

# Melody Maker

February 22, 1964

9d. weekly

## PAGE ONE TOP TEN

- 1 ANYONE WHO HAD A HEART ..... Cilla Black
- 2 NEEDLES AND PINS ..... Searchers
- 3 DIANE ..... Bachelors
- 4 I'M THE ONE ..... Gerry and the Pacemakers
- 5 5-4-3-2-1 ..... Manfred Mann
- 6 I THINK OF YOU ..... Merseybeats
- 7 CANDY MAN ..... Brian Poole and the Tremeloes
- 8 AS USUAL ..... Brenda Lee
- 9 THE HIPPI HIPPI SHAKE ..... Swinging Blue Jeans
- 10 I'M THE LONELY ONE ..... Cliff Richard and the Shadows

FULL POP 50 ON PAGE 2



BRIAN POOLE — at No. 7

**YEAH!**

**YEAH!**

**YEAH!**

JACK HUTTON, editor of Melody Maker, cables the full, fantastic facts about Beatlemania USA—direct from New York—on CENTRE PAGES.



# CRYSTALS BLAST CILLA

**THE** Crystals this week attacked Britain's current chart-topper, Cilla Black.

The American vocal quartet, now touring the country, described Cilla's "Anyone who had a heart" as "a bad cover of the American hit version by Dionne Warwick."

Say the Crystals: "For this girl to cover Dionne's style, which is what she has done, is wrong. It would be different if she had done the song her way, but to take it from somebody else and do their every move is not right."

And Crystal Dee Dee Kennebrew added: "Cilla doesn't sing the song as well as Dionne. I'm against cover versions like this."

"Cilla has not done anything different, and it seems a strain for her to reach the high notes, whereas Dionne does it with ease."

**CILLA RETORTS:** "Well, everyone to their own! I'd probably say the same. But I haven't copied Dionne Warwick's very soft voice. I thought that toward the end of the record HER voice became monotonous."

"I am not saying my record is any better than hers, but I've done it and it's selling over here. So hard luck!"

"I am not that musically-minded to tell a 40-piece orchestra what to do. I thought the arrangement on my record was fantastic."

**ELLINGTON  
IN  
BRITAIN**

turn to page five

**BACHELORS  
REVIEW  
POPS**

turn to page 13

**JAZZ POLL  
WINNER  
GOES POP**

turn to page 12

**Melody Maker**  
Britain's top  
newspapers use it

# NATIONAL CHART

## TOP TEN LPs

- 1 (1) **WITH THE BEATLES** Beatles, Parlophone
- 2 (2) **PLEASE PLEASE ME** Beatles, Parlophone
- 3 (3) **WEST SIDE STORY** Soundtrack, CBS
- 4 (5) **MEET THE SEARCHERS** Searchers, Pye
- 5 (4) **HOW DO YOU LIKE IT?** Gerry and the Pacemakers, Columbia
- 6 (6) **BORN FREE** Frank Ifield, Columbia
- 7 (7) **FREDDIE AND THE DREAMERS** Freddie and the Dreamers, Columbia
- 8 (10) **IN DREAMS** Roy Orbison, London
- 9 (—) **KENNY BALL'S GOLDEN HITS** Kenny Ball, Pye
- 10 (8) **SHADOWS GREATEST HITS** Shadows, Columbia

**RECORD OF THE WEEK**

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FLEET'S IN PORT - GOODNIGHT SWEETHEART  
IF I HAD YOU - I'LL NEVER SMILE AGAIN - I'M IN A  
DANCING MOOD - I'M BEGINNING TO SEE THE LIGHT  
TAKE THE 'A' TRAIN - PENNIES FROM HEAVEN  
THAT'S A PLENTY - SUNNYSIDE UP - ONE MORNING  
IN MAY - OVER MY SHOULDER - PIGALLE - MOONLIGHT  
ON THE GANGES - ONE, TWO, BUTTON YOUR SHOE  
MORE THAN YOU KNOW - LONGSOME ROAD - VERY  
THOUGHT OF YOU - TOUCH OF YOUR LIPS - POOR  
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ON A RAINBOW - GONNA LIVE TILL I DIE

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**CAMPBELL CONNELLY GROUP**  
10 DENMARK STREET, LONDON, W.C.2

- 1 (8) **ANYONE WHO HAD A HEART** Cilla Black, Parlophone
- 2 (1) **NEEDLES AND PINS** Searchers, Pye
- 3 (3) **DIANE** Bachelors, Decca
- 4 (2) **I'M THE ONE** Gerry and the Pacemakers, Columbia
- 5 (4) **5-4-3-2-1** Manfred Mann, HMV
- 6 (9) **I THINK OF YOU** Merseybeats, Fontana
- 7 (11) **CANDY MAN** Brian Poole and the Tremeloes, Decca
- 8 (6) **AS USUAL** Brenda Lee, Brunswick
- 9 (5) **THE HIPPIY HIPPIY SHAKE** Swinging Blue Jeans, HMV
- 10 (13) **I'M THE LONELY ONE** Cliff Richard and the Shadows, Columbia
- 11 (12) **BABY I LOVE YOU** Ronettes, London
- 12 (7) **GLAD ALL OVER** Dave Clark Five, Columbia
- 13 (20) **ALL MY LOVING (EP)** Beatles, Parlophone
- 14 (—) **BITS AND PIECES** Dave Clark Five, Columbia
- 15 (14) **I WANT TO HOLD YOUR HAND** Beatles, Parlophone
- 16 (10) **DON'T BLAME ME** Frank Ifield, Columbia
- 17 (15) **TWENTY-FOUR HOURS FROM TULSA** Gene Pitney, United Artists
- 18 (19) **FOR YOU** Rick Nelson, Brunswick
- 19 (25) **BOYS CRY** Eden Kane, Fontana
- 20 (27) **ROLLING STONES (EP)** Rolling Stones, Decca
- 21 (16) **I'M IN LOVE** Fourmost, Parlophone
- 22 (17) **STAY** Hollies, Parlophone
- 23 (18) **I ONLY WANT TO BE WITH YOU** Dusty Springfield, Philips
- 24 (29) **EIGHT BY TEN** Ken Dodd, Columbia
- 25 (50) **STAY AWHILE** Dusty Springfield, Philips
- 26 (28) **LOUIE LOUIE** Kingsmen, Pye
- 27 (26) **SHE LOVES YOU** Beatles, Parlophone
- 28 (24) **WHISPERING** Nino Tempo and April Stevens, London
- 29 (22) **DO YOU REALLY LOVE ME TOO** Billy Fury, Decca
- 30 (21) **WE ARE IN LOVE** Adam Faith, Parlophone
- 31 (44) **NADINE (IS IT YOU?)** Chuck Berry, Pye
- 32 (23) **SWINGING ON A STAR** Big Dee Irwin, Colpix
- 33 (31) **I WANNA BE YOUR MAN** Rolling Stones, Decca
- 34 (—) **OVER YOU** Freddie and the Dreamers, Columbia
- 35 (32) **MARIA ELENA** Los Indios Tabajaras, RCA
- 36 (35) **DAVE CLARK FIVE (EP)** Dave Clark Five, Columbia
- 37 (38) **DOMINIQUE** Singing Nun, Philips
- 38 (40) **MY BABY LEFT ME** Dave Berry, Decca
- 39 (—) **BORNE ON THE WIND** Roy Orbison, London
- 40 (—) **LET ME GO, LOVER!** Kathy Kirby, Decca
- 41 (—) **TOP SIX, No. 1** Various Artists, Top Six
- 42 (34) **MY SPECIAL DREAM** Shirley Bassey, Columbia
- 43 (36) **SECRET LOVE** Kathy Kirby, Decca
- 44 (30) **KISS ME QUICK** Elvis Presley, RCA
- 45 (33) **IF I RULED THE WORLD** Harry Secombe, Philips
- 46 (—) **UM, UM, UM, UM, UM, UM** Major Lance, Columbia
- 47 (—) **I LOVE YOU BECAUSE** Jim Reeves, RCA
- 48 (37) **YOU WERE MADE FOR ME** Freddie and the Dreamers, Columbia
- 49 (39) **TWIST AND SHOUT (EP)** Beatles, Parlophone
- 50 (—) **ANYONE WHO HAD A HEART** Dionne Warwick, Pye

1 Hill and Range; 2 Metric; 3 Keith Prowser; 4 Wilder; 22 Northern Songs Ltd.; 28 Darwaski; 33 Pacemusic; 5 Keith Prowser; 6 Jobbins; 7 A. Schroeder; 8 MCPS; 9 Arden and Beechwood; 10 Eugene; 11 Belinda; 12 Ivy; 13 Northern Songs Ltd.; 14 Arden and Beechwood; 15 Northern Songs Ltd.; 16 Campbell Connolly; 17 A. Schroeder; 18 Feldman; 19 142 Music; 20 Jewel; 21 Dominion; 22 Progressive; 23 Northern Songs Ltd.; 24 Loma; 25 Springfield Music; 26 Peter Maurice; 27 Flamingo; 28 World

## AMERICA'S TOP TEN

As listed by "Variety" issue dated January 12.

- 1 (1) **I WANT TO HOLD YOUR HAND** Beatles, Capitol
- 2 (3) **YOU DON'T OWN ME** Lesley Gore, Mercury
- 3 (—) **SHE LOVES YOU** Beatles, Swan
- 4 (—) **UM, UM, UM, UM, UM, UM** Major Lance, Okeh
- 5 (4) **HEY LITTLE COBRA** Rip Chords, Columbia
- 6 (5) **SURFIN' BIRD** The Trashmen, Garrett
- 7 (—) **A FOOL NEVER LEARNS** Andy Williams, Columbia
- 8 (—) **JAVA** Al Hirt, RCA
- 9 (7) **OUT OF LIMITS** The Markettes, Warner Bros
- 10 (—) **STOP AND THINK IT OVER** Dale and Grace, Montel



ANDY WILLIAMS  
— in at No. 7

## Top jazz sellers

### MANCHESTER

**BARRY'S RECORD RENDEZVOUS**, 19 Blackfriars Street.—1 **CRISS CROSS** (LP) Thelonus Monk (CBS); 2 **ROLAND KIRK QUARTET MEETS THE BENNY GOLSON ORCHESTRA** (LP) (Mercury); 3 **FOLK FESTIVAL** (LP) (Pye); 4 **DIRTY HOUSE BLUES** (LP) Lightning Hopkins (Ream); 5 **THE BLACK SAINT AND THE SINNER LADY** (LP) Charlie Mingus (HMV); 6 **PORTRAIT OF THE BIRD** (LP) Charlie Parker (Columbia); 7 **WHAT THE DICKENS!** (LP) Johnny Dankworth (Fontana); 8 **ROCKING THE BOAT** (LP) Jimmy Smith (Bluenote); 9 **KING OLIVER AND FLETCHER HENDERSON** (LP) (RCA); 10 **FATS AT THE ORGAN** (LP) Fats Waller (RCA).

### GLASGOW

**C. P. STANTON**, 271 Gallowgate and 7 and 9 Burgher Street, Parkhead.—1 **JAZZ BRITANNIA** (LP) (Pye); 2 **KENNY BALL'S GOLDEN HITS** (LP) (Pye); 3 **JAZZ SEBASTIAN BACH** (LP) Swingle Singers (Philips); 4 **MINK** (LP) Peggy Lee (Capitol); 5 **DIRTY HOUSE BLUES** (LP) Lightning Hopkins (Ream); 6 **ONE WORLD CONCERT** (LP) Erroll Garner (Philips); 7 **CONVERSATION WITH MYSELF** (LP) Bill Evans (Verve); 8 **POLY TONES** (LP) Buddy De Franco (Mercury); 9 **HUB TONES** (LP) Freddie Hubbard (Bluenote); 10 **BO DIDDLEY'S BEACH PARTY** (LP) (Pye).

### LIVERPOOL

**RUSHWORTH AND DREAPER**, Whitechapel.—1 **JAZZ SEBASTIAN BACH** (LP) Swingle Singers (Philips); 2 **PLAY BACH Vol 3** (LP) (London-Globe); 3 **ELLA AND BASIE** (LP) (Verve); 4 **ONE WORLD CONCERT** (LP) Erroll Garner (Philips); 5 **THE ESSENTIAL CHARLIE PARKER** (LP) (HMV); 6 **THE GUITAR ARTISTRY OF CHARLIE BYRD** (LP) (Riverside); 7 **MINGUS OH YEAH** (LP) Charlie Mingus (London); 8 **LIFT TO THE SCAFFOLD** (LP) Miles Davis (Fontana); 9 **PLAY BACH Vol 2** (LP) (London-Globe); 10 **KENNY BALL'S GOLDEN HITS** (LP) (Pye).

