

Melody Maker

February 1, 1964

9d. weekly

PAGE ONE TOP TEN

- 1 NEEDLES AND PINS The Searchers
- 2 THE HIPPIY HIPPIY SHAKE The Swinging Blue Jeans
- 3 GLAD ALL OVER Dave Clark Five
- 4 I'M THE ONE Gerry and the Pacemakers
- 5 TWENTY-FOUR HOURS FROM TULSA Gene Pitney
- 6 I WANT TO HOLD YOUR HAND Beatles
- 7 STAY Hollies
- 8 I ONLY WANT TO BE WITH YOU Dusty Springfield
- 9 SWINGING ON A STAR Big Dee Irwin
- 10 DON'T BLAME ME Frank Ifield

FULL POP 50 ON PAGE 2



FRANK IFIELD—at 10

ALL THE TOPS IN JAZZ AND POPS!

SPECIAL!
WIN £150
BEAT DRUM
KIT page 5

DUKE—SPECIAL
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SECRETS—page 9

BEATLEMANIA,
USA—page 2

JAZZ POLL
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* HOW TO WRITE A HIT *

by John & Paul
see centre pages

Melody Maker
Britain's top newspapers use it

NATIONAL CHART

TOP TEN LPs

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



39 **SHIRLEY BASSEY** comes in at 39 with "My Special Dream" on the Columbia label.



31 **RICK NELSON** shoots straight up to 31 with his new single "For You" (Brunswick).

This week's Beatlemania

Helicopter hello for Beatles

A **HELICOPTER** salute to the Beatles as they leave their plane at New York on February 7 was being planned this week as Beatlemania continued to sweep the States.

With five records in the U.S. hit parade—unprecedented for British artists—the Beatles are fixed for new shows in America.

Their first Stateside concerts will be in Washington Colliseum on February 11 before moving to New York next day for concerts at the Carnegie Hall.

On February 13 and 14, the group goes to Miami Beach for a rest before continuing with Ed Sullivan TV shows and personal appearances.

A gala reception in the VIP Room of New York's Kennedy International Airport is planned for immediately after the Beatles' jet flies into the airport.



They have five ...



... discs in U.S. charts

Queues

"I want to hold your hand" is top of the American hit parade. "She loves you" and "Please please me" are at 21 and 68, and "I saw her standing there" is at 117 in Billboard's "Bubbling under the hot 100" chart. The LP "Meet the Beatles" is 97 in the LP division.

In **PARIS**, the Beatles continue to pack huge crowds into the Olympia and there are ticket-hungry queues at the box-office.

Last week the group took time off to visit the Blues Club and hear Memphis Slim. They politely refused Memphis's invitation to perform, cables Marie Jose Vloberg.

Paris is invaded by Beatle wigs, and altogether their success here is unequalled by a visiting act.

George Martin has been recording the Beatles in Paris for a new single

Petition

"Berliners would rave as you are not unknown in the divided city," said the petition.

The Beatles said they would try to visit Berlin in May.

P.S. from **AMERICA**—Capitol has issued a record called "My boy friend got a Beatle haircut", sung by Donna Lynn, which received a trade "spotlight".

- 1 (9) **NEEDLES AND PINS** ... The Searchers, Pye
- 2 (2) **THE HIPPI HIPPY SHAKE** ... The Swinging Blue Jeans, HMV
- 3 (1) **GLAD ALL OVER** ... Dave Clark Five, Columbia
- 4 (8) **I'M THE ONE** ... Gerry and the Pacemakers, Columbia
- 5 (4) **TWENTY-FOUR HOURS FROM TULSA**
Gene Pitney, United Artists
- 6 (3) **I WANT TO HOLD YOUR HAND** ... Beatles, Parlophone
- 7 (6) **STAY** ... Hollies, Parlophone
- 8 (5) **I ONLY WANT TO BE WITH YOU** ... Dusty Springfield, Philips
- 9 (7) **SWINGING ON A STAR** ... Big Dee Irwin, Colpix
- 10 (12) **DON'T BLAME ME** ... Frank Ifield, Columbia
- 11 (15) **AS USUAL** ... Brenda Lee, Brunswick
- 12 (11) **WE ARE IN LOVE** ... Adam Faith, Parlophone
- 13 (10) **SHE LOVES YOU** ... Beatles, Parlophone
- 14 (26) **5-4-3-2-1** ... Manfred Mann, HMV
- 15 (19) **I'M IN LOVE** ... The Fourmost, Parlophone
- 16 (29) **I THINK OF YOU** ... The Merseybeats, Fontana
- 17 (13) **DO YOU REALLY LOVE ME TOO** ... Billy Fury, Decca
- 18 (14) **KISS ME QUICK** ... Elvis Presley, RCA
- 19 (22) **BABY I LOVE YOU** ... Ronettes, London
- 20 (18) **DOMINIQUE** ... The Singing Nun, Philips
- 21 (17) **I WANNA BE YOUR MAN** ... The Rolling Stones, Decca
- 22 (16) **YOU WERE MADE FOR ME**
Freddie and the Dreamers, Columbia
- 23 (20) **SECRET LOVE** ... Kathy Kirby, Decca
- 24 (47) **DIANE** ... The Bachelors, Decca
- 25 (21) **MARIA ELENA** ... Los Indios Tabajaras, RCA
- 26 (32) **WHISPERING** ... Nino Tempo and April Stevens, London
- 27 (31) **IF I RULED THE WORLD** ... Harry Secombe, Philips
- 28 (24) **THE DAVE CLARK FIVE (EP)** ... Dave Clark Five, Columbia
- 29 (25) **THE ROLLING STONES (EP)** ... The Rolling Stones, Decca
- 30 (23) **TWIST AND SHOUT (EP)** ... Beatles, Parlophone
- 31 (—) **FOR YOU** ... Rick Nelson, Brunswick
- 32 (27) **YOU'LL NEVER WALK ALONE**
Gerry and the Pacemakers, Columbia
- 33 (37) **POISON IVY** ... The Paramounts, Parlophone
- 34 (—) **CANDY MAN** ... Brian Poole and the Tremeloes, Decca
- 35 (39) **THERE I'VE SAID IT AGAIN** ... Bobby Vinton, Columbia
- 36 (28) **DON'T TALK TO HIM** ... Cliff Richard and the Shadows, Columbia
- 37 (43) **ALL MY LOVING** ... The Dowlands, Oriole
- 38 (30) **GERONIMO** ... Shadows, Columbia
- 39 (—) **MY SPECIAL DREAM** ... Shirley Bassey, Columbia
- 40 (49) **LOUIE LOUIE** ... Kingsmen, Pye
- 41 (35) **MONEY** ... Bern Elliott, Decca
- 42 (34) **NOT TOO LITTLE, NOT TOO MUCH** ... Chris Sandford, Decca
- 43 (—) **BOYS CRY** ... Eden Kane, Fontana
- 44 (36) **WHAT TO DO** ... Buddy Holly, Coral
- 45 (42) **SONG OF MEXICO** ... Tony Meehan, Decca
- 46 (—) **FEVER** ... Helen Shapiro, Columbia
- 47 (33) **THE BEATLES' HITS (EP)** ... Beatles, Parlophone
- 48 (46) **THE BEATLES No. 1 (EP)** ... Beatles, Parlophone
- 49 (50) **THAT LUCKY OLD SUN** ... Ray Charles, HMV
- 50 (40) **COUNTRY BOY** ... Heinz, Decca

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

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Swingle Singers, Philips
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Erroll Garner, Philips
4. **WHAT THE DICKENS! (LP)**
Johnny Dankworth, Fontana
5. **WEST SIDE STORY (LP)** ... Stan Kenton, Capitol
6. **IMPRESSION (LP)** ... John Coltrane, HMV
7. **ENCORE (LP)** ... Woody Herman, Philips
8. **SILVER'S SERENADE (LP)** Horace Silver, Blue Note
9. **PLAY BACH Vol 3 (LP)**
Jacques Loussier, London-Globe
10. **ELLA AND BASIE (LP)**
Ella Fitzgerald and Count Basie, Verve



Garner—at 3

Congratulations

THE SEARCHERS

on reaching number one in the charts with

NEEDLES AND PINS

PE 7N15594

It might have been Louis-T again

THE tragic death of Jack Teagarden robbed the jazz world of a possible renewal of his great partnership with Louis Armstrong.

Shortly before he died, he was offered his old chair in the Armstrong All-Stars, recently vacated by Trummy Young. Big T had delayed his decision because of his health.

Leonard Feather attended the funeral in Hollywood Hills and reports that the pallbearers were drummer Ray Bauduc, clarinetists Bob McCracken and Barney Bigard, pianist-composer Seger Ellis, deejay Sammy Taylor and Jack's friend and neighbour Adam Bell.

"I never once knew Jack to let down. He was tireless and always inspired," Barney Bigard told Feather.

Said trumpeter Mugsy Spanier: "This man was the complete musician—and one

of the few who were admired by the old guard and the youngsters alike."

And from Trummy Young: "There isn't a trombonist living who doesn't owe something to Jack. He had perfect control. He could play softly and still have complete command."

Last word from Ben Pollack, with whose band Big T spent his formative years: "This is the end of an era."

US Beatlemania

THE Beatles last week rated the rare honour of an editorial in the American Cash Box, which compared Beatlemania in the States with the early days of Elvis Presley.

"The group's significance, as far as the U.S. disc industry is concerned," says Cash Box, "is that they represent a sort of Old World revolution."

"Deepseated as the group is in the made-in-America heritage of rock-n-roll, it has set itself apart from our basic sounds with ingredients of its own—the Liverpool or Mersey sound."

The Beatles, it says, are "a reminder that much of what is being marketed today by U.S. labels seems rather stale and unoriginal."

Cash Box hopes that the Beatles, and other successful "foreign" groups, will stimulate "the development of a number of new sounds from the U.S.'s own masters of the rock-n-roll idiom."

Bruce to disband?

BIGGEST British jazz news of the week is that Bruce Turner is disbanding his Jump Band at the end of February.



Bruce was somewhat vague about future plans when I questioned him over a beer at Chelsea's Six Bells on Saturday—to be accurate I was supping the beer while Bruce worked his way through a box of chocolate-coated nuts.

"I think the current band is fine but we are not playing what I want to play, jump music," Bruce told me.

I don't think anybody in Britain plays it and I may end up with a band that is just an accompaniment for me.

"Another thing that has a bearing on my attitude is that I get embarrassed in front of an audience that doesn't dig what we are playing. I can't stand not giving the customers what they have paid for."

"I am thinking of having a band that does two different types of music."

"We would play the same in jazz clubs but on other jobs I want to play a broader music—perhaps where jazz

Dennis Tanner keeps abreast of show-business news in Granada's Coronation Street . . . by reading Melody Maker. Viewers saw this shot of Philip Lowrie, who plays Dennis, in last week's show.

coincides with things like boogie woogie and real rhythm-and-blues.

"I'm afraid it's all a bit vague at the moment and I may not do any of it—I might go the States instead."

Dramatic Temps

THE Temperance Seven are to appear in their second Spike Milligan-John Antrobus play, "The Royal Commission Revue," which opens at London's Mermaid Theatre on March 11.

Brian Innes, of the Temps, tells me that John Antrobus keeps stopping him in the street, showing him scraps of paper and saying: "I have written in a new bit for you."

"If this keeps up we shall have all the speaking parts

and they will have to get somebody else in to play the music," says Brian.

Marian McP

MARION McPartland writes to tell me she has taken over from Teddy Wilson with London's Establishment company in New York—and she is very impressed with singer Carole Simpson.

Marion has just finished an album with strings, doing originals by Billy Taylor, Kai Winding, Coleman Hawkins and Al Cohn.

"Hawkins' tunes," she says, "are some of the most beautiful melodies I have heard."

She also reports that Dill Jones is very enthusiastic about the new Bob Wilber group which he has just joined.



STAN KENTON — "jazz is dead!"

I HEAR THAT . . .

STAN KENTON declared in New York last week that "jazz is finished." He added: "Jazz stars will simply not rise as they have in the past. We have seen our last Ellington. There are no more contributions to make."

DENNY DENNIS was reunited with CHARLIE SHAVERS in Manchester last week. The British singer and American trumpeter hadn't met since both were in the TOMMY DORSEY band in 1949.

MM advertising man TREVOR HALLING scored four goals in the combined MM-DECCA football teams 6-2 defeat of JOHNNY JONES Jazz XI on Sunday. Decca's ALAN DONALDSON scored the other two for the winners. Appropriately Johnny got both his team's goals. MM plays PHILIPS at Finsbury Park next Sunday.

BERT WEEDON may fly to the States to help launch his new guitar tutor there . . . BERN ELLIOTT is threatening to bring back a kilt from his Scottish tour.

THE ANIMALS drew nearly three times the usual Thursday crowd for the first R&B night at London's Jazzshows Jazz Club . . . Composer-arranger JOHNNY MANDEL is in Paris working on the score for a new film, "The Americanisation of Emily."

The ACKER BILK fan club received an application for membership from CHRIS BARBER. Turned out to be a girl of that name from Sittingbourne, Kent . . . SELMER chief BEN DAVIS has hired publicist LES PERRIN.

A certain music publisher is still kicking himself for turning down the BEATLES' songs when they first started . . . LOUIS ARMSTRONG has cut his first single in years. "Hello Dolly", theme of the new Broadway hit musical.

RUSS CONWAY is Chairman of a committee setting up a "Tribute to MICHAEL HOLLIDAY" concert at London's Prince of Wales Theatre on April 19. Proceeds will go to Mike's 14-year-old son.



HOHNER

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as played by **STEVIE WONDER**

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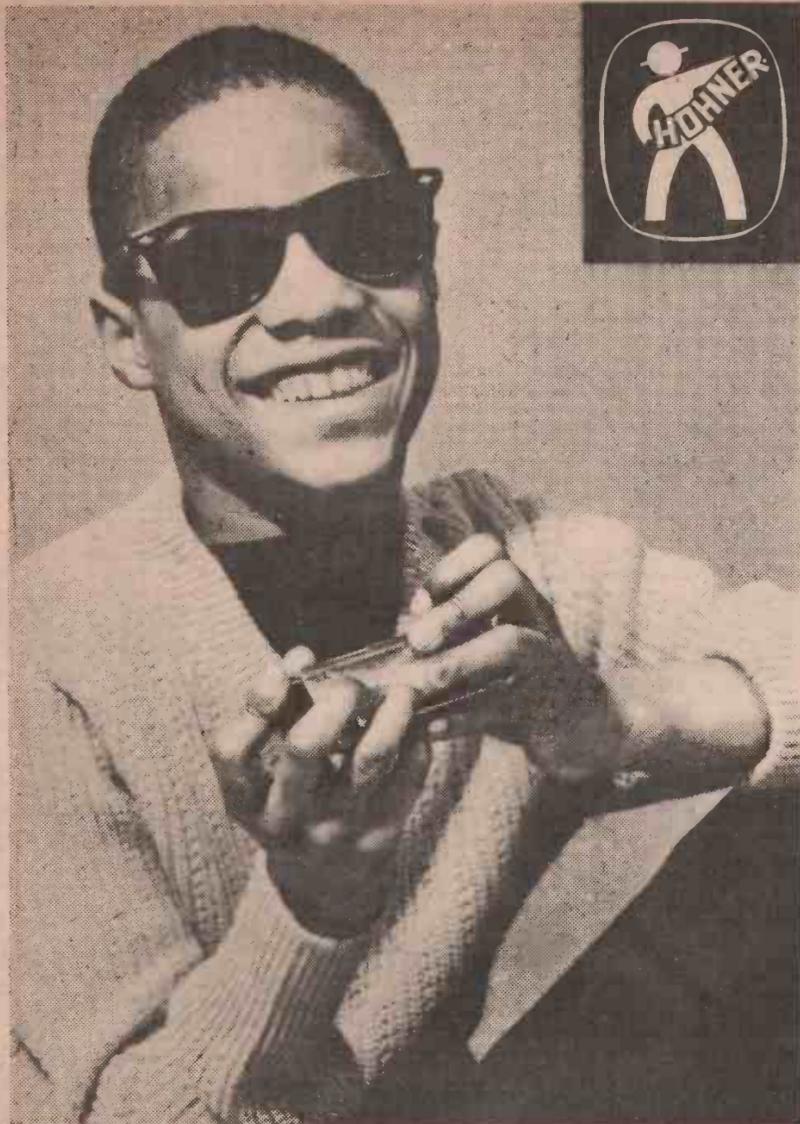
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SHOWBIZ NEWS ROUNDUP

Ella-Oscar-Eldridge tour dates

ELLA FITZGERALD, accompanied by the Roy Eldridge Quartet, plus the Oscar Peterson Trio, opens a British tour at London's Finsbury Park Astoria on March 21.

The quartet comprises Eldridge (tpt), Tommy Flanagan (pno), Bill Yancey (bass) and Gus Johnson (drs).

The Peterson Trio, which will have its own spot on the tour, comprises Oscar (pno), Ray Brown (bass) and Ed Thigpen (drs).

Other tour dates are Odeon, Hammersmith (March 22), Birmingham (25), Sheffield (26), New Victoria, London (Good Friday), Brighton Dome (Easter Saturday), Leicester (29).

Newcastle (April 2), Glasgow (3), Nottingham (4), Leeds (5), Manchester (8), Cardiff (9), Bristol (10), Croydon (11), Belfast (14) and Dublin (15). The last two dates will be Ella's first Irish shows.

An Ella-Eldridge-Peterson TV spectacular is being planned.

Getz at Scott's

AMERICAN tenor star Stan Getz opens a month's season at London's Ronnie Scott Club on March 3.

He will fly to Britain direct from the States after ending a

tour in Toronto, on February 29. Ronnie Scott told MM: "We are awaiting permission from the Home Office but otherwise everything is settled."

"We shall give Stan a choice of accompanists but we expect he will be backed by the usual group, the Stan Tracey Trio."

"Because of the cost of such an attraction we shall be charging 30s to hear Getz."

Getz entered the pop charts last year with his collaboration with guitarist Charlie Byrd on "Desafinado." Byrd will be in Europe around the same time and may be in London to see Getz.

Lee Lewis dates

FIRST dates for the British tour by Jerry Lee Lewis next month were announced this week.

On March 19, Lewis will telecast his own TV spectacular for Granada, for screening later.

Next day, he stars at Birmingham, where the rest of the bill comprises four local beat groups.

Other venues fixed include Bloxwich, Staffs (23), London (24), York (25), Kingston (26), Coventry (28) and Manchester Belle Vue (29).

The Paramounts, the Animals and the Flintstones will be among other acts on various Lewis shows. The Nashville Teens, a British group which will probably accompany Chuck Berry during his forthcoming tour here, will back Jerry Lee.

