

Melody Maker

July 25, 1964

9d. weekly

PAGE ONE TOP FIVE

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



P. J. Proby—at 4

FULL POP 50 ON PAGE 2

Mick Jagger apology

—AFTER ATTACK ON ZEPHYRS

ROLLING STONE Mick Jagger this week apologised to a London beat group.

They are the Zephyrs, whose record "I can tell" Jagger described as a "load of rubbish" in an MM article.

The Stone's attack caused a storm of angry retorts from the Zephyrs—who said they were jeered on stage because of Mick's blast—as well as from their parents, relatives, fans and friends.

"I don't want the Zephyrs to be angry or anything," Jagger told the MM. "I didn't like their record, but I certainly didn't mean to cause offence, which they seem to have taken.

"In fact, 'I can tell' was no worse than our first record, 'Come on.'

"Sorry if I annoyed them. I'd like to meet 'em all and tell 'em how I feel personally. I meant no malice."

This week, Jacqueline Candy, of Finsbury Park, London, a Zephyrs fan club official, marched on the MM office to launch a new protest on behalf of the slain group.

"We are furious at Mick Jagger's statement and demand a retraction," she said. "He's entitled to not like the record, but not entitled to be rude."

Meanwhile, the Stones—still number two in the hit parade—rolled on.

They are being lined up for a new American tour later this year.

"Dates for the next trip there haven't been fixed, but it may be during early winter," drummer Charlie Watts told MM.

They are also scheduled to visit Scandinavia, and France for a season at the famous Paris Olympia.

JAGGER ATTACKED AGAIN
—see back page.



JAGGER BY JIMMY THOMSON

SINATRA COMING?

WILL Frank Sinatra fly into Britain today (Thursday)?

A big question mark hung over the possibility of the star making an eleven-hour appearance—to be a guest at the London Palladium for the midnight charity show, "Night of 100 stars."

If Sinatra comes, he will be introduced on stage by the Beatles, said a Beatles management official. Sinatra was this week holidaying in the South of France.

GUSTY DUSTY!



Breezes up to number 3

DUSTY SPRINGFIELD this week came within striking distance of the top of the chart—but the Beatles and the Rolling Stones held firm in the top two positions.

With a song written by leading American writer Burt Bacharach, the star rose to number three. The song is "I just don't know what to do with myself".

And the song, which Dusty also made an American hit, has increased

international demand for the most popular girl singer in Britain's hit parade.

She flies to New York on September 1, stars on Ed Sullivan's famous TV show, then plays 12 days in disc-jockey Murray the K Kaufman's shows at New York's Paramount Theatre.

Dusty follows these appearances

with an eight-day concert tour across the States.

Later, she returns to New York for two days of recording with Bacharach.

In Britain, she plays top-of-the-bill variety weeks at Coventry Theatre (from August 3), Southend Odeon (10), and Bournemouth Winter Gardens (17).

CLIFF page eleven

JAZZ DRUMMERS

page six

Melody Maker NATIONAL CHART

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

- 1 (1) **A HARD DAY'S NIGHT** Beatles, Parlophone
- 2 (2) **IT'S ALL OVER NOW** Rolling Stones, Decca
- 3 (5) **I JUST DON'T KNOW WHAT TO DO WITH MYSELF** Dusty Springfield, Philips
- 4 (4) **HOLD ME** P. J. Proby, Decca
- 5 (3) **HOUSE OF THE RISING SUN** Animals, Columbia
- 6 (8) **I WON'T FORGET YOU** Jim Reeves, RCA
- 7 (13) **CALL UP THE GROUPS** Barron-Knights with Duke D'Mond, Columbia
- 8 (23) **DO WAH DIDDY DIDDY** Manfred Mann, HMV
- 9 (10) **ON THE BEACH** Cliff Richard and the Shadows, Columbia
- 10 (11) **KISSIN' COUSINS** Elvis Presley, RCA
- 11 (26) **TOBACCO ROAD** Nashville Teens, Decca
- 12 (18) **WISHIN' AND HOPIN'** Merseybeats, Fontana
- 13 (7) **IT'S OVER** Roy Orbison, London
- 14 (6) **YOU'RE NO GOOD** Swinging Blue Jeans, HMV
- 15 (9) **SOMEONE, SOMEONE** ... Brian Poole and the Tremeloes, Decca
- 16 (20) **SOME DAY WE'RE GONNA LOVE AGAIN** Searchers, Pye
- 17 (14) **LONG TALL SALLY (EP)** Beatles, Parlophone
- 18 (12) **HELLO DOLLY** Louis Armstrong, London
- 19 (15) **RAMONA** Bachelors, Decca
- 20 (36) **I GET AROUND** Beach Boys, Capitol
- 21 (16) **NOBODY I KNOW** Peter and Gordon, Columbia
- 22 (34) **(THEY CALL HER) LA BAMBA** Crickets, Liberty
- 23 (17) **LIKE DREAMERS DO** Applejacks, Decca
- 24 (21) **WHY NOT TONIGHT** Mojos, Decca
- 25 (—) **IT'S ONLY MAKE BELIEVE** Billy Fury, Decca
- 26 (27) **SWEET WILLIAM** Millie, Fontana
- 27 (—) **FROM A WINDOW** Billy J. Kramer with the Dakotas, Parlophone
- 28 (—) **I FOUND OUT THE HARD WAY** Four Pennies, Philips
- 29 (30) **MY GUY** Mary Wells, Stateside
- 30 (29) **I LOVE YOU BECAUSE** Jim Reeves, RCA
- 31 (22) **YOU'RE MY WORLD** Cilla Black, Parlophone
- 32 (28) **DIMPLES** John Lee Hooker, Stateside
- 33 (—) **THE FERRIS WHEEL** Everly Brothers, Warner Bros.
- 34 (19) **CAN'T YOU SEE THAT SHE'S MINE** Dave Clark Five, Columbia
- 35 (44) **I SHOULD CARE** Frank Ifield, Columbia
- 36 (25) **CHAPEL OF LOVE** Dixie Cups, Pye
- 37 (38) **TOUS LES GARCONS ET LES FILLES** Françoise Hardy, Pye
- 39 (—) **YOU'LL NEVER GET TO HEAVEN** Dionne Warwick, Pye
- 40 (24) **SHOUT** Lulu and the Lovers, Decca
- 41 (33) **HELLO DOLLY** Frankie Vaughan, Philips
- 42 (31) **THE RISE AND FALL OF FLINGEL BUNT** Shadows, Columbia
- 43 (32) **HERE I GO AGAIN** Hollies, Parlophone
- 44 (42) **BAMA LAMA BAMA LOO** Little Richard, London
- 45 (35) **CONSTANTLY** Cliff Richard, Columbia
- 46 (43) **JULIET** Four Pennies, Philips
- 47 (46) **LOVE ME WITH ALL YOUR HEART** Karl Denver, Decca
- 48 (37) **NO PARTICULAR PLACE TO GO** Chuck Berry, Pye
- 49 (45) **ROSALYN** Pretty Things, Fontana
- 50 (40) **NON HO L'ETA PER AMARTI** Gigliola Cinquetti, Decca

1 Northern Songs Ltd; 2 Kags; 3 December; 4 Campbell Connelly; 5 Keith Prowse; 6 Burlington; 7 Various Publishers; 8 West One; 9 Elstree; 10 December; 11 Southern; 12 Belinda; 13 Acuff-Rose; 14 E. H. Morris; 15 Burlington; 16 Toby; 17 Southern, Northern Songs, Essex, Aberbach; 18 E. H. Morris; 19 Francis, Day and Hunter; 20 Sea of Tunes; 21 Northern Songs; 22 Zycote; 23 Northern Songs Ltd.; 24 West One; 25 Francis, Day and Hunter; 26 Keith Prowse; 27 JAEP; 28 Flamingo; 29 Belinda; 30 Bourne Music; 31 Aberbach; 32 Burlington; 33 Acuff-Rose 34 Ardmore and Beechwood; 35 Southern; 36 December; 37 Dominion; 38 Seldman; 39 Belinda; 40 George Weiner; 41 E. H. Morris; 42 Shadows/Belinda; 43 Belinda; 44 Little Richard; 45 World Wide; 46 Flamingo; 47 Latin American Music; 48 Northern Songs Ltd.; 49 Francis, Day and Hunter; 50 Chappell.

Top ten—USA

- As listed by Variety
- 1 (7) **RAG DOLL** Four Seasons, Philips
 - 2 (1) **I GET AROUND** Beach Boys, Capitol
 - 3 (1) **MEMPHIS** Johnny Rivers, Imperial
 - 4 (8) **CAN'T YOU SEE THAT SHE'S MINE** Dave Clark Five, Epic
 - 5 (3) **MY BOY LOLLIPOP** Millie Small, Smash
 - 6 (—) **LITTLE OLD LADY FROM PASADENA** Ian and Dean, Liberty
 - 7 (—) **DANG ME** Roger Miller, Smash
 - 8 (5) **CHAPEL OF LOVE** Dixie Cups, Red Bird
 - 9 (4) **WORLD WITHOUT LOVE** Peter and Gordon, Capitol
 - 10 (6) **DON'T LET THE SUN CATCH YOU CRYING** Gerry and the Pacemakers, Laurie

Top ten LPs

- 1 (1) **A HARD DAY'S NIGHT** Beatles, Parlophone
- 2 (2) **THE ROLLING STONES** Rolling Stones, Decca
- 3 (7) **WITH THE BEATLES** Beatles, Parlophone
- 4 (3) **BUDDY HOLLY SHOWCASE** Buddy Holly, Coral
- 5 (4) **DANCE WITH THE SHADOWS** Shadows, Columbia
- 6 (4) **WEST SIDE STORY** Soundtrack, CBS
- 7 (6) **IT'S THE SEARCHERS** Searchers, Pye
- 8 (—) **WONDERFUL LIFE** Cliff Richard, Columbia
- 9 (10) **KISSIN' COUSINS** Elvis Presley, RCA
- 10 (8) **A GIRL CALLED DUSTY** Dusty Springfield, Philips

Top ten: jazz

COLLET'S 70 New Oxford Street; 1 WOODY HERMAN 1964 (LP) (Philips); 2 MOCKINGBIRD (LP) Inez and Charlie Foxx (Sue); 3 INTERPLAY (LP) Bill Evans (Riverside); 4 PURE DYNAMITE (LP) James Brown (London); 5 THE GREEN LEAVES OF SUMMER (LP) Hampton Hawes (Contemporary); 6 THE STRATUS SEEKERS (LP) George Russell (Riverside); 7 EVENING BLUES (LP) Jimmy Witherspoon (Stateside); 8 GREEN ONIONS (LP) Booker T and the Mgs (London); 9 KING OLIVER AND FLETCHER HENDERSON (LP) (RCA); 10 OUT CAME THE BLUES (LP) (Ace of Hearts); JAMES ASMAN'S 38 Camomile Street and 23a New Row; 1 WOODY HERMAN 1964 (LP) (Philips); 2 ENCORE (LP) Woody Herman (Philips); 3 WOODY HERMAN 1963 (LP) (Philips); 4 MINGUS, MINGUS, MINGUS (LP) Charlie Mingus (HMV); 5 LIVE AT BIRDLAND (LP) John Coltrane (HMV); 6 THE BLACK SAINT AND THE SINNER LADY (LP) Charlie Mingus (HMV); 7 CONVERSATIONS (LP) Bill Evans (Verve); 8 MONK'S DREAM (LP) Thelonious Monk (CBS); 9 KIRK IN COPENHAGEN (LP) Roland Kirk (Mercury); 10 FULL NELSON (LP) Oliver Nelson (Verve); DOBELL'S, 77 Charing Cross Road and 10 Rathbone Place; 1 MINGUS, MINGUS, MINGUS (LP) Charlie Mingus (HMV); 2 LIVE AT BIRDLAND (LP) John Coltrane (HMV); 3 EVENING BLUES (LP) Jimmy Witherspoon (Stateside); 4 KIRK IN COPENHAGEN (LP) Roland Kirk (Mercury); 5 BLUE BASH (LP) Jimmy Smith 1964 (LP) (Philips); 6 WOODY HERMAN 1964 (LP) (Philips); 7 LITTLE JOHNNY C (LP) Johnny Coles (Blue Note); 8 WRANGLIN' (LP) Ernest Ranglin (Island); 9 BLACK FIRE (LP) Andrew Hill (Blue Note); 10 NOTHING BUT THE BLUES (LP) Jack McVea (77).

INSIDE
SHOWBIZ
by the
RAVER

Beat on TV—let's have sound sense

WHY, oh why can't they do something about the sound when beat groups appear on TV? "Blackpool night out" last Sunday was an insult to the Beatles, soundwise. Paul's bass was mucked around so badly that all we heard was a diabolical boom. Wakey! Wakey!

All comedians now have a crack about the Rolling Stones and their washing habits. Funny thing is they're cleaner than most comedians... Jack Parnell's TV band better than ever.

Last week's Juke box jury showed: Brian Epstein is informed, Dora Bryan just doesn't like pop discs, Nancy Roberts is just lucky and Ian Hendry is honest.



Ann-Margret—nice singer

MILLIE MARTIN is a with-it singer. Husband Ronnie Carroll square in comparison... Sammy Davis a hit on the Shell TV ad. Isn't Bing slightly old for the Clan?... Ann-Margret proves she's a good singer on new RCA album with Al Hirt. He's a jazzier singer than trumpeter. Isn't it time for script changes on "Two-Way Family Favourites"?... Melody Maker is paper most forthcoming about its record charts says TV "World in action" producer Mike Hodges.

WHY did MM's Chris Roberts, a judge at Knokke, come back with his specs cracked?... Beatles scenes with Mike and Bernie Winters on "Blackpool night out" weak; their own spot marvellous... Chita Rivera should have left out Beatles mentions in act.

Judy Garland's daughter, Lisa Minelli, has inherited Mum's talent... MM assistant editor Ray Coleman trying to unload clapped out Dauphine on some innocent.

Undertaker drummer Bugs Pemberton biggest Coca Cola fan in popland—carries a crate to dates!... Blackpool's 18-year-old Ray Bennett showed plenty talent on "Opportunity knocks"—talent scouts please note.

WHY did TV's "Lucky stars" change a winning format to a losing one?... Kenny Lynch says his new single "What am I to you?" will reach top five.

Congrats David Jacobs on glorious send-up of Dora Bryan on JBJ... Isn't Hughie Green's "Opportunity Knocks" gruesome?

John McNally wearing topless suit for men in Searchers' London flat this week... Humphrey Lyttelton—"In my case the recording scene seems quiet, to the point of total inaudibility."

MOST frightening sight of the week artist—clarinetist Wally Fawkes riding his mini-bicycle... Barry Barnett has fine voice—so why dance?... New houses in Surrey for Beatles John and George, but Paul and Ringo are staying in London flats. Dionne Warwick looked relaxed, sounded likewise on "They sold a million"... "Birth of the blues" an appalling film, but Stan Wrightsman's piano wasn't bad... Who played trumpet for Jack Carson?

NELSON RIDDLE very happy with Ted Heath band on several BBC2 shows... Received new LP from Roger Bell in Australia of Roger's own band. Graeme's trumpet playing brother sends regards. Swinging Blue Jeans put up attendance (10,000) by 25% on the previous year when they appeared at first July evening meeting at Birmingham races.

CHART CHAT

Manfred's challenge

HOTTEST pop single of the week? Unquestionably **MANFRED MANN'S** raving "Do wah diddy diddy," which roars into the top half at eight with a leap of 15 places. Apart from a slight reshuffle, the top five remain the same. BEATLES continue to dominate the Pop Fifty, leading the singles and album charts, as well as the U.S. hit parade, with the products of their new film. Six places up goes the **BARRON KNIGHTS'** hilarious send-up of other beatsters, "Call up the groups". Two comparative old-stagers, **CLIFF RICHARD** and **ELVIS PRESLEY**, weigh into the top ten, and the Everly Brothers' "The Ferris wheel" has returned the famous duo to the chart. **DAVE CLARK** suffers a jolt with the descent of "Can't you see that she's mine" from 19 to 34. From the **ANIMALS** management camp come Surrey's **NASHVILLE TEENS** with the cancer campaigners' nightmare song, "Tobacco road" up to 11. America's **DIXIE CUPS** have failed to make the dent on the British chart that they did in their home country, where "Chapel of love" topped the hit parade. There is still a lot of ballad popularity in Britain: **BILLY FURY**, one of our most consistent hit-makers, roars straight in at 25 with a revival, "It's only make believe". **BILLY J. KRAMER** starts his new hit life well with another John and Paul composition, "From a window," the Four Pennies arrive with the plaintive "I found out the hard way," at 28, and one of the brightest vocal discoveries in years, American **DIONNE WARWICK** is in at 39 for the first time with the gospel-tinged "You'll never get to heaven".

RECORD OF THE WEEK

THE HONEYCOMBS

HAVE I THE RIGHT?

7N 15664

ELVIS PRESLEY

a great soundtrack LP of El's latest greatest film

KISSIN' COUSINS

Smokey mountain boy; Tender feeling; Once is enough & 9 other dynamic tracks

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RCA VICTOR

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OUT TODAY!

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

Columbia DB7328

Simon Scott

WILL ARRIVE SOON...

SEARCHERS

SURVIVAL

SECRET



• JOHN



• TONY



• MIKE



• CHRIS

...keep changing your style and don't rely on gimmicks

BY BOB DAWBARN

ANYONE in the middle-age — which means over 16 in this business — could be pardoned for thinking "I've seen it all before."