# NAMES in the NEWS

**JOE BROWN** will get over £1,000 a week as a solo star in "For Love or Money" which will open in London's West End in the autumn. The Bruvvers will receive full wages while "laid off" for the run of the show.

**KENNY BALL**, starts his fifth German tour in Hamburg on March 14. The band guests in ATV's "Arthur Haynes Show" on March 27.

**PETER, PAUL and MARY** top ATV's Palladium show on April 5. **ROBIN HALL** and **JIMMIE MACGREGOR'S** Southern-TV series has been sold to Anglia and Tyne-Tees.

Blue Beat pioneer **PRINCE BUSTER** files in from Jamaica on March 13 for a British tour. He will appear on AR-TV's "Ready, Steady, Go" . . . **PETULA CLARK** signed for concert at London Palladium on Good Friday, with **MATT MONRO** and **BOB MILLER** Band.

The **DUKE ELLINGTON** Orchestra record tomorrow (Friday) for a BBC2 show. Duke will be interviewed in the Home Service's "Downbeat" on February 29 and will be featured by **TONY HALL** in the Light's "Public Ear" on Sunday (23).

**MIKE HURST** and his new group, **THE METHODS**, start their first tour on May 22 with **GENE PITNEY**, and **BILLY J. KRAMER** and the **DAKOTAS**.

Extra dates for American trumpeter **RED ALLEN** are the Dome, Brighton (April 22) and Redcar Jazz Club (29). His tour with **ALEX WELSH** opens in Manchester on April 17.

**FRANK IFIELD** and the **DALLAS BOYS** billed at Birmingham Hippodrome from March 16. . . U.S. blues singer-pianist **CHAMPION JACK DUPREE** opens a jazz club tour with **KEITH SMITH'S CLIMAX JAZZ BAND** at Croydon on May 1.

Singer-bandleader-dancer **WILLIE BRYANT** died of a heart attack in Los Angeles. He was 55. . . The **ALEX HARVEY** Soul Band signed for Wednesdays at London's Jazzshows Jazz Club from April.

**THE BACHELORS** and **BERN ELLIOTT** and the **FENMEN** play concerts at the Wintergardens, Bourne-mouth (April 4) and Sophia Gardens, Cardiff (5). . . Singer **BOBBY BREEN** flies to Belfast for TV on Saturday.

The **STRAWBERRY HILL BOYS**, **SHIRLEY COLLINS** and **ROY GUEST** start a series of folk nights at the Six Belts, Chelsea, on February 24. . . Parlophone release the first single by the **CUMBERLAND THREE** in March and an LP on May 1.

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SHOWBIZ NEWS ROUNDUP

# Chuck Berry tour set for April

CHUCK BERRY has been signed for his British tour, due to start on April 26.

London agent Don Arden, at present in America discussing business deals with several artists, has confirmed that the rock star will visit Britain to head a package show on that date.

An office spokesman said: "As far as we are concerned, it's on." Already signed for the tour, which will probably last three weeks are the Paramounts.

The Animals — an Arden-discovered group — will be backing Chuck. It is still not yet certain whether another US rock star Carl Perkins will be joining Berry for the tour.

Don Arden travelled from America's East Coast this week, where he had been talking to Little Richard, to Nashville, where he is seeing Dub Albritten, Brenda Lee's manager. He hopes to fix a new British tour for Brenda for the end of this year.

Long John out

A PRIOR booking in Leicester has meant that Long John Baldry's Hoochie Coochie Men cannot appear on the Cyril Davies Benefit Concert at Fairfield Hall, Croydon, tomorrow (Friday).

Instead, the Baldry group are donating their Leicester fee to Cyril's widow.

Appearing on the Benefit Concert are Chris Barber's Jazzband, with Ottlie Paterson, Alexis Korner's Blues

Incorporated, Colin Kingwell's Jazz Bandits, the Yardbirds, the Alex Harvey Soul Band and American blues man Sonny Boy Williamson.

Tickets are still available from the Fairfield Hall.

### Garner trek

NEW YORK, Tuesday — Erroll Garner is in line for a new British tour in October, cables MM editor Jack Hutton.

Before going to Britain, the piano star will visit Australia in April, followed by Japan.

IN LONDON, impresario Harold Davison confirmed that negotiations are well advanced for a Garner tour here in October. He will come with his regular sidemen, bassist Ed Calhoun and drummer Kelly Martin.

EXCLUSIVE FROM AMERICA: GARNER THE GREAT: SEE PAGE 9.

### Varsity visits

A SPECIAL rhythm-and-blues package show has been lined up by London's Malcolm Nixon agency to play a series of university dates.

The package includes Long John Baldry and the Hoochie Coochie Men, the Graham Bond Quartet, Jimmy Powell and the Dimensions and the Downliners Sect.

The show will play Leeds University on May 6, followed by Bristol (7), Southampton (8), Reading (9), Newcastle (11), Sheffield (12), Northampton College, London (13), Birmingham (14), Hull (15) and Manchester (16).

Jimmy Powell and the Dimensions recorded a single for Decca last week — Jimmy's first disc for 18 months.

### Caravelles back

THE Caravelles fly home to London on Monday (24) after their American tour.

Following their appearance with the Beatles in Washington, the duo had a week's holiday in Nassau before flying to Miami for a show.

They appear on AR-TV's "Five O'Clock Show" on February 25 and ABC-TV's "Thank Your Lucky Stars" on March 7.

Their current single, "Have You Ever Been Lonely", is already in the American Top 100 only a week after release.

Their earlier hit, "You don't have to be a baby to cry", has reached number four in New Zealand.

### Al Martino due

AL MARTINO is the latest American singing star

to be lined up for a British cabaret season.

He is likely to play Newcastle's Dolce Vita nightclub soon.

Vic Lewis, London impresario now in America, also hopes to bring Buddy Greco, Mel Torme, Dorothy Dandridge and Jerry Colonna to Britain for cabaret.

Trini Lopez, due to play the Newcastle venue this week, bowed out because of commitments.

Other names fixed for La Dolce Vita include Adam Faith (week from March 4) and Diana Dors (23).

### Tornados comeback

BIG plans for the Tornados — including trips to Belgium, Sweden, Germany

and America — herald a comeback for the group who have been absent from records for four months.

Tomorrow (Friday) their new record "Hotpot", written and recorded under the supervision of Joe Meek, the man who produced the original Tornados' multi-million seller "Telstar", is released.

Meek is also planning to record the group live for an LP during their summer season at Blackpool's South Pier Theatre, which starts on June 17.



Chuck Berry

Long John Baldry

They make their first visit to Belgium from March 5 to 9 for TV, radio and personal appearances, await negotiations for trips to Germany and Sweden in May, and are almost certain to make their first trip to America for promotional work and TV in October.

The only original member of the group, drummer Clem Cattini, is joined by Jimmy O'Brien (organ), Stuart Taylor (lead guitar), Brian Irvin (rhythm guitar) and Ray Randall (bass guitar).

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# Rush US trip for Dusty

DUSTY SPRINGFIELD, whose hit "I only want to be with you" is now in the American Top Twenty, will be greeted by a special press reception in New York on Saturday.

She flies to America tomorrow (Fri) with her manager Vic Billings, and returns Saturday night to do a concert at Fairfield Halls, Croydon, BBC's "Parade of the pops" (26) and BBC's "Saturday club" (29)—the day she starts her tour with the Searchers at

the Adelphi, Slough.

Her manager will remain in New York to line up TV and radio for her three-week tour of the country in April.

Dusty's "Stay awhile"—which jumped to No. 25 in the MM chart this week—is to be released in America to coincide with the tour.

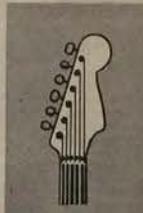
She is seen singing the new hit on this Saturday's ABC-TV "Lucky stars" show.

The most imitated Guitars in the world  
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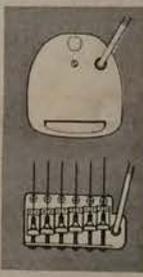


## THESE ARE THE FEATURES THAT HAVE MADE FENDER FAMOUS

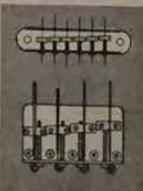
This modern head design has been the identifying mark of Fender Guitars since their inception. Distinctive and attractive on the bandstand, yet functional with its ease of tuning and straight string pull.



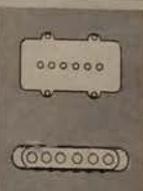
All Fender Tremolo units have been awarded patents for design and engineering including the Tremolo Arm which is moveable in or out of playing position. The Tremolo units in the Jaguar, Jazzmaster and Bass VI work in conjunction with the "Floating Bridge" and feature a "Trem-lok" which stops the tremolo block permitting strings to be changed simultaneously or individually and also prevents detuning of the strings should one break during a performance. Patent Numbers 2,972,923 - 2,741,146.



Fender "Micro-adjustable" bridges are completely adjustable on all Guitars and Bases. All models are fully adjustable for string length and height. In addition, on some models, the entire bridge as well as each individual string may be adjusted for height by the master bridge adjustment screws on either side of the bridge. Patent Number 2,972,923 and Patents Pending.



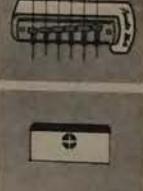
The contoured body design with the "Off-Set" waist is another Fender First. This unique design is unequalled in comfort and is accomplished by curving and relieving the guitar body so that it snugs into the body of the player. Also, the front of the guitar is dressed away, providing a firm comfortable arm rest. Patent Numbers 2,960,900 - Des. 187,001; 186,826; 169,062; 164,227.



Patented pickups are designed and built by the Fender Company for each instrument. Pickups are wound for maximum wide-range tone benefits and reflect many hours of testing by the Fender Engineers. Fender tonal qualities remain unmatched by any other guitar in their field. Patent Numbers 2,968,204 - 2,976,755 and Patents Pending.



Another Fender First is a special string mute conveniently mounted on the bridge of the Jaguar and Bass VI. The "Fender Mute" is easily switched from open to muted position, thus providing rapid playing style changes. With the "Mute" it is no longer necessary to remove the bridge cover to dampen the strings for the special effects used by many guitarists. Patent Pending.



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MM #20/2



**MAX JONES and BOB HOUSTON**  
sum up the impact of the opening  
concerts of Duke Ellington's tour

# TWO VIEWS OF ELLINGTON

**D**URING the interval of Saturday's second Festival Hall concert, a voice in the bar said: "That's the best first half I've ever heard in my life." It wasn't far off my feelings. The Ellington band had played with commendable edge a stirring programme of Ellington music past and present.

The most marvellous range of instrumental sounds—blends and solo timbres—had been displayed by the Duke and his fourteen musicians, and there had been four parts of a new suite premiered by halfway mark.

Had no one a complaint, then? Well yes, jazz and Duke Ellington being what they are, somebody deplored the shortage of "real jazzers".

But with a repertoire as extensive as this band's, it is impossible to hear more than a digest of what is currently played at any one concert. And what we heard was for the most part top-quality Ellington band music.

This is something that was not in generous supply when the orchestra came here in 1958, though last year's programmes were almost wholly satisfying, and it would be ungrateful of me to emit any grumbles when I have enjoyed just the sort of programme I've been asking for.

## CREATIVE STAMP

To get to the details, "A train" was followed by the "jungle" selection—"Black and tan," "Creole love call" and "The Mooche."

It gave Cootie Williams and Lawrence Brown the chance to go through their plunger paces, and presented Procope (alto and clarinet) and also Hamilton's clarinet.

Cootie, one of the originals (or practically so), is a forceful, sinistral expressive voice in the traditional Ellington pieces, as he was last year.

Brown again has the Tricky Sam role, but he plays in other styles and is a principal soloist and "tone colour". The other trombonists had one solo between them.

