

# Melody Maker

July 18, 1964

9d. weekly

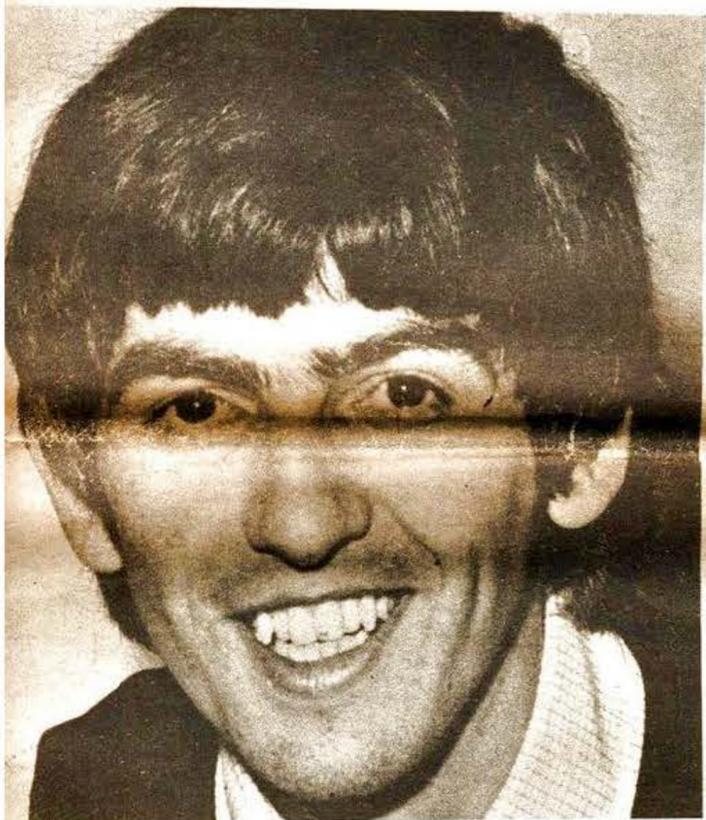
FULL POP 50 ON PAGE 2

- 1 A HARD DAYS NIGHT ..... Beatles
- 2 IT'S ALL OVER NOW ..... Rolling Stones
- 3 HOUSE OF THE RISING SUN ..... Animals
- 4 HOLD ME ..... P. J. Proby
- 5 I JUST DON'T KNOW WHAT TO DO WITH MYSELF ..... Dusty Springfield



Cliff—at 10

# BANG! BEATLES ARE BACK



THEIR SINGLE HAS TOPPED 600,000

## New hit shoots way over half million mark

BY RAY COLEMAN

They have hit the top spot the same week their record is released—with their first film title song, "A hard day's night."

The Liverpool stars have nudged last week's chart-toppers, the Rolling Stones, into second place with "It's all over now".

The film soundtrack LP also tops the album chart.

And a spokesman for the Beatles' recording company, EMI, knocked down any talk of the Famous Four "slipping in popularity".

### Not slipping

"The single has sold 600,000, and the film soundtrack LP a quarter of a million," he said. "In America, we expect two million sales with the album. And the LP is selling very well in Britain."

"Record sales always slip a little at this time of the year, and considering that, the Beatles are doing fantastically well. We are quite certain they are not slipping on this performance!"

The Beatles fly to Sweden for a tour from July 28.

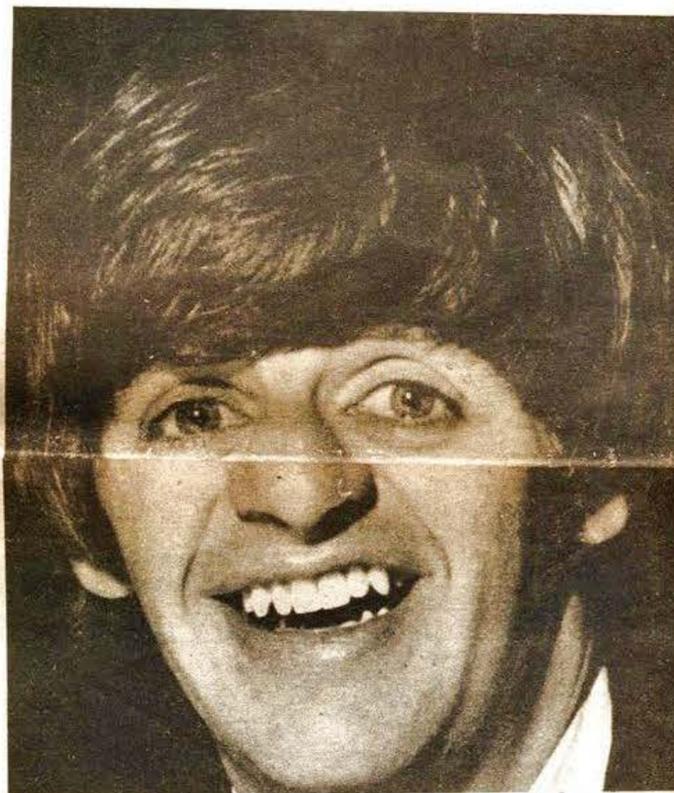
Their American tour, which includes their first Canadian visit, starts on August 15.

Their British one-nighter trek opens on October 9.

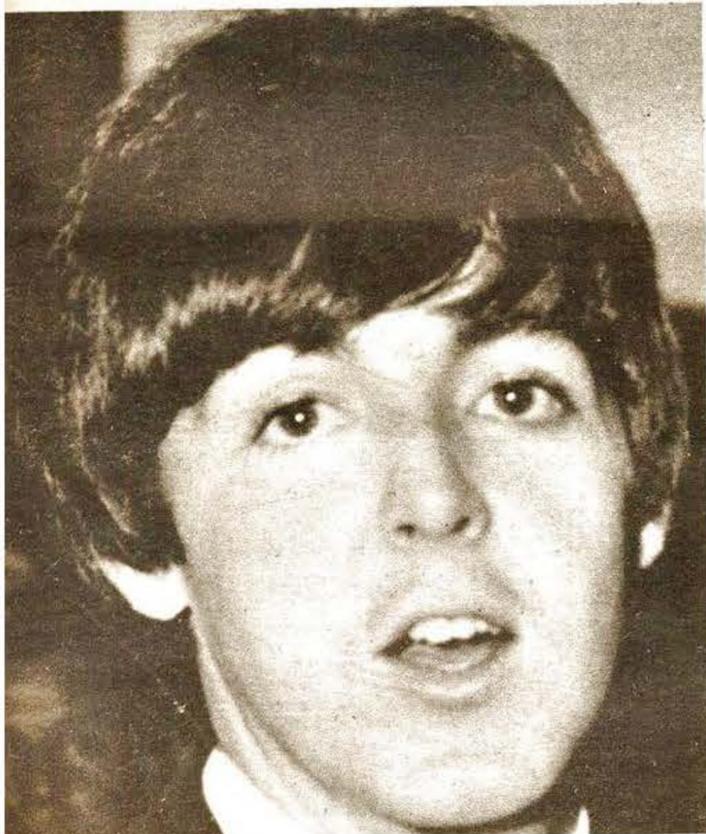
This Sunday (19) the Beatles star on TV's "Blackpool night out". And on July 25 George Harrison is a "juke box jury" panellist.

## PAUL SLAMS ELVIS BEATLES GO HOME

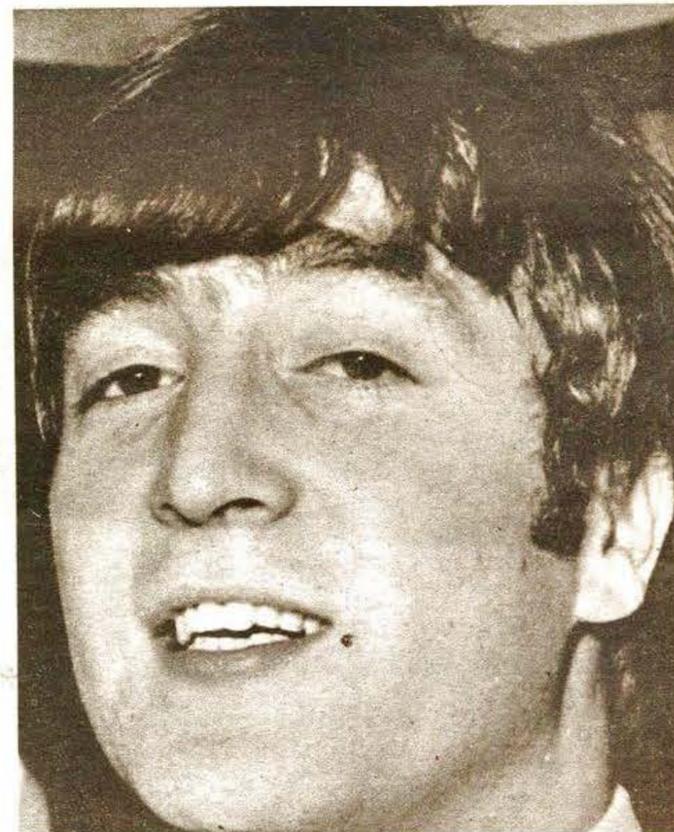
centre pages



THEIR LP HAS TOPPED 250,000



THEY'RE OFF TO SWEDEN THIS MONTH



THEY'RE OFF TO AMERICA IN AUGUST

# WOODY HERMAN—RAY CHARLES

centre page

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

1 Northern Songs Ltd; 2 Kags; 3 Keith Prowse; 4 Campbell Connelly; 5 December; 6 E. H. Morris; 7 Acuff-Rose; 8 Burlington; 9 Burlington; 10 Elstree; 11 December; 12 E. H. Morris; 13 Various publishers; 14 Southern, Northern Songs Ltd, Essex, Aberbach; 15 Francis, Day and Hunter; 16 Northern Songs Ltd; 17 Northern Songs Ltd; 18 Belinda; 19 Ardmore and Beechwood; 20 Toby; 21 West One; 22 Aberbach; 23 West One; 24 George Weiner; 25 December; 26

Southern; 27 Keith Prowse; 28 Burlington; 29 Bourne Music; 30 Belinda; 31 Shadows/Belinda; 32 Belinda; 33 E. H. Morris; 34 Zycote; 35 World Wide; 36 Sea of Tunes; 37 Northern Songs; 38 Dominion; 39 Seldman; 40 Chappell; 41 Bens Music; 42 Little Richard; 43 Flamingo; 44 Southern; 45 Francis, Day and Hunter; 46 Latin American Music; 47 Lawrence Wright; 48 Bregman; 49 Ardmore and Beechwood; 50 17 Savile Row.

