

Melody Maker

HONEY HITS BACK
see page 8



J.J. IN BRITAIN
see page 6



September 5, 1964

9d weekly

STONES DRAGNET!

235



EPSTEIN MEETS COLONEL PARKER

TWO of the world's most powerful men of pop music—Liverpool "czar" Brian Epstein and Elvis Presley's manager Colonel Tom Parker — met in America this week.



And Epstein — covering the fantastic Beatles' US tour exclusively for the Melody Maker — reports on his first meeting with Parker on page three today.

Meanwhile, incredible scenes are still gripping the States as the Beatles continue their tour—the best tour they have ever had anywhere, says Epstein.

Ringo Starr is the big personal hit of the tour.

● Turn to page 3 for Brian Epstein's latest flash from the States, and to page 4 from MM New York reporter Ren Givatt's description of the Beatles riots that have shaken America.



Jamal Trio for Jazz Jamboree

ONE of America's most successful jazz groups, the Ahmad Jamal Trio, makes its British debut at Melody Maker's 1964 Jazz Jamboree. Jamal, 34-year-old pianist from Pittsburgh, tops the bill with his trio for two concerts at London's New Victoria Theatre on October 4. Also set for these shows are the Johnny Dankworth Orchestra, the Tubby Hayes Big Band, the Ronnie Scott Quartet and compere Steve Race. A giant bill has now been finalised for the first of the Jazz Jamboree concerts, at the Empire pool, Wembley, on September 27.



● JAMAL

Starring are Manfred Mann, the Applejacks, Brian Poole and the Tremeloes, Kenny Ball's Jazzmen, the Migil Fiv, the Deputies, the Juniors, the Echoes, the Puppets and the Johnny Howard Band. And the top pop singers booked are: Kenny Lynch, Elkie Brooks, Susan Maughan, Jess Conrad, Helen Shapiro and Sandra Barry. Comperts are Jimmy Savile and Jimmy Tarbuck.

POLICE throughout Britain were this week preparing for one of the wildest pop tours ever — the five-week sell-out trek starring the Wild Ones of Beat, the Rolling Stones. The tour starts this Saturday in London. Extra police will be on duty at towns and cities on every date.

A spokesman for the Robert Stigwood Organisation, which is promoting the tour, said this week: "It is going to be frantic."

"We have hired extra police at each show, and that is in addition to the extra men who will

Police riot squads ready for action

be on duty through normal police preparations."

The tour will mean a military operation to shield the Stones — Mick Jagger, Brian Jones, Keith Richard, Bill Wyman and Charlie Watts — from fearless fans.

At each venue, four policemen will be assigned to get the five in and out of theatres.

They will travel in a secret form of transport and will be locked inside the windowless vehicle.

American rhythm-and-blues stars Inez and Charile Foxx flew into Britain from New York on Wednesday to prepare for the tour, on which they appear.

Also billed: the Mojos, Mike

Berry, the Innocents, the Leroy's, Simon Scott and singer-compere Don Spencer.

They have the tough job of keeping thousands of shrieking Stones' fans happy until Jagger and company leap on stage.

● HOW DO THEY FEEL ABOUT IT? TURN TO CENTRE PAGES FOR "ROLLING WITH THE STONES."

KINKS BLIND DATE

see page eleven

INSIDE SHOW BIZ with the RAVER

What's gone wrong with Ray Charles?

RAY CHARLES very disappointing on his Granada TV show. Only his piano retained a bit of the old feeling.



RAY CHARLES — disappointing

What follows beat? Musical muscle men? ... Peter and Gordon inevitably bad on TV's "Blackpool night out."

JIM Proby tossed big showbiz party at his Kensington flat attended by Lulu, Helen Shapiro, Patsy Ann Noble, Caravelles, Mojos, Graham Nash, Chris Sandford and Don Wardell. ... Beatles dominated after-dinner speeches at Association of Musical Instrument Industries dinner in London. Carol Deene's cabaret a hit.

JACKIE Trent sings well. Sheffield's backed Memphis Slim beautifully in Bradford. ... Bill Evans' drummer Larry Bunker paid lightning visit here.

Young New York fan asked Satchmo if he'd slow down now he's 64. "Maybe I should—these young cats I'm playing with have a tough time keeping up with me," replied Louis.

HELEN Shapiro sings better on "Shop around" than for a long time. ... MM interview with U.S. jazz drummer Zutty Singleton blown up and framed outside Jimmy Ryan's New York jazz club. ... Oops! Mick Jagger now says he does NOT like Honeycombs hit! Little Walter's British trip eagerly awaited by R&B musicians. ... No Beatlemania in Italy. ... "Zombies will be around for a long, long time"—their agent, Tito Burns. ... Which BBC producer turned thumbs down at foreign jazzmen?

THEY'RE trying hard with Barry Barnett's record. ... Too many people claim to like pop, AND classics. ... Not possible. ... Corl Dean Martin and Stones in the same chart! ... Notice Charlie Watts in the Ray Charles TV audience?

GERRY came across well on "Lucky stars". ... "Juke box jury" drags me each week. ... Only 200 at Chris Barber's Perth show—rough on Britain's R&B pioneer. ... Even when Jimmy Smith

plays it, we STILL loathe the organ! Rolling Stones manager Eric Easton: "Now's the time for girls." Right! ... Should Cliff be seen publicly wearing glasses? ... Andrew Oldham on his new group, Glasgow's Poets: "They'll be big—they turned me on."

ABEL switch for Roy Castle? ... Detroit fans wrote to Peter Jay asking if he could get them Beatles tickets—for Detroit shows! ... Aren't the Thyrd's Britain's best-looking group? Dangerous in audience front line when J. J. Johnson gets his slide opening at London's Scott club. ... Tony Coe still studying music. ... Peter Jay building Yarmouth beat club.

IT should be Hughie Grin. ... Shadow Brian Bennett and Freddie Garrity great golfers. ... Will Duffy Power make it big? ... Christine Keeler at London's Scott club to hear J. J. Johnson. ... Billy Fury and manager Larry Parnes opening national record shop chain. ... Benny Goodman became a Beatles DJ in States for one show. ... Card from Buck Clayton says he's blowing in Ontario.

NOW WE'VE HEARD THE LOT-DEPARTMENT: So many new groups bursting out that there's a character going round offering to plaster new wags with lipstick and love slogans—so the groups look experienced! Does the job in a couple of hours. His advertising campaign reads: "I'll turn your wagon into a highly satisfactory wreck." True!

JACKIE ROSS SELFISH ONE 7N 25259

SATCHMO AT SYMPHONY HALL Louis Armstrong & the All Stars

I STILL GET JEALOUS HLR 9915

XTRA

XTRA 1001 New Lost City Ramblers XTRA 1002 Cisco Houston XTRA 1003 Jazz at Town Hall, Volume One XTRA 1004 Bill Broonzy, Sonny Terry and Brownie McGhee XTRA 1006 Seeger and Broonzy in Concert

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U.S. MUSIC SCENE

MILES DAVIS must pay over 10,000 dollars to Philadelphia deejay GEORGE WOODS for missing several shows promoted by Woods at Christmas, 1961. Davis was ordered to pay up by the American Federation of Musicians who dismissed his appeal last week.

BOBBY DARIN, who has returned to Capitol Records, has re-signed arranger RICHARD WESS for all his future recordings. Wess was responsible for Darin's big hit, "Mack the Knife."

LIONEL HAMPTON distributed souvenir vibes

mallets and his band played in the street outside New York's Metropole last week, all to celebrate his 1,000th royalty cheque for "Flying Home", which he wrote in 1938.

BILLY ECKSTINE currently at the Apollo Theatre, Harlem, with the QUINCY JONES band. ... JOHNNY MATSIS will play a top role in a new film, "Island Intertide." The groups of GERALD WILSON, HAROLD LAND, BUDDY COLLETTE and HAMPTON HAWES played a Los Angeles benefit concert for the ERIC DOLPHY.

where did our love go? TO Pricedilly 7N35-199 m CLUB PETER JAY & THE JAYWALKERS FAN CLUB

Melody Maker NATIONAL CHART

- 1 (1) HAVE I THE RIGHT? Honeycombs, Pye
2 (2) DO WAH DIDDY DIDDY Manfred Mann, HMV
3 (3) I WON'T FORGET YOU Jim Reeves, RCA
4 (5) YOU REALLY GOT ME Kinks, Pye
5 (11) I WOULDN'T TRADE YOU FOR THE WORLD Bachelors, Decca
6 (12) THE CRYING GAME Beatles, Parlophone
7 (4) A HARD DAY'S NIGHT Cilla Black, Parlophone
8 (9) IT'S FOR YOU Cilla Black, Parlophone
9 (8) CALL UP THE GROUPS Barron-Knights with Duke D'Mond, Columbia
10 (7) I GET AROUND Beach Boys, Capitol
11 (6) TOBACCO ROAD Nashville Teens, Decca
12 (10) IT'S ALL OVER NOW Rolling Stones, Decca
13 (14) I LOVE YOU BECAUSE Jim Reeves, RCA
14 (22) SHE'S NOT THERE Zombies, Decca
15 (19) FIVE BY FIVE (EP) Rolling Stones, Decca
16 (21) AS TEARS GO BY Marianne Faithfull, Decca
17 (20) SUCH A NIGHT Elvis Presley, RCA
18 (27) RAG DOLL Four Seasons, Philips
19 (34) I'M INTO SOMETHING GOOD Herman's Hermits, Columbia
20 (13) IT'S ONLY MAKE BELIEVE Billy Fury, Decca
21 (24) THE WEDDING Julie Rogers, Mercury
22 (18) I FOUND OUT THE HARD WAY Four Pennies, Philips
23 (17) FROM A WINDOW Billy J. Kramer with the Dakotas, Parlophone
24 (16) ON THE BEACH Cliff Richard and the Shadows, Columbia
25 (15) I JUST DON'T KNOW WHAT TO DO WITH MYSELF Dusty Springfield, Philips
26 (44) EVERYBODY LOVES SOMEBODY Dean Martin, Reprise
27 (—) WHERE DID OUR LOVE GO? Supremes, Stateside
28 (37) I SHOULD HAVE KNOWN BETTER Naturals, Parlophone
29 (23) WISHIN' AND HOPIN' Merseybeats, Fontana
30 (31) YOU NEVER CAN TELL Chuck Berry, Pye
31 (26) YOU'LL NEVER GET TO HEAVEN Dionne Warwick, Pye
32 (29) THE FERRIS WHEEL Everly Brothers, Warner Bros.
33 (25) HOUSE OF THE RISING SUN Animals, Columbia
34 (36) TWELVE STEPS TO LOVE Brian Poole and the Tremeloes, Decca
35 (—) RHYTHM AND GREENS Shadows, Columbia
36 (39) MOVE IT BABY Simon Scott, Parlophone
37 (32) THE GIRL FROM IPANEMA Stan Getz, Verve
38 (33) HAPPINESS Ken Dodd, Columbia
39 (48) PROMISE YOU'LL TELL HER Swinging Blue Jeans, HMV
40 (30) THINKING OF YOU BABY Dave Clark Five, Columbia
41 (28) SOME DAY WE'RE GONNA LOVE AGAIN Searchers, Pye
42 (33) HOLD ME P. J. Proby, Decca
43 (—) TOGETHER P. J. Proby, Decca
44 (35) LONG TALL SALLY (EP) Beatles, Parlophone
45 (—) IS IT TRUE Brenda Lee, Brunswick
46 (46) HOW CAN I TELL HER? Fourmost, Parlophone
47 (50) RAMONA Bachelors, Decca
48 (43) (THEY CALL HER) LA BAMBA Crickets, Liberty
49 (45) SPANISH HARLEM Sounds Incorporated, Columbia
50 (42) IT'S OVER Roy Orbison, London
KELLY Wayne Gibson, Pye