Fascinating voicings and atmospheres were too thickly spread to be enumerated, but I remember Sam Woodyard's hand-drumming on "Black and tan" and the oddly contrasting tones of the clarinets duetting on "Mooche," also Duke's eerie chording in the latter.

From the old to the medium-new standard, the familiar "Perdido," exhibiting Rolf Ericson's large-toned and swinging flugelhorn, and then we were brought bang up to date with Ellington's unfinished Far East suite.

The four movements offered an amplitude of interesting music, much of it rhythmically exotic and all bearing Duke's creative stamp.

None of this had been played before except at that morning's rehearsal. There were ragged touches—the band hadn't played for two or three weeks, and, of course, a deputy tenor was working manfully—but nothing that detracted from the compositions' strong charm and character.

After two hearings, the Far East impressions were taking shape in the mind. At this stage, the most delightful was the third, featuring Jimmy Hamilton in ornamental passages over splendid bass and sombre trombones.

Up-tempo blues, in the form of Cootie's "The opener" (solos from Tubby Hayes, Buster Cooper, Woodyard and Cat Anderson), followed. Then Tubby appeared, with Duke leaving the piano to bring in riffs to his support. Roaring applause for Tubbs.

To end this first-half magnificence, Duke chose his thirteen-year-old Harlem suite, recorded as "A tone parallel to Harlem."

Introduced by Cootie's mocking trumpet, it is a striking example of extended Ellington jazz, full



## THE NIGHT TUBBY BLEW WITH DUKE . . .

by BOB HOUSTON

**T**HE opening Duke Ellington concert at London's Festival Hall on Saturday unexpectedly provided one of the unique moments in British jazz history.

Tubby Hayes found himself yanked from a comfortable seat in the audience, his tenor—rushed from the Ronnie Scott Club by taxi—thrust into his hand, and deposited into the greatest saxophone team in jazz.

In a situation typical of the disciplinary nonchalance which surrounds the Ellington orchestra, Britain's top tenorist was deputising for the unwell Paul Gonsalves, faced with the legendary dual scores, half-myth, half-notated. If Tubby looked a bit apprehensive as he scanned the music for "Perdido", it didn't show. And after two storming solo choruses on "The Opener", everything was swinging.

Sam Woodyard leaned across from behind his drum kit to shake Tubby's hand. Jimmy Hamilton smiled his approval, and even the impassive Hodges was seen to be moved.

Duke added his approval by stomping into the blues for another round of the Tubby tenor,

and the audience went wild. For a moment, patriotism reigned and Tubby was the hero of the hour.

But remarkable as was Hayes' ability to be pitchforked into the Ellington band and end up carrying the banner of British jazz triumphantly, everything must take second place to the excellence of the Duke's programme.

The controversial programming which soured the first Ellington tour in 1958 was completely forgotten as gem after unheard-gem poured out.

We heard large slices of Duke's Far Eastern Suite, selections from "Timon of Athens". And an excellent choice from the Ellington treasure box in "Tone Parallel to Harlem", "Stompy Jones", "Prowling Cat", "Pretty and the Wolf", and the inevitable but always delightful "A Train" and "Rockin' in Rhythm".

Ellington has always built his music round the individual talents in his orchestra, and I found it somewhat disconcerting to find that this pool of ability is beginning to look a bit shallow.

Lawrence Brown has taken over the roles of Juan Tizol and Tricky Sam Nanton as well as still being a unique stylist in his own right.

In the same way, Cat Anderson fulfils the functions of providing a modern voice from the trumpet section—although Rolf Ericson played a fine flugelhorn solo in the Clark Terry vein on "Perdido"—as well as leading the section and hitting incredible notes which have become part and parcel of the Ellington recipe.

The nagging thought that Duke is working with an ever-decreasing supply of soloists didn't mar the enjoyment of the wonderful Johnny Hodges.

Nor did it spoil the contributions from Cootie, Hamilton's clinical clarinet, the Carney baritone, the fine rhythm playing of Ernie Shepard and Sam Woodyard.

Perhaps, despite Tubby's wonderful performance, I really did miss Gonsalves, who is belatedly being recognised as one of the most original tenor voices in jazz.

But the thought still nagged that sometime, somewhere, new talents must emerge for Duke to bend to his musical will.

New talents like—dare I suggest it—Tubby Hayes?

**DUKE:** Wasn't I lucky Tubby came by tonight?

**JOHNNY HODGES:** Men, he was terrific. He played just like he's been there for years.

**JIMMY HAMILTON:** Yeah, a first-class musician—he's a good man to have on your side. I did what I could to help him the first time. You don't have to show him twice.

**TUBBY HAYES:** A tremendous experience. How about me up there miming? But really, I just can't believe it. I dropped my horn off at the Scott Club and came here to see the early concert before going to work. Then I was asked to dep for Paul. So I phoned Ronnie, who kindly let me off and put my horn in a taxi. Anyway, I'd rather have five minutes' notice than five hours. That's the best way. There's no music for some of the things, and that "Harlem" is pretty tough. Jimmy Hamilton was very helpful, and Duke said to just take it easy. I'll tell you one thing, I'll never forget this.

of fat, airy ensemble passages and exquisite reed statements.

If the second part of the concert was less substantial in the way of material, it was no anti-climax.

A change of emphasis was needed, perhaps, and Duke put forward a succession of star soloists, accompanied with inimitable brilliance.

Cootie growled sternly in "Caravan", blowing his own behind-the-beat conception of the tune and surprising us with sudden shouts and dance steps.

After him came Hodges, slow and scoopy on another

of Duke's Eastern impressions, swinging out bitingly with the band on "Things ain't", and gissey again for an extract from Duke's "Timon of Athens" score.

All the old skill was there, though no sign of effort was revealed by this deadpan master.

Have I given the impression of an essentially musical programme—a feast for the faithful and an eye-opener for the young—put over with nonchalant virtuosity by the most vital orchestra in jazz?

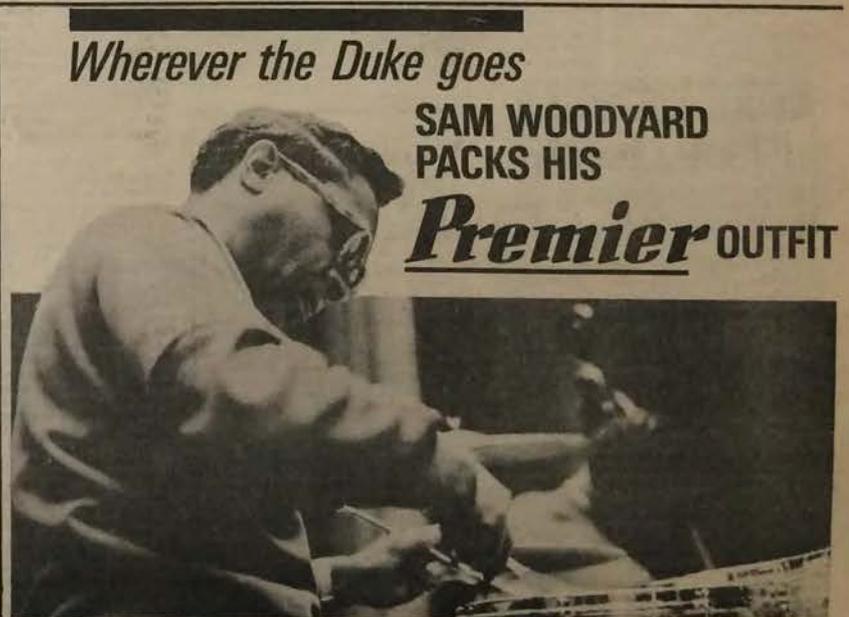
I hope so, for that's what it was.

**MAX JONES**

## Wherever the Duke goes

**SAM WOODYARD  
PACKS HIS**

**Premier** OUTFIT



## TAKE A GOOD LOOK

AT THIS  
AND THEN  
YOU WILL  
KNOW WHY



DUSTY SPRINGFIELD

## AMERICA IS GOING ...

AMERICAN record fans have gone overboard for British pop. It is one of the biggest transatlantic talking points in show business.

Eleven out of 100 sounds grim. But compared with none out of 100 it is a positive miracle. For there are 11 solid British disc productions in the Stateside chart today.

Until the Beatles crashed the U.S. market, British impressions on America's pop fans had been isolated. Acker Bilk's "Stranger on the Shore" and the Tornados' "Telstar" rose to the top of the American best-sellers, and it made headline news.

Now, it is almost taken for granted that big British sellers become money-spinners in America.

The latest roll call is fantastic.

- THE BEATLES are riding high with "I want to hold your hand" and "She loves you".
- BOBBY RYDELL is high with "Forget him", written by Eurovision Song Contest winning songwriter Tony Hatch, of Britain's Pye Records, and recorded in London.
- CLIFF RICHARD is enjoying his biggest-ever American breakthrough with "It's all in the game".
- DUSTY SPRINGFIELD is moving up with "I only want to be with you".

- THE BEATLES pop up again with "Please please me".
- GENE PITNEY sings "That girl belongs to yesterday"—an American hit written by two members of the ROLLING STONES.
- THE BEATLES leap in again with "I saw her standing there".
- THE BEATLES are also showing with "My Bonnie".
- DAVE CLARK is rising fast with "Glad all over".
- THE CARAVELLES "Have you ever been lonely" is in the U.S. "Hot 100", and they gained earlier success with "You don't have to be a baby to cry".
- DANNY WILLIAMS' "White on white" is selling healthily in America. It is a tremendous reversal of the situation of years ago.

# NOW BEAT GOES KINKY!

WE'RE going back to gimmicks. No longer is it good enough to be just a beat group. Or to be a beat group who want to be all round entertainers. Or to be a group who don't want to be anything.

In the long run, gimmicks are beginning to count. At the moment, long hair is old hat.

IT'S THE NAME GAME. Recently, the MM spotlighted the Animals—an evocative title for an R&B group, if ever there was one.

This week, we turn to the Kinks, a London group whose repertoire is basic rock with a mixture of R&B.

They claim their name was suggested by some of their followers, on account of the "kinky" hats they wear on stage—the fashionable fat caps seen around—and their stylish boots.

"It's like a catch phrase, you see," said Ray Davies (guitar, harmonica, vocals). "You hear people saying 'That's a bit kinky' referring to the wild hats we wear, so that's how the name came up."

The group's followers ("they're not really followers—we're got large families") caused quite a scene recently when they demonstrated with placards outside AR-TV's "Ready steady go" studios. They have appeared on

by CHRIS ROBERTS

the show twice by request since then, without actually naming to their first record "Long tall Sally", a revival of the Little Richard hit.

"We just get seen. We're some of the audience," said Dave Davies (guitar), youngest of the group, and the longest-haired.

Were he and Ray Davies related?

"Yeah. We're sisters," Ray said.

The two remaining members, bass guitarist Pete Quaife, and drummer Mick Avory, both tall and 20, agreed with Ray's summing-up of their style.

"We try to get our own original numbers and play them till they sound like us," he said.

"It needn't have been 'Long tall Sally' for the record. It could have been 'Tutti Frutti' or something. We do those numbers in a different style, the modern

Want a hit sound?

## Get the Breakaways

THREE ex-Vernons girls from Liverpool whose stage dress is black sweaters, jeans and boots, are among the most sought-after artists in the world of pop.

The Breakaways—Vicki Haseman, Margo Quantrell and Jean Ryder—have yet to have a hit disc of their own, but they specialise in adding the hit quality to other people's records and radio and TV appearances. Nobody who listens regularly to the radio could be unfamiliar with their big sound. On records they have backed such stars as Bobby Rydell, Chubby Checker, Mike Sarno, Julie Grant and Dusty Springfield. They were heard, if not seen, on Dusty's recent Palladium TV spot.

Between sessions this week I spoke to Jean Ryder, and asked if the girls didn't resent always helping other singers into the limelight.

"We are very, very happy the way things are at the moment," said Jean. "We did plenty of touring with the Vernons and when I left I went out with a double act."

### Saturday Club

"Vicki and Margo left a year later and formed the Breakaways. Both groups split up and the three of us formed the present group."

"People liked our sound and wanted to use us. This way we can keep doing sessions all the time and we haven't got any travelling around."

"We don't have to pay for arrangements—when we do things like 'Saturday Club' we get them from the publishers."

