

Melody Maker

● I don't want to be singing A Hard Day's Night when I'm 30 ●



BEATLE JOHN LENNON— See Centre Pages

October 24, 1964

9d. weekly

STARS!
STARS!
STARS!



PEE WEE RUSSELL

The great enigma of the clarinet started his British tour . . . and MM Editor Jack Hutton was there to record it. See page six.



ROY ORBISON

The Mystery Man of pop arrives in Britain. How does this quiet, married American dominate the chart in the beat era? See page 7.



ROLAND KIRK

The most entertaining jazzman of them all. An exclusive and enlightening look at the only one-man band in jazz by Ronnie Scott. It's on page 8.



Sandie Shaw—just failed to take top spot with "Always Something There To Remind Me".

Sandie pipped by Orbison

SANDIE SHAW'S "There's Always Something There To Remind Me" soared to number two in the hit parade this week — but Texan Roy Orbison maintained a solid grip on the top spot.

For the third successive week, Orbison leads the chart with his

composition, "Oh, Pretty Woman."

Meanwhile, Sandie's fans will not be seeing her in a rush wave of personal appearances.

"If she went out on tour with groups she would not get the right sound," her manager,

Maurice Press, told the Melody Maker this week.

"Always Something There" is yet another Burt Bacharach hit composition.

SANDIE REVIEWS LATEST SINGLES IN BLIND DATE.— PAGE 11.

TOP U.S. STARS STORM IN

—dates announced

AS America strengthened its grip on the British hit parade this week, dates were announced for a three-week tour here by one of the most powerful U.S. pop packages—the Tamla-Motown recording stable.

Beatles favourites Martha and the Vandellas, Marvin Gaye, and the Miracles are among artists set so far to plunge into Britain's top radio and TV shows in the next few weeks.

They are also in line for a three-week British tour from next February.

First into Britain will be Martha and the Vandellas who guest on BBC-TV's "Top Of The Pops" and Granada-TV's "Scene At 6.30" on November 4.

They also appear on "Ready, Steady, Go!" (6), "Pop Inn" (10) and "Saturday Club" (14).

Package

Marvin Gaye follows with bookings for "Scene At 6.30" (November 18), BBC-2 "Beat Room" (19), "Ready, Steady, Go!" (20), "Saturday Club" (21) and "Lucky Stars" (28).

The Miracles fly in for "Pop Inn" (December 1), "Scene At 6.30" (2), "Beat Room" (3), "Ready, Steady, Go!" (4), "Open House" (5), "Saturday Club" (12) and "Lucky Stars" (12).

Kim Weston has signed for a package tour headed by P. J. Proby, starting on November 6 at Edmonton, and also appears on "Ready, Steady, Go!" (6), "Scene At 6.30" (12) and "Open House" (28).



MARVIN GAYE —on "Lucky Stars"



MARTHA and the VANDELLAS



● There comes a point where the only thing left to do to a group like us is to knock ●

BEATLE JOHN LENNON IN HIS FRANKEST-EVER INTERVIEW—SEE CENTRES

MELODY MAKER

HIPPIEST CLUB IN LAGOS!



BRENDA LEE



HANK MARVIN

- 1 (1) OH, PRETTY WOMAN Roy Orbison, London
2 (9) (THERE'S) ALWAYS SOMETHINGS THERE TO REMIND ME Sandie Shaw, Pye
3 (2) WHERE DID OUR LOVE GO? Supremes, Stateside
4 (4) THE WEDDING Julie Rogers, Mercury
5 (3) I'M INTO SOMETHING GOOD Herman's Hermits, Columbia
6 (5) WHEN YOU WALK IN THE ROOM Searchers, Pye
7 (11) WALK AWAY Matt Monro, Parlophone
8 (10) WE'RE THROUGH Hollies, Parlophone
9 (15) HOW SOON Henry Mancini, RCA
10 (8) I'M CRYING Animals, Columbia
11 (6) RAG DOLL Four Seasons, Philips
12 (7) I WOULDN'T TRADE YOU FOR THE WORLD Bachelors, Decca
13 (16) THE TWELFTH OF NEVER Cliff Richard, Columbia
14 (12) I WON'T FORGET YOU Jim Reeves, RCA
15 (13) EVERYBODY LOVES SOMEBODY Dean Martin, Reprise
16 (22) ONE WAY LOVE
17 (14) TOGETHER Cliff Bennett and the Rebel Rousers, Parlophone
18 (42) SHA LA LA P. J. Proby, Decca
19 (18) AS TEARS GO BY Manfred Mann, HMV
20 (17) BREAD AND BUTTER Marianne Faithfull, Decca
21 (23) MAYBE I KNOW Newbeats, Hickory
22 (36) UM, UM, UM, UM, UM Lesley Gore, Mercury
23 (19) I LOVE YOU BECAUSE Wayne Fontana and the Mindbenders, Fontana
24 (31) THREE LITTLE WORDS Jim Reeves, RCA
25 (26) SUMMER IS OVER Applejacks, Decca
26 (21) HAVE I THE RIGHT? Frank Ifield, Columbia
27 (20) YOU REALLY GOT ME Honeycombs, Pye
28 (30) REACH OUT FOR ME Kinks, Pye
29 (24) IS IT TRUE Dionne Warwick, Pye
30 (31) GOLDFINGER Brenda Lee, Brunswick
31 (—) BABY LOVE Shirley Bassey, Columbia
32 (50) GOOGLE EYE Supremes, Stateside
33 (27) COME TO ME Nashville Teens, Decca
34 (29) FIVE BY FIVE (EP) Julie Grant, Reprise
35 (25) THE CRYING GAME Rolling Stones, Decca
36 (—) HE'S IN TOWN Dave Berry, Decca
37 (38) REMEMBER (WALKIN' IN THE SAND) Rockin' Berries, Pye
38 (28) SHE'S NOT THERE Shangri-Las, Red Bird
39 (43) HAPPINESS Zombies, Decca
40 (33) RHYTHM AND GREENS Ken Dodd, Columbia
41 (44) PRETTY FACE Shadows, Columbia
42 (—) ANY WAY YOU WANT IT Beat Merchants, Columbia
43 (35) IT'S GONNA BE ALL RIGHT Dave Clark Five, Columbia
44 (—) WALK TALL Gerry and the Pacemakers, Columbia
45 (—) NOW WE'RE THRU Val Doonican, Decca
46 (40) SEVEN DAFFODILS Poets, Decca
47 (41) QUESTIONS I CAN'T ANSWER Mojos, Decca
48 (—) SO MUCH IN LOVE Heinz, Columbia
49 (49) PEOPLE Mighty Avengers, Decca
50 (37) A HARD DAY'S NIGHT Barbra Streisand, CBS
Beates, Parlophone

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1 Acuff-Rose; 2 Decca Music; 3 Belinda; 4 Peter Maurice; 5 Dominion; 6 Metric Music; 7 Ardmore and Beechwood; 8 Hollies Music; 9 Chappell; 10 Ivy; 11 Ardmore and Beechwood; 12 142 Music; 13 Frank Music; 14 Burlington; 15 E. H. Morris; 16 Melton; 17 Campbell Connelly; 18 Belinda; 19 Ford Music; 20 Acuff-Rose; 21 West One; 22 Essex; 23 Bourne Music; 24 Leeds; 25 17 Savile Row; 26 Ivy; 27 Kassar; 28 West One; 29 Southern; 30 United Artists Music; 31 Belinda; 32 Acuff-Rose; 33 Lynn; 34 Travis, Nankor Phelge (2), Leeds; 35 Southern; 36 Auden Music; 37 Melton; 38 Marquis; 39 Campbell Connelly; 40 Belinda; 41 Shadow; 42 Danver Music Ltd.; 43 Ivy; 44 Paper Music; 45 Shapiro Bernstein; 46 Auden Music; 46 Parlo; 47 Campbell Connelly; 48 Essex; 49 Kags; 50 Northern Songs Ltd.

