

Melody Maker

July 18, 1964

9d. weekly

PAGE ONE TOP FIVE

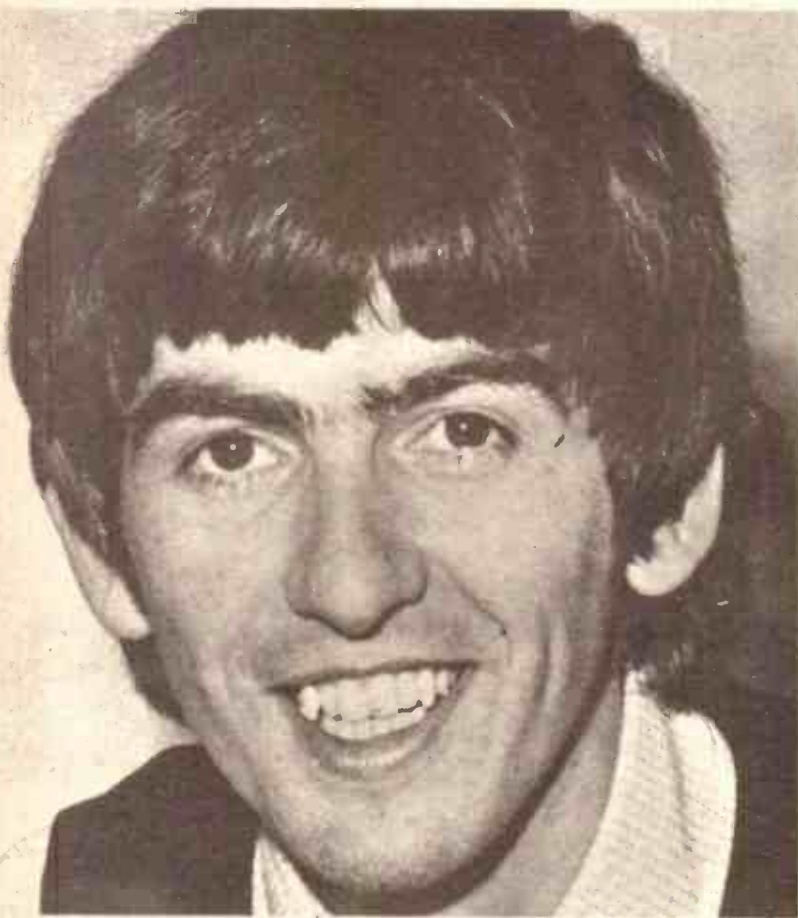
- 1 A HARD DAYS NIGHT Beatles
- 2 IT'S ALL OVER NOW Rolling Stones
- 3 HOUSE OF THE RISING SUN Animals
- 4 HOLD ME P. J. Proby
- 5 I JUST DON'T KNOW WHAT TO DO WITH MYSELF Dusty Springfield



Cliff—at 10

FULL POP 50 ON PAGE 2

BANG! BEATLES ARE BACK!



● THEIR SINGLE HAS TOPPED 600,000

New hit shoots way over half million mark

BY RAY COLEMAN

THE Beatles have done it again! They have hit the top spot the same week their record is released—with their first film title song, "A hard day's night."

The Liverpool stars have nudged last week's chart-toppers, the Rolling Stones, into second place with "It's all over now".

The film soundtrack LP also tops the album chart.

And a spokesman for the Beatles' recording company, EMI, knocked down any talk of the Famous Four "slipping in popularity".

Not slipping

"The single has sold 600,000, and the film soundtrack LP a quarter of a million," he said. "In America, we expect two million sales with the album. And the LP is selling very well in Britain."

"Record sales always slip a little at this time of the year, and considering that, the Beatles are doing fantastically well. We are quite certain they are not slipping on this performance!"

The Beatles fly to Sweden for a tour from July 28.

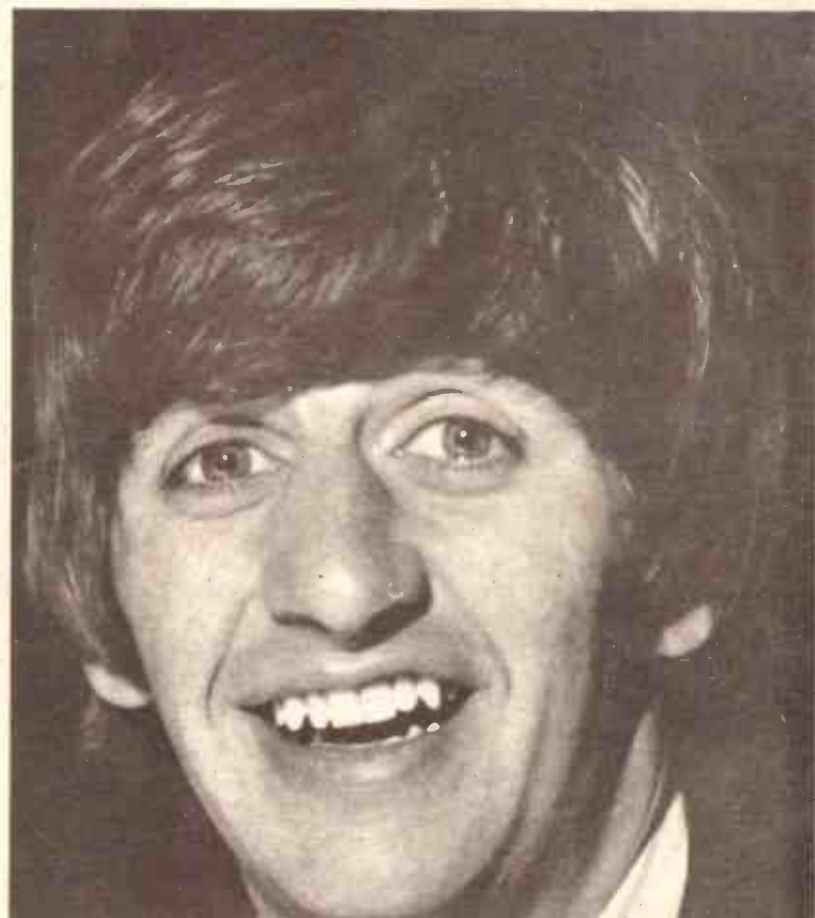
Their American tour, which includes their first Canadian visit, starts on August 15.

Their British one-nighter trek opens on October 9.

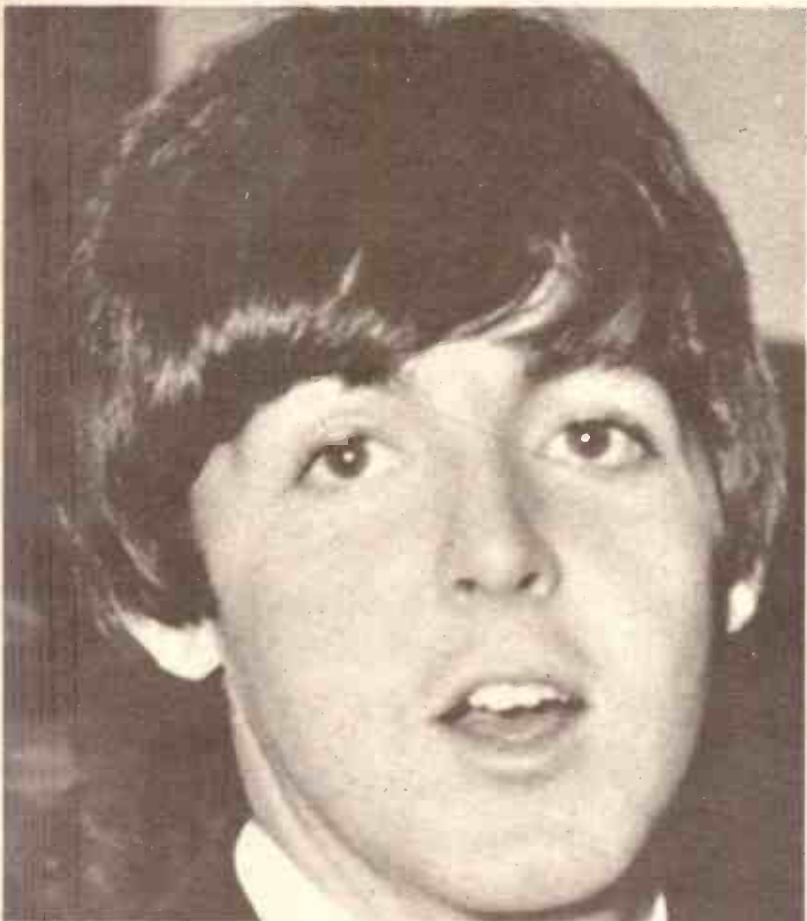
This Sunday (19) the Beatles star on TV's "Blackpool night out". And on July 25 George Harrison is a "Juke box jury" panellist.

