

Melody Maker

January 18, 1964

6d. weekly

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FULL POP 50 ON PAGE 2



Pitney—number 4

A BEATLE-A-WEEK



JOHN LENNON

reviews this week's new pop records

SEE CENTRE PAGES

BIG 3 OF BEAT!

Clark for 'Pool

THE Dave Clark Five—the South's champions of big beat—make their first professional appearance on March 16 — in Liverpool, birthplace of the beat boom! They are to star in a week's variety at the beat city's Empire Theatre. In line with their breathtaking rise to success comes a starring spot on ATV's Sunday night at the London Palladium" on February 9. A week later, they appear in ABC-TV's "Lucky stars" show (February 15) — plugging their next record release out on February 14.

It is not definite what the next single will be, but the group were this week recording five titles to choose from. Meanwhile their No. 1 hit "Glad all over" is climbing Swedish charts, being played heavily in Australia, and has been released in America on the Epic label, which also handles Cliff Richard and Rolf Harris, two British favourites there. The group's first EP, featuring their hit "Do you love me", and including two originals Dave helped to write, was released last week with advance orders of over 100,000 copies. It's at 39 in the MM Pop Fifty.



DAVE CLARK FIVE—still topping hit parade.



BEATLES—"I want to hold your hand" No. 2.

Beatlemania USA

AS the Beatles' "I want to hold your hand" rocketed to No. 45 in the American hit parade this week, bids for the group to tour the States flooded into the office of their manager, Brian Epstein. "I have had a stack of offers for tours, one-night-stands, concerts and so on," he told Melody Maker. "I am not accepting any at present. This is principally because we haven't got time, and also because I consider it better to concentrate on the American TV shows next month." In America, the Beatles have become the most talked-about act since the show business entry of Elvis Presley. Capitol Records announced that in a week, the single record had sold a million. Last Friday, it was said to be selling at the rate of 10,000-an-hour.

The LP "Meet the Beatles" was rush-released and trade orders were pouring in. Meanwhile, "She loves you," released by the Swan label last autumn with little reaction, was getting tremendous sales, with Swan reporting 50,000 copies sold by last weekend. Beatle wigs are turning up all over New York, cables Melody Maker correspondent Ren Grevatt, and Beatle fever is mounting every day. The star quartet, who have had an avalanche of publicity in trade papers, hit New York on February 7 for appearances in the coveted coast-to-coast Ed Sullivan TV show. Today (Thursday) the Beatles open in Paris at the Olympia for three weeks.

Film for Jeans

WITH "Hippy, hippy shake" chasing Dave Clark and the Beatles for the number one chart spot, the Swinging Blue Jeans have signed to star in a Rank "Look at Life" feature film, to be shot at the end of the month. And last Saturday, at the Empire Ballroom, Leicester Square, London, the group filmed their top-of-the-bill spot for the first Circlorama feature to be made in Britain. The film, "Circlorama Cavalcade" will open at the Circlorama Theatre, Piccadilly, in February. Currently touring with America's Ronettes, the Blue Jeans are negotiating a Swedish tour for later in the year. TV and radio dates lined up for the group

include: AR-TV's "Ready, steady, go!", tomorrow (Friday), Radio Luxembourg's "First date" (19), BBC "Beat show" (23), ATV's "Arthur Haynes show" (25) and Anglia-TV's "Music match" (29). On February 21 the Blue Jeans will double a session for Durham University with a Shakespeare reading. As part of the University's Charity Week, there is to be a 24-hour marathon reading from Shakespeare's works and the Jeans have agreed to read four characters. On February 1, the group takes part in a Charity show at London's Royal Albert Hall. Their next big tour will be in a package with John Leyton, Mike Sarne, Jet Harris and Billie Davies, which opens at Leicester on February 9.



SWINGING BLUE JEANS—now a film.

WHAT NEXT—FOLK? READ RORY McEWEN page six

Melody Maker
CHART BUREAU
Britain's top newspapers
use it

POP 50 POP 50 POP 50

Dave Clark

holds fast



The Fourmost



Brenda Lee



Gene Pitney

TOP TEN LPs

- 1 (1) WITH THE BEATLES... Beatles, Parlophone
- 2 (2) PLEASE PLEASE ME... Beatles, Parlophone
- 3 (3) HOW DO YOU LIKE IT? Gerry and the Pacemakers, Columbia
- 4 (5) WEST SIDE STORY... Soundtrack, CBS
- 5 (4) MEET THE SEARCHERS... Searchers, Pye
- 6 (7) BORN FREE... Frank Ifield, Columbia
- 7 (8) THE SHADOWS GREATEST HITS Shadows, Columbia
- 8 (9) KENNY BALL'S GOLDEN HITS Kenny Ball Pye
- 9 (—) ON TOUR WITH THE GEORGE MITCHELL MINSTRELS The George Mitchell Minstrels, HMV
- 10 (6) FREDDIE AND THE DREAMERS Freddie and the Dreamers, Columbia

RECORD OF THE WEEK

MARK WYNTER

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SWINGING ON A STAR 4/6	IT'S ALMOST TOMORROW (F1) 4/6	RUSSIAN SALAD (SO TRAD) 4/6	CASABLANCA (TRAD SO) 4/6
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I ONLY WANT TO BE WITH YOU 4/6	MEMPHIS TENNESSEE 4/6	FALL IN AND TWIST 4/6	HI-LILLI HI-LO (W2) 4/6
GLAD ALL OVER 4/6	MY SPECIAL DREAM 4/6	PIED PIPER (STEVE RACE) 4/6	FLY ME TO THE MOON (W2) 4/6
TILL THERE WAS YOU 4/6	MULE TRAIN 4/6	AMORE BACCANI (W2) 4/6	SUMMER NIGHT (W2) 4/6
DEEP PURPLE 4/6	CHARADE (W2) 4/6		
YOU'LL NEVER WALK ALONE 4/6	WASHINGTON SQUARE 4/6		
MARIA ELENA (W2) 4/6	A LOT OF LIVING TO DO 4/6		
NORODY TOLD ME 4/6	DO YOU LOVE ME 4/6		
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	BOAR JI BU
	BOUNCIN' AT MIDNIGHT
	DIG DEEP
	DRIVE IN
	DRUM BOOGIE
	GIN AND TONIC
	HAMP'S BOOGIE
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	MALAGUENA
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	NIGHT TRAIN
	PIPER'S PATROL
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- 1 (1) GLAD ALL OVER Dave Clark Five, Columbia
- 2 (2) I WANT TO HOLD YOUR HAND Beatles, Parlophone
- 3 (3) THE HIPPI HIPPI SHAKE The Swinging Blue Jeans, HMV
- 4 (5) TWENTY-FOUR HOURS FROM TULSA Gene Pitney, United Artists
- 5 (4) I ONLY WANT TO BE WITH YOU... Dusty Springfield, Philips
- 6 (8) SWINGING ON A STAR Big Dee Irwin, Colpix
- 7 (6) SHE LOVES YOU Beatles, Parlophone
- 8 (12) STAY Hollies, Parlophone
- 9 (9) YOU WERE MADE FOR ME Freddie and the Dreamers, Columbia
- 10 (7) DOMINIQUE The Singing Nun, Philips
- 11 (14) KISS ME QUICK Elvis Presley, RCA
- 12 (11) I WANNA BE YOUR MAN The Rolling Stones, Decca
- 13 (10) SECRET LOVE Kathy Kirby, Decca
- 14 (22) DO YOU REALLY LOVE ME TOO Billy Fury, Decca
- 15 (18) WE ARE IN LOVE Adam Faith, Parlophone
- 16 (13) MARIA ELENA Los Indios Tabajaras, RCA
- 17 (15) DON'T TALK TO HIM Cliff Richard and the Shadows, Columbia
- 18 (17) YOU'LL NEVER WALK ALONE Gerry and the Pacemakers, Columbia
- 19 (16) GERONIMO Shadows, Columbia
- 20 (36) AS USUAL Brenda Lee, Brunswick
- 21 (—) DON'T BLAME ME Frank Ifield, Columbia
- 22 (—) I'M THE ONE Gerry and the Pacemakers, Columbia
- 23 (19) TWIST AND SHOUT (EP) Beatles, Parlophone
- 24 (23) NOT TOO LITTLE, NOT TOO MUCH ... Chris Sandford, Decca
- 25 (—) NEEDLES AND PINS The Searchers, Pye
- 26 (21) MONEY Bern Elliott, Decca
- 27 (31) I'M IN LOVE The Fourmost, Parlophone
- 28 (20) THE BEATLES' HITS (EP) Beatles, Parlophone
- 29 (25) IF I RULED THE WORLD Harry Secombe, Philips
- 30 (—) BABY I LOVE YOU Ronettes, London
- 31 (26) WHAT TO DO Buddy Holly, Coral
- 32 (24) I'LL KEEP YOU SATISFIED Billy J. Kramer with the Dakotas, Parlophone
- 33 (28) HUNGRY FOR LOVE Johnny Kidd and the Pirates, HMV
- 34 (27) AT THE PALACE ... Wilfred Brambell and Harry H. Corbett, Pye
- 35 (42) I THINK OF YOU The Merseybeats, Fontana
- 36 (30) COUNTRY BOY Heinz, Decca
- 37 (38) THERE I'VE SAID IT AGAIN Bobby Vinton, Columbia
- 38 (29) THE BEATLES No. 1 (EP) Beatles, Parlophone
- 39 (—) THE DAVE CLARK FIVE (EP) Dave Clark Five, Columbia
- 40 (32) IT'S ALMOST TOMORROW Mark Wynter, Pye
- 41 (47) DO YOU WANT ME TO The Four Pennies, Philips
- 42 (46) POISON IVY The Paramounts, Parlophone
- 43 (—) ALL MY LOVING The Dowlands, Oriole
- 44 (37) FROM RUSSIA WITH LOVE Matt Monro, Parlophone
- 45 (41) YESTERDAY'S GONE Chad Stuart and Jeremy Clyde, Ember
- 46 (—) MY BABY LEFT ME Dave Berry, Decca
- 47 (—) THE ROLLING STONES (EP) The Rolling Stones, Decca
- 48 (33) I (WHO HAVE NOTHING) Shirley Bassey, Columbia
- 49 (—) SONG OF MEXICO Tony Meehan, Decca
- 50 (43) WALKING ALONE Richard Anthony, Columbia

Ella

Basie

Top jazz sellers

Glasgow
C. P. STANTON, 271 Gallowgate and 7 and 9 Burgher Street, Parkhead Cross: 1 PRELUDE IN D MINOR Swingle Singers (Philips); 2 SILVER'S SERENADE (LP) Horace Silver (Blue-note); 3 WASHINGTON SQUARE Kenny Ball (Pye); 4 ENCORE (LP) Woody Herman (Philips); 5 THE RIDDLE (LP) Dave Brubeck (Fontana); 6 ONE WORLD CONCERT (LP) Erroll Garner (Philips); 7 ROCKING THE BOAT (LP) Jimmy Smith (Blue-note); 8 THE BLUES Vol 1 (LP) (Pye); 9 KENNY BALL'S GOLDEN HITS (LP) (Pye); 10 MISTER JELLY LORD (LP) Jelly Roll Morton (Riverside).

Birmingham
RUSHWORTH AND DRAPER, Whitechapel: 1 JAZZ SEBASTIAN BACH (LP) Swingle Singers (Philips); 2 ESSENTIAL CHARLIE PARKER (LP) (HMV); 3 JAZZ MOMENTS (LP) George Shearing (Capitol); 4 PLAY BACH (LP) Jacques Loussier (London-Globe); 5 KENNY BALL'S GOLDEN HITS (LP) (Pye); 6 MINGUS OH YEAH (LP) (London); 7 ELLA AND BASIE THE ELLINGTON ERA Vol 2 (LP) (Verve); 8 MANY SPLENDID DID VIBES (LP) Lionel Hampton (Columbia); 9 JATP IN EUROPE Vol. 3 (LP) (Verve); 10 BIRD (LP) Charlie Parker (Columbia); 4 THE BLACK SAINT Mighty Sparrow (RCA).

Manchester
BARRY'S RECORD RENDEZ-VOUS, 19 Blackfriars Street: 1 THE ELLINGTON ERA Vol 2 (LP) (CBS); 2 WEST SIDE STORY (LP) Stan Kenton (Capitol); 3 PORTRAIT OF THE BIRD (LP) Charlie Parker (Columbia); 4 THE BLACK SAINT

1 Ivy; 2 Northern Songs Ltd; 3 Ardmore and Beechwood; 4 A. Schroeder; 5 Springfield Music; 6 Edwin H. Morris; 7 Northern Songs Ltd; 8 Lorna; 9 Feldman; 10 Flamingo; 11 West One; 12 Northern Songs Ltd; 13 Harms-Witmark; 14 Shapiro-Bernstein; 15 Freddy Poser; 16 Latin American Music; 17 Shadows-Belinda; 18 Williamson; 19 Shadows-Belinda; 20 MCPS; 21 Campbell Connelly; 22 Pacermusic; 23 Sherwin, Ambassador, Northern Songs Ltd (2); 24 Marquis; 25 Metric; 26 Domlnio;

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THIS CAUSED— UPROAR!

LAST WEEK the Melody Maker Pop Fifty showed that the Dave Clark Five's "Glad all over" had taken over the number one slot from the Beatles' "I want to hold your hand".

The chart was released as usual to Britain's top newspapers.

The result—**UPROAR!**

National dailies and evening papers fell over themselves to feature stories on Dave Clark or the Beatles. Or both.

There were many TV and radio interviews. Publicity worth thousands of pounds was drummed up about the group that had topped the Beatles.

In most cases the MM chart was credited for this nationwide outburst about beat. In some the instigators hadn't the good grace to give credit where it was due.

In one case a competitor, who should know better, felt compelled to take a sour-grape crack at us.

What everyone seemed to forget was that the Beatles have been topped before—by Cliff Richard and the Shadows, Billy J. Kramer with the Dakotas, Brian Poole and the Tremeloes.

Now that all the hysteria has had a week to die down, we at the Melody Maker would like to say thanks to everyone for proving how influential the MM Pop Fifty chart really is. We go to great lengths to make sure the MM chart is a highly reliable guide to the weekly sales of records in this country.

We value its authenticity and its integrity. So do the nation's newspapermen and radio and TV commentators.

So does the entire nation. The MM chart is THE National Chart.