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1 Ivy; 8 West One; 3 Burlington; 4 Kassner; 5 142 Music; 6 Southern; 7 Northern Songs Ltd.; 8 Northern Songs Ltd.; 9 Various Publishers; 10 Sea of Tunes; 11 Southern; 12 Kays; 13 Bourne Music; 14 Marquis; 15 Travis Nanker Phelge (2); Leeds, Jewell; 16 Ford Music; 17 Chappell; 18 Ardmore and Beachwood; 19 Dominion; 20 Burlington; 21 Peter Maurice; 22 Flamingo; 23 J&P; 24 Elstree; 25 December; 26 E. H. Morris; 27 Belinda; 28 Northern Songs Ltd.; 29 Belinda 30 Jewel; 31 Belinda; 32 Acuff-Rose; 33 Kelt; Prowse; 34 Southern; 35 Belinda/Shadows; 36 Music; 37 Leeds; 38 Moss Rose; 39 E. H. Morris; 40 Ivy; 41 Tony; 42 Campbell Connolly; 42 Campbell Connolly; 44 Southern, Northern Songs Ltd.; Essex, Aberbach; 45 Southern; 46 Monique; 47 Francis, Day and Hunter; 48 Zycote; 49 Progressive; 50 Acuff-Rose; Vicki.

Top ten LPs Top ten—USA

Top ten: jazz

The ten best-selling jazz records for the month of August, compiled from returns from the following stores—COLLETT'S, 70 New Oxford Street, London; DOBELL'S, 77 Charing Cross Road, London; 10 Rathbone Place, London; JAMES ASMAN'S, 38 Camomile Street, London; New Row, London; C. P. STANTON, 271 Gallowgate and 7/9 Burcher Street, Parkhead Cross, Glasgow; BARRY'S RECORD RENDEZVOUS, 19 Blackfriars Street, Manchester; RUSHWORTH AND DREAPER, White Chapel, Liverpool.

THE BEATLES DROP IN—BY HELICOPTER!



BRIAN EPSTEIN
cables from America

AFTER the great show at Hollywood Bowl we had two days off. Actually they were hectic times for me because of the many business associates and contacts that it was necessary for me to meet.

Whilst the group relaxed and swam in the pool of the comfortable house they had rented in Bel-Air I met with film, record and television company executives and producers. A visit to the offices of Liberty Records on Sunset Boulevard was followed by a trip to the top of the famous and I thought slightly disappointing Capitol Tower. Liberty release records by Billy J and Sounds Incorporated and have just signed quickly. Capitol look after that "Junior Quartet" and Cilla Black.

Bumped into Jack Good who used to produce "Six Five Special" and who recently came to London to produce "Around the Beatles". He is very enthusiastic and excited about a new network show he's doing for ABC in the States called "Shindig". We negotiated possible appearances on this programme by all my artists.

He's coming to London in October to telerecord the Beatles, which I have a sneaking suspicion may become the most important pop TV show in the world.

But the real highlight for me of those three hot and memorable Hollywood days must be my meeting and conversations with Colonel

Tom Parker. Need I add—Presley's manager?

The Colonel is a warm, natural, shrewd and generous man. We got on well. It was interesting for me to find that the early days of Presley from a management viewpoint were not at all dissimilar to those of the Beatles.

It was strange to find myself thinking knowingly when Parker talked on dances and club shows for four or five hundred youngsters; when he talked of personally making sure of ticket sales; when he reminisced of his enthusiastic promotional schemes which would seem unimportant or even trivial now but vital

then to the forwarding of an international star's career.

But the matter that interested me most was the Colonel's reason for handling only Presley and no other act. I've often thought about this aspect and wondered whether I'd have been happier with just one act.

GIFTS

I'm pretty sure I wouldn't because I know I enjoy handling my other stars and also launching new acts. I had expected the Colonel to tell me all about the wisdom of confining one's energies to just one great act.

But he didn't at all and never once hinted any criticism of my managing twelve acts. He simply reminded me that when he started out with Elvis he was forty-four years of age. When I first saw the Beatles in October, 1961 I was just twenty-seven.

The following day I took the Colonel and his wife and personal assistant Tom Diskin to meet the boys. He gave us all magnificent holsters and splendid table lamps in the shape of the old Western coaches. My holster he had made specially in gold and I can't wait to wear it around Belgravia—or the Melody Maker Poll Winners Luncheon?

Another successful event in Los Angeles was the garden party that was given for charity to which the children of Hollywood personalities were invited to meet and have their picture taken with the Beatles. For this privilege the famous fathers paid 25 dollars per child and over four thousand pounds was raised for the Hemophilic Fund of Southern California.

The boys were great and never looked less than happy and delighted as they shook hands and posed with every one of the four hundred children who attended.

And so early in the morning of August 26 the Beatles

and their entourage flew out of Los Angeles with very happy memories of three crowded days and leaving behind for the fans some other happy memories. And three hours later we were met by an estimated turnout of twelve thousand fans at Denver, Colorado.

Red Rocks Stadium about eight miles outside Denver must be the most beautiful setting in the world for this type of performance. I cannot describe justifiably the splendour of this superb natural setting one and a half miles above sea level. The open starlit sky about us all and the warmth of nine thousand fans amid the rocks with the lights of the city of Denver in the distance.

A long long way from the Cavern, Liverpool, or a cellarful of noise.

There was plenty of work for me in New York, not the least chore that of setting the hotel for the Beatles. We actually had to change our reservations four times mainly because the proprietors of the hotel got cold feet and were afraid to cope. Can't really blame them.

The Delmonico Hotel where the Beatles stayed received over one hundred thousand telephone calls within just twenty-four hours during their stay.

When I met the boys in New York they told me the Cincinnati concert was a wow and perhaps the wildest of the tour. I think the Beatles were happy to be back in New York and pleased to see familiar faces from February again. They

gave many interviews to Press and deejays in addition to attending an enormous Press conference in the hotel prior to the concert at Forest Hills.

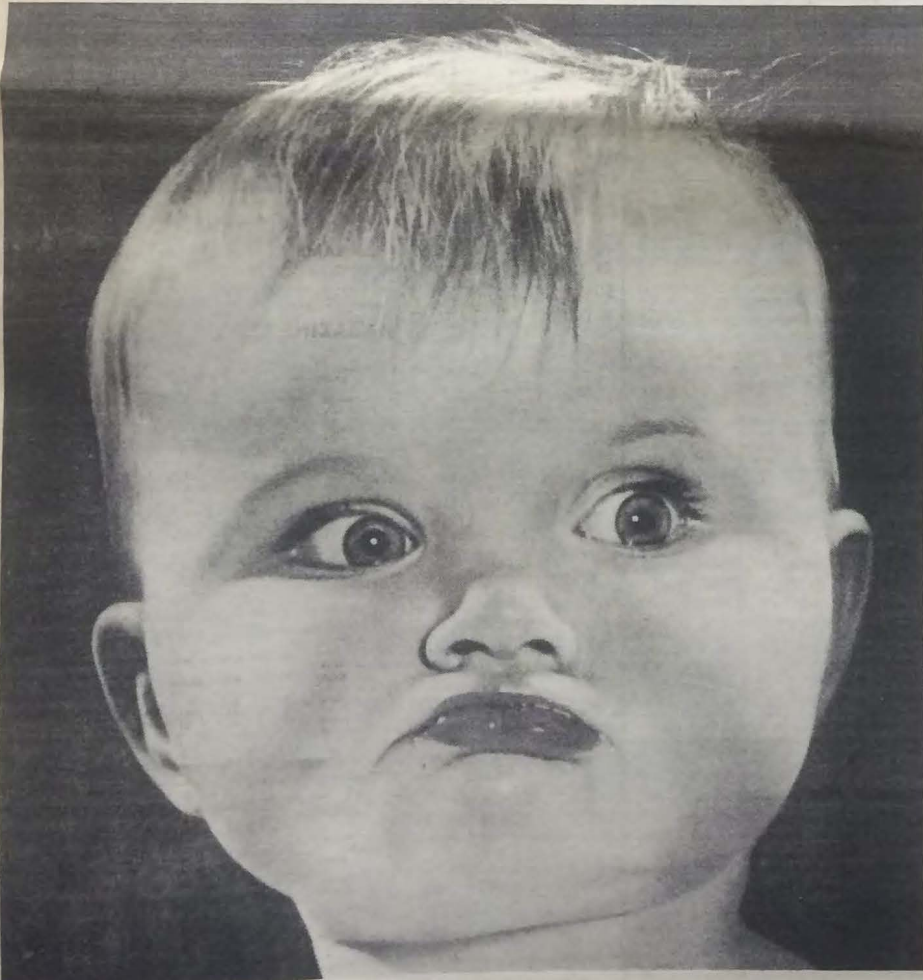
I had decided before they arrived, together with the advice of our associates here, that the group would have to drop into Forest Hills Stadium by helicopter. This made for the most dramatic and sensational arrival of the tour.

We took in much of the exciting World's Fair from the air and circled the packed stadium (to rapturous noise) before finally landing in a tennis court behind the stage.

Now I'm flying back to London to see what those other eleven acts are doing. I'll be coming back here to re-join the tour before its end. In the meantime I have a travelling unit of fort-five people and a chartered jet-propelled plane.



John, Ringo and Paul, with manager Epstein in the background, relax at a Hollywood garden party, where they posed with stars' children



What does this mean to you?

What do you read in this baby's expression?

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The best entry will win a complete Hi-Fi outfit or a complete set of photographic equipment. Each worth £200.

Buy a reel of Scotch Magnetic Tape from your nearest stockist and find out full details of these and the many other valuable prizes. Entry forms are in all 5", 5 1/2" and 7" boxes.

(You can't lose. Every entrant gets a free SCOTCHBRITE Household Scouring Pad—worth 2/6d.).