## Top ten—USA

- As listed by "Variety"
- 1 (5) **MEMPHIS** ... Johnny Rivers, Imperial
  - 2 (1) **I GET AROUND** ... Beach Boys, Capitol
  - 3 (4) **MY BOY LOLLIPOP** ... Millie, Smash
  - 4 (3) **WORLD WITHOUT LOVE** ..... Peter and Gordon, Capitol
  - 5 (2) **CHAPEL OF LOVE** Dixie Cups, Red Bird
  - 6 (6) **DON'T LET THE SUN CATCH YOU CRYING** ..... Gerry and the Pacemakers, Laurie
  - 7 (—) **RAG DOLL** ..... Four Seasons, Philips
  - 8 (—) **CAN'T YOU SEE THAT SHE'S MINE** ..... Dave Clark Five, Epic
  - 9 (7) **PEOPLE** ... Barbra Streisand, Columbia
  - 10 (—) **BAD TO ME** Billy J. Kramer, Imperial

## Top ten LPs

- 1 (—) **A HARD DAY'S NIGHT** ..... Beatles, Parlophone
- 2 (1) **THE ROLLING STONES** ..... The Rolling Stones, Decca
- 3 (2) **WITH THE BEATLES** Beatles, Parlophone
- 4 (3) **DANCE WITH THE SHADOWS** ..... Shadows, Columbia
- 5 (4) **WEST SIDE STORY** Soundtrack, CBS
- 6 (6) **IT'S THE SEARCHERS** Searchers, Pye
- 7 (8) **BUDDY HOLLY SHOWCASE** ..... Buddy Holly, Coral
- 8 (10) **A GIRL CALLED DUSTY** ..... Dusty Springfield, Philips
- 9 (5) **SESSION WITH THE DAVE CLARK FIVE** ..... Dave Clark Five, Columbia
- 10 (—) **CHUCK BERRY'S LATEST AND GREATEST** ..... Chuck Berry, Pye
- (—) **KISSIN' COUSINS** ... Elvis Presley, RCA

## Top ten: jazz

MANCHESTER: Barry's Record Rendesvous, 19 Blackfriars Street; 1 MINGUS, MINGUS, MINGUS, MINGUS (LP) Charlie Mingus HMV; 2 WOODY HERMAN 1964 (LP) (Philips); 3 SOMETHING ELSE (LP) Cannonball Adderley (Bluenote); JIMMY REED PLAYS 12 STRING GUITAR BLUES (LP) (Stateside); 5 DIRTY HOUSE BLUES (LP) Lightnin' Hopkins (Real); 6 THE SHERRIFF (LP) Modern Jazz Quartet (London); 7 KING OF SWING (LP) Count Basie (Encore); 8 KIRK IN COPENHAGEN (LP) Roland Kirk (Mercury); 9 BACK COUNTRY BLUES (LP) Sonny Terry and Brownie McGhee (Real); 10 AMERICAN FOLK BLUES FESTIVAL 1963 (LP) (Fontana).

GLASGOW: C. P. Stanton, 271 Gallowgate and 7 & 9 Burgher Street, Parkhead Cross; 1 BLUES BASH (LP) Kenny Burrell and Jimmy Smith (Verve); 2 DOWN AND OUT BLUES (LP) Sonny Boy Williamson (Pye); 3 JAZZ AT PRESERVATION HALL Vol. 4 (LP) (London); 4 THE SHERRIFF (LP) Modern Jazz Quartet (London); 5 IT'S JAZZ (EP) Original Downtown Syncopaters (Columbia); 6 MUDDY WATERS FOLK SINGER (LP) (Pye); 7 ROCKIN' THE BOAT (LP) Jimmy Smith (Bluenote); 8 COLYER'S PLEASURE (LP) Ken Colyer (Society); 9 PRELUDE (LP) Charlie Byrd (Real); 10 CLARENCE WILLIAMS WASHBOARD BAND (EP) (VJM).

LIVERPOOL: Rushworth and Dreaper, Whitechapel; 1 NIGHT TRAIN (LP) Oscar Peterson (Verve); 2 SHAKESPEARE AND ALL THAT JAZZ (LP) Ceo Laine and Johnny Dankworth (Fontana); 3 HELLO DOLLY (LP) Louis Armstrong (London); 4 THE SHERRIFF (LP) Modern Jazz Quartet (London); 5 WRANGLIN' (LP) Ernest Ranglin (Island); 6 BLUES SENATA (LP) Charlie Byrd (Riverside); 7 EAST MEETS WEST (LP) Cedric West (Columbia); 8 BLUE BASH (LP) Jimmy Smith (Verve); 9 BLUES FOR NIGHT PEOPLE (LP) Charlie Byrd (Real); 10 CANONBALL ADDERLEY IN EUROPE (LP) (Riverside).

INSIDE  
SHOWBIZ  
by the  
RAVER

# ANIMALS LEFT PILOT BEHIND!

THE ANIMALS chartered a special plane to fly from "Top of the pops" in Manchester to a date at London's Flamingo last Friday—but got in the wrong plane. They got to London all right, but you should have heard the language from the chartered pilot after a three-hour sit on the tarmac at Manchester!

The Rolling Stones' dislike of people mentioning their hair is like a man with two heads getting angry at questions about them... Woody Herman at Finsbury Park — "We'll now play our version of Joe Loss' arrangement of 'Woodchopper's Ball'."



Frankie Vaughan —learned a lesson

BEATLES don't need shadows — they've got Sounds Inc. ... Humphrey Lyttelton big band plays an apt dedication to Britain's transport cafes — "Fifty thousand flies can't be wrong".  
Sorry, but "Lucky stars" Pop Shop looks like being Flop Shop ... Humphrey's manager, Peter Burman, bemoaning value drop of his property—MM's Bob Daborn has moved in next door.

PETER BOWYER not knocked out at being called a loser here last week ... Ray Ennis, of Blue Jeans, stopped his car to listen to Jeans' petrol jingle and couldn't restart. No petrol.  
How could Peter Bowyer be a loser with a fiancée like that? ... Woody Herman and lead trumpet Bill Chase caught motor racing at Brands Hatch last week.

ISN'T Lionel Blair being slightly over-exposed? ... Luxembourg's Colin Hamilton has an easy style ... Bernard Delfont's press-man, Jack Ingham a fascinating talker.  
Sacrilegious London's folk shrine, Cecil Sharp House, putting on a beat dance! ... Every face in jazzland seemed to be at the Herman TV recording.

BRITISH drummers were digging Woody's Jake Hanna ... Guildford Jazz Festival had poor turn out last weekend ... What's Val Doonican done to deserve "Saturday Singalong"?  
Is Burt Bacharach all that good? ... Drummer Lennie Hastings on last week's "Juke box jury" — "Tessie O'Shea was almost as square as she was round."

COMPARED with recent shows, Beatles' audience on "Lucky stars" seemed practically cool ... Frankie Vaughan rushed from London Palladium to Talk of the Town to catch Sophie Tucker act and told her he'd received a lesson.

BBC-TV's "Carnival" brightened only by Joy Marshall ... Manfred Mann should record "Dimples" ... Freddie's records all sound similar.  
Anti-Paul McCartney leaflets scattered round Liverpool last Friday a dirty trick ... Bluesounds, ex Leeds University boys claim to be the most intellectual in Britain. Fine but can they play?

MICK JAGGER — come into MM office and answer irate calls from Zephyrs' Mums.  
Paris wasn't exactly gassed by Frank Sinatra and his firework throwing act last week ... Buck Clayton, Max Kaminsky, Ben Webster, Bud Freeman and Pee Wee Russell formed front line of group at New York's Metropole last week.

KEITH GOODWIN no longer Searchers' publicist ... Freddie sent congratulating telegram to the Barron-Knights and Duke D'Mond on chart success—which takes micke; out of Freddie and others

**dionne warwick**  
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*Georgeanne Gamble*

**"I'M IN LOVE WITH YOU!"**

**Simon Scott**  
WILL ARRIVE SOON...

*Besson* wish to make a ...

**SPECIAL ANNOUNCEMENT**

Preparations for the opening of our new showroom at:—

**16/18 St. Giles High Street on 30th July**

necessitates the closing of our SHAFTESBURY AVENUE premises on **WEDNESDAY, 22nd July**

We regret any inconvenience caused by this temporary closure of premises and look forward to seeing all our friends at London's newest and most modern showroom.

# MAD HATTER OF HITSVILLE



**SAV SAV SAV**

Here, I think have been a p

I have my hair every leap year inspected ever weeks.

I'm an old Har I took elocution lessons to learn Yorkshire acce

I enjoy receiving one-shilling no

When I was 17 on my head.

I believe in the saying—stand speak up, shut

**T**HERE can surely be no peaceful co-existence between disc-jockeys as long as Jimmy Savile continues to run amok. He is a clown. But a professional one. Some say preposterous. Others call him a genius.

He is Britain's answer to America's zanier-still Murray "the K" Kaufman. And Savile has a round Yorkshire accent to prove it.

He's one of the richest men in British show business. He has a remarkably agile mind, and it is only during long conversation with him that one realises just how shrewd he is.

Witticisms fly. Rudeness is exchanged for belligerence. But beneath that lunatic exterior, there is a calculating financial animal, juggling the discs at the same time as the Esd.

One day this week, Savile, blonde hair and all, sat with his feet on a table in Radio Luxembourg's London studio, and toted the customary cigar.

Forgetting the hair, Jimmy was dressed just like the average young fan at a dance hall: jeans and sweater, casual shoes, short socks.

"Right!" he ordered. "Fire!" And then: "Hey, it must be quite a thrill for a guy like you to meet such an important person as I. What say?"



**Jimmy Savile—genius or joker?**

business is their business. My business runs hand in glove with my love in life—beat music. Some deejays make it clear they do not like beat music. I love it and hope it goes on for ever. I have every expectation of living to 1,000 years old and I hope beat music is still around then.

**WHAT IS YOUR SUCCESS PHILOSOPHY?**

People are not interested in what I say but what I play. I believe in the old saying. Stand up, speak up, shut up. That's my principle. Keep the airtime for spinning discs, eh?

**WHERE DO YOU LIVE?**

I have three flats—one each in Leeds, London and Manchester. I have vast interests in clubs—the Top Ten in Manchester is the world's biggest club of its kind, let me tell you. I have to cover 600 miles a week to get to work.

**WHAT DID YOU DO BEFORE ENTERING SHOW BUSINESS?**

Worked in a pit, yes. Waterloo Colliery, Leeds. Got blown up twice.

**WHAT CAR DO YOU RUN?**

Three, officially. A bubble car, an E-type which does 160 zooming miles an hour, and a Silver Cloud Rolls Royce. All new. The Rolls has a stereophonic radio-gram in it which cost me £220—no, £240.

**ARE YOU BRITAIN'S HIGHEST-PAID DEEJAY?**

I'll just pop round and ask the others how much they get. No, I don't think so. I have seen all the others at various transport cafes, though, up and down the country, so they can't be doing all that well. Here, I think I should have been a priest.

**DOES BRITAIN NEED YOUNGER DISC-JOCKEYS?**

Yes, more people of my age throughout the business.

**WHY?**

Because young deejays would be part of the business that buys the records, and that can't be bad. And if they were any good, they'd be kept on. But hear this, my friend, and listen. There is a lot of difference between an enthusiastic young man and a commercially-minded young man as far as recording companies are concerned.

**YOU HAVE BECOME FAMOUS DESPITE FEW TV APPEARANCES. HOW?**

Yes, they see me on TV for a few seconds on "Top of the Pops" before reaching over to switch off. No, any success I have enjoyed has been on radio, and this means that listeners have put up with me more than with anyone else.

