

# Melody Maker

July 11, 1964

9d. weekly

## PAGE ONE TOP FIVE

- 1 IT'S ALL OVER NOW ..... Rolling Stones
- 2 HOUSE OF THE RISING SUN ..... Animals
- 3 HOLD ME ..... P. J. Proby
- 4 YOU'RE NO GOOD ..... Swinging Blue Jeans
- 5 IT'S OVER ..... Roy Orbison

FULL POP 50 ON PAGE 2



PRESLEY — at 10.  
see page 2



### It's all over now!

**T**HE Rolling Stones this week knocked the Animals from the top of the hit parade.

They did it with their Chicago-recorded record, "It's all over now".

And it is the first time the enormously popular London group has topped the chart—despite months of Beatles-type publicity and controversy.

The Stones—Mick Jagger, Brian Jones, Keith Richard, Bill Wyman and Charlie Watts—captured the top slot in two jumps, like the Animals did with "House of the rising sun".

MM editor Jack Hutton, who saw and heard the record being made in America, tipped it for the top four weeks ago.

Last week, they entered at number eight.

When the record sputtered to the top, the Stones were on holiday.

Their first LP is still topping the album chart—after three months in that position.

They are back at work on Saturday with a show in Bridlington.

On July 15, they star on BBC-TV's "Top of the pops", followed by the Light's "Joe Loss band show" (17), "Brian Matthew show" (23), TV's "Thank your lucky stars" (recorded on July 26 for screening six days later).

MICK JAGGER writes exclusively for MM readers on page 3. Stones top the bill in nationwide tour—see page 4. Stones on "Juke box jury"—read what the RAVER says on page 2.

**HARD DAY'S  
WEEK FOR  
THE BEATLES**  
centre pages

**COLTRANE AND  
CONDON IN  
NEW YORK**  
page six

8 A.C.

# Melody Maker NATIONAL CHART

USED BY THE DAILY MIRROR, DAILY MAIL, DAILY HERALD, DAILY TELEGRAPH, SUNDAY MIRROR, THE PEOPLE NEWS OF THE WORLD and many leading provincial newspapers.

- 1 (8) IT'S ALL OVER NOW ..... Rolling Stones, Decca
- 2 (1) HOUSE OF THE RISING SUN ..... Animals, Columbia
- 3 (3) HOLD ME ..... P. J. Proby, Decca
- 4 (5) YOU'RE NO GOOD ..... Swinging Blue Jeans, HMV
- 5 (2) IT'S OVER ..... Roy Orbison, London
- 6 (4) SOMEONE, SOMEONE ..... Brian Poole and the Tremeloes, Decca
- 7 (13) I WON'T FORGET YOU ..... Jim Reeves, RCA
- 8 (7) RAMONA ..... Bachelors, Decca
- 9 (6) HELLO DOLLY ..... Louis Armstrong, London
- 10 (16) KISSIN' COUSINS ..... Elvis Presley, RCA
- 11 (9) NOBODY I KNOW ..... Peter and Gordon, Columbia
- 12 (12) CAN'T YOU SEE THAT SHE'S MINE ..... Dave Clark Five, Columbia
- 13 (10) MY GUY ..... Mary Wells, Stateside
- 14 (32) ON THE BEACH ..... Cliff Richard and the Shadows, Columbia
- 15 (20) LONG TALL SALLY (EP) ..... Beatles, Parlophone
- 16 (11) SHOUT ..... Lulu and the Luvvers, Decca
- 17 (14) YOU'RE MY WORLD ..... Cilla Black, Parlophone
- 18 (18) LIKE DREAMERS DO ..... Applejacks, Decca
- 19 (18) I JUST DON'T KNOW WHAT TO DO WITH MYSELF ..... Dusty Springfield, Philips
- 20 (15) HERE I GO AGAIN ..... Hollies, Parlophone
- 21 (17) THE RISE AND FALL OF FLINGEL BUNT ..... Shadows, Columbia
- 22 (22) HELLO DOLLY ..... Frankie Vaughan, Philips
- 23 (26) DIMPLES ..... John Lee Hooker, Stateside
- 24 (23) I LOVE YOU BECAUSE ..... Jim Reeves, RCA
- 25 (27) CHAPEL OF LOVE ..... Dixie Cups, Pye
- 26 (19) NO PARTICULAR PLACE TO GO ..... Chuck Berry, Pye
- 27 (24) BAMA LAMA BAMA LOO ..... Little Richard, London
- 28 (29) WHY NOT TONIGHT ..... Mojoes, Decca
- 29 (21) CONSTANTLY ..... Cliff Richard, Columbia
- 30 (38) SWEET WILLIAM ..... Millie, Fontana
- 31 (25) NON HO L'ETA PER AMARTI ..... Gigliola Cinquetti, Decca
- 32 (30) JULIET ..... Four Pennies, Philips
- 33 (28) AIN'T SHE SWEET ..... Beatles, Polydor
- 34 (31) DON'T LET THE RAIN COME DOWN ..... Ronnie Hilton, HMV
- 35 (—) CALL UP THE GROUPS ..... The Barron-Knights with Duke D'Mond, Columbia
- 36 (—) WISHIN' AND HOPIN' ..... Merseybeats, Fontana
- 37 (33) WALK ON BY ..... Dionne Warwick, Pye
- 38 (36) ROSALYN ..... Pretty Things, Fontana
- 39 (34) I WILL ..... Billy Fury, Decca
- 40 (46) TOP SIX No. 5 ..... Various Artists, Top Six
- 41 (42) NEAR YOU ..... Migil Five, Pye
- 42 (35) I LOVE BEING IN LOVE WITH YOU ..... Adam Faith, Parlophone
- 43 (—) (THEY CALL HER) LA BAMBA ..... Crickets, Liberty
- 44 (48) I BELIEVE ..... Bachelors, Decca
- 45 (39) HELLO DOLLY ..... Kenny Ball, Pye
- 46 (47) LOVE ME WITH ALL YOUR HEART ..... Karl Denver, Decca
- 47 (—) I DON'T WANT TO KNOW ..... Shirley and Johnny, Parlophone
- 48 (—) JUST FOR YOU ..... Freddie and the Dreamers, Columbia
- 49 (—) TOUS LES GARCONS ET LES FILLES ..... Francoise Hardy, Pye
- 50 (44) YOU'RE THE ONE ..... Kathy Kirby, Decca

1 Kays; 2 Keith Prowse; 3 Campbell Connelly; 4 E. H. Morris; 5 Azuli-Rose; 6 Meric; 7 Burlington; 8 Francis, Day and Hunter; 9 E. H. Morris; 10 December; 11 Northern Songs Ltd.; 12 Ardmore and Beechwood; 13 Belinda; 14 Eelree; 15 Southern, Northern Songs Ltd., Essex, Aberbach; 16 George Weiner; 17 Aberbach; 18 Northern Songs Ltd.; 19 December; 20 Belinda; 21 Shadows/Belinda; 22 E. H. Morris; 23 MCPS; 24 Bourne Music; 25 December; 26 Northern Songs Ltd.; 27 Little Richard Music; 28 West

One; 29 World Wide; 30 Keith Prowse; 31 Chappell; 32 Flamingo; 33 Lawrence Wright; 34 Ardmore and Beechwood; 35 Various Publishers; 36 Belinda; 37 17 Savile Row; 38 Francis, Day and Hunter; 39 Bens Music; 40 Various Publishers; 41 Bregman; 42 Glissando 43 Zycote Music; 44 Cinephonic; 45 E. H. Morris; 46 Latin American Music; 47 Ardmore and Beechwood; 48 Seldman; 49 Dominion; 50 Latin American Music.

## Top ten—USA

- As listed by Variety
- 1 (3) I GET AROUND Beach Boys (Capitol)
- 2 (2) CHAPEL OF LOVE Dixie Cups (Red Bird)
- 3 (1) WORLD WITHOUT LOVE ..... Peter and Gordon (Capitol)
- 4 (4) MY BOY LOLLIPOP ..... Millie (Smith)
- 5 (—) MEMPHIS Johnny Rivers (Imperial)
- 6 (8) DON'T LET THE SUN CATCH YOU CRYING ..... Gerry and the Pacemakers (Laurie)
- 7 (10) PEOPLE ..... Barbara Streisand (Columbia)
- 8 (7) LITTLE CHILDREN ..... Billy J. Kramer (Imperial)
- 9 (—) TELL ME WHY ..... Bobby Vinton (Epic)
- 10 (—) NO PARTICULAR PLACE TO GO ..... Chuck Berry (Chess)

## Top ten LPs

- 1 (1) THE ROLLING STONES ..... Rolling Stones, Decca
- 2 (2) WITH THE BEATLES ..... Beatles, Parlophone
- 3 (3) DANCE WITH THE SHADOWS ..... Shadows, Columbia
- 4 (4) WEST SIDE STORY ..... Soundtrack, CBS
- 5 (6) SESSION WITH THE DAVE CLARK FIVE ..... Dave Clark Five, Columbia
- 6 (5) IT'S THE SEARCHERS ..... Searchers, Pye
- 7 (—) IN DREAMS ..... Roy Orbison, London
- 8 (9) BUDDY HOLLY SHOWCASE ..... Buddy Holly, Coral
- 9 (—) THE BACHELORS AND 16 GREAT SONGS ..... Bachelors, Decca
- 10 (7) A GIRL CALLED DUSTY ..... Dusty Springfield, Philips

## Top ten: jazz

- COLLET'S, 70 New Oxford Street; 1 CATCH ME (LP) Joe Pass (Fantasy); 2 KIRK IN COPENHAGEN (LP) Roland Kirk (Mercury); 3 BLACK FIRE (LP) Paulow Hill (Blue Note); 4 THE LOWDOWN BACK PORCH BLUES (LP) Louisiana Red (Columbia); 5 AUTHENTIC RHYTHM AND BLUES (LP) (Stateside); 6 WOODY HERMAN 1964 (LP) (Prestige); 7 CHUCK BERRY'S LATEST AND GREATEST (LP) (Prestige); 8 ERIC DOLPHY AT THE FIVE SPOT Vol. 1 (LP) (Esquivel); 9 SHAKESPEARE AND ALL THAT JAZZ (LP) Cleo Laine and Johnny Dankworth (Fontana); 10 INTERPLAY (LP) Freddie Hubbard and Bill Evans (Riverside);
- JAMES ASMAN'S, 38 Camomile Street and 23a New Row; 1 MINGUS, MINGUS, MINGUS, MINGUS (LP) Charlie Mingus (HMV); 2 BIRDLAND (LP) John Coltrane (HMV); 3 NIGHT TRAIN (LP) Oscar Peterson (Verve); 4 WOODY HERMAN 1964 (LP) (Prestige); 5 ENCORE (LP) Woody Herman (Philips); 6 THE BLACK SAINT AND THE SINNER - LADY (LP) Charlie Mingus (HMV); 7 LITTLE JOHNNY C (LP) Johnny Coles (Blue Note); 8 CANNONBALL ADDERLEY QUINTET PLUS (LP) (Riverside); 9 KIRK IN COPENHAGEN (LP) Roland Kirk (Mercury); 10 OUR MAN IN PARIS (LP) Dexter Gordon (Blue Note);
- DOBELL'S, 77 Charing Cross Road and 10 Bathurst Place; 1 EVENING BLUES (LP) Jimmy Witherspoon (Stateside); 2 KIRK IN COPENHAGEN (LP) Roland Kirk (Mercury); 3 JIMMY WITHERSPOON AT THE RINKA-SANCE (LP) (Vogue); 4 BLUE BASH (LP) Jimmy Smith (Verve); 5 SHAKESPEARE AND ALL THAT JAZZ (LP) Johnny Dankworth and Cleo Laine (Fontana); 6 LITTLE JOHNNY C (LP) Johnny Coles (Blue Note); 7 HELLO DOLLY (LP) Louis Armstrong (London); 8 WARGLIN (LP) Ernest Ranglin (Inland); 9 BLACK FIRE (LP) Andrew Hill (Verve); 10 NOTHING BUT THE BLUES (LP) Jimmy McVee (77).

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WILBARBARO ONE CUSTARD	4/6	BEING ON THE COALS (W)	4/6	SHANE (WALTE)	4/6
CAN'T YOU SEE SHE'S MINE	4/6	SPIN LIVES IN (W)	4/6	THE SHARE	4/6
CONSTANTLY	4/6	THIS IS BY PRAYER	4/6	ROPPY RIPPY (W)	4/6
NO PARTICULAR PLACE	4/6	PLAN (HARD W)	4/6	MARCA LERNA (W)	4/6
TYLER TWIST	4/6	LOT OF LIVING TO DO (W)	4/6	THE SWEETEST SOUNDS	4/6
RUSSIAN TWIST	4/6	LOT OF LIVING TO DO (W)	4/6	CARLO'S FROG	4/6
APPLE BLOSSOM (W)	4/6	LET GOT (L) LIPUP	4/6	FROM RUSIA WITH LOVE	4/6
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SOMEBODY LOVES YOU	4/6	ALLO SHERIDAN (ROUND)	4/6	RISE TWIST	4/6
IT'S OVER	4/6	DIANE (MIDWINTER) (W)	4/6	BALL TWIST	4/6
CHART TOPPER	4/6	ALOW-OUT (W)	4/6	SWING IN TIME	4/6
THE SWANSON	4/6	TWISTY THE WINDS	4/6	SALER TWIST	4/6
BOHE (SMILEY BASSBY)	4/6	4-4-3-1	4/6	PERSIAN BARBET TWIST (W)	4/6
IN LOVE	4/6	WAVE BARCELON (TV SIC)	4/6	FLY ME TO THE MOON (W)	4/6
		MARCH OF JAZZBELL (ROSE 59) 4/6		SUMMER NIGHT (W)	4/6

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RISKS OF THE CHA-CHA  
NIGHT IN TUNES  
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# INSIDE SHOWBIZ

## Suffering Stones!

**JUKE BOX JURY** has often called "Joke box jury". Sometimes unjustly. Last Saturday, when the Rolling Stones formed the panel it was no joke. It was a travesty. The boys were inarticulate and incoherent. But they are not wholly to blame.

The show was recorded. Why then, in heaven's name, didn't someone in authority say: "Right! That was a shambles. Let's do it again." No matter who or what group of personalities form the panel, the first essential is a good TV production. Last Saturday's edition of this controversial show was simply a catastrophe.



THE nine members of the Temperance Seven appeared in topless swim suits at Hastings last week... Mojoes pianist Terry O'Toole wants Merseyside groups to start a fund to save Aintree race-course. Mitch Murray must be knocked out about Mick Jagger's opinions of his songs voiced on "Juke box jury." No mention of Brian Epstein in "A hard day's night"... They should be called the flop sides... Honeycombs record of "Have I the right?" should be a hit.

DONALD BYRD, who gave up playing for three years, wants to study composition... Farmer Acker Bilk intends to look over a farm in Somerset. Scottish trombonist Cliff Hardy fronted big band playing original jazz scores in highly successful Network Three broadcast... Bryan Johnson, looking fit, in the Sherlock Holmes last week while "Easy beat" was being broadcast.

DOESN'T "Easy beat" producer Ron Belchier look like the Laughing Cavalier?... One day Freddie will do himself an injury. Reg Tracy should dash up to Kilburn and confiscate bill advertising the Magil Five... On recent broadcast Dusty burst in on P. J. Proby fixing his hair extension in dressing room.

P. J. PROBY'S accent certainly gets the girls going... Overdue: new Shirley Bassey single... Sam Cooke's "Tennessee Waltz" great but doubtful commercial value. Jimmy Savile looked fantastic at Cliff's film premier with his blonde Beate hairdo and a sparkling evening suit... Who was the courageous agent at same event who turned up in a lounge suit?

JIMMY SAVILE, arriving just before the Royal Party, must have thought the red carpet was for him... DELATED happy birthday, Pops! Satchmo was 64 last Saturday... If certain London agents said publicly what they say privately, the High Court would be busier still!... Raver's nomination for best-dressed showbiz personality - seriously—Brian Epstein.



GEORGIE FAME "I'M IN LOVE WITH YOU!"