PAUL SLAMS ELVIS BEATLES GO HOME

centre pages



● THEIR LP HAS TOPPED 250,000



● THEY'RE OFF TO SWEDEN THIS MONTH



● THEY'RE OFF TO AMERICA IN AUGUST

WOODY HERMAN—RAY CHARLES *centre pages*

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 (—) **A HARD DAY'S NIGHT** Beatles, Parlophone
- 2 (1) **IT'S ALL OVER NOW** Rolling Stones, Decca
- 3 (2) **HOUSE OF THE RISING SUN** Animals, Columbia
- 4 (3) **HOLD ME** P. J. Proby, Decca
- 5 (19) **I JUST DON'T KNOW WHAT TO DO WITH MYSELF** Dusty Springfield, Philips
- 6 (4) **YOU'RE NO GOOD** Swinging Blue Jeans, HMV
- 7 (5) **IT'S OVER** Roy Orbison, London
- 8 (7) **I WON'T FORGET YOU** Jim Reeves, RCA
- 9 (6) **SOMEONE, SOMEONE** ... Brian Poole and the Tremeloes, Decca
- 10 (14) **ON THE BEACH** Cliff Richard and the Shadows, Columbia
- 11 (10) **KISSIN' COUSINS** Elvis Presley, RCA
- 12 (9) **HELLO DOLLY** Louis Armstrong, London
- 13 (35) **CALL UP THE GROUPS (Medley)** The Barron-Knights with Duke D'Mond, Columbia
- 14 (15) **LONG TALL SALLY (EP)** Beatles, Parlophone
- 15 (8) **RAMONA** Bachelors, Decca
- 16 (11) **NOBODY I KNOW** Peter and Gordon, Columbia
- 17 (18) **LIKE DREAMERS DO** Applejacks, Decca
- 18 (36) **WISHIN' AND HOPIN'** Merseybeats, Fontana
- 19 (12) **CAN'T YOU SEE THAT SHE'S MINE** Dave Clark Five, Columbia
- 20 (—) **SOME DAY WE'RE GONNA LOVE AGAIN** Searchers, Pye
- 21 (28) **WHY NOT TONIGHT** Mojos, Decca
- 22 (17) **YOU'RE MY WORLD** Cilla Black, Parlophone
- 23 (—) **DO WAH DIDDY DIDDY** Manfred Mann, HMV
- 24 (16) **SHOUT** Lulu and the Lovers, Decca
- 25 (25) **CHAPEL OF LOVE** Dixie Cups, Pye
- 26 (—) **TOBACCO ROAD** Nashville Teens, Decca
- 27 (30) **SWEET WILLIAM** Millie, Fontana
- 28 (23) **DIMPLES** John Lee Hooker, Stateside
- 29 (24) **I LOVE YOU BECAUSE** Jim Reeves, RCA
- 30 (13) **MY GUY** Mary Wells, Stateside
- 31 (21) **THE RISE AND FALL OF FLINGEL BUNT** ... Shadows, Columbia
- 32 (20) **HERE I GO AGAIN** Hollies, Parlophone
- 33 (22) **HELLO DOLLY** Frankie Vaughan, Philips
- 34 (43) **(THEY CALL HER) LA BAMBA** Crickets, Liberty
- 35 (29) **CONSTANTLY** Cliff Richard, Columbia
- 36 (—) **I GET AROUND** Beach Boys, Capitol
- 37 (26) **NO PARTICULAR PLACE TO GO** Chuck Berry, Pye
- 38 (49) **TOUS LES GARCONS ET LES FILLES** Francoise Hardy, Pye
- 39 (48) **JUST FOR YOU** Freddie and the Dreamers, Columbia
- 40 (31) **NON HO L'ETA PER AMARTI** Gigliola Cinquetti, Decca
- 41 (39) **I WILL** Billy Fury, Decca
- 42 (27) **BAMA LAMA BAMA LOO** Little Richard, London
- 43 (32) **JULIET** Four Pennies, Philips
- 44 (—) **I SHOULD CARE** Frank Ifield, Columbia
- 45 (38) **ROSALYN** Pretty Things, Fontana
- 46 (46) **LOVE ME WITH ALL YOUR HEART** Karl Denver, Decca
- 47 (33) **AIN'T SHE SWEET** Beatles, Polydor
- 48 (41) **NEAR YOU** Migil Five, Pye
- 49 (34) **DON'T LET THE RAIN COME DOWN** Ronnie Hilton, HMV
- 50 (37) **WALK ON BY** Dionne Warwick, Pye

1 Northern Songs Ltd; 2 Kags; 3 Keith Prowse; 4 Campbell Connelly; 5 December; 6 E. H. Morris; 7 Acuff-Rose; 8 Burlington; 9 Burlington; 10 Eelstree; 11 December; 12 E. H. Morris; 13 Various publishers; 14 Southern, Northern Songs Ltd, Essex, Aberbach; 15 Francis, Day and Hunter; 16 Northern Songs Ltd; 17 Northern Songs Ltd; 18 Belinda; 19 Ardmore and Beechwood; 20 Toby; 21 West One; 22 Aberbach; 23 West One; 24 George Weiner; 25 December; 26

Southern; 27 Keith Prowse; 28 Burlington; 29 Bourne Music; 30 Belinda; 31 Shadows/Belinda; 32 Belinda; 33 E. H. Morris; 34 Zycote; 35 World Wide; 36 Sea of Tunes; 37 Northern Songs; 38 Dominion; 39 Seidman; 40 Chappell; 41 Bens Music; 42 Little Richard; 43 Flamingo; 44 Southern; 45 Francis, Day and Hunter; 46 Latin American Music; 47 Lawrence Wright; 48 Bregman; 49 Ardmore and Beechwood; 50 17 Savile Row.

Top ten—USA

- As listed by "Variety"
- 1 (5) **MEMPHIS** ... Johnny Rivers, Imperial
 - 2 (1) **I GET AROUND** ... Beach Boys, Capitol
 - 3 (4) **MY BOY LULLABY** ... Millie, Smash
 - 4 (3) **WORLD WITHOUT LOVE** Peter and Gordon, Capitol
 - 5 (2) **CHAPEL OF LOVE** Dixie Cups, Red Bird
 - 6 (6) **DON'T LET THE SUN CATCH YOU CRYING** Gerry and the Pacemakers, Laurie
 - 7 (—) **RAG DOLL** Four Seasons, Philips
 - 8 (—) **CAN'T YOU SEE THAT SHE'S MINE** Dave Clark Five, Epic
 - 9 (7) **PEOPLE** ... Barbra Streisand, Columbia
 - 10 (—) **BAD TO ME** ... Billy J. Kramer, Imperial

Top ten LPs

- 1 (—) **A HARD DAY'S NIGHT** Beatles, Parlophone
- 2 (1) **THE ROLLING STONES** The Rolling Stones, Decca
- 3 (2) **WITH THE BEATLES** Beatles, Parlophone
- 4 (3) **DANCE WITH THE SHADOWS** Shadows, Columbia
- 5 (4) **WEST SIDE STORY** Soundtrack, CBS
- 6 (6) **IT'S THE SEARCHERS** Searchers, Pye
- 7 (8) **BUDDY HOLLY SHOWCASE** Buddy Holly, Coral
- 8 (10) **A GIRL CALLED DUSTY** Dusty Springfield, Philips
- 9 (5) **SESSION WITH THE DAVE CLARK FIVE** Dave Clark Five, Columbia
- 10 (—) **CHUCK BERRY'S LATEST AND GREATEST** Chuck Berry, Pye
- (—) **KISSIN' COUSINS** ... Elvis Presley, RCA

Top ten: jazz

MANCHESTER: Barry's Record Rendezvous, 19 Blackfriars Street; **MINGUS, MINGUS, MINGUS**, MINGUS (LP) Charlie Mingus (HMV); **2 WOODY HERMAN 1964** (LP) (Philips); **3 SOMETHING ELSE** (LP) Cannonball Adderley (Bluenote); **4 JIMMY REED PLAYS 12 STRING GUITAR** (LP) (Stateside); **5 DIRTY HOUSE** (LP) Lightnin' Hopkins (Real); **6 THE SHERRIFF** (LP) Modern Jazz Quartet (London); **7 KING OF SWING** (LP) Count Basie (Encore); **8 KIRK IN COPENHAGEN** (LP) Roland Kirk (Mercury); **9 BACK COUNTRY** (LP) Sonny Terry and Brownie McGhee (Real); **10 AMERICAN FOLK BLUES FESTIVAL 1963** (LP) (Fontana).

GLASGOW: C. P. Stanton, 271 Gallowgate and 7 & 9 Burgher Street, Parkhead Cross; **1 BLUES BASH** (LP) Kenny Burrell and Jimmy Smith (Verve); **2 DOWN AND OUT** (LP) Sonny Boy Williamson (Pye); **3 JAZZ AT PRESERVATION HALL** Vol. 4 (LP) (London); **4 THE SHERRIFF** (LP) Modern Jazz Quartet (London); **5 IT'S JAZZ** (EP) Original Downtown Syncopaters (Columbia); **6 MUDDY WATERS FOLK SINGER** (LP) (Pye); **7 ROCKIN' THE BOAT** (LP) Jimmy Smith (Bluenote); **8 COLYER'S PLEASURE** (LP) Ken Colyer (Society); **9 PRELUDE** (LP) Charlie Byrd (Real); **10 CLARENCE WILLIAMS WASHBOARD BAND** (EP) (VJM).

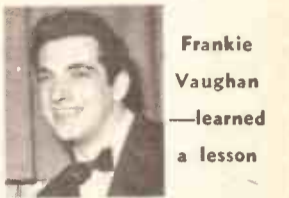
LIVERPOOL: Rushworth and Dreaper, Whitechapel; **1 NIGHT TRAIN** (LP) Oscar Peterson (Verve); **2 SHAKESPEARE AND ALL THAT JAZZ** (LP) Cleo Laine and Johnny Dankworth (Fontana); **3 HELLO DOLLY** (LP) Louis Armstrong (London); **4 THE SHERRIFF** (LP) Modern Jazz Quartet (London); **5 WRANGLIN'** (LP) Ernest Ranglin (Island); **6 BLUES SENATA** (LP) Charlie Byrd (Riverside); **7 EAST MEETS WEST** (LP) Cedric West (Columbia); **8 BLUE BASH** (LP) Jimmy Smith (Verve); **9 BLUES FOR NIGHT PEOPLE** (LP) Charlie Byrd (Real); **10 CANONBALL ADDERLEY IN EUROPE** (LP) (Riverside).

INSIDE SHOWBIZ
by the **RAVER**

ANIMALS LEFT PILOT BEHIND!

THE ANIMALS chartered a special plane to fly from "Top of the pops" in Manchester to a date at London's Flamingo last Friday—but got in the wrong plane. They got to London all right, but you should have heard the language from the charter pilot after a three-hour sit on the tarmac at Manchester!

The Rolling Stones' dislike of people mentioning their hair is like a man with two heads getting angry at questions about them... Woody Herman at Finsbury Park — "We'll now play our version of Joe Loss' arrangement of 'Woodchopper's Ball'."



Frankie Vaughan learned a lesson

BEATLES don't need shadows — they've got Sounds Inc. ... Humphrey Lyttelton big band plays an apt dedication to Britain's transport cafes — "Fifty thousand flies can't be wrong".
Sorry, but "Lucky stars" Pop Shop looks like being Flop Shop... Humph's manager, Peter Burman, bemoaning value drop of his property—MM's Bob Dawbarn has moved in next door.