More dates are now being set up.

Cotton goes R & B

MIKE COTTON has formed an R&B group which will operate in conjunction with his Jazzmen.

All the current members of the Jazzmen are included in the group except bassist Derek Tearle who will still be used on jazz club dates. Guitarist Tony Pitt, from the Alex Welsh band, joins Mike in two weeks. Line-up of the R&B group will be Mike (tpt, harmonica, vcls), Johnny Beecham (tmb, pno, vcls), Johnny Crocker (alto, tnr),

Dave Rowberry (organ, pno), Tony Pitt (lead gtr), Stu Morrison (bass gtr) and Jimmy Garforth (drs).

Mike will lead the R&B group exclusively on ballroom and rhythm-and-blues club dates. For jazz club dates both groups will be used.

Billy J. back

AMERICAN songwriters Mort Shuman and Doc Pomus, who have penned dozens of hits including some of Elvis Presley's, are the composers of Billy J. Kramer's new single, out on February 14.

It is "Little children."

Kramer returns from his Scandinavian tour on February 16. His TV dates include "Lucky stars" (February 22) and "Ready steady go" (28), and he broadcasts on "Easy beat" (23).

Kramer and Cilla Black join American hit-maker Gene Pitney on a British tour, opening at Nottingham on March 28.

Matt: Copacabana

MATT MONRO is in line for his first cabaret season at New York's famous Copacabana nightclub.

Impresario Vic Lewis, who fixed the appearances at New York's Carnegie Hall for the Beatles and Shirley Bassey, flies to the States on February 10.

"I plan to fix the date for Matt's opening at the Copacabana as well as other business details," says Lewis, who also arranged the Caravelles' American tour.

Monro, currently starring in cabaret in Sydney, Australia, returns to London next Monday (3) to start rehearsing for his role in the Eurovision Song Contest. Matt goes to Copenhagen to represent Britain in the contest final on March 7.

'5-4-3-2-1' for US

MANFRED MANN'S "5-4-3-2-1" hit is to be released in America soon.

The group this week signed an agency contract with London's Blackburn-Lewis agency, which represent in Britain General Artists Corporation —



ELLA—March opening.

America's most powerful agency.

"We will be setting up an American trip for Manfred soon" Lewis told MM.

The group is on TV's "Lucky stars" on Saturday (February 1) and "Ready steady go" (7).

On February 16 Mann joins the Crystals-Joe Brown tour.

Ball-man's fall

RON WEATHERBURN, pianist with Kenny Ball's Jazzmen fell 30 feet in an Edinburgh hotel last Thursday and was rushed unconscious to hospital.

He suffered a cut right eye, when his spectacles broke, and his body is severely bruised. Ron was expected to be sufficiently recovered to return to London yesterday (Wednesday) and it is hoped he will rejoin the Jazzmen by next week.

Former Charlie Galbraith pianist Pat Mason has been deputising for Ron, including the band's Pye recording session on Wednesday, and this Saturday's BBC "Jazz Club."

The Ball band flies to Italy for TV dates in Milan on February 12 and 13.

US votes Miles

READERS of America's Playboy magazine, voting in its annual jazz poll, gave top honours to Miles Davis (tpt), J. J. Johnson (tmb), Cannonball Adderley (alto), Stan Getz (tnr), Pete Fountain (clt), Dave Brubeck (pno), Charlie Byrd (gtr), Gerry Mulligan (bar), Ray Brown (bass) and Joe Morello (drs).

Brubeck also took the Combo prize, and the singers were Sinatra and Ella Fitzgerald. A second poll, voted in by last year's winners, came up with seven artists who scored double victories—Sinatra, Ella, Getz, J.J., Mulligan, Brown and the Brubeck Quartet.



Four of the Ray Premru Quintet — Eddie Blair, Bob Efford, Premru and Kenny Clare — are pictured during the BBC "Jazz Club" airing of the first of Peter Burman's "Jazz Tête-a-Tête" shows to be sponsored by Melody Maker. The large new hall of the Chelsea College of Science and Technology was packed for the airing on Saturday, which was preceded by a two-hour concert-dance. The show proved to me that Johnny Scott is currently Britain's most interesting jazz composer, his group proving highly stimulating. Other highspots were Efford's fine tenor, Blair's consistently good trumpet playing and, the smooth mainstream of the Danny Moss Quartet.—B.D.

Bigger-value MM

MELODY MAKER is today increased in price for the first time in 13 years.

The longest-established British jazz and pop weekly has cost 6d since 1951.

Threepence more in 1964 is a small increase to pay for your favourite music weekly.

Melody Maker is still the only British publication giving extensive coverage of all aspects of music: pop, jazz, folk and country-and-western.

Today's price change means that MM will be able to offer its readers more news, more features, more pictures and more behind-the-scenes gossip.

TOPS IN JAZZ AND POPS, MELODY MAKER REMAINS UNBEATABLE VALUE, AND AT 9d WEEKLY A PAPER NO MODERN MUSIC FAN CAN AFFORD TO MISS.

NAMES IN THE NEWS

CRYSTALS' "Little boy", due for release in Britain tomorrow (Friday) has been withdrawn because it is considered "not up to their usual standard", says Decca.

HELEN SHAPIRO for Polish tour from October 1, plus visits to Mauritius, Nairobi and Madagascar. U.S. singer HELEN MERRILL flies into Britain this month to record LP.

HEINZ for Rhyd summer season from June 26. He starts tour of Finland on April 20. American organist FRANK RENAULT currently on British tour to promote popularity of LOWREY organs.

PETER JAY and Jaywalkers for ATV's "Arthur Haynes show" (February 22) and ABC-TV's "Lucky Stars" (29). ETHEL MERMAN for cabaret season at London's Talk of the Town from February 19.

"Black Nativity," gospel play starring MARION WILLIAMS and ALEX BRADFORD Singers, returns to Europe in July or August and may play Britain again. ALEX WELSH Band records LP for Columbia today (Thursday). Guest artist is clarinetist ARCHIE SEMPLE. Guitarist DIZ DISLEY will play guitar with the Welsh

band on in-London dates, replacing TONY PITT, who leaves Welsh soon to join MIKE COTTON.

SWINGING BLUE JEANS for Channel Islands in March for concert. They are on TV's "For teenagers only" (February 6) and "Crackerjack" (12). New Southern TV series, "Tuesday day date," starts February 4 with SEARCHERS. DUSTY SPRINGFIELD follows (11), plus DAVE CLARK FIVE (25). In New York, SAM FIVASE, former editor-in-chief of Billboard music magazine, has become editor-in-chief and publisher of the weekly Music Reporter.

Guitarist BILLY KINSLEY quitting MERSEYBEATS after their EP recording session next week. "I am physically whacked," he told MM. Group seeking replacement.

First signing by independent record production firm run by LARRY PARNES and BILLY FURY is TRENDS beat group. Their first release is BEATLES' "All my loving" CHEYNE'S R&B group taking over Monday residency at London's Marquee from MANFRED MANN. GERRY MARSDEN has written new TOMMY QUICKLY record release "Prove it," out on Feb. 11. Gerry and Pacemakers for TV's "Five o'clock club" on February 3 and "Ready steady go" tomorrow (Friday). Ex-NAT CONELLA drummer BOBBY SMITH leading quartet in London shows "Nights at the Comedy Theatre" . . . ROG WHITTAKER and Companions for Light's "Easy beat" on February 15 followed by Irish TV shows.

Searchers—now

at No.1 — for

Israel, S. Africa?

THE Searchers — whose "Needles and pins" hit the top of the MM Pop 50 this week—have been offered more overseas dates.

Their agent, Tito Burns, is currently negotiating a proposed trip for the group to Israel and South Africa in June.

The Searchers' German visit has been extended to three days.

They go to Berlin for TV on February 14 and the following day will be in Hamburg for more TV and a one-nighter at the Star Club where they played three seasons before hitting the bigtime.

They return to Berlin on February 16 for a concert at the Deutschland Halle.

Instead of a resident summer season this year, the group plays a series of Sunday seaside concerts. Set so far are dates at Great Yarmouth, on July 19, August 2 and 16 and September 6.

Work on their third film may now be postponed until April. The group will have straight acting roles as well as singing and playing. Tentative title of the film is "The Givers".

The Searchers star in the new BBC-TV series, "Hi There" on February 18. They air in "Go, Man, Go!" (7) and "Saturday Club" (29).



HELEN—for Poland.

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Nº1 OUT NOW 2'6

CAUGHT IN THE ACT

THE MERSEYBEATS, who claim to be the only "slow beat" exponents in Liverpool, hit hard at the eardrums in a packed Manchester teen night club this week.

The group's sound is well controlled and founded on good instrumental technique, their lead guitarist Tony, being above average in a crowded profession.

They feature gimmick instru-

ments, like the kazoo, and their beat is definitely more mellow than the brand hammered out by their fellow Liverpudlians.—B.C.

AMERICAN singers seem to have greater confidence and ability to project lyrics than is displayed by their British counterparts.

Joy Marshall carried on the

American tradition during her week at London's Ronnie Scott Club when she combined good material with punchy attack and excellent diction.

With the accompanying Stan Tracey Trio, Tony Kinsey proved that he is easily the best British drummer to put behind a singer — tasteful, never too loud and listening to what goes on around him.—B.D.



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SHOWBIZ * QUIZ



YOUR CHANCE TO WIN A £150 BEAT DRUM KIT

BEAT OUT that rhythm on the drum—it's a great new MM Showbiz Quiz with a £150 top prize! Anyone can enter—anyone can win!

All you have to do is answer the quiz questions on pop and jazz, cut out the page, or write your answers on separate paper, and KEEP THEM TILL NEXT WEEK when the second part of the Quiz appears.

In the last two years, the MM has given away hundreds of pounds worth of prizes—guitars, bass guitars and other instruments, and records—in a series of superb competitions.

Now, for the first time, the MM is offering a great drum kit—a Rogers—as used by Dave Clark, "Glad all over" hit star.

Besson and Company have co-operated with us in presenting this fabulous first prize.

And the winner will receive it from Dave Clark, and be invited to attend one of the top beat group's recording sessions! For 25 runners-up, there is an LP each of their choice.

If you are a beat fan, you can't afford to miss this chance to own a wonderful set of drums! Start NOW on the fun-to-fill-in quiz.

And don't miss next week's MM containing the second part of the competition and sending instructions. LET THERE BE DRUMS—FOR YOU!

1. Which famous jazz drummer's life story was filmed.

6. What club in Hamburg is famous for the beat stars it has featured.

11. Who wrote and originally recorded "Hippy hippy shake"

2. What do drummers Cozy Cole and Sandy Nelson have in common in their recording careers.

7. Who was the drummer with the Beatles before Ringo Starr.

12. Name any six Elvis Presley films.

3. The Beatles are No. 1 in the American hit parade. Which was the last British record to do this.

8. What famous singer's brother is a beat drummer.

13. Who are the famous folk artists who wrote (a) Where have all the flowers gone; (b) Blowing in the wind.

4. Name the British songstress who had a big hit with "Freight train"

9. What do American singer Jackie de Shannon and the Searchers have in common.

14. Which one of these instruments is the odd one out and why: timbales, maraccas, guiro, claves, tiple.

5. Which British artist was billed in the USA as "the Irish hillbilly" after his No. 1 hit there.

10. Who are the regular drummers with the following outfits: (a) Dave Brubeck Quartet; (b) Duke Ellington Orchestra; (c) John Coltrane Quartet.

15. Which famous Latin American band-leader played drums on a Fats Waller recording session.

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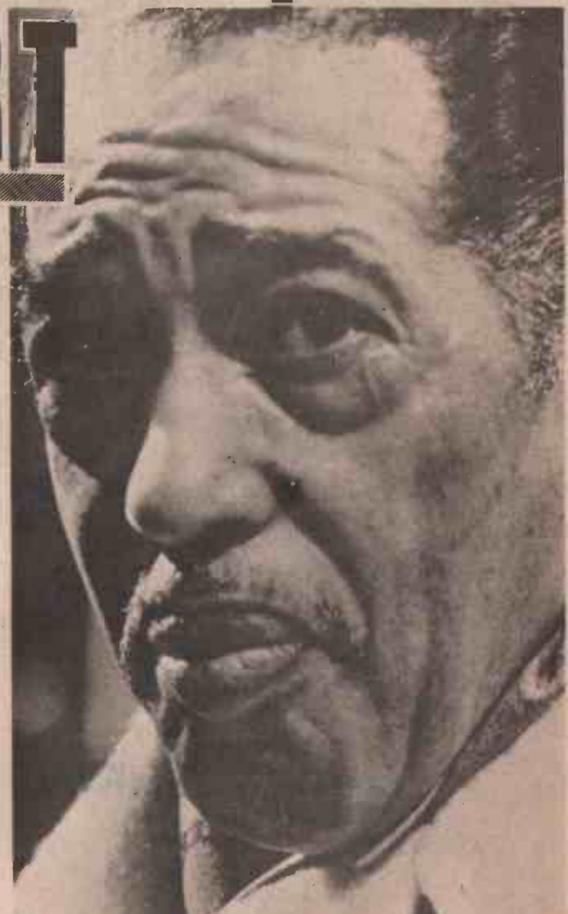


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'THEY'RE TRYING TO MAKE ME A PIANO PLAYER'

I'LL HAVE TO START PRACTISING...



DUKE ELLINGTON and his incomparable orchestra are due to open their third post-war tour of Britain on February 15 at London's Royal Festival Hall.

Any tour by Ellington is likely to be the musical event of the year for jazz-minded music lovers.

Over the transatlantic telephone, I naturally asked about the men Ellington would be bringing with him. The same band as

MELODY MAKER'S MAX JONES PHONES DUKE ELLINGTON IN THE STATES ON THE EVE OF HIS BRITISH TOUR.

last time, he told me, with the exception of two trumpet players.

The trumpets are again led by Cat Anderson, who has left and rejoined the section since we last saw the orchestra in January '63. And Cootie Williams?

"Yes, Cootie's in," said Ellington. "And Rolf Ericson and Herbie Jones are the other trumpets."

"Ray Nance is out—he's going to stay in New York. Cat Anderson, yes, sure! Cat was with me at Basin Street."

I reminded Duke that I had never seen him in Europe with any post-war group—even his miniature Palladium troupe of 1948—which didn't have Ray Nance on board.

"Yes, I know, he's been with me a long time," Ellington said. "We miss him—a wonderful man."

So the rest of the brass will be, barring accident, Lawrence Brown, Buster Cooper and Chuck Connors.

Singers

As before, the marvellous reeds comprise Hodges, Procope, Hamilton, Gonsalves and Carney.

Ernie Shepard is on bass, and Sam Woodyard at the drums.

No singers then? Not bad news so far as I am concerned. I asked the reason. "We decided against a singer this time," Ellington explained.

"As you know, Milt Grayson left us some while ago and we have no singer at present. Sylvia DeSayles just worked with us at Basin

Street East. She isn't with the band.

"You see, we haven't been encouraged by European audiences to use a singer... by the European jazz audience, that is.

"It's no use having a vocalist do just one number. You have to present him or her in a worthwhile way."

Guests

"In the States they are considered as entertainment, but European jazz audiences seem to be against entertainment..."

Ellington laughed a little at this point and finished his explanation... "or something like that."

I assured him the majority of our jazz people would prefer to hear band music in place of singers, or perhaps some Ellington piano. Would he be featuring himself?

"Oh, I don't know... do you think they'd like that?" Duke asked. "Columbia just released my 'Piano in the foreground' album, and they're trying to make a piano player out of me."

Might we hear any of the pieces he recorded with Max Roach and Charlie Mingus?

"You know, very many of those were spur-of-the-moment things. If I'm going to do anything like that, I'll have to start practising."

Ellington mentioned his other "with guest" albums, those with Hawkins and Coltrane, and I asked if he intended recording with other stars... with singers, for example. Had he ever thought of writing for Sarah Vaughan?

"It's funny," he said, "we were talking about that not long ago. I'd like to write something for Sarah, but the difficulty is labels. We'd have to have it done between labels."

"Right now, with Reprise, it's difficult. As for new records by the band, we have other things in the can with Reprise."

"Then there's the 'My People' cast album we made between labels for Contact. There's a lot of good stuff in it, and a lot of good singers including Joya Sherrill and Lil Greenwood."

"We've got the spirituals, some gospel, and we've got the blues in it—'Come Sunday' from 'Black, Brown and Beige,' with a new lyric."

I had asked Ellington a little earlier about the Freedom Movement, and whether it had inspired any compositions, and he pointed out that his show, "My People," had a socially significant theme.

Symphony

"It ends with the direct question: 'What colour is virtue, what colour is love?' We recorded it originally for Mercer Records, and it was released on Contact."

"We've got some new material in there, and I hope you will hear some of it when we come over. Another new release is 'The Symphonic Ellington' on Reprise, which we made in Europe last year with four orchestras in Hamburg, Stockholm, Paris and Milan."

"Our 'Night creatures' is on that LP. Yeah, we've performed that with many of the symphony orchestras around the

States. Oh, it has three movements and lasts about fifteen minutes." I'd heard that Duke wrote some new material while he was convalescing in the East.

"No," he said, "but I've been planning like crazy. The music's not written yet, though I hope to have it ready by the time we get to Britain."

"I was inspired by all that I heard out there. We went to Syria, Jordan, Afghanistan, Ceylon, Iran, Iraq, Lebanon, Kuwait, Pakistan and India. We spent four and a half weeks in India."

"Through most of the places you hear this tremendous sameness of sound in the music. It has this exotic flavour, it's a general feeling, and I didn't know about it."

"It's like our stuff upside down... beautiful, strange, complex and vast. Their whole world is like ours upside down."

"Oh yes, I hope to have that ready. I'd like to premiere that at my first London concert."

Duke's Middle East tour was cut short by the death of President Kennedy, which was a sort of double blow for Ellington.

"It was originally for fifteen weeks," he told me, "and we did eleven or twelve."

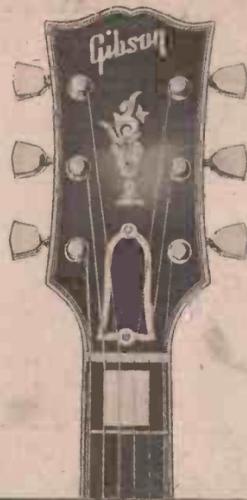
"NATURALLY I WAS DISAPPOINTED. BUT I GUESS FATE IS BEING KIND TO ME, AS ALWAYS. IT DOESN'T WANT ME TO BECOME TOO FAMOUS TOO YOUNG."

SEEN THE POLL?

(Looks like a Gibson ad.)