The Beat Bonanza is following the pattern of the Trad Boom too closely for comfort.

First the general sound gets popular! Now here come the gimmicks—the more and more incredible uniforms, the hair-cuts, the weird names.

SURPRISE

And more and more groups spring up like mildew on a wet suit. Agents sign up everything in sight—mainly to stop other agents from getting it.

The demand increases far beyond the supply of good groups so just about anything on two legs that can hold a guitar or give even the vaguest approximation of a human voice is pushed on stage and into the recording studio—pausing only long enough to get the hair to regulation length.

Now, surprise, surprise, we hear the

first rumblings that beat is on the way down.

Is it? To find out a chart-topping group's views on the current situation I went to the Searchers' flat in London's well-groomed Knightsbridge.

Mike Pender was catching up on some missing sleep and Tony Jackson was out on an undisclosed errand.

But Chris Curtis and John McNally supplied the answers to my questions.

"There are more and more groups coming up all the time so, if you want to last, you have to keep changing your style," said Chris.

"The groups that aren't up to standard certainly won't last long in the business," said John. "But I can't say we have found any falling off in business beyond the tendency you expect in the summer."

"I do think the way many of the new groups rely on gimmicks is idiotic" declared Chris. They aren't selling anything

except their appearance and the records all sound the same. The original sounds don't sell too well, today.

"You notice the American rock stars who come over all look normal — they don't use these gimmicks."

"Another thing we've noticed," interrupted John, "Some TV producers now think they can get away with just showing a group on without any presentation."

Are the Searchers happy with their own new single "Some day we're gonna love again", which came into the chart at number 20 last week?

"Great," asserted Chris. "And we are all very happy with the record. We managed to change style again for the record—and it seems to pay off."

SHOWMANSHIP

"It's certainly getting hard to find material—or rather finding new styles you can do it in, within certain limits."

"We altered our style quite a bit for the last American tour. We found they liked the old rock-'n'-roll stuff."

"People on tour with us said they had never seen anything like the reaction since the early Presley days—and they wouldn't have, because nobody is playing that stuff over there."

We returned to the State of the Business.

"I am certain already that there are too many groups flooding the market," asserted Chris.

"And it could ruin the business for everybody," agreed John.

"But," said Chris, "It's going to be very difficult for any new groups to reach the top now. The only ones that have done it is the Rolling Stones."

"And groups were playing that kind of stuff years ago in Liverpool before they changed their styles."

Chris admitted to disappointment over the Searchers' recent LP.

"It's not selling well," he told me. "Maybe it's because two of our singles are included on it. I wasn't too happy about that, although maybe one single release on an LP is OK."

"I think we should release EPs of the new material on the LP."

How important is showmanship to a group?

"Immensely important," declared Chris. "It's one of the ways you can show how different you are from other groups."

"Now they all seem to look, and act, the same." "It was interesting when we played Whitty recently," interposed John.

"We found the audience were mostly older people. They seem to be starting to dig it all now. Give them slow stuff and they love it."

NEW TOUR

"We seem to be known for our slow songs, anyway," agreed Chris. "What we do with our records is to imagine whether they can sing them in an ale house. If they could then we have a hit."

"At the moment we are looking forward to our new tour of America and our trip to Australia."

"In the States we will be touring with Dusty Springfield and Eden Kane, I think. In Australia we will be in a package with Mary Wells, and Peter and Gordon."

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One of the biggest welcomes yet

US goes wild for Peter and Gordon

Near-riot in Deep South

NEW YORK, Tuesday.—With virtually no national fanfare, Peter and Gordon have enjoyed one of the most successful American tours of any British artists (cables Ren Grevatt).

I reached them at the Midtown Holiday Inn in Montgomery, Alabama, two hours before their sold-out show at the Coliseum.

Sold out

"Tomorrow we go to Birmingham where our two evening shows were sold out last week, so we are now doing an afternoon show as well," said Gordon.

"You should have been with us in Rochester, New York. It was in a big arena seating eight or nine thousand. It was filled and it was a wild crowd — it took us

three-quarters of an hour to get off the stage and we almost got torn apart."

"It was even wilder in Chicago," said agent Jean Powell who is touring with the boys. "We had to spirit them in and out of the hotel through service elevators and, even then, they couldn't escape."

"We got up to our floor and there must have been 500 girls in the corridor. In the room we found them hiding in cupboards and even in the bathroom."

The tour has been so successful that plans are already advanced for a return trip after the duo's Australian tour in September.

The one black spot on the tour occurred during a two-hour stop in the Deep South city of Atlanta.

Said Peter: "They still have signs for white and coloured on washroom and waiting room doors and it's a bit unbelievable."

"At the airport we gave an autograph to a little, blind, coloured girl. We gave her a kiss and I almost set off a riot with the white kids there. It was hard to take."

"I like their southern accents, but I don't like their customs."

The boys arrive home in London next Tuesday (28).

MURPHY BACK

TOP American jazz singer Mark Murphy, in London this week on a short visit, has been signed for a return season at the capital's Ronnie Scott Club for a fortnight from September 21.

Murphy was in London several weeks ago, when he made an LP for Fontana. Titled "Mark time," this features him with the bands of Tubby Hayes, Johnny Dankworth and Les Reed, and is scheduled for September release.

On August 4, Fontana releases a single, "Now you've gone," also recorded in Britain, with accompaniment by Les Reed.

Mark visits Sweden for a week from August 3.

ANIMALS TO TOUR

THE ANIMALS have signed for their first tour of Australia, and their American visit is currently being set up for early November.

Following the success of "House of the Rising Sun" in Australia, the group start a three-week down-under concert and TV tour on September 28.

This will probably be followed by a few days in New Zealand.

The American trip will last between eight and ten days and will comprise concerts, TV and personal appearances.

Yesterday (Wednesday) and today, the group records four new titles which will be released in mid-August as their first EP.

Already prepared is their first LP which will be released in mid-December for the Christmas trade.

Tomorrow (Friday) they top the bill, live, in Rediffusion's "Ready, Steady, Go".



MIKE COTTON —Beatles tour.

now operate as a six-piece instead of a septet.

The line-up is Peter (drs.), Buzz Miller (lead gtr), Snowy Lark (gtr, bass), Lolly Lloyd (pno, bari), Geoff Moss (bass gtr) and Mac McIntyre (tnr).

The Jaywalkers star in a series of Sunday concerts including Southport Odeon (July 26), Winter Gardens, Margate (August 2), ABC Great Yarmouth (9 and 23), and Commodore Theatre, Ryde, Isle of Wight (16).

One-nighters include Harrogate (July 31) and Southsea (August 10).

The group has two long distance one-nighters, travelling from London to Edinburgh and back on July 27 and to Glasgow and back on September 4.

Clark hits back

DAVE CLARK hit back this week at criticism of his group's performance in their Blackpool Winter Gardens bill-topping spot.

An MM correspondent noted last week in a review that "a steady trickle of people left the theatre" — increasing during their final number.

"In answer to that, the theatre reports that we are doing capacity business," said Dave.

"The only reason people were leaving the theatre towards the end, was because I made the mistake of announcing the last number on our first few appearances."

"Naturally, the younger people began to leave to come round to the stage door, and other older people because they wanted to avoid the crush."

"I am now not announcing the last number so the problem won't come up again."

TOURING TEENS

AS "Tobacco road" rose to No. 11 in today's chart, the Nashville Teens signed for two new, major tours.

The first opens at London's Walthamstow Granada on September 18, with Billy J. Kramer and the Dakotas, heading the bill. It will last four weeks.

The second is a six week tour with the Animals, Tommy Tucked and Carl Perkins which promoter Don Arden is currently lining up. It opens at the Odeon, Manchester, on October 18.

The Teens guest in ABC-TV's "Lucky Stars" on August 1. They are also set for their first series of Sunday concerts, taking in Great Yarmouth (August 2 and 30), Brighton (9), Blackpool (16) and Morecambe (23).

The chart that matters

EVERY day, more people become interested in Melody Maker's National Chart—the hit parade that plays such a powerful role in day-by-day show business.

How, they ask, is such an apparently complex table compiled each week?

The answer is quite simple. And Melody Maker has no secrets when it comes to discussing Britain's most authoritative—and respected—chart.

Hundreds of record shops throughout Britain send us, by letter and by phone, a table indicating the best-selling single records, and albums, in their store during that week.

The retailers' tables used each week are varied, enabling us to ensure that the chart represents a nationwide network of record sales.

When the returns from the shops reach this office, they are tabulated into position.

It is as simple and as straightforward as that—a clean, direct guide to the fifty most popular singles, and ten best-selling LPs, in the country every week.

Newspapers, magazines, radio and television recognise the value and integrity of Melody Maker's chart service. It is reprinted by the following publications:

- Daily Mirror, Daily Mail, Daily Telegraph, Daily Herald, The People, News of the World, Sunday Mirror, London Evening Standard.
- Liverpool Daily Post, Notts. Free Press, Brentwood Review, Cheshire Observer, Wakefield Express, Bucks Examiner, South Wales Echo.
- Uxbridge Weekly Post, Doncaster Chronicle, Limerick Leader, Brighton and Hove Gazette, Romford Recorder, Surrey County Herald, Havant County Press, Bristol Evening Post.
- Eastwood and Kimberley Advertiser, Northampton Chronicle and Echo, Bolton Journal, Cannock Advertiser, Cumberland Newspapers, Midland Daily Tribune, Glasgow Evening Times, Blythe News and Ashington Post.
- Morning Advertiser, Banbury Advertiser, North West Evening Mail, Grimsby Evening Telegraph, Herald of Wales, Nuneaton Evening Tribune.
- Tamworth Herald, Wolverhampton Chronicle, Ilford Pictorial, Walthamstow Post, Rochdale Observer, Wigan Observer, Jersey Evening Post.
- Sheffield Star, Evesham Journal, Sussex Express and County Herald.
- Wiltshire and Gloucestershire Standard, Acton Gazette, Torquay Times and South Devon Advertiser.
- Sunday Post (Glasgow), Nottingham Evening Post.
- Hackney Gazette, Aberdeen Press and Journal, Aberdeen Evening Express, Northern Press (South Shields).
- Portsmouth Evening News, Wrexham Leader, Kent Messenger, Guildford Times.
- Valentine, Roxy, Modern Woman, Times of Malta, Il-Barque (Malta).

Today (Thursday) MM editor Jack Hutton travels to Southampton to talk about the chart on Southern TV's "Day by day" programme. He, Chris Roberts and Roy Burchell are in Granada TV's "World in Action" on July 28.

We are proud of the National Chart, and we welcome the enormous interest in it.

It is one of the most potent forces in British show business, and its importance grows every day as more and more people become aware that the chart is a fair, clear guide to the country's record business.

It would not be possible without the great co-operation of the staffs of record shops scattered all over Britain. We take this opportunity to thank them for their keen assistance, patience, and time.

Recognition of Melody Maker's National Chart is just another example of how THE music paper leads the field.

When you're made of cardboard and they still rush to mob you—you can be excused for feeling ten feet tall, like these Beatle cut-outs on Broadway. Fans swarmed to the New York Beacon Theatre before the start of a preview of "A hard day's night" and with the real stars 3,000 miles away contented themselves with the next best thing. At least these Beatles couldn't run away . . .

Grade-Davison agencies link

LONDON's Grade Organisation has taken over Harold Davison Ltd and its parent companies, it was announced this week.

This makes the Grade-Davison link-up one of the most powerful European show business organisations, representing talent in all fields of entertainment.

Davison remains managing director of Harold Davison Ltd and the Davison Agency, and also joins the board of the Grade Organisation as executive director.

The Grade Organisation has now become a public company.

Baldry — TV

LONG JOHN BALDRY's Hoochie Coochie Men and Robin Hall and Jimmie Macgregor will star in a new Southern-TV series which will come live from a different venue each week.

The first programme comes from Weymouth Pavilion on October 5.

Rest of the series will be televised from Chatham Town Hall (12), Festival Theatre, Chichester (19), Bournemouth Winter Gardens (26), Ryde, Isle of Wight (November 9), Salisbury (16) and Folkestone (23).

The Hoochie Coochie Men are currently on holiday and return to work at the National Jazz and Blues Festival, Richmond, on August 8. They air in "Saturday Club" on August 22.

Memphis in

MEMPHIS SLIM, who flies into London for the National Jazz and Blues Festival at Richmond, on August 9, starts a new British tour with a week at The Place, Edinburgh, from August 17.

Dates include London's Cook's Ferry Inn, Edmonton (24), the Attic, Hounslow (25), Marquee Club (27) and Chinese Club, Brighton (28).

He then tours the Midlands from August 29 to September 6 before playing Bristol (8), Bromley (9), Manor House (11), London's El Toro Club (12) and Eel Pie Island (13).

'HARD DAY'S NIGHT' HITS TOP MARK IN STATES

WHILE the Beatles still held the top positions in Britain's singles and album charts, the Beatlemania this week gathered speed in America, cables MM New York reporter Ren Grevatt.

The soundtrack album from "A hard day's night" has hit the one-and-a-half million sales mark, only nine days after release.

And three singles from the film are now on sale in the States: the title song coupled with "I should have known better", "I'll cry instead" backed by "I'm happy just to dance with you," and "If I fell" backed by "And I love her."

The picture is due for general U.S. release from August 11 at 18 New York cinemas.

All 24 Beatles concerts are sell-outs. Their second State-side trek kicks off at San Francisco's Cow Palace on August 19. From all concerts the Beatles are guaranteed a minimum 20,000 dollars against 60 per cent of box office gross takings.

"Exchange" groups for the Beatles will be America's Bill Black Combo.

Black's first visit to this country has been arranged by London impresario Vic Lewis, who represents New York's powerful General Artists corporation.

"The Black Combo will make a 24-day tour of Britain later this year," Lewis told MM.

Black, ex-Elvis Presley bassist, is a big name in the States who has recorded both in Nashville and in New York. He has also recorded anonymously on many important hit record sessions.

He had a million-seller with "Don't be cruel."

Rustiks join

BEATLES manager Brian Epstein this week signed a group from Paignton, Devon, to a management contract.

They are the Rustiks, whom Epstein plans to tour Britain with Gerry and the Pacemakers.

The management offer for the folk-style group came after the Rustiks had won the Westward TV beat contest.

Epstein was one of the judges, with Craig Douglas, Decca recording manager Dick Rowe, and Russell Turner.

The group has also signed a contract with Decca.

Michael Haslam, a Bolton singer, this week turned professional under Epstein's management.

Jazzshows plea

MORE than 700 jazz fans have signed a petition asking London's Jazzshows' boss Ted Morton to reconsider his plan to switch Wednesday nights at London's Jazzshows Jazz Club from Jazz to R&B.

The club currently presents trad on four nights a week and R&B, under the

MM men on TV

MELODY MAKER men are featured on television screens throughout Britain this week and next week.

Today (Thursday), editor Jack Hutton travels to Southampton to talk about the pop world and the MM's famous hit parade in Southern TV's magazine programme, "Day by day"

Next Tuesday (28) Jack Hutton and staff writer Chris Roberts appear on Granada TV's nationally networked "World in Action"—talking about the MM best-seller chart, and about the British beat scene.

Club 100 banner, on three nights.

Organiser of the petition is Miss Joyce Lewis who told MM: "Jazzshows has been running jazz for years but now they want to switch to these silly little groups. There are plenty of R&B clubs in London while Jazzshows is still the only real jazz club."

Among those who signed the petition was the club's manager, David Horton.

Cotton Sounds off

THE Mike Cotton Sound has been signed for the Beatles Christmas show which plays the Gaumont, Hammer-smith, for three-and-a-half weeks from December 24.

Negotiations are also under way for the Cotton Sound to tour with the Searchers, Dionne Warwick and the Isley Brothers in October.

Mike and the group have written and recorded a new theme for TWW's "Discs a Gogo" which will be used every week from August 3, when the Sound also guests on the show.

Jay less one

GUITARIST Tony Webster has left Peter Jay and the Jaywalkers which will

The man who started it all

BILL HALEY BACK FOR BRENDA LEE TOUR

ONCE the biggest names in pop music, Bill Haley and the Comets join Brenda Lee for an autumn one-nighter tour this year—their first British visit since 1957. His tour then caused Beatle-like riots.

And American star Brian Hyland might be another name on the bill—if negotiations by London's Don Arden agency succeed.

The Bobby Patrick Big Six have their own spot in the show, as well as backing Brenda, and are billed with the Rockin' Berries, the Untamed Four—a group discovered by the Animals—and compere Bob Bain.

The tour opens at Cardiff's Sophia Gardens Pavilion (Sept. 19) and goes on to Brighton (20), Croydon (25), Finsbury Park, London (26), Bristol (27), Manchester (29), Newcastle (30), Liverpool (Oct. 1), Slough (2), Bournemouth (3), Portsmouth (4), Sheffield (7), Dublin (8), Cork (9), Nottingham (10) and New Victoria, London (11).

On September 21, 22 and 23, Brenda Lee and Haley's Comets headline at the Olympia, Paris.

Festival time on the Continent

THE fifth International Jazz Festival at Antibes in the South of France opens tomorrow (Friday) with a programme topped by the new Horace Silver Quintet, the Double Six of Paris and an American Gospel group, the Meditation Singers.

The MM's Bob Houston is at Antibes, and he will write about the Festival in next week's issue.

