

Melody Maker

January 29, 1966

9d weekly



**MANFRED
POP
THINK-IN**

PAGE 7



**PROBY'S
NEW
RECORD**

PAGE 15



**WIN
DAVE'S
DRUMS**

PAGE 3

SPENCE HITS AT STEVIE RUMOUR



STEVIE: solo?

RUMOUR mongers are knocking the Spencer Davis Group practically within days of their hitting national success.

On the London beat scene whisperers are saying: "Steve Winwood wants to leave the group."

Steve is their lead singer, guitarist and pianist, and at 17, youngest member of the group.

This week Spencer Davis answered the knockers and rejected the rumours.

Is Steve leaving the group?

"Well the only rumours that haven't gone round yet are that Muff Winwood is leaving the group," Spence told the MM.

"Muff is very much in love with his fiancée Zena and it's conceivable that one day he will want to marry and leave the group.

"These are all things that we would work out among ourselves.

"This is nothing new — group changes are things that have been done before. When you think of it, there are few groups that haven't had a change at some time or other. But there is absolutely nothing in these rumours about us at the moment.

"Let's face it, it's obvious that what we are doing now is only going to be popular for so long—we can't go on being popular for ever and ever—Amen.

"Steve wants to record an album on his own, when he gets time, and if he goes solo it will be furthering his own career.

"I don't see why any individual in the group shouldn't feel free to do this.

"Steve is the main member of the group. He's our image if you like.

"He's out front and all the kids go for him. He's the nice little boy," grinned Spence, "except when he's raving it up."

FOOTNOTE: SPENCER DAVIS' NEW SINGLE—SEE PAGE 4



**BASIE AT
VEGAS
page six**



**YOUNG
MAN MOSE
page eight**



Cilla soars to six

WITH her first single release for many months, Cilla Black has leapt up the MM's Pop 50 to number six after only two weeks in the chart. Cilla, currently in pantomime at Wimbledon, told the MM: "It's marvellous. I don't care if it drops now. It's made the top ten, so I'm very

happy. I thought it was a hit song but I didn't know before I recorded it whether it would sell as well as it has done. Now I'm keeping my fingers crossed. What for? A number one of course." After her panto, Cilla will film a £60,000 colour spectacular pro-

duced by Brian Epstein for sale to TV companies all over the world. "It'll be about 45-60 minutes in length," said Cilla, "and perhaps just one co-star and a few dancers." Cilla stars in cabaret at London's Savoy Hotel from April 18 - May 7.

OVERLANDERS WIN CHART BATTLE —NEW LP COMING

THE Overlanders this week won the British battle over the Lennon-McCartney song "Michelle", with their version hitting the number one spot in the Pop 50.

But David and Jonathan's version is also still climbing and this week reached 13 — and they are heading the rush to the top in the States.

The Overlanders this week cut their follow-up single. Four titles were recorded — none of them Lennon-McCartney compositions or originals by the group. They also have an LP due for release in the next three weeks.

The group may go to America for a brief promotional tour in mid-March and they have also received offers to visit Australia. A British tour is also being lined-up.

The Overlanders guest in BBC's Fanfare on February 10 and Joe Loss Pop Show (11).

Their one-nighters include: RAWTENSTALL (January 29), OLDBURY, Birmingham (30), CHATHAM (31), MORECAMBE (February 4), DUNSTABLE (5), WARRINGTON (6), HIGH WYCOMBE (8), GRIMSBY (11) and NELSON (12).

For Overlander Laurie Mason's Blind Date see page 10.



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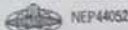
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POP 50

- | | | | |
|----|------|----------------------------------|---|
| 1 | (3) | MICHELLE | Overlanders, Pye |
| 2 | (1) | KEEP ON RUNNING | Spencer Davis, Fontana |
| 3 | (4) | SPANISH FLEA | Herb Alpert, Pye |
| 4 | (2) | WE CAN WORK IT OUT/DAY TRIPPER | Beatles, Parlophone |
| 5 | (6) | A MUST TO AVOID | Herman's Hermits, Columbia |
| 6 | (23) | LOVE'S JUST A BROKEN HEART | Cilla Black, Parlophone |
| 7 | (5) | THE RIVER | Ken Dodd, Columbia |
| 8 | (9) | LET'S HANG ON | Four Seasons, Philips |
| 9 | (7) | MY SHIP IS COMING IN | Walker Brothers, Philips |
| 10 | (20) | YOU WERE ON MY MIND | Crispian St Peters, Decca |
| 11 | (10) | TILL THE END OF THE DAY | Kinks, Pye |
| 12 | (8) | THE CARNIVAL IS OVER | Seekers, Columbia |
| 13 | (19) | MICHELLE | David and Jonathan, Columbia |
| 14 | (12) | MY GIRL | Otis Redding, Atlantic |
| 15 | (15) | ENGLAND SWINGS | Roger Miller, Philips |
| 16 | (16) | LIKE A BABY | Len Barry, Brunswick |
| 17 | (11) | TEARS | Ken Dodd, Columbia |
| 18 | (30) | A GROOVY KIND OF LOVE | Mindbenders, Fontana |
| 19 | (24) | MIRROR, MIRROR | Pinkerton's (Assort.) Colours, Decca |
| 20 | (14) | WIND ME UP | Cliff Richard, Columbia |
| 21 | (18) | BYE BYE BULES | Bert Kaempfert, Polydor |
| 22 | (13) | RESCUE ME | Fontella Bass, Chess |
| 23 | (—) | THESE BOOTS ARE MADE FOR WALKIN' | Nancy Sinatra, Reprise |
| 24 | (39) | GIRL | St. Louis Union, Decca |
| 25 | (27) | THE VERY THOUGHT OF YOU | Tony Bennett, CBS |
| 26 | (29) | TAKE ME TO YOUR HEART AGAIN | Vince Hill, Columbia |
| 27 | (16) | A HARD DAY'S NIGHT | Peter Sellers, Parlophone |
| 28 | (21) | TO WHOM IT CONCERNS | Chris Andrews, Decca |
| 29 | (40) | THUNDERBALL | Tom Jones, Decca |
| 30 | (38) | TCHAIKOVSKY ONE | Second City Sound, Decca |
| 31 | (34) | YOU MAKE IT MOVE | Dave Dee, Dozy, Beaky, Mick and Tich, Fontana |

- | | | | |
|----|------|--------------------------------------|----------------------------|
| 32 | (26) | TAKE ME FOR WHAT I'M WORTH | Searchers, Pye |
| 33 | (36) | SECOND HAND ROSE | Barbra Streisand, CBS |
| 34 | (17) | MERRY GENTLE POPS | Barron Knights, Columbia |
| 35 | (45) | DON'T MAKE ME OVER | Swinging Blue Jeans, HMV |
| 36 | (49) | BREAKIN' UP IS BREAKIN' MY HEART | Roy Orbison, London |
| 37 | (50) | RECOVERY | Fontella Bass, Chess |
| 38 | (—) | HAVE PITY ON THE BOY | Paul and Barry Ryan, Decca |
| 39 | (—) | ATTACK | Tots, Stateside |
| 40 | (43) | CAN YOU PLEASE CRAWL OUT YOUR WINDOW | Bob Dylan, CBS |
| 41 | (—) | GIRL | Truth, Pye |
| 42 | (22) | 1 — 2 — 3 | Len Barry, Brunswick |
| 43 | (28) | TAKE ME FOR A LITTLE WHILE | Koobas, Pye |
| 44 | (—) | LITTLE BY LITTLE | Dusty Springfield, Philips |
| 45 | (37) | HELLO, DOLLY! | Bachelors, Decca |
| 46 | (35) | IF I NEEDED SOMEONE | Hollies, Parlophone |
| 47 | (—) | TOMORROW | Sandie Shaw, Pye |
| 48 | (48) | WITCHES BREW | Janie Jones, HMV |
| 49 | (33) | I LEFT MY HEART IN SAN FRANCISCO | Tony Bennett, CBS |
| 50 | (42) | MARIA | P. J. Proby, Liberty |

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POP 50 COMPOSERS

a—American; b—British; c—Others

- 1 Lennon/McCartney (b); 2 Edwards (b); 3 Wechter (a); 4 Lennon/McCartney (b) (2); 5 Slovic (a); 6 Sherman/Vandone/Lynch (b); 7 Pergande/Sherman (a); 8 Cramer/Randell/Lester (a); 9 Brooks (a); 10 Fricker (b); 11 Davies (b); 12 Springfield (b); 13 Lennon/McCartney (b); 14 Robinson/White (a); 15 Miller (a); 16 Madara/White/Barry (a); 17 Ubro/Casano (a); 18 Wise/Bayer (b); 19 Andrews (b); 20 Andrews (b); 21 Harnay/Hornoff/Lowe/Cray (a); 22 Smith/Miller (a); 23 Hazeewood (a); 24 Lennon/McCartney (b); 25 Mobile (b); 26 Louigay/Dylon (b); 27 Lennon/McCartney (b); 28 Andrews (b); 29 Barry/Black (b); 30 Freeman (a); 31 Howard/Blackley (b); 32 P. F. Sloan (a); 33 Clarke/Hanley (a); 34 Various Composers; 35 Bacharach/David (a); 36 Orban/Bees (a); 37 Smith/Miller/Davis (a); 38 Reed/Mason (b); 39 Lennox/Randell (a); 40 Dylan (a); 41 Lennon/McCartney (b); 42 Madara/White/Bornoff (a); 43 Martin (b); 44 Verdi/Kay/Cin (a); 45 Herrick (a); 46 Lewis (a); 47 Andrews (b); 48 Gilbart (b); 49 Cross/Cory (a); 50 Benavente/Sondheim (a).

POP 50 PUBLISHERS

- 1 Northern Songs; 2 Island; 3 Burlington; 4 Northern Songs (2); 5 Dick James; 6 Bellinda; 7 Schroeder; 8 Andrews and Westwood; 9 Schroeder; 10 Blossom; 11 Bellinda; 12 Springfield; 13 Northern Songs; 14 Bellinda; 15 Burlington; 16 Leeds; 17 Province; 18 Screen Gems; 19 King; 20 Andrews and Beechwood; 21 Francis Day and Hunter; 22 Lewis; 23 MCA; 24 Northern Songs; 25 Carlisle/Casally; 26 Gary; 27 Glasco; 28 United Artists; 29 United Artists; 30 Jackson; 31 Lewis; 32 Dick James; 33 Province; 34 Various Publishers; 35 Dominion; 36 Schroeder; 37 Lewis; 38 Davis; 39 Andrews and Beechwood; 40 Blossom; 41 Northern Songs; 42 Leeds; 43 Leeds; 44 Rainford; 45 Morris; 46 Northern Songs; 47 Glasco; 48 Lewis; 49 Decca; 50 Chappell.

TOP TEN LPs

- | | | | |
|----|-----|---------------------------------------|------------------------------|
| 1 | (1) | RUBBER SOUL | Beatles, Parlophone |
| 2 | (2) | SOUND OF MUSIC | Soundtrack, RCA |
| 3 | (1) | MARY POPPINS | Sandtrack, HMV |
| 4 | (6) | MY GENERATION | The Who, Brunswick |
| 5 | (5) | HELPT | Beatles, Parlophone |
| 6 | (4) | TEARS OF HAPPINESS | Ken Dodd, Columbia |
| 7 | (8) | TAKE IT EASY WITH THE WALKER BROTHERS | Walker Brothers, Philips |
| 8 | (7) | FAREWELL ANGELINA | Miki Baez, Fontana |
| 9 | (9) | KINK KONTROVERSI | Kinks, Pye |
| 10 | 5-1 | FIRST LP | Spencer Davis Group, Fontana |

TOP TEN JAZZ

- MANCHESTER: Barry's Record Reissues; 19 Blackbirds Street; 1 BIRD SYMBOLS (LP) Charlie Parker (Epic); 2 BIRD IS FREE (LP) Charlie Parker (Epic); 3 HAPPY BIRD (LP) Charlie Parker (Epic); 4 YARD BIRD (LP) Charlie Parker (Epic); 5 ORGAN GIBBERY (LP) Charlie Parker (Epic); 6 SWING (LP) Charlie Parker (Epic); 7 SONNY ROLLINS ON IMPULSE (LP) (LP) 18 THE BLUE ROBE (LP) Mosaic; 8 THE OTHER SIDE OF ODDLY MOORE (LP) Mosaic; 9 IMMORTAL CHARLIE PATTON Re 1 LP (Columbia)
- GLASGOW: C. P. Stanton, 271 Callowgate and 7 and 9 Bagg Street, Parkhead Creek; 1 BIRD IS FREE (LP) Charlie Parker (Epic); 2 SOUL SINGERS (LP) Art Blakey (Mercury); 3 IF YOU CAN'T BEAT 'EM—JOIN 'EM (LP) Gerry Mulligan (Mercury); 4 HIMMY (LP) Gerry Mulligan (Mercury); 5 GRAND (LP) Gerry Mulligan (Mercury); 6 THE EUREKA BRASS BAND (LP) Gerry Mulligan (Mercury); 7 AFRICA (LP) Gerry Mulligan (Mercury); 8 STRIPPER (LP) Gerry Mulligan (Mercury); 9 THE CISCO FOREVER (LP) Gerry Mulligan (Mercury); 10 GEORGIA TOM (LP) Gerry Mulligan (Mercury).
- LIVERPOOL: Rushworth and Duggan, Whitechapel; 1 THE "IN" CROWD (LP) Ramsey Lewis Trio (Chess); 2 THE OTHER SIDE OF ODDLY MOORE (LP) (Decca); 3 BUMP (LP) (LP) Wes Montgomery (Mercury); 4 ESP (LP) Miles Davis (CBS); 5 WRAPPED TIGHT (LP) Coleman Hawkins (Mercury); 6 GUITAR FORMS (LP) Kenny Burrell (Mercury); 7 THE UNPREDICTABLE (LP) JIMMY SMITH (LP) (Mercury); 8 PLAY BACH Vol 1 (LP) Jacques Loussier (Decca); 9 PLAY BACH Vol 4 (LP) Jacques Loussier (Decca); 10 OSCAR PETERSON PLAYS COLE PORTER (LP) (Mercury).

the RAVEN

GOOD LUCK, GEORGE

ALL the very best to George Harrison and his new missus — Paul must be feeling lonely Pye boss Louis Benjamin in Las Vegas to sit in on Frank Sinatra record session. Rockin' Berries cost £2,000 worth of instruments when their van was snatched. Dave, Dee, etc. new single. "Hold Tight" rush released for February 11. Ray Davies has bought a grand piano. Why did Paul Jones ask the MMs' Chris Welch to write things on his arm? Jonathan King may record a Cockney blues. Puerto Rican guitarist Jose Feliciano a gas.

