to it. Oh yes, it's a damn nice

record and it will sell well in the jazz field.

**HANK LEVINE AND ORCHESTRA:** "Image—Part 1" (HMV).

That's nice for dance music. Listen, jazz piano! It has very little teenage appeal but it's very interesting, adult music and it's getting heavier and heavier as it progresses.

I like the arrangement, and you wouldn't necessarily have to listen to it either. It held the attention.

As a matter of fact I might say that this is a jazz piece that is not reverting to R&B or rock-n-roll. That cat is taking off on his own feeling in the piano solo and I hope it does hit.

**EXCITERS:** "I Want You To Be My Boy" (Columbia).

Impressions of Bo Diddley beat, impressions of Supremes' vocals, impressions of Frankie Lynton delivery, impressions of Shirley and Lee lyrics. Hey, that's one of Frankie Lynton's progressions! But there's nothing wrong with that.

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GENE PITNEY—over here for TV dates—says



# Next trend? I'm not interested

GENE PITNEY sat next to Marianne Faithfull on a sofa. They were in a bar above the "Ready, Steady, Go" studio in Redifusion House, London, whispering to each other while I attempted to talk to Gene about pop.

Marianne was staring soulfully into the middle distance and Gene asked her quizzically: "Hey, pen-sive! A shilling for them? Sixpence? Tuppence?"

### Laws

Marianne was musing on her recent press conference. "All those hard reporters from daily papers," she said, "Asking about my break with my managers. But they didn't get the whole story." She smiled mysteriously.

"I'm feeling very tired," Gene told me in a brief aside. "I've been at this show for a long time and you can't get a drink."

"The bar isn't open until 5.30 p.m., sir," announced the English barman.

"Tell me, have the licensing laws always been like this?" demanded Gene. "Still, it's just the same in the States. Everywhere you go the laws are different."

"In some places a woman

by **CHRIS WELCH**

cannot stand up at the bar. At others you mustn't have two drinks on the table at the same time.

"You know, this is the only show on earth where you come in and you can feel the staircase rumbling," laughed Gene.

"This show can run away with itself if it becomes too haphazard. That's what bothered me last time I was here — getting pushed and shoved and screamed at."

Gene was in London on a flying visit for a few TV dates. He flew in from San Remo, Italy, to re-mix a recording after the original tape sent from America became distorted.

### Tour

He left London for America on Monday and will go to New Zealand for a tour tomorrow (Friday). He is expected to return to Britain in March for record promotion.

Gene's new single is "I Must Be Seeing Things" and he said: "I was wishing that it wasn't as closely like the last one. I want to get away from the dramatic direction."

### Trends

"I have already recorded ten sides for new singles, all different styles. And I've done a country album, with songs like 'I Didn't Hear Nobody Pray.'"

"I've been so busy lately I can't keep up with it. I'm most popular in Italy at the moment, which isn't a beat market — it's more of a melodic market."

"I don't want to get tied to any particular trend, and I never have been. That's why I am not too interested in what is going to be the next big thing'."

"I've always done my own things and I just watch the trends as a spectator. I don't think I could keep up with them if I tried."

"I think the groups have run into the ground now. There are still some good ones around of course, but who knows what will be next?"

"Who cares?" added Gene, glancing at Marianne.

# What the papers say—

AS the Australian press attempted to cope with a wave of British beat exports, it was the Rolling Stones who made the biggest impact. The huge seventy-page Australian dailies gave the Stones front-page treatment as they arrived for their tour, and featured many pictures of fan riots at airports.

Press reaction was generally fair, but the Sydney Morning Herald described Mick Jagger as "their sullen-faced leader" and one story was headed: "Shockers! Ugly looks, ugly speech, ugly manners."

One attempt at sensationalism did not come off. It described a party for the Stones at which the reporter saw "young girls sitting and lying on the floor drinking beer. Some were sick. Many empty beer bottles lay about the room." Big deal.

Another report said shoulder-length hair and unkempt locks went with unpleasant personalities. "They speak as they look . . . ROUGH. There is none of the musical twang of the Beatles' harmonica in the Stones' harsh London accents."

"Many adults will be astonished to find that the Stones take their music very seriously indeed. But it is honest music."

Kindest comments were in the Sun Herald. Writer Bob Rogers said: "I had a long talk with the Rolling Stones and found them refreshing and intelligent. Clean, too."

"And it's unusual to find a group who will discuss the pop scene as frankly as they do. Instead of a

# ... about the Stones

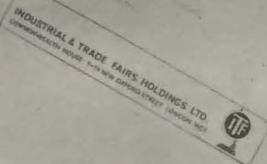
'love everybody' policy, the Stones were quite frank in their dislike of the Kinks, Manfred Mann and Dave Clark who, they, say are copying their material."

The Kinks were described as the biggest surprise of the big beat craze.

"Strange looking and the most genuine blue sound of all the British groups," said the Sun.

Manfred Mann caused wild scenes on their shows. "The weird sound of his group sent most of the crowd into an uncontrollable frenzy. Paul Jones' harmonica and singing was technically the best of all the artists, and brought a new concept to the art of the harmonica."

"The Honeycombs had the most audience appeal, with a lot of talent and tremendous zest for singing."—CHRIS WELCH.



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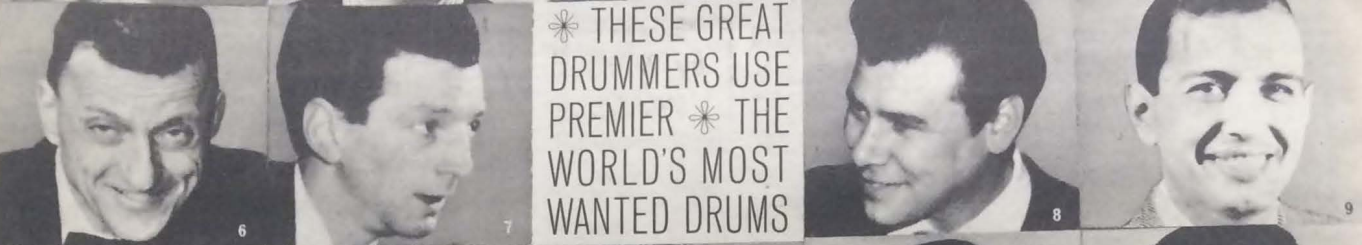
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# THE POP PIRATES

**I**N the olden days pirates were evil looking gents with parrots on their shoulders who spent their days burying treasure and charging round the seven seas shouting "Yo Ho Ho" and all that jazz.



**BOB DAWBARN goes to sea to discover what goes on below decks on the pop pirate ships off our coasts.**

Today's pirates tend to be sleek young men with persuasive voices who use pop discs as ammunition instead of cannonballs.

One thing they share with their predecessors is a continual fight against the government which is apparently determined to destroy them. For the pop pirates, safely anchored in international waters, are guilty of stealing listeners from the BBC and state-owned radio stations on the Continent.

The tender at Harwich and made the 17-mile sea trip to the Miami ship — and the Radio London ship which is anchored a mile away.

On board Radio Caroline things are remarkably comfortable. It was shown over the cabins; the mess deck where deejays, technical staff and Dutch crew can relax with TV or books; the tiny studio where Doug Kerr was just finishing his three-hour stint with the record player; and the well-stocked record library — the pirates experience no difficulty in obtaining all the latest releases.

are doing and are 100 per cent Caroline men. Many of them, particularly the technicians, have given up highly promising careers ashore to throw in their lot with the pirates and their only worry is what will happen if the Government forbids them to carry on.

Otherwise the scene looks rosy. The original investment in Caroline of half a million pounds will have been completely recovered by March and, at the moment, the station is grossing £16,000 a week.

## NECESSARY

"Even if the bill goes through we will continue broadcasting from our present positions, but they could make it illegal for British subjects to work on the ships. We feel that would be against the Declaration of Human Rights signed in 1949.

"Really, the only effective way to stop us is to legalise landbased commercial radio. We have a New York office which can supply all the advertising we need, if necessary."

Caroline operates from two different ships — the original 730-ton Caroline, off the Isle of Man, and the 400-ton Miami anchored some four miles off Frinton on the Essex coast.

This week I sewed on my parrot, climbed down the ladder to board

The deejays spend a week on board and then have a week off — for the technical staff it's two weeks on, two off.

And of course there is little to spend their money on when at work — they receive two bottles of beer, a bottle of soft drink a day and 100 cigarettes a week free. Cigarettes can be bought at 1s for 20 but never taken ashore as there is no customs concession for the pirates.

In fact, you have to carry a passport to visit Caroline.

My most lasting impression was the complete dedication of everybody aboard. They are all passionately interested in what they

taken up in planning programmes, selecting records and sorting through the quite considerable mail.

Enjoying their week ashore were Brian Vaughan (24), Keith Skues (25), Erroll Bruce (22) and Martin (28). Another who takes a spell at the turntable is Paul Noble whose main job is as a technician.

The day on Caroline starts with the switching on of the transmitter around 5.30 am and the duty deejay is called from his bed at 5.45, ready for the opening announcements at 5.58.

**Fraternisation** between Caroline and their neighbour, Radio London, is forbidden, although the Dutch crews take it in turn to man each ship.

London's current pride is the re-verberator which they use on their newscasts. Perhaps the strongest transmitter of the pirates, London, goes on the air from 6 am to 9 pm and has regular listeners as far north as Glasgow. They have been picked up in Yugoslavia and by radio hams in America.

Visitors are, at present, discouraged because alterations and installations are still being carried out.

## UNDERDOG

Radio Invicta operates from an old fort in the Thames estuary employing between four and six deejays at any one time. They also go on the air at 6 am for 12 hours and are currently engaged in a big talent search — the first fruits being an all-girl group called the Mission Bells who have signed for a nationwide tour with the Bachelors.

Invicta's advertising rates vary from six guineas to ten guineas per 10 seconds which compares with Caroline's £50 to £160 per minute, depending on the length of the ad, the time of day and various concessions.

Personally, I hope the pirates win their battle with officialdom. Apart from a natural desire to support the underdog, I feel they are obviously providing a service that is welcomed by millions of listeners.

But I wish Caroline would figure an easier way of getting on board than jumping from a tender in the middle of the North Sea. I now know why all their deejays look like Olympic athletes.

## HOW strong is the swing to folk music?

The question has bothered observers of the British music scene for the last couple of years. There has been talk of a folk boom which might reach hit parade proportions. In the clubs that have given voice to folk music throughout the country, they have preferred to view it differently.

"There never has been, and there never will be, a folk boom," say some. "But right now there's real growth."

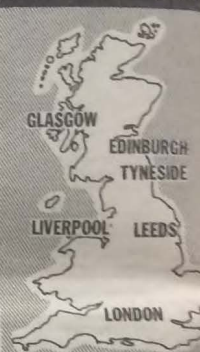
Growth is the operative word, and there can be no doubting its accuracy.

**The folk scene is buoyant.** Record companies release more discs in the belief that folk is the new "in thing." Audiences are booming in the clubs. Musical activity is bigger. And some important things have happened in recent months to accelerate the trend to folk.

**Bob Dylan**, whom many recognise as the most important artist to emerge in years, has now reached much wider recognition than merely inside a folk club.

