### AMERICA'S TOP TEN

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As listed by "Variety".

FULL BRITISH POP FIFTY ON PAGE SIX

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**THREE PAGES OF PICTURES INSIDE!**

**JACK HUTTON**, Editor of Melody Maker, flew to America with the Beatles to cable an exclusive on-the-spot coverage of their impact on the States. Read his stop press report on pages two, three and four. It's exclusive! It's only in Melody Maker!
BEATLES wigs are being plugged constantly by New York radio stations and are selling thousands. "I am a Beatles fan," says one station publicist. So are Beatle fans who pass along the story of the Beatles' answer to the question "What have you done this summer vacation?" They make Beatles songs and buy their every move in the State. Many fans have been "at the right place at the right time."

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NEW YORK has gone berserk over Britain's Beatles. The four Liverpool stars this week became international stars. Fan scenes that shook Britain in the past year were re-enacted by thousands of U.S. teenagers. There were fantastic scenes on TV, radio and in the streets.

JACK HUTTON, Melody Maker editor, flew to the States with the Beatles. He cables these graphic descriptions of what happened when Liverpool stormed New York...

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

MELODY MAKER, February 15, 1964—Page 3
THE much-vaunted, long-awaited Beatles debut in America on the Ed Sullivan Show on Sunday turned out to be an odd affair. They opened the show, started off strong and came back at the end to close it — as we all thought. But after a slow and rather weak "I Want To Hold Your Hand" they shook hands with Ed Sullivan and went off. It was left to a bunch of contortionists to finish.

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

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

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

Footnote: Elvis Presley and Col. Tom Parker sent the Beatles a good-luck cable before the show.
THE Swing Blue Jeans are in line to be the first British beat group to visit Russia.

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

Their press officer, John Chilton, told the MME: "Negotiations are going on with the Soviet Embassy: 'We have applied for visas."

The British Premiere of the film will be at the Circlevanas in London's Piccadilly at the end of this month. A tour in America is due to be launched at the end of the month, the group's manager, Mr. Smith's from February 24, in ABC TV: 'Big night out' (March 1) and sings the winning song — which he is recording for "Thank Your Lucky Stars" — on "Thank Your Lucky Stars".

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

They are currently working on a new LP and an EP and their present hit. 'Happy, happy days' is to be issued in the States on the Liberty label.

Cliff Richard

THE handsome young singer is due to play his role in his forthcoming film, "The Man from Monte Carlo", at the Jazz Club. He will be joined by the stars of the film, including Dusty Springfield, who are due to visit the club for a weekend of concerts.

Dusty Springfield

Dusty Springfield will make her first solo trip to America in April, and possibly, concert dates. She is due to return to the States on a new LP and an EP, working with American musicians.

Dusty Springfield

THE story of the first six days of Japan's top club — the Catwalk in Tokyo — during her forthcoming Far Eastern tour. Helen leaves Britain on March 1 and opens for a week in Hong Kong on March 4. She then plays two dates in Taiwan before moving to Okinawa for concerts between March 12 and 14. After her Japanese season she will work in Alaska, Singapore and Malaysia.

Helen Shapiro

HEAVY filming for Dusty Springfield's new album, "The Man from Monte Carlo", will be at the studio in London. The film will be directed by Ken Frank Senior, the BBC's "Parade of Stars" producer, and will feature Dusty Springfield, the Swinging Blue Jeans and other groups.

Dusty Springfield

THE Netherlands will be Dusty Springfield's first tour of Europe. She is due to fly to New York on March 3, followed by some radio and TV commitments. She will then undertake a concert tour of the United States, followed by a tour of Canada, and a possible concert in Mexico.

Dusty Springfield

THE New Hohner Symphonic 30

THE NEW Hohner Symphonic 30 has been launched by the world's smallest portable electronic organ. Hohner offers superb tonal quality, unlimited volume (due to a 20-watt amplifier), just so light and compact it can be carried like a suitcase. Played and featured by Ken Frith in the BBC Northern Dance Orchestra, Big Pete Deuchar and the Hohner Symphonic 30 is an ideal instrument for Rock Groups, Modern Combos, and Club work.