# THE TOP SPOT? I DON'T CARE A DAMN...



**I** DON'T care a damn if our new record has reached number one. I reckon it will do half a million in this country and in others altogether, and I'd rather have a sale like that than sell 550,000 in Britain alone and have the number one thing. What's it matter, anyway?

Now "It's all over now" has reached the top, that's great. But I can tell you none of us has been worrying about it.

It's good about the Animals getting to the top.

They're a rhythm-and-blues group all right, but I don't think "House of the rising sun" is very R&B. I don't think the song is very typical of the stuff the Animals play. Personally, I like the Bob Dylan version.

Don't think I'm putting the Animals down—they're a sensational hit with the song, and it's good for the scene to see them make it.

But don't kid yourself there's rhythm-and-blues at the top of the chart with the Animals. It's no more R&B than how's-your-father!

I've just heard the new Beatles, "A hard day's night". Quite good, but not their best. As a song it's quite good, and they play it well, but I expected something a bit more out of the ordinary, really.

I still reckon "I want to hold your hand" was the best "A" side they've had, and my personal favourite was "You can't do that".

Wish the Paramounts would come up. They're good.

People are always coming up to me and the rest of the boys and asking for advice—what would we do, they say, if we were starting a group tomorrow?

Answer: I wouldn't start a group tomorrow!

I'd go into this business, tomorrow, but it wouldn't be with a group. This is why. When we started, we were trying something nobody had started on. It was all Shadows-type stuff—all the groups sounded like the Shadows and everybody tried to look like Hank Marvin. It was a drag scene.

They don't now. They all want to get an R&B sound—harmonicas, rough sounds, the lost. So there's not a lot new to be done. It's all been tried.

When we started a couple of years ago, we just played what we did—and do now—because it was the music we loved playing.

We went into this not because we thought we'd earn a lot of loot—if we wanted that, we'd have done pop music and sounded like the rest of them.

That way, we'd have earned more than the thirty bob a night we often got, playing to half a dozen people!

In those days, our stuff was uncommercial. Now, it's commercial.

**IT'S NOT OUR FAULT! PUBLIC TASTE CHANGED.**

But I've got to own up—I'm fed up with all the hair bit. I sometimes think, when I get browned off with questions about the hair, that life would have been easier if we've had the "big star" bit in the beginning—you know, grooming, and all that rubbish.

Hair questions drove me potty in America. Why do they always pick on ME? I suppose they've got to start from scratch in a new country, where they don't know us, but I got cheesed off with the whole thing over there.

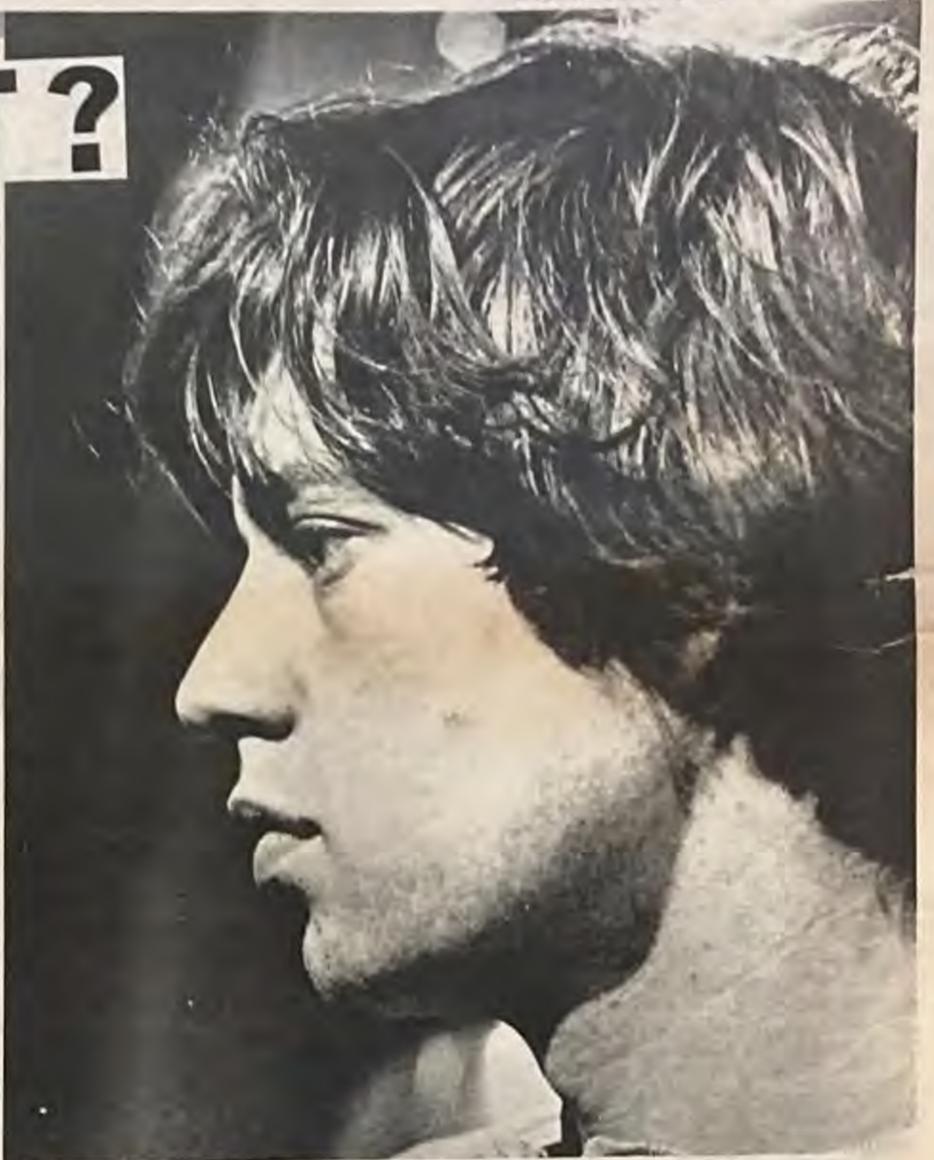
I'll tell you now what I hate in music.

● I HATE phoney beat groups who scream like mad to try to create excitement. You know—the ones that yell their heads off in the middle of a record and think they're being hip and with-it. Loathe that. It lacks any subtlety.

● I HATE the record "I can tell", by the Zephyrs. It's unbelievable. They try hard to sound gassed and excited. They end up sounding like a load of rubbish.

● I HATE "You're the one", by Kathy Kirby. I like Kathy's singing, but the song always was, and always will be, a load of old tripe. It's not half as good a song as "It's all over now".

● I DISAGREE with the Beatles about the Tamla-Motown mob — with exceptions. I like Marvin Gaye's "Can I get a witness", but otherwise I can't see what the Beatles rave about the other crowd for. The Temptations and the Marvelettes and the others are boring.



**THE ROLLING STONES THIS WEEK REACHED THE TOP SPOT IN THE NATIONAL CHART FOR THE FIRST TIME—NOW MICK JAGGER WRITES FOR YOU**



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THIRTY-TWO DAY CINEMA TREK

# Stones are billtoppers on British tour

THE Rolling Stones are set to tour Britain for the first time as top-of-the-bill stars.

This week's chart-toppers were this week fixed for a 32-day trip throughout the country. Supporting acts are now being fixed but Mike Berry and the Innocents are certain to be on the package. The shows will be at cinemas.

The tour opens at London's Finsbury Park Astoria on September 5, and continues at Leicester (6), Colchester (8), Luton (9), Cheltenham (10), Cardiff (11), Sheffield (12), Chester (14), Manchester (15), Wigan (16), Carlisle (17).

Newcastle (18), Edinburgh (19), Stockton (20), Hull (21), Lincoln (22), Doncaster (24), Hanley (25), Bradford (26), Birmingham (27), Romford (28), Guildford (29).

The final week's dates—for the first ten days in October—were unsettled at press time.

### Star club closed

THE German birthplace of the British beat boom—Hamburg's Star Club—has been closed by local justices because of disturbances there.

This means the end of a historic club—unless a re-

prieve is granted, which was unlikely this week.

It was the melting pot for most of the successful Liverpool groups as well as being the biggest pop club in the Hamburg area.

Some of the groups who appeared there are the Beatles, Gerry and the Pacemakers, Swinging Blue Jeans, and the Searchers, and King Size Taylor and the Dominoes.

And some of the star names from America included Ray Charles, Bo Diddley, Jerry Lee Lewis, Fats Domino, the Everly Brothers and Bill Haley

### Sue Raney here

U.S. singer Sue Raney arrived in London last week to record two programmes for BBC2's "Best of both worlds" series. She will appear as guest artist with Nelson Riddle, who is now in London and who will conduct the show's regular orchestra.

First of the shows to be screened will go out on Sunday, July 19. The second, which is being recorded on Saturday, is scheduled for transmission August 16. Miss Raney is here until July 12.

### Louis wows 'em

NEW YORK, Tuesday.—Louis Armstrong's All Stars were the big hit of the annual Newport Jazz Festival here this week.

Thousands of fans in Freebody Park clamoured for "Hello, dolly!" and Louis and the band played the hit song six times, reports Ren Grevatt.

Apart from isolated fights between teenagers, there was no serious trouble, and the Festival was a tremendous success.

Among the top stars at the festival were Muggsy Spanier, Bud Freeman, Wingy Manone,

Count Basie and Thelonious Monk, Stan Getz, Mose Allison, Chet Baker, Sister Rosetta Tharpe, Dave Brubeck, Oscar Peterson, Jimmy Smith, Ruby Braff and Max Roach.

Sunday's show featured Dizzy Gillespie, Ben Webster, Buck Clayton, Oscar Brown and Sarah Vaughan.

### John backs John

BRITISH R&B group John Lee's Groundhogs are accompanying U.S. bluesman John Lee Hooker for the last part of his tour of this country (July 6-12).

John Mayall's Blues Breakers, who supported Hooker until last Monday, were prevented from playing the extra dates by prior commitments.

Hooker's final British date is at London's Beat City on Sunday (12).

### DUSTY in Blind Date

see page 13

## POPBEAT SPECIAL

POP! Beat! Are you a fan? You name them—we've got 'em in Popbeat Special, the summer magazine of the stars on sale now.

It's a musical meal-and-a-half—run your eye over this marvelous menu: the Beatles, Rolling Stones, Searchers, Cliff Richard and the Shadows, Billy J. Kramer, Freddie and the Dreamers, Millie Cilla Black, Kathy Kirby and many more. The price—one shilling.

Fans all over the country are rushing to buy their copies—don't miss out with yours!



Being a former Beatle has its compensations, especially when you're asked to judge a line-up of seventeen pretty girls. That was Jimmy Nicol's job when he was one of the judges at the Miss Great Britain heat at Warracamba. Chosen as winner was 22-year-old Maureen Lidgard-Brown, of Lightcliffe, near Halifax.

## ITV STRIKE MAY DELAY ED SULLIVAN SHOW

THE ITV strike knocked several networked and regional pop shows from screens last weekend and this week. Among them were "Thank your lucky stars" and "Ready, steady, go".

And show business managers came to a standstill for several days in their routine of booking their artists into TV shows which normally form important "plugs" for latest records. While the strike lasted, managers were intensifying their work in promoting artists on personal appearances, radio, and BBC-TV outlets.

The strike means that a tele-recording by U.S. TV celebrity Ed Sullivan in Britain—scheduled for next month—is now in the balance.

Sullivan planned to feature Dusty Springfield and the Racheles in two London-made programmes.

His British representative, Peter Prichard, told MM: "It will now have to be scorted out again, because of the way the strike messed us up. It may be delayed."

### Cilla film

CILLA BLACK and the Fourmost travelled overnight on Saturday from the London Palladium to Liverpool where they filmed guest spots in "Ferry cross the Mersey", the Liverpool film starring Gerry and the Pacemakers.

The scenes were filmed at the Locarno ballroom. Cilla has some dialogue in the film and also sings a new song, "I'm in love". It was specially recorded for the film. The Fourmost are also in the film and have speaking parts.

Cilla takes a three-week holiday in Jamaica in December at the end of her season at the Palladium.



● CILLA BLACK

## 'Pool gets R&B—from the experts

### CAUGHT in the ACT

on Sunday—the night before he opened in cabaret at the Dolce Vita, Newcastle.

He accompanied himself on piano, improvised lyrics, took over drums with the Rabin band, and threaded the whole thing with sophisticated humour.

Vocally he was supremely creative, just as he was always an integral part of the accompanying sound. He

### INEZ and Charlie Foxx

took American gospel and soul music to the Cavern, Liverpool, on Friday. And they gave Merseybeat fans a good sample of their genuine negro R&B.

There were several hundred appreciative if not wildly enthusiastic fans in the club for the first appearance of their current British tour.

Inez and Charlie were magnificently exciting.—A.W.

### Mesmeric Mel

MEL TORME mesmerised a charity audience at Manchester's Palace Theatre

## NAMES in the NEWS

### BEATLES play Brighton concert this Sunday and on the bill are FOURMOST, JIMMY NICOL group, and MCKINLEYS.

At Blackpool on July 26, Beatles bill is completed by ADRIENNE POSTER and DENNISON. Line-up for BBC2's "Open house" on July 18 includes SEARCHERS, MILLICENT MARTIN, U.S. singer TAB HUNTER, WINIFRED ATWELL and BARRY BARNETT.

Ex-tenorist with GEORGIE FAME and Blue Flames, MICK EVE has formed his own group, the Night-timers, featuring U.S. singer RONNIE JONES. ART FARMER'S Quartet on BBC2's "Jazz 625" on Tuesday (14).

Following week's programme stars second of the RED ALLEN-ALEX WELSH Band shows. After DAVE CLARK Five and MIGIL FIVE residencies at Royal, Tottenham, new resident group there is the NEXT FIVE.

France's CLAUDE LUTER and his New Orleans Band set for tour of China. Tenor star DEXTER GORDON currently starring with his quartet at Blue Note, Paris. British singer JOAN TURNER recording version of US STAN GETZ hit, "The girl from Ipanema."

ELKIE BROOKS' concert debut with GERRY and the Pacemakers at Sunderland on July 19.

MIKE CUTTON Sound start West Country tour at Bristol July 14. GENE VINCENT for concerts at Britannia Pier, Great Yarmouth, on July 12 and 19 and September 6 and 13.

London agent DON ARDEN visiting America this week to fix star imports.

### BRIAN POOLE and Tremeloes in BBC-TV's "Cool spot" on July 18.

Impresario HAROLD DAVISON signed Brighton group the HEADLINES formerly COUNT DOWNE and the Zeroes. Trad-leader ALAN ELSDON offering reward for return of stolen Vega banjo belonging to his group player MICK EMERY. RAY MARTINE for "Juke box jury" on July 25. FRANK HOLDER, DANNY WILLIAMS, and JOY MARSHALL for BBC-TV's "Carnival" tomorrow (Friday).

Decca plan release of EPs featuring KEITH SMITH Climax Jazzband with CHAMPION JACK DUPREE and MAE MERCER. HUMPHREY LYTTLETON

Fifteen for Light's "Jazz club" on Saturday (11). Following week's show stars JOHNNY DANKWORTH Quintet and BRIAN DEE Trio. Tenorist PETER KING and pianist GORDON BECK share writing, directing and playing duties for Network Three's "Jazz session" on July 27.

BEATLES film "A hard day's night" for general release from August 2. RONNIE HILTON in cabaret at Bradford's Lycium Club from August 30. RONNIE SCOTT Club, London, negotiating for top U.S. trombonist J. J. JOHNSON to appear at the venue. GEOFF STEPHENS, "Tell me when" writer, has new songs being recorded by MCKINLEYS and DAVE BERRY. Stars for Light's "Jazz scene" bear me talking include U.S. sax star SONNY STITT (July 13).

opened with "By myself", continued with a dreamy "Fly me to the moon", did a full-of-zip, highly improvised "It's all right with me" and a memorable version of "When the world was young". He closed with "Bess" from "Porgy and Bess."

Dorothy Dandridge, still fighting throat trouble which plagued her last week, made up for her vocal problems by her stunning looks. Clad in a thousand dollar gold lame gown, she was at her best in "I get a kick out of you".

There was a tremendous, deserved, ovation for Lynn Rogers and the Maori Hiquins, a great new act.—B.C.