"Bernie Andrews, who co-produces 'Saturday Club', wanted us to do the show every week, but we feel that wouldn't be good for us. If you have a recognizable sound people get tired of it if it's on every week. I think we are going to settle for two a month."

"On sessions we often don't know who we will be with from one day to the next—often we don't know until we get to the studio. But it is usually the same musicians and the same musical directors so it's not as if we were working with complete strangers all the time."

I asked about reports that Phil Spector had shown an interest in the Breakaways.

"I don't know about that," said Jean. "But he did visit the studio when we were doing Dusty Springfield's LP."

### Session

When I spoke to Jean, the girls had just finished a record session for Oriole.

"It's for the American market," said Jean. "For once there was no solo artists—just us and three boys. —BOB DAWBARN."



The Kinks fans demonstrated outside the "Ready, Steady, Go!" studios when their favourites were appearing

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## RAY COLEMAN SPOTLIGHTS THE BIG BRITISH BREAKTHROUGH

HOW LONG WILL IT LAST? IS IT A PASSING FAD, OR WILL BRITISH STARS STRENGTHEN THEIR GAIN ON THE AMERICAN MARKET?

### Opinions

Four British personalities from various facets of British entertainment gave their opinions this week.

Disc-jockey BRIAN MATTHEW, of "Saturday Club", "Easy beat" and TV's "Lucky stars" fame: It may well be that because the current British successes have gone over well, they have something new to offer the Americans. I personally do not expect it to go on for a very long time.

HAROLD DAVISON, top British impresario who is agent for Dave Clark and who has visited America many times: If an artist is talented enough to reach the top in this country, he ought, carefully handled, to do equally well in the States. There's no language barrier, for a start. American records sell here not because they're American, but because they are good. The same should go the other way. Music by the Beatles, Dusty Springfield and Dave Clark is international. Undoubtedly the Beatles stimulated this present big interest by the States, but I feel sure we can keep up the standard and maintain the success.

### Products

The Beatles have got something genuine and original to offer, but let's not forget that the roots of their music are American. I don't see how much longer we can go on playing the Americans' game better than the Americans can.

JOE LOSS, one of Britain's longest-established band-leaders: I see no reason why British success in the States should not continue. They don't buy the records because they are British, but because they like them. They are putting our people in their chart because our products are

### Change

MATT MONRO, frequent American visitor: Yes, we're definitely "in" over there now. I don't think there'll be any stopping us now. And what a nice change it makes. They will now listen to British records instead of dismissing them. And we're making better records these days.



THE CARAVELLES—in the U.S. Hot 100

# DIABOLICAL!

**MM** writer Ray Coleman has been walking with his knees bent this week — weighed down by the abuse that has been heaped on his unsuspecting head.

London's Ronnie Scott Club has been presenting an added attraction—the nightly burning of Coleman's effigy before a large portrait of Zoot Sims.

Musicians have donned their-do-it-yourself St. George kits to do battle with the dragon Coleman and release the fair Stan Tracey from the chains of his insults.

It's the biggest own-up session since Profumo!

## SHOUT-UP

The cause of the shout-up was Coleman's review of Mark Murphy at the Scott Club. Ray loved America's Mark but was not exactly enchanted with the accompaniment by Britain's Stan Tracey Trio.

"Diabolical," he called them and heaped further blame on pianist Tracey and drummer Ronnie Stephenson.

Then the counter-attack was launched — and most of the letter writers brought up the subject of Coleman's pop articles for MM.

Humphrey Lyttelton roared in with: "It's nice to be reassured by Ray Coleman that 'The Rolling Stones are 100 per cent human beings' and

## said Ray Coleman

that 'The Animals do not grunt or bark. We shall sleep in our beds more peacefully for knowing that.

"In case we might suspect that his critical faculties had completely atrophied under the spell of 'beat' ballyhoo, Ray lambasts Stan Tracey, Malcolm Cecil and Ronnie Stephenson for their accompaniment to Mark Murphy.

"Stan 'pounds the piano,' Ronnie 'wallops the drums' and the sum total is 'diabolical!'"

"He may be right, he may be wrong. But it seems sad, to use the most charitable word, that musicians who have spent years studying their instruments and have qualified to accompany such artists as Roland Kirk and Johnny Griffin, would be criticised so contemptuously in a paper which elsewhere heaps uncritical praise on the direct amateurs.

## DRUMMING

"If Ronnie Stephenson 'wallops the drums,' what about those ham-fisted bogtrotters whose appearances on TV beat shows make the average performing chimpanzee look like Max Roach or Buddy Rich?"

Far from ordering a new suit of sackcloth and ashes,

Coleman is unrepentant.

To Humph, he answers: "Thanks for showing such detailed interest in my articles on the Rolling Stones and the Animals. I didn't know you cared.

"I don't see that years of study have necessarily 'qualified' musicians to accompany singers, which is different from backing musicians.

"And Ringo Starr is, in my opinion, better at drumming for the Beatles, than Ronnie Stephenson was at drumming for Mark Murphy.

## ILLOGICAL

"If you believe MM doesn't criticise pop, please read my review of the film 'It's all over town' (January 11), my pop single reviews (February 8) or Chris Roberts' review of the Jet Harris package show (last week).

After Humph's heavy artillery, the infantry move up in the shape of Ronnie Scott — after all it was his club into which Coleman infiltrated.

Ronnie describes Coleman's review as "an insult to musicians of the calibre of Tracey and Stephenson," "a typically low literature" and "the antithesis of constructive criticism."

He goes on: "Indeed the whole review is so illogical

that I recommend Ray Coleman sticks to his usual task of raving about Freddie and the Dreamers, Adam Faith, etc.

"For, of course, Mark Murphy, or indeed any artist, stands as much chance of 'swinging,' 'sounding comfortable' and 'exuding exuberance' (Coleman's words) if they were hindered by a rhythm section half as bad as he asserts, as Mr. Coleman himself has of winning the Nobel Prize for Literature."

Coleman retorts: "Good singers triumph over adversities. Murphy did just this."

Freddy Logan, bassist with the Tubby Hayes Quintet, comes out of his corner swinging lustily, and declaring that a critic's job is "to criticise, not to slate."

"It seems to me that if a singer sounds good, it follows he has had the right backing," says Freddy.

"Having heard Murphy plus John Coltrane LP 'Ballads' some time. And hear the sensitive' accompaniment by drummer Elvin Jones and pianist McCoy Tyner."

Record man Dave Davies thought that the Tracey Trio's backing to Murphy "swung from start to finish."

He also says: "It seems your critic didn't think to ask Mark Murphy how he felt about his backing group." Replies Coleman: "I did!"



# An insult!

## —roared the jazzers

musicians are so sensitive to honest criticism.

"Rock-n-roller? Yes — and a jazzer! Come and hear my John Coltrane LP 'Ballads' some time. And hear the sensitive' accompaniment by drummer Elvin Jones and pianist McCoy Tyner."

Record man Dave Davies thought that the Tracey Trio's backing to Murphy "swung from start to finish."

He also says: "It seems your critic didn't think to ask Mark Murphy how he felt about his backing group."

Replies Coleman: "I did!"

And Coleman has his supporters too. Reader B. G. Wall, of Sheffield, says he has heard the Trio with all the visiting Americans at the Scott Club, and he feels that Stan Getz has grounds for "feeling sceptical" about playing away from his regular rhythm section.

He adds: "I'm glad Ray Coleman has had the courage to express what I've felt for a long time."

Another Coleman supporter is James Harger of Horsmonden, Kent. After suggesting that any-

one who "really wants to hear Murphy" should buy his "Rah" album, he goes on: "What really pleased me was that Coleman is the first British critic to slam the resident trio. 'Diabolical' is right."

The moral of all this? Nobody loves a jazz critic. Writing about pop is child's play in comparison with daring to express opinions on the content of a jazzman's work.

Me? I'm pinning up my yellow badge of cowardice and starting the Stan Tracey Fan club.—BOB DAWBARN.

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# CLIFF HITS OUT!

**SPRING'S A-POPPIN' IN TV TIMES**



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Pop star Jet Harris tells how he has fought his way back to a new life, from the grip of despair.



Pop into Peter's! Getting married this spring? Peter Adamson (Len Fairclough of Coronation Street) gives a guide to 'setting-up home'.

Pop the Question! It's Leap Year. Win some cash with your story of how the all-important question was popped.

**POP IN FOR TV TIMES on sale now!**

**BRITAIN's beat boom has brought a complete about-turn by Cliff Richard.**

Today he stands high in the hit parade with a beat record, "I'm the lonely one"—a sharp contrast to such sleepy past hits as "I'm looking out the window" and "Living doll."

And Cliff—back in London this week after a long filming sojourn in the Canary Islands—admits that he has "gone beat."

"Yes, it's the trend of the moment," he says. "I guess that normally 'I'm the lonely one' would have been a B side. But you've got to face facts: people want to hear rock, so we give them rock."

### Relax

"It's a bit more commercial rock than it used to be—a rougher edge to it, I think, but it's still rock."

But he was quick to assert his right to sing it, and hit out at "anyone who might think I'm just cashing in."

"People seem to forget I started in this business as a rock singer," Cliff continued. "This has been my type of



PRESLEY — he's 28

music for as long as I can remember.

"This trend to beat has brought me back. In fact you could say that things have turned full circle since five years ago when Presley was rocking up the chart."

To emphasise his point, he recalled that when they had a chance to relax from filming "Wonderful life" in the Canaries, he and the Shadows would "take over the stand at the Flamenco club in Las Palmas and rave it up for half an hour."

"What did we play? All the old early rock things we've been singing to ourselves for pleasure over these past few years BEFORE beat came back," said Cliff.

"Songs like 'Good golly Miss Molly,' 'Long tall Sally' and 'Rip it up.'"

### Lucky

Richard continues to make powerful dents on the cinema screen, and he reacted strongly to a question about his future.

Did he intend to veer from singing into a Tommy Steele-type role as the perennial "all-round entertainer."

"No!" Cliff replied. "I'm sure people must tend to think I'm moving to films and giving up singing as my main career. It's not true."

"Singing's my first love,

## We're not has-beens

and don't let anybody forget it.

"I've had a lot of lucky breaks, with big hit records and successful films, and this has given me a career in all-round show business. Great. But I want to sing for ever."

"I'm 23 and Elvis is 28, so the Shadows and I reckon we have at least five more years to go before the hit parade becomes out of the question."

"I want to keep the teenage fans and also work on older audiences in the cinema. We're not has-beens at 23. I hope things are just starting. I always want to make records."

He declared that the current beat boom was "a great incentive for the industry," and that led to talk about the Beatles.

"I've been misunderstood, I think, as a result of some of the things I've said," Cliff continued.

"I'm not a nit and I can tell you in all honesty—I love the Beatles stuff."

"It's powerful, punchy, and although it's a bit rough-sounding at times, I reckon they'll be getting more polished all the time. I like them."

"But the Beatles aren't immune to criticism, and if I didn't like them I'd tell you—just like they did when they started out and said that they thought I lacked punch."

"I think they were right. I buy every record the Beatles make and the same

goes for Dave Clark. And the Searchers — well, I sometimes think they're as good as the Beatles, in some ways.

"Needles and pins" is one of the best records from any group for a long time."

### Twinge

But Cliff went on to say that he stood by his assertion that the Shadows were "more professional sounding" than the Beatles.

"That's my opinion, and I hope the Beatles won't get upset," he added, "because it stands to reason that, well, we've been at it for five years, and the Beatles haven't. We've had more experience, more chance at tightening up the loose ends."

Finally, I asked Cliff if he was jealous of the Beatles' international success.

"Well," he reflected, "I don't think so. You get a slight professional twinge when you see any other artist doing well. You say to yourself 'why not me?'"

"But let's think of it this way: we've had our five years of raging around. The fans have got to change their tastes and favourites."

"Please don't visualise all people in show business as in a big boxing ring with the gloves off. The Shadows and I think the Beatles deserve everything."

"IN A WAY, THEY'VE HELPED US..." — RAY COLEMAN.



"You get a slight professional twinge"

## Why we went for revivals!

WITH three record successes to their credit, the Hollies stand out as one of the dozen or so big name beat groups in Britain. And their three chart entries stand out — for a special reason.

With so many of today's hit groups writing, recording — and making hits from—their own material, the Hollies have so far relied on revivals of American hits to boost them into the best sellers.