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TOP TEN LPs

1. NEEDLES AND PINS
2. I'M THE ONE
3. ONLY WANT TO BE WITH YOU
4. Cliff Richard and the Shadows, Columbia
5. THE BABY LOVE YOU
6. THE BABY LOVE YOU
7. THE CAMERONES
8. THE BABY LOVE YOU
9. THE BABY LOVE YOU
10. THE BABY LOVE YOU

RECORD OF THE WEEK

CHUCK BERRY NADINE (IS IT YOU)

THE YOUNG GEORGE SHEARING 1939-1944

A pretty girl is like a melody; Rosetta; Stomp in F; If You're Happy and You Know It; Honeysuckle Rose; Night and Day; Streets of Laredo; Stompin' at the Savoy; Stomp; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp in F; Stomp i
IN the States the latest gag is that Frank Sinatra is being billed as "Star of Stage, Screen and Ransom Notes."

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

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

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

"Then the newspapers is going to be a tremendous market for glitter snare drum, high hat stand, 36 sticks early rock stars."

Frank Jr. I said: "Hello." He said: "Hi!" And nobody got massacred.

Wright visit?

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

Leo has been working in Scandinavia (three past three months) and is currently with singer Sonita centred at Berlin's Kulturbrauerei.

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

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

Passed to Ronnie Scott.

Who's kidding?

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

He announced said male listener wanted to know what Dusty looked like.

He went on: "Well, you know what Birtchard looks like? You know what Liz Taylor looks like? You know what Natalie Wood looks like? Well, forget them. Dusty looks like Groovey Merv!"

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

US digs Terry

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

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

As a rest from touring with the Jaywalkers, Peter Jay has taken up action painting. He is pictured with his latest masterpiece. What is it? You tell me. The queen of the last suggestion for a title can have it, so her, portrait done by Terry, is looking to be a lot of paintings as a prize. Send your entry to the Raver, Melody Maker, 161-166 Fleet Street, E.C.4.

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JENNINGS MUSICAL INDUSTRIES LIMITED

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Send for details of the full VX range and address of your nearest supplier.
The first few years of rock were golden ones for the solo artist, with groups very much in the background. What little there was of the Buddy Rich, Barry, Perkins, Johnny Burnette, and Billy Fury, the Champs, the Del-Tones, the Everly Brothers, and the Platters. The groups that were, but whose image was vastly different from that of today's groups. The group singing that was featured on stage and record among the rock-style groups was that of the band era, where sideman shouted rather raged choruses to

For Teenagers Only on February 24.

The Middleton Hotel, 1379 Lincoln Road, 9/10, Bennett Hill, Birmingham. 24th February 1964.

Next single by the Parrot. 'Bony Marbles' is expected to handle the session at Decca.

The Beatles first British TV show after their American tour will be ABC's Big Night Out (February 28).