The Beatles collect all his records and have publicly saluted his work. John Lennon particularly — adopting Dylan harmonica tactics and writing and singing songs like him — has done Dylan and folk music a lot of good in terms of publicity.

## FINDING FOLK



## POP FOLK

Peter, Paul and Mary have become one of the biggest pop-folk record sellers in America and Britain, and from this country, the Seekers and Val Doonican are having hit parade success.

Folk music enthusiasts who call themselves "ethnics" gasp with horror when such names as these are bracketed with less successful folk artists. Thousands of folk fans are sceptical of commercial gain.

So they flatly refuse to embrace such acts as Peter, Paul and Mary or the Kingston Trio — even though they have helped to spread the folk gospel. The world of the folk follower has always been fraught with friction. Immediately a folk record

reaches the best-sellers or gets mass exposure, purists often insist it is not "real folk music" but simply a watered-down version of a great original. While this controversy has been going on, there is a sign of plenty happening in the British folk world. New clubs are mushrooming. Clubs are able to pay bigger fees to singers. There are an estimated 300

# The verdict on Sonny Rollins



**SANDY BROWN:** The night I saw him he did exactly what I had been led to expect by Ronnie Scott's piece in the MM—a potted history of the saxophone. There was something for everybody, including silences. When doing his funny quotes on his own he would leave 20 seconds between quotes of a s.o.l.u.t.e. silence, apart from the swishing noise of his head cleaving the air.

It was an extraordinary experience and one I enjoyed immensely.

**The SONNY ROLLINS season at London's Ronnie Scott Club posed special problems for the critics. Nothing quite like the tenorist's music had been heard before on a British stage. Many reviewers were quite obviously baffled by what they heard. But what did Britain's musicians make of it all? This is their verdict.**

listen to for more than five minutes. There was a tremendous amount of stuff there.

It was all so free—you really could get the idea of what freedom meant in music.

dering what lines he was taking before that, I came to the conclusion that whatever he is doing is OK by me. He played beautifully.

He is one of those people who is experimenting all the time, so you can't expect a regimented performance. He certainly knocked me for six.

**RONNIE ROSS:** Every time I heard him I thought he was marvellous — the essence of improvisation. He never failed to come up with something new each time he picked up the sax.

**STAN TRACEY:** He did pose one or two problems for us as his accompanists. I enjoyed it here and there. I liked some of it—but not the bits where I didn't know what the hell was happening.

**TUBBY HAYES:** I've enjoyed listening to him. He's a very creative musician and a tremendous saxophone player and I find that most of the things he does make sense.

**KEITH CHRISTIE:** I thought he was very good indeed. It was the first of the New Wave things that I could really

**HARRY SOUTH:** I had heard him about five times, but when I heard him the sixth he completely and utterly floored me. After won-

straight down the line—but a very advanced straight down the line. Naturally his music varies from performance to performance, but that's jazz.

**DICK MORRISSEY:** He was certainly a bit weird at times. One night he did a sort of no-sounds-at-all bit for about 20 minutes. I don't know if he was waiting for ideas from the other guys, but it was all very weird.

But I heard some tremendous stuff from him, too. His is definitely a new sort of jazz language, everything he does is completely different. I thought he was great, and most interesting.

**BOBBY WELLS:** He is tremendous—the improvisation is fantastic. The whole thing is really amazing. What he is aiming for is tremendous. And it is one of those things that takes

quite a bit of courage to do, whether it comes off or not.

In any case, his sax playing is just unbelievable. He is a beautiful player. I dig him—really, he is tremendous.

**HARRY KLEIN:** He is a marvellous player, but an inconsistent one. Sometimes he is brilliant, and sometimes he sounds like a learner. He never plays safe and every time he goes on the stand he produces something different. He never plays stock

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# CAN THERE EVER BE A BOOM IN FOLK?



STEVE BENBOW (left) is one of the finest guitarists on the folk scene, with a vast range of songs. SHIRLEY COLLINS is one of the few traditional singers who can fill a hall almost anywhere in the country. IAN CAMPBELL leads what has for years been accepted as Britain's top folk group.

folk clubs in Britain—active ones, where live music is being performed. About 150 of these are affiliated to a central body, the English Folk Dance and Song Society. These 300 are registered clubs. The figure does not include the many purely amateur groups of folk enthusiasts who gather regularly to play and talk—fans who just regard the music as a hobby.

Roy Guest, of the EFSS in LONDON, says there are roughly 40 established folk clubs in London, Greater London and the Home Counties. London can claim about 20 professional folk artists

and 100 semi-professionals. "The folk scene in this country," says Guest firmly, "is definitely building. Clubs are fuller. It is happening slowly—and it is a very real growth. You can liken it to an elephant moving through a jungle—each step is positive."

Britain has its accepted giants of folk. Robn Hall and Jimmie MacGregor, Steve Benbow, Nadia Cattouse, Rory McEwen, Peggy Seeger and the Ian Campbell Folk Group are among the established names on the folk circuit. In London, the folk fan's weekly calendar can be a full one.

But what is happening outside the capital?

LIVERPOOL is doing the same embryonic work for folk that it did for the big beat boom. Clubs operate every night on the Mersey. There are capacity crowds.

There, the nationally-acclaimed Spinners are folk's equivalent to the Beatles. They did a lot of pioneer work and are now resident every Friday at the Spinners Folk Club. Each week in Liverpool, about 1,000 people pay to visit folk clubs.

**AUDIENCES**

The EFSS area office in BIRMINGHAM covers nine counties and has 30 clubs registered. "There is more interest in folk in the Midlands than ever," says local singer Rosemary Gentleman. The Ian Campbell Folk Group attracts big crowds every Thursday to Digbeth Civic Hall.

In the MANCHESTER area, there are about 70 folk singers in a thriving folk scene. The city's Sports Guild Folk Club, and the North West Folk Four club at Salford claim a bout 3,000 members each. Both have audiences of 300 every Sunday.

Up in EDINBURGH, nobody talks folk without mentioning the Corrie Folk Trio and Paddie Bell—fiercely popular artists. The city has four main clubs operating on different nights.

Interest in folk in BRISTOL has soared by 50 per cent in the last year. There are four major clubs. The leading one, the Ballads and Blues, has regular attendance of 100-plus. Club chairman Ken Cotterell: "Folk has been stimulated by radio and TV. But this is only part of the reason for the climb. The standard of resident singers has gone up. Average age now is the early 20s. When we started, it was four years younger."

**BIG TIME**

GLASGOW and its suburbs have ten clubs playing to packed houses twice weekly. New clubs are opening—approximately one a fortnight. Danny Kyle, promoter of last year's Folk Festival at Irvine, Ayrshire and organiser of West of Scotland clubs, comments: "We now find the big-time agents and showbiz shadow men are getting interested in folk music. Commercialism is creeping in. But folk will benefit from the boom."

Interest in folk throughout the WEST RIDING varies. In LEEDS it is fairly strong because of the university element—students have always been fervent folk supporters—but it is a purely minor interest in Bradford, Halifax, Huddersfield, Harrogate and Wakefield.

Ben Netherwood, director of three West Riding blues clubs: "The pop or jazz following won't have folk because you have to sit still and listen or join in the singing. You can't socialise as in the jazz club."

"Also the folk instrument, not being amplified, won't fill a huge room packed with people, out to have a night out."

Surprisingly, SOUTH WALES has comparatively little activity. CARDIFF Folksong Club



The big time agents and showbiz shadow men are moving in

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phrases, but seems to be struggling all the time to produce something new.  
**RONNIE SCOTT:** There were times when he was playing the best music I have heard. It was real improvisation, which is what endeared it to me. Every performance was different. Admittedly, there were some moments that did not communicate to me. But there were times when he was undoubtedly the best thing I have heard.



BOB DAVENPORT, Geordie, rates with A. L. Lloyd and Ewan MacColl as one of the great British traditional singers. JULIE FELIX, an American singer, has built up a tremendous following in the few months she has been over here. She has a beautiful voice and a sense of drama which can lift the most banal song into a concert performance.

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## WILD BILL DAVISON REPORTS ...

# They're cornet crazy in the States

THE Wild Bill Davison-Freddy Randall tour has proved that Bill is the greatest and Freddy is enormously under-rated. What instruments do they play? — James Durran, — Worthing.  
Wild Bill writes: Freddy plays a rather unusual horn—a short, thin Olds, which is rare and quite valuable.  
But when I go back home I'm going to give him my brand new cornet, as a token of respect and admiration.  
It is a King, one of the most popular instruments produced in America, 60 per cent hand-made of the finest brass in the world.  
Cornets are coming back like crazy in the States, due to the popularity of the youthful marching bands.  
They find trombones get in the way, so they are changing them for cornets and a more-compact valve trombone.  
The factory of W. H. White and Co. in Cleveland is turning them out night and day, like there's a war on!

Freddy uses a Rudy Muck cushion rim 17c mouthpiece. Mine is a 10c Vincent Bach.  
FOUR of us want to form a beat group, comprising lead, rhythm, bass guitar and drums. Can you offer some useful advice?—Collin Towney, Retford.  
Buy Keith Papworth's book, "Form A Group" (Feldman, 5s), which discusses instruments, music, dress, general tips, and gives five group arrangements.  
CAN I spray anything on my tenor-sax to stop the lacquer coming off and prevent corrosion setting in?—W. Davies, Eccles.  
There is nothing to prevent lacquer wearing away except more lacquer, which should not be sprayed on until the sax is completely stripped down, as it will get all over the pads. Too much will result in a duller tone. If area is small you can clean the brass and cover with nail varnish. — Saxophone repairer JOE ADAM.



WILD BILL  
— marching bands

I HAVE a rattle on the 5th and 6th strings of my Spanish guitar and can't get rid of it by adjusting the truss, as when I turn the screw and lose the rattle the strings are too high. — P. Charlton, Sunderland.  
Causes might be (a) string winding is loose (b) wrong strings for guitar, or (c) strings are wrong tension. Try a slightly thicker string. — Bass-guitarist RONNIE STONE, Freddy Gordon's Band, Bullin's Ocean Hotel, Salford.  
HAVE you any details regarding the clarinet and mouthpiece used by Benny Goodman? — Ernie Tomasso, Leeds.  
A vintage Selmer clarinet, marketed around 1920. Visiting Britain five years ago, he was impressed with my medium-lay mouthpiece, hand-made to my own specifications by George Howarth and Sons. He ordered a similar model and has used it ever since. — FRANK REIDY.  
I HAVE been offered a Gibson Varitone amplifier. Could you state its specifications?—B. L. Olorenshaw, Stone.  
Original price was approximately 150 gns. Gibson did not stipulate the wattage output, but in our estimation it would be about 25 watts (English). Distinguishing feature is the push-button tone controls—hence its name, Varitone.—DOUG ELLIS, Selmer Musical Instruments.

