

Melody Maker

October 31, 1964

9d. weekly

Fantastic New York scenes as—

STONES HIT

STATES!

SANDIE'S MADE IT!

They've started Stone-mania!

From MM reporters-on-the-spot: REN GREVATT in New York and MIKE HENNESSEY in Paris

THE ROLLING STONES have finally crashed the international beat barrier. They are now unquestionably the second most popular British group in America and France.

New York has gone wild for them. Their airport arrival last Friday was quiet but the silence ended sharply.

Mobs of girls stormed their limousines outside the plush Hotel Astor.

A scheduled press interview became a shambles: dozens of girls, masquerading as high school press representatives, created a storm.

Windows were smashed. Genuine reporters were mobbed by shrieking girls—"Did you see them? Did you touch them?"

The Stones guested on Murray the K's radio show, and the sight of Mick Jagger, Brian Jones, Keith Richard, Bill Wyman and Charlie Watts leaving their cars and entering the station door was incredible.

They literally flew through the air and landed in a heap on the floor, rolling over several times.

Later, the boys went to TV station WPIX to tele-record six numbers on tape for the Clay Cole Show, to be shown next month.

They got halfway to the studio before discovering that Bill Wyman had been left behind, shaking and quaking behind the glass doors of the radio building.

Police, agents and journalists formed an archway through a huge mob enabling Bill to get to a car.

Sullivan scenes

On Saturday, the Stones did two concerts at the Academy of Music. The first was a complete, smashing sell-out and they were delighted by the wild reception. The second was two-thirds sold out.

On Saturday night they attended a private party where they met the Ronettes. On Sunday they did the Ed Sullivan TV show, and were marooned inside the studio all day.

Police and security men refused to allow them out "on safety grounds."

There were fantastic fan scenes outside the Sullivan TV show. The Stones may re-visit the programme soon.

On Monday, the Stones left for Sacramento for a full week of West Coast action. This includes Los Angeles shows and taping for Electronovision.

PARIS: Bruno Coquatrix, owner of the Olympia — the Palladium of Paris — said the Stones show here last Tuesday was "the best reception an English group has had here."

He added: "The Rolling Stones made even more impact than the Beatles."

Mick Jagger was undoubtedly the star.

Forty fans staged a riot in the foyer afterwards. Windows were smashed. Police moved in and took ring-leaders to the station.

Only man in Paris who seemed unmoved on the day the Stones came to conquer was drummer, Charlie Watts.

Asked what he thought of the reception, he replied: "I dunno. Was it good? I was too far back to hear."



MICK JAGGER



SMILE of success from Sandie Shaw.

The 17-year-old discovery of Adam Faith grasped the top of the hit parade position this week with a song written by Burt Bacharach, "There's Always Something There to Remind Me."

But she celebrated by trying to get rid of a sore throat at her home.

THE SOUR SIDE OF SHOW BIZ BY SANDIE SHAW—SEE PAGE 7.

BEATLES NAME SINGLE

THE new Beatles single A side will be "I Feel Fine." It goes into the shops on November 27.

Like the reverse side, "She's A Woman," it was written by John Lennon and Paul McCartney.

The new Beatles LP, titled "Beatles For Sale," is released on December 4.

It contains 14 tracks never before recorded by the Beatles.

Nine of these are Lennon-McCartney songs, and the new single titles will not be on the album.

This week, the Beatles were completing the LP.

PAUL — EXCLUSIVE FEATURE, SEE CENTRE PAGES.

DANKWORTH IN U.S.

Page eight

DAE

RECORD OF THE WEEK

THE KINKS

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HARD DAY'S NIGHT	4/6	EVERYBODY LOVES SOMEBODY	4/6
LAST DAY OF LOVE	4/6	SUCH A BEAT	4/6
LASTS CLASS OF GRADING TO	4/6	SPANISH MADIAN	4/6
TOURS (OS)	4/6	AM I SHE SWEET (OS)	4/6
O I WOULD LET YOU	4/6	TWO MEAT SWING	4/6
CAMILEY (OS)	4/6	WAN BAN	4/6
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HOW SOON (FROM REHEARSAL)	4/6	MY BOY TOLLIPUP	4/6
WREST SHOW	4/6	SOUTHERN USA (OS)	4/6
ON PRETTY WOMAN	4/6	LOT OF LIVING TO DO (OS)	4/6
TRIPLET	4/6	CRAMMAN (W)	4/6
		THE SHAB	4/6
		CAROL'S TIME	4/6
		STEFAN (ONE LESS ARE)	4/6
		SWEET WILLIAM	4/6
		ARBUS	4/6
		NEON LIGHT (W)	4/6
		PERMAN MADIAN THIST (SO)	4/6
		LET ME TO THE MOON (W)	4/6
		HOUSE OF BISHOP SUN	4/6

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JIMMY SAVILE

reviews the new pop
singles on page 15

MELODY POP 50 MAKER

- 1 (2) (THERE'S) ALWAYS SOMETHING THERE TO REMIND ME Sandie Shaw, Pye
- 2 (1) OH, PRETTY WOMAN Roy Orbison, London
- 3 (4) THE WEDDING Julie Rogers, Mercury
- 4 (7) WALK AWAY Matt Monro, Parlophone
- 5 (9) HOW SOON Henry Mancini, RCA
- 6 (6) WHEN YOU WALK IN THE ROOM Searchers, Pye
- 7 (3) WHERE DID OUR LOVE GO? Supremes, Stateside
- 8 (18) SHA LA LA Manfred Mann, HMV
- 9 (8) WE'RE THROUGH Hollies, Parlophone
- 10 (13) THE TWELFTH OF NEVER Cliff Richard, Columbia
- 11 (5) I'M INTO SOMETHING GOOD Herman's Hermits, Columbia
- 12 (31) BABY LOVE Supremes, Stateside
- 13 (16) ONE WAY LOVE Cliff Bennett and the Rebel Rousers, Parlophone
- 14 (10) I'M CRYING Animals, Columbia
- 15 (12) I WOULDN'T TRADE YOU FOR THE WORLD Bachelors, Decca
- 16 (11) RAG DOLL Four Seasons, Philips
- 17 (14) I WON'T FORGET YOU Jim Reeves, RCA
- 18 (22) UM, UM, UM, UM, UM Wayne Fontana and the Mindbenders, Fontana
- 19 (15) EVERYBODY LOVES SOMEBODY Dean Martin, Reprise
- 20 (36) HE'S IN TOWN Rockin' Berries, Pye
- 21 (32) GOOGLE EYE Nashville Teens, Decca
- 22 (17) TOGETHER P. J. Proby, Decca
- 23 (24) THREE LITTLE WORDS Applejacks, Decca
- 24 (30) GOLDFINGER Shirley Bassey, Columbia
- 25 (42) ANY WAY YOU WANT IT Dave Clark Five, Columbia
- 26 (21) MAYBE I KNOW Lesley Gore, Mercury
- 27 (37) REMEMBER (WALKIN' IN THE SAND) Shangri-Las, Red Bird
- 28 (19) AS TEARS GO BY Marianne Faithfull, Decca
- 29 (23) I LOVE YOU BECAUSE Jim Reeves, RCA
- 30 (28) REACH OUT FOR ME Dionne Warwick, Pye
- 31 (25) SUMMER IS OVER Frank Ifield, Columbia
- 32 () LOSING YOU Dusty Springfield, Philips
- 33 () AIN'T THAT LOVING YOU BABY Elvis Presley, RCA
- 34 (44) WALK TALL Val Doonican, Decca
- 35 (20) BREAD AND BUTTER Newbeats, Hickory
- 36 () IS IT BECAUSE? Honeycombs, Pye
- 37 () TOKYO MELODY Helmut Zacharias, Polydor
- 38 (45) NOW WE'RE THRU' Poets, Decca
- 39 (34) FIVE BY FIVE (EP) Rolling Stones, Decca
- 40 (27) YOU REALLY GOT ME Kinks, Pye
- 41 (29) IS IT TRUE Brenda Lee, Brunswick
- 42 () ALL DAY AND ALL OF THE NIGHT Kinks, Pye
- 43 () DON'T BRING ME DOWN Pretty Things, Fontana
- 44 (26) HAVE I THE RIGHT? Honeycombs, Pye
- 45 (39) HAPPINESS Ked Dodd, Columbia
- 46 () LAST NIGHT Merseybeats, Fontana
- 47 () IT HURTS TO BE IN LOVE Gene Pitney, United Artists
- 48 (38) SHE'S NOT THERE Zombies, Decca
- 49 (35) THE CRYING GAME Dave Berry, Decca
- 50 (33) COME TO ME Julie Grant, Pye

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1 December Music; 2 Acuff Rose; 3 Peter Maurice; 4 Ardmore and Beechwood; 5 Chappell; 6 Metric Music; 7 Bolinda; 8 Bolinda; 9 Hollies Music; 10 Frank Music; 11 Dominion; 12 Bolinda; 13 Mellin; 14 Ivy; 15 142 Music; 16 Ardmore and Beechwood; 17 Burlington; 18 Essex; 19 E. H. Morris; 20 Auden Music; 21 Acuff-Rose; 22 Campbell Connolly; 23 Leeds; 24 United Artists; 25 Ivy; 26 West One; 27 Mellin; 28 Ford Music; 29 Bourne Music; 30 West One; 31 17 Savile Row; 32 Springfield Music; 33 Hill and Range; 34 Shapiro Bernstein; 35 Acuff-Rose; 36 Ivy Music; 37 Francis Day and Hunter; 38 Andes Music; 39 Travis, Nanker Phelge (2), Leeds; Jewel; 40 Kassner; 41 Southern; 42 Kassner; 43 Southern; 44 Ivy; 45 Campbell Connolly; 46 Peter Maurice; 47 Aldon Music; 48 Marquis; 49 Southern; 50 Lynn

TOP TEN USA

As listed by "Music Business"

- 1 (7) BABY LOVE Supremes, Motown
- 2 (5) LAST KISS J. Frank Wilson, Jole
- 3 (11) DANCING IN THE STREET Martha and the Vandellas, Gordy
- 4 (3) WE'LL SING IN THE SUNSHINE Gale Garnell, RCA Victor
- 5 (2) DO WAH DIDDY DIDDY Manfred Mann, Ascot
- 6 (4) OH, PRETTY WOMAN Roy Orbison, Monument
- 7 (8) LET IT BE ME Jerry Butler and Betty Everett, Vee Jay
- 8 () HAVE I THE RIGHT? Honeycombs, Interphon
- 9 (6) SUMMER SONG Ched Stuart and Jeremy Clyde, World Artists
- 10 () LEADER OF THE PACK Shangri-Las, Red Bird

TOP TEN LPs

- 1 (1) A HARD DAY'S NIGHT Beatles, Parlophone
- 2 (2) MOONLIGHT AND ROSES Jim Reeves, RCA
- 3 (3) THE ROLLING STONES Rolling Stones, Decca
- 4 (5) FIVE FACES OF MANFRED MANN Manfred Mann, HMV
- 5 (4) THE BACHELORS AND 16 GREAT SONGS Bachelors, Decca
- 6 (8) GENTLEMAN JIM Jim Reeves, RCA
- 7 (7) WEST SIDE STORY Soundtrack, CBS
- 8 (6) WONDERFUL LIFE Cliff Richard, Columbia
- 9 () GOOD 'N' COUNTRY Jim Reeves, RCA
- 10 (9) THE KINKS Kinks, Pye

TOP TEN JAZZ

LIVERPOOL:— Rushworth and Dreaper, Whitechapel;— I WALK ON THE WILD SIDE (EP) Jimmy Smith (Verve); 2 WHO'S AFRAID OF VIRGINIA WOOLF (LP) Jimmy Smith (Verve); 3 WOODY HERMAN 1964 (LP) (Philips); 4 LES SWINGLE SINGERS SING BACH, HANDEL, VIVALDI (LP) (Philips); 5 DRUMMER MAN (LP) Gene Krupa (Philips); 6 STAN GETZ - JOAO GILBERTO (LP) (Verve); 7 BOSS GUITAR (LP) Wes Montgomery (River side); 8 OSCAR PETERSON - NELSON RIDDLE (LP) (Verve); 9 OSCAR PETERSON - MILY JACKSON (EP) (Verve); 10 THE SHERIFF (LP) Modern Jazz Quartet (London).

GLASGOW:— C. P. Stanton, 271 Callowgate and 7 and 9 Burgher Street, Parkhead Cross;— 1 PRAYER MEETING (LP) Jimmy Smith (Blue-note); 2 CHICKEN SHACK (LP) Jimmy Smith (Blue-note); 3 WHO'S AFRAID OF VIRGINIA WOOLF (LP) Jimmy Smith (Verve); 4 UNDERCURRENT (LP) Bill Evans and Jim Hall (United Artists); 5 PATTERNS (LP) Modern Jazz Quartet (United Artists); 6 ECHOES OF NEW ORLEANS (LP) Coates Lewis (Blue-note); 7 A LONG DRINK OF BLUES (LP) Jackie McLean (Prestige); 8 REMEMBER CLIFFORD (LP) Clifford Brown (Mercury); 9 R&B (LP) Various Artists (Decca); 10 DJANGO (LP) Django Reinhardt (French EMI).

MANCHESTER:— Barry's Record Rendezvous, 19 Blackfriars Street; 1 MILES DAVIS IN EUROPE (LP) (CBS); 2 MILES AND MONK AT NEWPORT (LP) Miles Davis and Thelonious Monk (CBS); 3 WHO'S AFRAID OF VIRGINIA WOOLF (LP) Jimmy Smith (Verve); 4 THE COUNTRY BLUES (LP) Various Artists (Folkways); 5 MONK BIG BAND AND QUARTET (LP) Thelonious Monk (CBS); 6 SONNY BOY WILLIAMSON (LP) (French RCA); 7 PRAYER MEETING (LP) Jimmy Smith (Blue-note); 8 RE-MEMBER CLIFFORD (LP) Clifford Brown (Mercury); 9 THE GENIUS OF CHARLIE PARKER Vol. 4 (LP) (Verve); 10 THE GENIUS OF CHARLIE PARKER Vol. 3 (LP) (Verve).

*Denotes American import.

Sat down to dinner next to Sinatra

HERE'S a new twist on the old my-friend-the-stars line. British recording manager Ron Richards, of EMI, was in an Italian restaurant in Hollywood having dinner last week when he walked Frank Sinatra, who sat down next to Ron as they ate. Ron is in the States to record LPs by Gerry and the Pacemakers and Billy J. Kramer with the Dakotas.

MARIANNE FAITHFULL nearly had to mime to a Kinks record on "Ready, Steady, Go!" Get out of that! ... Paul McCartney — "I'm getting sick of the clean image."

Just who does handle publicity for the Rockin' Berries? ... If jazzman Harry South hadn't brought back a tie from India, the MM's Bob Dawbarn would be going around open-necked. Will Julie Rogers be at the Palladium next year? ... Busy Cilla Black rumoured for three Blackpool shows next year.

Vanessa, daughter of Nems Derek Taylor used to plug Fourmost's "Baby I Need Your Loving" ... What happens to the thousands of photographs taken at a Beatles session?

THOSE girls who mimed to Sandie Shaw's disc on RSG certainly had nerve ... Wish people would forget about Decca turning down the Beatles — it's dead.

British pianist Dill Jones is on the American road with singer Julie Wilson ... Mahalia Jackson still in bed after heart attack ... Little Walter likes the Art Woods.

Louis Armstrong to Paul Anka on imitators — "Pops, a lotta cats have copied the Mona Lisa, but they still line up to dig the original." ... Freddie and Dreamers hilarious on Palladium TV, but cut out the serious bits, Fred.

Memo from Manfred Mann to Ray Coleman: "Don't be frightened—come and interview us yourself." Bob Houston ended up in hospital for a few days after overloading his stomach with Haggis Bolognaise.