- 1 Wes Montgomery*
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- 4 Charlie Byrd
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AN ORCHESTRA IN YOUR POCKET

EVEN before the current beat craze increased the popularity of the harmonica, more than a million were sold every year by Hohner, who have specialised in the instrument for over 100 years.

Sales are now prodigious. Teenagers regard the mouth-organ as an expressive new sound.

They like it because it is inexpensive and handy, easy to slip into the pocket. They feel that they are carrying their own orchestra around with them.

Which harmonica should you choose and how do you learn to play it? Ace soloist Tommy Reilly offers these useful tips: With a little perseverance, anyone can play a harmonica, without musical knowledge, sufficient to provide personal entertainment.

With hard practice, you can become very capable.

If it is any encouragement, both Larry Adler and myself are entirely self-taught. However, you shouldn't try to copy professionals. Every player should endeavour to develop his own style.

The diatonic harmonica, which originated many years before the chromatic, is still considered by many artists to be more suitable for certain types of music, like folk, blues, rock, etc.

It requires less technique than the chromatic harmonica. The secret of making it sound really effective—as demonstrated by artists like Sonny Boy Williamson, Sonny Terry and the late Cyril Davies—is largely "feel-

TOMMY REILLY

ing". But the chromatic harmonica has far greater possibilities and is used by a wide range of artists, including myself, Larry Adler, Frank Field, Little Stevie Wonder, the Beatles, the Rolling Stones and the Three Monarchs.

Chords

My own choice is the Super Chromonica, and I use only one model, in the key of C.

I don't believe in using several models in different keys. Anyone who does so will never become proficient.

To meet the prevailing trend, I have designed a simple diatonic harmonica, called the Rhythm-and-Blues, inspired by my 16-year-old son, David.

He told me that present-day teenagers did not take to the harmonica because the chords played, when they picked it up and blew a handful of notes, were not those they are accustomed to hearing in modern pop music.

There are two versions of the six-chord R and B harmonica, which is purely a rhythm instrument, ideal for use in groups, or accompanying singers.

One is for rock, blues, folk music, etc. The other is for trad, Dixieland, etc.—CHRIS HAYES.



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Melody Maker Readers Jazz Poll



TUBBY HAYES —four titles

TUBBY HAYES is still Britain's top jazzman — and pianist **Brian Auger** is its fastest rising star. That is the verdict of MM readers in the 1964 Jazz Poll.

Tubby retained all four of his titles — Musician of the Year, leader of the best combo, top tenorist and vibist. In addition, his occasional large group was voted fourth among the big bands; he was rated fifth on alto and baritone saxes, two instruments I haven't heard him play in the past year; second on flute; and second in the

Tubby still top but Auger is rising fast

arranger and composer sections.

If he grew an extra head I'm sure he would get into the top three vocal groups.

Auger's rise has been impressive. Not only is he the New Star, but he also just pipped Stan Tracey for the number one pianist spot and his Trinity were placed second to the Hayes Quintet among the small groups.

Johnny Dankworth, always, chalked up a series of wins — top big band, composer and arranger — although Joe Harriott regained the alto crown which he lost to Dankworth last year.

George Chisholm is another who regained his crown after coming second to Keith Christie among the trombonists last year.

There were two more changes at the top—Jimmy Deuchar taking over as boss trumpet man and Allen Ganley as top drummer. Both, incidentally, being members of the Hayes Quintet.

Apart from Hayes and Dankworth, those who retained their titles were Matt Monro (Male Singer), Cleo Laine (Female Singer), Polka Dots (Vocal Group), Sandy Brown (clt), Ronnie Ross (bari), Johnny Scott (flute), Dave Goldberg (gtr), Johnny Hawksworth (bass) and Shake Keane (Miscellaneous Instruments).

Last year, the Poll had a special section for trad musicians. How did they fare this year when thrown back in the general melee?

Easiest

Of last year's trad winners, George Melly (Male Singer), Otilie Patterson (Female Singer), Chris Barber (tmb), Acker Bilk (clt) and Ron Weatherburn (pno) all made the first three of their sections, and Kenny Ball made fourth trumpet. But the Barber Band could



AUGER — New Star

DANKWORTH — big band

CHISHOLM —trombone

only make ninth among the combos, Lennie Hastings seventh among the drummers, while Mickey Ashman (bass) and Eddie Smith (bjo) vanished from view altogether.

The easiest victories? The Polka Dots among the vocal groups and Ronnie Ross on baritone.

The closest were among the pianists and trombonists, while Cleo Laine had her closest battle yet, with Annie Ross just losing out.

In the World Section of the Poll (see overleaf) there were seven different winners from the previous year.

Duke Ellington ousted Count Basie from the top big band slot, adding this to his other crowns as Musician of the Year, composer and arranger.

The Modern Jazz Quartet took over from Dave Brubeck as leading world combo. Other new winners were the Four Freshmen (Vocal Groups), Cannonball Adderley (alto), Ray Brown (bass)

— back at the top after last year's defeat by Charlie Mingus — and Roland Kirk (Miscellaneous Instruments).

The world New Star is trumpeter Freddie Hubbard, currently with Art Blakey's Jazz Messengers.

Second

It was no change for Frank Sinatra (Male Singer), Ella Fitzgerald (Female Singer), Miles Davis (tpt), J. J. Johnson (tmb), Jimmy Giuffre (clt), John Coltrane (tnr), Gerry Mulligan (bari), Frank Wess (flute), Erroll Garner (pno), Wes Montgomery (gtr), Joe Morello (drs) and Milt Jackson (vibes).

Roland Kirk's British visit obviously impressed voters for, in addition to his Miscellaneous Instruments win, he came second to Ellington as Musician of the Year and second to Frank Wess on flute.

World results overleaf.

RESULTS—British section

Musician of the year

Rank	Musician	Per cent
1	TUBBY HAYES	33.51
2	JOHNNY DANKWORTH	18.64
3	RONNIE SCOTT	6.40
4	Humphrey Lyttelton	4.33
5	Kenny Ball	4.33
6	Brian Auger	4.33
7	Joe Harriott	3.76
8	Ted Heath	2.63
9	Ken Colyer	2.07

Big band

Rank	Musician	Per cent
1	JOHNNY DANKWORTH	55.01
2	TED HEATH	23.11
3	JOHN WILLIAMS	5.81
4	Tubby Hayes	5.08

Small group

Rank	Musician	Per cent
1	TUBBY HAYES	30.44

Male singer

Rank	Musician	Per cent
1	MATT MONRO	34.48
2	GEORGE MELLY	24.66
3	MICK EMERY	11.14
4	Bobby Breen	7.69
5	Long John Baldry	4.54
6	Barry Keith	2.91
7	Clive Peterson	2.38

Female singer

Rank	Musician	Per cent
1	CLEO LAINE	27.16
2	ANNIE ROSS	23.59
3	OTILIE PATTERSON	12.10
4	Joy Marshall	2.88

Vocal group

Rank	Group	Per cent
1	POLKA DOTS	70.33
2	MICK EMERY GROUP	9.56

Trumpet

Rank	Musician	Per cent
1	JIMMY DEUCHAR	23.48
2	HUMPHREY LYTTTELTON	18.50
3	SHAKE KEANE	9.66
4	Kenny Ball	9.43
5	Kenny Baker	6.93
6	Alan Elsdon	6.76
7	Ken Colyer	4.09
8	Pat Halcox	2.84
9	Ken Wheeler	2.13
10	Bert Courtney	1.77

Trombone

Rank	Musician	Per cent
1	GEORGE CHISHOLM	19.95
2	KEITH CHRISTIE	17.95
3	CHRIS BARBER	16.17
4	Phil Rhodes	7.86
5	Don Lusher	6.65
6	John Picard	5.03
7	Ken Wray	4.43
8	Johnny Mumford	4.23
9	Roy Crimmins	3.83
10	John Bennett	3.62

Clarinet

Rank	Musician	Per cent
1	SANDY BROWN	27.54
2	VIC ASH	21.82
3	ACKER BILK	8.68
4	Johnny Barnes	7.83
5	Monty Sunshine	7.45
6	Archie Semple	5.50
7	Dave Jones	3.17
8	Tony Coe	2.96
9	Henry McKenzie	2.75

Alto

Rank	Musician	Per cent
1	JOE HARRIOTT	31.49
2	JOHNNY DANKWORTH	21.34
3	BRUCE TURNER	15.69
4	Tony Coe	6.88
5	Tubby Hayes	4.62
6	Graham Bond	4.18
7	Johnny Barnes	4.18
8	Alan Branscombe	3.52

Tenor

Rank	Musician	Per cent
1	TUBBY HAYES	50.28
2	RONNIE SCOTT	15.94
3	DANNY MOSS	7.69
4	Dick Morrissey	5.25
5	Don Rendell	4.54
6	Tony Coe	4.12
7	Jimmy Skidmore	2.25
8	Tommy Whittle	1.87

Baritone

Rank	Musician	Per cent
1	RONNIE ROSS	63.19
2	JOE TEMPERLEY	11.56
3	HARRY KLEIN	9.39
4	Glen Hughes	3.88
5	Tubby Hayes	2.89

Flute

Rank	Musician	Per cent
1	JOHNNY SCOTT	67.74
2	TUBBY HAYES	22.58
3	HAROLD McNAIR	2.91

Piano

Rank	Musician	Per cent
1	BRIAN AUGER	20.37
2	STAN TRACEY	18.67

Guitar

Rank	Musician	Per cent
1	DAVE GOLDBERG	45.01
2	DIZ DISLEY	18.73
3	ALEXIS KORNER	6.32
4	Ray Dempsey	6.08
5	Tony Pitt	5.35
6	Mick Emery	5.10
7	Ken Sykora	1.74

Bass

Rank	Musician	Per cent
1	JOHNNY HAWKSWORTH	27.60
2	SPIKE HEATLEY	17.50
3	RICK LAIRD	14.40
4	Mick Gilligan	10.60
5	Malcolm Cecil	9.85
6	Kenny Napper	6.75
7	Vic Pitt	5.75
8	Coleridge Goode	3.25
9	Lennie Bush	3.0
10	Brian Brocklehurst	3.0

Drums

Rank	Musician	Per cent
1	ALLAN GANLEY	18.23
2	PHIL SEAMAN	12.24
3	RONNIE STEPHENSON	10.78
4	Phil Kinorra	8.27
5	Tony Kinsey	7.70
6	Keith Webb	5.45
7	Lennie Hastings	4.88
8	Ronnie Verrell	3.19
9	Ron Bowden	3.19
10	Johnny Richardson	3.0

Vibes

Rank	Musician	Per cent
1	TUBBY HAYES	59.65
2	BILL LE SAGE	32.12
3	LENNIE BEST	1.51

Miscellaneous

Rank	Musician	Per cent
1	SHAKE KEANE (flugelhorn)	29.72
2	ALAN HAVEN (organ)	18.06
3	JIMMY DEUCHAR (mellophonium)	7.20
4	Graham Bond (organ)	5.85
5	Humphrey Lyttelton (tenor horn)	4.95
6	Cyril Davies (harmonica)	4.50
7	Don Rendell (soprano sax)	4.05

Arranger

Rank	Musician	Per cent
1	JOHNNY DANKWORTH	44.53
2	TUBBY HAYES	15.46
3	KENNY GRAHAM	4.79
4	Johnny Keating	4.26
5	Dave Lindup	3.19

Composer

Rank	Musician	Per cent
1	JOHNNY DANKWORTH	39.54
2	TUBBY HAYES	18.97
3	KENNY GRAHAM	4.51
4	SANDY BROWN	4.51
5	Joe Harriott	3.95
6	Bill Le Sage	3.38

New star

Rank	Musician	Per cent
1	BRIAN AUGER	33.33
2	SHAKE KEANE	7.44
3	MIKE FELANA	6.38
4	Graham Bond	4.96
5	Mick Emery	4.63

Thank you all very much

MATT MONRO

DAVE GOLDBERG

Thanks The "MELODY MAKER" and its READERS

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Thanks to all our British fans and friends for again voting us your favourite American jazz combo in Melody Maker's 1964 Poll.



THE MODERN JAZZ QUARTET

John Lewis* Milt Jackson* Percy Heath* Connie Kay

in person

this Spring in Great Britain and on a fourteen-country* concert tour of Europe, with guest soloist Laurindo Almeida on guitar.

Venue	Date	Venue	Date
ROYAL FESTIVAL HALL, LONDON	APRIL 18	DE MONTFORT HALL, LEICESTER	APRIL 23
ODEON, HAMMERSMITH	APRIL 19	TOWN HALL, BIRMINGHAM	APRIL 24
COLSTON HALL, BRISTOL	APRIL 21	FREE TRADE HALL, MANCHESTER	APRIL 25
PHILHARMONIC HALL, LIVERPOOL	APRIL 22	NEW VICTORIA, LONDON	APRIL 26

* March 2nd thru June 5th: Italy, France, Sweden, Norway, Denmark, Finland, Belgium, Holland, Germany, Austria, Switzerland Spain Yugoslavia and Poland.

Soon to be released on London Atlantic Records: The Modern Jazz Quartet's newest LP, "THE SHERIFF"

Melody Maker Readers Jazz Poll



ROLAND KIRK topped the Miscellaneous Instruments.

RESULTS—world section

Duke takes big band honours

Musician of the year

1	DUKE ELLINGTON	27.72
2	ROLAND KIRK	11.09
3	MILES DAVIS	6.47
4	John Coltrane	4.63
5	Count Basie	4.63
6	Stan Kenton	4.25
7	Louis Armstrong	4.25
8	Erroll Garner	3.14
9	Dizzy Gillespie	2.96
10	Gerry Mulligan	2.96

Big band

1	DUKE ELLINGTON	38.18
2	COUNT BASIE	26.86
3	STAN KENTON	11.65
4	Woody Herman	6.25
5	Quincy Jones	3.55
6	Gil Evans	3.04
7	Gerry Mulligan	2.19
8	Ted Heath	1.69

Small group

1	MODERN JAZZ QUARTET	15.15
2	DAVE BRUBECK	12.41
3	OSCAR PETERSON	10.95
4	Cannonball Adderley	8.38

5	Miles Davis	7.66
6	Art Blakey	4.93
7	Gerry Mulligan	4.74
8	John Coltrane	4.38
9	Thelonius Monk	4.20
10	Louis Armstrong	3.58

Male singer

1	FRANK SINATRA	27.52
2	RAY CHARLES	20.2
3	JIMMY RUSHING	12.87
4	Joe Williams	6.14
5	Mel Torme	5.55
6	Louis Armstrong	4.75
7	Oscar Brown	3.96
8	Tony Bennett	3.96
9	Buddy Greco	3.37

Female singer

1	ELLA FITZGERALD	35.16
2	SARAH VAUGHAN	22.89
3	PEGGY LEE	9.16
4	Nancy Wilson	5.49
5	Anita O'Day	5.13
6	Annie Ross	3.66
7	Mahalia Jackson	3.48
8	Dinah Washington	2.94
9	Carmen McRae	1.83

Vocal group

1	THE FOUR FRESH-MEN	26.43
2	LAMBERT-HENDRICKS-BAVAN	22.14
3	HI-LO'S	17.14
4	Swingle Singers	16.43
5	Raelets	6.19
6	Sonny Terry and Brownie McGhee	3.1

Trumpet

1	MILES DAVIS	33.91
2	DIZZY GILLESPIE	22.43
3	LOUIS ARMSTRONG	14.09
4	Clark Terry	4.18
5	Freddie Hubbard	2.96
6	Maynard Ferguson	2.61
7	Buck Clayton	2.61
8	Art Farmer	1.91
9	Harry James	1.91

Trombone

1	J. J. JOHNSON	32.93
2	BOB BROOKMEYER	17.17
3	JACK TEAGARDEN	11.11
4	Kai Winding	7.68
5	Curtis Fuller	5.45
6	Jimmy Knepper	4.65
7	Kid Ory	3.84
8	Trummy Young	2.63
9	Lawrence Brown	2.02

Clarinet

1	JIMMY GIUFFRE	17.83
2	PEE WEE RUSSELL	15.42
3	BENNY GOODMAN	15.18
4	Jimmy Hamilton	8.19
5	Buddy De Franco	7.71
6	Woody Herman	6.51
7	Edmond Hall	4.82
8	George Lewis	4.1
9	Pete Fountain	3.62
10	Tony Scott	3.37

Alto

1	CANNONBALL ADDERLEY	25.2
2	JOHNNY HODGES	23.83
3	PAUL DESMOND	16.99
4	Phil Woods	6.25
5	Phil Woods	3.91
6	Duke Ellington	3.91
7	Ornette Coleman	3.32
8	Eric Dolphy	3.12
9	Benny Carter	1.95

Tenor

1	JOHN COLTRANE	26.65
2	STAN GETZ	17.51
3	COLEMAN HAWKINS	12.26
4	Sonny Rollins	10.5
5	Johnny Griffin	4.08
6	Paul Gonsalves	4.08

Baritone

7	Ben Webster	3.89
8	Tubby Hayes	3.12
9	Zoot Sims	2.93
10	Sonny Stitt	1.95

Flute

1	FRANK WESS	38.08
2	ROLAND KIRK	27.27
3	YUSEF LATEEF	5.65
4	Leo Wright	5.4
5	Eric Dolphy	5.4
6	Bud Shank	5.4
7	Herbie Mann	4.43
8	Johnny Scott	2.47

Piano

1	ERROLL GARNER	22.58
2	OSCAR PETERSON	16.6
3	THELONIOUS MONK	16.23
4	Bill Evans	6.53
5	Dave Brubeck	5.22
6	Duke Ellington	4.66
7	Horace Silver	3.17
8	Count Basie	1.87
9	Vic Feldman	1.87
10	George Shearing	1.87

Guitar

1	WES MONTGOMERY	29.37
2	BARNEY KESSEL	14.69
3	JIM HALL	13.17
4	Charlie Byrd	11.23
5	Herb Ellis	6.26
6	Freddy Green	5.4
7	Kenny Burrell	4.99

8	Grant Green	1.94
	Tal Farlow	1.94

Bass

1	RAY BROWN	35.98
2	CHARLIE MINGUS	25.65
3	PAUL CHAMBERS	8.15
4	Sam Jones	5.57
5	Percy Heath	4.17
6	Leroy Vinnegar	2.98
7	Gene Wright	2.39
8	Red Mitchell	1.99

Drums

1	JOE MORELLO	16.29
2	ART BLAKEY	10.61
3	SONNY PAYNE	9.85
4	Shelly Manne	7.95
5	Philly Joe Jones	6.63
6	Max Roach	6.63
7	Elvin Jones	6.44
8	Gene Krupa	4.16
9	Buddy Rich	3.22
10	Ed Thigpen	3.03

