

Melody Maker

March 14 1964

9d. weekly

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- 7 BOYS CRY Eden Kane
- 8 OVER YOU Freddie and the Dreamers
- 9 CANDY MAN Brian Poole and the Tremeloes
- 10 I'M THE ONE Gerry and the Pacemakers



● BILLY J.—at No. 3

FULL POP 50 ON PAGE 2

HIT! HIT! HIT! HIT!



Mad all over

—Dave Clark

NEW YORK, TUESDAY

MAD all over! That's how New York has greeted the Dave Clark Five, who stay in the States until Monday.

They make their second appearance on Ed Sullivan's TV show on Sunday.

Fans

Because of this, the opening date for the DC Five's variety week at Liverpool Empire has been put back a day until Tuesday (17).

Fan scenes for the group in New York reached fantastic proportions last weekend.

Five thousand teenage fans besieged their hotel, traffic was stopped, and police used 14-foot barricade boards to beat back stampeding fans.

Trade

Clark has recorded dozens of radio and TV interviews which were transmitted this week while the group went for a holiday in Montego Bay.

Shops are doing a big trade in Dave Clark shirts and boots.

The group's big hit on the show came when they sang "Glad all over".

IN LONDON, impresario Harold Davison announced that they would return to the States in May for concerts and TV.

BY RAY COLEMAN

THE BEATLES' new single "Can't buy me love", had brought in advance orders totalling 865,000 this week.

The new record both sides of which were written by John Lennon and Paul McCartney, is in the shops next Friday, March 20.

Depth

And this week, Melody Maker canvassed the opinions

of disc-jockeys. What do they think of the Beatles' latest effort?

ALAN FREEMAN: I don't think the new one is as strong as their other records. It has not the depth.

But again, on this new one, we have the Beatles epitomising that life is a ball, the world's a lovely place. I do

think Paul McCartney sings extremely well on this record.

Fine

PETE MURRAY: I don't think it is one of their best songs. It seems to me, whatever else may be said about them, they are very unselfish,

because they're giving their best songs to other people, like Peter and Gordon.

I have no doubt, however, that "Can't buy me love" will top the chart.

JIMMY SAVILE: You can't talk about Beatles records without thinking of the lads and themselves. If ever I don't like anything of theirs at first

—very rare—I always do 24 hours later—but as it happens I like this one a lot after one play.

JIMMY YOUNG: It's a very fine single. They make a very fine noise. I think they have now set themselves a standard, and they always live up to it. I'm a Beatles fan. Who isn't?

Beatles new disc—D-J verdict

WIN AN ORGAN!

see page five

GETZ IS HERE!

see page seven

Melody Maker Britain's top newspapers use it

NATIONAL CHART

TOP TEN LPs

- 1 (1) WITH THE BEATLES... Beatlos, Parlophone
2 (3) PLEASE PLEASE ME... Beatles, Parlophone
3 (2) WEST SIDE STORY... Soundtrack, CBS
4 (4) HOW DO YOU LIKE IT... Gerry and the Pacemakers, Columbia
5 (5) MEET THE SEARCHERS... Searchers, Pye
6 (9) STAY WITH THE HOLLIES... Hollies, Parlophone
7 (7) IN DREAMS... Roy Orbison, London
8 (6) BORN FREE... Frank Ifield, Columbia
9 (8) FREDDIE AND THE DREAMERS... Freddie and the Dreamers, Columbia
10 (10) THE SHADOWS GREATEST HITS... Shadows, Columbia

- 1 (1) ANYONE WHO HAD A HEART... Cilla Black, Parlophone
2 (2) BITS AND PIECES... Dave Clark Five, Columbia
3 (10) LITTLE CHILDREN... Billy J Kramer with the Dakotas, Parlophone
4 (5) NOT FADE AWAY... Rolling Stones, Decca
5 (3) DIANE... Bachelors, Decca
6 (4) I THINK OF YOU... Merseybeats, Fontana
7 (8) BOYS CRY... Eden Kane, Fontana
8 (11) OVER YOU... Freddie and the Dreamers, Columbia
9 (7) CANDY MAN... Brian Poole and the Tremeloes, Decca
10 (9) I'M THE ONE... Gerry and the Pacemakers, Columbia
11 (6) NEEDLES AND PINS... Searchers, Pye
12 (23) JUST ONE LOOK... Hollies, Parlophone
13 (15) STAY AWHILE... Dusty Springfield, Philips
14 (21) I LOVE YOU BECAUSE... Jim Reeves, RCA
15 (14) AS USUAL... Brenda Lee, Brunswick
16 (12) 5-4-3-2-1... Manfred Mann, HMV
17 (19) BORNE ON THE WIND... Roy Orbison, London
18 (27) THAT GIRL BELONGS TO YESTERDAY... Gene Pitney, United Artists

Top jazz sellers

MANCHESTER

BARRY'S RECORD RENDEZVOUS, 19 Blackfriars Street... THE ROLAND KIRK QUARTET MEETS THE BENNY COLSON ORCHESTRA (Mercury); 2 NIGHT TRAIN (LP) Oscar Peterson (Verve); 3 JOE WILLIAMS AT NEWPORT '63 (LP) (RCA); 4 AMERICAN FOLK BLUES FESTIVAL (LP) (Polydor); 5 OUT OF THE AFTERNOON (LP) Roy Haynes (HMV); 6 FOLK FESTIVAL OF THE BLUES (LP) (Pye); 7 DIRTY HOUSE BLUES (LP) Lightnin' Hopkins (Realms); 8 CRISS CROSS (LP) Thelonious Monk (CBS); 9 THE BLACK SAINT AND THE SINNER LADY (LP) Charlie Mingus (HMV); 10 ROCKIN' THE BOAT (LP) Jimmy Smith (Blue-note).

LIVERPOOL

RUSHWORTH AND DREAPER, Whitechapel—1 JAZZ SEBASTIAN BACH (LP) Swingle Singers (Philips); 2 ELLA AND BASIE (LP) (Verve); 3 NIGHT TRAIN (LP) Oscar Peterson (Verve); 4 DJANGO REINHARDT AND STEPHANE GRAPPELLE (LP) (Ace of Clubs); 5 MINGUS ON YEAH! (LP) Charlie Mingus (London); 6 AFRO BOSSA (LP) Duke Ellington (Reprise); 7 KENNY BALL'S GOLDEN HITS (LP) (Pye); 8 BACK TO BACK (LP) Johnny Hodges (HMV); 9 ONE WORLD CONCERT (LP) Erroll Garner (Philips); 10 LIGHTNIN' HOPKINS SINGS THE BLUES (LP) (Realms).

GLASGOW

STANTON, 271 Gallowgate and 7 and 9 Burgher Street, Parkhead Cross—1 ROCKIN' THE BOAT (LP) Jimmy Smith (Blue-note); 2 FOLK FESTIVAL OF THE BLUES (LP) (Pye); 3 RGB GREATS (LP) (Realms); 4 COLYER'S PLEASURE (LP) Ken Colyer (Society); 5 SWEET EMMA (LP) Jim Robinson (Riverside); 6 LESTER YOUNG'S MEMORIAL (LP) (Realms); 7 MY EARLY DAYS (LP) Acker Bilk (Society); 8 NORK WITH JELLY ROLL MORTON (LP) (Riverside); 9 DIRTY HOUSE BLUES (LP) Lightnin' Hopkins (Realms); 10 CON ALMA (LP) Ray Bryant Trio (Philips).

NAMES in the NEWS

KATHY KIRBY has cancelled engagements because she is suffering from laryngitis. She missed TV shows and concerts this week. MIGIL FIVE have taken over residency at Royal, Tottenham, from DAVE CLARK five every Friday, Saturday and Sunday. LENA HORNE for four and a half week London Palladium season from April 9. First Midlands all-girl beat group, SENORITAS, resident in ATV's "For teenagers only" have changed name to SUGARBEATS because they have added male rhythm guitarist KEITH SHERIDAN. ROSEMARY SQUIRES



KATHY—laryngitis.

for TWV's "Here today" shows next week. ERIC HAYDOCK, bass guitarist with HOLLIES, in Manchester hospital with fractured wrist and off work this week. Folk singer GERRY LOUGHAN, in cabaret at Birmingham's Belfry Hotel till end of April, flies to Jersey on May 14 for 18-week cabaret season. Ex-trad band leader PETER KERR has joined Waverley Records in Edinburgh as recording manager.

NEW CHRISTY MINSTRELS for British tour of provinces for fortnight in June. DEEP RIVER BOYS tour Britain from March 29-May 3.

Aussie singer BRYAN DAVIES recording LP here with EMILY MORRIS. PARANOR—ANNIE ROSS for new musical opening at May Fair Theatre, London, on Monday (16), "All in love." THE ALBERTS appear in first programme on BBC2-TV when channel opens on April 20, in 35-minute show, "The Alberts—Channel too."

ATV production controller, will be Britain's judge at the Golden Rose at Montreux contest from April 17. KATHY KIRBY, FREDDIE and Dreamers, ACKER BILK, JOHNNY DANKWORTH and TED HEATH for Baird Festival of TV's show at London's Albert Hall on April 16. Proceeds will aid charity through the Variety Club of Great Britain, and tickets are available from Radio Rental branches.

RECORD OF THE WEEK THE BREAKAWAYS THAT'S HOW IT GOES 7N 15618

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- 19 (16) ALL MY LOVING (EP) Beatles, Parlophone
20 (24) LET ME GO, LOVER! Kathy Kirby, Decca
21 (13) I'M THE LONELY ONE Cliff Richard and the Shadows, Columbia
22 (17) BABY I LOVE YOU Ronettes, London
23 (32) THEME FOR YOUNG LOVERS Shadows, Columbia
24 (20) FOR YOU Rick Nelson, Brunswick
25 (22) ROLLING STONES (EP) Rolling Stones, Decca
26 (29) EIGHT BY TEN Ken Dodd, Columbia
27 (18) THE HIPPI HIPPI SHAKE Swinging Blue Jeans, HMV
28 (39) TELL ME WHEN Applejacks, Decca
29 (25) I WANT TO HOLD YOUR HAND Beatles, Parlophone
30 (26) DON'T BLAME ME Frank Ifield, Columbia
31 (33) YOU WERE THERE Heinz, Decca
32 (31) NADINE (IS IT YOU?) Chuck Berry, Pye
33 (40) I LOVE HOW YOU LOVE ME Maureen Evans, Oriole
34 (28) GLAD ALL OVER Dave Clark Five, Columbia
35 (35) IT'S AN OPEN SECRET Joy Strings, Regal Zonophone
36 (30) TWENTY-FOUR HOURS FROM TULSA Gene Pitney, United Artists

- 37 (43) TOP SIX, No. 2 Various Artists, Top Six
38 (46) MY WORLD OF BLUE Karl Denver, Decca
39 (34) I'M IN LOVE Fourmost, Parlophone
40 (38) SHE LOVES YOU Beatles, Parlophone
41 (36) LOUIE LOUIE Kingsmen, Pye
42 (—) IF HE TELLS YOU Adam Faith, Parlophone
43 (—) MARY JANE Del Shannon, Stateside
44 (49) I WONDER Crystals, London
45 (37) I ONLY WANT TO BE WITH YOU Dusty Springfield, Philips
46 (—) MOVE OVER DARLING Doris Day, CBS
47 (—) MY BOY LOLLIPOP Millie, Fontana
48 (41) STAY Hollies, Parlophone
49 (—) JUST A LITTLE BIT Undertakers, Pye
50 (—) VIVA LAS VEGAS Elvis Presley, RCA

1 Hill and Range; 2 Ardmore and Beechwood; 3 Belinda; 4 Southern; 5 Keith Prowse; 6 Robbins; 7 142 Music; 8 Kennedy Street Music; 9 A. Schroeder; 10 Pacemusic; 11 Metric; 12 T.S. Music; 13 Flamingo; 14 Bourne Music; 15 MCPS; 16 Keith Prowse; 17 Acuff-Rose; 18 Pakkama; 19 Northern Songs Ltd; Dick James, Dominion, Ardmore and Beechwood; 20 Aberbach; 21 Eugene; 22 Belinda; 23 Elstree/Shadows; 24 Feldman; 25 Belinda Jewel; Dominion (2); Progressive; 26 Peter Maurice; 27 Ardmore and Beechwood; 28 Southern / Poser; 29 Northern Songs Ltd; 30 Campbell Connolly; 31 Mirror Music; 32 Jewel; 33 Nevins; Kitchner; 34 Ivy; 35 Salvation Army; 36 A. Schroeder; 37 Various Publishers; 38 Lorna; 39 Northern Songs Ltd; 40 Northern Songs Ltd; 41 World Wide; 42 Freddy Poser; 43 Vicki; 44 Hill and Range; 45 Springfield Music; 46 California; 47 Chappell; 48 Lorna; 49 Welbeck; 50 17 Savile Row.

THREE GREAT HITS!!! In at number 4 NOT FADE AWAY recorded on Decca F11845 by THE ROLLING STONES In at number 31 YOU WERE THERE recorded on Decca F11831 by HEINZ In at number 28 TELL ME WHEN recorded on Decca F11833 by the APPLEJACKS Sheet Music now available SOUTHERN MUSIC CO. LTD. 8 Denmark Street, W.C.2. TEM 4524

AMERICA'S TOP TEN As listed by Variety 1 (2) SHE LOVES YOU Beatles (Swan) 2 (1) I WANT TO HOLD YOUR HAND Beatles (Capitol) 3 (14) DAWN (GO AWAY) Four Seasons (Four Seasons) 4 (5) JAVA Al Hirt (RCA) 5 (10) CALIFORNIA SUN Rivelas (Riviera) 6 (9) NAVY BLUE Diano Renay (20th Century-Fox) 7 (17) STOP AND THINK IT OVER Dale and Grace (Montel) 8 (—) PLEASE PLEASE ME Beatles (Vee Jay) 9 (3) YOU DON'T OWN ME Lesley Gore (Mercury) 10 (—) FUN FUN FUN Beach Boys (Capitol)

already you can hear the noise of "the spartans" from sounds incorporated



● GEORGE MARTIN

HITMAKER!

FOR THE BEATLES, CILLA, GERRY, BILLY J., DAKOTAS, MATT MONRO

by Bob Dawbarn

GEOERGE MARTIN, of Parlophone, is a most important man—perhaps THE most important—in the lives of many of Britain's top pop stars.

He is the A&R man who masterminds the records of the Beatles, Gerry and the Pacemakers, Cilla Black, Billy J. Kramer, the Fourmost, Shirley Bassey, Matt Monro and Rolf Harris.

