

SALUTE to SINATRA

COLOUR
8-PAGE
SPECIAL
INSIDE
COLOUR

SPENCER HITS TOP!



SPENCER: No. 1

SPENCER DAVIS exploded on the pop world this week, snatching the number one crown from the Beatles after their four-week reign.

As zero hour approached on Monday morning at the MM Chart Bureau, phone calls from Northern record shops said: "Spencer Davis would have been number one here, but we can't get fresh supplies."

But eventually the national pattern established Spencer (24), Steve (17), Muff (22) and Pete (23) as Britain's newest chart toppers of 1966 with "Keep On Running".

Northern dealer James Grinstead of the Gramophone Salon, Driffield, Yorkshire, told the MM: "My reps tell me 'Keep On Running' is not available in Hull, Scarborough, York, Rippon, Harrogate and Bridlington.

"I was lucky enough to get a batch of 50 just after Christmas and sold them in two days. Philips Records tell me they think they can get me some more, but can't say definitely."

A spokesman for Philips Records denied there had been any major hold up in the supplies of "Keep On Running".

"The record has sold fantastically well and, because of the unprecedented demand, to our extreme pleasure our production people have not always been able to cope every day. But everybody has been supplied within 24 hours. Sales have already exceeded quarter-of-a-million."

How did the group react on Monday to the news? Said Steve lead singer and guitarist on "Running":

"I'm rushed off my feet! It's very exciting but I don't think it's so much us knocking the Beatles off the top. They have just exhausted their sales."

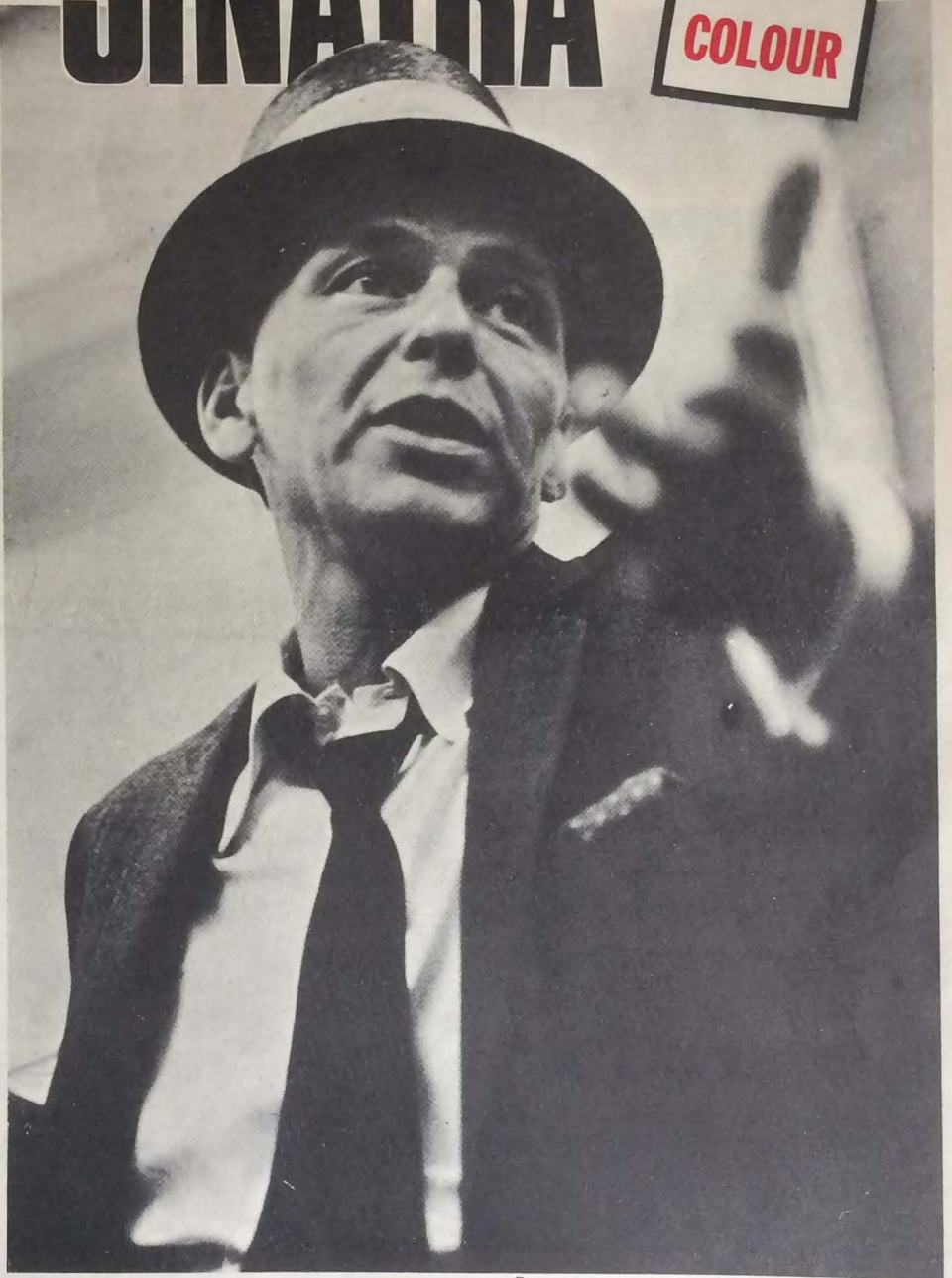
What will be their next single? "I've written 'When I Come Home' which will probably be out next month. It's got a beat, but not so blatant as the last one.



WINWOOD: singer

"It's funny, since the hit, people have suddenly changed in their attitude to us, and now we get the big treatment. They all come running at us, the people that have ignored us in the past. I have a big laugh at it all."

The group tour Scotland this week. Starting today (Thursday) at Palais, Airdrie; City Hall, Perth (Friday); Market Hall, Carlisle (Saturday); Palais, Dundee (Sunday).



TOM JONES'
NEW LP



MISS BASS HAS CLASS



PETE'S RAVE CITY '66

25 top years

FRANK SINATRA Week starts on Monday. And British showbusiness will be celebrating the Voice's 25 years of setting pop singing standards.

■ Sinatra himself will be in Las Vegas, where he opened on Friday with the Count Basie Band. But he is expected in Britain in September to make a new film, *The Naked Runner*.

■ There is a rush of Sinatra record releases to commemorate the anniversary. Radio Luxembourg is airing *Sinatra Show Case*, from midnight to 12.30 am on January 21. And Pye Records are planning to show a film of a Sinatra concert at receptions for record dealers.

■ The MM makes its own tribute to Sinatra with a special, eight-page colour supplement in this issue.

Frank Sinatra

FOLK-BARBER STYLE

CHRIS BARBER & His Jazz Band



© PFS 4070
© LK 4742

DECCA

12" phase 4 stereo or mono LP record
The Decca Record Company Ltd
Decca House Albert Embankment London SE1

SPENCER



DAVIS GROUP IS NUMBER 1

Thank You Everyone

Sole Representation:
West End Promotions Ltd., 11 Argyll Street, London, W.1
Tel. REG 8716

"TAKE ME TO YOUR HEART AGAIN"

in 1966

VINCE HILL Columbia 7781

MELODY MAKER

- 1 (2) KEEP ON RUNNING Spencer Davis, Fontana
- 2 (1) WE CAN WORK IT OUT/DAY TRIPPER Beatles, Parlophone
- 3 (3) THE RIVER Ken Dodd, Columbia
- 4 (4) THE CARNIVAL IS OVER Seekers, Columbia
- 5 (5) MY SHIP IS COMING IN Walker Brothers, Philips
- 6 (9) TILL THE END OF THE DAY Kinks, Pye
- 7 (11) LET'S HANG ON Four Seasons, Philips
- 8 (19) SPANISH FLEA Herb Alpert, Pye
- 9 (18) A MUST TO AVOID Herman's Hermits, Columbia
- 10 (6) MERRY GENTLE POPS Barron Knights, Columbia
- 11 (7) TEARS Ken Dodd, Columbia
- 12 (10) WIND ME UP Cliff Richard, Columbia
- 13 (8) RESCUE ME Fontella Bass, Chess
- 14 (13) A HARD DAY'S NIGHT Peter Sellers, Parlophone
- 15 (12) TO WHOM IT CONCERNS Chris Andrews, Decca
- 16 (15) 1-2-3 Len Barry, Brunswick
- 17 (20) MY GIRL Otis Redding, Atlantic
- 18 (16) MY GENERATION The Who, Brunswick
- 19 (21) ENGLAND SWINGS Roger Miller, Philips
- 20 (17) A LOVER'S CONCERTO Toys, Stateside
- 21 (14) MARIA P. J. Proby, Liberty
- 22 (—) MICHELLE Overlanders, Pye
- 23 (23) I LEFT MY HEART IN SAN FRANCISCO Tony Bennett, CBS
- 24 (30) TAKE ME FOR WHAT I'M WORTH Searchers, Pye
- 25 (29) BYE BYE BLUES Bert Kaempfert, Polydor
- 26 (37) YOU WERE ON MY MIND Crispian St. Peters, Decca
- 27 (22) THE WAR LORD Shadows, Columbia
- 28 (32) MIRROR MIRROR Pinkerton's (Assort.) Colours, Decca
- 29 (34) THE VERY THOUGHT OF YOU Tony Bennett, CBS
- 30 (47) TAKE ME TO YOUR HEART AGAIN Vince Hill, Columbia
- 31 (24) IF I NEEDED SOMEONE Hollies, Parlophone
- 32 (40) TAKE ME FOR A LITTLE WHILE Koobas, Pye
- 33 (27) THUNDERBALL Tom Jones, Decca
- 34 (—) MICHELLE David and Jonathan, Columbia
- 35 (43) HELLO, DOLLY! Bachelors, Decca
- 36 (26) PRINCESS IN RAGS Gene Pitney, Stateside
- 37 (49) EBB TIDE Righteous Brothers, London
- 38 (31) YOU MAKE IT MOVE Dave Dee, Dozy, Beaky, Mick and Tich, Fontana

- 39 (—) LIKE A BABY Len Barry, Brunswick
- 40 (—) TCHAIKOVSKY ONE Second City Sound, Decca
- 41 (25) YESTERDAY MAN Chris Andrews, Decca
- 42 (44) FEVER McCoys, Immediate
- 43 (—) WITCHES BREW Janie Jones, HMV
- 44 (38) I HEAR A SYMPHONY Supremes, Tamla Motown
- 45 (42) DON'T FIGHT IT Wilson Pickett, Atlantic
- 46 (50) AIN'T THAT PECULIAR Marvin Gaye, Tamla Motown
- 47 (33) GET OFF OF MY CLOUD Rolling Stones, Decca
- 48 (—) SECOND HAND ROSE Barbra Streisand, CBS
- 49 (35) THE WATER IS OVER MY HEAD Rockin' Berries, Piccadilly
- 50 (45) I STAND ACCUSED Merseybeats, Fontana

© GO MAGAZINE LTD., 1965

POP 50 PUBLISHERS

1 Island; 2 Northern Songs (2); 3 Maurice; 4 Springfield; 5 Schroeder; 6 Belinda; 7 Ardmore and Beechwood; 8 Burlington; 9 Dick James; 10 Various Publishers; 11 Prowse; 12 Ardmore and Beechwood; 13 Level; 14 Northern Songs; 15 Glissando; 16 Leeds; 17 Belinda; 18 Fabulouis; 19 Burlington; 20 Ardmore and Beechwood; 21 Chappell; 22 Northern Songs; 23 Dash; 24 Dick James; 25 Francis Day and Hunter; 26 Blossom; 27 Leeds; 28 King; 29 Campbell-Connelly; 30 Gay; 31 Northern Songs; 32 Sparta; 33 United Artists; 34 Northern Songs; 35 Alton; 36 Screen Gems; 37 Robbins; 38 Lynn; 39 Leeds; 40 Jackson; 41 Glissando; 42 Peter Maurice; 43 Lynn; 44 Belinda; 45 Shapiro Bernstein; 46 Belinda; 47 Mirage; 48 Prowse; 49 Schroeder; 50 Gunnell.

POP 50 COMPOSERS

a—American; b—British; c—Others
1 Edwards (b); 2 Lennon/McCartney (b) (2); 3 Angilino/Shuman (a); 4 Springfield (b); 5 Brooks (a); 6 Davies (b); 7 Crews/Randell/Linsky; 8 Wechter; 9 Sloan/Barr (a); 10 Various Composers; 11 Ubré/Capino (a); 12 Montgomery/Talley (a); 13 Smith/Miner (a); 14 Lennon/McCartney (b); 15 Andrews (b); 16 Madara/White/Borissoff (a); 17 Robinson/White (a); 18 Townshend (b); 19 Miller (a); 20 Liner/Randell (a); 21 Bernstein/Sondheim (a); 22 Lennon/McCartney (b); 23 Cross/Cory (a); 24 P. F. Sloan (a); 25 Hamm/Bennett/Lown/Gary (a); 26 Fricker (a); 27 Moross (a); 28 Newman (a); 29 Spence (a); 30 Lougan/Syton (a); 31 Harrison (b); 32 Martin (b); 33 Barry/Black (b); 34 Lennon/McCartney (b); 35 Herman (a); 36 Miller/Atkins (a); 37 Maxwell/Sigman (a); 38 Howard/Blaukey (b); 39 Madara/White/Barry (a); 40 Freeman (b); 41 Andrews (b); 42 Davenport/Cooley (a); 43 Gilbert (a); 44 Holland/Dizzer/Holland (a); 45 Pickett/Cropper (a); 46 Moore/Robinson/Rogers/Tarpin (a); 47 Jagger/Richard (b); 48 Clarke/Hanley (a); 49 Kooper/Levine (a); 50 Colton/Smith (b).

TOP TEN LPs

- 1 (1) RUBBER SOUL Beatles, Parlophone
- 2 (2) SOUND OF MUSIC Soundtrack, RCA
- 3 (3) MARY POPPINS Soundtrack, HMV
- 4 (5) HELP! Beatles, Parlophone
- 5 (6) MY GENERATION The Who, Brunswick
- 6 (4) FAREWELL ANGELINA Joan Baez, Fontana
- 7 (8) KINK KONTROVERSY Kinks, Pye
- 8 (9) TEARS OF HAPPINESS Ken Dodd, Columbia
- 9 (7) ELVIS FOR EVERYONE Elvis Presley, RCA
- 10 (—) TAKE IT EASY WITH THE WALKER BROTHERS Philips

US TOP TEN

- As listed by Billboard
- 1 (1) WE CAN WORK IT OUT Beatles, Capitol
 - 2 (2) SOUNDS OF SILENCE Beatles, Capitol
 - 3 (3) SHE'S JUST MY STYLE Gary Lewis and The Playboys, Liberty
 - 4 (8) FIVE O'CLOCK WORLD Vegas, CoCo
 - 5 (5) EBB TIDE Righteous Brothers, Philips
 - 6 (18) DAY TRIPPER Len Barry, Capitol
 - 7 (4) FLOWERS ON THE WALL Beatles, Capitol
 - 8 (—) THE MEN IN MY LITTLE GIRL'S LIFE Staller Brothers, Columbia
 - 9 (—) AS TEARS GO BY Mike Douglas, Epic
 - 10 (—) NO MATTER WHAT SHAPE T-Bones, Liberty

TOP TEN JAZZ

- GLASGOW: C. P. Stanton, 271 Callowgate and 9 Burgess Street, Parkhead Cross; 1 HAPPY BIRD (LP) Charlie Parker (Emgton); 2 SOFTLY AS A BIRD IS FREE (LP) Charlie Parker (Emgton); 3 SUMMER BREEZE (LP) Jimmy Smith (Blue Note); 4 GRAND (LP) Blue Note; 5 FREE FOR ALL (LP) Art Blakey Jimmy Smith (Blue Note); 6 AND THE EUREKA BRASS BAND (LP) (Neidinger); 7 LEADBELLY'S LAST SESSION (LP) (Melodisc); 8 GUITAR FORMS (LP) Kenny Burrell (Verve); 9 KING OLIVER (LP) (Riverside); 10 THE MUSIC OF NEW ORLEANS (LP) Euroling Brass Band (Melodisc); 11 TO THE "IN" CROWD (LP) Ramsey Lewis (Chess); MANCHESTER: Barry's Record Callowgate and 9 Burgess Street; 1 BIRD SYMBOLS (LP) Charlie Parker (Emgton); 2 BIRD IS FREE (LP) Charlie Parker (Emgton); 3 HAPPY BIRD (LP) Charlie Parker (Emgton); 4 YARBIRD (LP) Charlie Parker (Emgton); 5 ORCAN GRINDER'S SWING (LP) Jimmy Smith (Blue Note); 6 THE ROYAL BLUES (LP) Various Artists (Xtra); 7 SONNY ROLINS ON IMPULSE (LP) (HMV); 8 THE BLUES ROAR (LP) Maynard Ferguson (Fontana); 9 THE OTHER SIDE OF DUDLEY MOORE (LP) (Decca); 10 THE IMMORTAL CHARLIE PATTON No. 1 (LP) (Origin); * Denotes American import.



the RAY

DIONNE DIGS JEANS

PANELISTS on Juke Box Jury who adversely compared Swinging Blue Jeans' version of "Don't Make Me Over" to the Dionne Warwick version, should have been in Paris last Friday. The Blue Jeans, appearing at the Top Hit Club, visited Dionne at the Olympia and she told them she was thrilled they did the song. Then they all had a party with Herman.

The Who's Pete Townshend reckons he was asked to remove his hearse from a Belgravia Street at the request of Royalty. Doesn't Andrew Oldham's secretary fire of saying "he's just run up/down stairs"—and doesn't Andy tire?

American jazz pianist Art Hodes may visit Britain. MM's Bob Dabarn, sized up for a suit, found his measurements were 40-40-40. Group of top beat and R&B stars planning LP on small label using assumed names.

*

JACKIE EDWARDS, who wrote Spencer's "Keep On Running", working on songs for Herman and Animals. Dick Jordan's Klook's Kleek celebrated fifth birthday this week.

On US TV, Louis Armstrong and Peter Davis, the strong and Peter Davis, the man who gave him a cor-



LIONEL BART

net 53 years ago, played "The Saints". Louis used the cornet. German beat group called Duke and the Red Roasters.