### UP-TO-DATE

And their fourth probable hit in a row is yet another revival—"Just one look", released this week.

Their debut record was

## by the Hollies

an up-to-date version of the old Coasters number, which was a hit in Britain and America in 1957, "Searchin'".

Their third, which reached as high as No. 6 in the MM chart and is still in this week, is a revival of the Maurice Williams number "Stay".

In London this week the Manchester group answered a blunt question—why record revivals?

"Because we like doing them, we think they sound good, and we do them our own way," said Allan Clarke, lead singer.

"In any case, we don't care what anyone says. What about 'Stay'? That was completely different from the original version. You could hardly recognise anything similar between them."

### NUMBERS

"We're not comparing ourselves with the Coasters, but just the same we've only done two of their num-

bers. I know it's two out of three—well, four now—but that doesn't prove anything."

Allan, Graham Nash (guitar, vocals) Tony Hicks (lead guitar, vocals) and Bobby Elliott (drums) have in fact written a number of original songs between them.

"The truth is none of them were good enough for 'A' sides," said Graham. "We've had our songs on all the 'B' sides up to now.

We might have thought at one time they were good enough for 'A' sides, but they weren't when it came to it."

The Hollies, whose laconic bass guitarist Eric Haydock distinguishes himself with a six-string model instead of the usual four-string. ("I find it's faster" was his sole contribution to the conversation) are as down-to-earth as you would expect from five Mancunians.—CHRIS ROBERTS.



MM Editor JACK HUTTON—in America—takes time out to visit . . .

# GARNER THE GREAT



## Ten hours with the jazz giants in New York

ONE of the best ways to see the jazz spots of New York is to have Erroll Garner drive you around, introduce you to such greats as Ben Webster and Mary Lou Williams and then sit in himself.

It's difficult to arrange, of course. But somehow or other it all clicked for me that way last Wednesday in this crazy city.

### BLUESY

It started with drinks at the Hotel Warwick at 5 pm and ended at three in the morning in the Hickory House talking over old times with Mary Lou and Garner while Britain's Eddie Thompson played slow bluesy things in the background.

Ten hours of Garner, Garner the musician, Garner the humorist, Garner the observer, Garner the driver, Garner the host.

Ten hours of that fabulous face, the pixie with the turned up eyelashes. The face that's a performance in itself.

With the Ben Webster Quartet at the half note in Greenwich Village, Garner was great. The two giants playing "Misty" is something to be remembered.

Webster has Richard Davis on bass. He's a sensitive player full of ideas and swing.

### VIRTUOSO

Webster treats Garner like his favourite son. He introduced him as a "young piano player from Pittsburgh" and, when the crowd went wild, remarked with surprise: "I never got a hand like that here."

And Garner treats Webster with deference. But he treats everyone like that.

Garner is an intricate man in his uncomplicated way. He is seemingly naive to the nth degree. Yet he will suddenly make a shrewd remark about Sir Alec Douglas-Home or, believe it or not, Beatlemania in Liverpool. Yes, Liverpool.

Martha Glaser, his manager and the person responsible for cleverly projecting him into the jazz world, tells how she urged Erroll years ago to do concerts. "You see, you're a virtuoso," she said.

Erroll pondered for a while then asked: "What's a virtuoso?"

### COURAGE

Garner tells great stories about himself. Like the time he was billed at the Susie Q Club out on the West Coast.

In small letters outside it said: "Erroll Garner". In

bigger letters underneath it said: "The Debussy of the piano".

After about a week of playing, Erroll finally plucked up courage and asked the boss: "Say, when is this guy Debussy coming to relieve me?"

There was the time recently he went with Martha to hear Rubenstein at Carnegie Hall.

Garner grunts as he plays piano and the more he's wailing, the more he's grunting. "In fact, I'm called the great hummer," he smiles.

Well, according to Martha, Rubenstein was giving his all. As crescendo followed crescendo he attacked the keyboard with ferocity.

### GRUNTS

But there were other sounds. Great grunts as Rubenstein hit the keyboard. People were turning round in alarm.

"It was Garner," laughed Martha. "Every time Rubenstein went into the attack Erroll would go Heh and Eh-Eh. He was up there playing with Rubenstein."

"Trouble is," said Erroll, exploding with laughter, "the woman in front of me thought I was putting him on."

At the end of the great man's performance cries of "Encore" went up. Martha joined in at which Garner admonished her: "He given us everything he's got. Now you go home."

In times when it's fashionable to turn your back on an audience, Garner is refreshingly concerned about their attitude. It is respect for his followers that limits his performances to one a night. He says:

### CLIMAX

"Listen man, I really work when I play. I put on a long show. And I build all the time. I can only reach that climax truthfully once an evening and if I tried to do it twice, I know I'd be cheating."

"You know what I'd do? I'd cheat at the first house so that I could build for the end of the second. Now that's not fair to those people who've come for a complete show."

Though Erroll is friendly towards his audiences at every concert he never makes an announcement. There's no deep significance in this as I found when I did my ask-a-silly question bit.

"Why don't I make announcements? Because if

you're there to see me then, you know man."

The Martha Glaser-Garner set up has been going for thirteen years and is probably one of the most amicable manager-artist relationships in the business.

Martha is a worker and she's single minded. She sells Garner all the time—films, concerts, clubs, records, songs. You name it.

### FILMS

As Erroll says: "If she goes on like this I'll soon be working for her."

To which Martha counters: "You know you get ten percent of everything I earn."

Martha is keen to advance Garner's film-writing activities. Coming out soon in Britain is an album called "A New Kind of Love" after the film of the same name for which Garner wrote the music.

The album features Erroll with a large orchestra under Leith Stevens and he's excited about the results. According to Martha, Erroll is the third Negro to break into films since Fats Waller. Duke is the second.

### LABELS

This year will see Garner widening his composing efforts. Famous lyricist Eddie Haymen ("A Hundred Years from Today") "I Cover the Waterfront" is putting words to many of his songs.

One of them, "No More Shadows", might well be recorded by Shirley Bassey.

Does this mean that Erroll is going commercial? Well, if you had the nerve to put that question to him he wouldn't know what you are talking about.

He doesn't know why he's successful. He's only pleased that his style sells, but if it didn't, he couldn't alter it. Like all the other greats, Garner doesn't recognise labels.

### HAPPY

The most he'll say about Avant Garde trends and players is: "If I play way-out piano, who's going to be out there with me?" and: "Some guys who play way-out don't know where it is."

He'll reel off twenty or thirty players he likes and the list includes Fats, Hines, Teddy Wilson, Duke and Junior Mance.

Garner has rubbed off on dozens of pianists through the years but he accepts this as a compliment. He's happy about others' success "As long as there's a gig left for me".

And when people say somebody has stolen some of his stuff, Erroll replies philosophically: "Well, it must be hot 'cause they never steal anything that's cold."

ts off the train to a tremendous welcome at Washington

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# Now they're pop history

MELODY MAKER+++STOP PRESS+++NEW YORK+++MELODY MAKER

Bunny. But Ringo wouldn't be drawn.

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The Beatles are full of praise for the way in which Capitol Records here have plugged their discs. John pointed out that all their current hits have been issued here before, but not plugged so much. "They just hoped someone would see them as they passed by."

### Cracks

John's forthcoming book will be called "John Lennon in his own Write" and will be published in March. He revealed that it had been turned down by three American publishers as the humorous drawings and writings are not American type fun. "I shouldn't be surprised if they change their minds now."

Of the four Beatles, George has got the least publicity here in America. The favourite seems to be Ringo. George doesn't care. "As long as I get a quarter of the money," he said with his slow smile.

Later the American maga-

zine press writers got an interview with the boys and the cracks started to fly thick and fast. Many American writers seem to want to score off them. They found out they are wasting their time.

### Patient

● "What subject do you not want to talk about?" asked one shapely girl.

"Your husband," snapped back Ringo. Coffee and sandwiches were served to the Beatles.

● "Sorry to ask this while you're eating," said one reporter, "but would you do it all ended tomorrow?"

"We'd still be eating," smiled John devouring another chicken sandwich.

● Who selects your clothes? "Obviously we do!"—John.

● What are you going to invest your money in? "Money"—Ringo.

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● Is Liverpool like Greenwich Village? "No, it's more like the Bowery."—George.

And so it went on. One reporter kept questioning John about his wife, child and always moving house.

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They were rough on a woman who suggested they shouldn't all be smoking as it is a bad example to set teenagers.

"We don't set examples," snapped John. "And we like smoking. Better than being alcoholics."

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# THE BEATLES

## BEATLEMANIA is truly International. Of that there can now be no doubt. The scenes in Washington on Tuesday and in New York on Wednesday were replicas of Paris and London. Maybe slightly exaggerated.

Americans like to make big productions out of crowd scenes and outside and inside the staid old Carnegie Hall on Wednesday they had all the ingredients. Shouting, milling teenagers thronged the streets round the auditorium. Dozens of police strode about importantly keeping the innocents back. Police barriers obstructed pavements. Traffic cops blew

would "take over the stand at the Flamenco club in Las Palmas and rave it up for half an hour."

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JACK HUTTON, editor of MELODY MAKER, continues his on-the-spot American coverage of the Beatles invasion that has rocked the country.



Today, he cables from Washington and New York, where the British beat wonders played concerts, and from Miami, where the Beatles starred "live" on the world-famous Ed Sullivan coast-to-coast TV show.

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# The night at Regie Hall berserk

doing a stage show in front of a live audience. Live audience is the understatement. They were leaping about in ecstasy and leaning way over the balconies. At any moment, I expected to see a body plunge down. But miraculously, it didn't happen. "From Me To You" was next and the head shaking when the Beatles produced the "wooooooh" bits started it all over again.



er night and George, Paul and did dates—good lookers too. They were knocked out by the mania has spread to Texas. A 6,000 dollar oil millionaire has offered the Beatles to appear at a party he's throwing for his daughter. Sunday evening the Beatles did second Ed Sullivan Show—this time in the Deauville Hotel, Miami. I got to hand it to CBS-TV. They weren't in their bad presentation. The last week, the sound was deafening and at one point, Paul, who was lead, just couldn't be heard. It was as though there was a curtain drawn between the group and the audience. Paul, who was lead, loved them. But, as they say at sound was just nowhere.



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# LEMANIA



+NEW YORK+

Beatles relax in deck chairs under the Miami sun



A wary Paul gets off the train to a tremendous welcome at Washington

**T**HE BEATLES have a heavier guard here than the Crown Jewels would get if they put them on show. It's fantastic and slightly ridiculous, but I'm told by Americans that since the Kennedy assassination "security has been tightened up".

However I managed to pierce the web and found the Beatles the same as they were before press agents, guards and fobbers-off appeared on their scene.

They were thrilled, for example, by the total record sales figures: as of today "I Want To Hold Your Hand" and their album have sold respectively 1,000,000 and 800,000 in three weeks and both have been verified by the Record Industries Association of America as the top selling records ever in the history of American discs.

But they weren't quite so happy about their first appearance on the Ed Sullivan TV show last night. Paul told me:

"One of the mikes wasn't working—John's—and it sounded weak on the air we're told. But the studio audience got it all right. Unfortunately we got one or two dodgy reviews and these are the ones that will get back to England, I suppose."

The boys said they are having a ball in New York and so is John's wife. "She's out spending now," he said with a grin.

**Praise**  
When they said they hadn't seen much of New York birds, John quipped to Ringo "What about that one you were with last night?" And it turns out that he was twisting at the New York Playboy club with a

Bunny. But Ringo wouldn't be drawn.

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Dorita y Pepe

## What's wrong with L-A?

FOLK singing duo Dorita y Pepe left Britain last weekend for Argentina and Paraguay, to spend at least three months doing radio and TV work and having "a good look and listen."

They say: "We should be back home at the end of May, unless something out of the ordinary happens, which is quite likely over there. It they get it finished in time, we'll be in on the opening of Paraguay's first TV channel."

Dorita and Pepe specialise in Latin-American folk music which, they claim, is disregarded by folk in this country. "Isn't it strange," they ask, "how all our folk-niks—and most U.S. ones for that matter—completely ignore a whole continent where folk music is and always has been popular in the fullest sense?"