PETER BOWYER not knocked out at being called a loser here last week... Ray Ennis, of Blue Jeans, stopped his car to listen to Jeans' petrol jingle and couldn't restart. No petrol.
How could Peter Bowyer be a loser with a fiancée like that? ... Woody Herman and lead trumpet Bill Chase caught motor racing at Brands Hatch last week.

dionne warwick
you'll never get to heaven



record of the week

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- A Band of Angels
- Jackie & The Raindrops
- The Merseybeats
- Al Saxon

M LK 4620 12" mono LP

DECCA

The Decca Record Company Ltd Decca House, Albert Embankment London SE1



George & Laurie

"I'M IN LOVE WITH YOU!"

★ ★ ★ ★ ★ ★ ★ ★ ★ ★
Simon Scott
WILL ARRIVE SOON...
★ ★ ★ ★ ★ ★ ★ ★ ★ ★



Besson wish to make a...

SPECIAL ANNOUNCEMENT

Preparations for the opening of our new showroom at:—

16/18 St. Giles High Street on 30th July

necessitates the closing of our SHAFTESBURY AVENUE premises on WEDNESDAY, 22nd July

We regret any inconvenience caused by this temporary closure of premises and look forward to seeing all our friends at London's newest and most modern showroom.

MAD HATTER OF HITSVILLE



SAVILE SAVVY

Here, I think I should have been a priest.

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

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

I enjoy receiving these one-shilling notes.

When I was 17, I fell on my head.

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

THERE can surely be no peaceful co-existence between disc-jockeys as long as Jimmy Savile continues to run amok. He is a clown. But a professional one. Some say preposterous. Others call him a genius.

He is Britain's answer to America's zanier-still Murray "the K" Kaufman. And Savile has a round Yorkshire accent to prove it.

He's one of the richest men in British show business. He has a remarkably agile mind, and it is only during long conversation with him that one realises just how shrewd he is.

Witticisms fly. Rudeness is exchanged for belligerence. But beneath that lunatic exterior, there is a calculating financial animal, juggling the discs at the same time as the £sd.

One day this week, Savile, blonde hair and all, sat with his feet on a table in Radio Luxembourg's London studio, and toted the customary cigar.

Forgetting the hair, Jimmy was dressed just like the average young fan at a dance hall: jeans and sweater, casual shoes, short socks.

"Right!" he ordered. "Fire!" And then: "Hey, it must be quite a thrill for a guy like you to meet such an important person as I. What say?"



Jimmy Savile—genius or joker?

business is their business. My business runs hand in glove with my love in life—beat music. Some deejays make it clear they do not like beat music. I love it and hope it goes on for ever. I have every expectation of living to 1,000 years old and I hope beat music is still around then.

WHAT IS YOUR SUCCESS PHILOSOPHY?

People are not interested in what I say but what I play. I believe in the old saying. Stand up, speak up, shut up. That's my principle. Keep the airtime for spinning discs, eh?

WHERE DO YOU LIVE?

I have three flats—one each in Leeds, London and Manchester. I have vast interests in clubs—the Top Ten in Manchester is the world's biggest club of its kind, let me tell you. I have to cover 600 miles a week to get to work.

WHAT DID YOU DO BEFORE ENTERING SHOW BUSINESS?

Worked in a pit, yes. Waterloo Colliery, Leeds. Got blown up twice.

WHAT CAR DO YOU RUN?

Three, officially. A bubble car, an E-type which does 160 zooming miles an hour, and a Silver Cloud Rolls Royce. All new. The Rolls has a stereophonic radiogram in it which cost me £220—no, £240.

ARE YOU BRITAIN'S HIGHEST-PAID DEEJAY?

I'll just pop round and ask the others how much they get. No, I don't think so, I have seen all the others at various transport cafes, though, up and down the country, so they can't be doing all that well. Here, I think I should have been a priest.

DOES BRITAIN NEED YOUNGER DISC-JOCKEYS?

Yes, more people of my age throughout the business.

WHY?

Because young deejays would be part of the business that buys the records, and that can't be bad. And if they were any good, they'd be kept on. But hear this, my friend, and listen. There is a lot of difference between an enthusiastic young man and a commercially-minded young man as far as recording companies are concerned.

YOU HAVE BECOME FAMOUS DESPITE FEW TV APPEARANCES. HOW?

Yes, they see me on TV for a few seconds on "Top of the Pops" before reaching over to switch off. No, any success I have enjoyed has been on radio, and this means that listeners have put up with me more than with anyone else.

YOU ARE CONTRACTED TO DECCA RECORDS AS A LUXEMBOURG DEEJAY?

No contract. I work for Decca on a business friendship basis. And put this down there. It is a known fact that Jimmy Savile is a firm friend of the Beatles, Gerry and Cilla as much as he's a firm friend of the Stones, Brian Poole and Billy Fury. And Jimmy has made a success of his work although he has never introduced a programme of records by any of these people: Cilla, Beatles, Swinging Blue Jeans, Peter and Gordon, Freddie and the Dreamers. All my Luxembourg shows are for Decca. BUT David Jacobs and the others, they can introduce these other stars. And Jimmy doesn't. But Jimmy's still popular, isn't he?

ARE YOU APPROACHED BY SONGPLUGGERS?

No. They know I am completely unbrideable.

AND IF YOU WERE?

The difference would depend upon the amount of money they offered me, which I would accept enthusiastically. But it wouldn't sway me as far as playing the record goes.

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

It's like a meal. Different things at a different time. I'd say a hot-pot of Don Wardell, Ray Orchard and a seasoning of all the others.

YOU HAVE NEVER HAD A B.B.C. RADIO SHOW?

No, never.

WHY?

I think the BBC were afraid of losing their broadcasting licence.

DOES THIS ANNOY OR DEPRESS YOU?

Apart from crying on my accountant's desk occasionally, it has not worried me unduly. But I hope the BBC reaches its senses before I go bankrupt. I sent them a tape once, but you know. The reason I get on well with Elvis and Colonel

Parker is that we all love playing pranks. Well, the very day I delivered the tape we played the most diabolical prank on one of the august people over there at BBC. Haven't heard a word from that day ever since.

WHY IS YOUR HAIR LIKE THAT?

I have it cut every leap year and inspected every two weeks. It's like this because I want to look like a bank manager and you only ever see a bank manager's head and shoulders. No, when I was young there was a scarcity of hair and there isn't any more, so why not have some more?

WOULDN'T IT BE AN IDEA IF YOU TOOK ELOCUTION LESSONS?

What? What? I'm an Old Harrovian. I took elocution lessons to learn the Yorkshire accent. I'll tell you what—I'll give YOU elocution lessons. But it'll cost you.

HOW MUCH DO YOU EARN?

This week? So far this week over £900. Two days to go. I'm looking forward to them greatly.

ARE YOU OVERPAID?

No. When I was a miner I was working a two foot, six-inch stint and I pulled up 20 tons of coal which will probably fill the coal houses of 100 homes. But now I supply millions of homes. I think I'm underpaid by that scale.

HOW LONG CAN YOU LAST AT THIS PEAK?

Five feet, ten inches, my height is.

DO YOU REGARD YOURSELF AS A COMEDIAN OR A DISC-JOCKEY?

Both. I enjoy my work. I'm having a ball.

WHAT ARE YOU TRYING TO DO IN YOUR WORK?

Improve the business and earn money for Jimmy. I enjoy receiving those one shilling notes.

ARE YOU OFF YOUR HEAD?

Yes, we all are. That's why the world's a knockout place.

Ray Coleman

Questions and answers followed.

ARE YOU CRAZY?

No. Who says I am?

A LOT OF PEOPLE DO YOU AGREE YOU ARE UNIQUE IN A RIDICULOUS WAY?

Oh yes, I can hear them saying that when I pass the bus stop. Well, to people who say I am mad. I would say I'm unhappy to think they think I am mad. As you know, it takes one to tell one.

HOW MUCH DO YOU EARN?

Plenty. I saw my accountant the other day and he said: "Don't you worry, either."

BUT WHAT'S THE FIGURE?

My figure is 45—19—26. Beat that.

WHY DO YOU HAVE SUCH FANTASTIC HAIR?

You mean long at the back? Because if I had it long at the front it would get in my eyes and then I wouldn't be able to see, see?

WHAT RECORDS DO YOU LIKE?

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

WHAT IS YOUR AGE?

I shall tell you the truth. Seventeen. When I was 17, I fell on my head and ever since I have suffered greatly. Up to 17, I was severely retarded, so, everything is working the other way. I have promised my body to a university. Inside my head is the maturity of a 17-year-old. I think my body will be very acceptable. And how about that then?

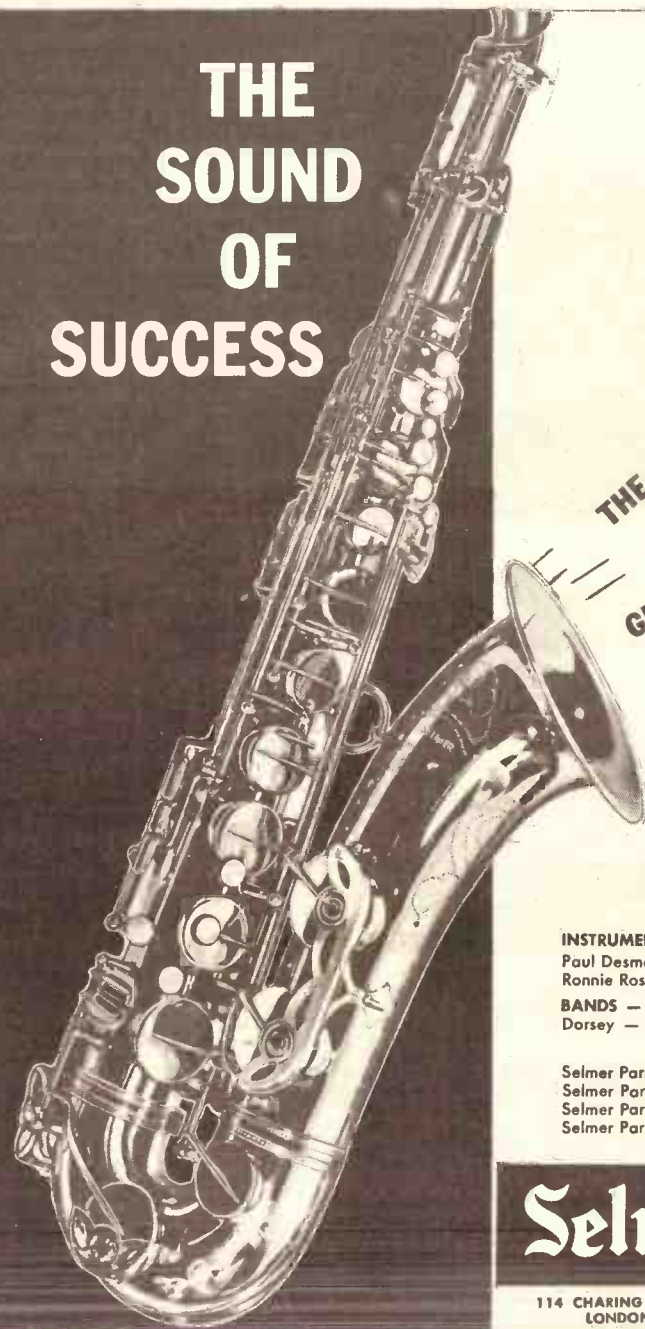
HOW LONG HAVE YOU BEEN IN SHOW BUSINESS?