CHRIS BLACKWELL world's most dressed manager? Mark Leeman's Blinky and Roscoe turned out for Ted Heath. Zoot Money courageous at Klook's when he snatched MM Editor Jack Hutton's beer and told him to clap. Books They Should Have Written: "The Cruel Sea" by R. J. Collins; "Caroline, or How I Survived" by the Black and White Minstrels; "Paradise Lost" by the Seekers; "My Son, My Son" by Sammy Davis, Sr.; "The Corgi Is Green" by Jimmy Tarbuck and "From Here To Eternity" by the Everly Brothers. Jodie Balmer at Nems record shop in Liverpool got a cable from Frank Sinatra. American jazzman Bud Shank has recorded "Michelle".

THE Steve Evans Trio played for Dartmoor prisoners. Who's bass guitarist John Entwistle has a stammering budgie. Pete Townshend, a new sports car. — Pete Townshend, a new penthouse flat with recording studio. As we said, look out for the Action. The Birds should be flying higher. — Do the Yards think England swings? The Three Bells have worn 104 dresses in 52 weeks on TV. Barron Knight Butch Baker, who does Spotty Muldoon, in bed—with measles. An American group actually called the Turn-Ons. Mose Allison listened to at Anne's Room by Lionel Bart, Brian Epstein and Cilla.

DON'T you wish YOU had the Daybarr ring of confidence? CBS to re-issue classic Billie Holiday, Bessie Smith and big albums. Mike Leander writing a symphony for my own artistic satisfaction. Queue to record Paul Simon songs. Playboy Magazine poll names Billie Holiday top jazz clarinetist, Barbra Streisand and Frank Sinatra top jazz singers and top jazz vocal group Peter Paul and Mary. Shirley Bassey went to see Cilla in pants. — Bert Kaempfert's English good. St. Louis Union named. Noms publicist Tony Barrow a jazz Uncle, becomes a jazz musician next week in his fight against Thrush.

PAUL AND BARRY RYAN



Sing another hit

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The group who came in from the cold

THEY could be called the group who came in from the cold. Recordwise that is. For the Swinging Blue Jeans haven't had a hit record for almost two years.

Not until their "Don't Make Me Move Over" notched up a score in the Pop 50 last week. This was their first chart success since "Promise You'll Tell Her" made the chart 18 months ago, and their last big hit was "You're No Good" several months before that.

How has their lack of hit parade status affected the Blue Jeans? Have they really been out in the cold workwise and have they been toiling frustratedly round low-fee ballroom dates despondently despairing of success again? Not a bit of it, for as Blue Jean Ray Ennis told me this week they've had their best-ever financial year in 1965.



BLUE JEANS: "We've always been able to draw the crowds"

by ALAN WALSH

"Of course we're pleased that 'Don't Make Me' puts us back in the charts," Ray said. "Apart from the self-satisfaction, it puts our name before a wider audience again. But our name hasn't been away from an audience at all. The higher 'Make Me' goes, the more it'll do for us. But we don't think it'll change things funda-

mentally. "We've been working quite extensively abroad — 17 trips altogether — and we've had bookings at places that wanted us when we had the hits. We couldn't go then, but went later. "Then, at home we've been doing plenty of ballroom work at good money. Most of the places that book a group pay according to their drawing

power and, luckily for us, we've always been able to draw the crowds. So the money has always been good. In fact, I don't think that having a hit will change that very much.

"It's the same with records. Our discs have been selling very well abroad. And they've always made healthy sales here, though over a longer period. Of course, we haven't been selling heavily in the first month and so haven't made the charts.

"When records like our last one, 'Crazy 'Bout My Baby' — which we thought was our best ever — never get into the Pop 50, we are disappointed but not desperate.

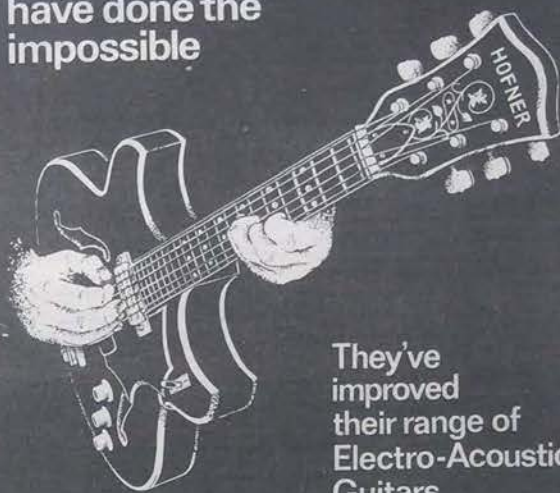
"At one time, we worried about it. When we had those big hits like 'Hippy Hippy Shake' we thought that if we didn't have a hit, we wouldn't work. We found out that wasn't true, which lifted a lot of the worry.

"In fact, I think we all agree that now we are enjoying ourselves more than ever. We've had less rows since we've been out of the chart. But we never have many anyway, we get on very well together and all believe in having a good time."

The Swinging Blue Jeans were sniped at heavily on Juke Box Jury over "Don't Make Me Over" — even by Dionne Warwick's sister Dee Dee. Perhaps she didn't know that Dionne herself actually suggested that the Blue Jeans record it. "That was what decided us. She told Norman when we did a TV show with her that we should do it, because she'd been asking Burt Bacharach why no one else had cut it," said Ray.

"We sent her a copy after we met her again in Paris and she even wrote back to say she thought it was great. So you can tell that to the knockers if you like!"

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Spencer Davis chart follow-up dilemma

'LIVE' EP PLANNED

A SPENCER DAVIS GROUP follow up to "Keep On Running," which dropped from one to two in the chart this week, will be released on March 4. But it has not yet been decided whether the group will record a Jackie Edwards' composition or one by Steve Winwood.

Manager Chris Blackwell also plans to record an EP of the group playing "live" at London's Marquee Club at their next appearance there.

The group appear on Dutch TV at Amsterdam on February 25, and give a concert at the Hague. On February 26 they appear on German TV at Bremen and give a concert there the following afternoon. In the evening (February 27) they appear at the Star Club, Hamburg, and on Hamburg TV (28).

Immediate LP releases

IMMEDIATE Records have three LPs coming out in February. One by Sam Cooke, one from Mark Murphy, titled "Who Can I Turn To", and one called "Todays Pop Symphony", under the direction of Rolling Stone, Keith Richard.

This LP will feature several Rolling Stones numbers, and other recent hit records like Sonny and Cher's "I Got You Babe" and the Beatles "We Can Work It Out".

Acker off again

ACKER BILK and his band returned last week from a ten-day tour of East Germany and left London again on Monday for dates in Frankfurt, Munich, Zurich (tonight), Basle (tomorrow), Freiburg (29), Berne (30), Mannheim (31) and Dusseldorf (February 1).

The band will tour Germany, Denmark, Sweden and Finland until February 20, then come back for a few days' rest in this country before leaving for two dance dates in Zurich on February 26 and 28.

WET, COLD AND MISERABLE

"I've never felt so wet, cold and miserable in my life." It was Radio Caroline DJ Dave Lee Travis speaking to the MM after he and four of his colleagues, plus the ship's crew, had been rescued by breeches buoy when Caroline dragged her anchor and ran aground off Frinton-on-Sea last week.

Exciting

"It was exciting, but very frightening," said Dave. "We all put on our life jackets and we were lucky that the rescuers ashore were able to fire a line aboard."

"We were all soaked to the skin when we finally reached Mother England where ambulances were waiting."

Caroline is now in dock in Holland and it is not yet known when broadcasting will restart.



KINSLEY and CRANE stay on.

Hollies new disc out February 18

THE Hollies new single, "I Can't Let Go", is released on February 18 and they are set for TV appearances in Scene At 6.30 (16), TVW's Now (23), and the Morecambe and Wise Show (25).

The group will spend much the next six months outside Britain. On January 31 they fly to Iceland for four days at the University Theatre, Reykjavik. From March 7 to 19 they tour Poland, and then, on March 27, fly to America for six weeks. This will be followed by a tour of Sweden, from May 28 to June 12.

ACTION FOR RSG

LONDON group, the Action's new record, a revival of the Marvelette's "I'll Keep on Holding On", will be released on February 11, and they appear on Ready, Steady, Go! the same day.

Ready, Steady, Go! producer Francis Hitching told the group that he would transport some of the Action's Portsmouth fans to London for the programme. They will also appear on Rediffusion's Action, on February 14.

VINCE FOR STATES

NEGOTIATIONS are under way for Vince Hill to make a four-day visit to America at Easter for TV and radio spots.

The visit will tie in with the release in the States of "Take Me To Your Heart Again" which this week rose to 26 in the Pop 50.

Merseybeats split up—two form 'Merseys'

ONE of the forerunner groups to the Liverpool beat boom, the Merseybeats, have split up. The announcement came on Rediffusion's Ready, Steady, Go! last week. Two members of the group, Aaron Williams and John Banks are quitting, while Billy Kinsley, and Tony Crane are continuing to sing together.

John Banks' former drummer with the group, has suffered a nervous breakdown, and Aaron will leave showbusiness altogether to go into painting.

Billy and Tony, now called the Merseys, will be backed by an all-Liverpudlian group, comprising two drummers, two organists, and two guitarists, and will be managed, as before, by Who co-managers Kit Lambert and Chris Stamp.

"The Merseys' new musical policy will be," said Kit Lambert, "a harmony approach to rhythm and blues. They are recording a new single, for the Fontana label as usual, next Monday, using full orchestral backing."

Donovan delay

AFTER three title changes, Donovan's new single release has now been held up. A spokesman for Donovan described the reason as "legal complications".

The single, which at the last count was entitled "Sunshine Superman", was set for release tomorrow (Friday) but has now been withdrawn. As a result his appearances on Ready, Steady, Go! and Pop Inn have been cancelled.

Donovan's American tour will include a concert in Boston with Joan Baez.



JOHN: business

CARTER QUILTS LEAGUE

JOHN CARTER has left the Ivy League, the successful singing trio he formed with Perry Ford and Ken Lewis, to look after the business interests of the production company he has formed with Ford and Lewis.

"We felt that somebody ought to concentrate on handling the business," John told the MM on Monday. "So this was an amicable arrangement we worked out between us. Apart from that, I was tired of touring anyway."

John's successor is ex-Kestrel Tony Burrows, who is rehearsing with the group at present.

But it may not be the end of John Carter as a singer. "If the right number comes up later on," he said, "I may do a solo record."

First disc produced by Carter and Lewis — and written by them — is Neil London's "Waiting Here For Someone", which is released tomorrow (Friday).

THURSDAY

NANCY WILSON accompanied by the Ted Heath Orchestra, swing along on BBC-TV tonight. The Swinging Blue Jeans play the Crawley Starlight Ballroom.

Opening of the Carnaby Live, Carnaby Street, London, with the Small Faces, VIPs, and Jimmy Savile.

FRIDAY

STEVIE WONDER at Mr. DeCoy's, Middlesbrough.

Lee Dorsey at the Carnaby Live, London. The Who at Birmingham University.

New records in your shops today include, "Sha-La-La-La-Le" by the Small Faces; Jackie Trent's "You Baby" and the Slik's "Keys To My Soul".

The Spencer Davis Group guests on the Joe Loss Top Show (BBC Light 1 p.m.).

Stars set for Ready, Steady, Go! include Sandie Shaw, Paul and Barry Ryan, and the Small Faces (Rediffusion 6.7 p.m.).

SATURDAY

BOOKED for ABCV's "Thank Your Lucky Stars" are Matt Monro, Danny Williams, Jackie Trent, Walker Brothers, Fortunes, Matt Fife, Adrienne Foster, and the St. Louis Union (TV, 5.15 p.m.).

Unit Four + 2 play at Bristol University.

The Who are at Nelson's Imperial Ballroom. Manfred Mann will be at Manchester University tonight.

Panelists on Duke Box Jury include Marlon Ryan, and chart topper Spencer Davis (BBCV, 5.15 p.m.).

For early risers! Saturday Club with Matt Monro, the Fortunes, and the Slikie (BBC Light, 10 a.m.).

when

Later in the day Dakota Station guests in the Lennie Felix Show (BBC Light).

SUNDAY

STEVIE WONDER plays at Birmingham's Ritz and Plaza Theatres.

Spencer Davis Group play the Black Prince, Bexley, tonight.

MONDAY

SANDIE SHAW starts one week at Mr. Smith's Club, in Manchester.

Spencer Davis Group at the Cooke Perry Inn, Edinonon.

TUESDAY

THE Graham Bond Organisation visit Bristol's Chinese Jazz Club. Franciose Hardy begins three weeks at the Savoy Hotel, London, tonight.

WEDNESDAY

BILL NILE'S DELTA JAZZ BAND play at the Old Gatehouse, Highgate (8 p.m. to 11 p.m.).

Hedgehoppers Anonymous, the Fortunes and a profile of Jonathan King, on BBC-TV's White Scene Going this evening (8.30 p.m.).

Stevie Wonder plays at Manchester's Princess and Donna Clubs.

where

Dave to do Sullivan show

DAVE CLARK and the Five go to America next month to appear on the Ed Sullivan TV show on February 19 and they will tape another show on February 20 for screening later.

Dave goes alone to Hollywood later for talks about his next film, and if a script and director are found, filming will start in the summer.

In March Dave holidays for two weeks in the Bahamas.

NEWS EXTRA—PAGE 16

In the charts this week at No 19 PINKERTON'S (Assorted) COLOURS



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PATTY: April return

PATTY WILL BE BACK

PATTY LA BELLE and her Bellas, the Drifters and Little Stevie Wonder will be returning to Britain later in the year, says promoter Roy Tempest.

"They are doing such fantastic business on their current trips," said Tempest. Patty La Belle and her Bellas return on April 29 for three weeks and the Drifters arrive on May 6, staying for the rest of the month. Tempest is also bringing in Don Covay (April 8 for two weeks); Doris Troy (February 4); the Vibrations (April 8-24); Wilson Pickett and Irma Thomas (March 11); Ben E. King (May 6); the Shangri-Las (April 1-17) and Otis Redding (March 25 for 10 days).

Animals'

new single

A NEW Animals single to be released on February 11, called "Inside Look-Out" is written by Eric Burdon and Irma Thomas, coupled with "Outcast".

"The Animals fly to Dublin on Saturday (29) to make a personal appearance at the Club Caroline there.

FOCUS ON FOLK

WHAT a pity that there isn't a really big London hall available for the visit of Judy Collins! Jim Godbolt tells me that he is putting her into the Conway Hall on Friday evening, March 25.

The hall is rather off the beaten track in Red Lion Square, and it's not very big, so there's likely to be a shortage of tickets. Latecomers, who have already appreciated Judy on record, may well be disappointed.

There might be a case for treating this tour mainly as a promotional effort, round the clubs, with a view to a bigger return in the future, but this doesn't seem likely. So it's a question of first come, first served.

● Dominic Behan makes one of his comparatively rare club appearances next Thursday at the Black Bull, Whetstone. This week they had Shirley Collins, and on February 10 they have Martin Carthy, who is proving a real crowd-drawer wherever he appears these days.

