

Melody Maker

May 30, 1964

9d. weekly

PAGE ONE TOP TEN

- 1 YOU'RE MY WORLD Cilla Black
- 2 JULIET Four Pennies
- 3 IT'S OVER Roy Orbison
- 4 CONSTANTLY Cliff Richard
- 5 A LITTLE LOVING Fourmost
- 6 THE RISE AND FALL OF FLINGEL BUNT Shadows
- 7 MY BOY LOLLIPOP Millie
- 8 WALK ON BY Dionne Warwick
- 9 NO PARTICULAR PLACE TO GO Chuck Berry
- 10 I BELIEVE Bachelors



● CLIFF—up to No. 4
See page eleven

FULL POP 50 ON PAGE 2

Beatles in disc storm

—Lennon 'solo' issued

ANOTHER "early Beatle" storm was building up this week over Polydor's release of John Lennon's first recorded solo vocal—"Ain't she sweet", with the original Beatles, taped in Hamburg in 1961.

And the discovery of the tape—almost by accident—in Hamburg's Polydor headquarters recently, might lead to a Beatles LP composed of three-quarters issued and unissued numbers recorded in Germany.

Collector's item

The single—released on Friday—has notched up over 15,000 advance orders, and many hundreds of letters requesting its release poured into Polydor's London office.

"We are delighted with it," a Polydor spokesman said. "Some people have said that it is as good, if not better, than today's Beatle numbers."

"In any case, it is a collector's item. We have had to send over to Germany for some more masters, because they are being pressed over there."

Market

Not so thrilled was Beatles' manager Brian Epstein. "I am not pleased with the record," he said. "It will in no way reflect the Beatles as they are today, nor do I know the conditions under which it was recorded."

"I think the record market would not suffer in any way if discs like this were not released."

FOOTNOTE: The Beatles are to record for Capitol in New York in August.

MARY WELLS COMING

AERICAN singer Mary Wells, whose "My Guy" today rose to No 21 position in the Pop Fifty, is coming to Britain. She will join Marvin Gaye and the Contours for a British tour this autumn, in a package called the Motown Revue. All three acts are among the Beatles' favourites.



Cilla . . . 'I thought it would never get to No 1 — I'm just overwhelmed with all the fuss'

Cilla's top of the pop world!

—with a double celebration

MM Pop 50 this week.

The single, in the chart for four weeks, continues Cilla's best-selling success, following her No. 1 with "Anyone who had a heart".

Delight

She was celebrating her 21st birthday on Wednesday, but wasn't quite sure whether to make it really something special to commemorate the double event.

"I really don't know

where I am," she told MM, after rushing to the phone with a whoop of delight on being told the record was top.

"Oh, it's marvellous. My knees are shaking," she said breathlessly. "I thought it would never get to No 1. It was hanging about for what seemed like ages at No 2."

"The worst part was the waiting — you know the pain of asking yourself whether it would ever get there or not. I'm just overwhelmed with all the fuss going on."

"Do I wish Dionne Warwick had recorded it? You're joking aren't you?"

History

"Oh, I don't care about anything now. It can drop out next week as far as I care. I've made it, and that's all that matters."

Cilla already made pop history when she reached the No. 1 spot with "Anyone who had a heart"—the first female vocalist to top the Pop Fifty since Helen Shapiro in 1961.

GREAT NEW COMPETITION

WIN
A
BEATLES
GUITAR

TURN TO PAGE SEVEN

Melody Maker NATIONAL CHART

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

- 1 (2) YOU'RE MY WORLD Cilla Black, Parlophone
- 2 (1) JULIET Four Pennies, Philips
- 3 (3) IT'S OVER Roy Orbison, London
- 4 (7) CONSTANTLY Cliff Richard, Columbia
- 5 (4) A LITTLE LOVING Fourmost, Parlophone
- 6 (10) THE RISE AND FALL OF FLINGEL BUNT ... Shadows, Columbia
- 7 (5) MY BOY LOLLIPOP Millie, Fontana
- 8 (9) WALK ON BY Dionne Warwick, Pye
- 9 (17) NO PARTICULAR PLACE TO GO Chuck Berry, Pye
- 10 (8) I BELIEVE Bachelors, Decca
- 11 (6) DON'T THROW YOUR LOVE AWAY Searchers, Pye
- 12 (12) I LOVE YOU BECAUSE Jim Reeves, RCA
- 13 (14) I WILL Billy Fury, Decca
- 14 (13) DON'T LET THE SUN CATCH YOU CRYING Gerry and the Pacemakers, Columbia
- 15 (18) NON HO L'ETA PAR AMARTI Gigliola Cinquetti, Decca
- 16 (26) SOMEONE, SOMEONE ... Brian Poole and the Tremeloes, Decca
- 17 (30) HERE I GO AGAIN Hollies, Parlophone
- 18 (22) I LOVE YOU BABY Freddie and the Dreamers, Columbia
- 19 (15) DON'T TURN AROUND Merseybeats, Fontana
- 20 (11) WORLD WITHOUT LOVE Peter and Gordon, Columbia
- 21 (35) MY GUY Mary Wells, Stateside
- 22 (20) YOU'RE THE ONE Kathy Kirby, Decca
- 23 (16) MOVE OVER DARLING Doris Day, CBS
- 24 (34) SHOUT Lulu and the Luvvers, Decca
- 25 (19) CAN'T BUY ME LOVE Beatles, Parlophone
- 26 (21) MOCKINGBIRD HILL Migil Five, Pye
- 27 (25) IF I LOVED YOU Richard Anthony, Columbia
- 28 (28) ANGRY AT THE BIG OAK TREE Frank Ifield, Columbia
- 29 (23) EVERYTHING'S ALRIGHT Mojors, Decca
- 30 (—) CAN'T YOU SEE THAT SHE'S MINE Dave Clark Five, Columbia
- 31 (27) BABY LET ME TAKE YOU HOME Animals, Columbia
- 32 (29) BABY IT'S YOU Dave Berry, Decca
- 33 (—) DON'T LET THE RAIN COME DOWN ... Ronnie Hilton, HMV
- 34 (24) HUBBLE BUBBLE TOIL AND TROUBLE ... Manfred Mann, HMV
- 35 (33) SUSPICION Terry Stafford, London
- 36 (32) THE SPARTANS Sounds Incorporated, Columbia
- 37 (31) NOT FADE AWAY Rolling Stones, Decca
- 38 (40) STOP, LOOK AND LISTEN Wayne Fontana, Fontana
- 39 (41) WALKIN' THE DOG Dennisons, Decca
- 40 (42) ROLLING STONES (EP) Rolling Stones, Decca
- 41 (37) DIANE Bachelors, Decca
- 42 (39) LITTLE CHILDREN Billy J. Kramer with the Dakotas, Parlophone
- 43 (44) RAIN RAIN GO AWAY Eden Kane, Fontana
- 44 (36) TELL ME WHEN Applejacks, Decca
- 45 (50) HOLD ME P. J. Proby, Decca
- 46 (38) CAN'T BUY ME LOVE Ella Fitzgerald, Verve
- 47 (—) ROSALYN Pretty Things, Fontana
- 48 (—) MONA Bo Diddley, Pye
- 49 (—) I LOVE BEING IN LOVE WITH YOU Adam Faith, Parlophone
- 50 (46) HI-HEEL SNEAKERS Tommy Tucker, Pye

1 Aberbach; 2 Flamingo; 3 Acuff-Rose; 4 World Wide; 5 J&P; 6 Shadows/Belinda; 7 Chappell; 8 17 Sam; 9 Jewel; 10 Cinephonic; 11 Welbeck; 12 Bourne Music; 13 Bens Music; 14 Picor Music; 15 Chappell; 16 Meric; 17 Belinda; 18 Sherwin; 19 Robbins; 20 Northern Songs Ltd.; 21 Belinda; 22 Latin American Music; 23 Califor; 24 George Wiener; 25 Northern Songs Ltd.; 26 Southern Music; 27 Shapiro-Bernstein; 28 Wil-

lamson; 29 West One; 30 Ardmore and Beechwood; 31 Ivy; 32 Ludix; 33 Ardmore and Beechwood; 34 Keith Prowse; 35 Hill and Range; 36 Crellion; 37 Southern Music; 38 Shapiro-Bernstein; 39 Hill and Range; 40 Jewel; 41 Belinda; 42 Progressive; 43 Keith Prowse; 44 Belinda; 45 142 Music; 46 Southern/Pose; 47 Belinda; 48 Northern Songs Ltd.; 49 Francis Day and Hunter; 50 Jewels.

Top ten LPs

- 1 (1) THE ROLLING STONES Rolling Stones, Decca
- 2 (2) WITH THE BEATLES Beatles, Parlophone
- 3 (5) WEST SIDE STORY Soundtrack, CBS
- 4 (3) SESSION WITH THE DAVE CLARK FIVE Dave Clark Five, Columbia
- 5 (7) PLEASE PLEASE ME Beatles, Parlophone
- 6 (4) A GIRL CALLED DUSTY Dusty Springfield, Philips
- 7 (6) STAY WITH THE HOLLIES Hollies, Parlophone
- 8 (—) BLUE CENE Gene Pitney, United Artists
- 9 (—) IN DREAMS Roy Orbison, London
- 10 (1) MEET THE SEARCHERS Searchers, Pye

Top ten—USA

- As listed by Variety
- 1 (1) LOVE ME DO Beatles, Capitol
 - 2 (1) HELLO DOLLY Louis Armstrong, Kapp
 - 3 (—) CHAPEL OF LOVE Dixie Cups, Red Bird
 - 4 (2) MY GUY Mary Wells, Motown
 - 5 (—) LOVE ME WITH ALL YOUR HEART Ray Charles Singers (Command)
 - 6 (6) BITS AND PIECES Dave Clark Five, Epic
 - 7 (4) SUSPICION Terry Stafford, Crusader
 - 8 (5) CAN'T BUY ME LOVE Beatles, Capitol
 - 9 (—) SHANGRI-LA Robert Maxwell, Decca
 - 10 (9) RONNIE Four Seasons, Philips

Top ten: jazz

- JAMES ASMAN'S, 38 Camomile Street, and 23a New Row 1 NIGHT TRAIN (LP) Olatunji
- 2 BLUES BASH (LP) NELSON
- 4 CANNONBALL AD- DERLEY IN EUROPE (LP) 5 NO 6 NEW GROOVE (LP) NIGHTS (LP) 8 MONA DREAM (LP) 9 MIDNIGHT (LP) 10 ALUMINATION (LP)
- DOBEL'S, 77 Charing Cross Road, and 10 Rathbone Place: 1 INTERPLAY (LP) Bill Evans (LP) 2 QUIET NIGHTS (LP) Miles Davis (CBS) 3 NEW GROOVE (LP) Pee Wee Russell (LP) 4 CATCH ME (LP) Jon (LP) 5 WRANGLIN' (LP) 6 ONE STEP BEYOND (LP) Jackie (LP) 7 ANY NUM- BER CAN WIN (LP) Jimmy Smith (LP) 8 PIANO IN THE FORE- GROUND (LP) Duke Ellington (LP) 9 BOSS TENORS (LP) 10 CHICAGO BLUES (LP) Session (LP) Sunnyland (77)
- COLLETT'S, 70 New Oxford Street: 1 QUIET NIGHTS (LP) Miles Davis (CBS) 2 CATCH ME (LP) Joe Pass (Fontana) 3 CHUCK BERRY'S LATEST AND GREATEST (LP) (Pye) 4 PIANO IN THE FOREGROUND (LP) Duke Ellington (CBS) 5 WRANGLIN' (LP) Ernest Ranglin (Lund) 6 JAZZ SEBASTIAN BACH (LP) Swingle Singers (Philips) 7 MUDDY WATERS FOLK SINGER (LP) (Pye) 8 INTERPLAY (LP) Bill Evans (Rivendell) 9 SKETCHES OF SPAIN (LP) Miles Davis (CBS) 10 JUST JIMMY REED (LP) (Stateside)

RECORD OF THE WEEK KENNY BALL HELLO DOLLY

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IT'S OVER	4/6	NO STRINGS
CHART TOPPER	4/6	MARIA ELENA (W)
THE TWANGER	4/6	HITCH-HIKE (TWIST)
GONE (SHIRLEY BASSEY)	4/6	THE SWEETEST SOUNDS
IN LOVE	4/6	CAROL'S THEME
TWO DEAF SWING	4/6	FROM RUSSIA WITH LOVE
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YOU (W)	4/6	STREET OF LOVE (W)
IF I LOVED YOU	4/6	ACAPULCO 1922 (P)
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HOLD ME	4/6	WIDE TWIST
RAINS ON THE GIELS (OS)	4/6	BAR TWIST
LOVE ME (OS)	4/6	WIDE TWIST (W)
THIS IS MY PRAYER	4/6	SLICK TWIST
DEAR FRIEND (W)	4/6	PERSIAN MARKET TWIST (W)
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		TELL ME TO THE MOON (W)
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NIGHT AND DAY	OVER THE RAINBOW	PICK YOURSELF UP
NIGHTINGALE SANG R. SO	OVER MY SHOULDER	PLAY FIDDLE PLAY (W)
NOBODY'S SWEETHEART	PAGAN LOVE SONG (OS)	PLEASE DO IT AGAIN
NO STRINGS	PAPER MOON	POCKETFUL OF DREAMS
NOW IS THE HOUR (W)	PARADISE (W)	POLO (W)
HOW YOU WAS JAZZ	PARDON ME PRETTY BABY	POOR BUTTERFLY
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INSIDE * SHOWBIZ

WILL HALEY HIT BACK?