### Freddie duets

FREDDIE and the Dreamers opened in the Big Show at the Crescent Theatre, Douglas, Isle of Man on Sunday.

In two spots the group feature half a dozen of their hits. Freddie teams up with Susan Maughan for two duets and generally clown through the show.

In her own spot Susan was backed by the Don Riddell Four, who themselves rivalled Freddie in popularity. The Brook Brothers too, added to the show's pop appeal with a quartet of well presented numbers.—J.K.

### Heinz variety

HEINZ and the Wild Ones solved the problem of suiting teenage music to an adult audience when their summer season show opened at Rhyd.

They turned down the amplifiers, and Heinz introduced a few slower numbers.

But they needn't have worried. For the sound they produced set the mums and dads clapping as hard for Heinz as they used to do when the Black Bottom was the ra ga.—N.S.

## Pop ships merge to cover the country

THE merging of Radio Atlanta with Radio Caroline—both now under the call-sign Caroline—means that the service is practically nationwide. Early this week, the ship Caroline arrived at its new position near the Isle of Man.

The ship Atlanta will continue broadcasting from its present position to Greater London and South East England.

"It is hoped to move the wavelengths closer together shortly," said David Block, a director of Caroline Promotions.

"They will not, of course, broadcast simultaneously, but it can be worked so that the programming is identical, the same records are played at more or less the same time, and so on.

"We have had reports from Ireland of loud and clear reception over there. This means virtually the whole of England, Ireland and parts of Wales are covered."

The Caroline Club and other land-based operations will continue—on a larger scale from now on.

LATE FLASH: Another possible merger was reported this week between Caroline and Liverpool promoter Jim Ireland's pop ship off the Lancashire coast.

Caroline boss Ronan O'Rahilly "is considering it at the moment."

## The MM goes to Knokke

THE MM is a recognised authority in the world of showbusiness.

A fact underlined this week when the organisers of the famous annual European Singing Contest at Knokke-le-Zoute, the Belgian resort, asked the world's top music paper to nominate a judge for this important event in the international music calendar.

A man from the MM will be there—Chris Roberts, former pop musician—and his report from the Belgian millionaire's playground will be in the MM next week.

Who will win the contest this year is anyone's guess—Britain has a strong chance—but remember that the man from the MM will play an important part.

DON'T FORGET—the inside story of the contest will be in the MM NEXT WEEK.

## On tour with the ANIMALS see page 9

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'HARD DAY'S NIGHT' TAKES AMERICA BY STORM

# US radio stations in Beatle battle

IT was like six months ago all over again in America this week. The Beatles second giant wave lashed all markets here with radio stations going literally all-out on the "Hard day's night" soundtrack album on United Artists and the Capitol single of the title song. Almost at the same time, Atco (Atlantic) got hold of another of the Beatles' German Polydor records—"Ain't she sweet", with John Lennon singing lead.

Rushed out at the weekend, the record is already a smash

**He's won a Beatle guitar!**

**STUDENT** Robin Thomas, 22, had made up his mind to save for a new guitar—his own cost him £9 second-hand.

Now Robin, of Lyndhurst Road, Wallasey, Cheshire can forget the piggy bank—he has won the MM's fabulous first prize of a Beatles-type Rickenbacker guitar worth 159 guineas and donated by Rose-Morris. And he will soon be playing it in the part-time group he works with.

His winning combination of letters—C A E B F D, and his definition of the Beatles success formula gave him the judges' unanimous verdict.

Robin wrote: "The distinctive, earthy compositions of John and Paul, the rich harmonising and instrumental ability and the sheer drive generated by the Beatles—combined with their inspired humour and engaging, unaffected personalities—have cut through the barriers of taste and age so that all people rave at their powerful, compelling sound."

Runners-up, who each win an LP of the choice, are: Michael Ralph, Bromyard, Herefordshire; Ralph Dwyer, London S.W.13; Peter Cleave, Ipswich; D. B. Hill, Epsom, Surrey; D. Atkinson, Newcastle-on-Tyne; David Edwards, Bangor, N. Wales; O. Benson, Westcliff-on-Sea, Essex; R. Godfrey, North Baddesley, Hants; T. J. Hill, Aylestone, Leicester; S. Wright, Bromham, Bedford; Stephen Davey, Allesley, Coventry; A. Well, West Croydon; Robert Johnson, London S.W.4; Colin Palmer, Wadford, Herts; Brian Murphy, London N.7; A. R. Lane, Hove, Sussex; William Ritchie, Forth, Lanark; Brian Whitfield, Stockport; R. J. Jones, Leigh-on-Sea, Essex; R. Darter, Barnet, Herts; Sgt. Brian Blackwell, RAF, Winchester; C. D. Walker, Burnough, Lancs; J. D. Ebery, London N.W.4; J. P. Gigs, Romford, Essex; M. A. Chapman, London W.7; R. Copley, Boreham Wood, Herts; R. A. Mayland, Stowe, Bucks; H. Allen, Dagenham; and an anonymous Swansea reader.

**REN GREVATT reports from New York**

in New York, Miami and the West Coast—in fact, selling better than "Hard day's journey" in some stores.

"Hard day's journey"—American title of the LP—hit first midweek in New York. A battle followed between radio stations WMCA and WINS (particularly Murray the K Kaufman) as to which station would get the most tracks on the air fastest.

Meanwhile in Miami, where the hot battles between WFUN and WQAM continued unabated, the Beatle LP became the latest fodder.

Late Thursday, WQAM received a tape of the whole LP from an undisclosed northern source.

The tape was put on the air shortly after 1 am Friday. This took the WFUN people off guard.

Immediately dispatched to do something about it fast were WFUN deejays Rick Starr and Bill Holly, who rushed over to the Eden Roc Hotel where the American Record Distributors were having their annual convention.

The pair quickly located United Artists Records vice-president Si Mael in the hotel's famous Harry's American Bar and prevailed upon him to give them a copy of the album.

This accomplished, they rushed back to the studio and

had the full album on the air by four in the morning, claiming an exclusive with the actual album ("That other station only has a tape!").

From that point, both stations continually played tracks from the album for the whole weekend. It seemed like February again, with every track sounding like a hit single.

By Monday of this week, United Artists claimed that 1,000,000 copies of the album had been shipped, most of which were already in stores.

Capitol, which has exclusive rights to distribute singles of the tunes in the album, was three days late getting out its first, "Hard day's night", but at the weekend this also looked like a giant.

Beatles' film review — see centre pages.

## SINATRA TRIP OFF

**FRANK SINATRA'S** September concert tour of Britain is off.

Filming commitments in America mean that the singing star will not now be able to come to Britain until later this year.

But he is still definitely scheduled to play concerts here, impresario Harold Davison told MM this week.

Sinatra was originally due to play about three shows in London in mid-September.

● **IN STOCKHOLM**, Sinatra collapsed at the weekend in an hotel. He was in Sweden to watch the heavyweight title fight. Later, Frank was reported to be "feeling OK."

## Tucker tour

**AMERICAN** R&B star Tommy Tucker's British tour with the Animals, Carl Perkins and the Nashville Teens opens in Manchester on October 18.

The package then plays Liverpool (19), Edmonton, London (20), Romford (21), Greenford (22), Ipswich (23), Leicester (24), Newcastle (25), Birmingham (26), Dartford (29), Grantham (30), Bradford

(31), Brighton (November 1), Guildford (3), Croydon (4), Sheffield (5), Derby (7), Portsmouth (8), Kingston (9), Maidstone (10), Cardiff (11), Bristol (12), Watford (13), London's Finsbury Park Astoria (14) and Bournemouth (15).

# Torme plans British TV series

**MEL TORME** will spend half of next year in Britain—if his plans for an ambitious TV series over here are successful.

"I have had an interesting idea for a show and if it comes off it will probably start in January or February," Mel told MM.

"It will be a weekly series of either an hour or thirty-five minutes for a minimum of thirteen weeks."

Mel said that his next big ambition in showbusiness was to have his own TV show and he had turned to this country because there was more opportunity here.

He was highly critical of American TV, and said he liked only a handful of shows over there.

## Purnell due

**VETERAN** New Orleans jazz pianist Alton Purnell, best known for his work with the bands of Bunk Johnson and George Lewis, is coming to Britain.

Purnell, who has been working for years as a solo pianist, will tour this country with Keith Smith's Climax Jazz-band.

The tour will be in October and November.

## Ball for States

**KENNY BALL'S** Jazzmen were this week signed for their fourth American tour.

The group flies from Britain next May for a string of dates in Australia and New Zealand lasting a fortnight.

This will be followed by a three-week U.S. jaunt, during which the Ball band will cover most of America, stretching from New York to Los Angeles.

## Bilk down under

**ACKER BILK** and his Paramount Jazz Band are to tour New Zealand and then play Singapore and Hong Kong in August and September. The New Zealand tour will last three weeks.

The band leaves Britain on August 18 and plays its open-

ing concert four days later at Auckland.

After that, Acker and the boys do one week at a hotel in Singapore, followed by a week in Hong Kong.

## Ranglin leaves

**ERNEST RANGLIN**, the West Indian guitarist who has been creating a sensation at London's Ronnie Scott Club, left London on Tuesday to return home to Jamaica.

After a short stay in Jamaica, Ranglin will visit New York where he hopes to work. But he expects to be back in Britain some time in September.

Ranglin's last record date here was on Friday when he took part in a quartet session with Ronnie Scott.

## Mae Mercer in

**AMERICAN** jazz singer Mae Mercer is scheduled to tour British clubs with Keith Smith's Climax Jazzband.

After opening at London's Jazzshows on August 1, the tour carries on to Hastings (2), Clacton (3), Nottingham (4), Wickersley, Yorkshire (5), Guildford (6), Hampton Court (7), Manchester (8), Hitchin (10), Morden (11), Cowley (12), Cleethorpes (13), Boston (14), Burslem (15), Coventry (16), Chester (17), Rhyl (18), Cardiff (19), Bromley (20), Osterley (21), Southampton (22), Edmonton, London (23), and Edinburgh's The Place (24-31).

## Dusty flips

**DUSTY SPRINGFIELD'S** "flipsides" are becoming hot Continental songs, and this week the singer announced she would be branching into songwriting more.

"Somethin' special", the Dusty-written B side of her hit "Stay awhile", has been recorded by Richard Anthony for his next single.

And French hit songstress Françoise Hardy's next single will be "Once upon a time", other side of Dusty's "I only want to be with you".

In America, Dusty's "Wish-in' and hoping" was this week number 16 in America.

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  - Tony Wilson of Casuals
  - Glyn Powell and Ivor Owen of The Four Seasons
  - Harry Roberts of The Chandells
  - Mick Golden of The Stormers
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  - Dave Tilley of The Clansmen
  - Neil Tyson of The Matadors
  - Ricky Brown of The Wildcats
  - John Entwistle of The Who
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  - Pete Harris of Nashville Teens
  - Mick Jagger of Eddie King and The Chequers
  - The Undertakers
  - Wayne Fontana The Mindbenders
  - The Corncrackers Mark V Group
  - Johanny Carr of Cadillacs
  - Norman Allen Orchestra
  - David Preston of The Sunliners
  - Four Pennies Salitaires
  - Bobby Cristo and The Rebels
  - John Warlow of Vikings
  - Freddie and The Dreamers
  - Don Whitehead Fixe
  - The Yardbirds The Dennisons
  - The Druids Telstars (Tarquary)
  - The Hordes of Dan The Satellites
  - The Blue Caps The Kommatians
  - Clifford Wigham (folk singer)
  - Judd Solo of the Hilton Roof

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# COLTRANE

## Next thing for me— African rhythms

AT 4.15 one morning, after an incredible five-hour session at New York's famous Half Note jazz centre, John Coltrane sat down. Perspiration was pouring from his brow. Understandably, because the final tune took an hour to play, and this was nothing unusual. Earlier, "Green-sleeves" had lasted an hour and a quarter. The waiter delivered "the usual" to Coltrane, who was ending his stint at the club. It was a big cup of hot water. The poll-winning tenorist drank it feverishly then relaxed with a cigarette as the crowds trickled out in search of taxis.

### Contrast

His music depicts him as a man of fervour and intensity, but in person he shows few, if any, moments of drama. He is quiet and retiring, and speaks softly, in direct contrast to his instrumental tone. Two years ago he came to Britain and admitted that he was not sure which direction his playing was taking. Is he any more certain today? "Yes, I am," he told me.

\*\*\*\*\*  
 \* Two legendary jazz figures were in New \*  
 \* York recently. So were MM writers Jack \*  
 \* Hutton and Roy Coleman. Result— \*  
 \* these two exclusive interviews... \*  
 \*\*\*\*\*

"If anything, I think it is going back a little. For the past few years we have been playing a more modern form of jazz, rather than progressive. The next thing for me is for more rhythmic aspirations. "I may do some work with some more drums — on record, anyway. Not necessarily featuring any one drummer more, but featuring more than one drummer. If this works out in the early stages, I may extend it to stage work. "I am beginning to get

more interested in the drum itself. I feel that since we have used fewer chordal progressions, we need more rhythm, and I want to experiment."

### Evident

Coltrane's music has often been said to have some Eastern influences at work, and during the session that night with his regular quartet — McCoy Tyner (pno), Jimmy Garrison (bass) and Elvin Jones

(drs)—it was again evident. Did he agree? "Yes. I find that my moods in music sometimes have that flavour, and I am often influenced by what sort of sounds I am listening to privately. "At the moment, I am listening to records featuring an African drummer and a Chinese flute player—two different works entirely — but to me it sounds like they made the records together! "Right now I am very concerned with African rhythms. But I do listen to all kinds of music all the time."

Which album by the Coltrane Quartet had given him most satisfaction? "None. I like parts of all of them, but not one of them entirely." Was John ever dissatisfied with his playing to the point of thinking that he had been wasting his time?

"Oh yes, sometimes. I can feel when things have not gone properly. Not that anything I do is regulated. If I feel something coming on during a performance, I just let it go and it just goes on. Then it's not a case of 'did it work out,' but 'it took its course.' "Sometimes I start a tune with a set pattern, sometimes not. It depends on how I feel at the time." Coltrane made no announcements that night at the Half Note, and I asked him for his comment on the perennial "presentation" controversy.

### Public

"I don't announce things because — well, over here they've got used to it. They know most of the things we are doing, anyway, I think it would be superfluous." What was his answer to critics who attacked him for "practising in public?" "They are right," he answered. "But they should remember that I have been playing for almost 25 years. I have always practised in public. "But then, that's the wrong word. If you are playing jazz, you have to play what comes out at any moment — something you have never said before. So the word should not be practise, but improvise." There was certainly some wild improvising going on earlier, and from my vantage point underneath McCoy Tyner's piano, some of it sounded very exciting.

### Packed

It is asking a lot of any audience to have their attention for more than an hour at a time, but the group achieved it. And in Tyner, Garrison and Jones, John Coltrane has musicians with uncanny rapport. "John is one of the hardest workers around," said one of the managers of the Greenwich Village venue. "Sometimes he'll take an hour's break then come back and play one number for as long as two and a half hours." And he must have something, because the place is usually packed.