ACCORDING to Nat Hent-off in "The Jazz Life", Ornette Coleman gets his plastic alto saxophones from Britain. Where are they obtainable and how much do they cost?—F. Phillips, Worcester.  
Ornette plays a Grafton Acrylic alto, manufactured and distributed in the UK by Dallas Musical Ltd, 10-18 Clifton Street, London, EC2. Available at any well-stocked musical-instrument shop at 40 gns.  
AFTER playing trumpet for two years, I developed TB and have been

advised to stop. Would flute be more suitable? — A.J.A., Walsworth, S.E.17.  
The flute is a healthy instrument, as it requires constant replenishment of fresh air into the lungs. Force or large lung capacity is not necessary, as tone quality depends entirely upon squeezing the lips together to make a swift air-stream from quite a gentle outward breath. Intonation is controlled by movement of the lower jaw. —ALBERT HONEY, IRLAM, ARCM, LGSM.

I AM a left-handed drummer, but my tom-tom is, of course, mounted on the left of my bass drum, for right-handed drummer. How can I alter it to the right? — D. Dodkins, Chigwell.  
Leave it where it is. Every right-handed drummer aims to bring the strength of his left hand up to that of his right. Why not the other way round? I teach all my pupils ambidexterity of hands and feet. — Drummer and teacher MICKEY GREEVE.

WHAT setting should I give my metronome for a strict-tempo quickstep, slow fox-trot and waltz? — P. Clifford, Thornton Heath.  
Bars per minute recommended by the Official Board of Ballroom Dancing for competition and exhibition dancing are: quickstep 50, slow fox-trot 30, waltz 31. But these tempos are not always strictly adhered to in different parts of the country and can vary between: quickstep 46-50, slow fox-trot 26-30, and waltz 30-31. — Bandleader SYD DEAN, Regent Ballroom, Brighton.



# THE NEW JAZZ RECORDS

reviewed by Max Jones, Bob Dawbarn, Bob Houston



BROWN—luscious solo.

## GIANTS A LA CARTE

"THE GIANTS OF MODERN JAZZ": Dizzy Gillespie; "Wonderful": Milt Jackson; "Jerry Old Man": Bud Powell; "Sweet and Lovely": Oscar Pettiford; "Rhumblues": Dave Brubeck; "For All We Know": Gerry Mulligan; "Walkin' Shoes": Clifford Brown; "I Cover The Waterfront": Thelonious Monk; "Off Minor": Lee Konitz; "I'll Remember April": Zoot Sims; "Night And Day": Phylis Golden Guinea GLO3071.

LIKE most compilations, this is an uneven mixture but there is a fair helping of good jazz on these French-made tracks. "Sweet" opens and closes with mobby Dixieland ensemble—Dizzy sounds a little like Bob Hackett, but the rhythm section's idea of "trad" is almost actionable—with, in between some great, aggressive modern trumpet.

"Jerry" is hammered by some awful drumming from one Charlie Smith and there are not-quite-up-to-form solos from J. J. Renaud, and Jackson.

Bud Powell is way below his best on "Sweet" and drummer Kenny Clarke was having even more of an off night. Pettiford's nimble cello dominates "Rhumblues" and there is pleasant work from Tal Farlow (gtr), Al Cohn (tr) and Kai Winding (tbl).

"For All" is a very early Brubeck recording with the pianist wringing every drop of romance from the theme, clinical Desmond and poor rhythmic support from Ron Croty (bass) and Joe Dodge (dr).

"Walkin' Shoes" is the most swinging track on the set, with excellent Mulligan and Brookmeyer, ably supported by Red Mitchell and Frank Tesla.

Clifford Brown and Gigi Gryce were with the Lionel Hampton Band when they recorded "Waterfront" with a fairly diabolical French rhythm section. Clifford's luscious solo is one of the best things on the album.

Monk is his delightful self on the unaccompanied "Off Minor", Konitz impresses in his cool, dry way on "April" and Zoot Sims is in good, jumping form on "Night".—BOB DAWBARN

# Ageless Hines—still a giant in the Sixties

HINES is one of those luminaries who seems to defy classification and, indeed, age itself. Like Tatum—whom he resembles in his far-ranging technique and freedom from stylistic limitations—he was at the head of the field in the early Thirties (in Hines's case, earlier). He was still a giant in the Forties and Fifties.

Tatum is dead, but Earl remains to dazzle and delight those who listen with open ears. The qualification is necessary because Hines doesn't observe the conventions of present-day or latter-day jazz piano.

He plays Hines style, as he has always done; not the same as he used to play, but constructed on the original master plan, and still full of his original rhythmic tricks and sparkling melodic notions.

With him, we don't have to say: "Ah, but the rest of it is implied." It's what he's thinking rather than what he's playing that counts.

We know what he's about. It's all there on the record; flashy or subtle, bold in conception, self-assured, exploratory, always personal and highly improvisatory.

There's no deception needed; what you hear, Earl has played and will play as often as needs be, only differently each time. And he can go it alone, without even drums, as he does on this record.

"Spontaneous Explorations" offers us everything Hines stands for—all fifty-seven varieties no doubt, from the calm, confident swing of "Undecided's" opening and its roving build-up to the hard-hitting "trumpet" stylisms of the closing "Always Hurt".

His rhythmic depth is evidenced by the three-tempo "Fatha's Blues", his percussive ballad artistry by "Sunday Kind", "Jim" and others, his walking left hand and tremendous drive and exuberance by "New Baby".

Harmonic ingenuity is displayed on "Black Coffee" and elsewhere, and it is no exaggeration to say that the Earl today plays better piano than ever. This is my disc of the month.—MAX JONES.

EARL HINES: "Spontaneous Explorations": Undecided; Fatha's Blues; A Sunday Kind Of Love; I've Found A New Baby; Squeeze Me; Tosca; A Dance; Jim; Black Coffee; You Always Hurt The One You Love. (Stateside SL 10116). Hines (piano): 7/3/64.

## MAX ROACH

MAX ROACH: "Much Max": Let's Groove (a); Shen (b); Stolen Sweets (a); Mild Is The Mood (b); Minor Mood (a); Time After Time (a); My Girl Is Just Enough (b); Woman For Me (b). (Real RM215).

Roach (dr), Stanley Turrentine (tr), Tommy Flanagan (pno), George DuVivier (bass), 1963. (b) as (a) except Sonny Clarke (tr), replaces Flanagan.

TIRED of musical lectures or fed up with jazz that needs a degree in music to understand? Then lend an ear to this pleasant, swinging, uncomplicated album.

This is gay, decorative jazz from musicians intent on passing on some of their own pleasure to the audience.

There is a great deal of Turrentine's sophisticated tenor, lying somewhere between Lucky Thompson and early Sonny Rollins, bouncing melodically at medium and fast tempos, and lazily breathing through the one slow ballad, "Time".

Of the two pianists, Flanagan is just the more effective, if only because he proves he has two hands.

Ask any American bass player to name his three favourites on the instrument and he is almost certain to include George DuVivier. His playing here shows why.

Roach, it goes without saying, is excellent. Never obtrusive yet always playing intelligent and relevant fill-ins. And he is that rarity among drummers—

leaders, the one who doesn't hog the solo limelight. In fact his only solo contributions are short passages of fours with the tenor on "Lets", "Mild" and "Minor". A most enjoyable set.—BOB DAWBARN.

## FREDDIE ROACH

FREDDIE ROACH: "Brown Sugar": Brown Sugar; The Right Time; Have You Ever Had The Blues; The Midnight Sun Will Never Set; Next Time You See Me; All Night Long; I Like The Egg (Blue Note 4175).

Roach (organ), Joe Henderson (tr), Eddie Wright (gtr), Clarence Johnston (dr).

THE Sixties have seen the rise of the tenor-organ combos in jazz to a position where they dominate a considerable section of both the jazz and pop fields.

After all, the Georgie Fame combo is only a diluted English version of groups such as this Freddie Roach Quintet.

There's more than a touch of the instant funk about this whole album, but it swings so engagingly, and often violently as on "Sugar" and "Blues", that it's hard to dismiss it as just another tenor-organ record.

Roach is one of the best of the multitude of organists who live in Jimmy Smith's shadow, and Henderson is a tenorist to watch closely.

Wright and Johnston hammer out an incessant swing with the minimum of subtlety and the maximum of vitality. Allied to Roach's down-home organ playing, and Henderson's intriguing mixture of the avant-garde and R&B, it's a powerful mixture which



EARL HINES... "remains to dazzle and delight"

will get anybody on to a dance floor. Highly commercial, blatantly obvious in its intent and appeal, I still found this an extremely enjoyable listen. Guaranteed to get your party swinging much better than the latest Coltrane.

If you don't take it all too seriously, this is well worth your money. Specially recommended to Georgie Fame fans.—BOB HOUSTON.

## DUKE AND BILLY: TOGETHERNESS

DUKE ELLINGTON - BILLY STRAYHORN: "Great Times": Continental (a); C Jam Blues (a); Flamingo (a); Bang-Up Blues (a); Tonk (b); Johnny Come Lately (b); In A Blue Summer Garden (b); Great Times (b); Perdido (c); Take The "A" Train (d); Oscalypso (d); Strayhorn for Blanton (c) (Riverside RLP475).

(a) Ellington, Strayhorn (pno), Joe Shulman (bass), November, 50. (b) Ellington, Strayhorn (pno), Joe Shulman (bass), November, 50. (c) Ellington (pno), Oscar Pettiford (celo), Lloyd Trotman (bass), Jo Jones (dr), 13/9/50. (d) — as (c) plus Strayhorn (celo), 13/9/50.



BILLY DUKE

HERBIE HANCOCK: "Em-pyrean Isles": One Finger Snap; Olloloo Valley; Cantaloupe Island; The Egg (Blue Note 4175).

Hancock (pno), Freddie Hubbard (tr), Anthony Williams (bass), 1964.

ELLINGTON'S piano playing is distinctive for its harmonic sound and, in hand work, for its timing. He is not hard to recognise on a record in the normal way, but this record is abnormal.

Made late in 1950 by Duke's son, Mercer, the first eight tracks feature Ellington and Strayhorn in duo settings — almost their only duets on record—and though I think I can pick out the Ducal touch quite often, I wouldn't wish to do a complete breakdown on who plays what.

Most of the tunes on Side One are well-known Ellington or Strayhorn pieces, strange-sounding in these unusual settings. The duets, said to be off-the-cuff, sound "by ear" but not unplanned.

"Cottontail" jumps along happily, displaying an interesting contrast in the pianists' Strayhorn's presumably does the filigree work.

"C Jam" is filled with samples of intriguing interplay, while on "Johnny", the

duetists try out more extravagant effects between the first chorus and final few bars.

Some good rolling blues, built over a variety of dramatic, often neo-boogie bass figures, is improvised on "Bang-Up"; "Great Times", a medium blues with a sort of sardonic theme, has some of the LP's most satisfying jazz piano in it.

"Tonk", the only track which found both players at one piano, will be remembered by Ellington admirers from the Victor version.

An impressionist piece of party music, it could as well describe a honky tonk, or a train as the card game, Tonk, played by many bandsmen. "Flamingo" and "Summer Garden" are slower, more rambling performances.

To complete the LP, four tracks which exhibit the skill of the late Oscar Pettiford on, as you might say, jazz cello. Strayhorn's celeste lends some ethereal moments to "A Train". "Blues For Blanton" has a fine, firm bass-like cello part and knowing piano.

