

Melody Maker

February 15, 1964

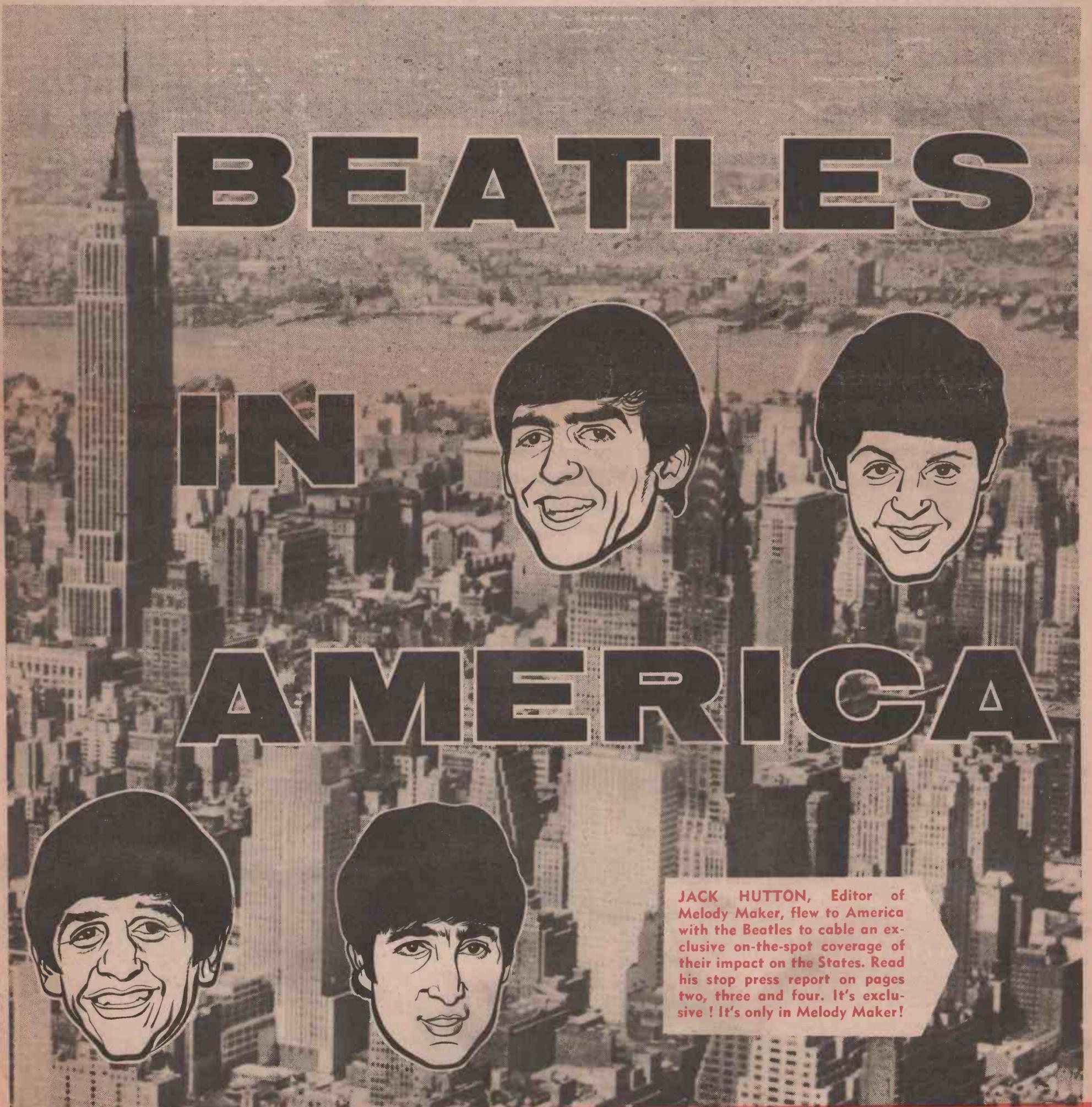
9d. weekly

AMERICA'S TOP TEN

As listed by "Variety".

- 1 I WANT TO HOLD YOUR HAND Beatles
- 2 THERE I'VE SAID IT AGAIN Bobby Vinton
- 3 YOU DON'T OWN ME Lesley Gore
- 4 HEY LITTLE COBRA Rip Chords
- 5 SURFIN' BIRD Trashmen
- 6 LOUIE LOUIE Kingsmen
- 7 OUT OF LIMITS The Marketts
- 8 POPSICLES AND ICICLES Murmaids
- 9 ANYONE WHO HAD A HEART Dionne Warwick
- 10 WHISPERING Nino Tempo and April Stevens

FULL BRITISH POP FIFTY ON PAGE SIX



BEATLES

IN

AMERICA

JACK HUTTON, Editor of Melody Maker, flew to America with the Beatles to cable an exclusive on-the-spot coverage of their impact on the States. Read his stop press report on pages two, three and four. It's exclusive! It's only in Melody Maker!

THREE PAGES OF PICTURES INSIDE!



MELODY MAKER+++STOP PRESS+++NEW YORK+++MELODY MAKER+++STOP PRESS+++NEW YORK+++MELODY MAKER

YEAH!

YEAH!

YEAH!

BEATLE wigs are being plugged constantly on New York radio stations and are selling thousands. So are Beatle sweatshirts, pyjamas, pants, scarves, jewellery and imitation records. Phone calls which get through to the Beatles' suite at the city's Hotel Plaza are usually answered by a Beatle who replies: "Sorry, they're not in" — in a strong Mersey accent. About 50 girl fans are on constant vigil outside the hotel. They sing Beatles songs and scream every time a face appears at the 12th floor Beatles suite. A Brooklyn girl teenager squealed to me: "At the sight of THEM, I go absolutely ape."

Extra police were drafted to the CBS TV building when the Beatles rehearsed for the Ed Sullivan show. The Beatles party is discussing a forthcoming film for United Artists, tentatively called "The Beatles" or "Beatlemania." George Harrison was ordered to bed on Saturday with a sore throat, but was fit enough for the TV spectacular. There is tremendous rivalry between disc jockeys. One offers ordinary sweatshirts of the Beatles to selected people who phone him. Another offers Beatle sweatshirts if you hand in the other guy's.

Disc jockeys are even getting the Beatles' doctor here to give broadcasts on the state of their health.

Some wise-guy reporters have been asking snide questions of the Beatles, and George Harrison said: "We don't mind on radio or TV because we can always give them the answer. But sometimes on a newspaper interview you give them a good answer and they use it out of context!" One reporter said: "What do you say if I say I hate your music?" Replied George: "Hard luck. It's selling, isn't it?"

Talking about the Carnegie Hall shows, George said: "We'll probably do about 25 minutes, about 10 songs." Paul McCartney said the Beatles are having no language difficulties like they had in France. "The only thing John could say in French was 'I got up at 7.30 this morning,'" said Paul. "And that was a lie." Ringo named "I saw her standing there" his favourite Beatles record. The other three went for "This boy."

The New York World-Telegram did an editorial on the Beatles, ending: "Before we rear up in quivering shock at this import from abroad, let's not forget some of the exhibits we have sent over there. The British do have a right to get even."



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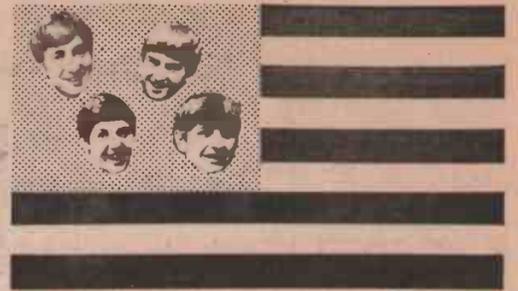
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MELODY MAKER+++STOP PRESS+++NEW YORK+++MELODY MAKER+++STOP PRESS+++NEW YORK+++MELODY MAKE



AMERICA has gone berserk over Britain's Beatles. The four Liverpool stars this week became international stars. Fan scenes that shook Britain in the past year were re-enacted by thousands of U.S. teenagers. There were fantastic scenes on TV, radio and in the streets. JACK HUTTON, Melody Maker editor, flew to the States with the Beatles. He cables these graphic descriptions of what happened when Liverpool stormed New York . . .



NEW YORK has gone stark staring Beatle mad. John, George, Paul, Ringo all agree this has been the craziest, maddest, wildest welcome yet. Five thousand chanting teenagers, most of whom had played truant from school, went berserk when the giant 707 jet disgorged the Fabulous Four. Some girls arrived at the Kennedy Airport at 4 am and the plane didn't get in until 1.20 pm. Many carried signs saying what school they represented. One sign said "Ringo for Prime Minister." Dozens more said "Beatles we love you." Two hundred extra police were drafted in, including, as the Police Commissioner put it, "Fifty of my top crime fighters." All day radio stations had been urging listeners to head for the airport. They played Beatles records every few minutes and offered Beatle wigs, Beatle sweatshirts and Beatle books in simple competitions. And my coloured taxi driver was full of enthusiasm too. "Man, those Beatles sure blast," he said. After the tumultuous welcome we thought the airport Press Conference might be a fizzle. But it was even more fantastic. Hardened reporters, broadcasters and TV interviewers fought each other to hurl questions at the unruffled Beatles as cameras whirred and tape recorders turned. Bedlam broke, jaws were threatened, Beatles press man Brian Somerville was shouted down and at one point it looked as though police would have to quieten the 200 bawling, brawling pressmen. But that was eventually accomplished by the witticisms of the Beatles themselves. They parried the wisecracks

and returned cheek with interest and introduced humour. All with thick Liverpool accents. "What's our ambition? To go to America," grinned Paul. One woman asked — "Will you sing something?" "No!" they all four shouted back. "We need money first," added John. How about all the kids that played truant? "What? Isn't it a national holiday?" asked Ringo. What do they have that makes them so popular with the world's teenagers? "A good press agent," said George. "Are you for real?" "Come and have a feel." "Me need a haircut?" exclaimed John. "Had one yesterday. You should have seen me

before that." John again: "If we knew what makes us a hit we'd form another group and become managers." Paul: "We have two answers to the Detroit students who want to stamp us out. We've started a Stamp Out Detroit Campaign." Where did they get their ideas for songs? "From bananas and potatoes." Why were their songs happy and negative? "Because we're happy, negative people." Did their singing have any sociological significance. "No!" they all yelled. Paul: "My main purpose in life? Saving up to become a rich tramp." John: "Why are we going to Miami Beach? To make sand-castles." They patiently identified them-

selves and said that John was married and had a little Beatle. George said: "I'm not married. I'm happy." They denied they'd made a million each ("It's a dirty lie") and heard themselves described as the hairy British Quartet with sheepdog hairdos. Then a squad of police arrived and forced a way through to their waiting limousine and the Beatles were whisked off to the plush, sedate Hotel Plaza for a meal. At the airport I interviewed fans. Said 15-year-old Patsy from Brooklyn: "When I arrived here I was normal. Now I'm all ripped up. I got George's autograph. They're wonderful — fabulous."



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THE much-vaunted, long-awaited Beatles debut in America on the Ed Sullivan Show on Sunday turned out to be an odd affair.

They opened the show, started off strong and came back at the end to close it — we all thought. But after a slow and rather weak "I Want To Hold Your Hand" they shook hands with Ed Sullivan and went off. It was left to a bunch of contortionists to finish.

In all, the Beatles did five numbers — "All My Loving," "Till There Was You," "She Loves You," "I Saw Her Standing There," and "I Want To Hold Your Hand." The sound was ropery — just like our own TV shows. And what a difference it would have made if they'd finished on "Twist and Shout."

Audience reaction was similar to Britain. The Sullivan audience, usually adult, was almost completely teenage girls. And they screamed and screamed. Especially when the Beatles "ooohed" and shook their shaggy mops. Close-ups of each Beatle in action were accompanied with a name flashed on the screen. Ringo got much of the camera time.

Also on the Sunday Sullivan Show was Georgia Brown and the children from "Oliver" doing two numbers, and Tessie O'Shea complete with banjo-uke. Earlier in the afternoon, there were tense scenes at rehearsals with the Columbia Broadcasting System people seemingly taken unawares by the Beatlemania. John Lennon's wife and George Harrison's sister had great trouble getting in and so did reporters. New York police were more on the ball with horse-mounted patrolmen keeping hundreds of girls from rushing the TV studios on Broadway. To sum up—a disappointing debut for the Beatles in America.

Footnote: Elvis Presley and Col. Tom Parker sent the Beatles a good-luck cable before the show.



+++STOP PRESS+++NEW YORK+

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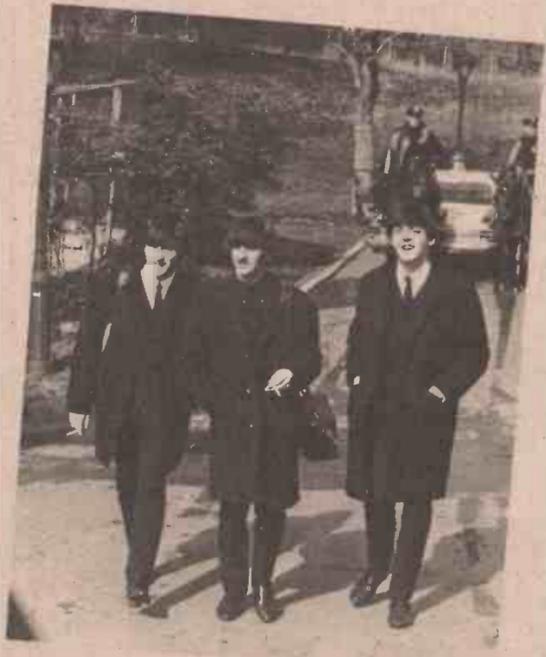
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SHOWBIZ NEWS ROUNDUP



Cliff Richard

Swinging Blue Jeans for Moscow premiere

THE Swinging Blue Jeans are in line to be the first British beat group to visit Russia.

They are expected to fly to Moscow in the Autumn for the premiere of their Circlorama film, "Circlorama Cavalcade."

Their press officer, John Chilton, told the MM: "Negotiations are going on with the Soviet Ministry of Culture and we have applied for visas."

The British Premiere of the film will be at the Circlorama

Theatre in London's Piccadilly at the end of this month.

Also due to be shown at the end of the month is the group's Rank "Look at Life" film.

They are currently working on a new LP and an EP, and their present hit, "Hippy, hippy shake" is to be issued in the States on the Liberty label.

The Blue Jeans have been booked for eight days at the South Shore Ice Rink, Blackpool, from June 20.

They air in "Saturday Club" on March 7.

