The Crystals this week attacked Britain's current chart-topper, Cilla Black.

The American vocal quartet, now touring the country, described Cilla's "Anyone who had a heart" as "a bad cover of the American hit version by Dionne Warwick."

Say the Crystals: "For this girl to cover Dionne's style, which is what she has done, is wrong. It would be different if she had done the song her way, but to take it from somebody else and do their every move is not right."

And Crystal Dee Dee Kenniebrew added: "Cilla doesn't sing the song as well as Dionne. I'm against cover versions like this. Cilla has not done anything different, and it seems a shame for her to reach the high notes, whereas Dionne does it with ease."

CILLA RETORTS: "Well, everyone in their own! I'd probably say the same thing if I had a hit song. I've copied the Dionne Warwick's very soft voice. I thought that towards the end of her record HER voice became monotonous... I am not saying my record is any better than hers, but I've done it and I'm selling ever here. So hard luck."

"I am not that musically-minded to tell a 40-piece orchestra what to do. I thought the arrangement on my record was fantastic."
**SHOWBIZ NEWS ROUNDUP**

**Chuck Berry tour set for April**

Chuck Berry has been signed for his British tour, due to start on April 26.

The tour will open at London's Royal Festival Hall on April 26, followed by the Fairfield Hall, Croydon (16). The tour then goes to the provinces, playing the Colston Hall, Bristol (22), Philharmonic Hall, Liverpool (23), De Montfort Hall, Leicester (25), Birmingham (26), Blackpool (27), and Plymouth (28). They return to London for a final date at the New Victoria Cinema on April 26.

**Can't help falling in love**

A production of the Beatles' hit 'Can't Help Falling in Love' has been signed for a run at the Palace Theatre, Manchester.

**Almonte MJQ dates**

Eight dates have been set for the MJQ's tour of Britain with guitarist Laurence Almonte.

**New Jersey**

A New Jersey music festival, the Jersey Shore Jazz Festival, has been announced for May 17. The festival will feature performances by Buddy Rich, Art Blakey, and Joe Pass.

**Dusty Springfield**

Dusty Springfield's hit "I Only Want to Be with You" is now in the top ten of the charts and has been promoted by a special press reception in New York on March 2. She is due to perform in London on February 22 and ABC-TV's "Parade of the Pops" on March 17.

**Tornados comeback**

The Tornados, who had a hit with "Telstar" in 1966, are planning to record a new album for an LP during their summer season at Blackpool's South Pier Theatre, which starts on June 17.

**Rush US trip for Dusty**

Dusty Springfield, whose hit "I Only Want to Be with You" is now in the top ten of the charts, is due to perform in New York on March 2. She is due to perform in London on February 22 and ABC-TV's "Parade of the Pops" on March 17.

**These are the features that have made Fender famous**

This modern bass design has been the identifying mark of Fender Guitars since their inception. Distinctive, attractive, and functional, the bass's construction and balance combine to provide the bassist with the ease of fingering and string pull.

**Fender basses**

All Fender basses are designed to be playable in comfort and are equipped with a variety of features, including a neck-through design and a neck-mounted pickup.

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**Selmer**

The Selmer brand of guitars and basses is known for its high-quality craftsmanship and is often associated with jazz and rock music. The Selmer brand is known for its high-quality craftsmanship and is often associated with jazz and rock music.
THE RAVER reports from Germany, where it's...

JA! JA! JA! and the Searchers get a Deutsch treat

Do you envy Britain's best stars? Maybe you think their life is all wine, women and song—with not too much of the song?

On a weekend in Germany with the Searchers I didn't even get time for the wine—nearly medidas the real luxury was a sleep and regular meals.

I don't begrudge Chris Curtis, Mike Pender, John McNally & Tony Jackson: one little bit of their fame & fortune—they've earned every cent of it. However, & following the Beatles' European tour, they may not be performing again for some time, & I'm sure the boys 

This was followed by a photo session, with the boys being snapped at various local reception points.

As we walked through the shopping centre, Tony Jackson pointed to a menswear shop and sold me a box of matches. Apparently, he had an autograph from Trini Lopez.

An eracketed for hits

While Trini Lopez keeps the Searchers were due to play the first of their two London shows when our coach reached Munich earlier this week. But first we had to run the gauntlet of the fans to reach the waiting coach. We made it with only one casualty—McNally's nose bleeds profusely after missing contact with somebody's autobiography.

The Star Club must be, to British fans, one of the world's most important institutions. There aren't as many clubs like it in Britain. A crowd of fans with hardly room to stand in the crowded dance—can believe the first set, which ended at 10 pm, was tentative. The Searchers had three hours to themselves for the first time that day.

