

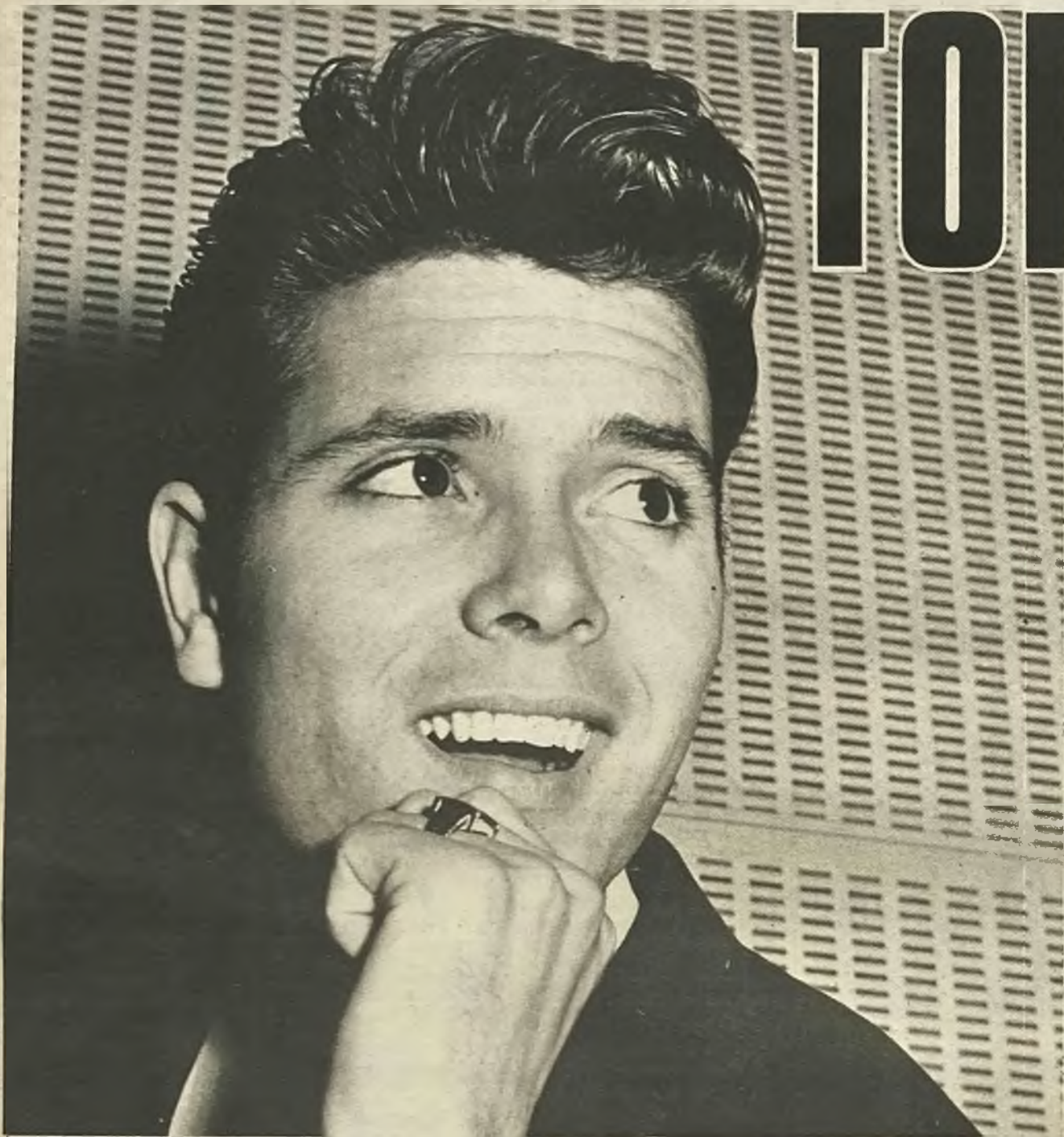
Melody Maker

'MINUTE YOU'RE GONE' MAKES IT

CLIFF'S TOPS!

April 10, 1965

9d. weekly



FIRST CHART-TOPPER IN TWO YEARS

CLIFF RICHARD hit the top of the pops this week — with a ballad he recorded in Nashville.

"The Minute You're Gone", the song that did the trick, displaced the Rolling Stones' "The Last Time" from the top of the Pop 50—and provided Cliff with his first chart-topper since "Summer Holiday" did it in March, 1963. "I'm delighted, naturally," said Cliff at his Essex home on Monday when he heard the news. "I've never got to the state of expecting number ones, and of course a lot of my records haven't made the top. So when it happens, it's a great thrill.

Knocked out

"I must have released something like 25 singles so far, and about 19 of these have been number two records in the chart. So that means that 19 times I have been beaten by people like Elvis, and more recently, of course the groups.

"So this is a real achievement for me and I'm knocked out."

Cliff and the Shadows are starring in "Aladdin" at the London Palladium until this Saturday (10).

Portugal

Cliff and the Shadows go to Portugal next week, staying at Cliff's house there they will write songs for the Shadows' new film, and they spend the summer making separate films.

In scoring a bullseye at the top, Cliff has staved off competition from the Yardbirds and Unit Four Plus Two who challenged with "For Your Love" and "Concrete And Clay" respectively.

DONOVAN



REVIEWS THE NEW SINGLES IN BLIND DATE

LENNON



GOING OUT ON THE TOWN WITH A BEATLE

HINES



JAZZ ROYALTY HITS THE BRITISH SCENE

PROBY



SHOULD THE TV BAN BE LIFTED?

LOUIS TOUR ON-OFF-ON

All-Stars for four dates and Jazz 625

LOUIS ARMSTRONG'S on-off tour of Britain is on again — but only for four dates, two double concerts and two BBC2 TV appearances. Louis and the All-Stars arrive here at the end of their European tour on May 30, and on that day play two concerts at the Odeon, Hammersmith. On June 1, they play two more concerts at Manchester's Free Trade Hall. Terry Lightfoot's band shares the bill on both dates. After that, Louis stars in two TV shows, to be recorded on June 2 and 3. Both will be produced by Terry Henebery. One is to be a "Jazz 625" programme, the other a "rather more special type of production." With Louis in the All-Stars are Quentin Jackson (tmb), Eddie Shu (tnr, clt), Billy Kyle (pno), Danny Barcelona (drs) and Arvell Shaw (bass).



STARS OF BEAT

Centre pages

MMOP

THE MELODY MAKER OPINION

POLL PROMPTED THE DECISION

TO END MIMING ON READY, STEADY, GO! NOW IT GIVES YOU THE POP WORLD'S REACTION TO THE FIRST . . .

READY STEADY! LIVE!

"READY, STEADY, GO!" BECAME "READY STEADY GOES LIVE!" LAST FRIDAY. THOUSANDS OF POP FANS THROUGHOUT BRITAIN WERE GLUED TO THEIR TV SETS, WONDERING WHAT WOULD HAPPEN TO THE MOST TALKED-ABOUT TELEVISION SHOW IN THE LAND. WHAT DID YOU THINK? AFTER THE SHOWING, MM REPORTERS WENT ROUND THE COUNTRY ASKING FOR FANS' OPINIONS.

NORTH-EAST

Penelope Johnson, aged 16, of Newcastle-on-Tyne: "A very definite improvement. I always disliked mimed acts and RSG was one of the worst offenders. I'm glad at long last the producers have seen the light."

Elsie Mitchell, 15-year-old schoolgirl, of Sunderland: "In the past I always tried to catch the singer out and the result was I didn't enjoy the performance so much. I'm glad it's live now."

Colin Hurst, 17, of South Shields: "I didn't notice any difference. I came in half way through and for all I knew they were still miming."

Alice Robinson, 16, hairdresser, of Newcastle: "I enjoyed it more knowing there was no miming. It always struck me as phoney and I resented it. Singing live tests an artist's ability."

BRISTOL

Malcolm Wiseman, 17, schoolboy, of Bristol: "I didn't detect a lot of difference as far as the individual artists were concerned. Tom Jones was very good. Donovan and

A VIEW

FROM THE

FLOOR . . .

THE NON gum-chewing, non-smoking and non-autograph-hunting audience trekked to the Rediffusion Studios at Wembley Park last Friday for the first "Ready Steady Goes Live!" They are herded through vast empty studios brandishing their tickets at commissionaires and at last they break into the light of Studio 1.

A SEA of lights and cables greet them and when they are seated, executive-producer Elkan Allan briefs them. THE RULES are simple, effective and enforced. The programme officials don't want you to stop dancing or stop enjoying yourself.

MUCH TROUBLE and money has gone into this show. But says Manfred Mann: "We haven't had enough time. It's a bit rushed. The atmosphere though is very good and it's not such a bore as the miming bit."

SAYS DONOVAN, also appearing live: "I'm pleased with the programme and the sound, and I think in about two weeks any problems will be ironed out." THE 50 minutes flashed by and as suddenly as the first "Ready, Steady Goes Live!" had started, it had finished. The chaos died down, lights flickered off, the production team seemed delighted with their show. And, said Elkan Allan, with a twinkle in his eye: "A very good dress rehearsal!" — N.J.



MANFRED MANN . . . 'we haven't had enough time—it's a bit rushed'

Dionne Warwick also came out of it well. But I'm not so happy about the groups—the less successful ones will be really struggling.

Glenda Lovemore, 16, office worker, of Spencer House, Redcliffe, Bristol: Doesn't bother me one way or the other. Seeing the show, I didn't really stop to give it a thought which means, I suppose, that the live performances were pretty good. Some artists were better than others and this could make for an uneven show."

Judith Hewlett, 17, beautiful, of Redland, Bristol: "An improvement — you could really sense that it was happening. It seemed to suffer little from not being mimed with all the aids of the recording studio. I liked it."

YORKSHIRE

Barry Helliwell, 19, motor mechanic, Bradford: "I prefer the live show to the mimed version. Mainly because they can't get away with as much live as they can mimed."

Trudy Duckworth, 18, schoolgirl, Shipley: "On principle I think the live version is better. I think the Manfred Mann group came over well. But I can't stand Cathy McGowan whether the show is live or mimed."


Georgina Greenwood, 19, reporter, of Altar Drive, Keithley: "No, I did not like it. I don't think it was half as good as the mimed version. The performers didn't seem to have as much confidence — an example was the way Paul Jones seemed lost at the start of the Manfred Mann spot. Some of the singers also sounded flat. The whole show didn't seem to go half as well as it usually does."

LONDON

Tom Dawson, 18, clerk, of Camberwell, London: "Changing it to a live show was a great mistake. The sound is not the accurate sound that comes from records, and altogether I preferred the mimed shows."


Susan Gorman, 16, of Loughton, Essex: "On the whole I think the live version was quite good. I prefer it to miming. Tom Jones and Dionne Warwick came over very well, but I thought Zoot Money was a bit of a washout, he seemed to mumble and you couldn't hear his words. It's a pity the Dionne Warwick / Paul Jones duet was at the end because it was one of the best parts of the show and was faded out half way through."

the big sound of **Burns**



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PUBLIC ADDRESS EQUIPMENT



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THE GUITAR PEOPLE

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THREE YEARS OF THE NEMPIRE



BRIAN EPSTEIN

YOU lead a village beat group. Suddenly, you receive a telegram from Brian Epstein offering you an agency and management contract. What do you do?

- (a) order the Rolls-Royce
- (b) tell the girl next door: "It's all off."
- (c) Say "Rome wasn't built in a day . . ."

Three years ago, you might have been safe in doing either (a) or (b). Today, even Epstein admits that the temperature is different.

This week, the famous NEMS Enterprises pop firm of which Epstein is boss celebrates its third anniversary. It has helped to steer to success the careers of the Beatles, Gerry and the Pacemakers, Cilla Black, Billy J. Kramer with

the Dakotas, Sounds Incorporated, Fourmost.

Artists who have failed to emerge into the hit parade are the Rustiks, Michael Haslam, Tommy Quickly and the Remo Four. Latest signings are the folksy Slikke.

Surveying his three years of success, Epstein said this week: "I still hope for more and more hits, and obviously I mean other than by the Beatles. The initial impact of having all those number one chart successes isn't there today. But I am not passe about keeping up the successes in the hit parade. I am still interested in new talent."

The Epstein winning groups and singers are well known. But what about the less successful members of his pop army?

"I still have tremendous faith in all the people who have not

yet made the chart in a big way," he answered. "I shall continue to represent them—as far as I am concerned, this company is here to work with them for as long as they want us. I will stay in pop as long as I have artists to manage."

Epstein has celebrated his third anniversary in show business by buying London's Saville Theatre. Will he put on pop shows there? "I'm not sure I'd like to present pop at the Saville," he said. "Maybe one or two Sunday concerts."

And who would star in any shows he might put on there?

"Well, I'm hoping that the Beatles will write a musical . . ."

NEMS progresses. If its activities in the next three years are as influential on the pop scene as the last three, we can expect some pretty hell-raising changes.