Ray Coleman

# and CONDON

## I've been on the death list twice

by JACK HUTTON

EDDIE CONDON leaned forward and looked at me intently. "Do you have a top for that bottle of Black and White?" he asked. Then added, "Never leave a bottle of Scotch uncorked." I fastened on the top and wondered what deep secrets he'd learned about the spirit — perhaps on his celebrated visit to Scotland in 1958. "Why should you never leave Scotch uncorked?" I asked. "Because this table is shaky," said Condon, "and the bottle might be knocked over." He paused. "And, unless you're very quick, you lose a couple of snorts." It was Sunday afternoon in New York with the temperature in the middle eighties. We were in Condon's large comfortable apartment, windows wide open, overlooking the beautiful Washington Square, just off the Village. Artists offered their paintings for sale along the sidewalks. The peace was shattered now and then by intermittent bangs—caused by fireworks. I asked Eddie how many rooms he had. He considered the question. "You know, I've lived here nineteen years and every time I try to count them I get a different total. I think there are nine." Condon, jazz humorist, club runner, bandleader, and

sometimes guitarist, was sitting in a bathrobe switching TV channels with a remote control panel. The sound was turned down. He'd just been out of hospital two weeks after a prostate operation. Before that, in company with such famous cohorts as Pee Wee Russell, Bud Freeman and Jack Lesberg, he'd completed a gruelling fifty thousand mile trip taking in Australia, New Zealand and Japan. "The doctors told me I would be committing suicide if I went on that trip," he said. "They scared the hell out of my wife Phyllis and myself. "So much so that I went into the clinic the day before we were due to leave and told the boys I couldn't make it. I went in at two

o'clock on a Saturday afternoon leaving Lesberg desperately trying to fix a dep for me. "In the clinic they started giving me jabs and X-raying me. It was a terrible drag. So forty-five minutes later I got out of bed, dressed and left. "I called Lesberg at quarter to three. 'Jack, I got a guy for the Japanese tour for you,' I said. 'Who?' he shouted. 'Who?' "Me!" I replied." And Eddie laughed loudly. He took off on the four-week trip and, according to Pee Wee Russell, frightened the band by drinking only orange juice. Eddie grinned. "Well, I didn't fancy being operated on by a Japanese lorry driver in some rice field." He dwelled for a moment on hospitals, was hilarious but unprintable. "You know I was on the death list in 1936 and again in 1949. On both occasions I was out in a fortnight. The subject of dying—my dying, that is —has never greatly interested me.

some kind of benefit for him. "I don't need no benefits." The show will be televised, which pleases Condon. "We used to do well on TV with our music about twelve or thirteen years ago," he said, "then a war started and the Government took all the TV technicians away. Which war? Couldn't say. I don't know my wars very well."

### Chicago

One subject Eddie knows well is drink. He was extremely anxious to dispel the idea that he's a world champion at getting rid of Scotch, despite the fame he's acquired in this direction in the last forty years or so. "Boy, one thing I learned on our trip to England was not to burlesque the press. Some reporter asked me how much I drank of this stuff," he waved the glass of Black and White, "and I said three fifths a day, jokingly. He solemnly reported it next day. "Man, if I drank that I couldn't do a show." Another firework went off in Washington Square. Eddie put down his glass, tightened his bathrobe, stood up and solemnly saluted the open window. "We're back in Chicago," he muttered. He warmed up on his British tour. "We had a ball. I remember Dublin and the Jewish mayor. Imagine that! What a guy. He went for lunch at twelve and promised to be back in his office at one-thirty. We got him back by three.

### Wars

"If it wasn't for me there wouldn't be any hospitals." Eddie is bringing his third book out in November. He tapes the material and top writer Richard Gehman bashes it into shape. Gehman is also involved in a big jazz show honouring Condon, to be staged at Carnegie Hall probably this month. Eddie indignantly refuted the idea, reported in the American press, that it was



# BILK ON BEAT

"WHAT would I do if the jazz business was finished?" Acker Bilk stopped playing "Ace in the hole" on the organ of the Potters Bar Hotel — which was what he had been doing at the time — and pondered the question.

"Oh, work in a pub, I suppose."

Possibly to show his qualifications, he called for "Stranger on the floor" and was joined by the pianist's wife for a piano-organ duet version of his hit tune.

## RUMOUR

If he gave up touring with the band, would he remain in the music business at all?

"After eight years or so of touring with these wild musicians of mine, it would be a drag for me to go around without them. We've got used to each other, like each other's company, and I think there's always work for a band."

There has been the occasional rumour about Bilk going solo.

"There's certainly no question of my going solo this year, and if the band continues to do as well next year as it's done this, there's no question of it at all."

"Nobody can see too far ahead, but if I had to give it all up, I've got a couple of businesses outside music. Such as? Oh, one of them's

## Fans? Yes—one asked me if I'd marry his mother

a property company with a mate of mine in Somerset.

"If it came to a pinch, I think I'd go on writing tunes — you know, songs and some film themes. I've done two film themes, already, and I'd like to do more."

How has the decline in popularity of trad jazz and the boom in beat music affected the earnings of the Bilk band?

"So far as we're concerned, earnings have gone down so slightly that we're not feeling a draught — nothing at all. Which is a fact. If they'd fallen off badly, I'd tell you."

"These days we're going very steady. Quite a lot of cabaret work is coming in, and we're getting more of the big dance dates like debs' and hunt balls."

## RESPONSE

"Concerts . . . we're doing most of them abroad. We've got a tour in Eire and then we're off to New Zealand. And later they want us back in Sweden. We can't fit that in until November."

Is the Bilk band now weren't ready for it."

more popular abroad than in Britain?

"Concertwise, I'd say yes. Over here, halls are flooded with package shows and beat shows, and obviously we're not as popular as they are. But we still do the standard concerts."

On the Continent, the response is greater today. After seven years of going over there, we find them even more enthusiastic than they were. This year, in Scandinavia and Germany, we've done better business than in any previous year."

This doesn't sound much like a decline. Could the band work seven nights a week if it wanted to?

"It could, yes, but we'd have to sort the jobs out a bit—we've done a lot of travelling, you know. But with radio and recording and so on, we seldom get a night off as it is."

What about the current jazz scene in Britain? Does Acker think it is healthy or unhealthy?

"Very healthy, because there's been a lot of weeding out. Some bands went into the public eye a bit too quickly and they

Are the majority of trad musicians now too old to have a large fan following?

"I don't believe bands like ours ever had that sort of fan following. I mean, I never had one fan proposing to me at the height of the trad thing."

"The nearest I ever got to a fan proposal was when a seven-year-old boy told me he liked our music and asked if I'd marry his mother."

Does Acker think the general standard of musicianship among beat groups is higher or lower than that among traditional groups at the height of the trad boom?

## SWING

"I don't know enough about the beat groups to really judge. But the ones I have heard are nowhere near, they don't compare with the musicians in the known trad bands. But their standard of looks is much higher."

Speaking of beat and the like, how does he think our R&B compares with the American article?

"I don't think it swings as well."

What is his opinion of Mick Jagger as a singer?



"I've never heard him. TV is a thing I don't often see. I know who he's with, and I've heard people talking about them. But I've never seen them."

Which is his favourite beat group, then?

"Well, I suppose I should say Count Basie. And how about Louis Prima? I was lucky enough to see him in New York, and the whole group's a gas. Of the local R&B bands and players, I'd pick Sandy Brown. He plays better

organ than all of them."

Narrowing it down to rhythm, does he agree that R&B and beat groups are generally more rhythmic, more swinging, than trad groups today?

"No, I don't, not from what I've heard. Two or three years ago, some trad rhythm sections were diabolical so far as swing goes. But out of all that, a lot of musicians have come to know what swing is, how to play, how to swing."

"There are some swinging bands around today, and I think their rhythm work

is much more subtle than the beat groups'. I mean, there's more happening in it."

And how does Acker feel about Louis Armstrong's success with "Hello, Dolly"?

"I'm very happy about it. He deserves it, and I like the record. It's a catchy tune, and he sings it very nicely—so relaxed. And the tempo's so good."

"That knocked me out about it, you know, the tempo. It swings so well. But then Louis always does, doesn't he?"—MAX JONES.

# I'm for the States but I'll be back!

I AM NOT emigrating. Why am I going to America? It's simple — only because the financial rewards in that country are better than in Britain. But I want to make it quite clear: I am NOT emigrating!

I love my country, my family and my friends far too much even to consider that final step. It just hasn't entered my head.

At this stage I would like to stay in America for two years—perhaps three. Or maybe I shall have to stay longer—up to five years possibly—but I shall be back.

And during the time I am in the States I hope to be able to pop back for the odd visit. My reasons for making the trip? Well—for the first time in my life I am being businesslike!

It all started last autumn when Johnny Johnson — Britain's prolific jingle producer — introduced me to Phil Davies.

Phil, who is president of the Commercial Jingle Writers Association of America and whose own organisation puts out no fewer than 22,000 commercials a week, was in London looking for new voices to introduce to US televisioners.

He suggested that I take a trip to New York to meet other interested parties. Four weeks ago my manager David Moss and myself flew over.

To me this was to be chiefly a social visit to view the scene.

But to my astonishment I discovered that Phil had been busy playing my records to agents and sponsors, had arranged a cocktail party for me to meet them and had fixed a TV appearance in America's "Tonight."

## ROSEMARY

## SQUIRES

tells Jerry Dawson

And surprise, surprise — who should be at the party but Ray Charles! It was a great thrill to meet and talk to him—but my excitement was dampened a little when I was asked to demonstrate my work to the assembled bigwigs.

However, we had a go, David played the organ, I sang four songs, did a Stanley Holloway monologue, did "Frankfurter Sandwiches" and an impression of Louis Armstrong. They were delighted!

A Frankfurter manufacturer there and then asked me to record a jingle for use in his own organisation, which I did and Arthur Godfrey's musical director assured me that he would have no difficulty in fixing a date on Arthur's TV show.

I was astonished. Apparently Phil Davies had made a big point of my versatility which, thank goodness, my little act seemed to have confirmed.

He there and then sug-



ROSEMARY SQUIRES — not just £5d.

gested that I take the plunge and move to America for a time. He is to act as my sponsor and will make all the necessary arrangements for a work permit.

I am very well aware that I am going into a field where there are many more quality singers than in Britain, but Phil Davies seems to think I can make it and is prepared to back his judgment.

We have nothing definitely fixed at this stage but various negotiations are under way which will be settled by the time we leave in November.

Money isn't everything, I know, but apart from £.s.d. there is more scope in America.

In whatever years I have left I want to achieve something, and I think I can best do it in the States. But I'll be back . . .

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# BYRD in flight

**D**ONALD BYRD has been more unfortunate than most of his generation of trumpet players. Originally hailed as the new trumpet messiah when his first records began to appear here nine years ago, he eventually became one of the first victims of over-recording in the jazz world.

For the past three years, his trumpet playing has taken second place to the study of composition with such notables as Nadia Boulanger while he has been domiciled in Europe.

His appearance at the Ronnie Scott Club in London, however, refutes any thoughts of rustiness in technique, for Byrd was playing with the fluency and technical assurance that have always been there, and a maturity which has been acquired since most of his recorded ventures.

The demands made on a trumpet player

**BOB HOUSTON** reviews the latest American visitor at the Ronnie Scott Club

whose sole support is a rhythm section can be overbearing, and for most of his set Byrd is on his own.

However, he seems to have struck up a fine rapport with pianist Stan Tracey, whose iconoclastic style has not always found happy partners among the Scott Club's American imports.

Byrd is as harmonically adventurous, though not obviously so, and the mutual stimulation comes across.

His pure-toned sound came across best on a loping "On the Trail", and a sensitive ballad, "But not for me".

On the up-tempo, his facility is more noticeable, but there is less the feeling of the technician using his fingers than the thinking musician using his mind than there used to be.

Byrd was joined by Ronnie Scott's tenor on an easy-paced bossa nova for the real highlight of the set. It's easy to see why American visitors have so much respect for Britain's premier jazz club owner, for Ronnie has now developed into the major tenor voice he has always threatened to be.

Tony Crombie, back in the jazz fold after years of less demanding work, is drumming extremely well, with a maximum of swing and a minimum of fuss, while Malcolm Cecil's wholesome bass is as helpful as ever.

Donald Byrd may not be the most spectacular of the Scott Club's American visitors, but for lovers of top-class trumpet in the modern idiom, he could well be the most satisfying.



## TUBBS'

## BIG

## BLOW



**THE TUBBY HAYES Big Band** is becoming something of a legend in the British jazz world. So when Fontana decided to get it on record, it was quite an occasion... and the MM was there to mark it. These pictures, which show Tubby, trumpet-arranger Jimmy Deuchar, and A & R man Jack Baverstock, were taken when three titles — "Parisian Thoroughfare", "Russian Roulette", and "The Killers of West One" were put in the can. Pictures by John Hopkins.



# The dilemma that was Dolphy



Dolphy... criticism and controversy

**T**HE sudden death in Berlin last week of New Wave saxist Eric Dolphy has robbed jazz's avant-garde of one of its most potent voices.

Furious criticism and controversy has surrounded Dolphy since he broke into the jazz spotlight during a spell with the Chico Hamilton Quintet in 1958-59.

"Ugly", "space music", "ridiculous". These were only some of the adjectives applied to Dolphy's playing, as well as an accusation that he was in the forefront of experiments that were "anti-jazz".

His only appearance in Britain was with the John

by **BOB HOUSTON**

Coltrane Quintet in 1961, when his harsh, angular alto and bass clarinet playing had the impact of a hand grenade thrown in the laps of unsuspecting critics and fans alike.

American trumpeter Donald Byrd, in London for a season at the Ronnie Scott Club, was working with Dolphy in Paris until shortly before his death.

"I am not going to say he was a genius," he says, "but he was a great sax player, and he was just beginning to develop as a writer."

"He was very harshly

criticised as a player, but anyone with a knowledge of saxophone harmonics must have realised that he was an exceptional player.

"He was a very gentle person, with a tremendous respect for people. That recent criticism of Miles Davis did not provoke him in any way. He never criticised Miles or anybody else."

I personally looked forward with eagerness to any Eric Dolphy issue, for here was a musician who was capable of producing wonderful music.

Among a lot of rubbish, there were far too many pieces of gold for the man to be brushed aside as a mere jazz poseur.

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# PROWLING

## WITH

**T**HE group with Britain's No. 1 record were on their way to a London date—by tube. Hardly anyone recognised them. And when they arrived at Wimbledon Palais, the Animals walked in through the front doors like the other twelve hundred-odd people coming to the big beat night.

No phalanx of flashing photographers. No wide-eyed, wide-mouthed fans flapping autograph zooks, and stabbing pens at the stars.

They prefer it that way, the Animals. Star treatment at the moment is a joke to them.

They want plenty of time to live their normal, rather wild life, plenty of time to play their exciting music, and plenty of room to move around.

I know—I've been moving around with them. Living, eating and drinking (especially drinking) with five Newcastle boys at the top of the pop tree.

The weekend started with the tube ride to Wimbledon, and beefy bass guitarist Chas Chandler talking about Newcastle and their times there.



# THE ANIMALS!

“We like playing so much

that is all we really want

to do . . .”

### WILD

“It's a great place, man. We're doing our first date up there since the record, in a couple of weeks, and it's going to be wild, believe me.”

“People don't know about 'castle here. It must be one of the hippest places in Britain. You know, we've got a Top 20 there—just the local records—with John Lee Hooker at No. 3 or something, and stacks of other records you'd never see in charts here, all R&B.”

### THICK

At the ballroom, where road managers Tappy—a former Newcastle group guitarist, and Alex, bearded former laboratory technician and a strong R&B enthusiast, had already set up the group's gear on stage, the boys foamed into a small dressing room.

### CHRIS ROBERTS joins the ANIMALS

to savour life with the Geordie wonders who have stormed the Pop Fifty.



The air was thick with Geordese, as some Tyneside friends of the group sidled into the room.

Cheeky-faced singer Eric Burdon waggled his big toe through a hole in his sock and stuck his foot out for my inspection. A couple of autograph hunting girls giggled at the sight.

“What's it like down there?” asked Alan Price, organist and founder of the group, with a fist around a bottle of lager. “Good crowd,” someone said.

### LEER

The babble increased as the ballroom manager came in with details of the

playing times. A little army of lager bottles appeared on a tray and everyone dipped in.

“Open the door,” said Chas. “It's like a steam train.” “Close the door,” called Alan pulling a shirt on. “There's girls out there.” “Yeah,” said Eric with a little leer. “Bring 'em in, now, before we go on.”

It was time for the first half, and the boys slouched out, down the stairs to the stage.

The crowd in the ballroom surged forward around the stage, as the compere announced the star group, and the Animals belted straight into Carl Perkins' “Matchbox”, hoarse-voiced Eric lashing out the lyrics with tremendous punch.

Drummer John Steel with his perpetual grin—looking like a young Michael Medwin—sat confidently behind his kit hammering away as guitarist Hilton Valentine took off on a solo that bent every string on his glittering guitar.

Lee Hooker's “Boom, boom” followed, Berry's “How you've changed”, Hilton and Alan sliding their notes together, “Green Onions”, with Alan's chords squealing out over the steady thumping rhythm from Chas and John.