IS Viv Prince of Pretty Things the only drummer to break sticks when miming? ... Roland Kirk's slide sax resembles a water pump.

Annie Ross disappointed on "Jazz 625" ... Voodooos and Zombies stayed at same Liverpool hotel. Where were the Undertakers!

Shadow Brian Bennett dug Sunday morning jazz scene at Kentish Town's Tally Ho ... Why do people try to engage occupied taxis? ... Why do coppers muscle in on Beatles pictures?

Fancy Mancini making number five ... Andy Oldham the only jurist last week who knew what he was talking about ... Elvis sounds like Dion these days.

MARY WELLS looks better in the flesh Humphrey Lyttelton

DOUBLE TAKE



IT'S a case of double trouble when the terrible twins of R&B meet — Graham Bond (l) and Stu Morrison of the Mike Cotton Sound (r). Graham and Stu are so fed up with being mistaken for each other that they have challenged each other to a wrestling match — presumably on the assumption that the loser will be instantly recognisable.

INSIDE SHOWBIZ with the R A V E R

always rises to the occasion — like playing duets with Buck Clayton.

Wanted — more of Roy Orbison on the Roy Orbison Show ... We'd prefer Sandie Shaw to wear shoes ... What did the Marchioness of Tavistock contribute to "Juke Box Jury?"

Why don't they leave Frank Ifield and his girlfriend alone? ... What titles can songwriters think of after "Do Wah Diddy Diddy," "Sha La La," and "Um, Um, Um Um Um?"

Whatever happened to Freddy Cannon? ... Diana Dors is optimistic Beatles constantly asked to pose for photographs with spastics ... Of whom can it be truly said "he's enjoying had health at the moment?"

Why do beat boys have so many pimples? ... Press girl Jo Bergman leaving Brian Epstein's organisation ... In Bungalow number eight of Beverly Hills Hotel, California, last week, was Brian Epstein. Previous occupant: Elizabeth Taylor.

Andy Wickham, of Andrew Oldham office, swears that U.S. singer Johnny Rivers will be the new Presley, Yeah? ... Ringo told Gerry which clubs to haunt on Sunset Strip.

Why did MM's Chris Welch get six haircuts at once? ... Song for Ian Dove — "There'll Be A Welcome in the Hillside" ... John Lennon has done new drawings for Beatles Christmas Show programmes ... Song for Pat Pretty — "Where Did Our Love Go?"

GERRY bought skin diving equipment in the States ... Pete Murray's comping of Light's "Late Night Saturday" first-class ... Animals manager Peter Grant quit Don Arden agency to join recording manager Eric Delaney digs the drumming of Charlie Watts and Bobby Elliott of the Hollies ... Publicist Brian Somerville plays hockey.

Bored Mann

—cynic with a big hit

MANFRED MANN fixed me with unwinking stare and said "I'm bored with the whole thing — with the endless idiotic arguments about rhythm and blues." The sudden attack of boredom had followed my asking whether he thought that when groups made the Top 10 it became a case of more rhythm and less blues.

"The whole group feels like this," he went on. "As a subject it is now just a huge bore. We don't even want to be mentioned in the arguments — especially all those ridiculous letters about R&B on the back page of the MM."

Manfred's "Sha La La" is currently number 8 in the Pop 50. Did the group play exactly what it wanted to on the "A" sides of its singles—or was choice of material influenced by commercial considerations?

"On record we do exactly what we want—which is to get into the charts," retorted Mike Vickers, who was taking time off from being Manfred Number Five and using his own name.

We changed the subject to the forthcoming American tour which will include college dates. Did they have any special plans?

"Yes," said Manfred. "We will get there early and dress as college kids in crew-cut wigs to try and find out what they like."

"As far as I can make out they go for

Bob Dylan, Dave Brubeck and Peter, Paul and Mary. But Peter and Gordon went down well—so where are you?" Manfred and his Menn have an almost goon-like humour which makes interviewing them a hilarious experience—but also somewhat hazardous as they change subjects as quickly as David Jacobs switching on a smile.

THE topic, however, which will keep them going for several minutes is the standard of accommodation for artists in Britain's ballrooms.

"I'll give you a typical case," said Mike. "We recently played a brand new ballroom in Essex. There was everything for the customers. Three bars—including a sailors bar where they wore sailors hats."

"But we were squashed behind a little screen at the side of the stage."

"You frequently get stuck backstage for five hours with nowhere to wash at all," interposed Tom McGulness. "You have to walk through the audience if you want to go anywhere."

Did they, I wondered, feel that the complete domination of the charts by groups was now over.

"If you mean complete domination then the answer is yes," said Manfred.

"The days of people getting three number ones on their name value alone are over."

"The group format has been too much the same. The sounds available are severely limited," agreed Mike Vickers.

"Radio Caroline has a lot to do with the change," asserted Manfred. "They are playing lots of new records for 14 hours a day, so different sounds stand

a much better chance of making it. And the established groups—and I suppose that could include us—stand a chance of falling off."

There has been a certain amount of publicity lately about Mike Vickers writing material for Johnny Dankworth. How, I asked, was the association progressing?

"**T**HEY are just good friends," declared Manfred.

"I think the next Dankworth single will be mine," explained Mike. "It's due out in a week or two."

On the subject of originals, Tom told me: "We tend to write numbers that are not really suitable for the group, although they are fine for other people. So we give them to other artists." We discussed the group's stage act.

"We hardly ever rehearse stage movements," said Mike. "Someone gets an idea and we follow it."

"Certain parts of the music need physical emphasis and movement is built up from there," agreed Manfred. "It gets so that it looks highly worked out without ever being planned. We improvise all the time."

Are we likely to see bigger R&B bands? "It may apply to the resident bands in ballrooms," Mike conjectured. "I think we shall see more showbands in the ballrooms."

"**I**N A WAY LARGER GROUPS ARE ALREADY IN IF YOU MEAN THEY ARE USING SAXES—LOOK AT CLIFF BENNETT," ADDED MANFRED. "OF COURSE, PEOPLE WILL START LOOKING FOR DIFFERENT SOUNDS. THINGS CAN'T JUST STAND STILL."



● We don't even want to be mentioned in the arguments ●

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

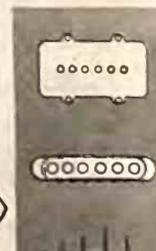
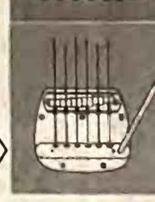
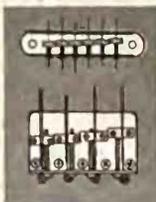
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Santa Ana, California

American singer Mary Wells is one of the star guests tonight (Thursday) on the Light Programme's "Top Gear". She will be broadcasting alongside Manfred Mann, Sounds Incorporated and Val Doonican. Mary is currently starring on the Beatles' British concert tour.

Beatles badly need a US hit

NEW YORK, Tuesday — Beatles' song publishing manager Dick James came here last week for two days. He conferred with Walter Hofer, attorney to Brian Epstein in America, cables MM reported Ren Grevatt.

The Beatles need a single record release badly here. Only one of their singles remains in the charts — "Match Box", which is 73 in the Pop 100, and the lowest position for any of the 15 British record hits at present.

A prevalent practice here is broadcasting, by radio stations, of Beatles' songs which are not available on record in the States.

Station WBZ aired their "I'll Be Back", saying they got it through their "own sources". Other stations are now doing the same.



HOME COUNTIES TREK FOR BLUESMAN

Rufus opens at the Flamingo

AMERICAN blues artist Rufus Thomas is due to open at the Flamingo Club, London, on December 9 at the start of his tour which will include a guest spot on BBC-2's "Beat Room" with Georgie Fame, to be screened on December 14.

Other dates include Rediffusion TV's "Ready, Steady Go" (11), Ricky Tick Club, Windsor (11), Gaumont State, Kilburn (12), Bromel Club, Bromley (13), Cooks Ferry Inn (14), Red Lion, Leytonstone (15), Fender Club, Kenton (18), and the Flamingo All Nighter.

Decca released his latest record "Jump Back" on October 23. Thomas will be backed on the tour by Tony Knight's Chessmen.

Anglo-US link

POP stars will chat to their fans on both sides of the Atlantic in a new commercial radio tie-up it was announced last week.

Radio Caroline disc jockey Simon Dee has started a series of broadcasts in conjunction with U.S. Station CKLW which is networked through

Fire at Selmer's

FIRE caused £25,000 damage at the Theobalds Road, London, factory of the Selmer musical instrument firm last Friday. It means that spare parts for instruments and amplifiers will be in short supply until the firm can find new premises.

26 States and much of Canada from Detroit.

British artistes gathered in Caroline's London studios last Thursday, and spoke to CKLW disc jockey Terry Knight by telephone. The conservation was broadcast live in America.

This week American artists will speak to Caroline from Detroit, and the features will be broadcast weekly by Caroline at a later date.

First British stars taking part were The Animals, The Nashville Teens, Bachelors, Georgie Fame, Paul Jones of Manfred Mann, The Isley Brothers, Barry St. John and Ronnie Jones.

dates currently being set up.

Tomorrow (Friday), Eye release a new Ball LP, "Tribute To Tokyo" which contains all Japanese songs and was originally intended for the Japanese market only.

The album will be released in Japan in time for Kenny's Far Eastern tour which opens in Tokyo on November 2.

The Jazzmen have a second guest spot in ATV's "Arthur Haynes Show" on November 7.

Hollies ride again

THE HOLLIES have been booked to accompany BBC TV's "Muffin the Mule" programme for five weeks after their Christmas show with Gerry and the Pacemakers.

They start sometime in January and will be the first modern group to be featured in the show, for which Eric Haydock has written a special number called "Clippity Clap". The boys are discussing their first trip to the States which is likely to take place in the New Year and will last a week, with TV and a few concerts.

They leave for South Africa on December 3 and play one-night-stands for 10 days in the principal cities, opening at Johannesburg on December 4.

They return for Gerry's "Christmas Cracker", which plays a week each at Liverpool, Leeds and Glasgow, opening on Christmas Eve.

Berries dates

THE Rockin' Berries, whose "He's in Town" entered the Top Twenty this week, have signed for top radio and TV dates.

These include "Saturday Club" (November 7), BBC-TV "Top of the Pops" (11), "Easy Beat" (15), BBC-2 "Beat Room" (16) and BBC-2 "Open House" (28).

On November 16, the group kicks off an eight-day Scottish tour in Glasgow, but venues for the tour have not yet been finalised.

One-nighters for the Berries include: Sunderland (6), Manchester (6), Swadlingcote (7), Rotherham (8), West Bromwich (9), Kings Lynn (10), Norwich (14), Manchester (15), Swindon (16), Dunstable (28) and Warrington (30).

Visually or vocally—the Dixie Cups are a gas

OVER-AMPLIFICATION marred the opening of the Dixie Cups-Heinz-Hollies package show at Tunbridge Wells on Friday.

Deafening accompaniment drowned the singing of Jess Conrad — a good-looker with a convincing delivery—Wayne Gibson, and Heinz, whose physical gyrations were more entertaining than his vocals.

The Hi-Fi's didn't impress me. The Tornadoes had plenty of tone-colour and evidence of musical ability.

Three delicious chicks stunningly dressed in white blouses and black pants, the Dixie Cups were a cinch with their relaxed closely-woven singing, bearing a touch of huskiness.

The Hollies are a dynamic crew, packing a performance with enthusiasm, drive and versatility, which brought them a deservedly big reception.—C.H.

Exciting Birds

THE "most blueswailing" Yardbirds made a welcome and power-packed return to London's Marquee on Friday.

A large, very enthusiastic audience supported them throughout, from their bluesy opener, "I Ain't Got You," to the marathon raver "Here It Is," which closed their first spell.

In the second stint, their current disc release, "Wish You Would," demonstrated the exciting work of harpist-vocalist Keith Repp and the accomplished playing of lead guitarist Eric Clapton.

The sheer quality and atmosphere — and the volume — of their present performance most surely propel the Yard-

birds to the top of the chart.—N.C.J.

Drum battle

ERIC DELANEY found himself involved in an R&B jam session with local musicians when he went to a Premier drum clinic at Hanwell, Middlesex, last Thursday.

Eric talked for half an hour to a large crowd of teenage drummers about technique, Louis Bellson and Buddy Rich. Then at a word from organiser Jim Marshall, an organ, tenor and guitar group emerged from the audience.

A drum battle was also sprung on the unsuspecting Eric, with Peter McClements, a tutor with Jim Marshall's drum school.

The evening helped to celebrate the Premier Drum Company's 42nd anniversary.—C.W.

Back to ballads

"ROBERT and Elizabeth," a new musical based on "The Barretts of Wimpole Street" (Lyric Theatre, London) sounds a delicate combination for survival in 1964. But it is not all gas lamps and toasted tea cakes.

Book and lyrics by Ronald Millar are often extremely funny and music is by Ron Grainer, famed for "Maigret," "Steptoe" and other TV themes.

"The World Outside," sung by June Bronhill as Elizabeth Barrett will be a handy addition to the supply of ballads.—C.W.

Brilliant Budd

BRITAIN is likely to lose another brilliant jazz

pianist to America before anybody in Britain has heard of him.

At the moment 17-year-old Roy Budd is playing weekends at South London's jazz pub, Lilliput Hall, in Bermondsey — billed as "the wonder boy pianist."

Roy only heard of jazz a year or so ago when he saw the film "All Night Long." Now his playing makes him sound like Wynton Kelly's favourite son.

Heavy drinkers pause in mid-gulp to listen to ginger haired Roy joyfully tear his way through "Manteca" and "I Feel Pretty."

"He is destined to become world famous," exclaims a poster. Quite likely, but Roy does not think much of his chances in Britain.

"I want to get to America as fast as I can," he told me at the end of a two-and-a-half-hour set. "Look at the scene here. All people know is Tubby."

As well as appearing at Lilliput Hall, Roy and his trio are also at the Hooter Club, Croydon.—C.W.

All-star ball

A MASSIVE line-up of stars will take part in the "Glad Rag Ball" which will launch London Students' Carnival week in aid of charity on November 20.

Part of the ball will be televised by Rediffusion and screened on November 25.

More than 7,500 pop fans and students are expected at the Empire Pool, Wembley, where they will see the Rolling Stones, the Animals, Susan Maughan, Humphrey Lyttelton, Long John Baldry, Lorne Lesley and Ginger Johnson and his African drummers. Jimmy Savile will comper.

Also appearing throughout the evening will be the Pretty Things, Cliff Bennett and the Rebel Rousers, Julie Rogers, Gene Vincent and the Migl Five.

German jazz

KENNY BALL'S Jazzmen top the bill for the Annual German Jazz Ball in Munich on February 12.

They also star in a radio show in Munich and play a series of German concert

Names in the news

AMERICAN R&B giant JIMMY REED starts British tour with an appearance on Rediffusion's "Ready, Steady, Go", on Friday.

His Club dates are Noreik Club, Tottenham (31), Bure Country Club, Bournemouth (November 1), Flamingo, London (2), Bromel Club, Bromley (4), Manor House (6), Birmingham (8), Ipswich (9), Aylesbury (10), Esquire Club, Sheffield (12), Ricky Tick, Windsor (13), Blues Scene, Dagenham (17), Flamingo (18), Club a Go Go, Newcastle (20), Twisted Wheel, Manchester (21), Assembly Rooms, Wallington (24), Bromel Club, Bromley (25), and Cooks Ferry Inn, Edmonton (26).

Tours of Italy and Scandinavia planned for Dusty Springfield in February. New bookings for Dusty include ABC-TV's "Thank Your Luck Stars" (October 31), and Rediffusion's "Ready, Steady, Go" (November 6).