Holly Bobby Elliott thinks pop riots are over. Spencer thanks us for helping him—really pleasure. Was Townshend joking on TV?

Beryl Marsden fed up at being called Gerry's sister. Peter Murray right in complimenting Swinging Blue Jeans. When seats collapsed at TWV's "Now", Spencer's lads entertained audience for an hour and ten minutes.

*

LIONEL BART at Shakespeare, Woolwich, Sunday to dig Spencer. Long John Baldry didn't like being called "Uncle" in MM.

Pianist Roy Budd off on boats to Australia. Hilton Valentine got Bob Dylan hat glued on head? Zombies great on Easy Beat.

Should Fontella Bass call up International Rescue?

THEIR SECOND DISC— GREATER THAN 'HEART-ACHES'

PAUL AND BARRY RYAN

Sing another Les Reed hit

HAVE PITY ON THE BOY

DECCA F12319

Steve Winwood's Blind Date

PAGE 9

● JIMMY SMITH

British beat boys best, says Fontella

by JERRY DAWSON

FONTELLA BASS paid her first-ever visit to Britain in December, when she spent four days plugging her record "Rescue Me". Last week she returned for a two-week visit to coincide with the release of her follow-up "Recovery"—proudly carrying with her the gold disc awarded to her for a million sales of "Rescue Me" in the U.S.

"I think the Who are great—their drummer in particular," said Fontella after appearing on Top of the Pops. He really plays—doesn't just make a noise like so many group drummers not only in the U.K. but in America too. He's got a style that cuts right through.

"Mind you—talking of groups in America—very few of them are original or exciting. Probably the best are the McCroys (they're excellent), the Byrds and the Gentrys. The rest of them either copy these three or try to get the English sound,

"In Britain there are far more groups with something different to say—and so many of them say it well. I like what I've seen and heard over here—I think the English style is great, better than anything we have back home.

"And no one is more delighted than I am that the Beatles have come up with a double-sided hit. I've never met the boys and I didn't particularly like their records at first—but they quickly converted me with their sheer talent. They were—as you know—a tremendous hit in the States, then the copyists got to work, soon followed by the knockers.

"They were in the same boat as Cassius Clay—they were on top of the world, and certain people resented it, started asking 'Will the Beatles last?' But with their new single and the album, they—like Cassius Clay—have proved the moaners and the envious, com-

pletely wrong. I love 'em—and I know they at least have an interest in my work. A friend of mine back home who knows the Beatles, was asked by Ringo to let him have my album as soon as it was released. I hope they are not disappointed.

"Anything I don't like over here? That's a bit difficult, but I believe in being honest—it never hurt anyone in the final count. And I must confess that I have not been impressed by the Walker Brothers. I've met them and I don't like their attitude. The same thing goes for your Sandie Shaw.

"I was lucky—I did my learning at a very early age, for between the ages of 12 and 13 my mother was with the Clara Ward Singers and often took me along with her. What I learned in those years has stood me in very good stead.

"Since she left the Singers, my mother has been appearing as a solo artist and when I get back home, I am going to record an album with her—produce it for her. It will consist mostly of spirituals."

* In Britain there are more groups with something different to say—and so many of them say it well.



MIRRORS, CHORD HARPS, ASSORT. COLOURS



"THE trouble is, that big break is so elusive," said 19-year-old Tony Newman, the Pinkerton Assort. Colour who wrote their first hit, "Mirror, Mirror", currently sliding up the Pop 50.

"Naturally we're very pleased about it—it's going in the right direction," continued Tony.

Have the group got any ideas on a follow-up disc? "Yes, we've recorded several things already. I wrote eight or nine numbers before we brought out 'Mirror, Mirror', and now we've done a new one along the same lines.

"I suppose," added Tony, "that, in a way, I'd like to do something completely different, but it is a bit chancy."

What exactly is this zither-like instrument used on "Mirror, Mirror"?

"Well, it's a thing called a chord-harp, and it comes from the auto-harp family. The chord-harp is a slight modification on which you can play full chords.

"Pinky' who plays it in the group, picked up an old one in a junk shop, and we realised how useful it could be. He bought a newer one and we electrified it. This modification on which you can play full chords. The chord-harp is a slight modification on which you can play full chords.

In what way is the chord-harp exploited in the group? "We mainly use it on the intros," said Tony, "and on

actual chord changes. It has a distinctive, kinky, ring, which emphasises the changes very well."

What sort of musical image do the Colours put over in their stage act? "We've hit a happy medium, I think, between Tamla Motown sounds and a harmony group. We think that vocal harmony is just as important as the instrumental sound. What kind of number? Well, classics like "Dancing In The Street", "Lipstick Traces", and of course, "My Girl", which is very popular at the moment. We also dig a lot of Everly Brothers stuff.

"Funny enough, we recorded a number some time ago for an independent company, which was released on the Stateside label, and Stateside is nearly always American stuff. Anyway, when the record was released we got several write-ups, like 'Here is a new U.S. group, the Liberators (that's what we were known as then) who are going out-and-out for the English sound.'

"It's not surprising really, is it," laughed Tony, "considering we come from Rugby!"

after you've bought a Selmer amp you're left with a small but delightful problem



what to do with all the money you've saved

Selmer are unquestionably the finest amplifiers on the market—and they cost less than many of the others. Big power—unrivalled tonal range—superb styling. The only thing that's missing is the high price tag.

Visit your dealer and compare Selmer equipment with others. Inspect it carefully and hear it perform. Then you'll know that Selmer can't be beaten. Like the amp in the picture. It's the Zodiac Twin 50 Mark II, costing 110 gns., with adjustable chromium-plated stand and wheels. Just one of the many Selmer amps at your dealers and in the Selmer brochure.

Why not go mad and spend 4d. getting hold of a copy by posting the coupon?

Selmer

To Selmer Ltd., 114 Charing Cross Road, W.C.2

Right, I've lashed out 4d. on a stamp, now send me the brochure fast.

Name _____

Address _____

MM/AMPS/15/1

My usual Selmer Dealer is _____

Another from 'Middle Of Nowhere' team

DUSTY SPRINGFIELD SINGS HIT SINGLE DOUBLE

THURSDAY

The Who play Swansea. The Steam Packet will be letting off some steam at the Marquee Club tonight, (7.30 pm).
Two stars on tonight's Top of the Pops are Herman's Hermits, and the Spencer Davis Group, (BBC TV 7.30 pm).

FRIDAY

Chris Farlowe will feature his new disc "Think" on Five O'Clock Club (Rediffusion TV, 5 pm).
Line-up for tonight's Top of the Pops includes the Kinks, Patty LaBelle and her Belles, Fontella Bass and Lee Dorsey (ITV 6.8 pm).
New releases today include "Have Pity On The Boy" by Paul and Barry Ryan, "It Was A Very Good Year" from Frank Sinatra, "Uptight (Everybody's A Winner)" from Stevie Wonder, and "Think" from Chris Farlowe.
Unit Four Plus Two play at the Newport Agriculture College.
Original Drifters start their tour at the 32 Club, Huddersfield, London and the Cue Club, Paddington, London.
Searchers play Pontypool.
The 2nd American Negro Gospel Festival in concert at the Free Trade Hall, Manchester, tonight (8 pm).

SATURDAY

Original Drifters play at the Oasis Club, Manchester.
Dusty Springfield appears at the Gilderdale, Boston.
The Who play a double date today, the In Crowd, Hackney, and the Two Puddings, Stratford.
Unit Four Plus Two are at the Royal Lido, Prestatyn.
P. J. Proby plays the Imperial Ballroom, Nelson.
Keith Smith's Climax Jazz Band play the Dolphin, Botley, Hanley.
US multi-instrumentalist Yusuf Lateef plays his last night at the Bonnie Scott Club.
Morning listening with Saturday Club, and you can hear the Spencer Davis Group, Cilla Black, Swings

Dave Berry pulls out of San Remo



BERRY: Holland

DECCA RECORDS have withdrawn Dave Berry from the San Remo Festival because they are dissatisfied with the methods of judging and the fact that all singers must sing in Italian this year.

Commented a spokesman for Decca: "The whole thing is becoming a farce. Between now and September there are ten international song festivals lined up."

The San Remo withdrawal follows the refusal

of American permits three weeks ago for Dave Berry, but he now plans to reapply for permission to go to the States.
Dave has Continental one-nighters in Brussels on January 22 and Holland on February 5.

Gary Leeds ill

GARY LEEDS, of the Walker Brothers, was taken ill last week with a serious attack of bronchial pneumonia. Declining to go into hospital, Gary is being looked after at home by a private nurse. The attack which developed on Wednesday is expected to last from 7-10 days. The Walker Brothers are at present on holiday, so no work commitments are affected and Gary is expected to be fit again by the time John Maus returns from America on January 25. Their first date after their break has not yet been fixed.

DUSTY SPRINGFIELD'S next single, released on January 21, will be "Little By Little", backed with "If It Hadn't Been For You".

Both are new songs by Buddy Kay and Bea Verdi who wrote Dusty's hit, "In The Middle of Nowhere".

In late February, Dusty will have an EP released under the title "Heartbeat" which is the new signature tune for Ready, Steady Go!

Dusty guests in Ready Steady Go! on January 21 and Than Your Lucky Stars on February 5. She also appears in a new, as yet untitled Southern-TV show, produced by Mike Mansfield, on January 28.

She starts a six-day tour of Irish ballrooms on February 1.

Manfreds cut jazz tracks

THE Manfreds were in the recording studios on Wednesday taping jazz tracks for a forthcoming EP release.

They were due to record five tracks, among them jazz versions of a couple of the Manfreds' earlier hits.
After hearing the tracks a decision will be made whether to release the tracks or record more "jazzy" numbers for the EP.

Manfred and Paul appear in the BBC's Pop Profile on January 18 and the whole group are guests on the Joe Loss Pop Show on January 21.

A NEW weekly jazz club, the Hideaway, opens at Hampstead Country Club, Selzize Park, London, on January 21. Opening attraction is the Tony Coe Quintet, featuring trombonist John Picard, and guest stars Sandy Brown and Bruce Turner.

'Milk Wood Suite' for German TV



TRACEY

THE Stan Tracey Quartet—Tracey (pno), Bobby Wellins (tr), Jeff Clyne (bass) and Jackie Dougan (drs)—fly to Hamburg for three days of TV on March 15.

They will be performing Tracey's Under Milk Wood suite which has had universal praise from record reviewers.

The Quartet will also play the suite for a BBC-2 Jazz 625 recording on March 6, which will be taped at Cardiff University.

The Tracey Big Band airs in the Light Programme's Jazz Scene on January 17.
Stan is currently writing a new suite which is to be recorded as a new LP.

Davis. Last week, as they experienced their first fan-fever at West Bromwich, an expensive microphone was smashed to pieces and the next day, the pieces were stolen.

Steve Winwood's fuzzi-box which gives "Running" that distinctive sound, has broken down on nearly every major appearance, including "Ready, Steady Go!" and "Easy Beat". By last Sunday at Woolwich, the fuzzi-box was a write-off.

Their van has broken down and when Spencer hired a car to get to Margate on Saturday, the starter motor jammed and he had to wait until 2 a.m. for an AA patrol.

At Woolwich Steve's vocal mike fell apart in the hands of road manager Johnny Glover, his piano stool collapsed and he was about to play "Goodbye Stevie", and he disappeared from sight. Later the piano virtually collapsed and he had to switch to guitar. Then the group's P.A. system broke down. "There's a jinx on us," said road manager Johnny Glover.

Bad luck dogs

Spencer Davis

BAD luck has been dogging chart-topper Spencer

FOCUS ON FOLK

HAROLD LEVENTHAL writes from New York that Judy Collins is definitely coming to Britain. She'll arrive on March 14 and stay until March 27, and will do a "Tonight in Person" show for BBC/TV on March 22.

Jack Higgins of the Davison agency is fixing up her appearance here, but hasn't any other firm bookings yet.

● Louis Killen is back in London next weekend to appear at the Troubadour on Saturday. It seems like a very strong traditional weekend, since Bob Davenport and the Rakes are there on Sunday. Meanwhile, Redd Sullivan is at the Liverpool Philharmonic Hall on February 12 with the Spinners.

● The Raver is right, Ronnie Scott's old club in Gerrard Street may well become a folk club. The contracts have now been drawn up and if there are no hitches I should be able to reveal the name of the person who'll be running it pretty soon.

One interesting thing is that the new club will carry on one aspect of Scott's old policy: a practice will be made of booking in visiting American artists for seasons of a week or more, as Ronnie has done for visiting jazzmen.

● Also on the London scene, Philip of Les Cousins has succeeded in the difficult task of getting the elusive Davy Graham to take up a residency, on Fridays. Alexis Korner and his group are Thursday night residents, telling the story of the blues.

And new Cousins Monday night residents are the Jubilee Lovelies, a spasm-cum-skiffie group that was a tremendous hit the other week at the Fox, Islington. There can't be many other groups who could bridge the considerable gap between the Fox and the Cousins!

● Phil of Les Cousins deserted his own all-nighter, incidentally, to drop in at the first all-nighter at the London Folk Music Centre last Friday. So did Tom Paxton,

who did a spontaneous half-hour spot, Royston Wood, Collin Carter, Beverley, and dozens of other singers who gave singer-compete Tony McCarthy and main guest Mac McGinn considerable support.

This Friday Norman Bell and Jackie O'Connor are joint hosts, and Sandy and Jeanie are featured guests.

Sunday is the first of a series Sandy Glennon has taken for his Penbourn artists, starting with Johnny Joyce. On January 23 Piers Haysman is there, January 30 there's Barry Beattie, and on February 6, Shirley Collins.

● In my details of Tom Paxton's itinerary I omitted Wood Green, where he appears on Sunday, February 13.

● Catford folk club has moved after two years to the West Lewisham Club in Stanstead Road, just ten minutes away from their old premises.

● Dominic Behan, David Burke, Paul Lenihan and Irish folk musicians and dancers are the guests at a concert promoted by the Wild Geese Club at the Anson Hall, Cricklewood on January 23.

● To the four Fennario folk clubs already being run in aid of Oxfam in Oxford, Reading, Brighton and Reigate, you can now add London. The opening is on January 25 at the Rose, Fulham and will continue every Wednesday at 8.—KARL DALLAS.



MONK: JAZZ 625

MONK TOUR—FOUR DATES

THE Thelonus Monk quartet, probably featuring Charlie Rouse on tenor, will begin its 1966 tour at London's Festival Hall on Saturday, April 23.

On the following day, the quartet will record a programme for BBC2's Jazz 625, then complete its brief visit with concerts at Fairfield Hall, Croydon (25), Birmingham Town Hall (27) and Manchester's Free Trade Hall (29).

DE FRANCO TAKES OVER MILLER ORK

HOLLYWOOD, Tuesday.—Buddy DeFranco is the new leader of the Glenn Miller Orchestra.

Ray McKinley decided to give up leadership of the group in order to spend more time with his family at Stamford, Connecticut.

DeFranco says that only about 50 per cent of the band's repertoire will now be devoted to the famous Glenn Miller sound. He will continue to experiment with the bass clarinet and will make personnel changes to "strengthen and modernise" the orchestra.

The band will probably tour Europe some time during 1966. This week DeFranco is in New York recording his first session as leader of the orchestra, for the Epic label.

KAEMPFFERT FOR PALLADIUM TV?

GERMANY'S Bert Kaempffert—whose "Bye Bye Blues" jumped to number 25 in the Pop 50 this week—flies to London on January 20.

A number of top TV and radio spots are currently being lined up for him, including a possible appearance on ATN's New London Palladium Show.

Other dates are likely to include the Eamonn Andrews Show, Late Night Show, Saturday Club, Joe Loss Pop Show and Roundabout.

When

ing Blue Jeans, the Truth and Bright Brown (BBC Light, 10 pm).
The line-up for this evening's Thank Your Lucky Stars includes Adam Faith, Paul Anka, Barry Ryan, Rolf Harris, Anne Shelton, Lulu, the Nashville Teens, and the Mark Leeman Five (ITV 5.15 pm).

SUNDAY

Exciting US star Lee Dorsey appears at the Oasis Club, Manchester, tonight.
The Seekers are in concert at Leicester's De Montfort Hall.
The 2nd American Negro Festival with Bishop Samuel Kelsey, plays its remaining concert at Croydon's Fairfield Hall (6.15 pm and 8.30 pm).
Cilla Black will be one of the guests on the Eamonn Andrews Show tonight (ITV 11.05 pm).

MONDAY

Pianist-singer Mose Allison begins a two week stint at Annie's Room in London.
Jazz singer Mark Murphy and US organist Lou Bennett, start a four week season at Ronnie Scott's new club in Frith Street, W.1.

TUESDAY

American soul singer Fontella Bass shakes it up and the Action warm it up at London's Marquee Club tonight (7.30 pm).

WEDNESDAY

An hour-long TV show, The Boy Donovan, starring Don himself, will be screened at 8.45 tonight by Rediffusion.
BBC2 show the film recorded after the Commonwealth Arts Festival with transporter Maynard Ferguson, and the Johnny Dankworth Orchestra, on Jazz 625.



New Elektra single release: ONE TIME AND ONE TIME ONLY b/w BOTTLE OF WINE (EKSN 45003)

This is TOM PAXTON month

Elektra Records and Roy Guest present

THE IAN CAMPBELL FOLK GROUP

TOM PAXTON

Saturday, February 5, at 7.30 p.m.
Royal Albert Hall (box office KEN 8212)
Tickets 10/-, 8/-, 6/-, 4/-, 2/-

THE DUBLINERS

HEDY WEST

BILL CLIFTON

and the Echo Mountain Boys

TOM PAXTON'S LATEST ELEKTRA LP: Ain't That News
EKL 298
35/-

— and don't forget RAMBLING BOY (EKL 277)

"Paxton is a craftsman in a field where amateurism has crowned itself king." MM.