BACK FROM DENMARK...

Kinks, Yardbirds joint tour

THE Kinks and the Yardbirds link up for a nationwide tour of Britain from April 30-May 23.

No other acts have been settled for the bill, which is being planned by promoter Arthur Howes.

But firm dates are fixed. After opening at Slough on April 30, the tour moves to Walthamstow (May 1), Lewisham, London (2), Portsmouth (4), Aldershot (5), Kingston (6), East Ham (7), Hanley (8), Coventry (9), Swindon (11), Southend (12), Bedford (13), Tooting (14), Bournemouth (15), Ipswich (16), Taunton

(18), Cardiff (19), Wolverhampton (20), Bolton (21), Leeds (22), Derby (23).

The Yardbirds stayed in fourth position in today's Pop Fifty with "For Your Love", and the Kinks rose eight places to No. 20 with "Everybody's Gonna Be Happy".

After touring England with the Kinks, the Yardbirds make a ten-day Scottish tour.

After two of the group had been hit by illness, the Kinks went back to work last Sunday when they recorded ABC-TV's "Thank Your Lucky Stars" due for transmission on Saturday (10).

Ray Davies has partially recovered from pneumonia. Bass guitarist Peter Quafe has recovered from concussion after he was mobbed outside a London cinema.

The Kinks went to Denmark today (Thursday) to do concerts and TV dates until Saturday (10).

They appear on the third "Ready, Steady, Goes Live!" which goes out on April 16.

● KINKS AND YARDBIRDS GIVE ADVICE TO RHYTHM GUITARISTS—CENTRE PAGES.

Peter, Paul and Mary to tour

PETER, Paul and Mary, one of America's hottest-selling pop-folk acts, tour Britain at the end of September.

This will be their first major tour of this country and will take in many provincial dates.

Appearing with them will be "other British folksy singers," impresario Tito Burns announced this week.

Jack Elliott due back

WITH the rising popularity of folk music, Rambling Jack Elliott is making a return visit to Britain in June.

He will open a short concert tour at Birmingham Town Hall on June 3.

Other dates set are: Free Trade Hall, Manchester (4), Brighton Dome (9), Liverpool Philharmonic Hall (10), Colston Hall, Bristol (11), Glasgow Concert Hall (13) and Fairfield's Hall, Croydon (14).

Troy for TV

AMERICAN singer Doris Troy flew into Britain last week for a minimum of three weeks.

This week she is recording for Atlantic Records in London's Decca studios and guesting on the Light's "Saturday Club" and "Top Gear" on Saturday (10).

Among other radio and TV appearances she will guest on "Ready, Steady, Goes Live!" and "The Eamonn Andrews' Show", but the dates have yet to be finalised.

Among many successful songs written by Miss Troy was "Just One Look" which was a big hit for the Hollies: One reason for her trip is to

American composer Burt Bacharach, with his orchestra and guests, are featured in his own show on Granada TV. Performing some of his biggest hits will be Dusty Springfield and the Merseybeats, pictured above with Burt, as well as veteran Bacharach singer Dionne Warwick. The Searchers and Chuck Jackson are also on the show, which goes out on April 14 at 9.40 p.m.



Fontana back in action

WAYNE FONTANA and the Mindbenders appeared last Saturday at the Rink, Swadlincote — just three and a half weeks after Wayne collapsed from strain and overwork.

"Wayne is much better now," said his agent, Danny Betesh. "The group also worked on Sunday at Manchester's Oasis and now make three or four further appearances before they leave for America on April 20."

Today (Thursday) Wayne and the boys are at the Philips studios recording a new single, and tonight are due at the Locarno, Swindon. On Sunday they join the Pretty Things and the Ivy League for two concerts at the New Theatre, Oxford.

On Tuesday (20) they fly to New York for seven days appearing in two television shows, and three one-nighters. "When they get back we shall restrict their shows to three a week until Wayne is fully recovered," added Betesh.

Ella and Oscar for British TV

WHEN Ella Fitzgerald completes her 1965 British tour in Dublin on April 21, she will return to London to make two TV appearances for BBC2. One will also star Oscar Peterson.

The first, titled "Ella Swings", will go out live on April 24 and feature Ella, the Tommy Flanagan Trio and the Oscar Peterson Trio.

"Ella Sings", the second show, will present the singer in items from the great songwriters' songbooks. Ella will work with Johnnie Spence and a 39-piece orchestra. The pro-

gramme will be screened on May 8.

Ella, the Peterson Trio and Flanagan Trio arrived in this country on Sunday. Peterson's trio records two programmes for "Jazz 625" tonight (Thursday).

They open their British tour at London's Hammersmith Odeon on Saturday (10), and then appear at London's New Victoria (11), Leeds (12), Manchester (13), Birmingham (14). With Flanagan (pno) are

Gus Johnson (drs) and new member Skeeter Betts (bass).

Slim due

US. blues pianist-singer Memphis Slim, now living on the Continent, returns to Britain for another club tour next month.

He will tour for three weeks with the Alex Harvey Soul Band, beginning at London's Klook's Kleek on May 4.

NO TV FOR DYLAN

BOB DYLAN will NOT now appear on British TV during his British tour from April 27 to May 10.

Instead, American TV men will travel with him, filming his every movement on the planes, in dressing rooms and in concerts, for American screening.

"It will be available to British TV companies if they wish to buy it for enough money," Dylan's British promoter, Tito Burns, told the MM.

Dylan's "The Times They Are A'Changin'" single rose five places to No. 8 in today's chart.

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JET AGE JAZZMEN



JACKIE McLEAN

Product of the Charles Mingus and Art Blakey groups, altoist McLean is fast becoming the dominant voice after John Coltrane and Ornette Coleman. Progressed from heavily Parker-influenced style to the point where he himself is a major influence. Appeared in controversial stage-play "The Connection" in Britain, is also a talented composer. Cites Parker and Sonny Rollins as his favorites. ● HEAR HIM on "Let Freedom Ring", "One Step Beyond", "Destination Out" (Blue Note).



ANDREW HILL

Born in Puerto Rico, Hill was raised in blues-soaked Chicago. A late starter in the avant-garde, his piano playing displays an unexpected flow of logic and form. His mastery of conventional jazz piano would have marked him out as a man to watch if he had never ventured into the unknown. On the strength of two albums, he is already a front-runner in the field. ● HEAR HIM on "Black Fire" and "Judgement" (Blue Note).



CHARLES LLOYD

Very talented tenorist-composer who came to Britain last year with Cannonball Adderley. Came to prominence with drummer Chico Hamilton's group which has often been a hot-house for the young bloods. Writes in a deceptively simple manner but with a strong streak of originality closely akin to Thelonious Monk. Plays gentle, cooling flute in contrast to his wild, discordant Coltrane-style tenor. ● HEAR HIM on "Man of Two Worlds" with Chico Hamilton Quartet (HMV).



GIORGIO GASLINI

Classically-trained Italian pianist-composer, involved with soundtracks for film directors Michelangelo Antonioni and Federico Fellini. Uses piano - bass - drums-sax quartet for his own ultra-modern compositions which approach the Third Stream from the opposite direction. Sprinkles street and factory noises through his recordings along with multi-track voices. ● HEAR HIM on "Oltre" (Italian HMV).



JOE HARRIOTT

Britain's outstanding contributor to the movement, altoist Harriott's Quintet contains top-class members in trumpeter Shake Keane and pianist Pat Smythe, has been occasionally involved with Poetry-and-Jazz faction. Regular MM pollwinner, has brought what he terms "Free Form" to British club audiences but admits "a whole night of it is maybe too much." ● HEAR HIM on "Movement" and "Abstract" (Columbia).



TONY WILLIAMS

Still only 19, came to prominence as member of Miles Davis Quintet and now accepted as most fluent and influential New Wave drummer. Miles regards him as "freshest, most original drummer on the scene." Won the MM Critic's Poll New Star Award in 1964. Prodigious technician, now started to compose. Has recorded with most of the New York avant-garde, including Jackie McLean, Herbie Hancock, Grachan Moncur. ● HEAR HIM on "Life Time" (Blue Note), and "Seven Steps To Heaven" with Miles



GRACHAN MONCUR

Late of the Benny Golson-Art Farmer Jazztet, the Ray Charles band, Moncur is an aggressive trombonist who is possibly the next trendsetter on the instrument. Prolific composer first encouraged by Benny Golson, attaches great significance to relationships between tunes and titles, e.g. "Gnostic", "Evolution", "Thandawa", usually writes barest of chord sequences. ● HEAR HIM on "Evolution" and "Some Other Stuff" (Blue Note).



GEORGE RUSSELL

Pianist-composer whose first major-composition was "Cubano Be Cubano Bop" for the Dizzy Gillespie big band of the 40s. Always among most forward-looking jazz composers, developed "pan-tonality", teaches in New York, works intermittently, using musicians like Don Ellis, Dave Baker, the late Eric Dolphy and the underrated Thad Jones. One of the most uncompromising and original composers on the scene. ● HEAR HIM on "The Stratus Seekers" and "Ezzthetic" (Riverside).

LITTLE DID anyone suspect eight years ago when an unknown altoist on America's West Coast began to be talked about that he was to spark off the biggest rift ever to convulse jazz. The scorn which was heaped on Charlie Parker and Dizzy Gillespie palled into insignificance when musicians and critics got to work on Ornette Coleman and his plastic saxophone. BUT THAT was eight years ago,

and now that the dust has settled, a new generation of jazzmen who listened and learned instead of putting down have appeared as the vanguard of the New Wave.

THE EIGHT musicians listed above are only a part of the young bloods who have taken up the cause of "freedom". Other notables not included here are people like pianists Cecil Taylor and Don Friedman,

tenorists Archie Shepp and Alex Aylmer. BRITAIN'S EXPOSURE to these musicians has been virtually limited to records. The John Coltrane tour in 1961 was our first taste—and very few liked it. The Jimmy Giuffre Trio's concert in London last month was the most recent, and this time the response was more polite, more sympathetic, but still distinctly cool.

BUT DESPITE this, a European New Wave has appeared. In Britain, altoist Joe Harriott's group have been playing "free form" to club audiences for a couple of years. In Italy, Giorgio Gaslini has brought to the Third Stream a grasp of the classical techniques involved which few jazz musicians can equal.

BY COMMON consent, these are

the musicians who are shaping the jazz sounds of the Sixties, whether "free form" or Third Stream. They are part of the second generation who have grown up out of a scene liberated by Ornette Coleman and John Coltrane. All are prolific composers, preferring to mould their own material to the idiom rather than mutilate the basic jazz library. The new music demands new songs. These are the Jet-Age Jazzmen.

Donald Byrd—the man who could be the very first Doctor Jazz



DONALD BYRD, who has won plenty of acclaim as a very fine trumpet player, is currently, at 32, making a new reputation as an extremely accomplished composer-arranger.

But, aside from his music, Byrd impresses by his sound and sensible attitude to jazz in the highly critical context of sociological and racial problems.

Negro musicians today can be divided into those who steer carefully around the colour problem and let their music speak for itself, and those who are inclined to use their music as a blunt instrument of protest.

Byrd falls into neither category. He is very much concerned with the racial question, but he sees the answer not in the strident propaganda of discordant protest music or the scrupulous avoidance of working with white musicians, but in enlightenment and education.

He wants to write musical interpretations of the works of great Negro authors like James Baldwin and Richard Wright. But, more important, he wants to teach. He already has a Master's degree in jazz education at Columbia University. And he hopes to return there to study for his Doctorate—an achievement which would make him the world's first Doctor in jazz.

"I love jazz," Byrd told me, "but I don't like the conditions that surround it. There isn't too much dignity in jazz—I don't know if there ever was. That's why, at the moment, I'm em-

barrassed to tell people I'm a musician—most of the time I say I'm a teacher.

"I'd like to put down this myth that jazz is naive. That used to be true, perhaps—but that was because of the conditions of the times. When I first started, not many musicians had had a college education. But now more and more players are educated men. For example, in Miles's band both Ron Carter and Herbie Hancock are doing graduate work."

Byrd's latest album—the writing of which he shared with Duke Pearson—is "I'm Tryin' To Get Home", played by an ensemble of brass and voices. It is great jazz by any standards; but, more, it is great American Negro music.

Says Byrd, who considers it his best album to date: "I didn't use a professional choir because I didn't want it too smooth and polished. They were just friends of mine — teachers, church people—and they produced a real natural sound."

"I find writing far superior to playing—but you must have exceptional performers to write for. Another thing—your work is permanent if you write it. I know there are always records—but it's not the same as having the music written down."

"Now I want to do some symphonic writing. I've been approached by the Detroit Symphony Orchestra and by an orchestra in Switzerland. I would also love to do a Jazz 625 show with Negro singers and a big band. And I want to write a musical show like 'Black Nativity', using modern spirituals."