It's not every Ellington fan's record, but important for several reasons.—MAX JONES

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**RADIO JAZZ**  
(Times: GMT)

**FRIDAY**  
5.40 p.m. M: I: Jazz Rondo. 6.20 N: 2: Django Reinhardt. 8.25 M: Jazz Corner. 9.0 E: Gunther Schuller: The "Third Stream Opera". 9.0 R: World of Jazz. 9.8 A: French Jazz. 9.35 T: Jazz Actualities. 10.15 F: Andre Previn. 10.30 RTF 258M: The Real Jazz. 11.0 T: Herman Schoonderwaldt ensembles. 11.15 BBC HS: Jazz at Night. 11.20 I: Jazz Album.

**SATURDAY**  
1.15 p.m. H: I: Jazz Club. 4.10 Z: Swing Serenade. 5.20 H: 2: Jazz Commentary. 7.50 N: 2: Ray Pitts' Sextet. 9.0 R: Jazz Singers. 9.8 A: Discs of the Week. 9.35 A: Cat in Hat, Jubilee Four. Wings over Jordan, other. 10.15 T: Basie with Joe Williams. Les Y. Edgus. Edgus Davis and Wendell Curry. 11.0 T: Mingus. in 1960. 11.5 I: Jazz Book.

**SUNDAY**  
4.30 p.m. I: Herbie Hancock. 6.35 M: Mainly jazz. 7.40 M: 2: Radio Jazz Group. 10.3 A: JAZZ All Stars.

**MONDAY**  
8.30 p.m. H: I: Jazz Corner. 9.25 N: 2: Jazz. 10.3 A: Latest from N.Y.K. 10.10 I: 75 Years of jazz (mostly). 10.15 T: Billy Taylor Trio. Wilder, Duke, Basie, others. 11.0 T: New discs from West Germany. 11.5 BBC L: It's Jazz.

**TUESDAY**  
9.15 p.m. R: Modern jazz. 9.30 I: American critics' choice. 10.0 U: German Amateur Jazz Festival. 10.3 A: Jazz News. 10.5 G: "Blindfold" test. 10.15 T: Hits of the late '30s, early '40s by Miller, Herman, Shaw, Luceford. 11.0 T: Final record. 11.15 T: Final record.

**WEDNESDAY**  
9.5 p.m. L: Jazz. 5.0 N: 2: Jazz Matinee. 9.38 A: Gospel songs. 10.3 A: Wes Montgomery; his Joe Williams. 10.15 M: Jazz Chronicle. 10.15 T: B.G. Basie and Duke play today's top songs. 11.0 T: A Billie Holiday memorial programme.

**THURSDAY**  
7.40 p.m. N: 2: Jazz Actualities. 9.15 R: 25 years of Italian jazz. 9.25 R: Jazz. 10.15 T: His 10.3 A: Jazz a la carte. 10.5 T: Jazz from Montmartre. Programmes subject to change.

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—BOB HOUSTON



# BEN E. KING—A GIANT OF SOUL

# AMERICAN MUSIC SCENE

FROM LEONARD FEATHER, JEFF ATTERTON, AND REN GREVATT

## FOR GOSPEL LOVERS

AMONG the qualities which draw people to gospel singing and Negro church music that balance bold between discipline and complete emotional freedom which can be seen in most group performances.

The SPIRIT OF MEMPHIS QUARTET, long established and quite highly regarded by connoisseurs of gospel music, exemplify this amalgam of order and abandon on their album, "IF I SHOULD MISS HEAVEN" (Vocalion LA-1558).

In most of the numbers a soloist lets the feeling take over while the rest of the group harmonizes in an organized fashion with and around his utterances.

The resulting vocal music, with in this case rhythm support, shows this balance of forces while it builds passages which have considerable rhythmic vitality, warmth and conviction.

ANOTHER gospel-group LP, more controlled in its use of expressive devices, is the DIXIE HUMMINGBIRDS' "PRAYER FOR PEACE" on Vocalion LA-1558.

This programme ambles agreeably (and very commercially) from the slowest tempo piece by the leader over smooth sustained chords to older spirituals such as "Will The Lord Be With Me" and modern jazz-influenced songs such as "Time Ain't Long" and "Have A Little Talk," and the final vehemently preached and sung "My Life Will Be Sweet."

It is quite sophisticated, really, but may appeal to readers who enjoyed the Gospel Festival.

OF greater interest to the average jazz fan will be the reissue of MARY KNIGHT'S "SONGS OF THE GOSPEL" (Mercury 20038 MCL), on which Rosetta Tharpe's onetime partner—who came to Britain in 1955—harshly forth stirring performances of "The Storm Is Passing Over," "I'll Be Home At Home," "Jesus Walk With Me," and the deeply felt "Can't Keep From Crying and Praying Changes Things."

New and again, as on "Working For The Master," Marie gets vocal as well as instrumental (organ, piano and rhythm) support, and a few tracks, notably among them "I'll Be Home At Home" and "You Better Run"—are splendidly attacked duets by Marie and Thomasina Stewart. Good, inspiring listening.

IN contrast with these three albums, Stanwythe's "COUNTRY SPIRITUALS" (SLP135) presents an unusual collection of folk spirituals by different musicians. They sound a pretty far cry from the offering already mentioned.

And "cry" is about the word for some of these deliveries. Ideal Williams, called Della Williams in the details, has a rough crying vocal style influenced by Blind Willie Johnson. And the excellent Snooks Eaglin means organ and guitar in "River-side."

The Rev. early Brown (guitar and vocal) registers with two songs, including Willie Johnson's "Nobody's Fault But Mine," and Otis Webster and Robert Pete Williams (well known as a convict blues singer) are other singing guitarists represented.

Several groups of street singers, convicts and country artists contribute religious songs which, though varied, have in common a kind of innocence and old-world directness—MAX JONES.

BEN E. KING'S GREATEST HITS: "That's When It Hurts; And Remember My Dear; A Wonderful Day; Young Boy Blues; What You Say; Love; Standing By Me; When I Don't Play That Song; I Forget; I Could Have Danced All Night; Spanish Harlem; How Can I Love Me; People; The Lady Is A Tramp; Once In A Lifetime; Something Wonderful; A Lot of Lovin' To Do; If Ever I Would Leave You; Somewhere; I Could Have Danced All Night (Columbia).

BEN E. KING is one of the best contemporary pop singers and for all lovers of popular music with soul, performed with a highly personal style, this album is essential.

He is not lacking in dynamics and moulds every song to his own powerfully fresh interpretations. The accompaniments are always sympathetic and give each track a real lift.

"Around The Corner" and "Stand By Me" are among the best songs here, and Ben delivers them with authority and soul.

Don't miss this LP. It's a gem.

LONG JOHN BALDRY and the Hochochie Coochie Men ("Long John's Blues"; "Got My Mojo Working"; "Get Baby And I Got To You; Roll 'Em Pete; You're Breakin' My Heart; Hochochie Coochie; Everyday I Have The Blues; Dimples; Five Long Years; My Babe; James Are Getting Down; Then Tough; Goin' Down Slow; Rock The Joint (United Artists).

BALDRY has absorbed the blues idiom well and here presents a good selection of songs ranging from dirges to swingers.

Yet the listener is often left with the feeling that his singing is too mannered and theatrical for the sheer earliness of blues.

The best tracks are "Hochochie Coochie"—on which John achieves a good Negro soul—and "My Babe."

Throughout, Ian Armit's piano and the clean playing of guitarist Jeff Bradford are outstanding.

It's an interesting set, but somehow not thoroughly convincing.



LONG JOHN... too mannered and theatrical

THE TEMPERANCE SEVEN FAMILY ALBUM: Pasadena; China Boy; Brown Eyes Why Are You So Blue?; I Want To Be Happy; Deep Henderson; Grace And Beauty; Sugar; Clay Hands Here Comes Charlie; Alexander's Record Breaking Band; My Sweetie Went Away; Pleasant Moments; Sugar; Ukelele Lady; You Took Advantage Of Me; My Sweet Tooth Says I Wanna (Parlophone).

CHARMING period music by masters of the idiom. Not without some jazzy passages, and definitely an LP for adults who want to bathe in nostalgia.

The trumpet of Cephas Howard is neat, clear and concise throughout, and the announcements of drummer Brian Innes are taken at a good tempo.

Vocal refrains by Allan Moody Mitchell turn back the clock about 40 years very successfully. A very pretty album.

SHIRLEY BASSEY: "Shirley Sings The Shows"; Everything's Coming Up Roses; The Sweetest Sounds; He Loves Me; I Believe In You; People; The Lady Is A Tramp; Once In A Lifetime; Something Wonderful; A Lot of Lovin' To Do; If Ever I Would Leave You; Somewhere; I Could Have Danced All Night (Columbia).

HERE is final confirmation that Shirley Bassey has been heavily influenced by Lena Horne. This is no criticism, but a fact.

The torchy delivery, the flamboyance and vocal gymnastics are evident as one of Britain's most established girl singers sings a dozen standards from shows.

As a heavy seller, the LP cannot fail. Every track is a bit in its own way, and each one is a full-scale production number that could easily have been recorded "live" at a top cabaret venue.

Shirley belts out every line with passion and some individuality, and the LP is the epitome of the phrase: there's no business like show business!—R.C.

## BEST OF THE SINGLES

ROY ORBISON: "Good-night" (London): Another potential big hit for the singer who never misses. It has the usual sad touch, the voice of pathos, and mystery quality that thousands love. The fact remains that if it wasn't Roy singing, it wouldn't be an automatic hit.

DUSTY SPRINGFIELD: "You're Hurting Kinda Love" (Philips): Great—the huge, dramatic song at which Britain's best girl singer excels. She lives it. A ready-made song for Dusty.

TWINKLE: "Golden Lights" (Decca): Perky and hummable, sort of instant-pop with a snap-crackle beat. Not a momentous record, but probably a hit.

GENE PITNEY: "I Must Be Seeing Things" (Stateside): The song isn't up to Pitney's usual recording standard, but he sells it boldly. Up-tempo ballad in the Orbison vein. Hit.

SANDIE SHAW: "I'll Stop At Nothing" (Pye): A pleasant song whose make-up isn't unlike that of "Downtown". Sandie handles it quite well and she has a distinctive voice.

HERMAN'S HERMITS: "Silhouettes" (Columbia): Gay, inoffensive little sing-along with Herman's little-boy voice bobbing up and down neatly. Not a big hit.

P. J. PROBY: "I Apologise" (Liberty): Incredibly ironic title Great old song, originally popularised by Billy Eckstine.

He does similar things to it that he did to "Somewhere"—over-emphasis, high dramatics. Tantalisingly good performance and a big hit.

SPENCER DAVIS GROUP: "Every Little Bit Hurts" (Fontana): Vastly inferior version of a great song originally done by American Brenda Holloway. Just okay for an LP track, but as a major side for a single, a waste of time.—RAY COLEMAN.

CONNIE FRANCIS sings songs from her film "Looking For Love" (MGM) and sounds much more mature. She has a pleasant voice, sings bang in tune and the only moan is a touch of weepiness that creeps in from time to time.

Commercial and well done. Best: "Be My Love"; "Looking for Love"; "Whoever You Are I Love You" and "This Is My Happiest Moment".

A memento of the film. If you haven't seen it, you don't need this.

JULIE ROGERS sings as though she has an imperial Mint in her mouth. If you like that effect you'll like "The Sound of Julie Rogers" (Mercury). I don't mind it and she looks so nice anyway.