Silver and the Meditation Singers are also billed for Saturday (25) along with organist Jack MacDuff and French piano star Martial Solal.

The Lionel Hampton Group, Jack McDuff and Britain's Sandy Brown Band are among the attractions for Sunday (26). Hampton tops the Bill on Monday (27) and on Tuesday the programme includes Ella Fitzgerald, the Roy Eldridge Quartet and Silver.

The Festival ends on Wednesday (29) with a concert starring Ella Fitzgerald. A second big continental festival, at Belgium's Comblain la Tour, will take place on August 8 and 9.

The star names include Ray Charles, the Bill Evans Trio, bluesman Memphis Slim, trumpeter Peanuts Holland, the Bill Farmer Quartet, from Texas, and Britain's Johnny Dankworth Orchestra.

Now—the book of Cliff's film

CLIFF RICHARD fans are certain to make his new film, "Wonderful life", an enormous success.

Now, out just in time to satisfy thousands of the star's followers, is a handsome book, "Wonderful life", the latest in Go Magazine's sparkling series, "Life with the stars".

This gives the full, inside story of the shooting of Cliff's film in the Canary Islands, with superb colour and full-page pictures of the star and the Shadows at work and at play.

A vivid souvenir of a top pop film, and an in-depth study of the life of a pop star, the book is remarkable value at 3s 6d, and a MUST for all pop fans.

Jazz, folk, blues on Storyville

THE Storyville label, which features records by George Lewis, the Mezzrow-Bechet Quintet, Big Bill Broonzy, Snooks Eaglin and many more jazz and folk artists, re-appears in Britain this week. The Storyvilles are being released by Transatlantic Records of London, whose initial release includes LPs by Leadbelly, Big Bill Broonzy, Sonny Boy Williamson, Big Joe Williams and Lonnie Johnson with Otis Spann. The albums at 29s 9d.

A selection from the Storyville catalogue was released here in the early 60s by Central Record Distributors. CRD discontinued the releases in November, 62.

Mary to quit?

NEW YORK, Tuesday. — Mary Wells, one of the hottest stars of the fantastically successful Tamla-Motown record company, is reportedly leaving the Detroit stable.

Rumours that she was about to sign with another major label were strong this week, but could not be confirmed as MM closed for press.

Mary, who has been a consistent American hit-maker for a long time, has enjoyed her first best-seller in Britain with "My guy", a song written by Smoky Robinson of the Miracles, who record for Tamla-Motown.

Loss tribute

JOE LOSS this week paid tribute to Danny Miller, his saxophonist and right-hand man, who has died in London's Middlesex Hospital.

"Not only is Danny's death a loss to me personally, but to the whole profession. His skill and integrity earned him the respect of everyone who knew him," said Loss.

"It was fitting, then, that representatives of the BBC, ABC-TV, EMI, the Musicians' Union Benevolent Fund, the Hammersmith Palais, and many publishers, as well as my orchestra and numerous friends, should have attended his funeral.

"Besides being a saxophonist, and founder-member of my orchestra thirty-five years ago, Danny was a wonderful friend and musical adviser whose help was invaluable to me.

"No band could have wished for a finer musical associate than Danny Miller."

Bilk band trek

ACKER BILK'S Paramount Jazzband has two short tours of the North and West Country.

Their dates include Darlington (July 31), the East Coast Jazz Festival, Cleethorpes (August 1), two concerts at Scarborough Floral Hall (2), Plymouth (5), St Austell (6) and Torquay (7).

The West Country trip ends with the band playing a fete at Acker's home village, Pensford, Somerset, on August 8.

Brought the house down!

ROLLING STONES drummer Charlie Watts literally brought the house down last Saturday night. He returned home to his Kingsbury, London, flat after the group had played Beat City in the West End.

Immediately Charlie went to bed, part of the ceiling fell on him. A big piece of plaster hit him on the forehead, causing severe cuts and a black eye. But Watts played on as usual at the Stones' Sunday show at Brighton Hippodrome.

There were fantastic scenes at Beat City, with police and ambulances dealing with fainting teenage fans. First-aid men treated more than 60 casualties.

CHARLIE WATTS WRITES FOR MM READERS — PAGE 7.

Reed coming

AMERICAN R&B star Jimmy Reed—the guitar and harmonica-playing singer admired by many top British groups—comes to Britain in November for one-nighter dates, TV and radio.

The dates so far announced are:—Plaza, Guildford (Nov. 3), Manor House, London (6), Manor House Ballroom, Ipswich (9), Aylesbury (10), Ricky-tick Club, Windsor (14), and Olympia, Reading (15).

Hooker dates

JOHN LEE HOOKER returns to Britain in October for a short series of club dates, with radio and TV possibly added.

This follows his enormously successful first tour here.

He is at London's Flamingo Club on October 1, Bristol Corn Exchange (6), Chinese Jazz Club, Brighton (16), and Bristol Corn Exchange again (27).

Beatles may play on an airfield

THE four loudest amplifiers in the beat world are causing a headache—before they have even been switched on.

The units — 100-watt amplifiers for the Beatles specially designed by Jennings Musical Industries for the group's August American visit and open air concerts — pose a problem for sales manager Reg Clarke.

"With their previous Vox amplifiers, we were able to test them and deliver on the spot.

"These were designed for the open air, and the only place we can test them is on an airfield, or in a big football ground. And we would like to pin the boys down for a trial run so we can be perfectly satisfied the amps are in condition before they leave for the States.

THE record which gave P. J. Proby his first taste of success in America six years ago is to be re-released in Britain—on EMI's Liberty label.

The Decca star said he was not annoyed over the record "Try to forget her", which will clash with his next single released in about three weeks' time.

"I kind of expected it," he told MM. "When you have an old label and the artist is big on another one, you just wait for it to happen. The old label gets on the bandwagon.

"Wait till you hear it! It's a load of tripe! It sounds like Roy Orbison—I was in that

"If we can't test them properly, it means the Beatles will have to take them and hope for the best."

Vox have made another breakthrough in the pop world — making pear-shaped guitars for the Rolling Stones. After a 12-string was made in the shape for Brian Jones, they demanded matching models.

Now the firm are hoping that the Stones will become the first big British group to use all-British equipment.

Tucker for TV

THE "Hi-heel sneakers" singer, Tommy Tucker, who joins the Animals-Carl

Zoot Money's Big Roll Band signed with Decca . . . Bands of Ken Colyer, Keith Smith, Mike Daniels and Steve Lane resident on consecutive Tuesdays at new venue, Jazz at the Bell, Oxford Road, Reading.

Alexis Korner's Blues Incorporated, Spencer Davis Group, Sheffield's Blue Sounds, Robin Hall and Jimmie MacGregor, Dorita y Pepe, Shirley Abicalr, Cumberland Three, Elton Hayes, Joy and Jennifer, Gerry Loughran, the Countrymen for all-night session at Birmingham Town Hall on September 11 for the city's Festival of Entertainment.

McKinleys for week at Aberdeen Capitol with Billy J. Kramer package from August 10-15 . . . Dick Charlesworth bassist Johnny Ebbels in Croydon's Mayday Hospital with pneumonia and would like to hear from friends.

King Size Taylor's new backing group is the Griff Parry Five . . . Georgie Fame and Blue Flames for Light's "Saturday swings" on July 25. New Jazz Orchestra, with



stage six years ago and the Orbison sound was in.

"It was my first record for Liberty and the one that got me a big American tour with Andy Williams.

"I don't think it will do very well. It's such a bad record, you'd never recognise the voice."

But by Monday, music traders had ordered 100,000 copies of the record, according to an EMI spokesman.

"It is a big beat ballad which we are certain will be a big hit," said a spokesman. The record is in the shops tomorrow (Fri).

159-guinea grin . . .

A 159-GUINEA grin from student Robin Thomas, of Wallasey, Cheshire, as he is presented with the Rickenbacker guitar he won in the MM's competition. And it was an appropriate setting for the Beatles' guitar presentation — in Liverpool's famous Cavern Club, where it all started for them.

On the right of the picture—DJ Bob Wooler, an early Beatle campaigner, who presented the prize. And in the middle — Maurice Woolf, of the Rose Morris company, which donated the guitar.

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JACKIE LYNN — cabaret season.

singer Duffy Power, and Mike Taylor Quartet, for concert at London's Language Tuition Centre, Oxford Street, on August 6.

Humphrey Lyttelton's Band may tour Switzerland in September, with tentative dates in Basle and Zurich during 10-day stint from September 19.

Millie, currently in cabaret in Birmingham, goes to America on Sunday (26) for concerts and TV lasting three weeks. She follows this with a working holiday in Jamaica. The star returns to Britain next month to start work on a film. Her first LP, on which the MD will be jazz guitarist Ernest Ranglin, is due out soon.

NAMES in the NEWS

RAY CHARLES recorded an hour-long show for Rediffusion TV at his Croydon concert last Monday.

Applejacks will be supported by their ex-singer Christine Holmes for variety at Birmingham Hippodrome from Monday (27).

Jimmy Savile and David Jacobs visit Douglas, Isle of Man, for Modern Music Festival next month. Jimmy is chairman of the judges for semi-finals on August 18 and 19, and David is chairman at the final on August 21.

Two former musicians with Heinz's backing group, Tab Martin and Ray Phillips, have formed a group, the Song Pedlars and signed with Manchester's Alan Lewis agency.

New backing group for Shirley and Johnny, who hit the chart with "I don't want to know", are Tony Bishop's Ricochets . . . Four Plus One featured in Granada TV's focus on the pop world in "World in action" on Tuesday (25).

Animals, whose "House of the rising sun" is scheduled for US release soon, visit States later this summer . . . Also out in America is Brian Poole's "Someone, someone".

Irven Tidswell, ex-leader at Bradford's Majestic Ballroom, has quit drums to front new

MORE NEWS: PAGE 15

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SOMETHING OLD, SOMETHING NEW IN JAZZ DRUMMERS

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TONY WILLIAMS

"I just play... I more or less react to the sound of the band"

HE is aged 18, lithe, shy, pleasantly friendly and is a young man of few words and deep thought. He lives in the same block of flats as Miles Davis on New York's West Side, and plays drums in Miles' group.

Tony Williams lives alone and he was packing his laundry one breakfast time as a tape recording of Ornette Coleman blared out from near his bed. The door was open, so I accepted the invitation and walked in.

The fact that he plays with Miles has obviously done a lot to make people sit up and take notice. But Williams has made an enormous personal imprint on the jazz world. This year, critics voted him New Star of 1964 in Melody Maker's annual Jazz Poll.

"Thank them all, please," said Tony. "I am very pleased."

Williams erupted on to the scene a year ago. "Just about then," he began, "I was working with Jackie McLean in New York and Miles was looking for a new drummer. People had mentioned me to him. I got word to call him. So I called him. He asked me if I would join the band. I sure regarded it as a compliment."

Had Tony found it difficult to break into the New York jazz circuit from his home town of Boston, Massachusetts?

"No, I'd been in New York many times, down to the clubs, and musicians came to Boston and I got to know them. My two biggest inspirations had been Sam Rivers and Miles, I guess. They taught me to play drums this way. As you know I was on the 'Seven steps to heaven' album.

Obviously done a lot to



JACKIE McLEAN

jazz promoters say they want to see all musicians playing.

"But I tell you, when it comes right down to money, they don't want to pay enough money for the musicians' services."

"There ought to be a situation today where the jazz musician can live, not exist. That's what I want to do—live."

"Yes, it does sometimes depress me, the way clubs are closing, and some people are saying jazz is dying. But jazz is music, and there will always be music. I will always be in music. That's the most important thing."

INDIAN

"That was my first album with Miles. We made another in Antibes, France, last summer, and it's being released this August here. 'Miles in Europe.'"

"And you can put this down, too: I like the Beatles. Their sound is funny, and there's one tune they do, I like it a lot. Can't just remember it now, but it's good."

"What sort of music do I like?" he repeated slowly. "A lot of things. I'm very fond of Indian music, classical music, contemporary jazz, traditional bands. They're all part of it—sound, I mean. I like sounds."

Davis is a highly personal trumpeter, and I asked Tony if it took him long to adapt himself to contemplating his leader's playing.

"If you mean do I find it difficult not to get in the way, the answer's no," he said. "I just play. I more or less react to the sound of the music of the band."

"In a year, you get to know the feel of the band. Anyway, I had studied all Miles' records and knew them all long before I joined." He pointed to a pile of LPs stacked in the room.

MONEY

"It is essential to read, but it's kinda difficult to explain how I feel about this side."

"What I mean is—nothing really happens on a sheet of paper. Them notes don't mean anything until you've spoken them with your own voice. It's the sound of the group that matters."

"I'd like to find out what audiences are like in England. A lot of audiences here are very blasé. See, there are a lot of white people in America and some of them you can't call jazz audiences. They don't have any interest in the music, man."

"Everyone is saying jazz is an art and they love it, and



THE HAPPIEST VETERAN...

MID-AFTERNOON in hot Manhattan, and Zutty Singleton is looking out of his apartment window on the fourth floor—"in the beautiful Alvin Hotel, overlooking Birdland," as he keeps saying.

"Oh, man, I'm telling you, this is the jazz stage of the world. You see them all go by here, and I spend hours and hours just looking out the window waving to people. Hey, there's Dick Wellstood on that bike. Hi, Dick!"

Bringdown

Cadillacs zoom past poor Dick Wellstood, the pianist, as he hears Zutty's cry. He stops the bike and waves back. Everyone knows Zutty Singleton. And so they ought.

He's the sprightliest 66-year-old in the world, and one of its sunniest characters. He tells stories by the hundred about his 45 years as a drummer, about the people he's known, the hard times he's had, the good times, the music, and people.

Most of all, people. Zutty loves meeting people and his welcome is warm. He must be the original Most Happy Fella.

Let him tell you about his old dog. His name was Bringdown!

"Oh gee, that was one of the best pals a man ever had, old Bringdown. I'll tell you how I came to buy him. All the musicians knew him."

Beautiful

"Times were rough for me then years ago in New York, and I was rehearsing with Bud Freeman's band to go into a show. I always had it in my mind to buy a dog for Marge (his wife). But well, the job only paid about ten dollars. I badly needed to buy that dog, man."

"So I went to a store and asked how much the dogs were. The guy said they were ten dollars. I said I could only afford a five-dollar dog, and the guy let me have one for six. So I bought this dog

Jazz character, jazz legend Zutty Singleton talks to Ray Coleman in New York

home. He was beautiful, I'm telling you, just beautiful!

"Marge got home—and, well, I'm saying, times were rough. She said: 'How much you pay for that?' and when I said six dollars, Marge went mad!"

"Six dollars? Six dollars?" she said. "Well, that's a Bringdown! I'm gonna cook him for your breakfast."

"However, she grew to love that dog, and he lived for 17 years. Marge lost ten pounds in weight when he died. And when he did hit the road, they put it on the bulletin board in the clubs."

Chest

"Zutty's Bringdown is dead," is what it said."

Singleton is the last of the old New Orleans drummers, and he knows it. He is full of passion about the past, but unlike many of his era he does not look down on modern jazzmen.

"Why, they got to find their own means of expression in their playing. As long as it comes from here"—Zutty thumps his chest.

"But I'm not so sure about the drummers, man. I mean, I have played my style for a long time, and I'm not saying this because I'm blind or anything. But the average drummer today considers my style too simple."

"Most of them today have forgotten about the bass drum, and that's the most important thing for a brass band or orchestra. The kids are going in for more fancy things, like how fast they can be with their left hand. They want to get their left working faster than their right."

Louis

"But why, when I was coming up, I just wanted to concentrate on keeping time. My style is just a simple style, but it fits the music."

Of all his memories of his life in jazz Zutty treasures most his days with Louis Armstrong.

Pictures of Louis adorn his apartment, and every night at Jimmy Ryan's club in New York, where Zutty plays with Tony Parenti, they play "Hello, Dolly!" Zutty, you will have gathered, is emotional.

"I guess 'West End Blues' was my favourite with Louis," said Zutty, but "Dolly"—well, it's just great to see it up there, isn't it? He sings marvellous on it—just the same old Gate-mouth that I used to be with. We play it every night and it makes me think of him."

"Now and then, I have messages from Louis which pass from mouth to mouth among musicians. Big Chief (Russell Moore) tells me now

and then how things are going with ol' Gate-mouth."

Underneath Zutty's apartment block, there's a coffee shop with a juke box. And when youngsters play 'Hello, Dolly!' it stirs Singleton's memories to even greater strength.

"The kids had forgotten about that kind of music," he said. "Now I look down out my window and see kids dancing to ol' Gate-mouth's record. It knocks me out."

The hotel where Zutty has his home is where Lester Young died. Zutty knew him well, but became sad when he remembered him. "He was the sweetest kid," he said. "And what he did for jazz—well, that's another story. Gene Krupa is my favourite drummer. I don't say he's the best, but he's my boy. People have said I taught him to play, but I didn't."

"You know," he continued, "I have had a lot of trouble with people I call piano cheats."

"Some of them aren't giving full value to the notes, and this gets in the way of my bass drum. You can't get the solid value of a beat with some of the pianists. Hey, they used to say I was hard to get along with on account of what I think of some piano players. But that's not true. It's just some of 'em..."

Plymouth

Zutty has never been to Britain—"except for a visit to Plymouth when I was in the Navy!"—and is craving for a visit here.

He played in New York a couple of years ago at a party attended by Acker Bilk. "Man, that guy sure can blow some. It was terrific. Ed Hall was there. They should have recorded it, it was so good."