"It is a continent where folk music didn't need to be exhumed, but is a living thing. "Take Mexico, for example. When we were there in '61, about 500 NEW folk songs were published in one month. It is not exceptional. "All the best folk

# Three weeks after being voted jazz star... WHY I'M GOING POP!

**BRIAN AUGER** has quit the modern jazz scene — three weeks after MM readers hailed him as Britain's fastest rising jazzman.

In the MM Jazz Poll he was voted Britain's top jazz pianist as well as the year's New Star. And



Rick Laird

## BRIAN AUGER talks to Bob Dawbarn

his Trinity—Brian (pno), Rick Laird (bass) and Phil Kinorra (drs)—came second only to the Tubby Hayes Quintet among Britain's small groups.

From now on it's rhythm-and-blues for Brian who has augmented the trio with two former members of the Tony Meehan Combo—Glen Hughes (bari) and John McLaughlin (gtr)—and rechristened it the Niddy Griddys.

"I'm going to be commercial," Brian told me this week.

### Frantic

"The music will be very much on an R&B kick and I shall

be aiming at the charts and all the rest of that side of the business.

"The group was formed to do three weeks at London's Pigalle and we have now been signed for three months so it's a great opportunity to get all our new material going."

Why should one of Britain's most promising musicians turn his back on jazz at the age of 24?

"I went all out for the modern jazz scene with the Trinity," explained Brian. "We did a lot of work and played in most of the best clubs.

"But the modern scene got so small, we just couldn't make a proper living. At times we got frantic just trying to get work.

"I'm not on record at all. I always wanted to do an album and I tried a couple of the companies last year, but you know what trying to sell British jazz is like."

### Vocal

I asked if the break was complete or if Brian would still play occasional jazz clubs.

"There is no point in carrying on the Trinity as well as the R&B group," replied Brian. "I'm going all out for commercial success.

"We have no settled plans yet and with the Pigalle season I'm not worrying. If we aren't approached to record then we will cut a demo disc, preferably using our own material.

"The new group has quite an individual sound — using baritone, piano and string bass. We are all singing as well and we shall be going very much after the vocal sound.

"R & B is a new thing for



BRIAN AUGER: "The modern jazz scene got so small we just couldn't make a living"

own trio. I had that for about six months before I reshuffled it and formed the Trinity. I have been fully professional for almost exactly a year.

### Policy

"Influences? I've made it my policy not to listen to any one person too much. If I play with an idea, what comes out is me.

"But I listen most to people like Wynton Kelly, Oscar Peterson, Bill Evans, Junior Mance and Horace Silver."

## ASK DORITA Y PEPE

singers and players really know their idiom and take a great pride in their technique and presentation.

"The standard of musicianship and performance expected of Mexican folk artists would make any British folkist blench."

Has the spirit of the music suffered as a result? Has it become prettified, or are the guts still intact?

"No, it hasn't suffered, quite the contrary. I think the traditions are very firmly based. Without removing the guts, singers manage to change the style.

"Within this tight mould, artists still manage to sound contemporary, which is interesting.

What about social comment?

"Few L-A folk songs

are revolutionary in the sense of having overtly political words.

"Many have some form of social comment, but if it's there it is more often than not oblique, a sort of political satire.

"But like the blues, it is more often personal comment. Or you get songs extolling the merits of some part of the country. Of course, you get quite a bit of irreverence thrown in.

"A point we must make is about the variety of L-A music. It's fantastic. The more we study it, the more we realise how much we've taken on. And we started this lark in '56.

"Of course, hardly anyone here thinks of this as folk music. Why? Because it's too slick, too professional and much, much too difficult."—M.J.

## Eric Dolphy joins Mingus Workshop

CHARLIE MINGUS continues to ring the changes in his Workshop group. BOOKER ERVIN, who replaced ILLINOIS JACQUET, also left last week. COLEMAN HAWKINS and SONNY ROLLINS re-depped until Ervin's replacement, ERIC DOLPHY took over.

Illness forced BOBBY RYDELL to cancel his scheduled tour of South America... Next FRANK SINATRA picture, "None But the Brave", will be filmed in Hawaii.

PEGGY LEE weds Argentine-born musician JACK DEL RIO in Hollywood, tomorrow (Friday). It's her fourth marriage... SPIKE JONES has reformed his band for a one-nighter tour. Jazz violinist STUFF SMITH is back in New York,

featured with JOE BUSHKIN and Friends at The Embers... LENA HORNE is reportedly planning to run for Congress.

Hollywood's answer to the BEATLES is the BOOT-LES, four girls who wear knee-high boots. They have been recorded for GENE NORMAN'S Crescendo label. Trumpeter LU WATTERS first disc for 12 years is a



Eric Dolphy



Jazz trumpeter Al Hirt and pop singer Ann-Margret recording a joint LP, "Beauty and the Bird"

## US MUSIC SCENE

BILLY DANIELS has a leading role with SAMMY DAVIS JR. in the forthcoming Broadway production, "Golden Boy".

JOE TURNER, "The Boss of the Blues", returned to New York's nightclub scene at Birdland... FABIAN has started work on a new picture, "Surfing Wild".

LALO SCHIFRIN left for Paris where he will compose the music for the movie, "The Love Cage"... Drummer J. C. HEARD has moved to Los Angeles and formed a new group with BILL PERKINS (tr), JOE PASS (gtr), AL MCKIBBON

(bass) and PHIL MOORE JNR. (pno).

ANDRE PREVIN has completed recording the score for Warner Bros "My Fair Lady"... Former FATS WALLER bassist CEDRIC WALLACE is fronting a Quartet at The Chateau in the Bronx.

LUCKY THOMPSON, COLEMAN HAWKINS, CECIL TAYLOR, RANDY WESTON and EARL HINES, are among the jazz stars taking part in a six-week series of concerts at New York's Little Theatre, next door to the famous Sardi's Restaurant.

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# BLIND DATE

THE BACHELORS—three slow-talking, down-to-earth characters with their own brand of Dublin wit—are far from being flash-in-the-pan stars. Dec and Con Cluskey and John Stokes have spent their lifetimes in music and the multi-talented trio are more interested in long-term success as stage performers than the overnight acclaim from records like their top-selling "Diane"—"though it's not bad," they say. They cast professional eyes over this week's Blind Date selection, showing astuteness.



# THE BACHELORS

**BILLY J. KRAMER:** "Little children" (Parlophone). Dec: I know who it is—but I can't think of it. It's the new Billy J. Kramer record! To be honest, it's the first record of his I've liked. This will probably be one of the great records of the year. The performance is fabulous and the backing—very, very clever. Con: I agree it's a great record, although the rhythm is slightly confusing at the start. But definitely for hitsville—the top five I would say. John: I think it's a fab record, as they say. Should be a big hit for him.

**GENE PITNEY:** "That girl belongs to yesterday" (United Artists). Con: Ye... es. It's the kind of record you want to hear a few times to let it grow on you. It's got a story and he sings it very well. John: This is Gene Pitney isn't it? This is a fabulous follow-up to "24 hours from Tulsa". I like the tymps at the beginning, I'm kinky about tymps anyway. It should be a very big hit. Dec: Gene is one of the vocalists around today with a very distinctive character in his voice. I hope all his work is as good as this record and his last one.

**DAVE CLARK FIVE:** "Bits and pieces" (Columbia). Dec: This is the Dave Clark Five. This is a terrible record. It's rubbish. Nobody in their

right senses would buy it. There are two drummers on this, and I wish they'd play together. It has nothing to recommend it—it's just one big long noise and one single note melody, and it doesn't achieve anything. Con: I admit Declin has a point, but it's more than likely it will be a hit. Personally, in a strange way I like it—it has a trappy sort of beat, and moves along. There isn't much music in it, though. John: This definitely should be a No. 1. They ought to hurry though—the Beatles next single will be out soon. I'm not terribly keen on it myself.

**LOUISE CORDET:** "Don't let the sun catch you crying" (Decca). Dec: Beryl Marsden is it? Sounds like an Ivor Raymonde backing. Con: It started out great but became very ordinary in the middle. The backing seems too strong for the singer. John: This sounds like a first record to me.

There is absolutely no confidence and there's no excuse for singing flat in one or two places, when you can do it over and over.

**MARAUDERS:** "Lucille" (Decca). Dec: The Marauders—very good. I like just listening to it once, but I couldn't very many times. I can't see it doing anything. Con: It would sell for jukeboxes. It won't do much especially as a rehash of the Little Richard number. You should never try to improve on a great record in the same style. Dec: I think it's a good R&B thing. Very good as a matter of fact. It'll probably get lower down in the chart and get lots of plays.

**BRUMBEATS:** "I don't understand" (Decca). Dec: Of its type, this is a very clearly presented semi-Liverpool kind of sound. It's like a combination of

all the hit sounds we've had in the past 12 months. Dave Clark's sax, Gerry's piano, and the Beatles' harmony. Con: I like it. I don't really go for this Mersey beat type of thing. It should be a fair-sized hit. The piano adds character. John: I like this. Very good. It deserves to be a hit. If it had been out 12 months ago it would have definitely been one. I hope it will be now.

**SONNY CURTIS:** "A Beatie I want to be" (Colpix). John: Well, it's an American accent, whether it's British or not. I think it's very amusing. You must listen to the lyrics. I think it could sell, yes. This is one way of cashing in on the Beatles I don't object to. Con: I like it. There's a lot of thought gone into it. Whether it will be a hit is hard to say, but it'll get plenty of plays. Dec: It's a great record, the best of all the Beatie craze records.

**BOBBY VEE:** "She's sorry" (Liberty). John: Get it off! Terrible. This is not even a good cash in on the Beatles. There is nothing about it I like. It's a big disappointment to hear it from Bobby Vee. Dec: I didn't know it was Bobby Vee. We feel trying to sound like the Beatles is ridiculous. I'll say this is going to ruin Bobby Vee's

great reputation. Con: When the record started off—for the first eight bars—I liked it. Now I just can't stand it. It could have been a great record if he had stuck to an original idea.

**EAGLES:** "Andorra" (Pye). Con: It's Tony Meehan, is it? Dec: Is it American? No, it's probably Joe Loss or someone like that. Con: It sounds like a Ron Grainer thing. I don't think it will be a big hit. It'll get lots of plays. John: I like the record. Hard to see whether it'll be a hit. Once in a while records like this are hits, but this might not be the one. Dec: If it's under an orchestra name it won't be a hit. There's something about a record by an orchestra that the teenagers won't buy.

**HOLLIES:** "Just one look" (Parlophone). John: There are lots of records like this that haven't done anything. The performance is good but I don't think it will be a hit. Don't know who it is. Dec: This reminds me of the Bruiser's "Blue girl", which was a great record. This one might do the same—not get anywhere. It deserves the top 10, but it might be just too good. The drummer's outstanding. Con: I'd put it at No. 8 in the hit parade. It's got a great beat for kids to dance to.

**TOMMY QUICKLY:** "Prove it" (Piccadilly). Dec: Tommy Quickly is it? Con: It's a good record, but seems to be rushed in places. It isn't really different from others of the type. John: It's a very mediocre record, the same as many others. Don't think it'll do anything. Dec: The phrases and parts of this melody have all been heard before. It sounds like Tommy Quickly doing a Billy J. Kramer record.

**JACKIE TRENT:** "If you love me" (Pye). Dec: I know who this is. I just want to make sure. (All the Bachelors sing parts with the record). This is by Jackie Trent. She is, in our estimation, THE pop female vocalist in the country and long, long overdue a major hit. Con: I love this record, think it's great. A slight vocal backing would have helped though. I think it'll get in the chart. John: Not much I can add. It really lacks backing. It starts like the Crystals or the Ronettes, and the whole thing is maybe slightly too fast for me.

## NEW POP LPs

FOR pop fans with good memories, a three-volume LP set on the London label — "Memories are made of hits" — makes for nostalgic and entertaining music. First record contains such gems as "Rip it up" (Little Richard), "Rebel rouser" (Duane Eddy), "Whole lotta shakin' going on" (Jerry Lee Lewis), "What'd I say" (Ray Charles), "Charlie Brown" (Coasters) and "Blue suede shoes" (Carl Perkins). All first-class songs which were the best-sellers in the late 1950s.