● There are a lot of good out-of-London groups who rarely appear in the capital. This is partly because there is hardly a club in London to compare with the good clubs in the provinces, so they don't bother.

And the provincialism of many London club-goers often means that they stay away from clubs who book unfamiliar names. **Goedeanna**

JUDY SHOULD HAVE A BIGGER VENUE

McCuloch, for instance, absolutely knocked out everyone who heard her on her visit to London last weekend, but in at least one case her audience wasn't half as large as it should have been—despite her recent record.

Perhaps I'll be proved wrong in all this next Saturday when the Folk Four from Manchester's Two Brewers appear at the Troubadour in London. Or will Londoners still stick with the safe old names they know so well in the other clubs?

● From Macclesfield I hear good things of the Demo Folk Club, which meets at the George Hotel, Jordonsgate, on

Sundays. Started by a group of enthusiasts, after they got back from Aldermaston ("Demo" equals "demonstration", get it?), the club is attracting audiences of 100.

● Three "call signal" duties for Radio Scotland, the first pirate station to beam its programmes north of the border, have been written by Jim Craig of the Islanders folk group. The group also does a 15-minute show for the pirates every Saturday morning.

● Add to your list of festivals in 1966: Sidmouth, July 29 to August 6. Bob Roberts and the Watertons are among those booked to appear.

KARL DALLAS

HIT! HIT! HIT! "DON'T MAKE ME OVER"

BY THE

SWINGING BLUE JEANS

HMV POP 1501

ADAM FLOWERS

Fortunes want tour questions raised in House

THE current difficulties of British groups touring America should be raised in the House of Commons—so say the Fortunes who arrived back from their American tour last week.

"Our work permits were marked H1 which entitled us to do all TV and personal appearances," Rod Allen told the MM. "But when we got to Hollywood they said it was a clerical error and we really had H2 permits. They stopped us appearing on five shows that we were booked up for."

"Our main gripe," says Fortune Andy Brown, "is that little-known US artists who have never had a hit record come to Britain and automatically do all the TV shows."

Says Rod Allen: "Questions should be asked in the House. Several agents and promoters have tried to iron out these problems but this needs big backing."

TERRY AND DIZ LIKELY FOR JATP



● CLARK

THE final line-up for Norman Granz's Jazz At The Phil tour which begins at Manchester's Free Trade Hall on April 2, has not been settled.

But Harold Davison told the MM on Monday: "We are trying to bring over a package which will include the Oscar Peterson trio, Buddy Rich and others. It is all vague as yet, but Dizzy Gillespie and Clark Terry are probable names."

All-star band for Germany

PIANIST - vibist - composer Bill Le Sage is taking an all-star British big band to Germany for TV and radio dates in Hamburg on February 21.

Line-up of the band will be Greg Bowen, Ian Hamer and Les Condon (trpts), John Marshall and Keith Christie (trmps), Bob Burns, Danny Moss, Peter King and Ronnie Ross (saxes), Bill Le Sage (pno, vibes), Spike Heatley (bass) and Tony Carr (drs).



CHRIS: no rung

Chris Farlowe has a 'Think' chart mystery

A CHRIS FARLOWE mystery blew up this week over the chart failure of his latest single "Think", written by Rolling Stones Mick Jagger and Keith Richards and produced by Andrew Oldham.

On Monday Oldham told the MM: "Think" has sold 23,000 copies in one week."

Yet there was no sign of "Think" at the MM Chart Bureau on Monday when the Pop 50 was compiled. "Think" is released on Immediate, Andrew's independent label, distributed by Philips Records Ltd.

At a record department in Mill Hill, London, a spokesman said: "We could have sold more, if we had had them in stock. We had inquiries for "Think" on Saturday and on Monday. I am ordering more today. I wish I had had them on Saturday."

A retailer at Basingstoke said: "We got six in and sold them, but we could have sold more. Demand seems to be quite good."

But at Leytonstone, East London, the MM were told: "We bought six and we have sold one. The record is not moving at all. We won't be ordering any more unless there is a demand."



NANCY JUMPS IN AT 23

WHILE EVERYONE has been busy celebrating Frank Sinatra week with two special album releases from the great man as well as a new single, "It Was A Very Good Year," the rest of the family have been doing well.

SINATRA Junior has had his first album release, but more important Nancy has crashed into the Pop 50 at number 23 with "These Boots Are Made For Walkin'".

SEEMS THE fans didn't let Stevie Winwood's comments in Blind Date worry them— "Either she's bad or, it's just the band, I'm sure they are all trying their best to make it bad."



Marianne back in the swim

MARIANNE FAITHFULL starts her first major work since the birth of her baby when she flies to Paris on Saturday (January 29) to appear in the Hugues Aufray Show on February 2.

She returns to London to appear on Juke Box Jury on February 4 and then returns to Paris to appear on another TV show Douche Ecosais on February 9. Then she appears on the Music Hall de France TV show the following day.

At the end of February, she spends 10 days in Italy to promote her first Italian disc an Italian version of her hit "This Little Bird".

Seekers

tour line-up

IN addition to tours of Australia—starting on February 1—and America, the Seekers are also in line for tours of South Africa, Scandinavia and North Africa.

The Seekers, whose new single, Paul Simon's "Sunday, One Day", is released on March 18, star in concert at Blackpool's ABC Theatre on April 9 and 10.

NAMES IN THE NEWS

PETER and Gordon return to Britain from the States next week to promote their new single, "Woman". They guest on TWV's Now (February 9), Scene At 6.30 (10), Lucky Stars (19), Easy Beat (20) and Saturday Club (26).

Fat Boone flies to Britain to star in ATV's New London Palladium Show on February 6. He has an EP released tomorrow (Friday) and a single next month.

Re-arranged dates for Stevie Wonder take him to Middlesbrough tomorrow (Friday) Birmingham (29), London's Flamingo and Matorador Clubs (30), Klooks Kleeek and Scotch of St. James (February 1), Carnaby Club and Birdland (3).

American singer Emily Yancey opens for two weeks at London's Annie's Room on Monday (31). She will be followed by Frank D'Rone Ernestine Anderson guests on Five O'Clock Club on February 1.

New Yardbirds' single is "Shapes Of Things", released on February 28. They guest on Ready, Steady Go! (February 18) and Lucky Stars (26). This weekend they fly to San Remo for the Italian Song Festival.

The Uglys go to America

DECCA CHIEF TAKES AWARD

NEW YORK, Tuesday.— Britain's Sir Edward Lewis, head of Decca Ltd, was named Record Board Magazine last week in a ceremony at New York's exclusive Lotus Club, Billboard's music editor, Paul Ackerman, presented the official plaque to Sir Edward, whose career "reflects the enterprise, achievements and glamour of the record business."

Orbison for

March tour

ROY ORBISON, whose "Breakin' Up is Breaking My Heart" came in to MM's Pop 50 last week, is to tour Britain in March. He arrives in Britain on March 25 and is expected to tour here for three to four weeks.

The Walker Brothers are expected to co-star on the tour, of major British venues though supporting artists have not been fixed.

Gary Leeds

goes solo

GARY LEEDS of the Walker Brothers goes solo on his first record, "You Don't Love Me", released on February 11, coupled with "Get It Right".

The record is a development of Derry Music, a new publishing company formed by Scott Walker, Johnny Stewart, Maurice King and Barry Clayton in association with Philip Solomon.

Fontella

taken ill

FONTELLA BASS missed three engagements last week when she suffered an attack of food poisoning. She was unable to record her spot for last week's Saturday Club, and she missed an appearance on Pop Inn and a date at London's Marquee Club.

Dusty for

America

DUSTY SPRINGFIELD, whose latest single, "Little By Little" entered the Pop 50 at 44 this week, goes to America for three weeks at the end of February.

She will be doing radio and TV appearances, including the Ed Sullivan Show.

PAUL AND BARRY RYAN



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THE JAZZ SCENE

LEONARD FEATHER on the American big band scene '66

LAS VEGAS

A FEW months ago, carried away by the admirable performance of the Harry James band in Monterey, I went out on a limb, claiming that James' brass section could cut the Count Basie brass team.

The interview was shown to Basie, and an explosive reaction was probably expected. Basie's comment, though, was characteristic of the man. "Leonard may very well be right," he said calmly. "Harry has a wonderful band and I've always been one of his greatest admirers."

This would appear to be the right time and place to swallow a spoonful of crow, apologise to Mr. Basie, and state that on the evidence of his band's performance in its current four-week joy-ride with Frank Sinatra at the Sands in Las Vegas, it would seem that the James encomium was a little lop-sided.

It is evident that the response to the Sinatra-Basie show has whipped the band into optimum shape.

The brass section clearly can lick any team in the house, from here to Tijuana. The reed section, too, is recapturing some of the spirit of '55, with men like Bobby Plater, the Lionel Hampton big band veteran, on alto sax and flute, and Eric Dixon on tenor and flute.

Most Basie fans will also be happy to hear that after almost a year's absence, Sonny Payne, the flashy and popular percussionist, is back in the rhythm section.

"The team spirit, the ensemble feeling, is something you have to build up gradually," said Basie. "The guys get little tricks, little feelings for phrases,

BASIE:

suddenly, Las Vegas millionaires, gamblers and squares are digging the band

that they learn to do together, and this is particularly true of rhythm men.

"Sonny was with the band for ten years, and it's a back-home feeling to have him with us again. There are four other men who joined the band years ago, left us, and are back with us currently: Harry 'Sweets' Edison, who first played trumpet with us in 1937; Al Grey and Bill Hughes, the trombonists who were with us in the mid-50s and came back not long ago. And, of course, the great Eddie 'Lock-jaw' Davis. He was out of music altogether for a while, working as a booking agent, but he blows too

much tenor to sit behind any desk." The togetherness in the present Basie ranks is not lost on the audience. A change is discernible in American society. Even the Midwestern squares and Southwestern millionaires, drawn here by the lure of gambling and mass-appeal entertainment, have been exposed subliminally to jazz in recent years through TV jingles, radio, and pop singers who have taken on swinging backgrounds. Asked whether he sensed the effect, Basie said, "Definitely. We don't need to play down to people. Instead of doing pop songs, we can keep their attention here with the type of

original jazz material that was always associated with us.

"In New York, at the Riverboat, we even had them listening AND dancing, which was one of the greatest kicks of our lives.

"The band has become very flexible. Accompanying Frank we play several pretty Quincy Jones ballad arrangements, with flutes and muted brass. It's good exercise to work out on this type of material, and it reminds people that we can do more than play 'Jumpin' At The Woodside'." Of the Sinatra partnership, he says, "There has never been a single dis-

agreement. At rehearsals he knows exactly what he wants — and he really has me working, reading more music than I've read in years."

At 61, Basie carries his years like trophies. Soon he and Woody Herman will both be celebrating their 30th anniversary as bandleaders. Unlike Herman, whose disenchantment is reported here, Bill Basie finds his current environment glamorous and stimulating.

"Frank is fantastic, a continuous kick. I'm enjoying every minute of every show. How can I lose interest when I feel as though I should be paying a cover charge every night?"



BASIE: "Frank is fantastic . . . a continuous kick."

HOLLYWOOD

THE brass section roared to a rocking climax. Ronnie Zito clipped off a final beat on the bass drum, Woody Herman put down his clarinet and the set was over.

There was a sizeable and enthusiastic crowd at the Hollywood Playboy Club. A few minutes later, a fan stopping at Herman's table for an autograph made one of those peep-talk "Who said big bands are dead?" remarks.

"They're not dead exactly," said Herman, "but I can say this: the glamour has gone out of the band business."

I promptly took him up on the point. "Right now, your band is functioning musically at optimum level. What do you think is missing?"

Herman reflected a moment. "Well it's just that in 1936, when I formed my first band, and for ten years after that, big bands were the central factor of the whole music business. Everything revolved around which band was playing where. Then the solo pop singers became the main glamour element. By the '50s, of course, it was rock 'n' roll, and today it's a mixture of folk and rock. Let's face it, a lot of our following these days is based on nostalgia."

"It seems to me," I said, "you're over-romanticising the past. What was so glamorous about having to worry about a band full of junkies?"

"That, I'll grant you, is one problem that has disappeared. There was a dreadful period in the '40s when you couldn't hire a single guy without checking him out first to see if he was using anything. But now we get maybe 80 per cent of our new talent from places like the Berklee School of Music in Boston, and they're all clean, healthy young men, interested in music."

"Don't you find any excitement in the music they play?"

"Sure we have some wonderful young musicians. I'm very proud of our new flute player, Bob Pearson, and of Andy McGhee and our other tenor sax men. We have two trum-

HERMAN:

everybody's life should be as unglamorous . . .

peters who are also fine writers, Don Rader, and Bill Chase. My pianist is Nat Pierce, who's been playing and arranging for me for 15 years.

"And Ralph Burns has been writing for us again. Ralph of course was responsible for a lot of our biggest hits of the mid-'40s. For years he's been busy composing scores for Broadway shows, but he had some spare time not long ago and brought in six new arrangements."

"Well, if you don't miss the problem children, and you're happy with your present personnel, perhaps it's the monotony of the bookings nowadays that bothers you?"

"What monotony? We have a European tour set for March. In the summer and fall we have jazz festival appearances at Newport and Monterey; Basin Street East, the New York State Fair, the Tropics in Las Vegas, and Disneyland. We have plenty of college dates lined up too.

"Best of all, in April we're going on a long tour of Eastern Europe — Yugoslavia, Poland, Czechoslovakia, Romania and the USSR. We'll be the first American band to play the Soviet Union since Benny Goodman broke the ice in 1962. I must admit, this is an exciting prospect."

"Then," I said, "your problem must be economic. You think things are unglamorous because the Tijuana Brass is outdrawing you."

"Listen," said Herman, "we've had a great week here. We had crowds every night at the Mark Twain Riverboat Room — and during a newspaper strike yet! No, I can't complain about business."

As he rejoined the band for the next set and tore into another powerhouse Pierce arrangement, it was hard to avoid the reflection that somehow his evidence did not quite coincide with the gloomy premise. Everybody's life should be as unglamorous as Woody Herman's.



WOODY: "They're all clean, healthy young men . . ."

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NOW TURN TO PAGE EIGHT

pop think in

MANFRED MANN

PAUL JONES
Clever and stupid. He puzzles me. I don't really know what he wants to do. I sometimes get the impression all he wants to do is sing real blues and play blues harmonica with a Chicago-style outfit. Other times I get the impression he wants to become the quality entertainer. I'm a left-winger. I think he is a blind left-winger. A very intelligent bloke with blind spots.

BRIAN JONES
Don't really know him all that well and I haven't seen him in a long time. About three years ago I remember talking to this chap in a smart Italian suit with a short haircut who told us all about the things they were going to do — and they did them.

PIMPLES
I wouldn't really know as I've never really had them. They are a terribly embarrassing affliction.