How did he get such a rare first name? "My aunt called me that when I was a kid," he said. "It means something cute. My real name is Arthur."

He talked about people again:

● **SIDNEY BECHET:** He wanted me to join his band. He wrote me a letter that was so full of don'ts that I got scared.

● **SATCHMO:** You want orange juice? Bet you can't drink as much as Louis can. He could drink a bucket full of it!

● **DUKE ELLINGTON and COUNT BASIE Bands:** When they used to visit Birdland, I'd look out this window, see them all going in, and it was the greatest sight in the world. I'm telling you, this apartment is the greatest jazz stage anywhere.

● **FATS WALLER:** That "Moppin' and boppin'" record was the best thing I ever did with Fats. Nobody had played such beautiful piano jazz ever. "Gonna sit right down and write myself a letter"—the touch, the tone.

THIS WAS ZUTTY SINGLETON. JAZZ LEGEND AND CHARACTER PLUS. HE BADLY WANTS TO SEE BRITAIN. IF HE COMES, I GUARANTEE HE WILL SPARKLE THE LOCAL JAZZ SCENE INTO NEW LIFE.

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Miles — "he taught me some things"

CHARLIE WATTS



—the Stone who never throws stones

I'M not going to do any knocking, I don't want to have a go at anybody. I don't particularly want to get involved in some terrible row about hair, either. That's all over as far as I'm concerned.

I'd much rather sit down and write about jazz, which is what interests me much more than most things in music. I'm the only Rolling Stone who cares much about jazz.

All noises interest me, really, but it's jazz that really gets down to it. Keith Richard, for instance—well, what he likes he likes, and that's the end of it for him.

But me, well, I keep my ears open for anything, and if I like it, I like it. I don't draw the line at anything. If it's good music, that's good enough for me. Easy-going Charlie, they call me!

GINGER'S GREAT

The first thing to get straight is that Ginger Baker, who plays with Graham Bond, is the best drummer in the world, and I'm not exaggerating.

It was through Ginger, and Alexis Korner and Cyril Davies, that I got introduced to the Stones, but I'm not saying Ginger's great because of that. I really believe him to be a

world-class drummer, the best I've heard.

Korner really got me involved with the Stones, and, well—yes, he's got a lot to answer for! When I started playing with them, I didn't really know much about their music, rhythm-and-blues.

But I liked the Korner band. It had something that pop music at that time—rock, I suppose—didn't have.

I'd heard the Beatles even then—that was a couple of years ago—and they were the only people doing anything different.

Korner's group was good. They were playing blues, and it was much freer and less arranged than so much stuff going around.

Yes, Korner had quite a thing going then. Graham Bond has just progressed from Korner's sound.

I know the R&B scene quite well now, I suppose. But really, the truth is that

I'm jazz-inclined. I love Gil Evans' stuff, because he plays something I could never hope to be able to do.

Like Roland Kirk, for the same reason. You don't have to be able to play it, or know every single thing about it, to like it. Kirk's stuff is so exciting.

Yet I still like Chuck Berry and the rest of them. But isn't Bill Evans tremendous on piano? I'd love to play piano. They've got it all right in front of them.

Come to think of it, I'd like to be able to play trumpet like Clark Terry. He's pretty good.

I heard the Woody Herman band at the Metropole in New York, and it was great. Unfortunately I missed them when they came here.

I like Jake Hanna's drumming. He's a drummer, I think, from the older school, but he manages to adapt himself and sound very modern.

RINGO, TOO

I also like Ringo Starr of the Beatles, and I mean it. I think Ringo drums well for the Beatles.

But on drummers, I still think Ginger Baker is the most exciting in the world. I've heard Dannie Richmond, who plays with Charlie Mingus, and Ginger and Richmond aren't on a par.

I prefer Ginger—the style's different, of course, but he's better at what he wants to do.

MICK INVOLVED

I SEE Mick's got himself involved with the Zephyrs. Well, I don't like knocking people.

If the Zephyrs did their best on that record, "I can tell," and they think it's all right, then it's all right.

It's just that I wouldn't buy it. If the Zephyrs' mums think their boys are playing well, they're entitled to. After all, I think I play well sometimes, and others don't.

That's how it goes.

BEAT CHANGE

I DON'T really think that the beat groups are burning themselves out. I just think it's the beat group **THING** that's being burned out—not the groups themselves.

They're playing just the same—some good, some bad in my opinion—but it's not them. It's the scene that's slowly changing.

SECURE SEARCHERS

THE Searchers will keep going for ages. I think they're the group who make consistently good single records. I don't go much for their LPs, mind you, and I'm not knocked out by them on stage.

But for a group making a good sound on each single, there isn't much else after the Beatles than the Searchers. They make a very nice noise.

HAIR! HAIR!

P.S. on hair: I think I look better with it like this. Don't you? I've lived with it for years like this, and I personally prefer it this way.



JIMMY NICOL: Jimmy Nicol was a little sad after the last of his three weeks of shows at the Winter Gardens, where he stood-in for the incapacitated Dave Clark.

"But I'm glad that I started with my own group on the Variety stage. My first-ever job with a professional group was with the Cabin Boys who backed Tommy Steele's brother, Colin Hicks.

"I was just one of the boys then. Now I'm in the driving seat, and three weeks at Blackpool have taught me a lot of things that will be useful for our tour of one hundred—one nighters."

KATHY KIRBY: Kathy Kirby, sharing kudos with Frank Ifield at the ABC Theatre, had a worrying time for the first two weeks. Just before opening and on the first night she was suffering from hay fever, which developed into bronchitis.

"But since those first two weeks, everything's been great" said Kathy. "I had been so miserable, that I never thought I'd get through the season. But now—everything's fine, I'm thoroughly enjoying myself."

FRANK IFIELD: Frank, too, was thrilled about the success of the show at the ABC. As we chatted in his dressing room with its fitted carpets, ample mirrors, concealed lighting and private shower, Frank sat on the settee, carefully

working with the traditional spit and polish on his shoes.

"I learned this while I was doing my National Service" he said. "It brings shoes up so well, I just can't get out of the habit—and it keeps me occupied." He talked about the show.

"I'm really thrilled about it all" he said. "Not because it's doing good business (it broke the theatre's box-office record in the first week in July) but because all the acts on the bill are doing so well

"I've been in lots of good shows, but this is the first time I've had any personal say in what acts should be in the show. And I'm very proud of the result—they're all going like a bomb."

CLINTON FORD (at the Winter Gardens, Pavilion): "Blackpool seems full of life—even the weather has been pretty good so far.

"Maybe I feel better because my wife and daughter Georgina, are with me—but whatever the reason, we're having a ball."

"Businesswise—there are plans afoot for me to record an LP before the season ends—possibly in Blackpool. Or I may have to fly to London for the sessions."

Summer in Blackpool. The mecca of the stars. The seaside resort with the most lavishly assembled array of talent anywhere in Britain. It happens every year—the big guns of entertainment desert the one-night-stand rigours and settle back for a season in the Northern capital of show business. Today, we give a new twist to reporting the Blackpool pop front. The MM's JERRY DAWSON went round the stars' dressing rooms to find out how the artists felt about life by the sea; how the shows were going; how they are spending their spare time.

BACHELORS: One of the big success stories of the 1964 Blackpool season is at the Central Pier where the Bachelors have played to capacity business ever since the show opened.

And what a hectic time the Bachelors are having.

"Blackpool? It's an amazing place! We just seem to bump into people from not only the British Isles, but from all over the world," say the trio.

"The other day who should drop in to see us—just like that—but Sol Shapiro from the William Morris Agency in New York. And we've met visitors from France, from Sweden and even from South Africa."

"We'd meet a lot more

visitors too—if we'd got the time. But gosh—are they keeping us busy! Apart from twice-nightly shows at the Central Pier, we are working every Sunday whilst we are here, except one—September 13.

"Then we are flying, driving, and travelling by rail all over the place for record, radio and TV dates. Last week we flew to London on two separate days to record songs for the Billy Fury film 'I Gotta Horse'.

"And any spare time we might have from now to the end of the season will be taken up in rehearsals for the 46 titles that we have to record in the two weeks before we leave for America in the autumn. "They will be for LPs,

EPs and singles, for here and for the U.S."

JOE BROWN: In his dressing room at the new £90,000 Rainbow Theatre at the South Pier, Joe Brown was his usual happy-go-lucky self.

"I'm enjoying this season at Blackpool for several reasons. One thing I do like is the fact that although people recognise you, call out, wave and smile—they don't tear at you and follow you about."

Only the other day I was even able to take a walk round a big new department store that has opened. Mind you—I had to keep moving. If I had stopped to buy anything, or even signed one autograph—that would have been it. But they don't try to rip your coat off your back.

"I'm enjoying the shooting too—that's my hobby."

DAVE CLARK: Dave Clark had hardly had time to settle-in when I called on him at Winter Gardens Pavilion—but already he was planning outdoor activities.

Dressing-room crawl at Blackpool



WAYNE FONTANA and the Mindbenders — favourites of the Rolling Stones.



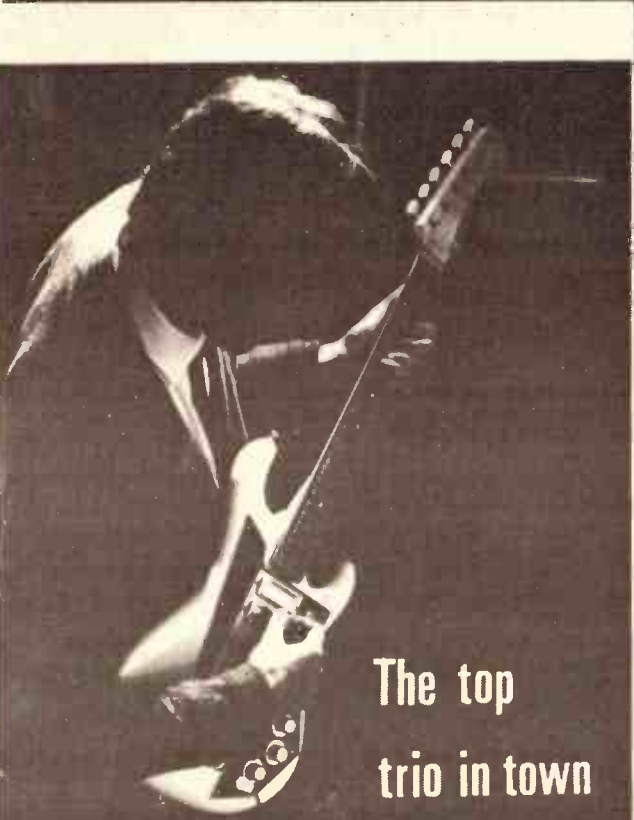
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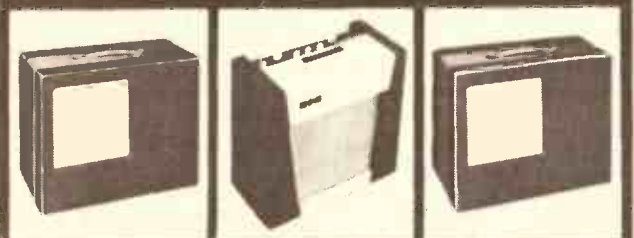
HONEYCOMBS — their gimmick, a girl



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CALL UP THE GROUPS!

THE pop undertakers are out in full cry again. Beat, they say, is suffering from a cancer. It's about to die.

You can almost see them dancing around the record-player, listening with glee to Stanley Holloway's classic, "My word, you do look queer."

But the grave news for them all is that though beat shows some signs of flagging in popularity, it is resisting the funeral with some force.

A glance at the hit parade, and an investigation into the beat outsiders, proves it.

Last week, a Southern group, the NASHVILLE TEENS, broke into the big-time with a snappy record called "Tobacco road".

And there are still scores of groups around, who have not crashed the chart, but who are appearing in concerts, bubbling under the sweet smell of success.

The Nashville Teens are a good example of how perseverance can pay off. Although they have been professional only a year, they were formed two-and-a-half years ago.

Their big break came when they toured Britain with Chuck Berry. When they played "Tobacco road", the acclaim from audiences was loud and clear.

"That tour was a testing ground for the song before we recorded it," says Teens pianist John Hawken. "But the reception the tune got on the shows with Chuck just clinched it."

"We've never classed ourselves as an R&B group or a beat group," says Hawken. "Call us country and blues, if you like. We do a lot of vintage rock stuff, like Jerry

They're striving for stardom

Lee Lewis and Little Richard, and we also like Booker T and the MGs."

The other Teens are John Allen (lead gtr), Peter Shannon (bass guitar), Artt Sharpe (singer), Ray Phillips (vocals, harmonica) and Barrie Jenkins (drs).

Another group that has been hovering on the brink of stardom is the PARAMOUNTS, from Southend, tipped for the top by the Rolling Stones.

FAME

"A hit record is everything to an artist in this business," says Paramounts' pianist-vocallist Gary Booker.

"A couple of years ago, a hit wouldn't have mattered. Today, if you don't have a hit, you might as well give up."

"There are so many groups around that you have to have that record as a claim to fame."

"We used to call ourselves R&B, but not now. We don't want any tag. We're just a band! I think the beat popularity is slipping just a little because so many artists are making it with ballads just now."

The Paramounts hope that their new single, "I'm the one who loves you", will do the trick.

The Rolling Stones are

also the unpaid publicity men for WAYNE FONTANA and the Mindbenders, who had a minor hit with "Stop, look and listen". Their bold sound could still dent the chart.

And Adam Faith's famous backing group, the ROULETTES, are a vocal-instrumental unit capable of playing the same role in the chart as have Cliff Richard's Shadows.

Two more powerful outsiders are the two Berrys of pop: DAVE BERRY and the Cruisers, and MIKE BERRY and the Innocents.

Sheffield's 22-year-old Dave says: "Beat's thinning itself out. I prefer to go on an early Elvis Presley kick, although basically we're R&B."

"But there's one thing that's very good about the scene now: it's no longer necessary to come from Liverpool to make it—that's all over."

Mike Berry is a mystery man. On tours, he has usually been extremely successful, but apart from succeeding with a record called "Tribute to Buddy Holly" a long time ago, he has lost out on best-sellers. He has been singing for two years—successfully, with no big hits.

One of the newest vocal-instrumental groups to challenge the chart are the

HONEYCOMBS, from London's suburbia, whose first record, "Have I the right?", has attracted plenty of attention.

Their gimmick is a girl drummer, Honey Lantree, a 20-year-old hairdresser, and their debut disc has the sort of pile-driving attack that could soon bring them recognition.

There are many other groups knocking at the door, among them the PRETTY THINGS, YARBIRDS, DOWNLINERS SECT, KEITH POWELL and the Valets, the ROCKIN' PETER JAY and the Jaywalkers, a wildly successful three-year-old act minus huge hits, think they have "missed out through sticking to purely instrumentals."

"People want something different from the beat thing," says Peter. "I think the scene's going back to musicianship with groups like the Animals and the Barron Knights coming up. It's good."

BURST

"Yes, the public's sorting out the groups now, all right," says Rikki Allen, singer and bass guitarist with the INTERNS, from Newport, Monmouthshire.

"But I don't think beat's burst. This sort of situation always happens when a thing becomes popular. I do think solo singers are coming to the fore more."

"Us? We're just a pop group playing commercial rhythm-and-blues, with some standards and other numbers."

These are the groups who hope that one day soon, they will be on the inside looking out.—R.C.

Knokke—were we ro

BRITAIN lost and won at Belgium's Knokke-le-Zoute international singing contest.

An all-girl Dutch team walked the final against Belgium, who had knocked us out of the big night with the second highest number of points for the week.

But zingy, swiny Elkie Brooks—diamond-bright star of the British team—collected the International Press award as the contest's best singer, by a majority vote.

Consolation for her, Barry Barnett, Mel Gaynor, Chris Bellman, and Pete Stirling, all naturally disappointed with the team result.

Team manager Johnny Worth was more than disappointed—he was angry with a points system which enabled Belgium, loser of both its preliminary heats, to step over all opposition.

"We know that the scoring tends to rise towards the end of the week, but this is ridiculous," he said.

"Can anyone tell me how Belgium managed to score 50 points more than us in their second heat, when



CHRIS ROBERTS

—MM staffman and a judge at the Knokke singing contest, asks a considered question. Was Britain given a raw deal?

they scored less in their first heat than we did each time?

"And can someone tell me how the Belgians were worth 62 points more in their second heat than their first? They had the same team, didn't they?"

"I'm sorry to have to grumble over the result like this. We think the Dutch team had a well-deserved win, but I believe we were rowed out of the final by an inferior team."

And British judges Paddy Roberts and myself agree—not through patriotism, but plain common sense.

For two pairs of judges on the international jury, intentionally or unintentionally, could swing the vote one way or the other by either marking a team well down, or up.

The system of retiring to a room, where the individual points are counted, is wrong.

As in ice-skating championships, and dancing competitions, each judge should have to hold up a numbered card showing the points for each performance.

Then, if there were any obvious discrepancies in the marking, it would be out in the open for all to see. Not hidden away in a pile of voting forms, anonymous and dangerous.

I also have to agree with Johnny and Paddy that the Belgian team were—on the whole—less talented than our five. But I don't think we could have beaten the Dutch winners, had we ended up in the final.

Incredibly, many people in Britain are posing the question—

MELODY MAKER
SPECIAL SURVEY

ARE THE BEATLES SLIPPING?