"Two kinds of songs Tom Paxton is supremely good at — love songs (and nobody, but nobody, among modern writers of folk-style songs begins to equal him at these) and simple political songs that get across a strong point without being smug and preachy (here Paxton approaches close to Pete Seeger, both as a singer and as a writer)." SING

SONG ALBUMS

THE ROLLING STONES

THE SEEKERS

Includes:
Words — Music — Photos — 4-colour Covers
PRICE 6/- EACH

CHAPPELL & CO. LTD. 50 New Bond St., W.1

THE CHART THAT MATTERS

*

From time to time the MELODY MAKER has claimed that its Pop Fifty is the most respected in the world of music.

Our claim is based on the fact that more of the world's newspapers use the MM Pop Fifty than any other single chart. The MM spends a lot of time and money in making its Pop Fifty as authentic as possible.

That is why it gave us pleasure to read an article in the mass circulation "People" newspaper last Sunday. During the course of a feature explaining Ken Dodd's successes in the Pop Fifty, Michael Knight of "The People" said:

"The most widely used Hit Parade—the one reproduced in 'The People' every week—is the chart published by the magazine MELODY MAKER. Fully aware of its influence, the MELODY MAKER has taken every practical step to see that it is a fair and accurate guide to the week's most popular records."

THE MELODY MAKER POP FIFTY IS THE PRESTIGE CHART OF THE WORLD.

WHO SET UP A TEST-RUN 3-DAY TOUR

New single to be released in February

THE Who's management stable, New Action Ltd., in association with Robert Stigwood Promotions will put on a short, three day tour in February. If the dates are successful they will lead to a five-week tour in the coming summer.

The Who will top the bill, along with an all-star line-up which includes the Fortunes, the Merseybeats, Graham Bond Organisation, Screaming Lord Sutch and his Savages, and Hamilton and the Hamilton Movement.

This "spectacular to end all one-night stands," will be seen at Finsbury Park Astoria, London (February 4); Southend Odeon (5); and the Liverpool Empire (6). There will be two shows, produced by Who and Merseybeats managers Kit Lambert and Chris Stamp, at each venue.

The Who will record three tracks this week—one of which will be their new single—to be released in the first week of February.

HAVEN FOR U.S.

ORGANIST Alan Haven and drummer Tony Crombie leave Britain for the States today (Thursday) and open tomorrow at the Thunderbird Hotel, Las Vegas. On the bill with the British duo are Billy Eckstine and the Four Freshmen.

Haven and Crombie are booked for a twelve-week season with a twelve-week option.

There was no time to ship Haven's Lowrey organ to the States, so an instrument and speakers to Haven's specifications are being ordered over there. Agent Paddy McKiernan flew to the States last week to see that things were ready

Folksinger Burl Ives arrived in Britain for a short visit last week to talk to people about concerts and TV shows. He left on Thursday for the USA, but said he would be back in Britain in April to begin an international tour.

Carnegie Hall solo for Donovan

DOVONAN will open his next American tour with a solo concert at New York's Carnegie Hall on February 19.

The following day he flies to Canada for a show at Toronto's O'Keefe Centre, with a return to New York on February 23 to tape a Hullabaloo TV show.

Other concert dates are now being set up and he will play the Trip Club on Hollywood's Sunset Boulevard in March.

The title of Donovan's new single has been changed to "Superlove." The song was originally called "For John

And Paul" and is dedicated to Lennon and McCartney. Released on January 28, it has another Donovan original "Sunny South Ken", on the flip.

Dates for Donovan include Ready, Steady Go! (January 21), Southern-TV's My Kind Of Folk (22) and Top Of The Pops (27). His own Rediffusion show, The Boy Donovan, will be screened on January 22.

MATT FLIES BACK

MATT MONRO is due home from the States today (Thursday) and has a stack of



Frankie Howerd, Danny Williams, Millie, Tom Jones and Jackie Edwards, left their hand-prints in a block of wet cement which will be incorporated in the Club Latino, which is being built at South Shields, County Durham. Millie and Tom Jones are seen here getting a handful of wet cement.

THEIR SECOND DISC — GREATER THAN 'HEART-ACHES'

PAUL AND BARRY RYAN

Sing another Les Reed hit

HAVE PITY ON THE BOY

DECCA F12319

SEEKERS STAR ON PALLADIUM

THE SEEKERS record a new single today (Thursday) for release on March 18. They star in ATV's New London Palladium Show on March 20 and the Arthur Haynes Show on March 26.

Bruce Woodley returned to London on Tuesday after a visit to the States where he met music publishers and had discussions with Paul Simon about new material for the group.

At the end of their Australian tour, which opens on February 3, the Seekers arrive in the States for an Ed Sullivan TV show on March 13. There may be other TV appearances before they return to Britain on March 18.

There is also a possibility of a new American tour in mid-April.

BAKER ARRESTED

HOLLYWOOD, Tuesday — Chet Baker is in trouble again (cables Leonard Feather).

The trumpeter was arrested at Shelly's Manne Hole in Hollywood, just as he was about to start a one-night stand. He was charged on two counts of forging prescriptions to obtain narcotics.

Dickie Bock, of World Pacific Records, helped to raise bail for Baker which was set at 5,500 dollars.

On the same day Baker was arrested, western singer Johnny Cash pleaded guilty in El Paso, Texas, to possession of drugs.

NAMES IN THE NEWS

TAMLA Motown star Stevie Wonder opens a new British tour on January 21 when he guests on Ready, Steady Go! followed by appearances at London's Flamingo Club and In Place.

American organist Lou Bennett opens a month at London's Ronnie Scott Club on Monday (17). He will be working with Johnny Fourie (gtr.) and Johnny Butts (drs.) and shares the bill with singer Mark Murphy.

Vince Hill records a new single and some LP tracks on January 17. He flies to Holland on January 26 for four days of TV, radio and concerts. On January 30 he opens in cabaret, doubling Manchester's Southern Sporting Club and Offerton Palace.

KENNY BALL'S JAZZMEN have signed for their sixth U.S. tour in mid-May. After three weeks in America they go to Japan for a week. The band guests on Saturday Club (15), BBC-TV's Kathy Kirby Show (22) and ATV's Arthur Haynes Show (27).

The Yardbirds fly back to Britain from America on January 24 and the next day fly to the San Remo Festival. They move on to France on February 5 for two Paris concerts and TV.

Nina and Frederick open a series of British dates with a week at the Dolce Vita, Newcastle, from February 20. They play Tito's Club, Stockton, before opening at London's Savoy Hotel for a month.

THE Fortunes are due home from the States on

SEEKERS STAR ON PALLADIUM

January 18 and then start promoting their new single, "This Golden Ring", which is released on January 21. Chad Stuart and Jeremy Clyde fly into London on January 30 to promote their new disc.

U.S. singer-pianist Mose Allison opens at London's Annie's Room on Monday (17) for two weeks. Wayne Fontana cuts a new single on January 20 and 21.

Pinkertons' Assorted Colours guests on Thank You Lucky Stars on January 22.

Radio London deejay Dave Cash is in St. Stephen's Hospital, Fulham, London, with a kidney ailment.

BRENDA LEE will tour Britain for three weeks in May. Her new LP, "Too Many Rivers", is released on January 21 and includes a number of British songs.

The Acker Bilk Band left for a ten-day East German tour on Monday. They have further German dates at the end of the month and throughout most of February.

The Ted Heath band plays a Swing Session at London's Marquee Club on January 22, the first of a bi-monthly series. The Ugly's third single, due out on January 21, features two originals, "A Good Idea" and "Quiet Exposition".

Jimmy James and the Vagabonds have a second tour of Hungary, for three weeks, from June 28. They recorded a new Pye single this week.

George Fame's next single will be released on February 25, but no titles are set.

ON TOP WITH MARSHALL



THE SPENCER DAVIS GROUP AT NO. 1 WITH "KEEP ON RUNNING"

1962 50w 2 x 12" com. amp..... 115 GNS. 1960 4 x 12" speaker unit 85 GNS.
1961 50w 4 x 10" com. amp..... 110 GNS. 1986 50w bass amp..... 65 GNS.

These are the Marshall units preferred by the Spencer Davis Group. Choose yours from the wide range available. At your dealers or write for literature to:

Rose-Morris
SPONSORED INSTRUMENTS

Rose, Morris & Co. Ltd.
32-34 Gordon House Road, London, N.W.5



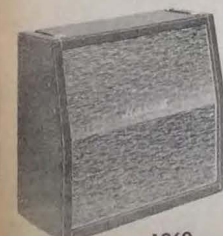
1986



1962



1961



1960

THE JAZZ SCENE

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

HODGES: strictly melody style

NEW YORK

ONE of the unlikely sessions took place in Hollywood last week when Johnny Hodges recorded as featured soloist with Lawrence Welk. It featured Hodges playing strictly melody style on arrangements by Benny Carter, Marty Paich, Johnny Keating, Pete King, Jerry Gray and Russ Garcia. The 17-piece band Benny Goodman is fronting for a three-week stand at the Tropicana, Las Vegas, includes Jack Sheldon doubling as trumpeter and comedian, Georgie Auld (alto), Lou Levy (pno), Colin Bailey (drs) and singer Mavis Rivers.

Drummer Louis Bellson leaves the Duke Ellington Orchestra before its European tour and will reform a big band to accompany his wife, Pearl Bailey, on a six-week tour, kicking off on February 3.

A panel discussion on Jazz and Revolutionary Black Nationalism was held at New York's St Paul The Apostle School Hall last week. Panelists included Nat Hentoff, Leroi Jones, Archie Shepp, Steve Kuhn and George Wein.

Drummer Cozy Cole, currently at the Savarin in Toronto, cuts his third Coral LP next week. Gary McFarland is lining up an all-star band for New York's Philharmonic Hall on February 6.

Roland Kirk has written a religious work. Entitled "Call From Upstairs" it is being used in weekly services of the Biblical Seminary in Manhattan.

George Shearing is resting comfortably in a Salt Lake City hospital after an operation for ulcers. He hopes to be back at work in early February.

Dizzy Gillespie made



JOHNNY: soloist

his first appearance with a symphony orchestra to perform parts of Lalo Schiffrin's "Gillespian Suite" with the Cincinnati Symphony Orchestra in Ohio.

Lionel Hampton has hired tenorist George Coleman to augment his big band for its stint at the Riverboat in New York. Bobby Hackett is fronting a quartet at New York's Rainbow Grill.

Trumpeter Donald Byrd recorded an album with the Wes Montgomery Quartet for MGM-Verve last week. The Jackie McLean quintet has been held over again at Slugs.

Ray Nance is rejoining the Duke Ellington trumpet section for its European tour. Trumpeter Marvin Stamm, formerly with Stan Kenton, has joined Woody Herman's Swinging Herd. — J.A. & L.F.

KENTON: freedom can bring on the inhibitions

HOLLYWOOD

OF all the towering figures in the chronicles of modern music, none has been more bitterly embattled, more frequently triumphant, more temporarily defeated than Stanley Newcomb Kenton, currently launching his second season as conductor of the Los Angeles Neophonic Orchestra. (The first concert was held on Monday.)

Though the Neophonic is unique in this country with its halo of civic endorsement through a committee of distinguished local citizens associated with the Music Center, it is no insular organization.

"This season," said Kenton, "we will be expanding to bring in composers from new areas—musically and geographically."

"The composers nowadays are not limited by categories. Some have an association in a particular field, but they can come to terms with any musical situation. This season, for instance, we have Morty Stevens, the film writer, who did Judy Garland's TV show; on the other hand we'll have H. B. Barnum, who's been associated with a lot of rock 'n' roll sessions."

"We will have avant garde writers like Don Ellis, the young trumpeter and teacher, and Earl Zindars, a writer from San Diego — Bill Evans has been after me for a long time to do something with Zindars. We'll have young men like them, and veterans like Bill Jolly, who just retired last year after 20 years as a musician in the Marine Corps."

"There will be East Coast contributors like Oliver Nelson and West Coast writers such as Benny Carter. We're also negotiating with the brilliant English writer Johnny Keating. We may bring



STAN: not so angry young man

him from London to act as guest conductor for one concert. There's another fine English writer, Richard Peaslee, who wrote a thing called "Stonehenge" that we are anxious to do. Then there's Billy Byers, who's best known for his work with Basie; an arranger from Canada named Paul Rulhan; and a lot of others still to be set."

It is interesting to note that unlike the angry young men who seem to dominate the small combo jazz scene, the Neophonic writers are not all young, and seem happy at the chance for freedom of expression.

"Their big problem," says Kenton, "is trying to find a direction. Many of them have been tied down to writing for specific situations, timed to the last second for a TV or film segment; all of a sudden they have complete freedom to express themselves any way they like and they don't know which way to go. Also they're uncertain about what balance to maintain between jazz and concert music."

"I tell them all that the Neophonic approach is this: you studied music for all those years, but when you start writing here, forget about everything that's ever happened. Forget yesterday; that's already a part of you. Don't think you can go back and capture something in a Basie or Herman idiom."

"As to the jazz aspect, when the Neophonic plays a piece, even though it may look on paper like

a strictly traditional classical work, when they perform it it has a whole different flavour."

This season's 26-man orchestra will include six men who were not present in 1965. "Shelley Manne can't be with us this year, but we have a first-rate young drummer, Nick Ceroli, who has had big band experience with Gerald Wilson, Les Brown and Lionel Hampton."

"We have a fine new bassist, Bob West, originally from Georgia, who played with Gil Fuller's band at Monterey. Our pianist this year is Don Abney, a very versatile musician who was accompanist for Ella Fitzgerald and Carmen McRae."

"We have two new men in the brass section: Gary Barone on trumpet and Lou Blackburn, who's well known through his work with the Lionel Hampton and Duke Ellington bands, on trombone. And there will be one old friend back in the ranks of the sax section: Bob Cooper, Kenton Class of '51. Bob's also writing a special piece for the first concert."

Kenton believes we are going through a desperate period in music. "There's a tremendous revolution going on. The demands made on music and musicians are tremendous. If anything in our society can excite growth and maturity, ignite fantasy, lead to reactive ideas, it is music; but it has got to be new, fresh music."

"Today's writers are not bound down by any cults or factions such as we fought all those years in jazz. They say the hell with it, there is no wrong way; let's make some music that we dig, that fits our time."

Kenton's eagerness to fit our time seems no less intense than it was a quarter of a century ago when his band made its bow. Had Neophonic not been selected, an even more apt name could have been attached to this man and his music: Enthusiasm, Inc.—L.F.



DONALD: with Wes

RICK LAIRD: musicians over here sound as if they're stuck

LONDON

LATEST in a long line of British jazz musicians to trek to the United States is twenty-four-year-old Rick Laird, resident bassist at London's Ronnie Scott Club. He leaves this country next week for Boston, Mass., and the Berklee School of Music.

Why is he making the move?

"This is a decision I made some time ago. I've been a regular at Scott's for about fifteen months and I feel I've gone as far as I can there. I'd just like to progress artistically."

"I've enjoyed it immensely and it has been a fine experience — one I recommend to any bass player. But it gets to be impossible physically to do the job and have enough time to evaluate what is happening. One likes time to sit back and digest what one has listened to."

"And there's nowhere else to work. If I were to leave Ronnie's and stay in Britain it would be a step backwards. So I'm going to Berklee, not mainly for playing but to study. Writing and arranging will be the main thing."

What experiences have particularly impressed Laird during his stay at Scott's?

"Well, it's all been challenging, of course, but I

found that working with Sonny Rollins was probably the most challenging of all the jobs I've done.

"All the artists present a challenge in one way or another, but Sonny was especially interesting in that we would never know what he was going to play, or what key he was in or anything."

"As a bass player, you can only do the best you can. Rollins demands that you listen very closely to what he is doing. We did have a rehearsal, but funnily enough we didn't play what we'd rehearsed. Well, maybe one number, 'Prelude To A Kiss'. He played that beautifully."

"He never talked about the music, not about what we were playing. But he'd talk about his views of the aesthetic side of music. I learned a great deal from Rollins, personally and musically. He's such a fine example of self-discipline."

Did anyone else stand out?

"I would say that Ben Webster stood out. And Freddie Hubbard also was extremely interesting to work with."

It can be assumed, from Laird's imminent departure, that he finds the British jazz scene deficient in certain respects.

"Yes," he explains, "the biggest trouble here is lack of opportunities for the guys to play. There's not the outlet for jazz, and there's not the competitive spirit here, either."

Is the competitive spirit important, then?

"Yes, I think it's good for the music. It's definitely needed. And then I'd say very few of the established musicians here sound as if they're developing. It sounds



LAIRD: time to sit back and digest

as though they're stuck in a thing. The lack of opportunity is the cause of that."

Because of his non-standard British accent, and perhaps because he appeared suddenly in our midst some three years ago, Rick is sometimes taken for an Australian or Canadian.

In fact, he was born in Ireland and went to New Zealand at the age of sixteen. He had already taken piano lessons, and there he began playing guitar.

"I kept on guitar for two years but didn't get anywhere on it. When we moved to Auckland I started listening to string bass and playing bass lines on guitar. This led me to buying a bass."

"Yes, I was self-taught but I wouldn't advise it. At this time I still worked in an office, playing week-end gigs. And there were plenty. Jazz was healthy in Auckland."

"When I was nineteen, I moved to Sydney, New South Wales, and there I had a teacher. I really started in Sydney. I had only one gig survived somehow with the help of friends."

"I came to England directly from there when I started getting work beyond my capabilities. I decided to study and improve my playing, and I thought London would be a good in-between place before the States."

So the moves are all part of a kind of Laird five-year figure in his plan?

"It's definitely not for money, because if you want to play jazz you can't think of money. This time I can say that. It may change, but at the moment it's true."

SAVOY: step on from jazz commercial

LIVERPOOL

LIVERPOOL'S Savoy Jazz Band, eight years old and almost change, are at present enjoying what looks like becoming a re-revival in the appeal of British trad jazz in the North-West.

"Things were a bit lean from the summer of 1964 to the early part of last year," trumpeter Tom Orrest told me. "That was the case with everyone, but workwise, we are getting back to the pre-boom days — in the Liverpool area, anyway."

"We find that we got more bookings over the last few months than at any time since the end of the boom. Things are certainly looking up and we are very optimistic about the future."

"Surprisingly, we find that now we are being booked into clubs that formerly only featured beat groups, which can't be bad. What the people are demanding — and what we are playing — is what I call jazz jazz — opposed to commercial jazz which was the main repertoire of most of the past couple of years ago."



