Melody Maker

July 18, 1964

9d. weekly

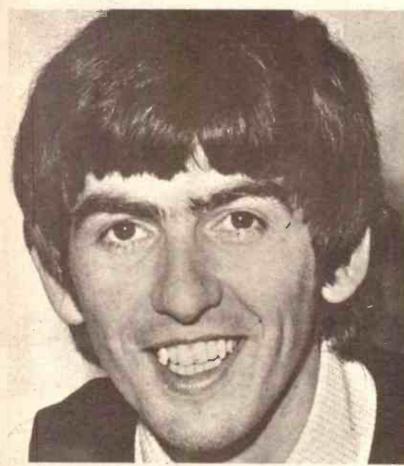
1	A HARD DAYS NIGHT Beatles
2	IT'S ALL OVER NOW Rolling Stones
3	HOUSE OF THE RISING SUN Animals

I JUST DON'T KNOW WHAT TO DO WITH MYSELF **Dusty Springfield**

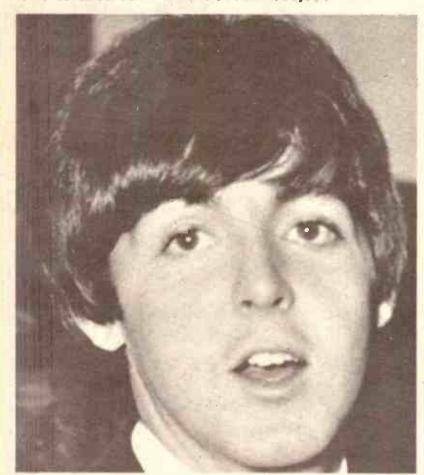
FULL POP 50 ON PAGE 2



BANGI BEATLES AR



HEIR SINGLE HAS TOPPED 600,000



THEY'RE OFF TO SWEDEN THIS MONTH

New hit shoots way over half million mark

BY RAY COLEMAN

THE Beatles have done it again! 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.

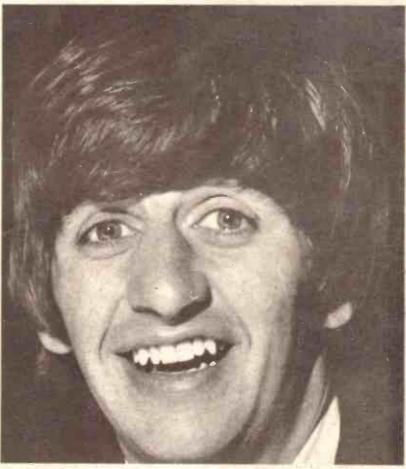
Their American tour, which includes their first Canadian visit, starts on August 15.

Their British one-nighter trek opens on Octo-

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 AMERICA IN AUGUST

WOODY HERMAN—RAY CHARLES centre pages

Melody Maker

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

1 (—) A HARD DAY'S NIGHT Beatles, Parlophone

2 (1)	IT'S ALL OVER NOW
3 (2)	HOUSE OF THE RISING SUN Animals, Columbia
4 (3)	HOLD ME
5 (19)	HOLD ME
1 (12)	Duratu Caringfield Dhilips
6 (4)	YOU'RE NO GOOD Swinging Blue Jeans, HMV
7 (5)	IT'S OVER Roy Orbison London
8 (7)	IT'S OVER
9 (6)	SOMEONE, SOMEONE Brian Poole and the Tremeloes, Decca ON THE BEACH Cliff Richard and the Shadows, Columbia
10 (14)	ON THE BEACH Cliff Richard and the Shadows, Columbia
11 (10)	KISSIN' COUSINSElvis 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 WISHIN' AND HOPIN' Merseybeats, Fontana CAN'T YOU SEE THAT SHE'S MINE Dave Clark Five, Columbia
18 (36) 19 (12)	WISHIN' AND HOPIN' Merseybeats, Fontana
19 (12)	SOME DAY WE'RE GONNA LOVE AGAIN Searchers, Pye
21 (28)	NAY NOT TONICHT
22 (17)	WHY NOT TONIGHT
23	DO WAH DIDDY DIDDY Manfred Mann HMV
24 (16)	SHOUT Luly and the Lovers Decca
25 (25)	SHOUT Lulu and the Lovers, Decca CHAPEL OF LOVE Dixie Cups, Pye
26 ()	TOBACCO ROAD Nashville Teens Decca
27 (30)	TOBACCO ROAD
28 (23)	DIMPLES Lon Hooker Stateside
29 (24)	I LOVE YOU BECAUSE Jim Reeves, RCA
30 (13)	MY GUY Mary Wells, Stateside
31 (21)	I LOVE YOU BECAUSE Jim Reeves, RCA MY GUY Mary Wells, Stateside THE RISE AND FALL OF FLINGEL BUNT Shadows, Columbia
32 (20)	HEKE I GU AGAIN Hollies. Parlophone
33 (22)	HELLO DOLLY Frankie Vaughan, Philips (THEY CALL HER) LA BAMBA Crickets, Liberty
34 (43)	CONSTANTING
35 (29) 36 (—)	CONSTANTLY Cliff Richard, Columbia
37 (26)	NO PARTICULAR PLACE TO GO Beach Boys, Capitol Chuck Berry, Pye
38 (49)	TOUS LES GARCONS ET LES FILLES Francoise Hardy, Pye
39 (48)	IUST FOR YOU Freddie and the Dreamers Columbia
40 (31)	JUST FOR YOU Freddie and the Dreamers, Columbia 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 LOVE ME WITH ALL YOUR HEART Karl Denver, Decca
46 (46)	LOVE ME WITH ALL YOUR HEART Karl Denver, Decca
47 (33)	AIN'T SHE SWEET Beatles, Polydor
48 (41)	NEAR YOU
49 (34)	DUN'I LEI 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.

As listed by "Variety" 1 (5) MEMPHIS .. Johnny Rivers, Imperial 2 (1) I GET AROUND .. Beach Boys, Capitol MY BOY LOLLIPOP Millie, Smash 4 (3) WORLD WITHOUT LOVE
Peter and Gordon, Capitol

CHAPEL OF LOVE Dixie Cups, Red Bird DON'T LET THE SUN CATCH YOU CRYING

Gerry and the Pacemakers, Laurie

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 I. Kramer, Imperial

1 (---) A HARD DAY'S NIGHT

2 (1) THE ROLLING STONES
The Rolling Stones, Decca
3 (2) WITH THE BEATLES Beatles, Parlophone
4 (3) DANCE WITH THE SHADOWS
5 (4) WEST SIDE STORY Soundtrack, CBS
6 (6) IT'S THE SEARCHERS Searchers, Pye
BUDDY HOLLY SHOWCASE
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

op ten: jazz

MANCHESTER: Barry's Record Rendesvous, 19 Blackfriars Street: 1 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 (Realm); 6 THE SHERRIFF (LP) Modern Jazz Quartet (London); 7 KING OF SWING (LP) COUNT BASIE (Encore); 8 KIRK IN COPENHAGEN (LP) ROJAN KIRK (Mercury); 9 BACK COUNTRY BLUES (LP) Sonny Terry and Brownie McChee (Realm); 10 AMERICAN FOLK BLUES FESTIVAL 1963 (LP) (Fontana).