Heinz joins the Brenda Lee tour for two concerts at Finsbury Park Astoria, London, on November 14, and Chelmsford Odeon, on November 18.

JOHNNIE RAY, currently appearing in Germany returns to Britain next month. He will appear at Mr. Smith's Club in Manchester doubling with the Garrick Club at Leigh, Lancs, accompanied by his own 9-piece band, for the week of November 16.

After Germany, Johnnie will visit France and Spain before his Northern visit. He recently appeared at La Dolce Vita in Newcastle and at South Yorkshire's Greaseborough Social Club — breaking records at each venue.

Zombies' American tour will start around December 13. They appear on the Ed Sullivan TV show and also play concerts.

To follow the highly successful Thrd American Negro Blues Festival, the National Jazz Federation — in collaboration with the German Jazz Federation — are bringing the Spiritual and Gospel Festival to Britain next year. It will open at Manchester on January 29. Stars include the Rev. Samuel Kelsey, Sister Lena Phillips and the Original Five Blind Boys.

Saturday's "Jazz 625" programme (October 31) features first of the Erroll Gar-

Black Maria around which the fans are without realising the fact that it is a tribute to Charlie Parker.

With Little Walter on the bill are US bluesmen, including Little Walter, Elmore James, and Chris Barber's band and are the two contestants in Luxembourg's "Battle Of The Giants" on November 9 and 13.

BEACH BOYS, who fly into Britain Sunday, star on Rediffusion's "Ready, Steady, Go!" (November 6), BBC-TV's "Open House" (7), TWV's "Discs-a-gogo" (9), Light's "Top Gear" (12), and ABC-TV's "Thank Your Lucky Stars" (14). French composer-arranger MICHEL LEGRAND flew into London Monday for the London Film Festival.

"Hear Me Talking" speaker on Light's "It's Jazz" on Monday (2) is tenorist KATHY STOBART. Bandspot features TUBBY HAYES Big Band. Following Monday (9) "Talking" guest is BENNY GOODMAN.

TONY NEWMAN, drummer with SOUNDS INCORPORATED, wed Margot Quantrell, of the BREAKAWAYS, this week. Reception for the couple was given by JOE BROWN, who also married a Breakaway; Vicki Hase-

man. U.S. trumpeter FREDDIE HUBBARD's season at London's RONNIE SCOTT Club starts on November 10.

Manfred Mann starts three-week Radio Luxembourg series at 9.45 p.m. on November 13. Manfred and the Hollies



Gerry's moment of terror

GERRY and the Pacemakers were on stage in San Diego, California, last week, when a crowd of fans rushed the stage. And on the transatlantic phone from Los Angeles this week, Gerry told of his moment of terror.

"One of them grabbed hold of my guitar lead and started dragging me off the stage with it," he reported. "Girls were jumping on the stage, and believe me, it was dangerous. When one of them got that guitar lead I nearly collapsed from fright. Then the attendants cleared things up."

Gerry and his group are touring the States with Billy J. Kramer, and Marsden gave the impression that it was going to be a successful affair.

"We went down very well last night," said Gerry. It was 2.20 a.m. as he spoke from the Roosevelt Hotel in Los Angeles. "Soon after getting here we recorded a 'Shindig' TV show for Jack Good, and on the bill was a coloured group, the Blossoms, and Betty Lester. They were fabulous.

"Billy J. is going down a bomb. "After the concert at San Diego we left the place in a coach and started the 120-mile drive back here to L.A. "Believe it or not, twelve cars full of fans followed us. It's just fantastic the way the fans behave out here."

How were the fans acting as audiences during the shows?

"The difference between American audiences and British ones is simple — they're just louder here," said Gerry. "They charge the stage. Girls jump up. It's great!" —R.C.

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SISTER ROSETTA RETURNS

GOSPEL singer Sister Rosetta Tharpe starts her British tour at Exeter University tomorrow (Friday). Further appearances will include Windsor, Saturday, Reading (November 1), Sheffield (2), Corn Exchange, Bristol (3), Beat City, London (4th), Aquarium, Brighton (6), Manchester University, and an all nighter at the Cavern (7), and Beat City, London (8).

DIXIE CABARET

After their current tour of this country, America's Dixie Cups play cabaret and concerts for a week in Switzerland, before returning to the States.

They resume work with a week at Harlem's Apollo Theatre and then set off on a countrywide two-month tour with TV's Dick Clarke show.

They have a new disc for release at Christmas, featuring "Little Bell", written by Ellie Greenwich and Jeff Barnes, who have composed all their hits.

HEINZ FILM

HEINZ has been offered a straight-acting role in a coloured film to be made for the Rank Organisation in May.

It would be a dramatic part, with some singing and guitar-playing.

Heinz takes a day off from his current tour with the Dixie Cups and the Hollies to fly to Belgium for a TV show on October 31.

YOUR SHOWBIZ WEEK

THURSDAY

LONDON'S Ronnie Scott Club celebrates fifth birthday. Starring: Roland Kirk, Ronnie, and Jimmy Deuchar-Keith Christie Quintet. 7.30-2 am.

Evening of Blues at London Marquee: Sonny Boy Williamson, Sugar Pie Desanto, Chris Barber band, Mike Cotton Sound. 7.30-11.30.

Sister Rosetta Tharpe arrives for British tour (Pan American Flight 100, 9.35 pm, London Airport.)

FRIDAY

JACKIE DE SHANNON'S first British-made single enters the shops — "Don't Turn Your Back On Me Baby" (Liberty label).

Sonny Boy Williamson visits Brighton's Chinese R&B Club. Same town: Erroll Garner at the Dome.

New Jim Reeves single out: "There's A Heartache Following Me" (Decca). Certain hit!

Pee Wee Russell in concert at London's Conway Hall. 8 pm.



REEVES—FRIDAY



JULIE—SUNDAY



GARNER—SATURDAY

SATURDAY

"SATURDAY CLUB" radio line-up Dixie Cups, Acker Bilk, Sugar Pie Desanto, Federals, Mike Cotton Sound, Blue Aces, Tornados (10 am-noon).

"Juke Box Jury" panelists: Marianne Faithful, Don Wardell, Petula Clark, Stubby Kaye (BBC-TV, 5.45 pm).

"Thank Your Lucky Stars" stars Dusty, Helen Shapiro, Zombies, Wayne Fontana, Shangri-Las, Gary Miller (ITV, 5.50 pm).

Erroll Garner on "Jazz 625" (BBC2-TV, 11 pm).

14 hours of non-stop beat at St. Mary's Bay Holiday Camp, Romney Marsh, Kent, headlined by Swinging Blue Jeans, Wayne Fontana, Band of Angels, Cheetahs. From 10 am.

SUNDAY

BEACH BOYS fly into London Airport (8.10 am, BOAC Flight 562) for first British tour.

Ted Heath band starts Radio Luxembourg series (8.45 pm).

Freddie and Dreamers, Barron-Knights, Julie Grant on "Easy Beat" (BBC Light, 10.30 am).

Della Reese guests on Eamonn Andrews Show (ABC-TV, 11.05 pm).

See the stars arrive for rehearsal for Royal Variety Show: London Palladium, 2 pm.

MONDAY

ROYAL Variety Show, London Palladium.

Cilla Black, Kathy Kirby, Brenda Lee, Bachelors — you name 'em!

U.S. bluesman Jimmy Reed opens British tour, London's Flamingo (8 pm-midnight).

Shirley Bassey tops charity ball at Glasgow Kings Theatre.

Buck Clayton stars at third birthday session of Bulls Head, Barnes.

Charity show at Paris Trois Maillets club in aid of hospitalised trumpeter Peanuts Holland.

TUESDAY

MIKE COTTON'S Sound on Granada TV's "Scene at 6.30."

Hollies-Heinz-Dixie Cups package visits Aylesbury Granada.

WEDNESDAY

MARTHA and Vandellas make British debut on BBC-TV's "Top Of The Pops" (7.30 pm).

Billy Fury stars in his own ATV show, 9.10 pm.

Roy Orbison fans — he's in his own show, "The Big O Show", on Luxembourg (9 pm).

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(M.M.7)

The Ideal Birthday or Christmas Present

Big TV line-up for Vandellas

THREE more dates have been set for America's Martha and the Vandellas who fly into London next week.

The new bookings are ABC-TV's "Thank Your Lucky Stars" (November 8), BBC2's "Pop Beat" from the Royal Albert Hall, London (9) and the Light's "Top Gear" (10).

The group is coming in for radio and TV appearances only but are expected back for a full Tamla-Motown package tour next February.

Sonny Boy stays on

THE third American Blues Festival flew out of Britain on Monday and Tuesday leaving behind two of its members, Sugar Pie Desanto and harmonica wizard Sonny Boy Williamson.

Sugar Pie, who has been singing with the Mike Cotton Sound, appears with them at London's Marquee tonight (Thursday) in an "Evening Of The Blues," with Sonny Boy Williamson and the Barber band.

Sonny Boy goes on to play Guildford tomorrow (Friday), Colchester (31), Richmond (November 1), Kenton (3), Hayes (4). On Thursday (5), he records a "Beat Room" programme for BBC2.

His first dates will be BBC-TV "Top Of The Pops" and Granada's "Scene At 6.30", both on November 4.

An extra airing has also been set for Marvin Gaye who guests in "Top Gear" on November 20, and for the Miracles, who will appear in the same show on December 1.

Pennies ban

ALTHOUGH the Four Pennies' new single, "Black Girl", was banned by Rediffusion's "Five O'Clock Club" it has been accepted by other programmes, including the same company's "Ready, Steady, Go!"

Pennies' manager, Alan Lewis, told the MM this week: "The song is an old Huddie Leadbetter number and its lyrics are a bit bloodthirsty. "But it has been accepted by 'Ready, Steady, Go!', 'Juke Box Jury' and other shows."

Wolf due back

U.S. blues artist Howling Wolf, one of the stars of the American Blues Festival which concluded its British tour at Croydon on Sunday, returns to Britain on November 25 to make a two-week tour with Chris Barber's band.

The tour, which will also feature Ottilie Patterson, kicks off at London's Marquee on November 26, when Long John Baldry and the Hoochie Coochie Men will also be on the bill.

Cruisers quit Dave Berry

DAVE BERRY'S accompanying group, the Cruisers, leave him this weekend.

His management said this week the partnership was splitting "because of Dave's emergence as a solo star."

The Cruisers will continue as a group under that name. Dave will be joined by another group from his home of Sheffield the Frank White Combo, who will back Dave only on records and not on live performances.

Matt's OK

MATT MONRO has recovered from his recent bout of laryngitis and jaundice, and manager Don Black told the MM this week, "He is fine and it has not affected his voice."

Matt leaves for a Rome TV date on November 12, and will go to Los Angeles on November 13 for record promotion. He goes to Tokyo for eight days on November 29, and on December 17 he will go to South Africa.

Instrument prices leap

BRITAIN'S beat boys were shocked and the musical industry upset by the Government's 3s-in-the-pound import tax bombshell dropped on Monday.

It will bring a substantial increase in the cost of all imported musical instruments—which means 80 per cent of all those sold.

A spokesman for Selmer, Europe's large instrument importers, told the

MM on Monday: "The trade has not had time to see just how this is going to affect us. But instruments will definitely go up in price.

"About 80 per cent of all the better grade instruments sold are imported. To give you an example, an instrument costing £50 will cost £8 more now.

"We may even have to charge more, but I do not know yet. The Wholesaler's Association (AMIA) is going to have a meeting on Wednesday."

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THE JAZZMAKERS

PIANO

From Willie the Lion to Monk

RAGTIME was the first piano jazz form. Tom Turpin's "Harlem Rag" was published in 1897 and Scott Joplin's "Maple Leaf Rag" in 1899.

With its corkscrew melodies in the right hand and steady but trickily varied rhythms in the left, ragtime was popular until World War I. A few exponents are still living: Willie The Lion Smith, Hubert (Eubie) Blake and Luckey Roberts.

Ragtime led to "stride piano", so called because of its emphatic use of second-and-fourth beat chords that kept the left hand "striding" up and down from bass to middle register. James P. Johnson, king of stride, left an impact felt strongly in the superbly clean-cut swinging lines of Fats Waller (1904-1943). Even Count Basie at times shows the Johnson-Waller influence.

In the late 1920s, a dynamic new school started with Earl "Fatha" Hines, who used



JAMES P. JOHNSON—king of the stride

octaves in the right hand, often with a tremolo for sustaining effect. Hines' more varied left hand liberated jazz piano from the ump-cha-ump-cha patterns of ragtime and stride.

Vitaly influential in the 1930s, Hines' innovations often were reflected in the solos of Nat Cole and Stan Kenton.

Teddy Wilson, originally Hines-influenced, evolved a fresh style around 1935—a reaction against Hines' bravura; neat, unspectacular, symmetrical, less dynamic, with essentially horizontal lines—long runs of quavers in the right hand.

Art Tatum (1910-1956) was so far beyond any other pianist, before or since, that comparisons are useless. Though he used stride and Hines' effects at times, he had every keyboard device at his command.

Fantastic finesse, a space-like weightlessness of touch, breathtaking interweaving of left and right hand melodic improvisation, great warmth, grace and endless invention earned the near-blind virtuoso



THELONIOUS MONK—sculptor of bop



BILL EVANS—harmonic master

a unique place in jazz history. Tatum's good friend from Canada, Oscar Peterson, comes closest in ideas and execution.

A far simpler development of the 1930s was boogie-woogie. The eight-beats-to-the-bar form became prominent after the discovery of Meade Lux Lewis (1905-1964). Though rhythmically monotonous and harmonically limited (it was based most often on three blues changes) boogie-woogie had an exciting intensity when played by Albert Ammons (1907-1949), Jimmy Yancey (1894-1951), and Pete Johnson.

SUBLTLE

With the early 1940s' development of bebop, Bud Powell became the pace-setter. Harmonically subtler and rhythmically more incisive than Wilson, he relied chiefly on single-note lines and a sparse left hand used mainly for punctuations. His influence was heard in hundreds of pianists in the '40s and early '50s.

Even Mary Lou Williams,

the veteran Hines-oriented star of the '30s, became a friend and admirer of Powell and incorporated some of his ideas into her work. John Lewis, like Bud, an early associate of Gillespie and other boppers, is one of the most original post-Powell pianists raised in this school.

Thelonious Monk, another sculptor of bop, was less concerned with pianistic perfection than with original melodic ideas and odd intervals such as seconds, minor seconds, open flatted ninths. Out of his dissonant and provocative concepts came the styles of Randy Weston and others.

"Locked-hands" or block-chord piano (both hands playing similar chords an octave apart) was developed in the 1940s by Phil Moore and Milt Buckner, and popularized by George Shearing, though Shearing is also a skilled practitioner of a Bud Powell-derived single-note style.

The delayed-beat style (right hand notes a fraction of a second after the left hand's beat) is associated with Erroll Garner, who had another highly personal device in his eight-chords-to-the-bar right hand, a sort of multiple horizontal line.

The early 1950s saw the rise of Dave Brubeck.

Intellectually influenced by 20th century classical composers, he evidenced a lush romanticism but at times played in a heavy, almost laboured rhythmic style, capable at times of building to climatic rhythmic intensity.

Harmonically simpler, rhythmically closer to the core of jazz, was Horace Silver, a



ART TATUM—near-blind virtuoso

Powell-style graduate who in 1950-56 evolved a hard-swinging blend of bop, early blues and raw, "funky" use of open fourths, fifths and sixths in the right hand.

Since Silver, others who have combined modern linearly with back-to-the-roots trends are Red Garland, Bobby Timmons, Junior Mance, Horace Parlan and Ray Bryant; also with a heavier accent on gospel-tinged funk, Les Lewis McCann and Ramsey.