Volume two includes Little Richard's "Lucille", "Do you want to dance" (Bobby Freeman), "Runaway" (Del Shannon), and Boots Randolph's honking "Yakety sax". The third collection brings in "Mack the knife" (Bobby Darin), "Spanish Harlem" (Ben E. King), and "Wheels" (String-A-Long).

All three make good pop history. If you fancy just one in your collection, go for volume one.

## BUMPER BUNDLE

TWO Decca LPs destined for plenty of spins at parties are "Ready, steady, go!" and "Saturday club", taken from the TV and radio shows and comprising bumper bundles of hit parade names.

The first includes "Just like Eddie (Heinz)", "Come on" (Rolling Stones), "Twist and shout" (Brian Poole), and "Secret love" (Kathy Kirby).

From the BBC's most popular pop show sixteen tracks, including "Appletack" (Jet Harris and Tony Meehan), "Talar" (Tornadoes), and the Verrons Girls' knock-out, "You know what I mean".

## MR AND MRS

"Mr and Mrs is the name" is the first Philips LP featuring Ronnie Carroll and Millicent Martin. A pleasant but unspectacular record.

They harmonise quite well and go solo for such songs as "Oooh! look-a there, ain't she pretty?" "You're sensational", "The twelfth of never" (Ronnie) and "This could be the start of something", "Come rain or come shine", and "Mr. Wonderful" (Millie).

The duets are on "How about you?" "Let's fall in love", "Mr and Mrs is the name" and "Love is a ball". It's agreeable listening.

## BARBRA STREISAND

WHY all the fuss in America over Barbra Streisand? Her first LP did little to shake Britain out of its R&B craze, and "The second Barbra Streisand album" (CBS) will do less. She just has an average voice and relies entirely on Judy Garland-type emotion to sell herself.

"Any place I hang my hat is home" is quite compulsive, and the delightful "My colouring book" is pleasant enough.

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**\*\* TWO PAGE SPECIAL \*\***

# Good—but why must bass players solo?

**B**ASS players, like drummers, should be barred from leading groups—purely because of their quaint belief that they play solo instruments.

The few moments of boredom on this album come from the leader's view that he should solo on every track. Let's face it—one bass solo is enough on each set unless your entire audience is made up of other bass players.

## A swinging affair

**CAL TJADER:** "Concert by the Sea," Doozy (a); Afro blue (c); Laura (b); Walkin' with Willie (d); We got together again (e); "Round midnight" (e). (Vocalion LA8558).

(a)—Tjader (vibes), Lonnie Hewitt (pno), Al McKibbon (bass), Willie Bobo (dr).  
 (b)—as (a) plus Paul Horn (flute, alto).  
 (c)—as (b) plus Mongo (bongoes).  
 (d)—as (b) minus Tjader.  
 (e)—pno, bass, drs only.

At last, a British release by Tjader away from his usual Latin kick—and a nicely swinging affair it is.

"Doozy" and "Walkin'" fall into the soul category. "Afro" lives up to its title but is the least successful track, with too much monotonous clattering from the percussion. "Laura" sets a gentle ballad treatment.

Tjader drops out on Horn's flute feature, the haunting "Together" and the rhythm section rounds off the set with a neatly original version of Monk's "Round midnight."

## Melodic

Tjader's vibes show fewer traces of Milt Jackson than most of his contemporaries. In fact he sounds more like a modern Lionel Hampton.

Lonnie Hewitt is a storming, two-handed pianist who is at his best on the medium paced bouncers. McKibbon plays reliable, full-toned bass, although his bottom string seems out of tune on the first two tracks. Drummer Bobo functions adequately.

I have mixed feelings about Paul Horn's flute. In the top register he has rather a thin tone, but he creates nicely melodic lines with a high degree of originality.

This has whetted my appetite for more of Bill Smith. Bob Houston.

His alto playing, like most of his fellow West Coasters owes a great deal to Parker, although lacking the latter's fire. — Bob Dawbarn.

## Delightful whimsy

**DAVE BRUBECK - BILL SMITH:** "Near Myth," The University Basin (a); Siren Song; Pen's pipes; By Jupiter; Bagin' the dragon; Apollo's axe; The sailor and the mermaid; Neptune; Pan dance (Vocalion LA8565).

Bill Smith (clarinet), Dave Brubeck (pno), Gene Wright (bass), Joe Morello (dr).  
 March 20, 1961.

Here, the material strikes me as being a bit slight at times, but Hawk makes the best of things by turning the simpler themes into exercises in swing. Such melodies as "Don't love me" and "Quintessence" receive a warm, leisurely, juicy-toned treatment.

But when Bean directs his attention to "Lizz" and "Swinging Scotch" ("Loch Lomond"), he settles down to swinging happily and deftly, improvising in a light but knowledgeable way, over a no-nonsense beat. I'd say this was a better album than his Village Gate one, and far better than "Hawkins-Eldridge-Hodges" for tenor; about as attractive as the bossa nova set if you like the tunes as much as those — Max Jones.

Brubeck's playing is a lot looser, more swinging and less self-centred than usual. Perhaps it's Smith's influence, or perhaps it's just the fact that he wasn't the leader on the date.

Morello and Wright are as swinging as the bassist, contributing some fine work on "Nep-Tune."

Despite odd effects like the use of a clarinet mute, double-stopping to produce two simultaneous notes, and tympani sticks on piano strings, this is basically a very unpretentious album full of swinging whimsy.

This has whetted my appetite for more of Bill Smith. Bob Houston.



VICTOR FELDMAN—outstanding on piano and vibes.

great many tenor LPs lately, including several from Hawkins, and hard-up buyers may understandably feel that enough is enough.

Here, the material strikes me as being a bit slight at times, but Hawk makes the best of things by turning the simpler themes into exercises in swing. Such melodies as "Don't love me" and "Quintessence" receive a warm, leisurely, juicy-toned treatment.

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## Bluesy guitar

**"The Montgomery Brothers":** Monterey Blues; June an January; Bud's Tune; Lover Man; Indies (Vocalion LA8566).

Wes Montgomery (gtr), Buddy Montgomery (pno), Monk Montgomery (bass), Lawrence Marable (dr).  
 Probably 1960.

WES MONTGOMERY lowers above most contemporary guitarists by virtue of a style which combines the best of the old with the best of the new.

His playing is thoroughly steeped in the blues, and even at his most subdued he imparts a compulsive swing.

Here he combines with brothers Buddy and Monk for a session which seldom reaches the heights but still contains enough good guitar playing to make it a worthwhile addition to most collections.

Big brother Monk and little brother Buddy can't match Wes' flair and melodic invention, but nevertheless provide sympathetic support.

Standout track is Wes' nine-minute interpretation of "Lover-man" which he turns into a blues tour-de-force. "Monterey" is a nice example of the bluesy lines the guitarist writes. Only below-par track is "June" where only Wes justifies the unusual up-tempo treatment. — Bob Houston.

# FOCUS ON FOLK

**JUDITH SILVER'S** rich contralto is already well known on the London folk scene. At present she is in Israel, but Topic have issued a superb EP: "The summertime is over" (TOP97).

The record contains four tracks from four different countries. Title track is a cynical stab at Franco's Spain; "Two brothers" is the well known song of the American Civil War; "Shava mila" ("Come back to me") deals with the desert warfare troubled days before the Israeli state was established.

Most immediately interesting, perhaps, is Sidney Carter's bitter comment on the bomb—"The crow on the cradle."

With telling lyrics and a haunting melody, this could well become a folk standard.

**ONE** of Topic's best-sellers has always been Jack Elliott. On "Talking Woody Guthrie" (12793) an Elliott LP of ten Guthrie items—they offer "an amalgamation of Woody's genius and a compound that is better than either alone"—is quite the splendid sleeve note.

Many of the items have been issued already, but anyone unfamiliar with Jack's work should make a point of hearing this. To quote the sleeve again: "This record buying public can consider itself lucky to be able to own these early historic recordings of a very important American folksinger. My feelings exactly."

The talking blues include "Cat-umbas," "Minor," "Dustbowl" and "Sailor." Other tracks are "Pretty Boy Floyd," "Ludlow Massacre," "Hard travelling," "So long it's been good to know you," "1913 massacre" and "Rambling Blues."

**TOPIC** have also reissued two EPs of Dominic Behan: "Peelers and Prisoners" (The old tri- angle: The smashing of the van; The blind man he could see; and The Mountain Hotel—TOP85) and "Dominic takes the floor" (The blind man he could see; Love is pleasing; The ecological gardens; and a sailor courted a farmer's daughter—TOP101).

## Lines

However, this is a minor criticism of an enjoyable record, and Vinegar is excellent as a member of the rhythm section and in the lines he plays behind other soloists.

Trumpeter Freddy Hill is a new name to me. He played in an Army band with the Adderley brothers and has since worked with Earl Bostic and Gerald Wilson.

## Technique

Despite a goof on "Hard" and a poor solo on "Motherland", he is a promising soloist with a good tone and fair technique.

Teddy Edwards, who varies his tone more than most tenorists, has settled his style somewhere around early Rollins and is always easy to listen to.

Victor Feldman is consistently good on both piano and vibes, his piano solo on "Motherland" being one of the best spots on the record.

## Waltz

Roy Ayers, who plays vibes on the (b) tracks is an original and interesting player, while the rhythm sections all succeed in swinging.

Best of the material is Vinegar's own waltz, "For Carl", a tribute to the late Carl Perkins, which has been recorded by several other jazzmen.—Bob Dawbarn.

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## Good day for Hawk

**COLEMAN HAWKINS:** "Today and now," Co Liza; Quintessence; Don't love me; Love song from "Roache"; But on your old grey beard; Swingin' Scotch; Don't love me; The apple tree (MMV CLP165).

Hawkins (tr), Tommy Flanagan (pno), Major Holley (bass), Eddie Locke.

New York 9/9/62.

**ON** a good day, Hawkins can make as much of a "one-man" session as any player, more than most. This sounds to have been a good day for Hawk, and as the album runs some forty minutes and is well recorded, it looks a fair bet for those tempted by tenor-and-rhythm discs.

I make the qualification simply because we've had a

# RADIO JAZZ

**FRIDAY**  
 5.00 p.m. Z: Aspects of Jazz. 5.40 H 2: Jazz Session. 7.30 V: Jazz Moods (series 1)—"The Happy Mood" (early '20s). 8.30 M: Jazz Corner. 8.30 A: Jazz in France. 9.0 R: Mississippi Jazz. 9.35 Y: Jazz Gallery. 10.15 T: Music by Duke Ellington. 10.43 A: John Littleton. 11.0 T: Richard, Soul Stirrers. 11.0 T: Gary McFarland. (4). 11.20 I: Jazz Album.

**TUESDAY**  
 8.15 p.m. Q: Chris Connor, Peterson Trio, Ben Webster, Condon Band. 8.30 A: Jazz News. 8.30 M: Jazz Corner. 9.30 I: Hawk-Eldridge-Hodges at the "Village Gate". 10.5 O: Charlie Byrd. 10.15 T: Jo Stafford. 11.0 T: Newport 1961—preview of the following five programmes.

**WEDNESDAY**  
 5.0 p.m. N 2: The Missionaries. 8.20 O: Jazz for Everyone. 8.30 A: Jazz in N. Yk. 9.15 J: Jazz Music Hall. 9.35 X: Jazz Nocturne. 10.0 H 2: Jazz. 10.10 U: Max Roach Quartet, with Abbey Lincoln. 10.15 T: Jo Stafford. 11.0 T: Newport '61—Quincy Jones Band. Programmes subject to change.

**STATIONS AND WAVELENGTHS IN METRES**  
 A: RTF Inter: 1629, 48.58. E: NDR: 309, 189, 187. Q: HR Frankfurt: 1-402, 2-289. I: SWF B-Baden: 295, 363, 451. J: AFN Europe: 547, 344, 451. M: Saar: 211. N: Denmark Radio: 1-1224, 2-283, 210, 202. O: BR Munich: 375, 187. Q: HR Frankfurt: 1-402, R: RA Italy: 355, 290, 269, 207. T: VOA Washington: 251, 75m. band. U: Radio Bremen: 221. V: Radio Eireann: 530. X: Monte Carlo: 205, 49 and 12 bands. Y: SBC Lugano: 39. Z: SBC Luxembourg: 393.