The group is currently on tour with the John Leyton-Mike Sarne-Jet Harris package, but play one-nighters away from the show at Durham (21), Saltburn (22), Leeds (28), and Aylesbury (29).

Cliff Palladium

AFTER eleven weeks filming "Wonderful life" in the Canary Islands, Cliff Richard and the Shadows returned to Britain this week.

Their immediate plans include a top of the bill spot on ATV's "London Palladium" show this Sunday, and about five weeks' work at Elstree Studios to finish scenes for the film, followed by some recording work.

On March 8, the Shadows themselves star on the ATV Palladium show, at approximately the same time as they and Cliff start rehearsals for their one-nighter tour.

They then undertake

several Continental engagements, including their Scandinavian tour, and prepare for their summer season show at Great Yarmouth.

Davies Benefit

FIVE bands are lined up for the Cyril Davies Benefit Concert at the Fairfield Hall, Croydon, on Friday, February 21, organised by the National Jazz federation.

They are Chris Barber's Jazzband, with Otilie Patterson, Alexis Korner's Blues Incorporated, Colin Kingwell's Jazz Bandits, the Yardbirds, and the Alex Harvey Soul Band.

And singing and playing harmonica will be American blues star Sonny Boy Williamson. All proceeds from the concert, which begins at 7.30 p.m., go to Mrs. Davies and her two children.

Tickets for the Benefit, priced from 3s 6d to 8s 6d, can be obtained from the Fairfield Hall box office or the NJF, 18 Carlisle Street, W.1.

Song Contest

"I LOVE the little things," written by Pye recording manager Tony Hatch, is the song that will represent Britain in the 1964 Eurovision Song Contest.

Hatch's song, sung by Matt Monro, triumphed over five other compositions in a BBC-TV programme last Friday to select Britain's entry.

Matt flies to Copenhagen on March 21 for the final.

Before going to Denmark, the star plays a week's cabaret at Manchester's Mr. Smith's from February 24, stars in ABC-TV's "Big night out" (March 1) and sings the winning song — which he is recording for Parlophone — on radio and TV throughout Holland, Germany and Belgium during March.

In April, Monro goes to Canada for cabaret in Toronto.

Dutch Swing

THE Dutch Swing College Band opens a six-week tour of Britain at Loughborough University, tomorrow (Friday).

The tour will include a number of college dates,



Dusty Springfield



Helen Shapiro

Helen in Japan

HELEN Shapiro is to star for six days at Japan's top club — the Copacabana in Tokyo — during her forthcoming Far Eastern tour.

Helen leaves Britain on March 1 and opens for a week in Hong Kong on March 4. She then plays two dates in Taiwan before moving to Okinawa for concerts between March 12 and 14.

After her Japanese season she will work in Manila, Singapore and Malaysia.

Epstein signs the stars

FUTURE American pop star visitors to Britain may be showcased in Sunday concerts in London's West End, as well as their normal tour, TV and radio commitments.

Getz to play concert date

A MERICAN tenor star Stan Getz will play one concert during his forthcoming British trip.

The concert is at the Fairfield Hall, Croydon, on March 8, when he will share the bill with American singer Betty Bennett, the Tubby Hayes Quintet and the Ronnie Scott Quartet.

Getz opens his month's season at London's Ronnie Scott Club on March 3.

The club's Pete King told the MM: "He will not be playing any provincial dates."

The series of concerts, titled "Pops alive!" presented by starmaker Brian Epstein, will feature star British pop names at the Prince of Wales Theatre, starting on May 3, and continue indefinitely.

First American guest is Roy Orbison, booked for May 17.

Names booked for the shows — they will be in package form — so far include the Searchers (May 3), Billy J. Kramer with the Dakotas, and Brian Poole and the Tremeloes (10), Freddie and the Dreamers (24), the Beatles (31), the Dave Clark Five — a probable booking — (June 7), and Gerry and the Pacemakers (14).

The Beatles show was sold out within a day of the booking being announced.

Heavy US itinerary for Dusty

DUSTY SPRINGFIELD will make her first solo trip to America in April.

Her single, "I only want to be with you," reached No. 23 in America's Cash Box chart this week and as a result her personal manager, Vic Billings, will fly to New York on February 23 to finalise arrangements for her trip.

She will be in the States for three weeks for TV, radio

and, possibly, concert dates.

In addition she is almost certain to record a number of singles and an EP, working in New York with American musicians.

On her previous American trip she recorded in Nashville as a member of the

Springfields.

Radio and TV dates for Dusty include: AR-TV's "Ready, Steady, Go!" tomorrow (Friday), ABC-TV's "Thank Your Lucky Stars" (22), BBC's "Parade of the Pops" (26) and "Saturday Club" (29).

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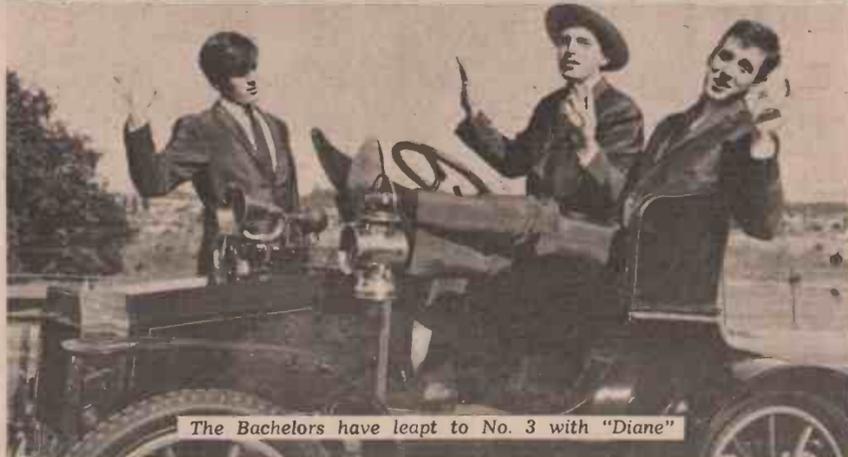
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NATIONAL CHART

TOP TEN LPs

- 1 (1) **WITH THE BEATLES** Beatles, Parlophone
- 2 (2) **PLEASE PLEASE ME** Beatles, Parlophone
- 3 (3) **WEST SIDE STORY** Soundtrack, CBS
- 4 (4) **HOW DO YOU LIKE IT?** Gerry and the Pacemakers, Columbia
- 5 (5) **MEET THE SEARCHERS** The Searchers, Pye
- 6 (7) **BORN FREE** Frank Ifield, Columbia
- 7 (6) **FREDDIE AND THE DREAMERS** Freddie and the Dreamers, Columbia
- 8 (8) **THE SHADOWS' GREATEST HITS** Shadows, Columbia
- 9 (—) **FUN IN ACAPULCO** Elvis Presley, RCA
- 10 (—) **IN DREAMS** Roy Orbison, London



The Bachelors have leapt to No. 3 with "Diane"

- 1 (1) **NEEDLES AND PINS** Searchers, Pye
- 2 (2) **I'M THE ONE** Gerry and the Pacemakers, Columbia
- 3 (11) **DIANE** Bachelors, Decca
- 4 (8) **5-4-3-2-1** Manfred Mann, HMV
- 5 (3) **THE HIPPI HIPPY SHAKE** Swinging Blue Jeans, HMV
- 6 (5) **AS USUAL** Brenda Lee, Brunswick
- 7 (4) **GLAD ALL OVER** Dave Clark Five, Columbia
- 8 (34) **ANYONE WHO HAD A HEART** Cilla Black, Parlophone
- 9 (13) **I THINK OF YOU** Merseybeats, Fontana
- 10 (7) **DON'T BLAME ME** Frank Ifield, Columbia
- 11 (19) **CANDY MAN** Brian Poole and the Tremeloes, Decca
- 12 (14) **BABY I LOVE YOU** Ronettes, London
- 13 (26) **I'M THE LONELY ONE** Cliff Richard and the Shadows, Columbia
- 14 (9) **I WANT TO HOLD YOUR HAND** Beatles, Parlophone
- 15 (6) **TWENTY-FOUR HOURS FROM TULSA** Gene Pitney, United Artists

- 16 (15) **I'M IN LOVE** Fourmost, Parlophone
- 17 (10) **STAY** Hollies, Parlophone
- 18 (12) **I ONLY WANT TO BE WITH YOU** Dusty Springfield, Philips
- 19 (21) **FOR YOU** Rick Nelson, Brunswick
- 20 (42) **ALL MY LOVING (EP)** Beatles, Parlophone
- 21 (17) **WE ARE IN LOVE** Adam Faith, Parlophone
- 22 (18) **DO YOU REALLY LOVE ME TOO** Billy Fury, Decca
- 23 (16) **SWINGING ON A STAR** Big Dee Irwin, Colpix
- 24 (20) **WHISPERING** Nino Tempo and April Stevens, London
- 25 (30) **BOYS CRY** Eden Kane, Fontana
- 26 (22) **SHE LOVES YOU** Beatles, Parlophone
- 27 (23) **ROLLING STONES (EP)** Rolling Stones, Decca
- 28 (27) **LOUIE LOUIE** Kingsmen, Pye
- 29 (47) **EIGHT BY TEN** Ken Dodd, Columbia
- 30 (25) **KISS ME QUICK** Elvis Presley, RCA
- 31 (24) **I WANNA BE YOUR MAN** Rolling Stones, Decca
- 32 (28) **MARIA ELENA** Los Indios Tabajaras, RCA
- 33 (33) **IF I RULED THE WORLD** Harry Secombe, Philips
- 34 (36) **MY SPECIAL DREAM** Shirley Bassey, Columbia
- 35 (32) **DAVE CLARK FIVE (EP)** Dave Clark Five, Columbia
- 36 (35) **SECRET LOVE** Kathy Kirby, Decca
- 37 (29) **YOU WERE MADE FOR ME** Freddie and the Dreamers, Columbia
- 38 (31) **DOMINIQUE** Singing Nun, Philips
- 39 (39) **TWIST AND SHOUT (EP)** Beatles, Parlophone
- 40 (46) **MY BABY LEFT ME** Dave Berry, Decca
- 41 (38) **THERE I'VE SAID IT AGAIN** Bobby Vinton, Columbia
- 42 (—) **LONG TALL SALLY** Kinks, Pye
- 43 (41) **YOU'LL NEVER WALK ALONE** Gerry and the Pacemakers, Columbia

- 44 (—) **NADINE (IS IT YOU?)** Chuck Berry, Pye
- 45 (37) **POISON IVY** Paramounts, Parlophone
- 46 (40) **ALL MY LOVING** Dowlands, Oriole
- 47 (45) **GERONIMO** Shadows, Columbia
- 48 (—) **MY WORLD OF BLUE** Karl Denver, Decca
- 49 (44) **FEVER** Helen Shapiro, Columbia
- 50 (—) **STAY AWHILE** Dusty Springfield, Philips

1 Metric; 2 Pacermusic; 3 Keith Prowse; 4 Keith Prowse; 5 Ardmore and Beechwood; 6 MCPS; 7 Ivy; 8 Hill and Range; 9 Robbins; 10 Campbell Connelly; 11 A. Schroeder; 12 Belinda; 13 Eugene; 14 Northern Songs Ltd; 15 A. Schroeder; 16 Northern Songs Ltd; 17 Lorna; 18 Springfield Music; 19 Feldman; 20 Northern Songs Ltd, Dick James, Dominion, Ardmore and Beechwood; 21 Freddy Poser; 22 Shapiro-Bernstein; 23 Edwin H. Morris; 24 Darewski; 25 142 Music; 26 Northern Songs Ltd; 27 Jewel, Dominion (2), Progressive; 28 World Wide; 29 Peter Maurice; 30 West One; 31 Northern Songs Ltd; 32 Latin American Music; 33 Delfont; 34 Chappell; 35 Dominion, Ivy (2), Progressive; 36 Harms-Witmark; 37 Feldman; 38 Flamingo; 39 Sherwin, Ambassador, Northern Songs Ltd (2); 40 Aberbach; 41 Campbell-Connelly; 42 Southern Music; 43 Williamson; 44 Jewel; 45 Progressive; 46 Northern Songs Ltd; 47 Shadows-Belinda; 48 Lorna; 49 Preuss; 50 Flamingo.

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CAUGHT in the ACT

Watch out for the Le Roys!

BACKING groups (ugly term that—someone invent another) are often given little credit on star spangled package shows, as if their down-the-bill position does not merit more than a mention.

All change. Most impressive performance on Robert Stigwood's "All Stars '64" show, which opened at the Granada, Edmonton (London) on Saturday were the Le Roys, a London vocal-instrumental group, who supported several of the stars — including John Leyton and Billie Davis — so strongly that my applause, I am afraid, was for the four rather than the one.

In particular, their vocal work in Leyton's act, with the Innocents supplying instrumental, was polished and great to hear.



JET — half-hearted

Pity if their outstanding stage-work goes unrecognized. The Rolling Stones were the accepted hit of the show, with their brass, driving act. Scream volume was at Beatle level throughout, and the vocals hard to make out, but their instrumental sound is as powerful as their records suggest.

John Leyton and Mike Sarne ran predictably through their hits without doing much else to shout about.

BEN IMPRESSES

ALTHOUGH surrounded by the Liverpool sound, American Ben E. King almost stole the limelight from Merseyside when the Gerry and the Pacemakers package opened at Nottingham last weekend.

A packed house screamed when the ex-Drifter sang "Save the last dance for me."

His personality and inimitable style, nicely backed by Sounds Incorporated, gave him a promising British debut.

Gerry gained screams for "I'm the one," "You'll never walk alone" and other hits. The noise swamped their music, but they came over with polish and bounce.—L.T.

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WORLD MUSIC BEAT * * * * * by the RAVER

Frank's a chip off the old block

IN the States the latest gag is that Frank Sinatra is being billed as "Star of Stage, Screen and Ransom Notes."

In Britain, Frank jr. has proved a chip off the old block — particularly in his dislike of the press.

When I tried to interview him backstage my path was blocked by the muffling arm of Mr. Ed Pucci, the ex-wrestler who is "looking after the boy."

"When we came over here we were going to do everything to help the press," Pucci informed me. "Then the newspapers started giving out."

"I thought the American press was pretty cold-blooded, but believe you

'COLD-BLOODED' BRITISH PRESS IS TO BLAME

me, our local penmen could learn a few lessons over here.

"He was misquoted to hell. You know, his old man has a thing about being misquoted in newspapers, and there was a

time when I thought it might be some kind of idiosyncrasy. Not any more.

"I don't know what Frank's going to say when he reads the cuttings."

Later I did bump into

Frank jr. I said "Hello." He said "Hi!" And nobody got misquoted!