Record of Street:

Gallowgate and 7 & 9 Burgher Street; Parkhead Cross: 1 BLUES BASH (LP) Kenny Burrell and Jimmy Smith (Verve); 2 DOWN (Verve); 2 SHAKESPEARE AND AND OUT BLUES (LP) Sonny Boy Williamson (Pyee); 3 JAZZ AT ALL THAT JAZZ (LP) Cleo Laine Williamson (Pyee); 3 JAZZ AT ALL THAT JAZZ (LP) Cleo Laine Williamson (Pyee); 3 JAZZ AT ALL THAT JAZZ (LP) Cleo Laine Williamson (Pyee); 3 JAZZ AT ALL THAT JAZZ (LP) Cleo Laine Williamson (Pyee); 3 JAZZ AT ALL THAT JAZZ (LP) Cleo Laine Williamson (Pyee); 3 JAZZ AT ALL THAT JAZZ (LP) Cleo Laine Williamson (Pyee); 3 JAZZ AT ALL THAT JAZZ (LP) Cleo Laine Williamson (Pyee); 3 JAZZ AT ALL THAT JAZZ (LP) Cleo Laine Williamson (Pyee); 3 JAZZ AT A STONG (LP) Modern Jazz Quartet (London); 5 IT'S JASS (EP) Original Downtown Syncopaters (Columbia); 6 MUDDY WATERS FOLK SINGER (LP) (Pye); 7 ROCKIN' TA (LP) Charlie Byrd (Riverside); 7 FAST MEETS WEST (LP) Cedric West (Columbia); 8 BLUE BASH (LP) (Realm); 10 CANENCE WILLIAMS WASHBOARD BAND (EP) (VJM).

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record of the week

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The Applejacks The Orchids

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The Warriors

Louise Cordet

Johnny B. Great

A Band of Angels

The Merseybeats

Al Saxon

The Decca Record Company Ltd Decca House. Albert Embankment London SE

Jackie & The Raindrops

ANIMALS LEF

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 charter pilot after a three-hour sit on the tarmac at Manchester!

The Rolling Stones' dis-like 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'."

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"

Flop Shop looks like being Flop Shop . Humph's manager, Peter Burman, bemoaning value drop of his property—MM's Bob Dawbarn has moved in next

ISN'T Lionel Blair being slightly over-exposed? . . Luxembourg's Colln Hamilton has an easy style . . . Bernard Delfont's press-

Bernard Delfont's press-man, Jack Ingham a fascin-ating talker. Sacrilegel London's folk shrine, Cecil Sharp House, putting on a beat dance! ... Every face in jazzland seemed to be at the Herman TV recording.

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 held received a lesson her he'd received a lesson

эk * 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

Frankie Vaughan

_learned a lesson

PETER BOWYER 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 fiancee like that? . . . Woody Her-man and lead trumpet Bill Chase caught motor racing at Brands Hatch last week.

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."

long."?
Is Burt Bacharach all
Drummer that good? . . Drummer Lennie Hastings on last week's "Juke box jury" — "Tessie O'Shea was almost as square as she was round."

BBC - TV's "Carnival" brightened only by Joy Marshall . . . Manfred Mann should record "Dimples"

should record "Dimples"
. Freddie's records all sound similar.
Anti-Paul McCartney leaflets scattered round Liverpool last Friday a dirty
trick . Bluesounds, exLeeds University boys,
claim to be the most intellectual in Britain. Fine,
but can they play?

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



"I'M IN LOVE WITH YOU!"



SESSOIL wish to make a . . .

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.

HATTI

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 belliger-ence. But beneath that lunatic exterior, there is a calculating financial animal, juggling the discs at the same time as the £sd.

One day this week, Savile, blonde hair and all,

sat with his feet on a table in Radio Luxem-bourg's London studio, and

bourg'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 sooks

"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?"



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?

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 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,

WHAT RECORDS DO

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

• 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 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

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

YOU HAVE BECOME FAMOUS DESPITE FEW TV business is their business. My business runs hand in

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 BE-FORE ENTERING SHOW

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 radiogram 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

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

DOES BRITAIN NEED YOUNGER DISC-JOCKEYS?

Yes, more people of my age throughout the business.

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.

priest.

• WHY?

BUSINESS?

Jimmy Savile-genius or joker?

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. 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?

YOU ARE CONTRACTED
TO DECCA RECORDS AS A
LUXEMBOURG DEEJAY?
No contract. I work for

Decca on a business friend-ship 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 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 SONGPLUCCEPTOR BY SONGPLUGGERS?

No. They know I am completely unbribeable.

AND IF YOU WERE? The difference would de-pend upon the amount of money they offered me, which I would accept en-thusiastically. But it wouldn't sway me as far as playing the record goes.

WHO IS YOUR FAV-OURITE DISC-JOCKEY IN BRITAIN APART FROM YOU?

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 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. Havn't heard a word from that day ever since.

WHY IS YOUR HAIR LIKE THAT?

INC. 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?

MOULDN'T IT BE AN

• WOULDN'T IT BE AN IDEA IF YOU TOOK ELO-CUTION LESSONS?

What? What? I'm an Old Harrovian. I took elocution lessons to learn the York-shire accent. I'll tell you what—I'll give YOU elocu-tion 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 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 YOUR-SELF AS A COMEDIAN OR A DISC-JOCKEY?

Both. I enjoy my work. I'm having a ball. WHAT ARE YOU TRY-ING 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

Ray Coleman

Here, I think I should have been a priest.

I have my hair cut every leap year and inspected every two weeks.

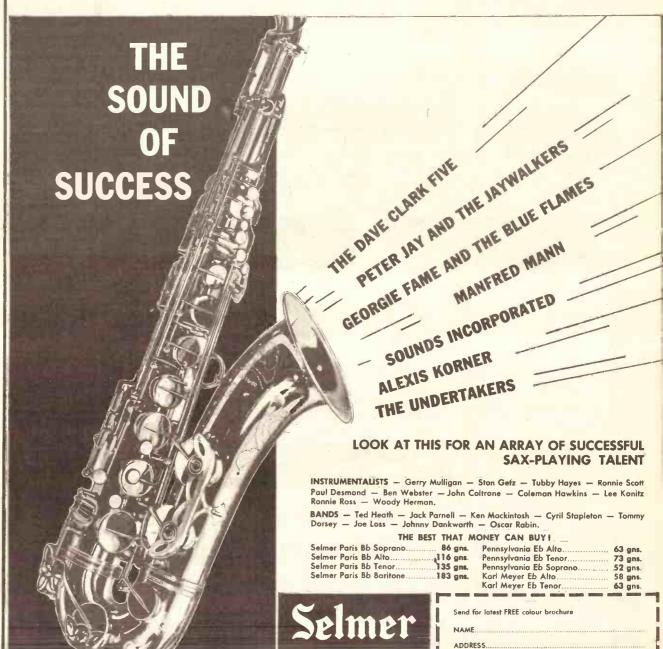
> I'm an old Harrovian. I took elocution lessons to learn the Yorkshire accent.

I enjoy receiving these one-shilling notes.

When I was 17, I fell on my head.

I believe in the old saying-stand up, speak up, shut up.

MM/SAX/18/7



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



POPULAR Reduc-tion in

effected purely by simplifying the design. The sensitivity is unimpaired. The Popular Model comes complete with lead and jack plug. £2.3.6



CELLO TYPE

Many top-line guitarists use mag-netic pick-ups-Both

Both models have screw-slot adjustable pole pieces for individual string response adjustment. New model with integral volume control has improved graduated linear response. Pick-up can be affixed to any cello guitar. Standard Model ..., £3.2.6 With volume control £4.7.6



HOLE TYPE

ROUND

hole guitars, this new model is exactly

the same integral design and will give the same high standard of reproduction as the established cello type. The new fitting enables the pick-up to be secured on the edge of the sound hole without damage to the soundboard. Standard Model £3.2.6 With volume control . £4.7.6



DOUBLE-POLE DOUBLE-COIL com-pletely

the overpowering second string tendency found in conventional pick-ups. It is built on the double-pole, double-coil principle and has one set of magnet heads exposed. Meticulously tested so that no adjustment is necessary.