### SERIOUS

Back in the dressing room, chaos resumed.

A reporter questioned Alan in a corner. Another was asking Eric what he wanted to be when he left school.

Eric's unprintable answer got a shout of laughter, before he became serious. “This is what I wanted to do,” he said. “Always wanted to be a

singer, that's all.” The group agreed that the audience wasn't quite digging what they were doing.

“It's a ballroom, though,” said road manager Alex. “You come to expect it. I wonder whether the R&B thing will break through properly at all. At the moment it's still a club music really.”

In the second half, the audience warmed as the group went rolling into “House of rising sun”.

Then the date was over, and Chas declared a good night's sleep was in order, and set off for their London hotel.

I joined Alan for a visit to the West End's Flamingo Club “to hear some good stuff”.

### ORGAN

“I've been playing piano I suppose since I was five,” he said on the train back to town. “I'm not really an organist anyway—you can always tell a converted pianist playing organ.”

“You know something? If the group broke up tomorrow, I'd feel I'd achieved everything I wanted. Not that I'd be happy about it, but it's the personal feeling of success.”

“As far as I'm concerned, we've made it. Whether we stay sort of near the top depends. We like playing so much, all we really want to do is that. I'd be happy just to know that we'll be working for a long time ahead.”

### MODEL

After the Flamingo session, it was back in the hotel, and bed down. In the morning, the bedside

phone ringing at regular intervals, Chas and Alan—in adjacent beds—snuffled their way awake, too late for breakfast.

Manager Mike Jeffries came in, had a friendly wrestle with Chas, and announced the boys' new transport—a £1,500 American Ford Station wagon, silver grey, and every inch a vavoom model as far as American car-mad Eric is concerned.

It took us to the next date at Bletchley, Bucks, where the crowd was distinctly unhip to the whole thing, although Hilton was dragged off the stage by female hands, and Alex and I had to pull a panting girl off Eric's neck on the way out.

### HAUL

It was a real gangster get-away, everyone piling into the monster for a 110-miles an hour drive down the M1 back to London.

Anti-travel Alan, sitting in the back, admitted that it wasn't too bad after all but still held a bottle for comfort. So did I, at 110 m.p.h.

In London the group split up and met at a 2 am party for some relaxation, later adjourning to a friend's flat.

The next day, the boys were up comparatively early for a long haul to Blackpool and a Sunday concert there.

It had been a fairly unforgettable week-end.

### DYNAMITE

The Animals don't grunt, bark or howl, except with laughter. They are down-to-earth, practically underground.

I like their performance on stage—big beat dynamite. And I like them off stage.

They're having a ball, despite the demanding life. I enjoyed sharing it for a few days.

Let's hope the sun keeps rising on them for a long time.



ERIC BURDON—lashing out the lyrics with tremendous punch.

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# MM SPOTLIGHT ON A HARD DAY'S WEEK — BEATLES

## When the so has to stop



FLASHBACK TO FEBRUARY—SOMERVILLE HANDLES A BEATLE PRESS CONFERENCE IN NEW YORK



THEY'RE BACK! The Beatles home from their tour of Australia and New Zealand.

**I**T was a dirty lie." Beatles had been on tour of Australia and New Zealand.

"Let's get the whole thing done at London Airport. Two tomatoes and one lettuce leaf we met them all later. They have any ideals, and they say which we are.

"Anyway, we shook hands and laughed at it. It was—well, just one of those things. But when I read the papers next day, I thought we'd been battered."

### SEARCH

Locating a Beatle in the seething press room of London Airport is rather like looking for an American name in today's hit parade. They're there—but you have to search hard and patiently.

Through the haze appeared affable George Harrison, distinctly exhausted by a 36-hour flight.

"So it's the Animals, is it?" he said. "Good. They're good. Surprised they got there so quickly, though."

"Well, good to be back. It was quite an experience, but we all feel very out-of-touch after a month away. Australia was all right."

"But New Zealand—I don't know how to describe it. They're so old-fashioned. Nothing is up-to-date. The way of life is slow and funny. It's like I imagine England must have been in the 18th century."

## PS... from the man who just wants to forget

**I**NEVITABLY, the Beatles are collecting "ex's" around their name. Ex-drummers, ex-girl friends, ex-this and that, right down to ex-hairdresser, no doubt.

Last week, a new one made his appearance. He is Brian Somerville, now ex-Beatles publicity man, like-it-or-not for a few months to come. Which is exactly what he wants to avoid.

"I would like to be accepted in my professional capacity," he said. "Although my relations with the NEMS office are perfectly normal, I don't wish to be known as an ex-anything. It will help, of course, initially, but that's all."

Brian, ex-Merchant Navy and Fleet Street writer, is opening his own publicity office, with the idea of collecting a "package show" of names for his business—a male and female singer, an actor, possibly a group, a personality of some sort, and a disc jockey.

He feels strongly about the DJ situation in Britain. "I think the war is about to start," he said. "The young ones must start moving in soon, and I hope to be able to have a good one with me. The DJs we have now—they know their jobs, they're terribly professional, slightly sanctimonious, and have been going on for far too long."

He made a point of correcting statements which appeared in some newspapers on his move.

"I have never said that groups are finished," he stated. "I did say that the group mania—if that is the word—will be levelling off shortly, and I believe that is true."

**Ex-Beatles publicist BRIAN SOMERVILLE talks to Chris Roberts**

### Entertainment

"The Beatles? Well, I believe again, that they are levelling off in a way. Let's face it, 'yeah, yeah' and all that, is a bit old hat now."

"They are changing their image and will broaden their appeal in the entertainment world. You have to have this—it must happen."

"I also believe that they have a tremendous amount of talent—much of it yet untapped in the field of films, for instance."

Brian was disturbed over another press report that he was the man responsible for the Beatles' breakthrough, in a publicity sense. "It said that when I took over, they were little-known outside Liverpool. Well, of course, this is ridiculous! They were already well on their way before I took over."

Did he ever feel like throwing the job in, before he made his recent decision? "Yes, once in Paris, when I had a personal disagreement with one of the group. It was just unfortunate, but passed over soon enough."

His proudest moment? "Probably the American trip when I went over to see how the land lay and open the way a bit. It was a little embarrassing afterwards, because I had made myself known, and some people approached me on the business side."

"I received a letter from President Johnson, asking if the Beatles could lay a wreath on the Kennedy Memorial the next time they went there. And I was the one Montgomery approached in this country, when he wanted the group to visit his home."

Of the job as a whole, he said: "It was a publicist's dream turned into a nightmare. A publicist's job, after all, is to make the artists approachable. After a while, I found myself doing exactly the opposite."

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# BACK FROM AUSTRALIA AND A LOOK AT THAT FILM

## screaming

by RAY COLEMAN

lie." Thus John Lennon squashed reports that the Beatles had been shelled by eggs from non-diggers during their tour of Australia and New Zealand.

"The thing straight," he urged soon after stepping from the plane. "There were six eggs—one in Brisbane, five in Sydney and one in Melbourne. They were thrown by a group of students and they said they were idealists, but they didn't seem to me to be idealists. They said they didn't like us because we were materialistic."

**When you're Mrs. Beatle, you've got to wear dark glasses**

Asked what was the Beatles' most popular song throughout the tour down-under, George looked in blank amazement.

"The screams were the same, so it was impossible to know which song they screamed most for."

"The degree of screaming was just the same—some shows were smaller in audiences than others, but the enthusiasm was just as great in comparison."

While interviewers barged the Beatles with queries, Cynthia Lennon—the lone Mrs. Beatle—stood alone.

A fleeting greeting from husband John had been her sole contact with the Beatles even an hour after the plane touched down.

"No, I haven't had much time to be lonely," said Cynthia, in reply to the

inevitable question. "I came down from Liverpool this week—I've been up there a lot of the time, with the family."

### MONEY

"It's good to see John back—and the others. I've been spending a lot of my time having driving lessons. Another dangerous woman driver about to go on the road . . ."

There IS money and security to compensate, of course, but being a Beatle wife has its penalties.

"We have a flat (in Earls Court) but you should see the outside of the house. It's been scrawled on by people with messages that can't be removed. They're engraved."

"I know, you expect people to find out where we're living, but it's a

strange thing to want to do, unless they are really young kids. It's rather hard."

The bouquet-laden Beatles were by now parrying some very questionable questions from TV interviewers.

Ringo Starr was asked how he felt—presumably because he rejoined the Beatles in Australia after being in hospital in London with tonsillitis.

"I feel fine," replied Ringo. "But you asked me that the day I flew out to rejoin them . . ."

About 200 young fans howled the Beatles back—a figure which bears harsh comparison with the

thousands who usually bring chaos to the airport at a Beatles arrival or departure.

"Why shouldn't it level off? asked George. I think it was bound to—we can't expect the huge crowds all the time. It's bound to quieten down. Couldn't have got much louder!"

### SLEEP

"I think that when we went over to America, and there were those fantastic scenes, it was a sort of reaction from British fans generally—not necessarily Beatles fans. They thought: 'good old Britain—we'll show them Americans.'"

"Now, it's accepted that we've established things for Britain, haven't they?"

Paul McCartney interceded: "I think it's dropping off for everyone. It had to."

The way the Beatles handle a press conference is a regular lesson in sharp practice of the nicest kind.

"I just need to get away and have some sleep," said Harrison. "It's been a tiring flight."

"And we need to catch up with what's happening." Then, to Bert the chauffeur: "Hey, Bert, hold on for me."

And away they all went towards London—to bed. Even a Beatle has to sleep.



"It's good to see John back" . . . Cynthia Lennon and her husband drive off from London Airport.

## STORY



IF the Beatles are not already millionaires, their new film, "A hard day's night" should put that right.

For here's a smash hit if ever there was one. The fab four are simply—FAB!

They don't try to act. They are just themselves. Witty. Cheeky. Impertinent. Human. Animated. Deadpan. Natural. And-if-you-don't-like-it-lump-it sort of thing.

Each one is a star in his own right, but Starr is an extra special star. At one point he becomes slightly disenchanted with the rest, and wanders along a river bank.

He wears a cloth cap and a long coat for disguise. A young tramp with an expensive camera.

He chats with a grubby boy as though he'd met him in a Liverpool street. He doffs his coat in a Walter Raleigh act for a smashing bird who promptly disappears down a muddy hole.

He tries to take a shot of himself with his camera poised on a stone at the water's edge, and jerks it into the water. And he does it all with a feel for tragi-comedy that belies his nil screen experience.

The story is a day in the life of the Beatles. They rush everywhere hotly pursued by fans. Wilfred Brambell is Paul's gradad and he goes along for the ride.

We get crazy sequences in hotel rooms, backstage at a TV theatre, and in best clubs.

There's one hilarious, goon-like running-and-jumping bit on a piece of open ground and a glorious send-up of non-with-it reporters at a press conference.



Ringo — a feel for tragi-comedy

## FAB! FAB! FOUR!

"Are you a mod or a rocker?" Ringo is asked.

"A mocker," he replies with a certain relish.

John scores heavily with his cheeky witticisms and his confidence on camera. But all the Beatles, and the strong Lennon-McCartney songs, make this a jumbo sized hit. So does the deft documentary type photography.

One thing—the hairstyling is credited to Betty Glasgow. She might have changed her name to Liverpool!

The film is currently showing at the Pavilion, Leicester Square, London.—J.H.

CLIFF RICHARD and the Shadows also score heavily in "Wonderful Life" (Odeon, Leicester Square) when they are allowed to run riot. But this is not quite often enough.

The boys, stranded on the Canary Islands (that's tough!), get involved with a creaky film company making a Nelson Eddy-Jeanette McDonald type monstrosity. Cliff also gets involved with Susan Hampshire. Too often.

The music is good—especially the hit single "On the beach". The dance routines are slick and exciting. The photography is cunningly clever.

And one routine, depicting a potted history of the cinema, is brilliant, with the Shadows as the Keystone Cops and Cliff taking off Rudolph Valentino, Groucho Marx, Fred Astaire and James Bond with professional aplomb.

But the scenes with Susan Hampshire seem to drag a bit and Cliff is too frequently left alone with her. You get an uncomfortable feeling that she would feel happier in the hammy film they are supposed to be sending up.

Nevertheless, this colourful epic should make a mint.—J.H.

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Miles Davis

## Make way for more of Miles

**MILES DAVIS.** "In Person at the Blackhawk, San Francisco." Vols 1 and 2. Walkin'; Bye Bye Blackbird; All of you; No blues; Bye bye (Thelma); Love, we found you. (CBS BPC62304). Well you needn't; Fran-dance; So what; Oleo; If I were a bell; Neo (CBS BPC62307). Davis (trpt), Monk Mobley (trbr), Wynton Kelly (bass), Paul Chambers (drms), Jimmy Cobb (dca).

**THE** standard of Miles Davis' recorded output has been so consistently high over the past decade that it is difficult to think of any of his records which can be regarded as dispensable.

Any serious jazz collector must have shelves full of Davis albums, and space should be found for these two releases (they appeared on Fontana in 1961) if they're not there already.

This must be taken as a typical Miles nightclub performance, and the less disciplined atmosphere of the club stands comes out in some sloppy endings, and occasional fluffs.

But set against the magnificent work from Miles on every track, the superlative prompting and support of Wynton Kelly, Chambers, and Jimmy Cobb, they mean nothing.

Volume One opens with a brisk "Walkin'" which should silence those critics who still like to imagine the Davis technique is not all that it should be. Highspot here is an exhilarating "No Blues", featuring a crackling Miles solo. Kelly has a solo feature on "Love".

"Well You Needn't" and "So What" (who else but Miles could have thought of that title) on the second volume contain liberal helpings of Mobley's lean, muscular tenor, and a fierce and hot (yes, hot Davis on "Oleo").

Very difficult to recommend one of this pair. It's well worth missing a couple of lanches for both. There's far too many good things on both to have to miss one. —Bob Houston.

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## How to be a pop success—and still be Louis

**THIS** may be, in many respects, popular music as well as a popular record. But a fair measure of jazz and bags of inimitable Louis warmth and personality glow in its grooves. It is one more for every real Armstrong man to have, even if it doesn't match up to his all-out jazz achievements.

In truth, the album is Louis. The All-Stars, by no means the best Satchmo has commanded, support him in their own sturdily uninspired fashion.

Kyle does more than that, though, and Trummy's driving presence is unmistakably felt on that famous performance of the title hit. Big Chief more or less plays Trummy's part — not as keenly, natch.

We all know that Louis is 64 now, a very ripe age for hot blowing. But he can still make you sit up with the logic of his construction ("Long, long time," "Look me over" for instance), and there are some magic touches to "Kiss" and others.

And his singing, of such a selection, is still the best in the game. "Life's companion" and "Lot of Livin'" are two which come to kicking life in his hands.

The album, though aimed at a pop market, is quite simply typical latter-day Armstrong, in spite of banjo intrusions. The old Louis spirit, which comes up with tricks like "Hello, Dolly! This is Louis", is joyously evident on most tracks.

**LOUIS ARMSTRONG:** "Hello, Dolly!" Hello, Dolly!" It's been a long, long time; A lot of livin' to do; A kiss to build a dream on; Someday; Hey, look me over; I still get jealous; Moon river; Be my life's companion; Blueberry Hill; You are woman, I am man; Jeepers creepers (London NA-R4190).

Armstrong (trpt, voc), with basic personnel of Joe Darensbourg (cl), Big Chief Russell Moore (trbr), Billy Kyle (pno), Arvell Shaw (bass), Glen Thompson (bio, gtr), Danny Barcelona (dca), 1964 Trummy Young (trbr), Tony Gottuso (bio, gtr) and also strings are present on one or two tracks.

As John L. Taylor (one of my most reliable correspondents) puts it:

"To see Louis up in the hit parade is wonderful, and he has made 'Hello, Dolly!' irresistible. If a little bit of banjo has helped this, and other numbers in the LP, then I for one am not complaining." Me neither. —Max Jones.

## JOHNNY COLES

**JOHNNY COLES:** "Little Johnny C"; Little Johnny C; Hobo Joe; Jano; My secret

passion; Heavy legs; So sweet; my little girl (Blue Note 4144).