TOP TEN USA TOP TEN LPs

- As listed by "Music Business"
- 1 (1) DANCING IN THE STREET Martha and the Vandellas, Gordy
2 (2) DO WAH DIDDY DIDDY Manfred Mann, Ascot
3 (4) WE'LL SING IN THE SUNSHINE Cole, Carmel, RCA Victor
4 (3) OH, PRETTY WOMAN Roy Orbison, Monument
5 (7) LAST KISS Frank Wilson, Josie
6 (8) SUMMER SONG Chad Stuart and Jeremy Clary, World Artists
7 (—) BABY LOVE Supremes, Motown
8 (10) LET IT BE ME Jerry Butler and Betty Everett, Vee Jay
9 (5) WHEN I GROW UP TO BE A MAN Beach Boys, Capitol
10 (—) LITTLE HONDA Hondells, Mercury
- 1 (1) A HARD DAY'S NIGHT Beatles, Parlophone
2 (3) MOONLIGHT AND ROSES Jim Reeves, RCA
3 (2) THE ROLLING STONES Rolling Stones, Decca
4 (4) THE BACHELORS AND 16 GREAT SONGS Bachelors, Decca
5 (5) FIVE FACES OF MANFRED MANN Manfred Mann, HMV
6 (7) WONDERFUL LIFE Cliff Richard, Columbia
7 (2) WEST SIDE STORY Soundtrack, CBS
8 (6) GENTLEMAN JIM Jim Reeves, RCA
9 (—) THE KINKS Kinks, Pye
10 (—) INTERNATIONAL JIM Jim Reeves, RCA

TOP TEN JAZZ

- COLLETT'S, 70 New Oxford Street—1 SATCHEL AT PASADENA (LP) Louis Armstrong (Ace of Hearts); 2 MONK BIG BAND AND QUARTET (LP) Thelonious Monk (CBS); 3 HARLEM HAM-FATS (LP) (Ace of Hearts); 4 BEST OF MUDDY WATERS (LP) (Pye); 5 SATCHEL AT SYMPHONY HALL Vol. 2 (LP) Louis Armstrong (Ace of Hearts); 6 ROY FOX (LP) (Ace of Hearts); 7 MILES DAVIS IN EUROPE (LP) (CBS); 8 HOW MY HEART SINGS (LP) Bill Evans (Riverside); 9 THE SOUL OF LIKE AND TINA TURNER (EP) (Soul); 10 LES SINGLE SINGERS SING CAMILLE HANDEL, VIVALDI (LP) (Philips); JAMES ASMAN'S, 38 Barchinella Street and 23a New Row—1 MINGUS, MINGUS, MINGUS, MINGUS (LP) Charlie Mingus (HMV); 2 CASIMIR (LP) Count Basie (Columbia); 3 MONK BIG BAND AND QUARTET (LP) Thelonious Monk (CBS); 4 NEWPORT JAZZ (LP) (CBS); 5 BIG BAC (LP) Milt Jackson (Riverside); 6 THE SOUND OF NEW ORLEANS Vol. 1 (LP) (CBS); 7 THE SOUND OF NEW ORLEANS Vol. 2 (LP) (CBS); 8 SOUL TROMBONE (LP) (Impulse); 9 MONKS MONKS MONKS (LP) Thelonious Monk (Prestige); 10 MISS OF BLUES (LP) Johnny Hodges (Verve); DOBELLS, 77 Charing Cross Road and 10 Rathbone Place—1 REFLECTIONS (LP) Stan Getz (Verve); 2 MONK BIG BAND AND QUARTET (LP) Thelonious Monk (CBS); 3 MILES DAVIS IN EUROPE (LP) (CBS); 4 MILES DAVIS AND MONK AT NEWPORT (LP) Miles Davis and Thelonious Monk (CBS); 5 SONGS FOR DISTINGUISHED LOVERS (LP) Billie Holiday (Verve); 6 EMPATHY (LP) Shelly Mann (Verve); 7 HOW MY HEART SINGS (LP) Bill Evans (Riverside); 8 A COLEMAN HAWKINS AND ROY ELDRIDGE AT THE OPERA HOUSE (LP) (Verve); 9 TAKE IT FROM ME (LP) Terry Gibbs (Impulse); 10 REMEMBER CLIFFORD (LP) Clifford Brown (Mercury). *Denotes American import.

HOW about this new idea — a Melody Maker Readers' Club. An enterprising subscriber in Lagos, Nigeria called Sumi Smart-Cole has started the first one and already he has a swinging scene with 255 members. Or is it the first one? Sumi wants to know. You can write to him at 65 Queen Street, Taba, Lagos, Nigeria. And good luck, Sumi.

Manager Evelyn Taylor to Sandie Shaw before she did this week's Blind Date: "Don't be insincere like many of the people in this business" . . . DJ Don Wardell back on form . . . who will Adam Faith discover next?

WHAT does Mary Wells think of the Supremes? . . . John Lennon to reporter: "Why haven't you asked me where my wife is?"

Adults worse than teenagers hunting Beatles autographs . . . Beatles photograph to Bill Haley signed: "From the Beatles — a band." American singer Mark Murphy settling in London . . . Song for Jerry Dawson . . . Will Hank Marvin record "Tonight"?

Drastic change at Andrew Oldham organisation? Roy Orbison attended Decca reception for freeloaders . . . Song for Singing Nun . . . "You're Getting To Be A Habit With Me" . . . MM's Ray Coleman declined to write Judy Garland programme notes: "There are times when money isn't everything."

INSIDE SHOWBIZ with the RAVER

HOW does Henry Mancini do it? . . . Song for Leslie Perrin—"5-4-3-2-1" Not surprised at Stan Kenton supporting Barry Goldwater . . . Song for Sir Alec—"The Party's Over" American trumpet star Buck Clayton sent MM's cold-ripped Max Jones get-well card addressed to "Mr. Melody Maker" . . . Dave Clark has the most solid bookings of all the forthcoming American tours. The beat boom is definitely slowing down and R&B won't replace it . . . Kenny Ball lips Cheshire's King Lozys Jazz Band with average age of 17.



ADAM FAITH

ELKIE Brooks is wearing a Mojo she bought in New York's Greenwich Village . . . Song for Chas. McDevitt—"Stop Your Skiffing Jock" . . . Norman Vaughan proves Palladium audience will laugh at anything.

A director of the National Jazz Federation Ltd. is H. R. A. Lyttelton . . . Dusty went to Paris for a day's shopping . . . Little Walter reckons on getting through two harmonicas every evening.

Glad the commercial radio stations have got their publicists sorted out John Lee Hooker joined the Spencer Davis Fan Club . . . Will Hank Marvin record "Tonight"? . . . At Manchester Pee Wee Russell weekend, Sports Guild secretary Jenks pulled off another victory for jazz . . . Isn't Manchester beer strong?

FREDDY RANDALL band thought they had 17 first pool dividends until

Bruce Turner discovered he'd read out half-time scores . . . American Mugwumps hit "Don't Wanna Know" written by John Becham and Dave Rowberry of Mike Cotton Sound.

Song for Tito Burns—"The Gunk Game" . . . Whoever pinched Honeycombs Bison guitar might like to know . . . Don't made. Searchers have the other . . . Brenda Lee deserved the Royal Show.

If Doug Whaley, of Manchester's Art Taylor All Stars cut volume by half he'd be among country's best Dixieland trumpets . . . G. O. R. G. Harrison stands in the wings clapping Sounds Inc.

SONG for Harold Wilson "There'll Be Some Changes Made" . . . John Lennon has dropped the harmonica harness he planned to use — "physically impossible" . . . "Britain's National Anthem sounds like a Marvin Gaye song" — Melvin Terrell, Mary Wells' guitarist, . . . Pianist Walter Bishop Jr. wonderful on Parker tribute "Jazz 625" tribute programme.

German jazz authority Jo Berendt discussed next year's Berlin Jazz Festival with George Wein in London . . . Ronnie Scott is a natural writer — see page eight.

Song for Diz Disley—"Any Place I Hang My Hat Is Home".

Cliff's still secure at the top

CLIFF RICHARD began his five week national tour at Luton, on Monday. Two capacity audiences watched the package of pop and ballads. It is his sixth year in show business and if the fans in Luton are anything to go by Cliff will remain for long. The Shadows are now a show on their own. A solo of "Tonight" from "West Side Story" by Hank Marvin, brought shouts for more. Cliff ended his show with four records that have brought him gold discs, and he left the stage to cheers. —D.P.

SEARCHERS

SEARCHERS opened their five-and-a-half week tour of Britain at Sheffield last Saturday and were greeted with wild enthusiasm. Biggest reception was reserved for "When You Walk In The Room". Chris Christie also shone as an expert "quasitar". Dionne Warwick had early trouble with microphone cables, but then delighted the audience with her famous hits. Hush-hush vocals were the speciality of the Zombies and the Isley Brothers seemed to think crawling about the stage was a substitute for singing. —D.P.

BIG BEAT

A POP show without screams that is the "Big Beat Scene" which played to a very subdued audience at Coventry on Sunday. Too many girls in the package! There are Lulu and Millie, both full of personality, plus much with girl members — the Applejacks and the Honeycombs. But the screams supporting acts, including Gene Vincent—D.P.

ROY CASTLE

ROY CASTLE gave a great performance epitomising the term "all sound and no fury" when he opened a Coventry Theatre season last week. Singing, dancing, telling jokes, playing musical instruments—he did the lot! The Kaye Sisters wear outfits to match for their popular Cockney and Roaring 20s routines—but they exude the smile. Can they be enjoying themselves that much? The Karl Denver Trio now concentrates on melody with mirth.—D.P.

RECORD OF THE WEEK
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SANDIE SHAW



SUPREMES



JULIE ROGERS



MARIANNE



LESLEY GORE



BRENDA LEE



JULIE GRANT



DIONNE WARWICK



SHIRLEY BASSEY



BARBRA STREISAND

ALL THESE YOUNG LADIES HAVE RECORDS IN THE POP FIFTY, SO THAT MEANS ...