Friendly

All we went to meet the nearest Star Club, and we were off to the TV studio where the group would open the of the Searchers, minus Dave, according to the 

Gossip

Rather than start amplifiers round Europe the group has been in Hamburg before Int Saturday's session. At 8 am on Saturday we had joined the rest of the group at a Press Conference, in Berlin.

This was followed by a photo session, with the boys being snapped at various local reception points.

As we walked through the shopping centre, Tony Jackson pointed to a menswear shop and sold me a box of matches. Apparently, he had an autograph from Trini Lopez.

An eracketed for hits

While Trini Lopez keeps

The Searchers minus one at London Airport en route for Germany. Missing was rhythm guitarist John McNally who was under treatment in London for a sore throat. Along with the Searchers flew to join the group the next morning.

and the Searchers get a Deutsch treat
TWO VIEWS OF ELLINGTON

URING the interval of Saturday's second Festival Hall concert, a voice in the bar said: "Thank God I've had a chance to see Duke Ellington's band this afternoon."

Ellington's band had played a remarkable evening with a striking programme of Ellington music past and present.

The most marvellous range of instrumental sounds—blends and solo timbres—had been displayed by the Duke and his fourteen musicians, and there had been four parts of a new suite premiered by half-way marks.

Had no one complained? Well, yes, jazz and Duke Ellington being what they are, somebody deplored the shortage of "real jazz."

But with a repertoire as extensive as this band's, it is impossible to hear more than a dozen or so of that is currently played at any one concert. And what we heard were examples of most of the natural programmes I've been forking for.

CREATIVE STAMP

"To get to the details," a "first-class musician" said, "is the whole point of it...it's an atmosphere, an egoscape, an Ellington piece, as he was last year..."

But Ellington has set a rule, he plays in other styles and is a principal soloist and "main player." The other trombone is his own, and a principal soloist, and "main player." The other trombone is his own, and a principal soloist, and "main player."

Fascinating questions and atmospheres were brought about by the Duke's baby grandfather taking the hand of his son. "The whole-thing" was composed by the Duke on the spot, and his body was the principal soloist and "main player." The other trombone is his own, and a principal soloist, and "main player."

In a situation typical of the discographical non-origin in which surrounds the Ellington orchestra, Britain's top tenor saxophonist was debuting for the first time in London. The tenor saxophonist was Paul Desmond, and he was introduced to the audience as the "Wonderful Tenor." He is known for his smooth, melodic lines, which are often described as "pianistic." His playing is characterized by a strong melodic awareness and a strong sense of rhythm, which he uses to create a sense of movement and flow in his solos.

In the second half of the concert, the tenor saxophonist was again featured, this time playing with the Ellington orchestra. The audience was again captivated by his smooth, melodic lines and his strong sense of rhythm, which he used to create a sense of movement and flow in his solos. The audience was again captivated by his smooth, melodic lines and his strong sense of rhythm, which he used to create a sense of movement and flow in his solos.

THE NIGHT TUBBY BLEW WITH DUKE...

THE opening Duke Ellington concert of London's Festival Hall on Saturday unexpectedly provided one of the unique moments in British jazz history.

Tubby Hayes found himself kicked from a comfortable seat in the audience, his tenor-trumpet from the Ronnie Scott Club by taxi—threat into his hand, and dropped into the greatest saxophone team in jazz.

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Where the Duke goes

SAM WOODYARD PACKS HIS PREMIER OUTFIT

MAX JONES
TAKE A GOOD LOOK
AT THIS
AND THEN
YOU WILL
KNOW WHY

AMERICA IS GOING...

A merican record fans have gone
overboard for British pop. It is
even one of the biggest transatlantic
taking points in show business.
Elevens out of 100 sounds
compared with none out of 100 is a
positive miracle. For there are 11
solid British disc productions in the
Stataic chart today.

Until the Beatles crashed the U.S. market.
British impressions on America have
been isolated. After Billie's "Strange
on the first," and the Formed's "Tell
rise to the top of the American
best-sellers, and it made headline news.
Now, it is almost taken for
granted that British sellers
become money-spinners
in America.

The latest not call is fantas-

THE BEATLES are riding
high with "I want to hold
your hand" and "She loves
you".

BOBBY RYDELL is in high
with "Forget her", written
by Brunswick Song Cen-
trol winning songwriter
Gene Hilliard of Illinois
Pye Records, and recorded in
London.

CLIFF RICHARD is en-
joying his biggest hit and
American hit, a hit in the
ROLLING STONES.