Byrd is in the happy position of being able to work where, how and when he wants to. "I'm very selfish in my playing and writing. I don't want to write commercially. I wouldn't want, for example, to write for films unless I was interested in the stories."

Byrd's immediate projects are another big band album for Blue Note—using 45 pieces—and a big band album featuring Kenny Clarke and organist Lou Bennett, which will be recorded in Paris.

As for playing again—he's not in any great hurry. But he would be happy to do another season at Ronnie Scott's some time.

"I like Ronnie's. It's one of the few places where you can work and be relaxed, with nobody bothering you."

Meanwhile, let's hope he does become the first Doctor in jazz; I'll join his panel like a shot. —M.H.

INCREDIBLE, THIS MONTGOMERY MAGIC

ANYONE who still contends that jazz guitarists since Charlie Christian have been nothing but highly proficient nonentities should take himself off to London's Ronnie Scott Club and get an earful of Wes Montgomery.

When Wes opened there on Monday, the first thing I noticed is how ill-served he has been by his albums, for none, apart from the aptly-titled "Incredible Jazz Guitar", has caught the exciting in-person dynamics he generates.

PATTERN

Whether it be ballad or blues, Montgomery is in complete command of the idiom, and his unorthodox technique is transformed into a highly original approach which stamps him as the greatest guitar stylist since the late Christian.

The enthusiastic first-night audience which included local guitarists Ivor Mairants and Ray Dempsey, were completely captivated by a set which was especially outstanding because the resident trio of Stan Tracey (pno), Rick Laird (bass), and Ronnie Stephenson (drs) immediately found a groove which superbly complemented the guest. Stan Tracey, enjoying a run of inspiration which puts him far ahead of most



WES . . . 'never has a guitarist coaxed so beautiful a sound from a guitar which draws its sustenance from the nearest power-point.'

British pianists, moulded his own eccentricities to a pattern which obviously stimulated Montgomery and must have quelled any misgivings he may have had about working with British musicians. Opening with a beautifully-phrased "Just Friends", joy after joy rolled from a guitarist who cannot be pigeon-holed as a "modernist". For the roots of the Montgomery magic lie in an unfalling swing

and harmonic imagination which is far more daring than it appears on the surface. And, of course, there hasn't been a guitarist who can coax such a beautiful tone from an instrument which draws its sustenance from the nearest power point. On ballads such as "Polka Dots And Moonbeams", the wave of caressing chords and those amazing octave runs are almost overpowering. And one of

his great strengths is that he never shies from stating the obvious beauty which lies in a melody. Never is it distorted by tricks of phrasing or chording. Judging by previous experience, Ronnie's guests get better and better as their stay goes on. If Wes Montgomery does, it will be an experience which no true lover of guitar music of any kind can afford to miss.—B.H.

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Miming? It's not for me

says
Roger Miller



ROGER MILLER is a 29-year-old Texan who admits to being a violinist, who turned drummer, who turned writer, who turned singer, who turned comedian.

"Actually I like to regard myself as an entertainer," says Miller whose "King Of The Road" is steadily climbing the Pop Fifty.

"It's my first time in England, but I've been studying the language for quite a while so I should make out OK," he continued. "Apart from my army service, this is the first time I have been out of the States as an entertainer."

"Future plans? I only got married five hours before I left home and I have a honeymoon due at the end of this trip."

Roger's first show business ambitions arose when as a schoolboy, he heard Hank Williams. He took part in local talent contests before his army service, which included three years as a driver in Korea.

After his release he joined the fire service in Amarillo, Texas, but got restless and headed for Nashville, Tennessee.

"I was a musician in Nashville," says Roger. "I always wanted to go solo but nobody wanted to listen to me as a singer. When you run in your own

direction it can be hard to get people to take notice."

He broke off to inspect the MM's shorthand. "What are you doing? Writing it down in Jewish?" he queried.

Roger's first real break came when he joined a travelling show led by Ray Price, who decided to record one of his songs. He then joined country and western star Faron Young as a drummer and, during his spell with Faron, started singing again.

By 1962 he was a regular on TV. "I prefer working on TV and doing the better class supper clubs where you can establish rapport with the audience," he says.

"I write all my own material," he added. "I also study creative writing and hope to have a book published soon."

"I am interested in philosophy — I write things like 'From the seeds of disillusion grow weeds of discontent' — stuff like that."

Roger seemed a little dissatisfied with his first British appearance — on ITV's "Eamonn Andrews Show".

"I don't like miming," he explained. "That's for non-performers. I told them I'd rather do it live but they wouldn't agree."

"New records? I have a new single due in the States in about three weeks and an album should be out in a month or so."

POP SINGLES REVIEWED BY..

Before embarking on his Blind Date, Donovan announced: "I won't do an Andrew Oldham." His tastes proved to be pretty wide, stretching beyond folk into the R&B, rock-n-roll and pop fields.

Donovan

BLIND DATE

MARVIN GAYE: "I'll Be Doggone" (Tamla Motown). It's Tamla Motown. This is a good scene. I like the record, dig it a lot. In fact I love anything that the Tamla people do.

People could learn a lot by just looking at how they dance as well. It's good that Tamla-Motown has moved into the business.

PETE SEEGER: "Little Boxes" (CBS).

Has this been released as a single? They'll buy it. But it won't make people do anything because they're all living in little boxes anyway.

I've followed the writings of the Seeger family for a long time. I don't know how they bill Pete Seeger but he is really the ambassador of folk music. I don't really like his voice, though — I never have.

JOHN MAYALL and the BLUESBREAKERS: "Crocodile Walk" (Decca).

This is a good idea—it's a good approach to writing. It reminds me of the old rock-n-roll bands who used to work in the clubs. I don't know who it is but it goes back to the days when soul was interpreted through group work. He's a good singer. It moves me, so its good.

SETTLERS: "Good News" (Decca).

The Silkie? The Christy Minstrels? I don't like my folk sung like this. It's an English group. This is a freedom

song but somehow it's very shallow.

GRAHAM BOND ORGANISATION: "Tell Me (I'm Gonna Love Again)" (Columbia).

The Righteous Brothers? I like it, it's good. In fact it's great. Wait a minute, it's Graham Bond.

I love watching them at work, they're great. How about Ginger Baker on drums! And they have the best harmonica player in the business. This is just great.

JOE TEX: "You Better Get It" (Atlantic).

Yeah, this is a scene! Great! Eric Burdon would dig this, he does things like this in his act. It's a great story line. Whoever it is he's very good. It knocks me out!

SWINGING BLUE JEANS: "Make Me Know You're Mine" (HMV).

Sounds like cinema music and I don't like it. You can get this feeling with a straight mike so why echo it? Good words, though.

It could have been done with a better arrangement, but it's a great tune. Play me something that's going to be a hit!

SHIRLEY BASSEY: "No Regrets" (Columbia).



Back to skiffle

FIVE years ago at an art school, four boys formed a jug band. As the group developed they played their own form of "primitive skiffle" for the school dances.

More members joined, and two years ago the present Dedicated Men Jug Band went into action.

NEW GROUP NEWS

The line-up itself promises things to come: Ray Ball (23) lead kazoo; Wink Stinton (23) swanee whistle; Roger Miles (19) kazoo; Lyn Birkbeck (guitar) is 21; his brother Paul (banjo) is 25; Steve Strickland (18) plays washboard, and Seth Copas (25) is the jug expert.

The group played above a pub in Knightsbridge for several months but it began to get so crowded they had to find a new rendezvous.

Their fans followed them to the Weatherby Arms in Chelsea, they blew a storm at the Centre, in Balham and now they have a fortnightly residency at the Marquee Club.

This residency, plus a record contract they have landed with Pye, is a major breakthrough for one of London's first jug bands aimed at the commercial market.

Paul Birkbeck told the MM that the group's musical tastes cover almost everything from the Beatles and Yardbirds to the Memphis Jug Band, Mound City Blue Blowers, King Oliver and Papa Charlie Jackson—a fair cross-section.

"The only trouble is," says Paul, "I can't get the boys to stand up. It's an all-sitting group."

he uses the words. I don't dig this arrangement and I don't like the song.

TONY KNIGHT'S CHESSMEN: "How Sweet" (Decca).

I don't like it. Take it off, I don't want to hear any more. It just doesn't register. There just isn't enough coming over to make a basis for criticism.

GLYN JOHNS: "I'll Follow The Sun" (Pye).

No, I don't like this. He might be a very good guy but it doesn't show on this. I don't like the singing or the song.

BEAU BRUMMELL: "The Next Kiss" (Columbia).

Take it off (after half a chorus). I can't stand that rhythm — do-da-de-da-da. I don't want to hear any more after that. I don't like the song at all. Who was it? Beau Brummell? And I like him as a bloke!

JACK JONES: "The Race Is On" (London).

It sounds like a Roger Miller thing and I don't like him. It's a weird, cowboy song. It wasn't recorded in Nashville anyway. I suppose people might like this.

COUNTRYMEN: "So This Is How It Feels" (Piccadilly). The Bachelors? I don't know who it is and I don't like it at all. It just doesn't come anywhere near to being anything. The song is nowhere.

SEEKERS: "A World Of Our Own" (Columbia).

It's the Seekers. She has a great voice. Tom Springfield wrote this, I suppose. It won't be bought as much as the last one but it's a clever song.

They do have something distinctive — nobody else is doing this sound. It's a lot like country music. I've met the one who looks like Peter Sellers.

FRANK SINATRA: "Anytime At All" (Reprise).

Sinatra. Is that Basie on piano? He's great because when he sings a word he knows what he is talking about — that's why the chicks went mad for him. That's where he scores — the way



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'It's a mistake to get lumbered with any particular style ...'

Here comes the Them!

THERE are not many Irish beatniks in the chart, but there are enough to form the nucleus of an "out crowd." This nucleus is known to record-buyers as "Them," whose "Here Comes The Night" is a worthy follow-up to their first hit, "Baby Please Don't Go."

"Them" are switched off to such an extent that it is excessively difficult to cull enough words from them to form a sentence.

But beneath a smoke-screen of out-of-date, 1958 style non-communication. They are really a pleasant enough bunch of musicians, who cheerfully dissociate themselves from trends, R&B, the Beatles and folk music.

They feature organ, and their lead singer, Van Morrison, occasionally plays tenor saxophone. But he did not seem thunderstruck by the great organ / saxophone boom that is allegedly sweeping auld England.

Names like Zoot Money and Georgie Fame drew blank, and references to the Beatles and folk music drew

We play nothing we don't like

haggard looks and non-committal grunts.

"We don't call ourselves an R&B group or anything," said Van. "We just let the public decide what they want to call the music we play."

"It's a mistake to get lumbered with a particular style," agreed lead guitarist Billy Harrison.

"We play blues and ballads and try to put our

own interpretation on these things. We don't play other peoples' hits. Why should we? We are trying to be an original group."

Van explained that on a club date they play everything from Charles Mingus to John Lee Hooker.

Good

"We have tried some Minus stuff, which we used to play in a club in Belfast. It used to go down a bomb."

Said Billy: "I don't know if they understood it or not, but they seemed to enjoy it, and we felt good. If everyone goes away happy and we feel happy when we play, you can't ask for much more."

As jazz fans, how do they feel about chart records? "We don't play anything we don't like."

How do they feel about showbands?

"When we were in Ireland, we had our own scene and didn't know much about them anyway. We don't think about pop. It doesn't matter what gets played — it's all music."

"I couldn't tell you if there is a pop scene, a folk scene or an R&B scene. I haven't seen any of it — we just play and get people to like us — or hate us."

Upset

Although Them profess general ignorance of the pop scene, they do dig the Spencer Davis group. "They are fabulous," said Billy.

"But we are in the 'out crowd.' It's true. We know just nobody except the Pretty Things, who are good friends of ours, and Jimmy Savile. We get on all right with them. We can laugh at the same things."

Them are upset at allegations that they sound like the Animals.

"Everybody says we sound like the Animals," said Billy. "Well we don't. Some reporter compared Van with Eric Burdon. He's not like him, he's got a distinctive style of his own."

"I reckon the Animals are good and it's not an insult to be compared with them, but we are trying to do something different."

Work

What plans do Them have for themselves?

"We start work this week on an LP which we want to finish by the end of the month. We don't know what material we will be using, but we want to make it as likeable as possible."

Do they write much? "I write to my mother about three times a week."



We'll never split —Supremes

DIANA ROSS, leader of the Supremes, will never go solo — unless the group breaks up.

Diana told the MM this week: "I have never thought about singing solo. Lot's of people have put this question to me, but I don't think that I would ever leave the girls."

WONDERFUL

"They love me and I love them so much, and if we broke up, it would only be if any of us got married. Then I might sing on my own."

However the Supremes have been breaking up Britain as they storm across the nation on Tamla-Motown show — described by British guest artist, Georgie Fame, as "the best show ever to come here."

The girls have been having a ball too. "I have been having such a wonderful time, I

can hardly describe it," said Diana.

"Georgie and I have become very good friends. He's an artist, and I feel the Beatles are very talented too."