SOUTH AFRICA
A country with no hope and a sad reflection on human nature because I believe that, unfortunately, people all over the world would exact the same in the same situation. Upsetting and depressing — and I've lived there for 20 years.

WIVES
I don't really know because I've only slept with mine, in fact. They can be marvellous or terrible, I can imagine. Mine is marvellous.

BEARDS
A marvellous idea. Everyone should be forced to wear one exactly like mine and then I can become the new King.

OBSCENITY IN POP
I've never noticed it. I don't know what obscenity means — it depends on the mind of the receiver and the giver.

CATS
I thought they were cute until my cat tortured a bird for five hours. I was asleep one night when I was woken up by a noise. I couldn't find out what it was and went asleep again. Next morning, I found out what it was — my cat had trapped a bird and mauled it about for five hours.

SEMI-DETACHED HOUSES
That's difficult to answer. Mine is a detached house but the side has been extended and joins on to the house next door. So I suppose I live in a semi now.

MONEY
A marvellous means if you have the right end, it can also destroy. Large amounts can then become indispensable.

THE WHO
A really good, fresh, interesting sound. But Pete Townshend says some ridiculous things. A good bloke though and he was great on Whole Scene Going.

LENNIE TRISTANO
I haven't heard much of him and what I have heard I didn't particularly like.

POP NEWSPAPERS
Regrettably, for the most part, they usually underestimate their readers.

CARLA BLEY
Who the hell is Carla Bley?*

IN-CLUBS
I wouldn't know. I've never been to one.

BILL EVANS
Great.

WHISKY
I only drink it when I want to escape. I don't really like it.

POLICEMEN
I thought they were bad in this country, until I saw the Czech police. Now I love the British bobby.

VIETNAM
A very sad war where the Americans have done some very stupid and unjust things. But I believe that they

● I was always a complete and utter failure at sport... I'm a coward ●



now sincerely want to end the war and that at this precise moment Ho Chi Minh is as wrong as the Americans in not really trying to end it.

NIKITA KHRUSHCHEV
He looks like the bloke in the Guinness advert. Seriously, I thought he was a good man.

VICTOR SYLVESTER
I find that kind of music really genuinely amusing.

ADOLF HITLER
I hope to God we never see the likes of him again.

BABIES
They're all terrible except mine. Joke.

TEA
A terrible drink. Joke.

COFFEE
A terrible drink. Serious.

RHODESIA
A mild South Africa.

HERMAN
Cute, sweet and rich. I obviously don't really like the sort of music he plays. I don't feel terribly strongly about him.

EDDIE CALVERT
Not my scene.

RELIGION
A good or bad thing depending on how it's used, e.g. in South Africa, the Dutch Reformed Church supports racial oppression and on occasions the other churches have been very brave in fighting it. It's a pity for the church that religion is based on superstition.

LENNON
I don't know him. From what I hear he's rich.

LENIN
I haven't read much, but what I have read, leads me to believe that he was a good bloke with a lot of foresight. It would perhaps be nice if he were really right.

ATHLETICS
I was always a complete and utter failure at any sport. I'm a coward — which lets football and rugby out. I'm shortsighted and couldn't see the ball, so every other game is out.

DAILY TELEGRAPH
I only read it when I can't get the Guardian.

DAILY WORKER
I only read it when I can't get the Beano. Seriously, it's far too one-sided and biased. Although I suppose it would be best to buy the Daily Express and Worker every day and read both.

THE THAMES
Filthy at points. Fresh and beautiful at others.

ALBERT AYLER
Conjures up an image of a fag at public school being beaten by a prefect.

BENNY GREEN
Looks like a puzzled old Cockney.

ERIC BURDON
He seems to live in the pub across the road from the Marquee. A really good singer.

HOLLYWOOD
Tinsel.

NEW YORK
Chrome.

JUDY GARLAND
Flesh.

JAMES BOND
That's the sort of bloke I wanted my father to be when I was about nine. Thank God he wasn't.

* CARLA BLEY is a pianist-composer, prominent in New York avant-garde jazz circles.

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ALLISON: "not impressed by conrophous virtuosity"

RED RIVER: a band stars like to play with

MANCHESTER

MANCHESTER'S Red River Jazzmen could be called the band that jazz stars like to play with. The seven-piece outfit which has been sending out the sweet sound of jazz in the north for nine years has had a number of star guests in the past, including Humphrey Lyttelton, Freddie Zanoni and (in the near future) ex-Minstral jazz George Chisholm. The line-up has been fairly static over the years, even though only one founder member is still with the outfit—Pete Mooney (bass). The rest of the personnel is Alan Dent (tp), Mick Knowles (tr), Tony Iddon (cl/tr), Roy McGuire (pno/vibes), Dave Potts (bjo) and Gordon Marr (drms).

"We've been very fortunate," clarinetist Tony Iddon told the MM. "Manchester is, in our opinion, the top centre for jazz and we've kept working steadily even though most other bands have reported big drops in bookings. Local promoters have stuck to a jazz policy so we've come off very well. "We started with an Armstrong-Morton influence and were completely traditional," said Tony. "Now we have matured and lean more to the Condon Dixieland style. We've progressed a lot as our individual technique has improved though I doubt if we'll ever go modern—or drop the banjo, which we like." "Turn professional? We might have done five years ago if we'd been playing as well as we are now," said Tony. "But we are all in fairly good secure jobs and it'd have to be a very good offer to get us to go pro now. We play for the kicks and enjoy our jazz."—A.W.



PETE Mooney, founder member

by MAX JONES, JEFF ATTERTON, ALAN WALSH, BOB DAWBARN, BOB HOUSTON

LONDON

MOSE ALLISON, Mississippi piano player now ending a two-week cabaret season at Annie's Room in London, is not quite the figure you expect a Southern blues man to be. To begin with, he looks rather like an English racing driver, though he doesn't sound like one and his behaviour is somewhat more inhibited.

He is quiet, softly spoken and retiring in disposition — thoroughly gentlemanly you'd say, seeing his tweed-clad form taking tea in his Aldwych hotel. And gentlemanly he is, a gent seriously dedicated to music.

He enjoys his visits to Britain, would like to come back soon and play jazz clubs and really get to meet his audience.

"Every time I come here, I feel there's a public for me somewhere. I just haven't quite found it. When I was over last time, it was good in some places and not so good in others. But people kept telling me I have an audience."

I confirmed that opinion, and asked if he knew how influential some of his songs and record performances had been here? "Yes," he said. "I heard some of the young people were doing things of mine. Of course, it's flattering."

Did he know that his "Parchman Farm," a particular favourite, was widely

known as "Parchman Farm" and had appeared as that in print and on a record label? "Yes, that happens a lot. I get requests for 'Parchman Farm' all the time. And all sorts of other names. Nobody's heard of Parchman in America either, unless they're from the South. It's a place in Mississippi."

With so many people going about singing and recording Allison songs, hasn't it all helped Mose to acquire a small fortune?

"I haven't gotten a cent out of anything done outside the States, so far as I know. And even at home, they haven't made me money. I still make my living playing in clubs."

"Of course, when people hear somebody doing 'Seventh Son' or one or two others I've recorded that are quite well known, they often think they're my songs. In fact, that is Willie Dixon's, and 'Lost Mind' is Percy Mayfield's."

"Naturally, I don't get a penny. But with the others, haven't made anything out of song rights practically at all. In the last album, though, I've done more lyric writing and I have a lot more tunes, and I have a lot more to happen, I guess."

Some customers at Annie's shouted for Mose's most popular numbers, but while I was there he didn't play "Parchman," "Seventh Son" or "If You Love Me." Was this usual or unusual?

"Well, I take a set as it comes, and how it comes depends on how it starts and

how it develops. I play what I feel like playing and alternate the tunes to suit myself. And I don't feel obliged to sing any of these songs two or three times a night."

"I don't work to a prepared programme because I think I can do a better job if I'm interested in what I'm doing. And if I had to keep repeating a set programme I'd lose interest."

"For that reason, I prefer playing the newer things. In a sense, I'm still trying to think what to do with them. I've collected a lot of material since 'Parchman Farm' that's a little less local colour and a little more contemporary."

Speaking of influences, did Allison hear these blues singers such as Mayfield, Sonny Boy Williamson and Tampa Red, that are talked about on some of his record sleeves?

"Mostly I heard their records as a child. I heard all those people, and many more blues artists, on juke boxes and the radio. But I saw Percy Mayfield in the early Fifties in Jackson, Mississippi, and of course I knew Bukka. White record of 'Parchman Farm'."

"Muddy Waters, who I've seen several times, affected me greatly—the early Muddy Waters sound of Louisiana Blues. And the first Sonny Roy I saw in Memphis. He made a real impression. It's a shame. These are famous names, but at home I heard other artists doing much the same thing."

Latin-American influences occur in Allison's music but, he says, that's still implied eight-to-the-bar, and my whole style is based on implied eight. It underlines my playing, and it comes from boogie woogie which is how I started playing."

"That eight-to-the-bar is a circular motion as opposed to the up-and-down four-four like Basie's rhythm. It's a dance form really and more pleasing to me than a straight four. It's the basis of the rock 'n' roll revolution, too."

Does Allison share the current affection for Indian music?

"I like to hear it, but I don't see it as too much of a jazz influence... especially when people just throw in a chunk of it in the middle of 'I Got Rhythm'."

It doesn't have enough structure to suit me, and it reflects the Indian philosophy about time not existing, time too committed to time and form and unity and diversity, and I'm not impressed by amorphous virtuosity."

Allison smiled reflectively and remembered something "Besides," he said, "too many bass players these days try to sound like Ravi Shankar."—M.J.

HINES: fronting Ellington's men

NEW YORK

A NUCLEUS of Duke Ellington sidemen were used for two all-star sessions, led by Earl Hines, for ABC-impulse last week. On the first Hines fronted Ray Nance, Cat Anderson, Clark Terry, Bill Berry (tp), Lawrence Brown, Buster Cooper (tr), Johnny Hodges, Jimmy Hamilton, Russell Procope, Paul Gonsalves, Cecil Ashby (saxes), Richard Davis (bass) and Sonny Greer, Elvin Jones and Johnny Hodges Jr. alternating on drums. On the second he used Nance and Anderson (tp), Brown (tr), Pee Wee Russell (cl), Hamilton, Procope Gonsalves and Ashby (saxes), Aaron Bell (bass), Greer and Jones (tr).

New York night-life needs a shot in the arm

right now so it's good to report that Bobby Hackett's quartet opened to a large crowd at the Rainbow Grill in the Village building. Hackett is fronting Ross Tompkins (pno), Russell George (bass) and Oliver Jackson (dr).

The Miles Davis Quintet is playing weekends only at the Village Vanguard this month... the Bobby Hutcherson-Joe Henderson quartet take the stand nightly at Slug's. They are backed by Jymie Merritt (bass) and Joe Chambers (dr).

Pioneer pop pianist Al Haig is currently entertaining nightly at Don's East on New York's East 46th Street. He has a new album out to sound like Ravi Shankar."—J.A.

SCHOOLS 5-day Easter Course

LONDON

THE London Schools Jazz Association is running a five-day course at Easter—a unique opportunity for young musicians to get free tuition and advice from top jazzmen, session men and teachers. And all for a 10s entrance fee.

The course is open to musicians between the ages of 15 and 18. They will be formed into bands and groups and, in addition to instrumental tuition, will be given talks on arranging, composition and bandleading. They will also have the chance to audition for the National Youth Jazz Orchestra which has already appeared on BBC-2.

The association's Bill Ashton told the MM: "The course is not for complete beginners, but for people who feel they would benefit from instruction by top musicians. We have already approached such people as Johnny Dankworth, Ronnie Scott, Johnny Butts and Cliff Hardy to take part."

"The Greater London Council will let us have schools, should we need them, but most of the work will be done in the Marquee and Ronnie Scott's."

"As an example of what we will be doing, we may have the trumpets in the Marquee one morning. Someone will give a talk and then the group will break up and play for the teachers who will try to correct faults, give them tips and answer their queries."

"We have picked Easter week so that any parents who wish to accompany their children may do so. And for musicians from out of town who have nowhere to stay in London, we will make a block booking at youth hostels."

Anyone interested in the course should write for details to Bill Ashton, c/o London Schools Jazz Association, 18 Carlisle Street, London, W.1.

Bassist Graham Collier, one of the musicians who has assisted the London Schools Jazz Association, intends to initiate a lecture-concert course in London schools. One concert is already fixed in Kingston when Graham and his septet will perform a programme illustrating jazz techniques, and which will also include discussions.

Arranger-composer Collier will also circulate local councils in the London area to discover whether they would be interested in collaborating in a series of such concerts in schools.—B.D. & B.H.

CAN'T HELP THINKING ABOUT ME

DAVID BOWIE



THE NEW FEATHER ENCYCLOPEDIA OF JAZZ

AMY, CURTIS EDWARD, tenor sax, alto sax, clarinet, flute; b. Houston, Tex., 11/10/29. Mother of piano (clarinet in fourth grade); entered music prod. through high school band director in service, 46-47. Kentucky State College '49-52, graduation with B.S. in music ed. Directed big band during last two years of college. Led own combo in mid-west clubs for a few months. Then spent two years (52-54) as high school band director in Jackson, Tenn. Settled in LA 1955. Freelanced with various groups rec. w. Dizzy Gillespie, Perry Les, began recording as leader for Peet Jazz 1960. Frequent gigs with own combo around LA and SF in 1960, also concert and club dates with Gerald Wilson band.

Originally inspired by Gene Ammons and Sonny Stitt, Amy in the 1960s developed into an impassioned, technically astute musician whose soprano work showed the strong influences of John Coltrane. He is an able composer of



KENNY BARRON

Leonard Feather's Encyclopedia Of Jazz stands as the ultimate in jazz reference books.

Feather is working on a new edition Exclusive in Melody Maker, the new entries in the Encyclopedia

Ayers is a vibraphonist with considerable technical skills, a style clearly influenced by Jackson and excellent rhythmic feeling. b. 3927 West Adams Blvd., Los Angeles, Cal.

B. BAILEY, COLIN, drums; b. Swindon, England, 9/7. And. theory 1949-9. Prod. debut as accompanist to vaudeville pianist Winifred Wells, Australia and US with Australian Jazz Quartet 1960-61. Settling in SF, working in SF w. Vince Guaraldi trio in Dec. 1961. During next three years worked w. Vic Feldman, Geo. Shearing, Jim Hall, Clare Fischer, Goodman, March w. Benny Goodman, and the band. Subbed for Tony Williams in Miles Davis quintet. Staff with Terry Gibbs combo on Regis Philbin TV series, winter 1964-5.

B. BARRON, KENNETH (KENNY) piano; b. 9/8/42. Stud. in Philadelphia. Big band player. First job was band of Mel Melvin's saxophonist Bill Brothers. Was a member. Worked w. Detroit w. Yusef Lateef, moved to NYC Sept 1961. Moved to San Francisco and worked w. Derron Davis. Joined James Moody sextet at Five Spot Nov. '61. Key player on Woody's band in November '62. Reconned by Moody, he replaced Charles Mingus in the Dizzy Gillespie quintet and substituted in international tours and on days. Greatly influenced by modern people. Very fluent modern

soloist infl. by T. Flanagan, Wynlon Kelly.