In addition he records "odds and ends" like Charlie Drake, Bernard Cribbins, Wilfred Brambell, Ron Moody, Spike Milligan, and orchestral music by people like Johnny Spence and Ron Goodwin.

Imitations

● How much power does the A&R man have in selecting material for his artists to record?

"A good A&R man uses discretion over exercising the absolute authority, which he does have," asserted George. "He'd be a fool if he made an artist sing something he didn't like."

"This happened with the second Beatles' record. They listened to the number I had chosen and recorded it. As soon as I heard it I knew they

didn't like it. I decided to scrub it and gave the number to Gerry and the Pacemakers instead. It was Gerry's first hit, 'How do you do it?'"

● What are the chief problems with new recording artists?

"A common fault is that they don't know how to use the mikes," says George. "You can't give them a text book, they can only learn by experience."

"The main fault today is that of imitation. Very few try to create an original sound. At the moment I'm getting nothing but imitation Beatles."

"When the Beatles came along the thing that struck me about them was that they were the first group I had heard in a long time which didn't sound like Cliff and the Shadows."

● Are there many sessions where the A&R man feels he will never get decent results?

"Lots, but it would be wrong to give instances. I can say that when we started to record 'Anyone who has a heart' with Cilla Black I recorded only voice and strings in our large studio."

"Cilla was a little brought down because it was not a particularly impressive sound. I then overdubbed the

drums (Kenny Clare), bass, piano (myself) and the Breakaways. That gave the record quite a bite and lift."

"Cilla was quite surprised when she heard the final results."

"Incidentally I recently got back from the States and everybody there is very Britain-conscious now. The boot is really on the other foot."

Integrity

"They knew all my records and kept asking 'How do you get that sound?' They are obviously studying our charts like mad and putting out cover jobs."

"Take 'Stay' by the Hollies. Quick as a flash a cover record came out in the States. It was the same with Gerry's 'You'll never walk alone.'"

"I suggested that Gerry should do that one. He had been doing it in his stage act but was doubtful about recording it. After two big hits with a jolly type of number I decided it was time for a change."

"I got him in the studio with the string section and he was knocked out by the arrangement. It was a very happy session but I must admit my heart was in my mouth. I knew I



CILLA BLACK—'a little brought down'

was taking an awful risk."

● What about records that seemed certain hits and yet failed?

"One example for me was Rolf Harris' 'I know a man.' I thought we had something really good and I was terribly disappointed that it didn't sell."

● Do B sides really matter?

"They matter from the point of view of the integrity of the artist. The song must be worthy of them as performers. It gives an A&R man the chance to do something that is not out-and-out commercial."

"A case in point was a Beatles' B side, 'This Boy' which went a little deeper, and I think the kids accepted it."

● Does the A&R man commission the arrangements?

"The A&R man's job is to mould the record with the artists. Take a Matt Monro session. Once decided on the titles, we plan every song with the arranger and decide what kind of treatment we want. We pool ideas."

"The format is worked out with Matt present so he knows what he is going to do. Sometimes the arranger will arrive at the session with something quite different, but it generally works pretty well."

New sound

● Can the A&R man usually tell if he has made a hit?

"You certainly know if a session has gone badly. It's much easier for me now. When you are on a winning streak you don't have to work so hard to sell a record to the deejays and people like that."

"Now, if I produce a new sound, like Cilla's record, it is accepted straight away. If I think I have something good I have more confidence in it."

"When 'Please, please me' was recorded I told the Beatles 'You've got a number one.' They didn't believe me, but I was absolutely sure."



- THE BACHELORS ● MANFRED MANN ● SONNY BOY WILLIAMSON ● SONNY TERRY
- THE DAVE CLARK FIVE ● THE ROLLING STONES ● JOHN LENNON (The Beatles) ● STEVIE WONDER

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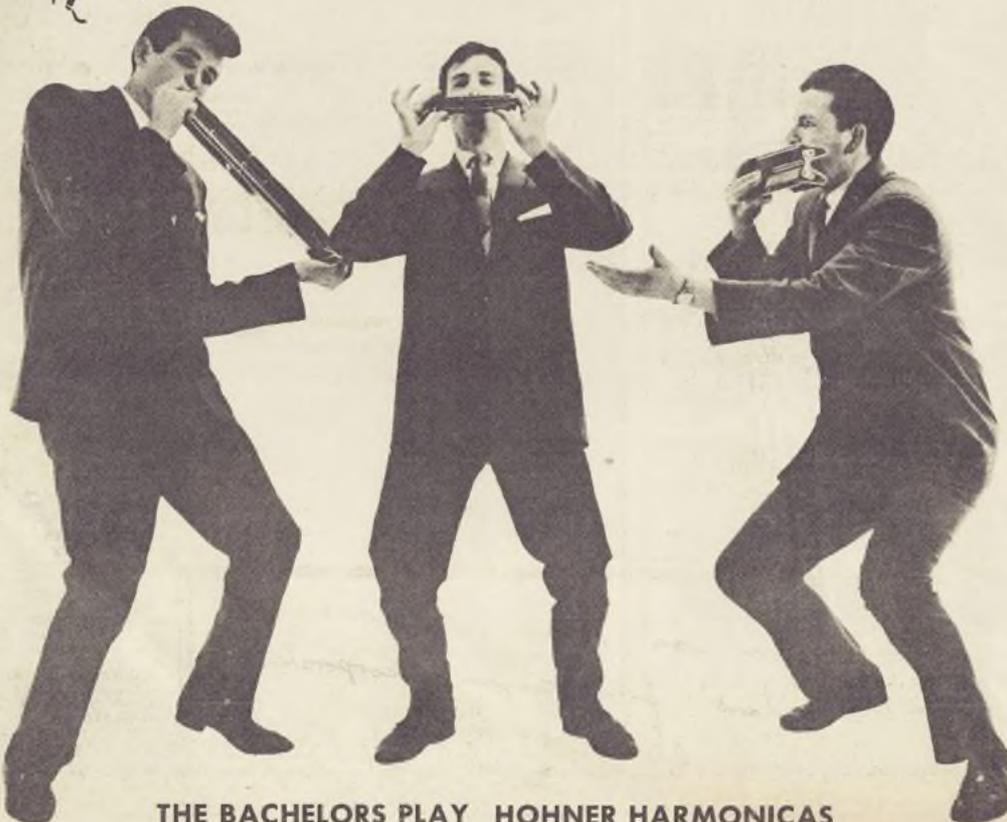


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SHOWBIZ NEWS ROUNDUP

LITTLE RICHARD IS THE LATEST AMERICAN STAR SET FOR A NEW BRITISH TOUR.

He opens a week's ballroom tour on May 8, accompanied by Britain's Flintstones.

Brenda Lee, another artist coming to Britain under the aegis of promoter Don Arden, is likely to bring her regular accompanists, the Casuals, for her concert tour in September.

If she does, the Flintstones will go to the States as the exchange unit.

The Flintstones have also been added to the Jerry Lee Lewis-Gene Vincent Granada TV spectacular tele-recording on March 19.

Chet home again
TRUMPETER Chet Baker returned to America from

Little Richard, Brenda Lee for Britain

Europe last week for what he described as "a new life".

The jazz star had been expelled from Germany after forty days in a Berlin hospital where he went after being acquitted on charges of illegally obtaining drugs.

Baker told a New York press conference that he was "cured" and went on: "I haven't had anything for forty days. It's not a question of whether I can stay off it, I must stay off it. I have no more time for police, hospitals, clinics and courts."

He would live on his friend's farm at Tonka, Minnesota. "I intend to take it easy,

write music and organise a jazz group," he added.

Stitt for Scott's
SONNY STITT is the next for American jazzman signed for London's Ronnie Scott Club.

Stitt, last in Britain as a member of the Miles Davis group, opens a month at the club on May 1. He plays alto and tenor.

Currently starring at the club is Stan Getz, who opened for the month of March last Friday night, accompanied by the Stan Tracey Trio.

Freddie plus Roy

FREDDIE and the Dreamers begin a four-week British tour with American Roy Orbison on April 18.

In June the Dreamers fly to America for a ten-day record promotion trip which will include two Ed Sullivan TV spots.

The group, who star in summer season at the Crescent Theatre, Douglas, IOM, for nine weeks in July, August and September, have signed to star with John Leyton in a film to be shot at a holiday camp.

This weekend (14) Freddie and the Dreamers record their next single. "You were made for me"

will be released in America next week.

Rushton dies
BASS saxist Joe Rushton died at the wheel of his car in San Francisco last week, aged 56.

Rushton played all the saxes as well as clarinet and drums. He led his own band in Chicago in 1934, worked briefly with Ted Weems and then spent three years with Jimmy McPartland.

After a nine-month spell with Benny Goodman he settled in California in 1943. He worked in various studios before joining Red Nichols, with whom he had worked since 1947.

Animals bow in

THE Animals make their TV debut in AR's "Ready, Steady, Go!" on March 20 and have also signed for ABC's "Thank Your Lucky Stars" on April 4.

The Newcastle rhythm-and-blues group's first single, "Baby let me take your hands" will be released by Columbia on March 27 and they have already recorded their first LP.

On March 19 they record in Jerry Lee Lewis' spectacular for Granada-TV.

Dusty switch

DUSTY SPRINGFIELD'S Australian trip has been brought forward five days. Her current tour ends at Liverpool on March 29, and the following day she flies



Little Richard—May tour.

to Australia where she opens 12 days of concerts and TV in Perth.

Her American tour opens on April 14 and includes an appearance on Ed Sullivan's TV show and a recording session in New York.

Ball in Bucharest

JENNY RALL'S Jazzmen open their first tour of Rumania in Bucharest on September 1.

On April 1, the band starts its first tour of Scandinavia with three days in Copenhagen.

It then has two further Danish concerts—at Soddeborg and Odense—before going to Norway for TV, radio and concerts, and then to Sweden for one show in Malmo.

On their way home, the group will play three concerts in Germany.

Apples turn pro

THE Applejacks whose "Tell me when" is at No. 28 in today's chart start their professional career this Saturday by appearing in four TV shows in a week.

They are in ABC's "Thank Your Lucky Stars" (14); Southern TV's "Three Go Round" (18); Midland ATV's "For Teenagers Only" (19),

Merseys head for fjords

THE Merseybeats make a ten day tour of Norway, Sweden and Denmark starting on April 27—the first Liverpool group to visit the three countries.

They visit Oslo, Stockholm, Stavanger, Trondheim and other cities.

Three numbers are at present under consideration for a follow up to "I think of you," but no final decision has been made.

"We want Johnny Gustafson to settle into the group before we make a new disc," say the boys.

Decisions are taking place this week with a view to the Merseybeats visiting America for a tour including TV dates and personal appearances.

and ATV's "Arthur Haynes Show" (21).

The group make their West End debut on March 29 at the Odeon, Marble Arch and on May 17 they appear at the Prince of Wales Theatre, London.

Sammy flies in

SAMMY DAVIS flew into London this week. The star was tele-recording a BBC-TV spectacular.

On Monday "Mr Wonderful" went to Pye's recording studios to record two songs for his next single.

Titles are "Ten out of ten", written by Britain's Leslie Bricusse and entered for the British final of the Eurovision Song Contest, and "Another spring".

Blue Jeans nix NY offer

SWINGING Blue Jeans have had to turn down the offer of a season at New York's Paramount Theatre because of bookings in Britain.

But the group hopes to visit America some time this year and "Hippy, hippy shake" has reached the top 50 in the States.

Negotiations are still under way for the Blue Jeans to visit Moscow for the

premiere of their Circolorama film which opened in London on Tuesday.

TV and radio dates for the group in March include: AR-TV's "Ready, Steady, Go!", tomorrow (Friday); BBC Light's "Pop Inn" (17); ATV's "For Teenagers Only" (26); AR-TV's "Five O'Clock Club" (27); ABC-TV's "Thank Your Lucky Stars" (28); and the Beatles' Light Programme show, "From Us to You" (30).



The Sound of '64

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HERE is your last chance to nominate Britain's top group—to award this superb solid silver statuette to your favourite musicians. The award—known as the Selmer Oscar—is being offered annually by Ben Davis, head of the Selmer Company. It is worth £150.

And he is asking Melody Maker readers to decide on the first group to receive this prize.

So here's your chance to pick the group of musicians—in any style—whom you feel have done most for British pop and jazz music in the past year. Write the name of the group on the coupon below, with your name and address. Award marks out of ten for musicianship, performance and originality.

Entries must be in the Melody Maker office—161 Fleet Street, EC4—not later than first post Monday, March 16. So vote TODAY!

My nomination for the Selmer Oscar:

GROUP

MUSICIANSHIP

PERFORMANCE

ORIGINALITY

NAME

ADDRESS





SO THIS IS NEW YORK...

The Dave Clark Five have had a pretty hectic time in New York in the wake of the Beatles, but they did manage to find some time to do a bit of sight-seeing.

BASS guitarist **MIKE MILLWARD** is back with the **FOURMOST** after a five-week lay-off with a throat infection. The group tell me they can't express enough gratitude for the way **BILL PARKINSON** has depped for Mike.

He's **PETE MURRAY** again — official! Says the deejay: "Peter, which the theatre people said was more dignified on programmes, sounded to me much too toffee-nosed." Wonder why they called it Blues instead of some other colour? We could have had "Green my naughty sweetie gave to me", "Greens in the night" or even, for Charlie Mingus, "Farewell greys."

GRAEME BELL writes to say **BOB VAN OWEN**, for 13 years bassist with the **DUTCH SWING COLLEGE**, will join his band when he arrives in Australia on March 17.

Believe it or not department! **CHIPS** Peters has left **WAYNE GIBSON** and the **DYNAMIC SOUNDS** — to drive **FISH** lorry! Chips left so he could look after his invalid mother.

I HEAR THAT

ALL-STAR SALVATION

I'VE always mourned the passing of the jam session — those musical free-for-all which could produce great excitement or utter shambles.

A man who agrees is **Dick Jordan** who runs **London's Rooks Kiosk**.

Says Dick: "I feel modern jazz has got too nicely and I want to try one big rave-up to see how it goes down. It could be the salvation of jazz."

"Clubs can't afford big bands, so they get that big sound the public wants these days by booking R&B groups with all that electronic equipment."

"I think a jam session line-up can get the same effect"

Dick is trying out his theories on March 18 at a session which is an official farewell to the club's resident pianist, **Johnny Mealing**, who is off to Majorca for seven months.