Wright visit?

LEO Wright, the former Dizzy Gillespie alto and flute player, writes to say he would very much like to play London's Ronnie Scott Club.

Leo has been working in Scandinavia these past three months and is currently with singer Monica Zetterlund at Bern's Restaurant, Stockholm.

"I have been doing surprisingly well," says Leo. "Next I go to Paris for three weeks, and then to the Blue Note in Berlin for two weeks."

"I know I have a few friends and fans in London so I think it is worth a try later on."

Passed to Ronnie Scott.

Who's kidding?

MM editor Jack Hutton heard Dusty Springfield's "I only want to be with you" on a New York radio station.

The announcer said a male listener wanted to know what Dusty looked like.

He went on: "Well, you know what Brigitte Bardot looks like? You know what Liz Taylor looks like? You know what Natalie Wood



Well, what would YOU call it?

As a rest from touring with the Jaywalkers, Peter Jay has taken up action painting. He is pictured with his latest masterpiece. What is it? You tell us. The sender of the best suggestion for a title can have his, or her, portrait done by Peter and one of his other paintings as a prize. Send your entry to the Raver, Melody Maker, 161-166 Fleet Street, E.C.4.

I HEAR THAT...

OSCAR PETERSON intends to "do more serious composing in future." He has just written a "Canadian Suite" which will be done on Canadian TV and plans to expand it into ten or twelve movements before recording it.

I was impressed by a demo disc of the ESCORTS, Liverpool group with an average age of 17. Over 1,800 fans signed a petition demanding a TV date for them.

Trumpeter BRUTS GONELLA, brother of NAT, emigrated to Australia with his wife and son this week... Britain's most underrated singer, ROSEMARY SQUIRES, sounded good on ATV's "Arthur Haynes Show."

Quote from a beat group's manager: "These boys are very different from the early rock stars. You don't catch them signing their lives away for £20 a week."

Songwriter MITCH MURRAY is off to the States in May. Says Mitch: "I feel there is going to be a tremendous market for British songs over there. I'm going to pave the way."

BERYL BRYDEN had hardly got back to London from her long Far Eastern tour

when she roared off to Switzerland last week for a three-week engagement in Zurich.

Rare visitor to London these days, Scots trumpeter DUNCAN WHYTE was in town last week. He is starting a new group and is doing a programme for Scottish TV. Duncan was most impressed by West Indian guitarist ERNEST RANGLIN at the Ronnie Scott Club.

London agent LYN DUTTON broke his collar bone in a fall at his office last week... the TEMPERANCE SEVEN are trying to get new recruit, WEE WILL HASTIE, to wear a kilt on stage.

MM football team drew 2-2 with EMI on Sunday, after being two goals down. Plugger Fred Faber and press officer Stewart Hillman scored for EMI, Trevor Halling and Stuart Taylor for the MM.

DANKWORTH drummer JOHNNY BUTTS has a case containing a Premier "Hi-Fi" red glitter snare drum, high hat stand, 36 sticks and other items stolen from his car... stolen from window display at FOOTE Music, London, a Holton Stratodyne trumpet, worth £129. Number is 361142.

looks like? Well, forget them. Dusty looks like Groucho Marx!"

The sooner America gets a National Health Service, complete with free spectacles, the better!

US digs Terry

HAD a card from Phil Robertson, in the States as manager of the Terry Lightfoot Jazzmen.

"First thing I was asked on landing in New York was: 'Are you one of the Beatles — with my hair!'" says balding Phil.

"Terry's band played a

whole set at Condon's alongside the Peanuts Hucko group and we saw Red Allen who is looking forward to touring England again in April.

"Terry is doing a concert with the Grandisons who did that Lonnie Donegan TV series in Britain."

The Jazzmen will also be featured at a concert put on by the Dixieland Society of Southern Connecticut.

Folk moves in

THERE has been a lot of loose talk about a folk boom. Although I

can't see it reaching boom proportions there is certainly a growing interest in the field.

One pointer is that London's Harold Davison Agency has opened a special folk department which is being handled by singer-promoter Roy Guest.

On the books already are the Ian Campbell Folk Group, the Strawberry Hill Boys, Shirley Collins, and Alex and Iris.

Negotiations are under way to send the Campbell group to the States — for over six months, starting on June 15.

Top popsters! the SWINGING BLUE JEANS with the 'HIPPIY-HIPPIY-SHAKE'



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POPARAMA

PART THREE



BOBBY DARIN

THE FIRST FEW YEARS of rock were golden ones for the solo artist, with groups very much in the background. Haley, Presley, Vincent, Little Richard, Berry, Perkins, Johnny Burnette—they all used groups of their own, but became more than featured artists through the power of their individual personalities. There were exceptions, of course—Freddie Bell and the Bell Boys, the Platters and the Treniers, who were teams, but whose image was vastly different from that of today's groups. The group singing that was featured on stage and record among the rock-style groups was that of the band era, where sidemen shouted rather ragged choruses to

their leader's vocal. The boys who broke away from the solo style—and incidentally did more for pop music than many people give them credit for—were the Everly Brothers. Their plaintive harmony, with a swinging country beat opened ears on both sides of the Atlantic when their first Cadence recording "Bye bye love" became one of the biggest hits of 1957. Phil and Don, bushy-haired sons of Ike and Margaret Everly, a well-known American showbusiness double act, made their bow on their parents' radio, and later, TV show before they reached their teens. Ignoring their parents' obvious influence, they had as big a struggle as any other pair of

unknowns, until they travelled from their home town of Brownie, Kentucky, to visit record chief Archie Bleyer, at Cadence. He saw the potential of the guitar-playing duo, and went to work on them straight away—the result being "Bye bye love", followed by "Wake up little Susie", "All I have to do is dream", "Claudette", "Bird dog", and a string of great, out-of-the-rut hits up to this day. Late 1957 saw the advent of another pop-world-shaking artist, who had less than two years to live as his first record "That'll be the day" with the Crickets, became a multi-million seller. Charles Hardin Holley, from Lubbock, Texas, bespectacled, unassuming



PAT BOONE

guitarist and singer, brought another breath of fresh air into the record business. What is now known as the "Tex-Mex border" sound was Holly's trade mark, a skiffle, jangling guitar behind his inimitable vocal style. The original Crickets—guitarist Niki Sullivan, bassist Joe Maudlin and drummer Jerry Allison—were no more than musicians on his recording work, with the vocal backings produced by a studio group. But Holly's records, mainly credited with his and the Crickets' name, did a little more towards encouraging British groups to use more than solo vocals, as well as giving them another intriguing style to follow. His hits followed in a seemingly endless line—"Peggy Sue", "Maybe

baby", "Oh boy", "Listen to me", "Rave on", and many others that most young beat musicians know backwards. On his British tour with the Crickets in March, 1958, two quotes of his stuck in my mind. The first—"If it hadn't been for Elvis, none of us would have made it." The second—"I don't like flying, but it's the quickest way to move around." Eleven months later, the plane carrying Holly, Ritchie Valens and J. P. Richardson—"Big Bopper"—crashed in a snowstorm in North Dakota, and all three died. In the instrumental field, the biggest name of 1958 is still a great style-setter today—guitar twanging Duane Eddy, who started his hit trail with "Rebel rouser" and is now

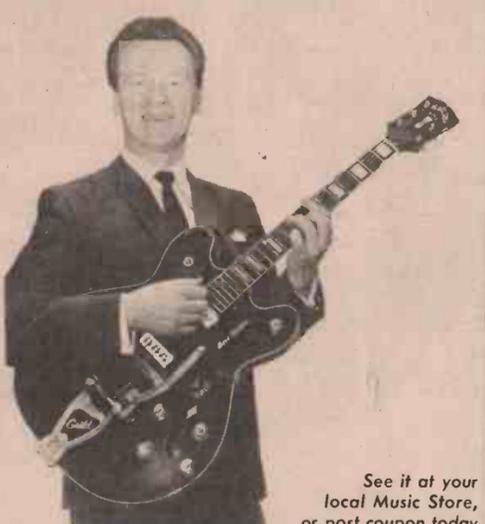
completing the circle with a new release "Son of rebel rouser". The fringe rock artists who also carved their names in large letters on the pop world—relaxed-voiced Rick Nelson, cool Pat Boone, ebullient Bobby Darin, two great vocal groups now faded from sight—the Coasters, and the Olympics ("Yakety yak", "Western movies"), Brenda Lee and Connie Francis, and a host of other names that we fondly remember for perhaps one record and the pleasure it gave. These were—and still are—the pop greats. They were part of an era that will never come round again, and we were privileged to see the Story on Pop from a front-row seat.—CHRIS ROBERTS.

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Names in the news

BEN E. KING plans to record in Britain during his current tour. **Shel Talmy**, who made the Bachelors' "Charmaine", is expected to handle the session at Decca.

The Beatles first British TV show after their American tour will be ABC's "Big Night Out" (February 29)... **Heinz** is the first star announced for the annual Stars Organisation for Spastics charity show at Wembley (March 22).

The Bachelors and **Bern Elliott** and the **Fenmen** for concerts at Bournemouth (April 4) and Cardiff (5)... **Mike Cotton** records for Columbia with his new R&B line-up on February 18.

Tornados fly to Belgium for concerts and TV on March 5. Their first single with current line-up for re-

lease by Decca on February 21.

The **Centre 42 Big Band**, led by **Tommy Watt**, starts six weekly "Jazz Workshop" concerts at Congress House, London, on February 17... bandleader **Eddie Harris** died at his London home last Friday. He was 39.

Next single by the **Paramounts** will be issued in America before its British release by Parlophone on February 28... **Keith Smith's Climax Jazzband** tour Denmark from March 29.

Checkmates tour Germany with **Fats Domino** from April 3 to 19 and with **Ray Charles** from July 3 to August 2... **London City Stompers**, back this week from Germany, tour Czechoslovakia in March.

Dickie Hawdon, **Johnny Picard**, **Red Price** and **Lennie Felix** play the opening night

of **Archie Semple's** new club at the **Railway Hotel**, Harrow and **Wealdstone**, on February 19.

Robin Hall and **Jimmie Macgregor** leave Britain on April 21 for their first tour of Australia and New Zealand... **Johnnie Gray** band resident on **Light's** new Friday series, "Mrs. Mills and her mates."

Disc debut of new beat group, the **Interns**, filmed for a **Pathe** short. The disc is released by **Philips** on March 5... **Deke Arlon** and **Offbeats** for **ATV's** "For Teenagers Only" on February 24.

Mike Hurst for "Ready, Steady, Go!" (March 6) and "Thank Your Lucky Stars" (14)... **Columbia's** first Blue Beat single, "King of kings", by **Ezz Reco** and the **Launchers**, released today (Thursday).

THIS WILL BE THE YEAR OF THE ORGAN



ORGANS are on the march. They've covered a lot of territory since the days when cinemas and Baptist chapels were their natural habitat. And 1964 may be the Year of the Electric Organ.

That is what the trade thinks, anyway. An organ of this kind — and there is wide range — may cost anything from two hundred to two thousand pounds. But sales last year increased from fifty to a hundred per cent.

Examples are quoted by **James Gibbs of Hammond (U.K.) Ltd.**, who says: "Last year's figures were 63 per cent up. This year we expect sales to be up about 80 per cent."

And **Selmer chief Ben Davis** says: "We've doubled our sales of **Lowrey** organs every year since 1959. The 1962 figure was around 500, and last year's was just about a thousand.

"This is still the beginning. Every year will be bigger. There is terrific interest, and it must grow. **Frank Renaut**, the American organist who is touring the country for us now, is packing the halls everywhere.

"Britain and America influence each other in these things, and in the States last year the industry sold 200,000 pianos and 130,000 organs. The figure will be closer still in 63. Believe me, the organ is the next thing."

I wondered if organ-playing musicians agreed with this assessment.

Georgie Fame, of **Blue Flame** fame, seemed to. "Yes, definitely, I believe the organ thing will spread. If you're playing R&B with guitars and what-not, you eventually get tired of the sound.

"You can't do everything with guitars, but with organ you can produce so many different sounds. The possibilities are almost unlimited. We do **Chuck Berry** things, for instance, and they sound very nice."

Why did Fame take up organ?

"Because I was never a brilliant pianist anyway, so I wasn't wasting my piano playing. I taught myself, and at one time was a **Jerry Lee** Lewis copyist.

"But a few musicians used to tell me I'd probably sound better on organ, so I thought I'd try. I was young, and thought if I jumped onto organ I'd stand a better chance.

"The audiences we play to seem to love it. Myself, I like piano—I think it always sounds nice in jazz—but you can't get a really big sound from it."

This big sound appeals also to **Sandy Brown**, clarinetist and bandleader who began doubling on organ last year.

"It's very good for dynamics — the sort you couldn't get any other way than by using atomic energy," he explains.

"The noise you can make with electric organ, electric guitar or electric bass, it's loud, very loud. You cannot get the same thing with conventional instruments. It's at least ten decibels up on a full orchestra."

Was volume his main consideration in going electric?

"No basically, it was because I'd always played a bit of blues piano, and I was fed up with jazz club pianos which are usually out of tune or don't work.

"Those few which are in tune are inaudible, or sound like a **Trinidad steel band** about forty miles away. Whereas this portable organ is always in tune, you can control the volume, and you can carry it around with you.

"Well, you can without too much trouble. I've got to buy a new station wagon to transport it — you're likely to get a coronary lifting it into an ordinary car — but it is portable."

Does the jazz public accept the instrument readily?

"I find they always start dancing when I play the organ. I don't know why, but perhaps because they can't talk — the music's so loud.

"I once thought of getting a set of conversation cards printed for the customers — 'Do you come here often?' and so on — so they could have a little chat while we're playing." — **MAX JONES**.