Vibes

1	MILT JACKSON	57.34
2	LIONEL HAMPTON	21.64
3	VIC FELDMAN	13.09
4	Terry Gibbs	2.18
5	Tubby Hayes	1.78
6	Red Norvo	1.39

Miscellaneous

1	ROLAND KIRK (saxophone)	37.34
2	JIMMY SMITH (organ)	18.99
3	JOHN COLTRANE (soprano)	9.81
4	Stephane Grappelly (violin)	3.8
5	Clark Terry (flugelhorn)	3.48
6	Miles Davis (flugelhorn)	3.16

Arranger

1	DUKE ELLINGTON	27.69
2	GIL EVANS	19.12
3	QUINCY JONES	16.26
4	Oliver Nelson	4.83
5	Neal Hefti	4.62
6	Stan Kenton	4.18
7	Count Basie	2.42
8	Nelson Riddle	1.98
9	Billy Strayhorn	1.98

Composer

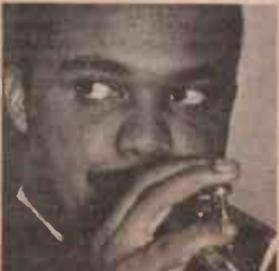
1	DUKE ELLINGTON	39.77
2	THELONIOUS MONK	10.57
3	OLIVER NELSON	5.52
4	Quincy Jones	5.06
5	John Lewis	3.91
6	Bobby Timmons	3.45
7	Stan Kenton	3.45
8	Gil Evans	2.99
9	Charlie Mingus	2.99
10	Dave Brubeck	2.76

New star

1	FREDDIE HUBBARD	6.32
2	GARY McFARLAND	3.95
3	JUNIOR MANCE	3.95
4	Clare Fischer	3.56
5	Oliver Nelson	3.16
6	McCoy Tyner	2.76
7	Jimmy Smith	1.98
8	Gabe Baltazar	1.98
9	Gary Peacock	1.98



CANNONBALL ADDERLEY —new alto award



FREDDIE HUBBARD —New Star

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 OUR CONTINUED EFFORTS TO BE WORTHY OF IT

Love you madly,

DUKE ELLINGTON

MELODY
MAKER
JAZZ
POLL
1964



WHAT CAN WE SAY?
EXCEPT

THANKS

A

MILLION

ONCE AGAIN

CLEO AND JOHN
AND THE ORCHESTRA

MANY

MANY

THANKS—

ROLAND KIRK

TUBBY Hayes

voted **Musician of the Year**
Top Tenor
and Top Vibes

ALLAN Ganley

voted **Top Drummer**

JIMMY Deuchar

voted **Top Trumpet**

and all members of the

TUBBY HAYES QUINTET

voted **Top Small Group**

(TUBBY HAYES, TERRY SHANNON, FREDDY LOGAN
JIMMY DEUCHAR AND ALLAN GANLEY

wish to

Thank M.M. readers for a
really tremendous year and for
their support in the Jazz Poll

Direction: Pete King, 32 Gerrard Street, W.1
GER 4752



The Searchers have been picked to sing the title song for a new British film, "The Comedy". They are seen here with director Michael Winner.

WHAT NOW FOR THE SEARCHERS?

**This hit may open up
fresh horizons**

The 'Needles and Pins' boys

tell **Bob Dawbarn**

THE Searchers are more than pleased with the success of "Needles and pins," which this week shook the pop world by jumping to top spot in the MM's National Chart. They believe it means they can escape the type-casting which afflicts many beat groups.

"We wanted to do something different — something we liked ourselves," Chris Curtis said when I saw them at the "Ready, Steady, Go!" studio. "The fact that it has gone down well might mean a bit more freedom for everybody else, too. It was quite different from anything else we have recorded."

Amazing

"We liked the tune and played it to ourselves. We didn't put the top voice on until the actual recording session. It's the quick ideas that are often best, but on a record session it doesn't always happen."

"When we first tried it out we each sang it on our own first. It's amazing how different the four versions were. We all have different styles of singing and we just have to mould them all together."

"It was a joint arrangement. We always get the chords off first and then get the instrumental bit right before we start on the singing. When you start

building it up from the chords you sing it your own way and that's the way new things come."

A TV studio seemed a good place to ask for views on miming. "It's gear," Chris assured me. "It's a safeguard that the viewers will hear the right noise. They spend so much money on cameras and yet the sound on TV programmes is often so bad."

"Not all programmes are bad. The sound was great when we did 'Crackerjack'. They let us hear the balance ourselves — the first time that has happened."

"On radio they go all out to get the right sound — 'Saturday Club', for example, is great that way — but on TV they are concentrating on camera angles and don't seem to worry if it sounds terrible."

"Anyway, mime shows give the best entertainment."

A number of overseas trips

are being lined up for the Searchers. I asked whether it might not be dangerous to be away from the fans too long.

Hamburg

"The way it's being planned we won't be away for long on each trip," said Mike Pender.

In February, the group goes to Germany for TV in Berlin. It may also revisit the Star Club in Hamburg where it has already had three seasons.

"We played opposite Ray Charles there once," said Chris. "It was terrifying. Apart from the fact that we had been listening to his records for so long, his in-person image is so distant. He's guarded all the time."

One Searcher who views Continental trips with suspicion is John McNally. "I don't like flying, it hurts my ears," he explained.

"We shall be doing a film in

the early part of February," Chris told me. "We don't know too much about it yet but we have straight dramatic parts. That should be a laugh — we can't do anything straight, or dramatic."

"Our next record? We already have a couple in the can but, now that 'Needles and pins' is a success, we may do different things."

"With records you can only do what you are known for at the time. Now we are known for something a bit different we can vary it a bit."

Concerts

"We may do another LP but we've used up all the stuff we ever knew — and I'm not joking."

All the group agree that they prefer concerts and TV to other forms of work.

"One nighters drive us nuts," admitted Chris.

"It's better now, we travel by train," said Mike. "Last night we even got three hours sleep."

As I left, Chris had unpacked a portable gramophone and was playing their current favourite — Dionne Warwick's version of "Anyone who had a heart."

The man who created the Ronettes hit sound

**My only luxury—
a bodyguard**

Says **PHIL SPECTOR**

PHIL SPECTOR is a 23-year-old American record boss — the millionaire creator of the hit sounds by the Crystals and the Ronettes. He is the nearest thing to a genius that the world's pop disc business has produced.

On Friday he flew here and invited me for a ride around London in his hired Rolls-Royce.

He's slightly built, has an out-of-tune voice, and believes firmly in the sledgehammer technique to drive his way to the top. He has succeeded.

IMAGINATION

"Yes," he replied, when I asked if he was a millionaire. "But I don't know exactly what I'm worth. All I know is that somebody once offered me three million dollars to buy out my company, Philles Records, and I turned that down."

Spector, who plays piano and guitar, went on to explain how he came to evolve the Crystals and Ronettes hit sounds that captured the imagination of record buyers in America, Britain and many other countries.

"The instrumental sound gets top priority when I come to think of a session," he began. "I got the idea for this big, rolling beaty sound from watching and hearing symphony orchestras."

"I tried, when I started this thing in October 1962, to change the whole conception of pop music and offer the public something different."

"I decided the way to get a big sound was to mould together more than one of each instrument."

"So the line-up on those Crystals and Ronettes sessions, for instance, was made up of four pianos, three guitars, three basses — two electric and one upright — and one centre drummer and one additional at the side."

The Rolls-Royce glided towards Buckingham Palace. "That's where the Queen lives," said Spector's chauffeur. "It's big enough," said Phil.

ANIMOSITY

"To continue. This sound I was working on. I felt it had to be dynamic enough to overcome any bad material so people would respond to the sound rather than the song."

Spector is proud of the fact that his is the only American disc firm without promotion men or merchandising men on the road.

"I just concentrate on one hit at a time — not like the

major companies shooting out dozens of records a week and hoping one will click."

"I KNOW my records will click, so I just make fewer."

"Of course, this sound I'm creating is going to die one day, I realise that," said the ex-cour reporter who was a member of the Teddy Bears vocal group ("To know him is to love him").

"Yes, it will die because of the natural animosity in the record industry on the part of deejays. I guess they get a bit resentful of a guy all on his own doing so well."

"But more than anything, I feel they're jealous because I'm so young to have made so much money in a business they thought they knew everything about."

"They never seemed to believe what I always thought — that every record can be a hit if you concentrate on it enough."

"I've issued fifteen records and had fifteen hits with singles. It speaks for itself."

I asked him about his personal tastes in music. "Jazz," he replied. "Jazz and anything else that's good, from Wagner to the Beatles."

"The Beatles have brought Americans something new, and COLEMAN,



PHIL SPECTOR
—refused \$3 million

as a record man I'm here to speak to the people who have bought my records and the people who market them.

"The English market is fast developing into one of the most important in the world."

Spector has an office in New York and all his discs are made in California. His administrative staff comprises one secretary.

JEALOUS

The only major luxury Spector has bought himself with his fortune is a bodyguard. "He isn't with me at the moment — he missed the plane," said Phil. "But he'll be here, I guess."

Why did he need a bodyguard?

"To keep me company, keep the groups company and take care of them, and make sure we are none of us bumped off!" he replied.

As he said, some people are jealous of his success.—RAY



SEE THE INCREDIBLE

**FRANK
RENAUT**

LEADING AMERICAN
POP ORGANIST

'An Evening at the'
**LOWREY
ORGAN**

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3rd February
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4th February
Central Hall,
Apply: Palmer's Music Stores,
Silver Street,
Kettering.

5th February
New Century Hall,
Apply: Swan's of Manchester Ltd.,
328 Oxford Road,
Manchester 13.

6th February
The Technical College,
Apply: Harker & Howarth Ltd.,
Broadshogate,
Bolton.

7th February
The Central Hall,
Apply: Alexander Bigger & Co. Ltd.,
273/5 Sauchiehall St.,
Glasgow C.2.

10th February
The Edinburgh Suite (Music Hall),
Apply: Simpsons Ltd.,
6 Stafford Street,
Edinburgh 3.

11th February
The Farmery Hall,
Apply: Gough & Davy Ltd.,
13/15 Saville Street, Hull.

12th February
Gilpins Restaurant
Apply: R. S. Kitchen & Co. Ltd.,
27/31 Queen Victoria Street, Leeds

13th February
The Oxford Restaurant,
Apply: Henry Farmer & Co. Ltd.,
Long Row,
Nottingham.

14th February
The Central Hall,
Apply: Woffinden & Bond Ltd.,
79 Ratcliffe Gate,
Mansfield.

17th February
Clarendon Press Institute,
Apply: Oxford Organ Centre,
74/5 St. Clements,
Oxford.

18th February
The Crane Theatre,
Apply: Crane & Sons Ltd.,
Hanover Street,
Liverpool 1.

19th February
The Civic Hall, Digbeth,
Apply: Crane & Sons Ltd.,
9/10 Bennetts Hill,
Birmingham 2.

20th February
The Angel Hotel, Peterborough,
Apply: Keith Hitchcock,
1379 Lincoln Road,
Warrington, Peterborough.

21st February
The Co-operative Hall,
Apply: Mornings Music Shop,
23 St. Nicholas Street,
Ipswich.

24th February
The Middleton Hotel,
Apply: Hodges & Johnson Ltd.,
37/43 Broadway West,
Leigh-on-Sea.

25th February
The Municipal Theatre,
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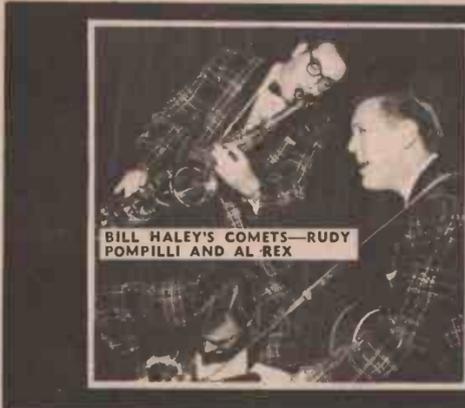
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POPARAMA

PART ONE

POP MUSIC, as we know it, has come of age. American jazzmen visiting Europe in the 40s and 50s were amazed at the detailed knowledge that fans, followers and writers displayed—even about recording dates the jazzmen had long forgotten. Now the same thing is happening in the pop world. Presuming that today's beaty music forms began—from a commercial point of view—with the first rock record to enter the British hit parade, the pop era is a mere 12 years old.



BILL HALEY'S COMETS—RUDY POMPILLI AND AL REX



HALEY HITS BRITAIN—AND THE FANS GO WILD!

OVERNIGHT CRAZES, names that flared and faded in a matter of months ("whatever happened to . . .") scratchy 78s (usually beloved of the jazz fraternity), and scrap-books and stories, perhaps autographs of the household names of the middle 50s teenagers. They all fall into place in the pop jigsaw puzzle, which was begun in the heyday of Haley, and is still being pieced together by the Beatles and their contemporaries. Although I am only twice as old as the history, I often feel greybearded in the presence of the younger Beatle generation, who only vaguely remember Chuck Berry and have never heard of Sanford Clark or Larry Williams. Who are the pop greats? The people whose reputations still stand tall against the swirling river of pop progress? The first one must be the man

who has sold, it is estimated, 25 million records—11 million for one release. His name is Bill Haley, and he is now three years away from his 40th birthday, and a hundred years away from the hit parade. Unless a miracle happens, Haley will never have another hit record, because his style—after 10 years—is so dated, as to be laughable. But when his first big hit "Shake rattle and roll" came to Britain in 1954, he was the King of rock to thousands of teenagers converted to the "new" music. And his 11-million seller "Rock around the clock" remains one of the world's great record achievements. The sound of Haley, and his Comets, was heard in this country on the sound-track of "Blackboard jungle", a film which started waves of riots, fostered the Teddy Boy movement, and connected rock with juvenile delinquency for the

first time. Cashing in later, they appeared in "Rock around the clock", and "Don't knock the rock"—two low-budget musicals. The reign of the chubby, kiss-curling guitarist lasted for about four years—from 1954 to 1958. Then, more suddenly than most recording artists who reached similar heights, he was as dead as vaudeville. But during the period, he stirred up fantastic fan followings. When he toured Britain in 1957, the demand for tickets was phenomenal for that time, and riots approached Beatlemania standard. Even in late 1958, when he starred in two concerts at Paris Olympia music hall, there were 50 arrests after riots, with over 100 policemen trying valiantly to control the crowds. The Beatles didn't beat that! Altogether, Haley and the Comets had 13 world-wide hits while they were at the top, five in the British



THE ORIGINAL GENE VINCENT BLUECAPS CUT "BE BOP A LULA"

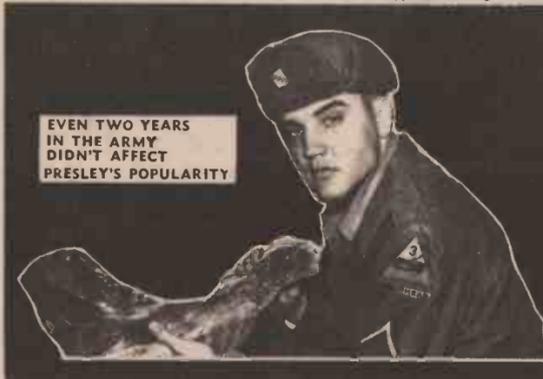


YOUNG ELVIS CUTS HIS FIRST MILLION SELLER—"HEARTBREAK HOTEL"

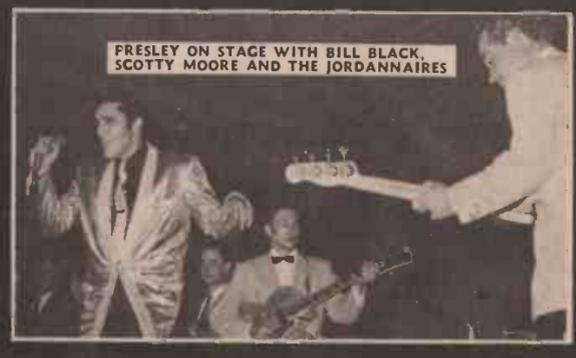
hit parade at one time in 1956. The Comets' style was far more musicianly than succeeding beat combos. Bill himself had generations of music in his blood, and when he formed the group, they played everything from modern jazz to rhythm-and-blues. Which was probably their downfall. They were just good musicians, a good stage act, who had realised the value of a power-packed 12-bar blues number—and used it. In addition, Haley was nearing 30 and a family man at the peak of his career—no qualifications for a sex symbol—and the cult of youth in music was beginning to grow. It more than grew, it exploded when THE biggest name in rock came on the scene in the midst of Haleymania. The raw-voiced ex-truck driver from Tupelo, Mississippi, was still a teenager himself, and a natural idol for the young-

sters musically stirred by Haley and Co. So the living legend of Elvis Presley was born. His slurred Southern accent, a special way of shouting bluesy vocals, and hiccupping his way through previously sedate country-and-western numbers; the way he sold himself on stage with his controversial bump and grind routine; and his sensual, and Greekly-handsome looks, with Southern sideburns. Those were Presley's attributes which set him on the road to billion dollar earnings, a never-ending stream of hit records, and stardom in films galore. The matured, sophisticated entertainer he appears to be today is a long way from his original image. His songs and singing style have softened, his hits are less spectacular, but he is still a great name—this despite two years in the US Army (admittedly under an only slightly-

diminished spotlight)—and over ten years in the pop world altogether. Wherever Presley admirers gather in this country—particularly the older beat musicians—they talk about his first records, hanker after their atmosphere—"That's alright Mama", "I forgot to remember to forget", "Crying heart blues", "Mystery train"—and argue the merits of Presley's Nashville musicians Scotty Moore, Chet Atkins, Bill Black, Floyd Cramer, appraising the performances—like jazz fans. The overdone echo effects used by Elvis on records like "Heartbreak hotel" were even more apparent on releases from other singers of the time, including lean country guitarist Carl Perkins. His original version of "Blue suede shoes" (he wrote the rock classic) is still compared with the winning Presley version, amid heated argument today. Carl, who



EVEN TWO YEARS IN THE ARMY DIDN'T AFFECT PRESLEY'S POPULARITY



PRESLEY ON STAGE WITH BILL BLACK, SCOTTY MOORE AND THE JORDANAIRES

emerged in the rock race, shoulder-to-shoulder with his country cousin, was unfortunately overshadowed by the growing Presley image. But he turned out some rock classics—"Wrong yo yo", "Honey don't", "Money honey", and "Glad all over" to name a few—and is still active in recording to my knowledge. Staccato echo chambers again . . . for the debut of a Virginian rocker who won his Capitol Records contract in a talent competition—Gene Vincent. The thin, pale-faced youngster and his Bluecaps group—including another talked-about rock guitarist, Cliff Gallup—notched multi-million sales with "Be bop a lula", followed up with "Wear my ring", "Bluejean bop" and many others in 1956. His decline started after about two years, for, by then, rock had taken a grip, never to be broken, on the music industry. Potent-

dial stars were twinkling right left and centre of the record buyers' bemused gaze. There were one-hit wonders by the score. Gene, now living in England, is still a very popular artist—and the high voice is still instantly recognisable as the one on his greatest hits. His recording activity has only been partly successful, and this is a puzzle. Could it be that the younger fans who know the Vincent story are unconsciously against buying the work of a "dated" artist—the cruel, but inevitable blockade suffered by Haley and so many singers since. If that is the case, Chuck Berry and Jerry Lee Lewis are exceptions, for they both had hits outside their own era. More of them later. It might be that Gene needs a song which caters for the beat-happy teenagers, but is tailor-made to his own style. For, above all, the pop

greats standing head and shoulders over companion artists are stylists. The period between the demise of the ballad singers in 1955 and the real rise of rock in 1956, produced hundreds of names on record. I can recall only a few—Little Willie John, Peanuts Wilson, Sanford Clark, Larry Williams and even the redoubtable country artist Johnny Cash—who left their mark in a less spectacular fashion on the rock-mad scene. There are other names, probably cherished by a few enthusiasts. But the fact remains that Haley, Presley, Perkins and Vincent were the first four trendsetters in beat. They were followed . . . followed so closely that memory tumbles years together and confuses dates—one reason to be thankful for files, and, heavy 78s gathering dust.—CHRIS ROBERTS

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**LENNON AND
McCARTNEY
TELL YOU . . .**

HOW TO

WRITE A HIT!