Scotch
MAGNETIC TAPE



Kenny Ball Billy Fury Mark Wynter

NAMES in the NEWS

MARK WYNTER for Oslo next week for radio dates. He is also on Light's "Saturday club" (this Saturday), "Lucky stars" (12) and "Easy beat" (27) . . . **BILLY FURY** out of summer season show at Great Yarmouth at presstime through illness, and **DON ARROL** deputising . . . **KENNY BALL's** next single: "Morocco '64," written by **MICHAEL CARR**, out on September 18.

Lead guitarist **MARTIN SHAW** and rhythm guitarist **KENNY VANDELL** of **JIMMY POWELL's** backing group, the **FIVE DIMENSIONS**, will be augmented by a drummer, bass guitarist and singer. Group to continue under same name, and have new record out this month . . . Poland's **ZBIGNIEW NAMYSLOWSKI** Quartet's British tour extended until September 20. They recorded Decca LP here last week.

FRED MARSDEN, drummer with **GERRY'S** Pacemakers, wed **MARGARET NAYLOR** in Liverpool last weekend . . . Germany's **Leathertown Jazzmen** start British tour at Hampton Court tomorrow (Friday) . . . **BEATLES** in line for visit to France in September . . . **REG WARBURTON** is Oriole Records' new recording manager, assisted by **TED TAYLOR** . . . London's Jazz-shows **Jazz Club**, once the mecca of trad, changes name to 100 Club for all sessions. Big beat Wednesday sessions include **KINKS** (9), **PETER JAY** (16), **JOHN LEE's** Groundhogs (23) and **HONEYCOMBS** (30). Trad continues three nights a week and resident R&B groups continue: **PRETTY THINGS** (Tuesdays), **GRAHAM BOND** (Thursdays) and **BIRDS** (Mondays).

WAYNE FONTANA and **Mindbenders** joining autumn British tour starring **GERRY** and **Pacemakers** . . . **ERIC DELANEY** Band returns to Britain next month after German dates and from November 25 starts Light's "Easy beat" residency . . . **ROCKIN' BERRIES** for **BRENDA LEE-BILL HALEY** package concert tour which opens at Birmingham on September 20. **Berries** may visit America and Sweden.

SUSAN MAUGHAN has revived "Little things mean a lot" for new single, out September 11 . . . **ELKIE BROOKS**, who flew to New York this week for season there with **DUSTY SPRINGFIELD**, set for return visit to States from September 28, for one-nighters and TV. **Elkie** also signed for **BEATLES** Christmas show at Hammersmith, London, for three-and-a-half weeks from December 24.

MM man-on-the-spot **REN GREVATT** reports from New York

Beatle mobs move in and it's panicsville!

NEW YORK—The Beatles hit New York this week with only a little less force than the notorious hurricane Cleo, which at the moment of the boys' arrival in Manhattan early Friday morning, was still wreaking havoc on the South Florida coastline.

The hurricane blew itself out before it got far enough north to bother New York. It was lucky.

The Beatles arrived at 3 am Friday. The middle-of-the-night arrival was calculated to keep the reception committee to a minimum.

But the city's jockeys on WMCA, Wins and WABC, all calling themselves official Beatles stations, took care of that.

Each made sure the whole world knew about the arrival, and over 3,000 teenagers (with some mothers) showed up at the airport.

Even in the middle of the night, it was, as one enthused kid fan said: "Panicsville out there," with a mob scene ensuing which resulted in a 16-

year-old attacking Ringo with affection. She tore his shirt in the wild embrace—and when it was all over, and the Beatles had rushed off in their sleek, shiny limousines to the city, the girl found herself clutching a tiny St. Christopher medal.

An on-the-air appeal for its return by Ringo brought 160 responses from girls who said they had it, including the one who actually did have it.

Audience

She was later granted an audience with Ringo during which she returned the medal and got her reward of many kisses from Ringo—for the benefit of photographers.

A lady spokesman for Delmonico's Hotel where the Beatles stayed, said: "We used to be dowdy but now we swing."

The hotel was crawling with city police and private security forces whose devotion to duty was challenged by the eager teenage-girls who resorted to every conceivable ruse to get inside the hotel and up to the eighth floor.

Some got dolled up in super sophisticated outfits; others feigned being nurses who had been called to help two "sick" to bride pressmen for the loan of their credentials.

The two shows at Forest Hills tennis stadium were smashing, pandemonium-packed successes, highlighted by the Beatles' dramatic entrances and exits by New York Airways charted helicopter, landing and taking off from the beautiful green turf of an adjoining tennis court.

Close to 500 police were on hand for the first concert and they did a great job of controlling the crowd, particularly in view of the Beatles almost one-hour late arrival.

Some super-hysteria-struck fans assaulted the stage and got through but the police quickly took over and the concert continued without missing a stamping beat.

Press officer Derek Taylor lost a valiant but vain fight to maintain order at a press conference. George Harrison told us later in some disgust: "They asked one question eight different times".

Animals

At a private session later, Paul McCartney disclosed that "the Animals and the Beatles are very good friends".

The Animals were due in town on Tuesday for a ten-day appearance.

Last Wednesday, in Denver, Colorado, 5,000 fans made things lively at the airport,

but limousines were waiting at a remote point on the field and they were smuggled out without incident.

Then, two limousines carrying visiting press people, were used as decoys and pulled up to the front of the brown Palace Hotel while the Beatles themselves entered through a rear door.

Westinghouse radio's man-on-the-Beatles scene, Jim Stagg, said it was a frightening experience being in the car when it was mobbed, jumped on and shaken. "We couldn't have gotten out. We were just trapped," said Stagg.

The entourage stayed overnight in Denver following the concert for 8,000.

They left about noon in time to arrive in Cincinnati at about 5 pm.

On arrival there, they went directly to the Cincinnati Gardens, held a press conference, did the show, and were back on the plane again at midnight, in time for the middle-of-the-night New York arrival.



No Carmen

CARMEN McRAE's British visit has been postponed. The star American jazz singer was due to open a cabaret season at Newcastle's La Dolce Vita on September 21.

"The trip is off because of contractual difficulties," London agent Don Black told MM this week. "But Carmen may come here at a later date."

MATT—Japan

MATT MONRO, currently top of the Japanese hit parade with "From Russia with love," flies to Tokyo for a week's cabaret, radio and TV appearances on November 1.

On his trip to the East, the singer visits Hawaii and Honolulu, where he does cabaret dates to promote "Softly as I leave you."

Monro may also visit Hong Kong during the international trips.

Fair breaks new ground

The record-breaking British Music Trade Fair ended its week's run last Friday—and the country's instrumental trends are set for the next few months.

The most startling news at the Fair—two organ guitars, which were exhibited, and which will be in production soon.

The first, from Jennings Ltd, is a normal Vox Phantom guitar with the organ effect on the four treble strings, a foot pedal and an amplifier.

The second, by Watkins Electric Music Ltd, is a six-string model, which uses a "magic box" with organ-type tab controls producing various organ tones, a volume foot pedal, which also takes the notes down on

octave for bass guitar and organ effects and a normal amplifier.

Every firm's amplifiers at the show were first-class—including the new powerful Watkins' range, the new FAL series (30 and 40-watt models are also fitted for 24-volt battery operation); the beautiful Burns range of transistorised amplifiers, the Vox range, topped by a giant P/A-amplifier console, and the Wall range.

There was a tremendous collection of new and old guitars, and more fine organs than ever were displayed.

And there was the expected high standard from all the brass, reed and other stringed instruments on display.

GET NEW RELEASES ON

L.P's..... L.P's..... L.P's..... L.P's.....

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It Might As Well Be Spring

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the latin album

SAMMY DAVIS JR.
California Suite

Dream with Deane
the intimate Deane Martin

L.P's..... AND E.P's.....

ELLINGTON 65—DUKE ELLINGTON

GUYS AND DOLLS
(REPRISE REPERTORY THEATRE)

SINATRA AND STRINGS

SAMMY DAVIS JR. ON BROADWAY

SOUTH PACIFIC VOL. II

KISS ME KATE

FINIAN'S RAINBOW

More live jazz on the air? We'll try—BBC

MELODY MAKER this week took up the cudgels on behalf of Britain's jazz fans and musicians over current plans to reduce jazz on the air to one programme a week—a combined "Jazz Scene" and "Jazz Club" running 90 minutes on Mondays.

As Network Three's "Jazz Season" will also disappear this month, this would leave just one regular jazz programme a week—and only half-an-hour of live jazz each week.

"Jazz Club" producer Bryan Marriott says: "I feel if the BBC can't give an hour a week to live British jazz performances, it's a sad reflection on the BBC."

Now MM has been assured: ● That there is no official anti-jazz attitude at the BBC. ● That an attempt will be made, at once, to review the situation and try to increase the ration of live jazz.

Says MM Jazz writer Bob Dawbarn: "Jazz Club" was recently reduced from 90 min-

utes to 50. Now, if current plans are confirmed, we shall have only 30 minutes for all types of British jazz each week.

"Obviously good jazz doesn't draw the same large listening audience as pop or beat. But the BBC has three programmes and doesn't have to spend its life trailing behind Radio Luxembourg and Radio Caroline on all three.

"If the BBC is really so concerned with listening figures then why doesn't it throw out everything except pop and Mrs Dale! and have done with it.

"I hope every jazz fan in the country will write to the

Wild Bill tour

BBC demanding a fair deal. The MM certainly won't let the matter drop.

Wild Bill tour
The British tour by American trumpeter Wild Bill Davison and the Salt City Six is now probable for early next February.

Tony Cardy, of the London City Agency, told MM: "Interest among club promoters has been such that we are now almost 100 per cent certain that the tour is on."

In exchange, the Original Downtown Syncopators will make the second tour of American colleges.

Bacharach at Dusty disc session

DUSTY SPRINGFIELD and Marlene Dietrich don't have a lot in common—except for American songwriter Burt Bacharach, who has figured in both their careers.

Visiting Britain, Burt dropped in last Friday on a Springfield recording session to advise her on his new song which she was waxing to follow up the Bacharach-Dietrich composition "I just don't know what to do with myself."

And all this week, he was at the Edinburgh Festival supervising musical arrangements for Marlene Dietrich, whom he has often accompanied.

He leaves for New York

next Monday after a European trip that has also taken him to Copenhagen, Paris and Cannes.

BURNETTE DISCS

THERE is no news yet of any special recordings by country singer Johnny Burnette, who was drowned in a boating accident near San Francisco.

And it is not even known for sure whether Capitol, the label he was with before he formed his own Sahara com-

pany, have any of his unreleased tracks left.