The orchestrations don't exactly snap and crackle but Julie triumphs in the end.—J.H.

## GIRLS! GIRLS! GIRLS!

GIRLS! Girls! Girls! They're what's happening in the pop LP scene this week. And very nice, too!

"The Amazing Timi Yuro" (Mercury) is well named because it's amazing how close Timi sounds to Dinah Washington.

Still, when you get used to it, you realise the girl CAN sing. The arrangements by Bobby Scott, the production by Quincy Jones and some of the projection given to the songs by Timi are a bit theatrical.

She's okay. Not amazing, but okay.

Best titles: "I Got It Bad", "I Love My Man", "I Didn't Know What Time It Was", "Maybe You'll Be There" and "I'm Still Around".

DORIS DAY is delightful on "With A Smile And A Song" (CBS). Just the disc for the children, with songs tailored for them and a kids' chorus helping Doris along. She sounds as fresh and sparkling as ever.

Best: "Whatever Will Be, Will Be"; "Getting To Know You"; "Inchworm"; "With A Smile And A Song"; "High Hopes" and "Do Re Mi".

LATEST news on NAT KING COLE is that his condition is "very, very good", according to doctors at St. John's Hospital, Santa Monica. There was still no estimate on how long he would remain in hospital.

JERRY BUTLER and the IMPRESSIONS will headline a one-week SAM COOKE memorial tour which opens this weekend in Baltimore. Proceeds will go to the late singer's widow and parents.

The Duke Ellington musical "Sugar City" will open for four weeks in Detroit on July 12 and make a tour before opening in New York in September.

## TAMLA GOES DEUTSCH

THE whole Tamla-Motown stable is learning German so that they can record their hits in the language. Werner Scharfenberger, CBS Records producer in West Germany, arrived in Detroit last week to coach the Supremes, Temptations, Martha and the Vandellas and others to record in German phonetically. He also plans a visit to New York to do similar work with Steve Lawrence, Marvin Gaye, Gene Pitney, and others, before flying home.

ART BLAKEY'S Jazz Messengers are currently on a concert tour of Japan... bandleader Spike Jones is ailing in the Santa Monica Hospital, California.

Tony Bennett will be backed by the Count Basie Band for an appearance on the Andy Williams TV show on March 1... Erroll Garner opens a two-week engagement at the London House, Chicago, on February 16.

ELLA FITZGERALD plays New York's Americana Hotel's Royal Box from February 15 to March 14... Singer Chris Connor is currently at the Losers in Los Angeles.

The Red Allen Quartet is back at New York's Metropole, sharing the stand with the Conrad Janis Dixielanders... Buddy Green, a big hit at the Las Vegas Sands, is making a new album.

TROMBONIST Tyree Glenn is tipped to replace Big Chief Russell Moore with the Louis Armstrong All-Stars. Glenn is currently leading a quartet at the Blue Spruce Inn, Long Island. The Modern Jazz Quartet's next Atlantic album will be an all-Gershwin affair... Dial Records, pioneer blues and jazz label, is back in the field with LP releases, including sets by Big Bill Broonzy and Leadbelly.

PIANIST Phineas Newborn records a new album for Contemporary this month... Laurindo Almeida's guitar is featured on the soundtrack of a new film, "The Reward". Ella Fitzgerald, Oscar Peterson and the Roy Eldridge group grossed 10,000 dollars on a recent one-nighter at Toronto's 2,765-seater Massey Hall. Cal Tjader is at the Hollywood's Manne-Hole, with organist Jimmy Smith starring at the nearby it Club.

A PORTRAIT of Lester Young has been unveiled at New York's Five Spot where he played his last American date before his death... Capitol is releasing "Out Of The Woods," George Shearing's first all-jazz album in some time.

Blues singer Brother John Sellers is touring Australia.

## BEATLES, STONES, DC5 CLEAR FOR U.S. TRIPS

WHAT constitutes an artist of "distinguished merit and distinct week between members of the Artists Representatives Association and the U.S. Immigration department.

The meeting was held to try to clarify the new tough policy on visas for British artists that has recently been adopted by the Immigration Service. The policy nearly wrecked American visits by the Animals, the Zombies and the Nulla-balloos.

The results of the meeting apparently satisfied most of the agents and convinced them that such acts as the Beatles, the Clark, the Animals, Rolling Stones and Searchers would always qualify for the necessary visas.

But one spokesman added: "It will be a different story for just any artist who happens to have his first record out."

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# NEWS EXTRA

## THEM set with follow-up

THE Northern Ireland group, Them, number ten in this week's chart, have their follow-up single already set.

On March 5 their follow-up to "Baby Please Don't Go" will be "Here Comes The Night". It was released some months back by Lulu and the Luvvers but did not hit. "One More Time" will be the "A" side of their following release due out in June.

### PROBY TOUR

PLANS for P. J. Proby's next tour of Britain were announced this week. He tops a bill comprising the Four Mics, Sandra Barry, the Four Mics, the Chapters, the Four Mics and the P. J. Proby Orchestra for a tour opening at Halifax on March 1.

Follow-up dates at Hanley (March 2), Preston (3), Swansea (4), Leeds (5), Sunderland (6), Blackburn (7), Birkenhead (8), Watford (9), Eastbourne or Bournemouth (10), Birmingham (11) and 21, Portsmouth (13), Wimbledon, London (14), Glasgow (15) and Edinburgh (16).

### BIG JOE DATES

KANSAS CITY blues singer Big Joe Turner makes his first appearance in Europe when he visits Britain in May to tour with the Humphrey Lyttelton band.

In addition, Turner will be accompanied by American trumpet star Buck Clayton, who was here with Humphrey Lyttelton last year. The Turner-Clayton-Lyttelton package opens in Manchester on May 1. Other dates: Redcar (9), Birmingham (10), Bath (14), Nottingham (15), Osterley (21), Manchester (22 and 23), Southampton (28) and Birmingham (31).

### FURY FOR US

BILLY FURY makes his first trip outside Britain for an appearance when he flies to America on Monday (15). The star is to make two appearances on Jack Good's coast-to-coast "Shindig" show. Fury's manager, Larry Parnes, set the shows in the States this week. Parnes also fixed for Tommy

## DUKE TOUR KICKS OFF

DUKE ELLINGTON and his band, who start their 1965 British tour with two concerts at London's Festival Hall on Saturday (13), arrive at London Airport on Saturday afternoon from Munich.

The tour continues at Hammersmith (14), Croydon (17), Bristol (19), Bournemouth (20), Finsbury Park (21), Newcastle (23), Leeds (24), Leicester (25), Birmingham (26), Manchester (27) and London's New Theatre (28).

On Tuesday (16), the Ellington band records the first of two TV spectaculars for BBC2 for transmission on March 13. The second show, recorded on February 18, will be seen on March 27.

Steele—currently in New York to star in "Hail A Sixpence" on Broadway—to star in a "Preview" US TV show along with side Brigitte Bardot and Jack Lemmon.

### JESSE SOLD OUT

THE British tour arranged for American folk artist Jesse Fuller from March 1 to 21 is a sell-out already.

As a result he will now come in ten days earlier and more dates are being set up by the London City Agency. Among them is a guest spot in ITV's "Ready, Steady, Go!" on February 26.

While in Britain, Fuller will record for Topic. **BRAFF, HINES** AMERICAN piano star Earl A. Hines opens his British tour with the Alex Welsh band at the Manchester Sports Guild on April 2. The Guild are also trying to bring over Ruby Braff, who should be here either in late June or early July.

### TOM TOURS

WELSH singer Tom Jones has been booked to appear in place of P. J. Proby at all Rank and ABC Theatres on the current Cilla Black tour. Tom is backed by the Squires. The tour dates include, Stockton (Saturday), Hull (Sunday), Harrow (February 16), and Chester (18). They also appear on BBC Light's "Easy Beat", on February 21. Tom's "It's Not Unusual", entered the Pop 50 at 40 this week.

### INSTRUMENTS FOR SALE

1/- per word  
AS NEW Gibson J 16DE £70 w.n.a. — G.U. 2398.  
BASS by Amolei, Lyon about 1850, fine tone, excellent condition. £125. Reid, 19 Wren Crescent, Bushey, Herts. BUS 3880.

**BUESCHER ARISTOCRAAT** Trumpets £50 — Rafferty, 2 Fowles St., Dublin.  
BUESCHER 100 Tenor Saxo-phones, £150 (list 179 gns.) — Rafferty, 2 Fowles St., Dublin.  
BURNS SONIC Guitar, hard case £20. — RAY 4778.

**ELECTRONIC ORGAN** 139 gns (model), fully motorised, only slightly used Bargain £149 o.n.o. Part exchange considered. — Tel: after 2 p.m. WEM 4552.

**FENDER BASS** 70 gns. Rafferty, 2 Fowles St., Dublin.  
**FENDER BASSMAN** Amplifier £80 (list 139 gns.) — Rafferty, 2 Fowles St., Dublin.  
**FENDER PRECISION** Bass with shaped case—Vox A.C. 30 (twin Bass amp)—Shuns microphones. All mint condition, £190 o.n.o. H.P. terms arranged. Leigh Gardens, Konat Rise, N.W.10.

**FUTURAMA 11** £22 as new — Chappin, 149 Fordwych Rd., Cricklewood, N.W.2.  
**GRETSCH COUNTRY GENTLEMAN**, immaculate, fully insured, £200 o.n.o. — Michael Waldron, 21 Stourton Crescent, Stourton, Southbridge, Telephone K1ver 2136.

**HARMONY M.75** Biscay and case, £75. Selmer Selectotone, £45 — TUD 6077.  
**HOFNER 2 p/up Bass** Guitar, £30 — RUI 2667 evenings.

**MARK VI Tenor Sax**, perfect, little used, £75. SL 42855.  
**MARTIN D28** Guitar, as new, £150. Southend 74806.

**NATIONAL GUITARS** £80. — Rafferty, 2 Fowles St., Dublin.  
**NEW SELMER** Goliath/Treiber hand horn Bass, £99 — Call, write, Corner, 94 Melrose Avenue, N.W.2.

**OLYMPIC** drum kit, £35 o.n.o. WOO 8054.  
**P.A. SYSTEM** Complete 2-column speakers and 20-watt transistor amplifier (eight 100W speakers in all). Unbeatable £75 gns. Musical Exchange, 22 Denmark Street, London, W.C.2. TEM 1400.

**SELMER** Clarinet and Hawkes XXth Century Alto for sale either insured. Both in good condition. — Ring Bishopslyde 446 after 8 p.m.  
**SELMER VI Tenor Sax**, excellent condition, £110 o.n.o. — Box 4049.

**STRAT**, unused, £150 o.n.o. — MOU 0470.  
**WOM VOX** "Line Source" speakers and amplifier, practically new, £137. — TFO (Kent) 3152.  
**WESTMINSTER TRUMPET**, good condition, £9. — Tel. SHE 3322.