Set so far for the "rave-up" are **Don Rendell**, **Dick Morrissey**, **Wally Hauser**, **Dave Castle**, **Jimmy Skidmore** and **Harry Klein** (saxes), **Ian Carr** and **Gus Galbraith** (pits), **Ken Wray** (mb) and **Betty Bennett** (vcls).

TITLE

THE competition for readers to name **Peter Jay's** abstract painting produced a terrific response — over 150 different titles.

After sifting through the lot, Peter has decided to award the first prize to 16-year-old **Gillian Bawdrey**, of Northfleet, Kent.



• BETTY BENNETT

SESSION!

Her suggestion was "Ole." We were both, in fact, surprised to find that over a third of the entries suggested "Bullfight."

Peter will also send one of his paintings to **Mrs C. L. Moon**, of **Dorchester**, for her entry, "Plaza toro" and will also acknowledge the funniest, from **Mrs I. P. Chambers**, of **Parangdon**, **Berks**, who captioned the painting: "Of course it was supposed to land on the moon, but we will rebuild your scout hut."

Other suggested titles included "Mod with rocker in mind", "Acrobatic camel" and "Nude with vile-in-jidey."

QUITS

FIRST it was **Lambert-Hendricks-Ross**, then **Lambert-Hendricks-Bavan**.

Now, I hear, **Dave Lambert**, who describes himself as "the oldest living pop singer," is leaving the famous American vocal trio.

His permanent replacement will be **Don Chastain**, from **Los Angeles**. But until **Don** can join, **Dave's** place will be taken by a young protégé of **Don Hendricks** named **Marion Cowley**.

Lambert has not revealed his own plans for the future.

SKA!

MET the original **Blue Beat** man this week — **Chris Blackwell**, owner of **Island Records**, who recorded the first titles in **Jamaica** when it was called "ska" music.

Chris has a problem. Trying to keep enough artists for his label now all the major companies are signing his singers. The latest is **Millie** who has a new disc out on **Fontana**.

"I think **Blue Beat** will catch on if the artists are seen enough," he told me. "It has a great element of jazz in it so it should last longer than other styles."

HUMPH

LYMPHREY LYTELTON writes from **Switzerland** to say he is enjoying his residency at the **Chikido Club** in **Berne**.

"The changeover of bands is hilarious," he says. "As soon as one band announces the next one they have to march briskly down the stairs on to the stand and start playing at once."

"We got on the stand in 20 seconds one night, and the owner said we were late."

Your chance to win a 'Telstar' organ!

THIS is going to be organ year say the experts—and the MM is giving you a chance to be part of the boom!

Following the MM's two highly successful Showbiz competitions—in which we gave away hundreds of pounds' worth of guitars and drums as prizes—comes the chance to win a single-manual "Telstar" organ, worth 235 guineas.

As before, the quiz is in two parts. The first section is ready for you to fill in. **KEEP IT TILL NEXT WEEK**, till in the second part, then follow our instructions.

In conjunction with **Watkins Electric Music**, the MM is offering a "Telstar" single-manual electric organ, complete with swell pedal and carrying case to go to the first all-correct entry.

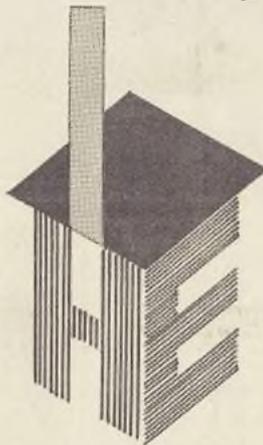
The 25 runners-up will each receive an LP of their choice.

1. Name five British groups who use organ on stage.
2. Who is generally recognised as the first jazz organist.
3. Name two American pianist bandleaders who also play organ.
4. Who is the jazz organist who had two hit singles in America, and what were the titles.
5. Name the organist who won the New Star section of the 1963 MM Readers' Jazz Poll.
6. A girl jazz organist is married to a famous tenor player — both American. Who are they.
7. His nickname is "Groove"; he recorded an LP with the **Gerald Wilson** big band. Who is he.
8. Which of the Beatles has recorded on organ.
9. Name the South African woman organist who starred in many early TV rock shows.
10. What is the classic organ number recorded by **Booker T.** and the **MC's** and when was it an American hit.



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The Applejacks — first Birmingham group to make it

Brum breaks through with the Applejacks

IT HAD to happen. A group from the Birmingham area has a hit. Their name: The Applejacks. The disc: "Tell me when" (Decca). Why do the Applejacks have a hit when other Brum groups—the Redcaps, Rockin' Berries, Gerry Levene and the Avengers, Shrubbeats, Bruisers, Keith Powell and the Valets, Beachcombers and Mike Sheridan and the Night Riders—have failed to register in a big way?

It's easy enough to suggest that "Tell me when" is the first really commercial platter to emanate from Brum, a City in which most recording groups have tried to find hits by reviving oldies.

But surely plugs must have played a big part, too. For no other local group has had a disc given so much air time on radio and TV.

PANEL

The TV campaign began with the record being voted a hit by the teenage trio on "Juke Box Jury" after a panel including Pete Murray and Steve Race had failed to agree. An appearance in "Ready, Steady, Go," followed.

David Jacobs was the first to spin "Tell me when" on radio. It has since been played by nearly every top DJ, spun nightly on Radio



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Luxembourg and heard in such top shows as "Two-way Family Favourites," "Children's Favourites," "Housewives' Choice," "Saturday Club," "Pop Inn" and "Top of the Pops."

And during the next ten days the Applejacks will be featuring "Tell me when" in no fewer than four TV shows, including the networked "Thank You Our Lucky Stars" (March 14) and "The Arthur Haynes Show" (March 21).

It is remarkable exploitation for a group who, until this weekend have been semi-pro and have owed the nucleus of their fan following to their regular Monday night sessions at the Civic Hall in their home town, Solihull.

But behind the Applejacks is the influence of some of the most powerful men in the pop music business.

Men like Harold Davison, who sees them as another Dave Clark Five, and Lionel Bart, who is forming Solihull Music Ltd in association with the group to publish their own compositions.

SCHOOL

And the man whom the Applejacks thank for bringing them to the notice of such people is Tin Pan Alley doyen, Joe Brannelly.

When Joe offered the group a contract worth £10,000 — provided they turned pro. — everything started happening.

Three members of the group — Don Gould (piano), Martin Baggott (lead guitar) and Phil Cash (rhythm guitar) — were still at school and they made national press headlines when they turned down the offer in favour of continuing studies.

Decca's Dick Rowe read the stories and contacted Brannelly.

Then came a recording test and within a month they were in the studios recording "Tell me when" with Mike Leander and Mike Smith.

EXPOSURE

But TV appearances arranged to plug "Tell me when" brought the education problem to a head again when the headmaster of Don and Martin told them they could not expect to keep having time off school. They had to decide: school or the Applejacks.

So tomorrow — Friday the

13th — Don, Martin and Phil will wear their school uniform for the last time. And Megan Davies, their girl bassist, and the two other Applejacks, singer Al Jackson and drummer Gerry Freeman, will be handing in their notice to their employers too.

Friday the thirteenth? The coincidence does not worry the Applejacks.

After all, they cannot fail to make the grade if they continue to get the exposure that they have been enjoying since they recorded "Tell me when".

Jazz dying? Red still drives a Cad

RED ALLEN'S face looks as though it were hewn out of teak. Especially when he's blasting away on his King trumpet on the bandstand of New York's Metropole, above and behind the bar.

Red and his quartet — bassist Franklin Skeets, drummer Gerry Potter and pianist Sammy Price — have a lot of opposition.

The roar of traffic on Seventh Avenue, the ching of the bar tills and the indifference of much of the audience.

Red takes them all on and wins.

He has a curious style of showmanship which consists mainly of bending and swooping, physically following his playing, removing one hand from his horn and shouting "Nice" and "My Man!" in his gruff New Orleans accent.

Gusto

He hits high ones with ease ("I can usually get what I go for") plays those odd intervals which has earned him the tag of the first bop trumpet player, and grows on his instrument with gusto.

He attacks individuals at the bar with stabbing staccato notes until they either applaud or drink up and go. Most stay.

On the night I was there he plugged Melody Maker over the mike, insisted on a hand for the paper from bewildered barflies and played "A closer walk with thee" — presumably for me. With hardly a pause he switched into "Lover come back" and then dug up "Pleasin' Paul".

Now everyone's jumping OFF the trad wagon ...

It's time we started fighting back!

EVERYBODY'S been so busy killing off traditional jazz that I think it's time the people who play it started shouting about it themselves. I'm prepared to have a go.

To begin with, the tendency of the press is to build something up like mad when it's news. Obviously, it's news, too, when the press thinks it's dying, and they are as quick to jump off the bandwagon as they were to get on it.

This applies to agents and club bookers, too. Promoters just book what's currently popular, and one must admit they've got to make a living. But the jazz agents ... that's what I complain about.

Faith

Some of these people have made a lot of money out of jazz, and it would be nice to see them show a bit of faith in it. But too many of them think: Well, there's a new craze in, here we go! Let's get a rock group, or a R&B group, whatever they call them, to play the club.

So far as television is concerned, I've found the TV people apathetic about a regular jazz programme. The jazz audience may be a minority one, but it is an audience that pays its licence fees and I think it is entitled to a programme something like the radio "Jazz Club".

Now that BBC-2 is shortly to open, it seems we are going to do better in this respect. I hope so. I think they'll get a bigger audience than they would for one of their old American film repeats.

Speaking of TV, it seems a pity, also, that it should have several programmes, on both channels, on which the

Kenny Ball tells Max Jones

artists mime to their records. Obviously it can't continue like this. It's a quick way, a cheap way I suppose, of doing things, but disastrous in the long run. We should at least try to give the public a genuine performance.

And this is, perhaps, the heart of the matter. I do think the time has come when you've got to sell jazz instead of just perform it—present your music as well as play it.

It depends a lot on how much you want to play the stuff. If a musician wants to make a living playing jazz, he must realise he's going out in front of people and not just playing in his bathroom.

He doesn't need to be a master showman, so long as he realises that people are paying to watch as well as listen to him, to get to know him, if you like.

Identity

The future is still tremendous here in Europe, and in Britain, for good jazz groups.

The only thing I feel pessimistic about is this question of new bands, new jazz players. Where are the amateurs? The young bands? I can't see any.

But as far as established bands go, there is no need for pessimism. The present

visit of the Dutch Swing College Band proves that.

They are enormously successful, as they always are, which shows there's a market for bands playing good traditional jazz — or good jazz of any description.

This brings up another point: you must retain your identity. I don't believe a band can cop out by pretending it's not this or that kind of a band. You've got to have faith in yourself and what you're playing.

I'm not saying things don't change; they do. Players like Humph change their styles, but that is because they want to, they feel they must change. It's no good changing just because the going gets hard.

I believe any band can be successful providing it tries to be the best in whatever it sets out to do. So far as my band's concerned, we're definitely not changing our style. And I'm confident we'll continue to do all right.

We play dances at the same places as the rock groups, after a series of them, and just as many people come along to hear us—and like the band. I'm not kidding; I can give you the figures.

The jazz standards we play; honestly, they are as popular as anything we do. In fact, the strongest thing we do is a Jelly Roll Morton



BALL—bright future

programme, played by Ron Weatherburn with the band joining in.

So it boils down to this: if we've got to fight, well, we always had a fight on our hands to put jazz over, so let's struggle. There's a challenge to be met. Things may have to get bad before they get better.

Start

If groups that are earning a living now start thinking of giving up because they're not earning enough, they shouldn't have started playing jazz in the first place. I played jazz for nothing for long enough, and I'll continue to play it if I again earn nothing out of it. I like jazz.



ALLEN—"My man!"

Red paused to growl "Nice, My Man!" and wove to some of the customers from the Metropole who seem to have followed him across Seventh Avenue.

Red has been a New Yorker for years and has a good gig connection which makes him far more fortunate than most of the city's jazzmen. Few run Cadillacs. Or cars—period.

He does the odd TV spot and a few record dates. But he doesn't own one of the many classic sides he played on.

"Well, you know how it is man," he grunted. "You loan them out over the years and that's the end."

Red downed the sherry and headed back for the Metropole for another set. He felt like singing and out came "How long" and "St. Louis Blues". Although only ten people or so were present the excitement came back with Allen.

One senses he's having a ball and the feeling comes across.

Just as the bar was closing at 2.30 am and we were saying goodnight, Red lost a cuff link when he gave one of his stylish flourishes. Staff and customers searched the Metropole without success.

"Never mind," growled Red, "I'll send this one to Wingie Manone."

MM Editor JACK HUTTON calls in at the Metropole, New York, to talk to veteran New Orleans trumpeter RED ALLEN—due in Britain next month to tour with some of our top bands.

His playing packs pulsating vitality, his tone crackles and his fiery approach is charged with excitement.

The set over, Red slung a massive arm round my shoulders, growled "Nice!" and steered me across Seventh Avenue to a bar across the street. I wondered how the gunner of the Metropole took that.

On the way Red stopped at a 1964 Cadillac and opened the boot. Somehow it seemed incongruous to see pictures of Henry Allen Sr. and his New Orleans Brass Band coming out of the glossy Cadillac.

In the bar Red waved to Coleman Hawkins and Big Chief Russell Moore, who happened to be there (New York's like that) and settled in a booth.

The scrapbook was produced and Brian Rust would have gone potty as the pictures of early New Orleans musicians were uncovered. Oscar Celestin, Alphonse Picou, Bunk, — they were all there.

Drinking sherry — he'd given up Scotch far Lent—Red told me he's been at the Metropole for ten years off and on, was 56, and was gassed at the thought of

coming to Britain next month to guest with Alex Welsh, Sandy Brown, Bruce Turner and Humphrey Lyttellon.

Classic

He raved about Louis Armstrong, who often turns up at his house unexpectedly and Coleman Hawkins, with whom he plays weekend gigs.

He is a great admirer of Pee Wee Russell and says: "I've known Pee Wee and played with him most of my life. And believe me I don't play with people I don't like."

THE GIANTS

LET THE FOUR WINDS BLOW
(with TONY VINCENT)
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STAN SAYS

TENOR saxophonist Stan Getz, referred to by Ronnie Scott as "the getz of honour" at an EMI reception at Scott's Jazz Club on Monday lunchtime, had expressed misgivings about working away from his regular quartet.

But after three days' experience of British accompanists he was evidently reassured. "I was a little worried. You never know how other musicians are going to fit in with your conception of jazz. But from the first number I knew it was all right. They were right there.