GIRLS are on the march — back into favour with Britain's record buyers. In the current Pop 50, ten places are held by what is laughingly called the weaker sex—five are British and five American.

America's representatives are the Supremes, Lesley Gore, Brenda Lee, Dionne Warwick and Barbra Streisand. Britain has Sandie Shaw, Julie Rogers, Marianne Faithfull, Julie Grant and Shirley Bassey.

And this tally is without such regular chart entrants as Dusty Springfield, Cilla Black, Kathy Kirby, Lulu and Millie.

The girls are back in force, and there could be wider implications.

Does this mean the solo star is beginning to oust the all-powerful groups? And are the Americans beginning to return to their former domination of the British chart?

Dominate

Sandie Shaw is one who believes the girls are beginning to exert more influence.

"Mainly I think this is because there are not so many group records on the market at the moment," she says. "And anyway it was time for a change around, wasn't it?"

by **BOB DAWBARN**

Julie Grant agrees, but adds a note of pessimism: "I don't think girls can ever dominate the chart. The reason? There are too many girls among record buyers and they don't buy records by their own sex."

Dusty Springfield gives a touch of humour to the situation. "Girls coming back? What a terrifying thought!" she says. "Think of all the competition."

"Seriously. I think the charts look very healthy for us at the moment." But, as any male over five will tell you, nothing is ever straightforward where women are concerned and this is certainly true in the pop world.

There seem to be more one-shot girls than men — the artists who make

it big with one record and then sink without trace on the follow-up.

Two years ago, Cliff Richard and Helen Shapiro were the biggest names in British showbiz.

Cliff is still up there, but Helen — though still a big star — means little in the terms of chart success today.

And most, though not all, of the current female hits are in the ballad field. Are they at a disadvantage when it comes to songs with a beat?

Solo star

"I think it is worse for a girl finding a follow-up, somehow," says Julie Grant. "It has certainly happened with a couple of people fairly recently. They seemed happy to get up there and then just fade out."

"On the question of ballads or beat,

THE BIRDS IS COMING!

"I think the group sound is going out," says Julie, "but it will take a long time to completely diminish. The groups will still be there in the chart as long as they continue turning out such good material."

This raises one further question. If the groups really are relaxing the stranglehold which they have held on the record buying public for a long time now, where will the new solo stars come from?

Surrender

There are new girls a-plenty, but where are the young, up-and-coming, British male singers?

I can't think of one that I could name with any certainty as a future household name.

Which seems to be surrendering the field back to the Americans who seem to produce a never-ending stream of male solo talent.

I think most of the girls one sees in the charts these days can really do both. I think I will do a fast one for my next record — I'd like to, anyway."

Does the rise of the girls indicate a general return to the solo star?

AND DON'T FORGET THIS LOT!



DUSTY



CILLA BLACK



MILLIE



LULU



KATHY KIRBY



O. KAY FOR SOUND! RED DEVIL

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YOUR SHOWBIZ WEEK

Tubbs for Webster



TUBBY HAYES flies to America after Christmas in exchange for American tenorist **Ben Webster's** season at London's **Ronnie Scott Club** which opens on December 9.

Tubby will open at New York's Half Note Club with an American rhythm section.

He has also been offered appearances at the Jazz Workshop in Boston and the Tavern, Toronto, late next month.

Current American attraction at the Scott Club is multi-instrumentalist Roland Kirk and he will be followed by trumpeter Freddie Hubbard in November. (See centre pages)

NEW MM MAN

CHRIS WELCH, 22-year-old reporter and feature writer, this week joined the head office editorial staff of the *Melody Maker*.

Chris, a keen jazz drummer, was a reporter on the *Bexleyheath* and *Welling Observer* for four years.

Annie, Tony for 625

ANNIE ROSS and the **Tony Kinsey Quintet** star on BBC-2's "Jazz 625" (Thursday). **Erroll Garner's** trio records two shows for the programme, and the first of these will be screened on October 31.

On Sunday (25), "Jazz 625" pre-records U.S. trumpeter **Buck Clayton** with **Humphrey Lyttelton's** band at London's Marquee Club.

November 7 has been set as the date for the screening of the first of two "Tribute to Charlie Parker" programmes. **Sonny Stitt**, **J. J. Johnson**, **Howard McGhee**, **Walter Bishop Jr.**, **Tommy Potter** and **Kenny Clarke**, who recorded the **Parker** tributes, flew into Britain on Sunday morning and left on Monday.

THURSDAY

THE SHANGRI-LAS arrive at London Airport aboard Pan American Flight 102 at 7.35 am. Do Granada-TV "Scene At 6.30"

Pee Wee Russell "Meets the Gary Cox Quintet" at Club 42, Manchester.

Kinks open their Scottish tour at Gourick, near Glasgow. **Eric Dolaney** gives a Drum Clinic at the Park Hotel, Hanwell, Middlesex (7.30 pm).

FRIDAY

AMERICA'S Dixie Cups open a tour with the **Hellies** and **Heins** at the Essoldo, Tunbridge Wells.

Rolling Stones leave London Airport for the States (no flight details settled).

Dusty Springfield returns to work on Rediffusion's "Ready, Steady, Go!" (6.8 pm).

SATURDAY

MARY WELLS among ABC-TV's "Lucky Stars" (5.50 pm).



Chico Hamilton

Annie Ross and the **Tony Kinsey** group in BBC-2 "Jazz 625" (11 pm).

Andrew Oldham joins the panel of BBC-TV "Juke Box Jury" (5.45 pm).

Merseybeats are among the guests on the Light's "Saturday Club" (10 am).

SUNDAY

CLIFF RICHARD tops an all-star bill for a charity concert, the Empire Pool, Wembley.

Erroll Garner in concert at London's New Victoria Theatre (8.30 pm).



Buck Clayton

The **Third Negro Blues Festival** ends its short tour at the Fairfield Hall, Croydon.

Buck Clayton and **Humphrey Lyttelton** record a BBC-2 "Jazz 625" at London's Marquee Club.

Freddie and the Dreamers on ATV's "Sunday Night At The London Palladium" (8.25 pm).

MONDAY

BLUES star **Sugar Pie Desanto** opens a short solo tour at the Bromley Court Club, Bromley.

Chico Hamilton is the "Hear Me Talking" guest in the Light's "It's Jazz" (11 pm).

TUESDAY

PEE WEE RUSSELL plays the Crown Hotel, Morden, Surrey.

Honeycombs-Lulu-Millie package visits the Gaumont, Southampton.

WEDNESDAY

BEATLES package at the ABC Theatre, Exeter.

Buck Clayton and **Humphrey Lyttelton** Band plays London's Marquee Club.

DUSTY BACK TO WORK WITH 'RSG'

DUSTY SPRINGFIELD gets back to work for tomorrow's (Friday) "Ready, Steady, Go!"—her first date since leaving her American tour on doctor's orders (see page 7).

She also guests on ABC-TV's "Thank Your Lucky Stars" on October 31.

On November 16, **Dusty** starts a three-week concert tour with **Brian Poole** and the **Tremeloes**, opening at Edmonston, London.

Because of her illness, a number of overseas trips have had to be rearranged, but she definitely opens a tour of South Africa on December 7.

Her Italian trip takes place before the end of the year and she will go to France and Germany early in 1965.

Her second American LP, "Dusty", was released in the States this week and contains six tracks recorded in Britain and six in America.

Bilk for Haynes

ACKER BILK and his band, who have just completed

Shannon here—but no tour

AMERICAN singer **Jackie de Shannon**, who was on the **Beatles** bill during the British stars' recent *Stateside* tour, flies into Britain this week.

She will be here for three weeks—but an EMI Records spokesman said she will undertake no personal appearances.

Jackie—original U.S. hit recorder of two subsequent **Searchers** hits, "Needles and Pins" and "When You Walk In The Room"—will concentrate on making records in England, and also supervising record-making by other artists.

Death of a giant

TRIBUTE was paid to Cole Porter—"one of the world's greatest songwriters"—who died last week aged 74, by Victor Knight, secretary of the Songwriters Guild of Great Britain on Monday.

"This famous writer was one of the greatest the world has ever known. He set an example to all writers by his brilliant work which proved beyond doubt that songwriting can be a craft to demonstrate real talent," said Mr. Knight. "His many works will be broadcast for decades to come and will be a lasting tribute to his memory."

Porter was born in Indiana. After a year at Harvard Law School, he transferred to Harvard School of Music and began his career as a composer and

author while a Yale undergraduate, writing football songs and college musicals.

His first show was "See America First" produced in 1916. After the war he stayed in Paris and took advanced studies in harmony and counterpoint.