QUITE a few people betting on a Bill Haley revival. Liverpool's King Size Taylor, who saw him in Germany, says: "Fantastic—he's improved tremendously." And Brunswick have reissued Haley's famous "Rock around the clock" backed by "Thirteen women."

For all those Fats Domino fans who keep asking why he doesn't come to Britain, promoter Don Arden answers: "His fee is prohibitive." There's still time to catch those great duets between Sonny Stitt and Ronnie Scott at the Scott Club.

Eddie Condon says: "I don't know what they use to put you out in the operating room, but whatever it is I'm taking a fifth of it home."

WHO was that Manfred I saw you with last night ... Mike Parker of the Interns rushed to hospital after being thrown in the air when his guitar blew up in Manchester on Saturday. Treated for burns and shock.

A top French trombonist-bandleader is called Billy Mac Fury. Listening, Larry? ... Shadow Bruce Welch has bought a bungalow in Portugal ... Terrible balance for the Searchers on the Paladium-TV show!



Dionne Warwick — sorry

BERT WEEDON shook hands with wrestler Angus Campbell before starting show in Manchester last week. And had to delay the show ten minutes until his hand stopped hurting.

Baritone saxist Glen Hughes playing great stuff on the Rick Laird Trio's debut at the Scott Club. This trio is really something different. ... French rock star Johnny Hallyday conscripted into the army and being followed everywhere by reporters.

THAT was a most enjoyable reception for Dionne Warwick at Pye, hosted by the Searchers. ... Quote from agent Jack Higgins: "I was the shyest kid you ever saw in your life." Then what happened, Jack?

Caravellas "You are here" chosen Pick of the Week by America's Cash Box. How about the girls reviving "Gonna get along without you now?" ... Wally Fawkes had eight stitches in his head after playing cricket with the Ravers.

Publicist Les Perrin, holidaying in Portugal,

with the RAVER

writes to say he'll be back in 1984 ... Manfred Mann and Aaron Williams of the Merseybeats have both joined the Mike Cotton Fan Club.

CLIFF BENNETT and the Rebel Rousers should be pretty well-known in Hampshire — a parcel containing 2,000 fan pictures blew off the roof of their wagon somewhere in the county.

Fancy a star's life? Hank B. Marvin and Brian Bennett, of the Shadows, flew home from Paris on Monday for one day with their families before taking off for Copenhagen ... How about Searchers Tony Jackson's new hairdo?

Quote from a national paper: "On his new record 'B' side, Chuck Berry plays guitar as though it was a musical instrument" ... Kevin Henry has left Decca press office to join Dick James Music.

BRIAN DEE raving about fellow-pianist Marian McPartland during her "Jazz 825" recording at the Marquee ... Geraldo makes a rare appearance with his orchestra at the opening of the new Highland Restaurant at Trentham Gardens, tomorrow (Friday).

Fans in the packed Chinese Jazz Club, Brighton were sitting on a radiator, listening to Memphis Slim, when it came away from the wall. Memphis Swim?

TWO angry Rolling Stones fans sent Bob Dabarn a piece of string and suggested he "gets knotted." ... Doesn't seem to be much activity at the Brenda Lee fan club lately.

Prediction of the week: Sometime in 1974 Doris y Pepe will have just returned from a successful tour of South America ... Says Animals drummer Johnny Steel of Chuck Berry: "His feet knock me out, you know, his feet on stage."

HOPE Maureen Evans was on "Land of Song" for patriotic, not economic, reasons ... Agent Jack Fallon received enquiries from a Welsh club this week for Brian Poole, Peter and Gordon, Lulu and the Luvvers — and Mandy Rice Davies. Wonder which they'll book?

Keith Powell and the Valets so knocked out by their Variety week in Glasgow they've bought tartan waistcoats and are doing "Loch Lomond" as a rock ballad ... Mike Hurst has bought a flat close by the Searchers in London's Knightbridge.

Dionne Warwick sorry miss Mahalia Jackson in London ... Vic Lewis must have a sun lamp—you can't get that brown at home.

BLIND DATE with...

CHUCK BERRY

TYMES "To each his own" (Cameo-Parkway).

I GIVE this a 50 per cent chance. The whole thing is nicely arranged. Very nice voice indeed. But the mechanics of the whole thing could be improved. I like to hear the voice a lot more out in front.

CHERYLE THOMPSON "Teardrops" (Stateside).

IN my field 55 per cent. But this has undoubted commercial potentialities and is a very good mechanical product. The lyrics are right too, for the ballad mood—and the voice fits the ballad mood and type of music. From a ballad aspect—great!

SANTO AND JOHNNY "Songs for Rosemary" (Stateside).

THIS has a 60 per cent chance in the market as it is today. Records like

CHUCK BERRY has come to Britain at the height of a boom in his music — rhythm-and-blues. Among R&B singers and musicians throughout the country Berry is admired with something approaching hero-worship. In a theatre dressing room on tour this week, Chuck said before taking the Blind Date chair: "I am commenting on these records from a rhythm-and-blues aspect. And these comments apply strictly to their potential as chart material. Whether I like or dislike the number or the artist is of little account. I wouldn't assess any record at zero — nothing could be so bad. I reckon 30 per cent is a pretty poor rating. Anything over 50 per cent is pretty good going."

this have been successful in the past. Commercial, yes. But for me—just another record.

RIP CHORDS "Three Window Coupe" (CBS).

SIXTY per cent. The vocal harmony is very good—but the production of the record leaves much to be desired.

Good arrangement, but

lyric distinction could be improved, and better production would have brought out the voices.

FREDDIE AND THE DREAMERS "I love you baby" (Columbia).

AH—this is interesting. Well delivered, well executed. This puts me in mind of the Beatles. Potentials are great. A hit? I

would say yes. 75 per cent for this one!

GUY DARRELL "Go Home girl" (Oriole).

THIS is good too. Very appealing to the teenage public. Pity there isn't a little more volume on the voice — would have improved this a lot.

Distinctly melancholy, and interesting. Each verse

is saying something—telling a story. Best so far—75 per cent for this too!

SPENCER DAVIS GROUP "Dimples" (Fontana).

YES—this has potential. But once again improved production would have brought out the lyrics much more. Some interesting intervals. Should stand a good chance. I rate it at 70 per cent.

KAYE SISTERS "Keep on Loving Me" (Phillips).

THIS is very nicely arranged and very commercially inclined. This is definitely aimed towards today's teenage market.

But again the balance between voices and backing could have been improved. But despite this—70 per cent.

CY TUCKER "Let me call you sweetheart" (Fontana).

SIXTY five per cent for this one. Another distinguishable record which is very commercial—but it doesn't raise any particular enthusiasm in me personally.

● **Final Comment:** "Would I care to record any of the material I've heard on these records? No—there's nothing there for me."



THE KAYE SISTERS



FREDDIE and the DREAMERS



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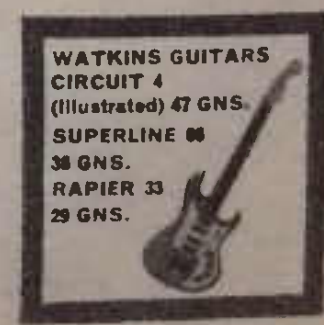
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Mods, rockers and knockers

It used to be the Young Ones... then it was the Wild Ones.

Now it's Mods and Rockers.

What these louts do—the layabout louts who cause trouble—has little to do with Melody Maker. Except that we deplore violence like any other reasonable body.

But when people start trying to drag Beat music into this lunacy, the red mist comes down over our eyes.

A few young idiots use violence in seaside towns and the next thing you know, Beat stars are being asked to comment on the riots.

Why? Why not ask teenage butchers? Or teenage grocers? Or teenage rat-catchers?

Before you know it, the young rioters will be called Beat fans.

Or even jazz fans—heaven knows, they've been going through it for years.

Lay off young people's music. Like long hair, it's harmless until the knockers get to work.

THE EDITOR

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Swedish and American fans join beat frenzy

DAVE CLARK GETS THE MOB TREATMENT

PART of the audience of six thousand fans stormed the stage at the Dave Clark Five's final Swedish concert in Malmö on Saturday—and the drummer-leader was injured by a hard sweet thrown from the audience.

The Five fan hysteria continued in New York where they arrived for a 16 day tour on Sunday.

Three and a half thousand fans greeted them at Kennedy Airport, and another five hundred at their hotel, where bass guitarist Rick Huxley had his jacket torn off and received cuts and bruises in the melee.

The group star at New York's Carnegie Hall this Friday and Saturday, and appear on the Ed Sullivan TV Show on Sunday.

They return to Britain, after the tour, on June 11.

Chuck may wax here

CHUCK BERRY, whose first British tour ends this Sunday at Hammersmith, would like to record here before he leaves.

"But time is the problem," he told MM at a Pye Records reception this week. "We have

to be back in the States, and we're planning to leave on June 1 or 2."

Berry's attorney, John Burton, explained: "We have a pretty tight schedule but we're trying to work something out which will enable us to extend our stay by four or five days."

"There is still a possibility that Chuck might do a straight recording here. But there's a difficulty getting arrangements in time, and there is no certainty at this point."

Brubeck back for tour

DAVE BRUBECK'S Quartet flew into Britain this week for its annual British tour.

They telecast a programme for BBC2, and tonight (Friday) open with two packed house at London's Festival Hall.

Tomorrow (Saturday) they play Hammersmith, followed by Croydon (Sunday), Bristol (June 1)—not June 2 as erroneously announced—Sheffield (3), Leicester (4), Birmingham (5), Manchester (6) and London's New Victoria (7).

Ronnie Scott's Quartet will be on all concerts except Bristol, Sheffield and Leicester.

Sunshine joins Globetrotters

THE Monty Sunshine Band joins the famous Harlem Globetrotters basketball team for a season at the Palais de Chaillot, Paris, from June 9 to 14.

The band will play during intervals in the games.

The Sunshine band has signed for a series of University dates, starting with Oxford University (May 30) and Cambridge (June 16).

Four members of the band were slightly injured when the windscreen of their bandwagon shattered during a West Country tour last week.

Monty was cut on the ear and the back of the head, Hugh Rainey (bjo), Tony Bagot (bass) and Graham Stewart

(tmb) all sustained cuts on their hands.

Cliff disc has two A sides

CLIFF RICHARD'S next single record will have a dual A side, with both tracks getting top plugging priority.