Three brilliant years, my friend.

OTHER DISC JOCKEYS HAVE FAILED TO CONNECT WITH THE TEENAGE WAVELENGTH. YOU HAVE SUCCEEDED. HOW?

Ah, a lot of disc-jockeys ignore my audience. But their

THE SOUND OF SUCCESS



- THE DAVE CLARK FIVE
- PETER JAY AND THE JAYWALKERS
- GEORGIE FAME AND THE BLUE FLAMES
- MANFRED MANN
- SOUNDS INCORPORATED
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LOOK AT THIS FOR AN ARRAY OF SUCCESSFUL SAX-PLAYING TALENT

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BY *Hofner*



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CELLO TYPE

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

ROUND HOLE TYPE

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


NOVA-SONIC DOUBLE-POLE DOUBLE-COIL

NOVA-SONIC completely eliminates the overpowering second string tendency found in conventional pick-ups. It is built on the double-pole, double-coil principle and has one set of magnet heads exposed. Meticulously tested so that no adjustment is necessary. £6.0.0

BY *De Armond*



MODEL RHC-B
Tailored to fit the average Round Hole Guitar without alteration of the instrument. Supplied with or without volume control. 12 gns.



MODEL 1000
"Rhythm Chief"
Changes from solo to full rhythm electrically by just a flip of finger. Undistorted power volume. Detachable cable. True guitar tones. 15 gns.



MODEL 610
Tone control is operated by a left to right movement of the foot. Volume increased or decreased by vertical motion. Two phone jacks for plug in from either side. 14½ gns.

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THERE are several possible explanations for Freddie Garrity's pose with the roller in the garden of his new home in Gatley, Cheshire.

One is that he just got stuck in that position on his last stage show. Another that the roller hit a worm's head. Or maybe Fred just thinks rock-n-roll is coming back!

Kestrels for Aussie tour

THE Kestrels have been offered a three-month tour of the Far East and possibly Australia starting mid-September.

They are currently playing alternate Sundays at Blackpool Opera House (next visit July 26) and they have a week at Bournemouth Gaumont starting August 10.

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

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

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

All new material on Blue Jeans first LP

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

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

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

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

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

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

A rearrangement of dates mean the Jeans will now play Margate tonight (Thursday), Catford (18) and Great Yarmouth (19). They guest in Rediffusion's "Five O'Clock Club" tomorrow (Friday) and "Saturday Swings" (18).

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

Mahalia out

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

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

Kenny single

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

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

Zephyrs hit back at Jagger

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

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

Said Mick: "I hate phoney beat groups who scream like mad to try to create excitement . . . the Zephyrs 'I can tell' is unbelievable. They try hard to sound gassed and excited. They end up sounding like a load of rubbish."

Zephyr's bass guitarist John Hind stormed back: "We are not exactly knocked out by the Rolling Stones or Mick Jagger. He's entitled to his opinion, but it is not doing us any good."

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

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

'WE WERE DOING OK TILL THAT STONE HIT US'

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

"So the Stones have had hit records and we haven't. They're lucky — the Beatles did a lot for them."

"We don't begrudge them their success, but let them leave groups that are trying to carry on trying."

"We challenge the Stones to a meeting. And we'd go on stage opposite them."

Housewives dig Ken's 'Happiness'

BIG showbiz talking-point this week was how did Ken Dodd's new single "Happiness," get played on "Housewives Choice" last week when it is not re-leased by Columbia until tomorrow (Friday)?

A spokesman for Columbia told MM: "Ken has been featuring the number at the Opera House Theatre, Blackpool, and we assume someone liked it and wrote in hoping it had been recorded."

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

Asked what precautions could be taken against attempts to rig request programmes, the BBC's Donald McLean said: "You learn gradually what to look out for. Some of the attempts to rig requests are so obvious anyway."

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

"In large quantities they are easy to detect but obviously there is no safe way of ensuring that every single request is genuine. Anyway, the record company's explanation sounds likely enough."

NAMES in the NEWS

SEARCHERS for ten-day Scandinavian tour from December 13 . . . NANCY WILSON, U.S. singer, in "Hear me talking" spot of Light's "Jazz scene" on Monday (20).

MM's MAX JONES is guest record reviewer the following week (27) when NAT ADDER-

LEY is in the "Hear me" spot . . . MIKE COTTON Sound starts Scottish tour at Roth-

ham on July 29 . . . BRIAN EPSTEIN on "Juke box jury" panel on Saturday (18).

JOHNNY DANKWORTH'S Orchestra, MANFRED MANN group, MERSEYBEATS and organist ALAN HAVEN among stars at first West Wickham,

Kent, Festival, on August 1 . . . CILLA BLACK'S next

single, written by JOHN LENNON and PAUL McCARTNEY, will be jazz song in 3-4

time, "It's for you". It is out on July 31 . . . The 16-piece New Jazz Orchestra won the Jazz Band Contest at Guildford Festival last Saturday, with the First Avenue Quartet second.

New record signings: the WOLVES for Pye and the WACKERS and the ROCKING BERRIES for Piccadilly . . . KENNY BALL Band's "From Russia with love" number 8 in Japanese hit parade, and the band visits Tokyo on November 1 for three-week tour. MAT MONRO, whose version of the same song is number two in Japan, may go there at the same time.

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

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



DUSTY SPRINGFIELD —New York show

CLAY WATSON, director of the New Orleans Jazz Museum, arrived in London this week for three-day visit . . . MIGIL FIVE, whose new single is out on August 21, tour Scotland for a week from August 3 . . . Singer JACKIE LYNN in her first solo cabaret spot at London's Gargoyle Club this week . . . GRAHAM COLLIER Septet has opened Sunday jazz club at Camden Head, Camden Walk, London.

A new jazz festival, "Newport in Paris", is planned for October 1 and 2. Stars include MILES DAVIS, DAVE BRUBECK, ROLAND KIRK, HOWARD McGHEE, BEN WEBSTER and the TUXEDO Jazzband . . . Trumpeter-band-leader MICK MULLIGAN has started the Midhurst, Sussex, Jazz Society at Egmont Arms on Mondays. Resident, STANE STREET JAZZMEN . . . SCREAMING LORD SUTCH opens for fortnight in Australia at Sydney's Surf City tomorrow (Friday).

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

Caught in the act

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

True, they had microphone trouble, but during the group's act there was a steady trickle of people leaving the theatre. This grew during their final number, "Shout".

Dick Emery and the Kaye Sisters were the hits of the show with the holiday crowd.—M.B.

Swinging Sophie

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

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

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

Kestrels fly high

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

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

A sparkling, versatile, carefully-rehearsed act with a refreshing college-boy approach.—C.H.

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DISAPPOINTING TURNOUT FOR HERMAN TOUR

Davison attacks the big band fans

IMPRESARIO Harold Davison this week hit out at British jazz fans for "not giving Woody Herman the support he deserved."

Herman's band ended a four-concert tour in London on Saturday at Finsbury Park Astoria. They had also visited Birmingham, Croydon and Portsmouth.

"As a four-day tour," Davison told MM, "the visit was not nearly as successful as one expected and I am surprised and disappointed that British jazz fans cannot support one of the greatest bands ever."

"I am very disappointed that audiences have not been terribly good. People grumble that we only bring in the same people year after year—but look what happens when we bring over a band that is the talk of America."

"Admittedly one doesn't expect to draw the same audience for Woody Herman that one expects for such as Louis Armstrong and Ray Charles, but I expected a better turnout than this. Surely there are enough jazz fans in the

country to support four concerts by a wonderful band.

"You get disillusioned. I only hope that when Herman returns, word of mouth will have spread sufficiently to guarantee a better turnout."

WOODY HERMAN IN BRITAIN—CENTRE PAGES

Top Gear

"TOP GEAR," the title of the Light Programme's new weekly pop show—it takes the air for the first time tonight (Thursday)—was suggested by listeners.

Two fans sent in the same suggestion. One wrote: "For a show that's swinging and gay and bright, I think that 'Top Gear' sounds just right." "This sums up what they'll be getting," says producer Bernie Andrews. "The show is going to move fast and make everyone listening get on the move with it."

Topping the "Top Gear" bill

tonight are the Beatles. And with them are Dusty Springfield, Carl Perkins, Mark Wynter, the Nashville Teens, the Breakaways and Arthur Green-slade and the Gee Men.

Brian Matthew comperes this late-night two-hour pop series.

All-Star switch

NEW YORK, Tuesday.—New Orleans clarinetist Joe Darenbourg has left the Louis Armstrong All-Stars and his place has been taken by tenorist-clarinetist Eddie Shu.

Shu—real name Edward Shulman—is a versatile musician who also plays trumpet and harmonica and sings. He is blowing mostly clarinet and harmonica with the All-Stars.