"I want to come back to England as a tourist. Entertainers don't get much time for sightseeing, but we saw a wall built across England in 55 BC and passed through Yorkshire, where the scenery was very pretty."

HOLIDAY

"Lady Londonderry invited us to her house today. She is such a nice person and very interested in music. We spent the whole day at her home, which is like a castle. It's so big she only lives in a part."

Barron Knights hit nearly wasn't

'QUITE honestly, 'Pop Go The Workers' wasn't supposed to be recorded!" This surprising statement about their new hit came from Barron Antony, otherwise known as Antony Michael John Osmond, leader and bass guitarist of the Barron Knights.

"We were doing 'Call Up The Group' on stage, and although it always went down well it was getting rather stale and out of date."

"We decided we needed something modern. I mean, there was Sunday Night At The London Palladium coming up in a few months."

"The send-'em-back-to-work idea was born and each of us practised some impersonations. You get several quiet moments doing a circus season. The boys pulled popular songs apart and fitted our lyrics to them."

"The last thing we dreamed of was recording 'Pop Go The Workers'. We performed it on BBC-TV's 'Crackerjack' and got a call from EMI a few days later saying 'Where's the record? We've hundreds of advanced orders for it!' We thought they were joking. We hadn't even recorded it."

"Having played the number live for several months there was no trouble recording it. We knew it backwards. We did it straight through and there was no editing."

"By the way, that audience isn't dubbed. We pulled people off the streets outside the recording studio and emptied the barber's shop over the road!"

In a long spot do they do impersonations all the time? "No, we're not a comedy group like Freddie and the Dreamers — no offence meant! We regard ourselves as entertainers. Like the Original Checkmates. They are fantastic!"

"That's what we try to do on stage—hold our audience all the time. We like to play to the seated audience because our act isn't the sort to dance to."

"We try to stop them dancing."

"We must get the audience to listen and watch or they miss too much. The whole thing is worth while if we achieve this."

She asked us back to spend a holiday."

Diana was phoning from her theatre dressing room, and sounded tired.

"I nearly fell down the stairs coming here," she explained. "And I'm beginning to get sick. I don't know what's the matter but I feel sick and tensed up. But I can't afford to get sick!"

I asked Diana if Tamla-Motown had any new artists whom we had not heard in Britain.

"Well I don't know if you have heard her yet, but there is Carolyn Crawford, and there are lots of other great artists in the company."

What was the biggest influence that gave Tamla-Motown artists their distinctive sound?

FAMILIES

"I really don't know. I have been asked this question so many times, and there is no answer. It's the same as if you asked the Beatles how they get their Mersey sound—they could not tell you. It's a matter of background and environment."

"People also ask how it is white people can't sing blues like coloured people. If people come from the same families, neighbourhood and background and go to the same church, they will sound the same."

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ARE THE RECORD PRODUCERS TAKING OVER?

PROBY



P. J. PROBY should be back on television. That was the opinion of stars canvassed by the Melody Maker last week. They were asked: "Has Proby suffered enough?" The majority view was: "Yes." This week there were comments to the MM from a top TV chief and a lot of VIPs—the viewers.

ARE the A&R men, the Svengalis of the recording studios, getting too much attention and growing too influential? More and more, they are putting their stamp on the records they make. Pop records in particular.

Time was when listeners recognised the artist on the label by his tone or style, or by some quirk of personality, without a thought for the backroom boys who supervised the record. But now "the sound" has arrived, and in many cases it means more than the individual or group talent represented. Records are identified by this trademarked sound—often a gimmicky background, or balance even—before the principals have sung or struck a note.

"Blind Date" finds Andrew Oldham saying: "That bass! I know this is a Tamla Motown," and "Another Decca record—I can tell them a mile off," and "Those strings have got to be Norrie Paramor. Is this an EMI record?"

Are record producers really all that important and influential?

Says Kinks leader RAY DAVIES: "The only influence our A&R man has on us is telling us to get to the studio on time. We go to the studio and run through our numbers. Shel Talmy just gets the sound. It takes a good A&R man to get the sound that's there, and a bad one gets the sound that isn't there."

Beatle JOHN LENNON: "It's simply that the public is more aware of the existence of A&R men these days. We're as much involved in the A&R-ing of our records as George Martin. We know the sort of sound we're after, and George agrees. Of course, he's the expert on technical electronics. Some A&R men are so in control they bog things down. They crap records up. They shouldn't be allowed to do it."

HUMPHREY LYTELTON: "I think A&R men are a menace from a jazz point of view. On the pop scene, obviously they have ideas and gimmicks which may be useful. But on the jazz side, they never seem to know as much about what the audience wants as the musicians do."

JOHN MAYALL, whose first LP is out this week: "Is the A&R man really necessary? Not always. It depends how much sense the artist has, and how much interest in the process of recording. This LP of ours was made live at Klook's Kleek. The engineers were busy in the control rooms and, after discussion, the session was more or less left to us."

Naturally, perhaps, A&R men feel happier about their relationship with recording artists. EMI's Norrie Paramor: "The A&R producer, to my mind, is the liaison between the artist and the company. Now in most cases, the spark comes from the artist and the producer develops this spark. In my opinion, A&R men should never be dictatorial — they used to be but I don't think they are now."

Denis Preston, an independent producer: "The importance of the A&R man is reflected in the Tamla-Motown or Phil Spector sounds. The A&R man has a fourfold role. To recognise the talent; to find the right material for that talent; to get the best setting for that material; and to direct the whole thing in the studio."

Andrew Oldham of Rolling Stones fame agrees about the A&R man's influence increasing, and says: "Records must be produced. Even when they are, some are terrible shambles. But at least there was some direction from the producer."

A final word on the standing of the U.S. producer comes from American songwriter-producer Burt Bacharach: "A&R men working for a company are becoming minimal in the States because everybody is now working as an independent. But the A&R man is very important of course, and each has his own way of working."



MAYALL



PARAMOR



BACHARACH

ELKAN ALLAN, head of Rediffusion television's light entertainment, and the boss of "Ready, Steady, Goes Live!" would like Proby back on the show. "We are looking into the possibility of it," he said.

"But we have to face the fact that Proby is a highly controversial person. In booking him, we would have to be absolutely certain that P.J. would not embarrass the programme in any way."

"I know he has a very big public, and I know that he would be a most popular person to feature."

"I am now considering the whole question of Proby and the possibility of whether we can offer him a spot on a future edition."

MM readers were in decisive form.

From Eastleigh, Hampshire, R. J. Smith roared: "What do you mean, 'Has Proby suffered enough?' He has put himself in this position. He has enormous talent but wasted it by singing and screaming abnormally on his records. Also, he spoils himself by disgusting



ELKAN ALLAN

stage antics. Surely you mean, 'Proby—have WE suffered enough?'"

An interesting and authoritative letter comes from Gordon Theakston at London's Garrick Theatre.

"I recently worked as a stage manager on a large show with Proby. His attitude to his work is completely professional and his act a carefully rehearsed piece of exciting showmanship which makes the amateur antics

Should the TV ban be lifted? Readers speak their minds

of some other stars appear pretty feeble in comparison.

"Television companies should examine some of the material paraded daily on the screens before passing judgment on an artist of Proby's calibre."

Mrs. D. P. Edwards, of Crawley, Sussex: "So Proby's pants split on stage. Well, accidents happen in the best of circles. Proby has been pushed around and banned from TV for too long. Elkie Brooks has a cheek criticising him, too. She should examine her own act before attacking Proby."

Frank Turton, of Stoke-on-Trent, writes: "Jim is a great artist with heaps of talent. It is a disgrace of the whole pop scene that he has been taken away from the TV, and unless he gets back soon I won't blame him if he returns to the States. That would be England's music loss."

Colin Farmer, of Leicester, believes Proby "will get hit records anyway, so it's not a case of him

"People who still want to see his act can go and see him on live shows. But why should EVERYBODY have to suffer him on television? He would spoil my enjoyment of 'Lucky Stars', and Philip Jones is right to ban him."

Petitions are being planned to present to the TV firms in support of the "Bring Back Proby" campaign.

John Atkin, of Slough, Bucks., is one of the fervent Proby supporters planning a petition.

"Hundreds have signed it, and when it is complete I shall send it to Mr Elkan Allan. This seems the most sensible programme 'Ready Steady Goes Live'

—because at least it had the guts to go 'live.' I hope Mr. Allan has sufficient courage to do Proby justice," says John.

So there it is. There is a solid body of Proby supporters who are dead keen to see him starring on TV again.

His new record is out at the end of April.

The Melody Maker repeats its Proby plea to the TV chiefs: Bring him back. Forget the ban. That should be a thing of the past.

Many TV programmes go by the maxim: "Give the public what it wants." Here is the chance for them to honour that pledge.

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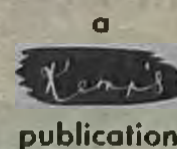
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US NEWS +++ US NEWS +++ US NEWS +++ US NEWS +++ US NEWS +++ US NEWS +++

FREDDIE and the DREAMERS are the hottest thing on the US record scene since the BEATLES and the DAVE CLARK Five. Their TV appearance on the "Shindig" show produced tremendous reaction, their Mercury album is selling beyond all expectations and their "I Understand" single sold over 100,000 copies in the first week.

Tenorist SAL NISTICO is back with the WOODY HERMAN HERD replacing RAOUL ROMERO. Trumpeter BOB SHEW has taken over from LARRY FORD, and singer JOE CARROLL has quit.

The Waldorf - Astoria, New York, is hoping to sign FRANK SINATRA for its Stairlight Room, this summer. But Sinatra is reported to prefer a club which would seat around 1,000.

DRUMMERS PHILLY JOE JONES and CHARLIE PERSIP were sentenced to 10 months imprisonment in Kobe, Japan, for possession of narcotics. The sentences were suspended and both men expelled from Japan.

Pianist TOSHIKO has returned from Japan with her husband, altoist CHARLIE MARIANO, and is living in Boston. CANNONBALL ADDERLEY LIONEL HAMPTON Sextet are currently as Basin Street East.

MILES DAVIS has cancelled several dates to undergo the long-postponed operation for calcium deposits on his hips. Ava Records, founded three years ago by FRED ASTAIRE, have gone out of business.

Veteran trumpeter JOE THOMAS is fronting a quartet at The Leaves Club, on New York's East 61st Street.

THEY'RE ALL JUST WILD ABOUT FREDDIE



by GERALD WILSON, gives two concerts at Carnegie Hall on April 22 and 24. The shows will be recorded by RCA-Victor.

HARRY TIERNEY, who wrote "Alice Blue Gown" and the music for many Broadway shows, has died in his New York home at the age of 74. TERRI THORNTON and the LIONEL HAMPTON Sextet are currently as Basin Street East.

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Veteran trumpeter JOE THOMAS is fronting a quartet at The Leaves Club, on New York's East 61st Street.

MAYNARD FERGUSON is currently at the Metropole with his new sextet.

THE FRANK FOSTER Orchestra made its debut at Birdland this week. The 20-piece band includes JOHN COLES (tp), BENNY POWELL and BRITT WOODMAN (tms) and NORMAN MAPP (vcls).

"New Black Music Today" at the Village Gate last week featured JOHN COLTRANE, CECIL TAYLOR, ARCHIE SHEEP, GRACHAN MONCUR, ALBERT AYLER, CHARLES TOLLIVER, BETTY CARTER and the SUN-RA MYTH-SCIENCE Orchestra.

JIMMY RUSHING is doing another album from Coppix. Decca have just released a two-record set of "The Best Of LOUIS ARMSTRONG". FREDDIE HUBBARD recorded for Blue Note last week.

STARS OF BEAT



No. 3: THE RHYTHM GUITARISTS

Rhythm guitarists are a rare breed. Some groups don't have one. Others who have them say they double the duties of lead guitarist. But there are still thousands of young musicians looking up to the star groups for inspiration. Here, Britain's leading rhythm guitar men provide more tips for budding players in part three of the MM's series devised to encourage the country's young players.



BRIAN JONES
ROLLING STONES



BRUCE WELCH
SHADOWS



JOHN McNALLY
SEARCHERS



JOHN LENNON
BEATLES



RAY DAVIES
KINKS

I PLAY a lot of lead guitar and I am not really interested in rhythm guitars. Rhythm guitar is a very functional instrument, and it's a drag. In the Stones we often have two lead guitar patterns going and we never use straight rhythm guitar as in the old Shadows days. We also use a heavy bass riff pattern—a Chuck Berry thing. If we have got two guitars we might as well use them to full advantage.

THE instrument fills the gap between bass and drums. At one time rhythm guitar was just in the background of a band—it was just there. When we started, I wanted to bring it forward more. When we did "Apache" I kept saying "Bring it up"—and it was recorded louder. Before the Beatles, all the groups had the same lineup as ours—three guitars and drums. And now organs and saxes are coming in and rhythm guitar is being used less. I never had any lessons, but I wish I had. I advise young people coming into the business to take them. If you teach yourself, you can learn to play bad chord shapes. There are many different ways of playing the same chord. This can hinder your fingering, but although I play by ear I learnt the correct shapes and luckily I have a good ear. Most of today's rhythm guitar players are pretty bad. I would tell some of them to forget it—there is no future for them.