By w. Bill Barron (Sax), w. James Moody (Cado), Barron, Carlos (Sax), Barry Lee (Sax), (Vib), Gillespie (Vib), (Philips).

Address: 88 Prospect Place, Brooklyn, NY

B. BLAKE, RAM, piano; b. Springfield, Mass., 20/3/35. Studied piano in Hartford. Begat jazz association w. singer Jannie Lee '53. Highly successful in Europe, but received little recognition in US. Did one of first in experimental with vocal piano duo preservation. To NY and Barbara Belgrave and at Columbia U. and NY. T. Monk, Mildred Taylor Charles, C. Mingus, Ray Charles, C. Mingus, and other jazz and baritone sax players as soloist. b. 1931. Stud. in NY. w. Lee, ESP.

Address: 281 N. Main St., Sullfield, Conn.

small combo lines such as Native Land, Grover's Blue One More Hamburg Please.

LPs on Pac. Jazz w. own groups and with Paul Bryant, Frank Butler, Gerald Wilson, own LP on Palomac 1965. Also feat. w. Gary Mathews (Cap.) Lou Rawls (Cap.). Roy Ayers (UA).

Address: 2111 Spaulding Ave., LA, Cal. 90016.

Own LP, West Coast Vibes, prod. by M. Feather for United Artists, also LP w. G. Wilson, J. Wilson, L. Fitzgerald, Bill Jackson, Bobby Hutcherson, Col. T. J. Fieldman, Group Ricardo's Dilemma, Sound and Sense.

B. BAILEY, COLIN, drums; b. Swindon, England, 9/7. And. theory 1949-9. Prod. debut as accompanist to vaudeville pianist Winifred Wells, Australia and US with Australian Jazz Quartet 1960-61. Settling in SF, working in SF w. Vince Guaraldi trio in Dec. 1961. During next three years worked w. Vic Feldman, Geo. Shearing, Jim Hall, Clare Fischer, Goodman, March w. Benny Goodman, and the band. Subbed for Tony Williams in Miles Davis quintet. Staff with Terry Gibbs combo on Regis Philbin TV series, winter 1964-5.

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**OUR
'MICHELLE'
RELEASE
WAS
DELAYED**



DAVID (top) and JONATHAN

AMBITION, talent, personality and success aren't a bad combination, and David and Jonathan have plenty of each.

As a talented song writing team under their real names Roger Greenaway and Roger Cook, they have written hits like "You've Got Your Troubles", for the Fortunes, and "Everything In The Garden" for the Fourmost and now the latest Fortunes single "This Golden Ring".

Success

They have strong personalities as Bristolian humourists and their success is self-evident as they storm up the chart with their version of the Beatles' composition "Michelle".

George Martin, Beatles' recording manager, is pinning a lot of faith on the future of the Biblical-named pair, who have been beaten in the chart race by the Overlanders. But with close Beate connections, surely they shouldn't have been beaten? I asked.

"George Martin, let us hear 'Michelle' first," said David over a glass of ale, "and we recorded it a month ago. But our release was delayed and the Overlanders had a week's start on us. But we've knocked out that they made it. It's a battle royal all right, but between the record companies, not us as individuals."

"Before George, let us hear

Michelle, he visualised it for an international star," said David. He offered it to David McCallum, of the Man From Ulnster, but missed him by two days when he signed with somebody else. Then he asked us if we thought we could do it. We lived with the number for a weekend, then went back and said we could."

Why didn't Paul McCartney do it as a single here? "It was the Beatles' decision not to," said Jonathan. "They thought it might have lead to a Paul McCartney cult."

"The great thing is two new groups have made it with 'Michelle'. I think if we had the number one version, we would never have found another record to equal it, so we are better off. I think the Overlanders will have a job to find a follow up."

Honest

"There's not a lot to choose between the two versions," said David honestly. If Paul had done it as a single it would have been the biggest hit of the century!"

David and Jonathan's admiration for the Beatles is complete, and Jonathan summed it up by saying: "Anything they do can be a success. But success breeds success. If David and I had written 'Michelle', it wouldn't have been a success. People would have said: 'Yes, it's a great song, but it's not pop.'"

**SEEKER BRUCE
on the New
York folk scene**



● BRUCE WOODLEY

I RECENTLY went to New York for a couple of weeks to team up with Paul Simon, of "and Garfunkel" fame, to write some songs and generally collect material for the Seekers.

I stayed with Barry Cornfield—a much-in-demand session banjo and guitar man—in the heart of Greenwich Village, which is where all the folkies hang out. Cornfield is also Tom Paxton's manager, and partners Paul Simon in a music publishing company.

Material

But I'm finding out that material for the Seekers is hard to come by. The difficulty is finding stuff which can be sung by a girl. For example, Tom Paxton's "Rambling Boy" is a great song, but not for our one girl-three boys image. Tom



● DYLAN self-protest

● SIMON Seekers' single

● OCHS hip writer

Springfield has certainly found the formula—and Paul Simon is getting in our groove now.

Our next single, "Some Day, One Day", is a Simon original written with the Seekers in mind. He and I wrote a few numbers while I was in New York, one of which we hope will be good enough for the Seekers to record.

I met Phil Ochs in the Village just before his Carnegie Hall concert, which was a sellout. He's the guy who wrote "There But For Fortune", and a very hip writer he is. His songs are anti-Government,

the draft and Vietnam. I'd describe him as a current affairs songwriter.

At Tom Paxton's office I met Judy Collins who was preparing a new album. I saw Dylan too, but didn't speak to him, at a club in the Village called the Kettle, where all the folkies hang out.

There's a lot of talk going around about Dylan's lack of success with his more recent folk-rock records, and it's even been suggested that this is deliberate—you know, Dylan the ethnic protesting against Dylan the success.

Personally, I think that's a lot of rot. Of course he wants success!

On the subject of ethnics, over there they don't knock the folk-rock, or the pop-folk, or whatever you want to label it. The Village ethnics would never think of doing this kind of music—but they don't knock it.

None of that write-a-letter-to-the-MM bit complaining that Bert Jansch uses an electric plectrum on his new album and is he getting too commercial? Over there they seem to be much more broad-minded.

Broad street

The chart scene in the States seems pretty broad, too. All kinds of things are selling there. The only folk-rockers doing any good, though, are the Byrds, to a lesser extent Dylan and, more recently, Simon and Garfunkel.

The big British group mania has died down a lot, but the Beatles, Herman, Stones, and Dave Clark Five are still very big. The Animals and the Kinks are still in there and, at last, the Hollies are making it.

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Tamla Motown TMG546

BOB KUBAN AND THE IN-MEN
The Cheater
Stateside SS488



THE LARGEST RECORDING ORGANIZATION IN THE WORLD

BLIND DATE

THE ZOMBIES: "Remember You" (Decca).
I've no idea who it is, but it's British. I like the way it swings, although it isn't a great song. They've given it a great swinging treatment and I particularly like the piano bit. It's hard to say if this will make it or not.

CLYDE McPHATTER: "Everybody's Somebody's Fool" (Stateside).

It's hard to say about this one. It's got an American sound about it. I like the treatment and the way he uses Mick Jaggerish type words of spoken phrases in the middle, which is quite effective. It could take off.

CHAD AND JEREMY: "Teenage Failure" (CBS).

This is climbing in the States for Chad and Jeremy, but they sound vastly different from their previous numbers. This sound I like. A lot of it sounds more like Sonny, of Sonny and Cher. It could take off. They are old rivals of ours, and I wish them luck with it.

THE EYES: "The Immediate Pleasure" (Mercury).

I'd say this is a new group—I don't recognise it. This is good, but I could imagine it being done better by somebody like Eric Burdon and the Animals. It's not quite exciting enough although they are trying hard and get a good sound.

NINI ROSSO: "Ballata Della Tromba" (Durium).

No, I don't think so. It can't seem to make up its mind whether it's an instrumental or a vocal. I don't know the singer. The trumpet sounded like Nini Rosso, but not as strong as "Il Silenzio". I don't like it.

BENNY HILL: "My Garden Of Love" (Pye).

Benny Hill I like that a lot. I'm a fantastic fan of his TV shows. I'd really like to see this hitting. It's a Tony Hatch arrangement, I think, and a very clever corn lyric. You need to hear it all the way through to appreciate it.

OVERLANDER
Laurie Mason



good bit of vocalising. The voice and the feel are great, but it's a little too waxy out to take off. But it's a great treatment.

VICTOR SILVESTER'S JENKA RHYTHM: "The Victor Jenka" (Columbia).

What is he saying? Yanka? The whole thing sounds terribly old-fashioned. The lyric and everything else is 1958 rock-'n'-roll.

CHRIS MONTEZ: "Call Me" (Pye).

It's Chris Montez. A Tony Hatch composition. This is doing well in the States and there is another version out by Lulu. They are pretty close but I prefer this one—I like the wistful treatment of the song. I think it will hit. P.S. I'm a fan of Lulu.

THE VIPPS: "Wintertime" (CBS).

I know the song. The group is called the Vipps, formerly the VIPs, and the song is a Peter Lee Sterling composition—he writes some great songs. The group comes from the same stable as the Animals and it shows through on the record. You can imagine Eric, Chas and Company singing it up. I like it. The only thing I don't like is that fade-out ending. This could be big if it gets enough plugs.

ETTA JAMES AND SUGAR PIE DESANTO: "Do I Make Myself Clear" (Chess).

It's American. It's hard to say whether it's a solo, a duo or a group. It's a cross between Joe Tex and Fontella Bass. It has a good feel and it swings, but I don't know if it can be a hit.

'I know I'm limited'

1-2-3 Len keeps up a tradition

LEN BARRY is a 22-year-old Philadelphian whose first love is sports, and who does not consider himself at all in the early Philadelphia hero tradition of Frankie Avalon, Fabian or Bobby Rydell. Rather, he worshipped the late Sam Cooke and has virtually every record made by the Tamla-Motown people in Detroit.

Len feels that everybody in the record business has been influenced, one way or another, by somebody. "Me included. I'd never deny it. Sam Cooke to me was simply the greatest. I'm sure I've taken some of Sam's own phrasing and ad libbing ways in my own act.

"The others who influenced me? Well, Smokey Robinson of the Miracles was one. He's a real fine artist—not as great as Sam, but good. Then James Brown is it, as a performer. I mean you can't touch this cat. Tom Jones is real good too, but I've only seen him on television."

Barry, who stands six feet one inch, and weighs 187 pounds, has been a singing hit maker for a long time.

He made his way first with a group at Philadelphia's Overbrook High School. This was the Cashmores, in which "I just sang background. Later I began singing with the Doyells and this time I was the lead. We had some really big hits with 'Hully Gully Baby' and 'The Bristol Stomp' and it was



BARRY: football

a terrific experience for me. "Every guy coming along has to make a lot of mistakes. That's how you learn. I had my chance to make mistakes and somehow I survived long enough to leave the group and go out on my own.

"The most important thing is experience and then being able to see an opportunity and make the most of it. I was lucky. I met some good producers in Johnny Madera and Dave White. I wrote "1-2-3" with them and the same thing with my new one, "Like a Baby", but I leave the producing to them. So you never know how a break is going to hit you.

"But since I've been lucky enough to make it a little, get a couple of hits and do a lot of dates on the road, well, I sure believe in giving an audience their money's worth.

"So I get dressed in a sort of semi-tuxedo when I work. No braiding on the collar, but a little on the pockets. Sometimes I'll wear a jumper outfit like Sam Cooke and like James Brown. Sometimes I wear, I was out on the road for 60 days with James. I know his act better than he does. If he gets sick I can go right on . . ."

Looking back to the golden age of the Philadelphia record scene a few years ago, Barry remembers the artists well. "I played football again at Fabian," he continued, "but I never got to know any of them. They're a little older. Frankie Avalon and Bobby Rydell both have become quite polished. They're good. I'm sure they'll always be working."

"I'm still living at home with my mother and dad. I'm happy this way and I can't see a marriage later. Sometimes if a guy is married, the responsibility makes him want to grab the bread and forget it. I don't want that. If something is no good for me, I want to be able to turn it down and not regret losing the money.

"Like I just turned down a cameo part in a movie. They wanted me to sing "1-2-3" in a movie that wouldn't be coming out until five or six months later. Well, forget it. That wouldn't help me or the song. I'd like to try the movies, but no Beach Party types please. I'd like to try a real dramatic part without the singing bit. If I could look at myself without turning away, I'd figure maybe there was a chance and then I'd do every thing I had to, to get better at it. I'd really give it a try."

"England—I think will be great. I'm sure I've got some (oried pictures of it from others who've been there. I want to see it for myself."

—REN GRIVATT

For a start
BOB DAWBARN
offers a script idea . . .
are there any takers?

WHAT'S all the fuss about? I know just the pop TV show to get the ratings soaring. It's called **The Boy Dawbarn!**

It stars me, my guitar and my faithful friend, Scottish Jack. Together we roamed the streets of Tooting, tapping the rich and jeering at the poor.

The show opens with a shot of my bare feet tramping through the mud flats around the Isle of Dogs. The sun is glinting through the trees onto the water (very poetic and it will also save money as the Players people have promised us some footage from one of their ads).

Over the soundtrack violins you can hear my voice intoning: "Those crazy mixed-up seagulls flap their wings and rot, their beady eyes stare sightlessly 'cos they ain't got no more pot. This will take up at least 10 minutes — after all we spent four days on those ghastly mudflats and we aren't going to waste all that film.

The scene switches to Hyde Park Corner. Scottish Jack and I are sitting on the pavement with the gang from the Hilton Hotel's Beachcomber Bar.

We are supposed to be derelicts from the human scrapheap (loaned for the occasion by Frank Parr) and nobody will notice our fifty guinea Carnaby Street suits and your Courtreges boots. We are slicing up a small squirrel which Scottish Jack has just trapped in the park.

As we roast the squirrel over our gas lighters I green to my hit single, "I'm in The Colour Of My Best Friend's Face, In The Morning, When We Rise".

The scene changes to our pad. Well, actually we shifted a couple of beds into the broom cupboard as the producer thought a 30-guinea-a-week luxury flat in Knightsbridge didn't really fit the image.

The cameras pan in and focus on my faithful friend, Union Jack Y-fronts as he leaps out of bed to prepare the morning conflat — squirrels are getting scarce in Knightsbridge since we moved in. He eats his, while pretending search for property department files.

I pull mine under the blankets where I've hidden the peacock pate that Harrods sent round last night. After all, you can give just so much for art!

During the pauses in the action we have a bit more poetry — some Patience Strong with the grammar jaxxed up a bit here and there and a few more bits about seagulls, girls with hair black as ravens and a vicious yonker about that copper who moved me on in front of Tito Burn's office last week.