A massive output of songs followed from his stage and screen productions, including: "You're the Top", "I Get a Kick out of You", "What is this Thing Called Love", "Begin the Beguine", "Just One of those Things", "Night, My Heart Belongs to Daddy", and "Love for Sale".

His most famous shows included "Can Can", "Kiss Me Kate", "The Seven Lively Arts" and "Mexican Hayride".

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JAMES in the NEWS

Blues team splits up for tour

TED HEATH Band starts four-week Radio Luxembourg series, "Swing Session," from November 3

Panelists on BBC-TV's "Juke Box Jury" this Saturday are **ANDREW OLDHAM**, **DIANA DORS**, **SID JAMES**, and the Marchioness of Tavistock. . . . **Tenorist DICK MORRISSEY** for week at Oslo's Big Chief Club next month.

TWO stars of the Third American Blues Festival— which ends its short British visit at Croydon's Fairfield Hall on Sunday (25)—will then take off on separate British tours.

Supremes on Saturday

GUESTING on this week's "Saturday Club" (BBC Light) will be the Supremes, Ronettes, Merseybeats, Johnny Kidd, Skeeter Davis, The Fab Five, Les Reed Combo and the Barron Knights with Duke D'Mond.

On October 31 guests will include the Dixie Cups, Toronado, Fedrats, Blue Aces, Sugar Pie Desanto, the Mike Cotton Sound, and Acker Bilk. "Easy Beat" stars this Sunday will be the Swinging Blue Jeans, Wout Steenhuis Long John Baldry and the Hoochie Coochie Men and Val Donnican.

On November 1 the show will feature the Barron Knights, Freddy and the Dreamers and Julie Grant.

They are Sugar Pie Desanto, only female member of the eleven-strong Festival team, and singing harmonica player Sonny Boy Williamson.

Mis Desanto appears with the Mike Cotton Sound in the Light's "Top Gear" (29), Rediffusion's "Ready, Steady, Go!" (30), "Saturday Club" (31) and TVW's "Discs-A-Gogo" (November 2).

With the Cotton group she will also play Bromley Court Club, London (October 26), Wood Green Jazz Club (27) and London's Marquee (29)—in an "Evening of Blues" with Sonny Boy Williamson and the Chris Barber Band.

Sonny Boy, staying in Britain for a month, begins his tour at London's Klook's Kleek on October 27 and goes on to Bromley (28) and the Marquee (29).

AJC-TV will telecast the Blues Festival shows at Manchester's Free Trade Hall tonight (Thursday) for screening in a later "Tempo" programme.

US news

THE Crystals are in line for a new British tour early in the New Year. The group, who scored well in Britain early this year, are doing well with "Walking in the Rain" in the American charts.

Conrad Gozzo, one of the world's best lead trumpets, has died of a liver ailment in Los Angeles. He was 42. During the 1940s he worked with Claude Thornhill, Benny Goodman, Artie Shaw and Woody Herman before a ten year stay with NBC from 1947. As a freelance in recent years he played on hundreds of records.

Bob Crosby hopes to keep his recently reorganised Bob Cats together as a permanent unit. The line-up includes Yank Lawson and Johnny Best (pts), Lou McGarity (tmb), Mally Matlock (ctb), Eddie Miller (tr) and Nick Fatool (dr).

Former Count Basie sideman Frank Wess and Benny Powell are in the Elliot Lawrence pit band for Sammy Davis Jr's Broadway musical "Goldy Boy". Also in the group are Eddie Bert (tmb), Aaron Bell (bass) and Jimmy Crawford (dr).

Frank Sinatra, Count Basie and Jimmy Crawford (dr) will give a charity concert for an invited audience at the Sands Hotel, Las Vegas, on November 18. . . . Joe Pass has recorded an album of Django Reinhardt compositions.

The Kingston Trio have switched from Capitol to Decca. . . . **Ott Hardwick**, former Duke Ellington saxist, is seriously ill at his Maryland home.

Benny Carter will write



Pearl Bailey Earl Hines Artie Shaw

Crystals for new British tour

The Birdland stand with the Wynton Kelly Trio and singer Irene Reid. . . . **Dizzy Gillespie** opened his Broadway Gallery, Greenwich Village, for a three-week season at Chicago's London House.

British drummer Joe Daniels, on holiday in New York, seen sitting in at Jimmy Ryan's. . . . The Embers, which closed recently, has now been sold to Kay Starr is at the Persian Room of New York's Plaza Hotel.

Eddie Barefield (ct) is working with the Wilbur De Paris group while Garvin Bushell tours Africa with Paul Faubman outfit. . . . Lalo Schifrin will collaborate with Paul Horn for a new RCA Victor album.

RIC Records are to reissue a Lee Wiley album of show tunes recorded in 1939 with accompaniments by Max Kaminsky. . . . Pee Wee Russell, Joe Bushkin and Fats Waller. . . . Al Hibbler is playing the Club-Under-The-El, Brooklyn.

Louis Armstrong's All-Stars open at Brooklyn's Town and Country Club on October 30. . . . Harry James has signed Dave Lambert's new vocal group to share billing in Las Vegas.

Pearl Bailey has left Joe Glaser and signed with the William Morris office to represent her for Broadway, TV and films. . . . New York's Statler Hilton Hotel plans a cocktail party next month to celebrate the 25th anniversary of Glenn Miller's "Pennsylvania 6-5000"—still the hotel's phone number.

Ella on TV
NBC-TV will air a 90-minute spectacular featuring Ella Fitzgerald and the Duke Ellington Orchestra some time next month. . . . The

Steve Lacy Quartet opened a series of Sunday jazz shows at the Champagne Gallery, Greenwich Village. Arranger-bandleader Russ Chase died last week. . . . Drummer Philly Joe Jones is working with the Hampton Hawes Trio on the West Coast. . . . Nat Cole tours the Far East next April and May. . . . Pianist Billy Taylor will record two albums for Capitol during his current stand at the Village Vanguard.

Earl Hines' new combo, featuring Vi Redd (alto, vcl), moves into Birdland next week. . . . Jon Hendricks auditioning singers to replace Don Chastain with his trio will not record until his personnel is settled.

DAVE HERRY'S new record for November 13 release, "One Heart Between Two" Wayne Fontana and Mindbenders, for BBC-TV's "Beat Room" on October 29 and Light's "Saturday Club" (November 1). . . . Kenny Ball's Jazzmen for ATV's "Arthur Haynes Show" on October 31 and November 7.

Drummer Chino Hamilton speaks in "Hear Me Talking" spot on Light's "It's Jazz" on Monday (24). . . . Annie Ross plans to open new jazz and supper club in London's Covent Garden in six weeks. Music will be by Tommy Kinsey Quintet, with Annie's vocals. . . . American song-writer Gerry Goffin and Carole King, who write their chart-topper, have written Herman's Hermits new single, "Show Me Girl", out on November 13.

Julie's rivals

NEW YORK, Tuesday.—Hot competition has broken out here with the British hit song, "The Wedding," which Julie Rogers has taken to No. 4 in this week's chart.

The Rogers version looks like being a smash-hit here, but it has been "covered" by Anita Bryant and, surprisingly, by Keely Smith, who has never had a single hit alone.

Keely's version is expected to give Julie's record a big fight for chart honours in the

Clark, Teens swapped for Ellington

THE DAVE CLARK FIVE, the Nashville Teens and Scotland's Rab and the Clansmen are Britain's exchange groups for the Duke Ellington Band, which opens its 1965 tour at London's Royal Festival Hall on February 13.



DUKE ELLINGTON —two weeks' tour Shadows film

BEATLES OUT OF ROYAL SHOW

THE Beatles will not be in the 1964 Royal Variety Performance at the London Palladium on November 2. They turned down an invitation to appear because they did not want to disappoint 4,000 fans who have booked to see them in Belfast.

Honoured for the first time are the Bachelors, Cilla Black, David Jacobs, Kathy Kirby, Brenda Lee, Millicent Martin.

British beat

NEW YORK, Tuesday.—The new vanguard of British acts is happening here in a big way.

With the highest Beatles record of the moment being "Match Box"—No 53 in the Music Business magazine chart—there are a whole new group of artists in the Top Thirty.

Manfred Mann is now second with "Do Wah Diddy Diddy", and he is followed by Chad Stuart and Jeremy Clyde, number 6 with "Summer Song".

KINGS start Scottish tour today (Thursday) at Gourack, near Glasgow. . . . Ken Colyer's Jazzmen and Chicago Jazzmen play their birthday party session of Croydon Jazz Club November 6. . . . Eric Deaneey at drum clinic at Park Hotel, Hanwell, Middlesex at 7.30 p.m. tonight (Thursday).

Die-jockey Pete Murray starts seven-week Luxembourg series, "LP Shopping Guide", from November 7. . . . World tour planned for Freddie and Dreamers, starting with three-week visit to New Zealand and Australia on March 1. It may also take in Singapore, Malaya, Hong Kong, India and Israel, covering ten weeks. The group takes part in the Beatles' Christmas show at Hammer-smith, London, from Christmas Eve.