Coles (trpt), Leo Wright (alto, flute), Joe Henderson (trbr), Duke Pearson (pno), Bob Cranshaw (bass), Walter Perkins (dca), Pata La Roca (dca) replaces Perkins on "Passion", "Legs" and "Girl".

**JOHNNY COLES'** appearances on record have so far been mostly limited to filling a somewhat Miles Davis role with the Gil Evans orchestras when Miles wasn't around. Splendid examples of his highly personal work can be found on the "Great Jazz Standards" and "Out of the Cool" albums.

This is the first album under



Ruby Braff

sections—displays his flair for playing good songs and turning them into emotional personal-sounding jazz.

Elliot, Lowe and Pierce have their moments, and Hank Jones solos prettily on "Lover," "Habit" and "Let's do it."

But Braff is the star. He puts down something worth while on every track, and sounds very penetrating on "Someday" and "If dreams," and on the Armstrong-patterned "Cabin" and "Let's do it."

And the up-tempo "Swing that music" is full of rippling trumpet phrases which show how individually Braff projects what is, more than anything else, a Louis approach. —Max Jones.

**RUBY BRAFF:** "You're getting to be a habit with me." Someday sweetheart (a); When your lover has gone (b); You're getting to be a habit with me (b); Let's do it (b); Swing that music (a); You'd be so nice to come home to (c); Taking a chance on love (b); Cabin in the pines (a); Lazy (a); If dreams, come true (a). (World Record Club 7812).

(a) — Braff (trpt), Don Elliott (vibes), Mundell Lewis (gtr), Milt Hinton (bass), Nat Pierce (pno), Don Lamond (dca). (b) — Same but Hank Jones replaces Pierce.

Pee Wee Russell to the list of Braff's inspirations. And aural evidence would suggest Bobby Hackett.

On this album, Braff—accompanied by Elliot's innocuous vibes and one or other of two highly professional rhythm

## RADIO JAZZ

**RADIO JAZZ** (Times: BST/CET)

**FRIDAY**  
6.40 p.m. M 1: Jazz Rondo.  
7.30 p.m. Lu Walters. 9.30 A: French jazz guitar. 9.30 M: Jazz Corner. 10.15 M 1: Charlie Byrd. 10.35 Y: Jazz Actualities. 10.40 Z: Jazz Actualities. 11.43 A: Gospel singers. 12.0 midnight T: Junior Mance, Swingle Singers, Ella. 12.20 a.m. I: Jazz Album.

**SATURDAY**  
1.20 p.m. M 1: Jazz Club. 3.30 E: Jazz Museum. 7.30 M 2: Danish jazz discs. 9.15 X: Django Reinhardt. 9.30 A: Jazz Images. 11.15 T: Kenton Ork. 11.15 BBC L: Jazz Club. 12.0 T: Jazz Jam Session, with Hamp, Peterson, Ray Brown, Rich, Herb Ellis, deFranco. 12.5 a.m. I: Jazz Book.

**SUNDAY**  
5.30 p.m. E: Coltrane plays ballads. 7.30 M: Jazz and "near jazz". 9.30 A: Dinah Washington. Mulligan-Desmond Quartet, Michael. 11.5 A: Dorothy Quintel, Renaud Ork., Crappally, Peanuts Holland, others. 11.30 M 1: Howard Brubeck Ork. 12.15 a.m. E: Jazz and "near jazz".

**MONDAY**  
9.30 p.m. A: New discs. 10.15 M 1: John Jorgensen. 10.20 RTF 258m: The Real Jazz. 10.55 Z: Jazz Actualities. 11.0 E: Frankfurt Jazz Festival. 11.0 BBC L: Jazz Scene. 11.5 M 1: B. Goodman since 1940. 11.15 T: Artie Shaw (first of five programmes). 12.0 T: Newport, 1963 — House Band and Gene Wein All Stars (new record).

**Louis—now 64, a very ripe age for blowing, but he can still make you sit up and listen.**

his own name, and great admirer as I am of his previous work with Evans, I find this slightly disappointing. Perhaps it's because he was limited to short solos in impeccable surroundings with Evans, and here he has a lot more blowing space and occasionally has difficulty in making full use of it.

Pianist Duke Pearson is a tower of strength here, contributing bright solos, arrangements, and even the sleeve-notes.

Coles recalls his tenure with Evans by utilizing one of his favourite phrases to break into his solo on "Legs", which along with "Passion", a fast waltz, are two of the most successful tracks here.

But outstanding is the final track, dedicated by Pearson to his seven-year-old daughter. Coles here is restricted to stating an extremely beautiful melody and creating a mood, something at which he excels. The all-round performance here is more than enough to make up for other shortcomings.

Wright and Henderson are fine foils to Coles' concise trumpet, while the rhythm section is beyond reproach, especially when La Roca is drumming.—Bob Houston.

## RAGTIME PIANO

**BURT BALES:** Temptation rag; Wild man blues; Mister Joe; Kansas City man blues; Chicago breakdown; Melancholy; New Orleans joys; Midnight mama (all a). **PAUL LINGLE:** Yellow dog blues (c); Pastime rag no. 3 (b); London blues (c); Blame it on the blues (c); Memphis blues (c); Sweet substitute (d); Sidewalk blues (c); Black bottom stomp (c). (Good Time Jazz LAG578).

(a) — Bales (pno) San Francisco. 22/10/49. (b) — Lingle (pno). (c) — Lingle and Bob Short (bass). (d) — Lingle and Short and Monte Muntley (dca). Los Angeles. 11, 12, 13/2/52.

**RAGTIME** is a formal sort of music, and when interpreted "correctly"—as it is on their record by two contemporary West Coast professors—it has a formal, old-world charm.

In keeping with this period appeal, the cover shows an ample, smiling madam standing by a piano behind a bead curtain. She is saying: "They tore my playhouse down . . . but I've still got by Bales and Lingle records."

A fair point. Bales, born in Stevensville, Montana, moved to California in '25 and became a speakeasy pianist in his teens. Later, in San Francisco, he fell in with the Lu Watters musicians and took seriously to ragtime and traditional jazz.

He plays ragtime well, observing the rules of tempo (not too fast) and dynamics and bringing out to the full the music's syncopated yet somehow mechanical rhythmic qualities.

Among the rags he performs here are Henry Lodge's post-classic "Temptation" and Jelly Roll's admirably tuneful "Mister Joe", "Chicago breakdown" and "Mama".

He also plays Jelly's Spanish-tinged "Joys", Lolly's and Louis Armstrong's "Wild man blues", and Marty Bloom's rather more sombre "Melancholy". All good tunes to pleasure the ears of a new young generation.

Similarly, Paul Lingle, from Denver, Colorado, is a second-line rag professor—though he heard Jelly Roll in person on the Barbary Coast—and one of the players associated with the West Coast jazz revival of the Forties.

Lingle, like Bales, is a believer in the lasting attractiveness of Morton's compositions and piano style. Here, he plays with sympathetic attentiveness four pieces by his favourite, including that excellent song "Sweet substitute".

In addition, he does original versions of Handy's "Memphis" and "Yellow dog", Charles L. Cooke's "Blame It" (from 1914) and Artie Matthews' third "Pastime" (1916), one of five "Pastimes" by the writer of "Weary blues". —Max Jones.

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## PHILIPS

9.30 A: Jazz à la carte. 10.20 O: Tenor Battles. 11.15 T: Artie Shaw (4). 12.0 T: "Un-decurrent" — Bill Evans, Jim Hall. Programmes subject to change.

### KEY TO STATIONS AND WAVELENGTHS IN METRES

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NANCY WILSON

# THE WORLD'S TOP STARS REVIEW POPS JUST FOR YOU



## BLIND DATE

# DUSTY

**MARY WELLS/MARVIN GAYE:** "Once upon a time" (Stateside).

I once wrote a song called "Once upon a time." It's being recorded by Francoise Hardy. Well, if this goes at all, it will be because it's the fashion to like Mary Wells. I'll never know why this got off in the States. They've both done a lot better. It's pretty, but a waste of two good artists.

**JULIE ROGERS:** "The wedding" (Mercury)

Julie Rogers? It's one of those songs that sounds better in any other language but British. It's a good, straight rendition of a song

FEW identities of the recording artists eluded Dusty Springfield when she heard this selection of the week's pop singles. That is because Dusty is astonishingly well-informed about who's recording-what, and all that is happening, on the international music front. But Dusty is not easily pleased. Her music tastes lie in the gospel field — a fact that becomes clear in her comments on music at all times.

that has been sung many ways, but I don't see why this should be a hit when so many other versions have failed. It will sell well in Ireland, though — they like the song over there.

**PARAMOUNTS:** "I'm the one who loves you" (Parlophone).

It's English. They're trying to do a Major Lance. Good sound — very good for an English group. He sounds like the lead singer with the Migil Five. Don't know who he is, but he's very good. Marvellous sound. Is it the Redcaps or some group like that? They should have used brass with it. But nice.

**JOHNNY MATHIS:** "Taste of tears" (HMV).

I think Johnny Mathis is a drag. "Misty" was the only one I ever liked. Always sounds phoney, to me, his sound does. Too many vocal affectations. I'd rather hear a guy called Lennie Welch with "Since I fell for you". He's better than Mathis ever was. Definite miss.

**FREDDIE and the Dreamers:** "Just for you" (Columbia).

(After first bar): English. A hit. I admire him. I've heard this before. I don't want to say much about this. Not my favourite record of his, but I'm sure it will be a hit.

**ANDY WILLIAMS:** "If ever I would leave you" (CBS).

Andy Williams. He always does nice stuff. Marvellous range this man's got. But are they releasing this as a single? I'm waiting to see if it develops. No, I'm sorry, it doesn't do anything to me. A very pretty song which doesn't stand a hope in hell of being a hit. Who wrote it? Nice song.

**SANDIE SHAW:** "As long as you're happy" (Pye).

Her diction is just like Cilla's — especially on the word "too". But, oh dear. These people go along with good ideas and somehow... If this was made in the States the backing would become entirely different. But a lot of ideas went into



## I think Johnny Mathis is a drag

be a hit. I like it — not so much as their other ones, but it could get away.

**CHUBBY CHECKER:** "Rosie" (Cameo-Parkway).

Show tune? But what's the point of it? Who is it? WHO? What's HE trying to be—an all-round entertainer? Oh no. People think they're progressing when they do this sort of thing, but I believe they are moving backwards. Not a hit. Okay for a show, that's all.

Why are they doing this again? Take it off, please. Nothing original whatever. It's music to play while the adverts are on. No.

**RONETTES:** "Breakin' up" (London).

At last! I still like their sound, and this could still

this record. I can see exactly what they're trying to do. Not a great song. She sounds like she thinks about music like I do. Well, I'd say that's a damned good try.

**NANCY WILSON:** "How glad I am" (Capitol).

American. Nancy Wilson? I like her, but I don't like

this. I can think of a thousand people who would have done this better. It's nice, and everything — but you compare it with "Every little bit hurts", by Brenda Holloway. This one's a nice idea, but nowhere near funky enough for my liking.

**SOUNDS INCORPORATED:** "Spanish Harlem" (Columbia).

Lovely ice cream music.

## PICK OF THE POPS

**STRONGEST** single from FRANK (FIELD) in ages with "I should care" (Columbia)—a bit of yodel, beautiful old song, and Frank in fine voice. Hit... **MANFRED MANN** group one of Britain's best. Hear "Don't wash diddy diddy" (HMV). Unless something goes drastically wrong, a very big seller. It rocks.

**555** fans should dig **KING SIZE TAYLOR'S** "Somebody's always trying" (Decca), and it might just make it big (HMV). **GLENDIA COLLINS** reviews "Lullaby"—a mistake after Millie's hit. This won't give Glenda her break, but one day she will make it big (HMV). **MIKE LEROY'S** folksy "500 miles" (Columbia) is pleasant, and he sings well, but it's no hit.

Listen for organist **ALAN HAVEN'S** theme from "For he's a jolly bad fellow" (United Artists)—swings, could go well... And yet another instrumental, "Einky dinky" by **JOHNNY HOWARD'S** Band (Decca). Catchy, commercial and full-bodied band work... **JOHNNY KIDD** and **Pirates** get a good sound on "Jealous girl" (HMV), but it's rather indistinctive and samey. Miss.

Another revival: "Tequila," by **BILL BLACK'S** Combo (London). Forget it. Buy the Champ's version... **FIRING SQUADS** "A little bit more" (Parlophone) trends so obviously and could be any of a million groups. No... **CHUCK JACKSON'S** "Beg me" (Pye) gets an outsider rating. Good singing, dodgy song, but plenty of work went into making this. Worth a listen.

Yet another revival! The **INTENS** with "Cry to me," and this one is good, bright, has pathos and could well click. (Phillips).—**RAY COLEMAN.**

## ...and a look at the latest LPs

**FANS** of **FRANK SINATRA** tend to be indiscriminate and lavish praise on every note he sings.

But the truth is that even the swinging kid can have an off day. That happened when Frank recorded "Days of wine and roses, Moon river and other academy award winners," his new Reprise LP.

He is backed by Nelson Riddle, and the fact has to be faced that the Sinatra voice is not at its peak. It sounds tired. There was a day when Sinatra could interpret the lyrics to such a song as "It might as well be spring". On this LP, he sounds bored.

That just about sums up the entire LP. There is nothing drastically wrong. The

## Sinatra—is he past it?

tune selection is first-rate. But it has a weary atmosphere. Even Frank's ardent fans can safely forget this one.

ONE of the most terrifying album titles in recent months has been "The wonderful world of Andy Williams, featuring the Williams Brothers, Claudine Williams and the entire Williams family". (CBS).

The LP cover has a picture of the ensemble — 19 people. Now, although Andy Williams is a very fine singer, it does not follow that every member of his family possesses vocal talent.

The LP is rescued by Andy's attractive work on such good songs as "Canadian sunset", "Softly as I leave you", "September song" and "Wives and lovers".

It is certainly not worth buying, even if you are a fervent Williams follower. Much better to go for an album featuring Andy alone. HE is good!

**AMERICA'S** Mick Jagger—Bo Diddley—is in "In the spotlight" on a new Pye LP. It's the mixture as before, which means good, gyrating, rhythm-and-blues

from one of its ace dispensers. Titles range from "Hong Kong, Mississippi" to "Bo's a lumber jack". Diddley fans will not be diddled.

THE fine Xavier Cugat Orchestra builds the Latin rhythms excellently throughout "Continental hits" (Mercury)—pulsating beat, tremendous brass section work, and all-round musicianship. Titles include "Mack the knife", "Petite fleur", "Apache", "Volare" and "The poor people of Paris". If L-A is your music, buy this one.

**ELVIS PRESLEY'S** "Kissin' Cousins" single has jumped into the chart, and to coincide with the release there's also a soundtrack album of the film on RCA Victor.

El swings out well on the "Kissin' Cousins" track which forms an "encore" to a version of the same number which opens Side 1. Most engaging numbers, however, are the saucy "Catchin' on fast" and "Once is enough".

El's backings sound dated by today's standards, and



Frank Sinatra

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Two American singers give their views on the British scene . . .

# THEY'RE PINCHING MY IDEAS

says **DAKOTA STATON**

"I FIND such good old songs, such rare tunes, that when I do them on albums, other performers take them and re-do the songs I've rediscovered. Sometimes I think I'm setting the pace for girl singers in the United States. In fact, I've been doing this for the past four or five years."

Dakota Staton was ruminating on her role in show business and surveying the prospects for the future as she sat in the huge antiques-laden lounge of her New York home.

"I don't see many good songs being written today for my style," she said. "When I want to make a new album, I have to re-search.

"Where do I get my material from? Well, I choose the majority of it. Course, I'm always open to suggestions, but I'm very particular.

"My favourite singer was Lil Green—she came before Billie Holiday and after Bessie Smith. Lil is deceased now.

"Well—let me say this much—she was entertaining and amusing, but could be very sad. And that's the way I like to be, with the right songs.

"A singer in my style should portray life with the lyrics. And pull no punches. I sing the blues music. I figure there aren't many of them around doing this right now.