JACK HUTTON, editor

Duke musical may tour abroad

DUKE ELLINGTON has had a number of girl singers with his Orchestra but only Ivie Anderson really lives in the memory.

Now, Duke has signed an unknown, Sylvia DeSailles. MM New York correspondent Burt Korall tells me that Phoebe Ostrow, of the Basin Street East club, asked Duke to listen to Miss DeSailles one afternoon.

Duke was so impressed that he asked her to start work the following night.

Following Duke's six-week tour of Britain and the Continent, which opens on February 15 at the Royal Festival Hall, he intends to revive his musical, "My people," which was premiered at the Century of Negro Progress Exposition in Chicago, last autumn.

The show will be put on in New York and may possibly tour abroad. An album from the show is to be released in the States on the Contact label, a subsidiary of ABC-Paramount.

Bass fiddle

THAT "musicians' musician", pianist Alan Clare ends his long run in the Spike Milligan play, "The Bed Sitting Room," this weekend.

Alan tells me he would like to stay in the theatre and is also doing a lot of writing — including a couple of comedy numbers which were done on TV recently by Clive Dunne.

Discussing the horrors of club work, Alan told me of one where he was forced to work with a diabolical bass player.

"I wrote everything out for him, because I couldn't stand what he was doing," said Alan. "But he still didn't get it right."

"One night I started playing a number which had E-A-D-G as the first four chords and there was suddenly a

WORLD MUSIC BEAT — by the Raver

beautiful full-toned bass behind me.

"But it turned out that in trying to leave the small stand his coat buttons had dragged across the open strings!"

But which?

WE on the MM have a healthy respect for our readers — heightened this week by a letter from a Mr. Hamish Crawford, of London SW10, commenting on last week's report of growing Beatlemania in Paris.

He pointed out that the report said the French police intended to hide a hundred men in six cars near the theatre.

Mr. Crawford went on: "I am quite prepared to accept the fact that a hundred men could fit into six cars, but hide in them? Never!"

"However, I would be the last one to question the accuracy of articles published in MM."

"Therefore, after giving the subject much consideration, I have come to the conclusion that the French must have



Mark Murphy



Alan Clare

either very big cars or very small policemen."

More Mark

FURTHER to last week's news that Mark Murphy will be playing London's Ronnie Scott Club from January 27, I learn that Riverside Records are re-releasing the

singer's "Rah" LP which was withdrawn for copyright reasons.

The two offending titles are no more.

"My favourite things" has been re-recorded by Mark with the original lyric instead of his own version of them; and "I'll be seeing you" is replaced by "Like love" which was previously issued here as a single.

I HEAR THAT!

DAVE CLARK, his Five and their families were invited to be guests of the Mayor of Tottenham, this week, in honour of their success. The Mayor's name? D. Clark!

The guitar stolen from ALEXIS KORNER in Manchester seven months ago was returned by the police when Alex played Burslem last week. Apparently it was found, untouched, under the bed of a man arrested on other theft charges.

CANNONBALL ADDERLEY recently suffered a heart attack and has been ordered to rest for the next couple of months... please DIZ DISLEY get rid of that incredible BEATLES haircut!

KENNY BALL'S next single will be released on February 4. Title is being kept secret but I hear it is a revival of a fairly recent American hit.

At the third birthday party at West Hampstead's modern jazz club, KLOOK'S KLEEK, they were giving away Chinese cakes to anyone who could name the editor of the MM. I hear that Bob Houston and Mrs. Jack Hutton ate their fill.

Latest time-passer on the MIKE COTTON band coach is singing the BEATLES hits — with STU MORRISON doing the lead in his KEN COLYER imitation voice. The result is said to be quite horrifying!

I hear that VIC DICKENSON has been offered the job as TRUMMY YOUNG's replacement with LOUIS ARMSTRONG... three guitars, including a left-handed one, stolen from THE FALCONS in Glasgow this week.

Several benefits are being planned for

the widow and children of CYRIL DAVIES. Definitely set are the FLAMINGO club on January 28 and the NJF's tribute at Fairfield Hall, Croydon, on February 21.

They were discussing ALMA COGAN's Australian trip in her dressing room at London Talk of the Town. Said TOMMY STEELE: "Look out for first house at Woomera." Replied Alma: "Yes, I heard that LONNIE DONEGAN took all three of the audience out to tea."

Agent FRANK PARR seems to be working through his body bone by bone. Now his fractured nose has healed he's walking about with an arm in a sling. Says he shut it in the Bilk office door.

When CHRIS BARBER plays Welwyn Garden City on January 20 it will be the first time he has ever performed in his home town.

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SHOWBIZ NEWS ROUNDUP

Now—the Searchers for Paris

THE Searchers are to follow the Beatles into the Paris showspot, the Olympia, and are in line for tours of Scandinavia and Australia.

Agent Tito Burns flies to Paris today (Thursday) to finalise arrangements for the group to play two weeks at the Olympia in mid-April.

The French trip will be followed immediately by TV and concerts in Sweden and Norway.

In September, the group

makes its first trip to Australia for three weeks of concerts. The trip will include at least one date in Hong Kong.

The Searchers guest in ATV's "Arthur Haynes Show" on Saturday (18) and AR-TV's "Ready, Steady, Go!" (24).

The end of January and beginning of February have been set aside for the group to start work on its third film.

Shirley for US

SHIRLEY BASSEY flies to New York next month for a one-night stand at the world-famous Carnegie Hall on February 15.

It will be her only American engagement, and after starring at the venue, Shirley moves on to Australia for a three-week cabaret season.

Shirley's appearance at Carnegie Hall will be recorded for release on LP, and she will be accompanied by the 21-piece Hugo Winterhalter. Tony Osborne will travel with Shirley as her conductor.

Jet comeback

A STAR-PACKED bill will mark the return to show business of Jet Harris for a concert tour next month.

The bass guitar star joins John Leyton, Mike Sarne, the Rolling Stones, Billie Davis, Mike Berry, Don Spencer, Billy Boyle and the Innocents and—on some dates—the Swinging Blue Jeans, Bern Elliott and the Fenmen, and the Hollies.

Opening on February 8 at Edmonton, the package moves to Leicester (9), Cheltenham (10), Tunbridge Wells (11), Guildford (12), Kingston (13), Watford (14), Brighton (15), Portsmouth (16), Greenford (17), Colchester (18), Stockton (19), Sunderland (20), Hanley (21), Bournemouth (22), Birmingham (23).

Southend (24), Romford (25), York (26), Sheffield (27), Cardiff (28), Stockport (29), Liverpool (March 1), Nottingham (2), Norwich (3), Bradford (4), Blackburn (5), Wolverhampton (6) and Morecambe (7).

(Jet Harris talks about his comeback.—See page 7.)

Humph big band

HUMPHREY LYTELTON is forming a 13-piece dance band soon to do university dances and similar dates.

It will not affect Humph's present band, whose jazz policy continues unchanged.

"The motivating thing was the discovery that the universities have a demand for more big bands than they are able to get," Lytelton told MM.

"I am building a completely new library for these functions,



Freddie



PETULA CLARK

which should be ready at the end of next month. The band will come into existence when the first contract is signed. It will be formed as required."

Built around the regular Lytelton sextet, the big band will comprise three rhythm and probably five saxes and six brass including Humph.

Dusty to rest

DUSTY SPRINGFIELD has been ordered to rest. When she returned from TV dates in Holland last Saturday she was ordered to take ten days off, suffering from flu and nervous exhaustion.

Among engagements cancelled were ballroom dates at Liverpool, today (Thursday), Nelson (17), Lowestoft (18), and Blackburn (19).

She will, however, be seen in ATV's "A Touch of the Norman Vaughan's," tomorrow, as it was recorded.

Bilk and strings

ACKER BILK is to give his first concerts with strings—the backing he had for his biggest hit, "Stranger on the shore."

The shows will be at Bristol on February 8 and Bournemouth on February 9.

Conducting the orchestra will be Sidney Sager who was formerly with the West of England Light Orchestra.

Acker's trumpeter, Colin Smith, trombonist John Mortimer and pianist Stan Greig will be included in the orchestra and the full Bilk band will also be featured.

Special arrangements are being written to combine the talents of the band and full orchestra.

Swingles here

ON Sunday, the Swingle Singers—famous for their album, "Jazz Sebastian Bach"—fly into London from Paris to appear on BBC-TV's "Monitor."

After the show, which will be live, American Ward Swingle and his French vocal team fly straight back to Paris. The group will shortly complete a new album for Philips.

This will be their first British trip. The group's LP has sold heavily in this country.

Cy Davies dies

HARMONICA player-blues singer-R&B bandleader Cy

ril Davies died in Harrow General Hospital on January 7. He was 32 and leaves a widow and two children.

The funeral was at Ruislip Crematorium on Monday.

(For a full appreciation of Cyril Davies turn to page 12.)

Singer-guitarist Long John Baldry is to take over the Cyril Davies All-Stars. He told MM: "The name will be changed to Long John Baldry and the Hoochie Coochie Men. I shall be taking on two sax players and Ernie O'Mally is coming in on drums."

Paramounts off

THE Paramounts have been signed for dates on three major tours.

The Southend group, currently in the chart with "Poison Ivy," join the John Leyton-Rolling Stones-Bern Elliott package at Nottingham (March 2), Norwich (3), Bradford (4) and Blackburn (5).

They will also appear on three dates in the Jerry Lee Lewis package — Birmingham (March 20), Croydon (24) and York (25).

Their first full tour will be three weeks on the Chuck Berry show, due to start in the second week of May.

Ballroom dates for the Paramounts include Acton (20), Swindon (21), Greenwich (24), Tottenham (25), Crosby (26), Esher (27), Chingford (28), Bletchley (29) and Southend (31).

The group has its first AR-TV appearance in "Ready, Steady, Go!" tomorrow (Friday).

Jazz veteran

JAZZ clarinetist-tenorist Cecil Scott has died of cancer in New York, aged 58.

Scott, born in Springfield, Ohio, made his professional debut with Scott's Symphonic Syncopators which included his brother, drummer Lloyd Scott. They worked together during the 1920s and the band often played New York's Savoy Ballroom. Later, Scott worked with various Clarence Williams groups and the Missourians—fore-runner of the Cab Calloway Band.

After a brief spell with Fletcher Henderson, he toured with Teddy Hill in 1936 and 1937, later joining Red Allen.

During the 1940s and 1950s he freelanced with many bands and recorded with J. C. Higginbotham, Sandy Williams, Dickie Wells, and Art Hodes.



CLEAN-UP FOR JOE?

"Hey, wot's the game, then? I know I'm supposed to be that geezer Wishee-Washee in 'Aladdin' but I don't get this basket bit... playing the laundry wasn't in the contract." Nevertheless that's where Joe finds himself during his stint at the Granada, Brixton, this week.

New look big band joins Dave Clark Five

THE big band with a "new look" — the Johnny Howard Orchestra — teams up with the Dave Clark Five in a fortnight's time at London's Royal Ballroom, Tottenham.

The band, playing opposite the top pop group, revolves around a basic rock group

of two guitars, bass guitar, drums and organ, with four trumpets, trombone, and tenor and baritone sax.

"I feel that the conventional big band of three sec-

tions plus rhythm section is completely out of date," Johnny told MM.

Two changes in Johnny's line-up before he starts at the Mecca ballroom — Rex Bennett replaces Tony Pike on drums, and former Squadronnaires trumpeter Bernie Sharpe joins this week.

Johnny told MM.

Two changes in Johnny's line-up before he starts at the Mecca ballroom — Rex Bennett replaces Tony Pike on drums, and former Squadronnaires trumpeter Bernie Sharpe joins this week.

Pacemakers to film

GERRY and the Pacemakers may star in their first film, shooting of which would start in May.

"The film would have a Northern feeling, but would not necessarily be a musical," Gerry's manager, Brian Epstein, told MM this week. The group, whose new record "I'm the one" entered the hit parade today, is set for several new TV dates.

They include "Scene at 6.30" (tomorrow, Friday), "Ready, steady, go" (January 31), "Big night out" (February 8) and "Arthur Haynes show" (March 7).

Gerry and the Pacemakers are in line for an Australian tour in April.

Ward Singers due in May

THE Ward Singers, considered by many fans to be the most influential gospel singing group in the world, are likely to tour Britain in May.

Impresario Harold Davison is negotiating for the Wards to join his American Folk, Blues and Gospel Caravan.

Stars on this trek include Sister Rosetta Tharpe, Sonny Terry and Brownie McGhee, Mississippi John Hurt, Cousin Joe, Lightnin' Hopkins and Blind Gary Davis.

Davison told MM: "The Ward Singers are a strong possibility but are not yet definitely confirmed."

HAROLD DAVISON congratulates



THE DAVE CLARK FIVE
ON THEIR
No. 1 HIT
GLAD ALL OVER

CAUGHT in the ACT

ANNIE ROSS is back at the Establishment, Soho, where she triumphed last year, and sounding in better voice than I have heard her of late.

Her refurbished act is as fast, funny and diversified as the last, and features — by way of social protest—the brooding "Oxford Town," written by Bob Dylan (author of "Blowin' in the wind").

Other impressive items are "Doodlin'," an unusual ballad called "When to say when," and the exuberant "Six feet of papa" which she projects like a bullet from a six-gun.

OWING to the compulsive character of "The Avengers" and "Braden," I missed a long stretch of Tommy Watt's Centre 42 big band on BBC "Jazz club" last Saturday. But what I heard sounded meaty and sort of direct.

Kenny Napper (bass), Ronnie Stephenson (drs) and Alan Branscomb (pro) followed with some restrained trio music: they were joined by Tony Coe for three numbers which again revealed this tenor player's beautiful tone and musical brilliance. The final "Jeep is jumping" built powerfully.—M.J.

NAMES IN THE NEWS

JANE MORGAN flies into London for Palladium TV show on January 26.

RONNETTES, currently touring Britain, already set for return tour for six weeks in September.

ARTIE BERNSTEIN, bassist who played with BENNY GOODMAN, BEN POLLACK and RED NICHOLS, has died in California, aged 54.

JACK PARNELL writing background music for new ATV play, "Fear of strangers."

Blackpool beat group EXECUTIVES for summer season at resort's Empress Ballroom. **HOLLIES** may record "You walk by," written by drummer Ian Starr and guitarist Pete Bock-

ing, both of Manchester. **ROLLING STONES** for ATV's "Arthur Haynes show" on February 8.