IF they never sang another note in public, John Lennon and Paul McCartney would still collect five-figure salaries every year. Running parallel with their world-beating success with THE group, is an equally powerful talent for great pop songwriting. Great? They are not the Rodgers and Hart, the Lerner and Loewe of 1964; but they have captured in their bouncing songs the easy effervescence of the young generation — in other, plaintive writing, the simple voice of spurned young love without the maudlin embellishments of yesterday's weepies.

Did the Beatles make the songs, or did the songs make them? Easily answered. The songs ARE the Beatles, with a style so recognizable as to be flattered continually by imitation.

Lennon and McCartney maintain they do not know how to write hit songs, a sensible point when you hear their argument.

"We don't know how to write a hit," said Paul. "If we knew, we wouldn't tell you, and if we told you, Britain would have a great new industry, kind of hit factories all over the place."

For the talented two of the fabulous four, it is a dizzy look down from their pop peak to the Valley of the Shadow of Liverpool in the scratching days.

Even now, the story of their early attempts to "do something" with their songs has a pathetic tone, and it doesn't take much imagination to hear them talk over a hundred crazy ideas to launch their efforts on the pop world.

FROM ME TO YOU + SHE

As a publicity stunt, they once intended to swim the Mersey. They decided to write to a national newspaper with a plea for the use of a big recording studio for a day, incorporating a challenge to the stars of the moment. Neither plan came off.

"And there we were with a big exercise book full of songs, wondering what the hell to do with them," John said.

How did John and Paul come to write over 100 songs between them before they knew what the inside of a recording studio looked like? And how do they set about creating the structure of a composition which might, the following month, be sung in factory, shop, school and office all over Britain?

Before they left for their triumphant Paris visit, they spoke to the MM about their songwriting life—the first time it has been fully spotlighted.

JOHN: It started in school holidays. I was about 15, I suppose. We knew each other, yes. I would've looked funny sitting in Paul's house without being introduced. At that time we did "Like dreamers do", followed by "Hello little girl", and "Love of the loved" and "Please please me".

The first song I ever wrote was called "I lost my little girl", then "That's my woman" and we used to do one "In spite

In an interview with CHRIS ROBERTS

of all the danger". The bulk of the numbers were written between 1956 and 1961, when we were at the Cavern doing a lot of the songs. We'd do two together, then I'd do "Please please me" and Paul would do "I saw her standing there" and "PS I love you" all in a normal hour's programme.

PAUL: We were influenced by Buddy Holly, and the Everly Brothers, and a lot of the numbers are Holly-ish. But when we came to do them at the club—we had hitherto only heard them with guitar or piano—the sound changed with the addition of bass and drums, and they came out differently.

We both wrote words or music as we felt like, although we'd suggest changes to each other in different numbers.

We don't think we write very hip words. We try to write words that we would like and not laugh at. Not moon and June stuff.

JOHN: What do you mean, moon and June? We had moonlight and Junelight in "I'll be on my way".

PAUL: That's different. You know what I mean. Not corny.

JOHN: On the music side, as far as I was concerned, if I found a new chord, I'd write a song round it. I thought if there were a million chords I'd never run out. Sometimes the chords got to be an obsession and we started to put all unnecessary ones in.

LOVES YOU + PLEASE PLEA

PAUL: They started to get too complicated, and "chordy". No, not like modern jazz, but just dripping with chords that weren't supposed to be there anyway.

JOHN: We decided to keep them simple, and it's the best way. It might have sounded okay for us, but the extra chords wouldn't make other people like them any better. That's the way we've kept it all along.

We never consciously write 'B' sides to records. We don't just sit down and say "right, let's whip off a 'B' side," just like that. Quite a few of our 'B' sides could have been 'A' sides, I suppose, but something has to go on the back, so we just choose.

PAUL: The best time to write, I find, is sitting down. Seriously, sitting down on our own with a guitar or piano. Smoking helps

too. Why guitar all the time? Not always. Sometimes your ideas get blocked on guitar.

One night I was trying to write one, with a guitar, and I couldn't get it on the thing. I tried it with piano, and it worked.

JOHN: We don't sort of think of a catch phrase and write around it. It could be quite nice if a catch phrase comes to you, but it doesn't happen often.

ME + ALL MY LOVING +

PAUL: I don't think we write for this idiom of the moment or anything. All our numbers could be adapted, you know, to meet each style. Our arrangements are in this idiom, yes. But, for instance "I saw her standing there" could be a country-and-western thing, with a big country sound. We don't write for any particular idiom.

None of us read music, still. As far as I am concerned, music is to be enjoyed and if we started studying, it wouldn't be.

JOHN: We have always done our songs and written them down in a weird sort of notation, using chord names like A flat, C, and Dm, and writing the notes separately. It would be much easier if I knew music, yes. After writing the words down and the chords in a night, you can generally remember the tune the next morning. There's more fun in that.

PAUL: Musically again, I don't think the stuff you do chordwise is quite as important as the tune and the words and the feel of the song. I heard two fellers in a club last night, doing one of our numbers and in one place they did the wrong chord—but it didn't matter. The song was there.

JOHN: We thought "From me to you" was too way out, although we have always had a fair bit of confidence in our own stuff, always thought it would make it somewhere.

PAUL: I played it on the piano and thought "No, no one's going to like this", so I played it to my dad and he thought it was a lovely tune, and that's how it was. You value other people's opinions.

AD TO ME + LOVE ME DO +

You know, we have always written for ourselves. We don't—we can't write down. If we don't like the songs ourselves, how could we put up with them? People underestimate the intelligence of a lot of the record buyers. They're not so thick.

Our lyrics aren't more intelligent than others have been, but we always try to say something different in the way a song should say it, you know.

AND DAVE CLARK TELLS YOU HOW TO MAKE ONE



'Simplicity is the answer'

both about changing minds, or trying to do an arrangement on the spot in the studio.

"We arrive at the studio, which is in a basement, carry the instruments and amplifiers down and start setting up. When we've finished that, there comes the tuning of the gear, and the microphone balance.

"In the studio, the performance is not as important as the right sound. If we've done, say, three versions of a number on the trot, we'll listen to them to hear and pick the best.

"Perhaps two of them will be musically perfect, without a fault. But the third one swings like the clappers, although it's got a slight fault in it. We'd generally pick that one, because it has created that 'feel' you want on a record, as long as the fault isn't noticeable to anyone except us."

What special problems did the Five face in the studio?

"You can't afford to have any

hums from amplifiers whatsoever, for a start. I get a problem with drums sometimes—I have to put a blanket in front of the bass drum if it is booming too much on the mike.

"Generally the drums—or my drumming rather—is easier to record than other drumming. The on-beat style I use never presented any problems in the studio, because the sound is so uniform and easy to balance.

"Simplicity is really the answer. The group's sound is simple and yet it's full. Once you start overloading with ideas, you lose the feel of the number."

Where are the actual record arrangements for the session worked out? Do they ever do "head" arrangements—on the spot.

"No, Mike and I do them round my house, and when we get to the ballroom for rehearsal, we soon find out how messy they sound.

"You might go to the studio fully prepared, and waste hours over nothing. Sometimes you can do two numbers in an hour. The difficulty is in not being too critical of what you do.

"Actually, we were more pleased over the commercial sound of 'Do you love me' and the performance, than 'Glad all over', but of course we didn't make it with the first one.

"There is no formula for a hit. We don't have one anyway. You just have to go into the studio and do your best, don't you?"

"One thing we DO stick to in making a record. If we don't do a number right in one session, we'll book another one, go back and do the whole thing again. If it doesn't come off then, well . . . we scrap it."

The Dave Clark Five have made sure—and their professional approach has paid off handsomely. From "Glad all over" sales alone, they are expected to collect something in the region of £25,000 between them.

For that sort of money, recordings are worth taking trouble over.—CHRIS ROBERTS



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MUSIC

scene

PAUL ANKA flew to Rome last weekend to record an album for RCA Victor. The LP will include songs by Italian composers as well as several Anka compositions. The whole set will be recorded in Italian.

After nine months at New York's Five-Spot Cafe, **THELONIOUS MONK** is taking off for a swing round Europe at the end of February.

Clarinetist-tenor saxist **FRANK "BIG BOY" GOUDIE** died in San Francisco last week, age 57. Goudie worked in Europe from 1926 until 1939.

MARY LOU WILLIAMS is playing piano in Manhattan for the first time in several years. She has opened with a trio at the Hickory House.

TIMI YURO is off on a new trek, 30 days in Japan, Okinawa and Formosa . . . **FRANKIE AVALON** plans to visit Europe to tie in with the release of his film, "Beach Party".

Trumpeter **KENNY DORHAM** is currently in Stockholm, Sweden. He then moves to Oslo, Bergen, Berlin and Paris . . . **NANCY WILSON** and **OSCAR BROWN Jr.** headlining at the Empire Room of New York's Waldorf-Astoria.

Jazz trombonist **BILLY BURNS** died of cancer in New York. He was with the **SAM WOODING** and **WILLIE LEWIS** bands . . . tenorist **BEN WEBSTER** sitting in with his old boss, **DUKE ELLINGTON**, at Basin Street East.

JIMMY GIUFFRE'S "Piece for clarinet and string orchestra" will be performed by the Belgrade Symphony Orchestra on February 3 . . . altoist **EARL WARREN** now with the **MON-ROE** trio at the Nag's Head Inn, Manhattan.

New **BUDDY RICH** group in for lengthy spell at the Thunderbird, Las Vegas. The group includes **HARRY EDISON** (tpt), **SAM MOST** (clt, flute), **Mike Mainieri** (vibes) and **Buddy's sister ROSETTE SHAW** (vels).

Line-up of the current **CHARLIE MINGUS** Quintet has **ILLINOIS JACQUET** (tnr), **TOMMY TURRENTINE** (tpt), **JAKI BYARD** (pno) and **DANNY RICHMOND** (drs). The group was augmented for the opening night.

Former **DUKE ELLINGTON** singer **JOYA SHERRILL** sang for President Johnson at the National Press Club's dinner on January 18 . . . **LENA HORNE** and **LENNIE HAYTON** are selling their New York home and moving to Los Angeles.

THIS LATEST AMERICAN RAVE...

WILD GIRL— WILD SOUND

OUT of nowhere she leapt to eighth place in last December's Down Beat poll, with as many votes as June Christy and Dinah Washington combined—yet no one has ever called her a jazz singer.

Almost a complete unknown three years ago, today she is the hottest new singer in America, with the greatest personality, the fullest sound and the most dramatic style of all the new singers of the Sixties.

She's only had two albums out, on Columbia, but both are among the ten top records in the USA; the first one has been a best seller for ten months.

Genuine

"You know what I like about it?" says Barbra Streisand, who is as uninhibited as she is unashful.

"In these days of novelties—rock-n-roll, freak instrumentals and all kinds of gimmicked music—I'm the first singer to sell with straightforward music.

"The people who sing my kind of songs usually sell about four hundred records. They go to "in" type audiences.

"Four of the tunes in my first album weren't even in tempo—I just sang ad lib.

"They told me: 'You can't sell that kind of thing!' I said that was the only way I wanted to do it."

It proves an important point, says Barbra: "Anything that's truly real, musically genuine, is commercial.

"Hip people dig it, but the

That's BARBRA STREISAND

says Leonard Feather

people in Arkansas dig it too, because the songs are beautiful.

"And I can get additional groups of people interested by doing unexpected pieces of material, like 'Who's afraid of the Big Bad Wolf'—which I did just because it's the last thing you'd expect to hear in the sophisticated settings where I work.

"People yell 'You gotta be commercial!'—but they forget that when Harry Belafonte first sang folk songs, that was considered a way-out, uncommercial thing to do.

Audition

"Why are Da Vinci and Van Gogh famous all over the world? You don't compromise with quality, that's the answer."

Miss Streisand looks like just what she is—a 21-year-old Jewish girl from Brooklyn, who looks so attractively unglamorous that she would not dream of having her nose fixed.

She went to several Manhattan acting schools and Broadway auditions. Her first audition song was "Allegheny Moon".

Says Barbra: "They don't write songs like that any more. At least, I hope they don't."

Finally she won a talent contest in a Greenwich Village night club, and went to work at smart clubs like the Bon Soir and the Blue Angel.

At the latter a Broadway producer saw her and signed her for an acting-singing role in "I can get it for you wholesale". She was an overnight hot property.

"But you know," she says, "they originally turned me down at Columbia Records. RCA Victor turned me down, too.

"But then I was in the original-cast album of 'I can get it for you wholesale' and that established me indirectly.

"I became a personality on records. The New York Times said I was the only good thing in the album, even though I just did a comedy song and not much else.

"What's been happening lately is a wild thing, and a gratifying experience.

"I'm not the dedicated singer type, you know. I never even had a phonograph at home. I just got to hear a bunch of records through



"... anything that's musically genuine is commercial."

an actor friend who has a of the most incredibly enthusiastic raves imaginable. She has been compared with Judy Garland, Lena Horne and Ethel Merman, which does her an injustice.

She is not over-melodramatic, as Garland sometimes tends to become. She is rarely strident like Merman or sultry like Lena.

She is, though, the complete actress-singer.

To me—and this is the kindest compliment I can pay her—she sounds like a combination of Barbra Streisand and Barbra Streisand. Audiences went into some

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Springfields' last stand—a great disc

THE problems of a "ghost" record in the hit parade set a few show-business minds spinning this week—especially the three ex-Springfields'.

It is their great, gospelish version of "If I was down and out," from the pop film "It's all over town," that is causing the headache.

Not only is the single getting great reaction—it was voted a hit on BBC-TV's "Juke box jury"—but the group's appearances in the film are two of its highspots, months after their break-up.

Now. Sort that one out. Which is the job of publicist Keith Goodwin, who dealt with the group, and now handles Dusty Springfield, brother Tom, and Mike Hurst separately.

"This is one thing we didn't bargain for," Keith said in slightly desperate tones.

"Dusty's high in the charts, and if the record gets plugged, she could easily find herself fighting herself, if you see what I mean."

"Mike's doing well with 'Banjo song,' Tom is busy with his writing interests, so they are all well on their way to solo ambitions.

"No, it won't be a bad thing if the record is a hit, except that I'll go up the wall. Dusty, Tom, Mike all

says Chris Roberts

have big things happening, and with this on top of it, well

"It wouldn't be so bad if it were a mediocre record, but I think it's a knock-out."

Tom Springfield, who wrote both sides of the record, spoke differently.

"I don't think much of it" he said. "By the way, that's nothing new—we are always very critical anyway, and saw a lot wrong in all the records.

"I was very surprised to see anything happening to it. Dead, but it won't lie down."

Were Philips Records planning release any other Springfield material?

"There are more sides," said Tom. "I think there are plans for a double album to come out in future, and there is another single we've done."

A case of "the Springfields are dead—long live the Springfields."

Tom's own plans include a visit to Brazil—he left this week—for a holiday and to



Hayes & Ganley win with

TRIXON



Congratulations Tubby Hayes and Alan Ganley! Winners in "MELODY MAKER'S" Jazz Poll (British Section) on the Vibes and Drums. Congratulations, too, to the runners-up Phil Seaman (drums) and Bill Le Sage and Lennie Best (vibes). The drums and vibes in all cases were TRIXON. Send 1/- for illustrated Trixon catalogue and the address of your nearest stockist to:

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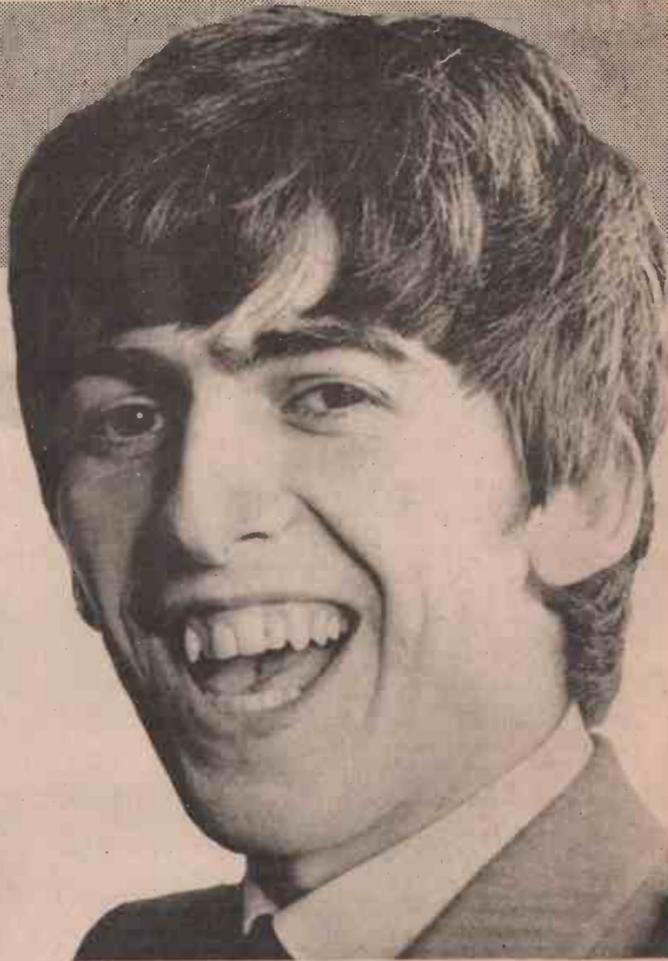
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**A * * * *
Beatle
A * * * *
Week**

Friendly George Harrison was not very happy about his record-reviewing "lot" during this Blind date. Out of a dozen records, he gave the thumbs-down to ten. Despite this, the Beatles' lead guitarist asked to keep half a dozen of the review copies. "I can't afford to buy them," he said with a grin.