Ahmad Jamal is an expert at elliptical understatement, with a rare, Tatumish light touch.

Bill Evans is the master harmonic redecorator of the 1960s, a genius both as a composer and player. Already many other pianists are being compared with him.

JAGGED

Technically, the greatest living pianist, the neo-bop school's equivalent of Art Tatum, is the ill-starred Phineas Newborn, currently inactive.

The jagged atonalisms of Cecil Taylor may represent the wave of the future; perhaps there may be a synthesis of his approach with the earlier innovations of Lennie Tristano, an important though often overlooked experimentalist of the late 1940s.

Jazz piano, seen in 60-year retrospect from the harmonically primitive rags to the infinite nuances of today's probing innovators, has made fantastic progress. Its development, in fact, is symbolic of the amazing advances made by jazz as a whole.

Tommy Potter a baby bass checker



BASSIST Tommy Potter, who paid Britain a first brief visit last week in order to record two Parker tributes for BBC2, has worked with many of the great names—including Charlie Parker, Count Basie, Artie Shaw, Earl Hines, Max Roach, Bud Powell, Buck Clayton and the mid-Forties Billy Eckstine orchestra.

I met him for the first time in Paris in 1949, when he was a member of the Charlie Parker combo which included Max Roach and Kenny Dorham, and even then he wanted to come over to Britain.

Now he has made it, but only for a flying visit. Did he feel disappointed?

Potter, a philosophical character so far as music business is concerned, shrugged and said: "I had hoped to come over with a group for a concert series, but that's the way it goes."

What had Potter been doing until he left the States on this George Wein package tour, as part of the J.J. Stitt-McGee group? "I was working in a factory back home, checking basses—well, baby basses they call them. It's the Ampeg company, that make the baby bass. I was like the final checker."

DOWN TO FINANCES

"There are a lot of checkers, but they don't know how to tune 'em. That was my job. Why did I take a day job? Well, I got a little tired of travelling back and forth with various bands."

"I wanted to be at home with my family. I have a fifteen-year-old boy, and I want to be around him while he's growing up. He's playing tenor bugle, by the way, in a P.A.L. marching band."

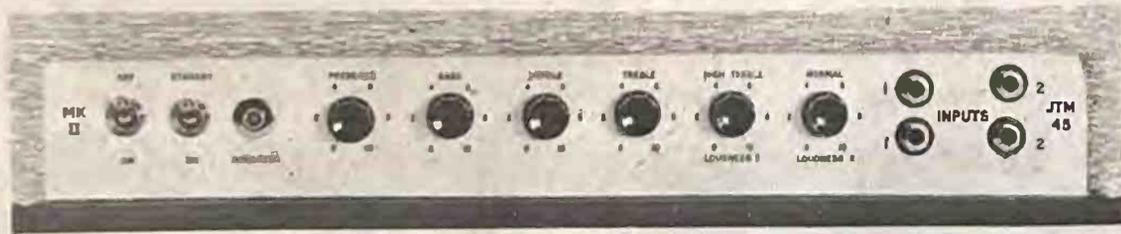
"So I've been working in this factory for quite a while, and playing gigs during the week ends and odd evenings."

So what was he doing in Europe, away from the baby basses? "Oh, I had this offer from George and I took a leave from the factory for two weeks. In fact, I've been longer than I expected—three weeks and some days. I guess I'll go back and continue as before."

And what are his future plans? "Plans? You can't plan too much in this business. I surmise that I'll do day work for a time, but I'd rather go back to full-time playing if it would reward me sufficiently. It all comes down to finances. I'd like to play in a regular band, like I did with the Harry Edison Quintet, without touring all the time. If I can't have that, I may continue as I am. I don't want to travel too much."

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R&B QUIZ

JUST HOW HIP ARE YOU...

1 Which R&B star owns a guitar-shaped swimming pool?

4 Where did the Rolling Stones first make their name?

10 Name two blues singers who are ex-boxers.

2 Ahmad Jamal, Erroll Garner and Stan Kenton are all slated on an R&B record. Which one and by whom?

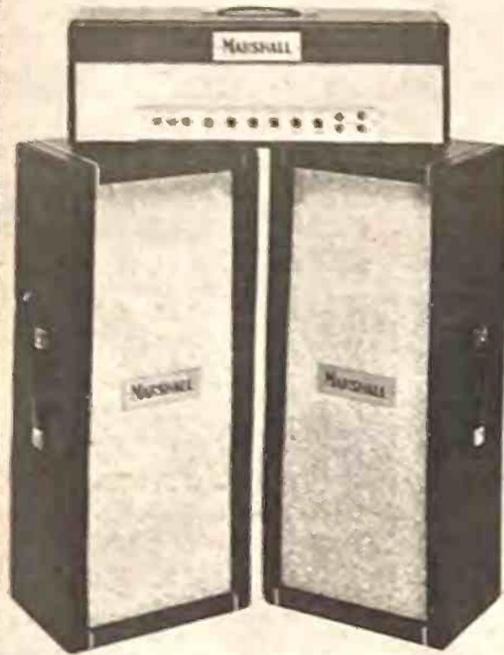
5 Blues Incorporated exploded on London in May, 1962. Which club?

11 Rhythm & Blues had an unpleasant pre-war name. What did the musical press call it?

3 Which British artist successfully covered Chuck Berry's "School Days" in the middle 'fifties?

6 Graham Bond has a sensational drummer. Who?

12 Charlie Watts played with a famous blues group before the Stones. Which group?



7 Name the R&B "national anthem".

13 Name the British bandleader who helped spark the R&B boom.

8 What are their real names? (a) Bo Diddley, (b) Howlin' Wolf, (c) Muddy Waters.

14 Which group originally recorded "Twist and Shout" before the Beatles?

9 Name a young British singer recently praised by Jimmy Witherspoon.

15 Which famous British R&B pioneer died recently?

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THE SOUR SIDE OF SHOWBIZ

BY SANDIE SHAW



6 I've never seen anything like it for fiddles and rogues 9

AT London's Cafe Royal last Thursday, there was a party to celebrate the emergence of Sandie Shaw. It was populated with the customary selection of dear old pals who must have been the reason for the song: "There's No Business Like Show Business".



ADAM FAITH — he "discovered" Sandie

Miss Shaw is a sharp 17-year-old who has risen to astronomical heights with her second record, "There's Always Something There To Remind Me".

She was discovered by Adam Faith.

* * *

SHE covered into a corner and said: "I'm beginning to get a bit disillusioned about this business. I have never seen anything like it for fiddles and rogues. Thank goodness I'm not involved in dealing with some of these people. I can leave that to Eve"—her astute manager, Miss Evelyn Taylor.

Sandie's comments on her baptism into the big-time resemble those of Marianne Faithfull, who publicly stated her dislike of the murkier sides of show business.

* * *

"I THINK," said Sandie, "that it's a lot to do with us being young and

new to it. But some of the things you hear about in this business are frightening.

"But anyway, I think I'll stay in it because the rewards are so great."

She has already planned her follow-up record to her big hit, but refused to be drawn into naming the song. "It's another American," she said, "and it's great". It is not another song by Burt Bacharach, the pop factory chief, who wrote "Always Something There".

* * *

MANY people insist that it is the song, and not the singer, that has elevated Sandie into the hit picture, but she shrugs her shoulders at the charge.

"I couldn't care less," she said bluntly. "I'm getting the cash—they're not. They can say what they like." — RAY COLEMAN.

OUR MEN IN AMERICA — THE ANIMALS AND JOHNNY DANKWORTH



The Animals . . . one or two drawbacks to America.

CHAS CHANDLER of the Animals strongly rejects any talk of "flop" about their first hectic American tour, but he has hit out at some US promoters.

"Anybody who says we were a flop must be round the bend," an exhausted Chas phoned from his London flat last week. And he spoke warmly about their reception from the fans.

DRAWBACKS

The group were catching up on several days' lack of

Flop? don't be soft . . .

Chas Chandler gives the facts to Chris Welch

sleep. After the three-week American trip they had dived straight into their British tour. Chas was trying to find Rom-

ford on the map when I called him.

He agreed there had been one or two drawbacks to America—travelling 2,000 miles by air for one. But mainly what Chas bluntly described as "thick promoter."

"In a couple of places nobody even knew we were supposed to be playing," he reported grimly.

SPEED

"At Boston and Nashville reporters asked us what we were doing there. And attendances went badly—only around 1,000 or so."

He blamed American promoters.

"In America you expect speed and efficiency. But some of the promoters are just thick. They have not got a clue what they are doing.

JOSH

"I would advise any British group that goes out there to make sure their tour contracts include proper promotion. America is such a big place you just cannot do all that yourself."

"At Boston we actually walked past the Theatre we were supposed to be playing at without recognising it. There was a big sign up saying Josh White was coming the following week but our names were not up at all.

SWEETS

"We got a bit mad about this but when we complained we were told it would cost 26 dollars to get our names up!"

If Boston and Nashville were disappointments, the Animals were cheered by the success of their other 17 shows, especially at the elegantly titled Cow Palace in San Francisco, where they had top billing with Roy Orbison and Chuck Berry.

"We had a 13,000 crowd at

the Cow Palace," said Chas. "It was awesome playing on that immense stage. We had 15 policemen round the stage and four on with us.

"The crowds were constantly surging round and they were throwing everything from sweets to stuffed animals."

"Rising Sun" was their biggest hit of course, but Chas said "I'm Crying" was already number 20 over there.

"We did ten days at the Paramount Theatre in New York, came home, then went back again. We finished the tour with the Ed Sullivan show.

"When that was over we dropped our guitars and ran for two waiting Cadillacs which took us to the airport. We had to take our TV make-up off on the plane."

ROSY

"When we arrived in England we went straight to Liverpool in the same suits we wore on the TV show. We were absolutely dead beat."

Are prospects still rosy for British groups going Stateside? "There is a big future for them," said Chas.

"They are absolutely mad about British groups. But they have got to be careful when they get there."

And a final warning: "The American Press misquote you all the time."

There is only one Clark Terry



LIVING, eating, working, playing with Clark Terry for a week is quite an experience. I have arrived back from New York having done just that. You only have to be in the jazz world of Manhattan for about fifteen minutes to find out that there Terry, long a respected trumpet player, is now something of an idol amongst musicians and critics alike.

If the stars of Miles Davis and Dizzy Gillespie have not exactly fallen, Terry's has risen so much in the past two years that he has now equal status with them in the world's jazz capital.

Terry left Duke Ellington in 1960 after a nine-year stay. Paradoxically, departing from the world's most famous jazz orchestra for a staff job in New York gave his talents greater exposure than before.

The great and cunning Ellington found the right setting for Terry, but for once his efforts were really unnecessary, for the man's art was so immediately identifiable and so complete that the picture outgrew the frame.

Once settled in New York as a free-lance, with a lucrative staff job on NBC-TV as a rent-payer, Clark soon became perhaps the most prolific jazz studio-man ever.

SOCIABLE

Terry has set a new image of the great jazzman. Nothing could be further from the age-old vision of a boorish, broke, opinionated, undisciplined, self-destructing garret-dweller. About the only thing that runs true to form is the great music he produces.

Clark is successful. No one who has driven in his black Cadillac to his beautiful home in Bayside (a respectable suburb about twenty minutes drive from the city centre) would doubt it.

Clark is sociable. Anyone who has been with him in Jim and Andy's (the famous musicians' bar on 48th St.) and seen him hailing and being hailed by everyone, famous and unknown, would notice his popularity and his ability to make friends.

Clark is pro-Negro without being anti-white. Although to a close friend there is plenty of evidence to show that he is as bitter and as impatient as the most militant of his race, he is obviously aware that he is looked upon in his profession as a well-nigh perfect example of both musician and man, irrespective of origin. He is a living, walking retort to all the age-old, weary objections to integration which white Americans still trot out.

Clark is an outward person. He loves life, he loves music and he makes no secret of either. He goes every week to watch his favourite football team.

I went to the baptism of his three grand-children (Terry is incredibly a grandfather at 43 years which

JOHNNY DANKWORTH

writes about jazz's most respected trumpet



look more like 35), and to the very un-wild party which followed.

I spent a memorable evening with him playing at a dance with a gig band. The band included Frank Wess (tenor and flute), Teddy Kelly (trombone) and George Dorsey (ex-Hampton altoist), and although somewhat lacking in rehearsal, it was a pretty stompy little group.

Clark told me that he does such gigs for amusement rather than cash. "Live" dates for New York jazz musicians who can't tour are rare these days, and one's spontaneity alive are important for a jazz brass-player.

Terry finds little time to practise. When he does (sometimes after six months or a year's gap) he either reads from study-books, or sometimes sets himself difficult chord-sequences and improvises through them. This way he breaks ground that he might never do on the stand.

ZOOT

On our recording date, Clark, who had booked all the musicians, was even more conscientious than I was about getting things started on time. He was worried about Zoot Sims, who had to fly in from Boston, making the date on time.

But Zoot was there and our only delay was when Phil Woods, who was doubling bass-clarinet on the date but hadn't been told (my fault) raced to a music shop near the studio and borrowed one.

Clark was the perfect middle-man, who converted the quavers to eighth-notes, the bars to measures, and discreetly told the band to "take five" at the appro-

priate moment—when I forgot.

If you're an early-riser don't expect much companionship in the Terry household. Even if Clark gets up for breakfast he often goes back to bed directly after.

I had to be up in the mornings to complete my writing for the record-date, but unless my host was working early he didn't show till around lunch-time.

EXCUSE

Mind you, at the end of my stay when I had no more scoring to do we had a glorious night in Greenwich Village, listening to Oscar Brown, the Bill Evans Trio, and drinking with the Mulligan Band, and the milk beat us home. Then we really had an excuse for late sleeping.

Clark Terry's one burning ambition is to come to England again to renew old friendships with Dick Hawdon, Derrick Abbott, Ken Wheeler, and other members of our 1959 Newport band.

There are plans afoot to get him and his friend and workmate Bob Brookmeyer to come and play the first TV performance of my "Zodiac" variations on Jazz 625.

I hope they materialise, as they played so deliciously on the American tracks for this album.

And although I'm a great Anglophile as far as jazz is concerned, and am convinced we have as much world-class jazz talent as any other country, there is one thing you have to concede. That there are certain unique talents in this world that transcend barriers of nationality and race.

And there is only one Clark Terry—anywhere.

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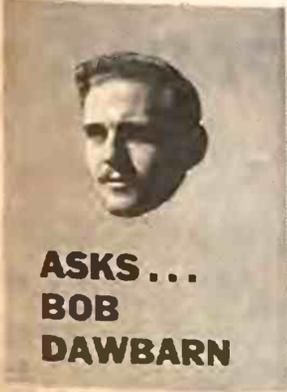
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ASKS...
BOB
DAWBARN

I THOUGHT I had achieved my peak in public reactions on the occasion when I walked through the streets of Brixton with three female midgets.

That was until this week when I walked into the Red Lion, our Fleet Street local, with three of the Pretty Things—Dick Taylor, Phil May and Viv Prince.

All conversation ceased and I could hear my footsteps echoing as I made the long, lonely walk to the bar to order the first round. Since then, the barmaids give me odd looks, old men peer out from the public bar and point me out to their disbelieving cronies.

Instead of being the quiet chap in the corner I have achieved a great, if secondhand, notoriety.

That is the sort of violent effect the Pretty Things seem to have on the adult population.

The hair, of course, has a lot to do with it—but the Pretty Things strongly resent any suggestion that they might be copying the Rolling Stones.

"It wasn't a gimmick to start with," asserted Dick. "We have worn it long for a long time—and anyway I've just had mine cut."

"When kids have a lot of photographs of you, you can't go changing your appearance too much," explained Phil. "They wouldn't like to find us with short hair suddenly."