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

Napoleon dies

PIANIST Teddy Napoleon, formerly with Gene Krupa's trio and the Bill Harris and Flip Phillips groups, has died of cancer in New York, aged 50.

Born in Brooklyn, Napoleon was a nephew of famous Original Memphis Five trumpet leader, Phil Napoleon, and brother of pianist Marty Napoleon.

He joined Krupa in 44, and was featured with his band and trio on and off until 58. His last appearance in New York, with his own trio, was at the Gordian Knot Club a few months ago.

Trumpet needed

DRUMMER Jimmy Nicol has a problem—finding a replacement for Shubbubs trumpet Johnny Harris, who is leaving because of his arranging commitments.

Jimmy's manager, Phil Robertson, told MM: "If it was a guitarist it would be easy but in this day and age it is very hard to find a trumpet player."

"We need somebody who is young, likes R&B and is a good reader."



Stones and US stars for Festival

THE Rolling Stones and three American bluesmen—Mose Allison, Jimmy Witherspoon and Memphis Slim—are among the bill-toppers for the National Jazz and Blues Festival at Richmond, Surrey, on Aug. 7, 8 and 9.

BBC-TV will cover the Festival for an hour "live" on Saturday night (August 8) and part of the following night's programme will be recorded for a BBC-2 "Jazz 625" show-ling.

The Festival opens on August 7 with the Stones topping a R&B bill which includes The Authentics, The T-Bones and The Grebbles.

There will be two programmes on August 8, the afternoon featuring the modern jazz of the Tubby Hayes Big Band, Ronnie Scott Quartet, Johnny Scott Quintet and Dick Morrissey Quartet.

The evening bill includes Jimmy Witherspoon, Memphis Slim, Manfred Mann, Chris Barber's Band with Otilie Patterson, the Alex Welsh Band, Long John Baldry's Hoochie Coochie Men and Colin Kingwell's Jazz Bandits.

The final show on Sunday evening will have singer-pianist Allison topping a bill which includes Kenny Ball's Jazzmen, Humphrey Lyttelton's Band, Georgie Fame and the Blue Flames, the Yardbirds, the Graham Band Organisation and the African Messengers led by trumpeter Mike Fellana.

Over 35,000 fans are expected to attend the Festival which will be fourth to be held at the Richmond Athletic Association's ground.

JAZZ PILGRIMS

TWO British jazz musicians, clarinetist Sammy Rimington and drummer Barry Martyn, were due to leave London today (Thursday) for an American tour.

Rimington and Martyn are Britain's "exchange" for New Orleans jazzmen Emanuel Paul and Kid Thomas Valentine, who recently toured Britain.

The Britons will tour the States and Canada for 12 days with Valentine (tpt), Paul (tnr), Bill Bissonette (tmb), Dick McCarthy (bass), Dick Griffin (bjo) and Bill Sinclair (pno).

Barry and Sammy also plan a pilgrimage to New Orleans.

What makes Johnny run

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

BEACH BOYS DUE

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

Agent Tito Burns is bringing them here this autumn to tour with Freddie and the Dreamers and the Four Pennies.

Radio and TV ban mod-rocker disc

RADIO and TV programmes have banned a record which takes the mickey out of mods and rockers. It is "Nothing better to do," recorded by 22-year-old Bill Oddie on Parlophone.

The words suggest that mods and rockers have nothing better to do than invade towns.

An ABC-TV spokesman said: "The record is not in the best interests of the general public." And the BBC have shunned the disc.

Oddie's record has not had one broadcast since it was released on July 3.

He said this week: "Perhaps they think it might be used by mods and rockers as a marching song! But the ban is ridiculous."

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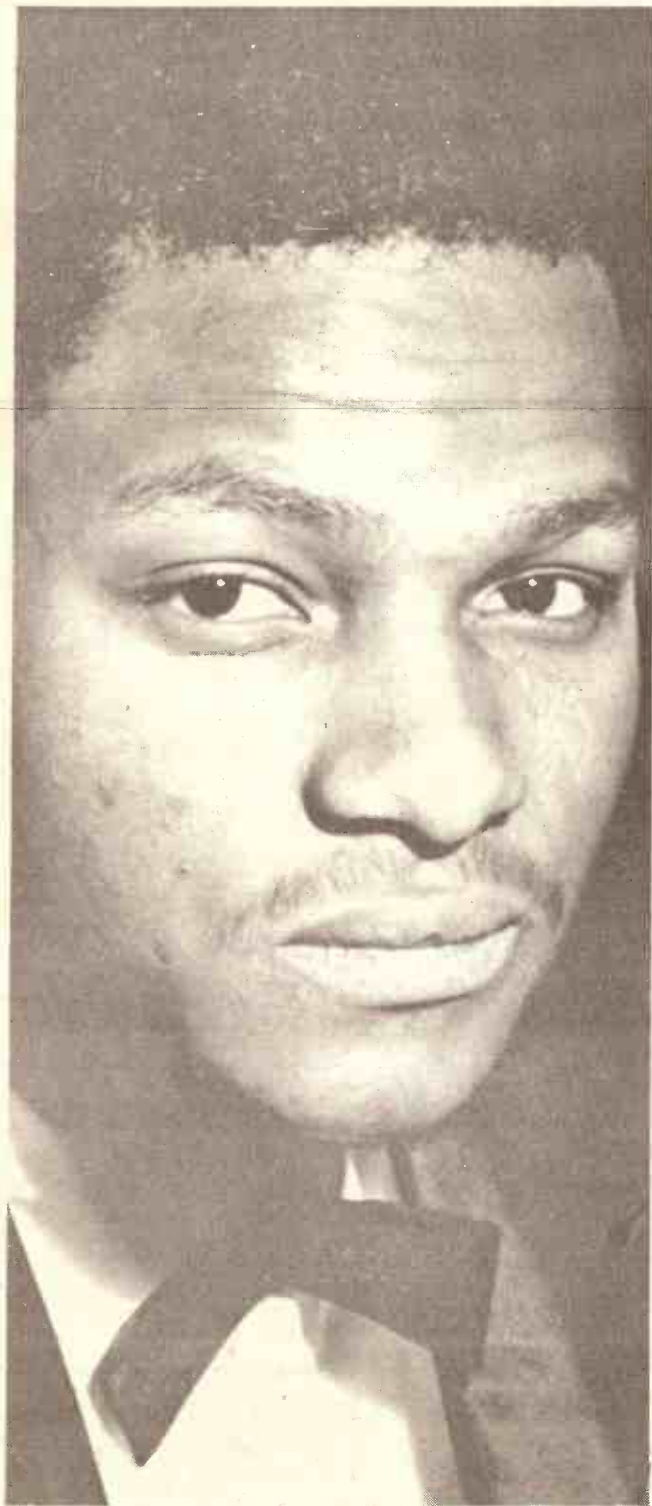
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CHET BAKER • McCOY TYNER—EXCLUSIVE INTERVIEWS



THE REAL McCOY

DON'T believe in paying lip service to the giants of jazz piano," said McCoy Tyner. "I certainly admire a lot of them. But I feel they should be regarded as stepping stones to other things."

The 25-year-old pianist with John Coltrane's Quartet was huddled in a corner of New York's Half Note jazz club during an interval. Today, Tyner is probably at the height of his recognition as one of jazz's most creative modern pianists.

His work has not been confined to accompanying Coltrane: McCoy has taken the other two members of John's rhythm section — bassist Jimmy Garrison and drummer Elvin Jones — into the recording studio to make several fine trio LPs.

"I have always felt," said the articulate Tyner, "that a jazz musician may pay his dues to the pioneers, but must always be honest to his own feelings in music. A player should always be contributing plenty of his own. It is no good copying."

"You should have respect for genius that came years ago—like Art Tatum—but their music, while being remembered, should not be revived. It should be embroidered."

"Now Tatum, I still listen to him regularly, because what that man did with the piano — well, he was really too tremendous for words. I would just like to be able to have complete command of music and ideas like he did."

Inspiring

"When I began playing, my main influences were Thelonious Monk and Bud Powell. I thought then, and still do, that both these men were doing what a jazz pianist should be doing — paying dues to pioneers while not making it obvious. Something new was coming out all the time."

"That is how I have tried to model myself."

We switched to talk of Tyner's playing with Coltrane and I asked if he ever found it difficult to keep up with the tenor star's rapid thoughts and ideas as a musician.

"Not really," said McCoy. "Inspiring, because he keeps us all on our toes. You never lapse. I think all the fellows in John's group have a feeling of what is required. We go along with whatever his mood is that particular evening."

"And I think we inspire John. In this group, a lot of the music is built around individuals. The overall sound we get is as a group. Some people have suggested otherwise — that we are merely accompanists. That is just not true."

"As musicians, I really believe John needs us and we need him. All our ideas meet."

Yet one gets the feeling that McCoy is very keen on those trio albums.

"It's very good for a piano player to get away occasionally and play alone," he continued. "I practise a lot at home, and when the quartet is not working, the trio does the odd gig."

"I want to settle down more and get down to writing. I don't seem to get the time, but I think I'll do more in the future. The trio has an album coming out, 'live' from Newport. I like recording 'live' most of all, and the whole group would like to do more."

Success as a solo pianist prompts the inevitable question: would McCoy consider going it alone without Coltrane?

"No," he answered. "As it stands, I've got the best of both worlds. A contract with Impulse Records for myself and the exciting work of playing with John."

"And besides, none of the other guys in the group would want to."

"John's music matters to us."

Ray Coleman

The new Coltrane album—turn to page 10



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

CHET BAKER, who recently returned to America from Europe after a lengthy and eventful stay, is remarkably unmarked by time and experience. If anything he looks younger than when he first came to fame with the Gerry Mulligan quartet.

The soft-spoken young man who had it all 10 years ago, then slipped and fell, was in a good frame of mind when we met.

"I've made a new start," Chet said. "I have many plans, all of which seem pretty logical considering the situation in jazz today."

"It is no longer possible to be just a jazz artist. The work opportunities for jazzmen decrease every day. There isn't as much interest in jazz as when I left the country, and certainly the communication between musicians and listeners is not what it was."