## Album

"It's no wonder other singers get hold of my songs when I make them. The songs aren't being written.

"My new album coming out was supervised by George Wein, and recorded live at the Newport Jazz Festival last year. Then I have another, Dakota with Strings. Twenty-seven piece orchestra. Oh, the songs on it are good. 'God bless the child' is one.

"People's selection of tunes isn't good, you know. I don't think they think hard enough before recording. Some singers—beginners, I think they are—choose a song that's nothing in my book.

"Singers must choose songs with lyrics that convey a story. Who cares about the birds and the butterflies now? Songs should have story, continuity, and climax. If there isn't that, then the tune's wrong.

"So that's the position. You have to go right back. I consider myself a stylist. If I was to sing commercial tunes, they would be taken right out of that commercial vein and sung in the way that they weren't intended for.

"Sure, I'd like a single hit. But it's not me that's gonna change. It will have to be public taste."

Dakota has been singing for seventeen years. She comes from Pittsburgh, and has been a solo artist since leaving her home town, where she sang with a local band.

"Yes," she agreed, "they do say that if you don't get that big band experience early on, you pay for the loss later. I figure I learned a lot from bands I sang with through the years.

## Project

"I made that album, 'Round midnight', with Benny Carter, and it was beautiful playing.

"For records, I like a big band behind me, but for appearances . . . who can afford to pay them? I take a small group—just piano,

bass and drums. It's nice.

"From a big band, you learn volume and pitching. You learn to project your voice like an instrument. You join the band, you know—become part of it. It does a singer good to keep the ears open as well as the mouth."

Which singers did Miss Staton admire most? "Apart from Lil Green and Billie Holiday, I'd say my list takes in Una Mae Carlisle, Ella Fitzgerald, Nina Simone and Odetta, because they are singers who get inside a song.

## Gourmet

"Oh, just one thing—I mean the Ella when she was singing with Chick Webb's band, and not the stuff she's doing now. Her scat singing's good, though."

Dakota has never been to Britain. "But I know all about the food," she said. "I'm quite a gourmet. I've made Yorkshire pudding and beef and kidney pie, and I like English food.

"It's one of my ambitions to travel around and visit place's I've never seen. But I have no ambition to be an actress.

"I don't think I could do it. It doesn't necessarily follow that singers are right for the stage." — RAY COLEMAN.



# The greatest 18 months of my life

WHEN Mille played Chris Rayburn's new single, "I've cried my last tear over you", in her Blind Date, she said: "If it's a woman, she sounds like a man, and I don't know what's on it."

Chris — one hundred per cent female — hit back this week. "I don't sound like a man! But I must admit, it's a bit difficult when someone has to judge a record blind-fold."

**CHRIS RAYBURN** tells Bob Houston

A mere glimpse of the 22-year-old Miss Rayburn is more than sufficient to dispel any doubts as to which side of the line she's on.

She hails from Chicago, and has been on this side of the Atlantic for the past eighteen months, alternating between Britain and the continent.

"These have been the greatest eighteen months of my life," she says. "They've made a tremendous difference to me both as an artist and as a person.

"Back home, I was brought up on jazz. There never was a day but my father was playing Count Basie or Billie Holiday records at home, and I started out as a jazz singer.

"I played various places there, but the jazz scene in America is becoming so loused up and restricted that I decided to come to Europe. And I decided to try and make it as a pop singer.

"It was quite difficult because I wasn't THINKING pop music for a time.

"But now I'm making those pop changes."



Terry Gibbs



Barbra Streisand



Sammy Davis.

# REST OF THE US NEWS

FRANK SINATRA has recorded a version of "Hello, Dolly!" accompanied by the COUNT BASIE Band with 22 strings. It's on Reprise . . . New York's Birdland reverted to a jazz policy this week with MILES DAVIS Quintet, TERRY GIBBS Quartet and singer ERNESTINE ANDERSON on first bill.

NAT COLE's younger brother, Freddy, is singing and playing piano at the Hawaii Kai, Broadway, New York . . . CBS has signed BARBRA STREISAND to an exclusive TV contract worth 100,000 dollars annually . . . GENE KRUPA's Quartet tour Japan for a fortnight this month.

Drummer PAUL MOTIAN is leaving BILL EVANS Trio. Replacement: LARRY BUNKER . . . A "Salute to EDDIE CONDON", narrated by SAMMY DAVIS, is planned for New York's Carnegie Hall . . . The Condon gang — BUD FREEMAN, RUBY BRAFF, PEE WEE RUSSELL and others—will attend to pay tribute to the guitar star.

The three ED SULLIVAN TV shows starring BEATLES will be repeated throughout America this Sunday (12), August 23 and September

20 . . . Pianist JUNIOR MANCE has quit accompanying singer JOE WILLIAMS. Pianist-arranger JIMMY JONES sitting in with Joe right now.

Singer JULIUS LA ROSA to star on Broadway in comedy "Kiss Mama" . . . TONY BENNETT announced Variety Performer of the Year by American Guild of Variety Artists . . . TOMMY DORSEY Ork featuring HELEN FORREST and FRANK SINATRA Junior plays 11 Japanese dates this month.

COLE PORTER is in hospital after fracturing his leg in a fall at his New York home . . . Drum star ROY HAYNES signed with his new group with Pacific Jazz Records and has made an LP.

JUDY GARLAND in line for TV in London, and reports here she may settle there . . . COUNT BASIE Band played at PETE DUCHIN's wedding reception last week in New York's St. Regis Hotel . . . STAN KENTON and GUNTHER SCHULLER have written forewords for saxist JERRY COKER's new book, "Improving jazz", published on August 10.

DAVE BRUBECK has bought a beautiful estate in Wilton, Connecticut, for 125,000 dollars . . . After 14 years as Philadelphia's leading jazz club, the Showboat closes this week.



Tony Bennett—top performer



Stan Kenton—improving jazz



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\* Decca)

**No. 7 JIM REEVES "I Won't Forget**

\* You" (RCA1400 RCA Victor)

**No. 8 THE BACHELORS "Ramona"**

\* (F11910 Decca)

**No. 9 LOUIS ARMSTRONG**

"Hello Dolly" (HLR9878  
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**No. 10 ELVIS PRESLEY**

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# Roving Journeyman for Festival

"THE ROVING JOURNEYMAN," singer, fiddler and storyteller John Doherty, of Donegal, will be taking part in the Sixth Folk Festival at Cecil Sharp House on October 17-18.

He is regarded as one of the outstanding traditional Irish fiddlers, with an inexhaustible repertoire of Scottish, English and Irish songs and tunes.

The festival, now a well known feature of the folk year, includes a celebrity concert, a performers' ceilidh and discussions, as well as competitive classes for various types of entertainer.

Prices are reasonable and refreshments available. All in all, the festival promises an interesting weekend. Details from the Festival Secretary, Cecil Sharp House, 2 Regent's Park Road, London, NW1.

● **CARBISDALE** Castle Youth Hostel, Ross-shire, is to be the centre for three folk song and guitar courses starting on July 18 and 25 and August 1. Each course will consist of up to twenty people.

Sessions will include lectures on the development of the folk song movement and practical demonstrations, with the emphasis on Scottish folklore and song. Chief instructor will be Jim Closs, and assistant instructors will

teach jazz and classical guitar.

Each course costs £8 6s. Details from the Scottish Youth Hostels Association, 7 Bruntsfield Crescent, Edinburgh 10.

● **CONGRATULATIONS** to Roy Guest, who gets married on Saturday to New York model Susan Kohrs.

Roy who, apart from being a well known folk singer, is in charge of the Harold Davison folk department, tells me the office intends to start promoting folk concerts this autumn—the recent Brighton hootenanny drew an audience of over a thousand.

Also on the stocks is a series of major British appearances by the Clancy Brothers and Tommy Makem who have become almost a second religion in Ireland—their records account for a third of all the records sold in the republic. There's a chance that they may also appear at the Palladium.



The Clancy Brothers and Tommy Makem

## FOCUS ON FOLK

● **GERRY LOUGHRAN**, currently working in Jersey, writes to say he's having a rave—lots of folk digging the blues. With all the sun, he should be getting quite bronzy by now. Gerry'll be back on the London scene in September.

● **GOOD** to have Johnny Duncan back on the scene—he and Pete Sayers packed the Surbiton and Kingston club last week. Johnny's singing as well as ever, though I wouldn't have minded hearing him on mandolin as well.

However, Pete provided plenty of instrumental variety—5-string banjo, 6 and 12 string guitars and dobro. They're due back in August.

Also booked in at the club are Lou Killen, Hedy West and Bill Clifton. The club's resident singer, Derek Sarjeant, is heading out for a West Country tour in September, takes part in the Weymouth Folk Festival on

August 15-16 and appears in Leeds in July.

● **TOM, DICK and HARRY'S** first single—"Chain gang blues"—written by Tom Springfield—is due out in a week or so. The backing, "Summer girl", was written by Harry. The trio, who have been singing around the clubs, are due to record a BBC "Folk Style" shortly.

● **IF** you get home in time, look out for the next edition's of AR-TV's "Five o'clock club". The first on July 10, features Jean Redpath, the second, the following week, has Hedy West.

● **ANYBODY** heard of a folk singer called Zeldy? We've a reader very anxious for news of her.

**MARTIN CARTHY** turned up at the Student Prince at Saturday's late-night session to play with his old group, the Thamesiders, who are appearing at the Prince next Saturday, too.

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## TONY KINSEY EXPERT ADVICE ON BONGOS IN JAZZ

Q—How large a part do conga drum and bongos play in jazz and pop music?  
—J. L. Carr, West Kensington.

A—Their use is entirely at the discretion of the musicians concerned. Whereas the conga drum can be an asset in jazz, bongos sometimes clutter up the rhythm section.—Drummer-leader TONY KINSEY.

Q—I have composed music, lyrics and dialogue for a show being produced locally. How can I protect my work from being copied?  
—Vic Darwin, Strelley, Notts.

A—As soon as you have committed your original work to paper, it is copyright, but as this is a vast subject, you are recommended to read "Teach yourself songwriting", by Martin Lindsay (English Universities Press, 6s) which deals extensively with copyright.

Q—I have some records by Bobby Darin which I would like to swap for discs by Nat King Cole. Is there a library offering exchange facilities?  
—C. Ranleigh, Surbiton.

A—The Atlas X-Change-A-Disc Club, P.O. Box 51, William Road, London, NW1, arranges contact between members all over the world wishing to buy, sell or exchange records.

Q—I have a set of brand new guitar machines copied from the original Maccaferri. They bear a shield with the initials "S. B." between two diagonal lines. Do you know who made them?  
—H. Haller, Cork.

A—The original Maccaferri machines bore a scrolled S completely covering the shield, denoting that they were made by Selmer. These copies, which bear a slight variation of the shield design, were made in France and not marketed in Britain.

I do not know the identity of the makers, whose initials are obviously "S. B." — Fretted-instrument expert LOUIS GALLO.

Q—What are those mandolin-shaped guitars played by the Dave Clark Five?  
—D. Kenny, Hove.

A—Vox Phantoms Mark III, costing £89 5s each from Jennings Musical Industries Ltd, 100 Charing Cross Road, London WC2.

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**JIMMY POWELL**  
and the FIVE DIMENSIONS  
THE PARINAS

Thursday, July 16th  
**THE SHEFFIELDS**  
THE TRIDENTS

Full details of the Club from the Secretary  
100 Club, 8 Great Chapel Street, W.1 GER 0327

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

SAURDAY, 7.30  
**ERIC SILK**  
SOUTHERN JAZZ BAND  
SUNDAY, 7.15  
**KEN COLYER JAZZMEN**  
\*\*\*\*\*  
All-Nighter this Saturday  
Midnight till Six

**KEN COLYER JAZZMEN**  
GOTHIC JAZZ BAND  
\*\*\*\*\*  
Non-members admitted at all  
sessions  
LONG JOHN BALDRY All-Nighter  
July 18th

**STUDIO '51**  
10/11 GT. NEWPORT ST.  
LEICESTER SQUARE  
RHYTHM 'N' BLUES

Thursday, 8-11  
**THE SMOKE-STACKS**

Friday, 8 to Midnight  
**TAVERNERS GUILD**

Sunday Afternoon, 4-6.30  
**TAVERNERS GUILD**

Long John Baldry All-Nighter July 18th

**THAMES HOTEL**  
Hampton Court

Friday, July 10th  
**ALEX WELSH & HIS BAND**

Saturday, July 11th  
**SANDY BROWN**

Sunday, July 12th  
**TERRY LIGHTFOOT**

AM GODBOLT presents  
**SIX BELLS JAZZ CLUB**  
Six Bells, King's Road, Chelsea  
19, 22, 49, 11 Buses  
Nearest Station Sloane Square

Friday, July 10th  
**KATHY STOBART**  
QUINTET

Saturday, July 11th  
**ALEX WELSH**  
BAND

**CLUBS**

**FLAMINGO & ALLNIGHTER CLUBS**

33-37 Wardour St., London, W.1  
Gerrard 1549. Guests welcome  
Dance or listen in comfort  
Tony Harris & Bik Gunnell  
present:—

THURS (9th) 8-12 MIDNIGHT  
**DUKE VIN**  
SOUND SYSTEM  
A guest R&B band

FRI. (10th) 7.30-11.30 p.m.  
**THE NIGHT-TIMERS**

FRI. ALLNIGHT SESSION 12-8 am  
**ZOOT MONEY'S**  
BIG ROLL BAND  
**CHRIS FARLOW**  
& THUNDERBIRDS

SAT. (11th) 7.30-11.30 p.m.  
**ZOOT MONEY'S**  
BIG ROLL BAND  
**THE HABITS**

SAT. ALLNIGHT SESSION 12-4 am  
**ZOOT MONEY'S**  
BIG ROLL BAND  
**JOHN MAYALL'S**  
BLUES BREAKERS

SUN. AFTERNOON SESSION 3-6  
**THE CHEYNES**

SUN. EVENING SESSION 7-11 pm  
**THE NIGHT-TIMERS**  
Starring **RONNIE SCOTT**

MON (13th) 8-12 MIDNIGHT  
**THE NIGHT-TIMERS**

WED. (15th) 7.30-11.30 p.m.  
"LONDON'S R&B BIG NITE"  
**GEORGIE FAME**  
AND **BLUE FLAMES**  
GUEST TONIGHT  
**JOHN MAYALL'S**  
BLUES BREAKERS

MEMBERSHIP s.a.e. and P.O. for  
10/- to Secretary, Flamingo and  
Allnighter Clubs, 47 Gerrard St.,  
W.1

**CRAWDADDY**  
"STAR" LONDON RD., CROYDON  
EVERY SATURDAY—  
**AUTHENTICS!!**  
EVERY WEDNESDAY—  
**T-BONES**  
RICHMOND A.A. GROUNDS  
SUNDAY  
**T-BONES!!**  
INFORMATION GER 1232

**THURSDAY**  
TODAY  
AT THE CROWN TWICKEN-  
HAM, LENNIE BEST.

**BLUESOPERA CLUB**  
**THE CHEYNES**  
COOKS FERRY INN, EDM.

BRIAN GREEN AND HIS NEW  
ORLEANS STOMPERS, Tally Ho,  
Foreless Road, Kentish Town.

CLAY PIGEON, Eastcote, RUB-  
BADDONS.

OXFORD, Cape of Good Hope.  
**ALAN ELSDON BAND** with Mick  
Emery—7.30.

R&B "THE RAVE", WELWYN  
GARDEN CITY, **JIMMY POWELL**  
and his FIVE DIMENSIONS. The  
Drill Hall, Lemsford Lane. Doors  
open 7.30.

SOMETHING SWINGING! Black  
Swan, Bow, Ronnie Mack Trio.  
Featuring Bon Edgeworth, Jimmy  
Hayde, vocals.

THE HOPBINE (N Wembley  
Stn.) THE QUARTET FEATURING  
ROY WILLOX, GUEST STAR: DON  
RENDELL.

**FRIDAY**  
BIRMINGHAM, SALUTATION  
Downtown Syncopators.

BLACK LION, PLAISTOW, E.13.  
LOG CABIN, PHIL SEAMEN,  
BRIAN DEE, J. HART, PLUS ROY  
EAST. ADM. 3/-.