The 30-year-old star had had three hits in Britain—"Dreamin'", "You're sixteen," and "Little boy sad"—and was a big name in America during the early days of rock when he had an act with his brother Dorsey

JD TO MD

JOHNNY DANKWORTH has been offered the job of Musical Director at a new London supper club. It means he will choose the music and form a sextet for the club.

The club, the Cool Elephant, is expected to open in early November.

Johnny Dankworth told MM this week: "The matter is still being negotiated, but the sextet will not be a unit from my orchestra, which remains a separate entity altogether."

(See centre pages)

CLIFF IN—AND OUT

CLIFF RICHARD returned on Monday from America, where he recorded in Nashville and New York.

No decision has been made over the release date of any of the tracks he did there.

On Saturday he leaves for the Continent—on a personal matter—and before his nationwide tour with the Shadows starts on October 19. Cliff will be rehearsing for their Christmas pantomime and writing songs.

Morello clinics

JOE MORELLO, poll-winning drummer with the Dave Brubeck Quartet, is coming to this country later this month to give five of his famous drum clinic sessions for J. and I. Arbiter, London musical instrument dealers.

Morello flies in on September 11 and his first clinic takes place in London, at the Notre Dame Club, Leicester Place, on Sunday (13).

After that, he appears at Glasgow (14), Manchester (15), Birmingham (16) and Liverpool (17).

Honeys to film

THE chart-topping Honeycombs are in line for their first film. The writers of "Have I the right?"—Ken Howard and Alan Blakeley—are writing songs for the group to sing in the new picture musical.

The Honeycombs are completing their first LP, and every track will be an original tune. Two songs from it will comprise their second single, for release at the end of this month.

They also recorded their hit in German this week, and it was released in America on the Veejay label.

As well as touring Ireland and Scotland this month, the Honeycombs take off on October 17 for a five-week British concert tour, alongside the Applejacks, Millie, Lulu and the Lovers and other stars.



WILD BILL DAVISON — British tour?



BURT BACHARACH — Edinburgh Festival



JOE MORELLO — here this month

625 switch

WOODY HERMAN and his band are the stars of "Jazz 625" (BBC2) on Tuesday (8), which will be the last Tuesday showing of the programme.

From that date, "Jazz 625" moves over to Saturday evenings, beginning on September 12 with a programme by U.S. bluesman Jimmy Witherspoon and the Ronnie Scott Quartet.

Producer Terry Henebery told MM this week: "The programme is continuing well into the New Year, and I am already committed until the end of March."

"On September 13, we are recording a show with two trios led by pianists Eddie Thompson and Derek Smith, and in October I hope to record some of the groups coming to the Berlin and Paris festivals.

"The Coleman Hawkins-Harry Edison quintet is definitely fixed for October

11, and I am hoping between then and October 25 to arrange for other recordings—of the Ruby Braff, Pee Wee Russell, and Freeman band, the J. J. Johnson-Sonny Stitt group, or the Original Tuxedo Jazz Band."

Soul Sisters

AMERICAN duo the Soul Sisters visit Britain from

November 10-17 for a week of TV and radio and a short tour with Manfred Mann.

Their first TV appearance will probably be Rediffusion TV's "Ready steady go!" on November 13.

The ex-Gospel singers will then do a week's tour with Manfred Mann.

A single, "That's the way I feel" will be released on September 18.

Epstein book set for hit parade

STARMAKER Brian Epstein looks like entering the hit parade—as an author.

His book, "A cellar full of noise", has sold 20,000 in advance orders.

The book, published at the beginning of October by Souvenir Press at 15s, is the autobiography of the 30-year-old

Liverpool born impresario who launched such stars as the Beatles, Billy J. Kramer, Cilla Black and Gerry and the Pacemakers fame.

The book will contain 24 pages of pictures and 132 pages of text. It is Epstein's first book.

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JOHNSON . . . "jazz must develop"

THE TROMBONE REVOLUTIONARY

J. J. JOHNSON was the founder of modern jazz trombone playing, the first to adapt this traditionally cumbersome instrument to the technical and harmonic intricacies of bop.

J. J. is currently playing his first season at London's Ronnie Scott Club and it was there that he answered my questions:

SINGLES

● Do you have a regular group in the States?
I have a permanent quartet of relatively unknown guys. The pianist is Harold Mabern, Frank Gant is on drums

and the bass player is Arthur Harper who has worked with other groups I have had. He is a really excellent bass player. I've had the Quartet for 18 months and we are very busy.

● You recently changed record companies?

My contract with Columbia expired 18 months ago and I decided to freelance. Two months ago I signed with RCA

BOB DAWBARN talks to **J. J. JOHNSON** who is at the Scott Club



Victor and I recorded four tunes, for singles, last week. I expect to do the first album for them when I get back—I might enlarge the group for that.

LARGE

Just before I signed with RCA I did a one-shot album with Impulse which is due for release in the States on October 1.

● You seem to have done a lot of serious composing over the past five years.

I wish I could do more but I am travelling around so much I just have to write when I can, which isn't very often.

As far as serious composing is concerned I like to write for large groups—in fact, I hope to do something for a very large ensemble with woodwinds, strings, the works. I've already done one such piece, a composition for symphony orchestra and soloist which was performed at the Washington Festival last year. I played the solo and Gunther Schuller conducted.

VALVE

● Have you brought valve trombone or trombonium with you?

I never played valve—apart from just fooling around. I seldom use the trombonium now. It has too many problems which haven't been ironed out—notably a tendency to be a bit out of tune with itself.

● Do you do much in the way of practice?

I go through a daily routine of what I can only call musical calisthenics on the trombone, just to keep my lip in. I just do about half-an-hour a day and its nothing very involved. A musician has to keep in shape just like a boxer or baseball player.

● How did you come to be the first bop trombonist? Was this a sudden break with that you had been playing before, or was it a gradual thing?

I made a gradual break. I

wasn't sure at first that the modern jazz idiom could be executed on trombone. I talked to the experts and, particularly, listened to a lot of trumpet and sax players until I found ways of doing it.

● Do you think the New Wave is the way the mainstream of jazz will eventually go?

Undoubtedly. Like any art form jazz must develop, evolve and progress forwards. It can't stay in one place. No other art form does and jazz must not. I can't truthfully say that all avant garde jazz is good. Some of it is and some of it certainly is not.

But experimentation is necessary in any art form. Innovators, at first, always seem very far out and people don't understand what they are doing. But in time they come into their own. People get used to what they are doing, and find nothing difficult in it.

● Do you feel that your own style continues to change?

I think that I am still evolving. I like to think I stay up with the times. But my basic roots will always be there and give my music a certain identifiable ingredient. I think so, anyway.

AND DON'T MISS HIM

THAT noise you can hear is the sound of trombonists scrapping their instruments after hearing J. J. Johnson, the current American attraction at London's Ronnie Scott Club. His technique is not just incredible—it's impossible. Yet J.J. makes it all look so easy and sound so natural. Hearing him at close quarters, one realises just how much of modern trombone playing stems directly from him. Yet there is much more than a mere virtuoso performance to enjoy. Though one does occasionally get the impression he will play a particular phrase merely because its difficulty presents him with a challenge, he can evoke real beauty on a ballad and a healthy, swinging logic on the faster pieces. He is supported by the Club's regular rhythm section—Stan Tracey (piano), Malcolm Cecil (bass) and Tony Crombie (drums)—who do their usual highly professional job. All three sound happier with J.J. than British rhythm sections have been with some visiting artists over the past year or two.—B.D.

Our man in New York

—THAT'S DEREK SMITH

DEREK SMITH, the British pianist who left here in 1957 to make his way in the States, is back in this country.

Since he was last here, late in '62, Derek has done a good deal of freelance work, including playing jingles, has worked off and on with Benny Goodman, played clubs with his own trio, and filled the piano chair with the Clark Terry-Bob Brookmeyer combo.

"What can I say about Goodman that hasn't been said already?" he asks. "Benny doesn't have a regular group. He takes a rhythm section around somewhere. Maybe he'll be appearing with a symphony orchestra in various cities, and then in the second half he'll play some jazz."

How about the Terry-Brookmeyer job?

"That was lovely—very interesting work, very relaxed and as it should be. The

only thing wrong was the hours: 9.30 to 3.30 six nights a week. It was tiring, especially if you'd been busy during the day as well.

"Besides Clark and Bob Brookmeyer and me, we had Dave Bailey on drums and Bill Crow, bass, and we did a few weeks at the Half Note.

Jingles

"Also we made a TV show, for the educational programme—no commercials or anything for an hour. We're supposed to do an album, but that's still in the talking stage.

"The other guys are working regularly with Gerry Mulligan, and Clark is on staff for NBC. Yes, he's beautiful, and it's so good that he's doing well. Now he's got a Cadillac and everything.

"I have a few things going,

such as jingles—my main source of income, so you can see that to some extent a club job becomes a sideline.

"I know that's how Clark looks at it. I mean, he's hot. He's THE session man these days, and this is the career he wants, that he's worked very hard to get. But playing with Brookmeyer and the group is how he gets his satisfaction."

Why can't we have a group like that visit here?

"Well, Terry and Brookmeyer are well known to jazz fans, of course, but I don't think enough people know their names to pay for bringing over five guys. A pity, because British listeners would really enjoy it.

"I'll tell you how it is with selling jazz groups. It needs a big investment and promotion, a big international tie-up, all the forces to publicise a group of musicians

and sell 'em. That's the only way it can be done. It always was."

And Derek's plans for the Derek Smith Trio?

"Ah, not so good. I play odd nights with the trio, on an irregular basis, but that's all at present. I got steamed up for a while, as you know, but then I got depressed about it.

"At Basin Street East, we worked opposite such artists as Peggy Lee, Ella and Sarah. People were coming up to see them, not that I blame them at all, and I didn't feel we were getting anywhere.

Lapse

"There was only so much we could do. So I tried to get in on the session scene. I make jingles, and I'm trying to break into writing them. Some of these sessions are wild. You go into a date and see all the jazzmen you've



SMITH—"it's well—paid anonymously."

grown up with, or read about.

"A big band date may have Jimmy Maxwell, Ernie Royal, Bernie Glow, Joe Wilder, guys like that on trumpet. I'd say Jimmy Maxwell is the number one lead; Bernie Glow the number two; and Ernie Royal is one of my favourites.

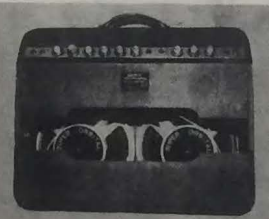
"The last jingle date I did before I left was a small group one with Taft Jordan, Hank D'Amico, Osie Johnson and Milt Hinton. Not bad, eh?

"You could say I've had to lapse into anonymity. But it's well-paid anonymity."—MAX JONES.

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WHO'S TOP OF THE POPS seenextweek

Knights are going straight

THE biggest problem for record stars is how to follow up a hit. The problem is even more acute for the Barron Knights, with Duke D'Mond, who never expected their "Call up the groups" to hit the public's funny bone so hard.