Tom Orrest, Savoy's trumpeter man

The personnel of the Savoy Jazz Band, in addition to Tom on trumpet is: Bart Poole (tmb), Brian Williams (clt), Reg Aveyard (bjo), Pete Swenson (bass) and Dennis Hodgson (drms).

Their music is broadly traditional jazz, with a wide repertoire, including early Ellington and Jelly Roll Morton pieces. They have just finished a two years residency at Liverpool's recently closed 21 Club. They start a residency at a new city club this week.

The band recently completed two numbers for a German television documentary featuring bands in five European cities which may be shown on British television later this year.

The Savoy is steadily carving a good reputation around Merseyside, for longevity as well as for jazz, along with that city's other famous outfit, the Merseysippi. —A.W.

In the charts this week at No 28

PINKERTON'S COLOURS



MIRROR MIRROR On The Wall DECCA

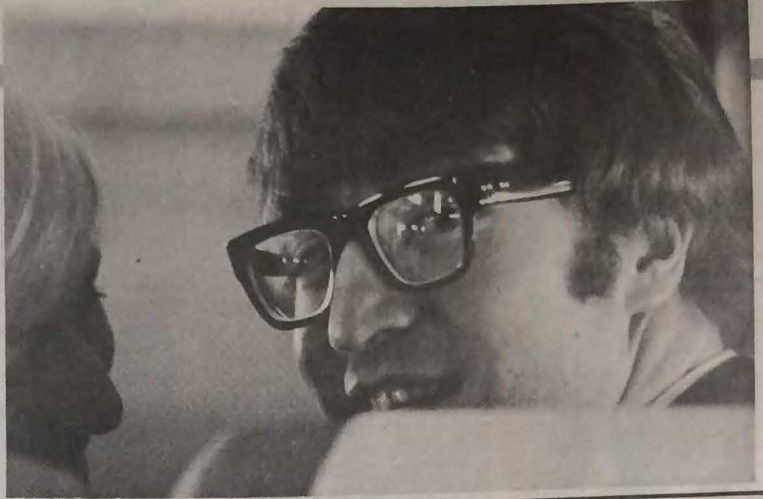
Management: Reg Colvert A & R: Tony Clarke
Sole Representation: King's Agency (Variety) Ltd. TEM 6303
P.R.: INTERPOP Pub. Ltd. MUS 0692

ETHEL ENNIS • BETTY BENNETT • NORMA WINSTONE • BOBBY WELLINS • SEE PAGE 10

pop think in

JOHN LENNON

John Lennon knew all about the MM's Pop Think-in when he was approached to sit in the "hot seat". "Yeah, it'll be a laugh," he said, settling himself down in his chair and waiting for the first question, "but I hope I don't get rotten questions like I get rotten records in Blind Date."



VIETNAM
P. F. Sloan. I don't like what's happening there.

MONEY
Nice. Great.

PLAYBOY
The magazine or the man? The magazine. It's nice.

LITTLE ANNIE FANNY
(Playboy cartoon).

I don't read the cartoon. I hardly read the book. I have seen it though. Imagine what the bloke who draws it thinks about!

GUITARS
Guitars are great. Part of life.

AEROPLANES
I don't like them. At first they were a nice adventure. I like flying less the more we do. We can get to most places well enough by road. We've flown so much, something could happen the more we do.

EPHY
He's great, you know. When people talk about him, they say he's harsh and hard and I expect he can be a bit of a bastard at times. He's a businessman, so he has to be. He's never a businessman with us though. We only talk business about twice a year. He sometimes has a go at us, then we have a go back and it's forgotten.

MILK
It's great. It goes on corn flakes, on your porridge or in tea. It does everything. I always drink a pint before going out on the booze. Or I drink it when I come back. It keeps you going, too. Two Aspros and a glass of milk can keep you going for days.

TOURS
Great—if they're great tours. There was only one I didn't enjoy and I can't remember which one that was now.

NEGROES
I always think of music when I hear someone say Negro. I suppose I should think about anti-apartheid and all that. I don't agree with apartheid. But Negroes mean music to me.

BABIES
I'm not keen on any ex-

No more punch-ups. It all happened at 18 and 19

cept my own. I'm typical of most men in that respect, I suppose. I think he does marvellous things which no other baby ever does. For instance, if he pounds on the piano I think, look at that, it's marvellous, when any kid would do the same in time if there was a piano in the house.

LIVERPOOL
It's still home. Even though my aunt has moved away and I have to stay with Paul if I go there. If I'm in London, home is Weybridge, but if I say I'm going home, I mean Liverpool. It'd be the same if I was from Paris and lived in Marseilles. Paris would always be home.

PUNCH-UPS
They aren't there any more with me. It all happened when I was 18 and 19.

PUBS
I've never gone much on pubs. There have been very few pubs I've had much to do with and they were in Liverpool, like the Grapes near the Cavern, which was the one we used to use.

SKETCHING
I don't sketch. I occasionally draw things but I don't sketch.

WHISKY
I go on it and off it. At the moment, I'm off it. I've been drinking solidly for three years.

JOURNALISTS
On the whole they are all right. There's a horrible nasty element in a few, the same as any job. Usually though the bastards are famous for being bastards.

It's the ones who seem nice and prove to be bastards later that I can't stand. They're all part of the machine after all. If there were no journalists there'd be no us.

SNOW
I liked it in Austria and Switzerland. I liked Austria when I was there.

CHRISTMAS CARDS
I never think about them. If I do it's usually too late.

ROLLS ROYCES
Great, but even they are not perfect.

SHORT HAIR
Okay if you've a short head. Some people suit their hair long and some suit it short.

AMERICA
Some of it's great and some is awful. Good and bad.

TV POP SHOWS
They could be better or worse. I'd sooner have a bad pop show on TV than none at all.

RHODESIA
I dunno what they're up to. I don't like that Smith bloke. I don't really know enough about it.

BOOTS
They keep me warm. I don't always wear them though.

GOYA
Some of it's all right. Doesn't he paint ballet pictures? No? Oh well * * * * it then!

COMBS
I only like the kind my aunt gets me from Woolworths in Liverpool.

ONE of the toughest jobs for an established artist in any branch of music is to break the mould of an old image and start all over again. The attempt has brought the career of more than one established pop star to a full stop. It's hardly what you might expect of a hardened old trouper like Alex Campbell. And yet when I talked to Alex over chicken vindaloo the night he got back from Canada recently, it seemed to be on his mind the whole time. Earlier, he had whooped it up at Gerry Lockran's Putney club, holding the audience entranced with the mixture as before, his usual blend of brilliant improvisation, comedy, obscenity, cornball sentiment and occasional good singing. But Mr Campbell seemed to disagree. "I've learnt a great deal in Canada. I've realised the importance of traditional music from me there. I've sung more unaccompanied ballads in Canada in a few months than I've sung here in years. The scene over there is sick. Everything is that stuck up Ian and Sylvia crap. The people

Changing the Campbell image



● CAMPBELL

over there are hungry for good folk music. As a result of what I've learned there I'm going to concentrate more on good singing, less on storsing around." Does this swing over to tradition mean an end to his highly publicised feud with Ewan MacColl? "MacColl has never once heard me sing, so I don't think he has any right to criticise me. But you're right. That's another of my New Year's resolutions, to stop putting MacColl down. "Of course, I've never denied the man's greatness. He is undoubtedly the leader. I've always said so. There is not another single songwriter in Britain today to touch him. "But it's too easy to get a laugh by taking the micc out of him. People are always jealous of greatness, that's why they laugh." Alex was bitter about his failure to gain admittance to

the United States. "That's five times they've turned me down, just because I've sung for CND. Hell, I'm not even a Communist, and they've let some Communists in. I'm a Socialist. "The first time I applied for a visa I saw the questions 'ethnic grouping' and 'race' and I answered: Celtic. The guy told me to cross that out and put: white Caucasian. Who needs that sort of thing? "Canada now, that's something different. I want to go back there. But I lost six thousand dollars not being able to get into the States." Judging by his performance at the Putney club, Alex's new "traditional" resolutions don't mean that he is putting an end to the belly laughs, so his fans can relax. But, new-style or old-style, Alex is obviously still going to be a force to be reckoned with on the British folk scene.—KARL DALLAS.

Gibson

THE UNMISTAKABLE SHAPE AND SOUND

Unmistakable because it is the original — the shape and sound that have never been equalled, the one the others are judged by — the best. That's why more groups and guitarists play Gibson than any other guitar. Go to your Selmer dealer and play a Gibson, and you'll never be satisfied with anything less.

ES 345 TD
Gives you the Gibson sound in stereo or mono. A fabulous range of tone variations.
Sunburst finish **225 gns.**

ES 330 TD
A wonderful instrument with truly magical tone. Featured by many top groups both for lead and rhythm.
Sunburst finish **155 gns.**

EB 2
The finest bass guitar ever produced. Every bass sound that you will ever need.
175 gns.

Please send me full details of Gibson Guitars

NAME _____

ADDRESS _____

Selmer

MY USUAL SELMER DEALER IS _____

AM/GIBSON/15/1

114 CHARING CROSS RD., LONDON, W.C.2



SONGS FOR SWINGIN' LOVERS LCT 6106 M



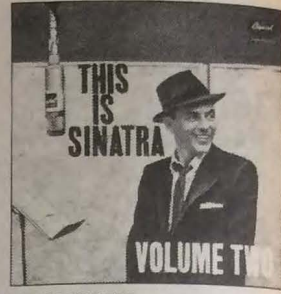
COME FLY WITH ME LCT 6154 M
SLCT 6154 S



THIS IS SINATRA (Vol. 1) LCT 6123 M



A SWINGIN' AFFAIR LCT 6135 M



THIS IS SINATRA (Vol. 2) LCT 6155 M



FRANK SINATRA SINGS FOR ONLY THE LONELY LCT 6168 M
SLCT 6168 S



COME DANCE WITH ME LCT 6179 M
SLCT 6179 S



NO ONE CARES LCT 6185 M
SLCT 6185 S



SWING EASY/SONGS FOR YOUNG LOVERS W 587 M



SINATRA'S SWINGIN' SESSION W 1491 M
SW 1491 S

Capitol RECORDS
11255 WILSHIRE AVENUE, LOS ANGELES, CALIF. 90024
Capitol
SINATRA
the pick of the pack



NICE 'N' EASY W 1417 M
SW 1417 S



COME SWING WITH ME! W 1594 M
SW 1594 S



POINT OF NO RETURN W 1676 M
SW 1676 S



LONDON BY NIGHT T 20389 M



SINATRA SINGS... OF LOVE AND THINGS W 1729 M
SW 1729 S



THE GREAT YEARS W1/2/3 1762 M



MY FUNNY VALENTINE T 20577 M



SINGING AND SWINGING W 20652 M



TELL HER YOU LOVE HER T 1919 M
ST 1919 S



THE CONNOISSEURS' SINATRA T 20734 M

SINATRA MILESTONES

- Approached by Harry James, June 1939, with a view to joining James' Band, while working professional gig at the Rustic Cabin, an Hoboken roadhouse. Joined same month at salary of approx. £16 a week.
- First records with James: July 13, 1939: 'From the Bottom of My Heart'/'Melancholy Mood'.
- Married Nancy Barbato, Feb. 4 1939. (Children: Nancy, born 1940; Frank, Jr., 1944; Tina, 1948).
- Joined Tommy Dorsey, Dec. 23, 1939. Made well over 100 sides with the band. First record date: Sept. 1, 1940. Last: Sept. 19, 1942.
- First film appearance: 'Las Vegas Nights' (retitled 'The Gay City' in Britain), in which he sang one of his biggest successes with Dorsey, 'I'll Never Smile Again'. Sequence was cut out of the film as Sinatra was unphotogenic. Did appear in 'Ship Ahooy' with Dorsey Band, singing 'Poor You', 'The Last Call For Love'.
- First session with Dorsey arranger, Axel Stordahl, Feb. 19, 1942 — four titles: 'Night We Called it a Day', 'Lamplighter's Serenade', 'Song is You', 'Night & Day'.
- Left Dorsey, November, 1942, to go solo.
- First solo perf. New Year's Eve, 1942, at the Paramount Theatre, N. York. Signed by Columbia Records, 1942. Due to upsurge in popularity, a re-released Sinatra disc, 'All or Nothing At All', had sold half a million copies by June 1943 (only 8,000 sold on original release). Last record date with Columbia: Sept. 17, 1952 ('Why Try to Change Me Now?')
- Signed by Capitol, first date April 2, 1953 ('Lean Baby', 'I'm Walking Behind You'). Last date: Sept. 12, 1961 (Final session of 'Point of No Return' LP).
- Formed Reprise Records, January, 1961. Has made 968 titles (including some unreleased). Has made (up to 'Marriage on the Rocks') 38 films. Favourite songs: 'One for My Baby', 'Laura', 'Come Fly With Me'. Favourite vocalists Peggy Lee, Nat Cole, Tony Bennett, Sarah Vaughan, Billie Holiday, Jack Jones.
- Won Gold Disc for 'Young at Heart' (made Dec. 9th, 1953). Believed also that sales over the years of 'All or Nothing At All' (original version), and 'White Christmas' (original version) have also gone well over million. Gold Discs for million-dollar-selling albums 'Songs For Swingin' Lovers', 'Come Dance With Me', 'I Remember Tommy', 'Nice 'n' Easy'.
- Best-selling LP: 'Songs For Swingin' Lovers'.
- Has won practically every popularity poll throughout the world, including 14 'Down Beat' Readers' Jazz Polls and every 'Melody Maker' Readers' Jazz Poll.
- Personally employs 75 people full-time. Has homes in Palm Springs, Los Angeles, Manhattan. Owns three planes plus two helicopters. Owns Sinatra Enterprises, is director of Warner Bros.-Reprise Records, Inc. Music publishing firms (Artanis).

SALUTE TO SINATRA

'Sinatra is the Voice of America'

SHOWBIZ PERSONALITIES PAY THEIR TRIBUTES TO FRANK SINATRA, THE MAN

ERROLL GARNER: Sinatra is fantastic. He has stimulated the whole of the entertainment business with his work, from films right through to big bands and good songs. Like a pebble thrown into a pond, he has set up ripples which are still spreading.

MARION RYAN: He makes every woman feel like Sophia Loren—and I personally like it. He has an almost uncanny way of making you feel that he is speaking to you alone, even if the room is full. I know it sounds corny, but it's true. Sinatra really does have a magnetic personality.

LESLIE PERRIN, London publicist: I suppose the two factors I most admire in him are his utter contempt for humbug—and his constant demand in all his dealings for quality, be this in material, performance or organisation. The numerous personal stands he has made against the idiocy of racial and religious intolerance are examples of his sensitivity and his feelings for the other guy.

HAROLD DAVISON, Sinatra's European representative: Spending any length of time with Frank is a fulfilling experience. His vast knowledge and intellect can best be appreciated when he spends a quiet evening at home with friends. Then the conversation is crisp, amusing and on a wide range of subjects.

I recall that after a discussion on an art exhibition with a critic he turned to an English guest and remarked: "Arsenal are not having a good season so far—are they?" This ability to assimilate information, his eagle eye for social observation which comes out in the recounting of anecdotes about people, his penetrating wit, are sides of this man which the



SINATRA with record producer Alan Freeman at the London recording of "Great Songs From Great Britain".

general public, unfortunately, doesn't see. Professionally, his insistence on good music, played by good musicians, has sustained Sinatra and the industry of which he is the focal figure. Noel Coward said of Frank: "Never once a breach of taste, never once a wrong move." This ability to make right moves has caused him to start one of the world's greatest record companies, to found a flourishing film organisation, and to invest in, or own, many other businesses and properties. There has never been a man in our industry who has so successfully bridged the gap between the aesthetic and the commercial—and let neither tarnish the other. To me the deep-down Sinatra is an engaging, warm, intelligent human being.

DAVE CLARK: He inspires more respect in the States than he does in Britain. When he comes here he's something of a target for the snipers. Back in the States, he is the subject of television documen-

SALUTE TO SINATRA

arrangements for the Basie-Sinatra appearance at last year's Newport Jazz Festival, told me that working with Sinatra was the most challenging and exhausting experience of his career.

WRITER GEORGE T. SIMON, a lifelong friend of Sinatra, has said that writers on Sinatra are divided into two groups — those who've never known him and to whom the big story is the sensational aspect of his personal life; and those who know him so well that they fully appreciate that the big story is what Sinatra has contributed to the world of music in particular and to the world of entertainment in general.

CERTAINLY SINATRA'S contribution to popular music IS the big story — but to a certain extent it is impossible to separate Sinatra's private personality from his work. Like all great artists Sinatra performs what he IS.

HE IS AS INCAPABLE of giving a false picture of himself through his art as he is of giving a half-hearted performance. He ranks with Ella Fitzgerald in singing with such polished faultlessness that his excellence is almost taken for granted.

DISC JOCKEY Alan Freeman once told me: "I get bored watching Sinatra because he is so perfect."

OF COURSE, THERE'S no such thing as a perfect singer, but you can see what Freeman meant. Sinatra certainly aims at perfection and sometimes comes close to achieving it. But there is nothing in the least mechanical or glib about his vocal performances.

AND PERSONALLY I don't find it at all a bore to listen to a singer whom you KNOW is not going to go off key, miss a beat, drag the tempo or miss a cue. There aren't all THAT many about.

BUT STILL, SINATRA isn't perfect. You can hear the odd wavery note, sometimes a little strain creeps into the upper regions of his vocal range and some of his word substitutions in

THE MUSIC

Sinatra and the big bands



Throughout his career Sinatra has always been an admirer of big bands — not surprising for a man who started with Harry James and Tommy Dorsey. It was probably inevitable that in time he should join forces with the Count Basie band, the ultimate in swinging. Sinatra (pictured above with Basie during the session which produced the album "Sinatra Sings, Basie Swings") also played the 1965 Newport Jazz Festival with the Basie band — arriving and leaving by private helicopter.