**YOU ARE CONTRACTED TO DECCA RECORDS AS A LUXEMBOURG DEEJAY?**

No contract. I work for Decca on a business friendship basis. And put this down there. It is a known fact that Jimmy Savile is a firm friend of the Beatles, Gerry and Cilla as much as he's a firm friend of the Stones, Brian Poole and Billy Fury. And Jimmy has made a success of his work although he has never introduced a programme of records by any of these people: Cilla, Beatles, Swinging Blue Jeans, Peter and Gordon, Freddie and the Dreamers. All my Luxembourg shows are for Decca. BUT David Jacobs and the others, they can introduce these other stars. And Jimmy doesn't. But Jimmy's still popular, isn't he?

**ARE YOU APPROACHED BY SONGPLUGGERS?**

No. They know I am completely unbribeable.

**AND IF YOU WERE?**

The difference would depend upon the amount of money they offered me, which I would accept enthusiastically. But it wouldn't sway me as far as playing the record goes.

**WHO IS YOUR FAVORITE DISC-JOCKEY IN BRITAIN APART FROM YOU?**

It's like a meal. Different things at a different time. I'd say a hot-pot of Don Wardell, Ray Orchard and a seasoning of all the others.

**YOU HAVE NEVER HAD A B.B.C. RADIO SHOW?**

No, never.

**WHY?**

I think the BBC were afraid of losing their broadcasting licence.

**DOES THIS ANNOY OR DEPRESS YOU?**

Apart from crying on my accountant's desk occasionally, it has not worried me unduly. But I hope the BBC reaches it's senses before I go bankrupt. I sent them a tape once, but you know. The reason I get on well with Elvis and Colonel

Parker is that we all love playing pranks. Well, the very day I delivered the tape we played the most diabolical prank on one of the august people over there at BBC. Haven't heard a word from that day ever since.

**WHY IS YOUR HAIR LIKE THAT?**

I have it cut every leap year and inspected every two weeks. It's like this because I want to look like a bank manager and you only ever see a bank manager's head and shoulders. No, when I was young there was a scarcity of hair and there isn't any more, so why not have some more?

**WOULDN'T IT BE AN IDEA IF YOU TOOK ELOCUTION LESSONS?**

What? What? I'm an Old Harrovian. I took elocution lessons to learn the Yorkshire accent. I'll tell you what—I'll give YOU elocution lessons. But it'll cost you.

**HOW MUCH DO YOU EARN?**

This week? So far this week over £900. Two days to go. I'm looking forward to them greatly.

**ARE YOU OVERPAID?**

No. When I was a miner I was working a two foot, six-inch stint and I pulled up 20 tons of coal which will probably fill the coal houses of 100 homes. But now I supply millions of homes. I think I'm underpaid by that scale.

**HOW LONG CAN YOU LAST AT THIS PEAK?**

Five feet, ten inches, my height is.

**DO YOU REGARD YOURSELF AS A COMEDIAN OR A DISC-JOCKEY?**

Both. I enjoy my work. I'm having a ball.

**WHAT ARE YOU TRYING TO DO IN YOUR WORK?**

Improve the business and earn money for Jimmy. I enjoy receiving those one shilling notes.

**ARE YOU OFF YOUR HEAD?**

Yes, we all are. That's why the world's a knockout place.

**Ray Coleman**

Questions and answers followed.

**ARE YOU CRAZY?**

No. Who says I am?

**A LOT OF PEOPLE DO YOU AGREE YOU ARE UNIQUE IN A RIDICULOUS WAY?**

Oh yes, I can hear them saying that when I pass the bus stop. Well, to people who say I am mad. I would say I'm unhappy to think they think I am mad. As you know, it takes one to tell one.

**HOW MUCH DO YOU EARN?**

Plenty. I saw my accountant the other day and he said: "Don't you worry, either."

**BUT WHAT'S THE FIGURE?**

My figure is 45—19—26. Beat that.

**WHY DO YOU HAVE SUCH FANTASTIC HAIR?**

You mean long at the back? Because if I had it long at the front it would get in my eyes and then I wouldn't be able to see, see?

**WHAT RECORDS DO YOU LIKE?**

Beat music. Always on my record players are the Stones Beatles. Elvis and Ray Conniff.

**WHAT IS YOUR AGE?**

I shall tell you the truth. Seventeen. When I was 17, I fell on my head and ever since I have suffered greatly. Up to 17, I was severely retarded, so, everything is working the other way. I have promised my body to a university. Inside my head is the maturity of a 17-year-old. I think my body will be very acceptable. And how about that then?

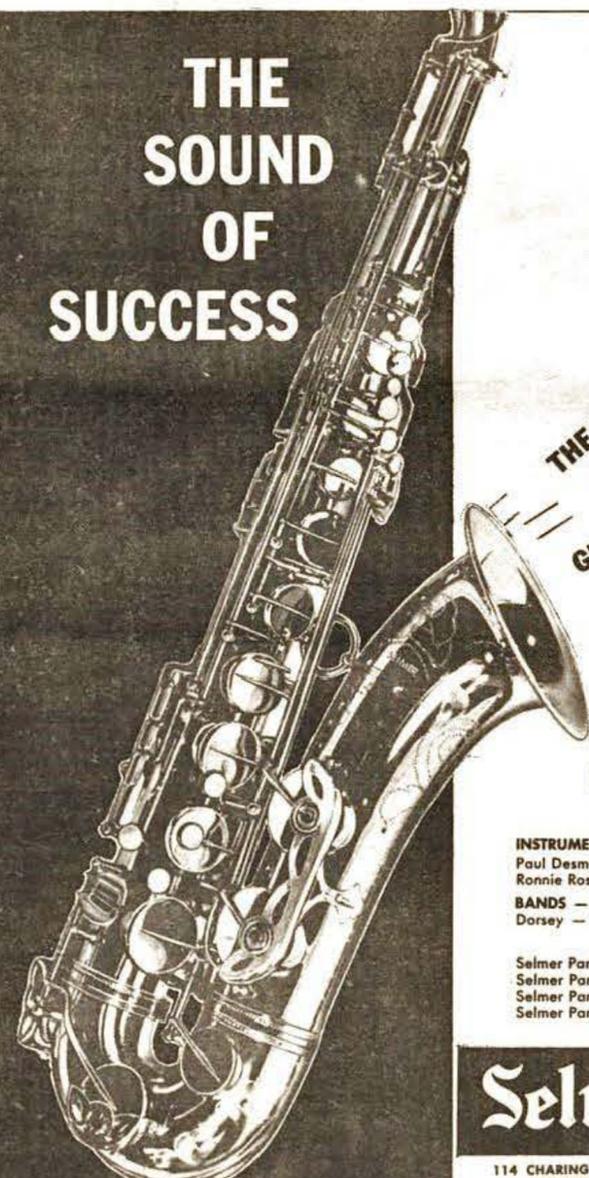
**HOW LONG HAVE YOU BEEN IN SHOW BUSINESS?**

Three brilliant years, my friend.

**OTHER DISC JOCKEYS HAVE FAILED TO CONNECT WITH THE TEENAGE WAVELENGTH. YOU HAVE SUCCEEDED. HOW?**

Ah, a lot of disc-jockeys ignore my audience. But their

## THE SOUND OF SUCCESS



THE DAVE CLARK FIVE  
PETER JAY AND THE JAYWALKERS  
GEORGIE FAME AND THE BLUE FLAMES  
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**DISAPPOINTING TURNOUT FOR HERMAN TOUR**

# Davison attacks the big band fans

**IMPRESARIO** Harold Davison this week hit out at British jazz fans for "not giving Woody Herman the support he deserved."

Herman's band ended a four-concert tour in London on Saturday at Finsbury Park Astoria. They had also visited Birmingham, Croydon and Portsmouth.

"As a four-day tour," Davison told MM, "the visit was not nearly as successful as one expected and I am surprised and disappointed that British jazz fans cannot support one of the greatest bands ever."

"I am very disappointed that audiences have not been terribly good. People grumble that we only bring in the same people year after year—but look what happens when we bring over a band that is the talk of America."

"Admittedly one doesn't expect to draw the same audience for Woody Herman that one expects for such as Louis Armstrong and Ray Charles, but I expected a better turnout than this. Surely there are enough jazz fans in the

country to support four concerts by a wonderful band. "You get disillusioned. I only hope that when Herman returns, word of mouth will have spread sufficiently to guarantee a better turnout."

WOODY HERMAN IN BRITAIN—CENTRE PAGES

## Top Gear

"TOP GEAR," the title of the Light Programme's new weekly pop show—it takes the air for the first time tonight (Thursday)—was suggested by listeners.

Two fans sent in the same suggestion. One wrote: "For a show that's swinging and gay and bright, I think that 'Top Gear' sounds just right."

"This sums up what they'll be getting," says producer Bernie Andrews. "The show is going to move fast and make everyone listening get on the move with it."

Topping the "Top Gear" bill

tonight are the Beatles. And with them are Dusty Springfield, Carl Perkins, Mark Wynter, the Nashville Teens, the Breakaways and Arthur Green-slade and the Gee Men.

Brian Matthew composes this late-night two-hour pop series.

## All-Star switch

NEW YORK, Tuesday.—New Orleans clarinetist Joe Darenbourg has left the Louis Armstrong All-Stars and his place has been taken by tenor-clarinetist Eddie Shu.

Shu—real name Edward Shulman—is a versatile musician who also plays trumpet and harmonica and sings. He is blowing mostly clarinet and harmonica with the All-Stars.

Satchmo is currently fronting, besides Shu, Big Chief Russell Moore (tmb), Billy Kyle (pno), Arvell Shaw (bass) and Danny Barcelona (drs).

## Napoleon dies

PIANIST Teddy Napoleon, formerly with Gene Krupa's trio and the Bill Harris and Flip Phillips groups, has died of cancer in New York, aged 50.

Born in Brooklyn, Napoleon was a nephew of famous Original Memphis Five trumpet-leader, Phil Napoleon, and brother of pianist Marty Napoleon.

He joined Krupa in 44, and was featured with his band and trio on and off until 58. His last appearance in New York, with his own trio, was at the Gordian Knot Club a few months ago.

## Trumpet needed

DRUMMER Jimmy Nicol has a problem—finding a replacement for Shubbubs trumpet Johnny Harris, who is leaving because of his arranging commitments.

Jimmy's manager, Phil Robertson, told MM: "If it was a guitarist it would be easy but in this day and age it is very hard to find a trumpet player. "We need somebody who is young, likes R&B and is a good reader."



# Stones and US stars for Festival

THE Rolling Stones and three American bluesmen—Mose Allison, Jimmy Witherspoon and Memphis Slim—are among the bill-toppers for the National Jazz and Blues Festival at Richmond, Surrey, on Aug. 7, 8 and 9.

BBC-TV will cover the Festival for an hour "live" on Saturday night (August 8) and part of the following night's programme will be recorded for a BBC-2 "Jazz 625" showing.

The Festival opens on August 7 with the Stones topping a R&B bill which includes The Authentics, The T-Bones and The Grebbles.

There will be two programmes on August 8, the afternoon featuring the modern jazz of the Tubby Hayes Big Band, Ronnie Scott Quartet, Johnny Scott Quintet and Dick Morrissey Quartet.

The evening bill includes Jimmy Witherspoon, Memphis Slim, Manfred Mann, Chris Barber's Band with Ottilie Patterson, the Alex Welsh Band, Long John Baldry's Hoochie Coochie Men and Colin Kingwell's Jazz Bandits.