ALSA FILMS LTD Presents

● And have you done well, financially? Very, very well. I'm the second highest-paid act in this country.  
● How much do you charge for a show? £600 a show. And it's increasing from now on!  
● What car do you have? This is too much. You're on your own, Mister Proby? So I said: "Take me to the police station." That was the last I saw of my rented Rolls Royce. It was an unreal situation. Like an army of people in every street you'll soon rent a Buick Riviera. They wouldn't rent me a Rolls. From now, it's gonna be WITHOUT a driver.  
● Do you plan to buy a car? Yes, I have all the money I want. I've ordered a Chrysler that's being shipped from the States. Same kind that Presley rides around in. It has to be shipped. It has a real leather roof. Eleven thousand dollars.  
● Do you have any deep thoughts outside your career and pop music—politics, for instance? I leave politics to politicians. I leave religion to religious readers.  
● How do you spend your cash? I invest it. Well, my father does in the United States for me. He is a banker, and a millionaire, and since he did okay for himself he ought to be okay for me. I'm spending a lot having this house re-decorated and the furniture re-done.  
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● Why do you wear your hair like that? My hair is a purely commercial commodity.  
● Why do you wear a bow? 'Cos it looks good. I can't wear it outdoors, though. People come up and pull it off.  
● What is your favourite music? The Beatles are my favourite commercial group. I'm very fond of Frank Sinatra, Tony Bennett—and Matt Monro ranks with them. They're my real favourites.  
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● Do you ever regret coming to England? Do you think I'm a nut?

### INSTRUMENTS WANTED

1/- per word  
AMPLIFIER, GUITAR and drum kit required. Good quality, will visit any area to pay cash. — MACKRILL, OBE 1378 (day); MEA 8448 (evenings).

**BOEHRM CLARINETS** for pupils. Reg Willis, teacher, 31 King William Street, Coventry.  
**GUITARS, AMPLIFIERS**, cash waiting, part exchange etc. — Musical Exchange, Wembley 1970.  
**2000 GIBSON** — Details and price to 178 Nelson Road, Guildenburgh, Walsley 1970.

**MUSICAL INSTRUMENTS** wanted for cash. — Musical Exchange, Wembley 1970.  
**WANTED**: All types of musical instruments for cash. — Tel. TEM 1400.  
**WE BUY**, sell and exchange all musical instruments, electric organs, drum kits, cine cameras, projectors, tape-recorders, transistor radios, record players, D/C to A/C converters, typewriters, seven portable sewing machines. Most articles part exchanged.

**TELEVISION** cameras, 38 East India Dock Road, Poplar, E.14. (Nr. Gerrard 281). Telephone: East 5376.

### INSTRUMENT REPAIRS

1/4d. per word  
**FOOTE DOES IT**. Finest reconditioning, saxes, basses, brass, woodwind, drum, etc. — Ches. E. Foote Ltd., 70 Denman Street, W.1. Gerrard 281.

**JACK DAWKES** Brass and Saxophone repairs. Lacquering, silver stripping, overhauls fully guaranteed. — 8 Chaucer Ave., Hayes, Middx. HAY 4475.

**JACK DAWKES INSTRUMENT REPAIRS**. Lacquering, plating, saxophone and woodwind specialists. Overhauls guaranteed. 2 years — 8 Chaucer Ave., Hayes, Middx. HAY 4475.

**PIANOS TUNED**, repaired. — Contact Beaver, 19 Clarendon Street, S.W.1. TAT 9870.  
**RESPRAYING & RENOVATING** your old guitar refinished as new in any colour you require in mirror finish POLYESTER from £8 delivered within 7 days. Adams & Dobson Ltd., 1-5 Lewisham Rd. TID 3334.

### DRUMS

1/- per word  
**IMMACULATE** premier kit, blue pearl, chrome snare, — 213/215s. Ising, 171n, 151n hi-hats. Case covers, cost £230. As new £135. — SL42855.

**IMMACULATE**, Rogers kit for sale. — 121 Upwood Road, Lee, S.E.12.  
**WILLOW KITS**. Trade-ins taken, H.P. available. — Jim Murray, Gerry Rafferty, 2 Fowles Street, Dublin.  
**PREMIER**, 4 drums, 4 cymbals, stool. £75. — GRA 2556.

### FOLK FORUM

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### THURSDAY

**ADDESTONE**, Duke's Head Grahams and LYN MCCARTHY, N.W. THE TRAVELLERS.

**COPPER KETTLE CLUB**, Ye Whyte Harts, Drury Lane, DON PARTRIDGE and THE SPALPEENS.

### SOUND EQUIPMENT

1/- per word  
**MARSHAL AMPLIFIER** £60. Watkinson Copical £18 — Tony, SE10 6B10.

**MEAZZI P.A.** overhauled, 100 gns. o.n.o. — Guildford 63131.  
**WATKINS DOMINATOR** amp, £20. Copical £20. Hofer Copical £25. — KIP 8678.

### ORGANS

1/- per word  
**LOWREY HOLIDAY** organ. Excellent condition. Would accept £225. — Jones, Plot 6, Roman Road, Meadowlands, Broadstone, Dorset.

### MOUTHPIECES

1/- per word  
**OTTO LINK** bar, mouthpiece, 8 star, hardly used, 10s. JUN 2554.

### MUSICAL SERVICES

1/4d. per word  
**COMPOSING / ARRANGING SERVICES**. — 8 Melford Avenue, Barking, RIP 4299.

**EARN MONEY** songwriting. Amazing free book tells how. — L.S.S. Desk 4, Weymouth House, Bell Road, Haslemere, Surrey.  
**MUSIC** to lyrics / voice / tape. — 16 Subury Avenue, Wembley WEM 3488.

### CLUB SECRETARIES AND CLASSIFIED ADVERTISERS PLEASE NOTE

copy should reach this office by 10 a.m. as Fridays if insertion is desired in the following week's issue of "MELODY MAKER"

161-166 Fleet Street, London, E.C.4

### FOLK FORUM (cont.)

### THURSDAY cont.

**RAY & EMMETT**, 8, Newport St. W.2.

THE FOX, Islington Green, N.1. Requested return visit of THE WATERSON FAMILY.

**TONIGHT: MIKE ASTON** INH-THEATRE, MCPEAKES, ANTHONY, BRIAN PEARSON at POTTERS BAR HOTEL, 8 P.M.

### FRIDAY

AT THE SCOTS HOUSE, Cambridge Circus, Charing Cross Road, W.C.1. 8 p.m. ALEX CAMPBELL.

### CATFORD RAILWAY

Tenent NIGEL DENVER, Guests, DEREK SARJEANT, THE TAYNERS.

**CECIL SHARP** House, TONIGHT, GUL 2204. MEFY, WATSONS, Great folk music. 7/8.

**FRIENDS OF OLD TIMELY MUSIC** — OSTERLEY.

**JOLLY BLACKSMITH**, THE MESSINGERS, FARMERS, GUESTS, Hampton Road, Twickenham.

**MO KENNEDY-MARTIN**, THE TINKERS, Three Horseshoes, Evesham St., by Sandstead, Leamie, Hampton Road, Twickenham.

**SPRINGFIELD PARK TAVERN**, 133 South Green Road, 3/11 (Piccadilly Bounds Green) MARTIN WINDSOR, JO-ANN KELLY.

THE ATLAS, S.W.6, DIZ DINGLEY.

### SATURDAY

**ALLNIGHT FOLK** 23 Gerrard St. with MARTIN CARTHY, NIGEL DENVER, Midnight-6 a.m.

**ALL THE HAMPSHIRE TINKERS**, AT THE SCOTS HOUSE, DENVER, Saturday, 8 P.M. PROMPT.

AT THE CELLAR, Cecil Sharp House, Regent's Park Rd. N.W.1. JACK & MARGARET KING and special guest PAUL MCNEIL, Commence 8 p.m.

**HOOTENANNY**, BALLADS & BLUES, Black Horse, Rathbone Place, St. by Sandstead, Leamie, RENA SWANKIE, JOANNE HINDLEY SMITH.

**TROUBADOUR**, Earls Court, 10.30 THE WATERSONS.

### SUNDAY

**BATTERSEA**, Nags Head, York Road, John Ward, Tony McCarthy.

**HAMPSTEAD**, LEON ROSSERSON, DAVE AND DAVE the Newest Three, Terry Gould, The Enterprise, 7.30.

**KINGSTON**, Union Hotel, 8 p.m. DEREK SARJEANT, P & E SAYERS.

**OLIVE TREE** Folk Club, Brighton Rd., Croydon, MALCOLM PRICE, Afternoon 3.5 p.m.

**POTTERS BAR**, Robin Hood, John Foreman, Sebastian Jorgensen (classical guitar).

**STARTING GATE**, Station Rd., Wood Green, NIGEL DENVER, NEW OLD TIMERS, 8 p.m.

**THE SINGERS' CLUB** Sunday, 14th February, New Merin Cafe, Margery Street, W.C.1 (Nr. Mt. Pleasant P.O.) EWAN MACCOLL, PEGGY SEGER, FRANKIE ARMSTRONG

**TROUBADOUR**, CYRIL TAYNEY.

### MONDAY

**ALEX CAMPBELL**, GERRY LOUGHRAN, ROUNDHOUSE, 7.30.

**BARNET AND WHISTSTONE**, Black Bull, High Road, Whetstone. The NW3 and residents.

**CRUBEN CLUB** Winstanley Arms, Winstanley Road, S.W.15. DEREK SARJEANT and TONY DEANE, Singers welcome.

**JESSE FULLER** CONCERT, BAILING TOWN HALL, MARCH 1, SUPPORTING ARTISTS, SEATS 7/6, 10/-, COLLETS, DOBELLS.

**STRATFORD FOLK CLUB**, Railway Tavern, Angel Lane. Resident singers and MARTIN CARTHY.

### TUESDAY

**CROWN TWICKENHAM**, Nigel Manser, Johnny Joyce, Terry Denver.

**FLAMINGO CLUB**, 8-11, HICKORY NUTS, LINDA DREW.

**FOLK BLUES** Swiss Cottage, 21 Winchester Road, 8 p.m. In person, television's the LETTS. Come early. Plus LES BRIDGER, JO-ANN.

**MITCHAM**, BUCKS' HEAD, SANDY & JEANIE, WIZZ JONES.

**TROUBADOUR**, Joanne Hindley Smith, Enoch Kent.

### WEDNESDAY

**NOTTING HILL GATE**, Mercury Theatre, Ledbury Road (near tube). NADIA CATTOUSE, SYD CARTER, SEBASTIAN JORGENSEN, MARY APPS.

**SURBITON**, Assembly Rooms 8 p.m. DEREK SARJEANT, NIGEL DENVER.

**TROUBADOUR**, Bob Sessions.

## PROBY FROM PAGE THREE

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# RAY CHARLES

SINGS 'UNCHAIN MY HEART' AND 12 OTHER HIT TUNES!



## CARLTON

From Thursday, Feb 18th  
HAYMARKET WHI 3711

**the inside story...**

... on the riders and their machines as well as hints about maintenance and reviews of accessories are featured every Wednesday in

**Motor Cycling**

MAKE SURE OF YOUR COPY TODAY!

**Motor Cycling**

Do you ever regret coming to England? Do you think I'm a nut?