Matt on tour for Christmas

IT will be Christmas in Johannesburg for Matt Monro. The star was signed this week for cabaret at the city's top nightclub from December 17 until January 2.

The South African visit will cap an international spell for Matt, whose "Walk Away" this week rose to No. 7 in the hit parade.

On November 1 he takes off for Rome for TV dates and a holiday, and follows this with trips to America and Japan for radio, TV and cabaret work. "Walk Away" was this week scheduled for release in the States.

Garland concert

JUDY GARLAND is to play a special concert at the London Palladium on November 8—and will introduce her singing daughter, Lisa Minelli, to the stage.

The musical director for the show will be Harry Robinson, and the show will be recorded by Capitol for LP release.

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MM6

JACK HUTTON FINDS AN EXCLUSIVE CLUB IN MANCHESTER



PICTURE BY HANS HARBZHEIM

PEE Wee Russell took the stand at the Manchester Sports Guild last Saturday evening with the Alex Welsh band and, for hundreds of jazz fans in this country, a dream come true.

There he was in the flesh—and what flesh! Charles Ellsworth Russell, weaving and wavering on "Indiana," spitting out odd shapes on "I've Found A New Baby," and kindling whimsical little fancies out of "Sugar" and "Pee Wee's Blues."

Pee Wee, too, has been dreaming about playing Britain for years. But eleven days ago, the dream nearly turned into a nightmare.

Along with George Wein, Ruby Braff and Bud Freeman, Pee Wee planed into London on the Sunday morning, after a gruelling three-week tour of Europe, to do a BBC 625 show.

After the show, at London's Marquee Club, Pee Wee headed for the Strand Palace Hotel complaining of feeling "exhausted."

And he really was. So much so that a doctor confined him to his room for three days.

Fortunately, L. C. Jenkins, general secretary of the Manchester Sports Guild, was staying at the hotel and he took over the job of trying to restore Pee Wee's energies. Jenks succeeded magnificently, as any member of the excited audience which packed the guild's basement jazz club in Manchester on Saturday evening will tell you.

He was rapturously received, possibly getting an even bigger welcome than Red Allen. And that one came in roof-lifting proportions.

But the Pee Wee affair was more than just the start of a jazz tour. It was like a planned convention to pay homage to a Karate expert. Or the honouring of some visiting genius of science fiction.

You got the feeling that all the people smiling and chucking behind their pints of Number 3 were in the know.

They were all members of the Pee Wee Russell Club, a secret and exclusive society whose members, in different parts of the country, sit long into the wee small hours listening on record to the inspired meanderings of an outlandish clarinet player.

There was the ubiquitous Doug Dobell, his usual mask of inscrutability swapped for a beaming replacement. John Kendall, with his

From far and wide to honour Pee Wee...



ALEX WELSH —"another milestone"



ARCHIE SEMPLE —"incredulous"

emerged from a hay-stack look, gaily filibustering his way through the entire weekend.

Ken Gallacher, Jimmy Thompson (the MM artist) and Gordon Sneddon from Glasgow and Dundee, with uncomplaining womenfolk, all on the verge of emotion-tears as "Pee Wee's Blues" bit into their hearts.

Grimace

Sandy Brown, who'd taken his wife and kids up with him, doffing his hideous leather hat and owning up.

They were all there, nudging each other, exchanging facial grimaces, turning their supplicating faces heavenwards and wiping their moist eyes.

Even the musicians Pee Wee played with could hardly control themselves. For they are in the P.W.R. Club as well.

The Welsh Band, members all, hanging on Pee Wee's every solo, applauding at the end before restoring their own horns to their mouths. And shouting in wonderment at his disjointed, yet electrically appealing breaks.

Alex had that permanent bland smile painted on that said "we've reached another milestone in the band's career."

Roy Crimmins was frankly delighted and drummer Lennie Hastings had the look of a man who's just come out of a space capsule.

On Sunday, the Johnny Armatage band showed equal enthusiasm but should have thinned down their front line to give Pee Wee more of the spotlight.

Still you can't blame anyone for not wanting to leave the stand when Pee Wee comes on. It's like walking out of

the Savoy Grill before the main course is served.

If Pee Wee was in any doubt as to the tastiness of the delicacies he was cooking, he had only to glance sideways into the incredulous countenance of Archie Semple illuminated like a Halloween lantern.

Indeed it was Archie and Sandy Brown who helped Pee Wee to provide the highlight of the two days when they played his own "Midnight Blue" as a clarinet trio with the Armatage rhythm section.

Here, in their style, were three of the world's top clarinetists making history and a hell of a sound.

Snort

Each one played at the peak of his form and when they started to exchange four bar breaks you could practically see the electricity crackling about between them.

Pee Wee won hands down with sounds heard for the very first time out of a clarinet barrel. They were fantastic.

Afterwards, I complimented the huffing, puffing, winking face and asked what made him play so well.

There was the usual half snort.

"Self preservation. Bang! There were a hell of a lot of clarinet players around there."



I PLAYED WITH PEE WEE RUSSELL—AND LIVED!

by SANDY BROWN

ON Friday, in the vaults of the Manchester Sports Guild (a sort of Dixieland Ronnie Scott's), I found myself standing next to the stooping figure of Pee Wee Russell.

I suggested that we might duet in a blues, possibly in B flat, a key to which I have always felt close.

"We can't get in too much trouble doing THAT," said Pee Wee. This discloses an interesting aspect of his character: he is an optimist.

Nevertheless, the next few moments did afford some items of musical interest which I think worth describing from the standpoint of a combatant.

First, let me remind you how Russell was described some years ago by a

well-known British jazzman as "only a musical clown". The reference was derogatory, and as I know the gentleman's views have changed somewhat, I will spare him embarrassment by respecting his anonymity.

But there is some truth in this view. Pee Wee, in spite of the underlying sadness in his music, often evinces a curious air of high comedy.

For one thing, when speaking he reminds one of the double-take conversational devices of Hugh Herbert, and again, when swapping choruses with Pee Wee, I had an uncomfortable sense of identification with the heavy end of the Laurel and Hardy team...

Perhaps you remember Oliver Hardy's plaintive catchphrase: "Well, here's another nice mess you've gotten me into." It seemed particularly apposite to the musical situations I found myself in when my bits came round.

For Pee Wee's line is so unpredictable that one's own contribution seems pretty hazardous until one realises that surprises should be avoided. For Pee Wee has more than enough for two.

Another hint for future duettists which should help them to follow Russell's more whimsical inventions unscathed: try to imagine he's just another jazz clarinet player.

Which is sound advice, I suppose, unless you actually listen to his playing.



ACKER BLK writes about his Far East tour

What's on? Snake!

THE thing that struck me most about this New Zealand tour was that we were there only eighteen months ago and it was very good then but this time it was fantastic.

We did twenty-two concerts, I think, in twenty-three days, right from Invercargill in the South Island to up in the North. Every one was sort of packed out—that's a fact.

Another thing that knocked me out about it was that we went there without a record to back us up. "Stranger On The Shore" was knocking about last time, and that must have helped. I suppose it means we're established in New Zealand now.

Why the success? I don't know for sure, but TV is not all that much over there, and live shows are still the thing. They seemed to love the concerts, and we couldn't go wrong. They dug what was happening on-stage and were right on the ball with the humour.

R&B? No, they don't have an R&B scene. Well, they don't have a club scene at all as we know it. You hear a bit of rock 'n' roll, but when I asked a couple of the kids if they liked R&B, they said "What's that?" They thought it was a biscuit or something.

From New Zealand, we went to Singapore and played a week at a lovely hotel called the Goodwood.

After Singapore it was India, two concerts on September 29 and 30 and both were sold out within twenty-four hours of being announced. They wanted to add one, but it wasn't allowed because of currency regulations.

As a whole, the tour was a gas. They want us back to all three countries, and they reckon we can do a month in Singapore next year.

Of course, we all enjoyed the food, and found the Chinese scoff in Singapore stronger and rougher and meatier than it is here. Everything is swimming about in tanks and you get a taste of freshness about the food.

Emile, the manager of our hotel, took me out for a Chinese meal in Singapore and I had the lot—twelve or more dishes. On the way back, he asked how I enjoyed it and I said "Great. That second dish, a sort of soup with meat and stuff in it, was out of this world."

He said: "I'm glad you liked it. That was snake." Snake! Nothing ordinary, mind. Very expensive snake it was.

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ROY ORBISON talks to Ray Coleman

Mystery man

ROY ORBISON is the mystery man of pop. At 28, he is married, with two sons, and he confounds all theories that the pop star should be a combination of handsome appearance, bachelordom, and sex appeal. Orbison plays it straight, and his chosen path has brought him rich dividends: he arrived in Britain last week with the news that "Oh Pretty Woman," was top of the British and American hit parades.



"An awful lot of good stuff has been passed over because of the cult of British groups."