BIG DEE IRWIN and **BOBBY VEE** for TV's "Lucky Stars" on February 29.

BERN ELLIOTT group for first Scottish tour from January 31. **KENNY BALL** Band starts Scottish tour at Dumfries on January 20.

PETULA CLARK flew to London from France last weekend to record new tracks. **CRYSTALS** fly into London from States for first tour on February 8. They are on TV's "Lucky Stars" and Light's "Saturday club" (15), TV's "Ready, steady, go" (14), and

AR-TV's "They sold a million" (12). **FOURMOST** for Granada TV's "Scene at 6.30" on January 21, and TV's "Lucky stars" (25). Next **TOMMY QUICKLY** record likely to be a **GERRY MARSDEN** composition.

CARAVELLES flew to America on Tuesday for first U.S. trip. **DON CARLOS**, L-A bandleader at London's Astor Club, leaves on January 25 for health reasons. On recovery he will negotiate another West End position. **Singer POLLY PERKINS** for residency at London's Comedy Theatre from January 29.

Comper **ROLF HARRIS** and 10-piece **NORMAN PERCIVAL** Band resident on BBC-TV's "Hi there" series. First show, January 21, stars **MAUREEN EVANS**, **JAN** and **KELLY**, and **LORNE GIBSON** Trio. Stars aid Yorkshire charities when **SEARCHERS**, **DUSTY SPRINGFIELD** and **MERSEYBEATS** head show for Huddersfield Rag Week on February 20 and **KATHY KIRBY**, **FREDDIE** and **DREAMERS** and **SWINGING BLUE JEANS** appear at Bradford Round Table on March 8.

American music scene appears this week on page 6.



Dave Clark has every reason to jump for joy.

Top of the charts — and still in a ballroom . . .

The fantastic world of Dave Clark

THE dressing room held ten people, and they were all breathing in to conserve space.

Five of them—the five sipping glasses of milk — were worth ten thousand pounds each. Outside the door over a thousand young dancers were waiting for the five milk drinkers to return to the stage.

This was the Locarno Ballroom — night spot of the placid new town of Basildon, Essex—and the Dave Clark Five were taking a break on one of their last three nights at the ballroom that they put on the map.

Plushy

This week they star at London's Royal Ballroom, Tottenham, until they become fully professional in March and headline a British tour. Outside the compact, plushy Mecca dance hall, the wide street was all-but deserted. A stranger would never have guessed that in the heart of the sleeping new town shopping block, Britain's newest chart-toppers were thumping out their hit-making music.

In the ballroom, with multi-coloured lights flashing against the dark ceiling, there was no rioting—only a few screams from the girls round the bandstand as the group picked their way over equipment and stood in their places on stage.

Discipline

Then it was the Tottenham sound, the Basildon sound, the London sound—whatever you like to call it.

The unusual driving on-beat, with no frills, from drummer Dave that has taken them to No. 1 in the Pop Fifty.

The dance hall discipline showed in their efficiently-produced performance. There was hardly a pause for applause as Dave — on a rostrum behind his drums at the front of the stage—telegraphed the next number to the group and they stormed into it.

Organist Mike Smith left his instrument at the back of the stage, picked up a pair of sticks and augmented

Dave's drumming with a steady rhythm on timbales, as they rocked into a bossa nova style "Big noise from Winnetka" with a few other numbers mixed in.

It was a paradox to see the group that learned its craft in dance halls, stamped its practised style on records, and amazed the world of pop music with its sudden success, entertaining virtually the same audience they were playing to 12 months ago.

The group's sound is powerhouse, pure and simple.

Individual microphones coupled to a powerful amplification system punch out vocals from guitarist Lenny Davidson, bass guitarist Rick Huxley, tenor saxist Denis Payton and Mike Smith.

They thump through vocal and instrumental numbers with equal ease.

Milk

The dancers, mod to the extreme, abandoned their usual spasmodic style for a kind of hip hokey-cokey when the group at last swung into their hit "Glad all over" with the crowd stamping on the two obvious missed beats — as dancers are doing to the record all over Britain right now.

Interval records came on, and Dave and his men spent ten minutes at the front of the bandstand signing autographs for the ranks of adoring girls.

Then they left the stage and adjourned to the dressing room, for photographs to be taken, cigarettes to be smoked and milk to be drunk.

"We're all shattered," Dave said. "No offence, last night in Manchester, I've never seen so many Press people in my life before."

"There must have been 20 and the cameras never stopped. Then we missed the plane back down, so we've missed a night's kip, as well. Otherwise it wouldn't be such a bad night."

He stopped to pose for a picture with his glass of milk—about the strongest drink he takes.

"I really don't know which way up I'm standing," Dave

went on. "What it's going to be like when we start touring I don't know." "Do you think all this is going to last? It's all happened too quickly for me. There's the Palladium date for a start. I don't think we're ready for it—a thing like that needs stacks of rehearsal. But I suppose you only get the chance once."

Different

It was time for the group to return to the crowd outside. As they left the small room and passed a flimsy partition leading to the stage, girls craned over with autograph books, photographs, pieces of cigarette packets, hoping for a signature.

But the atmosphere of real stars-in-our-midst wasn't there.

Hadn't these young men and women chatted casually to Rick and Lennie, swapped records with Mike and Denis?

The story will be different in a few months time.

The tour audiences will be different — they will be strangers, knowing a star when they see one.

Once a demand has been created, the supply of personal contact becomes scarcer and scarcer.

But for that night, it was not an insurmountable task for any one fan to collect a few autographs.

The two young girls hovering round the boys as they came back off stage were typical.

Fans

Jackie Heather, 18, from Basildon, and her friend Lynda Evans, 15, from Thundersley, Essex, both vowed to follow the Five wherever they go.

"We're going up to Tottenham with them," said Jackie. "And, we're organising a trip to Blackpool to see them in the summer. We think they're great. The only thing we're disappointed about is not being able to see every show on their tour. But we'll see some."

With fans like that, how can you go wrong?

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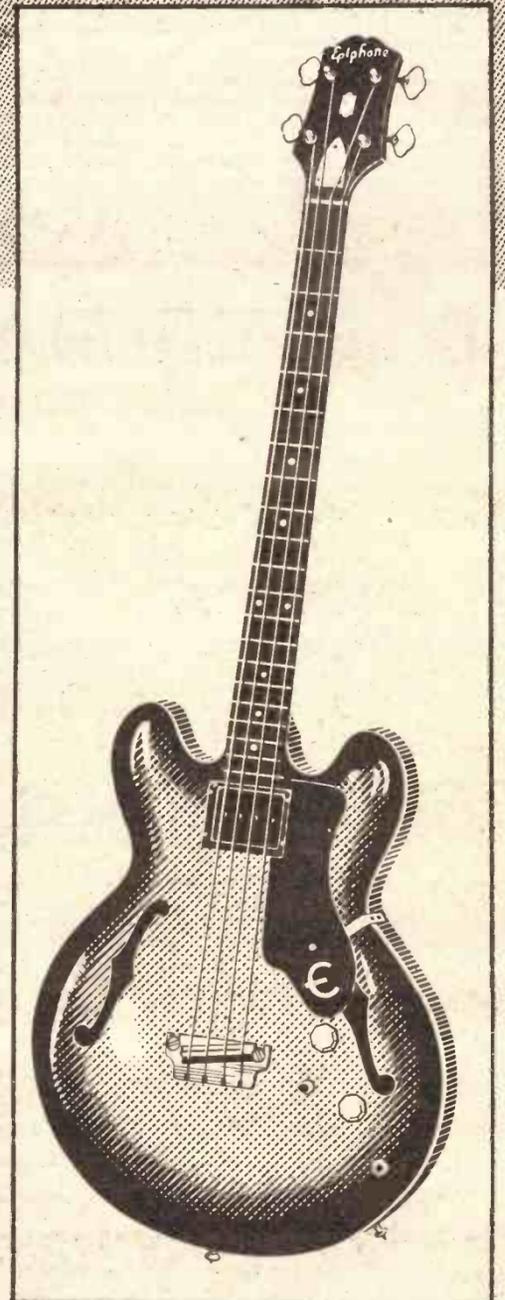
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NAME.....
 ADDRESS.....



Frank Sinatra.

Charlie Mingus.

American MUSIC scene

COLUMBIA Records are planning a five-volume FRANK SINATRA album set containing familiar and not-so-familiar material recorded by Frank when he was under contract to the label.

CHARLIE MINGUS will do the scores for two films to be made for the National Film Board of Canada. One is about jazz and will include interviews with famous jazzmen, the other is a straight drama.

MEL TORME sprained his right arm in a motor cycle accident on Hollywood's Sunset Boulevard. He was riding a borrowed bike and fell after stopping suddenly to avoid a car.

DINAH WASHINGTON was writing her autobiography at the time of her death . . . **ORRIN KEEPE-NEWS** is carrying on the Riverside label following the death of **BILL GRAUER** Jr.

OSCAR PETERSON forced to cancel bookings after trouble with the U.S. immigration authorities. Oscar is back in his native Canada while the matter is straightened out.

FORMER DUKE ELLINGTON bassist **HAYES ALVIS** has switched to tuba and is forming a Dixieland band . . . **ex-BASIE** singer **IRENE REID** working with **MAYNARD FERGUSON** at Birdland.

DORIS DAY in Glendale Hospital, California, for treatment but hopes to start work on her new movie, "Send me no flowers", later this month.

The latest **MILES DAVIS-GIL EVANS** collaboration, "Quiet nights", released last week by Columbia . . . trumpeter **YANK LAWSON** and drummer **BUZZY DROOTIN** joined the **PEANUTS HUCKO** group at Eddie Condon's.

The **GLENN MILLER ORCHESTRA**, directed by **RAY MCKINLEY**, opens a Japanese tour on January 22. **BENNY GOODMAN** pays his second visit to Japan from February 20.

Pianist **JAKI BYARD** has opened his own club in New York, called The Gallery . . . **LOUIS BELLSON's** big band and the **BARRY HARRIS** Trio for the Metropole.

RCA Victor planning a big push for singer **ETHEL ENNIS** who toured Europe with **BENNY GOODMAN** . . . **GERRY MULLIGAN** has reorganised his Concert Jazz Band and is back at Birdland.

MARIAN McPARTLAND is currently at the Strollers, New York, with **TOMMY WILLIAMS** (bass) and **ARTHUR EDGEHILL** (drs) . . . The Apollo Theatre is up for sale. Asking price is three million dollars.

PEGGY LEE has been offered a six-figure fee to play two weeks at the Plaza de Toros, Mexico City. Peggy's next New York date will be the Hotel Americana in April.

Bassist **WILBUR WARE** is seriously ill in Bellevue Hospital, New York . . . the body of pianist-bandleader **LUIS RUSSELL** was cremated and the ashes scattered at sea. This was his last request.

With hootenannies breaking out on every channel and in every other pub, and journalists sharpening up their spelling of the ceilidh, it is evident that folk music is enjoying a revival. But what folk music and musicians exactly? What is the strength of the movement, and which way is it moving? Are standards rising or falling? To get some answers, I telephoned guitarist-singer Rory McEwen, who has long promoted the cause, in his Border retreat.

US-type folk boom?

Not here!

RORY McEWEN
tells Max Jones

FIRST of all, what did you set out to do in the "Hullabaloo" programme?

"Hullabaloo" was originally planned as a folk and R&B show—R&B being, it seems to me, modern urban Negro folk blues and therefore relevant in this context.

I wanted, too, to try and prove that the whole spectrum of folk music as it currently exists could be put across as something with a deal of appeal to the average uninitiated viewer.

Exchange

Which artists have appeared on the show, apart from Peter, Paul and Mary and Bob Davenport, whom I've read about?

The Clancy Brothers and Tommy Makem, the Ian Campbell Folk Group, the Spinners, Sonny Boy Williamson, the Haverim, Alex McEwen, Martin Carthy, Dominic Behan, Lisa Turner, Carolyn Hester, Nadia Cattouse, Fitzroy Coleman, Sydney Carter, the Manhattan Brothers, Jean Hart, Davey Graham, Shirley Bland, Jack Elliott and quite a few more.

Why has the series been seen in the North and the Midlands but not in the London area?

I am told because neither A-R TV nor ATV could come to an "exchange" arrangement with ABC — they already had enough musical shows in their slots.

Hootenanny is an "in" words these days. Will you explain it, please?

Well, in the first place, the word was used by Pete Seeger and the Almanac Singers to describe their early informal concerts.

It is more or less a nothing word like thingamajig. Somewhat ironic was the fact that, in the recent wildly successful American TV show of that name, everyone was asked to appear but Seeger — which drew cries of "blacklist" all round.

The BBC "Hoot'nanny show" was germinated by Donald Baverstock and ended up being organised in Scotland, mostly by Gordon Smith.

He was the producer of "Straight from the wood," which I put on throughout the '63 Edinburgh Festival.

Fantastic

What does all this talk of a folk boom amount to?

Most of the boom talk is inflationary money talk. Since a great many people make a living out of selling music, anything is grist

to the pop mill. And since no fashion—rock, skiffle, Mersey, etc.—can last very long, then folk is an obvious handle to grab hold of and to blow up and capitalise on.

On the other hand, many clubs exist which didn't exist before, all over the British Isles.

There is a very considerable, and growing, interest in folk music, and there is, or has just been, a fantastic folk boom in the USA, which tends to set fashions. Still, I can't see that sort of boom over here. There isn't a huge college audience here the way there is in the States to buy records, and the tradition doesn't lend itself to modern commercialisation the way the American one does.