THE BEATLES are also
showing with "My Bon-
nie".

DUSTY SPRINGFIELD is
moving up with "I only
want to be with you".

DAVE CLARK is rising
fast with "Glory all
over"

GENE PITNEY sings "That
girl belongs to yesterday"
—an American hit written
by pe members of the
ROLLING STONES.

THE BEATLES pop up
with "Please please me"

THE CARAVELLES have
you ever been lonely?" in the
U.S. "Tell me", and she
they gained earlier success
then "Tell me", they
shouldn't try to "Tell
me"

DANNY WILLIAMS' "Who's
on watch?" is hitting
healthily in America.

IT'S a tremendous reversal
of the situation.

RAY COLEMAN SPOTLIGHTS THE BIG BRITISH BREAKTHROUGH

HAROLD DAVISON, top Brit-
ish impresario who agent
for Dave Clark and who
has visited America many
times if an artist is tal-
ented enough to reach
the top in this country, be-
came naturally pleased to
see many top acts in the
States. There's no language
barrier for a star American
record sells here not be-
cause they're American
but because they are good.
The same should go on
the other way. Music by the
Beatles, Dusty Springfield
and Dave Clark is inter-
ationally youthful. Undoubtedly
this British stimulation this
moment big interest by the
Beatles. I feel sure we can
keep up the standard
and maintain the success.

JOE LONSO, one of Britain's
top impresarios and
British manager of the
Beatles, said: "We're not
looking for foreign artists but for
British artists because they are
British and they're good. We
are putting our money into
British artists, we believe our
products are

HOW LONG WILL IT LAST? IT'S A PASSING
FAD, OR WILL BRITISH STARS
STRENGTHEN THEIR
GAIN ON THE
AMERICAN MARKET?

Opinions

Four British personalities
from various facets of British entertainment gave
their opinions on this hit wave.

Disc-Jockey BRIAN MAT-
THEW, of "Saturday club."
"Easy beat and TV's
"Lucky star" fame: It may
well be that because the
current British successes have
gone over well, they
seem, somewhat new to
American listeners. I
personally do not expect
them to go on for a very long time.

Products

The Beatles have got some-
thing original and original
in style, but let's forget
that the roots of their
music are American. I
don't see how much longer
we can go on playing the
current British style. I'm afraid
that the Beatles can go on
for a start American

JOE LONSO, one of Britain's
biggest impresarios and
British manager of the
Beatles, said: "We're not
looking for foreign artists but for
British artists because they are
British and they're good. We
are putting our money into
British artists, we believe our
products are

by CHRIS
ROBERTS

The show twice per week
since then, without actually
having any British or
American. It is a revival
of the Little Richard hit.
"We just get seen. We're
some of the successes," said
Dave Davies (guitar, young-
est of the group, and the
longest-haired).
He said he and Ray Davies
released "Yeah, We're brothers." Ray
said: "It's like a catch-
phrase, you see," said Ray
Davies. "It means that our
sound is really hitting
America. It's not only
Vaughn, and drummer Mick
Avory, both talk and
agreed with Ray's summary
up to their style.

The two remaining mem-
bers, bass guitarist Pete
Quaife, and drummer Mick
Avory, both talk and
agreed with Ray's summary
up to their style.

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having any British or
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Davies. "It means that our
sound is really hitting
America. It's not only
the US. Hot 100
Thanks for your encouragement. Having heard Murphy's music, it is clear that his critical faculties have been sharpened by the spell of beat ballyhoo. Ray bounds, Bilbao at the Mingal Cecil and Ronnie Stephens at the Orange Coleman's world, if they were bordered by a rhythm section, half as bad as he asserts, as Mr. Coleman himself has been denied the Nobel Prize for Literature.

If you believe Mal doesn't criticise, please read my review of the film 'It's All Over Town' (January 11), a movie so full of sound, picture, and action that it is a critic's delight.

An insult! —roared the jazzers.

And Coleman has his supporters too. Reader B. G. Wall, of Sheffield, says, 'Murphy' is a fine album. He goes on, 'What really pleased me was that Coleman is the first British critic to slam the American jazzman's work."

DIABOLICAL!

MM writer Ray Coleman walking with his knees bent this week — weighing down by the abuse that has been heaped on his unsuspecting head.

London's Ronnie Scott Club has been presenting an added attraction — the nightly burning of Coleman's violin before a large portrait of Zoot Sims. Musicians have donned their de-inscrutable St. George kit to do battle with the unrepentant Coleman and release the fury Stann Traynor from the chains of his results. It's the biggest coup-up season since Profumo!