Titles are "On the beach" and "Matter of moments" released by Columbia on June 26.

Cliff and the Shadows flew back from Paris on Monday after concerts there, and recorded songs for the "Wonderful life" film soundtrack LP.

On Wednesday, the top pop team—both have records in today's top ten chart—left for Copenhagen to continue their European tour.

See page 11.



DAVE CLARK—bitter sweet

Lawrie Wright—he started the MM

MUSIC publisher Lawrence Wright, whose enterprise launched Melody Maker 38 years ago, has died in Blackpool, aged 76.

When jazz journalist Edgar Jackson approached Lawrie with an ambitious scheme for a monthly magazine devoted to pop music, the shrewd hitmaker was quick to see the possibilities.

Born in a basement beneath Lawrie's music-publishing shop in Denmark Street in 1928 as a house magazine sent free to clients, the MM rapidly developed.

Lawrie's kaleidoscope career began in his native Leicester, where he first sold his songs from a stall in the Market Place.

Attracted by the opportunities in London, he rented a small office in Denmark Street, where he wrote his

songs, did the cleaning and cooking, packed parcels and wrote orchestral parts.

His modest start developed into a flourishing business which overtook many rivals. He became known as "The Daddy of Tin Pan Alley".

Songs he wrote under the pseudonym of Horatio Nicholls included "Among my souvenirs", "Old fashioned mother of mine", "Mistakes", "Old Father Thames", "When the guards are on parade" and "Wyoming".

He retired to Blackpool, after a stroke which partly paralysed him, but he always kept his finger on the pulse of Tin Pan Alley.

There will never be another Lawrence Wright. He was a great romantic, somewhat out of place in a space-age world. But his lilting songs will linger on to remind us of his genius.—CHRIS HAYES.

Bruce Turner joins Randall

TRUMPETER Freddy Randall has completely re-formed his band and the new line-up includes altoist Bruce Turner, who rejoins after fourteen years. Bruce will, however, continue to front his own Jump Band on its current commitments and on future dates which do not clash with Randall bookings.

The Jump Band will also carry on, with musicians like Danny Moss and Archie Semple fronting when Bruce is not available.

The full new Randall line-up is Bruce (alto, ctt, sop), Bert Murray (tmb, pno), Ronnie Gleaves (pno, vibes), Ruan O'Lochlain (gtr, bjo, pno, ctt, saxes, bass), Graham Beasley (bass, tmb) and Tony Allen (drs).

Disband

Freddy told MM: "We have had so many good offers that I decided to disband my semi-pro group and form a new one with all professionals."

"What I am aiming for is the most versatile seven-piece in the business. We will still play jazz of course, but we will be able to give it various different flavours."

'Mocking Bird' Inez Foxx for tour here

ONE of the Beatles' favourite American artists—Inez Foxx, whose "Mocking bird" was a No. 3 in the U.S.—is coming to Britain for a short tour in July.

The visit—from July 1 to July 8—has been set up by Island Records, who handle the Sue label in Britain.

Inez will be accompanied by brother-partner Charlie Foxx, and both will be backed by the British Spencer Davis group.

Their dates include Rediffusion TV's "Ready, Steady Go" and London's Flamingo Club.

Caught in the act

The Applejacks still need to grow up

THE APPLEJACKS' West End debut, in London's Prince of Wales "Pops alive" show on Sunday was a disappointment.

They looked, and sounded, like youngsters attempting to play what is now grown-up music.

Boysish charm from the lead vocalist was about all.

Numbers like "What'd I say" were a drastic mistake, and even the less demanding "Tell me when" was feeble against the recorded version.

Freddie and the Dreamers were as polished as ever, but after three or four viewings, the comedy routines—altered only slightly—tend to pall.

The Lorne Gibson Trio were the hit of the supporting acts—clever, pleasant, tuneful and simple in their appeal.

The Rebel Rousers, with Roy Young and Cliff Bennett, were a knockout. Real swingers—topping their act with a beautiful "Steal your heart away".

Liverpool's Chants—good to watch and listen to. The Vernons Girls threw themselves into their act with more assurance than vocal finesse.

Alan Freeman's too-casual compering is still far from whiter-than-white, though his style pleased the family-type audience.—C.R.

Bachelors at Blackpool

THE BACHELORS are going to be one of the big hits of the Blackpool summer season. When they opened at the Central Pier, the mixed audience of teenage fans and parents vied with each other in their appreciation.

They feature their record hits, but have much more to offer. The well-balanced act includes a Dec Cluskey harmonica feature.

And they are treating audiences to a preview of their next record hit, "Ramona".—J.D.

THE Ian Campbell Folk Group played to enthusiastic and nearly sellout audiences at Birmingham and Edinburgh last week.

Both were by way of farewells before leaving for the Newport Folk Festival next month. Now they're hoping from the same reaction at their London farewell do.

● Campbell has heard from Dave Guard, former banjo player with the Kingston Trio and now touring in Australia. Dave heard "Hullabaloo" on Australian TV and writes to say if the Campbells banjo chair ever falls vacant he'll catch the next plane over.

● Bill Leader and Jill Cook, currently running the Friday night Black Horse Broadside, will soon be announcing their plans for Britain's first fully licenced folk night club. They intend opening three nights a week at first, later four and, by winter, seven.

● Another farewell appearance: Pete Stanley and Wizz Jones at the Ballads and Blues on Saturday, before leaving to summer on the continent. On the same bill—and just back from the continent—Colin Wilkie and Shirley Hart.

● Eric Winter writes from Dublin: "Pete Seeger, currently in Dublin, and the Corrie Folk Trio and Paddy Bell, had to turn away hundreds during their series of six Belfast concerts. Big-time folk is planting a firm foot on Irish soil."

● Steve Benbow is joining Robin Hall and Jimmie

Focus on folk

MacGregor on their Scottish tour in July and August.

● Readers have requested more details of the Swindon residential conference on folk music, reported last week. Tutors are Bob Davenport and Cyril Tawney, and full information can be had from Ted Poole, 7 Elborough Street, Morden, Swindon, Wilts.

● Exe Valley Folk Song Club have just started their fortnightly summer series of hootenannies.

● Sandy and Jeanie, who planned to return to their Paris street-singing pitch for the summer, are staying in Britain after all.

● Ewen MacColl and Peggy Seeger back from a three-week tour of clubs throughout the country, are greatly impressed with the standard of both singers and audiences. They are running fortnightly classes for young singers at their home in Beckenham, and are planning a weekend school to which out-of-town singers will be invited for tuition.

● Jean Redpath, on a tour of the North East, is at Birmingham's Jug of Punch tonight (Thursday). She plays at the Spinners Club, Liverpool, tomorrow and Manchester on Sunday.

● The Youth Hostels Association's latest innovation



EWAN MACCOLL—lessons at home

is a fortnight's folk singing holiday. After a week's rehearsal at their Tavistock hostel, the show takes the road for a series of folk singing performances in the West Country. Leaders of the course are Colin Wilkie and Shirley Hart. Twenty to thirty people can be accommodated on the course, which opens on September 12.

● An out-of-the-run session which should be well worth catching will be given at Cecil Sharp House on Sunday, June 21, by the Tracey Brothers and Jeremy Taylor, from the cast of "Wait a minute", with some of the music they can't include in the show. The concert starts at 7.45 pm, admission 5s.

THE HIT Version—Out Next
HELLO DOLLY
KENNY BALL

Britain still tops in USA

NEW YORK, Tuesday—The influx of British hits here continues in full flood.

In the American top 100 there are now 22 British singles, with 13 different artists represented.

If the Beatles' domination of the charts has waned, the spread of British penetration is bigger than ever.



The Beatles are still on top, with "Love me do," hotly pursued by Peter and Gordon's "World without love," Billy J. Kramer's "Little children," and Dave Clark's "Bits and pieces" and "Do you love me."

Danny Williams' "White on white" is chasing the Beatles' "Can't buy me love" and "P.S. I love you" in the bottom half of the top 20.

One of the fastest moving sides of all is Millie's "My boy Lollipop," entering for the first time at No. 50.

The Bachelors, Swinging Blue Jeans, Brian Poole and the Tremeloes, Gerry and the Pacemakers, Chad Stuart and Jeremy Clyde, and the Rolling Stones, the Searchers, Christine Quail, the Hollies and Cliff Richard are also all gathering chart success.

Three other hot British records have just been rushed out.

Phillips released the Four Pennies' "Juliet," London brought out the Carefrees' "The Paddy Whack," and Mar-Mar Records issued "Humpty Dumpty," by Jimmy Nichol.

Witherspoon here

JIMMY Witherspoon, American blues singer, opens his month's season at London's Ronnie Scott Club on Tuesday (June 2).

He has also signed for a BBC "Jazz Club" session on June 11 and an appearance at London's Marquee Club on June 7.

On all his dates he will be accompanied by the Ronnie Scott Quartet. Drummer Tony Crombie is joining the Quartet while Jackie Douglas goes into hospital for an operation on an ulcer.

Scott (tar), Stan Tracey (pno) and Malcolm Cecil (bass) complete the group.

And we always thought the Japanese were inscrutable... Laughing Boy is George Oka, guitarist with the "Tokyo Beatles," successful oriental beat group, being inscribed by female fans. The walking autograph books on either side are two other members of the group. Wonder if they've named a town Liverpool yet?

Seeger on Tempo

PETE SEEGER was due to fly into Britain yesterday (Wednesday) after a holiday in Ireland.

He telerecords an ABC "Tempo" in London on May 29, and returns to America on June 4.

The folk star is due to appear at the Newport Folk Festival on June 21.

Barber's Jazzband, with Ottilie Patterson, and Frankie Vaughan, Ball told MM this week: "I'd like to have a hit with this—I like Louis' record, although I'm not knocked out by the band. The vocal, of course, is great."

"I am just off to pour glue down Chris Barber's trombone and blow up his recording studio."

(See page 11)

Haymes-Heath?

AMERICAN singing star Dick Haymes is to record an LP for EMI backed by the Dennis Farnon Orchestra.

He may do a two-hour one-man concert with Ted Heath's Orchestra in London.

Haymes, who is with the Dick Emery show in variety at Brighton next week (starting June 1) follows with three weeks of club dates in Manchester and district.

'Dolly' battle

A FOUR-PART battle has broken out in Britain over the American hit parade topper, "Hello, Dolly!"

Louis Armstrong's All-Stars took the Broadway musical song to the U.S. chart top.

Now, in Britain, Armstrong's version is competed against by Kenny Ball's Jazzmen, Chris

STONES—FREDDIE FALL OUT

THE finale at both houses of an all-star pop concert at the ABC, Edinburgh, last Thursday was cancelled when the Rolling Stones and Freddie and the Dreamers failed to agree on the billing and wouldn't appear on the together in the final spot on the bill.

At both houses after Freddie and the Dreamers had closed the show, 2,700 disgruntled fans stayed in seats chanting "We want the Stones!" Said Freddie: "I've not been pleased with the billing at all during the show's Scottish tour. The public have been led to believe they were seeing 'The Rolling Stones and supporting cast'. This is not the case. We are the bill-topping act. Not the Stones."

US MUSIC SCENE



● ELDREDGE — benefit

Condon out of hospital

EDDIE CONDON is back in his Greenwich Village home after three weeks in hospital for an operation.

His friends are planning a "Salute to Eddie Condon" concert at Carnegie Hall, with the proceeds going to help pay the hospital bills.

The EVERLY BROTHERS new single, "Ferris wheel", is being hailed as their best for two years. Recorded in Nashville, the flip is "Don't forget to cry".

BOB SCOBEY'S widow, JAN SCOBEY, has taken over his group and is touring as Jan Scobey and her Dixie Cats. DICK OAKLEY has taken over on trumpet and Jan is handling the vocals.

Darin

DUKE ELLINGTON'S solo piano concert at Columbia University was recorded for Reprise Records. The Duke last week played at the White House Correspondents' annual dinner.