...and this week it's GEORGE

MARKETTS: Out of limits" (Warner Brothers). **TOUCH** of the Tornados about this one. Either that or Joe Meek's been at work again. I

A Ray of that lucky old sun

It is a very special talent that makes a much-mauled song something different. The talent, the magic, of Ray Charles in fact, who made a welcome return to the Pop Fifty last week with "Lucky old sun." He transforms it from its concert hall image, as Robeson made it famous, into a meaningful, and sombre blues—as it was meant to be. It is almost certain that Ray himself had a hand in conceiving the arrangement, for he has made a speciality of taking unlikely songs and doing even more unlikely things with them. Those who were fortunate enough to see him in person on last year's visit, will remember his lazily rolling interpretation of "Without a song," blues to the extreme. Another example of his imagination—"You are my sunshine", 'B' side of "Your cheating heart", one of his hits last year. "Sunshine", with its snappy brass figures and wailing Raellets deserved an 'A' side for originality alone. In fact, it sold heavily on its own account in America, reaching high in the charts. In this country, few record fans who disliked the syrupy "Heart" and turned away from the record, ever knew about that great 'B' side—one of Ray's best-ever performances on a single.

liked the intro but after that nothing happened. I've no idea who it is and I don't think it will do much.

GERRY LEVENE and Avengers: "Dr. feelgood" (Decca).

THAT'S Dr. Feelgood. Is it Tommy Bruce or Georgie Fame? Sounds like Tommy Bruce to me. It's good.

The organ's good. It's got an unusual backing and I like this one. It could be a minor hit if it breaks through all the other beat records. Nice.

DAVE BRUBECK Quartet: "Cable car" (CBS).

GREAT. At least, I like the first couple of bars. De-

pending on what mood I'm in, I don't mind modern jazz. But I'm not very well up on it.

I quite like this but I wouldn't buy it. I wouldn't mind hearing it late at night. It doesn't stand a chance as a commercial single, and won't be a hit.

AL SAXON: "Who was that girl?" (Mercury).

THE intro was like "Can't get used to losing you." Sounds like Gene McDaniels-ish, but I know it's not him.

This isn't commercial enough to be a big hit. It's lacking something. Sounds like the "Magnificent seven." (Halfway through): That's enough of that. Can you take it off?

KEN DODD. "Eight by ten" (Columbia).

KEN DODD is it? Hasn't he got a nice voice? He's a

George Harrison—the dry Beatle. Like his father, he has the sardonic Liverpool sense of humour, but without a trace of malice. A fine guitarist, his leaning towards country style is encouraged by a great liking for the work of Chet Atkins, although he has developed an individual technique, easily recognisable on the Beatle releases.

good friend of ours, you know, but I won't let that interfere with what I say, I promise. He's a Mum and Dad sort of singer you know.

I wouldn't buy it but it's OK. He had a big hit with "Still," and that might sell this one a little, but not enough for it to hit big.

SHARADES: "Dumb head" (Decca).

I CAN'T stand it. Horrible. I don't like these voices, like you hear on that thing "Mr bass man." No, I really hate this. Take it off.

BILLIE DAVIS: "That boy John" (Columbia).

I DON'T know who this is, either. They're trying for that American vocal group sound with that double-tracking. Not bad, but not quite good enough.

It won't be a hit and I can't stand that deep voice on this. No.

CLEO: "To know him is to love him" (Decca).

I LOVE the song. We used to do it, with "her" in the words. I prefer the original by the Teddy Bears and Nancy Sinatra. This is OK but I can't see selling much. Pleasant enough, really.

CASCADES: "For your sweet love" (RCA).

IS this American? Sounds rather Ricky Nelson-ish quite nice. I don't think it will mean a lot in sales.

Don't like the backing. They don't seem to have proper balance. In fact the drummer sounds like Soft Arthur!

CONNIE FRANCIS: "In the summer of his years" (MGM).

I LIKE the intro but not the rest of the record. Americans always seem to get peculiar songs high in the charts. With the exception of "Dominique" they go for some funny things. I don't like it. It's corny. Enough.

The best of Mike Holliday

NEW LPs

DISREGARDING the controversy about his being a Bing Crosby copyist, the fact remains that **MICHAEL HOLLIDAY** was one of Britain's best singers.

His tragic death last October robbed us of an artist who could handle a ballad with sympathetic ease, and swing on medium-tempo songs.

Now, Columbia issues what amounts to a memorial album, "The best of Michael Holliday", featuring 14 of the songs that made him famous.

It traces his career from his first record, "The yellow rose of Texas," in 1955, through to "Starry eyed" and "Palace of love" (1959).

"The gal with the yaller shoes," "Nothin' to do" and "Hot diggity" were other songs that Mike delivered with that nonchalant, yet sensitive, stride, and they have certainly stood the test of time.

Perhaps the best track on this LP is the delightful "Old Cape Cod," tastefully sung by Holliday, who had a warmth of timbre rare in a British singer.

For Mike Holliday fans, as well as admirers of simply good singing, this LP can be safely recommended as a nostalgic tribute to a fine artist.

merits. There's Joe's bright "Sally Ann," plus "What a crazy world we're livin' in" and "A layabout's lament," sung with his characteristic charm.

Susan Maughan's "Alfred Hitchkins" is good fun, and she handles the ballad "Please give me a chance" with sensitivity and rare tonal variety. In fact, it's the LP's standout track.

Throughout, Stanley Black's Orchestra provides firm backings. Pleasant listening.

PARTY L-A

JOE LOSS'S Orchestra, always bang up to date with trends and musically good taste, is featured on a new HMV LP, "Go Latin with Loss."

Perfect for parties, the album contains L-A styled treatments of such songs as "Guitar tango," the Shadows hit; "Sucu sucu," "Nicola" and "La Bamba," the great Ritchie Valens composition in the "Twist and shout" mould.

Joe's resident singer, Ross McManus, provides some competent vocal work, and the LP is up to the high standard expected from one of the country's brightest bands.

BLUES FEEL

RAW R&B from recent album newcomer Mary Wells on "Bye Bye Baby" (Oriole).

The tracks have a sameness of treatment and the melody lines are—to say the least—uninspiring. But Mary has a real feeling for the blues, and she sings with that innate integrity of the American Negro.

This girl could come up with a big hit.

CRAZY WORLD

JOE BROWN and his Bruvvers, Susan Maughan, Marty Wilde and Harry H. Corbett were among the cast of the "What a crazy world" film, the songs of which pop up on the Piccadilly label.

But it doesn't matter much if you've not seen the film. The songs are sufficiently entertaining to stand up on their own

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Joe Morello wins with

LUDWIG



Congratulations Joe Morello! Winner of the 1964 "DOWNBEAT" World Poll and the "MELODY MAKER" Jazz Poll, World Section, on the drums. The drums, of course, are LUDWIG and if you want to know where you can buy them send for the name of your nearest LUDWIG stockist to

* JAZZ RECORDS *

Suddenly—Monk sounds normal!

LISTENING to these two new Monk releases I find it odd to remember that he was once considered very difficult to listen to.

In the light of the New Wave, Monk's own brand of musical logic sounds simple, inevitable and firmly based in the blues. The fact that he no longer sounds weird does not, in fact, detract from the impact he makes.

DIFFERENT

These are two delightful albums presenting, in the main, tunes which have been recorded by Monk on many occasions, but always with a quite different approach.

His current quartet has been together for some years now and has an integration lacking in some of his earlier groups. Rouse, who replaced Johnny Griffin in 1958, is, I believe, the most sympathetic of all Monk's partners.

INDIVIDUALITY

On both these LPs, Rouse plays fine jazz—dovetailing admirably with Monk and yet

never losing his own individuality.

Ore is an ever-improving bass player and, although Dunlop is not one of my favourite drummers, the rhythm duo provides a good cohesive bass for the soloists.

It is, perhaps, a little unfortunate that both albums should contain almost identical versions of "Rhythm-a-ning" and "Crepuscule" which may put people off from buying both.

There is, however, nothing to choose between the two

sets as far as general quality goes.

NEW VERSIONS

Monk is one of the best composers of jazz themes, but I also have great fondness for the way he twists the tails of standard tunes—"Don't blame me" is one I haven't heard from the pianist before and there are also wonderful new versions of "Tea for two" and "Body and soul."—BOB DAWBARN.



ROUSE—sympathetic

Some rare, old-fashioned Fats Waller

FATS WALLER: "Fats at the Organ." Please take me out of jail (c); I ain't got nobody (d); Fats Waller Stomp (b); St. Louis blues (a); Savannah blues (b); Soothin' syrup stomp (d); Red hot Dan (c); He's gone away (c); Lennox Avenue blues (a); Stompin' the bug (d); Won't you take me home (b); Messin' around with the blues (d); The Digah's stomp (d); Geechee (c) (RCA Victor RD7599).

(a)—Waller (pipe organ). 1926.

(b)—Waller (organ, piano), Tom Morris (cornet), Charlie Irvis (tmb), possibly Eddie King (drs). May, 1927.

(c)—As for (b) except James Archey in place of Irvis, Bobbie Leezan (gtr) added. December, 1927.

(d)—As for (a). 1927.

RCA Victor have come up with a truly esoteric item here. All fourteen tracks feature Waller on the pipe-organ (he plays piano also now and then); several of them have never been released in Britain before, and all are pretty rare.

Lush

Of the seven organ solos, made in 26 and 27, I like "St. Louis" best of all. From its tango start to its lush finish, this is quite effective organ music; it seems to have been Waller's first recording on the instrument, but there's no stumbling.

On the same date, he made



FATS—no stumbling

Morris' cornet and the trombone of either Irvis or Archey.

On "Red Hot Dan", Waller comes up with his first disc vocal, an eccentric chorus which ends with a series of exclamations for all the world like Lennie Hasting's current war cry.

Tuneful

Much on this record is old-fashioned in a faintly amusing way; some of it is charming, most is agreeably tuneful. It is not what people expect from Fats. You've been warned.—Max Jones.

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by Sidney Finkelstein
A never-before published and classic interpretation of jazz history, its players and its significance: a challenging, original work. Illustrated. June 1964. Citadel Press \$3.00 (o.p.); JBC 6s

JAZZ & THE WHITE AMERICANS

by Neil Leonard
A study of the social and intellectual relationship of whites in America to a music associated primarily with the Negro. August 1964. University of Chicago Press 36s; JBC 6s

MAN WALKING ON EGGSHELLS

by Herbert A. Simmons
A widely acclaimed jazz novel which won great critical acclaim for authenticity and understanding. October 1964. Methuen 16s; JBC 6s

Guide to British trad...



CHRIS BARBER

PYE'S Golden Guinea series offers an inexpensive guide to latter-day British trad in "Jazz Britannia" (GGLO247), which runs through the idiom from A to W. A is for Micky Ashman—whose "Tin roof" and "Pagan love song" sound thin for their length—and W is for Bob Wallis, whose "Travelling blues" at least has guts.

Making up the half-dozen bands are Acker Bilk ("Marching through Georgia") and "Delia gone", Terry Lightfoot ("Tishomingo") and "One sweet letter", wrongly labelled on record and sleeve, Kenny Ball ("Dinah") and "American patrol" and Chris Barber ("Petite fleur" and "Whistlin' Rufus").

Much of the music is an attempt at popular entertainment; some has a simple, wistful melodic appeal, but there is little inventive flair on display.

AT NEWPORT

JOE WILLIAMS is a fully qualified singer with power and drive and a strongly individual style. But his method of delivery has become extremely mannered, so that acceptance of his albums depends largely on how you react to his idiosyncratic way of altering a song's metre.

"Joe Williams at Newport 63" (RCA Victor RD7592) must be considered a good set for him since it holds a fine selection of songs, and the singer is heard in confident shape in a felicitous jazz setting.

Among his "Friends" at Newport were Clark Terry, Zoot Sims, Hawkins, Howard McGhee and Junior Mance, and we all know that can't be bad.

DULL DIXIE

DIXIELAND — Seattle style is the suggested label for what is on "The Shakey City Seven + One play 'Seattle, USA'" (Esquire 32-194). It is rather dull



JOE WILLIAMS—in confident shape

traditional jazz by a four-front line, four-rhythm combo.

A bit inflexible in the rhythm department but somewhat unusual and restrained in their melodic approach are the S.C.7 + 1.

As with so many of today's Dixieland recordings, the repertoire contains several over-familiar tunes ("That's a plenty," "Saints," "Bill Bailey," etc.), and it takes better men than these to revitalise such old horses.

A girl singer, Sally King, does "Goody goody" and the title song; leader Galen McReynold blows a nice dancing sort of clarinet, and Jack Caskey sounds a pleasantly light cornettist in the McPartland tradition.

This Seattle style mixes Dixieland with a touch of New York "Golden Age" jazz.

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**** TWO PAGE SPECIAL ****

SONNY MEETS HAWK

SONNY ROLLINS - COLEMAN HAWKINS: "Sonny meets Hawk." Yesterdays (a); All the things you are (a); Summertime (b); Just friends (b); Lover Man (a); At McKies' (b). (RCA RD-7593).

(a) — Rollins, Hawkins (trns), Paul Bley (pno), Bob Cranshaw (bass), Roy McCurdy (drs).

(b)—Henry Grimes (bass) replaces Cranshaw.

AFTER a dozen hearings I still haven't made up my mind about this one. Despite Rollins' early affinity with the work of Hawkins there are times on this album when they make very uneasy partners.

Curiously, too, each occasionally sounds like the other — somehow this surprises me more when Hawkins shows an obvious knowledge of the Rollins sound.

If nothing else, the record certainly shows what a wide range of sound can be wrung from a tenor sax—from the full, confident tone of Hawk to the occasional strangled ugliness of Rollins.

In isolation, each plays very well. But the contrast is, at times, almost ludicrous, a good example being Rollins' entry after Hawkins' solo on "Yesterday".

There may be a moral in the way that Hawkins sounds every bit as modern as Rollins without having to explore the outer reaches of his instrument. Yet Rollins plays superbly at times, notably on "Summertime" and "McKies".

I'm afraid that, like kippers and steak, I prefer my Hawkins and Rollins separate.—B.D.

● ROLLINS

COLTRANE PAST AND PRESENT



THOSE who consider John Coltrane to be a major influence in jazz (and it's becoming harder and harder not to) certainly do not lack recorded examples of his work.

Here are another two, both of which are — in different ways — essential for the Coltrane admirer.

On the Realm, Coltrane shares the solo honours with the little-known Wilbur Harden who shows himself to be a Miles-inspired soloist with nevertheless an original, melodic turn of phrase.

There is excellent support from the Flanagan-Watkins-Hayes rhythm team. Flanagan is a sort



● TYNER—taste

JOHN COLTRANE, "John Coltrane on West 42nd Street." Wells Fargo; West 42nd Street; E.F.P.H.; Snuffy: Rhodomagnetics. (Realm RM157).

John Coltrane (tr), Wilbur Harden (flugelhorn), Tommy Flanagan (pno), Doug Watkins (bass), Louis Hayes (drs).

"John Coltrane and Johnny Hartman." They say it's wonderful; Dedicated to you; My one and only love; Lush life; You are too beautiful; Autumn serenade. (HMV CLP1700).

Johnny Hartman (vocal), John Coltrane (tr), McCoy Tyner (pno), Jimmy Garrison (bass), Elvin Jones (drs). Recorded March 7, 1963.

of musical chameleon who adjusts his music to suit his surroundings, whether it be Pee Wee Russell or Coltrane.

Watkins' superb playing reminds that he was one of the top echelon of bassists before his death in 1962.

This is Coltrane at the beginning of his "sheets-of-sound" period, and every one of his solos here (all the tunes are by Harden) are excellent examples of what a first-class jazz mind can gouge out of chord sequences.

At just over £1, this is one of the best modern jazz buys going around.

The Hartman album is delightful, bringing back before a microphone a singer from the school of big-voiced crooners who flourished with

the big bop bands in the late 1940s.

The current Coltrane Quartet merely act as a backdrop for the rich Hartman voice—quite similar to Bill Eckstine's — as it cruises through a selection of first-class ballads.

Coltrane solos on all tracks except "Beautiful", which is a little masterpiece of singing and accompaniment, with Tyner's piano the essence of taste and beauty.

The tenor is solidly in the mood of the excellent "Ballads" LP, and Hartman's performance is above reproach.

This would never be the Jazz Record of the Year, but it has given me enough sheer enjoyment to make it a very personal favourite. — BOB HOUSTON.

TRUMPET CONTRAST



● BYRD

HANK JONES-DONALD BYRD: "Quartet-Quintet." Almost like being in love (a); An evening at Papa Joe's (b); And then some (b); Summer's gone (a); Don't blame me (a). (Realm RM152).

(a)—Donald Byrd (tp), Hank Jones (pno), Eddie Jones (bass), Kenny Clarke (drs).

(b)—as (a) plus Matty Dice (tp).

DONALD BYRD showed enormous early promise which he has never quite fulfilled. No recording dates are given for this session but I would guess it is some years old, and it contains some of the best trumpet I have heard from him.

He plays well within himself, utterly without strain or tension and with a sweeter edge to his tone than one generally associates with him.

The result is excellent, lyrical jazz.

Byrd's co-leader, Hank Jones, plays with his expected relaxed swing and impeccable taste, while bass and drums are an above-average team.

Matty Dice, a new name to me, is added on second trumpet for two tracks.

At first one hears his full, round tone with pleasure, but after a chorus or two you cannot ignore his technical and improvisational limitations.

Using a rather fickle lip vibrato, he sticks to middle and low registers and is one of the most repetitive soloists I have heard.

But Dice's shortcomings are easily forgotten when there is so much pleasant, uncomplicated music to be enjoyed.—Bob Dawbarn.

Bluesy

"Closer walk" contains some very pretty ideas from Green, also some trademark repetitions, and there is eloquent blues feeling in his work and that of pianist Hancock. The rest of the team hammer it out resolutely as required.

"Joshua", too, is a kind of gospelised blues music which has nicely integrated rhythm work; it seems to go on a bit, though.