A couple of shots of Roger Daltry watching me rehearse for a TV show, and we come to the reason I accepted this whole deal for a

'Bye Bye Blues' man Kaempfert was first to record Beatles

BERT KAEMP-FERT is something of a musical paradox. This German musician / arranger / composer is thought of in Britain — even among sections of show business itself — as a trumpet player who has had several hits in Europe and the United States over the past few years.

But the truth of the matter is: Bert has never played trumpet. He's a pianist, clarinetist, saxophonist and occasional organist. But never a trumpeter.

"It really comes from the fact that I've had hits with trumpet melodies," Bert told me in his suite at London's plush Carlton Towers Hotel.

Bert — who can claim to be the first man to record the Beatles when he hired them to back singer Tony Sheridan in Hamburg — started his career as a result of a motor accident when he was six years old.

"I was involved in an accident from which my parents received some money as compensation. With this they sent me for piano lessons and I studied piano until I was 14. At that time, all young musicians in Germany were told to study military music, so I left music college and joined an orchestra in Hamburg."

That was the Hans Busch orchestra and Bert, at 16, was its youngest member. He later joined a radio band in Danzig before being called up into the German Navy in 1940. "At first, I played in an army



KAEMPFERT: no trumpeter

band, doing other musical jobs in the evening as well, but later all army bands were abolished and I became a medical orderly which is how I spent the rest of the war — working in a hospital."

Then followed marriage — in Bremen — and club work in the U.S. zone in Bremerhaven, but difficulties over accommodation for his wife and baby daughter forced him to return to Hamburg where he got a job in a hotel band and later with a radio band.

He started arranging and then conducting and joined Polybor. He formed his own orchestra and around 1957-58 had his first hit — "Midnight Blues", which sold a quarter of a million copies. This was followed by a million seller in the States — "Wonderland By Night".

Bert now spends several months of every year in Hollywood scoring films.

He describes his music, particularly that action aimed at British audiences, as a combination of swing, music to listen to and music to dance to. "I like to make music that people enjoy and that makes them relax and listen," he said.

ALAN WALSH



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POP



When will the raving have to stop?

WHAT'S wrong with television pop? It's a question that has been asked since the early days of Cool For Cats and, if anybody can remember that far back, Telebox.

But recently the clamour of criticism has reached spectacular heights—from the public, in newspapers magazines, and on television.

Critical emphasis has shifted from the all-out Expresso Bongo type of frontal attack on Pop to selective sniping at TV shows, like Ready, Steady Go!, Top Of The Pops and Thank Your Lucky Stars which are slammed as pretentious, repetitive, usually uninteresting, or worse.

The history of pop presentation on television has been one of slow improvement from the excruciatingly embarrassing, to merely irritating.

But generally the critics' view is that a terrible pall of "sameness" has hung over TV pop.

Once a good formula is found it is rigidly adhered to for years on end.

Teeth may gnash at our Cathy's jolly blundering, millions may groan when Zoot Money's vocalising becomes inaudible fiddles may curse while Jim Dale bores on, fans may fume while the camera holds on to shuffling teenager, Mavis O'Toole of Sutton Coldfield, for 30 seconds, while Heranna should be filling the screen with fillings.

But the real source of irritation is that the same shows are presenting the same artists in the same way, week after week. But what grumbles have failed to achieve, slipping audience ratings may bring about.

TWW's Now, is a go-ahead show mixing pop and a healthy dose of teenage scepticism. And now the BBC have sprung on us A Whole Scene Going, a brave and worthwhile attempt at lifting TV pop from the mime-and-scream formula.

This week top TV producers give their views of the state of TV Pop.



CHRIS MERCER
The chief fault has been over-exposure and things getting stale in general



ELIZABETH COWLEY
If teenagers take pop seriously, then I think we should respect their opinions.



JOHNNY STEWART
I don't mind valid criticism which is useful — but quite a lot isn't...



FRANCIS HITCHING
Pop is entertainment and nobody pretends it is anything more

● **JOHNNY STEWART, BBC, Top Of The Pops:** I don't think pop shows have to be uninteresting. If they are, there is something wrong. But some artists and groups you get on pop shows are not particularly outstanding visually, and it's up to the producer to make them interesting. If an American artist is in the chart for five weeks, this can get repetitious.

● **Top Of The Pops** we are the only show which has to try and get artists exactly at the moment their disc is in the chart, and we only play records that are going up. Records going down are dead as far as we are concerned. People complain of audiences, but they vary an awful lot. I don't mind valid criticism of TV pop which is useful, but quite a lot isn't. I don't think audience participation shows are losing their appeal. I think there is a place for both types of shows, just as there is a place in the chart for both Ken Dodd and the Stones.

● **FRANCIS HITCHING, ITV, Ready, Steady Go!** RSG is not unimaginative, because it is a live programme it gives more chance to artists to do something out of the ordinary, not bound to what's happening in the Pop Fifties or what the record companies decide what's best for them. It's a programme doing its best to recreate the best of what happens in a club. For example, we have had numbers that last six minutes which you never get on a single.

I don't think TV pop is pretentious. Pop music is better than it has ever been. If you think back to the days of "Where Did The Baby's Dimple Go?" for example, it was the sort of record that couldn't happen today. Pop is entertainment and nobody pretends it is anything more.

Regarding audience participation you can do a show and put on artists in a dramatic way, with lights and scenery, presenting the artist visually with no other element. You can do that for a number of weeks, but the whole spectrum of these dramatic pop shows can't develop. On our show there are no sets and very little scenery, and week by week it changes, because the kids change. RSG, now, compared with two years ago is unrecognisable.

On TV you are doing an impossible thing anyway, putting in vision something designed to be heard.

by CHRIS WELCH

CHRIS MERCER, TWW, Now: There are two ways of approaching pop on television. We can put on top billing artists each week, and from a chart point of view, it would be difficult to improve on a programme like Top Of The Pops. But since the pop boom more people in the business are looking at the programme ratings and it's obvious the honeymoon, when every programme was doing well, is over.

The ratings began to wane. Audience participation programmes became over-exposed and people got tired of them. There has been a tremendous amount of enterprise shown in the sets of programmes, like Thank Your Lucky Stars, which have been very imaginative. The chief fault has been over-exposure and things getting stale on pop programmes in general.

When we were putting Now together we had to decide which of the old Discs A Gogo formula to eliminate and which to retain, and whether a more intelligent approach away from wild hysteria would be better. I knew the kids would appreciate this because we had done market research

The men (and woman) behind the cameras answer back

and one of the things they liked about the old Discs A Gogo was that we didn't have this hysterical quality. From this, the Now formula evolved and is still evolving.

Teenagers' attitudes tend to be sceptical and they will be insulted if it's thought they will accept all the brouhaha issued from the industry.

There is room for both kinds of shows. I think Bernard Braden has a point when he says pop shows are pompous and take pop too seriously—and we may be doing it on the show—but if teenagers take pop seriously then I think we should respect their opinions.

ideas and criticisms.



The boy dawbarn

more £10,000 — the orgy scene. The producer has turned down the old slugs that we swagged back to the pad by promising them speaking parts, so Scottish Jack is bound to put on his falling-about act.

Still, they've promised to lay on six girls who failed the auditions for the last six "Carry On" films and we can use all those blokes who've got nowhere to go while P. J. Proby's out of the country.

The important thing is to get the Daily Sketch and Daily Express to get wind of the scene and run an advance piece saying it ought not to be shown — we've got to justify our peak-hour slot somehow.

To give it the authentic touch we're holding the orgy in a roadminder's hut in Charing Cross Road. Stick a few pictures of birds on the wall and knock the bench over and it should look just right.

The only snag is I've got to stay sober long enough to mime my latest single, "Swinging Sub-human".

I suppose the critics will hate it — they never did understand teenage culture.



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THE NEW JAZZ RECORDS

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JIMMY: charging

SMITH'S BEST TRIO

JIMMY SMITH: "Al Club Baby, Grand Vals, Sweet Georgia Brown, Where Or When, The Preacher, Row of A's" (Blue Note BLP 1524). Vol. 2. Caravan; Love is a Many Splendored Thing, Cat Happy, It's All Right With Me (Blue Note 1529). Smith (org), Thelma Bailey (drs).

MOST jazz record buyers know what to expect from Jimmy Smith by now—dynamic, propulsive music with more than a fair share of excitement.

If you belong to the school of thought that maintains that Smith's best work was in the small-group setting on the Blue Note albums, then both records can be unreservedly recommended.

The trio here is the best that Smith has fronted—Bailey is a superlative and sympathetic drummer, while Schwartz's unpretentious guitar adds an interesting solo voice and extra lift rhythmically.

Recorded live at the Club Baby Grand in Wilmington, Delaware, the quality does not suffer from the usual "in-person" recording blemishes. Each album has its tour-de-force "Sweet Georgia" on volume one and "Caravan" on volume two as bravura performances with Smith charging through long solos, building in intensity, piling riff upon riff while the right hand stays out long and intricate lines.

First-class examples of the work of the greatest jazz organist, these have been issued here before; both are excellent and it's difficult to choose between them.—B.H.

A big, big band generating a big, big sound

ECONOMICS have virtually killed jazz big bands with the notable exceptions of Basie, Ellington, and Herman, and the tragedy of this situation is underlined when superlative big band albums such as this appear.

Belgian pianist Boland and expatriate American Kenny Clarke assembled this international band in Cologne, Germany. Britain is represented by Deuchar, Humble and Ronnie Scott.

Roaring ensemble

The scores, presumably by Boland, are perfect vehicles for a big, roaring ensemble such as this. Sparked by Clarke's excellent drumming and Jimmy Woodie's firm bass (Joe Harris also handles timpani), each track has first-class solos, with the exception of "Johnny" which is a storming ensemble exercise highlighting a superlative brass section.

"Night Lady" has striding Boland piano and an audacious Ake Person solo which is quite the best on the album. "Othello" and "So Scared" feature Shihab's lusty baritone and a Billy Mitchell tenor spot. "Sabbath" is a showcase for the brilliant brass with impressive lead trumpet work (probably Bailey). The title track, a funky piece by Jimmy Woodie, has Derek Humble bursting hercely out of a searing brass build-up, followed by a choppy Person solo; Shihab brings it all to a close with a beefy solo.

Standard

Consistently high though the solo standard is, it is the ensemble sound and scores which makes this an outstanding album. This is a big, big band (20 musicians listed) but there are probably more with a big, big sound. And a great great record.—B.H.

KENNY CLARKE/FRANCY BOLAND BIG BAND. "Now Hear Our Meatin'." Johnny One Note; Night Lady; I'm So Scared Of Girls When They're Good Looking; A Ball For Othello; Sabbath Message; Now Hear My Meatin' (CBS BPG 62567).

Clarke (drs), Boland (pno) with big band including Benny Bailey, Dusko Goykovic, Roger Guerin, Jimmy Deuchar, Ahmed Fallay (trpts), Ake Person (tmb), Derek Humble (alto), Sahib Shihab (bari, flt).



BENNY BAILEY: impressive lead on "Sabbath"

NINA'S POTTED BLUES HISTORY

Nina Simone displays a remarkable versatility on "Potted Blues" (Philips BL763). It is virtually a potted history of blues: ranging from unaccompanied vocal to sophisticated nightclub blues and a raucous Gospel-flavoured "Sinnerman". One or two tracks are not up to standard—Miss "Strange Fruit" will hardly please anyone who has heard Billie Holiday's—but still overall this is one of her best albums. Tracks include "Nobody Knows You When You're Down and Out"; "Trouble in Mind"; "Chilly Winds Don't Blow" and "Ain't No Use"—B.D.

Four quite well-varied tracks of modern gospel music by Marie Knight are reissued on "Songs Of The Gospel" (2004 MCE), a Mercury EP holding "The Storm Is Passing Over", "Put My Trust In Thee", "Jesus Walk With Me" and "Step By Step". The first is a gospel number by Miss Knight with rhythm and organ, solo guitar prominent; on "Trust" and a waltz, "Step By Step" she is joined by Thomases Stewart for duets in the Tharpe-Knight tradition; "Jesus Walk" is solo vocal, done with heart, over a rhythmic figure taken from Ravel's "Bolero". If you like the type of music and don't have the earlier LP release (same title), this would be a reasonable buy.—M.J.

Aaron T-Bone Walker is, and always was, a very relaxed and relatively restrained blues singer with the kind of wit and phrasing which sits well with jazz accompaniment. On "The Blues Of T-Bone Walker" (Mercury MFP1043), a nice easy going collection of old blues from Walker originally on Black And White the



DEXTER: lyrical

In case you forget in between records, Gordon is a master

Dexter Gordon is generally effective and always swinging.

The young Danish bassist, Pedersen, is brilliant—undoubtedly world class—playing intelligent lines with a lovely big tone and supple beat.

Everybody gets ample room to stretch out and it all adds up to some very nice listening. B.D.

CAB CALLOWAY

CAB CALLOWAY: "The King Of Hi-De-Ho"; 31: Least Blues; Some Of These Days; Nobody's Sweetheart; Minnie The Moocher; Black Rhythm; Six Or Seven Times; Baggy Call Rag; Yes! Rascal; Vol. 2: Between The Devil And The Deep Blue Sea; Kickin' Kicks; Ed Thigpen; Gang Around (Ace Of Hearts AH106). Calloway (voc) with various personnel, July, 1930, to October, 1931.

CAB'S orchestra, originally known as the Mis-sourians, recorded in New York but boasted a wide, virile, joyous band sound of the kind usually associated with Kansas City and the Midwest. It swings handsomely

and lightly for the time, the early thirties, had several proficient soloists—including Foots Thomas, R. Q. Dickerson, Reuben Reeves and William Blue—and managed to convey commendable enthusiasm in often trying circumstances.

For Calloway could sing directly, and also be a vast bore—by shouting while the band was blowing strongly (see "Boogie Call"), on which he shouts a lot and introduces the trumpet player as "Mr. Rev." (Reeves, I wonder?) On the credit side of the album is a fast and furious "Some Of These Days"—fighting solos by trumpet and clarinet, slick saxophone ensemble, and a not-had vocal. The tuba is great, too.

Technique

In fact, the lift imparted by banjo and tuba, banjo and string bass on later tracks, is generally excellent. Like Ellington's, this band knew how to use banjo. Other virtues to note are the clean trumpet technique on "Nobody's", the big, Louis-type trumpet on "Rascal" (Reeves?) the solos and arrangement, and final dog noises, on "You Dog", and Cab sending up a sentimental vocalist (which?) on "Devil And The Deep". M.J.

SON HOUSE

SON HOUSE: "Father Of Folk Blues"; Death Letter; Peewee; Louise McChes; John The Revelator; Empire State Express; Preachin' Blues; Grieving In Your Face; Sundown; Love Camp Moan (CBS BPG2604).