The final show on Sunday evening will have singer-pianist Allison topping a bill which includes Kenny Ball's Jazzmen, Humphrey Lyttelton's Band, Georgie Fame and the Blue Flames, the Yardbirds, the Graham Band Organisation and the African Messengers led by trumpeter Mike Fellana.

Over 35,000 fans are expected to attend the Festival which will be fourth to be held at the Richmond Athletic Association's ground.

## JAZZ PILGRIMS

TWO British jazz musicians, clarinetist Sammy Rimington and drummer Barry Martyn, were due to leave London today (Thursday) for an American tour.

Rimington and Martyn are Britain's "exchange" for New Orleans jazzmen Emanuel Paul and Kid Thomas Valentine, who recently toured Britain.

The Britons will tour the States and Canada for 12 days with Valentine (tpt), Paul (tr), Bill Bissonette (tmb), Dick McCarthy (bass), Dick Griffin (bjo) and Bill Sinclair (pno).

Barry and Sammy also plan a pilgrimage to New Orleans.

## What makes Johnny run

The greyhound race all the attention Brian Poole and Tremeloes is n John's Good Luck. is owned by the gr manager, Peter W and was out at R gate recently when boys went along to local track to see jo run.

## BEACH BOYS D

THE Beach Boys — can chart-toppers record "I get around" enters the hit parade a are coming to Britain. Agent Tito Burns is them here this autur tour with Freddie an Dreamers and the Four nies.

## Radio and TV ban mod-rocker disc

RADIO and TV programmes have banned a record which takes the mickey out of mods and rockers. It is "Nothing better to do," recorded by 22-year-old Bill Oddie on Parlophone.

The words suggest that mods and rockers have nothing better to do than invade towns.

An ABC-TV spokesman said: "The record is not in the best interests of the general public." And the BBC have shunned the disc.

Oddie's record has not had one broadcast since it was released on July 3.

He said this week: "Perhaps they think it might be used by mods and rockers as a marching song! But the ban is ridiculous."

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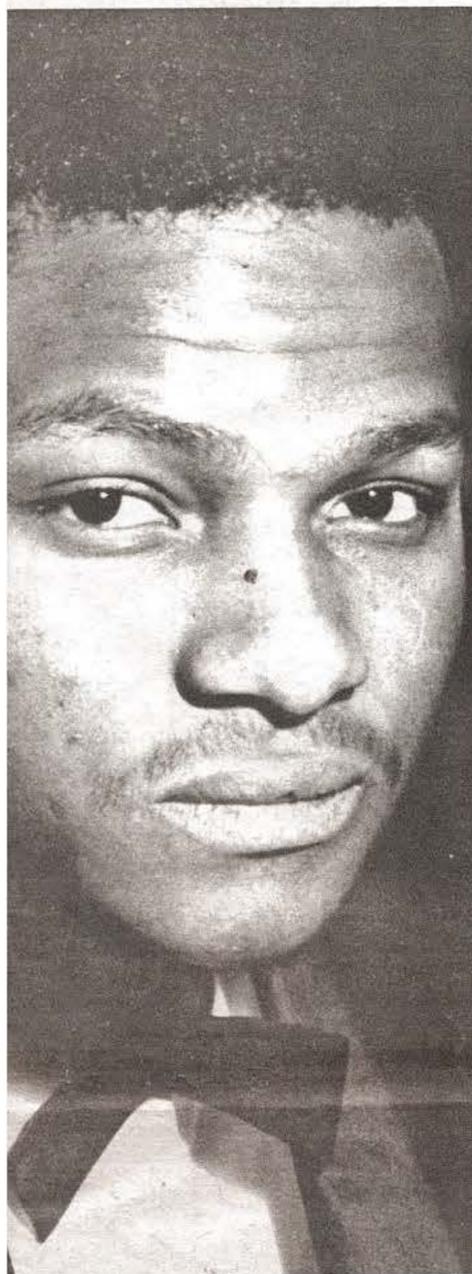
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# CHET BAKER • McCOY TYNER—EXCLUSIVE INTERVIEWS



## THE REAL McCOY

**D**ON'T believe in paying lip service to the giants of jazz piano," said McCoy Tyner. "I certainly admire a lot of them. But I feel they should be regarded as stepping stones to other things."

The 25-year-old pianist with John Coltrane's Quartet was huddled in a corner of New York's Half Note jazz club during an interval. Today, Tyner is probably at the height of his recognition as one of jazz's most creative modern pianists.

His work has not been confined to accompanying Coltrane: McCoy has taken the other two members of John's rhythm section — bassist Jimmy Garrison and drummer Elvin Jones — into the recording studio to make several fine trio LPs.

"I have always felt," said the articulate Tyner, "that a jazz musician may pay his dues to the pioneers, but must always be honest to his own feelings in music. A player should always be contributing plenty of his own. It is no good copying."

"You should have respect for genius that came years ago—like Art Tatum—but their music, while being re-membered, should not be revived. It should be embroidered."

"Now Tatum, I still listen to him regularly, because what that man did with the piano — well, he was really too tremendous for words. I would just like to be able to have complete command of music and ideas like he did."

### Inspiring

"When I began playing, my main influences were Thelonious Monk and Bud Powell. I thought then, and still do, that both these men were doing what a jazz pianist should be doing — paying dues to pioneers while not making it obvious. Something new was coming out all the time."

"That is how I have tried to model myself."

We switched to talk of Tyner's playing with Coltrane and I asked if he ever found it difficult to keep up with the tenor star's rapid thoughts and ideas as a musician.

"Not really," said McCoy. "Inspiring, because he keeps us all on our toes. You never lapse. I think all the fellows in John's group have a feeling of what is required. We go along with whatever his mood is that particular evening."

"And I think we inspire John. In this group, a lot of the music is built around individuals. The overall sound we get is as a group. Some people have suggested otherwise — that we are merely accompanists. That is just not true."

"As musicians, I really believe John needs us and we need him. All our ideas meet."

Yet one gets the feeling that McCoy is very keen on those trio albums.

"It's very good for a piano player to get away occasionally and play alone," he continued. "I practise a lot at home, and when the quartet is not working, the trio does the odd gig."

"I want to settle down more and get down to writing. I don't seem to get the time, but I think I'll do more in the future. The trio has an album coming out, 'live' from Newport. I like recording 'live' most of all, and the whole group would like to do more."

Success as a solo pianist prompts the inevitable question: would McCoy consider going it alone without Coltrane?

"No," he answered. "As it stands, I've got the best of both worlds. A contract with Impulse Records for myself and the exciting work of playing with John."

"And besides, none of the other guys in the group would want to."

"John's music matters to us."

**Ray Coleman**

The new Coltrane album—turn to page 10



CHET BAKER... "it's no longer possible to be just a jazz artist."

**C**HET BAKER, who recently returned to America from Europe after a lengthy and eventful stay, is remarkably unmarked by time and experience. If anything he looks younger than when he first came to fame with the Gerry Mulligan quartet.

The soft-spoken young man who had it all 10 years ago, then slipped and fell, was in a good frame of mind when we met.

"I've made a new start," Chet said. "I have many plans, all of which seem pretty logical considering the situation in jazz today."

"It is no longer possible to be just a jazz artist. The work opportunities for jazzmen decrease every day. There isn't as much interest in jazz as when I left the country, and certainly the communication between musicians and listeners is not what it was."

### UNIQUE

Manager Richard Carpenter, who accompanied Baker to the interview, added: "Chet has a unique singing quality and we intend to fully expose this side of his talent so as to invade the pop field. There is no doubt in my mind that he can hit it big."

"We have already put the wheels in motion. Chet recently cut his first album for Colpix Records. Both his instrumental and vocal talents are brought into play. The next Baker LP for the label will further emphasise his singing."

"I actually sang before I became interested in playing. It's a natural thing for me," explained Chet. "I received some recognition for my singing after recording that first

## Chet makes a comeback

From BURT KORALL in New York

Pacific Jazz vocal album ten years ago, but didn't follow up on it."

In order to follow through this time, Carpenter plans to build an act for Baker in which his playing AND singing will be well showcased. This will allow him to play clubs that rarely buy the jazz artist.

"I hope to get him a few film and stage roles," Carpenter continued. "Slowly we will change his professional image. We no longer can afford the stereotype label 'jazz artist'."

Baker currently is playing dates out of town with his new group—Phil Urso (tenor saxophone), Hal Galper (piano), Jymie Merritt (bass) and Charlie Rice (drums).

Baker's style has become more aggressive and complex, and at the same time more durable since last we heard him. Whatever his personal difficulties over the years, he has continued to evolve as a player.

"Beauty — that is my basic concern as a player, above and beyond every-

thing else," Chet declared. "In order for my music to be beautiful, however, I have to work with challenging, inspiring material. If the progression, theme or song doesn't make it, nothing too startling is likely to happen in the blowing."

"The avant-garde? The music strikes me as being without soul. I can appreciate Ornette Coleman's musicianship and conception but I wouldn't want to play that way."

### SOUL

"I can't figure out why Miles and Coltrane are no longer as concerned with soul and feeling as they were in the past. Coltrane, in his search for a more expressive style, has probably played the changes in every way they could be played but, unfortunately, his head seems to have overruled his heart."

Baker, like most Americans who have been to Europe, commented favourably on the quality of European audiences, expressing particular partiality to the Germans.

European musicians, however, did not impress him. It is his contention that the best of the foreign jazzmen don't come up to the American standard, for all their sincerity. "Their conception is too limited."

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# Another Rolling Stone writes for YOU

ALL right, so Juke Box Jury wasn't a knockout. Now everybody's had a go at us, I'd like the chance to reply.

I think the whole programme's very limited for a start. We all sat, consciously knowing there were five of us, and we had a few seconds each after each record.

We weren't great, and that's a fact. But the records they played us! They were NOTHING! Don't misunderstand—they weren't bad records, but there didn't seem anything to say about them.

\* \* \*

It wasn't that the singing or guitars were out of tune on any particular record, but they were all records with nothing much about them. We were lost. And I think it came across.

We were all lost, except for Charlie and maybe Mick. I agree we didn't come over well, but it

# I'd like to forget about Juke Box Jury

says

KEITH

RICHARD

wouldn't be much different if we did it again, quite honestly.

It's the way the show's run that restricts you. Juke Box Jury doesn't suit the Stones.

I'll say one thing for our show on Juke Box, though. I'm sure that's what helped us reach number one. If nothing else, it kept our image up!

People thought the worst of us before they saw us. When they finally looked at Juke Box Jury, it was the confirmation that we were a bunch of idiots.

We don't care that much what people think. But I can tell you this: it's difficult to say anything sensible in a few seconds, especially with unspectacular records. But I could tell things were not going well on the show.

We don't particularly care about whether we go back

on the Jury. It was an experience I personally would rather forget.

\* \* \*

HAVING a number one hit's a good feeling, but we're not all mad about it.

I'd hate everybody to think that just because we've made the top spot this time, we'll have to do it every time we have a single out.

All the Stones agree that as long as we get in the top ten, we'll be very happy.

As it happens, I think "It's all over now" is the best single we've done, and I'm glad to say the group improves every time it makes a single. At least, we think so.