SHOUT-UP

The cause of the shout-up is Coleman's review of Mervyn Murphy at the Scott Club. Ray loved America's Mark but was not exactly enthused with Britain's Bessers. The thumping of the instruments and his guitar was not well received by the subject of Coleman's pop pot-pourri.

Diabolical, he called them, and begged further blame on pianist Traynor and drummer Ronnie Stephens from whom he was launched — and most of his articles were written by or on the subject of Coleman's pop pot-pourri.

Humphrey Lyttelton roared in reply: 'It's time to be reassured by Ray Coleman that the Rolling Stones are 100 per cent human beings' and said Ray Coleman that he is an incarnation.

Drumming

"If Ronnie Stephens was given the drum Batman, what about those ham-fisted bookkeepers whose appearances on TV but show the average performing chimpanzee. Like the Mervyn with a St. George Kit?"

From ordering a new suit of ascotch and asher, Coleman is unprepared.

To Humph, he answers: "Thanks for showing such detailed interest in my articles on the Rolling Stones and the Animals. You didn't know you were writing for a jazz magazine."

"I don't use that years of study have miraculously conferred on Coleman's world, if they were bordered by a rhythm section, half as bad as he asserts, as Mr. Coleman himself has been denied the Nobel Prize for Literature."

Coleman returns to his original position of saying, "Mr. Murphy, the dreamer, Adam Faith, has the courage to say a thing."

But it seems sad, that the critics have been driven to return to adjectives.

And Coleman is unprepared.

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Treble 'n Bass

ALL PURPOSE AMPLIFIER

Price: 50 gns.

Just look at this wonderful specification:

- Channel, 2 high performance outputs per channel.
- Control - 0-22dB, Volume, bass and treble.
- Output power: 35 watts RMS, 8 ohm.
- Speaker connection: 8 ohm.
- Light glows indicator light.
- Cabinet: Ash-R1, Weight: 20 lbs.
- Depth: 8½, Width: 36½.

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CLIFF HITS OUT!

WHY WE WENT FOR RE-REVIVALS!

WITH three record successes to their credit, the Hollies stand out as one of the dozen or so big-name beat groups in Britain. And their three chart entries stand out — for a special reason.

by the Hollies

UP-TO-DATE

And their fourth probable hit in a row is yet another revival— "Just one look", released this week.

The Hollies

"In any case, we don't care what anyone says. What about 'Stay'? That was completely different from the original version. You could hardly recognize anything similar between

NUMBERS

The Hollies, with its own bass guitarist Eric Haydock, distinguishes itself with a six-string mode instead of the usual chart-string. And if its fame was his sole contribution to the conversation, as is the rule in most rhythm

"We're not competing with ourselves, but just the same we've only done two of their numbers. We might have thought at one time they were good enough for 'A' sides, but they weren't when it came to '..."
GARNER, THE GREAT

Ten hours with the jazz giants in New York

It was a Tuesday night last week and in the Seventh Avenue Tavern on Forty-second Street, New York, Gary Gilday, the pianist, and his group were playing. The place was packed, the atmosphere electric, and the music was delightfully swinging. The audience was clapping and shouting, and the musicians were enjoying themselves thoroughly. It was a great night for jazz.

But somehow, among all the excitement and the music, I found myself wondering about something else. Was this really the same Gary Gilday who had played with the greats of the jazz world in the old days? Was this the same man who had studied with him in the days of yore? Was this still the same man who had first learned the piano at the age of five? It was all very intriguing, and I couldn't help but wonder about it.

And then I received a call from Gary himself. He wanted to talk about his career and his experiences with the greats of the jazz world. So I met with him in the Tavern, and we had a long conversation about it all. It was a great night for jazz, and it was also a great night for me.

---

For more about the Beatles triumphant tour of America see centre pages
"Beatlemania" is truly international. Of that there can now be no doubt. The scenes in Washington on Tuesday and in New York on Wednesday with replicas of Paris and London. Maybe slightly exaggerated. Americans like to make big productions out of crowd scenes and outside and inside the starched Carousel Hall on Wednesday they had all the ingredients. Shouting, milling teenagers thronged the streets round the auditorium. Dozens of police strode about importantly keeping the innocents back. Police barriers obstructed pavements. Traffic cops blew their whistles but it did not stop the Beatles invasion of the streets. If police thought they were right. I'm afraid they were wrong in the long run. With the Beatles produced the "woocoo" that started it all over again.

"I'm not a kid and I can't believe that the Beatles make and the same reason."

"I think there were a lot of Beatles fans and although it's a bit rough-shod singing at times, I reckon they'll be getting more and more and even more so. I like them.