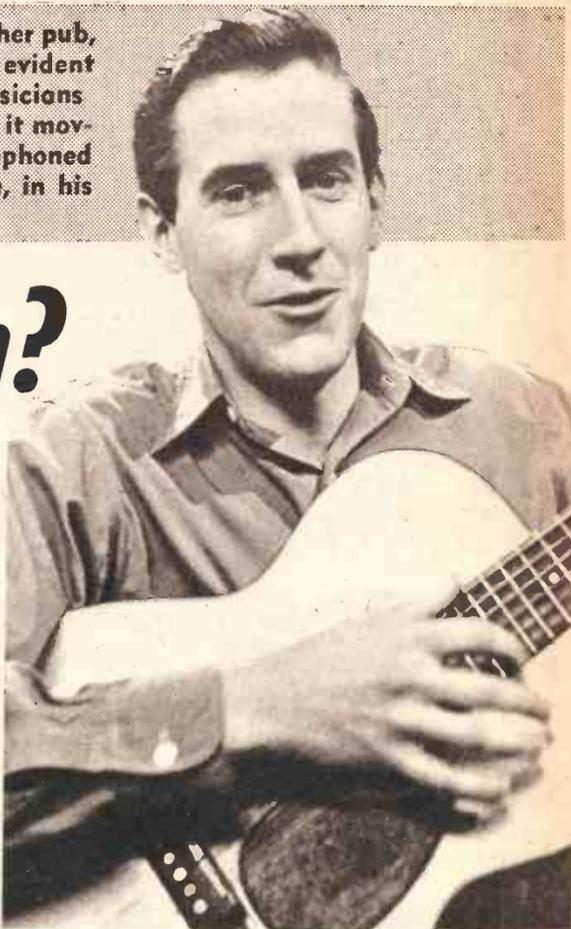
This brings up the Popular versus Purist argument. All I can say about it is that everyone has to make up his mind on this point in every branch of creative effort.

It generally becomes clear quite quickly which way artists have jumped when they start producing creative work — either they succeed in their aims or they don't.

So let purists remain pure and popular be popular, and let performers stop acting the critic, and vice versa.

Are you happy about the way the thing is going?

Crude commercialisation of anything worthwhile is obviously deplorable, but it must be a good thing that so many more people know and sing so many fine songs now than a few years ago. What about job prospects and standards of technique in folk music circles?



RORY McEWEN — "anything is grist to the pop mill"

Definitely better than they were on both counts. TV, radio, clubs and recording companies are all slowly showing interest.

The Spinners, and Ian Campbell's group have lately made LPs, and I am making one for EMI now with Lisa Turner and Martin Carthy. Although standards have risen, the US are way ahead on stage presentation and instrumental technique.

However, there are fine guitarists such as Graham and Carthy appearing, and we have always had fine singers. What people want is folk singers who are also performers.

Offers

Tell me about the "Marilyn Monroe" song?

MM was written by Sydney Carter and myself about nine months ago. The idea we had was of a song to celebrate the fact of Marilyn rather than to laugh at her or draw sentimental sociological conclusions from her situation. It seems to go down well, so I've put it on the EMI disc and Ian Campbell has recorded it too.

Have you had offers to tour the States? Yes, I've had several, and

have thought about taking a British show there. If I could take one good enough to make them all own up artistically, I'd do it.

But the scene is much more interesting here—although, of course, the money doesn't compare with what you get over there.

The Ian Campbell group may tour the States soon.

How do you reckon their chances?

They'll have to find the strength to resist the attempts that will undoubtedly be made to homogenise them and slick them up.

Americans are always shocked by the low standards of our presentation, and up to a point I think there right. But it doesn't stop there.

They'd want Campbell's songs slicked up and simplified, and for professionals that's the hardest pressure to resist, because you hardly realise it's happening.

Finally, Rory, any ideas for the Edinburgh Festival? I hope to appear in the '64 Festival but the problem there is a basic one—no space.

Before this country has a folk festival to compare with, say, Newport's, they'll have to solve the problem of where to put it.



Nadia Cattouse.



Carolyn Hester.

Top Pop Star

* **DAVE CLARK**

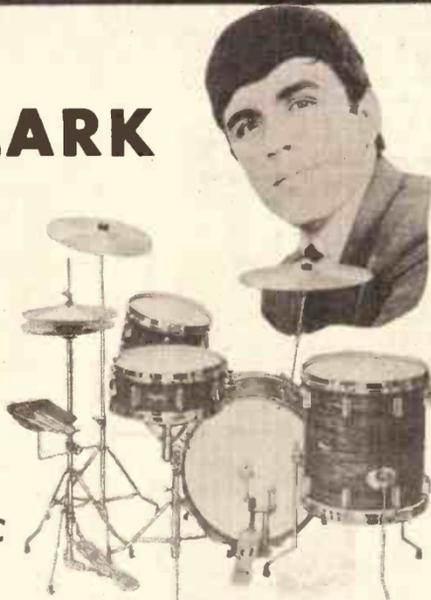
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Three groups kick off 1964

ON January 25, Melody Maker is sponsoring the first of a new series of Peter Burman's "Jazz Tete-a-Tete" promotions—the showing being broadcast in BBC "Jazz Club" from Chelsea College of Science and Technology.

Peter Burman first conceived the "Tete-a-Tete" format five years ago, specifically for the Recital Room at London's Royal Festival Hall and, apart from one Network Three airing, this will be first time the package has been

heard outside its original home.

"I started 'Jazz Tete-a-Tete' for three reasons," Burman told me. "The first was that there were a lot of fine jazz musicians who had to go into the session world and were getting very little opportunity to play any jazz."

"Another reason was to introduce unusual instrumenta-

tions — I've had Dave Lee on harpsichord, Shake Keane playing all his things and, a regular, Ray Premru, on bass trumpet.

"The third reason was to present original compositions and in an atmosphere where they could get a proper hearing."

Three groups have been set for the first "Tete-a-Tete" of 1964. As on most of its show, flautist-saxist Johnny Scott, will be leading one.

His line-up will be Duncan Lamont (tnr), David Snell (harp), Arthur Watts (bass) and Barry Morgan (drs).

Ray Premru (bass tpt) will be leading Bob Efford (tnr oboe), Eddie Blair (tpt), Kenny Napper (bass), and Kenny Clare (drs).

The third group is the Danny Moss Quartet — Moss (tnr), Brian Lemon (pno), Spike Heatley (bass) and Derek Hogg (drs).

Says Burman: "Scott has done some special material



SHAKE KEANE

for the show and Ray Premru will be performing his Conversations suite for the first time, apart from the 'Tete-a-Tete' LP.

Ray will also be doing a jazz waltz, and a piece called "Beam" which was performed by the Ronnie Ross Tentette at the Ruhr Jazz Festival.

"The Danny Moss Quartet is there because I felt we needed the contrast of something a little more middle-of-the-road, and Danny's lyrical playing will provide it.

"The future? It looks quite rosy. I've had a lot of inquiries from colleges and I'm delighted to find new venues for this type of modern jazz.

"I know this is a quality thing and I find it very stimulating." — **BOB DAW-BARN**



Ray Premru.

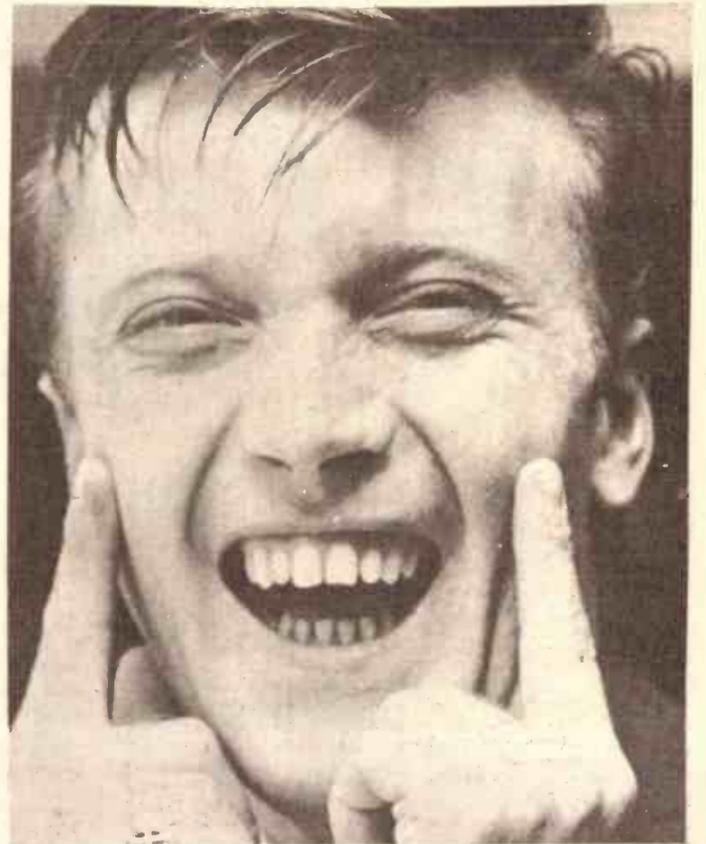


Johnny Scott.



Danny Moss.

I'm on my way back —says Jet



JET HARRIS—back on the road to success?

"I JUST can't take drink any more, and it's no use trying," said Jet Harris. "If I drink, I just fall over. I'm keeping it well down. I will never let it get the better of me. . . ."

Jet, one-time chart-topper, pollwinner, and ex-bass guitarist with the Shadows, was talking about his comeback next month as a solo artist.

"I'm terrified," said the star, who has been away from work for seven months after collapsing with nervous exhaustion.

"In February I'm off on a concert tour for four weeks with John Leyton, Mike Sarne, the Rolling Stones, the Swinging Blue Jeans, the Hollies and Billie Davies.

"I'm dreading that opening night at Edmonton. Wondering how the audience will react."

What had Jet been doing in the past seven months? "Looking around, resting, writing some songs. Played the instrument for practice every day.

"But, you know, my fingers, which have to be hard for any string instrument, have gone a bit soft. It'll take time to get them back as they were.

"Now I'm on the way back I'll be writing more material for myself, I hope.

"I feel a lot better in myself. I feel good. I'm going to take it easier than I did before.

"I used to go mad on both work and pleasure, you know. You just can't keep going at that pace—a lot of artists find that out sooner or later.

Scared

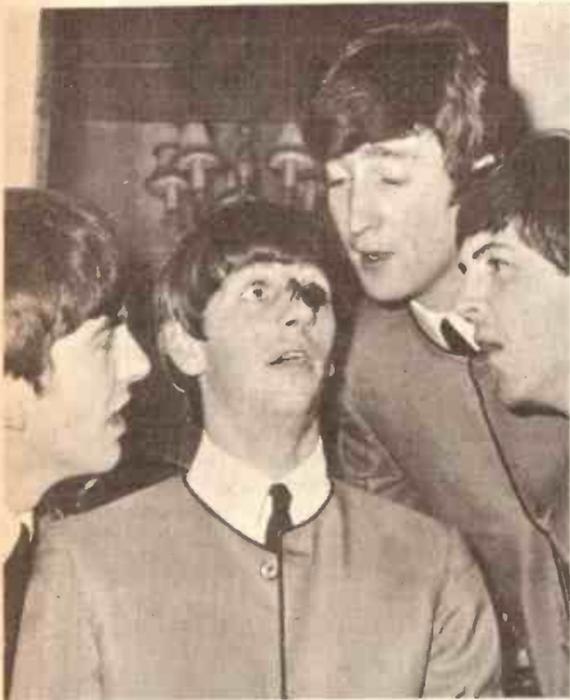
"I'm just glad that for me, it was sooner!

"But the fans have been very good while I've been away. Every week I've got letters saying: 'Come back, Jet,' and 'We must see you again.'"

Beatles records displayed in the foyer, had been "lifted" by fans, and an SOS had gone out for more.

Brian told me that the Beatles were just a little apprehensive about Paris as French audiences have a reputation for violence.

I assured him it would be violence in their favour, if they lived up to the torrent of favourable publicity which they were getting.



Beatles—"just a little apprehensive"

In Paris—Beatles open to massive build-up

THE Beatles open their first season at the Olympia, Paris, today (Thursday) — after a massive publicity build-up.

Brian Somerville, the Beatles' press officer, came to Paris last week to put the final touches to the arrangements for the grand opening.

He was apparently surprised to find that some of the people he questioned had never heard of the Beatles. I was able to assure him, however, that he had obviously not spoken to the right people, for that morning the newspapers had again given a mighty splash to the Beatles on their

says
HENRY KAHN

show pages because, that same night, TV was putting out a special programme about the group. There had also been pre-opening news from the Olympia. Odeon Records reported that all the empty sleeves of

"In myself, I feel fine. But my nerves are a bit dodgy over that first night."

Stronger

His manager, Roy Moseley, said: "Jet is much stronger these days. He talks about nervousness, but these are just normal show business nerves before an important date.

"He looks and acts like the Jet Harris I used to know. There is no holding Jet back now."

by **RAY COLEMAN**

"Well, I can only do my best, can't I? I've been practising an awful lot.

"For the tour I've got some really nice blokes backing me—the Innocents. They're great to work with, and that means a hell of a lot, believe me.

"I've been wondering about what to play for that opening night. I'm very scared. I guess everybody will be there, watching and wonder-

ing, won't they? I've got a new record coming out soon. I'm choosing the title from four songs at the moment. So I'll definitely play that.

Dodgy

"I suppose I'll do 'Diamonds,' 'Scarlett O'Hara,' 'Applejack' and a new thing called 'Spanish gypsy dance.'



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THE BEAT BOY THEY FORGOT

IT took a request on a recent BBC "Two-way family favourites" to spotlight one of the forgotten stars of Liverpool's original big beat scene—King Size Taylor.

His record "Hippy hippy shake" on the German Polydor label credits "The Shakers" for the number, although it was recorded by King Size and the Dominoes several months ago.

I first saw the group at Liverpool's Iron Door Club in March this year and was greatly impressed with their groovy sound, in a Fat's Domino vein, using a piano, bass guitar, guitar, sax, drums line-up.

MASSES

"That was enough to convince me that London recording managers, rooting for an earthy, selling sound ought to be hammering on that iron door right now," ran the original MM story on March 23.

Since then—nothing.

Among the masses of beat groups signed to recording contracts in Britain since then, not a sign of King Size.

Owner of the Iron Door and the Northern Variety Agency, Les Ackery is also acting British agent for the group. He explained the mystery of Taylor's disappearance from the British scene.

"They are practically resident at the Star Club, in Hamburg," said Les. "At least they have been there for the last 18 months, although they came back last Christmas, to Liverpool, for a fortnight."

"Their line-up now is King Size on lead guitar, with bass guitar, rhythm, drums and sax. The piano has been dropped. I can't give their names, because the line-up is constantly changing."

GAMBLE

Why didn't the group stay in Liverpool—or Britain—to cash in on the beat boom?

"Basically because the boys didn't want to gamble. While they are in the Star Club, they are getting a guaranteed wage each week."

"If they tried over here, they might not make the grade, so they'd prefer to stick in the mud for the time being."

"As a matter of fact, they might have a very good recording chance very soon, but that's all hush-hush."

"At the moment, they are recording for Polydor."

Les added that as well as King Size, two other Liverpool groups to watch were the Ex-checkers and Freddie Starr and the Midnighters.