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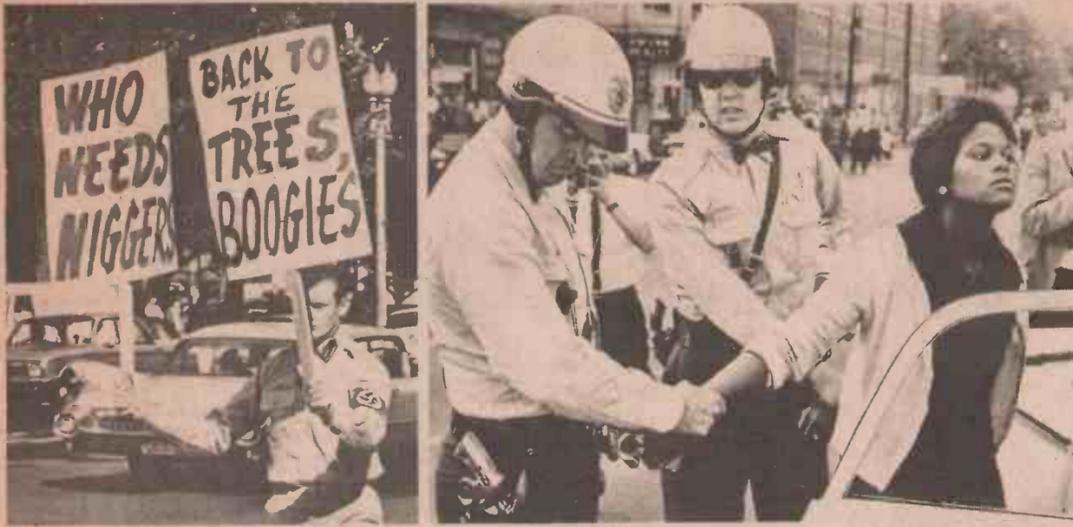
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AR-TV hits out at Jim Crow

ASSOCIATED-REDIFFUSION'S "Freedom Road," from which these stills are taken, was a brave attempt to put across important facts and a militant message in musical format.

A far cry from the "Black and White Minstrel Show" it proves that this company—and author-producer Elkan Allan—are prepared to commit themselves on a controversial subject.

Two cheers, then, for a meaningful production honestly tackled; the third is withheld because of musical shortcomings and speech and acting problems. Not all the commentators read their lines well, and the various non-American accents reduced the effectiveness of song and recitation.

From this point of view, as well as several others, the American Madeline Bell had an enormous start on the rest of the artists. Her "Bourgeois blues" vied with Cleo Laine's marvellous "Strange fruit" and "Now" for the evening's honours. — MAX JONES.



Ellington band tour

POLLWINNERS may come and go but Duke Ellington apparently goes on for ever. Once again he is the critics' choice as Musician of the year—as he was last week in the MM Readers' Poll.

This Saturday the Ellington Orchestra opens a new British tour at London's Royal Festival Hall. The line-up will, once again, include another pollwinner in Johnny Hodges.

Flugelhorn

There are two new men in the trumpet section. Herbie Jones is a graduate of the band run by Duke's son, Mercer Ellington.

Sweden's Rolf Ericson has worked with such American band-leaders as Benny Carter, Benny Goodman, Woody Herman, Stan Kenton and Harry James.

He is currently being featured with Duke, playing flugelhorn on "Stomping at the Savoy."

Jones and Ericson replace Duke's longtime trumpet soloist Roy Nance and Roy Burrows. Trombones, saxes and rhythm are as before.

Personnel

The full personnel is: Ellington (pno), Herbie Jones, Cootie Williams, Rolf Ericson and Cat Anderson (tpts), Lawrence Brown, Buster Cooper and Chuck Connors (tms), Johnny Hodges, Russell Procope, Jimmy Hamilton, Paul Gonsalves and Harry Carney (reeds), Ernie Shepard (bass) and Sam Woodyard (drs). There is no vocalist on this trip.

BOB DAWBARN



Tony Coe

affected me? I'm only one of a team of people looking after them.

"But now you mention it an extraordinary number of people have been inquiring after my health."

How does Jim react to screaming fans?

"It's fundamentally a harmless method of letting off steam," he told me. "I'd prefer to see people becoming hysterical about players and singers than about politicians or people mauling each other in the name of sport."

As a longstanding jazz collector, how does Jim assess the worth of today's pop music.

"I'm learning," he says. "It involves a great deal of listening to pop programmes and reading somewhat unfamiliar journals. There's an awful lot of junk written and performed."

"But among the best, there is genuine instrumental merit and some of the tunes are great."

"I'm sure Irving Berlin or Harold Arlen wouldn't have been ashamed of the Lennon-McCartney 'All my loving'."

"I can assure you that there is more listening pleasure from many of the groups than from much tired old trad."

"And in many cases the conception and performance of the blues is nearer the truth than lots of so-called jazz is." —BOB DAWBARN.

Doctor Godbolt

—OR HOW I LEARNED TO STOP WORRYING AND LOVE THE BOOM

IF some budding sociologist is looking for a subject for a thesis, I suggest he examines the impact of the beat boom on that lonely breed of men, the agents.

Take Jim Godbolt, who has been booking jazzmen for longer than he may care to admit — starting with George Webb's Dixielanders in the 1940s and including the Dankworth Seven, Kenny Graham's Afro-Cubists, Graeme Bell's Australian Jazz Band, Mick Mulligan and, latterly, Bruce Turner, Sandy Brown, Tony Coe and Fat John.

Jim has represented, in the main, those whose music he himself enjoyed.

Now, suddenly, he finds himself handling, with Liverpool's Jim Ireland, a hit parade group, The Swinging Blue Jeans, the Escorts and other assorted beat groups.

"What," I asked, "are the main differences in booking jazz and beat groups?"

"Jazz bookings are simple in comparison," replied Jim. "First it is possible to assess the drawing power and price value of the jazz bands a year head — at least it was until the recent recession."

STOCK MARKET

"But in the beat world it's like being on the Stock Market. You can't obtain booking decisions on groups as their managers and agents are waiting to see how they rise or fall in the charts — and quote fees accordingly. "Everything depends on the situation in the

charts. It's artificial in one sense, but vitally real when it comes to drawing power.

"Fundamentally, booking beat groups is the same as any other entertainment booking, but its vast popularity calls for more operators.

"Launching 'hippy, hippy, shake' was a combined effort long before the date of release, involving exploitation and plugging from HMV, the publishers and ourselves — not to mention extensive advertising by Jim Ireland and a press campaign by their press representative John Chilton. "Couldn't this have been

done with jazz?" I asked.

"Well it was, with Acker Bilk and Kenny Ball," replied Jim. "But the market for the rest just didn't warrant such expense. The potential outlet for beat is vast in comparison."

Has Godbolt forsaken jazz?

"I'm not going completely to beat," said Jim. "We will continue booking the jazz bands. Jazz has lasted in one form or another for half a century. It won't die overnight."

How does sudden adulation affect young groups?

"The Blue Jeans have a very professional approach, considering themselves more entertainers than idols," Jim averred.

"Anybody in their position must react or they would be complete deadheads. But praise and adulation is OK providing you don't inhale."

"It gives the artist a confidence which shows in his stage presence and public demeanour."

"How has their success



Mick Mulligan

R&B—it's a big take-on, says Keith Smith

"EVEN with loads of money pouring in, a lot of musicians are miserable and frustrated. Jazzers have got to be honest with themselves and either admit that they're in it for the loot, or that they believe in the music and won't bend from their ideals."

The speaker was 23-year-

Keith Smith

old Keith Smith, jazz trumpeter-bandleader who is being heralded in jazz circles as the natural successor to "The Guvnor", Ken Colyer.

Smith hotly denies that he is challenging Colyer for his

ing the death of trad, he said:

"Because we, unlike so many bands that cash in on trends like R&B, refuse to play music we don't like."

"It's all very well for bands to start doing R&B, but how many of them know enough about that music to get up and play it? Have they studied Muddy Waters? I reckon it's a big take-on . . ."

"Of course our band would like a hit record, but it would have to be one we loved playing. We'd hate to be embarrassed."

The Climax Jazzband has built a solid reputation abroad. "Denmark is a fantastic scene, but the Continental fans are learning fast and bands like Humphrey Lyttelton, Colyer and Chris Barber are the only ones that can tour there successfully."

title. "Sure, Ken's a father figure for all British followers of New Orleans jazz," said Keith.

"But George Lewis and Kid Ory haven't ever competed and my attitude—and I feel it's Ken's too — is that we're too busy pushing our style of jazz against the rest of the scene to worry about fighting each other."

Smith claims that his busy Climax Jazzband is the only professional band in Britain playing New Orleans style, apart from Colyer's.

Asked why he thought his group was so successful with so many people mourn-



Keith Smith

They don't like traddy-pop". Talking of the British scene, Smith said: "I'd like to see a return to the 1955 atmosphere, with everyone pulling together to create interest."

"We might be witnessing it now — the end of the boom has brought bands together into a sort of common bond. Rivalry among jazzers does the music great harm." —RAY COLEMAN

Dateline U.S.A.

ELVIS PRESLEY will get 1,300,000 dollars under a new deal with United Artists calling for two films in 1965. Presley recently bought the late President Roosevelt's yacht for 55,000 dollars and gave it to the March of Dimes for fund raising.

JOSH WHITE'S condition is "satisfactory" according to the Michael Reese Hospital, Chicago, where he is under treatment for bronchial pneumonia.

TONY BENNETT will be backed by the COUNT BASIE band at Carnegie Hall on February 21 . . . STAN GETZ doing good business at New York's Basin Street East.

The DUKES OF DIXIELAND are recording an album for Columbia's JOHN HAMMOND in Mexico City . . . GIL EVANS is writing and recording a new album, with large orchestra, for Verve.

BOBBY DARIN is writing three songs for a new movie, "The lively set". Bobby will sing one and JOANIE SOMMERS the other two . . . SAMMY DAVIS JNR. for the Oscar awards show in April.

JUDY GARLAND will visit Tokyo, Hong Kong, Manila and Bangkok this summer . . . DICK HAYMES JNR. opened at Jilly's in New York . . . MILES DAVIS for concert at Philharmonic Hall this week.

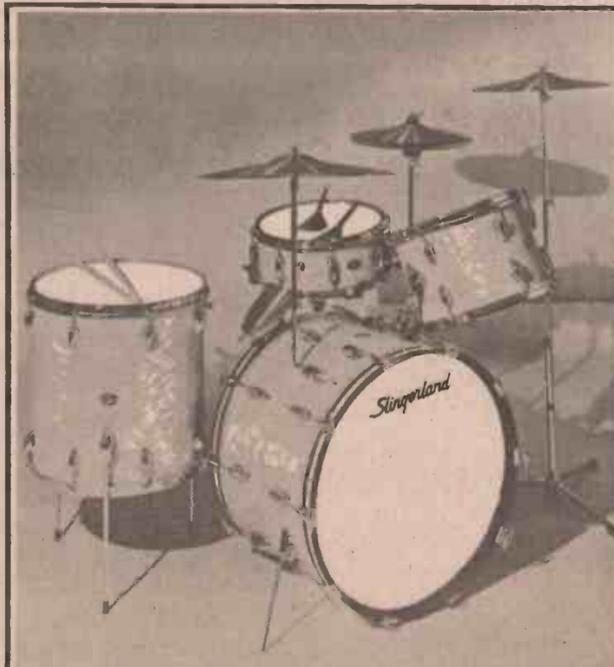
DOROTHY DANDRIDGE signed for Las Vegas in September, her first stage date for three years . . . MEL TORME recorded a single of the movie theme, "Sunday in New York".

The SINGING NUN'S biography is to be filmed in Hollywood . . . NINO TEMPO and APRIL STEVENS will cut an LP in Italian while in Milan.

DIAHANN CARROLL tipped to star in a TV version of ETHEL WATERS' life story . . . New York's Basin Street East trying to get DINAH SHORE for a spring date, when PEGGY LEE is at the Americana.

KETTY LESTER causing excitement in the revival of "Cabin in the Sky" at New York's Greenwich Mews Theatre . . . RICHARD DAVIS (bass) and PERCY BRICE (drs) backing pianist MARY LOU WILLIAMS at the Hickory House.

PETE FOUNTAIN will be recorded live at this year's New Orleans Mardi Gras . . . singer SUE RAINEY recovering from a car accident in a Hollywood hospital.



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HERE IT IS—the last word on everything that goes to make up a successful British beat group! Today, the spotlight is on the chart-topping SEARCHERS

How much do they earn? How much is deducted for managerial purposes? Where does the money go? How much spare time do they get? How did they start? What are their fears, hopes, plans, ambitions, and how do they get along together?

MM writer BOB DAWBARN (right) went off in search of the Searchers in London this week. Here, he reports the most candid interviews ever given by a beat group. Their agent is Tito Burns. He deals with contracts, fees, bookings, and plans the group's diary of appearances. Their personal manager is Les Ackerley, who looks after their daily activities. They record for Pye. Their publicity man is Keith Goodwin. NOW READ ON



BACKGROUND TO

WHO are the four young men who collectively make up Britain's current chart-toppers, the Searchers?

Lead singer and bass guitarist is TONY JACKSON who was born in Liverpool on July 16, 1940. Leaving school at the age of 16, he had various jobs, including apprentice electrician, clerk and electrical fitter.



TONY JACKSON
Our first date was a dance in Liverpool—and we got £5 between us.

Local pubs

Tony is 5 feet 9 inches tall, weighs 11 stone 2 lbs. and has brown hair and grey eyes.

MIKE PENDER—real name Pendergast—lead guitarist and vocalist, was born in Liverpool on March 3, 1942, and went to the same school as Chris Curtis.

On leaving he worked as office boy, floor layer and book packer. He started playing guitar at 16 and was singing in local pubs at 17. Worked with the Wreckers and the Confederates before joining the Searchers.

Mike is 5 feet 9 inches tall, weighs 11 stone, has black hair and green eyes.

JOHN McNALLY, rhythm guitarist and vocalist, was born in Liverpool on August 30, 1941. Leaving school at 15, he became a clerk, seaman for a year and a fitter.

Clerk

John is 5 feet 8 inches tall, weighs 9 stone 10 lbs., has fair hair and blue eyes.

CHRIS CURTIS is the group's drummer and also sings. Born in Oldham, on August 26, 1941, he worked as a clerk on leaving school at the age of 16.

He was vocalist with a rhythm-and-blues group before joining the Searchers. Now acts as chief spokesman for the group.

Chris is 5 feet 10½ inches tall, weighs 10 stone 6 lbs, has fair hair and blue eyes.

DO THEY GET ON?

* The Searchers not only work together, rehearse together and travel together, when in London they also live together.

Four people forced to live in such close proximity are bound to have their disagreements.

"We do get on each other's nerves," admits Curtis. "But we are the best of mates really. Anyway Les Ackerley soon sorts us out if there is trouble."

What about their relationship with their agent?

"That part is good," says Chris. "We are always asked, not told, to do everything."

Tito Burns agrees: "I think they are intelligent



JOHN McNALLY
One of the chief drawbacks to fame is that people point at us and whisper.

enough to be asked and not directed. Anyway it's better for the agent to work that way, too."

How do they spend their money?
"I buy records and we all

have to buy clothes for personal appearances and things," says Chris.

Their ambitions? "Just to become more successful and still be friends," says Tony Jackson.

HOW IT ALL STARTED...