You must be joking! say their fellow pop stars

ONE theory is that the Beatles have achieved so much in such a comparatively short time that the only thing left for them is to slip—a little. Another is that, quite simply, what goes up in the pop world must come down.

Either way, "Are the Beatles slipping?" is today's hottest question being bandied about Britain. WELL, ARE THEY? To get some high-power replies, we put the query to personalities deeply entrenched in the pop merry-go-round—the stars.



MOJOS: Sliding? You must be joking! If it hadn't been for the Beatles' single, "A hard day's night", going straight to the top of the chart, our "Why not tonight?" would have been in the MM top twenty!—Stuart James, singer.

CLINTON FORD: I don't think the Beatles are slipping. They have carved themselves a permanent niche in show business. Possibly the hysteria will die, but the Beatles won't.

BRIAN INNES (Temperance Seven leader): Sliding? Not a very efficient method of transport. I prefer balloons or roller skates.

Stronger

ALAN FREEMAN, disc-jockey: I don't think the Beatles are slipping at all. Look at the way their record has jumped straight to the top of the chart, both in America and here. And their Liverpool reception. No, the Beatles are stronger than ever and they're here to stay—an institution rather than a sensation.

KENNY LYNCH: I don't see they're slipping. They've just found their level. People know all about them now. They've seen them on TV, radio, now the cinema. They don't seem to have been over-exposed by publicity No, they're not slipping.

ACKER BILK: My feeling about the Beatles is that they've had so much publicity, so much big publicity, that it's got to end somewhere. They've been everywhere, done every-

RAY COLEMAN rounds up the replies

thing, so there's nowhere to go but down.

But I don't think they're finished or anything, though so far as teenagers are concerned, the adulation isn't as strong as it was. But what do you expect? It doesn't last for anybody.

I hope the Beatles will settle, find their groove, their own little notch, you know, a steady thing; and I'm sure that they will. They need to get a steady following, a bread-and-butter following, for the time when the screams have died out.

GEORGIE FAME: Slipping? Not according to their latest record. I heard that the other day and I think it's the greatest one yet. I think they're swinging more than ever.

It couldn't have gone on like it started—all that ridiculous publicity—but it's arrived at a level now when they can't stop. They may have lowered themselves a little from the peak, but they're not slipping.

They're still the finest group of their kind in Britain.

Standard

CILLA BLACK: I don't think their popularity is slipping, quite frankly. But I certainly think the Stones have got more fans than they did have. But after all, the Beatles still made number one first go, didn't they?

I'm not biased, either. I think they're here for a long, long time. Maybe not for ever, because everybody has got to go some time, but I don't see any other group coming up to the boys' standard.

APPLEJACKS: We think the Beatles have established themselves among the all-time greats of pop music and several of their songs will become standards in the same way as songs by composers like Gershwin, Cole Porter and Jerome Kern.

They will be among the important figures of the music business 25 or 50 years from now. We feel they have such a firm hold in the pop world that nothing will dislodge them.

Fancies

MORECAMBE and WISE: There are some artists who attain such power in the entertainment business that they evade the fads and fancies of the hit parade.

The Beatles will surely fall into this category after their top ten days are over. We see no sign of them slipping.

If breaking every record in the pop business throughout the world indicates they are slipping, we will do all our shows on ice rinks in future!

JOE LOSS: People in and out of the music profession have asked me over the past month for my opinion of the Beatles, and whether it is possible for them to maintain their popularity.

They have been riding high throughout the world for the past couple of years, and provided they are able to maintain their standard and goodwill with the public, they are surely in a position to continue to do so.

I am not placing myself in the same category as the Beatles, but I have been around for more than 30 years and I find the public as loyal as ever.

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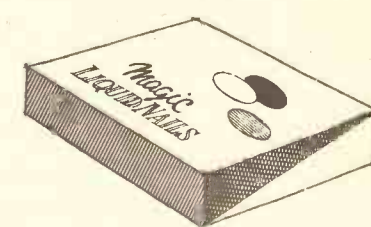
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Knocking the jug band

JIM KWESKIN: "Jim Kweskin and the Jug Band." Washington at Valley Forge; Sweet Sue! Overseas Stomp; Coney Island Washboard; Wild about my loving; Mobile line; I'm satisfied with my gal; Newport News; My gal; Borneo; Hawaii; Beedle um bum; Going to Germany; Boogie am shake (Fontana TFL6036).

Kweskin (gtr, voc, comb-and-paper), Geoff Muldaur (washboard, gtr, kazoo, voc), Bob Siggins (bjo, gtr, mandolin), Bruno Wolf (voc, kazoo, harmonica, Morier), Fritz Richmond (jug, washboard, bass).

AH, washboard! And shades of the Blue Blowers! Here comes a revivalist jug or spasm band with fourteen numbers earnestly and enthusiastically sung, buzzed, picked, scraped, even whistled.

Nat Hentoff, in a friendly sleeve note, makes the point that "these are not self-conscious revivalists trying solemnly to be faithful to a tradition out of quite another time."

Well, to me they ARE revivalists, bringing back a sort of blue-blowing style allied to "Roaring Twenties" pop.

In a sense, they're trying to get the best of four worlds: those of skiffle-folk, Twenties nostalgia, Jimmie Rodgers-type country music, and Red McKenzie near-jazz.

What they're not doing, just to set the record straight, is playing washboard jazz of the Dodds-Blythe-Bertrand kind, even though they perform "Boogie am shake" with invincible jollity.

Almost all of this is skiffle-cum-washboard music, folksy rather than jazzy.

The vo-do-de-o chanting is about as tiresome as usual and the words of "Borneo" are almost amusingly corned. Indeed, the album's chief appeal (if any) is of the period-charm variety.—Max Jones.

THE NEW JAZZ RECORDS

History of the Third Herd

WOODY HERMAN: "Hey! Heard the Herd?" Moten stomp (b); Blue Lou (c); Teressita (a); Perdido (b); Mambo the most, Paris and 2 (h); Stompin' at the Savoy (a); Woolfie (c); Men from Mars (d); Celestial blues (b); Castle rock (g); Marakeesh (f); Four others (e). (Verve VLP9062).

(a) — Herman (clt, alto), Roy Caton, Don Fagerquist, John Howell, Jack Scarda (tpts), Carl Fontana, Urbie Green, Jack Green (trmps), Dick Hafer, Arno Marsh, Bill Perkins (trns), Sam Staff (bari, flute), Nat Pierce (pno, celeste), Chubby Jackson (bass), Sonny Igoo (drs). 30/5/52.

(b) — As (a) but Lee Fortier replaces Scarda (tpt).

(c) — as (a) but Phil Cook, Doug Mettome, Stu Williamson (tpts) and Ard Mardigan (drs) replace Fagerquist, Howell, Scarda and Igoo. 9/12/52.

(d) — as (c) but Joe Burnette, Tommy Di Carlo (tpts), Bill Trujillo (trn), Red Kelly (bass), replace Cook, Mettome, Perkins and Jackson. 14/5/53.

(e) — Herman (clt, alto), Bernie Glow, Ernie Royal, Bobby Styles, Hal Wegbreit, Stu Williamson (tpts), Vern Friley, Urbie Green, Frank Rehak, Kai Winding (trmps), Jerry Coker, Hafer Trujillo (trns), Staff (bari, flute), Pierce (pno), Kelly (bass), Mardigan (drs). 11/9/53.

(f) as (e) but Jim Bonebrake, John Howell, Reuben McFall (tpts), Jim Hewitt and Dick Kenney (trmps) replace Royal, Styles, Wegbreit, Williamson, Friley and Green. 50/14/53.

(g) — Herman (clt, alto), Bill Castagnie, Dick Collins, Howell, McFall, Al Porcino (tpts), Cy Truff (bass, tpt), Kenny, Keith Moon (trmps), Coker, Hafer, Perkins, Sam "The Man" Taylor (trns), Jack Nimitz (bari), Pierce (pno), Mickey (gtr), Lloyd Trotman (bass), Panama Francis (drs). 30/3/54.

(h) — as (g) but omit Taylor and Baker, Red Kelly (bass) and Chuck Flores (drs) replace Trotman and Francis.

WOODY HERMAN: "The Roaring Herd." Blue Station; Midnight Sun; Balu; Pillar to post. (Ember EP 4545).

Herman (clt, alto), Willie Thomas, Danny Styles, Hal Posey, Al Forte, Bobby Clark (tpts), Willie Dennis, Roger DeLite, Jimmy Guinn (trmps), Marty Flax, Joe Romano, Jay Migliore (trns), Al Bellette (bari), Al Planck (pno), Major Holly (bass), Jimmy Campbell (drs).

ALL the tracks on the new Herman release were recorded in the early 1950s during the life of the Third Herd with its constantly changing personnel

In many ways, this is the least distinctive — and least successful — of the Herman bands, partly because failing big band busi-

ness exerted commercial pressures which showed through some of the material.

It was, however, as always with Woody, a band with a very high level of musicianship, cohesion and attack. Personally I think the Herd we heard in Britain recently is a much more exciting group, but the fact remains that this album contains big band jazz of a high order.



Woody — big band jazz of a high order

There is, perhaps, an overabundance of gimmicks — Pierce's use of celeste, and Lowry organ on "Mars", the inclusion of Sam Taylor's tenor and a thumping rhythm section to give a rock-'n'-roll flavour to "Castle" and the very mannered Larry Clinton piece, "Marakeesh", are examples.

And I feel the current Herd would have put even more bite into numbers like "Celestial", "Blue Lou" and "Perdido".

The solo standard is good although there is nothing outstanding. Arno Marsh handles most of the tenor work and there are also pleasant interludes from, among others, Carl Fontana, Don Fagerquist, Stu Williamson, Woody himself and the all-star trombone section of "Four others".

The 1950s will not be remembered as Herman's most productive era, but the music here is mostly of a pretty high standard.

No dates are given for the Ember EP but it obviously stems from fairly recent times. The rather distant and echoey quality of the recording is poor.

"Station" is a bouncy tune featuring Herman's clarinet and two trombonists, the best being Dennis. "Midnight" shows off a creamy sax section. "Balu" has a touch of the Basie about it and "Pillar" is a typical Herman tear-up.—Bob Dawbarn.

COUNT BASIE



COUNT BASIE: "Count Basie swings, featuring Joe Williams". Every day I have the blues; The comeback; Alright, okay, you win; In the evening; Roll 'em Pete; Teach me tonight; My baby upsets me; Please send me someone to love; Every day I fall in love (World Record Club T331).

Williams (voc), Basie (pno), Reunald Jones Thad Jones, Wendell Culley, Joe Newman (tpts), Henry Coker, Bill Hughes, Bennie Powell (trmps), Marshall Royal, Frank West, Bill Graham, Frank Foster, Charlie Fowlkes (saxes), Freddie Green (gtr), Eddie Jones (bass), Sonny Payne (drs). New York City. May-June 55.

THIS is the "Basie swings, Williams sings" album which came out here in '56, on Columbia-Clef label, and was generally accounted a roaring success.

The music has stood up well to the years, still sounding as rich in drive, texture and excitement to my ears as when I first reviewed it and wrote of a "resounding triumph for the extraordinary Basie-Williams partnership."

Perhaps the element of surprise, occasioned by the im-

pect of Williams' strong, vibrant voice, taut timing and charging exuberance, contributed an extra dimension to the music in '56.

By now, we are familiar with Williams, perhaps a little tired of the mannerisms which increasingly afflict his otherwise strong performance.

But when the record was made, he was at his best. This remains his finest album, and I recommend it wholeheartedly as a stirring example of jazz and ballad singing and of hypnotically gripping big-band jazz.

"Every day I have the blues," arranged by Ernie Wilkins, "The comeback," arranged by Frank Foster, and the head-arranged "Roll 'em Pete" are the three real winners.

Not only is the singing most acceptable on these, but the band playing is remarkably fine throughout. Foster scored five more numbers, of which "Evening" and "Alright, okay" are probably most notable, and the latter is another powerful one for Williams.

The slows will not be to every Basie admirer's taste, but "Please send me" is an attractive blues ballad, and Joe's own "Baby upsets" is good hip singing and writing. Yes, '55 was a full-blooded year for Basie and Williams.—MAX JONES.

BOOK REVIEW

"BLUES AND GOSPEL RECORDS, 1902 to 1942," by R. M. W. Dixon and J. Godrich. Published by Brian Rust, 38 Grimsdyke Road, Hatch End, Middx. £5 5s.

"BLUES and Gospel Records," which is a companion work to Brian Rust's admirable "Jazz Records — 1897 to 1931", lists an almost unbelievable number of recordings by blues, gospel and spiritual singers and other Negro artists who found their way onto the various "Race" catalogues of the period.

Starting with Ben Abney (Bluebird, 1936, also known as Peg Len Ben Abney) and Annabelle Abraham (Library of Congress, 1939), and proceeding through difficult stages such as Blind (Bogus) Ben Covington and Black Spider Dumplin' to the final Hermes Zimmerman, the authors chart a very great deal of recorded territory — most of it absolutely fascinating.

Effort

Seldom have I seen a discography which inspired so much awe. I know there are a few omissions; but working through my own blues library, I have not so far caught them out in any gross breach of conduct.

What can you say about a discographical volume other than that it is comprehensive and correct, and after that, clear to read?

This one is astonishing complete, correct so far as I can judge, and as detailed as scholarship can make it at this point in history.

Additional always come in after publication. A five is a substantial sum of money. But this book represents the effort and knowledge of many years.—M.J.

J. J. for Scott's

TROMBONE star J. J. Johnson is one of the American stars expected to play London's Ronnie Scott Club in the next three months.

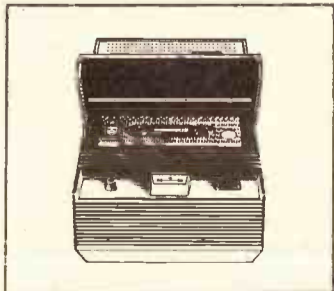
Jimmy Witherspoon returns to the club on August 4, for two weeks, and will most probably be followed by Johnson, for a month, with the resident Ronnie Scott rhythm section.

Club manager Pete King told MM: "Nothing has yet been finalised about Ben Webster playing the club in September. We have been told he is definitely available but the Post Office strike has held up negotiations. There is also a possibility that Roland Kirk will be back in October."



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GETZ — Thursday

RADIO JAZZ

(Times: BST/CET)

FRIDAY

6.40 p.m. H 1: Jazz Rondo. 9.30 M: Jazz Corner. 9.30 A: Antibes Jazz Festival. 10.40 Z: Jazz actualities. 11.15 T: Marilyn Burroughs, with Bob Florence Ork., Isham Jones (in 1933). 11.43A: Golden Gate Quartet, Geo. Lewis. 12.0 mid-night T: Louis, and The All Stars (N. Yk. Town Hall concert 1947). 12.20 a.m. I: Jazz Album.

SATURDAY

1.20 p.m. H 1: Jazz Club. 3.30 E: Jazz Museum. 8.10 N 2: Dexter Gordon. 9.30 A: Antibes Jazz Festival. 11.15 BBC L: Jazz Club. 11.15 T: Herman. 12.0 T: Jam session, with Parker, Hodges, Webster, Peterson, Eldridge, Diz, deFranco, Bellson and others. 12.5 a.m. I: Jazz Book.

SUNDAY

5.30 p.m. I: German jazz. 7.35 M: Jabb and "near jazz". 9.30 A: Antibes Festival. 12.14 a.m. E: Jazz and "near jazz".

MONDAY

10.20 p.m. RTF 258m: The Real Jazz. 11.0 BBC L: Jazz Scene. 11.10 U: Langkrar Quartet; Big Bill's last session. 11.15 T: Sinatra-Crosby-Martin.

Beneke, Nancy Wilson, Peggy Lee, others. 12.0 T: Gary Burton, Blossom Dearie, Nina Simone, Shearing, Lou Donaldson (new releases).

TUESDAY

9.30 p.m. M: Jazz Corner. 10.30 I: Byrd, Roach, Double Six, Swingles, etc. 11.15 O: "First Appearance". 11.15 T: Swingles — "Going Baroque". Double Six, Blossom Dearie. 12.0 T: Vibraharpist Gary Burton's new album "Something's Comming".

WEDNESDAY

4.30 p.m., L: Jazz. 5.15 H 2: "Eurojazz". 7.30 E: Jazz

Museum — "Clarinet Marmalade". 9.20 O: Jazz for everyone. 10.30 J: Jazz Music Hall. 11.0 U: Newport '63 — Rollins, Hawk, Brubeck. 11.10 H 1: Jazz Magazine. 11.15 T: Harry James (I). 12.0 T: Conover interviews Gary Burton.

THURSDAY

10.20 p.m. Q: German Jazz Festival. 11.15 T: Harry James (2). 12.0 T: Conover interviews Getz and Gilberto. Programmes subject to change. A: RTF Inter 1829. 48.58. E: NDR: 309. 189. M: Hiversum: 1-402. 2-298. I: SWF B-Baden: 295. 363. 451. J: AFN: 547. 344. 271. L: NR Oslo: 1376. 477. 337. 228. M: Saarbrücken: 211. O: BR Munich: 375. 187. Q: HR Frankfurt: 506. T: VOA Washington: 1734. U: Radio Bremen: 221.



JOHNNY HODGES — Saturday

BLIND DATE with

GEORGIE FAME: "I'm in love with you" (Columbia).

Manfred: Anything with this chord sequence always knocks me out. It's not necessarily a good record but the "Georgia" changes are nice.