"It would be like the Beatles dying

Would you take the Pretty Things

into your local?



their hair blond. We have to keep it long enough for people to recognise us."

All three denied that the hair had anything to do with the group's success, however. And all three regard the expanding R&B scene with enthusiasm.

"It is certainly taking a hold in the provinces" Dick told me "And the teenagers are very conversant with the big names. A year ago when you mentioned Jimmy Reed they thought you were talking about a comedian, now they really know."

A JOKE

"You do go to some ballrooms where you know they only like it because you are a happening group, but they will always take the less commercial stuff as well."

How did the name come about? "It was more or less a joke," explained Phil. "We were laughing about some of the names on the pop scene and thinking we would have to have one that stuck in everybody's mind."

"We thought of the Mojos—we hadn't heard of the group using that name at that time—the King Bees and then Jerome and the Pretty Things."

"The next thing we knew we were being advertised as the Pretty Things by a club at the Station Hotel, Dartford. Dick, John and I were together long before the group started, in fact, Dick was playing guitar and I was learning too."

"I told him he ought to be able to sing," interrupted Dick. "It was the best of two evils—him singing or playing guitar."

The conversation turned to the possibility of R&B groups getting bigger. The three were doubtful.

"I can just see the maraca sections and big bands full of blokes with long hair and all screaming about," mused Viv. "The trouble is there are too many faces in a big band for the kids to take them in."

"Of course, that new teenage discovery called Proby has a big band"—Viv is currently living at P. J. Proby's flat.

What, I wondered, did the group particularly dislike about the current scene?

"There is a terrible thing going on of promoters advertising groups without ever approaching them," said Phil.

AGREE

"This has happened to us. When the kids come in, the promoter says they are unable to appear. Of course, the kids think the group has not shown up and blame them for it."

The Pretty Things' arrangements are worked out between themselves at rehearsals.

"We just shout each other down until we find something we all agree on" said Dick. "But getting overall agreement seems to be easier than it used to be."

"We have a complete say in what we record, but once things are in the can it's up to the record company. We tell them what we want on the 'A' side and hope they agree."

"At most sessions we seem to end up with a load of 'B' sides," interposed Viv.

On future plans, they told me: "We are hoping to do a big feature film and then there is a possible trip to the States."

"The record company is going to spend a lot of money on our next single out there and we will probably have to do promotion appearances for about a week in the States."

"Actually," said Phil, "we get quite a lot of fan mail from America, and from France."

We parted—they to go their traffic-stopping way, me back to what now seemed a drab, numdrum existence where nobody stares at me any more.



THIS IS JACKIE DE SHANNON— SHE WRITES HITS

Things like 'When You Walk In The Room' for the Searchers

LOOKING like a female version of Sammy Davis, an American 22-year-old girl singer strode into London last week wearing a bowler hat and dressed sombrely, English-lady style. "I just love your country—it's wonderful," she said.

● The phrase is beginning to wear extremely thin, to the point where it means precisely nothing. But Miss Jackie de Shannon has a special reason for loving us. She wrote "When You Walk In The Room", the current big hit by the Searchers, and was the original hit recorder in the States of "Needles And Pins". So the Searchers are helping her bank balance very nicely. And she knows it. She could be forgiven for feeling bitter towards Britain, where her records of those two songs have meant little but where other versions have clicked. She says she doesn't.

● "I just feel very grateful for the attention I've had," she said. "I hope to have a hit here soon. But I love the Searchers' versions of those two songs. I have no complaints." Miss de Shannon is a highly intelligent girl who writes as much as she sings. She claims an intense interest in genuine folk music, and once, she says, she sang jazz.

● "I used to do Bessie Smith things once. Now I'm a Bob Dylan fan, and I'd like to do more. I used to sit in with Les McCann and Barney Kessel, and at that time I was a cross between Nancy Wilson and Dakota Staton. But I couldn't make any money doing that, and I wanted some money to support my folks. So I became more commercial. Right now, I'm planning to make a single record here. I'll be here three weeks, and I'm working with Charles Blackwell. I love being here because everything's happening here right now."

● "I think the edge has come off the American scene. We don't have the Buddy Holly's or the Eddie Cochran's any more—no artists who write their own material to speak of. And after Carole King and Gerry Goffin, and Burt Bacharach, who else have we to oppose the Beatles and Stones? The music business needed them because we in the States were beginning to get blasé."

● "The kids needed a new idol and rebel. James Dean died and Marlon Brando and Presley are older. Then the Beatles came along. "There has never been anything like them." Jackie speaks from experience. She toured America with the Beatles package. "Must get on with writing a song for P. J. Proby, incidentally," she continued. "I feel like death—like a walking zombie after that obnoxious flight." —RAY COLEMAN.

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Estes—"a hundred songs"



Lightnin' Hopkins — 'they'll crack'

Sleepy John's stock of songs

ONE of the significant things about Sleepy John Estes, apart from the fact that he is an engrossing singer of the old blues school, is that he sings mostly his own songs. And good, graphic songs they are too.

His first LP, made in 62 after Estes—long thought to be dead—had been rediscovered living on the outskirts of Brownsville, Tennessee, contained eleven originals and one Big Boy Crudup blues. The second Delmark LP, not yet issued here, holds nine of John's and one Crudup item.

Crawling

Does John have many songs, old and new, in his locker? Estes smiled a bit and did some mental counting when I asked him. "I can say a hundred that I know, and I may have some more crawling around up there somewhere. Still making them up? That's right. I made one up last night.

I asked Estes if he'd be writing songs about Britain. "Yes," he said, "I expect I will, and I hope I'll be coming back here soon. You know, they didn't want me to leave, out there on the stage. Looks like there's going to be a sale out there. Yes, it was a good feeling."

He almost sang the next two lines to me, by way of elucidation.

"Don't care how far you go, how long you stay; Kind treatment'll bring you back some day."

We talked about Estes' trip through Europe.

"Europe... fine. I want to come back. I'd never been out that far before."

"Yes, I travelled far before, but inside the States. We went to Chicago and New York to make records, but Hammie did more rambling than I did."

Hammie Nixon, harmonica and jug expert, contributed a few observations about rambling.

Estes likes always to work with Nixon and, when he

can, with mandolin and guitar player Yank Rachel.

"Me and Hammie's been together thirty years, me and Yank about forty. Yank, he can play both them instruments, but I like the mandolin better."

Style

"He can pick it and whiff it, he can make that little thing talk to you and tip its hat. I like it to mix with my guitar. That's why we got together in the first place. He play the same tune on guitar but it sounds a little different."

On Saturday afternoon, John and Hammie recorded in a West End studio. Estes seemed well pleased with the results.

"I like the idea of a John Estes in Europe LP. If they like it, that's all I can ask. Well, I learned my tune when I was eight years old, and I wouldn't leave my tune and my style."—M.J.

BLUES IN BRITAIN

LIGHTNIN' WILL STILL BE WAILIN'

"I'D sure love to play with them wailing Beatles—if they'd let me. I wouldn't play my blues but I'd get up there with them and have a ball.

"Boy we'd have ourselves a time," Lightnin' Hopkins told me during the Bradford stop off in the "American Negro Blues Festival" tour.

"Ah ain't had time to see and hear much R&B here yet. But what I hear of their stuff I'd say it was so much copying. They are following the good rock and roll of years ago. People think they are hip and the kids follow them around.

"This sort of stuff has always got the young people wild. I could do this fast stuff if I wanted to all the time. I've nothing against it. They will find their own way ahead in the years to come. The groups are winning now—but they'll crack up.

"Although I love blues and R and B I wouldn't want to be one of them right now. When they've given up I'll still be wailin' at all the old places I've been playing for years," he said.

Hopkins, on his first tour outside the US, returns there for a Carnegie Hall Blues spectacular on November 7.

MONEY? NO!

Then there is an offer to be considered to bring him back for an even bigger tour of Britain next year. This is likely to be in another all star blues package.

His best known recorded work is "Rocky Mountain" of a few years back and, more recently, "Mojo Hand".

Lightnin, who admits to having a bottle of gin before he could be talked into flying to Europe for the first time, is a simple man when it comes to ambitions in life. "I never wanted to be rich. A rich man don't get to heaven. Anyhow, how rich is a rich man?"

Nowadays Hopkins, who comes from a musical family, operates from Houston Texas though he admits that for the first time the world is now seeing and hearing his music.

How do European audiences compare with those in America? "They are about the same here as in the US. I play the same kind of stuff here that I do back home. I have always tried my best and I always play the blues. I don't alter things round just because I'm playing a different place," he added.

One thing which has impressed Lightnin' on his British debut has been the youthfulness of his audiences. "I ain't surprised by this because you see the blues has no barrier. It touches everyone," he added before going on stage to charm an audience which was more representative—and appreciative—of Bradford's teens and twenties than any I have seen in recent years at a concert of this nature.—S.P.

PAUL (the)



WHEN REC PROB

W HILE with as th

If a crowd of new graph books, Paul is strangers with consun get the impression th about to develop. Some

But equally, Paul skill at getting rid on ha ant—and terse.

McCartney is probably as Lennon, but he deliver hallmark of his personali

GREAT BASS PLAYER?

NO, NOT ME...

PAUL talks about music and the pop scene with clarity and sense.

"I don't believe we should push our luck too much by releasing too many records. We're aiming for about three a year at the moment," he said. "If you put out too many, you bore people—and, anyway, when we had about five in the British top twenty, people came up to us accusing us of flooding the market and edging everybody else out. What do we do for the best?"

He is strikingly honest to the point of modesty about his guitar-playing. "I won't talk technically about bass playing because I can't read music, for a kick off," he said. "I know little about bass guitar, really, and all I do is play what sounds right, what suits the song. Millions of people know more about bass guitar than me, and that's a fact."

"Still, you can get your own thing going. Acker Bilk plays clarinet better than a lot of people who read music."

"I find the best bass I can play in some songs is two-in-a-bar. Lots of people would be disgusted with that, but for my money it can be the most effective bass ever. Like on those early Little Richard records—those records still move like hell."

"My polley's straightforward enough, really. I always keep in with what Ringo's doing on his bass drum. If he does one-in-the-bar I do."

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The Dixie Cups—Rosa Lee, Barbara Ann Hawkins and Joan Marie Johnson.

GIRL groups have long been in the forefront of America's battle for chart space with British beat.

The latest to carry the fight to Britain in person are the Dixie Cups — three young ladies from New Orleans who look as if even Summer County wouldn't melt in their mouths.

And at a Press Reception for their new Pye single, "You Should Have Seen The Way He Looked", they unveiled a new gimmick to aid the harassed press — each wore a hairclip giving her name.

Glancing at the hairline of my first capture, I found I was talking to Joan—who sings the

DIXIE CUPS CARRY THE GROUP BANNER

higher harmonies and whips her glasses off whenever a photographer looms within range. "We've been to Hawaii and Canada but this is our first real trip overseas," said Joan. "I wouldn't describe our music as rock-'n'-roll, we're more of a pop group really. We like night club work best — although we are looking forward to this tour. "Our own favourites? The Impressions. We have worked with them at

home and they are wonderful." The group has been together for a year and eight months, although Joan and Rose, who sings the low harmonies, were together at school where they sang in the choir. Leader of the group, and its lead singer, is Barbara who told me they take great care on the choreography of their stage act. "We work out all the movements before we

present a new number on stage," she said. "One of our big problems is our stage dresses. "It's often difficult. Before we went to live in New York we used to make all our own dresses. Now we buy them ready made and we like to have as many changes as possible. "The problem is finding something that we all like, that looks good on stage and that we can get in all our sizes."—BOR DAWBARN.

sharp one]

WE STOP SELLING RECORDS, WE'LL PROBABLY PACK IT IN

BY RAY COLEMAN

Shrewd John Lennon is the cynical Beatle in searing speech, Paul McCartney stands out as the one possessing instant, mass-appeal wit.

As he enters the Beatles' dressing room peddling autographs, McCartney is the one who usually welcomes them. He talks to them with ease and onlookers witness a blazing friendship in the minutes it does.

Paul displays astonishing political shrewdness. He is tactful, tolerant,

as sharp and as quick-thinking as his feelings differently. Chiefly it is sarcasm. He "sends everybody up"—and unless you are in tune with Beatle-thinking and Beatle-behaviour, he can appear rude at a time when he is merely joking.

At one o'clock one morning, the Beatles were having a pleasant after-show banquet in the provincial hotel where they were spending the night.

About an hour later, the "stargazers" arrived—a few young ladies with autograph books.

Paul said quietly to the other three sitting at the dinner table: "Oh, let 'em come in, eh? It's the usual—they just want to check up and see that we're REAL."

Invaders

For an uncomfortable second, it appeared that one of the invaders had heard him. But it passed over.

When the autograph-signing and chatting was over, Paul adopted the broad Northern mickey-taking accent he delights in, and said to the assembled company: "Ay, well that's it then, all reet?"

"Unless there's any more out there who'd like to come and see the grotto, you can collect your programmes on the way out!"

Fortunately, the visitors took it as a joke and a hint. They left.

McCartney is a 24-hour actor. If he walked alone in Piccadilly Circus, London, and a person approached him with an autograph book, he could persuade the fan that he'd got the wrong man.

Much has been made of his boyish charm and "pretty" appearance, but his main characteristic is alertness. Few things escape his huge, eagle-eyes.

Paul relaxes easily, though, and he did this one night as he reflected on the theme—where do the Beatles stand today?

"I don't think we realise—never have and never will do, at least not for a long time—how big we are," he said.

"We know we get big hits with records round the world, and we know we earn quite a lot of money. But sitting here, just the four of us always together when we're playing, you just

● But from where I'm sitting, the Beatles look to be doing okay, slipping or not ●



can't get the impression the public gets of the extent to which we've made it, can you?"

"Course, we know what's being said now. People say it's changing, and the Beatles are sliding."

Paul affected his favourite Northern accent, and, shaking his head, said mockingly: "Beatles? Noah Noah! They've 'ad-it!'"

He continued seriously: "But are we? You see, we came into this business professionally—into the hit parade scene, that is—as a recording group. We came into this business to sell records of the music we like. We're basically a recording group."

"Now, if you look at who's generally leading the sales in that field—right now, I mean, not a few months ago—the answer, from whichever way to try to analyse it, has got to be US."

Fantastic

"I mean, we've sold 85 million records altogether now, and for all I know, more." He stopped and shuddered at the thought as the figure dawned on him.

"IT'S FANTASTIC." He said it quietly but forcefully, like a criminal who had just heard of his reprieve. "FANTASTIC. I CAN HARDLY BELIEVE IT. CAN YOU, JOHN?"

Lennon, quaking with laughter at Arthur Haynes on TV, carried on viewing and replied: "What?"

"Oh, forget it," said Paul. "You get people saying so-and-so is chasing the Beatles, and they may be, in some ways. But I'd like to get this on record now, so we make our position clear: we've only ever gone by record sales."

"When we stop selling records, we'll probably pack it in."

"We came into this business like we are now to sell records, and we're selling records, I'm glad to say. I

hope a lot of others are doing well, too, you know.

"But from where I'm sitting the Beatles look to be doing okay, slipping or not."

Being a Beatle places some strain on the private lives of Paul, John, George and Ringo. Did McCartney miss the freedom of going anywhere when he felt like it?

"Until I was 19," Paul answered, "I had every bit of freedom any teenager has. Then this lot came along, and, of course, there's a considerable lack of privacy."

Money

"But let's face it. There are bound to be some disadvantages when you are earning money. Any job that gives you good pay has disadvantages."

"So you come to accept that you have to think twice before you can move around in our position. Mind you, we've got it all worked out nicely now: we all move around London quite easily."

"We can do what we like most of the time—not like ordinary people, though."