"We're not as a result of things we've heard."

"I hope things are just starting."

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"I hope things are just starting.
LEMAÑA

sitting in deck chairs under the Miami sun

--- NEW YORK ---

A wary Paul gets off the train to a tremendous welcome at Washington

THE BEATLES have a heavier guard here than the Crown Jewels would get if they put them on show. It's fantastic and slightly ridiculous, but I'm told by Americans that since the Kennedy assassination "security has been tightened up".

However I managed to pierce the web and found the Beatles the same as they were before press agents, guards and fobbers-off appeared on their scene.

They were thrilled, for example, by the total record sales figures: as of today "If I Want To Hold Your Hand" and their album have sold respectively 1,000,000 and 800,000 in three weeks and both have been verified by the Record Industries Association of America as the top selling records ever in the history of American discs.

But they weren't quite so happy about their first appearance on the Ed Sullivan TV show last night. Paul told me "One of the nurses wasn't working—John's—and it sounded weak on the air—we're told. But the studio audience got it all right. Unfortunately we got one or two dodgy interviews and these are the ones that will get back to England, I suppose."

The boys said they are having a ball in New York and so is John's wife. "She's out spending now," he said with a grin.

Now they're pop history

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

MELODY MAKER, February 22, 1964—Page 11

METRAK

WELCOMES
THE BEATLES

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

NOVEL"

MELBOURNE

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

MELODY MAKER, February 22, 1964—Page 11
Three weeks after being voted jazz star... why I'm going pop!

BRIAN AUGER has quit the modern jazz scene — three weeks after MM readers hailed him Britain's fastest rising pianist. In the MM Jazz Poll he was voted Britain's top jazz pianist as well as the year's New Star. And his Trinity-Brian (pno), Rick Laird (bass) and Phil Kennis (drums) — came second only to the Tubby Hayes Quintet among Britain's small groups. From now on it's rhythm-and-blues for Brian who has augmented the trio with two former members of the Hat Hanky band, Hughie Ball (bari) and John McLeod. For Brian is reported to have settled in the Nobby Gribdons style.

“I'm going to be conventional,” Brian told me this week.

Frantic

“The music will be very much on an R&B hook and I shall be aiming at the charts and all the rest of that side of the business.”

The group was formed to do three weeks at London's Pigalle and we have now signed up for another six months so it's a great opportunity to get all that new material going.

With the support of Britain's most promising musicians in the field of jazz at the age of 24, we can't afford to go wrong,

“I went out all for the modern jazz scene with the Trinity,” explained Brian. “We did a lot of work and played in most of the best clubs and I always wanted to do an R&B group. I'm going to try getting work.

“I'm not on record at all. I always wanted to do an album and I tried a couple of the companies last year but you know what trying to sell British jazz is like..."

BRIAN AUGER: “The modern jazz scene gone so small we just couldn't make a living..."

Eric Dolphy joins Mingus Workshop

CHARLIE MINGUS continues to ring the changes in his Workshop group, BOOKER ERVIN, who replaced ILLINOIS JACQUET, COLEMAN HAWKINS and SONNY ROLLINS, and recently THOMAS "BILLY" YOUNG and Olds At The Embers, to be replaced by singer-songwriter, GENE "KRAMP" WALLACE, who joined the group at the London Palladium, recently.

We did a lot of work and played in most of the best clubs and I always wanted to do an R&B group. I'm going to try getting work."

“I'm not on record at all. I always wanted to do an album and I tried a couple of the companies last year but you know what trying to sell British jazz is like..."

BRIAN AUGER: “The modern jazz scene gone so small we just couldn't make a living..."

BRIAN AUGER talks to Bob Dawbarn

In the Jazz Poll the group was formed to do three weeks at London's Pigalle and we have now signed up for another six months so it's a great opportunity to get all that new material going.

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Eric Dolphy

Jazz trumpeter at Hott and pop singer Ann-Marjorie recording a joint LP "Beauty and the Bung"..."
THE BACHELORS—three slow-talking, down-to-earth characters with their own brand of Dublin wit—are far from being flash-in-the-pan stars. Dec and Con Cluskey and John Stokes have spent their lifetimes in music and the multi-talented trio are more interested in long-term success as performers than the overnight acclaim from records like their top-selling "Diane"—though it's not bad, they say. They cast professional eyes over this week's Blind Date selection, showing astuteness.

BILLY J. KRAMER: "Little children" (Farleigh). Dec: I know this is a hit, but I can't think of it. It's the new Billy J. Kramer record! To be honest, it's the first record of his I've heard. This will probably be one of the great records of the year. The performance is fabulous and the backing—very, very clever. Con: I agree, it's a great record, although the rhythm is slightly claustrophobic at the start. But definitely for licked—the top five I would say. John: I think this is a fab record, as they say. Should be a big hit for him.