"No, I didn't have doubts because they were European musicians. There may have been a time when nobody but Americans could play jazz, but that was long ago."

How have the Scott Club audiences rated so far? "In the best sense, it's been like playing a concert. You know, they're attentive but it's relaxed."

Is a quartet the instrumentation Getz likes best, and does he prefer pianoless quartet? "I usually work with a quartet, but I'd be bored if I had to do that all the time. I enjoyed the 'Reflections' albums, with strings and voices, and also my latest bossa nova LP with Gilberto.

"To me, it's the best I ever made. It's called 'Getz and Gilberto feature Antonio Carlos Jobim'. Gilberto plays guitar, Jobim plays piano, and we use an authentic Brazilian drummer.

"I'm using Chuck Israels on bass—a wonderful young drummer who is 25—and Gary Burton on vibes. I hate to say it, but Gary's bordering on genius.

"It's a little frightening. They play so damned well and they're so young. Gary is 21. He came up one night and asked if he could play with my band, and he did. I hate him..."

"How do you feel about singles?" I asked Getz. "Well, not for me. The people who buy my records don't care about singles. They want the whole album. Most of the hits are R&B."

"Mightn't things change?" "I'd like them to."

MAX JONES.

Tubby, Jimmie Deuchar, Freddy Logan—they all agree...

BRITISH jazzmen in the audience were visibly knocked out when Stan Getz opened his month's season at London's Ronnie Scott Club on Friday.

"The master," declared Tubby Hayes halfway through the American's first set. "Perfection," said Ronnie Scott.

DISCIPLES

"Superb!" muttered Freddy Logan in my ear. "That sound!" breathed Jimmie Deuchar.

They get no argument from me. Looking chubbier than on his last visit, Getz dispensed pure melody with apparently effortless skill.

On ballads, the tone is as light and gently emotional as ever.

Few musicians have matched his melodic invention—and the tone, though one can still detect the early allegiance to Lester Young, is inimitable—though plenty of his disciples have tried.

LYRICAL

A typical Getz number creates a quite different excitement from the roaring impact of, say, a Roland Kirk or a Johnny Griffin.

The technique, although faultless, is used purely as

GETZ IS GREAT!

says BOB DAWBARN

means towards projecting the seemingly endless flow of lyrical ideas which pour from him.

The music has a purity which one finds more often in Bach or Vivaldi than in contemporary jazz—a formal perfection rather than an attack on the reflexes.

HIGHSPEED

I must admit, however, to being somewhat surprised by his work on the faster tunes.

Not only does his conception move further out towards the harder and more fashionable jazz schools, but his tone undergoes an unexpected change—a not unpleasant distortion which gives added bite.

And there is no doubt that he can swing with the best and play highspeed tenor.

What of the accompani-

ment—the Stan Tracey Trio so recently involved in a storm of controversy?

On the first set on Friday, drummer Jackie Dougan joined Tracey and bassist Malcolm Cecil. Dougan had not rehearsed with Getz and was further lumbered by changes in the expected programme.

UNUSUAL

He is, however, a highly intelligent drummer who coped extremely well — although "What is this thing called love," taken at vast speed, tended to gather tempo until Getz brought it back to ground level with some judicious fingersnapping.

Tracey is, I know, not to everyone's taste but I could hear nothing wrong with his accompaniments. His chords are certainly not "wrong," but he does seek the unusual inversion and this could throw the unwary.

Cecil, as always, displayed a steady beat and a good round tone.

But one day he is going to get a rush of blood to the head when his ear gets too close to the bridge and he will end up lying on the floor in a tangle of spectacles and bass strings.

On the second set, Ronnie Stephenson — who had rehearsed with Getz—look over on drums and gave the proceedings a little extra attack.



GETZ—inimitable.

Despite their recent criticisms, his work was never overpowering—the interval balance of the group was good throughout.

CONTRAST

The supporting Tubby Hayes Quintet were in excellent form, and made an admirable contrast to Getz.

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"BOYS CRY"

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WOULD YOU LET YOUR SISTER GO WITH A ROLLING STONE?



● BILL WYMAN



● BRIAN JONES



● KEITH RICHARDS



● CHARLIE WATTS

NUMBER three dressing room at the Gaumont, Wolverhampton, is very small. But one big advantage for the Rolling Stones is that they need no space to accommodate uniforms. Because they do not use them.

Nor do they need full-length mirrors. They hardly bother examining themselves before they wander out to the stage. Hair-combing is rare, too. Face make-up is unheard of. It was in these humble surroundings that the five Rolling Stones sat, squatted or stood, issuing forth about their role in today's British best scene.

And it is becoming a parents on their side. Young fans now realize that their elders groan with horror at the Rolling Stones. So their loyalty is unswerving.

It has taken the Stones quite some time to realize it, but they are now within striking distance of the big time.

Mick Jagger, the lead singer and harmonica player, does most of the talking. He accepted another cigarette and spoke

Asks RAY COLEMAN who has been on tour with them

against us because they think we're scruffy. "We keep getting letters like the one we had the other day, from a little girl who said that every time she put the TV on to watch us, her mother switched it over to the other channel. "We can't really see why, but it's true."

Another girl fan wrote to the Stones, saying her parents had banned her from going to their concert. "We don't particularly care," replied lead guitarist Keith Richards, asked if they wanted to appeal to parents as well as young people.

"If they like us, good. If they don't, hard luck. We don't mind."

He turned over the Chuck Berry LP and conversation was halted as all five Stones hailed one of their favourite artists.

★ Tramps

Charlie Watts, the drummer, sidled over and eyed me with suspicion, as if I was about to tell him a scolding hand car.

There is something about drummers. They are all way of questions and are not very keen to get involved. Charlie, a devout jazz fan, asked when Stan Getz was opening in London, then drifted out of the room.

Quartermaster Brian Jones is one of the most popular Stones among the girl fans, and as it happens, he has the longest hair. I tickled him about it.

"Yeah, I know—we're dirty and scruffy because of the hair, they reckon," said Brian. "They call us tramps. It's getting back to army discipline—you know, the barracks room thing. Short hair makes you clean, they say. That doesn't follow at all."

"How would girls or women, who have long hair, like it if they said they were dirty?"

"I don't see why WE should grow our hair as long as we like. Why don't we wear get cut, then? Presumably because they prefer it long. So do we."

★ Screams

No member of the Rolling Stones smiles very willingly. During their stage act, only drummer Charlie manifests the occasional chuckle. But Jones' comments on hair drew a guffaw from Jagger, and a created face.

"Mind you," said Mick, "there ARE cleaner people in the world than us. I don't bath every day."

"I know!" said Bill Wyman.

Time for the first house

"Max Mike Same got to his last number yet?" asked Brian. "Sab—we're on," said Wyman.

They all slipped into leather waistcoats, grabbed instruments and were on. That was their sole contribution to uniforms and decoration.

Their act drew ecstatic screams from the mainly female audience, who "faded away" and "You better apologise" on drawing room applause.

★ Sharper

Jagger did a short toilet act. Without face paint, their complexions were frightening.

"It wasn't much, a mad audience tonight as last night at Blackburn," said Jagger, afterwards. "They went berserk up there, rushing up to the stage and everything."

"No," said Wyman, "the cops are sharper down here. They're getting up to the bids in their seats and sitting them down again as soon as they stand up."

The new Beatles' record, "Can't buy me love" was put on the record player, and there was silence while it played. "I asked the Rolling Stones for their verdicts."

Charlie "It's gonna be a hit. Mick "I like it but it's not their best. The B side is better, in my opinion. It's something you can remember. But we won't remember it in years to come, like some of the other Jobs and Paul things. But it's good."

★ Shrewd

Brian: "I'm surprised they sound more like the Statens. But they're clever, you know, the Beatles' I reckon everybody expects something more sophisticated for the new male, and there's gone got rocked it up. They're shrewd. I like it, but as Mick says it's not the best."

Brian: "The B side has got more about it—it's more interesting."

When the Beatles record had been played four times, Keith took it off and put on a Jimmy Reed single.

"That's our kind of music," he said. "Eve, there are two groups in this country who deserve a mention. Wayne Fontana and the Mindbenders are good. And so are the Paramounts—one of the best groups to come up for a long time. Put that in the Melody Maker."

Jet Harris appeared in the room, complaining about a plane to drive the car's coach in Salsburgh after the show, ready for the following night's concert.

"You're welcome," said Mick Jagger. "I'm driving up to Manchester and dipping the night there." He usually takes his Ford Consul and has co-sponsor Keith Richards with them.



MICK JAGGER

CHRIS ROBERTS talks to Brian Epstein's latest signing

THEIR name is a masterpiece of definition — Sounds Incorporated. They are six first-class musicians, play nine instruments between them, and are the best all-round group in Britain. Any questions?

Without his parade success, on sheer ability, they are a household name to thousands of pop enthusiasts all over the country.

Because they have BEEN all over Britain, backing names like Ben E. King, Little Richard, Brenda Lee, Gene Vincent, and Jerry Lee Lewis. And no-one praises them more enthusiastically than that collection of stars.

The group's film appearances ("It's trad, Dad," "Just for fun," "Live it up!"), their TV shows (ATV's London Palladium show, Granada's "Little Richard Show") and many other pop programmes have kept them in the pop public's eye.

But the public ear has so far remained unused to the powerful Sounds. Now, after three years — with never a personal change — the group is being re-born. Their new record, "The

AND WERE

Spartans", written by Roberts, has all the influence of NEWM's Enterprise — for signed by astute Brian Epstein this year.

"We first saw Brian about two when we were in Hamburg with Little Richard," Griffiths explained.

"We've seen and talked to him since then, and when to change our manager signed us."

For the record, and now on his home island Alan Holbeath also came to produce quality.

"We've settled on using the same combination for a lot of time."

There was a chorus of yes to the Hank Mancini version of "Green onions", which are working on, using combination.

Another innovation on the produced by guitarist John playing ("with a touch of Montgomery") is octaves register.



BARRIE HOLMES (bari) and JOHNNY ST. JOHN (gtr) of Sounds Incorporated.

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MICK JAGGER

CHRIS ROBERTS talks to Brian Epstein's latest signing

THEIR name is a masterpiece of definition — Sounds Incorporated. They are six first-class musicians, play nine instruments between them, and are the best all-round group in Britain. Any questions?

Without hit parade success, on sheer ability, they are a household name to thousands of pop enthusiasts all over the country.

Because they have BEEN all over Britain, backing names like Ben E. King, Little Richard, Brenda Lee, Gene Vincent, and Jerry Lee Lewis. And no-one praises them more enthusiastically than that collection of stars.

The group's film appearances ("Live It Loud", "Live It Up"), their TV bows (ATV's London Palladium show, Granada's "Little Richard Show" and many other pop programmes) have kept them in the pop public's eye. But the public ear has so far remained unresponsive to the powerful Sounds.

Now, after three years — with never a personnel change — the group is being re-born. Their new record, "The

As Beatlemania reaches a peak—the question is ...

IN just one year, the Beatles have become the toast of the world's pop fans. But it's tough at the top, and as fast as many artists arrive there, they slide.

The Beatles are different. Not only are they the top British group. They command international followings, and if they emigrated to America they would be big business.

BUT HOW LONG CAN THE BEATLES REALLY LAST THE PACE AS SUCH A HOT GROUP AT THE TOP IN THE POP JUNGLE?

I asked a cross-section of show business personalities this week.

Impresario HAROLD DAVISON, who has had years of experience in show business, said: "I'm not sure how long anyone can last at the top in this business. Frank Sinatra has been at the top for about 25 years, remember.

EXCITEMENT

"I think this present Beatle hysteria will last for as long as the teenagers of the present age group are around. By that, I'd give the present peak about 18 months.

"That doesn't mean to say the Beatles won't be big in 18 months. They'll still be very big, but the panic and excitement will have died off. The 14-year-olds who are screaming for them now will have something else to think about."

MANFRED MANN said: "Who knows? They can stay at their present peak until there is another really good thing to replace them.

"The pitch they were at about

HOW LONG CAN THEY LAST?



six months ago has fallen slightly, I think, but they are about the best pop group around.

"A lot of groups are labelled as the answers to the Beatles. But personally and musically, in the pop scene, they are way out ahead. It would be foolish for me to give a period, or an estimate."

MICK JAGGER, lead singer with the ROLLING STONES, was firm and concise when asked how long he thought the Beatles would last at their current height.

"Two years," he replied.

Promoter DON ARDEN declared: "If the present volume of publicity stays the same, the public must realize that no artist—and this is in no way detrimental to the Beatles—warrant such fame. No artists possess the talent to take over

nationally, as the Beatles have done.

"As soon as the public becomes aware of this — and it can't be far away—the Beatles will start to slide. If they are allowed to live normal lives, and quieten down in the way CLIF Richard has done, they could last anything up to five years."

Other artists refused to be quoted by name — a frequent occurrence when a controversial question is asked.

IMPOSSIBLE

But one interesting point made was that the Beatles had now become so well known, individually, in every street in Britain, that their image was impossible to shatter.

Therefore, thought this artist, they would be around "for as

long as they like," providing they stuck together and changed with tastes.

Guitarist-radio compere DIZ DISLEY says: "The Beatles will last for a long, long time. Look at Grace Fields."

EMI recording manager NORRIE PARAMOR: "They will last as long as they are popular. I can't see them dying out in the foreseeable future. They have set themselves a tremendously high goal and everybody is waiting to see what happens next."

Singer JULIE GRANT: "I think the Beatles will last for ages — for as long as they turn out good records like they do now."

So there it is. Nobody predicts the rapid demise of the Beatles. It would be either a brave man, or a fool, who did — RAY COLEMAN.

AND THE SOUNDS WERE HEARD ...

Spartans", written by Russ Conway, has all the influential backing of the Hank Mancini version of Beatles' "Green onions", which the group are working on, using a flute-sax combination.

Another innovation on the record was produced by guitarist Johnny St. John, playing "with a touch of the Wes Montgomery" in octaves in the bass register.

"We've been and now on stage work, baritone saxist Alan Holmes used an alto flute to produce a haunting quality.

"We've settled on using the flute-organ-sax combination for a lot of stuff," Al said.

There was a chorus of enthusiasm for the Hank Mancini version of Beatles' "Green onions", which the group are working on, using a flute-sax combination.

Another innovation on the record was produced by guitarist Johnny St. John, playing "with a touch of the Wes Montgomery" in octaves in the bass register.