"For instance, when we go to the pictures, instead of going in when the lights are up, we sneak in just as the lights go down and the main film's about to start."

"We have to arrange that sort of thing with the cinemas before we go. It's just the bother of thinking before we do things like that. But if you work things out, you can do almost anything without getting huge crowds."

"But I'm not daft. I know for a fact that one day, interest in us is bound to die down. Then we'll be able to sit back with privacy."

"Then the big laugh will be that we've got the cash. The hard fact is that one has to go through this sort of thing to get the cash."

"You know," Paul continued, "we hear a lot of people think we don't work for our money and all that goes with it."

"They are just thick. I had two jobs before I came into this lot. Once I was in coil-winding, and the other job I was in was as second man on a lorry. Well, I'd say they're about as average jobs as anybody could get, aren't they?"

"Both those jobs were ten times easier than this one. This job I've got now—it's like teaching. You never stop. Or a vicar's. Only instead of planning sermons, we're writing songs and singing them."

"Mind you, we love it. I remember in the early days we never dreamed we'd earn big money doing what we're doing now."

"I suppose we were just lucky."

Luck

"There were hundreds of good groups that could have made it like we did. We just happened to be coming up at the right place at the right time."

Paul went silent for a moment, and thought.

"And to think," he said. "People still come up to us, you know, and say: 'Was it worth it? All the trouble?'"

"They do, you know."

"Of course it's worth it. We thought we had something and we've proved it."

"But I'll never forget this much," he added. "You need about 75 per cent luck."



STONES Are you the girl for them?
BEATLES Best of Ringo's own album
ELVIS Why he is the lonely giant
CILLA Join her with the fun people

PAGES OF COLOUR PICS. Mick Jagger, Marianne Faithfull, Rolling Stones, Cilla Black, Dave Clark Five, Hermit Herman, Dave Berry, Kinks, Ringo Starr, Animals, P. J. Proby... and the KOOKIEST Beatles pictures ever.

NEXT WEEK: GEORGE

NOVEMBER ISSUE OUT NOW—AND WAY OUT AHEAD IN THE POP WORLD! 2/6d. MONTHLY

It's motor bikes next for the seagull girls



The Shangri-las minus one—Betty Weiss is in hospital in New York with flu. Sister Mary is doing the pointing. With her are the Ganser twins, Mary-Ann and Margie.

KINKY boots, floppy bow ties and seagull sound effects accompany a pretty, all-American girl vocal group on their first trip to Britain.

Birds

The Shangri-Las are at No. 6 in America's Cashbox Hot 100 with a dramatic hit disc, "Remember (Walking in the Sand)". Now they are making healthy progress in the MM's Pop Fifty. The record is notable for bird noises in the background. Enough for a Ludwig Koch spectacular.

The group, minus one, arrived in London last week for radio and television dates, including "RSG", "Top of the Pops" and "Lucky Stars".

Betty Weiss is stranded in New York with a bout of flu, but her sister Mary—sixteen—blond and the lead singer, plus identical twins Marge and Mary

SHANGRI-LAS hit town and talk to Chris Welch

Ann Ganser (17) are busy taking in the London scene.

Hair

"I just want to see the Rolling Stones and Buckingham Palace," Mary told the MM. "I go ape about the Stones' hair! And I love the Searchers, especially the little one. He's cute."

"That's Christ," chipped in one of the twins. It was no use trying to identify the two—they looked too much alike and kept swopping places.

Martha and the Vandellas are their favourite group,

but they think the "British sound" has made a tremendous impact on America.

"So many American groups are trying to imitate the British now," said Mary. "But I think that is a bad thing."

What are the girls' musical tastes? "Rock-n-Roll all the way," says Mary.

Hillbilly

"I like it all," says Mary Ann, "except hillbilly music—that I can't stand."

The girls met and started singing while at school and they are all officially

supposed to be attending private school. "But they get plenty of time off," said manager Larry Matire.

Why Shangri-Las? "It means Paradise," said Mary. "But we took the name from a restaurant in

Queen's, New York. And funnily we saw a restaurant with the same name right here in London."

The girls have a decidedly knock-out stage gear. Kinky boots, floppy bow ties, black tight tights, and suede vests—or, in

English waistcoats. What will follow the seagulls? "Motor cycles," said Mary. "Our record, 'Leader Of The Pack', is doing great in the States."

The record is the tale of a girl who falls for the leader of a pack of motor

cyclists, and has plenty of that four-stroke beat.

This could be the start of an exciting trend for the sound effects boys. Will it mean all those stereo records of steam locomotives and racing cars will start hitting the chart?

RONNIE JONES



LET'S PINA ROSE ON YOU



BUCK and HUMPH — "They were really cooking," says Erroll Garner

BUCK CLAYTON is a master of melody, a man who—to borrow a phrase from Ruby Braff—sounds as though he basks in Song.

When Buck presented his interpretation of such songs as "Talk Of The Town" and "I Want A Little Girl", as he did with Humphrey Lyttelton's band at London's Marquee last week, you hear something superlatively expressive and shapely.

The entire programme was rewarding, with Buck outstanding on "You Can Depend", Humphrey blowing

I might be back sooner than you think, says Buck

fierce plunger-muted trumpet on "Red Barrel Blues", and Tony Coe displaying one of the most beautiful tones in the land.

If the slower tunes were the more impressive on this occasion, it may have been because the band work showed a certain absence of spirit on some of the up-tempo numbers.

Afterwards, I asked Clayton if he was affected by the size or condition of the attendance.

"Truthfully, I'm not," he

told me. "New York audiences are not always very responsive. I learned years ago to sort of switch off and concentrate on what I was doing. I play the best I can, regardless of whether the audience is few or many. "But that is not to say that every performance is the same. There have been

many wild ones on this tour with Humphrey.

"Birmingham was a very good one. Erroll Garner and Eddie Calhoun and Kelly Martin all showed up, and it was really swinging. And there have been several good ones in between."

At Garner's "Jazz 625" on Thursday, Erroll confirmed that the jazz had been high grade.

"We caught Buck and Humphrey's band and it was a good session. I made them play, and I'm telling you they were really cooking."

Clayton will be in Britain until mid-November, then to New York and, on December 28, to Canada.

"Every winter and summer we go to Toronto. It's a good gig. After that, I'm supposed to be going into Czechoslovakia. I've never been behind the Iron Curtain, but they pay good money."

"Gustav Brom, the band-

BUD POWELL disappeared after his second set at Birdland one night last week. He later turned up at the Bronx home of friends. Apparently he was arrested for France and Birdland has let him out of his contract so that he can return there.

Singer Fran Warren was arrested last week and accused of possession of marijuana after she and three men had been picked up for questioning in a million-dollar cheque-forging swindle on a big department store.

FORMER Woody Herman drummer Jake Hanna has joined the Al Cohn-Zoot Sims Quintet, currently at New York's Half Note . . . The recent Dave Brubeck-Count Basie concert at New York's Philharmonic Hall was recorded.

Vic Damone has signed a long-term contract with Warner Bros. which is believed to include films as well as recording plans . . . Drummer George Wettling is working with Charlie Queener (pno) and Clarence Hatcherider (clt) at New York's Gaslight club.

CANNONBALL Adderley intends to use the Tommy Johnson Dancers and Singer Ernie Andrews on all his dates, "to add

U.S. NEWS

visual appeal and diversify the music." The package opens at the Village Gate on November 3.

Sammy Davis Jr has a smash hit on his hands following the Broadway opening of "Golden Boy". Reviewers were generally good to the show . . . Trumpeter Johnny Windhurst has joined the Peanuts Hucko group at Eddie Condon's.

EX-LOUIS ARMSTRONG trombonist Trummy Young is leading a quartet at a Waikiki nightclub, the Merry Monarch . . . Soprano saxist Steve Lacy led his combo in the first of a series of Sunday shows at the Champagne Gallery, Greenwich Village, last weekend.

Singer Barbara McNair has signed to star in the film version of Richard Rodgers' "No Strings" . . . Another New York jazz hangout, Junior's, will close in the New Year.

EX-JIMMY LUNCEFORD pianist Eddie Wilcox featured with a trio on Mondays at the Broken Drum on New York's East Side . . . Ella Logan comes out of retirement for the Broadway musical, "Kelly", which opens on February 16.

Veteran bassist Hayes Alvis has taken over the late Ernest "Bass" Hill's job with New York's Local 802 branch of the union . . . The Orchestra USA concert at Carnegie Hall on November 8 will be dedicated to the memory of the late Eric Dolphy.

WHAT THEY PLAY

HERE is the technical line-up of the Rolling Stones:

KEITH RICHARD (Lead): Gibson Les Paul Special, Epiphone Casino and Harmony 12-string guitars, Vox A.C. 50-watt treble amp with one cabinet containing an 18 in. speaker.

BRIAN JONES (Rhythm): Green Gretsch Anniversary, Vox 6 and 12-string Phantoms III and Fender Telecaster guitars, Hohner Echo Super Vamper harmonica, Vox A.C. 100-watt Super De Lux amp with one cabinet containing four 12 in. and two Midas speakers.

BILL WYMAN (Bass): Framus F5/150

bass guitar, Vox 100-watt amp with two foundation bass cabinets, each containing one 18 in. speaker.

CHARLIE WATTS (Drums): Ludwig Super Classic drum kit (5 in. x 14 in. snare, 14 in. x 22 in. bass, 9 in. x 13 in. and 16 in. x 16 in. tom-toms), plus cymbals comprising Super Zym 16 in. crash, Avedis Zildjian, 15 in. Hi-Hat and two 20 in. one a Chinese Swish.

MICK JAGGER (Vocalist): Hohner Echo Super Vamper harmonica.

P.A. System: Three Shure 545 Unidyne III mikes, Vox A.C. 50-watt amp with two line-source column cabinets, each containing four 10 in. speakers.

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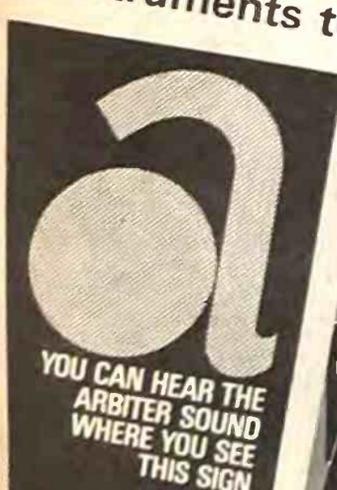
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● HERBIE MANN

LATIN JAZZ

HERBIE MANN, "Live At Newport." Soft Winds; Desafinado; Samba De Orfeu; Don't You Know; Carota De Ipanema (Atlantic ATLS008).
Mann (flute), Dave Pike (vibes), Don Friedman (pno), Attila Zoller (gtr), Ben Tucker (bass), Bob Thomas (drs) Percussionists Willie Bobo and Carlos Valdez added on "Soft Winds"; "Samba" and "Don't".

DURING the short burst of bossa nova popularity, one of the names to come to the fore or be associated with the handwagon, whichever you prefer) was flautist Herbie Mann.

The Brazilian influence is heavily stamped on this album, recorded at the 1963 Newport Festival.

Mann himself is a vastly improved player from the one who maimed a memorable Sarah Vaughan-Clifford Brown session a decade ago, although his playing is still nothing more than competent and pleasant.

Stand-out track is "Don't", which draws its influences more from Manhattan than Rio de Janeiro, with shattering rhythm from the three percussionists, and the soloists whipping up some excitement.

The others are insinuatingly melodic ("Carota", incidentally, is that girl from Ipanema), and several lucid solos from Pike and Zoller fit in well.

If you like your jazz Latin-tinged, and often no better than superior night club dance music, this is for you. It's as fair an example of Mann's music as is available.

—BOB HOUSTON.

THE NEW JAZZ RECORDS

Blues, skiffle and jugs

Dupree · Wolf · Blackwell

WITH the visit of the latest Blues Festival fresh in the mind, and with interest in jug and washboard bands growing among young blues followers, the "Mandolin Blues" LP issued by "77" Records (LA12/23) should be keenly received.

Yank Rachel's Tennessee Jug Busters, the nucleus of this recording group, are the same trio as that which appears sometimes as Sleepy John Estes' Tennessee Jug Busters.

Rachel plays mandolin excellently, also guitar, and here he does most of the singing. Estes plays guitar but doesn't sing on the LP, and Hammie Nixon, Estes' old partner, plays old-time jug and harmonica.

The Tennessee trio are heard to rare effect on "Texas Tony", on which voice, guitar, mandolin and harp or jug blend into unique country dance music.

Also on "Shout Baby" and "Im Gonna Get Up In The Morning".

This, in essence, is skiffle music before it suffered popularisation.

Powerful

Big Joe Williams (nine-string guitar) and Mike Bloomfield (gtr) are added for "Up And Down The Line"—which Sonny Boy (John Lee) Williamson used to sing as "Black Name Blues"—and fine rich versions of "Bye Bye Baby" (a wild "How Long" variant) and "Doorbell Blues".

"Stop Knocking" is fractionally less impressive, but Big Joe takes over the singing role on the powerful "Move Your Hand", and this is a good track, again with jug background—which will never sound the same again, now that I've witnessed Hammie in spirited action.

To round off an important folk blues set, which illus-

trates early Southern styles with surprising purity, Yank sings and plays very pleasing guitar on "Lonesome Blues". Let us hope Rachel can be brought here with his teammates next year.

● Another happy reminder of the festival comes up on "Tell Me" (Pye NEP44032), a pretty good quartet of songs by Howlin' Wolf and his group. Titles are "Tell Me", "Who's Been Talkin'" (both with Wolf harping as well as singing), "Shake For Me" (with Wolf on guitar) and a splendidly compelling "Back Door Man" which has a relentlessly driving beat.

● Pianist-singer Champion Jack Dupree was here in Britain not long ago, when he was recorded with Keith Smith's Climax Jazz Band—the group which accompanied him — for "London Special" (Decca DFE8586).

Traditional bands are not, to my mind, ideally suited to the task of working with blues or gospel singers (there seem to be different sets of emotion going on in the two camps), but the Climax makes a pretty fair job of it here.

"Track Number Nine" has the right kind of exhilaration and rhythmic jump for this band, and "All Right" is another lusty Chicago-style blues outing.

The title number is slow, after-hours blues—warm traditional singing by Dupree—and "Fine And Mellow" more or less the Billie Holiday song



Hammie Nixon, Sleepy John Estes, and Yank Rachel.



● HOWLING WOLF

though credited to Jack, has typical Dupree piano and vocal and the most valorous blues trumpet of the set.

● Guitarist Scrapper Blackwell, faithful partner of blues singer Leroy Carr until Carr's death, is still playing fine, dramatic guitar—singing well, too. Four of his latter-day performances—they are said to have been his first after a long silence—now appear on a Collector EP (JEN 7).

"Little Girl Blues" is a nice conventional slow one; "Life Of A Millionaire" is a variant of Bessie's "Nobody Knows You When You're Down And Out"; "Little Boy Blues" has words over a full guitar part, but is mainly of interest for its excellent solo guitar—akin to Big Bill's guitar shuffles.

The instrumental work on the final "Blues", a non-vocal track, is again impressive. Oddly, it reminds me in its dynamic force very much of Josh White's playing. A good melodic blues release.

—MAX JONES

BILL EVANS

SHELLY MANNE - BILL EVANS: "Empathy." The Washington Twist; Danny Boy; Let's Go Back To The Waltz; With A Song In My Heart; Goodbye; I Believe In You. (Verve VLP9070.)
Bill Evans (pno), Menty Budwig (bass), Shelly Manne (drs).

THE sleeve notes make it clear that this was rather a rushed session with the musicians having little idea of what they were going to do before they got to the studio.

In the circumstances, the results are quite remarkable—although the material and group concept is not significant in the way that releases by Evans' own trio have been.