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"Rhythm Chief" Changes from solo to full rhythm electrically by just a flip of finger. Undistorted power volume. Detachable cable. True guitar tones. 15 gns.



MODEL 610 Tone control is operated by a left to right movement of the foot. Volume increased or decreased by vertical motion. Two phone jacks for plug in from either side.

143 gns.

114 CHARING CROSS ROAD



All new material on Blue Jeans first LP

THE Swinging Blue Jeans have almost completed their first LP — and it will contain entirely new material.

Their press officer, John Chilton, told MM: "The group thinks it is unfair to the fans to include previous single releases in an LP so it will be all stuff that has not been out

"One unusual aspect is the inclusion of an instrumental, "Dizzy Chimes," which was written by bass guitarist Les

Blue Jeans singer-guitarist Ray Ennis has been added to the panel for "Ready, Steady Win," next Tuesday (21).

The group will also play for the annual Giant Pie Eating Contest in Denby Dale, York-shire, on September 5, when a quarter of a million people are expected.

They visit Germany in August and tour Scandinavia from September 26 to October 7.

A rearrangement of dates mean the Jeans will now play Margate tonight (Thursday), Catford (18) and Great Yar-mouth (19). They guest in Re-diffusion's "Five O'Clock Club"

tomorrow (Friday) and "Saturday Swings" (18).

Mahalia out

PARIS, Tuesday.—Mahalia Jackson will not, after all, attend the Antibes Fes-tival which opens on July 24, reports Henry Kahn.

I understand that Miss Jackson's demands could not be met by the organisers. Among them was the request that ladies and gentle-men should refrain from smoking and that during her appearance, at least, alcohol should not be on sale. Ella Fitzgerald stars at the festi-

Kenny single

ONE of Elvis Presley's cosongwriters, Mort Schuman, collaborated with Kenny Lynch for the singer's next single, "What am I to you", out on July 31.

To tie in with his new record, Kenny has a string

of TV and radio appearances including TV's

A BEAT group this week slammed back at Rolling Stone Mick Jagger who described one of their records as "rubbish".

They are the Zephyrs, whose "I can tell" was blasted by Jagger in his MM column last week.

Said Mick: "I hate phoney beat groups who scream like mad to try to create excitement . . . the Zephyrs' 'I can tell' is unbelievable. They try

hard to sound gassed and excited. They end up sounding like a load of rubbish."

Zephyr's bass guitarist John Hind stormed back: "We are

not exactly knocked out by the Rolling Stones or Mick Jagger. He's entitled to his opinion, but it is not doing us

any good.

"At Barking last Saturday, we got jeers when we announced 'I can tell'—all because of Jagger's attack. Before he said it was rubbish, we were doing all right with

we were doing all right with

"Suddenly, Mick Jagger speaks and the fans follow. It's not very fair.

of TV and radio appearances, including TV's "Lucky stars" (July 25), BBC2's "Beat room" (27), Southern TV's "Discwizz" (28), Scottish TV's "One o'clock gang show" (29), Rediffusion's "Ready, steady, go" (31), Light's "Easy beat" (August 9) and "Lucky stars" again (22).

Lynch tours Ireland from August 23-30.

Polish jazzmen

BRITAIN will have its first hearing of Iron Curtain jazz when Poland's Zbigniew Namyslowsky Quartet makes a British tour at the end of the sum-

The tour will start either at the end of August or the beginning of September and will include a BBC "Jazz Club" on September 3.

The group's British tour will come between appearances at the Comblain la Tour and Berlin Jazz Festivals.

The London City Stompers will tour Poland, as exchange group, in October or



DUSTY SPRINGFIELD -New York show

CLAY WATSON, director of the New Orleans Jazz Museum, arrived in London this week for three-day visit . . . MIGIL FIVE, whose new single is out on August 21, tour Scotland for a week from August 3 . . . Singer JACKIE LYNN in her Instruction of the state of the club at Camden Head, Camden Walk, London.

A new jazz festival, "Newport in Paris", is planned for October 1 and 2. Stars include MILES DAVIS, DAVE BRUBECK, ROLAND KIRK, HOWARD McGHEE, BEN WEBSTER and the TUXEDO Jazzband . . . Trumpeter-bandleader MICK MULLIGAN has started the Midhurst. Sussex started the Midhurst, Sussex, Jazz Society at Egmont Arms on Mondays. Resident, STANE

JOHNNY KIDD has opened Blackpool beat club, the Picardo, on seven-nights-a-week basis . . LEN TAYLOR has left Filmusic, London

Zephyrs hit back at Jagger

'WE WERE DOING OK TILL THAT STONE HIT US'

"He's god to fans. Anything Mick Jagger says goes. I don't mind him having a go, but it's not very fair of him to use his power over the fans by getting them to dislike us. "So the Stones have had

hit records and we haven't. They're lucky — the Beatles did a lot for them. "We don't begrudge them their success, but let them leave groups that are trying to carry on trying.

"We challenge the Stones to

a meeting. And we'd go on stage opposite them."

Swinging Douglas

A TEAM of BBC producers and technicians from the north of England and from London will descend on Douglas, Isle of Man, on July 22 to prepare a series of live and recorded programmes.

On Thursday (23) at the Crescent Theatre a recording will be made with Freddie and Dreamers, Susan Maughan, the Brooks, and the Don Riddell Four—all appearing for the summer at the theatre—for inclusion in "Saturday Club".

Two days later it will be broadcast from the Villa Marina and will feature Kenny Ball and his jazzmen

live.
On Friday (24) "Parade of the Pops" will be recorded for transmission on July 29—starring Bob Miller and the Millermen, June Lesley, Denny Piercy and Dickie Valentine who is also in Douglas

in Douglas.

There will be a contribution from Vince Hill in a Manchester studio, accompanied by Bob Miller in the Isle of Man.

Fury to film

BILLY FURY, the Gamblers, and Billy's race-horse Anselmo — fourth in this year's Derby — will co-star in a big-budget, full-colour musical entitled "I've

Gotta Horse".

The film will be directed by Kenneth Hume for Anglo - Amalgamated and shooting is due to start on location in Great Yarmouth on September 7. In addition to accompany-

ing Billy's songs in the film, the Gamblers will play two numbers on their own and

Carmen back CARMEN MCRAE is the

Housewives dig Ken's 'Happiness'

RIG showbiz talkingpoint this week was how did Ken Dodd's new single "Happiness," get played on "Housewives Choice" last week when it is not released by Columbia until tomorrow (Friday)?

til tomorrow (Friday)?
A spokesman for
Columbia told MM: 'Ken has been featuring the number at the Opera House Theatre, Blackpool, and we assume someone liked it and wrote in hoping it

had been recorded.
"We see no reason to suppose it was other than a genuine request."

Asked what precau-tions could be taken against attempts to rig request programmes, the BBC's Donald Mc-Lean said: "You learn gradually what to look out for. Some of the attempts to rig requests are so obvious anyway.
"On a programme

like 'Saturday club' you get them, but obviously you get suspicious if somebody sends in 20 or 30 cards.

"In large quantities they are easy to detect but obviously there is no safe way of ensur-ing that every single request is genuine. Anyway, the record comexplanation sounds likely enough."

singer to be lined up for a trip to Britain.

The star will be in cabaret at Newcastle's La Dolce Vita for a week from Sep-tember 21. Carmen will also visit London for TV

Next singer to star at the northern nightspot will be Dave King, from July 27.

Helen Shapiro plays a week there from August 10; and Johnnie Ray for a fortlatest American jazz night from August 24.