I like the overall sound on this new one more than I did on anything before.

GLAD Mick wrote a bit last week about the Paramours. We all think they're good and deserve to make it.

Wayne Fontana has a very good group, though. Give them the right material and they'll be there.

\* \* \*

IT'S all very well people having a go at the rhythm-and-blues thing and saying it's not authentic.

But there's a lot more good come out of the scene than many people allow.

For instance, the trad boom didn't do much good for the real thing, did it? People only got interested in British copies of the real thing.

Now, in R&B, people are digging British groups — and if you look at the chart you get big names

like Howlin' Wolf, Chuck Berry, Bo Diddley and Tommy Tucker.

That's what's really pleased me about it all. If our stuff has got people interested in R&B by some of the great American stars, we'll have done some good.

I personally reckon that this can be built up. The next step for groups like ours could be to do more gospel. Pop music tastes are changing, and I don't see why we can't get people interested in such people as Solomon Burke.

I don't think he's selling very big, but I'd like him to, because he's great.

People who knock the R&B scene don't give it enough credit for interesting people in something they'd never have heard of.

I'm fed up of people calling us non-authentic. Why can't we play what we like?

Who's laying down the rules?



It was the confirmation that we were a bunch of idiots. We don't care much what people think, but it's difficult to say anything sensible in a few seconds.

## The Knights are no longer barren

IT has taken them four years to succeed — and they have done it in a satisfying way. For in this year of groups, groups, groups, the Barron Knights, with vocalist Duke D'Mond, have taken a gentle rise out of the current pop scene and more than a gentle rise into the hit parade with their humorous hit "Call up the groups".

Which is as it should be.

The Barron Knights are not a group in today's sense of the word — as any person who saw their highly-rated performance on the Beatles' Christmas Show at London's Finsbury Park theatre last year will tell you.

Their style has a great deal of the showband in it — a trend many people say will soon overshadow today's beat group boom.

Their repertoire includes no Liverpool-type pop numbers and only one rhythm-and-blues offering.

### Elastic

"Our image?" said Barron Anthony, bass guitarist-founder of the group, "a cross between the Marceles, April Stevens, the Four Preps and Ray Charles, with a touch of the Four Seasons."

"We use comedy in the act — this record came from a stage routine we had been doing for a long time — but we don't want to be known as musical comedians."

"We can — and have done — all kinds of numbers. That includes sort of serious ballads, R&Bish stuff and so on."

"Duke has got the most elastic voice. He can handle almost any type of number."

Their unusual name came from Barron's father. "We thought it was a bit unwieldy at first," said Butch Baker, guitarist, and broken-nosed face-puller of the outfit.

"But this was in the days of the Fleerekkers, and we argued that if they could use a name like that, we could have one like ours."

"We've thought of changing it several times since then, but decided to stick with it because so many



"There will always have to be entertainers—and that's our job," say the Barron Knights. Here they tell the MM's CHRIS ROBERTS how it feels to have finally made the chart after four years of solid effort in the face of competition by Britain's top groups. Left to right they are (back row): Les "Butch" Baker, Dave Ballinger and Barron Anthony. Front: Duke D'Mond and Peter (P'nut) Langford.

people knew it and because it's different."

The group, who all hail from Leighton Buzzard in Bedfordshire, admit they were rather left at the post in the group rush for stardom.

"We saw people like the Stones and Freddie and the Dreamers, the Dave Clark Five, whom we've known for a long time, all get hits and we felt out of it," said Barron.

"But we're very grateful for the mentions these, and other groups have given us now they've reached the top. Let's face it, when Mick Jagger says he likes the Barron Knights, it means something to a few thousand people!"

Their parody record, in its demonstration disc stage, got a big boost from Brian Epstein, who wrote to the group saying how much he and John

Lennon and Paul McCartney enjoyed it.

"That was a real morale booster," said Butch, who added that the record's success had meant personal loss for him. He had bet several showbiz people the single wouldn't reach the chart, and the higher it got, the more he was dipping in his pocket.

### Visual

When they rehearsed in Leighton Buzzard, it was in front of a big studio mirror to achieve the right visual effect.

And, Barron added, they use psychology. "It's a matter of playing to one person in the audience."

"We also make a point of getting in with a couple of fellas when we arrive at a date—buy 'em a coffee or something — and then we know we

can play to them with some success.

"We've noticed that the youngsters coming to dance halls are much happier than they used to be."

"We believe they went through a black period when it was the thing to look disinterested. Now, you see them coming in smiling and really enjoying themselves."

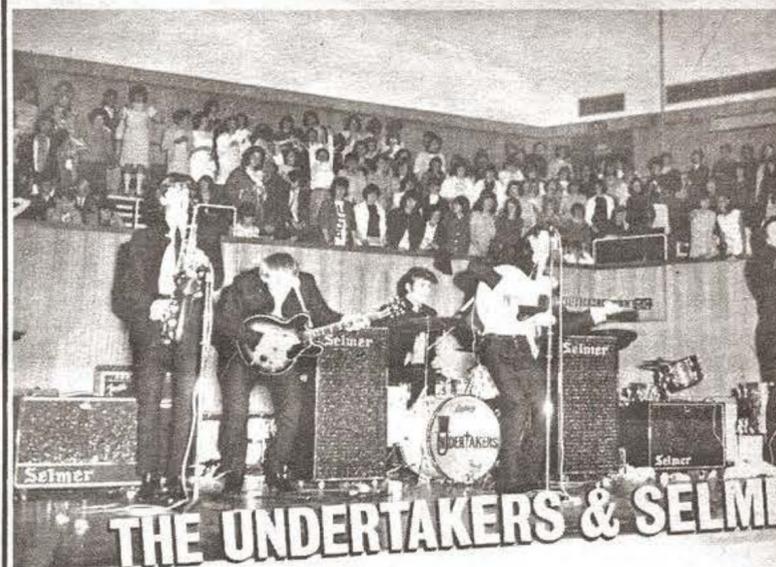
"They're wearing bright colours now, too, instead of the old black leather gear."

The rest of the group — P'Nut Langford (guitar), Duke D'Mond, and drummer Dave Ballinger — emphasised that audiences really have to listen to their performance.

"There will always be idols," said P'Nut (The name? Because the boys say he looks like a peanut). "But there will always have to be entertainers."

"That's our job," said Barron.

## TWO BIG NAMES IN THE POP WORLD



The place: Croydon; the stage: Fairfield's Halls. Here the Undertakers show once again what a lively outfit they are. The boys really set the audience alight, earning rave notices all round for the hottest show for a very long time.

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welcomed her own Fabulous Four royal style when they returned home for the premiere of their film.

# When the Beatles came marching home

**T** HERE is a scene in the film "A hard day's night" in which the Beatles are receiving individual fan mail. At the picture's northern premiere in Liverpool last Friday, there was hardly a murmur as letters were handed on the screen to John Lennon, Paul McCartney and George Harrison.

Then when Ringo Starr was told there was none for him, hundreds of teenagers in the Odeon Theatre groaned in despair. And when the drummer eventually got some mail, there were shrieks of delight—and applause.

That incident sums up the current state of Beatlemania. Ringo, the man of few words, the poker-faced once-pathetic outsider, is now the undisputed star.

It was equally clear at Speke Airport earlier, when the Beatles flew into their home city to a rapturous welcome. "We want Ringo" was the popular cry, although Paul ran him a close second.

The Return of the Beatles to Liverpool was short but sensational. They were in town for five hours before flying back to London at midnight to appear on TV's "Lucky stars."

But the reception they got was much more fervent than a royal visit.

Thousands of fans lined the streets. Hundreds fainted. Placards bursting with home-town pride emblazoned the murkiness of Merseyside. This was where it all started, the world capital of beat and a social phenomena. And Liverpool let everybody know it.

The Beatles stepped from the plane and were greeted by scores of jostling pressmen.

"Wheer's me dad?" shouted George Harrison. "It seems years since we were here," said Paul McCartney.

## HEROIC WELCOME

"Didn't know it was so near London by plane," said George. "But I hate flying—you don't stand a chance if the engine conks out."

Ringo, heralded by many critics as the star of the film, said: "I wish we had time to stay here just for the night. The only time I get a decent breakfast is when I go home."

He was modest about being nominated as the film star of the quartet. "It's nice to read, but I don't believe it," he said. "I think John is a lot funnier than me."

After saying hello to pals from the early days—including Cavern manager Ray McFall and resident disc-jockey Bob Wooler—the Beatles' took off for the limousine cruise to the town hall, where the Lord Mayor hosted a civic reception in their honour.

The size of the crowd astonished the Beatles. They thought that their international fame might have meant that their home city had gone cool on them.

So the heroic welcome, was for them, a particular moment of glory.

"It's just fab—the best thing that's happened to us," said John Lennon.

Then it was on to the theatre for the premiere. The Beatles must have been agape at the sight of a police band playing the crowds into their seats with an incredible version of "Can't buy me love."

Gerry Marsden was there. So was Lionel Bart. David Jacobs got the ball rolling by taking the stage to introduce the boys before the film started. And he got a tremendous ovation when he had two digs at the Rolling Stones in his opening speech.

"In a few moments," said David, "I'll be able to introduce you to four young boys who will probably have something to say—which will be nice. I mean—the Rolling Stones had nothing to say." Applause.

## LOCAL PRIDE

"Do you know, I was chatting to this bird up at the TV centre the other Saturday and I was getting on famously and I thought how lucky I was. Then, it turned out to be a boy!" More cheers.

Finally, the premiere crowd went wild when the Beatles appeared.

George boomed over the mike: "All my people are here."

John danced about the stage then said: "What happened to my relations at the town hall?"

Ringo got ecstatics screams. Then he said with fierce local pride: "What you all did for us this afternoon was marvellous and we appreciate it. People kept coming down to London saying 'you've finished in Liverpool.' But we proved them wrong, didn't we kids?" The crowd went wild.

There can never have been a film premiere like this.

Every song the Beatles sang received a tumultuous ovation. Fans moaned their despair at the slightest unhappiness or stroke of bad luck that befell the Beatles in the picture.

Liverpool had gone as barmy as the

RAY COLEMAN reports from Liverpool



## McCartney slams Presley film songs

**P**AUL MCCARTNEY this week criticised Elvis Presley. The Beatle said he did not like Elvis's recent records. "He did much better stuff in the early days, when the songs did not come from films," said Paul.

"In fact, we all liked him much better then. The songs were good, and we all used to think he was great."

"I still like Elvis's singing. His voice is good and he does the songs well. But the songs are not very good, in my opinion."

"I wish he would come away from the films for his records. Then, I think things would be much better."

Paul hit on the subject of Presley during a Radio Luxembourg recording in London.

The show was "Battle of the giants", in which the Beatles were awarded a trophy for being the most successful artists in 13 weeks of radio contests between various groups.

Although the first trophy went to the Beatles, the favourite star in the series so far is—Elvis Presley. He beat the Beatles in the poll by more than 2,000 votes.

Said Paul: "I'm not knocking Presley's singing—just the choice of material. I don't rate it at all since he got so involved with the film songs."

"I even heard the other day that Elvis was planning to have ALL his singles from films in the future."

"What a drag!"—R.C.