# 1001 CLUB

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

Thursday, February 11th  
**GRAHAM BOND**  
THE BLUES BY KNIGHT

Friday, February 12th  
Final appearance of  
**WILD BILL DAVISON**

with  
**FREDDIE RANDALL**  
and His Band

Members 5/-, Guests 7/6

Saturday, February 13th  
**ALAN ELDSON**  
MICK EMERY'S FOLK GROUP  
THE EVERGLADES

Sunday, February 14th  
**MT. ACKER BILK**  
and the PARAMOUNT JAZZ BAND  
THE FREEHEELERS

Monday, February 15th  
**TRIDENTS**

Tuesday, February 16th  
Return visit of the  
Great American Blues Singer  
**MAE MERCER**

with  
**THE ART WOODS**  
Members 5/-, Guests 6/-

Wednesday, February 17th  
**BACK O' TOWN**

Thursday, February 18th  
**GRAHAM BOND**  
THE LOOSE ENDS

Full details of the Club from the Secretary,  
100 Club, 8 Great Chapel St., W.1 (GER 0237)

**KEN COLYER CLUB**

At Studio 51, 10/11 Gt. Newport St.  
Leicester Square (Tube)

WEDNESDAY, 7.30  
**KID MARTYN**  
RAGTIME BAND

SATURDAY, 7.30  
**KID MARTYN**  
RAGTIME BAND

SUNDAY, 7.15  
**KEN COLYER**  
JAZZMEN

Apply NOW for membership  
5/- till Feb. 1966

**STUDIO '51**  
10/11 Gt. Newport St.  
LEICESTER SQUARE (TUBE)

RHYTHM 'N' BLUES  
FRIDAY, 8.11.30

**DOWNLINERS SECT**  
SUNDAY AFTERNOON, 4.4.30

**DOWNLINERS SECT**  
Apply NOW for membership, 5/- till  
February, 1966

**THAMES HOTEL**  
rampant Court, Middlesex

Friday, February 12th  
**KEN COLYER**  
JAZZMEN

Saturday, February 13th  
**ERIC SILK'S**  
SOUTHERN JAZZ BAND

Sunday, February 14th  
**BRIAN GREEN & HIS**  
NEW ORLEANS STOMPERS

**TALLY HO!**  
Fortress Road, Kenilworth

EVERY THURSDAY  
**BRIAN GREEN & HIS**  
NEW ORLEANS STOMPERS  
ALL OTHER NIGHTS

**GOLDERS GREEN**  
REFACTORY  
Trad JAZZ every SAT.

Friday, February 12th  
**JOHNNY MAYALL**

This Saturday, February 13th  
**MONTY SUNSHINE**  
Licensed 5/6

Wednesday, February 17th & B  
**CHRIS FARLOW** 4/6

# CLUBS

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## FLAMINGO & ALLNIGHTER CLUBS

33-37 Wardour St., London, W.1  
Gerrard 1254, Gladys Welton.  
Tony Harris & Rik Cunneiff  
present.

Thursday (11th) 7.30-11.30 p.m.  
**ALEXIS KORNER'S**  
BLUES INCORPORATED

Friday (12th) 7.30-11.30 p.m.  
**RONNIE JONES**  
AND THE NIGHT-TIMERS

Friday ALLNIGHT SESSION  
12.5 a.m.

**TONY COLTON**  
BRIAN AUGER TRINITY

Saturday (13th) 7.30-11.30 p.m.  
**SCREAMIN' JAY HAWKINS**  
TONY KNIGHT'S  
CHESSMEN

Saturday ALLNIGHT SESSION  
12.5 a.m.

**ZOOT MONEY**  
BRIAN AUGER

Sunday AFTERNOON SESSION  
3.0 p.m.

**THE CHEYNES**  
Sunday EVENING SESSION  
7.11 p.m.

**RONNIE JONES**  
AND THE NIGHT-TIMERS

Wednesday (17th) 7.30-11.30 p.m.  
**RONNIE JONES**  
AND THE NIGHT-TIMERS

Thursday (18th) 7.30-11.30 p.m.  
**ALEXIS KORNER'S**  
BLUES INCORPORATED

Wednesday (24th)  
**THE ANIMALS**

**CRAWDADDY**  
296 LONDON RD., CROYDON  
WEDNESDAY INGOES

SATURDAY — DISINTEGRATED  
RICHMOND A.A. GROUNDS  
STEAMING ON FRIDAYS

**BRIAN AUGER!**  
AND ON SUNDAY IT'S  
THE T BONES

**THURSDAY**

TODAY  
AGAIN IN THE CROWN  
LOUNGE Twickenham TERRY  
SHANNON, BOBBY WELLS.

**BRITISH PIANO MUSEUM.**  
Presenting Concert. See next  
week.

**CLAY PIGEON, Eastcote; WAC-  
KERS !!**

**HOT SPASH** and Washboard  
Sounds at the Wetherby Arms.  
Worship 2nd, Chelsea Residents  
every Thursday. DEDICATED  
MEN JUGGED and WASHBOARD  
RHYTHM KINGS.

**HUMPHREY LYTTLETON** Band  
Greyhound, High Road, Chadwell  
Heath, Romford.

**BEXLEY.** Black Prince Hotel.  
Strictly over 18's only please.

**BILL BRUNSKILL.** Fighting  
Cocks, Kingston.

**BRIAN GREEN.** Hampton Court.  
CLUB OCTAVE, GORDON BECK  
QUARTET, Southall.

**COOKS, CHINGFORD.** Royal  
Forest Hotel. The great swinging  
BIG BAND of MIKE DANIELS.

**GOTHIC JAZZBAND.** Real New  
Orleans Jazz. Luncheon session.  
Lord Ranelagh, Warwick Road  
S.W.5, Karris Court Tube

**GREAT R&B Groups.** Railway  
Hotel, Harrow Wealdstone.

**HAYWARDS HEATH, Fox &  
Hounds.** FOURTEEN FOOT JAZZ-  
BAND with Ted Ambrose, Terry  
Whitney, Mike Collier.

**MIKE WESTBROOK BAND.**  
ATHENAEUM THEATRE, PLY-  
MOUTH.

**SUNDAY LUNCHEON.** Modern  
Jazz. Guest stars Prince of Wales,  
High Road, Tottenham.

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

**THE GREEN LEAF BAND.**  
Victoria Hotel, Basingstoke.

**VOODOOS. OLDBURY.**

**WOOD GREEN:**  
from Manchester the North's  
Greatest Band ("Alex Welsh")

**ART TAYLOR'S**  
ALLSTARS

**AT THE EALING CLUB**  
Thursday, February 11th, 18th and 25th

**THE WHO LONDON 1965**  
Saturday, February 20th and 27th

**RAY MARTIN GROUP**  
Sunday, February 14th, 21st and 28th

**MARK LEAMAN FIVE**  
Opposite Ealing Broadway Station, next to A.B.C.

## FRIDAY cont.

EVERY FRIDAY. R&B scene at  
Railway Hotel, Harrow, Weald-  
stone.

**HARRINGAY R&B**  
BLUESVILLE!  
**JOHN LEE &  
GROUND HOGS!**

"The Manor House"  
(opposite Manor House Tube)

**NEXT FRI. FEB. 19**  
**SPENCER DAVIES**

**HELL-RAISERS.** Six Bells, Kings  
Road, Chelsea.

**JAZZ 'N' BLUES.** "Cherry" with  
the Southern Stompers. "Norfolk  
Arms" (North Wembley Station).

**LYNX CLUB**  
Maxwell Rd., Boreham Wood

**GEORGIE FAME**  
AND THE  
**BLUE FLAMES**

**MEMPHIS CITY.** N.W. Poly-  
technic.

**MODERN JAZZ.** The Swan,  
Mill Street, Kingston.

**NEW IBERIA STOMPERS.** Mercury  
Theatre, Notting Hill Gate

**OSTERLEY JAZZ CLUB—COLIN**  
KINGWELL'S JAZZ BANDS.

**STARTING GATE, WOOD GREEN**  
**COLIN PETERS' QUINTET**  
**IAN CARR — TONY RUSSELL.**

**THAMES CITY JAZZBAND.**  
Perseverance, Vassall Road, Brix-  
ton.

**THE GREEN LEAF BAND.**  
Whyte Hart, Drury Lane.

## SATURDAY

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

**MIKE WESTBROOK BAND.**  
DARTINGTON COLLEGE, TOT-  
NES.

**PETE RICHARDSON** Band —  
Richmond.

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**WOOD GREEN:**  
**BACK O'TOWN**

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p.m. New Harvesters.

**BEXLEY.** Black Prince Hotel.  
Strictly over 18's only please.

**BILL BRUNSKILL.** Fighting  
Cocks, Kingston.

**BRIAN GREEN.** Hampton Court.  
CLUB OCTAVE, GORDON BECK  
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**COOKS, CHINGFORD.** Royal  
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Orleans Jazz. Luncheon session.  
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S.W.5, Karris Court Tube

**GREAT R&B Groups.** Railway  
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Whitney, Mike Collier.

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ATHENAEUM THEATRE, PLY-  
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Jazz. Guest stars Prince of Wales,  
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**THAMES CITY JAZZBAND.**  
Metropolitan, Farringdon Road.  
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**ANGEL.** King Street, Hammer-  
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**SCREAMIN' JAY HAWKINS.** Tick-  
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**WOOD GREEN:**  
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Fishes, February 12th (7.30-11.15)

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ORGANIST, (Recording Artist) available for all occasions. Shows/Modern / Old time, etc. - Box 4037

PIANIST ABLE - PRO 4542

PIANIST / ACCOMPANIST, PROFESSIONAL DRUMMER, late F. Robinson available. - BAT 7387

PIANIST - REG 2040

PIANIST, sophisticated. - De la Salle, 100, 101, 102

PIANIST, Versatile, transport, TOT 7622

PIANIST, 20/21 seeks permanency move anywhere. - Box 4023

PIANIST, 20/21, Own transport. - TAT 3377

PIANO/VOCAL - Kilburn 2482

PROFESSIONAL DRUMMER, late Flintstones, John Barry Seven - Ernie Cox SL 2016

TENOR / CLARINET (arranger) aged 23. - Snodland 292 (Kent) (Evenings)

TENOR / CLARINET - FLA 4787

TENOR / CLARINET. HIL 7104

TENOR, read / busk - WIL 3763

TRUMPET / ACCORDION - DOM 8930

TRUMPET or organ, professional young. - Phil Thomas, EPM 5585

TUBA, SOUSAPHONE, euphonium, London, W.1, ROD 2800

YOUNG DRUMMER, beat/dance, PLE 9115

YOUNG GUITARIST, Dance/Vocals. - MUI 1615

## ENGAGEMENTS WANTED 8d. per word

Minimum charge 2/6d.

ABLE ACCOMPLISHED PIANIST available for all occasions. - ACCORDIONIST available for all occasions. - ACCORDIONIST, also Gigs or perm. - JUN 2554.

ALTO / CLARINET / baritone, UNL 9629, 6000

ALTO / CLARINET / baritone, FEL 3763

ALTO / CLAR. WOK 9194

ALTO / TENOR, Liberty complete band. ST 9022

ALTO/TENOR / violin - MAC 4010, young. - SYD 6496

AMPLIFIED ACCORDION / Pianist, EDC 9818

BAR / ALTO - Alan Grimshaw

BARITONE / ALTO - DAN 6496

BARITONE, FLUTE, Picc. - POI 3758

BASS TENOR SAXOPHONE, clarinet, baritone, requires work in Chester, pro and semi - Ring STK 3914, Tel. 0458, Devon.