The slower "Nobody knows" and very long "Motherless child" have a grave, sad sort of beauty, though the latter generates a mild heat towards the end.

I suppose this is a typical informal blues-flavoured session by a handful of the younger jazzmen. It is all very well performed, but I found tedium setting in before the close. One or two horns might have helped.—M.J.

Another blowing session

GRANT GREEN: "Feelin' the spirit." Just a closer walk with thee; Joshua fit de battle ob jericho; Nobody knows the trouble I've seen; Go down Moses; Sometimes I feel like a motherless child (Blue Note 4132).

Green (gtr), Herbie Hancock (pno), Butch Warren (bass), Billy Higgins (drs), Garvin Masseaux (tambourine).

GRANT GREEN is an excellent guitar player with a sure technique, which he doesn't flash around too much, a gentle hand on the electric and a proper regard for melody.

"Feelin' the spirit", like preceding Blue Notes featuring him, promises much but never quite delivers the hundred per cent inspiring, creative goods.

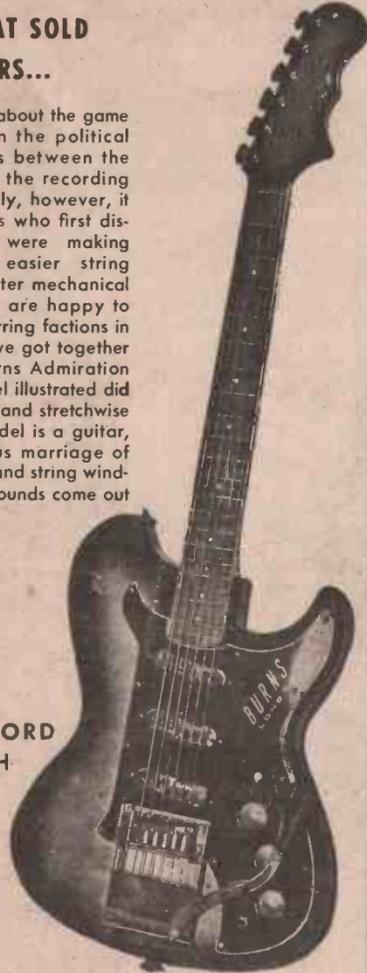
Green plays his direct, swinging phrases cleanly, with consistent musicianship and lashings of soul, and his favourite device of sticking on a figure and worrying it to death is well to the fore.

THE SOUND THAT SOLD THE SESSIONEERS...

We know too much about the game to get mixed up in the political warfare that exists between the "group" boys and the recording sessioneers. Frankly, however, it was the group boys who first discovered that we were making guitars with an easier string articulation and better mechanical features. And we are happy to see that the two warring factions in the guitar world have got together and formed a "Burns Admiration Society". The model illustrated did the trick! Fingering and stretchwise this 24 1/2" scale model is a guitar, but by an ingenious marriage of electronic wizardry and string winding technology the sounds come out a full octave lower.

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FOR FOLK FANS

MOST of Josh White's songs tell a story, and Josh and his guitar are gifted story-tellers. A new Ace of Hearts release, "Josh White" (AH65), offers at bargain price a well-rounded collection of sixteen of his recordings from the Forties.

At this period, Josh was singing in his most direct and meaningful manner. The voice may have been silky, and the style fairly sophisticated, but when he got on "Strange fruit" (his is the most striking version after Billie Holiday's) or "Nobody knows you" the songs made a deep impression.

Among the ballads on this set, "I gave my love a cherry" ("The riddle song") and "Lord Randall" hit their target; "Watercross" has considerable charm; while "Evil hearted man" and "Jelly, Jelly" are compelling examples of Josh's blues vocal and guitar playing.

Different from everything else in his programme is "Sometime", on which he receives fine swinging support from Sonny Terry (harmonica), Brownie McGhee (gtr), John Simmons (bass) and J. C. Heard (drs). This contains a great deal of vitality and humorous feeling.

HOOTS are in the news, so London's "At the hootenanny" (HA-R8115) should be assured of a fair hearing. It is a pretty well-organised sing-song, recorded with audience participation, featuring several well-known names, including Alan Lomax, Terry Gilkyson and Marais and Miranda.

Lomax whips up some enthusiasm with "Raise a ruckus" and "This train", accompanied by a group. A trio called the Travellers does "Rich gal, poor gal", and the Chad Mitchell Trio sing "Whistling gypsy".

Among the better tracks, aside from Lomax's, are one by Hillel and the Sons of Galilee and two by a clear-voiced girl named Jo March. These are proficient artists with a professional rhythm team.

YET another hoot, so called, this time a collection of odd tracks put together under the title "Hootenanny" on Pye Golden Guinea GGL0240.

Present and correct are Josh White, with "John Henry", the Travellers (again), with "Katy cruel"; Theo Bikel, "Rising of the moon"; Bob Gibson, "You can tell the world"; the Limelites, "If I had a hammer"; and Ed McCurdy with a nice "Josie".

Judy Henske, who opens side two with "Wade in the water", gets a bit over-heated, and the people who play and sing "La Bamba" with Latin accent and joie de vivre don't sound as though they should be named Bud and Travis.

One of the best tracks, for gusto and clean banjo picking, is "Reuben's train" by the Dillards.

This LP offers a lot of varied and vigorous vocal and instrumental music for the money.

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MILES DAVIS

TALKS ABOUT

Birdland

—that's where I got hit over the head

Europe

—jazz audiences LISTEN to you over there

Britain

—no negotiations for a visit at present

THE public image of trumpeter Miles Davis is of a truculent and unapproachable artist. The stories of Miles' rudeness to both pressmen and audiences are legion.

But on two occasions I have telephoned him — in Antibes when he was appearing there with his quintet last July and last week at his home in New York — he has been co-operative, has readily answered questions, and shown nothing whatsoever of the attitude which has given him the reputation of being the Frank Sinatra of the jazz world.

My questions were answered by Miles and his wife Frances, who joined him on a phone extension.

What have you been doing both in and out of the recording studios recently?

I AM going to do benefit concerts for NAACP (National Association for the Advancement of Coloured Peoples), including a concert in memory of President Kennedy on February 12.

We're going to record the music we—Gil Evans and myself—did for the play "Time of the Barracudas". I enjoyed doing that because we got some new sounds on it.

Gil wrote for a ten-piece group, including woodwinds, harp, two french horns, alto and bass flute, bass trombone, and normal rhythm.

Your latest album, "Quiet Nights" (still to be issued in Britain) is reported to be similar in concept to "Sketches of Spain". Why do you favour Spanish-tinged music?

THE real reason is that they have very strong melodies. The softer you play the melody, the stronger it becomes. You can't play bebop on those melodies. I intend recording some "Freedom" music.

What do you mean by "Freedom"?

WELL, I get away from the normal bar structure. You know, away from the straight 32 bars.

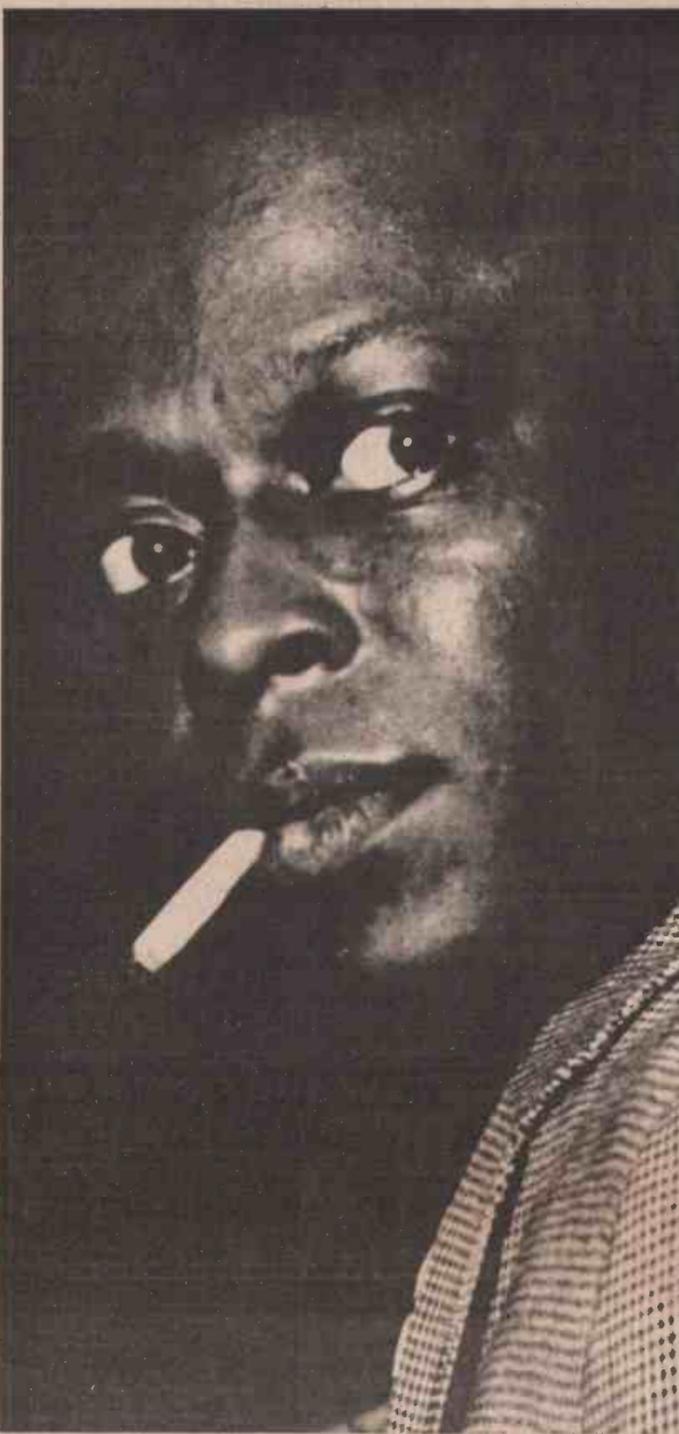
For example, we'll have maybe eleven bars written, and then I'll play. Then maybe twelve bars written, then I'll play again. We did something like that on the "Time of the Barracudas" score. Gil would write six or seven bars, then I'd play a little.

What were your impressions of your trip to Europe to play at the Antibes Festival?

FRANCES and I enjoyed it very much. But the organisation there wasn't very good. Did you find European audiences different from those in the States?

EUROPEAN audiences usually know more about the background of jazz than the fans here. They LISTEN to you.

There are some places here that I don't like playing. Birdland, for example. That's where I got hit over the head.



by Bob Houston

And Basin Street East too. I don't like playing there, because the people who get in there don't go to listen to you. They only go to drink, not to hear music.

Have you heard any European jazzmen who've particularly impressed you? I CAN'T think of any names, but I do know that they progress very quickly over there.

What is the personnel of your current group? THE same as I had in France. George Coleman (tenor), Herbie Hancock (piano), Ron Carter (bass), and Tony Williams (drums).

Yes, Tony Williams is coming along very well. He's one of the best around. Probably the most PROGRESSIVE drummer there is at the moment.

I'm thinking of adding another horn to the group. No, no particular instrument. Just if I hear somebody who I like and feel is good enough I'll try and get him to join.

What are the chances of seeing you back in Britain? WELL, I don't think there are any negotiations going on at the moment.

And Basin Street East too. I don't like playing there, because the people who get in there don't go to listen to you. They only go to drink, not to hear music.

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WHERE THE BANDS ARE! FEBRUARY DATES

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9 Chingford	24 Feltham																																																													
10 Norwich	28 Manchester																																																													
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<h3>CHARLIE GALBRAITH ALL-STARS*</h3> <p>Long established band with national reputation for good jazz plus showmanship. Featured at major international festivals, including Comblain-la-Tour and Liege, TV, Radio and recording artists.</p> <table border="0"> <tr><td>1 London Univ.</td><td>13 Colingwood</td></tr> <tr><td>2 Edgware</td><td>15 Baffley</td></tr> <tr><td>4 Nottingham</td><td>16 Portsmouth</td></tr> <tr><td>6-11 BELGIUM</td><td>17 Coventry</td></tr> <tr><td>Liege Festival</td><td>18 Norwich</td></tr> </table> <p>WELCOME TO THE "FAMILY" CHARLIE!</p>	1 London Univ.	13 Colingwood	2 Edgware	15 Baffley	4 Nottingham	16 Portsmouth	6-11 BELGIUM	17 Coventry	Liege Festival	18 Norwich	<h3>LEATHER-TOWN JAZZMEN</h3> <p>Germany's top professional traditional jazz group 1964 U.K. tour as under:</p> <table border="0"> <tr><td>12 Wickersley</td><td>22 M'chestr. S. Gld</td></tr> <tr><td>13 Cleethorpes</td><td>23 Coventry</td></tr> <tr><td>14 Nottingham</td><td>24 Norwich</td></tr> <tr><td>15 Burslem</td><td>25 Derby</td></tr> <tr><td>16 Oldbury</td><td>26 Birmingham</td></tr> <tr><td>17 Chester</td><td>27 Leek</td></tr> <tr><td>18 Rhyd</td><td>28 Colwyn Bay</td></tr> <tr><td>19 Day Off</td><td>29 M'chestr. S. Gld</td></tr> <tr><td>20 Bromley</td><td>Mar. 1 Crewe</td></tr> <tr><td>21 Croydon</td><td>Poss. extn. to 5th</td></tr> </table>	12 Wickersley	22 M'chestr. S. Gld	13 Cleethorpes	23 Coventry	14 Nottingham	24 Norwich	15 Burslem	25 Derby	16 Oldbury	26 Birmingham	17 Chester	27 Leek	18 Rhyd	28 Colwyn Bay	19 Day Off	29 M'chestr. S. Gld	20 Bromley	Mar. 1 Crewe	21 Croydon	Poss. extn. to 5th	<h3>GLYN DRYHURST SWINGTET</h3> <p>Strikingly versatile five-piece band playing all forms of jazz completely with particular preference for mainstream and swing. Already an established favourite on the continent but now making an impact on the U.K. scene.</p> <p>1-29 Dusseldorf GERMANY Returning U.K. March 1</p>																														
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<h3>CHRIS WALKER RHYTHM KINGS</h3> <p>Enthusiast hot jazz</p>	<h3>DAVE HEWETT DIXIELANDERS</h3> <p>Driving Chicago style</p>	<h3>GEOFF GILBERT GOTHIC J. B.</h3> <p>Red hot New Orleans</p>																																																												
<h3>LONDON CITY AGENCY</h3> <p>JOHNNY JONES, TONY CARDY MGMT. Also R & B and Beat Groups</p>			<p>189 WARDOUR STREET LONDON, W.1. REG 3378/9 —note the expansion (jazz dead ? ? !)</p>																																																											

BLOWING YOUR WAY

IN FEBRUARY

- 1st Wood Green, Fishmongers' Arms
- 3rd Ipswich, Baths Hall
- 7th Osterley, Rugby Club
- 8th J.J.C., W.1.
- 9th Edgware, White Lion
- 10th Bexley, Black Prince
- 11th Morden, New Crown Hotel
- 14th Harwell
- 15th Dunmow, Fookes Memorial Hall
- 16th Chingford, Royal Forest Hotel
- 17th J.J.C., W.1.
- 18th Nottingham Tech. College
- 19th Wickersley, Three Horseshoes Hotel
- 20th Cleethorpes, Shell Bar Jazz Club
- 21st Sunderland College
- 22nd Newcastle
- 23rd Oldbury, Hen & Chickens
- 24th Recording, Radio Luxembourg
- 27th H.M.S. Collingwood
- 28th Oxford, Randolph Hotel, Press Ball
- 29th Edmonton, Hospital Dance

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Fan Club — s.a.e. to 121 Avenue Mews, London, N.10.

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5 Wardour St. W.1
GER 0227/9

TERRY LIGHTFOOT'S jazzmen

FEBRUARY 1-12 AMERICAN TOUR

WHERE TO SEE US IN FEBRUARY

- 13 Aberystwyth, King's Hall
- 14 York, Assembly Rooms
- 15 Nottingham, Dancing Slipper
- 17 Leicester, El Rando
- 18 Aylesbury, Grosvenor Ballroom
- 20 Cardiff, City Hall
- 21 Volantne Hotel, Ilford, plus All-Nighter Alexander Palace
- 22 Barking, Britannia
- 23 Jaxhows, 100 Oxford Street, W.1
- 24 Ipswich, Baths Hall
- 26 B.S.C. "Easy Beat"—recording
- 27 Norwich, The Elm Hotel
- 28 Shoreditch Town Hall
- 29 Bristol, Technical College

Representation: Harold Davison Agency Ltd., 8 Great Chapel St., W.1. GER 7494
Management & Publicity: Phil Robertson, Harold Davison Agency Ltd., 8 Great Chapel St., W.1. GER 7494
Terry Lightfoot Appreciation Society
Full details from: JOANNA & TERRY SPRINGATE 75 Lodge Oak Lane, Tonbridge, Kent

"HIT PARADE BALL"

(Organised by the Music Trade Guild)

EMPIRE ROOMS
TOTTENHAM COURT RD., W.1
February 7th, 7.30 p.m.-1 a.m.

dancing to
TREVOR HALL MUSIC
and
BOBBY KING & the Sabres

Tickets 12/6
Stanley Dale TEM 1653

THE MIKE COTTON BAND

FEBRUARY DATES

1st J.J.C. W.1.	12th Discs A Go Go TV	23rd Edgware, White Lion
2nd Wood Green, Bourne Hall	13th Bromley Court Hotel	25th Nottingham, Trent Bridge Hotel
3rd Hitchin, Hermitage Hall	14th Loughborough College	28th Northampton Polytechnic, W.C.1
5th Easy Beat recording	15th Diss, Corn Hall	29th Dunmow, Fookes Memorial Hall
7th Hampton Court, Thames Hotel	17th Welwyn Garden City, Cherry Tree	
8th Woodford, Cheshire Community Centre	19th St. Albans, Market Hall	
9th Redcar, Coatham Hotel	20th Cheltenham, Town Hall	
10th Manchester University	21st Osterley, Rugby Club	
11th Wood Green, Bourne Hall	22nd J.J.C. W.1.	

Hear us on Easy Beat — Sun. 9th Feb. See us on TV—Discs A Go Go—24th Feb.

CANA VARIETY AGENCY, 5 Wardour Street, London, W.1 GERard 0227

Radio jazz

(Times: GMT)

FRIDAY
5.0 p.m. Z: Aspects of Jazz.
6.10 M 2: Jazz Rondo. 8.30 M: Jazz. 8.30 A: Jazz en France.
9.0 R: Mississippi Jazz. 9.35 Z: Jazz Actualities. 10.0 RTF 258m. The Real Jazz. 10.5 N I: Memories of Dorsey. 10.15 T: Previn-Rose, Trini Lopez. 10.35 app. A: D. Carroll, Bessie Griffin and Gospel Pearls, Soulseekers. 11.15 T: New performances by Budd Johnson. 11.20 I: JATP in Europe.