ELVIS—'he did much better stuff'



John tries his hand at brass—much to the enjoyment of the bandsmen.

rest of the world for the four young men who began their careers there.

And there was an understandable tinge of sentiment about the triumphant return of John, Paul, George and Ringo to their native soil.

Cavern boss Ray McFall said hello to the group for the first time for ages. "They're just the same as they ever were—just as friendly and pleasant," he reported. "I think they'd have liked to visit the Cavern and play a session there. Gerry did this recently and he really enjoyed turning the clock back."

"I reckon if the Beatles played the Cavern again, they'd enjoy playing 'Long tall Sally' and 'Twist and shout' as much as they did in 1961."

Deejay Bob Wooler said: "Success has not spoiled the boys. It never will."

Paul McCartney summed up their welcome this way: "It meant more to us than any other. We will never forget it."

## ELKIE KNOCK COLD AT K

**C**HAMPAGNE in buckets alternates with flowers and endless packets of cigarettes along the white-clothed judges' table at this lavishly-presented European singing contest.

It can't be bad as I have the good fortune to be a judge (youngest) along with songwriter-cabaret artist Paddy Roberts.

He calls me Junior. The British team and pressmen call us Roberts Inc (Judges). I call it slightly fantastic.

At the moment the champs tastes better and the flowers are brighter for Paddy and myself—for the British team put a zippy performance in Saturday night's concert beating Austria by nearly a hundred points—386 to 294.

Each of the six teams compete twice against another team during the seven day contest—two teams a night until the final on Thursday. Britain faces France on Wednesday.



Belgian radio broadcasts the whole show every night and from Monday Eurovision this side of the Channel screened each performance, which is followed by star cabaret in the Knokke casino's massive concert room.

Pardon me if my Union Jack is showing, but our team has largely come through as professionals so far, though it is too early to judge with four nights to go.

On Saturday afternoon at the British rehearsals hard-working team manager Johnny Worth seemed more nervous than the team.

"You can't be confident in a thing like this," he said. "Never know what can turn up from THEM. We have got a good team, yeah, but you'd be surprised how the others turn out on the night. Don't forget they

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The trouble  
with the Ray  
Charles band...

THE number of jazz artists who manage to straddle the diverse worlds of jazz and pop can almost be counted on one hand. Erroll Garner and Louis Armstrong are among them. So is Ray Charles.

Charles has acquired this stature on the basis of hits with ballads set in a dead-slow-and-stop tempo, and it is the Ray Charles of the chart rather than Ray Charles the jazzman who dominates his current British tour.

At Hammersmith on Sunday, Charles meandered through his hits—"Georgia," "You Don't Own Me," "Busted" among them—to rapturous applause from an audience which had obviously gone to worship at the shrine rather than differentiate between good and not-so-good performances.

The first half of the show was depressingly disappointing, with the Charles band, under the direction of bassist Edgar Willis, providing a half-hour of sloppy, slipshod big band music which really grated on ears fresh from a Woody Herman concert the previous evening.

Why this situation exists is beyond my comprehension. The Ray Charles Orchestra should be one of the best in the business. It has a first-class tenor soloist in David "Fathead" Newman, a swinging drummer in Wilbur Hogan, and the potential to come to life in an exciting manner.

The sorry truth is that it doesn't. Nevertheless, there was almost enough of Charles' unique vocal ability, and a fair helping of his fine, bluesy piano to make up for the deficiencies in the band.

Highspots of the evening, for me, were "In The Evening," a fine exercise in creating tension on a slow blues, and "I Gotta Woman" which was well and truly in the classic Charles vein.

The band ALMOST spoiled the evening. Somebody should make sure that they don't in future, because there is no excuse for a performer of Ray Charles' stature putting up with second-best.—BOB HOUSTON.

# HOORAY FOR THE HERMAN HERD

**T**HE Woody Herman Herd stampeded into London's Finsbury Park Astoria on Saturday and justified every one of the superlatives that have been flying its way.

This youthful exuberant Herd—the fourth as far as one can discover—provided one of the most exciting jazz performances to be heard in a British hall in a long time.

It is fit to rank with the Ellington and Basie crews as one of today's great big bands—and for my money is superior to the current Basie group in most respects and is only inferior to Ellington in solo strength.

Herman has been a bandleader for nearly 30 years now and is almost unique in the way each of his bands has been quite different from its predecessors.

Yet he retains one important link with the Swing Era—the belief that his band should entertain visually as well as musically.

The entire band, apart from pianist and drummer, stand throughout the whole show and manage to look as though each number is a new and thoroughly enjoyable experience.

Woody, himself, is an effective, though surprisingly unobtrusive showman, and there is a reasonable, though not overdone, ration of humour—notably drummer Jake Hanna's hilarious impressions.

In Hanna, this Herd has a worthy successor to such

illustrious predecessors as Dave Tough and Don Lamond.

Never flashy, he swings like the clappers and phrases superbly with the brass section.

The line-up follows expected Herman practice with a sax section of three tenors and baritone, with Woody's alto or clarinet occasionally added, and the brass comprises five trumpets and three trombones.

And what a trumpet section! With Bill Chase playing great lead, it combines precision on some highly complex passages with fantastic heat and attack even at breakneck tempo.

Pianist Nat Pierce and bassist Chuck Andrus complete a first class rhythm section, though the vagaries of the Astoria acoustics muffled much of Andrus' work.

With the possible exception of tenorist Sal Nistico, the band boasts no great soloists but plenty of highly competent ones.

Trombonists Phil Wilson and Henry Southall both displayed quite extraordinary technique without saying anything that meant very much.

Paul Fontaine and Bill Hunt shared most of the trumpet solos and their duet on the juicy version of "Mood Indigo" sounded

BOB DAWBARN lends an ear to Woody Herman's exciting new Swinging Herd — and is gassed by what he heard

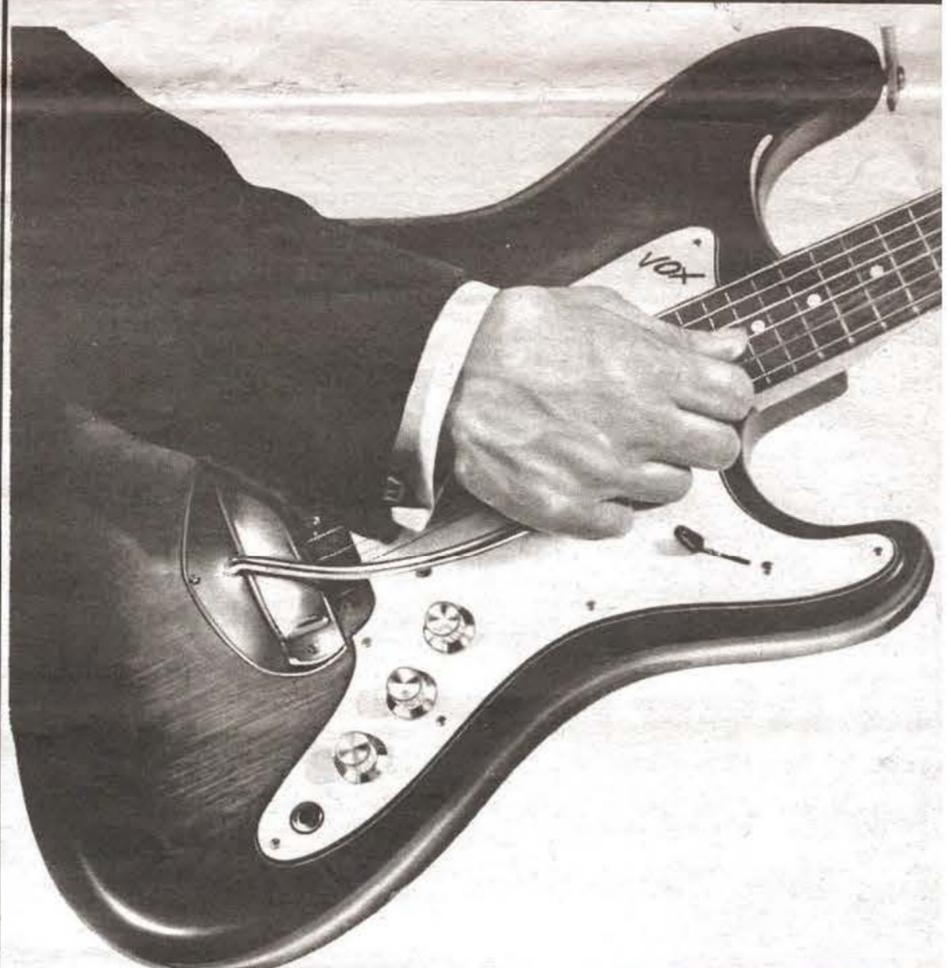
## Woody now ranks Ellington and Basie

He is blessed with a finger-busting technique and an aggressively pleasing directness on the faster speeds, though I was also much impressed by his brief ballad spots.

Then of course there is Woody himself. His vibrant clarinet and Hodges-inspired alto

haven't faded, yet out of place of his youthful applause little to me. I broke hear th wouldn't I a month France.

## HANGING OUT WITH THE HERD



● NAT PIERCE

## CKS 'EM NOKKE

CHRIS ROBERTS reports from Nokke where he is one of the British judges



ELKIE — sister of Dakotas drummer Tony Mansfield

all go for the French gear over here." But the British team were the night's hit with what was a surprise performance as far as the jury were concerned. Indian-born cabaret singer Mel Gaynor, ex-Rabin band vocalist came on and hit the full hall straight in the ears with a power-packed "Jezebel" — the beautiful and swinging Francis Bey Orchestra adding to it richly. After the first four bars the president of the jury Monsieur de Radoux, sitting on my right, turned with his hand pressing his chest and said "Magnifique!" One of the French judges sitting the other side was no less complimentary all through the show. Chris Bellman, shy-looking 19-year-old off stage proved she

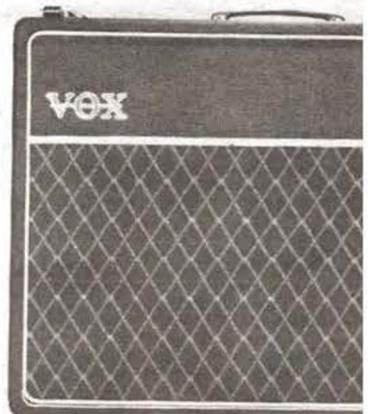
has been on stage all her life, causing the sensation of the night. She came on in straight white evening dress, sang "I who have nothing", Bassey style, then swung into "My guy", revealing a slit-length slit in the dress. Photographers blossomed around the stage popping off at the revealed shapely leg. Half way through Chris threw the whole skirt off and danced for a few bars before ending in trouser style. Decidedly un-British, yes, but good showmanship. Hit writer Peter Lee Stirling was more subdued with a straight "I believe" and beguine "Summertime" during which he played guitar, and came over very well. Barry Barnett closed the spot with a cool voice "All or nothing at all" and a smoothly sung "What kind of fool am I?" He is without a doubt one of the best young singers in Britain. Pity the record-

buying public don't think the same. With or without the contest, the team's other girl is going to be a star in a few months. She is 18-year-old Elkie Brooks, sister of Dakotas drummer Tony Mansfield. With all the jazz feel of a young Cleo Laine ("she used to come to the club in Manchester—she said she dug me as a matter of fact") and the pop promise of a gospel influence she is destined for somewhere near the top. Big brown eyes, a beehive of black hair and curves all over are no handicap either. With the contest's vibes, guitar, piano, bass, drums group she did a swingingly accurate "Willow weep for me" in 3/4, followed by her first record "Something gotta hold on me", complete with gospel shouts and an amen ending from the Bey band. Elkie is a professional on and off stage with a kookie laugh and sense of humour, very like Cilla Black.