One of the boys' ambitions is to do some tracks on an LP using double-track recording, to achieve an orchestral sound.

"That'd be a gas," said Griff. The group's liking for jazz — they raved collectively over seeing visiting Americans Roland Kirk, and Johnny Griffin — might give some people the wrong impression.

"We are not frustrated jazzmen," said Griff. "If we didn't enjoy playing what we do, we wouldn't do it. But he, and drummer Tony Newman, admitted that in ten years time they would like to find themselves in the United States.

"You can play all kinds of music in the clubs there and so-one objects if you play jazz as well," Tony said.

"On the other hand, where can you make a living just playing jazz?" Far from being musical mobs, the Sounds' tastes in music range from the Isley Brothers ("have you heard the 'Twist and shout' LP — it's ridiculous") to the Swingle Singers' "Jazz Sebastian Bach", which they found cool and refreshing.

They have seen their own style change, from each other's viewpoints, in the last three years.

"There's more light and shade now," bass guitarist Wes Hunter explained. "We wink twice as hard at the birds in the audience," said Johnny with a leer.

The 'B' side of their record features "Detroit", a driving number written by the whole group after their visit to the city last year.

A fat organ sound, produced by Barrie Cameron (sax, organ, piano) laid down the best for what I always think of as Sounds at their best. Sounds swinging.

Which is exactly what they are — six swinging musicians with talent who've stuck together with the purpose of enjoying their frantic life, so more, no less.

"That's not the real reason. We all hate each other," Griff said. . . .

"No, we all borrow each other's clothes. If one leaves we end up nude." Tony grinned. . . .

DISORDER — END OF INTERVIEW.

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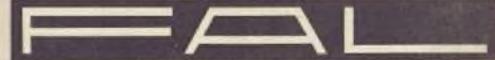
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BARRIE HOLMES (bari) and JOHNNY ST. JOHN (gtr) of Sounds Incorporated.

THE LATEST JAZZ DISCS

CANNONBALL FLIRTS WITH NEW WAVE

ONE LP and three EPs represent Cannonball's attack on the jazz market for March—and the standard is generally high.

Yusef Lateef has recently left the group, but his stay has seen a widening in its musical horizons as well as the beginnings of Adderley's flirtation with the New Wave.

On the LP, recorded at the Comblain-la-Tour jazz festival, and the two EPs by the regular group, Cannonball mixes his Parker-based style with passages that owe more than a little to Coltrane, Coleman and Dolphy.

There is much typical Adderley excitement and his playing is as fluent as ever. Brother Nat has his moments—notably a nice ballad feature on "Lillie" but, on occasion, he gets somewhat tense and too frantic. Lateef's flute is heard on both versions of "Gemini"; "Lillie"

CANNONBALL ADDERLEY: "Cannonball in Europe"; P. Book: Gemini; Work song; Trouble in mind; Dizzy's business; Unit 7; (Riverside BLP490). **CANNONBALL ADDERLEY (EP):** Live samba; Little Jessica's birthday; (Riverside REP3223). **CANNONBALL ADDERLEY (EP):** Gemini; Dizzy's business; (Riverside REP3224). **Adderley (10):** Nat Adderley (trpt); Yusef Lateef (tr, flut, oboe); Lee Zawietz (pno); Sam Jones (bass); Louis Hayes (drs). **CANNONBALL ADDERLEY - BILL EVANS (EP):** Waltz for Dobby; Who cares? (Riverside REP3225). **Adderley (10):** Evans (pno); Percy Heath (bass); Connie Kay (dr).

and "Jive Samba" where his handling of the instrument reminds one of Roland Kirk at his roughest.

"Trouble" is a long blues feature for Lateef's oboe, with just the rhythm section in support. He is less dextrous on this difficult instrument but turns in an interesting performance.

Melody

On the remaining tracks he plays tenor and, like Cannonball, switches from a straightforward and earthy style to growls and honks a la Coltrane. The rhythm section is consistently good, although the drums

are a little over-recorded on the LP.

The 3 tracks on REP3223 come from the "San Francisco Revisited" album. The EP versions of "Gemini" and "Dizzy" were recorded in New York. Although there are differences from the LP, the basic conceptions of arrangement and solos are too similar for anyone to be likely to want both discs.

The Adderley-Evans EP presents an entirely different sort of music—gentle, relaxed, highly melodic and beautifully played.

This is Adderley in lyrical mood, as with Evans playing superb stuff, both behind the alto and in his own thoughtful solos—BOB DAWBARN.



JIM HALL ART FARMER

Superb and soothing

ART FARMER QUARTET: "Interaction"; Days of wine and roses; By myself; My little suede shoes; Embraceable you; My Linda love; Sometime ago. (London HA-RB135). **FARMER (flugelhorn);** Jim Hall (gtr); Steve Swallow (bass); Walter Perkins (drs).

THIS is one of those albums that really grows on you, its subtleties becoming more apparent with each playing.

The flugelhorn seems to have been invented just for Farmer, exactly suiting his soothing, poetic style. There are moments when it reminds me superficially of Miles Davis, but his approach is warmer, prettier. When this set was recorded, the group had been together for about a year and Farmer, Hall and Swallow compliment each other superbly.

Perkins drums extremely well and is never obtrusive, but I can't help feeling he is superfluous, the drums adding nothing to an already near-perfect trio.

Fall marks too, for the choice of tunes—how nice to hear new versions of Parker's "Suede" and the old Teagarden standby, "My Kinda Love." And "Sometime" by the young Argentine singer Sergio Mihanovich is a ballad that sticks in the memory.

This is jazz at its most tasteful and charming—and that is not to say that it lacks a real jazz spirit.—BOB DAWBARN.

Beat with a touch of bop



GEORGE FAME

SINCE THE MM has been one voice in the general chorus calling for George Fame on record, the organist-singer's first LP merits close listening. It's worth it.

"George Fame — rhythm and blues at the Flamingo" (Columbia) about justifies the chorus. Recorded live at London's Flamingo Club, it is an accurate, if fragmentary, impression of a wild all-nighter with the Blue Flames — baritone, tenor, bass guitar, drums, augmented by gular and conga drums — swinging as we have heard no other similar British outfit do with Fame's Hammond and walling away up front. George's vocal style owes to Mose Allison (two tracks, "Parchment farm" and "Baby please don't go" are

Allison originals), but he and the group dig in with their own brand of bop-tinged beat, on an excellent "Let the good times roll"; "Work song"; Rufus Thomas' "Do the dog" and the "aka," or blue beat number "Humpty dumpty," which George chants in humorous style. Considering the recording conditions (bad!) the LP contains not only some repeatable performances but a great deal of atmosphere. Pop-art-type sounds appear very pale and wan after this fat, full collection of the best British R&B.—C.R.

***** BLUE NOTE *****

DEXTER Gordon's latest LP for Blue Note, "One Man in Front," is available here March 15. Jubilation! Imported from America, recorded in Paris with Bud Powell and Kenny Clarke. BLP 4146, Stereo B51 84146. Mono 306 746, plus S. 114, Stereo 394, plus S. 24, 104. Blue Note's newest discovery is a young man who plays soprano and alto (yes, simultaneously!) backed by Grant Green, Billy Gardner and Donald Bailey. It's "Two Sals in One", BLP 4148, Stereo B51 84148. His name, and it's one everyone is sure to remember, is George BRAITH

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RECORD IMPORTS LTD., 27 PORCHMETER ROAD, W 2

Introduction to the blues

PEALM'S second album of more-or-less contemporary blues styles is a similar collection to the first. Five artists are on both; and Peppermint Harris and Lil Son Jackson replace Lightnin' Hopkins and Smokey Hogg on Vol. 2.

All these tracks originated with the Grid Star, Sittin' in With and Jax labels, and came here via Time Records.

The Ray Charles titles, made in Florida in '51, have him wailing quite potently on the first; quite an instrumental featuring relaxed piano, alto tenor and guitar, over a heavy beat.

Peppermint Harris is a shouting singer with many hints of Joe Williams (ex-Basic model) in his voice and manner. His songs are far but samey, one sounding like a continuation of the other. Piano stands out on "My blues".

Rather less ordinary are the numbers by James Wayne, a French-speaking Negro with a weird accent and far-out style. Those old favourites of CB folkies, Brownie and Sonny, sound in spirited shape on "Disatisfed" and the ever-popular "Pawp shop".

ADDERLEY — fluent as ever

RAY CHARLES

BOB CREATS VOL. 2 Ray Charles: Why did you go; Back home; Peppermint Harris: These are my blues; Evil woman blues; James Wayne: I'm a real giddy fellow; I I were a millionaire; Brownie McGhee: Sonny Terry: Disabled woman; Pawn shop blues; Arbee Stidham: I want to rock; Feeling blue and low; Lil Son Jackson: Barbara; Sha's gone (Realm RM175).

McChee sings both, and Terry's harmonica pushes forcefully in support. A rhythm section creates an atmosphere less folksy than that of most of their recent recordings. Arbee Stidham sings simple blues, not distinguished but quite effective. Like most of these artists, he gets routine accompaniment by buzzy tenor and rhythm. His second song is not "Feeling blue" (which appeared on Vol 1) but another song entirely.

More traditional and more interesting are Lil Son Jackson's country-type vocal and guitar blues. On balance, this is a useful introductory set to current blues styles, and inexpensive at 22s. 6d.—Max Jones.

RADIO JAZZ

(Times: GMT)

FRIDAY
6.10 p.m. M 2: Jazz session
7.30 p.m. Jazz Mood: 1940-50
8.30 A: Jazz Everywhere
8.30 M: Jazz Corner
9.00 E: Jazz Club
9.35 T: Jazz Gallery
10.15 T: Jazz Activities
10.15 T: The Duke and Ella
10.43 A: Gospel singers
11.0 T: Symphonie Ellington

SATURDAY
2.15 p.m. M 2: Jazz music
3.15 M 1: Jazz commentary
4.10 T: Swing Serenade
7.25 M: Jazz: USA
8.00 A: Jazz commentary
8.10 T: Jazz Everywhere
10.0 app. Q: Curran
11.0 T: Ellington's "My People"
11.05 T: Chicago performance
11.5 T: Jazz Book

SUNDAY
4.30 p.m. I: Lee Konitz
8.30 A: The Blues; Jazz Messengers
10.0 M 2: Miles D. Quartet
10.31 BBC L: Jazz Scene

MONDAY
11.15 a.m. E: Now versions
1.30 p.m. BBC Net 3: Jazz Session
8.30 M 2: Jazz Magazine
9.10 T: The Real Jazz
9.10 M 1: Thelma Houston
10.00 app. Q: Curran
10.15 T: Ellington's "My People"
11.05 T: Chicago performance
11.5 T: Jazz Book

TUESDAY
8.00 p.m. M 2: Jazz Corner
8.30 A: Jazz news
9.30 I: Charlie Parker
10.5 T: New names in jazz
10.15 T: Celia Cruz
10.45 T: Bill Evans
11.0 T: Les double six, Dixie Parker

WEDNESDAY
3.25 p.m. L: Jazz Club
8.20 Q: Jazz for everyone
8.30 A: Jazz in New York
9.15 I: Jazz Music Hall
9.35 T: Jazz Nocturne
10.10 U: Newport, 1963
Contest, with Jean Turner
10.15 T: Ella, Shalimar, Cugat
others
11.0 T: Gil Evans
11.05 T: Popular American plays great jazz standards

THURSDAY
11.33 a.m. M 2: "The Leather jackets"
8.30 p.m. A: Jazz à la carte
9.30 Q: New discs
10.15 I: Popular American plays
11.0 T: Selections by tenor saxophonist Booker Ervin