**SUNDAY**  
 4.30 p.m. I: "Sidney Plays Bach". 8.30 A: The Blues. John Coltrane. 10.31 BBC L: Jazz Scene. 11.15 E: Jazz and "near jazz".

**MONDAY**  
 4.15 p.m. H 2: van Rooy Plays Schoonderwalt Septet. 8.30 A: Jazz discs of the week. 10.0 H 2: AVRO Rhythm Club. 10.5 U: Nick Ayoub Quintet (Canada); Hawk. 10.15 T: Herman, Shaw, James, others. 11.0 T: Herbie Miles—Nancy Wilson, Miles, D.

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# EXPERT ADVICE

## Stick to one at a time

**T**HE unique doubling ability of Sam Donahue, leader of the Tommy Dorsey Band, surprises MM reader R. Newman, of Walthamstow, who exclaims: "I thought it was impossible for a brassman to double on a reed instrument, yet I see that Sam Donahue plays tenor-sax, trumpet and valve trombone."

Sam replies:

I should not be taken seriously as a brass player. Let's just say I dabble with these instruments, chiefly for fun.

### Muscles

I'm good enough to play a 4th or 5th trumpet

## OBOE TROUBLE

Q—I have purchased a Cabart oboe with the fingering and I am having reed trouble and finding that the F, F sharp and G top line treble clef and first space above clef respectively are hopelessly out of tune at times. I've checked for leaks, etc. but can find none. —E. Campbell, Spencer-moor, Co. Durham.

A—You don't say if the notes are sharp or flat, so I assume they are variable. Use a slide reed. Hold the bad notes in the lower register shut up an octave and later carefully, if you're sharp, be sure not to bite. Try moving the reed from side to side in your mouth. If that still doesn't do it, hold the reed in your hand, hold notes as long as you can. Sax-players often try to create their own conditions by laying flat open a reed. I presume this is nothing wrong with the instrument — freelance oboist **AUBREY JOHNSON**

Q — Which instrument is played by Eddie Merfeld and does Eddie Merfeld play with the Johnny Douglas Orchestra? —O. Edwards, Southam, Warwickshire.

A—Eddie Merfeld, whose name is often heard in connection with the Johnny Douglas Orchestra, is a saxophone player with the Johnny Douglas Orchestra, but is now freelancing and broadcasts regularly with the Tommy Watt Orchestra.

Q—I wish to play string bass and I am getting a grounding on music theory. I have studied the Alan Phillips book, "Modern Impressionism and Harmony." Now I want a really good book.

## says SAM DONAHUE

part and a 3rd or 4th trombone part on valve trombone. So I leave the brass solos to those who are more proficient. In order to play a great

by **CHRIS HAYES**



deal of trumpet and trombone, I would have to give up the saxophone, which I would never do as it is my instrument. There are considerable difficulties in effectively doubling on brass and woodwinds, most notably that the saxophone tears down the muscles needed to play any brass instrument.

### Double

Few musicians have become capable on both, the outstanding exception being Benny Carter. My feeling is that doubling cannot be really successful, as each instrument is a lifetime's work to master in itself. What is more, if a musician is expected to double he should be paid another salary.

To expect a saxophonist to be absolutely proficient on all woodwind instruments is just as unfair as expecting a trumpet-player to double on French horn and tuba.

I feel the same way about percussionists who are expected to double all sorts of mallet instruments. This is a field apart and should fall to the pianist.

### Vague

Sam plays King instruments, using a Berg Larsen mouthpiece for his tenor-sax, with a 100/2 lay and a Rico 5j reed, clipped off. He uses Vincent Bach mouthpieces for his trumpet and valve trombone, but is vague about the sizes, though he estimates the trombone as 12c.

## THEY PROVE THAT A GOOD SOUND STILL SELLS

# BEAT



● BRENDA LEE



● SHIRLEY BASSEY

# BATTLERS



● GENE PITNEY

by **CHRIS ROBERTS**

**PEOPLE** are beginning to call it the Beat Parade—and they have a point. Never has the MM chart had so consistent a percentage of beat, or beat-slanted records as in the last few months.

### MONOTONOUS

From No. 1 to No. 50 the number of beatsters seems to be growing all the time, as more and more new records by British and American groups and solo artists roll out every day.

It appears that the rhythm of the hard-worked factory record presses has jammed on a monotonous off-beat.

But that is only one side of the picture. Up there among the rock brigade are the beat battlers.

If it weren't for them, we would be deluged by beat from every quarter of the pop compass, and, with nothing to relieve the pressure, beat might burn itself out.

The battlers are proving every week that a good record will still cut itself a corner of the market—even though that market might be knee deep in beat.

Who would ever have thought that the Bachelors — admittedly a fine singing team — would get within reach of the No. 1 spot with their gently swinging revival of "Diane"?

They did — and the record world was assured once again that the outsider with the long-est possible odds still has a chance to lead the field.

has proved by its very individuality that the sound of music is still an important ingredient in the best-selling record.

The Merseybeats. A name to conjure up wild-style rock from four Liverpool lads.

Nothing of the sort. Their ballad "I think of you", in a distinctly un-beatlike vein has been one of the surprises of the group issues.

Again, by their individuality, they have assured themselves of less competition and a greater chance of success, which they have now achieved.

Brenda Lee, we know, is at home in the beat world, and she has turned out some sweet but swinging numbers in her career. She is also a fine balladeer, proved by her instant success with the beautiful "As usual".

She didn't get there on the power of her name alone, which is something to be said for her

Who would have put their shirt on that one for top 20 success? Not many people. Yet, the public bought it in thousands.

Nino Tempo and April Stevens — the American vocal pair who brought another oldie—"Whispering"—into the chart, dressed up in their own inimitable sweet style, are another team of beat battlers.

Ken Dodd and Harry Secombe. What on earth are they doing in the National Chart?

Because the record buying public who always have the last financial word liked their respective offerings of "Eight by ten" and "If I ruled the world"—two completely out-of-the-rut offerings.

Finally, one of the greatest surprises of all time—the record that topped the American hit parade and climbed high in ours.

A record by a Nun. The Singing Nun who recorded the haunting "Dominique" and found herself a world name.

Those are some of the records that show beat can't have it all its own way.

The quarter of the chart that stays sane, and assures us that the record race is still an open one.

ANY NUMBER CAN WIN — AND TO PARODY THE CARAVELLES' PRETTY BALLAD OF RECENT MONTHS, YOU DON'T HAVE TO BE A BEAT BOY TO TRY . . .

*'The public always have the last word'*

treatment of the number and its own selling power.

A cowboy song. Not even a guitar-plunking ditty — but a really dramatic "High noon" performance from Gene Pitney on "24 hours from Tulsa".

### BEST-SELLING

Cilla Black's "Anyone who had a heart" — in the same mould as "I who have nothing", Shirley Bassey's recent chart success — has an almost classical lilt to it.

It doesn't even compromise itself into a beat ballad, but



THE MERSEYBEATS — in a distinctly un-beatlike vein

## YOU'VE GOT TO BLOW FOR THAT ROCK SOUND

says **JOHNNIE GRAY**

**I**F you want to play raving tenor, prepare to blow like hell! But first of all, make sure that you have a sense of humour for this happy music.

This is my advice to MM reader D. A. Roacher, of Ipswich, who was brought up on mainstream, but now has to play with rock groups to get a blow, and wants to know how to produce the hard, gritty sound needed.

Well, I found myself in the same situation a few years ago, and I decided not to suffer at

the rockers, but join 'em! Changing my mental outlook completely, I was first in with my record of "Tequila." The purists laughed by my bank manager was delighted.

Mr. Roacher is using a Roc 9-Star Britone mouthpiece, with a 2j reed, but would be better off with a straight-through mouthpiece (one that has no chamber restrictions).

The most popular is the Otto Link Super Tenorstar, and I would suggest a 9-Star. I pre-

fer the Star models because they have a longer spring and give the blower a better chance to take liberties with tuning . . . either in or out!

Use the same strength reed as at present, until you get the feel of the new mouthpiece, then go one strength harder. Of course, it means harder blowing . . . but this is the rock sound . . .

You must now start to build up the sound by blowing long notes for thirty minutes at "Full

strength," resting for ten minutes, and then doing thirty minutes' tongueing practice.

This will make your lip and chin muscles very strong.

After about a year, change your mouthpiece up a number, using the same reed procedure.

You will now find you are getting a big sound that can match the amplified guitars you have to contend with. In due course you'll be able to add "growling" to the basic sound. This is the procedure I have adopted, and I now use an Otto Link Super Tenorstar 10-Star mouthpiece and a Rico No. 4 reed.

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JOHNNIE GRAY — "don't snear at 'em — join 'em!"

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# NEXT

## OPERATION HIT

The background to a chart-topper from record session to the No. 1 spot in the MM's National Chart



THE BLIND DATE goes on the BRADEN BEAT



JACK HUTTON'S American jazz cable—Pee Wee Russell and Erroll Garner

# WEEK

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# Newsweek

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## AFTER THAT 'BLIND DATE' FIASCO ...

# OWN UP ADAM!

ADAM FAITH reviewed 13 of the new pop records in MM's "Blind Date" last week. He guessed the names of seven of these stars. And every single one was a household name.

I can't understand how a person who spends all his time thinking about music should be able to guess only a handful, as Adam did.

And apart from that, his comments were unkind, thoughtless and plain silly.

If he can't recognise Chuck Berry, Bo Diddley, Ben E. King and Sam Cooke Faith should keep it quiet.—NICHOLAS BROOKS, Manchester 21.

## MAILBAG

parade but who remain steady sellers — Jim Reeves and Sandy Nelson, to name two?

And about the Beatles' chart successes, don't forget Acker Bilk's record with "Stranger on the shore." —C. ANDREW, Reading.

### NO VOTES

THE critics may have accepted the new wave in jazz as far as instrumentalists go, but what about singers?

Hardly a vote in the MM Critics' Jazz Poll for Oscar Brown or Mark Murphy. None for Buddy Greco, Barbra Streisand or Betty Bennett.

Don't jazz critics bother with singers?—P. HOPKINS, London, SE14.

### POP MACHINES

MM's Chris Roberts is right to focus attention on the current vogue of "machines taking over" in the pop world.

Modern recording techniques make it quite impossible to judge any merits of the artist — a far cry from sweet melodies and vocal artistry we heard in the big band era.—H. REYNOLDS, Gloucester.

### HORRIBLE

JOHN LEYTON has the nerve to criticise Frank Sinatra at every opportunity.

How many readers who have heard Leyton's "Make love to me?" agree that it is horrible?—JIMMY BROWN, Edinburgh 6.

### PLEASED

SO AN MM reader thinks the paper gave poor coverage to Jack Teagarden when he died.

I was very pleased with the assessment of this great jazzman. Other music papers devoted only a few lines to this important item.—W. J. DARLINGTON, Swansea.

### JOKE JURY

I ENTIRELY disagree with Mailbag writer Syd Kirkness who suggests the BBC should invite Duke Ellington's men on to "Juke Box jury."

They may be great in their particular field but they would not know what would be a pop hit. —MISS PAM BURTON, London, SE8.

### LABELLING

ACCORDING to Earl Guest (Mailbag), Cyril Davies played on some pop records.

I expect Ken Colyer plays "Oh Mein Papa" in his bathroom, but he wouldn't call it jazz.

Earl missed the point. I objected to the labelling of such echo-laden epics as "Shake sherry," "My baby left me," "Poison Ivy" and "Twist and shout" as rhythm and blues when

three years ago they would have been called rock.—PAUL MANNING, Reading.

### HIGHSPOT

I READ with horror the MM Raver's suggestion that the disc panel should be dropped from TV's "Lucky stars."

The appearance of Janice Nicholls is the highspot of the show—there's nobody else worth looking at in this programme.—DAVID JEFFREYS, London, SW1.

### REGRET

THE jazz scene must feel regret at the demise of Bruce Turner's Jump Band.

It has been one of the most satisfying groups of the past decade and will be sadly missed in the clubs.—LES TRIGGS, Hon. Secretary, South Bank Jazz Club, Grimsby.

## JAZZ SINGER?



WILL all readers of MM who voted Matt Monro top British JAZZ singer in the recent poll please explain why!—RAYMOND BRAY, Boston, Lincs.

EDITOR'S NOTE: Matt has frequently denied in the MM that he considers himself to be a jazz singer.



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