I WOULD advise young players to try to develop their own style and listen to records. Try to develop a way of playing that people will recognise as your own and a sound of your own. Most rhythm guitarists get the same tone, but Bruce Welch with the Shadows gets his own tone and you can always tell John Lennon's playing. I try for a toppy tone. Playing rhythm guitar is the most boring job in the group and the only reason I play it is because I am not good enough for lead. It's just playing chords, and the same thing all the time. It's essential for the group to have a rhythm guitar, but it's a bit of a drag. We feature it prominently in our group though, and you can hear it on "Sweets For My Sweet", "Sugar And Spice" and "Needles And Pins". Also on our new one, "Goodbye My Love". I think buying a very expensive instrument is a load of bull. I spent £40 on my last one and used it on all our recordings.

I'VE never been a conventional rhythm guitarist. It seems the most impossible thing in the world to try explaining how to play rhythm guitar and what I do. For a start, although I've always been tagged the rhythm guitarist, that position is shared between all of us. I like doing the odd bit of lead playing to relieve the monotony and I expect George likes switching with me as well. In the beginning, I never sat down and said I wanted to play rhythm guitar. It was simply that George was better than me so he nobbled lead and I got lumbered. Now then, the way I make sure I get a fair chance to do lead sometimes is by writing a tune. Naturally I'll write the guitar solo, too, in my mind, so it's obvious I'm going to play my own tune solos, usually anyway. Advice: don't clash with the lead guitar and then you can do what you like. Fill in nicely and try to add to what the lead guitar's doing all the time. The bass guitarist should never stop playing and always be there, but the same can almost be said for rhythm, in a way.

A LOT of the time I don't play because, with our sound, I only play certain passages. Sometimes I just sing. I do also play lead guitar and this is what I started on. I feel it's a good idea to have started on lead because some of the progressions come through when one plays rhythm. I don't have time to practise. It's only people like Freddy Green who practise, but for our sort of music I don't need to. I had some lessons and naturally I recommend them, but a pupil mustn't idolise his teacher. They're a bit square! I also recommend nylon strings to start with because those steel ones will cut a learner's fingers to pieces. Always watch your volume when playing rhythm guitar because you are rather inclined to get carried away and play too loud. Actually the full chord doesn't sound too good on an electric guitar. The best guitar for rhythm is a semi-acoustic one, but I have to use a solid guitar for the extra volume. I like a good bass tone with not too much treble. I leave the treble to Dave on lead.

NEXT WEEK:
No. 4—
THE DRUMMERS



CHRIS DREJA
YARDBIRDS



GEOFF TURTON
ROCKIN' BERRIES



GRAHAM NASH
HOLLIES



MICK GREEN
DAKOTAS



ROY CREWDSON
DREAMERS

IF you are a rhythm guitarist don't try to push your way into the foreground. You must provide a strong backing. The rhythm guitarist is the person to knit together the rest of the group. The group's sound is empty without a rhythm guitar, but even so you mustn't overcrowd anybody. I try to get that punchy sound in between bass and treble but never get it cutting through. The rhythm guitar should be the third thing to listen for; vocalist, lead guitar, then rhythm. I don't count bass, it's always there. I've never had any instruction. I just started with friends and we listened to Bo Diddley and Jimmy Reed. Once you have the basics, develop your own technique from there, to fit your group and their music. The Yardbirds are always trying to get hold of new advanced sounds so I listen to records, the backing, the chords and just develop small subtleties, and progressions which make all the difference.

I STARTED as a singer with a skiffle group five years ago. I got interested in the guitar but I couldn't afford one so I made my own—not very successfully. Then I spent all my money on a small amplifier and guitar. I started as a lead guitarist, but I was never very good at lead. The main thing for a rhythm guitarist is to keep a steady rhythm and get a good sound that fills out the group. You should never make it loud, but try to get a distinctive sound. People should be able to pick out all three guitars in the group. A lot of groups, particularly amateurs, tend to play so loud that you can't distinguish anything. Playing and singing at the same time can be difficult at first but, like everything else, it comes with practice. I have played the piano since I was six, so I can read music. But I don't think it matters at all for pop music. When choosing an instrument you should know what sound you want and pick your guitar and amplifier to get that sound.

IN our group on stage we don't use rhythm guitar. You can't hear it all, and it jumbles the sound. I play it while I am singing, but I don't plug in! It's because of the acoustics in some of these places. There is no separation or clarity. But in the recording studio you can get separation and the full effect of the guitar, when it's very important for laying down the rhythm. It should be played together with the bass and drums, and should definitely not be too busy, except on numbers with a Spanish tinge and you have to play an intricate rhythm. I used to play lead guitar and sing, but it's hard to do both things at the same time. I have a special plastic plate on my guitar which fools a lot of people at gigs. They want to know what it is, but it's just to prevent scratching.

I PLAY lead guitar as well as rhythm and I used to play banjo in a trad band, but I got slung out because I couldn't play chords. I can now of course! It's good to have a knowledge of chords but not essential. If you spend your life studying chords you can forget about rhythm playing. You shouldn't stand out in a group, but should thicken the sound and make it mellow. Get to a good standard before you join a group, but I don't reckon practising much, especially on your own, because you lose your sense of time. You get folk singers who sing fine on their own, but get lost with an orchestra. Practise as a group, and don't get too flashy! A lot of players are taking up lead guitar, but I think rhythm guitar will always be there.

I HAVE been playing rhythm guitar for eight years and really enjoy it. It need never be boring. If you are playing what is basically a three chord number, you put seven ninths, etc. on top of the chords—always keep looking for ways to make the basic chords more interesting and to improve the sound. Rhythm guitar involves much more than just playing rhythm guitar. As far as balance is concerned you have always got to be much lower than lead guitar, but loud enough to be heard because you can contribute quite a lot. I am really not good enough to play lead so it's as well that I enjoy playing rhythm. Lead is so demanding and has to play so many things at the right time. The rhythm guitarist is really much more free. I must admit that I do very little practising these days but obviously it's extremely important to practice hard until you really know what you are doing and can play what you want to.

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Life with the Lennons

THE STORY OF A HARD DAY'S NIGHT IN THE LIFE OF A BEATLE (AND HIS WIFE)

THE Rolls-Royce carrying John Lennon swung out of Twickenham film studios and faced a sea of fans blocking the road. The chauffeur drove on. Girls banged the doors and wings of the Rolls and screamed: "John! John!" The Beatle carried on reading and locked himself in. It was not very unusual. Just another battery of fans attacking his symbol of fame. They were beaten by a ruthless driver.

The average Rolls owner might have shuddered with horror at the thought of a few dents. "The way I see it," said John as the car glided out of Twickenham, "is that they bought the car, so they've got the right to smash it up."

It was 5.30 pm. Lennon had knocked off from work at the film set and was on his way home to dinner with Cynthia.

The next 12 hours provided a powerful look at life with the Lennons. After dinner, it was a film. After the film, on to London's Ad Lib Club. Hundreds of thousands of words later, and at 5 am on Friday, the Lennons were on their way back home to Weybridge, Surrey.

"We're going to see The Ipcress File," said John, as the Rolls sped on. "We hire this cinema in town quite often."

Throughout the journey to his home, John talked — mainly about the hit parade, and of Beatles prospects with "Ticket To Ride".

"First time I saw Donovan on TV I fell off my chair. I couldn't believe it. We'd got back from Austria and I thought: 'Good God, Dylan's in Britain.' I still can't believe it."

"Yeah, great to see Dylan doing so well. I never thought he'd do much with this single. Hope we get the chance to get together again when he comes over — I'll have him out to the house if he'll come."

He said it wouldn't surprise him if "Ticket To Ride" didn't arrive in the chart at the top. "It's got to happen sometime, so it might as well be now."

Lennon does not sit in his Rolls. He lies in it. His feet operate the electrically-controlled windows, and he plays ups-and-downs with them all the time. He also smokes a lot and often passes a fag to the chauffeur.

At traffic lights, people glance inside, see the mop head, and do a double take. "It isn't—it IS."

They nudge their passengers. John either stares them out with the world's most freezing stare, or ignores them.

"This is it," he said as the car pulled to the top of a long drive. "Let's go and play some records."

Lennon's country house cost him £20,000 and it looks it. It is comfortable, but not ostentatiously furnished. His new Ferrari was resplendent outside the front door.

EXCLUSIVE

BY RAY COLEMAN

"Marvellous car. George and I ran it in the other night down the road—in one burst of 120 miles an hour."

John said hello to Cynthia ("Cyn") and introduced his son, Julian. "He's two, I think."

After a lot of fiddling with his record player, Lennon started playing "Subterranean Homesick Blues", the next Dylan single out here, and pronounced it "great, very Chuck Berry-ish." John and Cynthia spent about a quarter of an hour trying unsuccessfully to work out the words Dylan sings.

He carted huge box full after huge box full of LPs into the lounge and finally settled for the "Rags, Blues and Hollers" album, which he loves.

Funny

Cynthia said the cook was ready to serve dinner. Over a splendid meal of chicken, red wine and apple pie and ice cream, John talked.

Easily the most pungent, electrifying pop star in Britain, the 24-year-old Beatle was in searing form. He spoke of his hate of growing old; about the Bernard Levin affair and "Not So Much A Programme, More A Way Of Life". About spastics and his image; about the British pop scene.

"The scene's in a funny position at the moment. It goes up and down a lot. It came up with Proby, then went down, and up again with Tom Jones. It's gone a bit thin at the moment, with corny songs in the chart and so on."

"There are some good things around, like the Yardbirds and the Who, but I keep thinking how much better made their records could have been."

"Then there's this folk thing. I mean, if Donovan thinks he's a folk singer, what about Count Basie? LP WINNER!"

It must be explained here that Lennon is currently playing a game all his own. He makes outrageous statements like that one, totally irrelevant to the conversation, and then adds the words: "LP winner."

It's a send-up of the Melody Maker's Mailbag writers, renowned for advancing deep theoretical arguments about

what's folk and what isn't; what's R&B and what isn't. John finds it hilarious.

In between eating and drinking wine, John was getting up and down and walking into the lounge, changing records. Cynthia was finally driven to say: "For goodness sake sit down. You're giving me indigestion." She had a point.

"I think Levin was a bit soft saying that bloke's an imbecile," said John. "He's been waiting for people to have a big go at him for a long time. Now it's happened. Well, if he thinks he can get away with it like Proby did, he can't. What about R&B? Signed Al Saxon, Stoke-on-Trent. LP winner!"

"I like the pop shows on TV. Even enjoy seeing the rubbish. I like plays as well. There have been some good ones lately. I like pop shows first, plays second. I watch 'Not So Much A Programme'."

"I like that bloke Patrick Campbell and Harvey Orkin. But sometimes they get terrible drags on the panel. Altogether, it's a bit of a loser programme."

"I was asked to go on it but I turned it down. I'd only go on if they had people on the panel I like, otherwise it would just be a nasty night. They'd probably carve me up and if that happened I'd get bloody rude."

On growing old: "It's very difficult to imagine. I sometimes try to look into the future and stop myself doing it because it's such a drag thought. Thinking about an old Beatle, or a grey-haired Beatle, or a spastic Beatle."

"But the thought of somebody coming up and saying: 'How old are you?' and me saying: '50' is a bit off-putting. You know what I hate about the thought of growing old? When I was 16 or 17, people kept saying to me: 'Wait till you're 20 or 24, and you'll laugh at how you looked and behaved at 16.' And bloody hell, they're right."

"If I grow old and miserable, I'll paint myself green and red and have balloons popping out of my earholes."

Cynthia gave him a look that could only have meant: "You're talking rubbish again."

Would everything now be an

anti-climax for the Beatles after so much success?

"I want no more from being a record star," said Lennon. "I'm not disinterested, but there is more now than to make good records and sell them. I'd like to see us making better and better films. That's very difficult, and unlike pop music it allows you to grow up as a person."

"I'm not craving for any more gold discs, even though they're a nice boost. That's all over. I just want to be an all-round spastic. LP winner."

There must be a deep psychological reason for it, for John is obsessed by spastics. He talks about them a lot. Why?

"I mean nothing nasty, honest," he answered, jumping up and down again. "I don't think I'd know a spastic from a Polaroid lens. I'm not hung up about them. When I use the word 'spastic' in general conversation, I don't mean to say it literally. I feel terrible sympathy for these people—it seems to end of the world when you see deformed spastics, and we've had quite a lot of them in our travels."

Collapse

"In the States, they were bringing hundreds of 'em along backstage and it was fantastic. I can't stand looking at 'em. I have to turn away. I have to laugh, or I'd just collapse from hate."