Veteran banjoist and guitarist BOBBY JOHNSON died in New York last week aged 59. He played and recorded with such artists as CHARLIE JOHNSON, CHICK WEBB, BESSIE SMITH, TAFT JORDAN, RED NORVO and ELLA FITZGERALD.

BOBBY DARIN is writing the score for his new film, "The Lively Set". BENNY CARTER has formed his own publishing company, Bee Gee Music. JOHN COLTRANE'S Quartet cur-

rently at New York's Half Note.

Singer FRAN WARREN flies to London next month for a "Sunday Night at the Palladium" stint. veteran trumpeter WINGY MANONE recorded for Kapp Records this week and has signed for this year's Newport Festival.

American disc companies are going Blue Beat—or Ska as it is known here. Atlantic Records recorded 40 sides in Kingston, Jamaica, last week, and most other labels are jumping on the wagon. Columbia's new singing find, KENNY RANKIN, will make a four-week European promotion tour, including a visit to England, in mid-July. He is a protégé of DION DI MUCI.

WOODY HERMAN, BEN WEBSTER, ROY ELDREDGE, GERRY MULLIGAN and GENE KRUPA are among the many name musicians expected to play a benefit concert for ailing pianist TEDDY NAPOLEON at New York's Central Plaza this weekend.

Mahalia

A benefit for the family of altoist JOE MAINI, who accidentally killed himself with a revolver, was held

at Shelly's Manne Hole last week. Apart from the SHELLY MANNE group, PAUL HORN, GERALD WILSON, DICK GROVE, JACK NIMITZ and singer IRENE KRAL were among those who gave their services.

SCREAMIN' JAY HAWKINS, one of the wilder R&B singers, is in a Honolulu hospital after being knifed during a fracas in a nightclub where he was appearing.

MAHALIA JACKSON, ODETTA and LONG GONE MILES signed for the Monterey Folk Festival, this weekend. FREDDIE HUBBARD'S Quintet is alternating with the SONNY ROLLINS group at New York's Five Spot.

Bellson

One-time JIMMY DORSEY singer HELEN O'CONNELL plays New York's Copacabana in the autumn. AL HIRT stars in the first of a series of Jazz concerts at the Lamberville Music Circus, Long Island, on June 15.

LOUIS BELLSON, IRVING COTTLER, PHILLY JO JONES and SHELLY MANNE will fight a drum battle in a forthcoming TV spectacular. FRANKIE AVALON'S next film will be "Jet Set".

NAMES in the NEWS

MILLIE, who flies to America on July 30 for ten-day tour, rushed to hospital on Monday with suspected appendicitis. BACHELORS, SWINGING BLUE JEANS and ANIMALS all due in States this summer for TV and DUSTY SPRINGFIELD's new single "Wishing and hoping", has been released in U.S. It is from her LP. Thieves raided KENNY BALL's Sobo office last weekend.

Adderley

U.S. singer-songwriter OSCAR BROWN was in London last week en route from show in Stockholm back to States. CANNONBALL ADDERLEY Sextet for BBC2 next Tuesday (2). Following Tuesday's "Jazz 625" presents RED ALLEN with ALEX WELSH Band, and on June 16, BILL LE SAGE leads the "Directions in jazz" units. Salvation Army pop group JOY STRINGS started five-week

British tour last weekend. Recording manager RAY HORRICKS is leaving to join Decca. Oriole's JOHN SCHROEDER is also leaving. In first of short series, ANDY WILLIAMS stars in Rediffusion TV show on June 2. VAL DOONICAN for Palladium TV this Sunday.

Lightfoot

"Beverly Hillsbillies" star BUDDY EBSEN tops Palladium TV on June 21. Impresario VIC LEWIS will continue to represent America's General Artists Corporation in Britain, following his business split with ALLAN BLACKBURN. Record Supervision chief DENIS PRESTON fixed U.S. release of records by TERRY LIGHTFOOT, LEON YOUNG and BEVERLY and MIKE during American trip.

Decca signed COUSINS group from Jersey, who will be resident Fridays at London's The

Scene. Campbell Connelly music publishing group has entered independent recording business. First signing: DOWNLINERS SECT, whose first release is "Baby, what's wrong with you". JIMMY NICOL, ex-CYRIL STAPLETON drummer and blue beat group leader, is joining GEORGIE FAME's Blue Flames, replacing RED REECE, who will form new R&B group.

ACKER BILK stars with strings at his London area orchestral premiere at Croydon on June 5. Veteran New Orleans jazzmen KID THOMAS VALENTINE, 68-year-old trumpeter, and EMANUEL PAUL, 60-year-old tenorist, were greeted by hundreds of fans and the NEW TEAO Brass Band, featuring KEN COLYER, at St. Pancras station, London, last weekend. Tonight (Thursday) the stars appear with KID MARTYN's Ragtime Band in Cardiff.

Beatles U.K. tour dates

THE BEATLES' 24-day autumn tour of Britain, opens at Bradford on October 9. "Supporting acts will not be fixed until some later date," said promoter Arthur Howes, this week.

The tour continues at Leicester (10), Birmingham (11), Wigan (13), Manchester (14), Stockton (15), Hull (16), Edinburgh (19), Dundee (20), Glasgow (21), Leeds (22), Hammersmith, London (23), Lewisham (24), Brighton (25), Exeter (28), Plymouth (29), Bournemouth (30), Southend (31), Luton (4), Nottingham (6), Southend (6), Cardiff (7), and Liverpool 8.

The group are set for a series of Sunday summer concerts at big seaside resorts in July and August.

A BIG LOAD OFF THEIR MINDS



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JAZZ may be having it tough compared with the palmy days of the trad boom, but the summer festival scene looks as promising as ever.

Some of these annual events, in fact, seem more ambitious than ever this year, though here and there promoters have taken out insurance by including rhythm-and-blues groups.

First of the major galas is the Bath Jazz Festival with jazz, R&B and folk music at the Regency Ballroom, from June 11 to 20.

The jazz attractions will include the bands of Acker Bilk, Chris Barber, Bob Wallis, Terry Lightfoot, Alex Welsh and a modern session yet to be finalised, while the R&B groups include the Falling Leaves and Dave Davari. D-Men.

For folk fans a special hootenanny night will feature the Ian Campbell Folk Group; Roy Guest; Tom, Dick and Harry; and the Strawberry Hill Boys.

Cheapest

In addition, Johnny Dankworth will be featured in the main Bath Arts Festival — including a collaboration with Yehudi Menuhin.

The first Norfolk Jazz Festival follows at Earlham Park, Norwich, on June 6.

The list of bands includes those of Chris Barber, Don Rendell, Dick Charlesworth and the Original Downtown Syncopators. This open-air do will be one of the cheapest of the summer's affairs, with tickets at 5s.

The three-day Northern Jazz Festival will again be held at Redcar Racecourse on June 26, 27 and 28.

The opening session, from 7.30 p.m. to 2 a.m., is a rhythm-and-blues bill starring Manfred Mann, Long John Baldry and the Hoochie Coochie Men, the Yardbirds and the Crawdaddies.

On June 27 there will be the Northern Finals of the National Jazz Federation's Amateur Jazz Band Contest in the afternoon, followed by eight hours of highly professional jazz from the Johnny Dankworth Orchestra, with Cleo Laine and Bobby Breen; Terry Lightfoot's Jazzmen; Alan Elsdon's Band, with the Mick Emery Folk Group; and the Sandy Brown Band.

The festival ends on June 28 with the groups of Acker

Jazz, R&B, folk—and Yehudi Menuhin

Bilk, Tubby Hayes, Humphrey Lyttelton, Alex Welsh and Eric Delaney. George Melly comperes at all the events.

The Tubby Hayes Big Band will be a high spot of the first Guildford Jazz Festival at the town's new Civic Centre on July 10 and 11. The opening concert will feature the music of such composers as George Gershwin and Morton Gould, played by the Guildford Philharmonic Orchestra.

On July 11 there will be the finals of a band contest and a lecture by jazz writer and broadcaster Charles Fox. The final session will feature the Dick Morrissey Quartet in addition to the Hayes Big Band.

Two most interesting jazz concerts have been set for London's Guildhall during the City of London Festival on July 10 and 17.

The first has the Hayes Big Band, the Ronnie Ross Tentet and Johnny Dankworth reverting to a small group with his Quintet.

The second has the Humphrey Lyttelton Big 15, the Alex Welsh Big Band and the Chris Barber Band, with Ottilie Patterson.

Cleethorpes will again be the scene of the East Coast Jazz Festival on August 1, 2 and 3.

There will be some sixteen bands, including those of Acker Bilk, Kenny Ball, Chris Barber, Johnny Dankworth — again leading his Quintet — Tubby Hayes and the Lyttelton 15.

Events

The South's biggest event will be the National Jazz Federation's National Jazz Festival at Richmond, Surrey — this year there will be an extra session on Friday evening, August 7, in addition to two full days on August 8 and 9.

The full bills have yet to be worked out, but the policy will be similar to last year, with R&B included and bands working from three stages simultaneously.

Saturday afternoon will be devoted exclusively to modern jazz and the finals of the Amateur Jazz Band Con-

test will be on Sunday afternoon. An experimental session is also in the planning stages.

Definitely booked for Richmond are Chris Barber, Kenny Ball, Humphrey Lyttelton, the Centre 42 Big Band, Joe Harriott, Long John Baldry and the Yardbirds.

Offers are also being made to Alex Welsh, Ernest Ranglin and Betty Bennett.

Like most of the festivals, Richmond offers special terms for fans wishing to attend all the events.

There are fewer riverboat shuffles this year, but two stand out. First is the perennial Floating Festival of Jazz, run by Jazzshows, from London to Margate and back, on June 21.

Floating down-Thames will be the bands of Acker Bilk, Alex Welsh, Terry Lightfoot, Ken Colyer, Mike Daniels, Alan Elsdon, Eric Silk and the Back O' Town Syncopators.

Antibes

The second is the shuffle to end all shuffles—the North Sea Shuffle which leaves Harwich on August 29 for Holland and returns the following day.

Playing on board will be the Ken Colyer Jazzmen, the London City Stompers, Charlie Galbraith's All-Stars, Keith Smith's Climax Jazzband, the Original Downtown Syncopators and Bill Nile's Deltas.

The all-in cost of £9 9s. includes accommodation in the Hague and a visit to a Dutch Swing College concert.

On the Continent itself, five festivals have been announced so far. The first is the Yugoslav Jazz Festival at Bled from June 4 to 7. Bands from all over Europe will take part.

Of special interest to guitarists is the annual Django Reinhardt Festival at Liberchies, Belgium, on July 11 and 12.

The full line-up for the Antibes Festival, from July 23 to 29, has yet to be announced, but it will include Ella Fitzgerald, the Roy Eldridge Quartet, the Horace Silver Quintet, Lionel Hampton with a nine-piece group, organist Jack McDuff, Mahalia Jackson and Dionne Warwick.

The major Belgian festival, at Comblain la Tour on August 8 and 9, hopes to include Ray Charles, Memphis Slim, American trumpeter Jon Eardley and the Johnny Dankworth Orchestra.

The Swiss get in on the act with the International Jazz Days at Ascona on August 14, 15 and 16.

The accent there will be on "ritual and spiritual" and among those invited are Mose Allison, the Jazz Crusaders, the Staples Singers, Chris Barber, Mike Fellana, and the Yardbirds—B.D.

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Dionne says "hello" to London.

Dionne kills war rumours

THE success of "Walk on by" should establish Dionne Warwick as a regular entrant in the British charts. Then, perhaps, newspapers will stop seeing her merely as the girl who was pipped for top honours with "Anyone who had a heart" by Cilla Black's cover version.

At a party, thrown by the Searchers and Pye Records, in London last week, she seemed surprised and a little upset at the way some papers had tried to manufacture a minor war between her and Cilla.

One reporter, who filled his piece with highly complimentary remarks she was alleged to have made about Cilla, had particularly annoyed her.