Programmes subject to change

KEY TO STATIONS AND WAVELENGTHS IN METRES

A: 207; B: 189; C: 161; D: 145; E: 130; F: 117; G: 104; H: 91; I: 78; J: 65; K: 52; L: 39; M: 26; N: 13; O: 11.5; P: 10; Q: 9; R: 8; S: 7; T: 6; U: 5; V: 4; W: 3; X: 2.5; Y: 2; Z: 1.5; AA: 1.2; AB: 1; AC: 0.8; AD: 0.7; AE: 0.6; AF: 0.5; AG: 0.4; AH: 0.3; AI: 0.2; AJ: 0.15; AK: 0.1; AL: 0.075; AM: 0.05; AN: 0.0375; AO: 0.025; AP: 0.01875; AQ: 0.0125; AR: 0.009375; AS: 0.00625; AT: 0.0046875; AU: 0.0035; AV: 0.002625; AW: 0.001875; AX: 0.0013125; AY: 0.0009375; AZ: 0.0006875; BA: 0.000515625; BB: 0.000375; BC: 0.000275; BD: 0.00020625; BE: 0.000151875; BF: 0.0001125; BG: 8.25e-5; BH: 6.1875e-5; BI: 4.63125e-5; BJ: 3.47375e-5; BK: 2.60625e-5; BL: 1.95e-5; BM: 1.4625e-5; BN: 1.1e-5; BO: 8.25e-6; BP: 6.1875e-6; BQ: 4.63125e-6; BR: 3.47375e-6; BS: 2.60625e-6; BT: 1.95e-6; BU: 1.4625e-6; BV: 1.1e-6; BV: 8.25e-7; BW: 6.1875e-7; BX: 4.63125e-7; BY: 3.47375e-7; BZ: 2.60625e-7; CA: 1.95e-7; CB: 1.4625e-7; CC: 1.1e-7; CD: 8.25e-8; CE: 6.1875e-8; CF: 4.63125e-8; CG: 3.47375e-8; CH: 2.60625e-8; CI: 1.95e-8; CJ: 1.4625e-8; CK: 1.1e-8; CL: 8.25e-9; CM: 6.1875e-9; CN: 4.63125e-9; CO: 3.47375e-9; CP: 2.60625e-9; CQ: 1.95e-9; CR: 1.4625e-9; CS: 1.1e-9; CT: 8.25e-10; CU: 6.1875e-10; CV: 4.63125e-10; CW: 3.47375e-10; CX: 2.60625e-10; CY: 1.95e-10; CZ: 1.4625e-10; DA: 1.1e-10; DB: 8.25e-11; DC: 6.1875e-11; DD: 4.63125e-11; DE: 3.47375e-11; DF: 2.60625e-11; DG: 1.95e-11; DH: 1.4625e-11; DI: 1.1e-11; DJ: 8.25e-12; DK: 6.1875e-12; DL: 4.63125e-12; DM: 3.47375e-12; DN: 2.60625e-12; DO: 1.95e-12; DP: 1.4625e-12; DQ: 1.1e-12; DR: 8.25e-13; DS: 6.1875e-13; DT: 4.63125e-13; DU: 3.47375e-13; DV: 2.60625e-13; DV: 1.95e-13; DW: 1.4625e-13; DX: 1.1e-13; DY: 8.25e-14; DZ: 6.1875e-14; EA: 4.63125e-14; EB: 3.47375e-14; EC: 2.60625e-14; ED: 1.95e-14; EE: 1.4625e-14; EF: 1.1e-14; EG: 8.25e-15; EH: 6.1875e-15; EI: 4.63125e-15; EJ: 3.47375e-15; EK: 2.60625e-15; EL: 1.95e-15; EM: 1.4625e-15; EN: 1.1e-15; EO: 8.25e-16; EP: 6.1875e-16; EQ: 4.63125e-16; ER: 3.47375e-16; ES: 2.60625e-16; ET: 1.95e-16; EU: 1.4625e-16; EV: 1.1e-16; EV: 8.25e-17; EW: 6.1875e-17; EX: 4.63125e-17; EY: 3.47375e-17; EZ: 2.60625e-17; FA: 1.95e-17; FB: 1.4625e-17; FC: 1.1e-17; FD: 8.25e-18; FE: 6.1875e-18; FF: 4.63125e-18; FG: 3.47375e-18; FH: 2.60625e-18; FI: 1.95e-18; FJ: 1.4625e-18; FK: 1.1e-18; FL: 8.25e-19; FM: 6.1875e-19; FN: 4.63125e-19; FO: 3.47375e-19; FP: 2.60625e-19; FQ: 1.95e-19; FR: 1.4625e-19; FS: 1.1e-19; FT: 8.25e-20; FU: 6.1875e-20; FV: 4.63125e-20; FV: 3.47375e-20; FW: 2.60625e-20; FX: 1.95e-20; FY: 1.4625e-20; FZ: 1.1e-20; GA: 8.25e-21; GB: 6.1875e-21; GC: 4.63125e-21; GD: 3.47375e-21; GE: 2.60625e-21; GF: 1.95e-21; GG: 1.4625e-21; GH: 1.1e-21; GI: 8.25e-22; GJ: 6.1875e-22; GK: 4.63125e-22; GL: 3.47375e-22; GM: 2.60625e-22; GN: 1.95e-22; GO: 1.4625e-22; GP: 1.1e-22; GQ: 8.25e-23; GR: 6.1875e-23; GS: 4.63125e-23; GT: 3.47375e-23; GU: 2.60625e-23; GV: 1.95e-23; GV: 1.4625e-23; GW: 1.1e-23; GX: 8.25e-24; GY: 6.1875e-24; GZ: 4.63125e-24; HA: 3.47375e-24; HB: 2.60625e-24; HC: 1.95e-24; HD: 1.4625e-24; HE: 1.1e-24; HF: 8.25e-25; HG: 6.1875e-25; HH: 4.63125e-25; HI: 3.47375e-25; HJ: 2.60625e-25; HK: 1.95e-25; HL: 1.4625e-25; HM: 1.1e-25; HN: 8.25e-26; HO: 6.1875e-26; HP: 4.63125e-26; HQ: 3.47375e-26; HR: 2.60625e-26; HS: 1.95e-26; HT: 1.4625e-26; HU: 1.1e-26; HV: 8.25e-27; HW: 6.1875e-27; HX: 4.63125e-27; HY: 3.47375e-27; HZ: 2.60625e-27; IA: 1.95e-27; IB: 1.4625e-27; IC: 1.1e-27; ID: 8.25e-28; IE: 6.1875e-28; IF: 4.63125e-28; IG: 3.47375e-28; IH: 2.60625e-28; II: 1.95e-28; IJ: 1.4625e-28; IK: 1.1e-28; IL: 8.25e-29; IM: 6.1875e-29; IN: 4.63125e-29; IO: 3.47375e-29; IP: 2.60625e-29; IQ: 1.95e-29; IR: 1.4625e-29; IS: 1.1e-29; IT: 8.25e-30; IU: 6.1875e-30; IV: 4.63125e-30; IY: 3.47375e-30; IZ: 2.60625e-30; JA: 1.95e-30; JB: 1.4625e-30; JC: 1.1e-30; JD: 8.25e-31; JE: 6.1875e-31; JF: 4.63125e-31; JG: 3.47375e-31; JH: 2.60625e-31; JI: 1.95e-31; JJ: 1.4625e-31; JK: 1.1e-31; JL: 8.25e-32; JM: 6.1875e-32; JN: 4.63125e-32; JO: 3.47375e-32; JP: 2.60625e-32; JQ: 1.95e-32; JR: 1.4625e-32; JS: 1.1e-32; JT: 8.25e-33; JU: 6.1875e-33; JV: 4.63125e-33; JY: 3.47375e-33; JZ: 2.60625e-33; KA: 1.95e-33; KB: 1.4625e-33; KC: 1.1e-33; KD: 8.25e-34; KE: 6.1875e-34; KF: 4.63125e-34; KG: 3.47375e-34; KH: 2.60625e-34; KI: 1.95e-34; KJ: 1.4625e-34; KK: 1.1e-34; KL: 8.25e-35; KM: 6.1875e-35; KN: 4.63125e-35; KO: 3.47375e-35; KP: 2.60625e-35; KQ: 1.95e-35; KR: 1.4625e-35; KS: 1.1e-35; KT: 8.25e-36; KU: 6.1875e-36; KV: 4.63125e-36; KY: 3.47375e-36; KZ: 2.60625e-36; LA: 1.95e-36; LB: 1.4625e-36; LC: 1.1e-36; LD: 8.25e-37; LE: 6.1875e-37; LF: 4.63125e-37; LG: 3.47375e-37; LH: 2.60625e-37; LI: 1.95e-37; LJ: 1.4625e-37; LK: 1.1e-37; LL: 8.25e-38; LM: 6.1875e-38; LN: 4.63125e-38; LO: 3.47375e-38; LP: 2.60625e-38; LQ: 1.95e-38; LR: 1.4625e-38; LS: 1.1e-38; LT: 8.25e-39; LU: 6.1875e-39; LV: 4.63125e-39; LY: 3.47375e-39; LZ: 2.60625e-39; MA: 1.95e-39; MB: 1.4625e-39; MC: 1.1e-39; MD: 8.25e-40; ME: 6.1875e-40; MF: 4.63125e-40; MG: 3.47375e-40; MH: 2.60625e-40; MI: 1.95e-40; MJ: 1.4625e-40; MK: 1.1e-40; ML: 8.25e-41; MM: 6.1875e-41; MN: 4.63125e-41; MO: 3.47375e-41; MP: 2.60625e-41; MQ: 1.95e-41; MR: 1.4625e-41; MS: 1.1e-41; MT: 8.25e-42; MU: 6.1875e-42; MV: 4.63125e-42; MY: 3.47375e-42; MZ: 2.60625e-42; NA: 1.95e-42; NB: 1.4625e-42; NC: 1.1e-42; ND: 8.25e-43; NE: 6.1875e-43; NF: 4.63125e-43; NG: 3.47375e-43; NH: 2.60625e-43; NI: 1.95e-43; NJ: 1.4625e-43; NK: 1.1e-43; NL: 8.25e-44; NM: 6.1875e-44; NN: 4.63125e-44; NO: 3.47375e-44; NP: 2.60625e-44; NQ: 1.95e-44; NR: 1.4625e-44; NS: 1.1e-44; NT: 8.25e-45; NU: 6.1875e-45; NV: 4.63125e-45; NY: 3.47375e-45; NZ: 2.60625e-45; OA: 1.95e-45; OB: 1.4625e-45; OC: 1.1e-45; OD: 8.25e-46; OE: 6.1875e-46; OF: 4.63125e-46; OG: 3.47375e-46; OH: 2.60625e-46; OI: 1.95e-46; OJ: 1.4625e-46; OK: 1.1e-46; OL: 8.25e-47; OM: 6.1875e-47; ON: 4.63125e-47; OO: 3.47375e-47; OP: 2.60625e-47; OQ: 1.95e-47; OR: 1.4625e-47; OS: 1.1e-47; OT: 8.25e-48; OU: 6.1875e-48; OV: 4.63125e-48; OY: 3.47375e-48; OZ: 2.60625e-48; PA: 1.95e-48; PB: 1.4625e-48; PC: 1.1e-48; PD: 8.25e-49; PE: 6.1875e-49; PF: 4.63125e-49; PG: 3.47375e-49; PH: 2.60625e-49; PI: 1.95e-49; PJ: 1.4625e-49; PK: 1.1e-49; PL: 8.25e-50; PM: 6.1875e-50; PN: 4.63125e-50; PO: 3.47375e-50; PP: 2.60625e-50; PQ: 1.95e-50; PR: 1.4625e-50; PS: 1.1e-50; PT: 8.25e-51; PU: 6.1875e-51; PV: 4.63125e-51; PY: 3.47375e-51; PZ: 2.60625e-51; QA: 1.95e-51; QB: 1.4625e-51; QC: 1.1e-51; QD: 8.25e-52; QE: 6.1875e-52; QF: 4.63125e-52; QG: 3.47375e-52; QH: 2.60625e-52; QI: 1.95e-52; QJ: 1.4625e-52; QK: 1.1e-52; QL: 8.25e-53; QM: 6.1875e-53; QN: 4.63125e-53; QO: 3.47375e-53; QP: 2.60625e-53; QQ: 1.95e-53; QR: 1.4625e-53; QS: 1.1e-53; QT: 8.25e-54; QU: 6.1875e-54; QV: 4.63125e-54; QY: 3.47375e-54; QZ: 2.60625e-54; RA: 1.95e-54; RB: 1.4625e-54; RC: 1.1e-54; RD: 8.25e-55; RE: 6.1875e-55; RF: 4.63125e-55; RG: 3.47375e-55; RH: 2.60625e-55; RI: 1.95e-55; RJ: 1.4625e-55; RK: 1.1e-55; RL: 8.25e-56; RM: 6.1875e-56; RN: 4.63125e-56; RO: 3.47375e-56; RP: 2.60625e-56; RQ: 1.95e-56; RR: 1.4625e-56; RS: 1.1e-56; RT: 8.25e-57; RU: 6.1875e-57; RV: 4.63125e-57; RY: 3.47375e-57; RZ: 2.60625e-57; SA: 1.95e-57; SB: 1.4625e-57; SC: 1.1e-57; SD: 8.25e-58; SE: 6.1875e-58; SF: 4.63125e-58; SG: 3.47375e-58; SH: 2.60625e-58; SI: 1.95e-58; SJ: 1.4625e-58; SK: 1.1e-58; SL: 8.25e-59; SM: 6.1875e-59; SN: 4.63125e-59; SO: 3.47375e-59; SP: 2.60625e-59; SQ: 1.95e-59; SR: 1.4625e-59; SS: 1.1e-59; ST: 8.25e-60; SU: 6.1875e-60; SV: 4.63125e-60; SY: 3.47375e-60; SZ: 2.60625e-60; TA: 1.95e-60; TB: 1.4625e-60; TC: 1.1e-60; TD: 8.25e-61; TE: 6.1875e-61; TF: 4.63125e-61; TG: 3.47375e-61; TH: 2.60625e-61; TI: 1.95e-61; TJ: 1.4625e-61; TK: 1.1e-61; TL: 8.25e-62; TM: 6.1875e-62; TN: 4.63125e-62; TO: 3.47375e-62; TP: 2.60625e-62; TQ: 1.95e-62; TR: 1.4625e-62; TS: 1.1e-62; TT: 8.25e-63; TU: 6.1875e-63; TV: 4.63125e-63; TY: 3.47375e-63; TZ: 2.60625e-63; UA: 1.95e-63; UB: 1.4625e-63; UC: 1.1e-63; UD: 8.25e-64; UE: 6.1875e-64; UF: 4.63125e-64; UG: 3.47375e-64; UH: 2.60625e-64; UI: 1.95e-64; UJ: 1.4625e-64; UK: 1.1e-64; UL: 8.25e-65; UM: 6.1875e-65; UN: 4.63125e-65; UO: 3.47375e-65; UP: 2.60625e-65; UQ: 1.95e-65; UR: 1.4625e-65; US: 1.1e-65; UT: 8.25e-66; UY: 6.1875e-66; UV: 4.63125e-66; UZ: 2.60625e-66; VA: 1.95e-66; VB: 1.4625e-66; VC: 1.1e-66; VD: 8.25e-67; VE: 6.1875e-67; VF: 4.63125e-67; VG: 3.47375e-67; VH: 2.60625e-67; VI: 1.95e-67; VJ: 1.4625e-67; VK: 1.1e-67; VL: 8.25e-68; VM: 6.1875e-68; VN: 4.63125e-68; VO: 3.47375e-68; VP: 2.60625e-68; VQ: 1.95e-68; VR: 1.4625e-68; VS: 1.1e-68; VT: 8.25e-69; VY: 6.1875e-69; VZ: 2.60625e-69; WA: 1.95e-69; WB: 1.4625e-69; WC: 1.1e-69; WD: 8.25e-70; WE: 6.1875e-70; WF: 4.63125e-70; WG: 3.47375e-70; WH: 2.60625e-70; WI: 1.95e-70; WJ: 1.4625e-70; WK: 1.1e-70; WL: 8.25e-71; WM: 6.1875e-71; WN: 4.63125e-71; WO: 3.47375e-71; WP: 2.60625e-71; WQ: 1.95e-71; WR: 1.4625e-71; WS: 1.1e-71; WT: 8.25e-72; WY: 6.1875e-72; WZ: 2.60625e-72; XA: 1.95e-72; XB: 1.4625e-72; XC: 1.1e-72; XD: 8.25e-73; XE: 6.1875e-73; XF: 4.63125e-73; XG: 3.47375e-73; XH: 2.60625e-73; XI: 1.95e-73; XJ: 1.4625e-73; XK: 1.1e-73; XL: 8.25e-74; XM: 6.1875e-74; XN: 4.63125e-74; XO: 3.47375e-74; XP: 2.60625e-74; XQ: 1.95e-74; XR: 1.4625e-74; XS:

SEARCHERS TAKE OFF ON A BLIND DATE

ELVIS—he won't make the top ten

ELVIS PRESLEY: "Viva Las Vegas" (RCA Victor).
Chris: It's Elvis Presley.
Tony: When it started I thought it was being played at the wrong speed. The voice is great but the song is nothing. It's just film music—rubbish material.
Chris: I think it sounds like a blues taken at the wrong speed.
John: I like Elvis and I think it is a good sound. It's bound to be a hit but I

don't think it will get in the Top Ten.
NINO TEMPO and APRIL STEVENS: "Stardust" (London).
Chris (after first few bars): It's Nino Tempo and April Stevens, I can tell her sexy voice.
Tony: I didn't know who it was in the introduction but it's great and definitely a hit.
Chris: I liked it as soon as I heard it. I'd heard they had rehearsed "Stardust" and I liked the way they took liberties with the tune.
John: I think it's great. All their records are great.