GENE PITNEY: "That girl belongs only to the Best (Artists). Con: Yes, it's like a song from the record you want to hear a few times to get into. It's got a story and he sings it very well. John: This is Gene Pitney isn't it? This is a fabulous recording to '24 hours from today'. I like the lyrics at the beginning. I'm partial, I suppose. Tony: I agree, it's a bit of a hit here. Dec: It's a bit of a hit here. It should be a hit. We'll see around in a couple of weeks, a very distinctive chorale and voice. I hope his work is going to be a hit and his last one.

DAVE CLARK: "London bakery piece" (Columbia). Dec: Dave Clark's Five. This is a terrible record. Nobody in their right senses would buy it. There are three arrangements on this, and I wish I had just one big bag that included only one single note melody, and it doesn't achieve anything. Con: I admit this isn't a great record but it's more than likely it will be a hit. Personally, I prefer a strong way like it—i.e. it's a creamy sort of beat, and moves along. There's no much music in it, though. John: This definitely should be a No. 1. They ought to hurry though—the Beatles next single will be out soon. I'm not terribly keen on it myself.

LOUISE CORDIE: "Don't let the suneh chase you" (Decca). Dec: Bar! Mr. Mackin is flat. Sounds like an Ivor Raybould for me. Con: It started out great but became very ordinary in the middle. The song seems too strong for the singer. John: This sounds like a first record to me. There's absolutely no confidence and there's no exuberance for singing dat in one or two places, when you can do it over and over again.

MARAUDERS: "Lucille" (Decca). Dec: The Marauders—very, very good. I like just listening to it once; but I couldn't very many times. I can't see it doing anything. Con: It would not sell for jukeboxes. It's a hit. I can't do much especially as a result of the Little Richard arranger. You should never try to be a hit on a record like that. It doesn't fit in our R&B theme. Very, very good, as a matter of fact. It's possibly the best cut on the label. The Marauders have a great record. That's it.

BRUMMIES: "I don't understand" (Decca). Dec: Of its type, this is a very clearly presented semi-Liverpool kind of sound. It's like a combination of all the hit sounds we've had in the past 12 months. Dave Clark's name, Gerry's piano, and the Beatles' harmony. Con: I like it, I don't really go for that Marver best type of thing; it should be a fabulous hit. The more side character. John: Yes. Very good. I think it deserves to be a hit. With an R&B touch it would have definitely been one. I hope it will be now.

SONNY CURTIS: "A Boogie I want to be" (Columbia). John: Well, it's an American accent, whether it's British or not, I think it's very amusing. You can usually do a song like that, but you can't sell it. Con: I could sell it, I think. This is one of the ways of catching in on the Beatles I don't believe it. Con: I like it. There's a lot of thought gone into it. Whether it will be a hit is hard to say, but it will get plenty of plays. Dave: The best cut on the record. It's like a combination of all the Beatles cross records. It's very much like a first record to me.
JOHNNY Dankworth is writing the music for a ballet which will be performed at the 18th century Theatre Royal, Bath, during the 1846 Bach Festival.

The Dankworth Orchestra and Joanne Baxendale will accompany the ballet and Johnny will also be featured in a concert with Yvonne and Malcolm Mclnnes.

This year's Festival will take place from June 4 to 18 and is expected to duplicate the usual series of Jazz events.

HUMPHREY Lyndhurst's band will play a season at the Club, Bath, Switzerland, from March 2 to 25. One of his best dates on this tour was the Home Exhibition in London.

The Ackers' band's European tour has been so successful that it has played seven times to capacity crowds. It is the band of the year.

By the way, I start in London (Thursday) and start off dates at Wadham Collier (£2), New York and London's Jazzmen Club (24), etc.

PIANIST Ralph Dollin is touring with the New Orleans Rhythm Club (£2), making their first visit to Britain, with Jimmy Smith and Lennie Tristano, and Alex Welsh in "Jazz LP for HMM.

Bassist Jimmy Smith's group, of which Kenny Clarke, the drummer, is a member, has just returned from London's Jazzmen Club (24), on February 21st.

MODERN jazz is "drawing an increasingly large audience" in the London district, according to "Jazz LP for HMM." The band, which features the Don Reddick Quintet on February 26th, has been the most of the year.

ALTHOUGH there are eight titles, waxes in March and April, and 30 are not from Oliver's most successful artistic or financially speaking—they have considerable interest as examples of arranged big band jazz with a pronounced New Orleans flavour.