"What do we do next?" says leader Barron Antony. "That's the question everybody seems to be asking. One thing to remember is that we have always been a showband and 'Call up the groups' was just a piece of our show. We were doing it on stage long before we ever dreamed of recording it."

Commercial

"We are determined not to fall into the trap of thinking 'Now we have to make hit records.' We don't need to as we are already in a position where we can do all sorts of work including cabaret and pantomime."

"So our next single will be a straight song which we all like. I can't give the title because we haven't had the definite OK from our recording manager, Denis Preston, yet."

"But it is a song we have also used in the show for some time. It's a typical show opener with a very commercial intro."

"It's not exactly a pop song and it may not prove to be commercial, but all of us are very happy with it."

"Our aim is to establish ourselves as an entertaining act."



BARRON ANTHONY
— We've been lucky

"None of us can understand why 'Call up the groups' sold so well. I suppose to say we want to be all-round showmen rather than typed, sounds very hackneyed, but unless you have seen us at work it is difficult to explain what we are trying to do."

"We go on stage and try to keep people entertained for a maximum of an hour. That is quite a long spot but we are not cutting our times down just because we are in the hit parade."

"Arrangements? We all do them. Our drummer, Dave Ballinger, has had a lot of dance band and cabaret experience—he has worked with such people as Peggy Lee—so he has a lot to do with the final polish of a number."

"We learn a song first and after playing it for about a fortnight we start trying to present it. It's no good trying to put it across until you really know it thoroughly."

"We have been very lucky, the attention we have been getting. We don't do hit parade songs, we don't do any R&B and the only Beatles song we have done was a parody. So the audiences aren't getting anything they have heard before—yet they seem to listen and like it."

"What we are doing isn't frightfully original—it's just that nobody else seems to be doing it."—Bob Dawbarn.

Zombies tell Chris Roberts

We were ready to break up

THERE are many groups who could qualify for the name of the Zombies. It would be tallmade for their instant image of moody truculence, foot-shuffling incoherence and scratching indifference. The walking dead of the beat world.

In fact, the Zombies display none of these qualities.

They are five pleasant, intelligent, witty and modest young men with a hit record on their hands and a total of 5s 5½d in their pockets.

At least, apart from a borrowed ten bob note, that was the extent of their assets one day last week.

Lead guitarist Paul Atkinson displayed a halfpenny. Vocalist Colin Blunstone counted elevenpence. Pianist-organist Rod Argent was rich with 3s 3d.

Bass guitarist Chris White had 1s 3d. And drummer High Grundy had the ten bob note on credit.

"As you can see, we're not going to go mad when we get money from our record," said 19-year-old Rod, referring to 'She's not there'—currently No. 14 in the Pop Fifty.

"We're living on expenses at the moment — we get

Then we did a demo disc...

about ten bob a day each for meals. We know how to make it last."

The group, from the London dormitory town of St. Albans, have been together for two years—and have not taken a penny out of their earnings in that time.

"It's all been ploughed back into equipment," said Rod.

They had just returned from a trip to an amplifier and guitar factory where they picked up £300 worth of equipment. They all travel in the same large van.

"This is very difficult, because Hugh smells," said Chris blandly.

Hugh filled in his own



"I preferred 'Summertime', which we'd done in jazz waltz time, but we decided the other one was better for an A side," Rod explained. "And that brings us up to now."

Had they planned the intriguing introduction to the record or was it an accident?

"Most people seem to think it's the sort of number that grows on you," said Rod. "No one's ever told us that it hit them the first time. Thanks."

The group had always used piano in their line-up — "we were never a three guitar group."

"I switched to electric piano for obvious reasons," said Rod. "Some of the hall pianos you find are terrible, and you can't always amplify them properly anyway."

"When we got an electric one, we could hear the good voices," said Rod bravely.

With Rod as the writer of their hit, and Chris as the

Tug-o-war with the Zombies — left to right, Hugh Grundy, Colin Blunstone, Rod Argent, Chris White and Paul Atkinson.

author of the B side, did they plan to turn out a run of original compositions?

"Well, we're not a Lemon-McCartney-Lemon, that's good—because we write separately, but we've done about six," Chris said.

The story of the name was left till last.

"We chose it from desperation," said Chris. "Our former bass guitarist actually thought of it when we were considering names."

"My first reaction was horror," Colin broke in. "We did have alternatives like 'Chatterley and the Gamekeepers' but we were desperate."

"That letter in the MM is the first time we've been criticised for using it."

And from now on, the last.

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HONEY HITS BACK!



LIFE has been particularly frenzied for drummer Honey Lantree since the Honeycombs topped the chart. The 21-year-old brunette has come in for some sharp blasts of criticism in several ways. They have ranged from the description of her playing as being the result of

Why shouldn't I be a drummer?

"amplified boots," through straightforward attacks on her ability, to the common charge that she is merely a gimmick in the male-dominated beat world.

"The formula for group success now seems to be—get a girl drummer," roared a Melody Maker Mailbag writer last week. Miss Lantree is rather disturbed about the whole affair. "Well, I suppose you've got to accept things like this," she said philosophically. "I suppose I AM a gimmick, because

there aren't many girl drummers in beat groups, generally speaking.

"All I ask from the critics, really, is that they stop saying these things earth shouldn't a girl be judged on what I play. "I've been playing a few years. It all started when I worked in Martin Murray's hairdressing shop about 15 months ago.

"I was a bit doubtful about it at first—joining the group—but I was talked into it. I promise you it wasn't any gimmick. "And anyway, why on earth shouldn't a girl be allowed to be a drummer? I don't see why people are so narrow-minded about it.

"It's not up to me to say anything to the people who have criticised my drumming, but all I can tell you is that I enjoy doing it, and the boys seem quite happy with it.

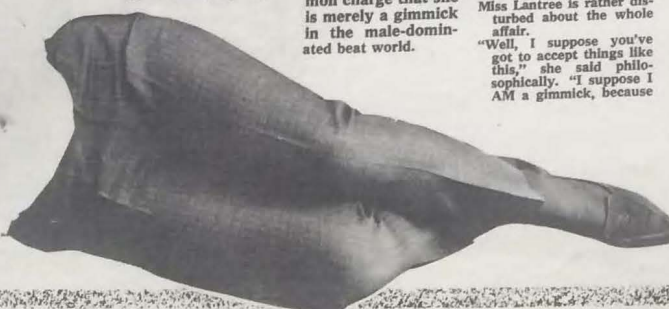
"I have come to terms with the critics, and now the only thing to do is accept it. It's a bit upsetting, but there's nothing I can do about it, is there?"

How are fans reacting to the sight of a girl seated behind the drums? Is Honey attracting screams in the ball-rooms?

"Yes—and it's a bit nerve-racking," she replied. "Last week I was actually dragged off the stage—that was down in Cornwall. Some boys clambered on the stage and pulled me off.

"You expect this sort of thing, really, but it's still terrifying.

"The only thing for me to do," Honey added, "is keep my head!"—RAY COLEMAN.



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A full page in this paper last week gave complete specifications of the new fabulous FAL range. Just look at these prices—and if you have not got last week's "Melody Maker" handy, write to us and we'll send you leaflets on any one or every one.



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BIG BANDS IN SEARCH OF AN AUDIENCE



• DANKWORTH

MULTI-TALENTED bandleader Johnny Dankworth, in the headlines this week with the news that he is to form a sextet for a new jazz supper club, talked this week about his plans and the future of big bands in general.

By JOHNNY DANKWORTH

When the Cool Elephant opens in early November, I shall be MD. I am forming a sextet for the club, and am going to appear with it frequently. But this won't interfere with the big band. It means I shall have two bands.

What of the future for big bands? Every few months someone bores us with that age-old question: Are big bands coming back? I am often asked it while on tour, and my answer always has two parts. First, in a sense big bands have never been away.

Next time you listen to the radio try a counting game. You will find that for every record by a beat-style group, there will be two or three featuring performances or accompaniments by big bands.

WAVE

Watch television for a while, and you will see the conventional eight-piece brass section used as much as it ever was in the heyday of the big band. Singing stars from Sinatra and Fitzgerald to Peggy Lee and Ray Charles depend on these powerful forces.

True, in the field of beat groups with solely teenage appeal, the stage has been held for a long while by four instrumentalists. But already saxophones and trumpets are appearing in their midst, and their numbers are increasing.

Here is the second point. Lovers of big band music tend to arrive in an overnight wave.

It is reasonable to assume that big bands will come back gradually, and in a very different form from those of the Swing Era.

This does nothing to alleviate the difficulties of existing big bands, of course. How are they to survive?

They must remember several things. One is that while sound old hat to professionals who have listened to R&B and kindred styles for twenty years, the youngsters in their search for new sounds have unearthed a lot of successful

And more important, they

have discovered a lot of faults in the old conception of popular music.

For example, we in jazz have borne for years the increasing loudness of drummers. This has put an even greater responsibility on the bass player, who in turn was having a harder fight to be heard at all.

The bass line, after all, is the most important one to be heard after the melody. Yet we have done little about amplifying the bass or quietening the drummer.

It beat groups haven't succeeded in quietening the drummer, they have at least made sure the bass line is louder—an unrefined approach, if you like, but a positive one which works.

For years, big bands—dependent because of recording techniques on the microphone—have taken pot luck on the sort of application they'll find where they play.

Beat groups have reduced this to a fine art by using their own amplification and individually balancing their instruments by themselves.

Fully fledged pros tend to dismiss the beat groups as a generation of well-meaning amateurs. But this is not altogether so.

NEW

My own prejudices in this matter were upset by the fact that I knew that Mike Vickers, of the chart-topping Manfred Mann group, was an experienced and talented musician with a considerable knowledge of academic musical techniques.

Some time ago, Mike contributed several scores to our big band library. We got talking about big band writing, and the difficulties of making it acceptable to young non-jazz listeners.

The outcome was that we got together to produce some big band items aimed at a wider than usual audience. The results, four titles, were recorded for Fontana last Friday.

The difficulty with jazz is that it is not gaining enough new listeners, and may find

itself on its death bed because of this. If the jazz musician can find a way of selling just one small corner of his talents to a bigger audience, he'll be able to go on playing his beloved music for as long as he desires.

GLORY

Today, no large jazz band can exist without subsidy, any more than a symphony orchestra can. Luckily, people like Duke Ellington, Quincy Jones and myself have substantial royalty cheques with which to subsidise our hobby.

But it is a difficult task, and the big band will regain its former glory only if it can find a way of getting through to a new young public.