"I never said any of them" she declared. "He just wrote down what he wanted me to say—not what I said at all. I would never say those sort of things about another artist."

If Dionne's singing has a tinge of Gospel music, it is hardly surprising, as she cut her vocal teeth with the famous Drinkard Singers.

"My mother, aunts and uncles still sing with the group" she told me. "I do think that church music has had a big influence on my style."

Dionne owes the current spelling of her name to a printer's error. "It's really Warrick" she explained. "But a printer spelled it wrongly and I've been stuck with it ever since."

In the States, she has had three number one hits from her five singles—all written by Burt Bacharach who first persuaded her to try her luck as a solo singer.

"Burt comes up with the songs and tells me the way he wants me to do it. But it usually comes out the way I want it, too" she laughed.

Miss Warwick's first British visit will last only eight days, but she is due back for a full tour in October.

"I'm really looking forward to that" she said. And sounded as though she really meant it!—BOB DAWBARN.

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ANOTHER CHANCE NEXT WEEK



Baldry blasts R & B greats

Diddley, Berry—they're not blues singers

JOHN BALDRY and the Hoochie Coochie Men are usually cited as one British group playing "authentic" R&B. But Long John not only vehemently disagrees, he also has some pretty controversial opinions on the whole scene.

"I'd like to make it clear that we are a blues band and as such we dissociate ourselves from the current R&B scene" he informed me. "I am a blues singer with strong jazz influences, the band is a blues band and we don't play Chuck Berry or Bo Diddley stuff."

"On the jazz and folk scene there is a sudden flood of groups, and it will take a while for the chaff to be separated from the corn."

"There is so much terrible rubbish going on under the guise of blues, when it really has nothing to do with it."

"In part, it's due to the tremendous over-exposure of artists like Berry and Diddley. The papers are conning people into thinking they are real blues singers—and they

are not and never will be. It's just that Berry, Diddley and Jimmy Reed are so easy to emulate."

"We are the only blues group that improvises. We have arrangements and riffs worked out but it is basically improvising all the way. I certainly never sing a song the same way twice."

"My influences? What started me off was buying 78s by Big Bill Broonzy and Muddy Waters when I was about 12. When Lonnie Donegan started becoming popular I used to say that Broonzy did 'John Henry' much better. People would just say 'Who?'. Now he and Muddy are practically household names."

"Jimmy Witherspoon is probably my greatest influence, along with Joe Turner, Jimmy Rushing and B.B. King."

I asked whether his recent appearance on the Beatles TV show had had any effect on the group and whether he felt commercial popularity might bring pressures that

would be difficult to resist.

"Over the last couple of weeks we have owed a lot of our success to my appearance on the Beatles show" answered Long John. "Everywhere we go we play to packed houses. Actually all the agents and promoters seem to be on my side—there is certainly no pressure being brought to change my style."

"If I can get time off in July or August I'd like to go to the States for a week or two to observe the scene in Chicago. A lot of blues artists have invited me over there."

"And Jack Good has been plugging for me over there, so possibly something may happen. Jack is a big fan of mine."

Baldry continued to enthuse over his current line-up. "I have Ian Armit on piano now and he is sounding very Ray Bryant-ish" he declared. "Al Gay has shifted his style on tenor a great deal since he joined. He is honking away but still playing good music."

"Ernie O'Malley is a fine drummer and Jeff Bradley is the only blues guitarist in Britain. Then we have Cliff Barton on electric bass and Rob Stuart whose singing is Gospel-influenced."

BOB DAWBARN

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TIMES ARE TOUGH FOR THE...

Sore throat shouters



by CHRIS ROBERTS

THERE are no figures to prove it, but it's a good bet that the sales of throat sweets are soaring. Ever since the Liverpool-led trend toward louder, hoarser Negroid vocalising came in, they have become an essential item among beat groups' baggage.

For groups like the Beatles, Searchers and Brian Poole and the Tremeloes have all discovered that you can't shout your throat raw twice a night and expect to get away with it.

Casualties

The problem was spotlighted last week when two of the Four Pennies were off work with quite serious throat trouble. And they are only the latest in a long line of vocal casualties in the pop world.

Most top pop singers have been laid up with voice failure at one time or another.

When the Beatles hit America, George Harrison was confined to his New York hotel with it.

For the last three months, Searcher John McNally has been suffering with it—it all

most postponed his trip to Germany with the group—and is now awaiting an operation. And Mike Millward, of the Fourmost, was in hospital for nearly a month for throat treatment.

These are only random examples, reinforced from other facets of pop music by the vocal illnesses of Shirley Bassey, Craig Douglas, and Matt Monro.

Is the problem becoming more serious, with an increase in the emulation of coloured vocal style? And does it have a lasting effect? Can we expect, for instance, to see some well-known beat groups voiceless in a year's time?

Billy Hatton, bass guitarist with the Fourmost, agreed that it did lasting harm.

"Any singing that isn't natural is bound to produce unnatural effects," he commented. "Little Richard can get away with that hoarse stuff and go on for ever, because it's natural for him to sing that way."

"There's going to be more sore throats around as more groups try for that shouting sound."

Dusty Springfield, speaking hoarsely with a cold, was emphatic

that singers should have proper training, to run less risk of trouble. "If you have got a strong throat it's all right," she said.

"I haven't and I suffer for it. If it gets the whiff of a cold, I'm in trouble right away."

Screaming

"A singing teacher told me that my 'bread and butter' voice as he called it, should be produced properly—through the proper channels, which I don't do."

After recording eight singles in one day, U.S. singer P. J. Proby suffered from a sore throat and a cold "brought on by the weather as much as anything."

"White and coloured people's vocal cords are different. If you try to sing like a coloured vocalist, it's bound to do a raspberry with your voice."

"It's like slipping on a basketball floor—like pavement burn or something. You just have to wait until the soreness heals up, and until that happens you might as well stop singing."

"The throat is a muscle like any

other and has to be exercised continuously."

"I don't think the effects of shouting are harmful long-term, but if you make a habit of screaming, you can lose your voice for a time."

The last word on the question comes from a man who should know—Jack Ball, one of the teachers at London's Maurice Burman School of Pop Singing.

"We have quite a bit of a problem with this ourselves," he said. "In a nutshell it is this. These singers force their voices from the back of their throats instead of producing it from the diaphragm, with the help of deep breathing."

"The secret is keeping the throat relaxed. Let's face it—there are cases where people have lost their singing voices, until about three notes are left."

"This has happened with singers who have had fairly serious training. It's not a thing that lasts a lifetime, losing the singing voice."

"A tip for singers? Well, as I say, sing using the diaphragm, and keep the throat open and relaxed."

"If you don't know when your throat's open—many people don't—the perfect example is when you are yawning."

Who says the quality of Mersey isn't strained? That's exactly what makes it sell.

CURSES



COLEMAN



DAWBARN

THE ROLLING STONES and best stars since the huge confidence trick. MAKER posed the question. It started the biggest case since trading stamps. "A lot of rubbish," said M. DAWBARN. "Nonsense," said RAY COLEMAN. Today their say.

I'M sick of reading insulting remarks about the fabulous Stones. DAWBARN says they are bad players, but who's he to judge? I think they make good records, and they're all good looking. — CAROL HUBBARD, London N18.

BOB DAWBARN complains about the Rolling Stones being white and singing the music of the Negro. It's a fair criticism, but it does NOT mean they are bad at the music. I happen to like the sound they make. O.K. DAWBARN? — TERRY BLAKENEY, Stafford.

IT's people like Bob DAWBARN who start the mods and rockers fights. Rockers like the Beatles. We mods don't. I was horrified by DAW-

barn's opinion of the Rolling Stones. — MISS M. MORRIS, Stockport, Cheshire.

IT'S time people stopped running down the Rolling Stones. Bob DAWBARN says they cannot sing. If so, how do all their records become hits? It's not the Stones who are kinky, DAWBARN. It's you. — JOHN PADGET, London E14.

THE first critic to put the Stones in perspective. Congratulations, Bob DAWBARN. Muddy Waters for one second would be more

STONES



MARIAN McPARTLAND, British born jazz pianist now living in New York, is back in Britain. In London on Sunday, recording a programme for BBC-2, she spoke to MM's Max Jones about the Dave Brubeck Quartet.

MARIAN McPARTLAND ON...

The importance of being Brubeck

For myself, I do admire Brubeck. And I think what I admire most about him is his daring at the keyboard.

He'll just about tackle anything in order to get an improvisation going. He'd rather take chances than remain in a rut and play the same things over and over again.

Of course, in order to do this, and get away with it successfully, you've got to have one hell of a rhythm section.

IMMERSED

Because if you're very busy with something you're creating, you need to be immersed in it, free to think about what you want to do. You don't want to have one ear cocked, ready to corral the rhythm section. You need to know they'll be there when you're through.

Really, I don't believe that Dave would have been able to do half the things he has done if it were not for this rhythm section.

Naturally I'm prejudiced, because I know them so well. Joe Morello, especially, because he worked with me for four years, but Gene Wright and I have played together quite a lot.

Gene's an excellent bass

player, and he writes some cute tunes, you know. I did one of his on my "Jazz Club" broadcasts, and also on the recording for BBC-2 on Sunday. It's an ingenious little blues called "Miss Jackie's delight."

But to return to Brubeck. He does a vast amount of writing, of course.

They say he likes to write a tune a day, and to me, some of them sound like it. But every so often he'll come up with a perfect gem like "Summer song."

I'd like to say that it is one of the most beautiful things he or anyone else ever wrote.

I play it when I'm in the mood, when I'm relaxing on ballads. It's sort of a late-night, nostalgic thing, and I like playing those. I love just to sit there and play ballads all night.

Often I think I'm in the wrong business, being a jazz pianist, and tell myself I'm going to give up the trio and become a soloist. I guess I'll do it one of these days.

"Summer song" is not the only one of Dave's tunes that I feature. I play "The Duke" and I play the hell out of "Take five", though I say it myself.

It was the first thing I did in 5/4, and I learned it off the record. I never was very interested in playing in that kind of time signature before, but now I like it.

KNOW-HOW

That bears out what Dave says: when you get used to it, it's not so hard.

Another thing about Dave is that he was able to write relatively far-out things and make them commercial.

I mean, I heard Mary Lou Williams play a beautiful jazz waltz many years ago. I don't believe that Dave was the inventor of the jazz waltz, or of way-out time signatures.

But he happened to have the know-how to put them together in such a way that they were not only musically valid but commercially acceptable also. "Take five" was a popular success, but I think it is a very swinging thing to play.

There are times, I know, when Paul isn't in the mood to play, but I've never been around when he's feeling that way.

I love those things he did with Jim Hall, and I'd



very much like to hear Paul with Bob Farnon writing and in charge of the orchestra. But then, come to that, I'd like to hear me with Bob Farnon. But I mustn't get on that subject. Isn't Farnon making a case of a proper without honour...

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ense," retorted
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● BRIAN JONES



● KEITH RICHARD

ONED AGAIN!

welcome on a desert island than an hour of Stones trash. They are imitators—and bad ones at that!—HARRY DAWSON, Glasgow.

I HAVEN'T the slightest interest what Dawbarn or Coleman thinks of the Rolling Stones. I am interested in what I think. My opinion is as good as theirs. And what do I think? That the Stones and their fans deserve each other.—CYRIL SHEPHERD, Maidstone, Kent.

THE trouble with Bob Dawbarn, and many others, is that they won't LET themselves like the Rolling Stones. Who's to argue with Muddy Waters? — ESTHER CHAMBERLAIN, Leighton Buzzard, Beds.

STOP wallowing in the Mersey sound, Dawbarn. The Stones will be with us long after the Beatles have been crushed and after the Searchers have found what they are looking for. I, too, don't care if they grow hairy feet. As long as their music remains the same.—MADELINE NOBLE, Liversedge, Yorks.

BOB DYLAN's remarks in MM about British singers doing foreign songs—"If you want to do it, then do it," made Bob Daw-

barn's doubts about the Rolling Stones sound childish. As Dylan says, who's to put rules to it? — R. S. HAZELDINE, Farnham, Surrey.