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Monday (20). MM's MAX JONES is guest

SEARCHERS for ten-day Scandinavian tour from December 13 . . . NANCY WILSON, U.S. singer, in "Hear me talking" spot of Light's "Jazz scene" on

sible explanations for Freddie Garrity's pose with the roller in the garden of his new home

in Gatley, Cheshire.

last stage show.

a worm's head.

One is that he just got stuck

Another that the roller hit

Or maybe Fred just thinks

Kestrels for

Aussie tour

THE Kestrels have been

offered a three-month tour of the Far East and possibly Australia starting mid-Septem-

They are currently playing

alternate Sundays at Blackpool Opera House (next visit July 26) and they have a week at Bournemouth Gaumont start-ing August 10.

Broadcasts include "Saturday Swings" on July 18 and "Easy Beat" on July 26.

After a spell with Pye they

have returned to Decca with two titles of their own for release shortly. "You've heard it all before" and "We're flying high."

These were written by Roger Greenaway and Tony Burrows, whose partners in the act are Pete Gullans and

rock-n-roll is coming back!

in that position on his

record reviewer the following week (27) when NAT ADDER-

LEY is in the "Hear me" spot . . . MIKE COTTON Sound

starts Scottish tour at Rother-ham on July 29 ... BRIAN EPSTEIN on "Juke box jury" panel on Saturday (18). JOHNNY DANKWORTH'S Orchestra, MANFRED MANN group, MERSEYBEATS and organist ALAN HAVEN among stars at first West Wickham,

Caught in the act ~~~~

COMPARED with their usual receptions, the Dave Clark Five's opening at Blackpool Winter Gardens on Monday was cool.

True, they had microphone trouble, but during the group's act there was a steady trickle of people leaving the theatre. This grew during their final number, "Shout". Dick Emery and the Kaye Sisters were the hits of the show with the holiday crowd.-M.B.

Swinging Sophie

SOPHIE TUCKER, currently at London's Talk of the Town, admits to being over 75. Many long time admirers put her at over 80.

If so, her memory is fantastic. She is doing five new numbers at the Talk and never stumbles. Sophie has cut down a bit on sex and now wants to melt down the Iron Curtain and become President.

As usual the packed house roared its approval. She deserved it for the memory work—red hot for any

Kestrels fly high

WITH their brisk singing and slick presentation, the four young Kestrels are giving an impressive performance at Brighton Hippodrome.

Using first-class arrangements by Lou Warburton, they offer a well-mixed repertoire, including excellent comedy touches and deadly-accurate singling-star impressions by Pete Gullans,

A sparkling, versatile, carefully-rehearsed act with a refreshing college-boy approach.—C.H. Kent, Festival, on August 1
... CILLA BLACK'S next single, written by JOHN LENNON and PAUL McCART-NEY, will be jazz song in 3-4 time, "It's for you". It is out on July 31 . . . The 16-piece New Jazz Orchestra won the Jazz Band Contest at Guild-ford Festival last Saturday, with the First Avenue

New record signings: the WOLVES for Pye and the WACKERS and the ROCKING BERRIES for Piccadilly KENNY BALL Band's "From Russia with love" number 8 in Japanese hit parade, and the band visits Tokyo on November I for three-week tour. MAT MONRO, whose version of the same song is number two in Japan, may go there at the same time.

ROLLING STONES for Light's "Joe Loss pop show" tomorrow (Friday) . . . BRIAN POOLE and Tremeloes start work on their first major film,
"A touch of the Blarney," on
Sunday (19). Songs are by
JOHNNY WORTH . . JEMIMA SMITH, 17-year-old
singer with the OTHER TWO,
in a London hospital with
peritonitis. Decca recording
session postponed . . MILLIE,
SEARCHERS, DUSTY
SPRINGFIELD for MURRAY
KAUFMAN's radio show in
New York in September.
London's Cecil Sharn House work on their first major film,

London's Cecil Sharp House, London's Cecil Sharp House, headquarters of British folk music, switches to beat to-morrow (Friday) with TONY RIVERS and the Castaways, DELTONES and 14-year-old schoolgirl TAMMY ST. JOHN ... Drummer JACKIE DOU-GAN, recovering from ulcer operation in Charing Cross Hospital, London, hopes to be

out in about three weeks

Davison attacks the Harold big band fans Davison this week

MPRESARIO 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 visted 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 Woodly Herman that one expects for such as Louis Armstrong and Ray Charles, but I expected a better turnout than this. Surely there are

than this. Surely there are enough jazz fans in the

certs 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 sug-cested by listners

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

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: 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."

with them are Dusty Spring-field, Carl Perkins, Mark Wyn-ter, the Nashville Teens, the Breakaways and Arthur Green-slade and the Gee Men.

Brian Matthew comperes this late-night two-hour pop

All-Star switch

NEW YORK, Tuesday.—New Orleans clarinettist Joe

Orleans clarinettist Joe Darenbourg has left the Louis Armstrong All-Stars and his place has been taken by tenorist-clarinettist Eddle 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 front-

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

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 Ori-ginal Memphis Five trumpetleader, Phil Napoleon, and brother of pianist Marty Napo-

He joined Krupa in 44, and was featuered 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 Shubdubs 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 good reader."

and US stars **Stones** for Festival THE Rolling Stones and

three American blues-men—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 Sat-urday night (August 8) and part of the following night's programme will be recorded for a BBC-2 "Jazz 625" showing.

Ing.

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. tet, Johnny Scott Quinte Dick Morrissey Quartet.

The evening bill includes Jimmy Witherspoon, Memphis Silm, 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.

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The final show on Sunday evening will have singerpianist 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, clarinettist 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 (tnr), Bill Bissonette (tmb), Dick McCarthy (bass), Dick Griffin (bjo) and Bill Sinclair (pno). (pno).

Barry and Sammy also plan a pilgrimage to New Orleans.

What makes Johnny run

The greyhound receiving all the attention from Brian Poole and the Tremeloes is named John's Good Luck. He is owned by the group's manager, Peter Walsh, and are out at Pane. and was out at Ramsgate recently when the boys went along to the local track to see Johnny run.

BEACH BOYS DUE

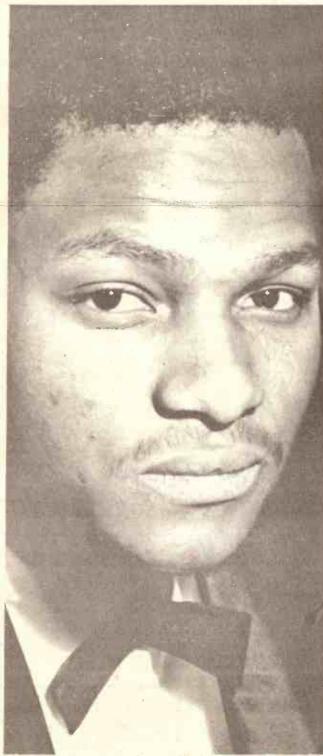
THE Beach Boys - American chart-toppers whose record "I get around" today enters the hit parade at 36— are coming to Britain. Agent Tito Burns is bring

them here this autumn to tour with Freddie and the Dreamers and the Four Pen-



BAKER McCOY TYNER—EXCLUSIVE INTERVIEWS





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REAL McCOY

DON'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.

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 remembered, 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.

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

"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 the future. 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

"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 albumturn to page-10



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

THET BAKER, who recently returned to 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 in-tend 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

to America from Europe after a lengthy and eventful stay, is remarkably unmarked by time and experience. If anya 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, Carpen-

ter 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 Mer-ritt (bass) and Charlie Rice (drums).