Mike: I don't think it will be a hit unless it gets an enormous amount of plugging. I think it's a good English attempt to get an American sound.

Manfred: It struck me as being American. I love the trumpets and the backing. Who is it? Georgie Fame! Then perhaps it could be a hit.

NEW CHRISTY MINSTRELS: "Today" (CBS).

Mike: Not exactly my cup of tea, I've heard it all before. When a song has key changes in it it usually implies it's a boring song. In this case the changes didn't make it any better—just longer.

Manfred: It's a lot of crap! It has that "Life is better under the Conservatives" complacency. It's terrible.

BILLY FURY: "It's only make believe" (Decca).

Manfred: It's Billy Fury. There must be something wrong with the record player, the backing seemed so loud. It could easily be a very, very big hit, but I don't like this sort of thing at all.

Mike: I thought the intro was P. J. Fury. That sort of chord sequence occasionally gets something really good going but this just sounded very old fashioned to me. I liked his last one much better.

FATS DOMINO: "Mary, Oh Mary" (HMV).

Mike: Fats Domino and I like it very much. It swings. I like the sax bit in the middle. It could be a hit but with this sort of record it's a matter of luck.

Manfred: I like anything he does simply because of the quality of his voice. Whether it will be a hit or not depends on who is putting how much money behind it. It's a really nice record.

DAVE BERRY: "The crying game" (Decca).

Manfred: It's Dave Berry. I like him and I think his last record should have been a really big hit. He is very underrated and his TV appearances are a knockout.

This may be the "grow on you" sort of record, I just don't know.

Mike: I agree with all that. It doesn't sound like Dave Berry—which is a pity because he has a very good quality in his voice. It's a very nice record.

THE DOWLANDS: "Wishing and hoping" (Oriole).

Manfred: It's the Dowlands. (Later) take it off. I don't see the point in this record. The Merseybeats

have got it out and this isn't nearly as good. I don't like it. It really does sound like four 12-year-old girls.

Mike: Much too fast to take that number. Sounds a bit like the Chipmunks.

THE TEMPTATIONS: "I'll be in trouble" (Stateside).

Manfred: This is the first record that has swung, apart from Fats Domino.

Mike: I don't know what to say, but I like it very much.



MANFRED MANN

Manfred Mann — the group — are no strangers to the chart. This week Manfred Mann — the organist and pianist — and Mike Vickers (gtr, alto, flute) passed their judgments on the chart chances of the latest singles. Pictured are Manfred Mann — the group — (l-r) Mike Vickers, Mike Hugg, Paul Jones, Tom McGuinness and Manfred Mann — the man.

Manfred: I like it and I think I'd like it a lot more after hearing it again and again. Obviously an American record.

LEE STIRLING and the BRUISERS: "Sad, lonely and blue" (Parlophone).

Mike: I don't like it at all, except for the piano bits. But it could be a hit.

Manfred: If Wink Martindale's "Pack of cards" could be a hit then this could. I nearly fell asleep.

KINGSTON TRIO: "Seasons in the sun" (Capitol).

Manfred: I don't know why but it makes me feel as though I've just done something wrong. It's nice in a weird way. It's a strange

record and because of that it could be a hit simply because it is different. It's a ridiculous record.

Mike: I think it's the Singing Monk!

FOURMOST: "How can I tell her" (Parlophone).

Mike: I thought the first four beats were really good. **Manfred:** It sounded like a really terrible Beatles.



Cliff in some of the roles from "Wonderful Life"—cowboy, Fred Astair, stunt man and Keystone Cop. Next: a light comedy in the Cary Grant style?

What next for Cliff

CLIFF RICHARD is already planning his next film — probably starting shooting around June 1965.

"We haven't a title or script ready yet, but we have a number of ideas," said Cliff as he snatched a few moments to munch a cheese biscuit in his Manchester hotel room before the charity premiere of "Wonderful Life".

"One thing is pretty certain," said Cliff. "The next film will not be the same as 'The Young Ones', 'Summer Holiday' or 'Wonderful Life'. I don't think it would be right to do another musical.

CRISP

"What I would like to do would be a light comedy with some sharp lines — you know, the crisp sort of dialogue that Cary Grant does so well.

asks JERRY DAWSON

"Don't think I'm comparing myself with him, but that's the sort of thing I'd like to try.

"I certainly don't want to do another musical with dance routines—I'd just like something different. But it would have to be light-hearted."

QUIET

Asked how he liked the finish of "Wonderful Life", Cliff responded: "You know, I made a terrible mistake. Until the Royal Premiere I just hadn't seen the film—not even rushes.

"I'll just have to sit through it a couple of times again before I can make up my mind what I think about it.

"What am I doing next? Well, I'm taking things a bit easy for the next few

weeks. In the first two weeks of August I'm going to a quiet little spot in Portugal with my mother and two sisters for a restful holiday.

"For the rest of August I shall be in America, chiefly to make some records. I shall definitely record in New York—the Epic people have been asking me to go for months now — and I hope to fix some sessions in Nashville.

"I'm not sure that they do produce any particular sound in Nashville—but after all Elvis has recorded there, it's the home of Country and Western, and I'd just like to cut some tapes for the experience, if nothing else.

VEGAS

"I'm also hoping to pay a brief visit to Las Vegas. Not to gamble—that's not for me—but

just to see how fantastic the place really is.

"Then it's back home to prepare for the four-week autumn tour with the Shadows which will take us right up to rehearsal time for the Palladium pantomime.

"I'm playing Aladdin and I want to play it straight. And we are trying to think out the best way to use the Shads. I would like them to play four Genies—all out of the same lamp. That would be fun!"

HARD

Before our interview, Cliff had already handled a two-hour press conference after a private showing of "Wonderful Life" for Northern critics, and had recorded a piece for the BBC.

Halfway through our chat he was again whipped away for still another TV spot, Granada this time, then a quick change and off to Manchester's ABC Cinema to make a personal appearance before the charity premiere.

He calls this "taking it easy". For me it seems a hard day's work. And immediately his appearance ended he was off by road to London for an early-morning appointment the next day.

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EXPERT ADVICE

ACCORDION

Q—What make of accordion was used by Jack Embrow when he recorded "Top Tunes, No. 2", under the pseudonym of Adriano in 1959? Has he made any discs since? — K. Newton, Keighley.

A—A pre-war Settimio Soprani with French Musette tuning, which in those days cost £18! I still play it, but have three others, of which I favour a Hohner German "Gola", valued at £360.

Leading a sextet under my own name I made an LP called "Housewives Playtime" for Embassy in 1963, playing an Art Van Damme American Excelsior.—JACK EMBROW.

CLARINET

Q—Which clarinet, mouth-piece, reed and lay are used by the eminent clarinet soloist Gervase de Peyer? — G. Clarke, Putney.

A—My 'A' clarinet is a Boosey and Hawkes pre-war 1010 and my B-flat clarinet is a 1963 Symphony Imperial 1010. Mouthpiece is a Boosey and Hawkes pre-war 1010. Reeds are Vandoren medium-soft, 1 1/2. Lay is my own adjustment.—GERVASE DE PEYER.

TRUMPET

Q—I want to buy a trumpet, but there are no musical instrument shops in my neighbourhood and I seldom visit London. Do dealers send out instruments on approval? — R. H. Norris, Smallford, Herts.

A—All reputable dealers offer approval facilities, but may require some security. However, the testing of one item on approval is not as satisfactory as blowing several instruments in a showroom and selecting the best one for a week's trial.—BILL LEWINGTON LTD, 164 Shaftesbury Avenue, WC2.

CHORDS

Q—How can I learn to construct chords to back a melody? — J. A. Butterworth, Rugby.

A—It is necessary to have a thorough knowledge of all chord groups, achieved by

by CHRIS

HAYES

studying chord intervals via scales.

A knowledge of chord progression is necessary to back a melody by ear, unless sight-reading music.

It is recommended that you take a correspondence course from pianist and teacher Jules Ruben, 4 Meadow Drive, London NW4.

PIANO

Q—I am a young pianist-vocalist playing solo and leading a five-piece band. How can we obtain bookings at northern clubs?—Arnold Woodward, Hatfield.

A—Everything you want to know is contained in a book titled "Entertainment in the clubs", which has a supplement devoted to musical groups, and costs £1 post free from James and Collin Publishing Co, 5 Mary Street, Tyldesley, Manchester.

HARMONICA

Q—What kind of harmonica is played by the Rolling Stones? Would it be all right for a novice wishing to play rhythm-and-blues? — R. A. Howard, Blandford.

A—For R&B, Brian Jones plays a Hohner Echo Super Vamper, which would be suitable for you. For other numbers he plays a Hohner Super Chromonica.

GUITAR

Q—What make of guitar is played by Scottish folk singer Jimmie Macgregor? — R. Harrison, Gt. Yarmouth.

A—The one I use most is a pre-war Gibson "Jumbo", but I have a collection of guitars, banjos, mandolins, violins, concertinas, etc., mostly very old and badly abused, which I have renovated.

They include a "Tatay" Spanish guitar, two small Martins, a tiny old French guitar and a large Stella, which I converted from 12 to six strings.—JIMMIE MACGREGOR.

IN THIS AMAZING HOUSE IN NEW ORLEANS YOU'LL FIND—

Louis' bugle, Freddy's mandolin, Bechet's sax!

WHERE else would you expect to find Louis Armstrong's first cornet but in a museum? That is, if you expected to find it at all. And where else should that museum be situated but New Orleans, the birthplace of it all in legend if not in fact?

For years, there was no museum. For years, there were only small private collections of jazz memorabilia.

But the past two decades have seen the start of various archives and jazz societies in New Orleans devoted to the propagation and documentation of jazz music.

Now, the New Orleans Jazz Museum—situated at 1017 Dumaine Street, New Orleans—is an official institution, assisted by all sorts of important bodies at home and abroad.

It has grown impressively in its three years of life, and will increase in leaps and bounds as more people realise its significance.

Clay Watson, head cook and relic collector, spent three days last week in Britain. He gave one lecture in Bath, met a few of our jazz dignitaries, and told me what his museum

contained and what it was for.

"We're in the preservation business. That's what a museum's for: to aid and teach people who are interested in the subject. As Dr. Edward Alexander put it: 'Modern museums are institutes of casual education.'"

"You want to know about our relics of early jazz, those venerable religious objects? Well, we have Louis' bugle—the first horn he learned to play on.

CREDIT

"Professor Peter Davies presented us with that. He and Captain Joseph Jones both taught music at what was then called the Coloured Waifs Home. I think they share the credit for teaching Armstrong.

"By the way, did you know that Satch was in the home on two separate occasions? He was... came out and went back again.

"Anyway, besides the bugle, we have the cornet he learned on. Captain Jones's widow gave us that.

"Then we have Freddy Keppard's very first musical instrument—a mandolin with his initials carved on it—and one of Sidney

Bechet's soprano saxes. The one he was using in the Forties.

"You say Johnny Hodges still has the soprano Bechet gave him in the Twenties. Well, remind him to write a letter to himself and leave it to us in his will. That way we'll build. It's not only what we want now. We're looking to posterity.

"So what else? We have George McCullum's cornet, given to the museum in October '63. According to the widow, King Oliver lodged in their house and learned from McCullum.

"Another acquisition which is amusing is a trumpet given us by a lady of leisure in Chicago which she'd made into a bed lamp, being utilitarian as you might say. The cornet has 'Joe King Oliver' written on it.

VALUABLE

"Of course, we have the whole OJJB represented—Eddie Edwards's one and only trombone, Larry Shields's clarinet and so on. And our most valuable recent acquisition, from Ben Pollack, is Bix's first cornet—the one he used to carry around in a paper bag."

GRAND DANCE

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What else does the museum house?

"Oh, we have a collection of records and tapes—and we've five record collections willed to us already—and tons of sheet music (not the famous Red Book of Rags yet, though I know where one is) and a wall map of the family tree of jazz.

STAIR

"And, too, we have a library of books in five languages, contracts and photographs from the early years (such as Tom Brown's contract for Chicago), and jazz posters and flyers.

"I've started a collection of European posters, and some are wonderful. But the British are the staid, literal posters—the least imaginative jazz poster art in Europe.

"Another important service we give, and intend to extend, is the phone service. We have ten phones now. Each tunes into a half-hour tape programme giving a delineation of one aspect of

jazz development, one specific phase."

After his years as director, Clay Watson must have arrived at a few firm conclusions about jazz.

"Yes, jazz is probably the world's most recognised musical term in every language, and it is equally the world's most misunderstood word. Really, we don't know what the word means.

"At the museum, we have six people who claim to have invented the music, and the name for it. That's why the museum is there. It's a clearing house for objects and knowledge from all over the world.

DEDICATED

"One other point: the museum and its director must be like the three monkeys—see no evil, etc. We are an impersonal collecting agency dedicated to the subject. Truthfully, if I had known the controversy that would be aroused, I'd never have become involved in it."



Bechet's soprano

Star draws at Liddypool

PLANS for the Liverpool Folk Festival in October are nearing completion. Celebrities booked so far for the three-day event include Rory McEwen, Nadia Cattouse and Irish singer and multi-instrumentalist John Doherty.

Entries for the various classes are now being inspected and as places will be quickly filled, entrants should lose no time in applying to the English Folk Dance and Song Society, Bluecoat Chambers, Liverpool 1.

● Tomorrow (Friday) the Spinners make a flying visit to Manchester to record a Folk Style programme for the BBC. Immediately afterwards they dash back to Liverpool for their last club meeting before the summer break.

Loughran

Their autumn season starts with a concert at the Philharmonic Hall on September 11.

Next week they make the journey south to sing in London for the first time in many months. On Tuesday night they appear at El Toro, Finchley Road, and on Wednesday at Bexhill-on-Sea in an interesting venture sponsored by the local council.

In the evening they share a concert bill with the Johnny Dankworth Orchestra and Ken Colyer's Jazzband. In the morning, spokesman Tony Davis, with Dankworth and Colyer, takes part in a forum on "The place of our music in society."

● Gerry Loughran, doing a summer season in Jersey, continues to pack 'em in at the rate of eight or nine hundred

FOCUS ON FOLK by JEFF SMITH

a week. "It is unbelievable how popular blues and C&W is here," writes Gerry.

So popular, in fact, that Gerry has a quarter-hour Channel TV series, is set for a four or five-month tour of France, Germany and North Africa and has plans for an American cabaret season. He has also been offered another Channel Islands season in 1965.

Meantime, Gerry will be back in the Roundhouse in October and intends to replace his Mini with a Volvo 1800 sports job.

● The folk experiment on Tuesday nights at Morcambe Central Pier seems to be succeeding — the Green Ginger Four, a Westmorland group, are set for a series of appearances there.

The Four, who were the first folk style group to play that beat stronghold, Liverpool's Cavern club, are also booked for a week's season at Mister Smith's, the Manchester night club. The group recently signed with Decca.

Eastern

● In the not-to-be-missed department is a concert at the Mercury Theatre Club on Wednesday, July 29. Featuring traditional singer Shirley Collins and avant garde guitarist Davy Graham, it will link

traditional song-stories with modern jazz forms.

The concert will have an Eastern flavour. For two year's Davy's interest in Oriental forms had led him to experiment with different tunings, themes and rhythms (he recently spent three months in the Arab quarter of Tangier, sitting in with the local groups).

Manchester

● Due to the insistent demand of members, Alex Campbell is making a return visit to the Manchester Sports Guild this Sunday.

This club, held in what are probably the largest premises in the north—it packs in 300 enthusiasts every Sunday — has instituted a Monday evening "Singers Club" where aspiring performers can try their hand, swap songs and generally get together.

● Tuesday, September 1,

sees the first of three monthly "Folk at the Flamingo" concerts at the Wardour Street Club. The bill includes the Ian Campbell Folk Group, Colin Wilkie and Shirley Hart, Shirley Collins, Gabby Hayes and Mick Softley. Curly will MC.

Colin and Shirley, incidentally, have just returned from a ten-day tour of the north. "A great scene," says Colin. "The fans turned out in force — about 200 at South Shields — and the local talent is pretty good."

In the autumn they return to the Continent for cabaret spots in Brussels and Paris. Derrol Adams is in Brussels, of course, but can't be persuaded to make the trip to England. "No one will remember me," he says. He must be joking!

BBC folk

● The BBC has started a folk song club at Broadcasting House. It meets every ten days or so in whatever studio is available and kicked off with an initial attendance of around seventy.

Secretary is Nick Harrison, c/o Post Room, Alexandra Palace, who hopes to introduce guest singers from outside the Corporation.



The Green Ginger Four—signed with Decca—Trevor Mattison, Alan and David Metcalfe, David Kelleff.

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FOCUS ON FOLK by JEFF SMITH

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● Tuesday, September 1, sees the first of three monthly "Folk at the Flamingo" concerts at the Wardour Street Club. The bill includes the Ian Campbell Folk Group, Colin Wilkie and Shirley Hart, Shirley Collins, Gabby Hayes and Mick Softley. Curly will MC.

Colin and Shirley, incidentally, have just returned from a ten-day tour of the north. "A great scene," says Colin. "The fans turned out in force — about 200 at South Shields — and the local talent is pretty good."

In the autumn they return to the Continent for cabaret spots in Brussels and Paris. Derrol Adams is in Brussels, of course, but can't be persuaded to make the trip to England. "No one will remember me," he says. He must be joking!