BRIXTON, CLIFF REEVES JAZZ-  
MEN.

CROYDON JAZZ CLUB, Star  
Hotel, ALAN ELSDON'S Jazz  
Band, Mick Emery, Louisiana  
Stompers

**BROMEL CLUB**  
BROMLEY COURT HOTEL  
Bromley Hill, East  
London

Friday, July 10th  
**THE BLUEBOTTLES**

Sunday, July 12th  
**JIMMY POWELL &**  
**THE FIVE DIMENSIONS**

Monday, July 13th  
**SHORTY & THEM**

Wednesday, July 15th  
**DICK CHARLESWORTH**  
BIG BLUES

Thursday, July 16th  
**MIKE DANIELS**  
**DELTA JAZZMEN**

Licensed Lenny Bar 7.30-11 p.m.  
Membership 2/6  
Send to Secretary, BROMEL CLUB  
15 Palace Street, W.1 GER 3111

**FRIDAY cont.**  
EALING CLUB SPECIAL  
**TRIDENTS! R&B**  
Fridays and Wednesdays, Ealing  
Club, nearly opposite Broadway  
Station.

ERIC SILK'S Southern Jazz  
Club, at Ex-Servicemen's Club,  
Harvey Road, Leytonstone, next  
door to "Red Lion", licensed  
bar.

GOLDERS GREEN REFECTORY  
**ZOOT MONEY**

**HARRINGAY R&B**  
**BLUESVILLE!**  
**WALKING TALL!**  
**LONG**  
**JOHN BALDRY'S**  
HOOCHIE COOCHIE MEN!  
"THE MANOR HOUSE"  
(opposite Manor House Tube)

OSTERLEY JAZZ CLUB, TERRY  
LIGHTFOOT'S JAZZMEN.

PETE ROBINSON HOT FOUR,  
Roupeil Arms, Woolwich Road,  
Charlton. Hear Swinging Jazz.  
Fridays, 8.30 p.m. Candiellit  
lounge.

STARTING GATE, Colin Peters  
Quartet, Sandy Brown.

**SATURDAY**  
ERIC SILK, Ken Colyer Club.

THE FABULOUS  
**DOUBLE 'D' CLUB**  
PROUDLY PRESENTS  
**PARAMOUNTS**  
PLUS THE FINGERHALL FIVE  
NEXT SATURDAY, 18th JULY

**MICKEY FINN**  
& THE BLUEMEN PLUS  
**THE CHEYNES**  
Meet the stars every Saturday at  
the Double 'D' Club, 372 Mare St.,  
Hackney, E.8 (over Burtons)

WOOD GREEN, KEN COLYER  
JAZZMEN!!

**SUNDAY**  
AT THE JAZZHOUSE  
Green Man, Blackheath Hill  
**BRIAN WALES QUINTET**  
featuring Ace Guitarist  
**TERRY SMITH**

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JAZZMEN!!

**TUESDAY cont.**

**TUESDAY cont.**  
BLUESDAY R & B Club The  
High Numbers (Ru The Who)  
"I'm the Face" Railway Hotel,  
Harrow, Wealdstone 3/6d

**KLOOKS KLEEK**  
**GEORGIE FAME**  
Plus ERROL DIXON with FAT  
JOHN. 5/-.

MORDEN, ALEX WELSH, Inter-  
val: Colin Banagan "The Crown"

READING, KEN COLYER, "The  
Bell", Oxford Road.

WOOD GREEN, ALAN ELSDON  
JAZZMEN!!

**WEDNESDAY**  
GOLDERS GREEN REFECTORY,  
The TRENDS, R & B. 4/6.

HOOTER, 6 Dingwall Rd., East  
Croydon, ROY BUDD TRIO,  
LENNIE BEST.

**KLOOKS KLEEK**  
JOHNNY BURCH OCTET. 3/-.

THE ARTWOODS, RHYTHM &  
BLUES CENTER, George and  
Dragon, Acton.

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**NORTHERN**  
**SUNDAY**  
REDCAR JAZZ CLUB  
COATHAM HOTEL  
THE MIKE COTTON SOUND

**FOLK FORUM**  
**THURSDAY**  
ADDESTONE, Duke's Head,  
ROY GUEST & Res.

LES BRIDGER, PAUL SIMON,  
Bunjies, Litchfield St., W.C.1.

SOUTHGATE, Waggon & Horses,  
Redd Sullivan, Wally Whyton.

STARTING GATE, Station Road,  
Wood Green, ALEX CAMPBELL,  
8 p.m. NEXT WEEK: BILL CLIF-  
TON.

THE HOLE IN THE GROUND,  
Open 5 nights a week, 9.30 p.m.-  
1 a.m. 21 Winchester Rd., Swiss  
College, N.W.3. ROYD RIVERS &  
CLIFF AUNGIER, Rhythm &  
Blues.

**FRIDAY**  
A FOLK CONCERT at Batter-  
sea Town Hall, on Friday, July  
10, with Leon Rosselson, Nigel  
Denver, Linda Drew, Shirley  
Collins, The Hickory Nuts, Tom  
Burman, Richard Burns, Tony  
Deane, John Flaherty, Terry Mas-  
ters, John Ward. Admission 4/-.  
Licensed Bar.

AT BLACKHORSE BROADSIDE,  
Alex Campbell, Jean Redpath.

CATFORD RAILWAY Tavern,  
Pete Sayers, Bill and Tiny, Taver-  
ners Guests

FRIENDS OF OLD TIMEY  
MUSIC — OSTERLEY.

ROMFORD MARKET, White  
Swan, BILL CLIFTON, LESS WES-  
TON LYN HARRAP.

TINKERS CLUB, Three Horse-  
shoes, Heath St., by Hampstead  
Underground. The Leprechaun  
with glasses, PAUL LENIHAN,  
residents THE TINKERS.

**SATURDAY**  
AT THE CELLAR, Cecil Sharp  
House, Regent's Park Road,  
N.W.1  
MIKE ROBINSON,  
GEORGE HAYES, and guest  
PAUL MCNEILL, Commence 8 p.m.

AT THE HOLE IN THE  
GROUND, MARTIN CATHRY, Resi-  
dents David & Nell, Israel &  
Yossi guests.

AT THE TROUBADOR, Earls  
Court, 10.30 ALEX CAMPBELL,  
PAUL MCNEILL.

DEREK SARJEANT — LEEDS.

HOOTENANNY, BALLADS &  
BLUES, Black Horse, Rathbone  
Place, W.1 MALCOLM PRICE,  
COUNTRY COUSINS, JOAN &  
RENA.

STUDENT PRINCE, D'Arbly St.  
MIDNIGHT — 6 a.m. THE  
THAMESIDERS.

**SUNDAY**  
BATTERSEA, Naga Head, York  
Road, Tony Deane, Alex Camp-  
bell.

DEREK SARJEANT — MAN-  
CHESTER.

HAMPSTEAD, HEDY WEST, The  
Enterprise, opposite Chalk Farm  
Tube, 7.30.

**FOLK FORUM**  
continued column 6

**RONNIE SCOTT'S CLUB**  
39 GERRARD ST., W.1 Tel. GER 4752

**LONDON'S ONLY**  
**JAZZ NIGHT-CLUB!**  
Wine and Dine rightly to the  
Best Jazz in Town!

PRESENTS  
AT ALL SESSIONS  
**THE DYNAMIC AMERICAN**  
TRUMPET STAR  
**DONALD BYRD**  
—Thelonus Monk, Art Blakey,  
Horace Silver

and the  
**STAN TRACEY TRIO**  
with **RONNIE SCOTT**  
PLUS 1  
one of the following groups:  
**TUBBY HAYES QUINTET**  
**DICK MORRISSEY QUARTET**  
**ERNEST RANGLIN TRIO**, etc.

**WEDNESDAY**  
GOLDERS GREEN REFECTORY,  
The TRENDS, R & B. 4/6.

HOOTER, 6 Dingwall Rd., East  
Croydon, ROY BUDD TRIO,  
LENNIE BEST.

**KLOOKS KLEEK**  
JOHNNY BURCH OCTET. 3/-.

THE ARTWOODS, RHYTHM &  
BLUES CENTER, George and  
Dragon, Acton.

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Big beat behind Easy Beat

The BBC is often criticised for failing to support our big bands. One bandleader who has no complaints is Johnny Howard, who has led the resident Easy Beat band for nearly ten months. When I saw him this week, he told me:

THE BBC have given me more support than anybody else. Easy Beat has been a tremendous help, of course—probably the biggest break I've had. About two years ago we had a weekly lunchtime show, One o'clock Jump, and one way and another the band's done a good many broadcasts. I'm very grateful to the BBC.

It's quite a large band for Easy Beat. We're probably the biggest accompanying unit that's ever been on the show. At a time when people are talking about bands being finished—getting smaller all the time, and so on—I feel this is one up for the music business in general. All credit to the show's producer, Ron Belchier.

I started out with the conventional big dance band: seven brass, five reeds and four rhythm. But I had to cut it down for Easy Beat. For that I kept the four trumpets and just used one saxophone, besides myself on tenor, plus four rhythm.

That was for about six months, during which time I kept the big band going. In view of the success of the new line-up, I decided on a permanent change—swallowed the whole idea of a big band. By now I was at the Royal, Tottenham, and I evolved a group consisting of four trumpets, two saxophones (doubling everything), one trombone, piano doubling organ, guitar, drums and bass doubling bass guitar.

I'm in front, and I play occasionally. And that's the instrumentation I use on the programme and in the ballroom at Tottenham. There's no basic difference in the band's approach to Easy Beat and to working at the Royal. The approach is identical because Easy Beat is basically a pop show, with a little bit of trad and a few fringe artists thrown in.

And aside from our own bits, we have to accompany everybody on the programme, except the groups. Now at the Royal, it is primarily a very young audience. So we are entertaining the same sort of people. Remember, the Royal is the home of the Dave Clark Five and the Migil Five. It has quite a pedigree so far as the teenbeat scene goes.

We've played opposite all these groups—well, it's the kind of hall where both groups are top of the bill. We are one of the few big bands able to crack Tottenham. True, we went in determined to crack it. I'm not concerned with educating people but with business. I don't look down on the youngsters. I've gone out of my way to get on their wavelength.

But, basically, I enjoy pop music, so it isn't a struggle. I'm not doing something I dislike when I cater for the young audience. I expect I like the good pop records as much as the kids do.

Which groups do I like? Well, the Beatles... they have genuine star quality, regardless of publicity. They have what it takes. I mean, you could put sacks over their heads and they'd still get away. They stand head and shoulders above the other groups. Then the Migil Five are pretty tremendous. Their roots are definitely in real rhythm-and-blues. Probably at heart they are jazz boys who've made a successful transition to the pop scene.

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## P. J. PROBY

reviews the latest pops in the

## BLIND DATE



## Spotlight on the BARRON KNIGHTS



Special report and features on the **RAY CHARLES** and **WOODY HERMAN** tours

# WEEK

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### LET'S HAVE VALUE FOR MONEY

# Why should we have to buy hit discs twice?

I AM an ardent fan of both the Beatles and the Bachelors. But I consider it unfair that the latest albums by these two top groups include tracks which have been previously issued on single releases.

It doesn't only apply to the Beatles and Bachelors, but to the Searchers, Dave Clark and other star acts.

The Bachelors' album, however, must take the biscuit. It includes the group's last FIVE hit singles.

And I'd have thought the Beatles would have been the last group to run out of new material.

A plea to all concerned in future LPs: can we please have better value for money?—**MARTIN AIREY**, Bolton, Lancashire.

● LP WINNER

### Sacrilege

IT is sacrilege for Mary Wells, Dionne Warwick and Marvin Gaye to be called rhythm-and-blues.

How can they be classed with people like John Lee Hooker, Muddy Waters and the other great blues singers?—**B. BOYLE**, Horsham, Sussex.

### Money's worth

WHAT right has Donald Byrd to say that Ornette Coleman "cheats the public"?

Anyone listening to Coleman's "Beauty is a rare thing", from "This is our music", would realise that the public gets more than its money's worth.—**MRS. RACHEL HAWKINS**, Reading.

### Lost throne

HERE is how Elvis Presley can regain his lost throne:

First, stop making a string of second-class musicals. Next, make no more than two films a year and



ELVIS — the road back



BACHELORS

## MAILBAG

concentrate on dramatic roles.

Record new songs, both rockers and ballads. Then tour the United States, have a film made of the concerts, and sell it to TV stations throughout Europe so millions of fans could see him.

That way, Presley would leave the Beatles and everyone else way behind.—**GORDON TANSER**, Tamworth, Staffs.

● LP WINNER

### Colyer story

WHEN will Ken Colyer's Jazzmen next be featured on radio or TV?

Several bands are regularly appearing, but others hardly ever get a break.

How about a programme telling the Colyer story. What a showcase for musicians he has played with all these years.—**EDWARD IAKER**, Southsea.

### Tony is tops

TONY BENNETT says in MM he doesn't know how his recent surge of popularity came about.

Could it be because he is an intelligent singer singing intelligent, beautiful, adult songs? His recent single, "When Joanna loves me", is a perfect example.

But I've heard it just once on the BBC. Thanks, Jack Jackson! — **ROY COBURN**, Southend-on-Sea.

### Deejay Don

THANKS, MM, for the recent article on disc-jockey Don Wardell.

It's about time someone recognised this talented disc-jockey. He's the new deejay the public needs and is bound to make it in Britain.—**LOIS HOLLANDS**, Ray Conniff Club, Erith, Kent.

### Floater

TODAY'S pop scene is nearly as mad as the election scene.

Suddenly, the Beatles are out, the Rolling Stones are in and thousands of float-

ing popsters adjust their allegiance accordingly, overnight.

If Mantovani were suddenly declared "in", they would all rush out and buy his records.—**T. LOGAN**, London E11.

### Muddy who?

LONG JOHN BALDRY said in MM that Muddy Waters' name was now a household name.

I disagree. If you went up to an average mod or rocker and asked if they'd heard of Muddy Waters, you would get a blank expression and: "Who?" — **M. A. CLARKE**, Dagenham, Essex.

### Now — an LP

HAVING just heard the fine single by Louis Armstrong and Dave Brubeck, "Nomad", I hope it is not long before they team up for an album.

A selection of Dave's compositions would be good by Satchmo and Brubeck together.—**CHARLES MCCORMACK**, Dumbarton, Scotland.

### Sexless folk

JUDGING by reader Allott's letter, "Sexless folk", in last week's MM, he has not heard Cyril Tawney, Martin Carthy, Nadia Cattouse, Alex Campbell and Steve Benbow, to name just a few.

Hear these people, Mr Allott, and your views will change.—**BARRY BEATTIE**, London NW6.

### Real thing

YES, Roderick Allott, I, for one, agree that so-called folk music is a crashing, king-size bore.

But remember, real folk music is of the people. The snide, coy, tiresome things you refer to are kept alive only by a cult, and a dying cult at that.

Today's folk music is pop! — **HARRY HUGHES**, London SE24.

### Hello Louis!

LOUIS ARMSTRONG'S "Hello, dolly!" success is a thorn in the side of disc-jockeys, publicists and record companies who have, since the mid-fifties, ordained it that the public should be swamped with teenage tastes, whereby gimmickry triumphs over artistry.—**LESLIE GAYLOR**, Newport, Isle of Wight.

### More Stones?

AS a member of a group featuring ballads, may I tell reader John Heathcote that recording managers don't want to know these days, unless demonstration records have a mouth organ or an R&B sound.

They think they can create another Rolling Stones, but the Animals are probably the only group of this kind who will reach Stones' popularity.—**JOHN HUMPHREY**, guitarist, the Visitas, Rochester, Kent.



KEN — the Colyer story.

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RECENTLY my father visited England and among the things he brought back were your music papers.

Among these was the Melody Maker, which I consider the best of all. Here in America we have teen magazines which discuss movie and music stars, but nothing like the MM.

England doesn't know how lucky it is, having a paper like yours.

Incidentally, the Rolling Stones are GEAR! Anybody want to correspond with an R&B fan?—**SUE MICHAUD**, 46 Fairmount Boulevard, Long Island, New York, USA.

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