Baker's style has become more aggressive and com-plex, 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-

"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

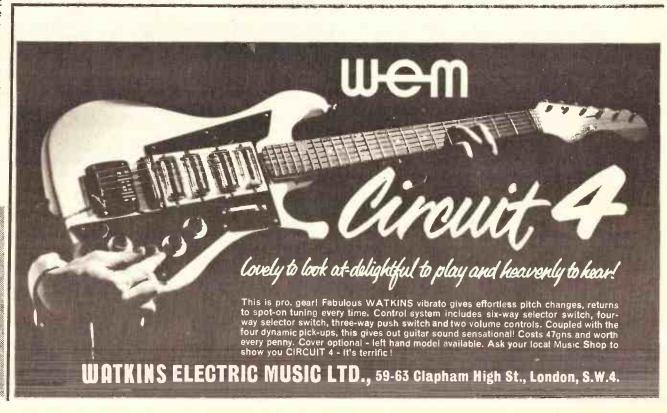
music strikes me as being without soul. I can appreciate Ornette Coleman's musicianship and conception but I wouldn't want to play that way.

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 prob-ably 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."



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 mis-understand—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

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

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

I'd like to forget about Juke Box Jury

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

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 im-proves 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 Paramounts. 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.

T'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.

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

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

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 longer barren

T 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 per-son who saw their highlyrated performance on the Beatles' Christmas Show at London's Finsbury Park theatre last year will tell

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 rhythmand-blues offering.

Elastic

"Our image?" said Barron Anthony, bass guitarist-founder of the group, "a cross between the Marcels, 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, stuff and so on. - all kinds of num-

"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 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



have to be entertainersthat'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.

"There will always

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 star-

"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 demonstration disc stage, got a big boost from Brian Epstein, who wrote to the group saying how much he and John Lennon and Paul Mc-Cartney 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,

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

TWO BIG NAMES IN THE POP WORLD



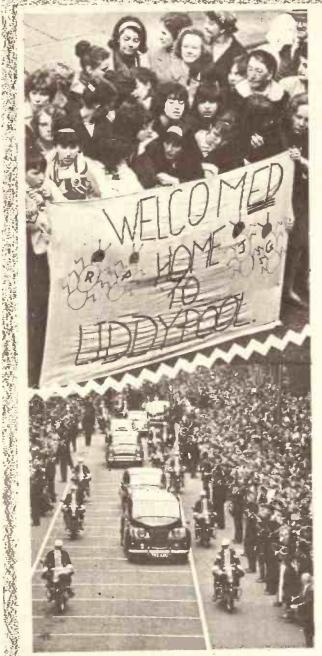
The place: Croydon; the stage: Fairfields Halls. Here the Undertakers showed once again what a lively outfit they are. The boys really set the audience alight, earning rave notices all round for the hottest show for a very long

"It's a lot easier to swing into a hit", they said "when the sound's handled by Selmer Amplifiers and you're lucky enough to have Gibson Guitars!" And how right they are, as many another successful group will tell you!

Meantime, look out for the boys' newest disc!

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

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When the Beatles came marching HERE is a scene in the film "A hard day's night" home 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

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.

scores of jostling pressmen.
"Wheer's me dad?" shouted George Harrison.
"It seems years since we were here," said Paul McCart-

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 astonised 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 playthe crowds into their seats with an in-

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. the Rolling Stones had nothing to say."

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

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



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

"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 meaned more to us then any other. We will never forget come this way: "It meaned more to us than any other. We will never forget

RAY COLEMAN reports from Liverpool



Mc Cartney slams Presley film songs

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



ELVIS- he did much better stuff

"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 that 2,000 votes.

Said Paul: "I'm not knocking Presley's singing — just the choice of mat-erial. 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 plan-ning to have ALL his singles from films in the

"What a drag!"-R.C.



ELKIE KNOC COLD AT KI

CHAMPAGNE in buckets alternates with flowers and endless packets of cigarettes along the whiteclothed 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. British team and pressmen call us Roberts Inc (Judges) I call it slightly fantastic.

At the moment the champers 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 Aus-

tria 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 per-formance, 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 hardworking 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

JAZZ ON A SUMMER'S WEEKEND



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

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 shripe rather than of the worship at the shrine rather than differ-entiate 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 poten-tial to come to life in an exciting man-

ner.
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

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

This youthful exhub-erant 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 re-spects and is only inferior 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 predeces-

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

cally.

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 en-

joyable experience. Woody, himself, is an effective, though surprisingly unobtrusive show-man, and there is a reas-onable, though not over-done, ration of humournotably drummer Jake Hanna's hilarious impres-

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 sec-tion! 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 vag-aries of the Astoria accoustics muffled much of Andrus' work.

With the possible excep-



NAT PIERCE

ELKIE

sister of

drummer

Tony Mansfield

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

tion 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 extraordi-nary 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 like a pairing of Miles Davis and Ruby Braff. Chase also turned in some neat solo work in addition to the screamers.

All four saxes-Nistico, Gary Klein, Tom Anastos and Joe Romano — had brief sorties out front and Romano proved an inter-esting foil to Nistico. Nistico reminded me a

little of our own Tubby Hayes in looks, stance and style,



Woody now ranks with **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 changed in two de-cades, yet he never sounds out of place following one of his youngsters and the

applause he gained owed little to nostalgia.

I broke my holiday to hear this band and wouldn't have missed it for a month in the South of France.

93 KG



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KS 'EM NOKKE

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

all go for the French gear over here. But the British team were the

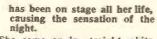
night's hit with what was a surprise performance as far as the jury were concerned.

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 adding to Orchestra richly.

After the first four bars the president of the jury Mon-sieur 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 complimentary all

through the show. Chris Bellman, shy-looking 19-year-old off stage proved she



She came on in straight white evening dress, sang "I who have nothing", Bassey style, then swung into "My guy", revealing a slip-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 trouper style.

Decidedly un-British, yes, but good showmanship.

Hit writer Peter Lee Stirling was more subdued with a straight "I believe" and be-guine "Summertime" during which he played guitar, and came over very well.

Barry Barnett closed the spot with a cool voice "All or noth-ing at all" and a smoothly sung "What kind of fool am He is without a doubt one of the best young singers in Britain. Pity the recordbuying public don't think the

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.

young Cleo Laine ("she used to come to the club in Man-chester—she said she dug me as a matter of fact") and the pop promise of a gospel in-fluence 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 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 frien ds; 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 firstclass 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.

jazz and near-jazz.

Some people wince at her offkey 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 improvisor, 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
with the singer's flair for
vocal high-flying in full
cry.

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

A GREAT

THE NEW JAZZ RECORDS

The case for John Coltrane

THE 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 indispensible "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

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 MJQ. Tyner, Jones, and Garrison are the perfect soulmates for the turbulent

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

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

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

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



Elvin Jones-volcanic

Eckstine ballad, is a harmonic tour-de-force, and "Promise" finds Coltrane back on sop-

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 sombre 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.

CHICAGO BLUES

SUNNYLAND SLIM, LITTLE BROTHER MONTCOMERY: "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), Corky Robertson (bass), Armund "Jump" Jackson (drs.)

(b) — Eurreal "Little Brother" Montgomery (pno), Robertson, Jackson.

(d) — Montgomery (pno), Robertson, Jackson.