He is the only American who manages to dent the British beat stranglehold at the top of the chart. He did it with "It's Over," and now he has repeated his success. Clearly, it's no fluke.

How does he do it? "I don't really know," said the soft-voiced Texan in London this week. "It could be that the beat thing, being so commanding, makes it slightly easier for something that's not beat. "Maybe with so much beat around, people are wanting something from the other extreme. If the trend



was to ballads and I was a beat singer, maybe it would still happen. It's a slight mystery to me, I confess.

"I can only attribute my success to one thing — in the end: the good faith of

the English public who buy my records. Everyone who comes to my performances is a really true friend.

"They don't particularly come to see a personality I think — they come for a singing performance. I have no curiosity value, like a lot of artists."

Did Roy think marriage harmed a singer of his status?

"No, I wouldn't say so," he replied. "If I were a bad singer it might hurt, but just recently I feel I have started acquiring an older following."

"Records like 'In Dreams' started it. I have spoken to older people in London and hear here, and this confirms it."

"Older people don't rush out and buy my records like young people do, but right now I'd say my following is 60 per cent young people and the rest very varied. They don't care whether I'm married or anything. All they look for in a record is a good performance of a good song."

Orbison went on to say that the beat boom in

America had not bothered him. "It's bothered some, though," he declared.

"Right now, you don't hear so many single artists in the States on records, and those you do hear are double-tracked single singers trying for a bit of a group sound."

"But since everything is so good for me, why should I kick? And if I wasn't so successful, I wouldn't mind about beat, either. I like to hear and see anything that gives this business a shot in the arm."

Roy, here for two major TV programmes, said he would be back next year for a concert tour.

Handicap?

"I like Britain so much," he went on. "I like the atmosphere. I like Dusty Springfield's singing. In fact, I like anything in the top ten — or even top twenty, usually."

"I often feel I am blessed with a sense about top twenty music — I feel that if a lot of people have put the records in

that chart, there must be something about them.

"So I always listen carefully and then find why it's popular. It's no good getting bitter and saying so-and-so's record shouldn't be there."

Did Orbison consider his age a handicap in the build-up to international fame?

"No," he stated firmly. "My success wasn't built up on age, publicity, or anything similar. It was built on selling records."

"In my early years, I had Top Five songs in England over three years, and ten Top Twelve records in the States. With no publicity at all."

Finally, how long did Orbison think he could continue at the top?

"I think as long as I am physically able to sing with a semblance of a voice, trends like beat will not bother me," said Roy.

"You see, younger people today are much more aware of things than they were five or ten years ago."

And, he added with conviction: "They buy RECORDS — not PEOPLE."

Anti-British? No, but . . .

THE NEW, "sensible", non-rushing Dusty Springfield phoned the MM this week on her return from the ill-fated American tour. Dusty, who had to pull out of the tour on doctor's orders, told me: "I'm trying to be sensible now. I don't want to rush around quite so madly—at least for the next week or so. But I shall start work again just as soon as I have got myself organised."

"What have I been doing in New York? Just sitting there looking at TV and seeing friends. I rested quite a bit and I didn't go to the theatre at all. I went to the pictures just once."

"I did go to Smalls Paradise in Harlem quite a lot. Some of the people I had been working with at the Brooklyn Fox were working at the Appollo and we used to go to Smalls."

What led up to Dusty's collapse?

"Everything was so crammed in before I went away," she explained. "I was doing TV right up to the night before I left and then there was the three-week tour."

"During that time I was also getting fitted for dresses and things ready for America."

"Then, when I got to the States, life was one long rush of press interviews."

"I enjoyed the show more than anything in my life, but it was terribly hard work and we were doing five or six shows a day."

"I read in the MM that the Animals said it wasn't surprising that we were packed out, as the theatre only held 2,500. In fact it was nearly a 5,000 seater."

"With a bill as strong as the one I was on, it was full every performance. With all those wonderful artists, the kids really got a good show for their money."

"I did some recording for Philips while I was there."

DUSTY tells Bob Dawbarn

Shelby Singleton was the A&R man and he used an orchestra conducted by Roy Stevens. It wasn't a very stringy orchestra — more brassy than I usually have.

"My new single—due out tomorrow (Friday) — is another ballad and it's a very good song—and I'm not just saying that because it was written by my brother, Tom Springfield."

"The song is great, but the singing . . . no, I mustn't say anything about that. I'm always getting told off for running myself down in interviews."

One thing delights Dusty at the moment—the return of Americans to the British chart.

"I think it's much more healthy," she told me. "I'm certainly not anti-British, but an awful lot of good stuff has been passed over because of the cult of the British groups."

"I can't complain, because I was swept along with the cult. But I'm so pleased to look at the chart and read the names I really want to see there. Like some of the Tamla Motown people."

"Tamla Motown is going to be so big here — people like the Supremes and Martha and the Vandellas — and I've been plugging them all for so long."



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ROLAND KIRK by RONNIE SCOTT

My vote for best group of 1965



London club owner RONNIE SCOTT sums up how it feels to have the greatest one-man band in jazz back at his club.

THE last passenger to disembark stood alone at the counter in the Customs Hall at London Airport. He was a broadly built negro wearing a beret, raincoat, and sporting an outsize pair of dark glasses. Suspended from his neck by a system of straps were four or five strangely shaped large leather bags which could have contained anything from machine guns to golf clubs.

He looked like some sort of exotic travelling salesman. "Anything to declare?" asked the bright young customs officer with glasses. "Nope," said the figure shortly. The customs officer eyed the collection of leather bags. "And what have we here?" asked the bright young officer, hefting one of the bags attached to the figure as if he could determine the contents by its weight.

The figure quickly stepped back a foot, leaving the officer pawing at the air. "Stritch," said the figure curtly. There was a pause. The other customs men stopped what they were doing and watched the scene with interest.

The officer's bright smile seemed to take on a rather artificial look. "Pardon?" he said. "Stritch," repeated the figure. The officer glanced desperately around the hall towards his fellows.

They stared back unmoving, fascinated. "And—this one?" "Manzello," said the figure loudly. The young customs man looked as if he wanted to sit down. It had been a long hard day.

With a sigh he made the magic chalk marks and without another word the figure turned and walked out of the hall.

Roland Kirk was in England.

This powerfully built blind man in his late twenties is one of the most incredible musicians in the history of jazz. His work has been variously dismissed by short-sighted critics as a bag of tricks, sheer gimmicks and a circus act. I see their point.

He can do astounding tricks with instruments. His gimmicks are many and varied. He could do an act which Bertram Mills would be glad to book.

The point that his detractors have missed is that all these things are ancillary to the fact that he is primarily a jazz musician of truly extraordinary power.

This is not to say that everything he plays is a musical gem. Something may grate on the ear and not everything he plays is in the best conventional musical taste but all this is part and parcel of the experimental path that Roland has chosen to follow.

One would think that a performer of this nature would be limited to much the same thing on each show. In fact, each set he does is different from the last. Each time he plays a tune the interpretation varies.

He is an improviser with such uninhibited power and authority that he tends to make many other musicians sound like male ballet dancers.

Since his last appearance here at the club, he has acquired amongst other weird and wonderful things a slide saxophone.

Then there is his Japanese nose flute. And his melodica, on which he manages to sound like Jimmy Smith in miniature. He has also found an oboe with saxophone fingering on which he is at present experimenting.

Incidentally if he had no other talents at all his tenor playing or his flute playing alone would insure his recognition. I heard him play a blues on the tenor saxophone one night which was one of the best things I have ever heard.

He has a talent for inserting the most outlandish quotes into his choruses but what is most interesting is that he contrives to play them in a completely different meter from the original.

He listens to everything—musical—jazz, classics, Indian music, Spanish music, car hooters, ships sirens. He is happiest spending his day festooned with his instruments like a musical Christmas tree and surrounded by his record player, radio, and portable tape recorder.

The man lives solely for music. Grotesque, I think, is the word which best describes his sense of humour. When someone asked him what the little bamboo pipe he carries round his neck was, he replied: "A nose flute. It's for people who like to sing and play an instrument with their nose at the same time."

His peculiar announcements are an integral part of his performance and God help anyone who heckles him.

His repertoire has been extended, not only musically, but instrumentally—he now plays tunes on the flute and the saxophone simultaneously—something which any saxophonist or flautist will tell you is absolutely impossible.

Roland thinks it will be ten or fifteen years before he gains full acceptance. I disagree. I think he has a good chance of being voted the best small group of 1965.



JOHN (the) SOMERSET WOULD NOT KEEP

THE Beatles were in London, having won face and looking no too," he said. "Don't think we keep it up."

It'd drive me potty to play 'chunk-chunk'

JOHNN talked about music. Did he practice guitar these days? "I never did practice," he answered. "I never practised because I only learned to play to back myself. In the old days (he used the phrase with no passion at all) we all used to sing. Originally, I'd sing one, then Paul'd do one, then George and so on. So you didn't need to be a genius of a guitarist to back yourself."