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Anita — cool school

## Anita in top form

**ANITA O'DAY:** "Incomparable!" It could happen to you; Blue champagne; Avalon; Old devil moon; The party's over; Why shouldn't I; Easy living; Can't we be friends; Slaughter on 10th Avenue; If I love again; Speak low; Indian summer. (Verve VLP 9060).  
With big band arranged and conducted by Bill Holman.

**ANITA O'DAY** has many imitators, but here she successfully re-states her case for the title of Queen of the Cool School.

She is assisted by magnificent accompaniment from a first-class group of musicians who are busy when she allows, yet who are always uncluttered. The result is a finely-balanced album of jazz and near-jazz.

Some people wince at her off-key flights and it is true that Anita's disregard for the way the song was written is considerable. But she has always been the great improviser, and if anything, she is more so than ever on this set.

"Avalon" and Cole Porter's interesting "Why shouldn't I" are the most fascinating tracks on the first side, with the singer's flair for vocal high-flying in full cry.

"Easy living," which kicks off the second side of the LP, shows Anita's Billie Holiday influence to a remarkable degree.

"Slaughter" is hummed and scattered with enterprise, ease and melancholy, and "Speak low" gets a wonderful workout of voice and orchestra in beautiful harmony.—RAY COLEMAN.

## THE NEW JAZZ RECORDS

# The case for John Coltrane

**T**HE Coltrane albums flow out thick and fast, all historically important in charting the musical progress of a musician whom only time will put in his true perspective.

Important they may be to the dedicated jazz collector, but it would require a hefty bank balance to be able to afford the luxury of all Coltrane's albums.

First off, let me state that this is one of the best Coltranes in a long time. Recorded approximately a year after the indispensable "Ballads" (HMV CSD 1496 Stereo), this shows that Coltrane is slowly returning from his self-inflicted exile in a sort of musical no-man's land.

The savagery and intensity which marked his earlier experimental excursions have been sifted down and allied to a continuity of thought which was all too often sacrificed on the altar of harmonic freedom.

### Perfect

The assistance that Coltrane draws from the members of his Quartet is incalculable. Although the horn is the focal point, there is every bit as much a group sound as in, say, the MJO. Tyner, Jones, and Garrison are the perfect soulmates for the turbulent Coltrane.

All three are in scintillating form, especially on the long "Afro-Blue". Jones' drums are a volcano of sound behind the soprano solo, and Coltrane's entry after a fine Tyner solo should serve to illustrate why many consider him the most exciting thing in jazz. "I Want", a neglected Billy



Elvin Jones—volcanic

Eckstine ballad, is a harmonic tour-de-force, and "Promise" finds Coltrane back on soprano in another fireworks display inspired by Jones.

"Alabama" is the outstanding track, a minor-keyed original with Coltrane establishing a mood of beauty with a dark, somber theme statement. "Lady" is another wailing soprano feature, with Jones and Coltrane whipping up to a tremendous climax.

Finally, the case for Coltrane is not assisted by sleeve notes, such as LeRoi Jones contributes here.—Bob Houston.

**John COLTRANE.** "Live At Birdland". Afro-Blue; I want To Talk To You; The Promise; Alabama (a); Your Lady (b). (HMV CSD1544 Stereo).

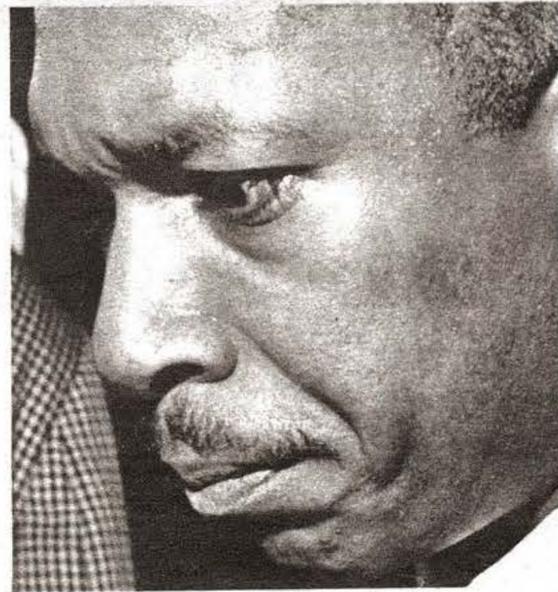
(a) Coltrane (trn, sop), McCoy Tyner (pno), Jimmy Garrison (bass), Elvin Jones (drs). Birdland, New York, October 8th, 1963.

(b) As (a) Studio recordings, 18th November, 1963.

## CHICAGO BLUES

**SUNNYLAND SLIM, LITTLE BROTHER MONTGOMERY:** "Chicago blues session." One room country shack (a); Trembling blues (b); Prison bound (c); My electronical invention blues (d); Brownskin woman (a); La Salle St. boogie (e); That's why I keep drinkin' (d); I got the blues about my baby (a); Bob Martin blues (b); Devil is a busy man (a); No special rider (f); Everytime I get to drinkin' (c) ("77" LA12/21). (a) — Sunnyland Slim (Albert Luandrew (oc, pno), Gorky Robertson (bass), Armond "Jump" Jackson (drs). (b) — Eurreal "Little Brother" Montgomery (pno). (c) — Sunnyland Slim (voc), Montgomery (pno), Robertson, Jackson. (d) — Montgomery (voc, pno), Robertson, Jackson. (e) — Sunnyland Slim (pno), Robertson, Jackson. (f) — Montgomery (voc, pno). Chicago. 14/7/60.

**B**LUES collector Paul Oliver supervised this recording during his 1960 trip to the States. It is the real thing in blues singing and playing; often harsh, mostly convincing, never phony or pretentious. As Oliver puts it in his sleeve note: "John Steiner recorded it 'as it came' with as little interference with the informality of the session as was possible. "Glasses were filled, emp-



Coltrane . . . self-imposed exile

tied and filled again; jibes shouts and comments went on tape with the music. The result was 'authentic blues' . . . no holds barred, without fake or 'folk'."

That is what comes over: the sound and atmosphere of blues musicians playing and singing for themselves rather than trying to make a hit record.

Little Brother, since I first heard his "Vicksburg blues," has always struck me as being an excellently mournful singer with a good piano style of his own.

Here, he sings admirably on "That's why I keep drinkin'," "No special rider" (which he first recorded in 1930) and "Electronical." Besides accompanying himself on these, he solos on a short, medium slow boogie piece, "Bob Martin," and the old-style "Trembling," and plays piano for Sunnyland Slim on a fiercely hollered "Prison bound" and "Everytime I get."

Slim, real name Albert Luandrew, comes from Mississippi. He learned his blues around Clarksdale and subsequently worked in Memphis and, after 1942, Chicago.

He has accompanied Muddy Waters, Doc Clayton and others and sung with Roosevelt Sykes and Memphis Slim. In style, he often resembles these last two.

"Country shack," "Brown-skin" and "Devil is a busy man" represent the tough realism of his songs (some-

times a little off-pitch), while "La Salle Street" shows off his rough and ready boogie piano.

Not everything is of a high standard, but such tracks as "Trembling blues" and "Keep drinkin'" are out of the ordinary today.—Max Jones.

## JIMMY REED

**JIMMY REED:** "Jimmy Reed plays 12 string guitar blues" Bright lights big city; St. Louis blues; Blue Carnegie; New Chicago blues; Big boss man; Hush, hush; Blues for twelve strings; Baby what you want me to do; Boogie in the dark; Take out some insurance; Aw, shucks; Close together. (Stateside SL10086). Reed (12-string gtr, harmonica) with rhythm acc. 1963.

**T**HIS is a somewhat dull album, unvaried and uneventful, which will, I imagine, come as a disappointment to most of Jimmy Reed's followers.

Since twelve-string guitars are "in" at the moment, it was a logical idea to record Reed thus armed. But to produce an entire LP of guitar music, relieved by interludes of harp blowing, was tempting providence.

Reed plays blues adequately, with the required streak of primitivism to make his music palatable to today's new blues audience, but he lacks the drive and vehemence which kept Lead Belly's 12-string work from becoming boring.

He lacks, too, the imagination which could make each of these numbers worthwhile listening. As a whole, they sound too much alike.

And, of course, many are numbers we've had before, in song form, on "Jimmy Reed at Carnegie," "The best of the blues" and so on, so these tracks sound doubly familiar, as it were. Comparison shows the harmonica chorus on this "Bright lights" to be very similar to the one on Reed's vocal version.

It is hard to understand why Jimmy Reed, who is a blues singer before anything else, was discouraged from uttering a single verse. As the record stands, it can be recommended only as easy-paced blues for dreamy dancers . . . or as unobtrusive background music.—Max Jones.

## Disappointing Schifrin . . .

**L**ALO SCHIFRIN, the Argentinian pianist who was associated so successfully with Dizzy Gillespie for a period, is a musician of immense resources and potential.

His masterly scoring on the Cal Tjader "Several Shades of Jade" album was a striking example of his arranging ability.

This trio album, however, can't be taken as an outstanding example of his ability as an instrumentalist.

The material is decidedly out of the rut for jazz performances. But the three film themes, two show tunes, and three Lalo originals only make a sum total of highly professional cock-

**LALO SCHIFRIN.** "Between Broadway and Hollywood". Days of Wine and Roses; Theme from "Lawrence of Arabia"; Hallucinations; Who Will Buy?; Hud; She Loves Me; Jive Orbit; Impressions of Broadway. (MGM C974). Schifrin (pno), unidentified bass and drums.

tail music, perfect for background listening but not the sort of stuff to get your teeth into.

There are momentary exceptions throughout, particularly the treatment of the "Lawrence" theme which is supplied with a driving Afro-Cuban rhythm reminiscent of Schifrin's scoring of Dizzy Gillespie's "Kush".

Elsewhere, the piano sounds like a pot-pourri of



the show-album Andre Previn and the string-laden Bill Evans.

In fact, the Evans influence comes through strongly on Schifrin's own "Hallucinations", with a piano introduction which would defeat most listeners.

The unknown bass and drums are fine helpmates, apart from some stiff drumming on "Jive Orbit". The bassist in particular deserves mention for some sterling work.

For a better example of Schifrin the jazz pianist, I would recommend "Lalo equals Brilliance". This is just too lightweight to be considered among his better efforts.—Bob Houston.

## RADIO JAZZ

(Times: BST/CET)

**SATURDAY**  
1.20 p.m. H I: Jazz Club. 8.35 N 2: Jazz Quartet. 9.15 X: Django Reinhardt. 9.30 A: Jazz Images. 11.15 T: Garner, Eckstine. 11.40 app. Q: Stanley Wilson Ork. 12.0 T: Jam Session — Clayton, Newman and Urbie Green. 12.5 a.m. J: Jazz Book.