"I'd still like to see K. S. Taylor make it over here, if only for that glorious blues-style pseudonym!"

—CR



RALPH ELLIS—We were lucky. The time was just right with Christmas parties.



LES BRAID—There's no point in making records if they aren't commercial.



RAY ENNIS—I think it is important to keep in touch with clubs and ballrooms.



NORMAN KUHKLE—We wanted to record something everybody would want to buy.

THINGS ARE SWINGING FOR THE ...

Hippy, Hippy HIT boys!

WHAT would a hit record mean to you? Glamour, money, a life of luxury? To the SWINGING BLUE JEANS, whose "Hippy hippy shake" shot into the top three last week, it means less sleep, one snatched meal a day and less hope of seeing their Liverpool homes. The four jeans—Ray Ennis and Ralph Ellis (gtrs), Les Braid (bass gtr) and Norman Kuhkle (drs)—were waiting to be called for rehearsals of "Ready, Steady, Go!" when I nailed them at AR-TV house in London. The conversation with Britain's latest hitmakers went like this:

BIG TOURS

B.D.: How did you come to record "Hippy, hippy, shake"?

RALPH: It was Norman's idea to do it.

NORMAN: Yes, I was the brains behind it all.

RAY: The record company didn't want to put it out at that time and didn't really feel it was strong enough for an "A" side. We insisted.

LES: The charts were waiting for something like that. "Twist and shout" had just dropped out and there was nothing else wild coming up.

RALPH: We were lucky, as it happened. The time was just right with Christmas parties and things.

B.D.: What has this hit meant to you?

NORMAN: It made us realise we were getting a fair amount of sleep before.

RAY: It means we have offers of big tours and a lot more radio and TV. Negotiations are also going on for us to tour Sweden where the record is doing pretty well. We have quite a few songs under consideration as a follow-up but we just haven't had time to do anything about it. We should have been in the studios today, as a matter of fact. We have to cram a lot more into each day and when we do get any time off, it's taken up with interviews and photographic sessions. We had a stipulation that we would have one day a week off, but we haven't had one in the last two months. We decided we'd have four days

BOB DAWBARN visits the Swinging Blue Jeans at 'Ready, Steady, Go!'



off in February, but that's already been whittled down to two—and they have probably gone by now.

NORMAN: I hope to get home for an hour or two next week. You know, "Hello, mum. Goodbye."

JAM SESSION

B.D.: Is it right that you were the first of the beat groups to play regularly at the Cavern, Liverpool?

LES: Yes, we used to have the Blue Jeans Guest Night.

RAY: We took such amateurs as the Beatles, Gerry and the Pacemakers and the Searchers.

LES: And Billy Kramer—there was no J. then. He used to wear a gold lamé suit. Those sessions were like great big parties.

RAY: One night all the lights fused. We got all the fans to light the club with lighters and

matches. There was us, the Beatles and Gerry all up there on that small stage. About 15 of us had a marvellous jam session for 20 minutes using maracas, sleigh bells and anything else we could lay our hands on.

B.D.: What made you decide to record "Hippy, hippy, shake"?

NORMAN: We just wanted to record something that everybody would want to buy.

RALPH: Nobody should forget that the fans pay their wages.

LES: I can never understand these people who say they aren't commercial and yet make records. There's no point in making records if they aren't commercial.

B.D.: Do you prefer any particular type of job?

RAY: We've done mostly ballrooms so far—until this Rorettes tour that we are on. The first two nights seemed

a complete shambles back stage—though no doubt everything looked smooth and well-produced out front. Now I like it, I think it's great. The only trouble is that you only get a 15-minute spot, nothing to get your teeth into.

LES: You don't get as much satisfaction from it as you do in ballrooms or clubs.

RAY: I think it is important, however successful you may become, to keep in touch with clubs and ballrooms. There are plenty of places that the tours don't go where there are fans who want to see you.

HOME DATES

B.D.: Are there any plans to release "Hippy, hippy, shake" in America?

RAY: Not so far as we know. The trouble is that Chan Romero, who composed it, recorded it there some years ago and I don't know if he had a hit with it.

B.D.: Do you get many home dates in Liverpool?

LES: We try to get there as often as we can. We're there next on January 23, at the Locarno. The next day was to have been a day off, but now it's the "Arthur Haynes Show" on TV.

A**** Beatle A**** Week

SONNY WEBB and the **CASCADES**: "You've got everything" (Orlone)—(Halfway through)—that's enough. They sound quite good. Sounds English. But they might be able to do something else a bit better on a single record. This is definitely not a hit. The tune sounds a bit old to me, but that's just a guess. They sound all right. I don't know who it is.

HELEN SHAPIRO: "Fever" (Columbia)—Helen, is this her new single? Don't think it's hit parade material—I prefer Willie John's version. I like her voice, but she seems to be having a bit of trouble getting the right songs for singles. I reckon some of the stuff she did in America was good. I don't know what to think about this. What she's got to do is get a gear song, and start singing, with her and everybody else forgetting that she hasn't had a hit for so long. People have got to buy the record before they realise it's Helen Shapiro, if you know what I mean. Then it'll be a hit. This is LP material.

MANFRED MAN: "5-4-3-2-1" (HMV)—Don't know who it is. I like that harmonica, but not what came before. Sounds like a cross blues harmonica and that group—who is it, the Three Monarchs? Oh, is it Manfred Mann? It's too jumpy to be a hit. That beat is too fast. It just gets you down. But I love the harmonica work on it. The record isn't particularly way-out. I like the group. The voice is heard too

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TRAD TAKES A BEATING

6 BETTER TO PACK UP NOW THAN BE KICKED ASIDE 9

THE big beat boom has killed a trad band. Next week, the nine-month-old Pete Kerr Scottish All-Stars plays its last date. This is the second trad band to fold up in a fortnight.

The band, an offshoot of the now defunct Clyde Valley Stompers, has been playing regularly in Scotland and England. Last week, 23-year-old clarinettist Kerr was told by a doctor to "rest indefinitely," as he has broken two bones in his right hand.

BEAT BRIGADE

"Partly because of this, and also because of the beat boom, it's better to pack up the band while we are still in fair demand in Scotland, than wait for the beat brigade to kick us aside as they've done with other jazzbands recently," Pete told me.

"The band is very sad about it, but the fact has to be faced that the public is swaying more and more towards beat in Scotland, and breaking into the jazz clubs. We're each earning ten pounds a week less than we were a year ago."

"Glasgow, once a thriving jazz city, is now almost all beat. Groups are coming up every week. Edinburgh, which produced Sandy Brown, Alex Welsh and many other good jazz musicians, has always had a strong jazz-student following. But it's the same story there today—beat," Pete continued.

"I don't feel bitter about it. The customers pay their money and choose their music. They choose beat these days, and that's their business. But I do feel the jazz scene got itself in a terrible mess during the boom. Bands and clubs mushroomed overnight. The result was that it was over-exposed to death."

"Of course, I could put a deputy clarinettist in, and the band could continue for some time, especially in Scotland where we were working between four or six nights a week. "But rather than risk being squashed, which was a distinct possibility with the beat boom so great in Scotland as well as England, we decided to call it a day."

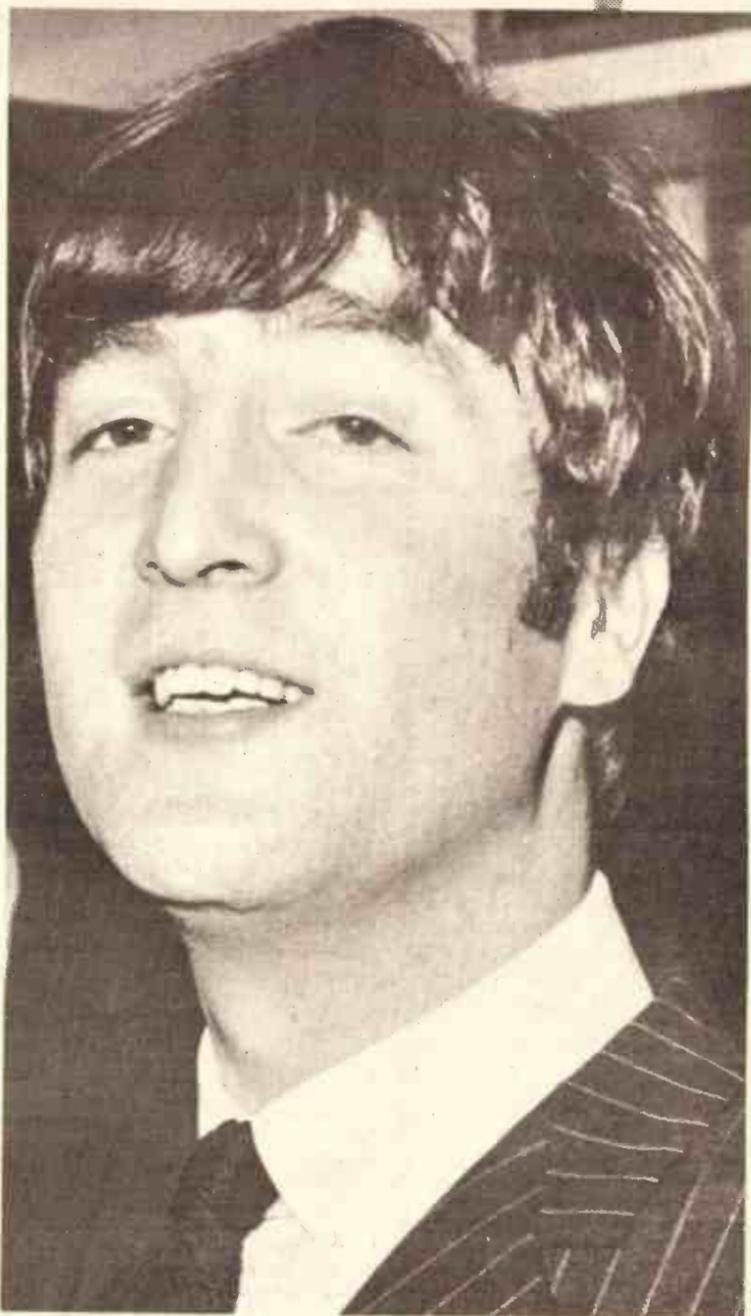
FEELING PINCH

Kerr plans to start an agency in Scotland dealing with jazz and pop music. The future for his colleagues, Mike Scott (tp), Eddie Lorin (tmb), Jim Douglas (gtr, bjo), Ronnie Mathewson (bass), Mike Oliver (pno), and drummer Billy Law, is undecided.

"Many jazz bands in our position are feeling the financial pinch," Pete added, "and I wouldn't be surprised to see a lot go under in the next few months." — RAY COLEMAN.

PETE KERR — "I don't feel bitter"

John Lennon



REVIEWS THIS WEEK'S NEW POP RECORDS

JOHN LENNON, rhythm guitarist and leader of the Beatles, is today's guest in the first of a four-week series in "Blind date". Each Beatle has his own personality and image, and Lennon's is that of a somewhat cynical, tough character with a dryness of wit. "People think we know a hit as soon as we hear anything," said John during the record-reviewing session. "It's not true. Just because we've had a few hits, we don't reckon to be able to judge everything properly. And when it comes to tastes, we're just as biased as everyone else. One thing, though: It's much easier to tell you what won't be a hit than it is to pick out the dead cert hits." Between drags on cigarettes and the ever-present cup of tea, Lennon reviewed.

much, in my opinion. I liked their other record — what was it, "Cock-a-hoop?"

GEORGIE FAME and the Blue Flames: "Do the dog" (Columbia):— This is Georgie Fame. I like him all right. You know these groups which call themselves rhythm-and-blues, when they haven't got a hit they put it down to being too way-out. It isn't too way-out at all. I like their mob, anyway.

MILLICENT MARTIN: "In the summer of his years" (Parlophone):— Haven't a clue who that is. Let me listen to it quietly. It's about President Kennedy, isn't it? Well, I don't acclaim it. I don't like it as a song, although I don't care much one way or the other about whether they should sing about these things or not. If they want to sing about the assassination of Kennedy, they're welcome, just as it's their business if they sing about anyone else who has died. No, I don't like it.

GERRY and Pacemakers: "I'm the one" (Columbia):— (After the opening bar)— Gerry! This is about the third time I've heard it. It's a hit, of course. I like this one. I like the beat. Sounds a bit like "Night has a thousand eyes", doesn't it? The thing about this is that Gerry has written it, and he wanted badly to write an "A" side. He kept writing "B" songs. This isn't for my record collection, but then neither is "She loves you", really. "I want to hold your hand" is, though. I liked that!

RAY CHARLES: "That lucky old sun" (HMV):— Ray Charles, of course. I don't like this. I've heard it before. In fact I can't stand it. I was never keen on this. I hate him doing these slow things. Probably very good of its kind. But I can't stand listening to things at this pace. It drags. Take it off.

MARTY WILDE: "When day is done" (Columbia):— Don't know who it is. I must be getting out of touch. Sounds like Nino Tempo. I like the tune and arrangement. Don't think it's a hit. Can't think who it is. It's British, then? Is it one of the Springfields, what was? Duffy Power then? Marty Wilde then? Yes? Oh well, I always like him. He's another one like Helen. People have got it in for him, you know what I mean? I don't think it's anything to do with him being married, either. He can sing whatever's going at the moment. He can sing beat stuff fabulously.

**NEXT WEEK—
PAUL McCARTNEY**

BRUISERS: "Your turn to cry" (Parlophone):— Is that that group — oh, I know them. The Bruisers, then? They're good. Sounds a bit Bobby Vee-ish — anything double-tracked does, come to that! I don't think it will be a hit, somehow. But at least they don't sound like anyone else. They get a good group

sound without copying us or anybody else. They sound like the Bruisers. The middle part is the hit bit, if anything, but I don't think even that can pull it through. It's a shame.

LORNE GIBSON Trio: "Hang up the phone" (Decca):— Don't like that. Sounds like a British country-type singer. Quite nice, in its way, I suppose. It doesn't get very far, does it?

PIRATES: "MY babe" (HMV):— Big Three? No. I know. I'm sure I know that group. "My babe" is it? There've been millions of versions on that theme. Nothing happens on this, really. It's probably some old mate who'll never forgive me for saying it. There's something missing. I quite like it, really. British — you can tell by the opening. The group sounds good. The voice is good. The guitarist was good.