DEAR FRANK

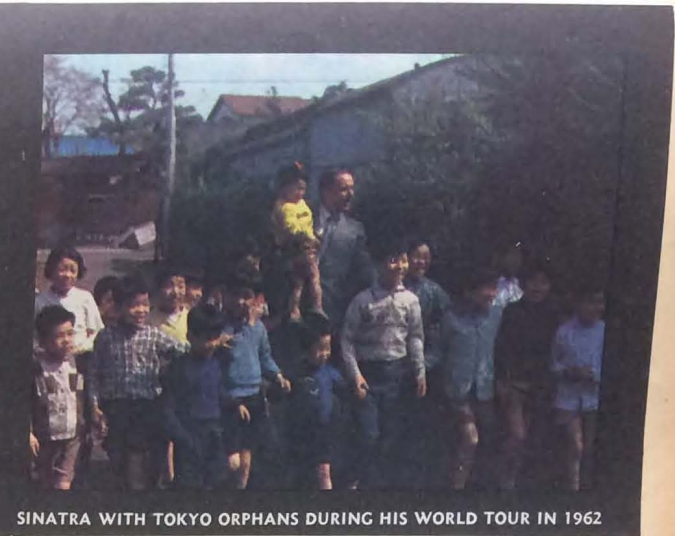
Heartiest
Congratulations

As Ever

HAROLD DAVISON



●● I simply like people, a lot of them, and my personal relationships are not determined by the boundaries of a country or what society thinks of certain kinds of human beings ●●



SINATRA WITH TOKYO ORPHANS DURING HIS WORLD TOUR IN 1962

lyrics are just a little too hip, too contrived.

YET HE IS STILL far and away the greatest sophisticated pop vocalist of our time. The elaborate care with which he selects his numbers, the great mutual inspiration which has resulted from the pairing of Sinatra with fine arrangers like Axel Stordahl, Nelson Riddle, Billy May and Gordon Jenkins, his natural feel for tunes and lyrics, his consummate ability to swing and his characteristic, not always logical, phrasing — these are some of the many factors in the fabulous success story of Sinatra.

IT WOULD BE WISHFUL thinking to suggest that Sinatra's high place in entertainment history is due entirely to his singing. He has won wide acclaim as an actor, and his legend has certainly not been damaged by his reluctance to give interviews, his spontaneous and thoroughly genuine generosity, his impetuous disagreements with photographers, his sequence of toothsome female companions, his big business interests, his private plane, his rat pack and his "in" jargon, his man-about-town, carefree, casual, live-it-up demeanor.

BUT ONCE YOU CLEAR your way through this cumbersome paraphernalia and come down to

the man — the voice — in a recording studio — you have a supreme example of polished professionalism which has clearly been worked for. Sinatra has paid his dues.

CONSIDER HOW powerfully obscurity beckoned when he was a bobby-sox idol, threatened with a kind of fame that was likely to be as permanent as the lipstick scrawls on powder-room mirrors.

HE TRIUMPHED OVER THAT. He concentrated on becoming a good singer of good songs. He eliminated the gimmicks of sighing and slurring and matured into one of the most dynamic and assured vocal performers America has ever produced.

AS SAMMY DAVIS said in a birthday tribute: "He shot for the moon — made it — and fell down again — and shot for the moon — and made it again."

PERHAPS THE MOST remarkable of Sinatra's many singing qualities is the youth of his voice. At 50 he still sounds like a young man — his voice is free, vibrant and full of light.

FOR 25 YEARS he has upheld the highest musical standards to maintain in his sector of the pop field a level of excellence, dignity and integrity that could hardly be surpassed.

Two albums which blow the dust off some rare Sinatra

● **SINATRA: "A Man And His Music"** (Reprise). A two-LP-in-one album package which traces the incredible career of the Master Minstrel from 1939 to the present. Some beautiful sides have been dusted off and brought back to life with Sinatra's two-o'clock-in-the-morning voice linking musical history with ironic quips, humorous asides and embarrassing protestations of patriotism. Some parts of the script appear to have been written by the State Department.

But the music is all Sinatra's own—with valuable contributions from Nelson Riddle, Gordon Jenkins, Billy May, Sy Oliver, Count Basie, Ernie Freeman, Johnny Mandel and Don Costa.

All the early material, which of course was on other labels, has been re-recorded and it's only at the end of thirty-two impeccably sung songs that you realise with a jolt that the singer is fifty.

Sinatra, though never a jazz singer, has the swing of one. And he is pop's top interpreter of a popular song. He, probably more than any other singer, has shown that pop singing can be a bit of an art.

His other claim to fame, apart from surrounding himself with craftsmen musicians is that he can pick a good song.

The sparkling thirty-two on this two-album set include



"Put Your Dreams Away", "I'll Never Smile Again", "Polka Dots and Moonbeams", "Night And Day", "Soliloquy", "Nancy", "Come Fly With Me", "Young At Heart", "All The Way", "I've Got You Under My Skin", "The Second Time Around", "Call Me Irresponsible", "My Kind Of Town" and "The September Of My Years". For good measure, there's a comedy routine with Dean and Sammy Davis at Las Vegas and a tie-up with Bing and Dean on "The Oldest Established".

● **FRANK SINATRA: "My Kind Of Broadway"** (Reprise). An interesting, but undistinguished collection of songs from Broadway hits. Sinatra is in good voice as

usual and stomps a bit on "They Can't Take That Away From Me". On rehearsing the Basie backing on "Hello Dolly" lacks cohesion. Best tracks "Yesterdays", "Without A Song" and "Luck Be A Lady".

● **FRANK SINATRA: "The Romantic Sinatra"** (CBS/Realm). Excellent vintage Sinatra with not a track after 1952. The Axel Stordahl arrangements viewed now in perspective contributed mightily to Sinatra's success. If you're interested in depth in the Sinatra story, get this. Tracks, all great, include: "When The Sun Goes Down", "None But The Lonely Heart", "Luna Rossa", "My Melancholy Baby", "Come Back To Sorrento", "September Song", "Among My Souvenirs" and "Always". P.S. Stan Britt sleeve-note packed with invaluable information.

● **OUT NOW: Frank Sinatra: "Once Upon A Time"** (Reprise). Titles: "Once Upon A Time", "This Is All I Ask", "September Song" and "I See It Now".

● **UP-COMING: Two Capitol EPs** in Sinatra's "Story of Love" series. On sale February 4 is "Story of Love No. 6" featuring "My One And Only Love", "Love is Here To Stay", "Taking A Chance On Love" and "Bewitched". One sale March 4: "Story of Love No. 7" featuring "Love And Marriage", "My Blue Heaven", "Night And Day" and "Lover".

25 YEARS OF SINATRA

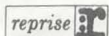
THE MOST EXCITING ENTERTAINER OF OUR TIME



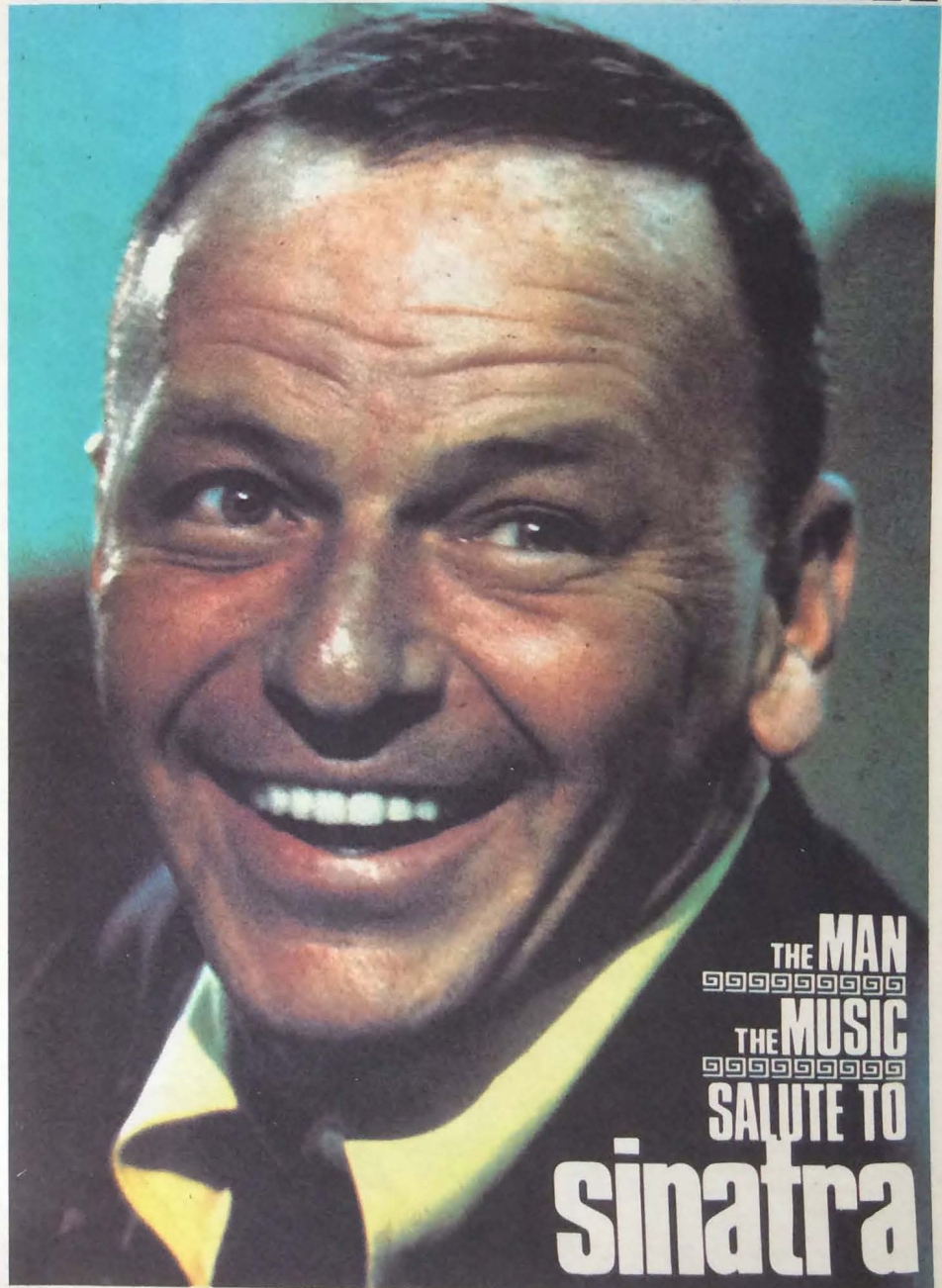
SINATRA-A MAN AND HIS MUSIC
A 2 RECORD ALBUM
SOUVENIR OF AN ERA

R 1016

WITH A PERSONAL NARRATION BY FRANK SINATRA



MELODY SECTION MAKER



SALUTE TO SINATRA

THE MUSIC

At 50, his voice is still that of a young man

by **MIKE HENNESSEY**

ON JULY 13, 1939, a skinny kid from Hoboken went into a recording studio for the first time and made a record called "From The Bottom of My Heart" with the Harry James band.

THAT BRUNSWICK 78 rpm disc was not destined to enjoy remarkable success. But the subsequent success of the singer who made it is certainly unparalleled in the history of entertainment.

FRANK SINATRA today celebrates his silver anniversary in show business as a man who has become a legend in his own lifetime.

MORE THAN 800 records, forty-two films and twenty-five years later, Sinatra—a dynamic, power-packed combination of singer, actor and supercharged personality—has no peer in the world of entertainment.

IT TAKES MORE, much more, than talent, enthusiasm and persistence to reach the top in show business and stay there year after year. Sinatra has all these qualities, of course—in king-size proportions.

BUT SINATRA HAS so much else. His sheer professionalism makes many other top stars look like fumbling beginners; his dedication is as unrelenting as his sincerity is deep.

HE HAS FLAIR, verve, vigour, courage and an iron determination which is sometimes frightening in its inflexibility. Quincy Jones, who wrote the



LONDON; JULY, 1950: Sinatra's police bodyguard force a way through a crowd of fans when the singer made his first British appearance at the London Palladium.

SALUTE TO SINATRA

THE MAN

tarries and features on his contribution to music. Part of the reason why some people dislike him is that he's had the guts to do what he wants. Now he's in a position where he can do just that, while others can't—and that's why they snipe at him. It's unfair.

TONY HATCH, who produced the recording session in London three years ago which produced the "Great Songs From Great Britain" album: After working on that session with Frank Sinatra, I realised that he was the complete professional. He was completely in command, despite Robert Farnon doing the music and myself the session. Yet at one stage, he said to me: "If there's anything wrong, don't be afraid to stop me." After all his years in the business, he was putting the session in my hands, even though at that time I was only about 24.

He knew what was right and had some wonderful ideas on orchestration and sound and I think he sensed we were nervous and tried to put us all at our ease. I acquired a great deal of respect for him from that session.

On another number, the ending was wrong and he recorded it again. Then he asked to hear the two takes put together. So we had to put the first part of the first take and the new ending together there and then in the studio and he remained cool, listening to it even though the studio was packed with people and musicians.

I found him very warm and friendly—and relaxed. A marvellous man.

BLOSSOM DEARIE, U.S. singer-pianist. Sinatra's my most favourite singer, and for me he's singing better now than he's ever sung before in his life. In my opinion, Frank is the Voice of America. I've been in love with him half of my life.

VIC DAMONE: People just don't understand him. He's not belligerent, really. Underneath his tough exterior, there is warmth. Frank is a really great man. And as a singer, he's the greatest in the world.

SARAH VAUGHAN: To me Frank Sinatra is the greatest—always has been—I can't make up my mind whether I prefer him on beat stuff or ballads—I like the way he does everything. We admire him for his whole outlook on life—and particularly for his attacks on racial intolerance of all kinds.



JUST LIKE HIS DEAR OLD DAD

In 1963, the world discovered that Frank Sinatra Jr. was to follow in his father's footsteps by joining the Tommy Dorsey band as a singer. Singing the same arrangements as his father sang twenty-three years before, he toured Britain with them in '64.



● VAUGHAN



● GARNER



● RYAN



RM 52087



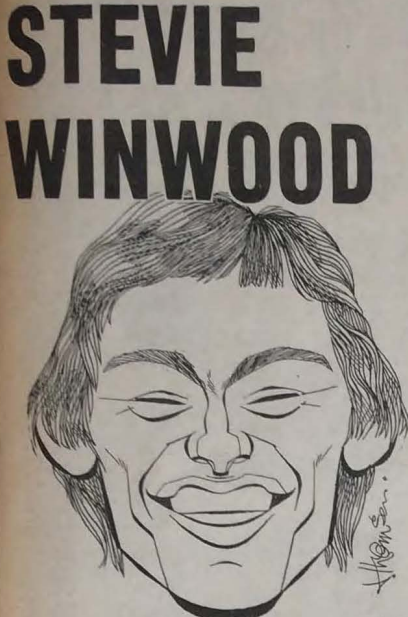
RM 52062



THE
OF SOUND
FRANK
ON
CBS
REALM
at 22/6



BLIND DATE



CILLA BLACK: "Love's Just A Broken Heart" (Parlophone).

It's Cilla—she's great, but this is one of those things that need a second listen. I'm not over impressed by this, although it will probably appeal to the mums and dads as she's made it as an entertainer. But that backing has nothing out of the ordinary.

TOYS: "Attack" (Stateside). It's American—Toys. I've heard this before. I don't know whether this idea can work twice, although it's quite pleasant. "Lover's Concerto" was great! This is the same sort of thing as the Len Barry follow-up and a lot of other American records. It seems to work over there, but it doesn't with British groups. I like to hear something different every time, and find out what they can do. There's no doubt this is good—it sounds very Bach-ish. It's a good idea to find out who's out of copyright!

CHRIS FARLOWE: "Think" (Immediate). Farlowe—yeah. At last it sounds as though he is recording good material—that's better! I hope it's a hit, if he needs one. I don't think he does with all the publicity he gets. I've heard him sing better than this, and it doesn't bring out the best in him. I prefer to hear him with this big brassy sound, although you can hear that backing sounds British. It must be the recording techniques—they just don't come up to American standards. It's a very American sounding band, but the technique is British.

BILLY JOE ROYAL: "I've Got To Be Somebody" (CBS). He's coloured. I don't know who he is, I've no idea at all. Lyrics seem a bit backeyed—"I'm down on my knees"—yeah. It's all a bit old hat, but that guy's got a good voice—yeah, he's coloured. He's white? Is he really? Oh that's terrible. I didn't realise—he's got such a good voice.

DRIFTERS: "We Gotta Sing" (Atlantic). The Drifters. That's great but I'm not sure if it will sell. What a beat! I think everybody has admired the Drifters here for a long while, but nobody has tried to form a group on their style, although lots do their material. It's a bit similar to Chris Farlowe's record, that same sort of feel. It'll get played in all the discotheques. It's the sound that sells records these days. I don't know where it's coming from, maybe Wilson Pickett. It's nothing like the original rock and roll. I suppose Tania Motown started this beat.

MARK LEEMAN FIVE: "Forbidden Fruit" (Columbia). Mark Leeman Five—yeah. This is all right! It's fabulous and the best number they do on stage, it's fantastic. Sue and Sonny doing the backing scenes there isn't it? I really hope they get somewhere with this. I'm afraid, again, the recording

sound is typically British. It sounds thin, there's no wide range of sound. American sound is so biting. Drums and bass on this could be a lot better. I don't know—it must be British studios. The Stones have already realised this. I'd like to build my own studio.

ADAM FAITH: "Idle Gossip" (Parlophone). (Indeterminate grunt) Oh no, it's terrible. It's Adam Faith. No, I'm sorry I don't like this at all. It's got every chance of being a hit, it really has. I didn't even like the intro before his voice came in.

PAUL & BARRY RYAN: "Have Pity On The Boy" (Decca). It's a bit of a nothing record. Not bad, but there's nothing new. There's thousands of 'em like this. No idea who it is. Who is it? Paul and Barry? I'll be interesting to see if they get on the Palladium with this. I can't see it being a hit.

NANCY SINATRA: "These Boots Are Made For Walkin'" (Reprise). It's the record played! It sounds like a skiffle group. Good God! This has got to be a hit! I suppose it's American—oh dear, it's terrible, it's bad. I'll remember that one. Hear that double bass run? Yeah, skiffle's coming back. This is unbelievable, leave it on. Either she's bad or it's just the band. I'm sure they are all trying their best to make it bad. Who's it by? Yeah? Must be Sinatra on bass.