BBC folk

● The BBC has started a folk song club at Broadcasting House. It meets every ten days or so in whatever studio is available and kicked off with an initial attendance of around seventy.

Secretary is Nick Harrison, c/o Post Room, Alexandra Palace, who hopes to introduce guest singers from outside the Corporation.

The Green Ginger Four

The Green Ginger Four—signed with Decca—Trevor Mattison, Alan and David Metcalfe, David Kelleff.

Jazzshows

Jazz Club
100 OXFORD STREET, W.1
AT 7.30

Friday, July 24th
ALAN ELDON'S JAZZ BAND
MICK EMEY'S FOLK GROUP
Saturday, July 25th
MONTY SUNSHINE'S JAZZ BAND
with VAL WISEMAN
Sunday, July 26th
THE BACK O' TOWN
SYNCOPIATORS

Wednesday, July 29th
MR. ACKER BILK
and his PARAMOUNT JAZZ BAND
Full details of the Club from the Secretary
J.J.C., 8 Great Chapel Street, W.1. GER 0337

100 CLUB
100 OXFORD ST., W.1
7.30 to 11 p.m.

RHYTHM AND BLUES

Thursday, July 23rd
THE GRAHAM BOND ORGANISATION
THE TRIDENTS
Monday, July 27th
THE MIKE COTTON SOUND
THE BLUES BY SIX
Tuesday, July 28th
THE ART WOODS
THE TRIDENTS
Thursday, July 30th
THE GRAHAM BOND ORGANISATION
THE ROOSTERS
Full details of the Club from the Secretary
100 Club, 8 Great Chapel Street, W.1 GER 0337

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

SATURDAY, July 25th, 7.30
ERIC SILK JAZZ BAND
SUNDAY, 7.15
KEN COLYER JAZZMEN
R. & B. All-nighter this Saturday
Midnight till Six
TAVERNERS GUILD
"THE PREACHERS"
Non-members admitted at all Sessions
Apply NOW for membership, 5/- till 1965

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

Thursday, 8-11
THE SMOKE STACKS
Friday, 8 to Midnight
DOWNLINERS SECT
Sunday Afternoon, 4 until 6.30
DOWNLINERS SECT
R & B All-Nighter this Saturday
Midnight till Six
TAVERNERS GUILD
"THE PREACHERS"
Non-members admitted at all Sessions

THAMES HOTEL
Hampton Court
Friday, July 24th
MONTY SUNSHINE
Saturday, July 25th
MIKE DANIELS
Sunday, July 26th
ORIGINAL DOWNTOWN SYNCOPIATORS
also THE JUNGLE ORCHESTRA

JIM GODBOLT presents
SIX BELLS JAZZ CLUB
Six Bells, King's Road, Chelsea
19, 22, 49, 11 Buses
Nearest Station Sloane Square
Friday, July 24th
FAT JOHN
and his Band
Saturday, July 25th
ALEX WELSH
and his Band

CLUBS

FLAMINGO & ALLNIGHTER CLUBS

33-37 Wardour St., London, W.1.
Gerrard 1549. Guests welcome
Tony Harris & Rik Gunnell
present:—
THURS. (23rd) 8-12 MIDNIGHT
DUKE VIN
SOUND SYSTEM
& GUEST BANDS
FRIDAY (24th) 7.30-11.30 p.m.
CHRIS FARLOW
FRI. ALLNIGHT SESSION 12-5 a.m.
***THE CHEYNES**
***ZOOT MONEY**
SAT. (25th) 7.30-11.30 p.m.
***JOHN MAYALL**
***THE HABITS**
SAT. ALLNIGHT SESSION 12-6 a.m.
***ZOOT MONEY**
***JOHN MAYALL**
SUN. AFTERNOON SESSION 3-6
THE SHEVELLS
SUN. EVENING SESSION 7-11 p.m.
ZOOT MONEY
MON. (27th) 8-12 MIDNIGHT
MONEY'S MONDAY
ZOOT MONEY
WED. (29th) 7.30-11.30 p.m.
"LONDON'S R&B BIG NIGHT"
***GEORGIE FAME**
***THE CHEYNES**
MEMBERSHIP s.a.e. and P.O. for
10/- to Secretary, Flamingo and
Allnighter Clubs, 47 Gerrard St.,
W.1.

THURSDAY

TODAY
AT THE CROWN, TWICKEN-
HAM. GLEN HUGHES.
BLUEOPERA CLUB
THE CHESMEN
THE HABITS
COOKS FERRY INN, EDM.

BRIAN GREEN and his NEW
ORLEANS STOMPERS. Tally Ho,
Fortress Rd., Kentish Town.

FRIDAY

BIRMINGHAM — SALUTATION,
Ibervilles.
BLACK LION, PLAISTOW, E.13.
LOG CABIN, PHIL SEAMEN,
COLIN PURBROOK, J. HART.
GUEST. ADM. 3/-. DROP IN.
CROYDON JAZZ CLUB. Star
Hotel. KEN COLYER'S JAZZMEN.
Interval Louisiana Stompers.
ERIC SILK'S Southern Jazz
Club, at Ex-Servicemen's Club,
Harvey Road, Leytonstone, next
door to "Red Lion", licensed
bar.

HARRINGAY R&B BLUESVILLE!

THE CHEYNES!
THE CHEYNES!
"THE MANOR HOUSE"
(Opposite Manor House Tube)
MEY BOY CLUB, R&B. Railway,
Wealdstone.
N. ORLEANS TO NOTTING HILL
OPENING NIGHT TONIGHT
DANCE AND DRINK TO THE
NEW IBERIA STOMPERS
MERCURY LADBROKE ROAD
(Notting Hill Tube five mins.)
STARTING GATE, Colin Peters
Quartet. ART ELEFSON.

SATURDAY

THE FABULOUS
DOUBLE 'D' CLUB
PROUDLY PRESENTS
CLIFF BENNETT
& THE REBEL ROUSERS, PLUS
THE HI-JACKERS
NEXT SATURDAY, 1st AUGUST
ZOOT MONEY'S
BIG ROLL BANL plus
THE HI-JACKERS
MEET THE STARS EVERY
SATURDAY AT THE DOUBLE
'D' CLUB, 372 Mare Street,
Hackney, E.8. (over Burtons).

BROMEL CLUB

BROMLEY COURT HOTEL
Bramley Hill, Kent
Friday, July 24th
SOUL AGENTS
Sunday, July 26th
SHORTY & THEM
Monday, July 27th
DOWNLINERS SECT
WEDNESDAY, July 29th

YARDBIRDS

Thursday, July 30th
MONTY SUNSHINE
Licensed Luxury Bar! 7.30-11 p.m.
Membership 2/6
Send to Secretary, BROMEL CLUB
15 Poland Street, W.1 GER 3111

SATURDAY cont.

CONTINENTAL, HERTFORD RD.,
EDMONTON, N.9
SHORTY & THEM
ERIC SILK, Ken Colyer Club.

WOOD GREEN, FREDDY RAN-
DALL'S NEW TREND!

SUNDAY

AT THE JAZZHOUSE, Green
Man, Blackheath Hill. The Shear-
ing Sound of "CLUB QUARTET"
plus IAN BIRD QUINTET featur-
ing DES WAKEMAN Bongo drums.

BEXLEY. Rhythm - n - Blues.
Black Prince Hotel, Alex Harvey
Soul Band.

BILL BRUNSKILL. Fighting
cocks. Kingston.

COOKS CHINGFORD. Royal
Forest Hotel. The roadhouse of
Greater London Jazz. CHARLIE
GALBRAITH ALL-STARS.

GO! BO STREET RUNNING,
Railway, Wealdstone.

HOT CLUB OF LONDON. 7 p.m.
MIKE DANIELS DELTA JAZZ-
MEN. Shakespeare Hotel, Powis
Street, Woolwich.

ISLINGTON. Camden Head,
Camden Walk, N.1. 8 p.m. The
GRAHAM COLLIER SEPTET. Ad-
mission 3/- members, 4/- guests.

METROPOLITAN TAVERN, Far-
ringdon Road, Lunchtime Beer
Session, New Royal Garden
Dixieland Band.

WOOD GREEN, ALEX WELSH!!

MONDAY

BEXLEY. Black Prince Hotel.
Alex Welsh.

BLUEOPERA CLUB
JIMMY POWELL
COOKS FERRY INN, EDM.

KLOOKS KLEEK
Railway Hotel, West Hampstead
GRAHAM BOND
ORGANISATION plus ERROL
DIXON with FAT JOHN. 3/6

TUESDAY

HIGH NUMBERS. Bluesday. R.
& B. Club, Railway Hotel, Harrow
and Wealdstone, 8-11. 3s. 6d.

KLOOKS KLEEK
ZOOT MONEY
plus TOM JONES LTD 3/6

MORDEN BACK O' TOWN
SYNCOPIATORS. Interval: Colin
Banagan. "The Crown".

READING, KEITH SMITH, "The
Bell", Oxford Rd.

WOOD GREEN, THE MIKE
COTTON SOUND!

WEDNESDAY

HOOTER 6' Dingwall Road,
East Croydon. PETER KING, ROY
BUDD TRIO.

KLOOKS KLEEK
DICK MORRISSEY meets
GLEN HUGHES 3/-.

MEY BOY CLUB. R&B. Rail-
way, Wealdstone.

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

NORTHERN

SUNDAY

REDCAR JAZZ CLUB
COATHAM HOTEL
TERRY LIGHTFOOT'S JAZZMEN

To — All professional and semi-professional musicians

HAMMOND ORGAN

RHYTHM AND BLUES SHOWCASE
FEATURING
GEORGIE FAME
AND THE BLUE FLAMES

will be held at the
RUSKIN ARMS HOTEL, HIGH STREET NORTH, MANOR PARK, E.12
on Monday, 10th August, at 7.45 p.m.
Apply for free tickets using this coupon

To: HAMMOND ORGAN (U.K.) LTD., Edgware, Middlesex

Please send.....tickets for R. & B.
Hammond Organ Showcase

Name of Group or individual.....

Number of players in Group.....

Address.....

Are you interested in using an organ in your Group? YES/NO
(Cross out as appropriate)

FOLK FORUM

THURSDAY

WINE and Dine nightly to the
Best Jazz in Town!

PRESENTS
AT ALL SESSIONS
THE DYNAMIC AMERICAN
TRUMPET STAR
DONALD BYRD
ex-Thelonius Monk, Art Blakey,
Horace Silver
and the
STAN TRACEY TRIO
with RONNIE SCOTT
PLUS!

one of the following groups:
TUBBY HAYES QUINTET
DICK MORRISSEY QUARTET
RONNIE ROSS QUARTET, etc.

During Donald Byrd's engagement Club
Sessions are Mon-Thur. 7.30-2 a.m., Fri.
and Sat. 8 p.m.-3 a.m., Sun. 7.30 p.m.-
12.30. ADVANCE TICKETS (reserved seats)
for all appearances can be booked at the
Club or by post. Please telephone for details.

ADDESTONE, Duke's Head,
GRAHAM & LYNN MCCARTHY,
with res. & guests.

FRIDAY
BLACK HORSE BROADSIDE,
Luke Kelly, Martin Winsor.

CATFORD! RAILWAY TAVERN,
MALCOLM PRICE, Bill and Tiny
Taverners, Guests.

DAVY GRAHAM. The guitar
player. ADRIAN HARMON.
Trobador AT THE HOLE IN
THE GROUND, 21 Winchester
Road, Swiss Cottage, NW3. 8.30-
12.30 a.m.

THE ATLAS, Seagrove Road,
SW6 presents THE GREENHILL
BOYS at 7.45. Licensed Bar.

TINKER'S CLUB. Three Horse-
shoes, Heath St., opposite Hamp-
stead Underground. LES BRID-
GER. Residents THE TINKERS.

SATURDAY
AT THE CELLAR. Cecil Sharp
House, Regent's Park Rd., N.W.1.
JACK & MARGARET KING, MIKE
ROBINSON and special guests
ROYD RIVERS and CLIFF AUNG-
IER. Commence 8 p.m.

AT THE HOLE IN THE GROUND
REDD SULLIVAN, WALLY WHY-
TON. Resident David and Neil.
9.30-1.30 a.m.

AT THE STUDENT PRINCE,
D'Arblay St., W.1. MIDNIGHT-
6 a.m. MARTIN WINSOR invites
THE HAVERIM.

AT THE TROUBADOUR, Earls
Court, 10.30. ENOCH KENT,
MARTIN CARTHY.

HOOTENANNY, BALLADS &
BLUES. Black Horse, W.1. MAL-
COLM PRICE TRIO, WALLY
WHYTON, REDD SULLIVAN.

SUNDAY

HAMPSTEAD, SHIRLEY COL-
LINS, JOHN FOREMAN, The
Enterprise, opposite Chalk Farm
Tube, 7.30.

KINGSTON. Union Hotel, Sur-
biton Road, 8 p.m. DEREK SAR-
JEANT, DIZ DISLEY.

MONDAY

FOLKSONG EL TORO, 251 Finch-
ley Road. Ewan MacColl & Peggy
Seeger!

TUESDAY

BOB FROMER. American Folk
Singer. AT THE HOLE IN THE
GROUND. Resident and Guests.
8.30-12.30 a.m.

EL TORO. The Liverpool Spinners!

WEDNESDAY

BROMLEY. "STAR
AND GARTER". Bluegrass King BILL
CLIFTON, Folkvenders. Come
early.

EL TORO. Dominic Behan,
Nadia Cattouse, Martin Carthy!

NOTTING HILL GATE, Mercury
Theatre (near Tube). 7.30. AN
UNUSUAL EVENING. Brilliant
guitarist DAVE GRAHAM and the
inimitable SHIRLEY COLLINS
have planned a special pro-
gramme. (See pre-view in Sun-
day Observer). SURPRISE GUEST.

SURBITON. Assembly Rooms,
8 p.m. DEREK SARJEANT,
WALLY WHYTON.

FAN CLUBS

1/4d. per word
ANNOUNCING THE OFFICIAL
DAVE CLARK FIVE FAN CLUB
OF GREAT BRITAIN. — Write for
details to Jackie, Lorraine and
Joan, 60 Bincote Road, Enfield,
Middx.

KENNY BALL Appreciation So-
ciety. — S.a.s. to Miss Pat Saun-
ders, 18 Carlisle Street, W.1.

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

LONDON'S ONLY JAZZ NIGHT-CLUB!

Wine and Dine nightly to the
Best Jazz in Town!

PRESENTS
AT ALL SESSIONS
THE DYNAMIC AMERICAN
TRUMPET STAR
DONALD BYRD
ex-Thelonius Monk, Art Blakey,
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MARTIN CARTHY.

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Middx.

KENNY BALL Appreciation So-
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ders, 18 Carlisle Street, W.1.

THE 4th NATIONAL JAZZ & BLUES FESTIVAL
7th, 8th, 9th AUGUST
RICHMOND

Rolling Stones Ronnie Scott Tubby Hayes Chris
Barber Manfred Mann Memphis Slim Long John
Ottillie Patterson Jimmy Witherspoon Kenny Ball
Alex Welsh Georgie Fame Graham Bond
Humphrey Lyttelton Yardbirds Mose Allison,
etc., etc.
AFTERNOONS 5/-, EVENINGS 10/-, ALL DAY 12/6
WEEKEND TICKETS 20/-, IN ADVANCE ONLY
From: NJF / MARQUEE, 90 WARDOUR STREET, LONDON, W.1 (GER 8923)

E64 T H I R D EAST COAST JAZZ FESTIVAL
CLEETHORPES
AUGUST 1st, 2nd, 3rd, 1964

ACKER BILK
Paramount Jazz Band
TUBBY HAYES 5
Plus 10 others!
KENNY BALL
Jazzmen
CHRIS BARBER
Jazzband with
OTTILLIE PATTERSON
ALEX WELSH JAZZBAND
HUMPHREY LYTTTELTON 15
Compere GEORGE MELLY
Britain's Leading Jazz Festival

WEST WICKHAM FESTIVAL
BLAKE RECREATION GROUND
Near West Wickham S.R. Station (Choring X Line)

SATURDAY, 1st AUGUST
Morning 10.30
MANFRED MANN
ETC.
Afternoon 2.30
THE JOHNNY
DANKWORTH
ORCHESTRA
ALAN HAVEN
Evening 6.30
MERSEY-
BEATS
ETC.
Fully Illustrated Programme
3/- (including postage) from
Festival Office.
ALL DAY ADMISSION TICKETS IN ADVANCE 7/6 and 12/6
FESTIVAL OFFICE, 7 Beckenham Rd., West Wickham, Kent

YOUR RECORD DEALER

1/4d. per word
DARLINGTON
GEO. A. WILLIAMS and Son
Ltd., 8-10 Tubwell Row, Darling-
ton (86224).
LONDON
SOHO. Harlequin bargain
record shop may have it cheaper.
Part exchange welcome.—96 Ber-
wick Street, W.1. Regent 0891.

NOTTINGHAM

REDIFFUSION RECORD Centre
for all the latest records.—Angel
Row, Nottingham.

SHEFFIELD

WILSON PECK LTD. SHEFFIELD
YDUR record dealer.—64-70 Leo-
pold Street.

RECORDS WANTED

1/- per word
RECORDS WANTED. Trad.,
Folk, R&B, Blues, C&W, Main-
stream, etc., 20,000 in stock. —
Moxsom, 20 Forest Road, E.17.
TOP PRICES for 45s, EPs, LPs
— Dalevac, 146 Broad St., Bir-
mingham.