* ROLLING WITH THE STONES

INQUIRY BY RAY COLEMAN



WHAT IT'S LIKE FACING THE SCREAMS... WHEN THEY'RE NOT FOR YOU



• SIMON SCOTT

IT'LL BE DIFFICULT

SIMON SCOTT: This is going to be my first tour of the country. I don't think it will be all that of a strain, because theatres, which we'll be playing, are so different from ballrooms. The audi-

ences can't get so near to you. But I was in Blackpool for the show when there was that trouble, and that was fantastic. It's going to be a difficult job on this bill. I'm nervous, but not worried.

ences can't get so near to you. But I was in Blackpool for the show when there was that trouble, and that was fantastic. It's going to be a difficult job on this bill. I'm nervous, but not worried.



Fans will mob anybody...

MIKE BERRY: Oh, well, you've got to have somebody to fill the bill, haven't you? I like doing shows with the Stones because they bring full houses. Don't suppose I'd draw many people to a show on my own. The fans attitude is quite simple: cheer everybody else on the bill and get them off the stage — fast! There were wild scenes on the last tour, and it can be physically

dangerous for anybody on the road with the Stones. Fans mob ANYBODY coming out of the stage door. It's a bit difficult choosing your songs, as well, because nobody wants to clash with the Stones who, after all, are the stars. I got away with a Chuck Berry thing last time, but my image is still Buddy Holly-ish, so I'll stick to that image. Wish me luck!

'I don't like to see fans in pain in the middle of a show'

MICK JAGGER

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STUART JAMES (MOJOS singer):

We've never worked with the Stones before so I can only go by what you see in the papers. Ah well — you can say we're taking our crash helmets. We have a bit of both worry and excitement over the whole thing. We've heard from some groups that touring with the Stones is a dead loss — the audience just wants the Stones and doesn't want to know about the rest. We're looking forward to seeing how it turns out. We've got a 25-minute spot, closing the first half, so that's not bad.

BILLY KUY (INNO-CENTS lead guitarist-lead singer): We get a big laugh from working with the Stones, and love it. As far as fan scenes are concerned, I'm certain this one will be even worse than the last, and that was crazy! We've in-

ured our gear for about £3,000 this time. I'm not stupid — I realise we're a bit of a stop-gap anyway. You can apply this to any groups on a tour like this. The Beatles are huge, but for stage excitement they don't rival the Stones.

The word is: Pandemonium

DON SPENCER

(comperesinger): As it gets nearer to introducing the Stones at the end of the second half, it's — well, awkward isn't the word. Pandemonium. They go crazy. It's hopeless trying to announce the Stones as the next ones on stage, because when everybody on the programme has been on, the audiences know full well! All I can do is stand back and get out of the way. The rest of the bill has a tough time. The fans come to see the Rolling Stones, and I'm sorry to say they don't really care so much about anyone else.

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MILT JACKSON

Opportunity missed...

MILT JACKSON. "Big Bags" Old Devil Moon (a); Round midnight (b); The dream is you (b); You'd be so nice to come home to (a); Echoes (c); If you could see me now (b); Star eyes (c); Namesake (c); If I should lose you (c); Later than you think (a); (Riverside RLP429). Jackson (vibes) with big band arranged and conducted by Ernie Wilkins and Todd Dameron.

WHETHER or not you share the view that Milton Jackson has been somewhat smothered of recent within the confines of the Modern Jazz Quartet, it's always exhilarating to hear him in new surroundings.

In the light of that, this album is doubly disappointing, for apart from the Dameron scores ("Midnight", "Echoes", and the two "ifs"), Jackson now finds himself dragged down by uninspired big-band writing.

Wilkins' scores are paragons of predictability, and although beautifully played by the all-star band, there's always the feeling that it's all been done before. Dameron's lush romanticism oozes over the ballads to fine effect, with Milt emphasizing that he's a hard man to beat in this sphere.

But there's an overall sameness which pulls over two sides of an LP. A great pity, because it could have been a wonderful opportunity to present Milt's unique talents in a setting other than decreed by John Lewis.—Bob Houston.

THE NEW JAZZ RECORDS

Ronnie Ross excels with strings

A GREAT many jazz arrangers have been fascinated by string sections, yet the number of recorded successes that have resulted could almost be counted on the fingers of one hand.

On the whole, I think we can add this album, with its four cellos, to that select number. There are times when the scoring for the cellos is downright banal, but these are outweighed by the occasions when the writing is both ingenious and extremely effective.

This, in fact, is one of the best British jazz records to date. Le Sage, Scott, Ross and Heatley all contributed original material—Scott, in particular, proving he is one of the most underrated composers in British jazz.

Le Sage explains his aims on the sleeve: "What we aim to do is not to write a lot of gimmicky stuff, but to create a set of surroundings for the soloists to improvise in."

He succeeds. "Night", "Honky", "Monkey" and the arrangements of Miles Davis' "Milestones" and Hoagy Carmichael's "New Orleans" are all by Le Sage.

BILL LE SAGE'S DIRECTIONS IN JAZZ UNIT: "Directions in Jazz", Night talk; Morning theories; Lady Day; Honky tonk; Caber dance; Milestones; Monkey business; New Orleans; Times 2; Rustic gait. (Philips BL7625).

Le Sage (pno, vibes), Johnny Scott (flute, alto), Bob Burns (cl), alto, Ronnie Ross (bass), Freddie Alexander (Maceo Westoby, Francis Cabarro, William De Mont (cellos), Spike Heatley (bass), Tony Carr (dr).

Ronnie Ross shows a great flair for melody with his two contributions, "Lady" and "Rustic". Scott's 12-tone exercise, "Morning", is one of the best things on the album, although showing more than a passing debt to Schoenberg, particularly in the intro. He also wrote the Brubeck-flavoured "Times".

Spike Heatley successfully incorporates the cellos and Carr's finger-drumming in his Latin "Caber".

Of the soloists, I have never heard Ross play better on record, and Burns surprised me with the passion of some of his alto work.

Jazz fans who pass this over purely because it is British will be missing a great deal of enjoyment. — Bob Dawson.



LE SAGE — no gimmicky stuff

ROSS — great flair for melody

JOHN LEE HOOKER

JOHN LEE HOOKER: "How long blues". Black snake; How long blues; Wobblin' baby; She's long, she's tall, she weeps like a willow tree; A vine speck; Tupelo blues; I'm prison bound; I rowed a little boat; Water boy; Church bell tone; Bundle up and go; Good mornin', lil' school girl; Be-uh, hoo! The plow (Fontana 688 7002L).

HOOKER, who impressed so many people on his recent visit to Britain, is heard in an untypical setting and selection of songs on "How long blues".

In the first place, he is playing acoustic guitar—which, it is safe to assume, he hadn't done in a great long time—and in the second, he has no instrumental support besides his guitar.

In the third place, very little R&B flavour clings to his work on this album. The idea was to record him doing songs he had heard or sung in his younger days, and he was able, in a country-blues way.

Riverside released this collection as "The folk-blues of John Lee Hooker". Now it is re-issued, but the sleeve carries a sub-title: "Folk blues USA".

As I said in reviewing the Riverside release (in 1961), it is a case of John Lee goes ethnic. If you don't object to that, and there's not too much focus-pop, you should find the LP quietly enjoyable if not positively gripping.

It could fairly be said of two or three tracks, such as the work-song evocation on "Water boy", that they are a shade too mumbly and contrived. But some of these folk exercises do come off. "Church

bell" has poetic strength, and "Little boat" (on the "Back-water blues" theme) is a good song well realised.

After owning the album for three years, I rate it less highly than I used to do. Side two is repetitious in effect, but the first side contains many delights.

"Wobblin' baby" and "She's long, she's tall" both jump furiously and are convincing subjects for Hooker, while "Black snake" hums with implications and the voice and guitar techniques on "Pea vine" go back a long way in blues history.

Paul Oliver's excellent note rounds off an unusual LP which, as he writes, shows off the roots of the music. John Lee has "shaped into a modern idiom all his own." — Max Jones.

CHARLIE BYRD

CHARLIE BYRD: "Byrd at the Gate". Shiny stockings (a); Moxie (b); Blues for night people (a); Butter and egg man (c); Ela me deixou (d); Broadway (e); I left my heart in San Francisco (a); Some other spring (c); Where are the Hebrew children? (a). (Riverside RLP467).

Byrd (tr), Keefer Betts (bass), Bill Reichenbach (dr). (a) plus Seldon Powell (tr).

(c) as (a) plus Clark Terry (tr).

(d) — as (a) plus Powell and Terry.

CHARLIE BYRD: "Moonlight in Vermont". Gypsy in my soul (a); Moonlight in Vermont (b); Nice work if you can get it (b); How long has it been going on (a). (Riverside EP REP3230).

CHARLIE BYRD: "Stars fell on Alabama". Stars fell on Alabama (b); My one and only (a); Prelude to a kiss (a); Everything I've got belongs to you (b). (Riverside EP REP3232).

CHARLIE BYRD: "You stepped out of a dream". Taking a chance on love (b); You stepped out of a dream (b). (Riverside EP REP3232).

CHARLIE BYRD: "A melow tone". In a melow tone (a); Django (b); Nugas (b); Speak low (b).

(Riverside EP REP3233). (a) — Byrd (tr), Keefer Betts (bass), Bertell Knox (dr).

(b) — as (a) except Buddy Deppensmidt (dr) replaces Knox.

(c) — as (a) except Eddie Phyle (dr) replaces Knox.

CHARLIE BYRD is beginning to show signs of that frequently fatal disease called over-recording. The more his albums and EPs flood the market, the more one becomes aware of his limitations.

His finger-style guitar is a very pleasant jazz sound, but technique falls below that of some of his contemporaries—Laurindo Almeida in the same field, for example.

His latest album was recorded during a live session at New York's Village Gate and two guest artists, Seldon Powell and Clark Terry, are used to inject some variety in the proceedings.

Apart from "Broadway", Powell is used merely to state themes a la Getz on two bossa numbers. Terry sounds a little uncomfortable on parts of "Butter" but plays with his usual popping excitement on "Broadway" and there is some delightful, straight trumpet on "Spring".

For the rest of the LP, it depends on whether you are suffering from a surfeit of Byrd. There is much that is easy on the ear, mostly at medium tempo.

The same remarks apply to the four EPs of reissued tracks. All four contain good material with, perhaps, the "Mellow tone" set just getting the edge. — Bob Dawson.

BEST OF THE REST

WILD BILL DAVIDSON leads stoutly in his unique fashion and solos with some distinction, though he is below his best form. On "Jazz at Storyville, Vol. 2" (Realm RM188), a Dixieland jam-up by Bill and what I take to be a Boston combo assembled by George Wein. With Davidson and Wein (pno), are Eddie Mable (tr), Frank Chase (cl), John Field (bass) and Johnny Vinn (dr). Bill blows stormily in the ensemble choruses of "Blues", "Beale Street" and one or two more and is far away the most interesting musician twice, when he is announced for features ("Memphis blues" and "If I could be"), it is frustrating to have him cut off just as he wants to the theme. Too many of the other solos are sub-standard, and some of the band passages are messy.—M.J.