ROY ORBISON: "Breakin' Up" (Mercury). Well, it's nice to hear double bass coming back. It's Roy Orbison, he always comes up with something good. I don't like the intro again, but I admire him. I like that change from twanging bass guitar. Double bass has a lovely sound, listen to it just before the guitar. It's all good, but not particularly my taste. Stick the next one on.

ST. LOUIS UNION: "Girl" (Decca). St. Louis Union. I've heard it before and it's good. Bring out a Beatles record—it's definitely the best way for an unknown group to get known, and they are unknown except in Manchester. But this is good and I hope it's a hit for them. I don't think anybody has brought out a cover version which is better than the Beatles' own, except Esther Phillips "And Love Him"—that's fabulous. This group won the MM contest. I remember because a mate of mine came second.

NASHVILLE TEENS: "The Hard Way" (Decca). Sounds like an old Curtis Mayfield number, and it's British Nashville! I hope it's a hit because they are great. It stands a chance because they've got a good American sound. I don't know why they've faded out. Who knows why people have hits?

Rave City '66

GROUPS ON THE GO CHOOSE THE SWINGINGEST SCENES



THERE used to be an old joke—much favoured by Ronnie Scott—which told of the competition where the first prize was a night in Manchester. The second prize was two nights in Manchester.

Manunians hit back with the bit about what Manchester does today, London does tomorrow. Maybe they are right after all for Manchester is Rave City '66—according to 15 top touring groups polled by the MM to find Britain hippest audiences.

The groups were asked to name the five top towns as far as audience appreciation is concerned—awarding five stars for the best, four for the second, and so on.

They were also asked whether it was true that London audiences tend to be blasé and adopt a "We've seen it all before" attitude.

So now we can tell you that Britain's five hippest cities are, in order: Manchester, London, Newcastle, Sheffield and Bristol.

Here is what the artists had to say:

● **SPENCER DAVIS:** Newcastle is one place where the kids show phenomenal appreciation. It's great playing there and the audience is with you all the way. They don't try to pull you off the stage, but they go really wild.

● **ADAM FAITH:** London audiences are great, others have a couldn't-care-less attitude. But they tend to listen more and appreciate what you are trying to do. They don't go daft.

● **RAY DAVIES:** London audiences are great, others have a couldn't-care-less attitude. But they tend to listen more and appreciate what you are trying to do. They don't go daft.

● **CHRIS FARLOWE:** Norwich, Leeds and Newcastle are very good. London crowds are very good, but hard to please—the hardest in the country. Up north they can only go to a few clubs, but in London they see all the groups all the time.

● **PETE TOWNSHEND:** (The Who): We don't mind the London club scene and I don't think we want any more fan favour than there is.

● **RAY DAVIES:** (The Kinks): The best reaction is mainly up north. But the south is very good these days as well—and that wasn't so a year ago. London audiences are a bit more sophisticated and you don't know what to expect from them.

● **SCOTT WALKER:** (Walker Brothers): Manchester is outstanding, but it's hard to tell with us. Things have been good everywhere. A few London audiences are a bit strange but they are always pretty enthusiastic. I suppose they don't get as much in other areas.

● **CHAS CHANDLER:** (Animals): London is the place for us. In London they listen to us more, which suits us. In places out of town you get the younger fans who go for all the raving scenes.

● **BILLY JOE ROYAL:** (I've Got To Be Somebody): London audiences are great, others have a couldn't-care-less attitude. But they tend to listen more and appreciate what you are trying to do. They don't go daft.

● **ERIC STUART:** (Steam Packet): London club audiences take all bands for granted. They've had too much of a good thing.



● SPENCER DAVIS



● PETE TOWNSHEND



● RAY DAVIES



● SCOTT WALKER



● CHRIS FARLOWE

London audiences are great, others have a couldn't-care-less attitude. But they tend to listen more and appreciate what you are trying to do. They don't go daft.

● **JON LORD:** (Art Woods): London audiences are a bit hard to please—they tend to stand in the club with a "Go on, entertain me" attitude. Up north they warm up quicker.

● **TONY CRANE:** (Merseybeats): We don't play London much—the audiences are very cold, no matter who is playing.

● **ROD STEWART:** (Steam Packet): London club audiences take all bands for granted. They've had too much of a good thing.

● **ERIC STUART:** (Steam Packet): London club audiences take all bands for granted. They've had too much of a good thing.

And does it prove that what Manchester is today, London can be tomorrow?

London audiences are great, others have a couldn't-care-less attitude. But they tend to listen more and appreciate what you are trying to do. They don't go daft.

● **MICK EVANS:** (The Action): London audiences are cool, but getting more appreciative.

● **TONY CRANE:** (Merseybeats): We don't play London much—the audiences are very cold, no matter who is playing.

● **ROD STEWART:** (Steam Packet): London club audiences take all bands for granted. They've had too much of a good thing.

● **ERIC STUART:** (Steam Packet): London club audiences take all bands for granted. They've had too much of a good thing.

● **ERIC STUART:** (Steam Packet): London club audiences take all bands for granted. They've had too much of a good thing.

London audiences are great, others have a couldn't-care-less attitude. But they tend to listen more and appreciate what you are trying to do. They don't go daft.

● **MICK EVANS:** (The Action): London audiences are cool, but getting more appreciative.

● **TONY CRANE:** (Merseybeats): We don't play London much—the audiences are very cold, no matter who is playing.

● **ROD STEWART:** (Steam Packet): London club audiences take all bands for granted. They've had too much of a good thing.

● **ERIC STUART:** (Steam Packet): London club audiences take all bands for granted. They've had too much of a good thing.

● **ERIC STUART:** (Steam Packet): London club audiences take all bands for granted. They've had too much of a good thing.

London audiences are great, others have a couldn't-care-less attitude. But they tend to listen more and appreciate what you are trying to do. They don't go daft.

● **MICK EVANS:** (The Action): London audiences are cool, but getting more appreciative.

● **TONY CRANE:** (Merseybeats): We don't play London much—the audiences are very cold, no matter who is playing.

● **ROD STEWART:** (Steam Packet): London club audiences take all bands for granted. They've had too much of a good thing.

● **ERIC STUART:** (Steam Packet): London club audiences take all bands for granted. They've had too much of a good thing.

● **ERIC STUART:** (Steam Packet): London club audiences take all bands for granted. They've had too much of a good thing.

'London audiences are a bit strange...'

they are more appreciative and show it a lot more.

London audiences are a bit strange but they are always pretty enthusiastic. I suppose they don't get as much in other areas.

● **ZOOT MONEY:** In London there is so much more coloured music being played on records in the clubs that people are becoming very much more critical. It was bound to happen and it's a very good thing. Sheffield, Newcastle, Nottingham and Reading are great—but London is so far ahead.

● **RAY ENNIS:** (Swinging Blue Jeans): Audiences in Scotland, Glasgow particularly, seem perfect to us. They get going fairly easily. They are fanatical but fair. You play to London audi-

THE CHAPPELL GROUP OF ASSOCIATED COMPANIES

Publishers of many of his biggest hits

Congratulate **FRANK SINATRA**

on his 25 YEARS in SHOW BUSINESS

50 New Bond Street, W.1

FRANK SINATRA APPRECIATION SOCIETY
News, reviews, pictures of the best in GOOD music in "PERFECTLY FRANK"
Details from F.S.A.S.
12 Imperial Close, North Harrow, Middlesex



records records records
get your Sinatra's from Smith's!

Choose them from the wide selection you will find in the record departments of most larger W. H. Smith branches. **All the other popular singers and groups too!** Make Smith's number one on your record list.

W. H. SMITH & SON
Branches throughout England and Wales

Your nearest dealer directory for musical instruments

SCOTLAND

OVER 600 INSTRUMENTS and 1,000's of accessories in stock at

BIGGERS

Authorised Selmer Agent

271-5 SAUCHIEHALL ST. GLASGOW, C.2

BEST TERMS FINEST SERVICE

PETE SEATON

18 Hope Park Terrace Edinburgh 8, Newington 3844

For all Musical Instruments and Accessories

NORTHERN ENGLAND
continued

Specialty for the Groups Our NEW Showroom coffee bar

DEANS DEN

All makes of guitars, drums P.A. in stock

BERNARD DEAN

10-12 St. Thomas Street Scarborough, Tel. 2573

WILLIAM SWAN

328 Oxford Road MANCHESTER

Manchester's leading centre for musical instruments

All leading makes supplied Tel. Manchester Ardwick 3231

MIDLANDS
continued

JACK BRENTNALL

2 GOLDSMITH STREET Tel. 47166 NOTTINGHAM

FOR ALL MUSICAL INSTRUMENTS

AUTHORISED AGENT SELMER, CONN, BUESCHER EXPERT OVERHAULS AND REPAIRS

CITY CENTRE FOR MUSICIANS

FENDER - BURNS - HOFNER EPIPHONE

Premier & Selmer
AUTHORISED DEALER

LONDON
continued

ST. GILES MUSIC CENTRE

16-18 St. Giles High Street, W.C.2 Telephone TEMple Bar 4080

For all leading makes of: GUITARS • AMPLIFIERS ORGANS • DRUMS TRUMPETS • SAXOPHONES WOODWIND

H.P. Terms

Generous part-exchange allowance

Open Mon.-Fri. 9 a.m.-5.30 p.m. Sat. 9 a.m.-4.00 p.m.

SOUTH WEST ENGLAND

DUCK, SON & PINKER

PULTENEY BRIDGE, BATH

For Musical Instruments

TEL. BATH 5657

SUTTONS

PIANOS — ORGANS

MUSICAL INSTRUMENTS

18 QUEEN STREET, SALISBURY

Premier & Selmer
AUTHORISED DEALER

NORTHERN ENGLAND

THE DISC CENTRE

8 Park Street, Lytham Lancs. Tel. Lytham 5022

H.P. and part exchange

All leading makes supplied

Premier & Selmer
AUTHORISED DEALER

R. S. KITCHEN LTD.

LEEDS & NEWCASTLE

Specialists in Dance Band Instruments

JONES MUSIC SHOP

21 BOW ST., MARKET PLACE ASHTON-UNDER-LYNE

Everything for the musician H.P. and Part Exchange

TEL. 2383

YORK PIANO SERVICE

8 Tower Street YORK

York's main centre for pianos sales and service, H.P. and Part Exchange Facilities available

A SPECIAL SELECTION OF LOWEY ORGANS IN STOCK

Phone YORK 5536

Selmer DEALER

LESLIE LAW MUSIC LTD.

26 Newland, Nottingham 22 Montagu Street, Kettering 16 The Jamb, Corby

Authorised **Premier** Agent

EAST ANGLIA

KEN STEVENS

Musical Instrument Specialists

Repairs, Overhauls—H.P. Part Exchange

The Friendly Shop

35 Petty Cury Cambridge 53159

Premier & Selmer
AUTHORISED DEALER

CRAMER (BRITXON) LTD.

4a Acro Lane, S.W.2, BRI 1982

All Musical Instruments and Accessories

Lowest Easy Terms. Immediate Delivery. L.P. Records

All makes. Budget accounts

Everything Musical including Electronic Organs

J. 60 MUSIC BAR

445 High Street North Manor Park E12

GRA 5107

Open until 7 p.m. Half-day Wednesday

Run by Musicians for Musicians

C. H. YARDLEY & CO. LTD.

The West Country's main centres for musical instruments

16 Cornwall Street, Plymouth DEVON

Tel. Plymouth 60125

242 Union Street, Tor, Torquay Devon, Torquay 22345

10 New Bridge Street Truro, Cornwall

All leading makes supplied H.P. and generous part exchange facilities available

Premier & Selmer
AUTHORISED DEALER

NIELD & HARDY LTD.

UNDERBANK, MERSEY WAY WALK TIRD SHOWROOMS STOCKPORT Tel. Stockport 6611

SOUND RECORDING STUDIOS DISC CUTTING P.A. EQUIPMENT CLOSED CIRCUIT TELEVISION, MUSICAL INSTRUMENTS

MAIN AGENTS IN THE NORTH FOR THE FABULOUS THOMAS ORGAN

Selmer DEALER

FOULDS

40 Irongate, DERBY Phone 44842

GUITARS & AMPLIFIERS & ALL BAND INSTRUMENTS

HIGHAM'S HARMONY HOUSE LTD.

(Est. 1845)

For all your musical instruments requirements

7 SHUDE HILL, MANCHESTER 4 MANCHESTER, BLA 9432

MIDLANDS

MORLINGS

The House of Music

LOWESTOFT & BECCLES

For Everything Musical

JOHN S. SPICE

33 Sideup Hill

All musicians' requirements catered for

H.P. and Part-Exchange

Tel. Fooks Cray 3838

HOME COUNTIES

THE NEW MUSIC CENTRE RUSSELL & DORRELL

Lower ground floor High Street, Worcester

For all leading makes of musical instruments

Group Business a pleasure

Premier & Selmer
AUTHORISED DEALER

(Formerly R. Wilson & Co. Ltd.)

BROWNS of BRISTOL LTD.

35 St. Stephen St., Bristol 1 Telephone 23646

All leading makes Accessories and Repairs

Premier & Selmer
AUTHORISED DEALER

ALFRED MOORE, LTD BRADFORD

Specialists in Dance Band Instruments

Selmer DEALER

J. P. CORNELL

31 Spring Bank, Hull Tel. Hull 215335

The MUSICIANS' SHOP

Selmer DEALER

BAND BOX (Wolverhampton) LTD.

28 SNOW HILL WOLVERHAMPTON

The instrument you are seeking will be here in our comprehensive range

H.P. and part exchange facilities available

Phone Wolverhampton 21420

FRANK W. COLLS

64 Kettering Road Northampton Tel. Northampton 36401

Specialists in musical instrument repairs

Premier & Selmer
AUTHORISED DEALER

WALES

For every musical need

GAMLIN PIANOS

Wales' most progressive musical instrument store

248 CITY ROAD, CARDIFF 2028

Premier & Selmer
AUTHORISED DEALER

SWALES MUSIC CENTRE

Haverfordwest, Pembrokeshire

Tel. Haverfordwest 2059

HAMMONDS OF WATFORD

Authorised **Premier** Agent

Hammond Organ Agency

all leading makes of drums, Her's largest music centre

guitars and amplifiers in stock

63 QUEEN'S ROAD, WATFORD WATFORD 27187

FARMERS LUTON'S MUSIC CENTRE

15/17 UPPER GEORGE STREET

A complete musical instrument service

Tel. 31731

Premier & Selmer
AUTHORISED DEALER

CHARLES COMLEY (O. J. Comley)

26 HAVELOCK STREET SWINDON, WILTS.

Wiltshire's main centre for all musical instruments

Tel. SWINDON 3874

SOUTHERN ENGLAND

J. P. DIAS LTD.

149-151 BOTCHERGATE CARLISLE

Premier & Selmer
AUTHORISED DEALER

C. H. & J. A. DAWSONS LTD.

65 SANKEY STREET WARRINGTON

Leading suppliers in the north of all musical instruments — organs, guitars and drum kits

Phone Warrington 32591/2/3

RONALD WILSON & CO. LTD.

12 Bridge Street WORCESTER

For all leading makes of musical instruments

Phone Worcester 25023

Premier & Selmer
AUTHORISED DEALER

KAY WESTWORTHS

Melody House 17 Cannon St., Birmingham 2

Birmingham's favourite music shop

Tel. Midland 9043

H. PAYNE LTD.

11 Ford Street Coventry

All leading makes of musical instruments supplied H.P. and part exchange

Phone Coventry 22956

LONDON

TRAIRES PIANOS LTD.

276 Portobello Road, W.11

All musicians' requirements catered for

Generous part exchange allowance

TERRY WALSH AND BOBBY KEVIN

42 Upper Tooting Road S.W.17

Balham 3997

100 yards from Tooting Bee Station Green Line and buses pass the door

WESTERN MUSIC CO. LTD.

150/150a King Street Hammersmith, W.6

Phone: RIV 5824

The West's Leading Musical Instrument Dealer

All makes of Electronic Organs

ALLAN BILLINGTON

Authorised **Premier** Agent

172-174 PARK VIEW ROAD WELLING, KENT

Bexleyheath 1429

WELWYN DEPARTMENT STORE

FOR ALL YOUR MUSICAL REQUIREMENTS

Welwyn Garden City - Phone 23456

CHALLENGER & HICKS

3a HYTHE STREET, DARTFORD, KENT. Stockists of

ANDERTONS

MODERN MUSIC CENTRE, 18/20 STOKE FIELDS GUILDFORD, SURREY

Tel. Guildford 5928

Guildford's largest Music Centre H.P. and Part Exchange available

Premier & Selmer
AUTHORISED DEALER

BOOSEY & HAWKES

45 Station Road, Aldershot

For all leading makes of musical instruments

H.P. and Part Exchange

Tel. 23041

C. JEAVONS

35 Percy Street Newcastle upon Tyne 1

Tel. 20895

For all musical instruments and specialist advice

Selmer DEALER

YARDLEY'S (Birmingham) LTD.

87-89a SNOW HILL BIRMINGHAM 4

Musical Instruments

Sales and Repairs

Premier & Selmer
AUTHORISED DEALER

VOX

and all other leading makes

MINNOS OF BOURNEMOUTH LTD.

68 Poole Road, Bournemouth 5/7 Gervis Place, Bournemouth 18 Paris Street, Exeter 67 Osborne Road, Southsea

Premier & Selmer
AUTHORISED DEALER

NEW WAVE

The criticism is frequently made that new wave musicians cannot play orthodox jazz. Anyone who is entertaining such notions after hearing pianist Pete Hissman, and drummer John Hissman, both determined innovators in other settings

CAUGHT IN THE ACT ETHEL— EASY ON THE EYE AND EAR



● ETHEL: control

ETHEL ENNIS who appears at London's Annie's Room until Saturday, is a fetching singer to watch and listen to. She has a medium-size and flexible voice, fine range, and excellent intonation.