RICK NELSON: "For you" (Brunswick):— I know that voice — isn't it Ricky Nelson? So jerky. He's missed with this. The people who arranged his stuff are the people who have made his hits. Pretty weak. I was waiting for a good guitar solo in the middle, which you usually get on his records, but it never came. Not a hit.



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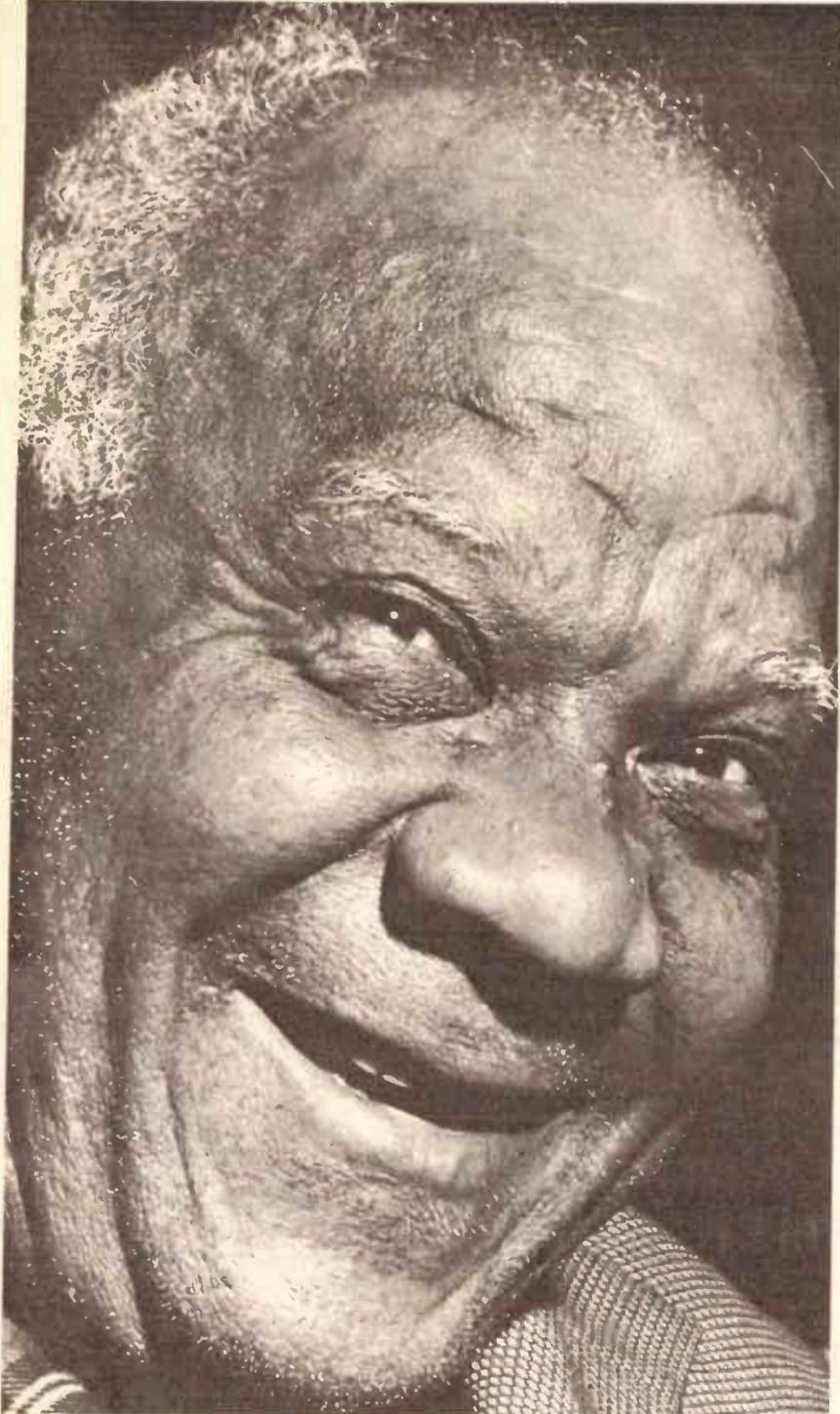
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SIDNEY BECHET — matchless fire and grace

JAZZ DISCS—reviewed by Max Jones and Bob Dawbarn

The fire and fury of Sidney Bechet

SIDNEY BECHET: "The fabulous Sidney Bechet." Original Dixieland one-step; Blues my naughty sweetie gives to me; That's a plenty; Bal-lin' the jack; Avalon (a); Rose of Rio Grande; Black and blue; Sweet Georgia Brown; All of me; Ding dong daddy (b) (Blue Note 1207).

(a) — Bechet (sop), Sidney de Paris (tpt), Jimmy Archey (trmb), Don Kirkpatrick (pno), Pops Foster (bass), Manzie Johnson (drs). 5/11/51.

(b) — Bechet, Archey, Jonah Jones (tpt), Buddy Weed (pno), Walter Page (bass), Johnny Blowers (drs). 25/8/53.

THOUSANDS of words must have been spilled in attempts to do justice to Sidney Bechet's hurricane style of soprano playing.

French critic Frank Tenot says Bechet made "his instrument sing with an astonishing lyric force", and he certainly does that, and more, on this splendid Blue Note release from the early Fifties.

The five tracks with Jonah Jones on side two, made when Bechet returned home to the States from Paris, are the real knockout — though he plays throughout with matchless fire and grace.

On "Rose of Rio Grande" — a lady related to Georgia Brown — he enters like a whirlwind and, aside from his rich solo, soars airily over the trumpet and trombone in the ride-out. Jonah pulls out most of the stops, too.

Right away, this gives the lie to statements that Bechet hogged the lead always. Again and again, his ensemble sense impresses, and the band work on "Ding dong" reminded Sandy Brown this week of the New Orleans Wanderers.

"Black and blue" shows off the more pensive Bechet, also the Louis-like strength of Jonah's lead (he makes a fine forceful partner for the great man).

On "Georgia", Sidney blows two choruses which squeal and growl at times with a gale force of his emotions.

A more rigidly traditional

approach is heard on side one. The ensemble is less stirring, and Bechet probably found the band fractionally less inspiring.

Archey, with bouncing solos much like Barber's and Sidney de Paris do things in their personal ways, and Kirkpatrick is heard from too.

Some of these have been issued here before, so check your shelves before ordering. — Max Jones.

Early Pennies

RED NICHOLS: "Red Nichols and his Five Pennies." Washboard blues; That's no bargain; Buddy's habits; Back beats; Feelin' no pain; There'll come a time; Indiana; Rose of Washington Square; I'm just wild about Harry; China boy; I got rhythm; Sweet and hot (Ace of Hearts AM63).

ACE OF HEARTS, with their admirable series of reissues and rarities, make the study of jazz history a tolerable painless experience for the poor.

Not everyone responds to the curious charm of the early Pennies; but at a cost of just over £1 for twelve tracks it should be worth finding out.

My own favourites here include the first five numbers — partly because they entered my collection more than twenty years ago; mostly because they have a melodic appeal and period character which stand up to time better than the bigger arrangements on side two.

Carmichael's "Washboard" is fresh - sounding still — with a solo from Eddie Lang, who is not given in the lineup — on the sleeve's earliest sessions.

Lang solos also on the fast

"Bargain," which contains a sample of Dorsey's renowned "Tiger rag" alto chorus, and some of his (more acceptable) clarinet.

The pioneering Miff Mole is added for "Buddy's." Venuti for "Black beats," and for the comparatively fiery "Feelin' no pain" the Pennies make room for Fud Livingston, who wrote the piece, as well as Adrian Rollini on bass sax and goofus.

I've never been sure if this clarinet solo is by Livingston or Pee Wee Russell. Either way, it's hotter playing than we get from a few of the Pennies. Notice also Rollini's goofus behind Miff's trombone solo.

Much of the solo and arranged and rehearsed stuff on the rest of the record sounds badly dated, and the vocals by Dick Robertson and Harold Arlen on the two final tracks are excruciating.

But Nichols, Bud Freeman, Babe Russin, Joe Sullivan, Dorsey, and others weigh in with solos, goodish to corny, and there are plenty of well-voiced ensemble passages. And when Jack Teagarden or Benny Goodman enters, the music takes wings. — MAX JONES.

Nice Norvo

RED NORVO: "Move." Move; I can't believe that you're in love with me; I'll remember April; September song; Zing went the strings of my heart; I've got you under my skin; I get a kick out of you; If I had you; Goodchild; This can't be love; Cheek to cheek; Swedish pastry (Realm RM158).

TO me, Red Norvo has never quite made the front rank of vibes players. It may be something to do with the tone of his instrument which always sounds as though he is playing on milk bottles.

Or perhaps it's his lack of dynamics, for he usually manages to swing and his melodic ideas are pleasantly logical.

Tal Farlow, too, although possessed of a fine technique, fails to move me with what he has to say.

Here again it may be something to do with the tone of his instrument — he has the thick, plopping sound which was so fashionable in the decade before Wes Montgomery led a return to a more bluesy approach.

Completing the trio is Charlie Mingus who provides a rock-steady rhythmic base for the group and imparts a good deal of its swing.

This is not a bad album and makes nice background listening, but I can find little to repay more careful study. — Bob Dawbarn.

Boppish Cohn

AL COHN: "Cohn's Tones." I'm tellin' ya (a); Jane Street (a); Infinity (b); How long has this been going on (b); That's what you think (a); Ah-Moor (a); Groovin' with Gus (b); Let's get away from it all (b) (Realm RM155).

(a) — Cohn (trn), Nick Travis (tpt), Horace Silver (pno), Curley Russell (bass), Max Roach (drs).

(b) — Cohn (trn), George Wallington (pno), Tommy Potter (bass), Tiny Kahn (drs).

THE rather odd sleeve note for this set gives no clue as to when these tracks were recorded, apart from saying they were produced over a span of two years.

At a guess I'd put the (b) tracks at around 1951 and the (a) tracks at 1953 — shortly before the death of drummer Tiny Kahn.

Both Cohn and Travis sound very different today. At this period, Cohn was very much under the spell of

Lester Young and he has a dry, wailing tone.

Travis lacks his current range of fluency although playing pleasant, mainstreamish trumpet.

Nevertheless there is a lot of pleasant music and things romp along at the faster tempos.

Both pianists are excellent and the rhythm sections, particularly the Silver-Russell-Roach trio, propel the front line neatly forward.

There is a nostalgic, boppish air about the proceedings, but Cohn's original material has worn well. — Bob Dawbarn.

Tyner triumph

JOE HENDERSON: "Page one." Blue bossa; La Mesha; Homestretch; Record-me; Jinrikisha; Out of the night (Blue Note BLP4140).

Henderson (trn), Kenny Dorham (tpt), McCoy Tyner (pno), Butch Warren (bass), Pete La Roca (drs).

JOE HENDERSON is a 26-year-old tenorist-composer from Lima, Ohio, who has been on the New York scene since leaving the army in the late summer of 1962.

He seems to have quite an individual style despite an obvious affection for both Sonny Rollins and John Coltrane which shows through.

But the jazz world is full of good tenors and he has yet to prove he can lift himself above the average.

I'm not too impressed with his talents as a composer.

"Home" is an up-tempo blues; "Recorda" is an undistinguished bossa piece; "Jinrikisha" is too self-consciously modern; "Out of the night" is a nod towards the "soul" thing.

More to my taste are the two Kenny Dorham originals, the opening, pretty bossa and the plaintive "Mesha".

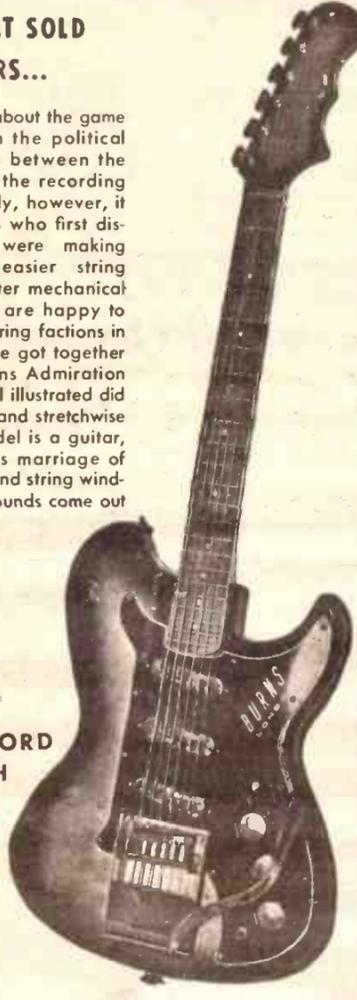
Dorham plays very well throughout the album and Messrs Warren and La Roca form a youthfully roaring rhythm section.

But what raises this set a little above the average modern jazz disc is the excellence of Tyner's piano playing — original and effective in all moods and speeds. Bob Dawbarn.

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Memorial LP proves that Lester lives on

LESTER YOUNG: "A Lester Young Memorial — Vol 2", Indiana; Indiana; Jump Lester, jump (c); Crazy over jazz; Crazy over jazz; Crazy over jazz; Ding dong; Ding dong; Ding dong; Blues 'n' bells; Blues 'n' bells; June bug (d). (Realm RM133).

(a) — Young (trn), Count Basie (pno), Freddie Green (gtr), Rodney Richardson (bass), Shadow Wilson (drs). 1/5/44.

(b) — Young (trn), Jesse Drake (tpt), Jerry Elliott (trmb), Junior Mance (pno), Leroy Jackson (bass), Roy Haynes (drs). 23/6/49.

LISTENING once more to the Lester Young of the middle and late Forties reminds us that, even when his game wasn't dead right, he was

a subtle inventor and complete individualist who could swing with controlled fervour.

This second memorial album on Realm, though of poorer quality than the first, reminds us too that Lester lives on in the styles of his army of disciples.

Perhaps the first three tracks with Basie's '44 rhythm section, display the most singing tenor; certainly on "Jump" (otherwise "Lester's Savoy Jump") some of the masterful timing is in evidence.

But these, which are not outstanding for the '44 session, must be admitted to be limp in comparison with this player's greatest music.

Basie's team has sounded keener than this; even so, the kind of serenity exhibited by Pres and Basie is balm to the ear.

Ten performances, of mixed merit, are by the sextet Young was leading in '49 at the Royal Roost.

He still surprises the listener with joyous phrases and unexpected twists on the various takes of "Crazy," "Ding," and "Bells," but at times sounds slack and despondent in spite of Haynes' often stimulating drum work.