MUSICAL SERVICES

1/4d. per word
MUSIC to lyrics/voice/tape. 36
Sudbury Avenue, Wembley, WEM
3498.
MUSIC WRITTEN/arranged. —
RIP 4299, 8 Melford Avenue, Bark-
ing.

PUBLICATIONS

1/- per word
FORTNIGHTLY BULLETIN for
Amateur Groups Entertainers,
Instrumentalists. — Box 3567.

TRANSPORT

1/4d. per word
BAND TRANSPORT, 24 hour
service. — FIE 0458.
HARRYS TRANSPORT — CAN
7573.

DRESSWEAR

1/- per word
SEVEN BAND SUITS, six brown/
one fawn, for sale. £25. BYR 1055.

BEDSITTER

120 HOLLAND PARK AVENUE, W.11
Thursday, July 2

LEWINGTON LIMITED
164 Shaftesbury Avenue, W.C.2
Phone: COVENT Garden 0584
Hours 9.0-6.0. All day SAT.

ANOTHER FABULOUS SUMMER OFFER!
Brand new American Saxs
25% below List Price

ALTOS
2 only — BUESCHER "400"
List Price £219 9s. Od.
Special offer price £163

3 only — BUESCHER "SUPER 400"
List Price £262 10s. Od.
Special offer price £195

TENORS
2 only — BUESCHER "400"
List Price £241 10s. Od.
Special offer price £180

2 only — BUESCHER "SUPER 400"
List Price £302 8s. Od.
Special offer price £225

BUESCHER saxophones are supplied complete in de luxe American origin cases with accessories — plus the Bill Lewington Written Guarantee of 2 Years Free Maintenance AND Highest Part Exchange Allowance on your present Horn.

VOCALISTS
1/- per word
VOCALIST, PROFESSIONAL, VERSATILE, WITH OWN LEAD GUITARIST, SEEKS PRO GROUP. — Box 3612.

VOCALISTS WANTED
1/- per word
LADY FRANKLIN, 381 Old Ford Road. Talent COMPETITION, THURSDAYS, PRIZES. Also entertainment. FRIDAY, SATURDAY, SUNDAY. (No. 8 Bus).
R&B GROUP require singer. — HIT 8194
TALENT COMPETITION, Fri. days, King's Head, Tooley St., Tower Bridge. Cash prizes.
VERSATILE VOCALIST urgent! For top semi-pro rock R&B group. Must have good equipment. — Phone LEE 0288 evenings.
YOUNG MALE singer, R&B and ballads. Perm. Ballroom, near London. — Box 3613.

BANDS WANTED
1/- per word
GROUPS REQUIRED by agency. Eddie Lloyd. GER 1069.
SEMI-PRO group forming, rhythm bass and drums required. East London area. 59 Ravenhill Road, Plaistow, E13.

MOUTHPIECES
1/- per word
OTTO LINK "Supertone-master" tenor 7 star, new, £12. Roy Groves, New ABC, Blackpool.

Rudall, Carte
20 Romilly Street, W.1
GER 4511

FLUTES
Romilly Student, new, comp. £29 18 9
Romilly Graduate, sl. plat. £32 15 8
Romilly Super Graduate, new, £63 0 0
Strasser, new, £61 2 6
Artley Prelude, £85 0 0
Louis Lot, new, £142 3 0
Monnig, wood, new, £71 15 0
Monnig Alto, new, £140 0 0
Recond. Flutes, from, £18 0 0

HORNS
Lafleur, £67 18 0
Monnig, £168 0 0
Knopf, £179 7 6

TRUMPETS
Vincent Bach, C & D, S/h., £140 0 0
Benge D & E, new, £180 5 0
Benge Bb, 3x, M.L., new, £175 0 0

SAXOPHONES
Tenor, Pan American, £45 0 0
Tenor, Hawkes, £45 0 0
Tenor, Super Dearman, £50 0 0
Alto, King Zephyr, £45 0 0
Alto, Selmer Mk. VI, £95 0 0
Baritone, Pennsylvania, £65 0 0
Large selection of new and reconditioned Bassoons, Saxophones, Oboes, Horns and Piccolos, etc.

CLOSING DOWN BARGAINS
MELOPHONIUM Selmer/Bundy, U.S.A., as new, reduced from £75.
FRENCH BESSON Trumpet, excep. good, as new, reduced from £45.
OLDS (U.S.A.) AMBASSADOR Tpt./Cl., immac., with case, etc., £40
SELMER Mk. 6 Alto, almost new, with case, etc., only, £70
DEARMAN Tenor, G.L. fam., with case, etc. Complete, only, £40
SELMER Series 99 Clarinet, almost new, case, etc., only, £35
OLDS (U.S.A.) RECORDING Trumpet, brand new, case etc. List £120 £120

BILLY AMSTELL
28 WARDOUR ST., W.1. GER 4442

PUBLIC NOTICES
1/4d. per word

EMPLOYMENT AGENCY LICENCES
ACUFF-ROSE MUSIC LTD intend to apply to the London County Council for a Licence to carry on an Employment Agency for persons in the entertainment industry at No. 15 St. George Street, London, W.1. Such agency to be known as ACUFF-ROSE MUSIC LTD. The directors of the company are:—Wesley H. Rose known as Wesley Rose, Mildred Acuff known as Mildred Acuff, Louis Dreyfus known as Louis Dreyfus, Matthew E. Ricketts known as M. E. Ricketts. ALL OBJECTIONS and the grounds therefore must be submitted in writing to the Clerk of the Council, The County Hall, Westminster Bridge, S.E.1 within 14 days from the date of the publication of this advertisement.

EMPLOYMENT AGENCY LICENCES
J. John Alexander Toogood, intend to apply to the London County Council for a licence to carry on an Employment Agency for persons in the Entertainment Industry at 21 Kingley Street, W.1. Such agency to be known as Johnny Toogood Agency. All objections and the grounds therefore must be submitted in writing to the Clerk of the Council, The County Hall, Westminster Bridge, S.W.1. within 14 days from the date of the publication of this advertisement.

SITUATIONS VACANT
1/- per word

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EXTRA! NEWS ROUND-UP EXTRA!

New Overlanders song by Shadows

—RECORD OUT AUGUST 4

THE Shadows have written the new Overlanders' single, "Don't it make you feel good?", released on August 4.

The Overlanders' "Yesterday's gone" is currently number 28 in the American chart.

The group guest on ABC-TV's "Lucky Stars" (August 15) and BBC-TV's "Parade of the Pops" (19).

They have an eight-day concert tour with the Rolling Stones from August 23 to 30.

Ringo for Juke box

RINGO STARR was signed this week to make his "solo debut" on BBC-TV's "Juke box jury".

The Beatles drummer appears on the August 1 panel alongside Ray Martine, Katie Boyle and Julie Cornwell.

On the same day, BBC2-TV's "Beat room" presents the groups of Manfred Mann, the Barron Knights, Jimmy Powell and the Five Dimensions and Wayne Gibson.

Shirley Bassey's appearance on BBC2's "Best of both worlds" has been announced for August 2. American conductor-composer-MD David Rose also stars.

'Camelot' in August

THE American musical "Camelot", by the "My Fair Lady" team of Frederick Loewe and Alan Jay Lerner, opens at London's Drury Lane Theatre on August 19.

Among the leads will be Laurence Harvey, Elizabeth Lerner, Cardew Robinson and Barry Kent. The show's MD will be Kenneth Alwyn.

Among the songs, published by Chappell, is "If ever I would leave you", recorded by And Williams for CBS.

Peter Knight to MD

MUSICAL director of "The Roar of the Greasepaint—the Smell of the Crowd", the new musical by Anthony Newley and Leslie Bricusse, starring Norman Wisdom, is Peter Knight.

Arrangements for the show which includes some seventeen songs by the Bricusse-Newley team, are by Knight and Alyn Ainsworth. Also starring in the musical will be Sally Smith and singer-guitarist Cy Grant.

"The Roar of the Greasepaint" opens at Nottingham's Theatre Royal on August 3 for two weeks. It is expected to reach the West End in September.

New Orleans death

VETERAN trombonist Bill Mathews has died in New Orleans, aged 68.

Mathews, who was born in Algiers, Louisiana, played drums as well as trombone, and in his younger days played with the Excelsior Brass Band, and later with Sidney Desjaigne and the Piron Orchestra.

Then he switched to trombone, working with Charlie Creath, Jelly Roll Morton and Oscar Celestin.

He was playing on Bourbon Street until his death.

Bouncing Ball

KENNY BALL'S Jazzmen fly to a series of Sunday dates during the rest of their summer season at the Villa Marina, Douglas, Isle of Man.

This Saturday (25) they air, live, from the Villa Marina in "Saturday Club", and on the following day play a concert at Blackpool, Winter Gardens.

Other Sunday bookings include the East Coast Jazz Festival, Cleethorpes (August 2), National Jazz and Blues Festival, Richmond (9), ATV's "Blackpool Night Out" (16) and "Easy Beat" (23).

The summer season ends on August 19 and the following day the group goes to Ireland for a four-day tour, taking in Galway, Wexford, Cork and Bray.

It follows with dates at Edinburgh (26), BBC "Jazz Club" (27), Trentham Gardens (28), Weston-Super-Mare (29), Bourne-mouth (30) and Ipswich (31).

Heinz on Sullivan show

HEINZ guests on the Ed Sullivan and Hollywood Palace TV shows during his trip to America.

He flies to New York on October 22, at the end of his three-week Australian tour. His first trip to the Far East has been set to open on January 7 and will last three weeks, taking in Singapore, Tokyo, Hong Kong and Manila.

Heinz and his backing group, renamed the Wild Boys, this week recorded four new titles for Joe Meek. Two will be used as his next single and will be released in mid-August.

Negotiations are under way for Heinz to top the bill for a major tour in November. The bill will include the Tornados with whom he played bass guitar before going solo.



BUSY TIME FOR ELKIE!

FOLLOWING her success at the European Singing Contest Elkie Brooks has been offered a season at the Bagatelle Club, Knokke-la-Zoute, Belgium.

Elkie has signed for a series of Sunday concerts, TV and radio dates.

Her concerts include Sunderland Empire

(July 19) and the ABC, Great Yarmouth (August 16) — both with Gerry and the Pacemakers — Brighton Hippodrome (August 9) and with the Dave Clark Five, Southport Odeon (July 26).

Her radio and TV bookings include BBC-TV's "Cool Spot" (July 26), Rediffusion's "Five O'Clock Club" (31) and "Easy Beat" (August 9).

Gene coming

AMERICAN singing star Gene "Twenty four hours from Tulsa" Pitney is definitely returning to Britain for a tour this year.

Gene will join one of the tours being set up by promoter Arthur Howes for the autumn.

This means Pitney will be on either the Beatles package or the Billy J. Kramer nationwide trek.

Concert dates are now being lined up.

Jeans' swinger

THE next Swinging Blue Jeans single will be released on August 14.

Titles are "Promise you'll tell her" and "It's so right", both written by the Liverpool stars.

On the day of the disc's release, the Jeans play the new record on TV's "Ready, steady, go".

Two new broadcasts for the group are Light's "Saturday swings" on August 1 and "Saturday club" (22).

They tour Ireland from September 10-20.

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MICK JAGGER — to the top with a rocker

IT'S ALL THAT JAGGER'S FAULT

R&B? Not on your life

MAILBAG

SICKENED by the "what is R&B" controversy, I am writing about Mick Jagger's article in the MM regarding the Animals' "House of the rising sun".

He says: "Don't kid yourselves there's rhythm-and-blues at the top of the chart with the Animals. It's no more R&B than how's-your-father."

Who is to blame for this misconception of R&B? Mick Jagger.

One and a half years ago Jagger's proud boast was that the Stones played pure R&B—the music they loved. On being accused of "going commercial," Jagger denies this. Yet the Stones reached number one with "It's all over now", a rock song.

Don't kid yourselves, readers, that there's R&B in the chart with "It's all over now". It's no more R&B than "House of the rising sun". — KEITH TEMPLE, East Croydon, Surrey.
● LP WINNER

Doris' best

DORIS DAY'S LP "Love him" is the best album she has ever made.

The title song should be released as a single. Now ballads are back in favour, it could top the chart. — BRIAN INGHAM, Moss Side, Manchester.

Oh, no?

WHY, how, and for what reason do the Bachelors make the chart?

Their music isn't what teenagers want, whether the teenagers concerned like ballads or beat. — MISS G. WILLIAMS, Liverpool 20.
● So who sent "I believe" to No. 2, and "Ramona" to No. 5?—Ed.

Unkind Stones

I AM fed up with the Rolling Stones' continual attacks on other groups.

It was unkind of them to attack the Zephyrs — and unethical for any group of the stature of the Stones to behave like this.

The Stones are not so hot themselves. They have not

been that big for such a long time that they can say what they like about other good groups.

And remember: big as they are, the Beatles never knock their contemporaries. — PETER GRANT, manager, the Animals, London W1.

Great scene

THE pop scene has never been better. Hits of today have real meaning and create a marvellous atmosphere.

Records like the Animals' "House of the rising sun", Jim Reeves' "I won't forget you", and Roy Orbison's "It's over" prove that today's pop isn't just commercial exploitation of teenagers.

Screaming rubbish from gimmicky stars has been replaced by ballads and good R&B.—ROGER LOVELOCK, Hatch End, Middx.

El's road back

ELVIS PRESLEY does not need to find the road back to the top, as a reader suggests.

When he can reach the top with a load of rubbish like "Kissin' cousins", he cannot have lost much popularity.—BERNARD DAVIES, St Albans.

Clear 'em out

ONCE and for all, let's have a complete clear-out of our very unhip disc-jockeys.

Most of the top ones cling to the top stars while refusing to acknowledge the comparative newcomers to the pop scene.—J. HUGHES, Marlow, Bucks.

Wonderful Woody—at last Duke has a rival

WOODY HERMAN'S band was a thing of wonder. The current crew seemed more than capable of matching the original Herds. It would be difficult to imagine a more blues-saturated powerhouse band. Ellington has a real rival for the first time in many years.—BRIAN KING, Woking, Surrey.

Beatles drums

I MUST answer the letter from L. Simpson in Mailbag regarding the article concerning my appearance with the Beatles.

When Melody Maker called me in Sydney, I was asked if I could name three other drummers who could have done the job.

I said I didn't know of anyone who was free and available at that time to rehearse and go abroad with the Beatles for 12 days.

It was certainly not my intention to suggest that I was the only drummer who could have occupied Ringo's chair—this is nonsense. — JIMMY NICOL.



DORIS DAY — great LP



SINATRA — rare occurrence

Sexless folk? Nonsense!

CRAFTSMANSHIP, Brian Rust. That, in one word is what people see in folk music. And in this chrome and plastic world of jangling sounds and echo chambers, that's something we've been starved of. Its apparent simplicity is the result of centuries of change — a process that continues today, incidentally.

And don't confuse simplicity with dullness. As Pete Seeger said of Woody Guthrie: "Any damn fool can be complicated; it takes a genius to be simple."

As for folk song being de-sexed, I don't know where Rust has gone to hear his folk songs.

He has obviously never heard the proper words of "The foggy dew" or "Seventeen come Sunday" or the million and one blues he is supposed to know so much about. — KARL DALLAS, editor, Folk Music.

Sexless pop

NO one who knew anything about the countless folk songs that deal with love in a frank, uninhibited way would say that folk is sexless.

Perhaps folk singers don't project their own sexuality like pop singers — but that's because they like the words of a folk song to speak for itself.

Pop songs ARE sexless — mechanical, cliché. ABOUT sex, perhaps, but still sexless. — LEON ROSSELSON, Wembley Park, Middx.



Not all folk songs — or singers — are sexless. Witness (from top): Jean Redpath, Shirley Collins, Dinah Christie.

NEXT

★ **MANFRED MANN** — special spotlight

★ **ANTIBES JAZZ** — special report

★ **RUBY BRAFF** — special interview

WEEK

No pop justice!

WHEN will there be some justice in the hit parade? Groups that have been around for just about six months have records in the top ten.

There is a group that have been with us for many years who have never sniffed the chart. They are Cliff Bennett and the Rebel Rousers.

A number of other groups wouldn't be in the charts' either had they not first heard Cliff. — JOHN SAWYER, Slough, Bucks.

Louis will manage

SO someone deploras the "cover" versions of "Hello, dolly!"

Nice thought for Louie, but I imagine he can hold his own.

After all, he has struggled on for years! — HAROLD PEAKE, Ipswich.

Alexis is tops

ALEXIS KORNER deserves more praise for the upsurge in popular and genuine rhythm-and-blues.

His "Ace of clubs" LP takes the main place in my extensive blues record collection.

Korner provides British fans with the cream of white purist blues, played simply and sincerely, with no flag waving. — DAVID SANDISON, Wrexham.

Rare Sinatra

I PROTEST at Ray Coleman's review of Frank Sinatra's new LP.

Sinatra fans do not lavish indiscriminate praise on Frank — only when he is good. A rare occurrence these days, unfortunately, but this latest LP is an excellent example of contemporary Sinatra. — PETER NORMAN, Beckenham, Kent.

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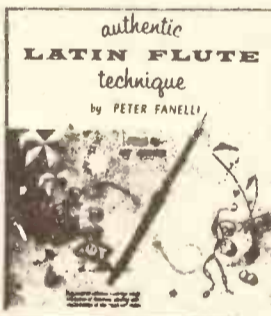
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