**REX STEWART
COLEMAN HAWKINS
TOMMY LADNER
OMER SIMEON**

\*JAZZ\* BOSS OF THE REST

**VINTAGE BIG BAND**

"ONE ABBOTT AND FLETCHER HENDERSON. King Oliver. You've got my face, you've got mine (trombone)"—the only one of the classic bands still alive and kicking, Oliver's band is one of the best, if not the best, band in the country.

**MISSING**

Oliver himself had trouble with his health for part of this time and it is said to be missing from "Two, 'Cam' (trombone) and 'Good Man' (trombone)"—a feature of a flute, rhythm trumpet who shines impressively open and with mood.

**LAPSES**

Hawkins, Harrison, Ladnier, Joe Smith and Charlie Shavers, led by the first two, Charlie, Joe, Leadon, and Morton and Hawk blow on this "Sugar foot," which suffers from pitching lapses in the reed work.

**BEST OF THE REST**

**GUITAR LOUDSPEAKERS FOR THE EXPERTS—**

**ROLA CELESTION**

*ARE YOU SMALL MINDED?*

*Melody Maker*
**TWO PAGE SPECIAL**

Good—but why must bass players solo?

Bass players, like drummers, are prone to being treated as sidemen. However, this is a minor complaint because of their virtuosity and the fact that their role is often defined by the leader's view that he should solo on every track. Let's face it—bass solo is good on occasion, but your entire audience is made up of other bass players.

**Lines**

However, this is a minor complaint because of their virtuosity and the fact that their role is often defined by the leader's view that he should solo on every track. Let's face it—bass solo is good on occasion, but your entire audience is made up of other bass players.

**Technique**

Despite a good on "Nite" and a good solo on "Mother," Hill is a good soloist with a good tone and fair technique. Teddy Edwards, who varies his tone between tenor and bass, has established his style around early soloists and is always in top form.

**Melodic**

Vic Firth is consistently good on both bass and drums. His soloing is on the best spot on the record.

**Waltz**

Roy Ayers, who plays solos on the (1) tracks in a very original and interesting manner, has the rhythm section all on top in every track. His style is one of the more interesting of the new generation.

**Delightful whimsy**

VICTOR FELDMAN—outstanding on piano and vibes.

**Bluesy guitar**

Jazz Guitarists

The Montgomery Brothers

Lenders, Joffe, in an improvisation that is not only a demonstration of his guitar work but also a demonstration of his knowledge of the blues.

**The sound gets around**

TOP MEN IN EVERY SPHERE SWITCH TO BURNS-BUILT "ORBIT" TRANSISTOR AMPS

Week after week, as deliveries come through, the top bays in every branch of the profession switch over to Burns-built "Orbit" amplifier boxes. Six of the profession's most critical ears are seen on this page.

**IMPROVED DELIVERIES**

The Orbit range was established when it was advertised and the main purpose of these advertisements is to let local dealers know that their local dealer shouldn't be blamed if he can't deliver. The whole point is that the Burns range takes another factory—20,000 EXTRA square feet of space.

**Get a load off your back!**

Learn about a LIGHTWEIGHT amplifier with no heavy duty performance, no excessive talking of sounds... Burns design has been considered on the load on the amplifier and as well as the load on the speaker. Learn about this new amplifier, read and send details to various record makers. Remember it's just a practical amplifier, costing 75 to 145 guineas.

**FOCUS ON FOLK**

UDITH SILVEII'S rich contralto is already known on the London folk scene. As well as being in it, but Topic have issued a "The Summer Time in" (TOPP). The sound contains four tracks from different countries, including one a cappella group from Portugal.

**The sound contains four tracks from different countries, including one a cappella group from Portugal.**

**Radio Jazz**

**Good day for Hawk**

**TG Tompkins**

**Drummers in the know**

**The sound gets around**

**Drummers in the know**

**“the sound gets around”**

**TOP MEN IN EVERY SPHERE SWITCH TO BURNS-BUILT “ORBIT” TRANSISTOR AMPS**
**EXPERT ADVICE**

**Stick to one at a time**

**THE unique doubling ability of Sam Donahue, leader of the popular Benny Dorsey Band, surprises Mike reader R. Newman, of Walthamstow, who exclaims:**

"I thought it impossible for a bandleader to double on a reed instrument, yet I see that Sam Donahue plays tenor, trumpet and valve trombone.

Sam replies: I should not be taken seriously as a brass player. Let's just say I double on the other instruments, chiefly for fun.