A young Mance furnishes quite good solos, the trombone also, but Drake's trumpet strikes an emptily frantic note in this setting. Allowing for weaknesses, it should represent 22s 6d worth of jazz for most tastes. — Max Jones.

Danny's Dixieland goes plodding on

THE type of traditional jazz exemplified by "Danny Alvin and his Kings of Dixieland" (Esquire 32-193) goes on its way almost unchanged by the years.

If you are satisfied with it, this is a clean and lively enough sample to attract your cash; if you want superior improvisation, look elsewhere.

Alvin, who died (according to the books) before this album is said to have been made, in February '59, played a loose, quite busy drum part which calls Sbarbaro and Bauduc to mind.

Ray Daniels' clarinet is fluid, and trombonist Floyd O'Brien provides most of the interest. Otherwise, these are stereotyped performances by three horns and four rhythm of a dozen tired old good ones. — M.J.

ANYONE hoping for a typical jazz set from KAI WINDINGS'S "Soul surfen" (Verve VLP9049) is in for a rude shock.

It is, in fact, an attempt to jump on the beat wagon.

Two tracks, "Soul surfen" and "Tube wail" contain some shouting trombone (Winding?) and bluesy guitar from Kenny Burrell but the rest is eminently forgettable. — B.D.



Danny Alvin — unchanged.

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I want to make it on my own merit



MIKE HURST tells **Bob Dawbarn**

WHEN a group like the Springfields folds up it poses special problems for its members. The Springs were firmly entrenched in the country-and-western field and it cannot be easy to create a new image. Dusty has succeeded and Mike Hurst is having a darned good try.

"I can't say I have any fixed ideas" said Mike when I asked how he would now classify himself. "I don't want to be labelled as rhythm-and-blues, country-and-western or anything else. My ambition is to be labelled just as a good singer."

"My own favourites? The Beatles, Chuck Berry, Andre Previn — he's a genius — Shelly Manne, Johnny Cash—I've got every record he's made—George Shearing and Peggy Lee."

BIGGEST PROBLEM

"I still have a great admiration for Presley, however, though he has deteriorated. His first LP was his best, but he should be given credit for changing the whole trend of pop music."

"I like folk music, too, but I can't see it having a boom — the kids are much too interested in music with a big beat."

"My biggest problem since the Springfields broke up has been lack of the right material. There seems to be nothing on the market at all."

"Lennon and McCartney are writing thousands of songs but there doesn't seem to be anything for anybody else."

"I think I've solved the problem now — by writing my own things. I always did a bit of writing and now I'm doing it in earnest. I think I've got both sides for my next release — one of them I really wrote for Billy J. Kramer, and then thought 'Why don't I do it myself?'"

I asked whether it was a good idea to change his name when many fans knew him as Mike Pickworth with the Springfields.

NOT TOO KEEN

"It surprised me to find that people knew what my name was," replied Mike. "Somehow I just couldn't visualise Mike Pickworth as the name of a singer."

"Also I wanted to get away from the Springfields tag and, to a certain extent, I don't mind if people don't remember I was with them."

"Although I'm very grateful to the Springfields for doing a lot for me, I'd like to get somewhere on my own merits."

Mike's favourite type of work is TV. "I like atmospheric TV, things like 'Ready, Steady, Go!'" he told me. "That show has so much atmosphere and there is an audience to work to. Stage shows come a close second, though."

"Cabaret? I'm not too keen at the moment because you have to modify your act rather a lot. You have to tone it down and do a couple of standards."

"The first cabaret I did nearly killed me. It was at the Dorchester Hotel, London, and it was terrible. The audience was a lot of stuffed shirts, like icebergs, and I never felt so uncomfortable in my life."

"The next one was still stiff, but I did a Joe Brown on them. Now I quite like doing it."

"Let's face it, a cabaret audience is there primarily to eat and drink. You are the fourth or fifth course and it takes a lot to get them interested."

"Would I like to go back to the States? Yes, very much, although I don't know in what capacity. Still, Johnny Tillotson offered me a job as his guitarist and that would be one way to get there."

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The genius behind the clown's mask



BOTH in and out of the studios, I have happy recollections of friendship and collaboration with Fats Waller, during the last eight years of his life.

My first social visit with Fats was spent at his cosy flat on the outskirts of Harlem on Christmas Day of 1935. Fats had a new piano, and was as happy about it as were his two little sons about the presents under the tree. We spent several hours wandering from piano to gramophone — he had a big pile of his own records — and over to the cupboard, where there was a liberal supply of what Fats described as "libations".

As long as he had plenty of good friends and libations around him, Fats was happy; yet the sight or even the mention of poverty, hardship or prejudice could stir his emotions to the point of tears and temperamental storms.

He told me that the kind of life he now led was a direct consequence of restrictions imposed on him during childhood. His father, a minister, considered that an evening spent at a dance was outrageous. As soon as he was free from parental shackles Fats went out and did, to the fullest degree, everything he had been held back from.

Waltz

He used to tell me, too, about the trouble he had as a youth playing organ at the silent movie houses in Harlem. "My goodness! They'd be playing some death scene on the screen, and likely as not I'd grab me a bottle and start swinging out on 'Squeeze Me' or 'Royal Garden Blues.'"

"The manager would send complaints around all the time, but they couldn't stop me!"

When Fats arrived in London in 1938, the co-writer of "Squeeze Me", Spencer Williams, then a British resident, met him at the station and hustled him off to the Williams home at Sunbury-on-Thames, where we all ate ourselves silly on the best fried chicken I had tasted since leaving Harlem.

After dinner, Fats sat down at the piano and played his latest composition; surprisingly, it was a waltz, for which his old pals

OVER MY JAZZ SHOULDER

by **LEONARD FEATHER**
America's leading jazz writer



Andy Razaf and J. C. Johnson had written lyrics: "Say Yes".

Then Fats looked out of the window. A gentle rain had begun to fall. "Watch out there! I'm getting my inspiration! Let's see now. Sunday afternoon, rainin' outside; a country cottage."

He strummed a few bars. Spencer joined him at the piano, and within five minutes they had evolved the complete outline for "A Cottage in the Rain."

Obscure

It seemed a shame to let so rare a visitor leave our country without leaving his mark in the recording studios. Luckily somebody at H.M.V. agreed, and I assembled a small group not unlike the one Fats used for his American recordings.

Fats was knocked out by the group, especially by George Chisholm. I had wanted to use Hymie Schneider on drums, but we wound up with most of the date played by an obscure young drummer who was most anxious to take part. His name was Edmundo Ros.

Towards the end of the date, Fats

moved from the piano to a huge Compton pipe organ. "It reminded me," he said later, "of the Wur-litzer Grand I's played at the Lincoln Theatre in Harlem. I had myself a ball; the whole session came easy."

Later we let the band go and Fats played six organ solos, all spirituals.

My last, and saddest, memory of Fats goes back to a cold and cloudy day in New York in December, 1943 — the day of his funeral.

The services, at Adam Powells' Abyssinian Baptist Church, were the most elaborate and most heavily attended I had ever seen. It was a heart-breaking farewell to a great talent whose musicianship, during his 39 years, was too often subordinated to his unique comedy singing and clowning.

It was just a few months after Fats' death that an auspicious experience began. Dizzy Gillespie ran into me one day outside the Nola studios on Broadway and said: "Come upstairs a minute. I want you to listen to a record."

He played a test recording he had made of "Night in Tunisia" featuring a young singer-pianist he had worked with in Earl Hines' band.

I had seen Hines at the Apollo with this same girl, Sarah Vaughan, playing second piano and singing. The disc was tremendously impressive. I made up my mind to get her a recording date.

But as had been the case the year before with Dinah Washington, I met apathy and rejection everywhere, until an independent company, Continental Records, for which

I had started to make a few jazz dates, halfheartedly agreed to let me make four 78 rpm sides with Miss Vaughan.

The entire session was produced on a minimum expense basis.

On New Year's Eve of 1944 we huddled together in a small, crowded studio in Radio City. It was when we got to one of the two charts Diz had brought in that I realised fully just how intricate were the harmonic innovations he was bringing about in jazz.

For between my never-too-fast reading and my unfamiliarity with the changes, I made a complete idiot of myself and had to let Diz split the piano chores.

Trouble

It was my most embarrassing moment, and it taught me a lesson. After that day I studied the new jazz seriously from the technical end (and later wrote my first book, "Inside Bebop", on this subject), and I never again played on a session that was beyond my limitations.

Ironically, when I produced a second session with Sarah a few months later, the late Nat Jaffe had similar reading trouble, and on one tune Tadd Dameron had to take over the piano.

But this session was a panic anyway, because Charlie Parker showed up an hour late and we had to try for four tunes in two hours. We didn't make it; only finished three.

Sarah was imperturbable, though, and already showed much of the personal timbre and gift for melodic variation that are her chief assets to this day. She read music like a mature musician; rarely, if ever, did a take have to be remade on her account.

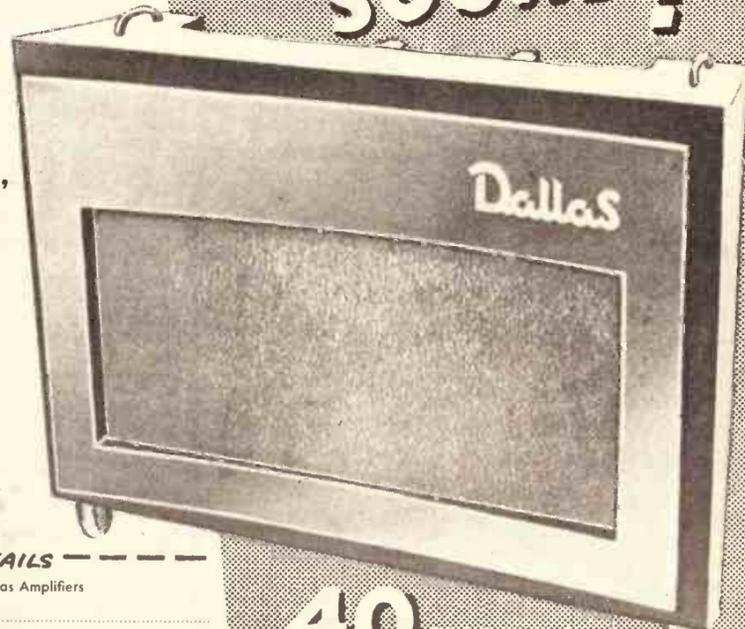
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CYRIL WAS THE MAN ON HARMONICA . . .



by **BOB DAWBARN**

THE death of Cyril Davies at the age of 32 is a real tragedy — both in its shocking suddenness and in the way Cyril was taken from the scene just as he was beginning to achieve a very real success.

A forceful personality who believed one hundred per cent in what he was doing, Cyril, like any dedicated man, was involved in many disputes with fellow-musicians and others connected with the business.

Strength

Yet he was never a man to harbour a grudge—and nor could those he crossed ever dislike him for it. His strength was a personal and professional honesty, recognised by everyone with whom he came in contact. One could disagree with Cyril, but never question his motives. He had been active on the folk scene since the early 1950s and, in 1955, started a long partnership with Alexis Korner at London's Roundhouse pub, where they presented rhythm-and-blues long before its most fanatical adherents could ever torse a real popularity for the music.

Leading

After both had been associated with Chris Barber's early R&B experiments, Cyril was with the first Alexis Korner Blues Incorporated, leaving shortly before Christmas, 1962, to form his own All-Stars.

Since then he had become perhaps the leading exponent in the authentic R&B field.

The following tributes were

Given to the MM this week:

LONG JOHN BALDRY, featured with the Davies All-Stars and now taking the group over, said: "It's still unbelievable. It's very hard to put it at the side of one's mind."

"I'd known Cyril for about six years. Alexis Korner and I must have been closer to him than most people. We have had our arguments, as people tend to do in such a long association, but we were very close to him."

"Cyril was THE blues harmonica player England has produced, a very fine singer and a leading authority on the blues. There will never again be another Cyril Davies."

Driving

Said **ALEXIS KORNER**: "Despite musical differences which cost us the split about a year ago, I never ceased to consider Cyril as by far the finest blues harmonica player in Britain. He was also one of the really strong driving forces behind the R&B movement over here."

"He was fantastically single-minded about anything he did, and although I knew he was ill five years ago, he would never tell me what it was."

"People ask me why I don't use harmonica in the group any more. As far as I was concerned if I couldn't work with Cyril then there was no one else."

"The loss, as far as the

British R&B movement is concerned, is enormous."

Saxist-R&B leader **GRAHAM BOND** told MM: "It's very hard to know what to say. The whole band was completely hung up when we heard about it. We all worked with him a great deal and we all feel a personal sense of loss."

Devoted

HAROLD PENDLETON, of the National Jazz Federation, said: "The whole office is plunged into complete depression."

"Lots of other people play harmonica but, like his friend Chris Barber, he was devoted to his music. With Korner he built up that fantastic R&B scene at the Marquee which was the start of it all."

"He played hard and worked hard and he was THE harmonica player."

Character

JOHN MARTIN, of the Malcolm Nixon Agency, which handled the Davies All-Stars, commented: "We still can't believe it yet. He was probably the greatest character in British R&B and, because of that, his band became so distinctive. The band was Cyril Davies."

Said **CHRIS BARBER**: "Cyril was one of the most dedicated men in the whole blues field here. He lived and died a blues man."



ARCHIE RETURNS

EVERYBODY says that jazz business here is taking a beating, and so it often seems although the slump is probably more like back-to-normal after the unreality of the trad boom.

Whatever the truth may be, no one who fought his way into London's Jazzshows on Tuesday last week could possibly have guessed jazz was allegedly down in the dumps.

The music was, for the most part, uncommonly rousing, the place was packed, and the atmosphere was convivial in the extreme—right up until the final propulsive last chorus of "Royal Garden blues" at 12.30.

It was the occasion of a Grand Benefit Session for Archie Semple, the former Alex Welsh clarinetist who had entered hospital a year before to the day.

But in its various implications, it could prove to be of benefit to the local scene in general.

On one level, it confirmed the special kind of solidarity existing among jazzmen and their admirers.

I think, too, that it showed how dynamic British jazz

can be; and how well an audience will respond to music which swings and makes easy sense.

Seven bands were scheduled to appear, and I saw five of them plus Sandy Brown and Al Fairweather, sitting in with the Bilk and Welsh bands, and a whole lot of jammers.