Benny Martin is the first of many featured in the annual NBC special in February. (April 25) and Cardiff (5) Mike Cotton records for Columbia with his new No. 1 single, 'Jive, Tin Pan Alley', and (April 4) and Carl (5) Mike Cotton records for Columbia with his new No. 1 single, 'Jive, Tin Pan Alley', and (April 4) and Cardiff (5) Mike Cotton records for Columbia with his new No. 1 single, 'Jive, Tin Pan Alley', and (April 4) and Cardiff (5) Mike Cotton records for Columbia with his new No. 1 single, 'Jive, Tin Pan Alley', and (April 4) and Cardiff (5) Mike Cotton records for Columbia with his new No. 1 single, 'Jive, Tin Pan Alley', and (April 4) and Cardiff (5) Mike Cotton records for Columbia with his new No. 1 single, 'Jive, Tin Pan Alley', and (April 4) and Cardiff (5) Mike Cotton records for Columbia with his new No. 1 single, 'Jive, Tin Pan Alley', and (April 4) and Cardiff (5) Mike Cotton records for Columbia with his new No. 1 single, 'Jive, Tin Pan Alley', and (April 4) and Cardiff (5) Mike Cotton records for Columbia with his new No. 1 single, 'Jive, Tin Pan Alley', and (April 4) and Cardiff (5) Mike Cotton records for Columbia with his new No. 1 single, 'Jive, Tin Pan Alley', and (April 4) and Cardiff (5) Mike Cotton records for Columbia with his new No. 1 single, 'Jive, Tin Pan Alley', and (April 4) and Cardiff (5) Mike Cotton records for Columbia with his new No. 1 single, 'Jive, Tin Pan Alley', and (April 4) and Cardiff (5) Mike Cotton records for Columbia with his new No. 1 single, 'Jive, Tin Pan Alley', and (April 4) and Cardiff (5) Mike Cotton records for Columbia with his new No. 1 single, 'Jive, Tin Pan Alley', and (April 4) and Cardiff (5) Mike Cotton records for Columbia with his new No. 1 single, 'Jive, Tin Pan Alley', and (April 4) and Cardiff (5) Mike Cotton records for Columbia with his new No. 1 single, 'Jive, Tin Pan Alley', and (April 4) and Cardiff (5) Mike Cotton records for Columbia with his new No. 1 single, 'Jive, Tin Pan Alley', and (April 4) and Cardiff (5) Mike Cotton records for Columbia with his new No. 1 single, 'Jive, Tin Pan Alley', and (April 4) and Cardiff (5) Mike Cotton records for Columbia with his new No. 1 single, 'Jive, Tin Pan Alley', and (April 4) and Cardiff (5) Mike Cotton records for Columbia with his new No. 1 single, 'Jive, Tin Pan Alley', and (April 4) and Cardiff (5) Mike Cotton records for Columbia with his new No. 1 single, 'Jive, Tin Pan Alley', and (April 4) and Cardiff (5) Mike Cotton records for Columbia with his new No. 1 single, 'Jive, Tin Pan Alley', and (April 4) and Cardiff (5) Mike Cotton records for Columbia with his new No. 1 single, 'Jive, Tin Pan Alley', and (April 4) and Cardiff (5) Mike Cotton records for Columbia with his new No. 1 single, 'Jive, Tin Pan Alley', and (April 4) and Cardiff (5) Mike Cotton records for Columbia with his new No. 1 single, 'Jive, Tin Pan Alley', and (April 4) and Cardiff (5) Mike Cotton records for Columbia with his new No. 1 single, 'Jive, Tin Pan Alley', and (April 4) and Cardiff (5) Mike Cotton records for Columbia with his new No. 1 single, 'Jive, Tin P
Bobby Darin is writing three songs for Muddy Waters, the Escorts and the George Webb’s Dixielanders. They don’t like trady-pop, Joe Smith averred. "But of course our band would never have to start doing R&B, but here in America we’ve evolved that about music to get up to speed and the tunes. Muddy Waters is real, it’s a big takeoff. The Climax JazZhounds have built a solid reputation abroad, "Dinmark is a fantastic scene, but the Continental fans are learning fast and hands like Humphrey Lyttleton, Collyer and Chris Barber are the only ones that can tour there successfully with jazz," Joe Smith said. "We’re on our way too, pushing our way into the rest of the scene to worry about fighting each other."