BLIND SNOOKS EAGLIN, from New Orleans, sings and plays mostly tunes he has learned from records and radio. On "Blues from New Orleans" (Storyville SLP140), his programme includes "I must see Jesus" a spiritual recorded by the Five Blind Boys; "The one black rat", based on Memphis Minnie's well-known "Black rat swing"; "Don't you lie to me", from a Tampa Red recording; "I had a bad feeling" the ant of St. Louis Jimmy's "Going down slow"; Amos Milburn's "One more drink and Ray Charles" "I got a woman". On these, and several more, Eaglin's sadly expressive vocals are accompanied by his fine, full guitar. For the Jimmie Rodgers "Good old becker", rather less deep, Lucius Brix's washboard is added. Eaglin and Bridges (vocal and washboard) make traditional dance music on "Mama talk to your daughter". A nicely varied LP by an exceptional young blues man, this was highly recommended when originally issued here.—M.J.

TRAVELLING WITH THE BLUES (Storyville SLP118) is no doubt one of the most compelling albums Memphis has ever recorded. Made in Denmark a few years back (and released here previously), this has Memphis talking about boogie woogie styles, playing them of course, and reminiscing about Chicago and its blues artists. He sings some verses, his penetrating blues voice, but is presented primarily as a pianist—in particular an exponent and chronicler of the older Memphis St. Louis, Chicago and West Texas blues piano styles. In the rounds, the piano is friendly, infectious, responsive, full of meat, and also possessed of some autobiographical and musical interest. And if you consider it in detail, you'll find a fair catalogue of basses, traditional treble figures and accompanying methods. "Santa Fe blues" "Memphis boogie", a Yankeeish rant piano blues and a pounding "St. Louis boogie" are among the samples of this two-handed barrelhouse piano.—M.J.



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RADIO JAZZ

(Times: BST/CEP)

SATURDAY

1.20 p.m. H 2: Jazz Club, 3.30 E: Jazz Museum, 7.50 N 1: Bill Evans Trio, 9.30 A: Jazz Images, 11.15 BBC L: Jazz Club, 11.15 T: Music of Harold Arlen and Johnny Mercer, with Shorty Rogers, Ork 11.25 app. O: Ella, Hank Mobley, 12.0 T: "Collins' Sound", 12.5 a.m.: Jazz Book.

SUNDAY

5.30 p.m. I: German Jazz, 7.35 M: Jazz and "near jazz", 11.15 BBC L: Blues in the Night, 12.15 a.m. E: Jazz and "near jazz".

MONDAY

10.15 p.m. N 2: Jazz on Film, 10.20 RTP 2500: The Real Jazz, 11.0 Z: Jazz Club, 11.0 BBC L: Jazz Scene, 11.15 U: New swing discs, Swing reminiscences, 11.15 J: Quarter Century of Swing, 11.15 T: Neal Hettl, Ork, 12.0 T: New Freddie Hubbard, Ellington, Hodges Ork, Double Six, Ray Charles, McCoy Tyner, Oliver Nelson.

TUESDAY

9.30 p.m. M: Jazz Corner, 9.30 X: Holiday Jazz, 9.30 A: Jazz News, 10.30 T: Disc News, 11.5

O: Brubeck at Carnegie, 11.5 J: Quarter Century 189, 11.15 T: "West Side Story" track, 12.0 T: Pianist McCoy Tyner's new album — "Today and Tomorrow".

WEDNESDAY

1.20 p.m. H 2: New Orleans Synchopators, 4.50 L: Jazz, 15 M 1: Jazz Perspectives, 6.0 M 2: Jazz Magazine, 7.30 E: Jazz, 9.30 O: Jazz for everyone, 9.30 A: Jazz in N.Y., 9.45 Earl Bostic, 9.45 X: Django, 10.15 Quarter Century of Jazz, 11.10 M 2: Jazz Magazine, 11.10 U: Artie Shaw at the Blue Room and Cafe Rouge, 1.15 T: Torme sings Ork, 1.15 T: Hodges Ork.

Programmes subject to change

KEY TO STATIONS AND WAVELENGTHS IN METRES

A: RTE Inter, 1829, 48.58; E: HDR, 309, 189; H: Hildesheim, 1-402, 2.298; I: SWF B-Baden; M: 363, 451; J: AFN; 547, 344, 271; L: NR Oslo; 1376, 477, 347, 228; M: Saarbrücken; 211; N: Denmark; 11228, 2-283, 210; O: BR Munich; 375, 157, 0; R: Frankfurt; 506; T:VOA; 730; U: Radio Bremen and X: Monte Carlo; 705; Z: SBC Lausanne; 393.



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BLIND DATE with the

KINKS

RAY CHARLES: "No one to cry to" (HMV).
DAVE: Oooh, it's Ray Charles. Pete: I could tell from the beginning. Dave: This is LP stuff, though, isn't it? I like it, but it won't get anywhere as a single.
MICK: It sounds like a tune he's done before. I like it too, but not as a single. **PETE:** Don't like it. I like the early Charles. Don't like that kind of Ray Charles at all. Ray: I prefer Ray Charles raving. If he's not going to do a raver, let him do something like "Busted". This is a good song for the Bachelors.

DOWNLINERS SECT: "Little Egypt" (Columbia).
RAY: It's not Wayne Fontana or something like that? another station. **MICK:** It's the Fontones? **RAY:** It's the way Joe Loss would do it. **DAVE:** Beginning is interesting. **PETE:** If it was on Luxembourg, you'd tune in to another station. **RAY:** The introduction is too long. It dragged in the middle. Don't like it.
PETE: Crummy. This died out about five years ago.

We bought the record—we were going to do it, but thought we'd leave it to the Coasters. They do it best.
RAY: By the Coasters, it's fabulous. This is not earthy. It might be commercial. You never know. **DAVE:** Vocal sounds forced.

BRENDA LEE: "Is it true" (Brunswick).
PETE: (after half a bar). This is great! A knockout. A No. 1! It's Brenda Lee. Well, it's a knockout. **RAY:** Again this is someone I like very much as a raver. This is very strong in my opinion. Great chords in it as well. Definitely a hit.
DAVE: Never really been a great fan of Brenda Lee. Don't agree with Pete. It's all right. Definitely not for me. **MICK:** I liked it. It had a good powerful beat. Some interesting breaks and a good arrangement. Hit it, think.

VOOMINS: "If you don't come back" (Polydor).
DAVE: It's another English record. Vocals are horrible. **MICK:** I don't like the lyrics. **RAY:** It sounds like Pete singing. It's got an interesting beginning. If Ray Charles had done this number it would have been good.
DAVE: I think it sounds like Joe Loss. The beginning was OK—directly he



North London group, the Kinks, with "You really got me" reaching for the top this week, took a strong and straight approach to their debut selection of "Blind date" records. We hope guitarists Ray and brother Dave Davies, bass guitarist Pete Quaife and drummer Mick Avory can take it on the chin. Because they've handed out a few themselves!

started singing it meant nothing.
MICK: It was an anticlimax. It deteriorated as it went along. It would have been better if someone else had done it. **PETE:** It sounds like one of those midday pop shows. Trying to take off the Rolling Stones vocal.

PETER JAY and JAY-WALKERS: "Where did our love go" (Piccadilly).
PETE: It's American isn't it? **DAVE:** I like the arrangement of the tune if there is a tune. But it does get a bit of a drag. I quite like it apart from the length of it.
MICK: It seems much of a muchness. If it had gone off into something different, it would have improved. **PETE:** It will go far. But not very far. It's a good record. I liked that sound.
RAY: It's sort of Motown isn't it? **MARY WELLS'** smooth

vocals over that sound would be a gas. But the vocal lets it down. It could be a hit.
GERRY and the PACE-MAKERS: It's gonna be all right" (Columbia).
ALL: Gerry and the Pace-makers! **MICK:** It swings along fine. I like it. It'll be a hit as well. I like the 12-string sound on it. **PETE:** I like the beginning a lot. It's all right. Not knocked out with it.
RAY: It's marvellous. Very good. I didn't like the song at first, I think you should hear this loud to appreciate it. This is a Gerry song—

it would be no good to anyone else.
DAVE: It's got bad lyrics. But it doesn't matter with a happy song. It's nice.

**BERN ELLIOTT and the KLAN "Good times" (Decca).
 PETE:** Beginning's marvellous. If it was done as an instrumental it would be great. **RAY:** Didn't mean anything, I'm sorry. **DAVE:** It's completely well, it's a complete nothing to me. **MICK:** What record? It's one of those records where you walk into a room and you wouldn't realise it was on.

RUSTIKS: "What a memory can do" (Decca).
RAY: Peter and Gordon? **DAVE:** Someone who's going in for the same sort of formula as Peter and Gordon. It sounds like a Beatles number. I don't like it at all. There's no sort of punch in the performance.
DAVE: I just can't remember if I just don't even know if it was on.

BUDDY HOLLY: "Love's made a fool of you" (Coral).
DAVE: It's Buddy Holly. It's definitely for me. It could be a minor hit—it's a hit with me. I like the clapping.
MICK: I'll get in the chart—about 36 I'd say. Yes, 36. It deserves to get much higher. It's great. **PETE:** It's all right. Some Buddy Holly numbers knock me out, some are just all right.
RAY: Buddy Holly fan. I love it but it's a shame it couldn't be recorded better. It's not up to date, recording-wise. It's good for Buddy Holly fans.

ROY ORBISON: "Oh pretty woman" (London).
DAVE: It's Orbison! **RAY:** This is very brave putting out a fast one after he's had hits with slow ones. **MICK:** I don't like the one beat there. If he'd stuck to it for the middle eight, it would have been OK. It's a good record.
PETE: Great. It's a changed style but it's got Orbison's sound. **RAY:** Halfway through I liked it. But then it became a drag.
DAVE: I like Roy Orbison. But nothing will be as big as his last one.

OTIS SPANN: "Stirs me up" (Decca).
DAVE: Sounds like one of the Sonny Boy Williamson numbers. **RAY:** Little Walter? **PETE:** It sounds like the Hoochie Coochie Men behind him—a British recording?
RAY: It's undoubtedly authentic in its sound. I thought it was Little Walter. Whether it will be a hit or not is something else. It's a hit for me.

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Rest of the SINGLES

MATT MONRO sings better than ever on his new Parlophone single, "Walk away," a ballad with high drama displaying his formidable range. A great record, with lush Johnnie Spence backing, which should go well.

Songs about the Beatles have not made so much impression as expected, but if **ROLF HARRIS'** "Ringo for president" doesn't make it, then everybody might as well ditch the whole idea of Beatle skits. Rolf has the last word—his cute (Columbia).