The Tony Millner — Alan Littlejohn Quintet, playing very interesting stuff, and the bands of Ball, Bilk, Welsh and Gerry Brown were the regular groups I caught in full or in part.

Alvan Roy I saw but didn't hear—it was hot in the



ARCHIE SEMPLE—back on the scene.

club with seven or eight hundred patrons present, and spirituous refreshments were called for—and Diz Disley I saw and heard but without his advertised String Quintet.

When you think about it, it was a marvel the affair went off as smoothly as it did. Musicians were asked to cooperate with compere Diz over the playing times, and I don't remember seeing him until after nine o'clock.

Perhaps he'd been in the hairdresser's chair; when he did appear, he was sporting a new Beatle hairdo. He soon got going with the announcing and guitar playing, and at the finish was heard proclaiming: "What a — gas!"

And a gas it was. Ray Whittam, with Kenny Ball's band was one of the first sitters-in. Then Sandy Brown and Archie Semple — a sort of surprise guest of honour — joined Acker to make a clarinet trio which produced many sensitive exchanges.

Al Fairweather, Pat Halcox, George Chisholm, Red Price, Bob Rae, Mike Cotton, Will Hastie, Eric Allendale, and drummer Ian Bell were other guest musicians who made an appearance.

Tony Coe, Jim Shepherd and Colin Purbrook were seen making for the stage, but I don't think they got there. Dozens more jazzmen, armed and unarmed, were ready to blow.

From about eleven o'clock onwards, the jazz was one long jam-up by anything from

eight to sixteen shining faces.

Chisholm, hot from the Minstrels, blew stormily and stood back smiling repeatedly while others soloed. Mike Cotton and Kenny Ball engaged in a semi-private cutting contest from the back row, and Red Price and Al Gay both played mellow tenor.

Backgrounds varied from rich to massive, with late entries struggling to find an unoccupied note to land on. The finale, with eight brass (Welsh, Fairweather, Rae, Ball and Cotton, Chisholm, Crimmins and Allendale), slamming out the "One o'clock jump" riff, was something to remember.

Semple—who is taking it easy for a few weeks before gradually getting back into music—told me he was completely knocked-out by the whole thing. I know I was, and I believe most of the players felt the same.

One of them said: "Well, there's the cure for the slump; get ten bands on for nothing." Of course, no club could put on this kind of bill commercially, but a miniature version might strike a profitable seam.

As for Archie's playing, after a year off duty, it sounded decidedly unrusty. Sandy Brown said afterwards: "If a sick man can get up and blow everybody off the stage, I'd better be ill."

It was an evening which blended many pleasures. And when the few necessary deductions have been made, it should yield some £250 to the Semples.—MAX JONES.

ARCHIE SAYS 'THANKS'

I should like to thank each and every person who attended or appeared at the Benefit at Jazzshows last week. I find it very hard to put into words how I felt about it, but I think all the chaps know how very much I appreciated them coming. I just want to say again, thank you! — **ARCHIE SEMPLE**, Bushey, Herts.

Audacious Young Different **TODAY** Britain's Dynamic Colour Weekly 6d.

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BARBARA WINDSOR: Tears for the Rag Trade girl

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ALL THAT JAZZ

by **BOB DAWBARN**

LONDON'S Wood Green Jazz Club raised over £120 for local charities with its third annual Charity Night. Bands who gave their services free were The Back o' Town Syncopators, Brian Green's New Orleans Stompers and Fat John's Band.

Says the club's Art Sanders: "Members were wonderful. Some who knew they would be unable to attend paid their door fee at the previous session. Others came and paid on their way to other places."

At the first of his Conway Hall concerts since 1959, Humphrey Lyttelton will have singer Bobby Breen and tenorist Jimmy Skidmore as his guests on January 24.

Gerald Wilson and a number of prominent American West Coast jazzmen will appear at the Paris Jazz Festival in April. No bookings yet for the Antibes Festival which will be held from July 24 to 29.

Acker Bilk and Kenny Ball will top the bill for Jazz-

shows' 1964 Floating Festival, from London to Margate and back, on June 21. The Dutch Swing College returns to Jazzshows Jazz Club on February 26.

Drummer Laurie Morgan leads the New Directions jazz group for the Poetry and Jazz session at London's Ronnie Scott Club on January 19.

Cheltenham Corporation are holding a Jazz Band Ball with Acker Bilk and Bill Nile groups, tomorrow (Friday).

Altoist Bertie King is back in London from the West Indies and will shortly record for Denis Preston's Record Supervision.

The London City Agency has signed Geoff Gilbert's Gothic Jazzband which plays the all-nighter at the Ken

Colyer Club this Saturday (18).

Vic Ash has recovered his car, stolen outside the Ronnie Scott Club recently, but not the instruments which were inside it.

Colin Kingwell's Jazz Bandits, who ran a club at Hanwell, Middlesex, for some years, have moved their weekly sessions a little further out of town—to the White Hart, Southall, for long the home of the Albe-Marle Jazz Club.

Tubby Hayes Quintet leaves town this weekend for dates at Sunderland, tomorrow (Friday) and Newcastle (Saturday).

American pianist Art Simmonds has left the Mars Club, for a new Parisian club, The Living Room.

British pianist Eddie Thompson is to record for Regina Records in the States — on organ.

London's Marquee Club denies reports that the Manfred Mann group is switching to the rival Jazzshows Jazz Club.

*** RADIO * JAZZ * ***

(Times: GMT)

FRIDAY

5.0 p.m. Z: Aspects of Jazz. 6.10 H 2: Jazz session. 6.20 N 2: Radio Jazz Group. 8.30 A: "Jazz Everywhere!" 8.30 M: Jazz. 9.35 Z: Jazz Actualities. 9.35 Y: Jazz Gallery. 10.0 RTF—258m: The Real Jazz. 10.15 T: Mill Buckner, Hoagy Carmichael. 10.35 app. A: Gospel Harmonettes, Porter Singers, others. 11.15 T: Clark Terry (1). 11.20 I: American Folk Blues Festival, with Lonnie Johnson, Muddy Waters, Otis Span, others.

SATURDAY

2.15 p.m. H 2: Radio Jazz Club. 2.40 H 1: Leslie Cool Sextet. 4.10 Z: Swing Serenade. 7.0 N 2: Duke Box. 8.30 A: Jazz Images. 8.30 Z: "Jazz Everywhere!", with The Raymond Fol Trio. 10.15 T: Garner and

Herman—separately and together. 10.31 BBC L: Dick Charlesworth's City Gents, Lennie Felix Trio. 11.5 J: Jazz Book. 11.15 T: Clark Terry (2).

SUNDAY

4.30 p.m. I: Dizzy Reece plays "Asia Minor". 8.30 A: Josh White, John Lee Hooker, Herbie Hancock. 10.0 H 2: Pia Beck Trio. 10.31 BBC L: Jazz Scene.

MONDAY

7.30 p.m. BBC Net 3: Jazz Session. 8.30 A: Jazz discs of the week. 8.55 H 2: Jazz Magazine. 9.15 N 2: Jazz discs. 10.5 U: The Ellington Story (3); Ellington's festival suites—"Thursday" and "Newport". 10.15 T: Tony Bennett, Mel Torme, Nat Cole, Herman. 11.15 T: New releases—Brubeck, Teddy Wilson, Ellington piano, Hodier — Solal,

Buddie Emmons ("Steel Guitar Jazz"), "Flute Fever".

TUESDAY

7.0 p.m. Q: Frankfurt concert, with Les Swingle Singers. H.R. Jazz Group. 8.30 A: Jazz News. 8.31 M: Jazz. 9.30 I: Jazz 1964—Creole (2). 10.5 O: "Arranged" jazz. 10.15 T: Dinah Washington, Krupa, Wilson. 11.15 T: Dick Grove Ork. ("Little Bird Suite"), Herb Ellis and Stuff Smith.

WEDNESDAY

4.15 p.m. L: Herman. 6.30 Q: Jones Quartet. 7.40 N 2: Poul Hindberg's Trio. 8.20 O: Jazz for everyone. 8.30 A: Jazz in N. Yk. 9.15 J: Jazz Music Hall. 9.35 X: Art Taylor, Maxim Saury. 10.10 U: Ellington Giants in Berlin. 10.15 T: Teri Thornton, Teddy Wilson Ork., Mel-Tones. 11.15 T: Historic jazz performances by Miles Davis.

THURSDAY

4.5 p.m. U: "The best of Ellington Combos". 8.30 A: Jazz à la cart. 9.20 Q: "The third jazz revolution" (Coltrane, Coleman, Don Ellis, Geo. Russell). 9.35 N 2: Borge Nordlund's Septet. 10.15 T: The Gene Krupa Band of late 1930's. 11.15 T: Lucky Thompson plays Jerome Kern, excerpts from "Flute Fever" album.

Programmes subject to change.

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Q—I should like to play bongos. What size should I begin with, and which tutor?—John M. Haslam, Bolton.

A—It is assumed that you will start with hand bongoes—not drum bongoes, which are fitted to the bass drum. Bongoes are normally 8in. x 6in. in diameter. Cheapest, made in Japan, are about £7, but Premier (£10 7s 5d) are widely used. A number of professionals favour ASBA, which have copper-lined shells, giving added strength and resonance. Made in France, they cost 35 gns. Humberto Morales L-A Tutor covers bongoes and is suitable for a beginner.—Sid Grant, Chas E. Foote Ltd., 20 Denman Street, W.1.

Q—There was a review by Max Jones of a record by The Original Crane River Jazz Band, featuring Ken Colyer and Monty Sunshine. In the MM on 16/11/63, but I've been unable to obtain the disc.—T. Lamb, Newark, Notts.

A—It is "77" No. LEU 12/7, which you should be able to order from any record dealer, but could otherwise obtain direct from Döbel's, Jazz Record Shop, 77 Charing Cross Road, London, W.C.2. Price is £1 13s 9d.

Q—Can you recommend any chord books for guitar?—R. Barnett, Horley.

A—Modern Chord Encyclopaedia by Ivor Mairants (10s 8d) 500 Chord Shapes for The Guitar, by Keith Papworth (3s 4d), Dance Band Chords For Guitar, by Eric Kershaw (6s 6d), Chords For The Guitar, by George Roberts (7s 6d), Leeds Guitar Dictionary Of 2,400 Chords, by F. Chierici (3s 2d) and Leeds Picture Book Of Chords For Guitar, by Harry Reser (9s). Prices include postage. All these books are available from G. Scarth Ltd., 55 Charing Cross Road, London, W.C.2.

Q—Where can I obtain the sleeveless leather jackets won by the Rolling Stones in a photograph in the MM dated 14/12/63?—David Scull, Stanton Harcourt, Oxford.

A—From "His Clothes" (John Stephen Ltd.), 201 Kings Road, Chelsea, London, S.W.3, price £7 7s, postage 2s.

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Mersey beat may be tops, but...

MAILBAG

DON'T RULE OUT THE SHADOWS!

THIS year is going to be topsy-turvy in the hit parade, but for people to suggest that the Mersey sound might kill the Shadows' popularity is rubbish.

Despite the changes in the group, the Shadows still make big hit records.

And while everyone shouts about Lennon and McCartney, think of how many hits the Shads have written. —MONICA GASSON, Hull.

HOW LONG, HOW LONG?

I DON'T think the Beatles can last very much longer for the simple reason that they are not only favourites with teenagers but also with the parents.

Parents seem determined to like the Beatles. However, teenagers must have a distinctive, rebellious music of their own and although the Beatles had this quality at first, mass publicity has made them acceptable to parents AND teenagers.

Because teenagers must have individuality in all things, especially music, they will sub-consciously turn from the Beatles to someone whose music is much earthier and not so acceptable to parents.

The group with all these qualities? The Rolling Stones. Parents seem to dislike them intensely. Their music has top-of-the-hit-parade potential. —SUSAN JACKSON, Bushey Herts. ● LP WINNER

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FRANK Sinatra is like a breath of fresh air in this era when pop singers fall into two categories: those who sound like a cheap recording of the ravings of a jelly-fish, and those who sound as if they've just had a piano dropped on their toes.



THE SHADOWS are still making big hit records.

Here is a man who can exactly reproduce on stage the sound he makes on record and who doesn't owe his success to the technical brilliance of record engineers. —MRS. JEAN PAINE, Boreham Wood, Herts.

WHERE'S BUDDY?

IT is about time that brilliant clarinetist Buddy Franco was rediscovered. He has been featured only once in the Light's "Jazz scene".

While not belittling the frequently featured Benny Goodman, I feel there must be many post-swing era fans like me who prefer the subtle swing and marvellous technique of Buddy. —DAVID PATERSON, Rutherglen, Glasgow.

KEEP ELVIS!

HAVENT' heard much of Presley lately. Is it true he's becoming unpopular at last?

Although I'm no pop lover, hooray for Gerry and the Pacemakers, Freddie and the Dreamers, Billy J. Kramer and the Dakotas, Beatles, Dave Clark and all the other groups and soloists. Let's hope the States keeps Presley. We can survive with our own rock lads. —A. McCANN, London, W11.

GREAT HUMOUR

HOW dare Mailbag writer Andrew Thomas criticise Freddie and the Dreamers? He has obviously never seen them appear personally, or he would have realised that their act is different from other beat groups, and they have a great sense of humour. —JUNE SOUTHEY, Havant, Hants.

FOR THE HILLS

MISS Dianne Widows (Mailbag) ought to get her facts right. She says Peter, Paul and Mary are not folk singers. Peter, Paul and Mary are the world's best folk artists. I suppose she thinks that because they make successful records they are spoiling the vision that folk music is strictly for the hills.

The fact is that they are reaping more and more folk fans for the idiom.—D. PHILLIPS, Chichester, Sussex.

VERY DIFFICULT

KENNY BALL, criticising the new Tony Meehan record in MM's "Blind Date", says Tony might have an awful job reproducing the record sound when he's on stage. If my memory serves me correctly, Kenny played trumpet backing on his "Samantha", while he did the vocal. Very difficult to do on stage, Ken. —P. C. MANFRED, London, NW10.

THANKS, LEONARD

THANKS, MM, for Leonard Feather's fine "Over my jazz shoulder" series. Features like this maintain the paper's stature as our best jazz magazine. More please from Feather! —D. SANDS, Leicester. Editor's note: Many other letters praising Leonard Feather's articles were received. He's back —see page 11.

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