Smith claims that his busy Climax Jazzhounds is the only professional band in Britain playing New Orleans style, apart from Collyer’s. "We’re challenging Collyer for his place," Smith hotly denies that he was in New Orleans this past February. "Sure, Ken’s father is a figure for all British followers of New Orleans jazz," said Keith. "But George Lewis and Kid Ory haven’t ever competed and my style—" and Joe Smith is so hot he can barely say it. "You can’t obtain booking like being on the Stock Market, but its vast popularity and confidence which shows in the confidence which shows in bookings is the same as assessing any other potential booking, but its vast popularity and confidence which shows in the booking, but its vast popularity and confidence which shows in the booking, but its vast popularity and confidence which shows in the booking, but its vast popularity and confidence which shows in the booking, but its vast popularity and confidence which shows in the booking, but its vast popularity and confidence which shows in the booking, but its vast popularity and confidence which shows in the booking, but its vast popularity and confidence which shows in the booking, but its vast popularity and confidence which shows in the booking, but its vast popularity and confidence which shows in the booking, but its vast popularity and confidence which shows in the booking, but its vast popularity and confidence which shows in the booking, but its vast popularity and confidence which shows in the booking, but its vast popularity and confidence which shows in the booking, but its vast popularit..."
**BACKGROUND TO A BEAT GROUP**

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

Levi's

Tony Jackson, who looks after their daily activities. They book their bookings, and plans the group's bookings...about the strong, frail joints that support their heads...the strong, frail joints...

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

A type.
BACKGROUND TO A BEAT GROUP

WHEN are the four young men who recently made up Britain's current chart-toppers, the Searchers?

Local pubs

Tony took the searchers off all at once. "The last few years have been quite a roller coaster," he said. "We started off playing in local pubs at 17. Worked with the Searchers for a while, then went on to do gigs and then played in a rhythm-and-blues band. We played at the age of 16."

Leaving school

He started playing guitar at home. "I started playing guitar at 16 and now I'm an independent musician. I can play anything from a Zones to a Stones. I've played in almost every band in London."

Recording

He has a good ear for melody and harmony. "I have a good ear for melody and harmony. I can play anything from a Zones to a Stones. I've played in almost every band in London."

Singing

He has a good voice and can sing a wide range of songs. "I have a good voice and can sing a wide range of songs. I've played in almost every band in London."

DO THEY GET ON?

The Searchers are a tight-knit band. "We get on very well together," they said. "We have a good rapport and we like each other."

Chris Curtis

Chris Curtis is the rhythm section of the band. "I play bass guitar and I'm the backbone of the group. We are a tight-knit band."

Tony Jackson

Tony Jackson is the lead guitarist and vocalist. "I play lead guitar and I'm the lead singer. We are a tight-knit band."

Keep trying

"We keep trying to make the best music possible," they said. "We are a tight-knit band."

Toney Jackson

"We keep trying to make the best music possible," they said. "We are a tight-knit band."

Mick Pender

Mick Pender is the drummer. "I play drums and I'm the time-keeper of the group. We are a tight-knit band."

Chris Curtis

Chris Curtis is the rhythm section of the band. "I play bass guitar and I'm the backbone of the group. We are a tight-knit band."

John McNally

John McNally is the rhythm guitarist. "I play rhythm guitar and I'm the rhythm section of the group. We are a tight-knit band."

Toney Jackson

"We keep trying to make the best music possible," they said. "We are a tight-knit band."

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I don't think you really changed all that...

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I don't think we've really changed all that...

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I've a lot to learn says Cilla

Without any spectacular record success, Cilla Black has become a star. Or at least, star material. Her first record "Oh, I do love you" didn't make her name. Her second, "Anyone who had a heart", will, if she hasn't already made enough impact on the record buying public with its unfeigned manner and down-to-earth temperament.

She arrived from America's Dionne Warwick, is dramatic. It doesn't really tie in with Cilla's image.

"I'd love to act," says a regular Sarah Bernhardt, really. Cilla can put on a good voice when I want to. "I have a telephone voice on my deal, that people just don't recognize, grilling, can take people off—listen."

Ghouls

Cilla produced a perfect Curiosity sequence, followed by "I want to be a star", "I want to be taken seriously", "or at least, more seriously," Cilla said. "I want to be taken seriously, but I don't want to be taken seriously."