JOHN LEE HOOKER is to appear on "Ready, steady, go". Who should we thank for that? The Rolling Stones, Manfred Mann and others, who have spent the last nine months educating the British public.—BRIAN TORODE, Kidderminster, Worcs.

WHO cares what Bob Dawbarn or Ray Coleman think of the Rolling Stones? I'm sure the boys couldn't care less. They dress, look and play as they want to. Muddy Waters summed it all up.—R. T. TOMLIN, Wantage, Berks.

WHO is right? A critic like Dawbarn, or a coloured, original rhythm and blues singer, namely Muddy Waters? — A. R. AYRES, Crayley, Sussex.

IN quoting Chris Barber, Dawbarn failed to quote him completely. Chris also said: "The Rolling Stones do a splendid job of country blues in Bo Diddley style." As for the Stones' "kinky notes", R&B has origins in the

musically negligent and often vocally incomprehensible country blues. Lightnin' Hopkins could not care two hoots for diatonic precision.—ROGER GORE, Thame, Oxon.

SHOOT Dawbarn! He just does not understand the exciting earthiness and soul of Mick Jagger's singing.—CHRISTINE REDDING, Miserden, near Stroud, Glos.

RAY COLEMAN'S argument that their music is British rhythm-and-blues is nonsense. It is nearly 100 per cent American. What about Chuck Berry's "Carol", Buddy Holly's "Not fade away" and Arthur Alexander's "You better move on"? — CHRIS HILL, Manchester.

HOW dare Dawbarn insult Charlie Watts's drumming by inferring that he doesn't swing? I'll make Dawbarn swing if he doesn't apologise! And why doesn't he praise Brian Jones's harmonica playing? And Bill Wyman's beautiful guitar playing? And Keith Richard's songwriting? — ALAN HARVEY, Newcastle-on-Tyne.



● CHARLIE WATTS



● BILL WYMAN

STONES STATESIDE

NEW YORK, Tuesday
THERE is heavy betting here on the Rolling Stones being the biggest thing to hit the States since Beatlemania.

About 30 people recently offered to organise fan clubs in America for the Stones—and this is just on the strength of one hit record, "Not fade away," which is at 83 in the hit parade. It had leaped ten places in a week.

It is the hair style and the "unprepared" look of the five boys that will

get them popular among American teenagers. The trend right now is for a rougher approach, both in music and in appearance, and it is generally considered here that the Stones could slay them. Because they have both.

The group's three-week tour from June 3 is being set up through radio companies.

Parallel with their disc popularity, the Stones are in the middle of a vast merchandising prospect. There are many applications from manufacturers of sweaters, other clothes, and personal items.

Rolling Stones co-manager Andrew Oldham revealed that the group was now earning £6,000 a week. "That includes income from records, appearances and merchandising," he said.

Private

The Stones have visited their usual private recording studio to record two titles in the last fortnight—"Good times, bad times", written by Mick Jagger and Keith Richard, and described by Oldham as "a Bob Dylan, folkie-type song," and "Over you"—no connection with the Freddie and the Dreamers hit.

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● WILLIE DIXON
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"AMERICAN FOLK BLUES FESTIVAL 1963". Memphis Slim: Wish me well. Big Joe Williams: I have no friends. Willie Dixon: Sittin' and crying the blues. Crazy for my baby. Victoria Spivey: Grant Spivey, Matt "Guitar" Murphy: Matt's guitar boogie. Sonny Boy Williamson: I don't know. Sonny Boy's Harmonica boogie. Lonnie Johnson: It's too late to cry. Otis Spann: Had my fun. Muddy Waters: Five long years (jam session). Bye, bye blues (Fontana TL5204). Recorded at Bremen, Germany. 13/10/63.

THE lists are ringing with albums titled Folk Blues Festival of one kind and another, which must be confusing to buyers. Polydor's FBF gave us selections from the Blues show which came to Europe in 1962. This one, recorded in Germany a year later, presents the 63 package seen here at Croydon. With eight featured singers plus Bill Steptey on drums and Matt Murphy, guitar, the programme can offer only one number by the exceptional Big Joe Williams (and it is a good one) and one each by the others, except for Willie Dixon and Sonny Boy. Sonny Boy, a show-stopper, is backed by Spann, Dixon and Steptey as well as his "harp" on the slow first song. For an encore, he does his eloquent harmonica boogie. Dixon sings expressively, and helps to propel most of the items with his powerful bass playing. For the rest, all these artists are up to form. Murphy shows his speed on "Guitar Boogie"; Spann accompanies strongly, besides singing on "Had my fun". Victoria Spivey's song about her father, on which she plays uke accompaniment, is a rare experience. I could have done with more from her. To conclude a well-mixed blues set, the company is brought on-stage for the "Bye, bye blues" finale. — MAX JONES.

THE NEW JAZZ RECORDS

Fine pieces of Silver

ORIGINALLY inspired by Bud Powell, Horace Silver himself became an important influence on jazz pianists during the 1950s.

As a bandleader he has, like Art Blakey, walked a consistent path, his groups being identified with the hard bop and soul jazz movements — though in many ways his Quintets have shown more subtlety than the Jazz Messengers. As a composer he has written a string of fine tunes and four of them appear on this album — all given a Japanese flavour following a trip to Tokyo early last year. The fifth title, Ronnell Bright's "Cherry", fits the general mood and is a delightful ballad played by just Silver, bass and drums. Silver's solo on "Sayonara" is one of his very best — he is a master at building

HORACE SILVER: "The Tokyo Blues." Too much sake; Sayonara blues; The Tokyo blues; Cherry Blossom; Ah! so. (Blue Note BLP4110). Silver (pno), Blue Mitchell (tp), Junior Cook (tr), Gene Taylor (bass), John Harris (dr).

a compelling monotony and then breaking it with an unexpected resolution. He also uses quotes with more taste than most musicians who just play them for laughs. Blue Mitchell is as tastefully melodic as ever and is especially effective on the dramatic "Ah! So", the only track, apart from "Blossom", which doesn't mix a Latin feel with the Japanese mood. Junior Cook is also quite impressive, though he does use rather a lot of other people's clichés. The rhythm section is a good all-round team, giving a solid basis to ensembles and solos.

With a general high standard of musicianship, improvisation and material, I would rate this among Silver's best LPs. — Bob Dawbarn.

HAROLD VICK

HAROLD VICK: "Steppin' Out." Our Miss Brooks; Trimmed in blue; Laura; Dot's dream; Vicksville; Steppin' out. (Blue Note BLP4138). Vick (tr), Blue Mitchell (tp), Grant Green (gtr), John Patton (organi), Ben Dixon (dr).

HAROLD VICK is a 28-year-old tenorist who has chiefly worked with R&B groups and organists John Patton and Jack McDuff.

The associations show in his rugged, slightly ponderous style — curiously mixed with an obvious liking for the more fashionable New Wave players. He does show some talent for writing useful themes. All these items are Vick originals, except "Laura" — a rather insensitive tenor-and-rhythm treatment which adds nothing new to this oft-recorded ballad. Blue Mitchell is not the sort of trumpet player one associated with this type of rough-and-ready jazz, but his solos are among the bright spots, and Grant Green plays good guitar — although he has not developed into the world-beater that was predicted after his first albums.

Patton's organ-playing, like Vick's tenor, strikes me as rather unweirdy and insensitive and he selects some rather unpleasant tone colours. This might be a good record to dance to at a party but it lacks the content for constant listening. — BOB DAWBARN.

DONALD BYRD

DONALD BYRD: "A New Perspective." Elijah; Beast of burden; Cristo; Tenderloin; The black disciple; Chant. (Blue Note MLP4124). Byrd (tp), Hank Mobley (tr), Donald Best (vib), Kenny Burrell (gtr), Herbie Hancock (pno), Butch Warren (bass), Lex Humphries (dr), and voices directed by Coleridge Perkins.

THE paths of jazz and church music have frequently crossed and there is nothing particularly new in attempts to blend the two. This however, is a most interesting album, for, apart from "Elijah", Byrd and arrange



HORACE SILVER — a string of fine tunes

ger Duke Pearson have avoided the more obvious gospel or soul forms. Instead they have used religious moods and a choir of eight voices to get the desired effect.

That the gallant attempt just fails to achieve its full objective is due entirely to the rather synthetic reverence of the vocal scoring — and the rather square quality of the actual voices.

The choir lacks the necessary flexibility and too often sound like the background to one of those rather sickly travalogues.

However there is sufficiently first class jazz playing to rate the album pretty highly, and Byrd's themes are all most interesting — notably "Black", which I can only describe as a sort of "hard bop African" piece. Byrd himself plays better than I have heard him on record for some time, full of confidence and melody, and Herbie Hancock plays well in his rather eclectic manner.

Burrell's guitar is more adventurous than usual, especially on "Black" and Donald Best plays adequate vibes when given the chance. Mobley always seems to have much in common with our own Tubby Hayes, no doubt sharing the same original influences. Warren and Humphries make a tight and efficient rhythm team. This is a very good album which just falls short of being a really excellent one. — BOB DAWBARN.

BLUES GALORE

A ROSTER of famous names in the blues field crops up again on "The Blues, volume two" (Pye NPL28035), which makes an enjoyable sequel both to volume one and to Pye's recent "Folk festival of the blues" LP.

Several tracks are already in my collection. Muddy Waters' "Mojo working" comes up again; from memory, I'd say it was part one from the Newport album. Then Chuck Berry's "Thirty days" and "Wee wee hours" are on London EP RE-U1053, and Bo Diddley's "I'm

BEST OF THE REST

BLUE NOTE's long-playing catalogues, commented on by Bob Houston two weeks ago, provide a means of sampling the soul-filled BN catalogue. But not all are of EP length. Kenny Burrell's two-part "Wavy Gravy" (45-1886) runs for about five minutes. Still, it is a nice example of easy-paced modern soul blues, presenting appropriate solos by guitar and tenor (Stanley Turrentine) and some moody riffing. This one is a reissue from Burrell's "Midnight blue" album.

THE other single, more interesting to my ears, couples memorable blues tracks from the Forties. The Edmond Hall Quartet's "Profoundly blue", with solos by Charlie Christian, Israel Crosby, Mead Lux Lewis (celeste) and Hall, begins in a subdued way with strings. Celeste is added, then clarinet for a chorus. After a celeste chorus, Hall returns to sweep the music to a forceful ending. This dates from '41, like Quebec's "Blue Harlem", on the reverse, is a deeply felt blues improvisation by the late and under-praised tenor player, who blows with the strength and lyricism of, say, a Don Byas. Also participating, as solo and ensemble players, are Tiny Grimes (gtr) and Ram Ramirez (pno). This 44 track, and its backing, run for four minutes each — M.J.

PEE Wee Russell, at 58 years of age enjoying a second burst of acclaim, is heard in a programme of standards plus an original tune and a blues on "Pee Wee Russell" (World Record Club T308). Such tunes as "I'm in the market for you," "I'd climb the highest mountain" and "Over the rainbow" encourage the pensive qualities of his solo playing. On "I would do anything," "The lady in love" and the upish "Mushy blues," he blows his own kind of swinging, close to the melody jazz. Finally, "Pee Wee's song" gives us Russell improvising a composition which has a distinctive Pee Wee trim to it. This is uninvolved, direct-and-rhythm music, with the soloist settling back comfortably alongside Nat Pierce (pno), Steve Jordan (gtr), Walter Page (bass) and George Wettling (dr). I don't know the date of this set, drawn from the Bell catalogue, but it should be mid-fifties or so. — M.J.

ANOTHER veteran clarinetist, all individual-sounding as Russell, returns to LP record on Volume 4 of London's "Jazz at Preservation Hall" set. George Lewis solos sweetly in a trio version of "Winin' boy blues", with rhythm trio on the often recorded "Burgundy Street" and with Snookum Russell's piano added to bass and drums on "Riverside" and a sensitive "Mockingbird". The band tracks, with Kid Howard in good shape on trumpet, and the one and only Jim Robinson in charge of the trombone chair, have sturdy drive and enter ensemble spirit. "Salutation march," "Sally dog," "Linger awhile," and "Indian Saguas" are rough, impressive samples of the Lewis band's emotional N.O. jazz. — M.J.