THE first date the Searchers did as a group was a Saturday dance at Wilson Hall, Liverpool. "We got £5 between us" recalls Tony Jackson. "John, Mike and I had played together in the pubs. But that dance was Chris' first date with us."

The group took its name from a John

Wayne film called "The Searchers." It struck them as a good name for a group and time has proved them right. For a time they acted as backing group for Liverpool singer Johnny Sandon before they decided to go it alone. They have been professional since February, 1963.

I CAN'T SEE MYSELF DOING A CLIFF...

Says GERRY

THE first two lines of a new song lay neatly spaced on the clean sheet of paper in the portable typewriter, and there wasn't a guitar in sight.

Gerry Marsden, songwriter, was hard at work in his London hotel room. "I kept being told that no one at the music firm could read my writing. So I went out and bought this. Great isn't it? It was sixteen guineas, and that's cheap for London."

Songwriting

He pecked carefully at the keys and discovered how to do a straight line under the title of the song.

"Gur, that's fab!" he said, and moved across the room to answer the beckoning telephone.

"Hello, Whitehall 1212. No, this isn't Gerry. No, he's having an interview. Yes. Goodbye", and put the phone down.

"I'm not just starting songwriting

now," said the record star, whose self-penned hit "I'm the one" is challenging for top in the MM's National Chart.

"I've written all our 'B' sides up to now, but this is the first time we've taken a chance with an 'A' side.

"The typewriter is to help me go at it more seriously. It's a bit slow at the moment, but I'll be bashing away faster soon.

"How do I get ideas for songs? Well, for instance, I woke up this morning, and the whole thing was there, words and music in my head, so I scribbled it on the maid's order paper thing.

"Sometimes, I get the words first, sometimes the tune, and sometimes it all comes at once like this morning. It's handy when you've got a guitar or a piano around to work on a sequence of chords.

"On the back of 'How do you do it' was 'Away from you' which was done on a series of chords. La-de-la-la-de—like that." Gerry sang.

"For this film we're doing, the writer will tell us where he wants a song, I

suppose, and I'll do one for the situation. It's easier to write that way, using a particular scene, you know.

"I mean you can get away with someone singing to a door or a lamppost in a film, but if you did a record of the same number, people'd look at you and say 'Gur wassa marrer with 'im?' and they'd think you were daft.

Natural

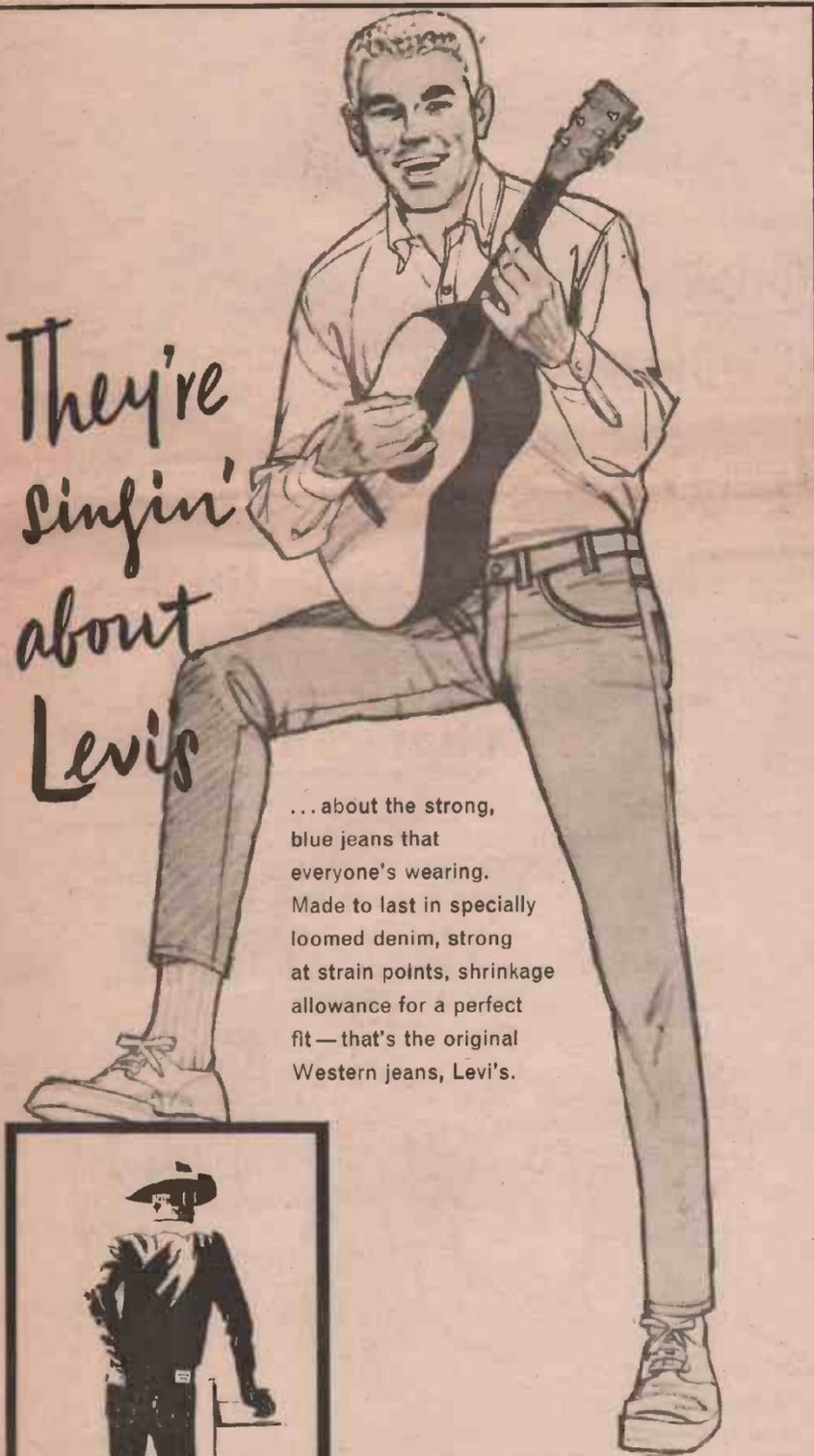
"The film's great news for us. It'll be marvellous for me and the boys—a smashing change, like pantomime. No, I can't see myself doing a Cliff Richard with hidden orchestras all over the place.

"When there's music, say we're all going down a street singing, it'll just be natural."

"No, thanks, I've stopped," Gerry said, refusing the offered cigarette.

"Nothing to do with the scare, or my voice. I just thought one night 'What good's this?' and threw my fags away. I'll pass the time with this instead."

AND HE WENT BACK TO THE NEW TYPewriter.—CHRIS ROBERTS.



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... A BEAT GROUP



The Searchers' earnings won't be far short of £150,000 in 1964

IS CURTIS
do get on each other's nerves, but we are the best of mates really.



IE PENDER
started playing guitar and worked in local pubs before joining the Searchers.



A typical week may take them to Cardiff, Worcester, Birmingham, Nottingham, London and Leicester.

But life is less hectic for them now they have a flat in London.

"We get quite a bit of time in the flat now," says Chris. "We don't seem to run around quite so much as we used to."

Nally comes off lightest with the £40 guitar he uses for rhythm work.

THE PRICE OF FAME

* The Searchers are in a constant glare of publicity. Has this and financial success changed them?

"Yes, I'm bigheaded," said McNally, as the other three chorused "Write that down."

"Seriously, I don't think we've changed at all," said Curtis. "We were all thoroughly well brought up and we could always do what we wanted to, anyway."

"We do read everything that's written about us—mostly we enjoy the mistakes."

"All our spare time is taken up with interviews, photo sessions and things like that. We're lucky if we get an hour a day free."

"The only free time we get is for sleep," interrupted John.

What are the chief drawbacks to fame?

"There aren't any really," said Chris. "We don't get mobbed in the street or anything like that."

"People just point at us and whisper," said John.

"The only drawback is being away from home too long," said Tony. "Otherwise things are much the same."

WHAT DO THEY PLAY?

* Good instruments are the most important things in the life of any group. The equipment used by the Searchers costs over £1,300.

Biggest item is amplifiers which cost around £540.

Next comes Curtis' drum kit—he uses the usual line-up of bass drum, snare, tom-toms, hi-hat and two cymbals. This works out at about £300.

Jackson uses a £180 bass guitar but he also carries a second instrument which he bought cheap in Germany, but which retails in Britain at around 52 guineas.

Pender's guitar is a £217 model while Mc-

angle. We insisted and they finally agreed."

Record royalties was the one subject on which Tito declined to give figures.

"It wouldn't be fair to other artists," he explained. "I will say that they earn a pretty penny—and it's going to be a prettier one as Pye have raised their royalties. And the contract was not even a year old."

ON THE ROAD

* The Searchers reckon they average about 12,000 miles a week on their endless journeys round Britain—a total of more than 600,000 miles a year.

HOW MUCH DO THEY EARN?

HOW much can a top beat group earn? According to agent Tito Burns, the Searchers "won't be far short of £150,000 in 1964." He adds: "That's not going mad—its a conservative estimate, if anything."

But a large slice of this goes out in keeping the Searchers on the road—quite apart from the tax man's cut.

There are six people at work in the backroom. Tito Burns, as agent, takes ten per cent of the group's earnings. Manager Les Ackerley takes a further ten per cent.

The group's press officer, Keith Goodwin, receives £12 a week plus expenses. Two fan club secretaries each get £10 a week. Their road manager gets £20 a week plus his hotel accommodation and meals.

There are hotel bills, travelling expenses, repairs to the bandwagon, instruments, and three sets of stage uniforms costing between 25 and 30 guineas each uniform.

The largest proportion of the group's earnings still comes from one-night-stands.



● TITO BURNS

AROUND THE WORLD

* The Searchers will be carrying their British brand of beat virtually round the world this year.

America, Australia, New Zealand, Germany, France, Norway, Denmark, Sweden, Israel and South Africa are some of the countries they expect to visit in 1964.

Germany will be nothing new for them—they cut their musical teeth in Hamburg's Star Club like so many British beat stars.

They will be back at the club next weekend and also in Berlin for a gala concert with Trini Lopez.

Do they make any special arrangements for Continental dates?

"We recorded four tunes in German—'Money', 'Sugar and spice', 'Farmer John' and

'Needles and pins,'" explained Tony Jackson.

"We are going to try to do them all in German on this trip."

"Our repertoire? We used to be able to play for four hours without repeating ourselves, but these days we don't have to play more than an hour."

I don't think we've really changed at all

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NAME ADDRESS



"We're awfully tired," said the Crystals as they stepped off the plane at London Airport.

It takes us three days to record one number

THEY are hip, handsome, and dissolve into giggles at the pop of a photographer's flashbulb.

Which was how the Crystals — first girl group to break through with the now-famous "New York sound" — spent an hour, last Friday evening in their London hotel room.

At least, three of the quartet were there.

Lead singer Lala Brooks, 18, had been called away to appear on AR-TV's "Ready steady go", leaving companions Deedee Kenniebrew, 19, Frances Collins, 19, and Barbara Alston, 20, to face the camera, and questions.

"We're so tired," sighed Deedee, "we're just going to fall on this bed and sleep any minute. Watch out!"

The Crystals tell Chris Roberts

The photographer requested smiles, and the girls — sleepy after a five-hour air trip from New York — forced a few teeth-flashers, but it didn't look that much of a strain.

Their tiredness, and the requests to pose lying on cushions on the twin beds sent them into sobs of laughter.

"You'd better hurry up there," called Frances, "or we'll just fall down and you won't wake us up."

While they were still awake, the group who

crashed into the chart with "Then he kissed me" talked about themselves.

They met originally at a party, and began singing around New York, with an uncle of one of the girls as their manager.

"At that time, there were five of us, but Mary — that's the missing one — she got married," said Frances.

"Barbara is new with us, been with us for about two weeks now."

"She replaces Pat, who made the records with us. Pat decided to go to college."

"We always had a band working with us, and we had our own guitarist who played with the band."

"We do tours in the States of about 56 days at a time. No, we've never been outside America, unless you include Canada (giggle). This is the first time."

Collective ambitions? "To be a big name, like, say the McGuire Sisters and work a good strong night club act," said Frances.

What was their recording routine with Phil Spector?

"Well, we go in and sit down all night, and find that Phil doesn't have any arrangements fixed or the right music for us."

"Then we go back the next day, and wait two or three hours for the music to be done. Sometimes, it can take us about three days to make one record!"

Their stage act? "We shake 'em up," declared Deedee, and sent Barbara and Frances into further giggles.

I moved around to AR-TV's studios to have words with the missing Crystal, Lala Brooks.

"Yes, we were the first group that Phil recorded. I guess he made us and we made him. We don't have any trouble with the Ronettes — they were dancers before they started singing, but we've been singers all along."

"We don't work with them now, to avoid using the same material."

I've a lot to learn says Cilla

WITHOUT any spectacular record success, Cilla Black has become a star.

Or at least, star material. Her first record "Love of the loved" didn't make her name.

Her second, "Anyone who had a heart", will, if she hasn't already made enough impact on the record buying public with her unaffected manner and down-to-earth temperament.

The song, from America's Dionne Warwick, is dramatic.

It doesn't really tie-in with Cilla's image. "Ah, but it's so gorgeous," said the red-headed Mersey Miss.

"When I first heard it in George Martin's office (her Parlophone recording manager), I asked him if I could have it."

"I said 'I don't think it'll sell, but it's so gorgeous, I have to do it.'"

Stint

"The most dramatic song I'd done before this one was 'I believe' which is also gorgeous."

Cilla is an odd mixture of naive and sophistication.

When she became Brian Epstein's first girl artist last year, she was devil-may-care in her approach to her role of Liverpool's singing ambassador.

Now she takes her work seriously — "or at least, more seriously," Cilla said.

Her stint with the Beatles at London's Finsbury Park Astoria taught her a lot.



by Chris Roberts

"It was a very big production, and because I was a half-professional it did me a lot of good."

"I still have a helluva lot to learn, I really have."

"I'd like to get together with an old-time singer one of these days and get some tips from her on stage work and performance."

Accent

A few critics have snarled at Cilla's pronunciation on record. What was her reply?

"I don't think I do badly or sound too bad."

"I can do a lot of accents, so it won't affect me in a film or anything."

"Oh, I'd love to act. I'm a regular Sarah Bernhardt, really, kid. I can put on a good voice when I want to."

"I have a telephone voice, my dear, that people just don't recognise, darling. I can take people off—listen."

Ghoul

Cilla produced a perfect Cockney accent, followed by a lah-di-dah type.

"If I went into films, I'd like to play the ghoul in a horror thing."