UNIQUE

Manager Richard Carpenter, who accompanied Baker to the interview, added: "Chet has a unique singing quality and we intend to fully expose this side of his talent so as to invade the pop field. There is no doubt in my mind that he can hit it big."

"We have already put the wheels in motion. Chet recently cut his first album for Colpix Records. Both his instrumental and vocal talents are brought into play. The next Baker LP for the label will further emphasise his singing."

"I actually sang before I became interested in playing. It's a natural thing for me," explained Chet. "I received some recognition for my singing after recording that first

Chet makes a comeback

From **BURT KORALL** in New York

Pacific Jazz vocal album ten years ago, but didn't follow up on it."

In order to follow through this time, Carpenter plans to build an act for Baker in which his playing AND singing will be well showcased. This will allow him to play clubs that rarely buy the jazz artist.

"I hope to get him a few film and stage roles," Carpenter continued. "Slowly we will change his professional image. We no longer can afford the stereotype label 'jazz artist'."

Baker currently is playing dates out of town with his new group—Phil Urso (tenor saxophone), Hal Galper (piano), Jymie Merritt (bass) and Charlie Rice (drums).

Baker's style has become more aggressive and complex, and at the same time more durable since last we heard him. Whatever his personal difficulties over the years, he has continued to evolve as a player.

"Beauty — that is my basic concern as a player, above and beyond every-

thing else," Chet declared. "In order for my music to be beautiful, however, I have to work with challenging, inspiring material. If the progression, theme or song doesn't make it, nothing too startling is likely to happen in the blowing."

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

SOUL

"I can't figure out why Miles and Coltrane are no longer as concerned with soul and feeling as they were in the past. Coltrane, in his search for a more expressive style, has probably played the changes in every way they could be played but, unfortunately, his head seems to have overruled his heart."

Baker, like most Americans who have been to Europe, commented favourably on the quality of European audiences, expressing particular partiality to the Germans.

European musicians, however, did not impress him. It is his contention that the best of the foreign jazzmen don't come up to the American standard, for all their sincerity. "Their conception is too limited."

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Another Rolling Stone writes for YOU

I'd like to forget about Juke Box Jury

says

KEITH RICHARD

ALL right, so Juke Box Jury wasn't a knockout. Now everybody's had a go at us, I'd like the chance to reply.

I think the whole programme's very limited for a start. We all sat, consciously knowing there were five of us, and we had a few seconds each after each record.

We weren't great, and that's a fact. But the records they played us! They were NOTHING! Don't misunderstand—they weren't bad records, but there didn't seem anything to say about them.

* * *

It wasn't that the singing or guitars were out of tune on any particular record, but they were all records with nothing much about them. We were lost. And I think it came across.

We were all lost, except for Charlie and maybe Mick. I agree we didn't come over well, but it

wouldn't be much different if we did it again, quite honestly.

It's the way the show's run that restricts you. Juke Box Jury doesn't suit the Stones.

I'll say one thing for our show on Juke Box, though. I'm sure that's what helped us reach number one. If nothing else, it kept our image up!

People thought the worst of us before they saw us. When they finally looked at Juke Box Jury, it was the confirmation that we were a bunch of idiots.

We don't care that much what people think. But I can tell you this: it's difficult to say anything sensible in a few seconds, especially with unspectacular records. But I could tell things were not going well on the show.

We don't particularly care about whether we go back

on the Jury. It was an experience I personally would rather forget.

* * *

HAVING a number one hit's a good feeling, but we're not all mad about it.

I'd hate everybody to think that just because we've made the top spot this time, we'll have to do it every time we have a single out.

All the Stones agree that as long as we get in the top ten, we'll be very happy.

As it happens, I think "It's all over now" is the best single we've done, and I'm glad to say the group improves every time it makes a single. At least, we think so.

I like the overall sound on this new one more than I did on anything before.

GLAD Mick wrote a bit last week about the Paramours. We all think they're good and deserve to make it.

Wayne Fontana has a very good group, though. Give them the right material and they'll be there.

* * *

IT'S all very well people having a go at the rhythm-and-blues thing and saying it's not authentic.

But there's a lot more good come out of the scene than many people allow.

For instance, the trad boom didn't do much good for the real thing, did it? People only got interested in British copies of the real thing.

Now, in R&B, people are digging British groups — and if you look at the chart you get big names

like Howlin' Wolf, Chuck Berry, Bo Diddley and Tommy Tucker.

That's what's really pleased me about it all. If our stuff has got people interested in R&B by some of the great American stars, we'll have done some good.

I personally reckon that this can be built up. The next step for groups like ours could be to do more gospel. Pop music tastes are changing, and I don't see why we can't get people interested in such people as Solomon Burke.

I don't think he's selling very big, but I'd like him to, because he's great.

People who knock the R&B scene don't give it enough credit for interesting people in something they'd never have heard of.

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

Who's laying down the rules?



It was the confirmation that we were a bunch of idiots. We don't care much what people think, but it's difficult to say anything sensible in a few seconds.

The Knights are no longer barren

IT has taken them four years to succeed — and they have done it in a satisfying way. For in this year of groups, groups, groups, the Barron Knights, with vocalist Duke D'Mond, have taken a gentle rise out of the current pop scene and more than a gentle rise into the hit parade with their humorous hit "Call up the groups".

Which is as it should be.

The Barron Knights are not a group in today's sense of the word — as any person who saw their highly-rated performance on the Beatles' Christmas Show at London's Finsbury Park theatre last year will tell you.

Their style has a great deal of the showband in it — a trend many people say will soon overshadow today's beat group boom.

Their repertoire includes no Liverpool-type pop numbers and only one rhythm-and-blues offering.

Elastic

"Our image?" said Barron Anthony, bass guitarist-founder of the group, "a cross between the Marcells, April Stevens, the Four Preps and Ray Charles, with a touch of the Four Seasons."

"We use comedy in the act — this record came from a stage routine we had been doing for a long time — but we don't want to be known as musical comedians."

"We can — and have done — all kinds of numbers. That includes sort of serious ballads, R&Bish stuff and so on."

"Duke has got the most elastic voice. He can handle almost any type of number."

Their unusual name came from Barron's father. "We thought it was a bit unwieldy at first," said Butch Baker, guitarist, and broken-nosed face-puller of the outfit.

"But this was in the days of the Fleeekkers, and we argued that if they could use a name like that, we could have one like ours."

"We've thought of changing it several times since then, but decided to stick with it because so many



"There will always have to be entertainers—and that's our job," say the Barron Knights. Here they tell the MM's CHRIS ROBERTS how it feels to have finally made the chart after four years of solid effort in the face of competition by Britain's top groups. Left to right they are (back row): Les "Butch" Baker, Dave Ballinger and Barron Anthony. Front: Duke D'Mond and Peter (P'nut) Langford.

people knew it and because it's different."

The group, who all hail from Leighton Buzzard in Bedfordshire, admit they were rather left at the post in the group rush for stardom.

"We saw people like the Stones and Freddie and the Dreamers, the Dave Clark Five, whom we've known for a long time, all get hits and we felt out of it," said Barron.

"But we're very grateful for the mentions these, and other groups have given us now they've reached the top. Let's face it, when Mick Jagger says he likes the Barron Knights, it means something to a few thousand people!"

Their parody record, in its demonstration disc stage, got a big boost from Brian Epstein, who wrote to the group saying how much he and John

Lennon and Paul McCartney enjoyed it.

"That was a real morale booster," said Butch, who added that the record's success had meant personal loss for him. He had bet several showbiz people the single wouldn't reach the chart, and the higher it got, the more he was dipping in his pocket.

Visual

When they rehearsed in Leighton Buzzard, it was in front of a big studio mirror to achieve the right visual effect.

And, Barron added, they use psychology. "It's a matter of playing to one person in the audience."

"We also make a point of getting in with a couple of fellas when we arrive at a date—buy 'em a coffee or something — and then we know we

can play to them with some success.

"We've noticed that the youngsters coming to dance halls are much happier than they used to be."

"We believe they went through a black period when it was the thing to look disinterested. Now, you see them coming in smiling and really enjoying themselves."

"They're wearing bright colours now, too, instead of the old black leather gear."

The rest of the group — P'Nut Langford (guitar), Duke D'Mond, and drummer Dave Ballinger — emphasised that audiences really have to listen to their performance.

"There will always be idols," said P'Nut (The name? Because the boys say he looks like a peanut). "But there will always have to be entertainers."

"That's our job," said Barron.

TWO BIG NAMES IN THE POP WORLD



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

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

When the Beatles came marching home

T HERE is a scene in the film "A hard day's night" in which the Beatles are receiving individual fan mail. At the picture's northern premiere in Liverpool last Friday, there was hardly a murmur as letters were handed on the screen to John Lennon, Paul McCartney and George Harrison.

Then when Ringo Starr was told there was none for him, hundreds of teenagers in the Odeon Theatre groaned in despair. And when the drummer eventually got some mail, there were shrieks of delight—and applause.

That incident sums up the current state of Beatlemania. Ringo, the man of few words, the poker-faced once-pathetic outsider, is now the undisputed star.

It was equally clear at Speke Airport earlier, when the Beatles flew into their home city to a rapturous welcome. "We want Ringo" was the popular cry, although Paul ran him a close second.

The Return of the Beatles to Liverpool was short but sensational. They were in town for five hours before flying back to London at midnight to appear on TV's "Lucky stars."

But the reception they got was much more fervent than a royal visit.

Thousands of fans lined the streets. Hundreds fainted. Placards bursting with home-town pride emblazoned the murkiness of Merseyside. This was where it all started, the world capital of beat and a social phenomena. And Liverpool let everybody know it.

The Beatles stepped from the plane and were greeted by scores of jostling pressmen.

"Wheer's me dad?" shouted George Harrison. "It seems years since we were here," said Paul McCartney.

RAY COLEMAN reports from Liverpool



McCartney slams Presley film songs

PAUL MCCARTNEY this week criticised Elvis Presley. The Beatle said he did not like Elvis's recent records. "He did much better stuff in the early days, when the songs did not come from films," said Paul.

"In fact, we all liked him much better then. The songs were good, and we all used to think he was great."

"I still like Elvis's singing. His voice is good and he does the songs well. But the songs are not very good, in my opinion."