A NEW record by an almost legendary blues artist comes as an exciting discovery. Here Son House plays the old Mississippi bottleneck style with real bite and drive, producing whining, questioning responses to his vocal lines which greatly heighten the drama of the stronger songs.

"Death Letter", an old theme treated with rugged originality, contains some lyrics (about ten thousand standing around the burying ground) hoarsely sung without guitar. Of the others: "Preachin'" stands out for its words, its raw expressiveness and striking guitar part.—M.J.

guitarist-singer works with trumpet, sax, piano, bass and drums to create a groovy blues mood of the kind that used to be called R&B long ago. His voice is good and jumpy in a somewhat the way that Louis Jordan's was, and he has the musicians playing jazz blues with an emphasis on the tenor. "Myrin Women", an early one, appeared here earlier on a ten-inch Capitol LP. "Too Much Trouble", "Mistake Blues", "Lonesome Baby" and "Lonesome Woman" are others which show off Walker and his group. Featured are the beefy Webster-style tenor of Bumpus Myers, the piano of Wilder Daniels, the trumpet of Teddy Buckner and perhaps George Grondorf.—M.J.



WALKER: jumpy

THIS WEEK FROM CBS RECORDS

CBS on RADIO LUXEMBOURG Listen to the Keith Stars Show on Thursdays at 8:30 p.m. and the Kenny Everett Show on Saturdays at 9:30 p.m.

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RADIO JAZZ CHRIS HAYES

FRIDAY 5:30 p.m. M2: Jazz Bonds. 8:25 M: Jazz Corner. 9:0 R and E: Jazz. 9:5 A: Jazz 10.5 O: Sweet and Sassy. 10:15 T: Tony Bennett. 10:35 Z: Authentic Jazz. 11:0 T: Raymond Fol (France). 11:15 BBC M: Jazz at Night. 11:20 E: Oscar Peterson Trio, Juliette Greco. 11:20 G: Swing Serenade. 1:31 BBC L: Blues in the Night.

SATURDAY 12:00 noon BBC T: Jazz Record Requests (Hump). 1:0 E: Pop and Jazz. 1:15 M2: Radio Jazz Club. 1:0 M: Euro-Jazz Quiz Final. 4:5 J: George Shearing. 8:15 M1: Dakota Station. 9:0 M1: Italian Fast Coast Jazz. 9:0 M1: Al Hirt. 9:35 O: Jazz and Pop. 10:15 T: Elliot Lawrence. 10:30 Y: Lester Young. 10:45 J: Coleman Hawkins. 11:35 J: The Big Bands. 11:30 J: World of Jazz.

SUNDAY 4:30 p.m. G: Clifford Jordan. 5:5 L: Chamber Jazz. 8:30 E: Big Band Parade. 6:30 M: Jazz and Near Jazz. 7:0 and 9:15 M2: Jazz. 9:30 and 10:3 A: Jazz in the Night. 10:10 M1: Bob Dylan. 10:45 A: Duke Ellington (Hughes Panassié). 11:31 BBC L: Jazz Scene (Alex Welsh Band, Ed Thigpen, Victor Graham, Al Gay Quartet).

MONDAY 11:15 a.m. E: Jazz Magazine. 8:30 p.m. M: Jazz Corner. 9:0 E: Kurt Ellington. 9:30 G: Miles Davis. 9:30 A: Jazz (Mon-Thurs.). 10:15 T: Margaret Whiting. 11:0 T: Roland Kirk Quartet. 11:5 O: Jazz Coltrane.

TUESDAY 8:10 p.m. E: Jack McDuff Quartet. Benny Golson. 9:15 R: Jazz Corner. 9:30 G: Miles Davis. 10:50 J: Jazz Journal. 10:15 T: Music from Brazil. 11:0 T: Miles Davis. Gil Evans. etc. 11:20 E: Bill Evans and Beat.

WEDNESDAY 3:50 p.m. L: Guessing Jazz. 5:30 BBC T: Jazz Today (Charlie Fox). 10:15 T: Gil Evans, Miles Davis, Helen Merrill. 11:0 T: Miles Davis and Al's Star Line-up. 11:20 E: Global Jazz.

THURSDAY 7:35 p.m. L: The Four Freshmen. 9:15 M2 and R: Jazz Corner. 9:20 O: Old Time Jazz. 10:10 M1: Montmartre Jazzhouse. 10:15 T: Peggy Lee. 11:0 T: Al Grey, Harry Edison, Lockjaw Davis, etc. 11:20 E: Doctor Jazz.

Programmes subject to change.

KEY TO STATIONS AND WAVELENGTHS IN METRES. A: AF France Inter. 1520. E: NDR Hamburg 209. 189. G: SWF Baden 295. 363. 451. H: Hiver-sum 1402. 329. J: AFR 947. 344. M: NR Occ 1376. 477. 228. M: Saarbrücken 211. N: Denmark Radio 1124. 228. 216. O: BR Munich 375. 187. O: HR Frankfurt 500. R: RAI Italy 355. 390. T: VOA 251. Z: Radio Strasbourg 258.



HAYES: Saturday

Mr HARMONICA MAN

"STEVIE'S Got A Monster," scream the adverts in American papers. They are referring, of course, to his hit record, "Uptight (Everything's Alright)" which looks like being Stevie's biggest Stateside hit yet.

At the height of hit disc fervour in America, 15-year old Stephen D. Judkins flees to Britain for two weeks of touring and television. He will naturally be pushing "Uptight", and he naturally hopes it will prove to be as big a hit in England.

"Well, I don't know if it will go," laughed Stevie, as he sipped his orange juice. "Of course I hope it will. I think that the English kids like this sort of beat a lot." "Actually the idea came from the Rolling Stones. They started this

'We decided 'Uptight' didn't need harp. Vocal is much stronger on such a number'

thing on 'Satisfaction'. He demonstrated on a bulbous chromatic harmonica.

The harmonica is in fact Stevie's main instrument but he doesn't feature it at all on "Uptight". Was there any specific reason?

"No, no, I talked this over with my musical director, Clarence Paul, and we figured that 'Uptight'

didn't need harp. Vocal is much stronger on such a number."

What does Stevie think of the criticism that all Tamla Motown records sound the same?

"Well, I realise that there is quite a bit of similarity between Tamla Motown records, but the guys at Motown realise this and they are beginning to change it. The sound

may be the same but, let's face it, you can tell a Tamla record a mile off.

"Motown had a distinctive sound," said Stevie, "and it is a sound that just about everybody has tried to copy but not been able to. I think that the distinctive sound is something to do with the acoustics in the studios at Detroit."

Which way does Stevie think the music scene is going to develop? "I couldn't say," he answered, "but I still think that beat rather than beauty will be featured. Mind you, it's quite possible that pretty songs will come back this year."

"At the moment everything in the U.S. is 'A Go-Go'. It's the new word. It means anything that involves some sort of action, or movement. If someone thinks a record is good they might say 'It's a go-go record, y'know'."

What are Stevie's main musical tastes? "Well I dig Ray Charles. He's my idol. I also like Neil Sedaka—gee, just about anything. There's a lot of jazz stuff I like as well. Stan Getz—he's the man."

"I like some of the avant garde jazz, but I can't dig this feedback stuff!"

He blew one very long feedback like note on his harmonica, smiled at the ring of reporters and said: "Man, do you dig that?"



STEVIE: idea came from the Stones

MM BEAT CONTEST WINNERS HAVE GOT A FIRST TIMER

THE latest group with a Lennon-McCartney hit are Manchester's St. Louis Union, the six-piece combo that got its recording contract as a result of winning the MM's National Beat Contest last year.

Their recording of "Girl" is the fifth Beatles penning in the chart this week — along with two versions of "Michelle", Sellers' "Hard Day's Night", and the Hollies' "If I Needed Someone"—yet the Union admit: "It was a good, commercial number, but it's not really our sound."

"We recorded it mainly to get into the charts, get the name known, but we really play soul music. The next record, we hope, will be more like the St. Louis Union sound. We don't want to become known by the sound we produce on 'Girl', although we're glad it's in the charts."

"We thought it was a commercial number which was exactly what we need."

"We won't worry too much if it doesn't get beyond number 20. The next one, we hope, will do the same, and then we can start thinking about number ones."

That was organist Dave Tomlinson talking. He also said that it was winning the MM contest last August that really gave them their chance. "We got a

'Girl' is just what we need, a commercial hit!



UNION: "we really play soul music"

recording contract out of it of course, but we also got a tremendous amount of good publicity. Promoters read about us and we got lots of good bookings."

The group was only nine months old when they won the contest. "We were doing all right before, but this success really put us on the map. It made us known in the south as well as in the North and

Midlands where we had been working."

"We'd recommend the contest to any group."

The group started in their home city, Manchester, and played a lot at the Twisted Wheel club which they regard as their home club. "We played a lot of clubs and ballrooms in the north, some good and some bad," said bass guitarist John Nicholls. "We like both,

really. You get a terrific atmosphere in a club, but ballroom facilities are better."

"We like playing soul music and go for the big fat American sound, using sax and organ to get an almost brass sound."

They get material from all sources — records, original numbers, etc., and all the group can read music.

At present, they are content to be based in Manchester, which they feel is underrated as the city where the scene is, despite the MM survey which proved it was Rave City '66. But they realise that if their record career progresses they may have to move to London.

"We haven't played much south of Birmingham yet," said John. "So we don't really know what to expect."

"We don't think we are offering anything particularly new to the music scene," Dave told the MM. "But we are all reasonably presentable — as a group and as people — and we can give the fans what they want."

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EXPERT ADVICE by Chris Hayes

How did Hank learn the guitar?

HOW did Hank Marvin, of the Shadows, learn to play the guitar? — M. R. Seabrook, King's Langley.
 By sheer hard work! I started with chord charts, studying and practising every available moment. Two years ago I bought Sal Salvador's 'Single String Studies and Exercises', which I found beneficial. But you've got to be reasonably good before you can tackle it. However, the Shadows have written a comprehensive tutor for the novice, which shows how to hold, tune and play the guitar. It contains chord diagrams and simple tunes with notation and is published by Belinda Music at 58—HANK MARVIN.

WHERE can I purchase a capo suitable for a banjo? — Samuel Kane, Coleraine, Co Derry, NI.
 Clifford Essex Music Co. Ltd., 20 Earham Street, London, WC2, sell a Bill Russell American capo at 12s 6d post free.

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WHO are the Imp-Acets, and when did they join Adam Faith, succeeding the Roulettes? — John Webster, Gillingham.
 They come from Havering (Essex), and did their first date with Adam at Cardiff in December. Names, ages and previous occupations: Ray Frewin (bass, 20, chemist), Michael (Oldroyd) (lead, 19, musician), Howard Morgan (rhythm, 21) and Lloyd Courtney (drums, 21), both GPO engineers. They all sing.

HOW can I fit disappearing spurs and a disappearing tom-tom holder to my bass drum? — E. R. Davies, Stourbridge.
 These are supplied with a paper jig and full instructions for fitting. Spurs cost £1.19s 5d and tom-tom holder £1.15s 5d plus postage. — LEN HUNT, 10/11 Archer Street, London, W1.

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 Don't waste money on a professional artist's model until you are certain that you will take to the instrument. Get a second-hand clarinet, but not an antiquated relic at a junk shop, which might be a simple-system, unless these days. Go to a reputable dealer and buy a renovated instrument of reliable make, such as Buffet, B and H or Selmer, tested and guaranteed. Don't be put off if it looks well-worn: the quality of an instrument lies in the name and workmanship, not the appearance. An old instrument often plays better than a new one. Check that the wood is not cracked, the pads set properly, and the mouthpiece has a true lay. — SAKIST and teacher DON RENDELL.

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CHET: style

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ALEX HARVEY seems to have changed his guitar. What is the reason? — Chris Winford, Beckenham.
 For five years I used an old Burns tritone model, one of the first ever made, and although I may be prejudiced, I regarded it as the greatest guitar in the world. I took this sweat, beer and rum-stained friend all over the place and had one of the pick-ups reorganised by a fantastic TV engineer in Germany. When the hour, temperature and mood were right, it was (to put it mildly) a east Alas, it was stolen during a goodwill tour of my native Glasgow, and I now use an electric 12-string Framus, which is very nice, although the action is a bit heavy — ALEX HARVEY.

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HE'S CALLED ART NOW



ART: "It makes me sound young again"

CHRIS FARLOWE to Bertie Wooster may seem a long haul, but to the ears of arranger, MD, pianist Arthur Green-slade, it's all music.

Arthur, or "Art" as Andrew Oldham likes to call him, is one of the backroom boys of the music industry rarely seen by the public, but whose work is so prolific that a minimum of ten fingers seems insufficient for the number of pies going.

IT'S ALL MUSIC TO MR. GREENSLADE

Art Green-slade's activities ranged in the last few months from arranging the roaring brass band on Chris Farlowe's EP and single "Think" to getting together original Roy Fox type bandsmen to record the theme for TV's "World of Wooster". He does light music, pop backings, broadcasts and TV's.

As a musician brought up in the days of big touring bands and reared on jazz, how does Arthur enjoy working with R&B singers like Chris? And when did Arthur suddenly become "Art"?

"That makes me sound young again!" he laughed. "That was Andy's idea, I think he wants me to be a bit more hip for the record label."

"When it comes down to pop music to be perfectly honest, the session boys and I still prefer Basic and Ellington. But I really love R&B. On 'Think' Andy Oldham and I got together and the Stones laid down the first idea, Mick and Keith wrote it, and I had to dish it out to the band. I'm tickled pink with that EP, it's a great noise."

"I like those boys, they knock me out. When the Stones are doing RSG, Mick comes up and says: 'And how are all the musicians this morning?' I suppose Mick thinks we're not so hip!"

"But we had our day! I remember when Ted Heath was on the smash ten years ago. But if the kids today could see us old musicians doing the backings, they wouldn't buy any records. They want to see young blokes of their own age leaping about."

"I think Chris deserves a hit, because he's a great little nut. We lost all the scores from the EP when we had to do RSG. There was a terrible panic and I had to write them all again from the record. And I couldn't remember what I had written!"

"There was a controversy about session men playing on beat records. Big deal. Who cares? Sometimes a session drummer will sit in, and the kids get their first impression of what to play, and end up doing it just as well on stage."

"I was both surprised and knocked out by Hedgehoppers Anonymous when we did a session with strings. Those boys played themselves and had it all off very well."

"When session boys do play on records it's to save time, otherwise you could mess about all day. I believe the Beatles spend a lot of time in the studio — but they can afford it. Not every one can."

"When you get session men in, they can talk music and save time. I'm not knocking the groups — it all boils down to experience."

When did Arthur start his musical career? "I started as a semi-pro at Gillingham when it was a stable for budding musicians. Like Tommy Whittle and Ronnie Verrell. We used to shake 'em rigid at the local palat! Then I was 13 years with Oscar Rabin and five years on 'Go Man Go' on the radio."