This was just three musicians who obviously enjoyed each other's company getting together to make relaxed, sophisticated jazz.

And on "Goodbye" at least, Evans' exploratory, ballad playing reached its very best. Come to that, who else could make "Danny Boy" anything more than a nauseatingly sentimental slab of goo?

The moods range from slow and lyrical to infectiously swinging and although Evans dominates every groove, Manne and Budwig prove effective foils.

—BOB DAWBARN

tagh (trn), Barry Galbraith (gtr), John Beal (bass), Maurice Mark (drs).

THAT whirring noise is just Johann Sebastian spinning in his grave—everybody trying to jazz him up and too late to collect any royalties.

The first time the Swingle Singers did their Bach bit it was fun. Now, can't we just leave him alone and write some new jazz themes instead?

To be fair, this record isn't nearly as bad as one might expect, although I utterly fail to see the point of re-writing Bach for the opening themes of each piece before the soloists take off.

The group itself contains some interesting talent, notably trumpeter Gluckin who is a new name to me. He uses a cool, Chet Bakerish tone and a nimble technique to construct some quite original solos.

Barry Galbraith is as consistent as ever; Carey's vibes stem from Hampton rather than the moderns; Murtagh tries too hard to be a second Getz; and the rhythm section does a more-than-adequate job.

I'd be interested to hear the group again without the gimmick.—BOB DAWBARN.

HONKY TONK

"HONKY TONK TRAIN":
Cow Cow Davenport: Chimes Blues; Slow Drag; Atlanta Rag; Meade Lux Lewis: Honky Tonk Train Blues; Will Ezell: Barrel House Woman; Heifer Dust; Henry Brown: Henry Brown Blues; Deep Morgan Blues; Eastern Chimes Blues; Charles Avery: Dearborn St. Breakdown; Blind Leroy Garnett: Chain 'Em Down; Louisiana Glide; Wesley Wallace: No 29; Fanny Lee Blues; Iabo Williams: Iaz Blues; Pratt City Blues. (Riverside RLP8806).

IT is almost thirty-seven years since the earliest of these barrelhouse piano recordings—Meade Lux's first and in many respects unsur-

DUKE HAS A BALL

IT is a long distance in time and approach between the 1933 Ellington of the Ace of Clubs LP reviewed last week and the newly-released "Ellington 65" (Reprise R6122), unlifted "Hits Of The 60s". On the face of it, most of the tunes played here—"Never On Sunday", "Hello Dolly", "Second Time Around" and so on—are highly entitled to Ellington's talents; and some look almost disastrous in practice, while the outcome doesn't add up to my favourite Duke of the Sixties. Ellington and the band have so much of a ball with "Sunday" (including some "Nutcracker tactics"), "Dolly", "Danke Schoen" and "Fly Me To The Moon" (solo Coates) that criticism is all but dismissed. On the romantic side, Lawrence Brown blows vibrantly, Hodges more sturdily, in "San Francisco", and Carey puts heart and tone into Acker's "Stranger." One or two items, such as "Blowin' in The Wind", defeat even Duke's wit, but the whole and the Coates make much music on "So Little Time". Already, I find the LP "growing"; it may not be Duke's most attractive album, but no other band in the world could produce anything like it.—M.J.



● PAUL GONSALVES

passed "Honky Tonk Train Blues"—was cut in Chicago. But many of the tracks still come through the old recording techniques as refreshingly original and "natural".

This resplendent LP is packaged in a new-style book album consisting in all of eight pages of notes, photographs and cover material.

Meade Lux's train piece is known to be a descriptive masterpiece, but there is another train piece here nearly as good: Wes Wallace's remarkable "No. 29".

Over a rolling triple-time bass, he tells in words and keyboard music the story of the train that went "runnin' and hollerin'" from Cairo, Illinois, to East St. Louis. His "Fanny Lee," though less interesting, is a fair train blues with approximately an eight-bar form.

Throughout the record, the listener is aware of a diversity of styles, both as regards performance and composition, greater than he might have expected from a collection of so-called boogie woogie.

One explanation is that several of these pieces are badly boogie at all, and Hans Rookmaaker's notes make this clear. The Davenport and Garnett's "Glide" are honky-tonk but not quite boogie, and there are other borderline cases.—MAX JONES.

THE PRETTY THINGS

Don't bring me down

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BAROQUE ENSEMBLE

THE BAROQUE JAZZ ENSEMBLE: "Hits From 1722". J. S. Bach: Prelude No. 20 In A Minor; Prelude No. 10 In E Minor; Fugue No. 7 In E Flat Major; Prelude No. 12 In F Major; Fugue No. 5 In D Major; Chorale Prelude On "Watchet Auf"; Prelude No. 11 In F Major. (Polydor 46431).
Dave Carey (vibes), Lew Gluckin (tp), John Mur-

RADIO JAZZ

(Times: GMT)

FRIDAY

5.40 p.m. H2: Jazz session. 6.45 N 2: Jazz memories. 8.30 M: Jazz corner. 9.8 A: Jazz in France. 9.35 Z: Jazz Actualities. 9.35 Y: Jazz Gallery. 10.30 RTF 258m: The Real Jazz. 11.0 T: The Jazz Crusaders, featuring Joe Pass. 11.20 I: Jazz Album.

SATURDAY

1.15 p.m. H 2: Jazz Club. 4.10 Z: Swing Serenade. 8.30 N 1: Doldinger in Copenhagen. 9.8 A: Jazz Images. 10.15 Y: Mancini, Jobim, Ella, others. 11.0 T: Jam session, with Lester Y. Eldridge, Dickenson, Wilson, Jo Jones, Freddie Green and Gene Ramay. 11.5 J: Jazz Book.

SUNDAY

4.30 p.m. 1: Ella Sings Blues. 9.40 N 2: Radio Jazz Group. 10.3 A: Festival of spirituals.

MONDAY

4.5 p.m. H 2: Jazz Corner. 8.30 M: Jazz Corner. 9.8 p.m. A: New discs. 9.15 N 2: Blue Monday. 10.0 Z: Jazz discs. 10.5 J: Quarter Century of Swing (nightly). 10.15 Y: J's with Jamie Brubeck, Sarah V. 11.0 T: New — Richard "Groove" Holmes, Ella, Mark Murphy, Roy Haynes, Albam, Nancy Wilson.

TUESDAY

9.8 p.m. A: Jazz news. 9.15 N 2: Jazz disc chronicle. 9.15 R: Mississippi Jazz. 9.30 I: New names in jazz. 10.0 U: Czech Radio

Jazz Ork. 10.3 A: Jam Session. 10.5 O: Jazz newcomers. 10.15 T: T. Dorsey Ork. 11.0 T: Various artists sing lyrics written by former Down Beat editor, Gene Lees.

WEDNESDAY

4.15 p.m. L: Yesterday's jazz favourites. 4.15 M 1: "Eurojazz". 5.0 N 2: Al Cooper's Savoy Sultans. 7.0 N 2: Swingle Singers. 8.20 O: Jazz for everyone. 9.8 A: Jazz in N. Yk. Parassie. 10.15 T: T. Dorsey Ork. (2). 11.0 T: Onzy Matthews Ork., with Richard "Groove" Holmes.

THURSDAY

7.30 p.m. N 2: Jazz actualities. 9.8 A: Jazz à la carte. 9.15 R: Jazz singers. 9.20 Q: New discs.

10.15 T: George van Eps; Basie. 10.30 A: Gospel choirs. 11.0 T: Hank Jones, with Adderley, Blakey, Miles D. Programmes subject to change.

KEY TO STATIONS AND WAVELENGTHS IN METRES

A: RTF France Inter; 1829. E: NDR; 309, 189. M: Mittersulz; 1-402, 2-298. I: SWF B-Baden; 295, 363, 451. J: AFN Europa; 347, 344. L: NR Oslo; 1376, 477, 337, 228. M: Saar; 211. N: Denmark Radio; 1-1224, 2-283, 210, 202. O: BR Munich; 875. Q: HR Frankfurt; 506. R: RAI Italy; 355, 290, 269, 207. T: VOA; 251. U: Radio Bremen; 231. Y: SBC Lugano; 539. Z: SBC Lausanne; 393.

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Folk boom, pop flop?

IT was four or five years ago that I heard Alex Korner's views on the economic basis of folk music. They went like this: If folk is going to pay it must fill big halls. You fill big halls with big sound. So — if you want to get a profit get a group.

Four or five years ago, however, there was no folk scene to speak of so the question of standards hardly arose. Yet it's a question that must be faced as soon as you start talking about mass-appeal.

Could solo singers — even of the stature of Jeannie Robertson and Bert Lloyd — fill a big hall regularly? The fact is that, leaving aside Alex's big sound theory, a group sound is easier for the untrained ear to assimilate.

The rock breakthrough of a few years ago showed there was more to popular music than the sixteen-piece dance band fronted by a male and female vocalist — for which most of us are grateful, however much we talk about the good old days.

Result: rock, skiffle, kwela, calypso, beat, trad, R&B and all the other successful and not-so-successful alternatives.

In the meantime, while there had always been a quiet folk scene going on underground, so to speak — with the MacColls, Seegers and Behans doing the rounds of esoteric folk clubs — suddenly from America came the pop-folk wave, the Kingston-type groups spawned from the success achieved by the Weavers with songs like "Irene" and "Kisses Sweeter Than Wine".

It quickly became obvious to the meanest intelligence — which is no way to describe a pop mogul — that here was yet another way of making a quick quid. And suddenly artists like Pete Seeger and Peter, Paul and Mary appeared on TV.

Today the folk scene is booming. In any one week, in London alone, you can hear singers like Margaret Barry, Lloyd and Nigel Denver. It's a state of affairs for which those concerned with folk music have long worked.

So far, the love of the music and sheer integrity of most British organisers have resulted in a folk scene never equalled since the daffy-down-dilly days — and one wonders a bit about them, too.

On the other hand, many groups — leaping into prominence because they're easy on the ear — are heading in the wrong direction.

They're emasculating folk song — taking out of it all that's worth while and presenting a watered-down ver-

JIMMY SAVILE

reviews new pop discs in this week's Blind Date

PATSY ANN NOBLE: "Tied Up With Mary" (Columbia).

THE Brighthouse and Rastrick brass band have done a very fine job on the backing of this one and it makes a change from the usual guitar and drum quartet types.

If the young lady on the disc could get hold of a Supremes-type tune and multi-track it, she would have a big hit. And I wish her the best of luck.

TOMMY BRUCE: "Over Suzanne" (Columbia).

THE worn needle on my record - player doesn't help the voice of Mr. Tommy Bruce, but no matter, because that is a very distinctive and not unpleasant voice at all.

For hitsville I tend to distrust records in 3/4 time like this one and I would suggest Tommy listens to that fabulous LP by Schnozzle Durante, where The Beak sings "September Song" and such like.

Tommy would do a great job on a sincere song like

that, and I'll look a right fool if this isn't Tommy Bruce. Still, I'm used to that.

YARDBIRDS: "Good Morning Little Schoolgirl" (Columbia).

TAKE it off, that's enough. Records to me are like people. I can weigh them up after 16 bars.

This is a good beat for my clubs and dance halls and could enjoy a modicum of success.

The lyric is a bit how's-ya-father, because an obviously masculine type geezer is stating his desire to hug and squeeze a little schoolgirl, which doubtless is a fine form of relaxation but fraught with danger because of the laws of this

great country in which we all live. Not too bad at all.

HOWLIN' WOLF: "Little Girl" (Pye).

AT least this one is more legal because the bird is 18 years old, so we are led to believe.

This R&B-type gear is peculiar in that many people talk about it but not many people actually go out and buy it, except, of course, for album sales which are fairly constant.

I doubt whether this will hit the chart but it is no fault of the record or the guy on it. It just so happens that most people spend most money on lighter-type stuff. Have you got a match?

BERT WEEDON: "Toklo Melody" (HMV).

THE oriental flavour on this strikes a chord



BERT WEEDON

singers themselves to throw away preconceptions, immerse themselves in the songs and then, like the solo revivalists before them, come up with a style which, if they proclaim it loud enough and long enough, will be accepted as truly in the tradition.

"Courage!" as the man says. There are signs that it may be happening.

with me because several of my ancestors are even now entombed in the Great Wall of China after having been too lippy to a foreman on their particular section.

This is, I think, the first Olympic Games - flavoured disc I have heard which is surprising, because one would have thought the world-famous Games would have warranted at least one record, funny or otherwise.

I hope to hell the title is something oriental, but I'm sure I detect chopsticks in the background.

ALMA COGAN: "It's You" (Columbia).

A FINE record-with-a-difference. Sounds like an American chick but, anyway, this type of melodic figure, with the away-from-it-all backing, makes for a good change of sound in the business.

And that's what the business always needs—different-type sounds. On some of my live beat record shows I slip in a Jimmy Shand record which is not as silly as it sounds. Hope this one is a hit.

ECHOES: "Don't You Believe Him" (Phillips).

(At this point Jimmy left his chair and proceeded to do 30 press-ups on the floor.)

I ALWAYS think better after I've energised. This record could take off a little bit providing it didn't coincide with the Beatles or Stones release, or providing my lovely friends the public take it to their hearts.

There is nothing really wrong with this disc and it's a good vocal and lyric. Except that it is not all that unusual or distinctive.

But there is nothing really



wrong with it, which is more than you can say for me.

STYLOS: "Head Over Heels" (Liberty).

THESE sound like the Stylos. These guys are the uncrowned kings of the all-nighters in Manchester and do good business where ever they play.

This must be their first record, and because it's good it saddens me, cos I've already made a few quid out of these lads at my places, and if this record is a hit, which it deserves to be, they will start charging me foolish prices, and I will then be forced to smash their faces in.

MARK WYNTER: "Forever And A Day" (Pye).

A NICE record, and one I could expect to hear this on "Two Way Family Favourites" and such-like programmes.

For the lusty, record-buying punters with 6s. 8d. in their hands, I would feel that the latest Elvis or Supremes would cop the gelt, which is no knock to this particular disc because it just happens to be one of those "nice records".

Who was that? Mark Wynter?

SONNY BOY WILLIAMSON: "Lonesome Cabin" (Pye).

MY earlier remarks about R&B, saleswise, apply

For a fortnight before this Blind Date session, poll-winning disc-jockey Jimmy Savile brooded on the wisdom of doing it. Eventually, however, he settled into an armchair at his London hotel and, complete with hair, issued forth with a rapt deliberation. Jimmy was reviewing seriously, but his characteristic humour was never far away...

here too. Personally, I dig this sort of gear and feel that given a dark club, a small space and a well-formed, smallish gal wearing jeans and sweater you could play me this gear all night.

Well, most of the night, anyway, because I would be doing the disappearing act like anybody else would.

A good job music like this sells enough to make it commercially possible, even though it doesn't hit the chart too often, because without this type of gear our business and lives wouldn't be half as enjoyable.

P.S. — Any small, well-formed gals who possess jeans, sweater and records like this can bring 'em round.

asks folk columnist JEFF SMITH

sion which, ultimately, can only lead to a folk veneer laid over a pop sound.

During the trad boom I gave a Max Kaminsky-Jack Teagarden EP to a 14-year-old girl. Later she thanked me kindly, said it was very nice — but not as good as the real thing. "Real thing?" "Yes, like Acker Bilk and Kenny Ball."

The moral is obvious. In America, where the folk revival long ago turned into a singalong movement, even the best of the recorded groups have this college campfire approach. Not so long ago, Peter, Paul and Mary were described on the British radio as an ethnic folk group.

And that's the danger. A housewife asks for a folk disc and some DJ slaps on a Kingston Trio title. The idea of playing a Campbells track would never occur.

Britain is luckier than America. The wealth of regional material available here gives us a head start. But if the folk boom is to have any lasting effect, the problem facing the groups will be one of musical style.