"I wish he would come away from the films for his records. Then, I think things would be much better."

Paul hit on the subject of Presley during a Radio Luxembourg recording in London.

The show was "Battle of the giants", in which the Beatles were awarded a trophy for being the most successful artists in 13 weeks of radio contests between various groups.

Although the first trophy went to the Beatles, the favourite star in the series so far is — Elvis Presley. He beat the Beatles in the poll by more than 2,000 votes.

Said Paul: "I'm not knocking Presley's singing — just the choice of material. I don't rate it at all since he got so involved with the film songs."

"I even heard the other day that Elvis was planning to have ALL his singles from films in the future."

"What a drag!"—R.C.

HEROIC WELCOME

"Didn't know it was so near London by plane," said George. "But I hate flying—you don't stand a chance if the engine conks out."

Ringo, heralded by many critics as the star of the film, said: "I wish we had time to stay here just for the night. The only time I get a decent breakfast is when I go home."

He was modest about being nominated as the film star of the quartet. "It's nice to read, but I don't believe it," he said. "I think John is a lot funnier than me."

After saying hello to pals from the early days—including Cavern manager Ray McFall and resident disc-jockey Bob Wooler—the Beatles' took off for the limousine cruise to the town hall, where the Lord Mayor hosted a civic reception in their honour.

The size of the crowd astonished the Beatles. They thought that their international fame might have meant that their home city had gone cool on them.

So the heroic welcome, was for them, a particular moment of glory.

"It's just fab—the best thing that's happened to us," said John Lennon.

Then it was on to the theatre for the premiere. The Beatles must have been agape at the sight of a police band playing the crowds into their seats with an incredible version of "Can't buy me love."

Gerry Marsden was there. So was Lionel Bart. David Jacobs got the ball rolling by taking the stage to introduce the boys before the film started. And he got a tremendous ovation when he had two digs at the Rolling Stones in his opening speech.

"In a few moments," said David, "I'll be able to introduce you to four young boys who will probably have something to say—which will be nice. I mean—the Rolling Stones had nothing to say." Applause.

LOCAL PRIDE

"Do you know, I was chatting to this bird up at the TV centre the other Saturday and I was getting on famously and I thought how lucky I was. Then, it turned out to be a boy!" More cheers.

Finally, the premiere crowd went wild when the Beatles appeared.

George boomed over the mike: "All my people are here."

John danced about the stage then said: "What happened to my relations at the town hall?"

Ringo got ecstatics screams. Then he said with fierce local pride: "What you all did for us this afternoon was marvellous and we appreciate it. People kept coming down to London saying 'you've finished in Liverpool.' But we proved them wrong, didn't we kids?" The crowd went wild.

There can never have been a film premiere like this.

Every song the Beatles sang received a tumultuous ovation. Fans moaned their despair at the slightest unhappiness or stroke of bad luck that befell the Beatles in the picture.

Liverpool had gone as barmy as the



John tries his hand at brass — much to the enjoyment of the bandsmen.

rest of the world for the four young men who began their careers there.

And there was an understandable tinge of sentiment about the triumphant return of John, Paul, George and Ringo to their native soil.

Cavern boss Ray McFall said hello to the group for the first time for ages. "They're just the same as they ever were—just as friendly and pleasant," he reported. "I think they'd have liked to visit the Cavern and play a session there. Gerry did this recently and he really enjoyed turning the clock back."

"I reckon if the Beatles played the Cavern again, they'd enjoy playing 'Long tall Sally' and 'Twist and shout' as much as they did in 1961."

Deejay Bob Wooler said: "Success has not spoiled the boys. It never will."

Paul McCartney summed up their welcome this way: "It meant more to us than any other. We will never forget it."

ELKIE KNOCK COLD AT K

CHAMPAGNE in buckets alternates with flowers and endless packets of cigarettes along the white-clothed judges' table at this lavishly-presented European singing contest.

It can't be bad as I have the good fortune to be a judge (youngest) along with songwriter-cabaret artist Paddy Roberts.

He calls me Junior. The British team and pressmen call us Roberts Inc (Judges). I call it slightly fantastic.

At the moment the champs tastes better and the flowers are brighter for Paddy and myself—for the British team put a zippy performance in Saturday night's concert beating Austria by nearly a hundred points—386 to 294.

Each of the six teams compete twice against another team during the seven day contest—two teams a night until the final on Thursday. Britain faces France on Wednesday.



Belgian radio broadcasts the whole show every night and from Monday Eurovision this side of the Channel screened each performance, which is followed by star cabaret in the Knokke casino's massive concert room.

Pardon me if my Union Jack is showing, but our team has largely come through as professionals so far, though it is too early to judge with four nights to go.

On Saturday afternoon at the British rehearsals hard-working team manager Johnny Worth seemed more nervous than the team.

"You can't be confident in a thing like this," he said. "Never know what can turn up from THEM. We have got a good team, yeah, but you'd be surprised how the others turn out on the night. Don't forget they

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JAZZ ON A SUMMER'S WEEKEND



The trouble with the Ray Charles band...

THE number of jazz artists who manage to straddle the diverse worlds of jazz and pop can almost be counted on one hand. Erroll Garner and Louis Armstrong are among them. So is Ray Charles.

Charles has acquired this stature on the basis of hits with ballads set in a dead-slow-and-stop tempo, and it is the Ray Charles of the chart rather than Ray Charles the jazzman who dominates his current British tour.

At Hammersmith on Sunday, Charles meandered through his hits—"Georgia," "You Don't Own Me," "Busted" among them—to rapturous applause from an audience which had obviously gone to worship at the shrine rather than differentiate between good and not-so-good performances.

The first half of the show was depressingly disappointing, with the Charles band, under the direction of bassist Edgar Willis, providing a half-hour of sloppy, slipshod big band music which really grated on ears fresh from a Woody Herman concert the previous evening.

Why this situation exists is beyond my comprehension. The Ray Charles Orchestra should be one of the best in the business. It has a first-class tenor soloist in David "Fathead" Newman, a swinging drummer in Wilbur Hogan, and the potential to come to life in an exciting manner.

The sorry truth is that it doesn't. Nevertheless, there was almost enough of Charles' unique vocal ability, and a fair helping of his fine, bluesy piano to make up for the deficiencies in the band.

Highspots of the evening, for me, were "In The Evening," a fine exercise in creating tension on a slow blues, and "I Gotta Woman" which was well and truly in the classic Charles vein.

The band ALMOST spoiled the evening. Somebody should make sure that they don't in future, because there is no excuse for a performer of Ray Charles' stature putting up with second-best.—BOB HOUSTON.

HOORAY FOR THE HERMAN HERD

THE Woody Herman Herd stampeded into London's Finsbury Park Astoria on Saturday and justified every one of the superlatives that have been flying its way.

This youthful exuberant Herd—the fourth as far as one can discover—provided one of the most exciting jazz performances to be heard in a British hall in a long time.

It is fit to rank with the Ellington and Basie crews as one of today's great big bands—and for my money is superior to the current Basie group in most respects and is only inferior to Ellington in solo strength.

Herman has been a bandleader for nearly 30 years now and is almost unique in the way each of his bands has been quite different from its predecessors.

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

The entire band, apart from pianist and drummer, stand throughout the whole show and manage to look as though each number is a new and thoroughly enjoyable experience.

Woody, himself, is an effective, though surprisingly unobtrusive showman, and there is a reasonable, though not overdone, ration of humour—notably drummer Jake Hanna's hilarious impressions.

In Hanna, this Herd has a worthy successor to such

illustrious predecessors as Dave Tough and Don Lamond.

Never flashy, he swings like the clappers and phrases superbly with the brass section.

The line-up follows expected Herman practice with a sax section of three tenors and baritone, with Woody's alto or clarinet occasionally added, and the brass comprises five trumpets and three trombones.

And what a trumpet section! With Bill Chase playing great lead, it combines precision on some highly complex passages with fantastic heat and attack even at breakneck tempo.

Pianist Nat Pierce and bassist Chuck Andrus complete a first class rhythm section, though the vagaries of the Astoria acoustics muffled much of Andrus' work.

With the possible excep-

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



Woody now ranks with Ellington and Basie

He is blessed with a finger-busting technique and an aggressively pleasing directness on the faster speeds, though I was also much impressed by his brief ballad spots.

Then of course there is Woody himself.

His vibrant clarinet and Hodges - inspired alto

haven't changed in two decades, yet he never sounds out of place following one of his youngsters and the applause he gained owed little to nostalgia.

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

HANGING OUT WITH THE HERD page fifteen



NAT PIERCE



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CKS 'EM NOKKE

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



ELKIE — sister of Dakotas drummer Tony Mansfield

all go for the French gear over here."

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

Indian-born cabaret singer Mel Gaynor, ex-Rabin band vocalist came on and hit the full hall straight in the ears with a power-packed "Jezebel" — the beautiful and swinging Francis Bey Orchestra adding to it richly.

After the first four bars the president of the jury Monsieur de Radoux, sitting on my right, turned with his hand pressing his chest and said "Magnifique!"

One of the French judges sitting the other side was no less complimentary all through the show.

Chris Bellman, shy-looking 19-year-old off stage proved she

has been on stage all her life, causing the sensation of the night.

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

Photographers blossomed around the stage popping off at the revealed shapely leg. Half way through Chris threw the whole skirt off and danced for a few bars before ending in trouser style.

Decidedly un-British, yes, but good showmanship.

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

Barry Barnett closed the spot with a cool voice "All or nothing at all" and a smoothly sung "What kind of fool am I?" He is without a doubt one of the best young singers in Britain. Pity the record-

buying public don't think the same.

With or without the contest, the team's other girl is going to be a star in a few months. She is 18-year-old Elkie Brooks, sister of Dakotas drummer Tony Mansfield.

With all the jazz feel of a young Cleo Laine ("she used to come to the club in Manchester—she said she dug me as a matter of fact") and the pop promise of a gospel influence she is destined for somewhere near the top. Big brown eyes, a beehive of black hair and curves all over are no handicap either.

With the contest's vibes, guitar, piano, bass, drums group she did a swingingly accurate "Willow weep for me" in 3/4, followed by her first record "Something gotta hold on me", complete with gospel shouts and an amen ending from the Bey band.