● Did he read music, and if not did he find it a handicap? "It's not essential for what I'm doing to read music," John said. "And no, I've never found it a handicap. These dance bands that play pop on the BBC—they sound all right at that, because they can read it off music sheets, but have you heard some of them playing rock? It's rotten."

● "If I wanted to read music, I'd have to pack all this in and start from scratch. Sometimes I think I'd like to but I'm a cheat. I can't play finger style. I just manage to do something that makes it sound like I can."

● "I started with a banjo when I was 15, when my mother taught me some banjo chords. I played the guitar when I was young like a banjo, with the sixth string hanging loose! I always thought Lonnie and Elvis were great, and all I ever wanted to do was to vamp. I got some banjo things off okay, then George and Paul came along and taught me other things. My first guitar cost me £10—it was one of those advertised in a paper you send away for."

● "Why did I get it? Oh—the usual kid's desire to get up on stage, I suppose. And also my mother said she could play any stringed instrument. She did teach me a bit."

● John went on to talk of his musical role in the Beatles. "The job of the normal group rhythm guitarist is to back the solo guitarist like the left hand does on a piano," he said.

● "Unless the lead guitarist is very good and can back himself like finger-style guitarists can, he needs somebody else to help fill out. Most of our stuff in the early days was 12-bar stuff. I'd play boogie and George would play lead. I'd vamp like Bruce Welch does, in that style of rhythm."

● "We always have someone playing rhythm in the set style all the time, although it's too thin for records so we just both go full-out."

● "I'd find it a drag to play just rhythm all the time, so I always work myself out something interesting to play—the best example I can think of is like I did on 'You Can't Do That.' There wasn't really a lead guitarist and a guitar's too thin for records."

● "It'd drive me potty to play chunk-chunk rhythm all the time. I never play anything George couldn't do better, but I like it. So I do it."

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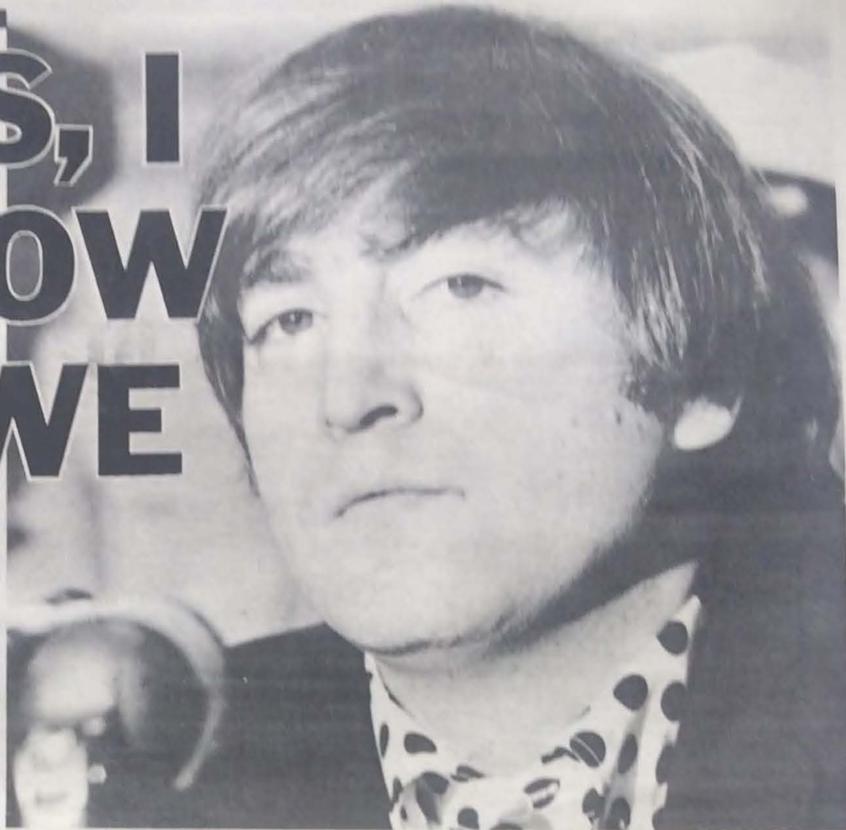
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SOMETIMES, I WONDER HOW WE PULL IT UP



Beatles were in their dressing-room and due on stage within minutes. John, having washed the dandruff out of his hair, was applying powder to his nose and looking mournfully into a mirror. "I wish I could paint a smile on my face. Don't think I'll manage one tonight. Sometimes I wonder how the hell I'll manage."

It was a remarkable comment from a "pop star". But then, Lennon is a remarkable man. He is honest. He refuses to conform to the star cult. He hates phoney smiles.

He is almost suicidally frank. The Beatles collect a colossal number of hangers-on. They are badgered by bores 24 hours daily. And while no Beatle is angelic when it comes to dishing out rebukes, 24-year-old John Winston Lennon is crushing and cruel, biting and belligerent.

No Beatle suffers fools for long. Lennon suffers them not at all.

John has a hard face and his temperament matches it. If anyone hurls an insult or a clever-clever remark at the Beatles, Lennon's hip, fierce rejoinder smacks them down.

His comments are often so scathing as to be unanswerable.

He signs autographs while watching TV or conducting a deep conversation. He rarely looks at the paper or book as he writes his name artistically. He is never lost for a reply. He wins most arguments.

POP MOORE BY RAY COLEMAN

He drank cokes and answered the question: where do the Beatles go from here? And particularly, what is his future?

He is reported as having said he will be "out of it in a few years, anyway."

"I said that during a conversation with Mick Jagger," John began. "I was talking about when I was 30. 'I don't want to be fiddling round the world singing 'It's Been A Hard Day's Night' on one-nighters when I'm 30, do I? 'If the films work out well, I'll like that."

"People say that's where the Beatles are heading for, and I suppose it makes sense. I also like A&R-ing records. Haven't done much of it, but from what I've done and from what I see, I'd like to try more."

"I'd like to continue writing for other people, and I hope we'll still make records. 'Mind you, I still enjoy playing. I get slightly less kick out of things now compared with some time ago, but that's natural."

"I enjoy playing, really, but in America it was spoiled for me because of the crap there."

FED UP ?

"You know—meeting people we don't want to meet. It spoils things for me because I suppose I'm a bit intolerant."

"But is it any wonder I got fed up? When they kept sending in autograph books and we signed them only to find they belonged to officials—promoters, police, and the rest of that lot?"

"The real fans—they'd waited for hours, days—well, they were treated like half-wits because they wanted our autographs."

"But the cops made sure they got theirs."

"I bet every policeman's daughter in Britain's got our autograph. Half of them aren't our fans, I bet, but what can you do? It's bloody unfair on the kids who really want them."

At this point, Paul McCartney, sitting opposite us and listening to John, shouted: "Hey—I've had enough of you blasting off, John."

Lennon, unmoved, retorted: "You say what you want to say and I'll say what I want to say. Okay?"

Paul: "You're bad for my image!" John: "You're soft. Sharpen up and watch the telly like a good boy."

Lennon went on to talk about the lack of new material for the Beatles to perform, and said he and Paul did not get enough time to write new songs.

"We might have got some good ideas if we hadn't got stupid people to contend with," he continued. "You know, we got about 400 records in the States, and they might have had something on them for us, but we couldn't get them through customs here. They asked £4,000 for them. Must think we're mad."

KNOCK

"Anyway, we got it down to £200 and then we still refused to pay that amount. So they're still there, waiting, as far as we know. It's costing the authorities more to keep sending them backwards and forwards from America to London than it would to hand them over."

John became thoughtful when asked for his views on theories that the Beatles' popularity was waning and that the Rolling Stones were moving in.

"We-e-e-ll," he said, "there comes a point where the only thing left to do to a group like us is to knock."

"I get on all right with Jagger—I'll call him that because he always refers to me as 'Lennon'—but ask him where the hell's their new record? They need one out now."

"I don't know what to say. I got fed up with the whole crazy scene sometimes. The Beatles are slipping. The Beatles've had it. What the hell's it all amount to?"

"I think there probably was a moment a few weeks ago when the Stones had it over us just a bit. Jagger's the one, of course. He is the Stones, isn't he?"

"Well, about the time everybody went potty for Jagger, that's when it could have meant something about them 'taking over'."

"But I don't know about now. I just don't know."

John is unquestionably the literary Beatle. Would he one day write the book about the Beatles? "I don't know—don't think so, really," he replied. "It would be too much like writing an essay at school for me to write a book."

"I'm more interested in making things up than in documentaries. Anyway, I've got a jousy memory, really."

"I can never remember anything—what city we're in, where we're going, what hall we're at."

"It's just a sea of faces, then back in the car."

"I'm not a man of detail. I'm not forgetful about the house. I can remember things I am interested in very clearly, but other things are a jumble in my mind."