BASS AND ALTO - EDM 2989

BASS and bass guitar, Transport - SW 3195

BASS and guitar / vocals, read, busk season Newquay, Cornwall - Box 4041

BASS and guitar, gigs, perm. - BYR 0237

BASS EXPERIENCED, - Fairlands 8933

BASS, GIGS, transport. - Bar 3225

BASS GUITARIST, experienced, RUI 8117

BASS GUITAR, professional, requires immediate work with professional group - Dave, ADD 6579

BASS, read busk - BYR 3245

BASS / VOCALS, - GIB 1188

BASS, VOCALS, or trio, clubs, lounge - Byron 8883

BIRD ORGAN, young bass guitar, drummer, Wimbledon 4475 (day).

BRISTOL BATH TENOR seeks R&B rock group, transport. - Box 4034

BUTLINS DRUMMER, available home area, Tel. 011 6706

COMPERE / VOCALIST, Trio with vocal, jazz, vocalist, Dist. - GIL 4827 / CBE 5375

CONGA / BONGOS / drums, - CHA 5855

THE DOUBLER, Piano/Vib/organ, - Fulham 7779, 67, 630 p.m.

DOUBLE BASS, - ELL 5413

DRUMMER, All rounder, Young, WATFORD 20810

DRUMMER, Beat or R&B, semi-pro - EDM 5779

DRUMMER, BEAT / R&B. - EDM 5779

DRUMMER - Bob. Croydon 0803 (messages)

DRUMMER, Gigs. Perm. - THO 1829

DRUMMER - Rogers, 47 Lodge Lane, Collier Row, Romford. DRUMMER, show kit, gigs. - Enterprise 5937 (evenings/week-ends)

DRUMMER, Tony Oliver - GIL 5958

DRUMMER, TRANSPORT - GUL 4601

DRUMMER, TRANSPORT. - LAB 3094

DRUMMER, young pro. - FIE 9015

DRUMMER, 17, seeks professional R&B Beat group. - WIL 6958

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## THURROCK URBAN DISTRICT COUNCIL

invites tenders from

### DANCE BANDS

(not less than eight pieces)

to provide the music of the Council's

## NEW YEAR'S EVE BALL

(8 p.m. until 1 a.m.)

in the CIVIC HALL, King George's Field, Blackheath, Grays, Essex on 31st December, 1965

Written tenders and references in a plain sealed envelope addressed "New Year's Eve Dance Bands", to Clerk of the Council Offices, Whitehall Lane, Grays, Essex, not later than 2.5th FEBRUARY, 1965.

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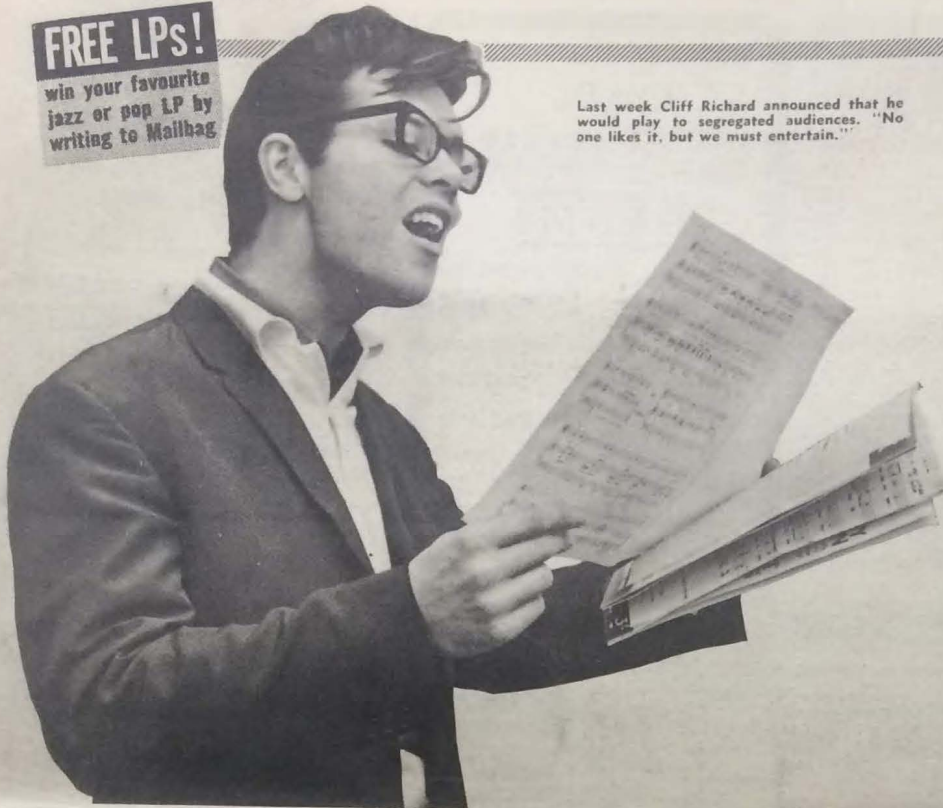
FUTURAMA 3 Pick-up, Train, etc. 25 gm.  
B & M Record Tuba Junior Guitar 17 gm.  
SPECIAL KITA Guitar, 3 pickups with adjustable pickup, double cutaway, die lace Train Arm, gold glitter finish, with carry hole 20 gm.  
GALAXIE Guitar, black and white, 1" Spaced body, pick-ups, metal sound absorbers, with case 45 gm.  
COMMITTEE Bass Guitar, sunburst finish, multi condition, with Gibson 330 TD guitar, cherry red finish, multi condition, with case 130 gm.  
BURNS STRATOCASTER, complete with case, on new FENDER MODEL SIX 12 string Guitar, black and green, six new BURNS SONIC BASS GUITAR, latest model, red, sunburst 120 gm.  
COMMITTEE BASS GUITAR, "Nova-Sonic" double pole double coil pickup, sunburst finish, multi sound absorbers, with case 45 gm.  
COMMITTEE Acoustic Guitar, sunburst finish, multi condition, with Gibson 330 TD guitar, cherry red finish, multi condition, with case 130 gm.  
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**FREE LPs!**  
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Last week Cliff Richard announced that he would play to segregated audiences. "No one likes it, but we must entertain."

**NEXT WEEK**  
**1965**  
**JAZZ POLL**  
**RESULTS**  
**WHO'S TOPS IN**  
**THE JAZZ WORLD**  
• • • •  
**WAYNE**  
**FONTANA**  
reviews the  
new pop  
singles in  
**BLIND DATE**

# Cliff was right—keep colour out of music

**I** AGREE with Cliff Richard's view on segregated audiences. Remember it could happen the other way round.

I would hate to think what the music scene would be like if we were deprived of seeing artists like Louis Armstrong, Sammy Davis and Duke Ellington.

A few years ago Frank Sinatra said in the MM: "Jazz has no colour bar". Let's keep it like that for the sake of music lovers all over the world. — **TERRY BROWN**, Smethwick, Staffs.

• HELP!

## Christian?

**CLIFF** tells us he's a Christian — so he knows that in God's sight all men are equal.

But Cliff isn't exactly living a Christian life if he must (his word) entertain segregated audiences. — **DENNIS CROWLEY**, Harrogate, Yorkshire.

You" didn't get as high in the chart as her other records.

But Dusty will still be hitting the top ten in five years' time when everyone has forgotten Twinkle. — **PAM DAVIES**, Rugby.

We fans who have the power to make or break a star, are the only people he has to rely on. So we shall show him—somehow—how much we appreciate his staying here to make us happy. — **JANET**, London, E11.

## Negro sound

**EVERY** once in a while an artist emerges who pays tribute to the Negro sound without debasing it.

The Righteous Brothers, George Fame and Dusty Springfield have won praise from both groups and have brought them closer. Thank them all! — **C. R. HALL**, Romford, Essex.

• LP Winner

## Hands off P. J.

**IS** there nothing we P.J. fans can do to make them lay off our Yankee buddy?

Ever since he landed he has been pushed around, run down, sent up and generally victimised by the so-called authorities on our morals—the British press!

## Little mistake

**P.J.** is a great artist and would settle down nicely if promoters gave him a chance.

After all the bad publicity, he has now been barred because of one little thing he overlooked with his tailor.

In the end he will have the last laugh and lose his name as the bad boy of show business. And I wish him luck — **SYLVIA KIDMINSTER**, Torquay.

## Digging Dusty

**TWINKLE** seems to imply that Dusty Springfield is slipping because "Losing

## Diz for president

**WHAT** an incredibly brilliant musician Dizzy Gillespie is, and has been for 20 years! Many talented trumpet players have come on the scene, but none has got within miles of Diz, except possibly Miles! If only the 1948 Gillespie Big Band could be reassembled and become the financial success it deserved to be at the time. Diz for president! — **JOHN MITCHELL**, Letchworth, Herts.



**KENNY NAPPER** — sign of the times.

**EVERY** so often somebody says something which throws into sharp relief the era in which we live.

My choice for the quote of the 1960s would be Twinkle's comment on the backing for her latest record. "The backing has lots of brass and all that stuff. Don't they look funny blowing those things?" — **KENNY NAPPER**, London SW6.

• LP WINNER



**DUSTY SPRINGFIELD** — the Negro sound.

and what a lift he gave British jazz!  
It was like jazz history being re-enacted — the whole place was electrified. — **FREDERICK DEARD**, Leicester.

Secretary, Official Rolling Stones Fan Club of Ireland.

## Dolphy disco

**I** AM compiling discographies of Eric Dolphy and Jimmy Smith and would appreciate any information. — **ROY WILBRAM**, 774 Fulham Road, London SW6.

## Wild, Bill

**I** WENT to see Wild Bill Davison at Coventry —

## Cashing in

**WHY** do pop stars cash in on the world of literature?

John Lennon's random thoughts were acclaimed as great writing though many writers and poets of a far higher calibre struggle to have their work published.

Now Charlie Watts relegates Charlie Parker to a "Noddy in Toyland" character. Whatever next! P. J. Proby writing "Elvis Through The Looking Glass?" — **C. R. HILL**, Romford, Essex.

## Live Animals

**Congratulations**, Animals, for having the courage to perform your new release live on television. — **LESLEY PHILLIPS**, Wallsend, Northumberland.

## Sincere Stones

**THROUGHOUT** their career, the Rolling Stones have been insulted and held to ridicule.

Their interview in last week's MM will no doubt be an ever opportunity for the ever-knocking band of critics.

Although I do not agree with everything they said, I admire their sincerity. — **ELIZABETH ROBINSON**,

**HAROLD DAVISON & NORMAN GRANZ**  
present  
**DUKE ELLINGTON**  
AND HIS FAMOUS ORCHESTRA  
IN CONCERT

<b>ODEON HAMMERSMITH</b> SUN 14 FEB Riverside 4081	<b>FAIRFIELD HALL CROYDON</b> WED 17 FEB CROYdon 9291	<b>ASTORIA FINSBURY PARK</b> SUN 21 FEB ARCHway 2224	<b>NEW VICTORIA VICTORIA</b> SUN 28 FEB VICtoria 2544
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