"Listen, in the States, they lined 'em up and you got the impression the Beatles were being treated as bloody faith healers. It was sickening."

"I use the word spastic as slang. It's old fashioned to say 'he's got a leg missing.' If you talk about spastics at least you're modern."

Cynthia gave him a rebuking look. "Enjoying your dinner?" asked John.

Since the rise of the Beatles, John has gained the image of the vicious, outspoken Beatle. How did he like it?

"It's been very useful," he replied. "A lot of slimey little reporter types seem to have got to fear me. It's fantastic. I didn't work for the title of the vicious Beatle, the

Continued on page 16



EARL FATHA HINES, the latest American jazz star imported by the Manchester Sports Guild, opened at the club's basement jazz club last weekend.

Again it was a memorable jazz occasion—thanks to the sheer enthusiasm of northern jazz fans, the hard work of Guild secretary Jenks, and jazz organiser Jack Swinneron, the Alex Welsh band and the very special talents of Earl Hines.

Hines is one of the last of the piano showmen. He sits, knees apart, casually at the keyboard, spotlights playing on him, and a mile-wide grin bridging the gap between the audience and the stage.

His hair shines; he wears a permanent "knocked-out-to-be-here" expression on his face and you could easily imagine a Jelly Roll Morton diamond set in the middle of his gleaming teeth.

He is an extrovert like Waller, Jelly Roll and the legendary names of the past, but there is nothing hammy or show-biz about his playing.

It's strictly for now, vital, definitive and bursting with the distilled spirit of jazz.

Fred Hunt, Alex Welsh's pianist, stood listening in amazement. He said: "Isn't it great to see someone who plays the whole piano?" And, in a sentence, that's exactly what Hines does.

He's a one-man band using only two hands and eighty-eight keys. His imagination runs wild on that forte of the piano, "Tea For Two" and he punches and stabs out endless variations at will.

HINES—THE ONE-MAN BAND OF THE PIANO



The style is all so personal. He sounds unique, but you can hear a lot of other pianists in him—especially Garner in the quieter moments.

Hines' right hand is like a solo instrument backed by the left. It has a character and an autonomy of its own. It has tremendous power and can whip out snarls and whoops which at times resemble a trumpeter's gimmicks. And Earl's sense of dynamics is something you have to be born with.

He can carry on endless experiments with time signatures, but like every aspect of his playing, the excursions have purpose.

He can execute a complicated Tatumish run with gleaming ease and then mount a two-fisted attack that would have Fats shouting.

Hines broadminded outlook embraces his ranges from "Monday Date", "You Can Depend On Me", "Ain't Misbehavin'" through to "Satin Doll", "Misty" and "Lullaby Of Birdland". He even throws in a couple of Nat King Cole style

vocals to show how much he's enjoying himself.

Hines, a man of remarkable physique, is sixty and looks forty-eight. But his playing is ageless.

The Alex Welsh band, which showcases Hines so well and has a delicious stomp-up with him at the end of the shows, deserves special mention.

In its style, it is one of the best bands in the world today. Star is clarinetist Johnny Barnes who also plays fine tenor and wild baritone.

Newcomer Roy Williams, on trombone, is bursting with swinging ideas and Lennie Hastings sparks one of the most cohesive rhythm sections Britain has ever produced.—J.H.

● WHERE TO SEE HINES: Tonight (Thursday), London's Islington Town Hall; Brighton (9), Nottingham (10), London's 100 Club (11), Birmingham (12), Botley (14), Bath (15), Osterley (16), Hemel Hempstead (17), Manchester Sports Guild (18 and 19).

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A voice from the past as **ARTIE SHAW** says . . .

Those high ones? Just hard work

EXPERT ADVICE

edited by Chris Hayes

To settle an argument, can you say which clarinet was used by Artie Shaw. A colleague of mine insists that his instruments were specially made for him, and that those high notes he obtained on a B-flat, way above top register, were "rigged" by some method known only to him. — G. Bellamy, Shoreham, Sussex.

I never used a specially-made clarinet or mouthpiece. They were standard, although I "doctored" them. Initially I used a Selmer, but at the height of my career, it was a Buffet.

The high notes were obtained by hard work and determination to use every note on the instrument. There was no

"rigging" involved either in my playing, or on my recordings.

I have not performed professionally for the past 13 years, but have been actively engaged in various pursuits, including writing and film distribution.

A book I wrote, "I Love You, I Hate You, Drop Dead!" was published in America by the Fleet Publishing Corporation on April 5. — **ARTIE SHAW**, Manhattan, New York, USA.

WHAT is the meaning of the abbreviated title PDQ which figures on the "Washboard Rhythm" LP by Clarence Williams and his Washboard Band (Ace of Hearts 55)?—G. Kay, New Malden.

We checked with Milt Gabler and Stanley Dance, who both agree that it is short for "Plenty Damn Quick", a popular phrase in those days, meaning "in a hurry".—**DECCA RECORDS**, New York, USA.

I PLAY guitar in a group, but I would like to learn more about solo accompaniment, rather than just playing four to a bar. Is there a tutor covering solo playing, accompaniment and how to extemporise on chords?—J. Jarvis, Hatfield.

Bert Weedon deals with the subject in Pages 9-11 of his tutor, "Play Every Day" (Chappell, 5s), which is written specially for those wanting to advance their playing and style.

ARE there any societies for cinema organ enthusiasts?—L. Howland, Lymington.

Theatre Organ Club (secretary: Ralph Bartlett), 121 Cliford Road, Ruislip Gardens, Middlesex. Cinema Organ Society (secretary: Douglas Badham), 23 Tudor Gardens, West Ealing, London, W3.

WHAT kind of pick-up was used by Django Reinhardt during the period 1950-53?—A. Holland, Corby, Northants.

As far as I know, Django did not use a pick-up on his acoustic guitar. When he played amplified, he used an acoustic/electric guitar, and during his US concerts with Duke Ellington, he played a Gibson acoustic/electric. — **IVOR MAIRANTS**.

I UNDERSTAND that Burns now make a set of six bass guitar strings that can be strung on to an ordinary guitar and would exert no more pull than normal heavy-gauge strings. What are they called and how much do they cost?—W. F. Douglas, Southampton.

Six-string bass guitar strings, 24 $\frac{1}{2}$ in. scale, complete set £3 2s.

WHAT has happened to Cyril Stapleton and his Orchestra since they left Mecca?—Miss A. Jarrett, Penze.

We are principally engaged on private functions, but I am collaborating with Radio Luxembourg on a countrywide talent season. Artists complete an extensive questionnaire and those whose applications show the most promise are auditioned by me in their own area. — **CYRIL STAPLETON**.

ARE there any books showing how to build an electric guitar and amplifier?—Bertie Harris, Harrogate.

Full constructional details were supplied for an electric guitar in "Practical Electronics" dated January 1965 and for a 35-watt amplifier in "Practical Wireless" dated May 1964. For details send s.a.e. to these magazines at Tower House, Southampton Street, London, WC2.

Those whining strings

WOULD you please explain the technique of "whining" strings featured by the Rolling Stones.—Peter Wiggs, Ilford.

HE must mean "Little Red Rooster". I don't know what I do, really. I just bend the strings—push them up—until I hit the right note.—**KEITH RICHARD**.



Clancy's British tour

The Clancy Brothers and Tommy Makem close a Scottish tour at Edinburgh tonight (Thursday) and are at the Albert Hall, London, tomorrow. On Saturday they play Leicester and on Sunday, Birmingham.

FOCUS on FOLK

STEVE BENBOW, with Paul Solly, is to open a club at the Swan and Sugar Loaf, Brighton Road, Croydon, on Sunday, April 11.

Steve will be resident and hopes to encourage local talent. One local singer who will definitely be there on opening night is Valerie Ann.

Steve's future plans include a radio series with Jimmy Edwards, "This is your Jim", and a 13-week series for Tyne-Tees TV in which he will introduce guests.

On Tuesday, Steve is at the Centre, in Balham.

● Anne Briggs and Bert Jansch, residents at the New Ventures (Scotts Hoose) on Tuesdays, are being joined by Owen Hand.

Among the guests last Tuesday were Derroll Adams, Lyn and Graham McCarthy, Les Bridger, the Tinkers, Ernie Groomie, Mike Sutton and Arthur Roberts.

Owen Hand is also resident at the Hoose on Friday nights with David Fleming, while the New Folk singers Club, on Sundays, has uncovered a group of rumbustious shanty men in Royston Wood, Peter Bellamy and Paul Marsden.

Marian Mackenzie and David Fleming are also regular Sunday guests.

● Shirley Collins shares a Liverpool Phil concert with the Spinners tomorrow (Friday) night.

The following night she appears at Colchester, then on to Southampton (14), Watford (15), Peterborough (25), Guildford (28) and Chesham (29).

On the 21st she has another concert with Davy Graham at London's Mercury Theatre Club.

● Dorris Henderson's first single is due for release in May.

It is Paul Simon's "The Leaves That Are Green", and "Hangman", arranged by John Renbourn, who accompanies her on guitar.

● Two Sunday concerts are

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THE NEW JAZZ RECORDS

reviewed by Max Jones, Bob Dawbarn, Bob Houston

DECLINE OF A GIANT



BUD POWELL was undisputedly one of the greatest pianists jazz has produced...

Unfortunately, he has suffered more than his fair share of knocks from life...

This album, recorded in New York last autumn when he returned there after a six-year exile in Paris...

Occasionally during the ballads, such as "If I Loved You" and "Clifford"...

On the up-tempo, confident beginnings are seldom sus-

BUD POWELL. "The Return of Bud Powell". I Know That You Know; Someone To Watch Over Me; The Best Thing For You; On Green Dolphin Street...

tained, timing and phrasing is choppy and disconnected.

Ore is a sympathetic bassist, but Moses' drumming contains terrible moments of insensitive bomb dropping...

For the sleeve note to claim that this is a "stronger than ever" Bud Powell is ludicrous...

Seven-year old sheets of sound

RECENT Coltrane albums, particularly "Crescent", have been outstanding examples of how this controversial figure has developed...

This, however, is at least seven or eight years old, and despite sleeve-note mutterings about Coltrane being a man who "chooses co-workers who also can take care of business", wasn't even made under his name.

JOHN COLTRANE. "Black Pearls". Black Pearls; Lover Come Back To Me; Sweet Sapphire Blues.

The birth-pangs of the "sheets of sound" approach which made Coltrane notorious in the late Fifties can be heard at length here...

The rhythm section's easy swing is nicely contrasted by Coltrane's probing, insistent tenor and Byrd's crackling trumpet. Coltrane becomes a bit incomprehensible on the long "Blues", descending into massive outpourings of scales and arpeggios after a long, loping Garland solo.

Byrd skips and prances over the changes with his effective edgy tone, and turns in his best work. "Lover" is taken at a frantic pace with everybody just getting to the finishing post in time.

Most of the solos go on too long, but in the main, it's above average for the unplanned session which throws together a handful of musicians and hopes for the best.

Interesting in the light of Coltrane's later developments, but by no means essential.

COUNT AT THE ORGAN

-AND AS ALWAYS WITH BASIE, SWING'S THE THING



BASIE... "plays without impeding the surge and sound of jazz"

COUNT BASIE: "Count At The Organ." Basie Beat; Extended Blues; She's Funny That Way; Song Of The Islands; Count's Organ Blues; Blues For The Count And Oscar; Port Of Rico; Lean Baby; Paradise Squat; The Cool Rage; K.C. Organ Blues.

ORGANS, electric organs that is, are in important force in jazz and popular music today. It was not so when Basie made the recordings collected in this album.

The organ-tenor-band blend on "Paradise Squat" had something of novelty appeal when first heard. In fact, it was well arranged (by Buster Harding) and splendidly played by the soloists, Basie and Eddie Davis, and new 1952 Basie big band, and sounds fine and dramatic still.

All these tracks were supervised by Norman Granz, who likes combining exceptional talents, and made during July or December of '52. The LP has a built-in advantage over most of today's organ epics; it boasts variety.

The earliest session, which took place the day before the "Paradise" date, produced three of these tracks—"Rico", "Lean Baby" and "Cool Rage"—featuring Illinois Jacquet's most restrained and Lesterian tenor, Basie on organ and Hank Jones (pno) in a sextet setting.

A different sextet instrumentation figures on "Basie Beat", "She's Funny", "Organ Blues" and "K.C. Organ", Joe Newman's trumpet replacing

BASIE—ECKSTINE



BILLY ECKSTINE—COUNT BASIE: "Basie-Eckstine Incorporated." Stormy Monday Blues; Lonesome Lover Blues; Blues, The Mother Of Sin; Jelly, Jelly Blues; Don't Cry, Baby; Trav'lin All Alone; Little Mama; I Want A Little Girl; Drifting; Song Of The Wanderer; Piano Man.

ECKSTINE may not be everyone's idea of a jazz singer, but he's a singer who knows how to put over a song intelligently and in an expertly rhythmic way. And he can work with a band as good as this one without sounding out of his depth.