Long overdue single from **MIKE SARNE** is "Love me please" (Columbia). He's trying to get in on R&B act but it doesn't work. Miss. It drops.
BARRY BARNETT sings strongly and cleanly on "I saw you" (HMV) but the song is

not strong enough. The Harry Robinson backing is nicely engineered, but no hit.

MARK WYNTER'S "Love hurts" has uncanny resemblance with "Unchained melody." It's a good song. Mark sings well, and it might well be big (Pye). The arrangement is unimaginative and plodding, though.

Cohesive singing by the **LADYBIRDS** on "Memories" (Columbia) but unfortunately it has the sound of a miss about it. Unmemorable.
BOBBY VINTON'S "Clinging

(Columbia) is boring sing-along stuff. He has an irritating, cloying voice full of syrup and mush—a touch of that dreadful "boy-next-door" image. If you like the play-me-hearts-and-flowers stuff, you'll like this. I find it loathsome.

Expect America's **NEW-BEATS** in the chart with "Bread and butter." Real swinger: silly yet attractive words, and a romping accompaniment. Great (Hickory).

JAN BURNETTE sings quite well on an average ballad, "Love, let me not hunger" (Orion), with sparkling Ken Jones backing. Jan injects pathos into the song, and it's a good, non-hit record.

America's **CHIFFONS** "Sailor boy" (Stateside) is slowish and draws on one a little on repeated plays, but a doubtful hit.
 Why did **BIG DEE IRWIN**



rather reviving "Personality"? It's all quite pleasant, but we've heard it all before. This won't hit (Colpix).

The **HOLLYWOOD HURRICANES** generate a certain excitement like many American groups in "Have love, will travel" (Prima) but you can't remember the song, and it will miss the chart.

ONE and ONE, a group on Decca, are two members of the Kestrels, and their "I'll give you lovin'" is attractive semi-beat which will probably sell well without igniting fireworks. Nice sound.

Very commercial record from **CHRISTINE QUATE** on "Will you be the same to-morrow" (Orion) and it has the right beat and lyrics to click.

The **WACKERS'** "Love or money" should be a minor hit because the sentiment has mass appeal. They sing and play competently (Piccadilly). The tantalisingly-titled **ME and THEM** ask "Tell me why" on Pye, and achieve a round, solid sound on a pretty little song. Watch this one—it could move.

DOMINIC BEHAN, who must have had a near miss with the beautiful "Liverpool Lou," returns with "When I'm twenty" on Piccadilly. It's a happy little folkie and he has a voice with character.

GENE VINCENT comes back with "Private detective" (Columbia)—not too bad, but a positive chart miss. Far too complicated in its story. **Mike Hurst** wrote "It's gotta be" for **RAY SINGER** on Ember. Promising singer—R.C.

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A STATEMENT enough to trigger off a revolution appears on the sleeve of "The colourful **PETER NERO**" (RCA Victor). Concerning piano tone, Henry Butler, music critic of the "Indianapolis Times," is quoted thus:

"Even so greatly gifted a performer as the late Art Tatum—whose prodigious facility, in this observer's opinion, Nero often matches—never achieved more than a shallow, brittle tone."

We particularly like the "greatly gifted" bit in this context—especially considering Tatum's towering genius.
 But what of Peter Nero? An accomplished pianist, certainly—and one reflecting obvious classical training. But most of his contributions are florid, and set against barren, ponderous orchestral accompaniments from Marty Gold.

And Nero's jazz feeling just about puts Andre Previn in the Tatum bracket. Which may give you an idea of what this album is all about.

THE vocal intoning—at times almost hymnal in character—that helped put the **BEACH BOYS** in the chart with "I get around" is a hallmark of their album, "Shut Down—Vol. 2" (Capitol).

Melodically, the numbers fall far below Beatle standards, serving only as a vehicle for the surfing style favoured by this

Pop albums

American group. But the beat stimulates dancing activity.

If the type of sax playing featured by **JAMAICA'S OWN VAGABONDS** on their home-grown product, then no wonder West Indians flock to this country.

Root-tooty phrasing in this idiom went out with the Twenties. Nothing wrong with the Ska beat, though—for dancers who want to shake it in blue beat fashion.

Film music is so bound up with the story and situation content of the movie for which it was specifically created, it is difficult to criticise it as a separate entity.

There are a few exceptions, notably the recent "Charade" album by Henry Mancini, which stands alone as an LP delight (RCA Victor). But in the case of **NELSON RIDDLE'S** "What a Way to Go!" album (Stateside) the music obviously needs to be taken in the film's context—which, with Shirley MacLaine, was worth seeing.

Most stimulating track is on one side two, "Blue flutes", which features cool flute playing and some appealing vibes work.

Fans remember 'Won't forget' star

Reeves: more records still to come?

ONE of the most astonishing aspects of the hit parade merry-go-round in recent weeks has been the re-emergence of two Jim Reeves records to the high spots.

It has been extraordinary because it happened after Reeves' death in a Nashville plane crash. Before the 39-year-old country-and-western star died, the records were sliding slowly down the chart. When he died, sales soared.

And in London this week, Pat Campbell, Decca exploitation man and Reeves' closest friend in this country and British recording adviser, spoke of plans to issue more records of the singer in future months.

Will it mean a constant stream of Reeves records as there has been with Buddy Holly since his death?

"No," replied Campbell. "Jim was so much in demand, and on the road, that he didn't have time to make so

many records for stock, although he did have his own small studio in his Nashville home.

"He did not record so prolifically as Buddy Holly, but there are some titles he did and when 'I won't forget you' and 'I love you because' ease off in the chart, we will consider issuing another."

Pat was with Reeves only a few days before the star's tragedy, and was "stunned" when news of the crash reached Britain.

"He had spoken to me about his love for unbacked songs," Pat continued. "And he was looking forward so much to returning to Europe, where the release of his record has helped so much to build him up."

Campbell personally de-

ecided to release "I won't forget you" in Britain, and it was not issued in the States.

"People said at the time it was not very commercial," said Pat, "but then, too many people all the time failed to realise the appeal of Jim Reeves. His fans stretched right through from young people, to teenagers and adults—middle-aged men as well as woman."

Pat went on to explain how Jim came to have so much vocal purity: "He had a terrible stammer and because of this took elocution lessons. He spoke deliberately and distinctly, and these elocution lessons really came through in his singing. Every word was treated carefully."

Letters from "broken-hearted teenagers and adults" have arrived on Campbell's desk, and it is only now, it seems, that the true power in the musical world of the late Jim Reeves is being realised.

Royalties from Jim's record sales are going to his widow, Mary, who lives near Nashville.

"Jim was basically a very shy man, terribly unassuming and disliking fuss," Campbell added.

"But I am sure he will be remembered — perhaps it will take the new crop of teenagers the same amount of time to realise his talent as it did with Glenn Miller."

"But never underestimate how big he was—and is..."

—RAY COLEMAN.

CAUGHT in the ACT

JOHNNIE RAY, the idol of yesterday, scored a big hit with an audience that could not fail to like his quiet-spoken personality when he opened a week's cabaret at Newcastle's La Dolce Vita on Monday.

The 37-year-old U.S. star had the audience in his hands with songs like "Cry", "Little white cloud", and "Such a night". For good measure he sang "Walking in the rain".

Johnnie, last here in 1961, said: "It is good to be back in England—just like coming home." He is on a four-month tour of Britain and the Continent, and from his Newcastle shows it appears he will be a big hit—D.D.

FOCUS ON FOLK

ERIC WINTER writes from the Edinburgh Festival: "More folk groups than you can count, with the folk shows moving further away from the centre of things. And the nearer they get to the fringes, the more virile and vigorous they get."

GOOD TO SEE that the overall prize at the Isle of Man TV Talent Discoveries contest went to a folk group—the Settlers, from Birmingham.

To win their prize—a Border Television appearance a radio broadcast, a record session, £250 and the "Swinging UK" trophy—the group had to compete with jazz and beat groups. The Border Folk Four, from Dumfriesshire also

by JEFF SMITH

reached the finals. Things are looking up.

TERRY GOULD is reopening the Harlow club at Essex Skipper, a pub in the Stow, on Saturday evenings. Any local singers or instrumentalists should get in touch with Terry—opening night is Saturday, September 26.

MERCURY THEATRE club reopens on Wednesday, September 9, with the Moonrakers as resident group. They have an enormous repertoire and I predict they will become one of Britain's top groups," says organiser Anthony Jones. They will be

supported on Wednesday by Martin Carthy.

IN A RAVE New York Times review of the group's first LP, Robert Shelton, leading American critic, says the greatest news he's had from England lately—especially after the Beatles—is that "the Campbells are coming." Now he's waiting anxiously for a copy of their second disc, "Across the hills", due out tomorrow (Friday).

FOLKSONG WORKSHOP, an evening class sponsored by Liverpool Education Committee, has been taken over by Tony Wilson and Jim Peden. Spinners Tony Davis and Mick Groves, who started the sessions four years ago, have had to bow out owing to the increased volume of work following the Spinners' decision to turn professional.

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Poles refresh

BRITAIN doesn't have a monopoly of forward-thinking jazz musicians on this side of the Atlantic. This was emphasised by the Polish Modern Jazz Quartet at London's Klook's Kleeck this week. Wladyslaw Nanymski (alto), Wlodzimir Gulgowski (piano), Czeslaw Bartowski (drums) and Tadeusz Wojcik (bass) were given an enthusiastic hearing by a fair-sized audience.

Swinging Sunday

SYDNEY CARTER'S contributions to ATV's "Hallelujah" programmes do much to brighten up Sunday afternoon viewing.

Nadia Cattouse, Isa Cameron, Martin Carthy, the Johnny Scott Trio and Sydney make a fine team—musical without being mushy, sincere without being patronising. And Nadia's splendid interpretations of Bob Dylan numbers cry out for someone to record them.—J.S.

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THEATRICAL EMPLOYERS REGISTRATION ACT 1925-28

Notice is hereby given (A) Tony Hayes and Bryan Mason residing at (B) 15 Poland Street, London, W.1, and carrying on business in the name of BROMEL PRODUCTIONS intend to apply to the London County Council for registration under the above named Acts. 27 August 1964.

EMPLOYMENT AGENCY LICENCES

STAR CLUB ENTERPRISES (Gt. Britain) 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. 101 DEAN STREET, ROOM 8/9, 2nd FLOOR, such agency to be known as STAR CLUB ENTERPRISES (Gt. Britain) LTD. The directors of the company are HENRI EDWARD ALBERT HENRIOD, MICHAEL FRANK LEFFERY and MICHAEL PETER HAYES known as MICKIE MOST. ALL OBJECTIONS and the grounds therefor 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 this advertisement.

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Long John Baldry — "I'm a novice. I've only been listening to blues for twelve years"

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