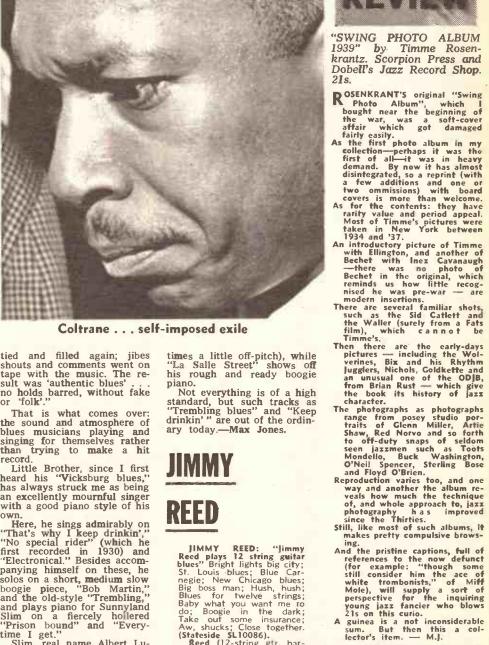
(e) — Sunnyland Slim (pno), Robertson, Jackson.

(f) — Montgomery (voc, pno), Chicago. 14/7/60.

BLUES 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

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-



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

singing for the 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.

an excenenty mournain 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

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," "Brownskin" 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; Bogie in the dark; Take out some insurance; Aw, shucks; Close together. (Stateside \$L10086).

Reed (12-string gtr, harmonica) with rhythm acc. 1963.

THIS 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

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.

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.

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. vocal version.

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 easypaced blues for dreamy dancers . . . or as unobtrusive background music. — Max Jones.

BLUE NOTE

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BLUE NOTE

Disappointing Schifrin

LALO 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 out-standing example of his ability as an instrumentalist.

The material is decidedly out of the rut for jazz per-formances. But the three film themes, two show tunes, and three Lalo originals only make a sum total of highly professional cockLALO SCHIFRIN. "Be-tween Broadway and Holly-wood". Days of Wine and Roses; Theme from "Law-rence of Arabia": Halluci-nations; Who Will Buy?; Hud; She Loves Me; Jive Orbit; Impressions of Broad-way. (MGM C974) Schifrin (pno), unidenti-fied 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 reminis-

cent of Schifrin's scoring of Dizzy Gillespie's "Kush".

Elsewhere, the piano sounds like a pot-pourri of

show - album André Previn and the string-laden Bill Evans. In fact, the Evans in-

fluence 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.

JAZZ RADIO



(Times: BST/CET)
SATURDAY

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:
Lazz Rook Jazz Book

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

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

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.

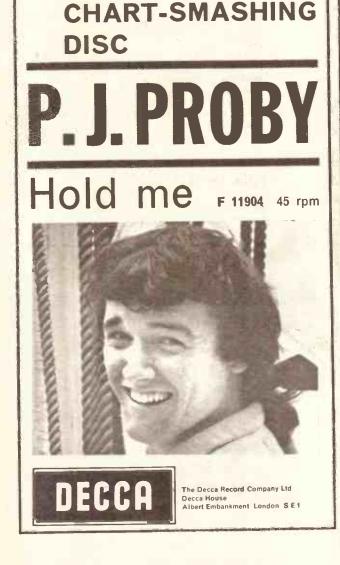
TUESDAY

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: BenekeModernaries-Eberle in Miller
Air Force Band style (first of
three). 12.0 T: Terry Gibbs
Ork., with Ella (first of two).

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

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 Franfurt: 506. T: VOA Washington: 1734. U: Radio Bremen: 221. V: Radio Eireann: 530. X: Monte Carlo: 205. Z: SBC Lausanne: 393.



THE WORLD'S TOP STARS REVIEW POPS JUST FOR

P. J. PROBY

KAY STARR: "It's happening all over again" (Capitol).

Timi Yuro? Kay Starr!

I was going to say Kay
Starr then I realised she
has changed her style here.
She's more commercial,
and it's good. I like the
song—it's good. The voice
has changed—it's not the
Kay Starr I know with Kay Starr I know, with that vibrato. Good, but I don't think it's a hit.

DEL SHANNON: "Handy man" (Stateside).

The old Jimmy Jones record—is it Del Shannon? That didn't move me. I think he could have done a lot more with the song. Not a hit.

JOAN TURNER: "The girl from Ipanema" (Pye).

Is that Joannie Som-mers? Could it be Helen Shapiro? Or that girl Irma

Sounds Inc hit back

THE two beer-drinking members of Sounds Incorporated were not deeply concerned about the success of their latest single "Spanish harlem".

of their latest single
"Spanish harlem".

But Wes Hunter, bass guitarist, and drummer Tony Newman weren't exactly in agreement with Dusty Springfield's review of it in "Blind date" last week.
"Ice cream music," sald Dusty. "Nothing original whatever," "She's a right one to talk about originality with all that Bacharach stuff." "She's entitled to her opinion just the same," said Tony, and grinned evilly. "I vote her next record whatever it is — a miss. Get out of that one."

The two Sounds were relaxing in London's West End with a few beers before a rehearsal for some one-nighters.

Organist — saxist Barrie Cameron joined us.

The three explained that it was their next one they had high hopes for.

"This 'Harlem' one was done in a bit of a rush," said Wes, "and it was more or less to keep the name going. If it gets anywhere — all right. But the next one is going to be the guv'nor. Wait and see.

"I don't think 'Harlem' is a bad standard one — were's not ashamed of it." — CHRIS ROBERTS.



Wes Hunter

SLP 141

LPs 29s 9d

EPs 12s 3d

SLP 142 Revolutionary Blues

SLP 158 Sonny Boy Williamson

SLP 163 Big Joe Williams

SEP 369 George Lewis

SEP 383 Big Bill Broonzy

SEP 385 Memphis Slim

SEP 386 Snooks Eaglin

Transatlantic Records Ltd.

72 Heath Street, London, N.W.3

P. J. PROBY is a man of decision. This became abundantly clear when he reviewed ten records in this week's "Blind date" session. Texan Proby has not been in Britain long enough to know our artists immediately on one hearing, but he certainly knows what he doesn't like. And with his big hit "Hold me", P. J. has become one of the few Americans to reach high in the hit parade. His comments on Britain's newest singles are fascinating and fearless.

Cogan? Well, I don't know who it is, but Julie London ought to record it. I like the song but I think it should be sung by a well-known artist. This girl—she sounds like she digs jazz, but she hasn't got the style for the song.

BILLY J. KRAMER with Dakotas: "From a window" (Parlophone).

This is British. Brian Poole? The Hollies? Peter and Gordon? Not that guy Tommy Quickly, is it? Is he a Brian Epstein artist? Billy J. Kramer? Doesn't sound like the stuff he has sound like the stuff he has been putting out. I think it will be a fair hit—bigger in the States than here. The song isn't that strong. He should stick to recording songs by the people who wrote "Little children".

FOUR PENNIES: "I found out the hard way" (Philips).

This isn't the Four Pennies is it? Hmm. It will get away, but not in the top five. Doesn't sound like the same lead singer—unless he's singing a lot deeper. No, the song doesn't knock me out. It seems to crescendo then drop to the melody line. No, I don't like the song like the song.

RICHARD ANTHONY: "Cry" (Columbia).

This boy needs lessons In this boy needs lessons in how to sing like Johnnie Ray. He's not doing it well at all. He doesn't seem to realise that Johnnie was hard of hearing and he HAD to sing like mad! No, I don't like this and I don't think it will be a hit They think it will be a hit. They should have used more echo — that would have helped a lot.

PATSY ANN NOBLE: "Private property" (Columbia).

British girl? Is it Cilla

HE SHOULD STICK TO STUFF LIKE 'LITTLE CHILDREN'

Black or Helen Shapiro? No, I don't think it will make it. It didn't knock

KEN DODD: "Happiness" (Columbia).

British boy? Not Tommy

Steele, is it? Matt Monro? Frank Ifield? No, I don't go for it much, and I don't think it will be a hit.

EARL PRESTON and the Realms: "Raindrops" (Fontana).