"Just go on without make up. It'd scare them all to death."

What differences had her success made to private life? "Acquaintances wave to me because I'm Cilla Black, not because I'm me," she said.

"I'll never stop being friendly to people."

"I wave at people sometimes, and grin at them, and find they're waving to the person behind me. That's what I'm like."

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RECORD BOSS

How did the group tie up with record boss Phil Spector?

"We were rehearsing once," said Deedee, "in one of New York's big rehearsal places, and Phil came walking by, and heard us."

"He liked us, liked the sound, and wanted us for the label."

"That's in October, I think, 1961, when we turned professional."

Did the group find themselves with a problem reproducing their record sound on stage?

"Not really," Frances said.

Never thought I'd make it says Ben E. King

"SO I went straight from the airport to Big Ben. That thing came before my hotel, even, and I had to see it right away!"

Little Ben—stocky Ben E. King — raved thus about his big namesake, when he arrived in London last weekend.

The singer, whose vocal work in the Brook Benton category is much admired by pop critics, started his singing career in a restaurant — "my father's place," he said.

"There was a good friend of mine — unfortunately he died last year — who used to come in and ask me whether I'd heard any good singers around."

"I finally got up enough nerve to say I could sing a bit."

"The next thing, he brought in four fellers, and we went to the back of the stores, out of the way, to try it out."

"Not many people know it but I started out as a bass, and I thought I was pretty good, too!"

"After working round, we got to the Apollo Theatre, in New York, which was a pretty big place — where all the stars go, you know."

"On the bill that night were the original Drifters — we were called the Five Crowns."

"Well, the Drifters were going to leave there at the end of the week, and their manager heard us, came over and said: 'You can take the name and become the new Drifters.' So we did."

"We did our first record, 'There goes my baby' and the harmony which I sang over for the boys was strange. I didn't think it would come out good, but it did and people liked it."

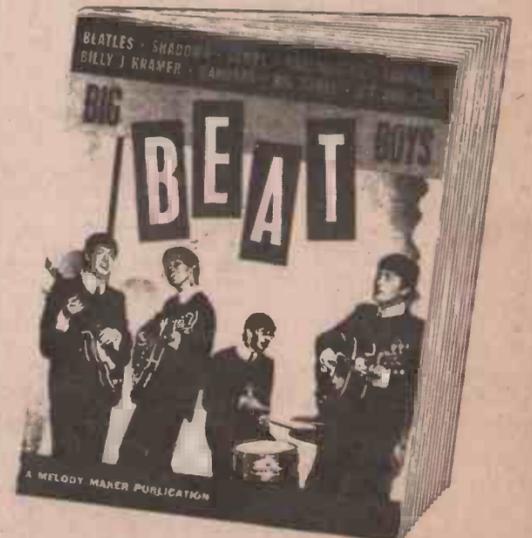
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FROM NEWSAGENTS EVERYWHERE 3/6

ADAM FAITH, reviewing the top pops, says

Kathy must hit the top with this

KATHY KIRBY: "Let me go lover" (Decca). **K**ATHY, is it? Thought it was American from the opening. This has got to be a hit. A great record. Like it very much. The idea was tremendous.

CHUCK BERRY: "Nadine is it you?" (Pye-international). **T**HE production's very similar to Fats Domino things. (Adam taps feet). American record? Coloured artist? I like it. It's swinging. It puzzles me who the singer is. Sounds like a record company in the States has discovered rock is the current thing in England. This would've been great five years ago. I don't think it will do much.

JOHNNY SANDON: "Six-teen tons" (Pye). **I**S that Houston Wells? Swinging treatment and arrangement. This one has hit potential if it gets the right plugs and if the singer goes on TV with it and looks good. I like it.

JOE BROWN: "You do things to me" (Piccadilly). **J**OE BROWN? This is better material than the comedy records he did. I'd like to see him doing this stuff all the time. I like it. Better than the last one. Good voices in the background — the Break-aways? Good record.

SAM COOKE: "Good news" (RCA). **I**S this Ray Charles? American? Established artist? Sounds just like Ray Charles to me. It's Ray Charles exactly. No? Then I haven't heard anything like it! I like it. If it was Ray it might be a hit.

FREDDIE and the Dreamers: "Over you" (Columbia). **F**REDDIE is it? It's going to be a hit, obviously. One that will grow on you

One of the most spectacular hit parade come-backs in recent months has been made by Adam Faith. When the beat craze began, many people wrote him off as a solo star of years ago who would not stand a chance among the booming groups. Faith proved them wrong, and is a singer of hit status again. Here, making a welcome Blind Date debut, he reviews the week's pop singles.

more than knock you out immediately. Not so good as his others.

JIM REEVES: "I love you because" (RCA). **I**NTRO sounds like the start to a Goons record. American singer? It's Jim Reeves.

This could get into the chart. This sort of stuff's very popular at the moment. He has a great voice. Yes, it could do very well. Lovely.

CHET ATKINS: "Susie-Q" (RCA). **A**MERICAN, it has to be. Not Bill Black, is it? Scotty Moore, the old Presley man? It must be one of the millions of great American guitarists. I like it a lot. But there's a scarcity of hit instrumentals.

BO DIDDLE: "Monkey diddle" (Pye-international). **M**UST be Chubby Checker. American? Don't think this will be a hit. It's too similar to Chubby Checker's "Loddy Lo."

KENNY BALL: "Caterina" (Pye-Jazz). **K**ENNY BALL? This is going to bring him right back. He's the king on this type of record. I like it very much. Swinging.

BEN E. KING: "Around the corner" (London).

GENE PITNEY: American, yes? Coloured boy. They all sound very much alike.

Can't think who it is. It could be one of so many coloured artists — they'd all make it sound the same. The girl voices in the back-

ground are terrible. Not a hit.

ROY ORBISON: "Born on the wind" (London).

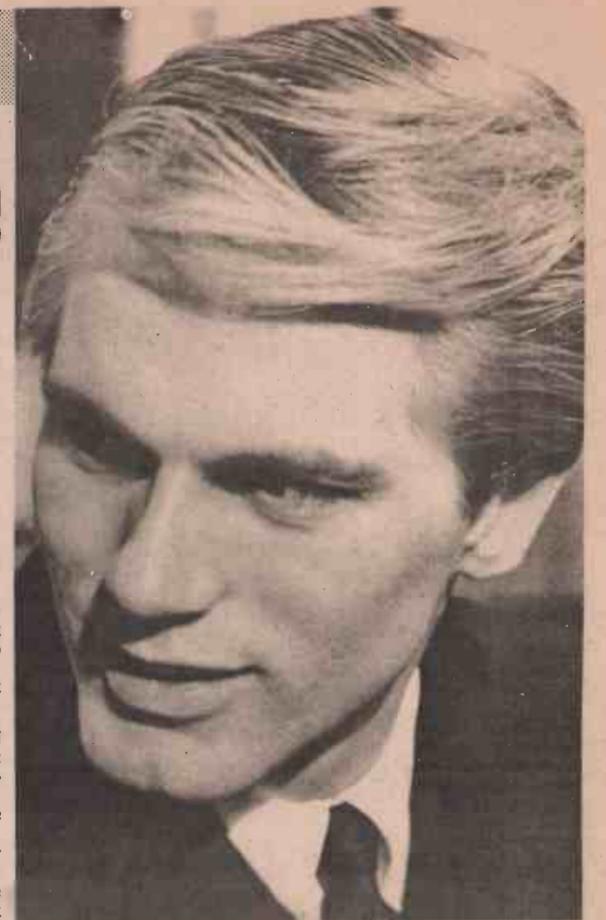
ROY ORBISON? Don't like the introduction — bit square. The material isn't up to him.

He's a fabulous singer but I can't see this one at all.

HUMPHREY LYTTTELTON with Leon Young Orchestra: "Sonata Portuguese" (Columbia).

ENGLISH? It has to be Eddie Calvert. No? Oh. Then could it be Humphrey Lyttelton?

I don't think it has the strength to get in the chart but it is a very nice record. I like it very much. Great production.



ADAM — 'This will bring Kenny Ball back'



TURNER — jazz will die

Beat? Great says Bruce

DESPITE his legendary vagueness, Bruce Turner has always held strong—and highly individual—views on jazz and jazzmen.

His recent decision to disband his Jump Band came as something of a surprise. This week he told me he intends to lead a quartet using trumpet, bass and drums, but no piano, adding a singer for "commercial" dates.

Why the change? "I've become more and more convinced that trained musicians can't play jazz," Bruce told me. "Every band I've had, the young guys have studied more and more—understandably as it's a competitive business.

"I've been trying to think of a way of surrounding myself by unschooled musicians and it looked as though I couldn't.

"I don't want to study. People can take my style the way it is — or not, as they please.

"I don't want anything to do with musicians—I don't like them. I deny accusations that I am a musician.

"I couldn't read a simple part and I don't know what the chord changes are that I play on.

"Jazz requires a maximum of unpreparedness and schooling takes it out. Take Pee Wee Russell — you couldn't have a guy with less technique.

"I once read something by him in which he said that if he got as far as the middle eight of a tune it was like a guy grappling at rocks in the middle of the sea.

"Jazz is a bit like going to a psychiatrist. You lie on the couch and it gets you back to childhood. It's you



LOUIS JORDAN —real, living music



BUCK CLAYTON —after him, who?

But jazzmen should have done it first

in the most primitive state before the truth will come out."

"But," I objected, "judging by your 'Going places' LP and your last broadcast, your playing has recently become much more 'modern'."

"I know," retorted Bruce. "And that is me on the decline. That's why I've got to change the band, because I've lost my style.

"I can't think of anybody who's playing I like who is under fifty.

"Then there's this beat music — that's the nub of the matter. It's great, but I hate the way they do it.

"Beat music is marvellous but they all play it so badly. Beat is what jazzmen should

have been doing. "But they let the public down and the public is doing it themselves.

"If jazzmen hadn't been so esoteric in the first place, we'd have proper Louis Jordan-type groups playing real, living music which the kids would have liked and danced to."

Bruce returned to one of his favourite themes: "I'm dead against practising. I like mistakes — things like fluffs and wrong chords.

"When I hear them on a record and you hear the musician laugh or chuckle, it shows me the thing is swinging and they are improvising.

"Ultimately you should be able to tell, by listening, if a solo is improvising or written down. At the moment you can't.

"With my quartet I shall have Ray Crane on trumpet. He isn't dependent on jazz for a living because he is a schoolteacher and a businessman.

"Therefore he doesn't feel obliged to become the world's greatest trumpet player and get the jazz trained out of him.

"Personally, I don't listen much to jazz any more, I listen a great deal to classical music on records.

"I think jazz will die because there are no young people playing swing music.

"What happens when Buck Clayton and Johnny Hodges pack it in? Ten years from now jazz will only exist on records."—Bob Dawbarn.



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* JAZZ RECORDS *

ALL THAT JAZZ

BILL LE SAGE is taking his Directions in Jazz unit to Germany for "Jazz Workshop" broadcasts and concerts in Hamburg between February 25 and 28.

In the line-up will be Johnny Scott (flute), Bob Burns (clt), Ronnie Ross (bari, alto), Spike Heatley (bass), Tony Carr (drs) and the four members of the Freddy Alexander Cello Ensemble.

Bill says: "It's very rare for one country to supply the whole group for one of these 'Jazz Workshop' presentations. We have been working on a lot of new material."

THE Original Downtown Sycopators have recorded a special feature for BBC-TV's "Tonight" programme. It deals with the Original Dixieland Jazz Band and the arrival of jazz in Britain.

It will be screened sometime during the next month. The ODS are to tour Germany in March and has its first EP, "This is Jazz", out on Columbia.

THE Don Rendell Quintet will play three days at the Newcastle University Arts Festival on February 27, 28 and 29. The previous night it visits the Opus 3 Club, Darlington.

ON February 24, Don records a late-night spot for BBC "Jazz Club" with a Quartet, the show being aired on February 29. He will be the "Hear me talking" guest in BBC "Jazz Scene" on March 1.

TENORIST Ian Bird is forming a new group which will debut at the Jazzhouse, Blackheath, in March or April. The club plans to try out an "Old Time Music Hall" cabaret on Sundays.

The Royal Garden Jazz Club has opened on Fridays at the Toc-H Hall, Potters Bar. Line-up of the resident Royal Garden Jazz-band is John Purves (tp), Dave West (trb), John Poulter (clt), Martin Lupton (bjo, gtr), Len Chead (bass) and John Whitehead (drs).

A new group, the Chicago Jazzmen, led by former Gin Mill Six clarinetist Rog Mainwaring, made its debut at the Black Prince, Bexley Heath, this week. It includes another ex-member of the Six in trumpeter Kid Forsythe.



BRUBECK—pleasant, clean lines

BRUBECK GOES BACH

WITH the number of echoes of J. S. Bach it contains, "Brandenburg gate" might have been named "Brandenburg Concertos Revisited".

Delius also manages to get into the act on some of the more lush passages of "Gate" which takes up the whole of side one of the Brubeck album.

Like the other items on the LP, "Gate" has been recorded before. These are new arrangements for the quartet and a large orchestra. They prove a mixed blessing.

DAVE BRUBECK: "Brandenburg Gate Revisited." Brandenburg Gate; Summer song; In your own sweet way; G flat theme; Kathy's waltz (CBS BPG62138).
Brubeck (pno), **Paul Desmond** (alto), **Eugene Wright** (bass), **Joe Morello** (drs), with orchestra of strings, woodwind and French horn.
PAUL DESMOND: "Take ten." Take ten (b); El Prince; Alone together; Embarcadero; Them from "Black Orpheus"; Nancy; Samba de Orfeu; The one I love (all a). (RCA RD7601).
(a)—Desmond (alto), Jim Hall (gtr), Gene Cherico (bass), Connie Kay (drs).
(b)—Eugene Wright (bass) replaces Cherico.

Some of the writing, the Bach-type counterpoint for example, is rather crude, but the new settings have goaded the soloists away from their well-worn quartet patterns.

This is particularly true of Brubeck himself who plays some pleasant clean lines, in a more direct manner than one usually associated with him.

Technically, the scoring gives the orchestra a nice full sound and the quartet blends well, although losing most of its jazz content in the process.

Side two contains four shorter items, and shows that both Dave and Howard Brubeck can write pretty tunes. Howard's "G flat" has particular melodic charm.

The whole album is certainly rather different from the usual Brubeck LP and "Third Stream" devotees may find it of interest.

The Quartet's altoist, Paul Desmond, is one of the most formal improvisors in jazz. Each solo moves with an almost preconceived inevitability and each chorus stands on its own as a complete work.