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RADIO JAZZ
(Times: BST/CET)
FRIDAY
6.40 p.m. M 1: Jazz Rondo.
9.0 N 1: Kenton, 1940-48.
9.30 A: Le jazz en France.
9.30 M: Jazz Corner. 10.35 Y: Jazz Gallery. 10.40 Z: Jazz Actualities. 11.15 T: Music of Certain. 11.43 A: Bill McAdoo, Sister Josephine James, Harmonizing Four. 12.0 midnight T: Vic Feldman — "Soviet jazz Themes" 12.20 a.m. I: jazz Album.
SATURDAY
1.20 p.m. M 1: Jazz Club. 2.25 M 1: Goodman Quartet. 3.30 E: Jazz workshop. 9.30 A: Jazz Images. 10.31 BBC L: Jazz Club. 11.15 T: Ella and Duke. 11.35 app. Q: Brubaker McRae. 12.0 T: Jam session of jazz all stars, with Humph. Hodges, Eldridge, Flip Peterson, Rich and others. 12.5 a.m. J: Jazz Book.
SUNDAY
5.0 p.m. M 1: Nelson Riddle. 5.30 I: Ben Webster. 7.35 M: Jazz and "swing jazz". 9.30 A: American Folkblues Festival.
Cannonball Adderley, 1958. 10.31 BBC L: Jazz Scene. 11.5 A: Blues Festival, with Tharpe, Terry, McChes, Waters, Spann, others. 12.15 a.m. E: Jazz and "near jazz".
MONDAY
12.40 p.m. M 1: Beale Street Jazz Band. 7.0 N 1: Kenton, 1950-52. 9.30 A: The new discs. 10.10 RTT — 258m: The Real Jazz. 11.10 U: German jazz discs. 11.15 T: Louis, Shearing, Duke, Joe Mooney. 12.0 T: New — Shank/Pass, Shearing, Karl Vlach, Mangelsdorff, others.
TUESDAY
9.30 p.m. A: Jazz News. 10.30 T: The Dinah Washington Story. 11.5 O: "Blindfold Test". 11.15 T: U.S. Air Force Band. 12.0 T: Jazz in Germany — featuring Mangelsdorff Group.
WEDNESDAY
3.35 p.m. L: Dorsey Brothers. 5.15 M 2: Eurojazz. 6.0 N 2: Jazz Nation. 9.20 O: Jazz for Europeans. 9.30 A: Jazz in N.Yk. 9.45 A: Panassié. 10.30 J: Jazz Music Hall. 10.40 U: Newport 1963 — Ken McIntyre and Gillespie Sextet (until 12.0). 11.10 M 1: Jazz Magazine. 11.15 T: All-time Hits. 12.0 T: Recent Tatum recordings.
THURSDAY
8.35 p.m. N 2: jazz 64. 9.30 A: jazz à la carte. 10.20 Q: Frankfurt jazz concert. 11.15 T: Judy Garland. 12.0 T: Bassist Francoise Rabbath, Gilberto-Getz-Jobim, Jimmy Smith.
Programmes subject to change.
KEY TO STATIONS AND WAVELENGTHS IN METRES
A: RTF Inter, 18.9, 48.8. E: NDR 309, 189 M; Hilversum 1.402, 2.289. I: SWF Baden-Baden 259. J: AFN Europe 547, 344, 271. L: NR Oslo 1376, 477, 337, 228. M: Saarbrücken 211. N: Denmark Radio 1.1221, 2.243, 310. O: BR Munich 171.181. Q: HR Frankfurt 536. T: VOA Warsaw 11.1. Y: SBC London 136. Z: BC Luxembourg 191.

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POP singles

THE "Hello Dolly!" battle is on! Louis Armstrong recorded it first, and knocked the Beatles from the top of the US chart. Now, Kenny Ball's Jazzmen have a go—and other versions are coming from Frankie Vaughan and Chris Barber's Jazzband with Otilie Patterson.

The song seems a cert for Britain's chart. It remains to be seen who steals the honours. Satchmo's magical vocal is much better than Kenny's, but the British band work is tighter, crisper and not so messy as that of the All-Stars. I prefer Louis' waxing on the London label to Kenny's on Pye.

Back with the R&B boys, American TOMMY TUCKER follows up his "Hi heel sneakers" hit with "Long tall shorty" (Pye)—beautiful thudding beat, and it sounds a good bet for success... WHIRLWINDS debut with "Look at me" (HMV)—quite a good, neat sound, poor lyrics, good guitar runs. Could score.

BOB MILLER'S Miller-men jog along in musicianly fashion on "Hullabaloo and custard" (Ember), which will sell healthily and get plenty of broadcasts without hitting the chart. Soul-filled ballad singing from America's GLORIA LYNNE on the gorgeous "I should care" (London). No hit, but worth hearing.

No hope for chart return by GENE VINCENT with "La-den-da-den-da" (Columbia). Hardly a beat, stupid words and unfashionable... But watch out for US stars the CONTOURS with "Can you do it" (Stateside), generating like mad. Danceable, exciting hit material.

With assured Radio Caroline plugs, RONNY Carroll can click with the haunting "Oh my darling Caroline" (Decca). Pleasant, it is... "Young lover" is POLLY PERKINS' best record so far, and packs a punch. Tremendous Johnny Keating backing on this Paul Anka-written song (Oriole).

Even money on these outsiders: "Here she comes", by the ADDICTS (Decca)—good sound, good rhythm... "Whenever he holds you", by America's BOBBY GOLDSBORO is plaintive and attractive (United Artists). Nice singing, and it does nobody any harm.—R.C.

VIVE CLIFF and SHADOWS SAY THE FRENCH

ON SUNDAY, Cliff Richard's tailor, Robbie Stanford, flew to Paris to fit the Shadows with new stage suits and to measure Cliff for two new £50 sets of schmutter.

"We're so busy, it's the only way to do it," said Cliff as he combed his hair in the number one dressing room of the Paris Olympia Music Hall.

"Besides," he kidded in a mock hooray voice,



CLIFF — beautiful on 'La Mer'

"once you've been voted one of the ten best dressed men in the world, you've got to pay attention to these things."

In front of the Olympia, huge neon letters announced CLIFF RICHARD and LES SHADOWS. And the place was packed during the boys' six-day stint.

It's the same story everywhere they go on their current European tour.

In Germany, hoses had to be turned on the fans to get Cliff into the coach. And tear gas bombs were lobbed all over the place.

They had audiences of eight and nine thousand at every date. To come are junkies to Denmark, Norway and Sweden and advance bookings are extremely healthy.

Many French fans who saw the Beatles report that the Paris audiences prefer Cliff and Les Shadows.

"Perhaps," said Cliff thoughtfully, "but remember they didn't have a big record going here at the time. I think the Beatles should come back to Paris. Definitely.

JACK HUTTON follows the news to Paris to catch up with Cliff Richard and the Shadows



"You know, Paris audiences are the finest in the world. They treat our shows like jazz concerts. They clap the beginning of numbers then there's silence until the applause at the end.

"It's wonderful. We can actually hear ourselves! Then at the end of the show there's that ever-increasing roar of VIVA! VIVA! VIVA! Marvellous."

Cliff was interrupted by Bruno Coquatrix, plumply handsome owner of the Olympia and gourmet extraordinaire. He beamed and shook hands with Cliff.

"Cliff, you are a triomphe. Naixt time you come for three weeks or I am valry angree."

He left and Cliff grinned: "He took us out after the opening show on Tuesday for a meal. He's an expert and the food was ridiculous. Have you ever had pepper on strawberries?"

Cliff is enthusiastic about the coming "Won-

derful Life" film, but critical of the Canaries where it was made.

"We went there for the sun and got four weeks of rain. Susan Hampshire and I had hot water bottles under our clothes."

"But the film was good fun. We've learned a lot since 'The Young Ones'."

He is delighted, naturally, to see "Constantly" so high in the charts. He digs the number—not like some of his hits.

"I don't like 'Living Doll' very much, but the record buyers did. I preferred 'Don't Talk To Him'."

The conversation got back to THEM.

"The competition doesn't worry me. Why should it?"

"All sorts of people have caused riots in show biz. Presley. Before him, Johnnie Ray. Before him, Valentino. It can't do me any harm."

"They used to try and say Marty Wilde and I were rivals. Then Adam Faith. Nonsense."

"I like the Searchers and Gerry, apart from the Beatles. But the Impressions are my favourites at the moment."

"Nancy Wilson is great. So is Roy Orbison. I wish he'd write a song for me. But then if he wrote a good

The Shadows — Brian, John, Hank and Bruce — survey the French skyline. They never think of themselves as being trendsetters.

one he'd want to sing it himself."

Further along the backstage corridor, the Shadows were dispersed between their dressing room and the Olympia artists' bar.

Young fans who had talked their way in were sipping orange juice, black coffee and Dubonnet.

The odour from Gauloises and Gitanes was in the air, but Bruce Welch sat stolidly in British in ruffled shirt and stage uniform sipping a beer.

On the wall behind him were cod LP covers cunningly mocked up by a photographic wizard with an odd sense of humour.

The pompous looking head of Mr. Macmillan had been superimposed on the body of hip-looking alto player.

And on a photograph of the Queen in the back of the Royal car, her companion — presumably the Duke of Edinburgh — had given way to a heavily mustachioed Frenchman.

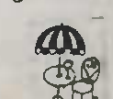
The Shadows scanned the MM National Chart and were delighted to see "Flingel Bunt" had reached ten.

"Marvellous," said Hank, "No, we didn't try to do an R&B with this one. We just liked it and recorded it."

The boys had little comment to make on the British beat scene except that Bruce gave most of the credit of starting things to Lonnie Donegan in this country.

"He started me off. I thought, if he can do it so can I."

Like Cliff, the Shadows feel little or no rivalry towards the Beatles though they were probably the first to make the bigtime with three guitar/drums line-up



"We never thought of that," said Hank pensively. "Tell you what, we must have been one of the first groups to appear in films. We were in 'Expresso Bongo' and you can't get any older than that!"

"Anyway, we're younger than the Beatles," said Bruce. "If you add up the ages, I think you'll find we can give them a year."

Hank surveyed his dress shirt cuffs which had been designed to be worn single as the laundry always doubled them up wrongly. His single cuff had been doubled up. Wrongly.

"Personnel problems in the Shadows? No, we've none now except Brian Bennett and John Rostill are leaving next week! Here, I'm only kidding!"

Bruce asked out of the side of his mouth, "Tell me, is the Press trying to build up the Rolling Stones?"

Then it was time for the show—a tremendous show with Cliff and The Shadows getting the kind of reception reserved for jazz greats.

The boys were happy and whooped it up on stage. But when they played a sensitive and musically beautiful version of "La Mer" with Cliff singing in French, there was the ecstatic reaction from the audience you get only once in a while—a long while.

Paris certainly loved Cliff and The Shadows. The only dissenting voice I could find had pencilled his objection on the wall of the artists' toilet. He'd written:

RINGO FOR KING.

... and the latest albums

SARAH VAUGHAN, one of the most faultless of singers, is magnificent enough in her own right. So the title "Vaughan with voices" for her new LP was enough to make one suspicious.

The scepticism is just about borne out, too. Sarah doesn't need anyone to complement her singing.

Try to switch off your ears when the choir comes in, and there's another magnificent Sassy album, with beautiful songs like "My colouring book," "Hey there," "Deep purple," "I'll be around," "Charade," "I'll be tired of you," "Blue orchids" and "It could happen to you" (Mercury).

GENE PITNEY continues to make his mark in the

record world, his latest forceful effort being "GP meets the fair young ladies of folkland" (United Artists).