This group isn't really

well-known yet — it's the Escorts? Or the Kinks or Johnny Kidd. Merseybeats, maybe. No. I heard the original and this does nothing to me.

ZEPHYRS: "A little bit of

EPHYRS: "A little bit of soap" (Columbia).

Whoah! He was supposed to change key there and he didn't! Ha! No, I don't know who this is but it's definitely a loser. He missed a key change. Hup!

and a look at the latest LPs

'Showcase' must for **Buddy Holly fans**

BUDDY HOLLY'S loyal army of admirers have yet another album memento of the singer who died in a plane crash in 1959.
"Buddy Holly Showcase"
(Coral) contains a selection of songs recorded by

Buddy himself—and, for the first, time, features an instrumental track by Buddy's guitar — in "Honky Tonk". But this is hardly "driving", as the sleeve note would have it. Buddy packs more drive in some of his vocal performances, in cluding "Shake, rattle and roll" and Blue suede shoes".

GREEN ONIONS", by The

—Mezzrow Bechet Quintet

SLP 118 Travelling with the Blues-Memphis Slim

SLP 143 An Evening with Big Bill Broonzy

SLP 162 Lonnie Johnson with Otis Spann

Snooks Eaglin—Blues from New Orleans

Gone Away Blues-Mezzrow/Bechet Quintet



Buddy Holly with one of the original Crickets

M.G.'s had a big hit with a single of this title—and this stamps their LP, which includes the tune. Booker's organ playing is rhythmical and simple in construction. This is one of those albums to spin for a dance date. As such, it will get the party gently shaking. (London.)

THE Surfaris did have a British hit with "Wipe out" but, apart from this, their success has more generally been confined to the States.

High School beat group offers little to make an impact on today's varied pop scene, but they play and sing with enthusiasm. But these ingredients are not enough in themselves to overcome the overall tedi-um of "Hit City 64" (Brunswick).

ON "Broadway goes Latin", Edmundo Ros and his Orchestra give a captivating Latin beat to songs from Broadway hits (Decca). Included are "Old Devil Moon", "Once in a lifetime", and "The sweetest sounds". Johnny Keating takes a de-served credit for the lilting arrangements, which ae executed with the fin-esse one associates with Edmundo and his men. A "must" for Latin lovers.

BILL ANDERSON, a friendly singer of the Nashville school, delivers some folky homilies on Anderson sings"

(Bruns.).

Best of the song batch is the lilting "Abilene". Also included is "You don't have to be a baby to cry", which is no match for the Caravelles' hit version. version.

OMETHING infectious Something index — about that Latin beat — it's a especially when it's a bossa such as "More". This is one of the hit numbers given a Latin-American dressing by Ray Barretto and his Orchestra on "The big hits . . . Latin style" (Columbia). Also included are "Swingin' Shepherd Blues" and "If I had a hammer". A swinger for dancers, and bongo

A STEP FORWARD IN AMPLIFIERS!



STUDIO

You want a lot of volume in an amplifier for today's group work and if you make the thing big and ugly enough the power is no problem. You still have to carry it about . . . and you still require the quality of sound for recording work. The Burns design team wrestled with these problems and their new "Double 12" has just had a work-out at the West End centre. The group boys really belted the prototype and were knocked out with the performance. Chords come out with the stinging bite of a four-piece brass section.

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This is a preliminary announcement but quite a number of these new "Double 12" amps have already been shipped to dealers in the provinces and we are making strenuous efforts to catch up on orders.



CHESHAM CLOSE, CEDAR ROAD

Carnegie Hall tribute to Eddie Condon



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

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. San Francisco.

GOSPEL queen Mahalia
Jackson was married

AMERICAN MUSIC SCENE

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

WRITER James Jones writing the screen-play 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

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

TRUMPETER Lee Morgan has just cut an gan has just cut an album for Blue Note with Wayne Shorter (tnr), 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.

eration of Folk Clubs.

Aims are to exchange information and ideas, co-operate 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 co-operating should get in touch with the Manchester Sports

NEWS of Newport is that the eleventh festival drew the largest attend-ance 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,

concert at Carnegie Hall

Monday night concerts at New York's Five Spot.

Country Club in May 1965
... Ace Swedish drummer
Bert Dahlander, well
known from the Teddy
Wilson trio, has joined
Peanus Hucko's combo at

at Basin Street East, New York . . They share the stand with pianist Joe Bushkin's trio.

CONDON-midnight

Charlie Lloyd, leads his own quartet in a series of

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 Chub in May 1965

Eddie Condon's.
COUNT BASIE and orchestra are currently

1/4d. per word





ART FARMER—set for Monterey

from folk clubs in Lancashire, Yorkshire and Cheshire met at the Manchester Sports Guild re-cently to discuss the for-mation of a Northern Fedunite?

Guild, giving details of meeting nights, size of club and

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 Christle. 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 Chiches-ter with the Stratford Festi-val Company of Canada.

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

Summer holidays for Liverpool's Spinners look like being non-existent. Though their club closes for the sumtheir 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

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.

oming 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. Lancashire.
Future attractions include

a Birkenhead group, the Lee-siders, Martin Carthy, Derek Sarjeant and Redd Sullivan, who is also due to appear this month in Rochdale and

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.

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

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 conv there he autographed a copy of their LP. Now he is in hospital after

Now he is in hospital arterials 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 over-come this in their new club at the Green Moose, Brook's

Alley.
On the opening night, singers from all the Mersey-

singers from all the Mersey-side clubs turned up to give it a swinging send-off.

Singers who happen to be in the Liverpool area on Thursday nights will be wel-come. There is no pay—but they will be helping to build up a folk audlence for the future 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 lan 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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Hanging around the Herd

WOODY HERMAN and three of the Herd talk casually to Melody Maker staff

WOODY HERMAN: In spite of a long spell of bad pop music, I feel optimistic about the future for bands and jazz musicians. Aside from the encouraging reception my own band has had, I'm thinking of the activity of high-school and summer-camp bands all over the States. Many have an instrumentation similar to my own.

Two or three years ago there were no opportunites for teenagers to study big-band jazz. You wondered where the musicians of tomorrow would come from. Now the scene is healthier again, with plenty of great talent available

I believe it is necessary for music students to absorb live performances. Kids who write and congratulate us on our discs really flip when they see our show. They say they've learned so much more from hearing us on stage.

It was a good performance, but I'll tell you something: this is the most consistent band I've been around with. And that's very encouraging for an elderly bandleader like me.

Trombonist PHIL WILSON ...

THAT was some TV show, and quite an evening. I stayed behind after the recording and played plano a while: plano was my first instrument. And that's a wonderful plano they have at the BBC theatre.

I know the BBC crew were pleased with them-selves. Of course, the band tends to be a happy band and that's quite rare to find on a TV job-and the crew reacts to that

Afterwards I met Ted Heath-a real pleasure. What a nice guy he is! And I was able to tell him he's got one hell of a band.

My range on trombone? That question is quite often raised. I like to use the range to express myself emotionally rather than for spectacular effect.

But the range is a little unusual, I guess: the high note is probably a double F. I can go higher, but there's no point in it unless I get mad. And on the other end there's a double pedal B flat.

Pianist-arranger NAT PIERCE . . .

LIKE all kinds of good jazz piano, from ragtime to Art Tatum. I've always taken an interest in what they call the Harlem stride style, but you don't hear that too much these days.

Ralph Sutton, he can play it. And Don Ewell plays very fine. They're both good, but they're not really recognised, not in the States.

James P. Johnson was one of the original exponents and one of the greatest. You know that album of his they recently released? Yes, it's excellent.