These qualities are well demonstrated in Desmond's own LP where he strikes up a fine understanding with Jim Hall.

"Orpheus", "Samba", "Embarcadero" and "El" are all in bossa nova style which suits Desmond's limpid tone and almost sleepy relaxation admirably.

The old Sinatra song, "Nancy" proves a good choice and the title song is another excursion into 5/4 time.

The set has a gentle swing and makes good, relaxing listening. — Bob Dawbarn.

BEST OF THE REST

MARK MURPHY

MARK MURPHY, at present singing in London at Ronnie Scott's Club, can be enjoyed on "Rah" (Riverside RLP395), just reissued. He is vastly assisted by the supporting bands and Ernie Wilkins' fine scores.

This agreeable, jazz-slanted album appeared a while back but was withdrawn for "copyright reasons"—connected with the fact that he geyed the lyrics on "I'll be seeing you" and "My favourite things." Now, with the same number, the LP reappears... less amusing but still well worth hearing. A safe version of "Things" replaces the hip rewrite, and "Seeing" has been axed in favour of "Like love."

ERROLL GARNER

NOT jazz all the way, is Garner's latest—"Erroll Garner playing music from 'A new kind of love'" on Philips BL7595—which features the pianist with a thirty-five piece string, woodwind and brass ensemble. These performances of originals—tunes and four standards—"Theme," "Steve's song," "Paris mist" and "The feast"—are not soundtrack music but were recorded in the studio with Garner improvising during recording. Mostly, it is lush film music, but Erroll's jazz talent keeps creeping through.

AMANDA AMBROSE

THE amazing Amanda Ambrose (RCA Victor RD7605) should win her some admirers. A set of striking, not overdone songs is interpreted in several ways—bootlegging wittily, preachingly or theatrically—to arrangements by Bobby Scott for group and big band, including Joe Wilder (tp), George Duvivier (bs) and Osie Johnson (drs). Amanda has a dramatic, declamatory style which she overworks at times. She also plays neat, gospel-tinged piano.

LHB AT NEWPORT

LAMBERT, Hendricks and Bavan at Newport 63" (RCA Victor RD7594) is a companion album to the recently reviewed "Joe Williams at Newport" LP. Recorded right after Williams' stint, it employs two of his helpers, Coleman Hawkins (tr) and Clark Terry (tp, flugelhorn), plus LHB and B's regular accompanists, the Gildo Mahones Trio. From first to last, the vocal act moves. The beat is strong, and the horn solos all register. Weaknesses there are, in pitching and harmonising, and Yolande Bavan doesn't have Annie Ross' flair (though she is greatly improved).

DOWN HOME BLUES

JIMMY REED: "Just Jimmy Reed." Take it slow; Love my baby too much; Going to New York; Caress me baby; Take out some insurance; The moon is rising; In the morning; Oh John; Back home at noon; Kansas City baby; You can't hide it (Stateside SL10055).

Reed (voc, gtr, harmonica) with, on some tracks, Mama Reed (voc), Eddie Taylor (gtr), Earl Phillips (drs), 1958.
Side two: Reed, Mama Reed, Jimmy Reed, Jr. (bass gtr), Al Duncan (drs).
Probably 1958.

JIMMY REED may not be a great blues singer, but he makes a number of enjoyable recordings which swing in a relaxed way and have a sleepy, mumbling sort of vocal appeal.

He also plays authentic sounding mouth harp and fair blues guitar, and we get him in the three roles on this LP, made up here from two U.S. albums.

Side one contains a mixture of middling and very good songs, some of which were popular in the States.



JIMMY REED

the pop variety. "Caress me baby," slow and rather melancholy, and "Moon is rising" are delightful personal blues.

Added interest is given to side two by the fact that it takes the listener in the studio.

We hear the recording manager, false starts, the comments of Reed and the group, and songs taking shape.

Humour

There is a lot of humour here, and plenty of ripe-down-home singing and playing.

Also, there are fade-out endings, for no accountable reason.

"Oh John" is naturally funny and completely spontaneous. This is not a long album, but it's full of Southern meat. — MAX JONES.

RADIO JAZZ

(Times: GMT)

TUESDAY

FRIDAY

6.10 p.m. H 2: Jazz session.
7.30 V: Red McKenzie and Eddie Condon. 8.30 M: Jazz Corner. 8.30 A: "Jazz Everywhere". 9.0 R: Mississippi Jazz. 9.30 E: Jazz Workshop, with Kühn, Le Sage, Scott, etc. 9.35 Y: Jazz Gallery. 9.35 Z: Jazz Actualities. 10.15 T: Mulligan Groups. 10.43 A: "Deep River". 11.15 T: Female Jazz Singers. 11.20 I: JATP in Europe.

SATURDAY

2.15 p.m. H 2: Jazz Club.
3.15 H 1: Jazz programme.
4.10 Z: Swing Serenade. 7.0 N 2: Jazz Quarter. 8.30 A: Jazz Images. 8.45 Z: "Jazz Everywhere". 9.35 Q: International instrumentalists, Peterson with "All Star Big Band", Combs, Ray Charles. 10.15 T: Ellington Trio, Tribute to T. Ferguson, others. 11.5 J: Jazz Book. 11.15 T: Ornette Coleman Quartet, combined Duke-Basie Bands.

SUNDAY

4.30 p.m. I: Jimmy Smith. 8.30 A: Lightnin' Hopkins, Sonny Terry; MJQ. 10.31 BBC L: Jazz Scene.

MONDAY

8.30 p.m. A: Discs of the week. 8.55 H 2: Jazz Magazine. 9.10 RTF 258M: The Real Jazz. 9.15 N 2: Abbey Lincoln and Max Roach. 10.5 U: New Vibes. 10.15 T: Kenton, Gary McFarland Sextet, Les Brown, others. 11.15 T: New release—"Together Again"—the reformed Goodman Quartet of 25 years ago.

7.55 p.m. N 2: Radio Jazz Group. 8.0 E: Hot Sampler. 8.30 A: Jazz News. 8.30 M: Jazz Corner. 9.10 R: Grappelly. 9.30 I: Ellington-Mingus-Roach. 10.5 Q: Jack Teagarden Album. 10.15 T: Krupa Ork. of the 1950's. 11.15 T: Gary McFarland, first of five programmes.

WEDNESDAY

11.10 a.m. H 2: Diamond Five. 4.5 p.m. L: Jazz Club. 6.30 Q: Ralph Burns Ork., Peterson. 8.20 O: Jazz for everyone. 8.30 A: Jazz in New York. 9.10 R: Modern Jazz. 9.15 J: Jazz Music Hall. 10.10 U: Max Roach Quartet, with Abbey Lincoln. 10.15 T: Bill Evans Trio, reformed Goodman Trio, others. 11.15 T: Gary McFarland (2).

THURSDAY

7.45 p.m. N 2: Jack Teagarden. 8.30 A: Jazz à la carte. 9.10 R: Jazz from Canada. 9.20 Q: Charlie Byrd. 10.15 T: Bill Evans albums. 11.15 T: Gary McFarland (3).

Programme subject to change.

STATIONS AND WAVELENGTHS IN METRES

A: RTF Inter: 1829, 48.58. E: NDR: 309, 189. H: Hilversum: 1-402, 2-289. I: SWF B-Baden: 295, 363, 451. J: AFN Europe: 547, 344, 451. L: NR Oslo: 1376, 477, 337, 228. M: Saar: 211. N: Denmark Radio: 1-1224, 2-283, 210, 202. O: BR Munich: 375, 187. Q: HR Frankfurt: 506. R: RAI Italy: 355, 290, 269, 207. T: VOA Washington: 251, 75m. band. U: Radio Bremen: 221. V: Radio Eireann: 530. Y: SBC Lugano: 539. Z: SBC Lausanne: 393.

SOCIALLY SPEAKING

THE Chad Mitchell Trio—a singing, politically conscious threesome named Mike Kobluk, Joe Frazier and Chad Mitchell—is a polished, versatile act specialising in social comment.

"Singin' our mind" is the title of Mitchell's new LP, and it doesn't mislead. The programme ranges from prison work song ("Ain't no more cane"), through children's song and badman ballad to bitter satire.

In the last category come "Alma Mater," a pungent statement about segregation and Ole Miss, and a walloping anti-Nazi parody of "The twelve days of Christmas" triggered off by news of the death of SS Major Kurt Meyer.

This performance of "Twelve days" is sharply written and energetically acted and sung. Accompaniment is by professionals: Jacob Ander (gtr), Paul Prestopino (gtr, mandolin) and John Frigo or Jim Atlas (bass). "Twelve days," on its own, is almost worth the album's price.

IAN and Sylvia—a young Canadian duo—cover an amazing range of styles on "Four strong winds" (Fontana TFL6031).

The fourteen tracks include Negro ballads, gospel music and American, French Canadian, British and Irish songs. This pair is clearly prepared to have a go at anything, though it needs a Ledbetter to do justice to a difficult song like "Lazarus."

If this LP is representative of the transatlantic new wave, then the quicker the much-heralded folk boom comes the better.

FOCUS ON FOLK

A fabulous February from Blue Note with Mono and Stereo 12" LPs featuring:

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FREDDIE HUBBARD, JAMES SPAULDING, HERBIE HANCOCK, SAM JONES, MAJOR HOLLEY Jr.,
AL HAREWOOD

The Turrentine-Scott collaboration is "Never Let Me Go", BLP 4129, Stereo BST 84129. Freddie Hubbard evokes "Hub-Tones" on BLP 4115, Stereo BST 84115.

Four essential Blue Note Mono LPs: KENNY BURRELL at the Five Spot with Tina Brooks, Bobby Timmons, BLP 4021; LOU DONALDSON'S Here "Tis with Grant Green, BLP 4056; the two-volume basic ART BLAKEY at Birdland with Clifford Brown. Horace Silver, BLP 1521 and BLP 1522.

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DON BYAS



KENNY CLARKE

"AMERICANS IN EUROPE," Vols. 1 and 2, Kenny Clarke Trio: No smokin'; Low life. Idrees Sulieman Quartet: I can't get started. Bill Smith Quintet: Freeway. Pyramid. Bud Powell Trio: Round midnight (HMV CLP1691).
The Traditional Americans in Europe: My buddy run rabbits; Why daughter, how are you. Albert Nicholas Quartet: Rose room. Champion Jack Dupree: Wine, whisky and gin head women. Curtis Jones: Lots of talk for you. Don Byas Quintet: All the things you are; I remember Clifford (H M V CLP1692).
Recorded at a concert in Coblenz, Germany, 3/1/63.

AMERICANS IN EXILE

AMERICA'S voluntary exiles have enjoyed themselves in Europe, and done its jazz a lot of good ever since the Twenties.

Perhaps a peak of merit was reached in 1936-8 when such men as Hawkins, Carter, Bill Coleman and Dicky Wells lived and recorded on the Continent.

Lively

But there can have been no shortage of U.S. talent last year, as these LPs show. According to Joachim Berendt's sleeve notes, the concert at which they were recorded employed twenty-five stars of jazz. Eighteen are heard on the set.

The first LP given over to modern matters, is kicked off by Kenny Clarke's lively trio, a compact sound powered by Klook's exhilarating drum-

ming. Gourley plays swinging guitar.

Bud Powell, bassist Jimmy Wood and drummer Joe Harris accompany Sulieman through a rambolling, occasionally imaginative workout on "Started", and operate as a trio for "Round midnight" — not top-flight Powell but somberly expressive.

All these expatriates maintain their identities in Europe, and the music of Bill Smith (clt), Herb Geller (alto), Harris, Gourley and bassist Bob Carter wears an antiseptic West Coast expression.

Points in its favour, aside from happy soloing, are flighty exchanges and light ensemble touches, and a nice lift throughout. Smith, oddly enough, seems to have been listening to Sandy Brown.

Volume two rings the changes by presenting the traditional Americans.

The Albert Nicholas-Nelson Williams - Peanut Holland front line recalls the Mezzrow 1938 two-



HERB GELLER

trumpet and clarinet combination, though it is put to a different use.

Solos from Nick, both trumpet and pianist Earle Howard are pleasantly contrasty, and Kansas Fields swings willingly.

The same rhythm backs up Nicholas' "Rose room", but Carter and Harris return to support bluesmen Dupree and Jones. Cham-

pion Jack is humorously woman-hating, his piano rocking expertly under the voice and between vocals.

Don Byas, with trio and quartet, has the second side, and proves he has lost no steam after seventeen years in Europe.

Mixture

His balladising on "all the things" is rather less lyrical than much of his playing, with a hard edge to the tone, but he sounds more caressing on "Clifford".

Trumpeter Sulieman blows a desultory sort of variation on the former, is absent from "Clifford".

These LPs give a good idea of the assorted styles represented by the European Americans. There is little band music, really, and few knock-out tracks, but the mixture entertains. —Max Jones.

DUTCH SWING

PHILIPS present another typical in-concert offering by the DSCB, "The Dutch Swing College at the Sport Palast" (BL7582). It is neither better nor worse than their usual albums, but suffers a bit from the repertoire. Taped in Berlin on January 27, 1962, this was the group's first live album after turning professional. On "Dutch Swing College goes Latin" (Philips BL7585), they turn the traditional treatment on such South of the Border favourites as "Amor, amor," "Cucaracha," "Estrellita" and "Brazil." The result is comparatively fresh-sounding, well-executed traditional jazz which has good moments from leader Schilperoord.—M.J.

ANONYMOUS PIANIST

VINCE GUARALDI is one of those highly proficient yet rather anonymous pianists who seem to blossom on America's West Coast.

On the surface he has most of the jazz attributes but his emotions lie on the surface and the content of his music lacks depth.

VINCE GUARALDI: "A Flower is a Lovesome Thing." A flower is a lovesome thing; Softly, as in a morning sunrise; Yesterdays; Like a mighty rose; Looking for a boy; Autumn leaves, Lonely girl; Willow weep for me. (Vocalion LAE569).

Guaraldi (pno), Eddie Duran (gtr), Dean Reilly (bass).

He can inspire a certain gaiety or a sentimental mood but

never moves me as the great improvisers can.

On his latest album he swings occasionally, but, in the main, has selected gentle ballad themes to work on.

The result is never jarring on the ear but neither does it compel the attention.

His colleagues provide an adequate setting.—BOB DAWBARN.

MARY LOU—THE BOSS PIANO...



BY INEZ CAVANAUGH

MARY LOU WILLIAMS is back on the musical scene again, playing at the Hickory House in New York, where she opened in mid-January.

Except for a short stint at Wells, on 125th Street, she has not worked in New York for quite some time, and all the musicians are glad to see her back.