Tony: It's a good party record but not really commercial. They get a good recording sound and I like the lead singer. Again, it's weak material but they make a good job of it.
Chris: I enjoy it but I prefer them doing slower stuff. The Mackerels is one of my favourite groups.
John: It's OK. A bit boring halfway through.

DEL SHANNON: "Mary Jane" (Stateside).
Chris: It's Del Shannon.
Tony: I didn't recognise it at first as his voice is more hoarse. I don't know if it will make the Top Ten but it's a good record.
Chris: I don't like it and I don't think he has made a record as good as his first. I think his voice was poor on this and the material's not up to standard.
John: It's a nothing song. I like some of his other stuff though.



The Searchers not only make hit records, they have strong views on what makes worthy chart material. Unfortunately lead guitarist Mike Pender was confined to bed with a sinus infection when MM visited the group in its London flat—the doctor, in fact, interrupted Blind Date. But the remaining three Searchers—Chris Curtis, Tony Jackson and John McNally—made a lively panel with frequent disagreements among themselves.



HARRY JAMES — twenty-five years

American MUSIC scene

TRUMPETER-bandleader HARRY JAMES celebrates his 25th year in show business on February 27. The James band starts its first tour of Japan on April 6 and may follow with a trip to Australia.
 Another bandleader celebrating 25 years in the business is LIONEL HAMPTON who opens at New York's Metropole on March 25. The Hampton band will be the opening attraction on April 22, at Jazzland, a jazz nightclub being built at the World's Fair.
 The WOODY HERMAN Orchestra opens a 25-day tour of Scandinavia in Stockholm on June 12. . . pianist HORACE SILVER reported to be ill . . . New York's Basin Street East club may drop jazz altogether.

Louis in Las Vegas

KAY STARR and the LOUIS ARMSTRONG ALL-STARS play the Riviera Hotel, Las Vegas, for a month, from March 30 . . . TONY BENNETT will record an album of ballads arranged by GEORGE SHEARING.
 Trumpeter LEE MORGAN has rejoined ART BLAKEY's Jazz Messengers. He takes over from FREDDIE HUBBARD who has formed his own group and is now at the Coronet, Brooklyn.
 ANDY WILLIAMS will be one of the stars in Universal Pictures' "I'd Rather Be Rich." . . . GARY McFARLAND wrote the music for a jazz ballet, "Reflections in the Park," which was performed at New York's Hunter College last weekend.

CANNONBALL ADDERLEY will play soprano sax on his next Riverside disc session . . . Songwriter JOHNNY BURKE died in New York on February 25. He was 55.
 Latest personnel change in CHARLIE MINGUS' Jazz Workshop brings in trumpeter JOHNNY COLES in place of TOMMY TURRENTINE. ERIC DOLPHY is temporarily out of the group with a mouth infection. CLIFFORD JORDAN is dropping on alto.
 JIMMY GIUFFRÉ will give a unique concert, "An evening solo, improvised clarinet", in Manhattan on April 24. . . RCA Victor this month release an album of "live" performances by HARRY BELAFONTE.

ROULETTES: "Badtime" (Parlophone).
Tony: I don't know who it is. It's not a bad sound but it's another Beatle-type group. Well, is it the Fourmost?
Chris: I liked the record. It's a good tune but I don't feel too happy about the title. It's a period record.
John: I think it's the Roulettes. It's not as good as their last one. It has a terribly muzzy sound and I don't like it. This won't be a hit.

BILL BLACK'S COMBO: "Comin' on" (London).
Chris: It's Bill Black.
Tony: I didn't know who it was. I like Bill Black but I don't like this one.
Chris: I knew who it was because I can tell his sound a mile away. I like it. All his records have a similar appeal.
Tony: You mean they're round with a hole in the middle!
Chris: It's a good sound, but nothing outstanding.

MIRACLES: "I gotta dance to keep from crying" (Stateside).

ALEX HARVEY: "I just wanna make love to you" (Polydor).
Tony: Great; it's my type of stuff. I don't know where they come from but it's great. It sounds American.
Chris: I like it very much. The background sounds very much like a Liverpool group, the Undertakers. I don't think it's commercial because they don't like "live audience" records in this country. I love the rhythm of it.
John: They've said it all.

SHAKERS: "Whole lotta lovin'" (Polydor).
Tony: It's King Size Taylor and the Shakers, but it's not King Size singing. It's Bobby Thompson singing. It's a great record and it'll get in the charts if it gets the plugs. Fabulous. They're all my mates.
Chris: They do better stuff on stage. I prefer the original Fats Domino record, but I like this group's work.
John: I think it's good and I hope they get in the charts.

HUSTLERS: "Be true to you" (Mercury).
Tony: Marty Wilde? It's the same thing again—everybody sounding like the Beatles in the background. It won't get anywhere.
Chris: It's not a bad record. I don't know who it is.
John: I don't know what it is and I don't like it.
DUANE EDDY: "The son of the Rebel Rouser" (RCA Victor).
John: It's the rich man's Jet Harris, Duane Eddy. They should have just released the middle bit with the organ.
Chris: The organ gets a Jimmy Smith sound, but the rest of it I don't like. The guitar is mostly just in the background.
Tony: It's rubbish and it won't get anywhere.

JOHNNY KIDD and the PIRATES: "Always and ever" (HMV).
Tony: I'm surprised at such Johnny stooping to such

material because I usually like him—no offence, John!
Chris: It sounds like that Blue Beat nonsense. I prefer the Jarmels' rehab of it. This is diabolical.
John: His lead guitar is great.
RAVENS: "I just wanna hear you say" (Ortloe).
John: I don't know who it is and I don't like it.
Tony: It sounds a bit like Houston Wells but I don't think it is. I don't think it's a big name at all.
Chris: It's not good material

There's nothing good going on in the background.
KEITH POWELL and the VALETS: "Tore up" (Columbia).
Tony: It's just a mumble jumble. I can't understand anything they were singing. What's the title? "Throw up?"
Chris: The title is bad. And it won't get air play with all that squealing going on behind.
John: "I don't like this type of atmosphere record.

World's biggest beat club

reports **JERRY DAWSON** from Manchester



JIMMY SAVILE — complete control

BETWEEN three and four thousand teenagers crowd into Manchester's Top Ten Club—claimed to be the biggest beat club in Europe, and probably in the world.
 "We were operating a strict-tempo Sunday Club when, last May, we decided to try a teen-beat club," says general manager Morris Marshall.
 "We made a deal with Jimmy Savile to play the discs, hired Pete MacLaine and the Clan as house group, and Peter Jay and the Jaywalkers as added attraction. We charged 2s. membership fee and 3s. admission fee. Result—over 3,000 teenagers at the opening night."
 "Now we have more than 25,000 members, and over ten months the average attendance stands at 3,250," says ballroom manger Sam Mason.
 "The only time we increase the admission price is when we have a particularly expensive attraction—and then only to 4s."
 Added Morris Marshall: "Obviously this is a business venture—but at the same time we are providing a social service. The least we are doing is to take the kids off the streets."

allowed. Every member has to sign the register before entering, and produce his or her membership card.
 "It pays off because the kids respect and accept the discipline. So far we haven't had any trouble in the club at all."
 Which is a fair record, considering the numbers. And perhaps a big part of this is the hold that Jimmy Savile has on the teenage members. He has them eating out of his hand. He has only to raise a finger, and his lips and ask for quiet, and—absolute hush.

POTENTIAL
 "This is one of my pleasantest chores," says D-J Jimmy. "A fine stage, wonderful hall—and up to 5,000 happy smiling faces, all wanting to enjoy themselves, and willing to co-operate. And these northern kids are very with it."
 "Often enough I have doubts as to the hit parade potential of a disc. These kids just know—in instinctively."

CONTROL
 And off the streets they have come in recent months to twist and shake with Freddie and the Dreamers, the Swinging Blue Jeans, the Springfield, Sounds Incorporated, the Big Three, Johnny Kidd and the Pirates, Gene Vincent, Shane Fenton, Chris Sandford and Johnny Cymbal to mention only some of the club's bookings.
 "From the word go, we decided to keep admission charges as low as possible—which is the only reason we don't book groups who talk in telephone numbers. We don't need to," adds Sam Mason.
 "We also keep strict control. Every person in the club is a member—guests are not

DRUMMERS IN THE KNOW specify

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WHARFEDALE ELECTRIC GUITAR SPEAKERS

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 PRICE £10.10

EG 12 Cabinets 20" x 16" x 4 1/2"
 11 weight with 12" unit: 29lb.

W15/EG
 12/15 ohms. Weight 13 1/2lb.
 PRICE £17.10

EG 15 Cabinets 24" x 21" x 11 1/2"
 11 weight with 15" unit: 52 1/2lb.

These Wharfedale 12" and 15" speakers are specially designed for guitar work, being robustly constructed to stand up to long periods of guitar input and to give good tonal quality in cabinets of portable size and weight.

SPECIFICATIONS	W12/EG	W15/EG
Flux density, gauss	18,000	15,000
Field flux, max-watts	100,000	100,000
Maximum input rms	15 watts	20 watts
Maximum input peak	40 watts	60 watts
Frequency range	60-17,000 c/s	35-20,000 c/s

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	EG 12	EG 15
Whitewood	£8.15.0	£12.10.0
Sprayed Grey	£10.0.0	£14.0.0
Oiled Teak	£11.0.0	£15.10.0
Veneer		

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Jazzshows

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100 OXFORD STREET, W.1 AT 7.30
Friday, March 10
MIKE DANIELS DELTA JAZZMEN with **DEBBIE BEATTY** JOHN COLTON'S QUARTET
Saturday, March 11
THE MIKE COTTON BAND
Sunday, March 12
ALEX WELSH AND HIS BAND
Monday, March 13
MR. ACKER BILK'S PARAMOUNT JAZZ BAND
Members 5/-, Guests 6/-
Tuesday, March 14
THE BACK O' TOWN STOMPATORS
Full details of the Club from the Secretary: J.C.C., 23 Newman St., W.1 (LAN 0184)

100 CLUB

100 OXFORD ST., W.1 7.30 to 11 p.m.
RHYTHM AND BLUES
Thursday, March 15
GRAHAM BOND'S Rhythm and Blues Quartet
and **LARRY and the COUSINS** plus THE PRETTY THINGS
Friday, March 16
THE ANIMALS
JOHN LEE and the **GROUND HOOS** plus THE PRETTY THINGS
Saturday, March 17
GRAHAM BOND'S Rhythm and Blues Quartet
and **THE WES MINSTERS**
Full details of the Club from the Secretary: 100 Club, 23 Newman St., W.1 (LAN 0184)

KEN COLYER CLUB

At Studio 51, 10/11 Gt. Newport St. Leicester Square (Fide)
Saturday, March 18, 7.30
KEN COLYER JAZZMEN
Sunday, March 19, 7.30
KEN COLYER Jazzmen
Monday, March 20, 7.30
KID NABBY'S RAGTIME BAND
All-Night Session this Saturday, 12-6
ERIC SILK SOUTHERN JAZZ BAND
GOthic JAZZ BAND
All-Night Sessions every Saturday.
Non-members admitted at all Sessions
Apply NOW for Membership, 5/- till March 15
KEN COLYER At: 10/11 Gt. Newport St. with **LONG JOHN BALDREY**

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RHYTHM & BLUES every Friday, 4 to 11 p.m.
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Saturday Afternoon, 4 to 6.30
THE DOWNLINERS SECT
Monday, 8-11
THE DOWNLINERS SECT
Non-members admitted at all Sessions
Apply NOW for membership, 5/- till March 15
Next R&B Session March 21/22

THAMES HOTEL

Hampden Court
Friday, March 11
TERRY LIGHTFOOT'S JAZZMEN
Saturday, March 12
GERRY BROWN'S JAZZMEN
Sunday, March 13
ALEXANDER'S JAZZMEN

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52 Bells, King's Road, Chelsea 19, 22, 29, 31, 33 Buses
Nearest Station Sloane Square
Friday, March 13th
BRUCE TURNER QUARTET with **JOHNNY PICARD**
Saturday, March 14th
BRUCE TURNER and his Jump Band

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Gerard 1509. Guests welcome
Dance or listen in comfort
Tony Morris & Rick Gunnell present:
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CHRIS FARLOW AND THE THUNDERBIRDS
FRIDAY (13th) 7.30-11.30 p.m.
ZOOT MONEY'S BIG ROLL BAND
13.5 a.m.
GEORGIE FAME AND THE BLUE FLAMES
BLUES BREAKERS
JOHN MAYALL'S
SATURDAY (14th) 7.30-11.30
DON RENDELL QNT.
TOMMY WHITTLE QRT.
13.5 a.m.
DON RENDELL QNT.
GEORGIE FAME AND THE BLUE FLAMES
SUNDAY (15th) 7.30-11.30 p.m.
ZOOT MONEY'S BIG ROLL BAND
11.30 p.m.
CHRIS FARLOW AND THE THUNDERBIRDS
MONDAY (16th) 8.30-11.30 a.m.
ZOOT MONEY'S BIG ROLL BAND
11.30 p.m.
CHRIS FARLOW AND THE THUNDERBIRDS
TUESDAY (17th) 8.30-11.30 a.m.
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THE SCENE

41 Gt. Windmill Street, W.1
THURSDAY (12th) 8.30-11.30 p.m.
THE ANIMALS
FRIDAY (13th) 8.30-11.30 p.m.
TONY SHEVETON and the SHEVELLES
SATURDAY (14th) ALL NIGHT
ZOOT MONEY AND HIS BIG ROLL BAND
SUNDAY (15th) 8.30-11.30 p.m.
THE ANIMALS
MONDAY (16th) 8.30-11.30 p.m.
R & B RECORDS WITH GUY STEVENS
TUESDAY (17th) 8.30-11.30 p.m.
OFF THE RECORD WITH SANDRA
WEDNESDAY (18th) 8.30-11.30 p.m.
BLUE BEAT NIGHT WITH SANDRA
THURSDAY (19th) 8.30-11.30 p.m.
BROMLEY COURT Ken Colyer
FRIDAY (20th) 8.30-11.30 p.m.
CLAY PIGEON, Rascato, SHAKIN'
SATURDAY (21st) 8.30-11.30 p.m.
MAIDENHEAD, PEARCE HALL THE SKOTICS
SUNDAY (22nd) 8.30-11.30 p.m.
READING: OLYMPIA BALLROOM 8.30-11.30: LESTER DAWSON and the BLUEBELLS with RED PRICE and RICO
MARCH 22: 9.30-11.30
JERRY LEE LEWIS
THURSDAY (23rd) 8.30-11.30 p.m.
MEMORIAL HALL, WOODFORD. THE ANIMALS!
FRIDAY (24th) 8.30-11.30 p.m.
OSTERLEY JAZZ CLUB, Osterley Rugby Club Pavilion, Ten-Ton Lane, Norwood Crn. South. ALAN ELSGON'S BAND with Mick Emy.
SATURDAY (25th) 8.30-11.30 p.m.
BRENTWOOD JAZZ CLUB! MONTY SHINE'S JAZZ BAND "THE WHITE HART HOTEL" Brentwood Essex. L.H. Bars.
SUNDAY (26th) 8.30-11.30 p.m.
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JOHN MAYALL
Saturday, March 14
MAIDENHEAD, PEARCE HALL THE SKOTICS
Sunday, March 15
READING: OLYMPIA BALLROOM 8.30-11.30: LESTER DAWSON and the BLUEBELLS with RED PRICE and RICO
March 22: 9.30-11.30
JERRY LEE LEWIS
THURSDAY (23rd) 8.30-11.30 p.m.
MEMORIAL HALL, WOODFORD. THE ANIMALS!
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THURSDAY - contd.