The story of the break up with the now-flush Chris Roberts

"It was a very big production, and because it was a half-production it didn't do a lot of good. We still have a helluva lot to learn, I really only wanted to be taken seriously, but I don't want to be taken seriously."

The Crystals tell Chris Roberts

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

"We always had a band working, and the group, and I had my own guitar player who played with us."

"We do tours in the States of about 50 days at a time. No, we've never been outside Canada yet, so we want to break through with the now-flush Chris Roberts."

"That's in October, I think."

"I finally got up enough courage to see it right away!"

"We're just going to fall down and you won't wake us up."

"The photographer requested the whole lot to try it out."

"To be a big name, we'll just have to face the music in the States, forced a few weeks now."

"The Crystal's manager said Deedee, and sent Barbara into the Chart with "Cryin' In the Moonlight."

"Did the group find them-But it's "Cryin' In the Moonlight."

"We decided to go to college."
ADAM FAITH, reviewing the top pops, says

KATHY KIRBY: "Let me go lover" (Oecra).

KATHY is it? Thought it was American from the opening. This has got to be a hit. A great record. Like it very much. The idea was tremendous.

CHUCK BERRY: "Nadine it's you!" (Pye-International).

The production's very similar to Fats Domino things. (Adam tap feet) American rhythm and blues artist? I like it. It's swingy. Puzzles me who the singer is. Sounds like a record company in the States has discovered rock is the current thing in England. This wouldn't have been great five years ago. I don't think it will do much.

JOHNNY SANDON: "Sixteen tonne" (Ariola).

Is that Houston Wells? Sounds like a good arrangement. This one has bit potential. If gets the right plugs and the singer goes on TV it looks good. I like it. Joe Brown: "You do things to me" (Pocadina).

Joe Brown? This is better material than the company record he did. I'd like to see him doing this stuff. I like it. Better than the last one. Good voice in the background - the break-away. Great record. Obviously.

COOKS: "Good news" (RCA).

If this Ray Charles? American? Established artist? Sounds just like Ray Charles to me. No. I haven't heard anything like it. I like it. If it was Ray it might be a bit.

FREDDIE and the Dreamers: "I've been trying to think of a way of surrounding myself by unschooled musicians and it looked as though I couldn't. I don't want to study. People can take my style the way it is or not, as I please."

I don't want anything to do with musicians - I don't like them. I don't acquiesce to myself for a musician. I couldn't read a simple part and I don't know what changed is that I play on. Jazz requires a minimum of unpreparedness and schooling takes it out. Take Pee Wee Russell - you couldn't have a guy with less technique.

"I once read something by him in which he said that he got up as far as the middle of a tune once. It was like a guy grappling at rocks in the middle of the sea. "Jazz is a bit like going to a psychiatrist. You sit on the couch and it gets you back to childhood. It's you in the most primitive state before the truth will come out."

But, I objected, "judging by your 'Going places' LP your style's really come on. Your playing has recently become much more relaxed." "I know," returned Brunce. "And that is me on the decline. That's why I've got to change the band, because I've lost my style."

"Then there's that beat music - that's the edge of the matter. It's great. But I hate the way they do it now. But they all play it so badly. Best is what jazzmen should have been doing. But they left the public down and the public is doing itself a disservice." "If jazzmen hadn't been so competitive we'd have proper Louis Jordan groups playing real, living music which the kids would have had and danced to." Bruce returned to one of his favourite themes: "It's about pretending. What's the point of, say, Ray Charles, not playing it the way he's on records. It's majorly a fraud. Ultimately you should be honest. If you're a singer, if you're a solo, if you've got a band, if you've got an instrument, you should be honest and let the people know what you're doing." "What happens when Buck Clayton is to pack it in? Ten years from today, we'll only know one record - "Bob Darrow.""

ADAM - "This will bring Kenny Ball back."