The view that there is no tradition of English harmony singing is no longer laboured by the experts. But most examples we have access to are strongly Victorian in influence — and it is difficult to discover what styles went before.

The Weavers did a wonderful job in starting the folk revival, but too many outfits have atrophied at that point, producing something reminiscent of American country music with 1950 pop overtones.

The only way an English style will evolve is for the

singers themselves to throw away preconceptions, immerse themselves in the songs and then, like the solo revivalists before them, come up with a style which, if they proclaim it loud enough and long enough, will be accepted as truly in the tradition.

Near miss for Cotton Sound

REST of the SINGLES

MIKE COTTON'S SOUND turn in a pleasant, if rather artificial sort of bluesy performance on "Round And Round" (Columbia) which proves Mike is a better trumpeter than a singer. Still, it's a catchy tune with a haunting gimmick. Doubtful hit, though.

Rock

WILLIE DIXON, U.S. blues bassist and singer, pounds in on Pye with "Crazy For My Baby", and it romps along with a slightly old-fashioned rock beat, complete with honking tenor. Willie sings well.

JOHNNY TILLOTSON'S best single for a long time: "She Understands Me"

(MGM). This has that wistful appeal, and the pleasant oom-cha beat could help it click.

Newcomer **TOBY BROWNE** sings Jerry Lordan's "Play The Music, Keep On Dancing" with passion on Parlophone, and it's a solid beat-ballad which offends nobody but will not score much.

The **HULLBALLOOS** have certainly heard of Buddy Holly if "I'm Gonna Love You Too" is anything to go by. It's directly in the Holly vein, which means it's commercial. Catchy. (Columbia).

Revival-time for **JOHNNY**

KIDD and the Pirates, with the old Marvin Rainwater smash hit, "Whole Lotta Woman". The treatment's different, and they try to give it a bluesy feel. But they fail, and it drags a bit (HMV).

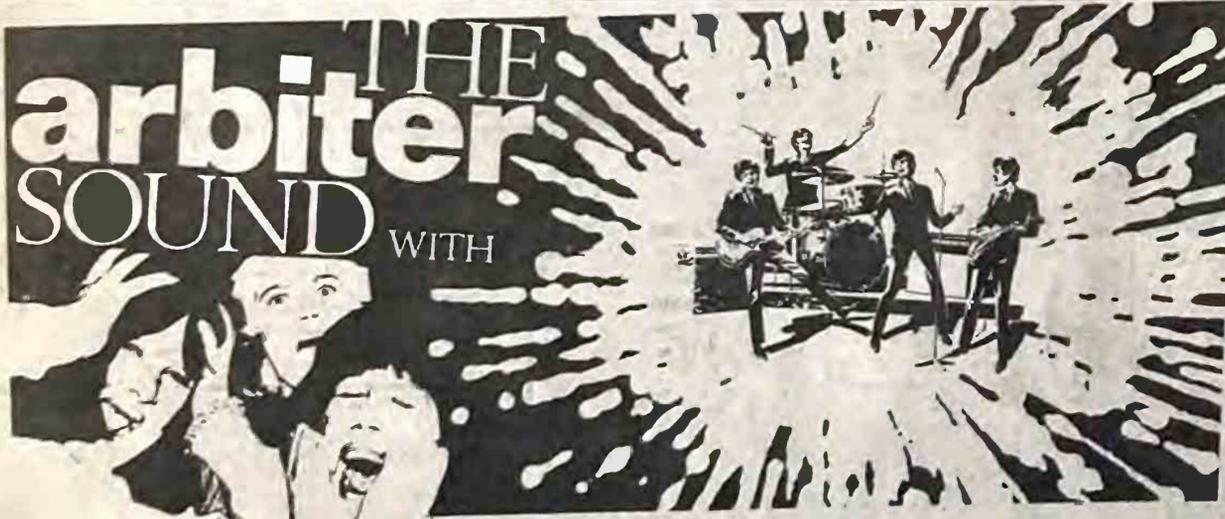
Commercial

America's **MUGWUMPS** have a hit there with "I Don't Wanna Know", written by Dave Rowberry and John Beecham, of Britain's Mike Cotton Sound. Very good song, highly commercial, and

it could easily score here, too (Warner Bros.).

One particularly laudable aspect of the R&B boom is that we get good single record releases now — like blues star **LOUISIANA RED'S** "I Done Woke Up" (Sue). He achieves a fine, thumping beat on a nice rolling blues, and this should attract plenty of interest from R&B fans.

SHELLEY, believe-it-or-not-department, is the name of a group from Eastbourne. It sounds like that preposterous Manfred Mann saga all over again. Shelley makes — or should it be make? — an average beat group sound on "I Will Be Wishing" (Pye) but there's nothing to distinguish the performance from that of hundreds of other proficient groups.—**RAY COLEMAN.**



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You can take a correspondence course on chromatic harmonica, covering all pop music, including R and B, from the Melody School of Music, 18 Lowndes Street, London, S.W.1. Price for 11 lessons is 5 gns. which can be paid by instalments.

Mouthpiece

How do the characteristics of a mouthpiece affect the range of different tenors, es-

You can do it by post

pecially those played by Americans?—Jack Rowell, Birmingham.

American players seem to prefer mouthpieces with long open lays. It is widely accepted that open lays are better for higher notes and close lays make it easier to play in the lower register. But this is affected by soft or hard reeds. I use a lay which is short and medium open. — Saxist leader BOB MILLER.

Piano

I have been studying piano for three years and have a moderate technique. Can you suggest a modern jazz tutor?—J. E. Davies, Uppingham.

"Jazz piano, Dixieland to modern jazz" by Win Storeman (Leeds 18s. 9d.), deals with all jazz piano styles. It shows changing styles over 50 years.

Guitar

I have a solid guitar which has several cratches. Can I remove these and re-spray the instrument?—Peter Dursley, London, W.14.

It is impossible to remove scratch marks on cellulose. The instrument will have to be resprayed. Try Emile Grimshaw, 37 Great Pulteney Street, London, W.1.

Cymbals

Could you say which cymbals are used by Brian Bennett, of the Shadows?—Ian Williams, Swansea.

Hi-Hats are Avedis 14in. (top) and Heavy Military K 14in. (bottom). Others are crash 14in., ride 17in. and crash ride 20in., all Avedis. I'm on the look-out for a 7in. "Transpose at sight", by splash Avedis. — BRIAN BENNETT.



SONNY BOY WILLIAMSON — one of the best performers on harmonica.

Guitar

Can you give details of the 12-string guitar and amp used by Keith Richard?—S. T. Bonzer, Ipswich.

It is a new-style Vox Phantom Mark III (110 gns.) with a Vox AC50 twin amp (184), both marketed by Jennings Musical Industries.

Piano

My daughter sings and accompanies herself at the piano. Is there a book which would help her to transpose? — A. Murdoch, Glasgow.

"Transpose at sight", by Walter Stuart (Charles Colin, New York), available from Bron's Orchestral Service, 29-31 Oxford Street, London, W.1, price 10s. (postage 9d.).

Bass

I've played bass for a year and have decided to go on to Lyon metal strings, but I find they are taut when taken up to pitch and don't give a big tone.—L. Freeman, Blackpool.

I consider that good-quality gut strings give a far better tone than metal strings, which are inclined to dampen the sound. But with either type, the brilliance of the tone is very dependent upon the firm pressure given to the strings by the fingers of the stopping hand.—Bright bassist-leader KEN LYON.

FOCUS ON FOLK

It's all happening in the provinces

PERHAPS the most significant factor that has arisen out of the folk revival is the healthy provincial scene.

It's certainly happening in the West Riding. Leeds University's Ballads and Blues club, in the Whip Hotel, re-opens on Saturday with Shirley Collins, with Stan Kelly and Joy Hyman as guests on each of the following Saturdays.

Sheffield University Folk Society presents a folk Weekend on November 27-28 with Bernard Chalk and the Rose and Thistle Band, Jimmy Fryett and the Woollybacks Band, the Campbells, Bob Davenport and Cyril Tawney. In addition, A. L. Lloyd will speak on international dancing.

Further north, EFDSS organiser Tony Foxworthy arranged a course in Northallerton last weekend on "Gleeful Glees—Or How To Sing Traditional English Songs in the Traditional English Group Manner," taken by Lou Killen. Bill Clifton, who appeared at the Topic, in Bradford, recently, described his backing group, Harrogate's Crimple Mountain Boys, as one of the very few authentic blue grass teams he had met in this country. (The Crimple is a stream which runs through Harrogate).

Ewan MacColl and Peggy Seeger feature in a concert at the Assembly House, Norwich, on Wednesday, November 25. The concert is organised by

by JEFF SMITH

the local Jacquard Folk Club which meets Thursdays in the Mischief Tavern on Eye Bridge Residents, the Jacquard Folk Group, have appeared several times on BBC-TV's local programme, "East at Six Ten".

THE English Folk Dance and Song Society is to publish a yearbook, "Folk-song '65".

Available in December, it will list clubs, artists, periodicals, the year's records, films and instructional books and records. It will also contain features on folk music and club organisation, and give a basic library of books and records. Information in the yearbook will be kept up to date during 1965 with duplicated revision sheets.

John Pearse—perhaps best known for his "Rap-A-Tap-Tap" LP on Folklore—has given up teaching at Cecil Sharp House.

He appeared at the Mercury Theatre last night (Wednesday) with the Moonrakers.

The Mercury's Anthony Jones tells me their New Voices night exceeded all expectations, with a record company and several agents showing interest in future editions.

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TROUBADOUR, Earls Court, 10.30. PAUL McNEILL, JOANNE HINDLEY-SMITH.

SUNDAY

HAMPSTEAD, KARL DALLAS, ANNE BRIGGS, Terry Gould, Northwest Three, The Enterprize, 7.30.

KINGSTON, Union Hotel, 8 p.m. DEREK SARJEANT, BARRY THOMAS.

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Monday, November 2nd
THE LONG AND THE SHORT
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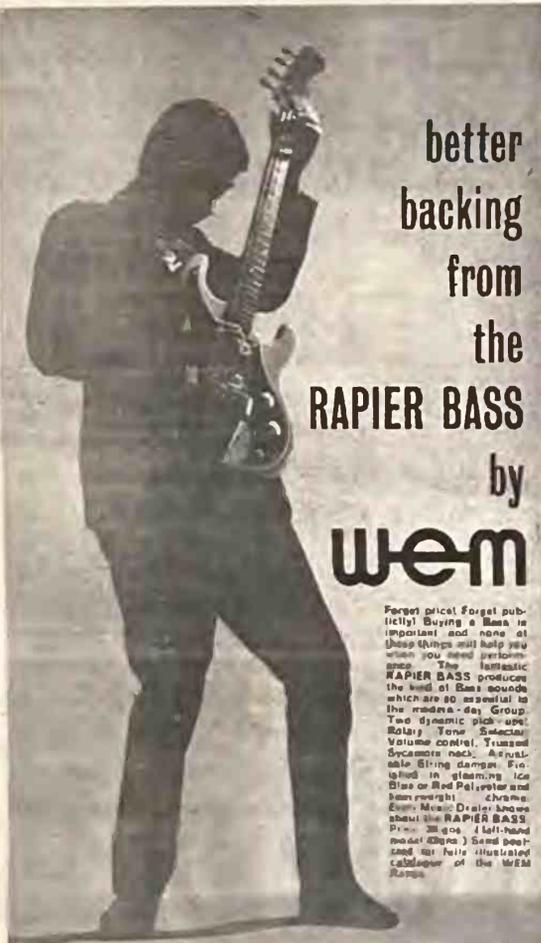
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WEEK



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BEAT

Here's the secret of its success

THE attraction beat groups have for young and old has often been analysed, but so far I haven't noticed what I consider to be the main quality: vitality.

My wife and I recently went to a film show which was supported by a film of the Dave Clark Five, who did "Glad All Over" and "Bits and Pieces".

We sat fascinated by the sheer ebullience of these young men, capering about, playing several instruments at once, apparently, and often the players had both feet off the ground. This excitement is the secret of their success.

I'm a 55-year-old Bing Crosby fan, by the way.—**H. L. GILBERT HEATH, Reading.**

● LP WINNER.

Honi soi...

THE Mailbag letter from John White is a curious example of the listener hearing what he wants to hear.

When compering the Jazz Jamboree I merely gave the facts of the exchange system between British pop groups and American jazz groups. It was the audience which supplied the comment.

My only comment—"I know which side of the Atlantic I'd rather be on"—



—LONNIE DONEGAN—
introduced country blues

LET'S NOT FORGET LONNIE

IN these days of controversy about whether it was Chuck Berry or some other American who brought R&B to Britain, we should remember the man who introduced many people to country blues: Lonnie Donegan.

Many of his hits came straight from Leadbelly, unchallenged King of the 12-String.
Leadbelly, Donegan, Stones—it's a small world.—**KEN MCKAY, New Cumnock, Ayrshire.**



—JOHN LEE HOOKER—
the real thing?

was hardly, in Mr. White's words, "contemptuous arrogance." The fact is that we in Britain can enjoy both the Beatles and the Oscar Peterson Trio, plus the dollar earnings.

As a jazz fan who likes R&B, good pop and national solvency I can't think of a better system. Can you, Mr. White?—**STEVE RACE, London WC2.**

Honest Elvis

WHY do so many people keep poking Elvis Presley in the ribs?

We Presley fans admit some of his latest records aren't his usual masterpieces but at least they're not electronic wonders of the recording studios.—**T. BARON, Hounslow West, Middlesex.**

Beatle titles

AS the Beatles are apparently running short of titles for their next LP, I suggest:

"Kansas City", sung by Paul; "Shout", the hit of "Around The Beatles"; "Hippy Hippy Shake" and "Memphis Tennessee".



DAVE CLARK FIVE... with both feet off the ground.

MAILBAG...

which they played some time ago, and better than the hit versions.—**STEPHEN FORD, Leicester.**

True blues

AT Richmond Folk Club a few weeks ago I was pleased to see that Mike Rogers on guitar and Pete Dyer on harmonica had teamed up.

It is refreshing in these days of so-called blues singers to hear such authenticity and true appreciation for the blues.—**MISS JANE PHILLIPS, London E4.**

The difference

THE difference between jazz and pop artists is that a jazz man performs to the public and a pop artist entertains the public.

When a jazz artist gets popular he is accused of going commercial. Not always so. When a jazz artist is popular he can afford to experiment and use different material.

This can be mistaken for going commercial.—**DAVID PUDDIFOOT, Silverland Jazzband, London N2.**

Drum space

AFTER touring England with a group for two years I am disgusted at the number of club and dance hall managers who expect the drummer to set his kit up in a space which would cramp a bongo player.

For the information of all managers, a drum set requires a space of five feet by five feet to be comfortable.—**ROY WILLIAMS, Torquay.**

One and only

WHY do disc-jockeys and papers like the MM persistently tell us how good Elkie Brooks is?

If you have to plug a British girl singer, choose the only one who knows the scene—**Miss Springfield.—D. NUTTER, London NW6.**

Try 208

WITH the R&B controversy still raging

A Porter tribute?

"REMEMBER Cole Porter." This could be a title for a new Frank Sinatra LP.

But most of all these words will be uttered by the thousands of people who have enjoyed his music over the years.

A man of great courage and natural ability. His work can be summed up with the title of one of his songs which Sinatra sang in "High Society"—"You're Sensational."—**TERRY BROWN, Smethwick, Staffs.**

● LP WINNER

through your pages, I am surprised nobody has mentioned Luxembourg's two programmes on Sundays and Tuesdays, "R&B Time".

Before listening to this I had always thought genuine R&B was by artists like John Lee Hooker, Jimmy Reed and Little Walter.

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