Every effect, vocal and visual, is under control. Her performance has an easy confidence suggesting a length of experience belied by her youthful appearance. Her programme was quite shrewdly put together for a British night club audience, but could have been sharpened up. It included "The Song Is You", "Someday My Prince Will Come", a swinging "Can't Be Bothered".

Amusing items with blues touches were "Sneaking Up On You" and "They Put The Last Clean Shirt On Poor Brother Bill".

Because of the extreme cold, no doubt, Miss Ennis was reluctant to work to a mere dozen or so patrons on Monday night. It made no difference, and her professionalism and charm delighted the few — who included a compatriot, Erroll Garner.

Also to be seen and enjoyed this week is another American singer Betty Bennett, who closes at Ronnie Scott's this weekend.

By today's uncertain standards the New Jazz Quintet is almost an Old Jazz Quintet—and none the worse for it.—B.B.

BLUE JEANS

THE Swinging Blue Jeans made an unexpected and under-publicized appearance in Paris last week to open the new Top Ten club on the Champs Elysees.

For this late afternoon standard the New Jazz Quintet is almost an Old Jazz Quintet—and none the worse for it.—B.B.

TOM PAXTON

THERE was one solitary "hoo"—when he sang an anti-LBJ song about Vietnam—but apart from that Tom Paxton was greeted with tumultuous applause when he appeared at Cecil Sharp House on the second night of his current British tour.

He had some new love songs, though none of them to compare with "Last Thing On My Mind" and when he sang a tribute to the American Civil Rights leader murdered in the south, you could hear a pin drop.

He brought on Scotland's Matt McGinn in the middle of his appearance to try the styles of songwriting. The first half was taken by the Watsons, who got a well-deserved tribute from Tom later. But possibly because of illness in the group, they were less exciting than usual.—K.D.

NEW JAZZ 5

AVANT GARDE jazz blew into the West End of London last week with the opening of "Jazz At The Little Theatre", an exciting venture organised by drummer John Stevens.

An all-star gathering of musicians and writers turned out to launch the club, which opens six nights a week at the Little Theatre Club, off St. Martin's Lane.

It was a swinging evening—for drinking and talking, because none of the music swung in the slightest.

Sounds provided by Jeff Clyde (bass), Johnny Ryan (bass), Trevor Watts (alto), Paul Rutherford (trombone), Peter Leemer (piano), Les Carter (flute) and John on drums were restless, probing, and unsatisfactory to all but the converted.

But the new music must be allowed its freedom and the club will help a lot of young musicians determined to break with tradition, including bebop.—C.W.

Fanfare for Norma

THE emergence of jazz singers in Britain is a rare occurrence for it to justify a complete fanfare, please.

A fanfare Winstone, who is currently building herself a reputation in London clubs as a girl well worth a listen.

At the opening of the Regency Club, Stoke Newington, last week, she displayed unusual taste and ear for unusual material. Any singer who opens with Clifford Brown's "Joy Spring" is off to a flying

start in front of a jazz audience, and Norma went on to turn in a memorable performance.

Guest star Bobby Wellins was in subdued form, but managed to approach something near his best on a moody "Sumertime."

A lack of rapport with the local rhythm team didn't help Bobby at times, but enough was heard to confirm that he is one of the original musicians of Britain has ever produced.—B.H.

FRANK SINATRA: "It Was A Very Good Year" (Reprise): A very pretty, slow, ballad from maestro Sinatra. A beautiful number already hitting very big in the US on which Frank sings with impeccable style. He tells a hauntingly sad story, heavily backed by dramatic strings, of the good years of life. A touching record which could well appear to the chart.

FRANK SINATRA: "There Are Such Things" (Reprise): The second of two singles released in Britain for Sinatra Week. This is a gentle lilting number which certainly doesn't provide as much beauty and interest as "It Was A Very Good Year". Nevertheless, a nicely arranged and executed track although it has less potential than "Year".

HELEN SHAPIRO: "Forget About The Bad Things" (Columbia): A very group sounding dynamic start to this loud powerful record from Helen Shapiro. Without doubt one of the best numbers she has recorded in the past months, although devout fans may feel she is "selling out", to record semi-soul material. A forceful commercial track which despite its rough edges, might hurl Helen back into the chart race.

STEVIE WONDER: "Up-tight (Everything's Alright)" (Tamla Motown). Gas disc already a smash hit in America. Typical thumping bass line in Tamla vein, but a more exciting record than a lot of Motown material. Wait-

And it looks like being another good year, Frankie!



FRANK: impeccable style

JULIE: C and W flavour

TOM: tops first LP

POP SINGLES

ing vocal and backing—which might possibly hit very big in Britain.

D A N N Y WILLIAMS: "Throw A Little Lovin' My Way" (HMV): Up-tempo cheerful record from the husky voiced Danny "Moon River" Williams. Quite a catchy bouncy number with that happy go lucky charm which might make it quite popular.

PATTY LABELLE AND HER BELLES: "Over The Rainbow" (Atlantic): The U.S. soul trio handle the Judy Garland hit "Over The Rainbow". Unfortunately Patty's hiccupping

vocal lacks soul and in several places tone altogether. This disc doesn't fulfil the expectations promised after the girls' rendering of "All Or Nothing". In fact it is a pity that this one has been released.

JULIE ROGERS: "Another Year, Another Love, Another Heartache" (Mercury): In spite of Julie Rogers' silky voice the tempo and piano on this track give the number a C&W flavour. Not one of her best records—although the performance is quite good, the number carries little weight.

POP LPs

TOM COULD

TOM JONES: "A-Tom-tic Jones" (Decca). Tom could emerge a giant among pop stars. He has an intense quality about his voice that sustains interest all the way. It's completely believable that Americans thought he was coloured. This even tops his first LP "Along Came Jones". Among the best tracks: "It's Been A Long Time Coming", "In A Woman's Eyes", "The

Loser", "Key To My Heart", "A Little You", "Where Do You Belong", and "These Things You Don't Forget".

BRENDA LEE: "Too Many Rivers" (Brunswick). Despite mediocre arrangements, Brenda manages to infuse life and a lot of feeling into many of the songs here. Her approach is very much in the Dinah Washington mould. At times the likeness is uncanny. Pity about the arrangements, but Brenda is great on "Call Me Irresponsible", "Stormy Weather", "Unforgettable", "Truer Than True" and "Think".

SEARCHERS: "Meet The Searchers" (Golden Guinea). Well, we've all met them and, looking back on their list of hits here, we wonder what's happened to them. Maybe their music was simpler then, but it seemed much more exciting. If you haven't got these tracks they'll be beat classics when you're old and grey. Included: "Sweets For My Sweet", "Money", "Da Doo Ron Ron", "Where Have All The Flowers Gone", "Twist And Shout".

JACK JONES: "There's Love And There's Love And There's Love" (London). Jack

Jones' voice is a superb instrument. It's true and straight, has tone and range and he has learnt his craft well. But, as yet, he lacks personality, character, a lived-it-up feeling—call it what you will. There seems very little experience there, no matter how well the songs are sung. And that they are. Included: "Embraceable You", "You Made Me Love You", "Tenderly", "And I Love Her" and "You Do Something To Me".

BO DIDDLEY: "Hey! Bo Diddle" (Golden Guinea). Re-hearing these tracks again is like going back to square one and finding out where we went wrong. Bo's music has been copied and borrowed from so heavily since he was rediscovered back in '63 that marracas, the term R&B and even the name Bo Diddle have become worn out. But the original music will never wear out. Just listen to the lifting, hypnotic beat on "I'm Looking For A Woman", "Here 'Tis", and the rocking sounds of "Road Runner", "Hey Bo Diddle", "Detour" and many more.

"YOU DON'T HAVE TO BE JEWISH" (London). American Jewish humour that can be

funny in small doses, but there is a lot on this album produced by the "First Family" album people that can be listened to for minutes on end without invoking the faintest chuckle. It consists of a series of short sketches with one funny line as the pay off, and usually about money.

PETER NERO: "In Person" (RCA Victor). It's easy to see why Peter Nero is so popular—it's a painless cocktail combination of classical and jazz influenced piano entertainment, delivered with fluency, humour and taste. Listen to "Button Up Your Overcoat", "It's All Right With Me", and a selection from West Side Story.

JOHNNY CASH: "Oh Lonesome Me" (London). Another fine selection of songs—many by Cash himself—from one of the great individual stylists in the country vein. Cash has a quality of sombre wistfulness in his voice which he exploits to good effect on this album, though including several more Bluegrass numbers. Best of the dozen are Cash's own "Give My Love To Rose" and Don Gibson's early hit "Oh Lonesome Me".

FOR FOLK FANS

A fair cross-section of the American folk music world, plus Ewan MacColl from ours, are presented on two LPs titled "The Newport Folk Festival 1960" (Fontana TFL 6056 and 7). Peter Seeger very properly sets the ball rolling with "East Virginia Blues" and "In The Evening", and he is joined by Oscar Brand (voc. gtr) for "Hieland Laddie"; Mississippi's John Lee Hooker sings and plays three blues, supported by bass; and the first side is completed by Alan Mills' unaccompanied "I Know An Old Lady", and three numbers from Canada with exciting fiddle by Jean Carignan, whose solo reel is a highspot. Tommy Makem's pipes and voice are heard on side two. Then Jimmy Driftwood does "Old Joe Clarke" and "The

Unfortunate Man". The New Lost City Ramblers of the time (Mike Seeger, Tom Paley and John Cohen) wind up the disc with two group titles and a Mike Seeger version, with auto-harp, of "The Man Of Constant Sorrow". They work up to a quick and cheerful finale. The artists represented on Volume Two are Bob Gibson, supported by a guitarist and bassist and joined by Bob Camp for two numbers; the late Cisco Houston; Ed McCurdy; Peggy Seeger singing and fast-picking on "Handsome Molly"; and Willy Moore's; Ewan MacColl impressive on the "Lang A'Growing" ballad, and MacColl and Seeger in duo; and Lester Flatt and Earl Scruggs, aided by the Foggy Mountain Boys, in a Bluegrass closer of four songs, including "Salty Dog".



SEARCHERS: beat classics on new LP

January for JAZZ

Selected by the critics as top jazz records of the year

- Jelly Roll Morton
Vocals and piano solos TL5261 fontana
- Joe Turner
Jumpin' the Blues 688 802 ZL fontana
- Coleman Hawkins
Swing! FJL102 fontana

- Joe Pass
For Django 688 146 ZL fontana
- Charles Mingus
Mingus Revisited LML4009 limelight

All releases from the world's finest jazz catalogue

Write for list of jazz records available to Philips Records Stanhope House Stanhope Place London W2

WE SELL Premier DRUMS

and back our sales with the finest after-sales service. All colours and sizes and fullest range of accessories stocked

LAST DAY OF SALE SATURDAY, JANUARY 15th

MANY OTHER FINE MAKES, TOO, INCLUDING: LUDWIG, GRETSCH, OLYMPIC, BEVERLEY, SINGERLAND, ETC.

CHAS. E. FOOTE LTD. 20 DENMAN STREET, W.1. GER 1811 Foote has it!

BALDWIN-BURNS LTD

- AMPS: VOX A.C.15, perfect order 33 gns. ZODIAC 50 TWIN 70 gns. WATKINS DOMINATOR 70 gns. VOX A.C.30 TWIN 80 gns. MEAZZ FACCIORIUM with reverb 85 gns. ORBIT DOUBLE 128, spotpotted dem. model 105 gns. SELMER TV SELECTORNE, on brand new 125 gns. MARSHALL 50-watt, 4 input 35 gns. P.A. OUTLET, 2 Column Speakers, 30-watt Amp 55 gns. ORGAN: CONTINENTAL 250 gns. model, spotpotted only 180 gns.

BALDWIN BURNS LTD. RETAIL DIVISION 20-21 ST. GILES HIGH STREET, W.C.2 PHONE: TEM 1000

FRAMUS GUITARS. STILETTO ADJUSTABLE NECK. 12 STRING - FOLK COUNTRY WESTERN TENOR - THIN SEMI ACOUSTIC ELECTRIC BASS - CELLO. See your usual supplier or write to us for details.

IVOR MAIRANTS Britain's Leading Guitar Expert... FAMED THROUGHOUT THE WORLD for TOP SERVICE FOR GUITARISTS. Letters of appreciation from legions of customers. GALAXY OF CONCERT, FLAMENCO, FOLK & STUDENT GUITARS. IVOIR MAIRANTS MUSICENTER LTD. 54 Rathbone Place, Oxford Street, W.1. Tel. MUS 1481/2

INSTRUMENTS FOR SALE SOUND EQUIPMENT. A.JAX VIBES, £70. - CHA 5855. BURNS six string bass, £50. - Chesham 4776 daytime. BURNS T.R.2 bass, as new. £85. Box 4887. EPIPHONE Rivoli bass, flawless, absolutely immaculate, genuine, enquiries only. £89. - RU 8117. FENDER JAGUAR, mint condition, £110. - P Phillips, 17 Southleigh Road, Clifton, Bristol 8. GRETSCH, 2 p.c. Anniversary guitar with Gretsch case, as new, £90. TOW LIND, left hand, 3 pick ups, 2 inputs, tremolo, case, Bargain £50. - 22 Whites Ave, Newbury Park, Ilford, engraved. NATIONAL GUITAR, engraved, three resonator, Priestlands Crescent, Hexham, Northumberland. OLD GIBSON, Les Paul, single P.A. American Bigsby, case, £60. P.A. Box 4978. SELMER CIGAR Cutler alto, re. coil gold lacquer, Lexington 0, 2000 week-days-evenings. VALVE TROMBONE, £25. - Owen Bryce, 12 Thomas Street, WOOD

INSTRUMENT REPAIRS 1/4d. per word. A BEAUTIFUL JOB! Overhauls, Re-tuning, 5-7 days by appointment. Saxophones, woodwind/brass. KEN TOTTELL, 275 Colney Hatch Lane, London, N.11. Entrance 41B. FOOOTE LTD. Finest recording studio drums, basses, etc. - Chas. E. Foote Ltd. 20 Denman Street, W.1. Gerrard 1811.

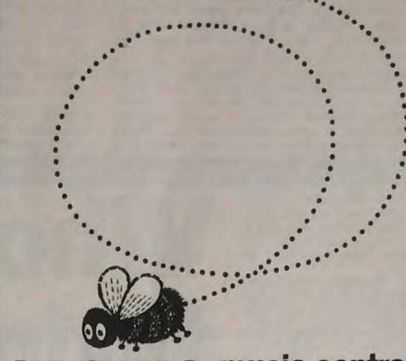
This Weeks Bargains at KITCHENS

- SECONDHAND GUITAR BARGAINS: Futurama Bass, red, case 18 gns. Welkins Regier, red, case 25 gns. Gibson E.5.350, cherry, case 125 gns. Burns Bass, red, case 17 gns. Ventline Bass, cherry, case 48 gns. Levin Cello elec. S.B., case 70 gns. Gibson E.B.2 Bass, S.B., case 140 gns. Club 60, blue, case 18 gns. Guild Slim Jim, cherry, case 120 gns. Epiphone Jumbo De Armond, case 130 gns. Galaxy, red, case 48 gns. SECONDHAND BOHEM CLARINETS: B. & H. 77, case 14 gns. Besson Embassy, case 16 gns. B. & H. B.10, case 16 gns. Selmer Student, case 14 gns. SECONDHAND TENOR SAXOPHONES: DeArmond, G.L., as new, full case 45 gns. Pennsylvania, G.L., full case 80 gns. Invicta, G.L., full case 28 gns. Invicta, S.P., full case 30 gns. SECONDHAND ALTO SAXOPHONES: Conn Standard, S.P., full case 30 gns. Hercules XX Century, G.L., full case 28 gns. Conn Underlong, full case 65 gns. SECONDHAND DRUM KITS: Bass Drum 20 x 15", Side Drum 14 x 5", Bass Drum Snare, cymbal, Drum Pedal, Snare Stand, 12" Top Cymbal and Holder, Sticks and brushes, £20 On. Od. With Hi-Hat Pedal and Cymbals, £6 10s. Od. extra. Bass Drum 20 x 15", Side Drum 14 x 5", Bass Drum Snare, cymbal, Drum Pedal, Snare Stand, Bass Drum Pedal, 12 x 8" Tom-Tom with brackets, Sticks and brushes, 12" Cymbal and holder, £20 On. Od. With Hi-Hat Pedal and Cymbals, £6 10s. Od. extra.

Knocked-off Prices

- GIBSON 335, cherry £125. GIBSON 330, latest model £110. GIBSON 330, black pick-ups £100. GRETSCH Hollow Body, orange £135. TELECASTER, new £120. HARMONY H.77, cherry £75. HORNBACKER Short Scale Model £85. FENDER Stratocaster £150. GIBSON Big Jumbo 1200 £150. GIBSON J.45 Early Post 4 £55. GUILD D-40 Dreadnought Jumbo £77. GIBSON 12-string £75. HOYER 12-string £20. EPIPHONE Rivoli Bass £85. GRETSCH Bass £65. FENDER Precision Bass £65. FENDER Jazz Bass £65. GIBSON EBO Bass £95. GIBSON EBB Bass £95. HORNBACKER Bass £95. VOX A.C.30, black £75. VOX A.C.30, as new £75. VOX A.C.30 Super Twin £80. GRETSCH Chet Atkins £85. FENDER Zodiac 30-watt £50. VOX A.C.30 Bass £75. FENDER Bassman cream £95. FENDER Bassman, black £110. MARSHALL 30-watt Bass Amplifier and 2 Marshall cabinets with 4 10" in each. Complete £135. GOSWAIN 50 Bass Cabinet £25. 1.60 Bass Cabinet £28. GIBSON Atlas Bass Amplifier £95. PAIR OF COLIUMS, 4 10" Goodmans in each. Per pair £90. DRUM KITS: SONOR 4 drums, black sparkle. Complete £95. PREMIER 4 drums, new blue pearl, complete with hard cases, Super Zym cymbals, as brand new £90. PREMIER 4 drums, white pearl, complete £65. EDGWARE 4 drums, blue pearl, complete £65. AUTOCRAT 4 drums, aquamarine, as new £68. LUDWIG Super 400 more drum £40. Large selection of Tenor, Alto and Baritone Saxophones. MAIL ORDER PART EXCHANGE EASY TERMS - PAN 33/37 WARDOUR STREET, LONDON, W.1. GER 1273 or WOR 0453 after 7 p.m. Above the FLAMING JAZZ CLUB - MAURICE PLACQUET: HOPNER VERBIPON, with Bigsby, 5/11 £50. FENDER TELECASTER, blonde £140. VARI VIBROTONE Classical £30. HOYER JUMBO £28. FRAMUS 12-STRING with Pick-up £43. GIBSON EB2 BASS £183. EPIPHONE CASINO £183. GRETSCH TENNESSEAN £170. TREBLE 'N' BASS AMP, 50 watts £50. BASS CABINET, 4 x 12 Speakers £50. P.A. COLUMNS, 4 x 10 Speakers, £50. LUDWIG CLASSIC KIT, grey, pearl, 5/11 £250. PREMIER white pearl, 5/11 £140. AJAX, 5/11 (choice of black or grey) £140. TRIXION, blue ripple, 5/11 £140. H.P. available throughout the country. 124 CHURCHFIELD ROAD, ACTON W.3 Telephone: ACT 7524

make a beeline for the



ST GILES - music centre

for the finest selection of GUITARS • AMPLIFIERS ORGANs • DRUMS • TRUMPETS • TROMBONES SAXOPHONES • CLARINETS • FLUTES, etc., by the world's leading makers. Free expert advice. Easy terms. Part exchanges

OPEN Monday-Friday 9.30 a.m.-5.30 p.m. Saturday 9.30 a.m.-4.30 p.m. 16-18 ST. GILES HIGH STREET LONDON, W.C.2 Telephone: Temple Bar 2888/4080

Selmer Musical Instruments Ltd. DRUMS! PREMIER OLYMPIC ALUMINUM AVIATION 8" ZYN CYMBALS. GIANT SALE OF TRADE-INS... NOW!