She has recorded a new LP, and plans shortly to make records with Dizzy Gillespie. All the music on these is her own work.

Musicians like Ellington know Mary's worth. Her arrangement of "Blue Skies" for Duke is still in the books after nearly twenty years, still exciting and fresh.

Mary Lou was at Minton's Playhouse every night when the "new sounds" were coming out, and her own contribution is recognised by those jazzmen who found her Harlem home a workshop in which to exchange views and develop ideas.

Monk, Dizzy, Bird and Bud all went to Mary Lou for appreciation and understanding they could find nowhere else.

In character, Lou is a quiet, modest person who has never flaunted herself or her work because the creating of it is all that matters to her. But suddenly something happened to her world of music.

One night in 1954, she walked off the stage of a Paris night club and announced that she was quitting.

I was in Copenhagen then, and she phoned me to be ready to sail for home with her on December 15, which I did.

After I said farewell in New York, I didn't see Mary again for a solid year. She had shut the door tightly, not listening to a note of music or touching a piano.

Her return to jazz was made in July 1957, before ten thousand fans

at Newport. The welcome was tumultuous.

The Composer Room, the Embers, the Blue Note in Chicago followed. Later, New York's Village Vanguard and some concert, radio and TV dates.

Mary's new record was privately recorded—all proceeds going to her Musicians Fund.

Called "Music for disturbed souls", it features Perry Como's Singers because, says Mary, "they were the only ones who could sing on pitch."

She adds: "It cost me more than a thousand dollars for three hours' work, but it was worth it to hear them sing the music so true—right off the paper."

She has recently been approached to come again to London, and may do so in the Spring. If she does, her creative gifts will be found to be as remarkable as they always were.



ALBERT NICHOLAS — one of the American exiles whose sojourn in Europe has contributed greatly to Continental jazz.

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expert advice

Q—Is there a guitar/banjo teacher in my neighbourhood?—A. A. Everetts, Llandidloes, Montgomeryshire.

A—According to the magazine "B.M.G.", which lists all fretted instrument teachers in the country, your nearest is Mr. A. Milverton, 3 Queens Road, Aberystwyth, 30 miles away.

Q—Can you suggest a book which gives the lyrics and music of jazz blues in the Joe Turner style, suitable for singing with a jazz band?—C. A. Cuphouse, Bognor.

A—"The Book of the Blues", edited by Kay Shirley and annotated by Frank Driggs, published by Leeds Music Ltd., price £3 post free from Dobell's Jazz Record Shop, 77 Charing Cross Road, London, WC2. The only book of its kind, it contains lyrics, melody lines and chord symbols of 100 songs for singers, pianists, arrangers, guitarists and banjoists, all in normal sheet-music size.

Q—Where can I get the music of "Janet", "Who Knows?" and "All Too Soon", featured on Duke Ellington's LP, "The Duke Plays Ellington"?—A. Belling, Devonport.

A—Dominion Music Co. Ltd., Albert Gate Court, 124 Knightsbridge, S.W.1, publish "Janet" and "Who Knows?", but have no printed copies. Francis Day and Hunter, 138-140 Charing Cross Road, W.C.2, handle "All Too Soon" in this country, but it is only available in the album "Duke Ellington At The Piano," price 6s 6d, plus 6d postage.

Q—I've been playing drums for four or five years and have always held the sticks in the traditional manner, but my left hand is not as flexible as my right. Should I drop the left-hand technique and apply the right-hand technique to the left hand?—Brian Shaw, Pontefract.

A—The rule that the left hand drumstick had to be held in one particular way no longer applies. It is now accepted that if the pupil cannot make any headway with the orthodox stick hold, he should try the timpani-stick hold.

I advise my own pupils in this way, and it always succeeds. — Drum teacher MAX ABRAMS.

Q—Which group backed the Bill Shepherd Singers on BBC radio's "Evergreen"?—Bdm. Edwards, Band of Worcestershire Rgt., BFPO, 29.

A—Bill Shepherd conducted the choir and a sextet, comprising Sid Dale (pno), Andy White (drs), Pete Collins (bass), Eric Ford (ele.gtr), Bernie Taylor (acous. gtr) and Eddie Morque (reeds).

They have just recorded an LP of the programme for Parlophone, title "Bill Shepherd Plays Evergreen."

Q—What was the make and price of the lead guitar used by the Rolling Stones on their recording of "I Wanna Be Your Man"? Was any special accessory used to create the "earthy" sound?—D. Bennett, Hewell, near Redditch.

A—Keith Richard is lead guitarist with the Rolling Stones, but Brian Jones played lead on "I Wanna Be Your Man," using a Gretsch Anniversary PX6117, price 134 gns., from Sound City, 24 Rupert Street, London W1. Accessory used was a "boffle-neck," a metal "fingerstall" with serrations which is run up and down the strings.

Q—I have had a grounding on the five-string banjo, but have now acquired a seven-string model. Can you tell me how old it might be, how it is tuned and played, and which strings I should use?—Gillian Sly, Evesham.

A—The seven-string banjo became obsolete around 1885, when fretting became universal. As you are accustomed to the five-string banjo, you should soon get used to the two extra bass strings.

Tuning is G' G C D G B D. Use ordinary banjo strings for the octave (first G) and the top four strings.

Use Spanish guitar fourth and fifth (nylon-covered) for the C and low G.—Fretted-instrument authority A. P. SHARPE.

Q—When playing trumpet, should the jaws be blown out, or does it depend on the shape of the jaws? I notice that many good trumpeters play like this. Does Kenny Ball use no pressure when playing?—Patrick Mulholland, Dundalk, Co. Louth.

A—It is not good to blow the cheeks out when playing. Use the minimum amount of pressure on the jaws. Practise playing with all the pressure on the diaphragm, instead of the lips.

It is bad to have pressure on the lips, as it drains away the blood and the lips cannot vibrate.

But a trumpeter cannot avoid using pressure at some time or another. Trumpet - leader KENNY BALL.

Q—What make of trombone and mouthpiece does Don Lusher use?—F. Dixon, Kilmarnock.

A—I play a Conn 6H trombone, with a gold bell. I have had a little taken off round the side of the bell, as I don't like large bells.

I also play a Holton 67 Stratodyne trombone. My mouthpiece is a Bach II C. I still like trying other trombones and mouthpieces which I think might improve my playing.—DON LUSHER.

CHRIS HAYES

More on Page 19

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A CYRIL DAVIES BENEFIT CONCERT
ON
FRIDAY, FEBRUARY 21st, at 7.30 p.m.
AT
THE FAIRFIELD HALL, CROYDON
featuring
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OTILLIE PATTERSON
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THE YARDBIRDS
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expert advice

Q—I'd like to play a musical instrument in 1964. I am 34 and have had no musical experience. I want something portable, modern, inexpensive and easy to learn.—G. Bick, Kilburn, N.W.6.

A—You've left it rather late. No instrument is easy, but results show quicker on some than others. Progress on strings is difficult and slow, so let us explore brass and woodwind.

Unless really suited to brass, you'll find it tough going. Perhaps the saxophone is the answer, because you can get a tune out of it fairly easy. The headache of tonguing and control comes later.

I would suggest a Cigar Cutter Selmer alto or tenor, costing around £50-80, which you should be able to sell without difficulty if you can't get on with it. — Multi-instrumentalist E. O. "Poggy" POGSON.

Q—I have a full-size violin by Henry Betts, about 80 years old, and in perfect condition, which costs £40 to buy 40 years ago, when it was identified as genuine. What is its value today? — E. H. Davies, Griffithstown, Mon.

A—It could be worth anything from 10s. to £100, but it is impossible to estimate without personal valuation, which would cost 10s. 6d. From your description, an approximate price would be £70-80.

There is little demand for English violins, and those by Henry Betts and his brother John, with whom he worked, although rare, do not command high prices. — Stringed-instrument expert EDWARD WITHERS, 22 Wardour Street, London, W.1.

FOLK FORUM (cont.)

MONDAY, —contd.

THE FOLK CELLAR. Theo Johnson, Ron Simmonds, Terry Masterson, Bungies Coffee House, Litchfield Street, W.1.

TUESDAY

OPEN FOLK AND BLUES. Crown, Twickenham. Resident FOLK FOUR. Members 3s.

THE FOLK CELLAR. Theo Johnson, Ron Simmonds, Terry Masterson, Bungies Coffee House, Litchfield Street, W.1.

TROUBADOUR, 9.30. Johnny Handle, Paul McNeill.

WIMBLEDON. Prince of Wales. JOHN, IVOR.

WEDNESDAY

BOREHAMWOOD, Red Lion. Linda Drew, Mike Smyth Bryn Holloway, Neville Ladworth.

BROMLEY. Star and Garter. CLIFF and ROYD. Folkvenders.

SURBITON. Assembly Rooms. 8 p.m. DEREK SARJEANT, JOHN RENBURNE. COUNTRY RAMBLERS.

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NEXT

Beatlemania USA

MM editor JACK HUTTON cables the latest news on the Beatles in America

PLUS

An exclusive look at New York's jazz scene and an interview with a jazz great



THE RAVER GOES TO GERMANY'S BEAT CITY WITH THE SEARCHERS



ELLINGTONIA 64!

Full coverage of the poll-winning band's tour...

WEEK



Ray Charles



Sam Cooke



Roy Orbison



Brook Benton

If it is a source of delight to people like David Jacobs that not one American record reached the top spot in the British chart in the past year, then we are obviously only getting what we deserve.

Apparently quality and originality do not enter into it.

It is galling for those of us who can remember the originals to have to listen to the scrappy versions of "Needles and Pins," "Hippy hippy shake," "Stay," "You better move on" and "Candy man," which now merit a place in the hit parade.

Where can we measure up to artists like Ray Charles, Gene McDaniels, Sam Cooke, Roy Orbison, Brook Benton and others?

Apart from the Beatles there are very few remotely worthy of acclaim on the British pop scene. — I. R. BAILLIE, Edinburgh 3.

No jazzman

SINATRA the world's best popular vocalist? Most probably.

Sinatra a jazz singer? Possibly.

Sinatra the world's best jazz vocalist, as voted by MM readers in the annual poll? Not on your life!

I suggest all MM readers visit the Ronnie Scott Jazz Club, London, and hear Mark Murphy — my idea of a first-rate jazz singer. — FRED DELLAR, Frank Sinatra Appreciation Society, London NW10.

R&B-mann?

WHY couldn't Manfred Mann have stuck to instrumentals? His record "5-4-3-2-1" is supposed to be an attempt at rhythm-and-blues.

To me, it's a pathetic mess

of ultra-commercial, gimmicky rubbish.

Sorry, Manfred, but to have someone play harmonica and the rest of the group do a 12-bar riff isn't R&B. — L. BLACK, Manchester.

Lumbered

AFTER watching "Sentimental over you" on TV, featuring the Sinatra Junior-Dorsey band, all we can say is: never have so many been lumbered with so little. — D. SCOTT, T. GOODALL, London N8.

Sheer rock

IT'S about time the talents of Bo Diddley and Chuck Berry were put in perspective.

Both are good blues singers, musicians and songwriters, but definitely not "great." Most of Berry's numbers are sheer rock, and Diddley's can be described as "eccentric blues." — IAN SCOTT, Newcastle-on-Tyne.

Infuriated

HOW on earth does Paul McCartney arrive at the conclusion that Los Indios Tabajaras sound like Django Reinhardt on "Maria Elena"? (MM Blind Date).

This must have infuriated all Django fans as much as Diz Disley did when he got a Beatles haircut! — JOHN MCGHEE, Liverpool 10.

Oldest Kid

I WAS delighted to see Kid Ory's name in the top ten trombonists in the MM Jazz Poll result.

BRITISH BEST? BAH!

MAILBAG

The cheerful, robust tone of Ory's trombone has given me pleasure almost all my life.

Ory is the spirit of jazz. Long may he be around — probably the oldest Kid in the world, but still young in heart. — DAPHNE OLIVER, Leiston, Suffolk.

Nostalgic mush

HOW we were taken in by the ballyhoo surrounding the Tommy Dorsey-Frank Sinatra Junior British tour package.

What a load of nostalgic mush it turned out to be. I am old enough to have been a fan of the early Dorsey 78 rpm records but I'm also excited by John Coltrane and Thelonious Monk.

Let's have no more "re-hashed memories" when there are new men around to appreciate. — SHEILA SOWMAN, Preston.

Missing Temps

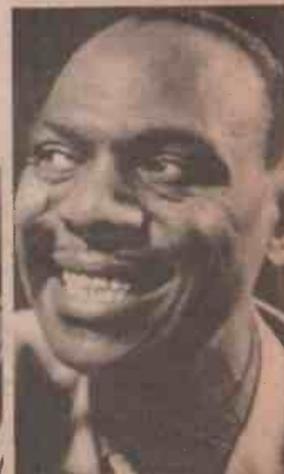
AS the sun sets over the trad scene, one of the big name bands already seems to have slipped out of sight.

Much is still heard of Kenny Ball and Ackers Bilk, but what's happened to the Temperance Seven?

Is it the fickle fans who turn away like sheep and flock to hear two-a-penny beat groups who have left the Temps behind? — ROLAND BIRCHBY, Bolton, Lancashire.



Lennie Felix (left) and Earl Hines— see "New faces"



Great Barbra

CONGRATULATIONS to MM writer Leonard Feather on his first-class Barbra Streisand article.

She is a wonderful singer who manages to convey warmth and feeling. Her "Happy days are here again" has not been off my record-player.

Thanks, MM, for spotlighting a fine artist so well. — MALCOLM LORD, Blackpool.

Funny people?

BEATLE George Harrison says in MM's "Blind date" that Americans are funny people and will buy any record.

How right he was, with "I want to hold your hand" at the top of the U.S.

chart. — S. O. HARDING, London SE2.

'Louie Louie'

BEST pop record from the USA this year: the Kingsmen's "Louie Louie." A great beat, just right for the "Shake," I hope America produces more discs as good. — J. MOODY, Hythe, Hampshire.

New faces

DUKE ELLINGTON, Oscar Peterson and Ella Fitzgerald, and Dave Brubeck are coming to Leeds again. Please could we have someone new up here, like Buddy Greco, Della Reese or even Earl Hines? And Lennie Felix, please. — S. HUTCHINSON, Ossett, Yorkshire.

TODAY'S MOST ADVANCED

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Beatle-Everly hit?

FOR their forthcoming LP, why don't the Beatles include at least one of the Everly Brothers' early or recent hits?

"Temptation" would go down well. It has the style, beat and rawness of "Twist and shout" and "She loves you" — D. CATLIN, Sunningdale, Berkshire.

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