For my taste, this is "B's" most satisfying LP, so I am pleased to see it reissued now by World Record Club. Eckstine sings with real zest and attack on the best tracks, while Basie's orchestra is too much most of the time.



"Little Mama", a medium-tempo jaunty blues with slick words, could be out of the Basie-Williams songbook. The Eckstine influence on Joe Williams can be felt (perhaps the reverse, too), and in every way this is solid big-band vocal work.

The band whacks it out as required, and the saxes sing mellifluously when they get the chance. "Stormy Monday", an old "B" feature from Hines days, brings on the leader's crafty piano contrasted with mountainous band passages, and strong open trumpet which sounds like Snooky Young.

One of the most agreeable slows, "Don't Cry Baby", features Basie again, and his piano crops up elsewhere—cradled in that marvellous rhythm section. "Lonesome Lover" and "Jelly Jelly" are two more blues which are Eckstine originals—there are six on the set—and both let this 59 Basie Band step out.

"Little Girl" is a nicely realised performance of non-

"B" material, and "Drifting" is another which shows off the singer's know-how and relaxed authority. "Piano Man", the song and singing, tells why Oscar Brown admires Mr. B.

It may be that the vocal sound is too rich for jazz, certainly on the ballads, but the big bands all had their sentimental singers in the old days, and Eckstine is in the tradition. I find this much more convincing than Tony Bennett or Sinatra with Basie.—M.J.

SARAH VAUGHAN



SARAH VAUGHAN: "Viva! Vaughan." The Boy From Ipanema; Fascinating Rhythm; Night Song; Mr. Lucky; Fever; Shiny Stockings; Avalon; Tea For Two; Quiet Nights; Stompin' At The Savoy; Moment Of Truth; Live Samba.

FRANK FOSTER, former Basie reedman and arranger, is an imaginative and swing-conscious writer who has doubtless been underpraised so far in a jazz world which tends to bend the knee to what is obscure rather than intelligible.

This, the second LP in as many months from the delightfully gifted Sarah Vaughan, presents Foster in the role of arranger-conductor under the benign guidance, we must assume, of producer Quincy Jones.

If it is a little less successful than the recently reviewed "Sweet N'Sassy", with Lalo Schifrin on charts, the reason probably has nothing to do with Foster who provides an intriguing backdrop of strings, trombones, flute and rhythm in so far as album scheming allows.

And album scheming is the trouble here. Everything has been cast in what has been dubbed the Latin mood.

A samba, mambo, cha-cha, bossa nova sort of beat and flavour permeates the programme. It doesn't harm "Ipanema" and "Jive Samba", naturally, but doesn't do much for "Fever", "Savoy" or "Fascinating".

Foster's own "Shiny Stockings" comes off not too badly despite the chugging, jog-trotting LA rhythm, but a lifting jazz beat would have encouraged Sarah to wail in a deeper groove.

Well, that's the character of the set—its strength if you go for the Afro-Cuban gear, its weakness if you're bored by too much bossa. Sarah sings truly if not superbly.—M.J.

GRACHAN MONCUR

GRACHAN MONCUR III: "Some Other Stuff." Gnostic; Thandiwa; The Twins; Nomadic.

THIS is very much one for the avant garde collector. If your appreciation stops at Free Form, keep well clear. Moncur is a commendably aggressive trombonist with a good, brassy tone, who first arrived on disc with the Art Farmer-Benny Golson Jazztet. Since then he has trod more adventurous paths and all four of these lengthy items are his compositions.

"Gnostic" is one of those curious, atmospheric pieces which owes a good deal to early Mingus—it is, in fact, strongly reminiscent of Mingus' "Pithecanthropus Erectus" at times.

It is full of explosive sounds, crashing chords and a piano phrase repeated with calculated monotony. All-in-all it would make good background music for a monster, horror film.

Moncur's full tone gives him a head start in the solos. Shorter takes a very odd solo, but things get even weirder when Hancock takes over. "Thandiwa" is a complex piece but with much more straightforward solo work, including a remarkably adroit effort from bassist McBee.

"Twins" is based on one chord, F major, and the opening ensembles achieve an odd effect rather like a dripping tap. Trombone, tenor and piano all have their best solos of the album and there is an exciting duet between piano and bass.

"Nomadic" is virtually all drums and, brilliant though Tony Williams is, it is likely to be of interest chiefly to other drummers.

As an album, this should appeal strongly to those interested in the latest jazz developments. Older listeners are advised to look elsewhere.—B.D.

ERROLL GARNER



ERROLL GARNER: "Move." Lady Be Good; Rosalie; When A Gypsy Makes His Violin Cry; What Is This Thing Called Love; Yesterdays; Misty; Lazy River; All Of A Sudden My Heart Sings; You Are My Sunshine; Mellow Tone; Imagination.

GARNER has been quite well represented with issues and reissues during the past few years, but he is a popular musician, and an album of eleven numbers—running for some forty minutes—priced at 21s 6d should be snapped up by devotees.

Two of the tracks are by Garner alone, and of these, "Yesterdays" is the recommended performance though both are colourful transformations in his most luxurious ballad vein.

The remainder of the pieces, by the usually well-behaved trio, vary from bright, bounding swing piano ("Rosalie", "Lady Be Good", "Sunshine", etc.), to the soft-centred romanticism of "Misty", and include a few of those engagingly buoyant mid-tempo solos, such as "What Is This Thing" and "Lazy River".

So much has been heard and said of this pianist that most readers know what to expect from his LPs. This is middling good Garner from a fairly creative period.—M.J.

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Who's winning the pirate radio battle?

THE battle for listeners and advertising revenue between the commercial radio stations is gathering force. Obviously, the greater the area covered, the greater the weapons in a station's armoury. Luxembourg, Caroline and London claim that their coverage is extensive. How true is this?

The MM went round Britain to find out. These are the conclusions:

LONDON and the SOUTH-EAST: Radio London can claim the best reception. Caroline is good, but in the London area it usually vanishes when foreign stations open up around 5.30 p.m. Luxembourg reception is good, but tends to fade and wander off the dial setting.

TORQUAY: Luxembourg has the field to itself. Reception is generally clear apart from background whistling.

BRISTOL: Reception for the pirates is almost non-existent. Luxembourg is vastly better than it used to be, but still inclined to fade periodically. Few of the youngsters in the West Country and Southern Wales have ever heard the pirate ships.

DERBY: Luxembourg, both Carolines (North and South) and Radio London can all be received in Derby, which is in the centre of England. Luxembourg is very good, the Pirates' reception just tolerable.

BIRMINGHAM: Luxembourg, Caroline and London can all be heard — but it

How the struggle has gone so far

rather depends where you are. If you live on top of a hill in the country, reception is fine. If you are surrounded by factories you won't get them at all.

Luxembourg is very weak in the early evening but improves as the night wears on. Caroline is reasonable during the day but vanishes completely in the late afternoon. London is very weak.

A Midlands radio dealer said the answer lay in new sets, which are coming on the market and have a "band spread" on the medium wave. Tuning to the pirates is so critical that a band spread is essential to give you more margin for error when tuning in.

LANCASHIRE: Caroline and Luxembourg are available. Generally speaking, reception is excellent, except that Luxembourg is subject to some fading. In West Lanes, Caroline is usually better than the BBC. Both Luxembourg and Caroline can be heard throughout the whole of their hours of transmission.

YORKSHIRE: Luxembourg and Caroline only. Luxembourg comes over well but, for some odd reason, is better after dark — reception is nowhere near as good in summer as in winter. It is always subject to fading and fluctuation. Caroline varies in different parts of Yorkshire.

The MM drove from Bradford, where reception was excellent, to Skipton (15 miles away) where it couldn't be picked up at all. Passing through the Lake District into Cumberland, Caroline was stronger than the BBC.

GLASGOW: Luxembourg and Caroline only. Luxembourg reception is

first class over the whole area, but Caroline can only be consistently got in the southern area of the city, and usually on something more powerful than a cheap transistor. Caroline is best picked up during the afternoon.

EDINBURGH: Luxembourg and Caroline only. Luxembourg is loud and clear after dark, but tends to wander off the station. Caroline reception is good throughout the day.

NEWCASTLE: Caroline's signals are so weak that it can be picked up only on odd occasions. The majority of pop fans have abandoned hope of getting the pirates, though a few youngsters try to strengthen signals by attaching their transistors to water or gas pipes. They claim this does improve reception. Luxembourg is very reliable and improves late in the evening when foreign stations go off the air.

GREAT YARMOUTH: Luxembourg, Caroline and London. The two pirates are very clear during the day but tend to get blocked out after 6 p.m. Luxembourg varies from loud and clear to not so good.



Radio Caroline disc jockey Simon Dee.



REST OF THE WEEK'S DISCS

SEEKERS: "A World Of Our Own" (Columbia): If the same formula can be as successful, this will be a big second hit for the "I'll Never Find Another You" chart-toppers. Folksy, Springfields-like, and pleasant singalong material.

HERMAN'S HERMITS: "Wonderful World" (Columbia): A natural hit and not so corny as "Silhouettes". A good little foot-tapper with Herman's cheeky voice jerking out the words neatly. Nice.

JIM REEVES: "Not Until The Next Time" (RCA): The baritone voice on another of those romance ballads — predictably good in its field, and bound to hit.

IVY LEAGUE: "That's Why I'm Crying" (Piccadilly): Excellent vocal harmony, and the song is almost hymnal. The organ sounds good here. Pretty, and it deserves a high place in the chart.

MICHAEL HASLAM: "My Heart Won't Say Goodbye" (Parlophone): A big ballad powerfully sung.

He sings it robustly, and the song is remembered after one play. A really powerful bid for chart fame and it ought to click.

THE SILKIE: "Blood Red River" (Fontana): Without seeing the label, you'd say it was the Seekers. The words and tune are dull, but with the sound currently commercial it could do quite well.

TONY BLACKBURN: "Don't Get Off That Train" (Fontana): A Radio Caroline disc-jockey's record debut. He has a strong voice and the Les Reed backing is fine, but the words are old-fashioned. Doubtful hit.

JOAN BAEZ: "We Shall Overcome" (Fontana): The American freedom song and a natural for their rallies. Beautifully sung by a giant of folk music, and its stark simplicity and passion could earn it a big sale here.

LARRY WILLIAMS: "Strange" (Sue): Quite exciting and very potent solo R&B from a New Orleans born veteran of the music. The song's a bouncer, and he belts it out with great feel. Well worth a listen. —R.C.

Jim Reeves heads back to the country

JIM REEVES: "Have I Told You Lately That I Love You?" "Have I Told You Lately; Breeze (Blow My Baby Back To Me); Waltzing On Top of the World; Oklahoma Hills; Beyond The Shadow Of A Doubt; Roly Poly; Each Time You Leave; Icabod Crane; Your Old Love Letters; Highways To Nowhere" (RCA Camden).

REEVES has a pleasing voice, and he sings OK songs. But this is not really one of the LPs ideally tailored to the velvet-voiced ballad market in which Jim enjoys such huge popularity.

This is a country-ish album. His voice sounds young. It hasn't the depth that came with "He'll Have To Go" and the single hits that drove him to international fame.

Still it's nice if not spectacular, and on a low-priced label it should find a big market.

DUANE EDDY: "Twangin' The Golden Hits"; Rebel Rouser; Raunchy; Shangri-La; Last Date; Honky Tonk; Theme From A Summer Place; Tequila; Stranger On The Shore; More; The River

Kwai March; Swinging' Shepherd Blues; Rumble (RCA Victor).

THIS LP doesn't really measure up to expectations. In the late Fifties, Duane was an exciting artist, and listening now to "Rebel Rouser", "Raunchy" and "Tequila", the talent of Eddy is obvious. He possessed an exciting and distinctive guitar sound.

The trouble here is that the other hits—and particularly when Duane gets to grips with other people's—sounded much better in their original form. The dominant guitar is missing from the forefront of "Swinging Shepherd".

A sadly disappointing LP, but a reminder that Duane could be a compelling artist when he wanted to.

FRANKIE VAUGHAN returns to the album scene with "My Kind of Song" (Philips), a nice collection including "The Song Is You", "You'll Never Know", "When It's Sleepy Time Down South", "So Tired" and "Pennies From Heaven".

The Ivor Raymonde backing is tasty; Frankie generates some excitement and pours out the passion. He tends to skate round the meaning of the words occasionally, but altogether it's a masculine, matured Vaughan who now owes little to his Jolson influenced days.

ANTHONY NEWLEY'S "Newley Delivered" (Decca) is a strange mixture of straight performances of songs like "What Kind Of Fool Am I?" and "You Made Me Love You" and send-ups like the Beatles' "I Saw Her Standing There" and the famous "Pop Goes The Weasel". Sixteen tracks here, proving Newley's versatility. He's better on the funny tracks than on serious ones.