Elkie is a professional on and off stage with a kookie laugh and sense of humour, very like Cilla Black.



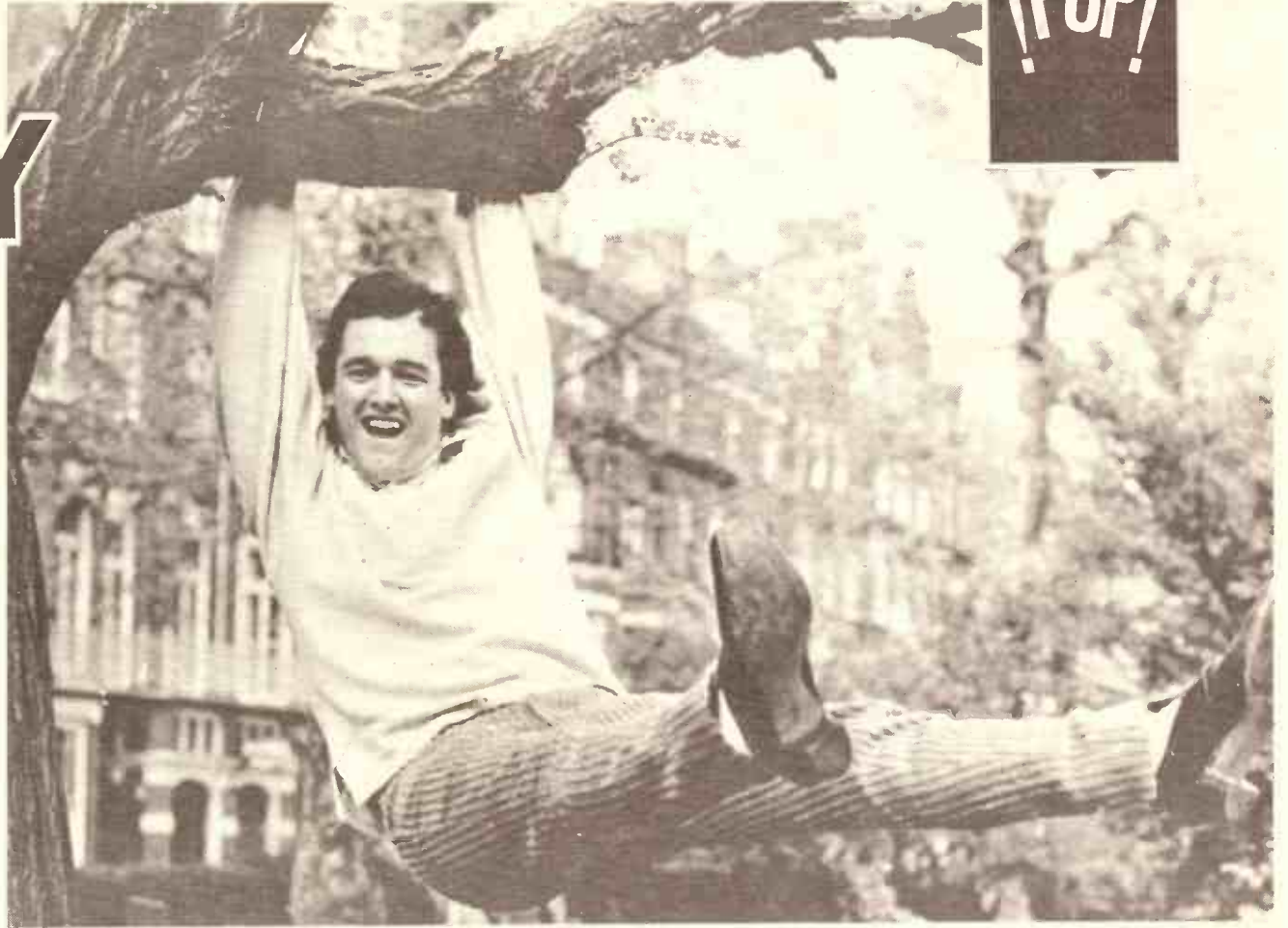
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THE WORLD'S TOP STARS REVIEW POPS JUST FOR YOU



BLIND DATE

P. J. PROBY



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

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

DEL SHANNON: "Handy man" (Stateside).

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

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

Is that Joannie Sommers? Could it be Helen Shapiro? Or that girl Irma

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

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

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

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

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

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

RICHARD ANTHONY: "Cry" (Columbia).

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

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

British girl? Is it Cilla

HE SHOULD STICK TO STUFF LIKE 'LITTLE CHILDREN'

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

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

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

This group isn't really

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

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

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



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

But Wes Hunter, bass guitarist, and drummer Tony Newman weren't exactly in agreement with Dusty Springfield's review of it in "Blind date" last week.

"Ice cream music," said Dusty. "Nothing original whatever." "She's a right one to talk about originality with all that Bacharach stuff." "She's entitled to her opinion just the same," said Tony, and grinned evilly. "I vote her next record — whatever it is — a miss. Get out of that one."

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

Organist — saxist Barrie Cameron joined us. The three explained that it was their next one they had high hopes for.

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

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



Wes Hunter

and a look at the latest LPs 'Showcase' must for Buddy Holly fans

BUDDY HOLLY'S loyal army of admirers have yet another album memento of the singer who died in a plane crash in 1959.

"Buddy Holly Showcase" (Coral) contains a selection of songs recorded by Buddy himself—and, for the first time, features an instrumental track — by Buddy's guitar — in "Honky Tonk". But this is hardly "driving", as the sleeve note would have it. Buddy packs more drive in some of his vocal performances, including "Shake, rattle and roll" and Blue suede shoes".

* * * **"GREEN ONIONS"**, by Booker T. & The



Buddy Holly with one of the original Crickets

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

Johnny Keating takes a deserved credit for the lilting arrangements, which are executed with the finesse one associates with Edmundo and his men. A "must" for Latin lovers.

* * * **BILL ANDERSON**, a friendly singer of the Nashville school, delivers some folksy homilies on "Bill Anderson sings" (Bruno).

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

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

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

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

* * * **ON** "Broadway goes Latin", Edmundo Ros and his Orchestra give a captivating Latin beat to songs from Broadway hits (Decca). Included are "Old Devil Moon", "Once in a lifetime", and "The sweetest sounds".

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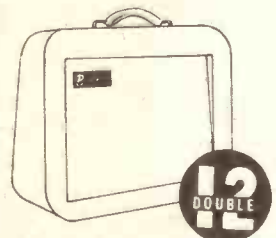
You want a lot of volume in an amplifier for today's group work and if you make the thing big and ugly enough the power is no problem. You still have to carry it about... and you still require the quality of sound for recording work. The Burns design team wrestled with these problems and their new "Double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

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Where's the provincial R&B talent?

THE only British groups playing anything like authentic rhythm-and-blues seem to come from London. There is a continuous stream of talented musicians playing authentic blues a la Muddy Waters coming from the capital.

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

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Stones Jury

THE Rolling Stones' "Juke box jury" appearance bears comparison with the Beatles' appearance on the same programme.

The Stones have no personality. But the Beatles always had a wisecrack up their sleeve and did not mumble on hopelessly.—DAVID MAYCOCK, London, SW1.

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

Forgotten

A PITY the Kinks, the Undertakers, and the Big Three and many other great groups have been forgotten just because their first records didn't quite click.

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

Cheers Frank

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

His first disc, "From the bottom of my heart," was recorded on July 13, 1939.—FRED DELLAR, Frank Sinatra Appreciation Society, London NW10.

The greatest

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

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

Even in his own field of music, Chet is not the greatest. Merle Travis is! —J. W. HANMORE, Dagenham, Essex.

Acts needed

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

Their attempts at humour are pathetic and their sound bears no relation to what they do on record.

Distinguished exceptions to these criticisms: the Shadows, Peter Jay and the Jaywalkers, Freddie and the Dreamers and Joe Brown and the Bruvvers.—J. D. BLACKBURN, Huddersfield.

NEXT



MANFRED MANN

REVIEWS THE LATEST POP SINGLES IN BLIND DATE



SOMETHING OLD ... SOMETHING NEW ...

Exclusive features on Tony Williams and Zutty Singleton

WEEK

The Everlys? They're out of date

IT'S obvious why the Everly Brothers are no longer hit paraders. They were part of an era which has passed.

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

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

as in British beat records.—V. J. ROBERTS, British Embassy, Ankara, Turkey.

Teddy Wilson

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

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

Ginger Baker

READER Simpson asks what about Mick Walker, Brian Bennett, Charlie Watt, and Tony Meehan as possible deputies for Ringo Starr as well as Jimmy Nicol.

What indeed! And what

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

The outback

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

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

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

Hillbillies?

ROLLING STONES co-manager Eric Easton says the Palladium TV show isn't suited to the group.

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

Lucky Proby

P. J. PROBY is an exceptionally lucky man. Had he not said "Elvis Presley is great, really," after saying he can "go straight to hell," in the MM, about 11,000 known Elvis fans would probably have

Dreary unsexed folk

AT last someone has said something which should have been said long ago—that folk music is a "crashing, king-size bore" (Roderick Allott, Mailbag).

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

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

But then, I have long ceased to believe that the blues is essential to good jazz.

Oh, for the days when pop music required outstanding talent, and was closely linked with jazz, instead of the present devitalised, unsexed, unhinged miasma known as "folk."—BRIAN RUST, Hatch End, Middlesex.

Folk columnist Jeff Smith writes: If the environment that produced folk music is ugly, what about the slave camps, chain gangs, slums and brothels which produced jazz?

Maybe Brian Rust doesn't think jazz is ugly, yet I've heard exactly the same arguments used to knock it by legit musicians.

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

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

Kenny wins — sticks down!

NOT so long ago, the war between jazz and pop fans was roused by the comparison of two drummers — Joe Morello of the Dave Brubeck Quartet, and Ringo Starr of the Beatles.

We had all sorts of arguments for and against them, none of which left us wiser, mainly because these two gentlemen play in different spheres of music.

But I was surprised no Melody Maker reader made the comparison between Ringo and Kenny Clare. Kenny has had experience in both jazz and pop. He has

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

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

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

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