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THE HOPBINE (North Wembley Station). **TOMMY WHITTLE QUARTET**. Tonight's guest star, **DICK MORRISSEY**.
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WEMBLEY County School, 80 Street Runners R and B.
WOOD GREEN: FREDDY RANDALL!
SUNDAY
AT THE JAZZ HOUSE, Green Man Blackheath Hill. The Six Sounds, featuring Ken Wray, Dick Morrissey, Harry Smith fan Bismar, Tony Archer, Alan Bismar, "Blues" Green, Roy Budd Trio, Ian Bird.
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Railway Hotel, Harringley Road, Widdowson Station. **ARCHIE SEMPLE** leads an all-star jazz band.
BLUE ROOM, Islington. **DICK MORRISSEY**, leading Quartet, Angel & Crown, Upper St. (Clighbury) Corner.
BROMLEY COURT Tubby Hayes Quintet.
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JAZZ NIGHT every Wednesday, 8.30 p.m. The Earl of Derby, Grand Road, Brompton. Musicians welcomed for a bite with resident quintet.
KOOKS KLEEK presents **JOHNNY MEALINGS PARTY** with **BETTY BENNETT** (Jan Carr, Dave Castle, Gus Galbraith, Wally Houser, Harry Klein, Dick Morrissey, Don Rendell, Jimmy Skidmore, etc.)
OLD TIGER'S HEAD, Lee Green, S.E.12. Peter and the Wolves. The Modern Band, 9.30-11.0. Admission free.
RHYTHM AND BLUES, George and Dragon, Acton. **ART WOOD COMBO**.
STRATFORD, Railway Tavern. **MORTON OLIVER** via the Bogusly Stompers. Artn. 11. 60.
THE PLOUGH, Stockwell Road, S.W.9. Mucky Ashman's Jazzband.

FRIDAY

80 STREET Runners, St. Martin's Art School.
BRITTON, CLIFF BREEVES JAZZMEN.
CROYDON JAZZ CLUB, Star Hotel, Brian Green's New Orleans Stompers.
REALING CLUB, Shaking.
ERIC SILK'S Southern Jazz Band, Southern Jazz Club in Ex-Spruement's Club next door, while Red Lion, 440 High Road, Leytonstone, is being redecorated.
GOLDERS GREEN REFECTORY ANDY MCKINLEY R & B.
HARRINGLEY R & B BLUESVILLE! THE WILD ONES!
"THE MANOR HOUSE", opposite Manor House Tube.
PIED BULL, Angel Islington. The Smoke City Stompers.
STARTING GATE, Station Road Wood Green. **ART ELLESFSSON**, Colin Peters.
SATURDAY
ANNEXE, BARNES (No 9 Bus Route)
RHYTHM & BLUES NAME GROUPS
BAR ADJACENT
ERIC SILK Colyer all-nighter
GEORGIAN JAZZ CLUB High Street, Cowley **MIKE DANIELS**
SINGERS' CLUB, The Royal Hotel, Woburn Place, London, W.C.1. March 14, 5 p.m. Ewan MacColl, Peggy Seeger, Tom Palty. Guest performers, The Greer Male Quartet from Georgia, U.S.S.A.
WEMBLEY County School, 80 Street Runners R and B.
WOOD GREEN: FREDDY RANDALL!
SUNDAY
AT THE JAZZ HOUSE, Green Man Blackheath Hill. The Six Sounds, featuring Ken Wray, Dick Morrissey, Harry Smith fan Bismar, Tony Archer, Alan Bismar, "Blues" Green, Roy Budd Trio, Ian Bird.
WEDNESDAY
ARCHIE'S CLUB
Railway Hotel, Harringley Road, Widdowson Station. **ARCHIE SEMPLE** leads an all-star jazz band.
BLUE ROOM, Islington. **DICK MORRISSEY**, leading Quartet, Angel & Crown, Upper St. (Clighbury) Corner.
BROMLEY COURT Tubby Hayes Quintet.
REALING CLUB - TRIOENTS R & B.
GOLDERS GREEN REFECTORY THE BLUE TONES
JAZZ NIGHT every Wednesday, 8.30 p.m. The Earl of Derby, Grand Road, Brompton. Musicians welcomed for a bite with resident quintet.
KOOKS KLEEK presents **JOHNNY MEALINGS PARTY** with **BETTY BENNETT** (Jan Carr, Dave Castle, Gus Galbraith, Wally Houser, Harry Klein, Dick Morrissey, Don Rendell, Jimmy Skidmore, etc.)
OLD TIGER'S HEAD, Lee Green, S.E.12. Peter and the Wolves. The Modern Band, 9.30-11.0. Admission free.
RHYTHM AND BLUES, George and Dragon, Acton. **ART WOOD COMBO**.
STRATFORD, Railway Tavern. **MORTON OLIVER** via the Bogusly Stompers. Artn. 11. 60.
THE PLOUGH, Stockwell Road, S.W.9. Mucky Ashman's Jazzband.

SUNDAY - contd.

BEXLEY, KENT Rhythm and Blues Club Black Prince Hotel "Downliners Sect".
BILL BRUNSKILL, Fighting Coaks, Kingston.
CLUB OCTAVE, SOUTHALL The tremendous swinging **DAVE MORSE** Blues, Pete Corbett also Johnny Mealing piano Highbrough Tavern.
COOKS, CHINGFORD Royal Forest Hotel, Request return **GERRY BROWN** Jazzmen.
EL PARTIDO Lee High Road, Lewisham (Near Clock Tower) **FRANK POWELL SEXTET** Open 8.30 till 11.00.
HOT CLUB OF LONDON 7.30-11.0 A swinging evening with **TERRY LIGHTFOOT'S JAZZMEN**, something old something new, something borrowed, something Blue. -Shakespeare Hotel, Powis Street, Woolwich.
THE PLOUGH Stockwell Road, S.W.9. In the time, Terry Seymour and Jimmy Collins.
WEALDSTONE, R & B Railway Hotel, Bu Street Runners.
WOOD GREEN: THE MIKE COTTON SOUND!
MONDAY
BEXLEY, KENT Black Prince Hotel Mike Cotton.
BROMLEY COURT R & B Long John Baldry.
GOLDERS GREEN REFECTORY ALAN ELSGON
THE PLOUGH, Stockwell Road, S.W.9. Duncan Campbell and Rex Morris.
TUESDAY
A BEZOUYNI REZRAZI Nur S. R & B Club. **FAMOUS GROUPS MOLOKOV TILL MIDNIGHT!** "Jolly Gardeners" Turkish Road, Isleworth (Nr. West Middlesex Hospital). Every Tuesday.
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MODERN JAZZ Metropolitan Tavern, Junction Paddington and Clerkenwell Roads.
MORRIS: MIKE DANIELS Intersive Alan Rogers "The Crown".
THE HOPBINE R & B Club, North Wembley Station, every Tuesday at 8.0.
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JAZZ CLUBS - LONDON

THURSDAY - contd.

OLD TIGER'S HEAD, Lee Green, S.E.12. Mainstream and Trad 8.30-11.0. Admission free.
THE HOPBINE (North Wembley Station). **TOMMY WHITTLE QUARTET**. Tonight's guest star, **DICK MORRISSEY**.
THE PLOUGH, Stockwell Road, S.W.9. Pete Winslow and Rex Morris.
FRIDAY

NEXT

GENE

PITNEY



reviews pop singles
in the BLIND DATE



EXCLUSIVE FROM NEW YORK

Special interview with

BUD FREEMAN

WEEK

TROMBONE QUARTET

Now! SAM RAPHLING'S

QUARTET FOR TROMBONES
IN FOUR MOVEMENTS

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GUARANTEED nation-wide publicity for you—in TODAY magazine.

DON'T hide away your talent... get TODAY now and see
how to take the first thrilling step to world fame!

ANOTHER GREAT COLOUR SOUVENIR: GERRY AND THE PACEMAKERS

Tony Warren—the man who created CORONATION STREET
—writes about the chaos, the fun, the screaming fans on
tour with Gerry and the Pacemakers!

PLUS:
WIN A FORD CORTINA
AUTOMATIC—FREE!
Exciting new competition.

AND
IN '8-PAGE SPECIAL'
STEPHENS: "ME AND
THAT LAD OF MINE"
exclusive TV inside story.

GET TODAY OUT TUESDAY



BRIAN POOLE and the HOLLIES — do they mutilate R&B?



Where will it all end?

MAILBAG

THERE has been a lot of talk lately in Melody Maker about authentic Negro American rhythm-and-blues music.

Well I happen to be an authentic American Negro and I say "rubbish!" The blues the British describe is localised and should not be confused with Negro music.

Rhythm-and-blues was a term generally used to describe what is now called Blue Beat. "Gut bucket" or "Down home" blues describe the Muddy Waters—John Lee Hooker idiom that so many British admire.

Probably the greatest rhythm-and-blues song of the 1950s was "Earth angel" by the Penguins. One thing is certain. The desecration of real rhythm-and-blues is unforgivable, but to have it finally mutilated by Brian Poole, the Hollies, and the rest of that lot is an insult.

Where will it all end?—BILL GREY, Alconbury, Huntingdonshire.

person I've never met but his voice bores me to tears—RONALD WILLIS, Ripon, Yorkshire.

Bruce is bats!

I STRONGLY condemn Bruce Turner's attitude to jazz. Is this the example being set for young British musicians?

How does Bruce think Tubby Hayes and every great musician achieved virtuosity? It doesn't happen overnight. It takes years of hard sweat, eight hours a day, before one achieves reality on an instrument—plus a constant study of one's weaknesses.—RICK LAIRD, bassist, London W2.



● BRUCE — condemned

Sinatra magic?

WOULD someone please explain to me the "magic" of Frank Sinatra? I've never been with it. He's probably the nicest

Gathering moss

PEOPLE complain about the Beatles' long hair, but what about the Rolling Stones?

After THEM, who's complaining about the Beatles—especially after hearing the Stones' latest rubbish record.—R. OLIVER, Fleetwood, Lancashire.

Live and let live

WHY do people liking a particular form of music have to blast other types?

Music is for enjoyment. Nobody is chained to a radio or compelled to listen to music he thinks is rubbish. Jazz fans, what would your reaction be if pop fans retaliated by criticising Theological Monk, Mark Murphy or Duke Ellington?—MANDY WOOD, Birmingham 24.



SINATRA — boring



DARIN — quality

Quality LPs

WHY do record reviewers, and pop stars, often say that a song released as a single disc is not really good enough for the hit parade but would be all right for an LP?

This seems to infer that LP material does not have to be of such a high standard as single numbers. With the price of an LP the opposite should be the case.

Bobby Darin, the Everly Brothers and the Crickets include material on their albums which is nearly always as good, if not better, than single releases.—D. G. PEARSON, Forest Row, Sussex. ●LP WINNER.

Free recitals

WE have formed a record recital unit to enter-

tain hospitals and youth clubs.

This service is provided free, and recitals cover rhythm-and-blues, traditional and modern jazz and the best of popular vocalists.

If any MM readers require our services, would they please contact me.—F. DEL-LAR, Frank Sinatra Appreciation Society, 168 Braemar Avenue, London NW10.

Amplified boots

MAY I suggest that what the Bachelors thought was a sound made by two drummers on Dave Clark's "Blitz and pieces" was produced by the leader's closely guarded secret: amplified floor and boots! —KEN WHEELLEY, Hockley, Essex.

Braden—I pity you!

MY deepest sympathy to Bernard Braden on his downright ignorance. I refer to his review of Peter Jay and the Jaywalkers' "If you love me".

All right, so he doesn't like electronic sounds. But doesn't he know the difference between French horns, pianos, drums, saxophones, and violins—all on this record—and electronic sounds?

Keep your sarcasm for Saturday night TV, Mr. Braden. —DIANE ROBERTS, London W2.

Intelligent appraisal

IT was a real pleasure to read an intelligent appraisal of some current pop singles by Bernard Braden in MM's "Blind Date".

Let's have more of Braden and get the pop scene in perspective.—DAVID MARSHALL, London SW11.

Strongly disagree

I STRONGLY disagree with Bernard Braden's criticism of the Four Freshmen's "Charade".

They have never "played down for a hit", and do not do so here.—DOROTHY WARWICK, London NW3.



BRADEN — controversy

DE MONTFORT HALL, LEICESTER
EASTER SUNDAY, MARCH 29 3.40 p.m. and 8 p.m.

ELLA FITZGERALD THE OSCAR PETERSON TRIO

Box 30/-, 17/6. Gull 12/6, 11/4. Shell 15/6, 12/6, 10/6, 7/6. Sings 7/6
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London's answer to Liverpool's Cavern
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AD-LIB CHORD READING

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A guide to the structure of chords and their application to extemporisation
of basic themes and chord sequences.
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