"Today I really enjoy writing for a great string orchestra. You get a great kick out of standing in front of an orchestra and thinking: 'Did I do that?' But after working with the Stones, I can see myself standing in front of a hairy group one of these days!"

Chucks shows what Mick's all about

POP LPs

CHUCK BERRY (Golden Guinea). Great old Berry sides. Jagger must have picked up a lot from early Chuck. The likeness is marked here. The backings sound dated, but not Berry. This is what R&B singing is all about. Included: "Maybelline", "Down The Road Apiece", "Concession", "The Blues", "Back In The USA", "I Got To Find My Baby", and "Almost Grown".

JACKIE WILSON: "Spotlight on Jackie" (Coral). He's like a caricature of a singer. His voice raves, rants and turns somersaults. Listening to Jackie's records is an emotional experience! Too much of this and a highly strung person might turn neurotic. He's fantastic, but a little control wouldn't go amiss. Included: "Over The Rainbow", "Georgia On My Mind", "You Don't Know Me", "What Kind of Fool Am I?" and "Lonely Teardrops".

DON COSTA ORCHESTRA: "Days Of Wine And Roses" (CBS). Orchestral treatments—romantic and sometimes swinging — (if not so well-known standards and film themes. Nicely played, with warm arrangements and lush strings treatments on some tracks. Titles include "Days Of Wine And Roses", "Can't Get Used To Losing You", "My Romance", "My Foolish Heart", "Theme From 'Lisa'", and "Gone With The Wind".

FRANK SINATRA, JR. ("Young Love For Sale" (Reprise). Same name, same record label and some of the same vocal phrasing, but the resemblance ends. For Frank Sinatra Jr. is no copy of his famous dad. He's been intense enough to master well clear of sounding like Frank Sr. A tuneful and competent singer, he's been serving an apprenticeship with the Sam Donabue Orchestra for the past two years and this is his first album. Result: a very nice debut and signs of a promising vocalist. Titles include "Love For Sale", "A Lovely Way To Spend An Evening", "Wonderful", "Falling In Love With Love", and "Who Cares".

FRANK CRUMIT: "The Gay Caballero" (Ace Of Hearts). Excellent collection of records (like agent Jim Godbolt) will go potty over this. The buffoon singer of the thirties and early forties offers his tour de force on this collection: "Abdul Abubal Amir". It's still hilarious — as an oddity. The orchestration is delicately descriptive for squares. The nostalgia floods forth in waves. Included: "A Gay Caballero", "The Pig Got Up And Slowly Walked Away", "Donald The Dub", "Nettie Is The Nitwit Of The Networks" and "The Prune Song".

CATERINA VALENTE: "Greatest Hits" (Decca). Impeccably sung versions of some of the angriest popular music melodies. Not much emotion but you have to marvel at the perfection. Included "The Breeze And I", "La Golondrina", "Amangola", "Malaguena", "La Paloma" and "What A Difference A Day Made".

XAVIER CUGAT: "Feeling Good" (Brunswick). Stateside King of the L-A beat, Cugat's rhythm cha cha through Latin versions of some well-known hits — including "And I Love Her", by Lennon-McCartney. Music for dancing. Cugat makes it sound familiar, yet different and exciting at the same time.

FOLK

There are not many traditional singers who have become well-known around the clubs before making their first record, but the Stewart family are featured on "The Stewarts of Blair" (Topic 12713). are almost well known in London as in their native Scotland. One whole side is devoted to Belle who is a fine male singer of the older generation. Her two daughters, Cathie and Sheila, have the other side, culminating in a track of pipe music by dad, Alex Stewart. Alex also accompanies "Bunkus Bonnie Lassies", sung by Cathie, on the goose, a quieter ballad, usually used for practice. The three quite different styles of the three singers is an interesting example of the way the tradition develops and flourishes, from Belle's monumentally sincere ballad-singing to the less mature but still appealing singing of her two daughters. The material is well chosen, and Hamish Henderson's notes are a wonderful example of how to be knowledgeable



PROBY: pretty, melodic track

Copacabana gives Tony a film star reception

MOVIE star Tony Bennett, opened at New York's Copacabana Thursday night amid all the pomps and glammers of a prime motion picture premiere.

Across the street from the venerable club was a huge roiling searchlight, with a placard emblazoned on the side: "See Tony Bennett in 'The Oscar'". Bennett will be seen in the film, which opens next month, doing several new songs, including "Maybe September", by Percy Faith. He's also featuring the song in his new act.

Inside the club, around the ringside, it was like a scene from a picture. A flock of movie moguls was there, including producer Joe Levine, who introduced Tony to the movies.



BENNETT: sheer magic

The act itself is for the most part like sheer magic. Bennett is a pro all the way, mixing pop and material things with his own greatest hits like "San Francisco", "I Wanna Be Around" and "Who Can I Turn To" — R.G.

CAUGHT IN THE ACT

TED HEATH

MASTER craftsmen were at work at London's Marquee Club on Saturday night when both the Ted Heath Band and the Dick Morrissey Quartet were in full cry.

An exciting drum battle between Phil Seaman and Bobby Orr climaxed the evening.

Numbers were kept short and snappy on Heath's two sets, and although most of the material was tried and trusted, bright arrangements kept songs like "Bambles, Bangles and Beads", and "Fever", swinging. Particularly interesting was a "HIP Darlin'" treatment of "Hello Dolly", and a biting brass on "Memories Of You".

Dick's set with Phil, Harry South and Phil Bates was a knock-out. Dick especially good on "I Thought About You", and "Storm Warning." C.W.

STEVIE WONDER

FIFTEEN-YEAR-OLD Stevie Wonder is already a nature performer, and no

mean raver. He has a far from diminutive voice, great charm, and a lot of soul.

Accompanied by the Side-winders, comforted by his own drummer, and his musical director, Stevie's lanky figure squirmed into action as the initial chords of "High Heat Sneakers" began. He accompanied himself most proficiently on drums, on "L-La-Laa-Laa", and jumped and hopped excitedly as the Side-winders stormed into "Up-tight."

With a soulful, walling, version of "Blowing In The Wind", a chiding "Fingertips", and three encores of "Up-tight", Stevie gave a most exciting show which left the audience gasping.—N.J.

HIDEAWAY

THE launching of Jim Godbolt's Hideaway, an aptly named jazz club behind Havestock Hill, Hampstead, was notable for the excellence of the music, the size of the crowd and the slowness of the drink service in roughly that order.

Tony Coe's quintet — with John Picaud (tmb), Ron Rubin (bass), Buzz Green (drs) and Colin Furbrook (pno) — was

Jim should bust the cliff open

POP SINGLES

P. J. PROBY: "You've Come Back" (Liberty). Jim's follow up to his big hit, "Maria". A gentle ballad that you feel will explode any moment. In fact, it gradually builds to a climax which Proby handles very well, and he doesn't even reach the following stage. A pretty, melodic track which will bust the chart wide open.

JACKIE TRENT: "You Baby" (Pye). Miss Trent takes off with a Spector-Mann-Weil number coupling Len Barry brass sounds with a big Spector type orchestra. Jackie's accent sounds a bit strange and the production has got that "Made In Great Britain" stamp on it. Not a very attractive number but the record is forceful enough to get some attention.

CLIFF BENNETT: "You Can't Love 'Em All" (Parlophone). That very distinctive brass sound of the Rebel Rousers is maintained on Cliff Bennett's new cut, but — despite the almost interesting arrangement — the number is monotonous and rather unmemorable. Doesn't sound like the one to put Cliff back into the Pop 50.

SMALL FACES: "She-La-La-La-Lee" (Decca). A powerful new disc from the Small Faces here, written by Kenny Lynch and Mort Shuman. A simple, but catchy number with some wailing vocal from Steve Marriott. A little more instrumental work could have varied the focal points of this record, but nevertheless it should crash the Faces very high in the chart.

THE POETS: "Baby Don't You Do It" (Immediate). Scottish group, back on the record scene, with a speedy version of the Marvin Gaye rocker. An exciting, off-beat disc. The singer's voice is a little off-putting at first, but eerie, echoing backing soon puts it right. This may be a bit far out for some, but nevertheless it could hit big.

MIKE, VICKERS ORCHESTRA: "Eleventy One" (Columbia). Manfred guitarist Tom McGuiness wrote this and ex-guitarist Mike Vickers fronts the orchestra. A boring Step-toe-ish theme — no!

THE GOOD FACE ("He's A Good Face (But He's Down And Out)") (Columbia). You, dig this record. A very well performed, interesting, well produced number, Dylaniac accent on a pop song — and Beatles falsetto harmonies, all well applied. A disc that grows on you after each play — and it deserves to be a big hit.

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WEDNESDAY, 7.30
KID MARTYN BAND

ALL-NIGHT SESSION SATURDAY
JANUARY 29, MIDNIGHT

DON COOK ALL-STARS

FOLK & BLUES ALL-NIGHTER, FEB. 5
Apply now for Membership, 5/- per annum

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Hampden Court, Middlesex

Friday, January 28th
MIKE DANIELS' DELTA JAZZMEN

Saturday, January 29th
TERRY LIGHTFOOT'S JAZZMEN

Sunday, January 30th
ERIC SILK & HIS SOUTHERN JAZZ BAND

SIX BELLS
KING'S ROAD, CHELSEA

Saturday, January 29th, 8 p.m.
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JAMAICAN CADBURY BAND

Sunday, January 30th
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Tony Harris and Rik Gunnell Present—

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RECORD NITE

Admission 3/6
Friday (29th) 7.30-11.30 p.m.

INEZ & CHARLIE FOX

RONNIE JONES & THE BLUE JAYS

Friday ALLNIGHT SESSION 12.00-5 a.m.

INEZ & CHARLIE FOX

RONNIE JONES

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LEE DORSEY

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With Geno Washington

STORMSVILLE SHAKERS

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Friday, 18th February
DORIS TROY

Saturday, 19th
ZOOT MONEY

Sunday, 20th
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Sunday, January 30th
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THE BREED
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Monday, January 31st
Admission 2/6

Tuesday, February 1st
KEN COLYER

Wednesday, February 2nd
ZOOT MONEY

Thursday, February 3rd
THE ALEX LANE GROUP

FRIDAY cont.

KID CHAPMAN, BEDFORD HOTEL, BALHAM.

OSTERLEY JAZZ CLUB — ALAN ELDSON'S JAZZBAND.

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GOthic JAZZBAND, Colyer Club.

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RAVE CITY? —IT'S IN MOURNING



DAVE: impertinent

■ Dave Davies' Blind Date remarks were both unprofessional and impertinent (January 22). I think it highly distasteful that a young performer should make such comments about a highly professional and versatile group like the Checkmates. I suggest Mr. Davies attends a Checkmates appearance where he would learn a thing or two. — MAUREEN FERBRACHE, London NW2.

Now that Pops has gone

IF Manchester is "Rave City" (MM January 15), why is Top Of The Pops being moved to London?

As a Northern pop fan I'm getting a bit tired of London opinions, London dances and now we shall be lumbered with more Londoners on TV.—MRS. MADELINE NOBLE, Liversedge, Yorks.

MAILBAG: Win your favourite jazz, folk or pop LP

UNRESTRICTED

I WOULD like to point out to critics of Duane Eddy that he is not restricted to "electric guitar twanging".

On Duane's "Songs Of Our Heritage" album he illustrates fully his brilliant guitar playing.

It's better for people to keep their pens in their pockets until they know a little about their subject before they start criticising. — A. J. STEVENS, St. Mary's, Nr. Adelaide, S. Australia.

I WONDER how many viewers were taken in by A Boy Called Donovan, the one hour party political broadcast on behalf of you-know-who?

This self-styled poet in frayed denim smeared his pretentious treacle over miles of what appeared to be very good film.

With flowers in hand and song in heart he minced his way through some very imaginative camera shots.

It's difficult to imagine (or is it?) exactly who would have enjoyed such blatant imagery.—GEOFF ROWLEY, Manchester 18.



DYLAN'S DROPPING IT ALL

BOB DYLAN is still protesting. Now he seems to be protesting about Bob Dylan and is successfully setting out to overcome his reputation by singing arrant nonsense like "Can You Please Crawl Out Of Your Window".

NOT THAT I am against arrant nonsense as entertainment, except when it is performed by someone we have all been urged to take seriously.

IT MUST COME as a sickening blow to the converted to see their newly-acquired faith flouted in their face. — JOHN DAVIS, Holland Park, London W11.

Miles of good film smeared by Don's pretentious treacle

OUTDATED

WHAT a wonderful piece of work from the MM's Allan Walsh when he said: "In 1976 the Beatles could be as old fashioned as Frankie Laine is today." (MM January 9).

Since when has Frankie Laine been old fashioned? His latest record, "Go On With Your Dancing" is a great song, well sung, and as good as anything in the chart today. Alan Walsh is as up-to-date as Mickey Mouse.—DAVE WILLIAMS, Secretary Frankie Laine International Fan Club, London N7.

Alan Walsh says: The dictionary definition of "old-fashioned" is "in style of earlier period." Which is a spot-on description of Frankie Laine's work. And if I last as long and make as much money as Mickey Mouse, I'll be happy.

MARK'S BACK

WHAT a start to the year! First we get a fine Sinatra supplement in the MM then we read Mark Murphy is back with us for another month at Ronnie's.

If this keeps up then I'll have to agree "It's A Very Good Year" to semi-quote the latest Sinatra single! — F. G. DELLAR, Assistant secretary, Frank Sinatra Appreciation Society, London, NW10.

SOUL TOPS

"KNOCKOUT lead guitar which sounds like Steve Cropper," (singles' reviews MM January 22).

Of course it's Steve Cropper! He's the man behind the sound of both Booker T. Jones' MG's (Memphis Group) and that other soul band, the Mar-Keys.

Steve helped write the famous "Green Onions" and most of the other hits of both groups. Practically all the Atlantic soul singers are backed by Steve including



● DONOVAN ● MURPHY ● LAINE

Otis Redding and Wilson Pickett and he's one of the few white guitarists to really count on the soul scene.—ROGER ST. PIERRE, Goodmayes, Essex.

UNDERRATED

HOORAY for Stevie Winwood! At last someone is singing the praises of the Nashville Teens, one of the most underrated groups in the country (Blind Date, January 15).

Come on fans, let's put their new record "The Hard Way" into the top five and put it great group where they belong. — MARTYN WRIGHT, Arundel, Sussex. ● LP WINNER

OUT-ARTS

HOW long will it be before the Artwoods get the recognition they deserve? "Oh My Love" was the best record of 1965.

Now Spencer has hit the chart, and Farlowe and the Action are on their way, will the Artwoods make it this year? — TERRY JONES, Baglit, Flintshire.

EXCHANGE

I AM a member of our local jazz club. As we have difficulty in preparing programmes, due to restricted supplies of records, music and magazines, would anyone in your country care to exchange jazz records and information with us? — EVA PAVLIKOVA, Jiraskova 20, Jablonec nad Nisou, Czechoslovakia.

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