**SUNDAY**  
5.30 p.m. I: "I Remember Clifford Brown". 7.30 M: Jazz and "near jazz". 9.30 A: Lightnin' Hopkins, Kenny Dorham, Roland Kirk. 11.5 A: JACE All Stars.

**MONDAY**  
9.0 p.m. M: Frankfurt Jazz Festival. 9.30 A: New discs. 10.15 N 2: Summer Jazz. 10.20

RTF 258m: The Real Jazz. 11.0 BBC L: Jazz Scene. 11.5 U: Kirk-Golson; Chico Hamilton's "New Thing". 12.0 T: New—Mobley's "No Room for Squares" album, Guitarist David Parker, Beneke Ork., J. Jones.

**TUESDAY**  
9.30 p.m. A: Jazz News. 9.30 M: Jazz Corner. 10.15 N 2: Poul Hindbergs Trio. 10.30 I: Jazz in Poland. 11.5 O: Don Cherry. 11.15 T: Beneke-Modernaries-Eberle in Miller Air Force Band style (first of three). 12.0 T: Terry Gibbs Ork., with Ella (first of two).

**WEDNESDAY**  
4.0 p.m. L: Jazz. 7.40 H I: Pim Jacobs, Rita Reys. 9.20 O: 10.15 N 2: Summer Jazz. 10.20

Jazz for everyone. 9.30 A: Jazz in N. Yk. 9.45: Juanita Hall. 10.30 J: Jazz Music Hall. 11.0 U: Newport '63 — Dakota Staton, Herbie Mann. 11.15 T: Beneke (2). 12.0 T: Terry Gibbs (2).

**KEY TO STATIONS AND WAVELENGTHS IN METRES**

A: RTF Inter: 1829, 48.58. E: NDR: 309, 189. H: Hilversum: 1-402, 2-298. I: SWF B. Baden: 295, 363, 451. J: AFN: 547, 344, 271. L: NR Oslo: 1376, 477, 337, 228. M: Saarbrücken: 211. N: Denmark Radio: 1-1224, 2-283, 210. O: BR Munich: 375, 187. Q: HR Frankfurt: 506. T: VOA Washington: 1734. U: Radio Bremen: 221. V: Radio Eireann: 530. X: Monte Carlo: 205. Z: SBC Lausanne: 393.

## BOOK REVIEW

"SWING PHOTO 1939" by Timmroskrantz. Scorpion I Dobell's Jazz Recs 21s.

**R**OSENKRANTZ'S original "Photo Album", bought near the beginning of the war, was an affair which got fairly easily. As the first photo album collection—perhaps first of all—it was a demand. By now it is disintegrated, so a few additions to two omissions covers is more than As for the contents: rarity value and pe Most of Timme's pi taken in New Yo 1934 and '37.

An introductory picture with Ellington, and Bechet with Inex —there was no Bechet in the orig reminds us how I missed he was pre-modern insertions. There are several far such as the Sid the Waller (surely film), which ca Timme's.

There are the pictures — including verines, Bix and Jugglers, Nichols, G an unusual one of from Brian Rust — the book its hist character.

The photographs as range from posey traits of Glenn H Shaw, Red Norvo a to off-duty snaps seen jazzmen such Mondello, Buck O'Neil Spencer, St and Floyd O'Brien.

Reproduction varies f way and another th veals how much th of, and whole apph photographs. A s since the Thirties. Still, like most of suc makes pretty compu ing.

And the pristine capt references to the f (for example: "H still consider him white trombonists, Mole), will supply perspective for th young jazz fancie 21s on this curio. A guinea is a not in sum. But then l actor's item. — M

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# Carnegie Hall tribute to Eddie Condon



A HOST of top names will gather at Carnegie Hall on July 20 to honour Eddie Condon at a midnight concert. Sammy Davis will fly in for it, and Johnny Mercer will MC the event.

Names on hand will include Bob Crosby, Pee Wee Russell, George Wettling, Bud Freeman, Zutty, Red Allen, Wingy Manone, Wild Bill, Joe Bushkin and former Benny Goodman singer, Helen Ward.

VETERAN pianist Joe Sullivan, who collapsed during rehearsals at Newport Jazz Festival, was released from hospital in time to belt out "Gin mill blues" and "Little Rock getaway" at Freebody Park before returning home to San Francisco.

GOSPEL queen Mahalia Jackson was married

to Minters Galloway, a contractor's salesman, in a quiet wedding in Chicago recently.

WRITER James Jones, writing the screenplay of the life of Django Reinhardt, would like Frank Sinatra to star... New York's Embers is closed until August 3... Peggy Lee recorded her twentieth LP for Capitol, titled "In the name of love."

THE Tokyo Jazz Festival, which opened on Friday, July 10, stars Carmen McRae, J. J. Johnson, Clark Terry, Miles Davis and Sonny Stitt... Singer

to Monterey

## AMERICAN MUSIC SCENE

Della Reese, who wants to act, complains that producers want "only Caucasian-type" Negro women.

TRUMPETER Lee Morgan has just cut an album for Blue Note with Wayne Shorter (tr), Herbie Hancock (pno), Butch Warren (bass) and Billy Higgins (drs).

MONTEREY festival line-up so far includes the groups of Charlie Mingus, Horace Silver, Pee Wee Russell, Buck Clayton, Art Farmer, Duke Ellington, Woody Herman, Dizzy Gillespie, Gerry Mulligan and the MJQ.

NEWS of Newport is that the eleventh festival drew the largest attendance of the last five years. 37,000 came to the fete, a thousand more than last year... Nearly a hundred youths were arrested in the Sunday morning fracas, but no serious injuries were reported.

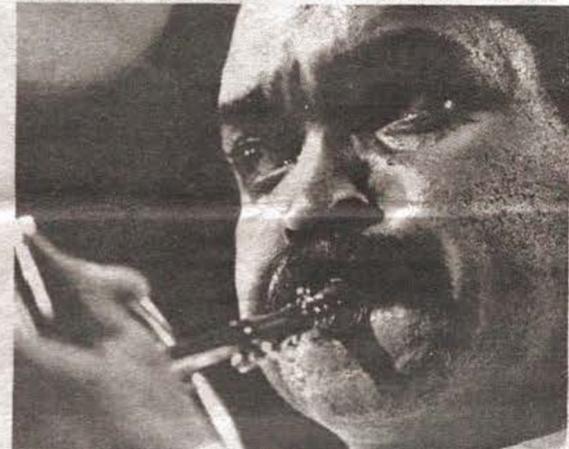
EPIC have just released Bobby Hackett's new LP, "Hello, Louis!" an album of Armstrong originals beautifully played by Hackett... Bassist Gary Peacock has rejoined the Bill Evans trio... Cannonball Adderley's tenorman,

### CONDON—midnight concert at Carnegie Hall

Charlie Lloyd, leads his own quartet in a series of Monday night concerts at New York's Five Spot.

PIANIST Mal Waldron's trio have opened at Wells's in Harlem... Louis Prima will play his first date in New York area in several years when he plays Brooklyn's Town and Country Club in May 1965... Ace Swedish drummer Bert Dahlander, well known from the Teddy Wilson trio, has joined Peanuts Hucko's combo at Eddie Condon's.

COUNT BASIE and orchestra are currently at Basin Street East, New York... They share the stand with pianist Joe Bushkin's trio.



ART FARMER—set for Monterey

## FOCUS ON FOLK

REPRESENTATIVES from folk clubs in Lancashire, Yorkshire and Cheshire met at the Manchester Sports Guild recently to discuss the formation of a Northern Federation of Folk Clubs.

Aims are to exchange information and ideas, cooperate in booking singers from outside the area for short tours of member clubs and to foster regional and local talent which might otherwise go unnoticed.

Clubs interested in cooperating should get in touch with the Manchester Sports

### North clubs to unite?

Guild, giving details of meeting nights, size of club and so on.

NOTTING HILL GATE'S recently-opened Mercury Theatre Folk Club has an interesting evening set for July 22. Along with Mick Softley and Gerry Tobias will be two Canadian singers, Sean Fraser and Dinah Christie.

Twenty-two-year-old Sean is an actor with a growing reputation both here and in Canada. He has appeared in a good many films and television plays but sings "for pleasure".

Also an actress, Dinah has appeared on stage, screen and radio in Britain, America and Canada. She has just finished a season in Chichester with the Stratford Festival Company of Canada.

As a singer she handles folk, ballads and jazz and has experience in all the major Canadian night spots. She includes many of her own compositions in her repertoire.

Summer holidays for Liverpool's Spinners look like being non-existent. Though their club closes for the summer on July 24, they are busy through the season singing at Clubs in Manchester, London and Leicester, recording a Folk Style programme for the BBC, appearing at Stratford on Avon for the English Folk Dance and Song Society and at Bexhill on Sea for the local corporation, and working on a film about Liverpool.

As well as all this, the Spinners are taking part in a venture at the New Central Pier, Morecambe. Tuesday night is Hootenanny Night when, in addition to the resident band, the group presents an hour of folk song to the regular dancers.

Despite gales, the opening session was a great success and the experiment is to be continued through the coming weeks.

Yorkshire's only late-night club, the Tropica, at Leeds, got off to a great start. Featured were Liz Horner, Frank Duffy, Mike Kearney and Jack Taylor—all from Lancashire.

Future attractions include a Birkenhead group, the Leesiders, Martin Carthy, Derek Sarjeant and Redd Sullivan, who is also due to appear this month in Rochdale and Hull.

● Jacqueline and Bridie are booked to sing at the Canadian Mariposa Festival and have been appointed to the staff of the Country Dance Society of American's Folk Music Week at Cape Cod.

On Saturday the girls are holding a farewell concert at their Liverpool club and, on July 19, Manchester's Folk Song Club, run by the North West Folk Four, are giving them a send-off at their last club meeting of the season. Their club members are getting set for a singing send-off at Liverpool's Huskisson Dock from where the girls sail to Montreal on July 30.

● When Senator Edward Kennedy, the late President's brother, made his recent Irish trip, he popped into O'Donahue's bar to catch the Dubliners. While he was there he autographed a copy of their LP.

Now he is in hospital after his recent air crash, the group has also autographed the record and sent it to him to cheer him up with a reminder of happier days.

● Since most folk clubs operate on licensed premises, many younger fans find themselves shut out. Frank McCormack and fellow students from the Liverpool Workshop are trying to overcome this in their new club at the Green Moose, Brook's Alley.

On the opening night, singers from all the Merseyside clubs turned up to give it a swinging send-off.

Singers who happen to be in the Liverpool area on Thursday nights will be welcome. There is no pay—but they will be helping to build up a folk audience for the future.

● Guitarist Tony Bilson has joined the Farriers, which is now a trio—Frank Beasley (auto-harp and guitar) and Jeff Wilkes (banjo and guitar) are the other two members.

Next appearance for the group is at Ballads and Blues (at the Black Horse, Rathbone Place) on Saturday night.

● Set for release by Fontana are the Spinners' single, "Dirty old town" (mid-August) and LPs by the McPeakes and the Spinners.

● The Ian Campbell Folk Group is planning an assault on Ireland with the release next month of their single, "Kelly the boy from Killane.—JEFF SMITH.

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