I don't think James P. ever had the acceptance he deserved. Fats Waller took it all away from him, I think, with the singing and clowning and all those popular songs. Count Basie, of course, is one of the last guys who can really play stride piano. I'm always asking him to make a record just of himself and the rhythm section—you know, to play the piano for a change.

Ellington is another pianist I admire. The writers are just discovering that he can play piano, but I always thought he played good. Everybody says that the 1940 band was Duke at his peak . . . well, I don't know, the present band can be terrific.

It's a funny band. It takes about thirty days to catch It's a funny band. It takes about unity days to calculate the thirtieth night when it's so-so or even poor, and the thirtieth night when it's a monster. I didn't like that "Money Jungle" album, by the way. I don't think those guys wanted to accompany Duke.



CHASE - "our best"

Lead trumpet BILL CHASE

THINK that performance we recorded for "Jazz 625" was the finest actual playing the band has done since it hit Europe.

I enjoyed listening to Don Byrd and the Ronnie Scott group at the club the other night. A very good group, and I particularly liked the bass player (Malcolm Cecil). He got a very good feeling going.





ALEX HARVEY — from Glasgow

Where's the WES

ANIMALS — from Newcastle

The Everlys? They're

T'S obvious why the Everly Brothers are no longer hit paraders. They were part of an era which has passed.

As for the Stones, Beat-les and Searchers needing electric guitars to back their voices, as Christine Hargreaves says, this is nonsense.

Listen to the Everlys' "Tempation". The electric guitar is as prominent here



TEDDY WILSON

as in British beat records.

V. J. ROBERTS, British
Embassy, Ankara, Turkey.

Teddy Wilson

PROMOTERS should ring the changes more often.
One of the jazz greats,
Teddy Wilson, has yet to tour Britain.

Why not let him share the bill with sure draws like Sarah Vaughan or Count Basie? Or possibly with an interesting new singer like Nancy Wilson. —R. J. PLUMB, Worcester.

Ginger Baker

READER Simpson asks what about Mick Waller, Brian Bennett, Charlie Watts and Tony Meehan as possible deputies for Ringo Starr as well as Jimmy

What indeed! And what

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DAVID UBER'S

about Ginger Baker, who, to quote Rolling Stone Brian Jones in MM, is Britain's most exciting drummer?.— LEILA FREITAG, London NW3.

The outback

WHY do jazz promoters ignore the provinces as if they were merely large vastnesses of unmusical savages?

Every week in MM we in the outbacks read of great bluesmen like John Lee Hooker and Jimmy Witherspoon, and jazz legends like Roland Kirk, appearing in London.

Britain isn't merely London. We don't even get the chance to see homegrown talent like Long John Baldry, Tubby Hayes, Ronnie Scott and Alexis Korner in our part of the world. DAVID HARRISON, Bris-

provincial

R&B talent?

HE only British groups playing anything like authentic rhythm-and-blues seem to come from London. There is a continuous stream of talenter musicians playing authentic blues a la Muddy Waters

coming from the capital.

What do the provinces have to offer? The Animals and Alex Harvey. The rest of the provincial R&B groups play a dozen Chuck Berry tracks and "Green onions" and call themselves authentic.—PETER FINCH, Cardiff.

Stones Jury THE Rolling Stones' "Juke

box jury" appearance-bears comparison with the Beatles' appearance on the

The Stones have no per-

sonality. But the Beatles always had a wisecrack up their sleeve and did not mumble on hopelessly.

—DAVID MAYCOCK, Lon-

Hillbillies?

ROLLING STONES comanager Eric Easton says the Palladium TV show isn't suited to the

group.
Why, then, doesn't he fix them up for the "Beverly Hillbillies"? — T BROWN, Smethwick,

Lucky Proby

ANTHORNIA DE LA CONTRACTION DEL CONTRACTION DE LA CONTRACTION DE L

P. J. PROBY is an exceptionally lucky man. Had he not said "Elvis

Presley is great, really," after saying he can "go straight to hell," in the MM,

same programme.

don, SW1.

chased him out of England, romanticist or not.—R. S. JONES, London NW9.

PITY the Kinks, the Undertakers, and the Big Three and many other great groups have been for-gotten just because their first records didn't quite eliek.

His first disc, "From the bottom of my heart," was recorded on July 13, 1939.

—FRED DELLAR, Frank Sinatra Appreciation Society, London NW10.

SO Jim Reeves says in MM that Chet Atkins is the equal of Segovia.

To all discriminating lovers of guitar music, this statement is rubbish.

Even in his own field of music, Chet is not the greatest. Merle Travis is!

J. W. HANMORE, Dagenham, Essex.

Acts needed

WHEN are our beat groups going to develop stage acts? Most of them are rushed into TV shows and one-night stands before they are ready for

Their attempts at humour are pathetic and their sound bears no relation to

what they do on record.

Distinguished exceptions to these criticisms: the Shadows, Peter Jay and the Jaywalkers, Freddie and the Dreamers and Joe Brown and the Bruvvers.

J. D. BLACKBURN, Hud-

PERSONAL PROPERTY.

Forgotten

Annonimment

We should be past the gimmick stage where sin-gers and musicians need more than talent to gain respect for themselves and regard for their music.— MARTIN WILTSHIRE, Nottingham.

Cheers Frank

ON behalf of Frank Sinatra fans in Britain, I congratulate the guvnor on completing 25 years in the recording industry.

The greatest

SO Jim Reeves says in

about 11,000 known Elvis fans would probably have Dreary unsexed

AT last someone has said something which should have

been said long ago—that folk music is a "crashing, king-size bore" (Roderick Allott, Mailbag).

So much of it is ugly because, being the product of an ugly way of life that civilisation has tried to improve, it

reflects its environment.

The insufferable dreariness of the drivelling lyrics, which seem to concern themselves with only the mean, sordid and brutal things, is very poor entertainment to any but a pigsty mentality, and though I am a jazz enthusiast I do not entirely exclude the blues from these remarks.

But then, I have long ceased to believe that the blues

Oh, for the days when pop music required outstanding talent, and was closely linked with jazz, instead of the present devitalised, unsexed, unhinged miasma known as

"folk."—BRIAN RUST, Hatch End, Middlesex. Folk columnist Jeff Smith writes: If the environment that produced folk music is ugly

what about the slave camps, chain gangs, slums and brothels which produced jazz? Maybe Brian Rust doesn't think jazz is ugly, yet I've heard exactly the same arguments used to knock it by

legit musicians. The ultimate reflection of this background, of course, is the blues, from which Brian is careful to dissociate

But how you can dissociate the blues from jazz is beyond me—to quote Iain Lang: "The blues isn't all of jazz, but all of the blues is jazz."

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and pop fans was roused by the comparison of two drummers — Joe Morello of the Dave Brubeck Quartet, Titles include: Think of You, Franky and and Ringo Starr of the Beatles.

We had all sorts of arguments for and against them, none of which left us wiser,

mainly because these two gentlemen play in different spheres of music. But I was surprised no Melody Maker reader made the comparison between Ringo and Kenny Clare. Kenny has had experience in both jazz and pop. He has

JOT so long ago, the war between jazz

backed stars like Dusty Springfield, Matt Monro, Cilla Black, Ella Fitzgerald, and more. many

He has been in orchestras led by Johnny Dankworth, Jack Parnell, Johnnie Spence, Ivor Raymonde, Ted Heath, Nelson Riddle and others.

Kenny beats Ringo at his own game—drumsticks down!—AND they have both played on "Can't buy my love." Kenny on the Ella version, of course.—TOM WESTWATER, Falkirk, Scotland. LP WINNER



Exclusive features on Tony

Played by Norman Stevens with the Denny Boyce band at Mecca's Lyceum Ballroom, London



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