Turner - Jazz will die

Beat? Great says Bruce

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

His recent decision to disband his Jump Band came as something of a surprise. This week he told me inattendant, "I've had the trumpet, bass and drums, but no piano, adding a singer for 'convenience' dates. Why the change? I've become more and more convinced that trained musicians can't play jazz." Bruce told me. "Every band I've had, the young guys have studied more and more—understandably as it's a competitive business. I've been trying to think of a way of surrounding myself by unschooled musicians and it looked as though I couldn't. I don't want to study. People can take my style the way it is or not, as I please."

"I don't want anything to do with musicians - I don't like them. I don't acquiesce to myself for a musician. I couldn't read a simple part and I don't know what changed is that I play on. Jazz requires a minimum of unpreparedness and schooling takes it out. Take Pee Wee Russell - you couldn't have a guy with less technique."

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"What happens when Buck Clayton is to pack it in? Ten years from today, we'll only know one record - "Bob Darrow."

But jazzmen should have done it first

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

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

Not so good as his others.

JIM REEVES: "I love you because" (RCA).

Intro sounds like the theme to a Goon's record. It's Jim Reeves.

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

CHEET ATKINS: "Stabie-Q" (Ariola).

American. Not still Black, is it? Sounds more, the old Presley man.

It must be one of the millions of great American guitarists. I like it but there's a scarcity of his instruments.

BO DIDDLEY: "Monkey business" (Py-Artist).

It's too much. Not so good as his others.

KENNY BALL: "Caterina" (Py-Artist).

Kenny Ball? This is going to bring him right back. It's the king on this type of record. I like it very much. Swingin'.
DOWN HOME BLUES

The pop variety, "Careless love," slow and sailor melody, and "Moon is rising" are delightful personal blues. Added interest is given to side two by the fact that it contains four shorter items and shows that Dick and Howard Brubeck can write pretty tunes. Howard's "O.S.T." has particular melodic charm.

The whole album is certainly rather different from the two Brubeck LPs and "Third Stream" devotees may find it at odds with their preconceptions.

The Quartet's altoist, Paul Desmond, is one of the most original and almost preconceived innovators in jazz. His work has a keen sense of swing that has been demonstrated in Desmond's solo work and is clearly established in this LP. "Third Stream" devotees may find it at odds with their preconceptions.

The Old Smatras song, "Take it slow" says "take it slow" says "take it slow," easy and popular in the States.

There is a lot of humour here. The usual degree of valve-voiced, down-home singing and play in.

Also, there are fail-out encores for no accountable reason.

"Oh, John" is naturally funny and completely spontaneous, demonstrating how to groove it.

Most of the side is better work, and it's full of canoeing band. The real vital article is...
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It is a source of delight to people like David Jacobs that not one American record reached the top spot in the British chart in the past year. We are obviously only getting what we deserve.

Apparently quality and originality do not enter into it. It is a failing for those of us who can remember the originals to have to listen to the scrappy versions of "Needles and Pins," "Happy Hippy Shakie," etc. And the songs which now merit a place in the hit parade are so few and remote worthy of acclaim on the British pop scene. - I. R. BALLANT, Edinburgh S.

No jazzman

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

SINATRA a jazz singer? Probably.

SINATRA the world's best jazz vocalist? Highly probable, says MM readers in the annual poll.

I suggest all MM readers visit the Ronnie Scott Jazz Club, London, and hear Mark Murphy - my idea of the world's best jazz vocalist. - FRED DELAR, Frank Street, 123.

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HOW on earth does Paul McCartney arrive at the conclusion that Los Angeles has got to be described "eccentric blues." - IAN SCOTT, Newcastle on Tyne.

Lumbered

AFTER watching "Sentimental" over your ear on TV, featuring the famous Junior-Jersey band, all we can say to them have so many lumbered with no relief. - D. SCOTT, F. GOODALL, London N8.

Sheer rock

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

Both are good blues singers, musicians and songwriters, but definitely not great. The difference is that Bo's are sheer rock, and Didley's are described "eccentric blues." - IAN SCOTT, Newcastle on Tyne.

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