SATURDAY
2.15 p.m. H 2: Jazz Club. 4.10 Z: Swing Serenade. 7.0 N 2: Danish Jazz. 8.30 A: Jazz Images. 8.45 Z: "Jazz Everywhere!". 10.15 T: D.D., Pied Pipers, Shaw, Miller, Peggy Lee on original 78's. 11.5 J: Jazz Book. 11.15 T: Memphis Slim, Hodier-Solal, Krupa, Herman, Jimmy Smith.

SUNDAY
4.30 p.m. I: Big Bill Broonzy's last session. 8.30 A: Ollie Shepard, Dinah Washington, Eddie Vinson; Jimmy Smith at the organ. 10.31 BBC L: Jazz Scene.

MONDAY
7.30 p.m. BBC Net 3: Jazz Session. 8.30 A: Jazz discs of the week. 8.50 M 2: Jazz Magazine. 9.15 N 2: Memories of New Orleans. 10.5 U: German amateur jazz festival; Billy Mitchell. 10.15 T: Will Bradley Ork., Brubeck, Roy Hamilton, Herman, B.G. 11.15 T: New Jazz. Albums—"Donald Byrd at the Half-Note Cafe" and "Terry Gibbs Plays Jewish Melodies in Jazztime".

TUESDAY
8.30 p.m. A: Jazz News. 8.30 M: Jazz. 9.10 R: Stephane Grappelly. 9.30 A: International disc news. 10.5 O: "First Appearance". 10.15 T: Bing Crosby with J.D., B.C. 1941, Miller 1939 broadcast. 11.15 T: "The Essential Coleman Hawkins".

WEDNESDAY
4.15 p.m. L: Jazz, thirty years ago. 8.20 O: Jazz for everyone. 8.30 A: Jazz in N. York. 9.10 R: Modern Jazz. 9.15 J: Jazz Music

Hali. 10.10 U: Bremen Jazz Session. 10.15 T: Laurindo Almeida's "Theme from Mondo Cane", Krupa, Base, others. 11.15 T: "The Essential Dizzy Gillespie".

THURSDAY
7.20 p.m. Z: Europe-jazz. 7.30 N 2: Max Roach's "Freedom Now Suite". 8.30 A: Jazz à la carte. 9.10 R: Jazz from Canada. 9.20 Q: Jazz Festival. 10.15 T: Selected popular music. 11.15 T: "The Essential Gerry Mulligan".
Programmes subject to change.

KEY TO STATIONS
A: RTF Inter: 1829, 48.58m. N 2: Hilversum: 1-402m. 2-298m. I: SWF B-Baden: 295, 363, 451m. J: AFN Europe: 547, 344, 271m. L: NR Oslo: 1376, 477, 337, 228m. M: Saar: 211 m. N: Denmark Radio: 1-1224m. 2-283, 210m. O: BR Munich: 375, 187m. Q: HR Frankfurt: 506 m. R: RAI Italy: 355, 290, 269, 207m. T: VOA Washington: 1734m. U: Radio Bremen: 221m. Z: SBC Lausanne: 393m.

ALL THAT JAZZ

POLLWINNING baritone saxist **RONNIE ROSS** has formed a new Septet which is playing regular Mondays at the Bull's Head, Barnes.

Ronnie will be in Bill Le Sage's experimental group which goes to Germany in February.

KENNY BALL'S Jazzmen have been offered a tour of Rumania in the early part of September. Acceptance depends on how it fits in with Kenny's plans for a trip to Japan and the Far East around the same time.

FAT JOHN'S Band will tour Holland in exchange for the **DUTCH SWING COLLEGE** group's next British tour. Both bands are due to open their tours on February 15. Fat John will be resident for six weeks at The Millers Club, Rotterdam.

MIKE DANIELS is forming a big band for a Friday night residency at London's Jazzshows Jazz Club. Using his own Delta Jazzmen as the basis, Mike expects to use four brass, three saxes and rhythm.

BRIAN GREEN'S New Orleans Stompers have opened their own Thursday club at the Tallyho, Kentish Town, London. The group returns to the Ken Colyer Club's All-nighter on February 29 and plays Croydon Jazz Club on February 7 and March 13. It also plays three Southampton club dates on February 21, 22 and 23.

The **BRIAN BIRD** Sextet, resident at the Jazzhouse Blackheath, has folded and a new group, the **FRANK POWELL** Sextet, has emerged from the ashes. The Jazzhouse will feature different name groups each week.

Another traditional style big band, led by trumpeter **DUD CLEWS**, is running Saturday sessions in Coventry. The band has spent a year rehearsing tunes by such as Ellington, Luis Russell, Jelly Roll Morton and Fletcher Henderson.

Jazzshows

Jazz Club

EVERY NIGHT AT 7.30
100 OXFORD STREET, W.1

Thursday, January 30th
JIMMY POWELL
and the Five Dimensions
and the WES MINSTER 5

Friday, January 31st
ALAN ELDSON'S JAZZ BAND
with Val Wiseman
Dickie Bishop's Folk Group

Saturday, February 1st
THE MIKE COTTON BAND

Sunday, February 2nd
ALEX WELSH AND HIS BAND

Monday, February 3rd
MONTY SUNSHINE'S
Jazz Band

Tuesday, February 4th
GRAHAM BOND'S
R & B QUARTET
THE ART WOOD COMBO

Wednesday, February 5th
BACK O' TOWN SYNCOPATORS

Thursday, February 6th
ALEX HARVEY'S SOUL BAND
JOHN LEE & THE GROUND HOGS

Full details of the Club from the Secretary
J.J.C., 22 Newman St., W.1 (LAN 0184)

KEN COLYER CLUB

At Studio 51, 10/11 Gt. Newport St
Leicester Square (Tube)

Saturday, 7.30
KEN COLYER Jazzmen

Sunday, 7.15
KEN COLYER Jazzmen

Wednesday, 7.30
KID MARTYN RAGTIME BAND

ALL-NIGHT SESSION THIS SATURDAY
FROM MIDNIGHT

DIZ DISLEY
and **IAN WHEELER ALL STARS**
with everyone that's anyone

Non-Members admitted at all Sessions
All-Night Sessions every Saturday Night

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10/11 Gt. Newport St.
LEICESTER SQUARE

RHYTHM & BLUES every
Friday, 8 till Midnight

THE DOWNLINERS SECT

Sunday Afternoon, 4 until 6.30

THE DOWNLINERS SECT

Monday, 8-11

THE DOWNLINERS SECT.

Thursday, 8 till 11

THE ROAD RUNNERS

Apply NOW for membership
5/- per annum

Non-Members Admitted at all Sessions

THAMES HOTEL

Hampton Court

Friday, January 31st
DOUGGIE RICHFORD'S
LONDON JAZZMEN

Saturday, February 1st
GERRY BROWN'S JAZZ BAND

Sunday, February 2nd
GEOFF GILBERT'S
GOTHIC JAZZ BAND.

HORNSEY TOWN HALL

Saturday, February 1st

DANCE
7.30-12.00

JOHNNY DANKWORTH

& his Orchestra

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JIM GODBOLT presents

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Six Bells, King's Road, Chelsea
19, 22, 49, 11 Buses
Nearest Station Sloane Square

Friday, January 31st

HUMPHREY LYTTLETON

AND HIS BAND

Saturday, February 1st

ALEX WELSH

AND HIS BAND

NO FURTHER
MONDAY SESSIONS

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THURSDAY, 6th FEBRUARY

First London appearance
of the exciting

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Jazzshows Jazz Club
100 Oxford Street, W.1

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33-37 Wardour St., London, W.1
Gerrard 1546. Guests welcome
Dance or listen in comfort
Tony Harris & Rik Gunnell
present:-

* FRIDAY (31st) 7.30-11.30
ZOOT MONEY'S
BIG ROLL BAND

* SATURDAY (Feb. 1st) 7-11.30
TONY KINSEY QNT
BILL LE SAGE
ALL STARS
WITH KATHY STOBART
* SUNDAY (2nd) 7-11
GEORGIE FAME
AND THE BLUE FLAMES

ALL-NIGHTER CLUB

33-37 Wardour Street, London, W.1
Tony Harris and Rik Gunnell
present:

* THURSDAY (30th) 8-1
THE JET BLACKS

* FRIDAY (31st) 12-6
GEORGIE FAME
AND THE BLUE FLAMES
JOHN MAYALL'S
BLUES BREAKERS

* SATURDAY (Feb. 1st) 12-6
GEORGIE FAME
AND THE BLUE FLAMES
DICK MORRISSEY QRT

* SUNDAY (2nd) afternoon 3-6
R. & B. ALL STARS

* MONDAY (3rd) 8-1
DAVE DAVANI
AND THE "D" MEN

* THURSDAY (6th) 8-1
ZOOT MONEY'S
BIG ROLL BAND

CRAW DADDY

R & B CLUBS

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STAR HOTEL, LONDON RD.,
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SUNDAYS
R.A.A. GROUNDS, RICHMOND
ROOSTIN ON BLUES, THE
YARDBIRDS

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RHYTHM & BLUES.

AT THE BLUE ANCHOR,
SOUTH END, CROYDON, MOD-
ERN JAZZ in distinctive sur-
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hound", Chadwell Heath.

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Stompers, Tally Ho, Fortress Rd.,
Kentish Town.

BROMLEY COURT. Dick Char-
lesworth City Gents, Jackie Lynn.

JAZZI St. Michael's Hall,
North Rd., N.6. 8-10.30 p.m.

SIX BELLS CHELSEA: BLUE
BEAT, MEL TURNER.

THE HOPBINE (North Wembley
Station) TOMMY WHITTLE
QUARTET. Tonight's Guest Star
KENNY BAKER.

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RICHMOND. KATHY STOBART.
Admission free.

ALEXANDER'S JAZZMEN,
Streatham I/Rink.

ALHAMBRA JAZZMEN, "Rose-
mary Branch", Knights Hill, Stn.
Norwood.

BLUE OPERA CLUB

JOHN LEE
& THE GROUNDHOGS
R&B BROMLEY
ROYAL BELL, HIGH STREET.

BRIXTON JAZZ CLUB. Per-
severance, Vassall Rd. 5 mins.
Oval. CLIFF REEVES JAZZMEN.
Bar.

BROMLEY COURT. Rhythm &
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HARRINGAY R&B BLUESVILLE!

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STARTING GATE, Station Road,
Wood Green. DON RENDELL,
Colin Peters.

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ALEXANDER'S JAZZMEN,
Streatham I/Rink.

WOOD GREEN: ALAN ELDSON!
(members only)

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Evening, HAROLD BECKETT re-
sident rhythm section ED FAULT-
LESS TRIO, Dick Brennan
drums, Martin Joseph piano.
Admission as always, free.

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KEEFER SEXTET plus guests.
Admission free.

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Green Man, Blackheath Hill
DON RENDELL QUINTET

BILL BRUNSKILL, Fighting
Cocks, Kingston.

CARDINAL JAZZMEN, Black
Bull, Whetstone. Free admission.

CLUB OCTAVE. From "Jazz
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Vol. 39 No. 1570

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YOU DON'T NEED A LOT OF WIND

WHEN buying a second-hand instrument, it is wise to have the guidance of an experienced musician, advises sax-clarinetist ALBERT HARRIS, replying to MM reader A. J. Richardson, of Leicester, who writes:

"As a keen budding musician, I have been restricted to the less-expensive second-hand instruments and have found both saxophone and clarinet hard to blow.

"Does the blowing get any easier when the price gets higher, and if not, apart from an obviously better tone, what advantage is there in an expensive instrument?"

"Finally, does a tenor sax, being larger than an alto, require more 'wind,' or is the blowing much the same through the whole range, from soprano to baritone?"

Albert Harris concedes that one can buy a perfectly adequate second-hand instrument for half the price of a new one, but stresses that there are plenty of snags for the unwary, such as excessive wear and faulty repairs.

If you haven't a musician friend who can accompany you when making the purchase, try to contact a professional playing in your neighbourhood at a ballroom, theatre, club or restaurant.

The majority of musicians take pride in steering a novice along the right path, and would not expect payment, but if it is necessary to pay a small testing fee, it will be money well spent.

Incidentally, never use a second-hand mouthpiece. Buy a new one of good quality. This is most important.

The advantages of a more-expensive musical instrument are chiefly that (like a dearer car) it maintains its value longer, has improved workmanship, greater durability and better intonation.

The amount of "wind" required is not dependent upon the size of the instrument. A baritone, for instance, often "speaks" more fluently than a tenor.

Blowing should be easier when your embouchure is properly developed, and with the help of a good teacher, you will find that you don't need a lot of "wind" to sustain the sound.

EXPERT ADVICE

DISPUTING the facts in Hilton R. Schlemmer's "Rhythm on Record," which imply that the Joe Venuti-Eddie Lang recordings of "Stringing the Blues" and "Black and Blue Bottom" were made in 1929-30 (MM Expert Advice 28/12/63) discographer Brian Knight draws our attention to Brian Rust's "Jazz Records A-Z, 1897-1931."

This states that the first two attempts at "Stringing the Blues," on 29/9/1926 (142697-3) and 22/10/1926 (142697-7) were rejected, but a satisfactory result was achieved on 8/11/1926 (142697-8).

"Black and Blue Bottom" was successfully recorded on 29/9/1926 (142698-2) and

the two titles were issued on American Columbia 914-D and British Columbia 4454. All these sessions were in New York.

These facts are substantiated by Charles Delaunay's "New Hot Discography" and a booklet by Richard Du Page, John Hammond and Frank Driggs supplied with the recent American LP entitled "Stringing the Blues."

Brian emphasises that earlier discographies, and some of the more recent ones, should be viewed with scepticism, as the slow process of discographical research still has a long way to go before one can be 100 per cent certain of jazz history.—CHRIS HAYES.

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NEXT

THE ROLLING STONES

A profile-in-depth of the rebels-with-a-beat who **COULD** be the biggest thing since the Beatles



RINGO rounds off the Beatle-a-week record reviewing spot.

CRITIC'S CHOICE

WHO are the critics' choices for the world's top jazzmen? Who do they consider to be the Musician of the Year? Has the New Wave caused a Wind of Change to blow through the ranks of the critics? Or are the old favourites still holding their own? You'll be able to find out the answers to these questions next week when the results of the 1964 Melody Maker Jazz Critics Poll are announced. This is a **MUST** for all Jazz fans. So don't miss it!



WEEK

NOW THAT ALL THE BIG BEAT BOYS HAVE GONE, THEY CALL LIVERPOOL...

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TONY JACKSON

MIKE PENDER

CHRIS CURTIS

JOHN McNALLY

LES BRAID

RAY ENNIS

RALPH ELLIS

NORMAN KUHLE

LAST year about this time, we beat fans in and around Liverpool were happy. We had the best music scene in the world, in my opinion.

Now, it's just a drag. Our Beatles have become world property. We miss the Searchers, the Swinging Blue Jeans and many other wonderful groups. We don't deny them their success — everybody in Liverpool is thrilled that they have done so well and spread the name of Liverpool all over the chart and all over the world.

Not enough of the boys who left Liverpool for fame and fortune come home often enough to play for us. We hope they don't forget fans of beat, like me, who followed them down the Cavern and other clubs long before the rest of the country followed.—DIANE LLOYD, Garston, Liverpool.

● LP WINNER

Beetlemania

THE Beatles are in for a great reception when they arrive here. I have been here for two months and in this short time the Beatles build-up has been gathering speed.

Everyone wants to know what they are like, how they dress, is their hair as long as they say it is, and so on.

They will remind America that Britain, too, has great musical talent. — MISS A.

COLDWELL, Ithaca, New York.

Great Man

MANFRED MANN is one of the greatest rhythm-and-blues groups to emerge in Britain in the last year.

Their hit, "5-4-3-2-1" is one of the best singles out just now.

I was taken aback by John Lennon's comments on this record in MM's Blind Date. — P. KENNY, London, NW3.

Disgusted

AFTER reading John Lennon's record reviews in MM's Blind Date, I was disgusted to see that all recording artists outside Liverpool were shouted down by him, yet all beat groups were voted hits.

Before Lennon criticises greats like Ray Charles, Rick Nelson and Manfred Mann, the Beatles should realise that if it had not been for these great artists

the beat groups would never be where they are today.—R. SENIOR, Leeds 11.

Facts, please

P. C. MANFRED (Mailbag) should be told that the backing during the vocal on Kenny Ball's "Samantha" was by trombonist John Bennett and clarinettist Dave Jones, and not by Kenny's trumpet.

Get your facts right, Mr Manfred! — R. CHATWIN, trumpeter, Savoy Jazzmen, Birmingham 31.

Untrue!

AFTER Vince Hill's pathetic rendering of Gene Pitney's "24 hours from Tulsa" on the Light's "Easy beat," I strongly strongly object to Keith Fordyce's untrue statement that Vince is capable of making a hit number sound better than the original singer's. — MISS JILL BARNETT, London NW6.

Vive Oscar

POPLE who criticise Oscar Peterson, saying he overdoes his technical prowess, should listen



FAMILY FAVOURITES

DOES Mailbag reader Susan Jackson really believe that people in show business become unpopular just because parents like them? Frank Ifield, Frankie Vaughan, and Cliff Richard have probably more fans among parents than teenagers and they are hardly starving. If talent is there, as it so obviously is with the Beatles, success is eventually assured, in most cases anyway.—MRS. R. HULLAN, Hamel Hempstead, Herts.

to his rendering of "Lady be good," comprising the whole of the first side of his Columbia LP.

Here is evidence of continuity of ideas enhanced by truly remarkable technique.

How many jazz pianists are prevented from relaying their ideas simply because they haven't the technique to carry them out? — A. SMITH, Hucknall, Notts.

Tragedy

WHAT a tragedy that Cyril Davies, who did more than anyone in Britain to bring rhythm-and-blues to the public's attention, should die just when it was gaining immense popularity.

His terrific vocal-harmonica treatments of Muddy Waters standards were accepted by everyone as THE way of playing them. — C. L. DAWN, Buckhurst Hill, Essex.

Tut, tut, Rory

ON TV Rory McEwen seems a likeable person, though not a very good singer or player.

His article in MM recently was not a good advert for himself. He heaped scorn on people who make a living from music and seemed very self-centred. What a contrast to Steve Benbow, easily the most popular solo folk singer in the country. — JANE DELMER, London WCI.

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