STUDENT CLARINETS, complete with fit from £17. FRAMUS STAR BASS, outstanding bargain £45. GRAFTON ALTO £14. BURNS TR-SONIC, new £29. LAMY ALTO £27. FUTURAMA II, as new £26. SIOMIA TENOR £48. FENTON WEILL solid/trim. arm £26. MARK VI ALTOs, c/o relouc. £85. SENATOR electric thin, new £30. HOPNER VI ALTOs, as new, from £29. LINCOLN TRUMPET, A, Bb, C, new case £109. REGENT TRUMPET and case £16. LINCOLN TRUMPET, as new, with case £50. LINCOLN TRUMPET and case £18. VOX ACE with trim. arm £22. COUESNON MELLOPHONE, complete with case £28. GIBSON SKYLARK £35. VOX T60 AMP, as new £105. LARLEUR VALVE TROMBONE £35. B. H. IMPERIAL 523A TROMBONE £35. OLYMPIC DRUM KIT, complete, inc. new cymbals £58. GIBSON MAESTRO Reverb/Echo Drum Amplifier £55. BURNS SONORUM, less only from £10. SWISSCHEO DE LUXE Amp/Echo £85. HOPNER COLORAMA L, perfect £19. 12" SPEAKER CABINETS from £13.10. REPAIRS AND OVERHAULS A SPECIALTY. FIRST-CLASS WORKSHOPS, SKILLED CRAFTSMEN. HIRE PURCHASE - PART EXCHANGES. 114-116 Charing Cross Road, W.C.2. TEM 3432. Open 9.30-6 Weekdays. All day Saturdays (Thursday after 1 p.m. until 6 p.m. Repairs and payments only).

EVERYTHING FOR THE MUSICIAN. CLARINET, "CORTON" Bb £19 10 0. BOEHA, CAS, CLARINET, "KOHLETT" A £19 10 0. BOEHA, CASE £27 10 0. ALTO SAX, "CONN" S/H £65 0 0. UNOCT. OCT. GOLD £15 0 0. TENOR SAX, "HARM. ONY" (U.S.A.) F. £19 0 0. BANJO, "FRAMUS" LONG ARM "G" £28 7 0. BANJO, "H. M." TENOR, CASE £17 10 0. TRUMPET, "MELODY MAKER" Bb, CASE £15 10 0. GUITARS, "TATY" SPANISH CLASSICAL £13 10 0. GUITAR, "LEVIN" 12-STR. £69 16 0. GUITAR, "KURA" 12-STR. £28 0 0. GUITAR, "EKO" 12-STR. £42 0 0. ELECTRIC BALKALKA 5-STR. £99 12 6. CONCERTINA, "CRABB" 30. KEY ANGLIO £35 0 0. ELECTRONIC O R G A N. "HOPNER" SYMPHONIC 30. PORTABLE, NEW, BARGAIN PRICE £150 0 0. HARMONICA HOLDERS (USA. PATENT) £22. HARMONICAS, "ECHO VAMPER" C. O. D. A. 12, 7, 8, Eb, Ab, Db, Fb, Gb each

OPEN ALL DAY SATURDAY G. SCARTH LTD. 55 Charing Cross Road LONDON, W.C.2 (Next to Lancaster St. Stn.) GER 7241

EXPERT ADVICE

Do you know what became of veteran jazz pianist Vic Filmer? - A. Barrogate, Grimbsy. Vic, who describes himself as "The Forgotten Man of Jazz", is now 71, but still playing everything from boogie to Bach at 1100 notes a minute at a club in Manchester! He started his career in 1939 and claims to have introduced jazz to London in 1910. He played at all the fashionable venues, was Blackpool Tower MD during the war, and toured the world from 1947 to 1960.

WHERE can I purchase studio-size photos of jazz and pop solo stars and groups? - J. Francis, St Heller, Cl. From Eric Jelly, "Photography 33", 33 Berwick Street, London, W.1, price 6s, size 10 in. x 8 in. State requirements enclosing s.a.e. RAY DAVIES (Kinks) said that his brother Dave wrote "Wait Until The Summer Comes Along". But the record label credits Ray. Have they written any other songs? - Peter Van Dam, The Hague, Holland. Due to a misunderstanding by the record company, the label is wrong. It was composed by Dave, whose only other full-length note is "I've Other Feet On The Ground". Ray has written dozens of songs, including a Kinks hit record, plus Peggy Lee's "I Go To Sleep" and a No. 1 in your country, Dave Berry's "This Strange Effect". We publish a Kinks Song Album, price 3s 6d post free - KASSNER ASSOC. PUBLISHERS, Ltd, 25 Denman Street, London, WC2.

ARE there any records available by Dickie Harrell, who was drummer with Gene Vincent's Bluecaps? - Gillian Shand, Portland, Sussex. "Rocket Racket!" and "Driving Around The Block", two tracks on a drum album which he made a couple of years ago, have been re-issued by Capital on an LP titled "Wild Stereo Drums" (ST 1553), which includes songs by Dickie, Billy May and Les Baxter. I PLAY Spanish guitar with a quartet, using nylon strings and no plectrum. I am often overpowered by the other instruments and could do with a certain amount of amplification. Which sort would you recommend? - J. Ingram, Frome. A popular solution is a contact mike clipped or strapped directly to the body of the instrument in a spot determined by trial and error. Disadvantage is that the mike conducts unwanted sounds, such as body friction against the instrument and the left hand sliding up and down the neck. Best method would appear to be a directional mike placed fairly close to the instrument, deciding the correct position and distance by experiment. If the original main amplifier is not sufficiently sensitive, try a small pre-amplifier, perhaps one of the many transistorised units currently available - DAVID L. GIBSON, "Practical Wireless". WHICH amplification is used by Long John Baldry's vocal group in the Steam Packet show? - Harry Reynolds, Stanford-le-Hope. Wallace 50-watt (undistorted) four-channel amplifier with independent volume and tone controls for each channel, plus master volume control. Two Wallace PA/40/2 speaker enclosures, each containing two Vitavox AK 123 (auditorium) 12 in. units. Two Shure 545/S nd one Shure 55/SW microphones - LONG JOHN BALDRY. ON most of his early records and reviews, American pop-styled trumpeter Kenny Dorham was known as Kinny Dorham. Why was this and when did he change his name? - D.A.V., Bexley. Probable reason is that his real name was McKinley Dorham. He made the switch about seven years ago.

IS PAUL JONES going solo? The answer is in ISC WEEKLY OUT NOW! 6d.

Rudall, Carte at Music Piccadilly. SAXOPHONES: NEW SELMER TENOR, complete £169.00. NEW BUFFET TENOR, complete £148.00. S/DHORE TENO, £60.00. S/1/2 CONN 10M, £65.00. S/1/2 CONN 10M, TENOR £65.00. S/1/2 PENNSYLVANIA, ALTO £45.00. S/1/2 SELMER SUPER ALTON, ALTO £70.00. S/1/2 LARLEUR ALLIANCE, ALTO £30.00. CLASSICAL GUITARS: NEW ESTUICH NEW CANTON NEW ZENON 600 NEW ZENON 800 NEW TATY £12.20 £11.10 £24.30 £17.10. AMPLIFIERS: S/5 SELMER TRIUMPH REV. £37.00. S/1/2 A/C SELMER EXPLORER £64.00. S/5 VOX A.C.30 BOOST £60.00. S/5 VOX A.C.50 £118.13. S/5 VOX T60 BASS £153.24. S/5 VOX A.C.30 Bass £116.76. NEW MONING, metal, complete £99.00. S/5 SELMER BASSMASTER 50 £133.00. S/5 SELMER ZODIAC TWIN 50 £100.12. S/5 GUILD PORTAREX Bass £85.00. S/5 AMPER MODEL 661 £37.10. S/5 HARMONY BASS AMP H.322 £126.76. S/5 BIRD EAGLE 25-watt £70.43. FLUTES: NEW SKYLARK, complete £48.10.00. NEW STRASSER, complete £61.24. NEW LOUIS LTD, complete £162.00. NEW MONING, metal, complete £73.10.00. NEW MONING, wood, complete £70.00. NEW MONING, wood, complete £100.12.6. PICCOLOS: NEW LOUIS, complete £38.00. NEW UBBEL, complete £45.10.00. NEW SINFONIA, complete £87.10.00. S/1/2 CONUESNON, metal £87.10.00. JUNBO GUITARS: HARMONY 1260 MAESTRO £36.44. LEVIN £56.00. S/1/2 H KIT, STRATFORD, St. and Cym. £53.00. S/1/2 H KIT, OLYMPIC, St. and Cym. £50.00. S/1/2 H KIT, PREMIER £60.00. S/1/2 H KIT, ROGERS £135.00. S/1/2 H KIT, OLYMPIC £38.00. DRUMS: S/1/2 H KIT, CARLTON £55.00. S/1/2 H KIT, STRATFORD, St. and Cym. £53.00. S/1/2 H KIT, PREMIER £60.00. S/1/2 H KIT, ROGERS £135.00. S/1/2 H KIT, OLYMPIC £38.00.

8-10 DENMAN STREET, PICCADILLY LONDON, W.1 Telephone: GERRARD 1488



ELLA: Ellington billing not fair on her.

A PLOT AGAINST THE DUKE'S FANS?

ELLINGTON'S first post-war English tour was a sad disappointment. The programme included a rather dull medley, saccharine vocals and quite unnecessary touches such as Nance's violin in "Autumn Leaves" and a hideously long drum solo.

SINCE THEN the jazz presentation has improved with every tour — extra ducal material has been discarded and in the last series Duke saw fit to omit a vocalist and to ban schmaltz from his programme. Indeed so varied were the colours, rhythms and brilliance of the soloists that it seemed difficult to imagine better jazz

concerts. NEWS THAT Ella is to share next month's bill with Ellington was received first with hilarity and then with unbelievable cynicism by Ellington admirers. It now appears to be a sad certainty.

WHAT IS the Davison Agency trying to do? Destroy the tremendous following built up for Duke in this country?

THE TWO artists appeal to two quite different audiences. Ella is a fine musician, but her worldwide appeal is rooted in qualities quite ancillary

to jazz. Duke (need it be said again?) is JAZZ, a number one composer, touring with an unrivalled battery of jazz soloists.

IT MAY BE argued that a few more admirers might be won to Ellington's music, but only at the grave risk of disappointing thousands of Duke fans. Is it even fair to Ella to make her push Hodges, Consalves, Carney, Nance, Cootie, Anderson and the Duke himself into the background when each of these artists is a greater jazz soloist than the singer herself? — VIC BELLERBY, London, S.W.1.

WIN YOUR FAVOURITE POP, JAZZ OR FOLK LP BY WRITING TO MAILBAG

I'M sick and tired of pop artists whose run of hit records has come to a grinding halt, announcing they couldn't care less about the top ten.

The Searchers are the latest offenders. Chris Curtis says they are "maturing their music to a wider public." Ha ha.

What musical maturity have the Searchers achieved in "Take Me For What I'm Worth," an average beat record, that was lacking in "Needles And Pins", one of the best and most polished British pop records ever released.

Come off it, Chris!—PHILIP PARTRIDGE, St Leonards-on-Sea, Sussex.

GHASTLY

FREDDIE LENNON'S record a hit? I agree with Roger Daltrey, that's a ghastly thought.

I've got nothing against Freddie, but maybe there is some truth in Bob Dawbarn's predictions for 1966. So Beatles, get rid of those dogs, cats and budgies — quick!—DAVID GARY O'REILLY, Staines, Middlesex.

PIG-HEADED

I WAS wondering when the "rough cult" of pop would use unprintable four-letter words in Blind Date (January 1).

Trust Roger Daltrey to set the ball rolling. Let's hope no more pig-headed, gas bags like the Who emerge from London's Marquee Club. — D. SIMPSON, Sutton, Staffs.

Who are you trying to kid, Curtis?



● DALTREY ● LIGHTFOOT ● LENNON

LIVELY

ROGER DALTREY'S "Blind Date" was ruthless, sarcastic and insulting, but at least it made lively reading.

I admire him for saying exactly what he thought. Actually, I found it a big laugh. Good luck to him and I hope he does Blind Date again. — JON BROOKES, Higher Denham, Bucks.

SORRY DAD

I WONDER what John Lennon's comments would have been if the MM played his father's record for him in Blind Date?

Perhaps he would have used a few well-deserved expletives. — LAURENCE JOHNSON, Illinois, USA.

GOOD LUCK

I WAS sorry to see Bill Eyden has left Georgie Fame and the Blue Flames. I would like to wish him and Johnny Mitchell the very best in their new groups.

Special good wishes to Mitch because he is taking over from one of the best

drummers in the country. By the way a word of appreciation to Eddie Thornton for some great blowing in 1965.—K. S. KILLIGNER, Rednal, Birmingham.

NAME-DROPPER

IN his haste to drop as many names as he knows, Karl Dallas seems to have missed the point in "That Was The Folk Year . . . That Was" (MM, January 1).

For 1965 saw the rise of the folk club. After nearly 20 years of revival. There has only been a really rapid increase in the number of clubs opened each week within the last 12 months.

And "folk music" if there is still such a thing going, is surely to be heard in more authentic form in small off-circuit clubs than by the highly skilled, polished professionals Mr Dallas delights in talking about. — DON MINIFIE, Faignton, Devon.

LUKEWARM

WHEN will Terry Lightfoot ditch the phrase "New Orleans Jazzmen" when referring to his band?



Why is it a seller?

HOW can Peter Sellers' "A Hard Day's Night" sell so well? It's supposedly funny, but people only titter at two suggestive pauses.

Why not buy a blue record and get better value for money?—S. J. DOMEIKA, Blue Bell Hill, Nottingham.

SUGGESTION

BRITISH pop seems to be in a healthy state. The Raver gives us constant news of beat jam sessions, so why doesn't an enterprising recording company make the most of this situation and record one of these sessions?

Or they could gather some of the best musicians into a studio and record some outstanding British blues. I'm sure readers could think of combinations they would like to hear. — SIMON FRITH, Bardwell Road, Oxford.

● LP WINNER.

one of the first great hits of 1966

'KEEP ON RUNNING'

by the **SPENCER DAVIS GROUP**

and for drummer

PETER YORK

it's

the drums to beat

SEE YOUR DEALER NOW ABOUT ROGERS, THE DRUMS THAT GIVE YOU DYNAMONIC, SWIV-O-MATIC AND SO MANY CHART TOPPING EXTRAS.

BESSON & CO. LTD., DEANSBROOK RD. EDGWARE, MIDDLESEX Tel. Edgware 6611

NEXT WEEK

DAVE DAVIES

of the Kinks in

BLIND DATE

.....

GEORGE HARRISON

in the

POP THINK-IN

HAROLD DAVISON and NORMAN GRANZ present

ELLA FITZGERALD

SINGS WITH

DUKE ELLINGTON

AND HIS ORCHESTRA

SAT. 12 FEB : LONDON

ROYAL FESTIVAL HALL : 6.15 & 9.0 PM

TICKETS ONLY AVAILABLE FROM ROYAL FESTIVAL HALL

BOX OFFICE: Prices 8/-, 10/6, 15/-, 20/-, 25/-, 30/-

.....

SUN. 13 FEB. & SUN. 20 FEB

HAMMERSMITH ODEON : 6.0 & 8.30 PM

TICKETS ONLY AVAILABLE AT PRESENT FROM HAROLD DAVISON LTD., 235-241 REGENT STREET, LONDON, W.1

Prices: 8/-, 10/6, 13/6, 16/6, 20/- and 25/-

The TOP STANDARDS in

TOP SCORE

BACK HOME IN TENNESSEE - MOONLIGHT BAY - AM I BLUE

WHEN I LEAVE THE WORLD BEHIND - SHE'S A LATIN FROM MANHATTAN

JEALOUS - DOWN YONDER - CUDDLE UP A LITTLE CLOSER

TEMPTATION RAG - KISS WALTZ - I'VE FOUND A NEW BABY

SMILING THROUGH - DINAH - GOLD DIGGERS SONG

SHUFFLE OFF TO BUFFALO

GAL IN CALICO - AVALON

EVERYBODY LOVES MY BABY

FOR YOU - WHAT'S NEW

I'LL STRING ALONG - MARGIE

YOU'RE GETTING TO BE A HABIT

WHEN SOMEBODY THINKS

5/- per set By post 5/4

From your Dealer or

FELDMAN'S

64 DEAN STREET, LONDON, W.1