**Muscles**

I'm good enough to play a 4th or 5th trombone part and a 3rd or 4th trombone part on valve trombone. So I leave the brass solos to those who are more proficient.

In order to play a great deal of trumpet and trombone, I would have to give up the saxophone, which I would never do as it is my instrument.

There are considerable difficulties in effectively doubling on brass and reed instruments, but it is possible that the saxophone may lose its solid character and that the saxophone player may have to give up the brass instrument.

**OBOE TROUBLE**

"Is there any hope of finding a second oboe of the same make and model?" asks John Godfrey, of Oldham.

Mr. Godfrey will be pleased to learn that his problem is not unique, and that many oboists are faced with the same challenge.

**Double**

Few musicians have become capable of doubling on both the oboe and the saxophone. Benny Carter is one such musician, and he continues to expand his musical horizons.

"The oboe and saxophone share many similarities," says Mr. Carter. "With proper technique and attention to detail, one can achieve a high level of proficiency on both instruments.

"It is important to develop the proper body posture and breathing techniques for each instrument. This will allow you to switch between oboe and saxophone without feeling too much strain.

"In addition, the oboe and saxophone offer unique musical opportunities. The oboe is a classical instrument, while the saxophone is a jazz instrument. By doubling on both, you can explore a wide range of musical styles.

"I encourage all musicians to explore the possibilities of doubling on different instruments. It will not only enhance your skills, but also bring excitement to your performances."

**Vogue**

"I would like to find a second oboe of the same model," says Mr. Godfrey. "Can you recommend any brands or models that may suit my needs?"

Mr. Godfrey will be pleased to learn that there are several oboe brands and models that may suit his needs.

"Some well-regarded oboe brands include Yamaha, Yamaha Professional, and Yamaha Custom. These brands offer a variety of models with different features and price points.

"It is important to consider factors such as reed size, bore size, and keywork when selecting an oboe. Each oboe will have a unique sound and playing characteristics.

"Before making a purchase, I recommend visiting a local music store or oboe rental center to try out various models. This will help you find the oboe that suits your specific needs.

"I encourage you to explore different oboe brands and models to find the one that best suits your playing style and preferences."

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**YOU'VE GOT TO BLOW FOR THAT ROCK SOUND**

"I want to play raising tend to prepare to blow like hell! But first of all, make sure that you have some sense of humor and are happy music.

"One of the main factors to consider when playing rock music is energy. The rockers, but also want the sound of the saxophone to sound thick and powerful. The saxophone's smooth, and I decided not to alter the saxophone's sound at all.

"I use the 51st and 65th of the 65th in my tenor saxophone, and the 57th and 65th of the 65th in my baritone saxophone. These reeds offer a good balance between tone and projection.

"When playing rock music, I recommend using harder reeds, such as a 5th or 6th, to achieve a more powerful sound. This will help you project your music over the loud amplification used in rock concerts.

"I also recommend practicing your rock solos in a live setting with the band or other musicians. This will help you develop your timing and feel for rock music, which is essential for playing with energy and enthusiasm."
Jazz shows in London

Thursdays - Don Rendell Octet at the Jazz and Blues Club.

Saturdays - The London Jazz Club at the Barbican Centre.

Classics - Live jazz at the Jazz Club on Sundays.

Jazz shows outside London

Northern - The Northern Jazz Club in Manchester.

Southern - The Southern Jazz Club in Brighton.

Jazz shows at the Marquee

Jazz at the Marquee - Various artists performing throughout the week.

Jazz shows at the Forum

Thursday - Gary Burton Quartet at the Jazz Club.

Friday - The Jazz Club at the Marquee.

Saturday - The Jazz Club at the Forum.

Sunday - The Jazz Club at the Marquee.

Jazz shows at the Bull's Head

Barnes Bridge - Various jazz musicians performing.

Jazz shows at the Croydon

Saturday - The Croydon Jazz Club.

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OPERATION HIT

The background to a chart-topper from record session to the No. 1 spot in the MM's National Chart

THE BLIND DATE goes on in the BRADEN BEAT

JACK HUTTON'S
American jazz cable—Pee Wee Russell and Erroll Garner

OWN UP
ADAM!

A DAM FAITH reviewed 13 of the new pop records in MM's "Blind Date" last week. He guessed the names of seven of these stars. And every single one was a household name.

I can't understand how a person who spends all his time thinking about music should be able to guess only a handful, as Adam did.

And apart from that, his comments were unkind, thoughtless and plain silly. If he can't recognise Chuck Berry, Bo Diddley, Ben E. King and Sam Cooke, Faith should keep his mouth shut—NICHOLAS BROOKS, Manchester

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