THE inoffensive little voice of big **BURL IVES** is as plaintively attractive as always on "Burl Ives Sings

Pearly Shells And Other Favourites" (Brunswick).

Tempos range from the sing-along to the soft ballad, and Burl is in his softest form throughout. Titles include "Two Of The Usual", "Lynchin' Party", "What Little Tears Are Made Of" and "Hard Luck And Misery". Pleasant.

MUSIC to complete your nervous breakdown is supplied by America's **KINGSMEN** on "The Kingsmen, Volume Two" (Pye); Beat at its most raucous, with no trace of a real theme—or of a beat, at times, come to that.

This album—which includes such numbers as "Little Latin Lupe Lu", "Something's Got A Hold On Me", "Great Balls Of Fire" and "Walking The Dog"—was recorded live. It's full of frenzy, but it's terribly superficial.

A diabolical-sounding group; an LP to play only for horror value.

GUITARIST WOUT STEENHUIS'S "Hawaiian Surf Ride" LP (Liberty) is a refreshing selection of Hawaiian music excellently played by one of its best exponents in this country.

The playing is so clean, the rhythmic patterns so appealing, that the album can be unhesitatingly recommended to anyone partial to this kind of music. "Hawaiian Surf Ride" and "My Little Grass Shack" are among the stand-outs, but it's a fine all-round LP.

ON "The Best Of RUTH BROWN" (Atlantic) this American singer delivers fourteen tracks with soul. She lacks a certain depth and the soul is rather on the surface of her voice, but it's an interesting performance, and Miss Brown can rave it up with the best of them.

Tracks include the delightful old Patti Page best-seller, "Oh What A Dream"; "Tear-drops From My Eyes"; "Love Contest"; and "Somebody Touched Me". The backings are square.—R.C.

FOR FOLK FANS

DEEP-VOICED Odetta sings and plays a number of traditional ballads ("Katy Cruel", "Wayfarin' Stranger", "Looky Yonder" and "Four Marys") and such modern protest songs as Woody Guthrie's "Deportee" on her new LP, "Odetta Sings Of Many Things" (RCA Victor RD7673).

It is a well-varied selection moving from the fast, double-time blues, "Trouble" (much like Muddy Waters' "I Be Troubled"), through the more sombre ballads to the whimsy of "Froggy Went A-Courtin'" and the tenderness of the lullaby, "Boy".

"Stranger" is very impressive. On this recital of folk songs and quasi-folk material, Odetta and her guitar are supported by Bruce Langhorne (gtr) and Leslie Grignoe (bass).

THAT popular British "Latin-American" pair, Dorita y Pepe, perform a fourteen-track programme of

Mexican folk and popular music on "Dorita y Pepe" (World Record Club Stereo T375).

Here are "ranchera" songs, popular boleros, traditional dance tunes, serenades and two medleys: "Mosaico Mexicana" and "Pot pourri Mexicano".

Odd song out is Luis Bonfa's "Carnaval" from the French film "Orphee Au Negre", interpreted by Dorita and husband as a bolero. Dorita and Pepe are accompanied variously by flute and sundry rhythm instruments.

THE Womenfolk is a gimmick group—five girls who make a very pretty sound but have little relevance to folk music.

Individually, they formed part of the revival; collectively they simply form another girls' choir. Interesting, incidentally, to see that "Blow Away The Mountain Dew" was composed by the girls.

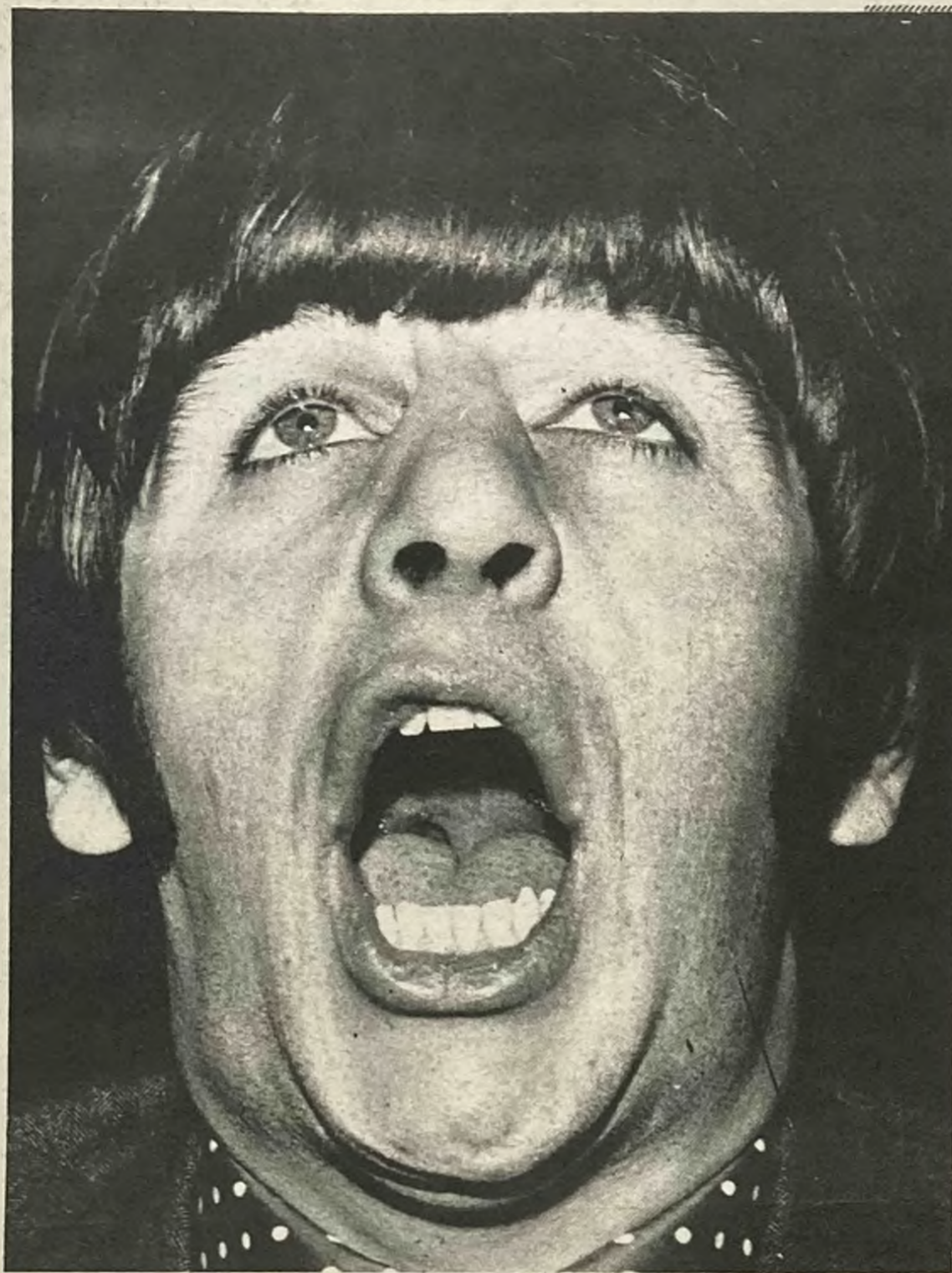
Title: "Never Underestimate The Power Of The Womenfolk" (RCA RD7671).

FROM the extreme right wing of the folk movement comes "Hide And Seekers" (World Record Club TP443) The Australian group who recently made No. 1 in the pop chart.

A smooth group in the Springfields tradition, the group has some excellent individual voices, a nice line in harmony—and a Mantovani-type string orchestra behind them.

If you like the Peter, Paul and Mary-Kingston Trio approach, this may well be for you.

Titles: This Little Light Of Mine; Morning Town Ride; The Water Is Wide; Well Well Well; Lady Mary; We're Moving On; Ox Driving Song; Kumbaya; Blowing In The Wind; Eriskay Love Lilt; Chilly Winds; What Have They Done To The Rain.—J.J.



GIVE RINGO A CHANCE TO SING...

**THE
LAST
WORD**
A PERSONAL LOOK AT
TODAY'S POP FIFTY

TIME WAS when Pop Fifty success was the signal for great banging of drums and the mass mobilisation of fans. Now it comes and goes without the hysterics. In fact, the whole scene is distinctly short on hysterics just now, and the stuff that gets the screamers going isn't very thick on the ground. I don't think they'll really get that worked up about Donovan, or even Bob Dylan.

THE FACT that there's really nothing to shout or scream about is probably the reason why a veteran like Cliff Richard sneaks through all the others and collars the top spot.

CLIFF DID his groundwork years ago, cultivating a strata of fans who'll probably see him into a comfortable retirement. They're still buying enough records to see him to No 1 while others are still swithering between screams. But the Beatles will probably change all that next week.

AWAY FROM the dizzy heights of the top ten where most of the movement is predictable, the mind still boggles at Ronnie Hilton getting away with all that stuff about mice in a windmill in old Amsterdam. Still, if the Bachelors can do it...

FINALLY, a little bit of prophesying. Donovan and Dylan won't get any higher, although Dylan's next single "Subterranean Homesick Blues" will; the Beatles' stay at No 1 will be short, and it will be neck-and-neck between the Supremes and the Animals to step into their shoes. If I'm wrong, don't call me, I'll call you.

Bob Houston

Pop music is an art form

ISN'T it time pop music acquired status in the entertainment world? Are we still to believe that any intelligent person over the age of twenty regards pop music as puerile and idiotic?

I want to see pop receive the selective and constructive criticism accorded to television, the cinema and theatre. Only then can pop acquire a reputation of any kind.—**M. J. CLARK**, London SW17.

like him, Pinky and Perky would top the chart.—**TOM HAWES**, Chadwell Heath, Essex.

● LP WINNER

More Brian

I REALLY enjoyed reading Brian Jones' Blind Date. He knew what he was talking about, and gave all the artists a fair chance—unlike his manager. Let's have more Blind Date reviewers like Brian.—**MELISSA BUTLER**, London NW1.

R&B... G&B

R&B goes down well whether it's played badly or not.

I have seen teenagers acclaiming groups with tuneless harmonica players,

AFTER the next Beatles' single, how about letting Ringo handle the vocal? His singing has been restricted to LP tracks, but these show he has easily the best voice of the four. As any Beatles' single is certain to top the chart, and sell

HE'S THE BEST OF THE LOT!

a million, they have nothing to lose by letting Ringo have a chance.—**MARK RADFORD**, Edgware, Middlesex.

Come off it, Keith

HOW Keith Richard can write so much utter nonsense in such a small space (MM March 27), has me completely beaten.

He says: "I do not believe in having lessons," and: "You'll only learn to play a few Django chords."

It's a pity he doesn't know a few Django chords, then we wouldn't have to listen to sixteen bars of one major chord as on "It's All Over Now."—**R. NICHOLSON**, Hartlepool, C. Durham.



KEITH RICHARD
—Django chords



bashing drummers, and tambourine players who speed up tremendously.

By all means let's enthuse about R&B. I go wild about Zoot Money's Big Roll Band. But let's not forget G&B—good and bad!—**MEGAN DAVIES**, bass guitarist, Applejacks.

Why Annie?

I'M no square and I like most jazz vocalists.

But after listening to Annie Ross sing on several

occasions recently, I fail to understand why she is considered such a great artist.

Her singing is a painful row that leaves me cold. Do other jazz fans feel the same?—**GILLIAN ROGERS**, London N19.

Paradise chords

IALO Schifrin says people who can't follow chord changes miss a lot in jazz (MM March 27).

But seeing Freddie Hubbard and Sonny Rollins at Ronnie Scott's Club gave me tremendous satisfaction without knowing—technically—what they were doing.

If I could get more satisfaction, paradise would really be mine!—**R. BARBER**, London SE15.

● LP WINNER

Dylan: unfair

I HOPE Bob Dylan does another concert in London.

All the mods have bought up the tickets because it is the thing to do. People like me, who have liked Dylan for years, and have every single LP, have to miss seeing him. It just isn't fair!—**NICOLE TERNA**, Wallington, Surrey.

Refreshing

HOW refreshing to see a genuinely talented artist like Bob Dylan in the chart.

And what a change to hear his pleasant, functional self-accompaniment in place of contrived studio sounds.—**H. D. HARRIS**, St Albans, Herts.

● LP WINNER



ANNIE ROSS
"—leaves me cold"

NEXT WEEK



ERIC BURDON
reviews the
new pop
singles in
BLIND DATE

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Tamla's great but how about Fame?

SEEING the Tamla Motown show, I was impressed by these great artists, but what made the show for me was the performance given by Georgie Fame and the Blue Flames.

I felt immensely proud of this exceptionally talented group—representing Britain in this high-standard American show.—**MISS MADELINE LASSON**, Edmonton, N18.

● LP winner

The only answer

THE Supremes are the only Tamla Motown artists who make any impression. Let's face it—we are looking around in desperation for a new sound—so why not give the Irish showbands a look in?—**NORMAN KING**, Collier Row, Romford.

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