A folksy-tinged set, with Gene's soft voice in direct contrast to his recent dramatic singles. It suits him, too.

"Pretty little black eyed Suzie," "Brandy is my true love's name," "Those eyes of Liza Jane" are the stand-out tracks. Pitney exudes charm and tunefulness. A nice LP.

Britain's MIGIL FIVE deservedly arrived with blue beat, enjoying a fair hit with "Mockingbird hill," the title of their debut Pye LP.

The Migils are five very good musicians, and Felix sings with great rhythmic sense on "Jesse James,"

"Just like a woman," "Your cheating heart," and "Molly Malone."

Blue beat is a bit monotonous in such quantity, and this LP will "date" too quickly. Entertaining party music.

The Beatles' favourites get an LP to themselves this month—"The sound of the R&B hits" (Stateside).

Starring: the raw solo vocal style of Mary Wells, the group sounds of the Marvelettes, the Miracles, Martha and the Vandellas, and male solo singer Barrett Strong, who turns in a fiery version of "Money."

Of the groups, the Miracles come out best, with vocal harmony blending nicely, but the Marvelettes have something, too: a haunting sound.

This set of artists from the States is getting increasingly popular in many countries. The comparatively unknown Supremes are a trifle too "organised" compared with the others.

It's an album which is a perfect example of contemporary rhythm-and-blues. Well worth a hearing.

Just how much difference a good accompanying band can make to a singer is emphasised by "Here's Lena," starring LENA HORNE on Stateside.

The Ray Ellis backings are thin and weedy, and not even the powerful, effervescent, meaningful singing of a Lena Horne can rescue the album.

It has songs of social significance like "Blowin' in the wind" and "Now!" but the rest is a strange mixture of sentimental stuff like "Once in a lifetime."

Lena's singing is overbearing and exaggerated. An album you can forget unless you are the staunchest Horne collector.

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LEONARD FEATHER winds up the

Ory story

DURING the hours I spent chatting with Ed and Barbara Ory, the names of innumerable other musicians cropped up. The Kid is the type who can find a good word for almost everybody. Here is a random sampling of his comments and recollections.

BUDUY BOLDEN: He sounded all right for those days, but the harmony wasn't there. But don't forget, he started it all. When I was very young, when I'd just started to make good money playing for parties, I ran into him. I was in New Orleans visiting one of my aunts. He heard me trying out a horn and he said, "You sound good. How would you like to come and play with my band?" But my aunt said I was too young.

KING OLIVER: I gave Joe that nickname, you know, when he worked in my band. The last time I ever saw him, at the Savoy, he thanked me. Joe played for me in 1916, but during the '20s I worked with his band in New York, Chicago, St. Louis.

RED ALLEN: When I was with Oliver at the Plantation in Chicago, he was shipping. He had begun to have trouble with his teeth and he needed a good hand to take over the show for him. I told him to send for Red Allen. We met Red in St. Louis and I think he's been away from home ever since then. I was reunited with Red when he did the European tour with me, and again a year or so ago when we were on a TV show called "Chicago and all that jazz".

LOUIS ARMSTRONG: I remember him back to when he was playing with the Wade Home band in the street parade. I had a drummer in my band called Black Henry who became a sort of protector to Louis and asked me to let Louis sit in with my band. We got to know each other well, as he sat in at several places where I worked.

Later on, after Joe Oliver left and Louis joined my band, his relationship improved greatly. He had a great ear. We'd take a piano part and get the melody off it and Louis would improvise it. Sure, then Louis left my band he could really play—he didn't learn on the river boats.

They came to me three times in the last few weeks to join Louis' band. Finally offered me \$500 a week or \$100 a night on one-nighters. Back when I had my band in London I paid him \$1,000 a week to be my sideman! The last time I saw Louis was out at Dineyland, and we didn't get a chance to talk. He's tired, poor fellow. They have to do all that travelling—that's one of the reasons I turned down the job with him. What have these fellows got to show for it all?

JACK TEAGARDEN: He was a fine musician. He's another one who had to work too hard. Bob McRacken was supposed to look out for him and take care of his funeral, but I was sick and had to miss it. Jack was a good man and a good friend.

JELLY ROLL MORTON: I remember with Red Hot Peppers in 1916, you know, in New Orleans. I was very young. I had a drummer in my band called Black Henry who became a sort of protector to Louis and asked me to let Louis sit in with my band. We got to know each other well, as he sat in at several places where I worked.

MODERN JAZZ: I don't like to talk about it. **DUKES OF DINELAND:** Yes, I've listened to them, and they sound like they're improving. That's about the youngest and best I know.

HIS OWN RECORDS: I have so many, I wouldn't know how to pick out any particular one, perhaps I should leave that up to you. But I did like "Kid Ory Favourites," the album with two LPs in it that came out a couple of years ago on Good Time Jazz.

Now there are no fewer than fifteen Ory albums available on the American market: six on Good Time Jazz and nine on Verve. The personnel vary considerably and between them you will find a surprisingly comprehensive survey of Negro and white talent in the world of traditional jazz.

But my recommendation to the fan about to build a library would be to follow the Kid's own suggestion. "Kid Ory Favourites" not only comes off well musically, it also contains lengthy notes by David Stuart, Nuhli Ertigun, Ralph J. Gleason and Ory himself.

The words, as well as the music, will help to fill you in on a few more details of that extraordinary saga—the Edward Ory Story.

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FOLK FORUM (cont.)

SATURDAY cont.

AT THE CELLAR, Jack & Margaret, Mike and guest Martin Carthy Commence 7.30

AT THE TROUBADOUR, Earls Court, 10.30 **NIGEL DENVER**, **PAUL MCNIEL**.

HOOTENANNY, BALLADS AND BLUES, Black Horse, Rathbone Place, W.1 **PETE STANLEY**, **WIZZ JONES**, **COLIN WILKIE**, **SHIRLEY HART**.

THE SINGERS' CLUB, Saturday, May 30, commencing 8 p.m. The Royal Hotel, Woburn Place, W.C.1 Ewan MacColl, Peggy Seeger, Enoch Kent, Bobby Campbell

SUNDAY

BATTERSEA, Nag's Head, York Road, Tony Deane, Alex Campbell.

HAMPSTEAD, Isia Cameron and Martin Carthy The Enterprise, opp. Chalk Farm Station, 7.30.

KINGSTON, Union Hotel, Surbiton Road 8 p.m. **DEREK SARGEANT MESSAGERS**.

POTTERS BAR, "Robin Hood", Alex Campbell.

SUDBURY HILL, Wembley, Black Horse, Linda Drew, 8 p.m.

MONDAY

AT ROUNDHOUSE, Wardour St., 7.30 p.m. **NADIA CATTOUSE**, **LEN HOLDEN**, **PETE OVER**.

SPINNING WHEEL CELLAR, Folk Song Club, 8, every Monday **MICK SOFTLEY**.

WEDNESDAY

BOREHAMWOOD, Red Lion, Les, Linda, Nigel Denver.

BROMLEY, "Star and Garter", **SHIRLEY COLLINS** and **DAVEY GRAHAM**, **FOLK VANDERS**.

NOTTING HILL GATE, 7.30 Mercury Theatre Folk Song Club, Ladbrooke Road W.11. **PETE STANLEY** & **LINDA DREW**, **GABBY HAYES** and Guests

STAINES, The Phoenix Inn, Church St. **MALCOLM PRICE** Trio.

SURBITON, Assembly Rooms, 8 p.m. **DEREK SARGEANT MESSAGERS**.

TERRY LIGHTFOOT'S jazzmen

WHERE TO SEE US IN JUNE

- 1 Leicester, 8 Ranks Ballroom
- 2 Luton, Royal Ball
- 3 Whitby, Three Barns Show
- 4 00
- 5 London Airport, Queen's Buildings
- 6 Hampton Court, Thames Hotel
- 7 Jazzyhouse, 188 Oxford Street, W.1
- 8 Potters Bar, Railway Hotel
- 9 Harlow, New Crown Hotel
- 10 Hall Staboury
- 11 Broadway Court Hotel
- 12 North, Regency Ballroom All-nighter
- 13 Bromley, Railway Hotel
- 14 Jazzyhouse, 188 Oxford Street, W.1
- 15 Bickley, Barnetgate Hotel
- 16 00
- 17 00
- 18 London University, Green Street
- 19 Cardiff, City Hall
- 20 Wood Green, Fulham Arms
- 21 Twickenham, Twickenham Stadium
- 22 Oxford University, 21 John's College
- 23 Nottingham, Trent Bridge Hotel
- 24 Biddenden, The Wig & Gown
- 25 Guildford, The Windsor Bridge Hotel
- 26 Coventry, Norton's Arms
- 27 Bickley, Cranford Hotel
- 28 Jazzyhouse, 188 Oxford Street, W.1
- 29 Potters Bar, Railway Hotel
- 30 Bathurst, Pleasure Gardens Concert Pavilion

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KEITH SMITH CLIMAX

LONDON CITY STOMPERS

THE MIKE COTTON SOUND

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THE MIKE COTTON SOUND can be heard at

29 Rotherham
30 Sheffield University
31 Oldbury

1 100 Club, W.1
2 Wood Green
3 Coventry
4 Luton, T.W. & Barby Tack
5 Cardiff

6 100 Club, W.1
7 Wood Green
8 Luton, T.W. & Barby Tack
9 Cardiff

10 100 Club, W.1
11 Wood Green
12 Luton, T.W. & Barby Tack
13 Cardiff

14 100 Club, W.1
15 Wood Green
16 Luton, T.W. & Barby Tack
17 Cardiff

18 100 Club, W.1
19 Wood Green
20 Luton, T.W. & Barby Tack
21 Cardiff

22 100 Club, W.1
23 Wood Green
24 Luton, T.W. & Barby Tack
25 Cardiff

26 100 Club, W.1
27 Wood Green
28 Luton, T.W. & Barby Tack
29 Cardiff

30 100 Club, W.1
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85 Cardiff

86 100 Club, W.1
87 Wood Green
88 Luton, T.W. & Barby Tack
89 Cardiff

90 100 Club, W.1
91 Wood Green

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KID THOMAS and
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"THEM"

R. & B. All-nighter, June 13th, with
LONG JOHN BALDREY

THAMES HOTEL

Hampton Court

Friday, May 29th

ALEX WELSH AND HIS BAND

Saturday, May 30th

BOB WALLIS'S STOREVILLE JAZZBAND

Sunday, May 31st

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GIRL SATCHEL, LAUREL AITKEN
DUKE VIN SOUND
SYSTEM

FRIDAY (29th) 7.30-11.30 p.m.
FINGERNAIL FIVE

SAT. ALL NIGHT SESSION 12-4 a.m.
ZOOT MONEY'S
BIG ROLL BAND

JOHN MAYALL'S
BLUES BREAKERS

SATURDAY (30th) 7.30-11.30 p.m.
RONNIE ROSS QNT.
TOMMY WHITTLE QRT.

SAT. ALL NIGHT SESSION 12-4
ZOOT MONEY'S
BIG ROLL BAND

THE CHEYNES

SUN. AFTERNOON SESSION 3-6
THE SHEVELLES
WITH TONY SHEVETON

SUN. EVENING SESSION 7-11 p.m.
ZOOT MONEY'S
BIG ROLL BAND

MON. (31st JUNE) 8-12 MIDNIGHT
ONLY WEST CLUB APPEARANCE

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HOOKER

JOHN MAYALL'S
BLUES BREAKERS
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BROMLEY COURT HOTEL, BROMLEY

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Friday, May 29th

ZOOT MONEY

SPECTACULAR WEEKEND
Saturday, May 30th

ANIMALS

Sunday, May 31st

MEMPHIS SLIM
WES MINSTER 5

Monday, June 1st

THE ARTWOODS

Wednesday, June 3rd

LONG JOHN BALDREY

Thursday, June 4th

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MORE.

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THE AUTHENTICS

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★ DUKE VIN'S SOUND SYSTEM

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★ DENNIS REAY TRIO

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