"For instance, you know Cyn (John's abbreviation for his wife, Cynthia) and I have moved into this new house in Surrey?"

"Well, the other night the chauffeur was taking me home and he said: 'Where to?' I hadn't a clue, even though we've been living there a month. Couldn't remember where I lived."

"We drove around for three hours before we got from London to my house. So you can imagine the sort of mind I'd have for writing a book and remembering all the things that've happened to us!"

John is acutely aware of the Melody Maker's Mailbag controversy about what is rhythm-and-blues and what isn't.

LUCKY

"We were pop when we started. Now you get Mary Wells and Bo Diddley saying they are pop. What's it all amount to, anyway?"

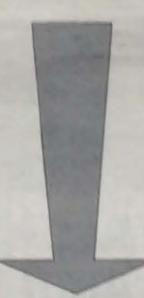
"When Diddley says he's pop, you might as well pack it in."

"It makes all those letters on the back page ridiculous. He's R&B, to me. But it's such a ridiculous subject, anyway. People get so heated about it and it amounts to a lot of rubbish."

Time for the Beatles' show. Lennon and the other Beatles got changed and John started fingering his guitar—playing little runs in the way guitarists do.

He reverted for a second to talk of their success before dashing on stage: "It's fantastic really, how all this happened," John remarked.

"I MEAN, WE'RE LUCKY SODS, AREN'T WE?"



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UPSTART ?

John also knows of every conceivable antic yet devised by fans to gain personal contact with Beatle.

In a restaurant last week, where the Beatles had stopped for unscheduled lunch, a waiter approached the table. "Personal call for Mister Lennon from Liverpool," he said.

"Rubbish," snorted Lennon immediately. "Nobody knows we're here. It's a con. We've gone."

All this might paint a picture of a pretty intolerable young upstart who has tasted the rich fruits of world fame. But Lennon is not merely a Beatle with musical talent. He is the most powerful personality in the group.

Paul McCartney said in just one day: "Two things I hate in life, I know: racial discrimination and coloured people."

"People who talk like that really don't like coloured people, otherwise they wouldn't think that way at all."

"I've heard it all before: (he adopted a broad Lancashire accent) 'Aye, there's all rest, but they're so dirty, and they bring down the value of property.'"

Lennon is highly conscious of racism, and loathes it. So does Paul.

Nobody tells John what to do. He is supremely independent. However, it should be recorded that he is not big-headed.

One night last week, between rival British concert tours, John about a pop act on TV in their dressing room, and took refuge on a corner chair.

THE NEW JAZZ RECORDS

BEST OF THE REST

It's jazz history—made in Britain

• BENNY CARTER

ACE of Hearts and Ace of Clubs look after the jazz collector very well indeed. This album of British-American jazz of the Thirties is directed at the elderly buff rather than the freshman, and not all the music on it is rewarding today.

Despite this, it has some historical importance, and the four Ellington tracks are almost worth its modest price. Of these Ellingtons—made when the band visited the London Palladium in 1933—the up-tempo "Hyde Park" (previously titled "Every Tub") and "Harlem Speaks" (put together in the Kings Road studio to complete the date are the most brilliant.

Like so many Dukes of the period, they are simple affairs—a string of solos, excitingly backed, and short head and tail ensemble passages—carried out with tremendous flair.

The former features Cootie Williams, Harry Carney, Barney Bigard, Johnny Hodges, Tricky Sam Nanton and Bigard again.

This was the band, and solo strength, I heard at the Palladium and Trocadero then, and I still recall the impression of that imperious brass section and the diversity of solo talent exhibited.

On "Harlem Speaks," a head arrangement conceived on the chords of "In the Valley," Cootie is followed by Hodges, by an intriguing chorus from Posey Jenkins, then by Carney, Tricky Sam (twice), Lawrence Brown and Bigard.

Benny Carter's three tracks, which were not included on the Ace of Clubs LP, "Swingin' At Maida Vale," were made while he was working here for Henry Hall in 36. Carter wrote and arranged

"THE MUSIC OF DUKE ELLINGTON, BENNY CARTER, JIMMY ROUSE AND UNA MAE CARLISLE." Duke Ellington: Harlem; "Spicks and Am!" "Misbehavin'"; "Hyde Park"; Chicago; Benny Carter: "Scandal in A Flat"; "Big Ben Blues"; "You Understand"; Jimmy Rouse: "Tiger Rag"; "I'm Just Wild About Harry"; St. Louis Blues; "You've Come, Una Mae Carlesle"; "I Would Do Anything For You"; "I'm Crazy About My Baby"; "Don't Try Your Live On Me (Ace of Clubs ACL1176).

the pieces—"You Understand" in collaboration with former MM editor Ray Sonin—and he plays alto, tenor and (on "Understand") piano on them, in company with such British musicians as Tommy McQuarter, Ted Heath, Lew Davis and Buddy Featherstonhaugh.

Rhythmically, they sound a bit corny. But they have melodic charm and of course, Carter. He even sings on "Big Ben." The other singer on the album is Una Mae Carlisle, a protégé of Fats Waller, who came to Britain in 38.

Her recordings, which jump more resiliently than Carter's, are notable for Una Mae's and Harlem-style piano and healthy vocals and for the swingy playing of Bertie King (tr, cl), and especially trumpeter Dave Wilkins.

Finally, and farthest back in time, come the four alto-clarinet tracks cut by Jimmy Dorsey in 1930, while he was here with Ted Lewis.

They cannot pretend to be thrilled by them, though Dorsey's "Noone-shot clarinet comes through the years quite well on "St. Louis" and "Gone." His "Tiger Rag" also varies, but became a much-copied classic, but some of his saxophone sounds distinctly corny today. —MAX JONES



Thelonious . . . in top form

ART BLAKEY

ART BLAKEY, "Ugehu"—Jazz Messengers At Birdland"; One By One; Ugehu; Time Off; Ping Pong; I Didn't Know What Time It Was; On The Ginza; (Riverside RLP464).

Blakey (tr), Freddie Hubbard (tr), Curtis Fuller (tr), Wayne Shorter (tr), Cedar Walton (tr), Reggie Workman (bss), Birdland, New York City, June 16, 1963.

ART BLAKEY'S Jazz Messengers are by now one of the few permanent units operating in a sphere which is littered with the remains of groups that didn't quite make it.

The secrets of the drummer's success are partly his own position as one of the very greatest jazz drummers, and the fact that although the Messengers may come and go, the message remains the same.

When you buy a Blakey LP you know what you're getting—intense, hard-hitting modern jazz, with the emphasis very firmly on excitement and swing.

This is no exception, although it cannot stand with the best of the Messengers work. Recorded during a set at Birdland, it starts somewhat naturally from the high point of view, but only Hubbard and occasionally Walton lift this above the run of an average club session.

Fuller and Shorter cut a bit too close for comfort to the best of jazz solos all round. Fuller especially sounds dull and uninspired.

—BOB HOUSTON

THOSE who believe that jazz is a happy music get unexpected support from Thelonious Monk in this set—one of the most joyous and exciting albums in quite a while.

Recorded live at New York's Philharmonic Hall in December, 1963, this was Monk's first big band recording since the famous Town Hall concert of 1959, and Hall Overton again worked with him on the arrangements.

It has a lighter sound, with its use of soprano sax and clarinet instead of tuba and French horn in the ensembles.

All the tunes are Monk compositions with the exception of his solo piece, the delightful ballad, "Darkness," which recalls once again the parallels between Monk's piano playing and early Ellington. They are passages on "Darkness" where he also, rather surprisingly, shows echoes of Fats Waller.

The Quartet track, "Twice," is a nice, medium-paced swinger, with good solos all round. The writing on the big band tracks is admirable, although most space is taken up with solos from Monk's regular foursome plus Thad Jones and Phil Woods.

"Four in One", Overton has repeated his earlier experiment and scored remarkable ensemble passages from original Monk piano solos. The result is wonderful and highly unusual.

Monk himself is in top form—full of humour and wit, and indulging in one of his favourite tricks of worrying a phrase like a terrier at a bone until bringing relief with a highly unexpected choice of chord resolution.

All the soloists are excellent and I have never heard Thad Jones play better on record.

Monk band—exciting, exhilarating

THELONIOUS MONK: "Big Band And Quartet In Concert: Mean You (a); Evidence (a); Darkness On (a); Delta (b); Oka T (a); Played Twice (c); Four in One (a); (CBS 562348).

(a)—Monk (pno), Thad Jones (tr), Nick Travis (tr), Steve Lacy (sop), Phil Woods (tr), Charlie Rouse (tr), Gene Allen (tr), cl, bass (cl), Eddie Bert (trmb), Butch Warren (bss), Frank Dunlop (dr).

(b)—Monk (pno).

(c)—Monk (pno), Rouse (tr), Warren (bss), Dunlop (dr).

I should also mention the drumming of Frank Dunlop—not one of my favourites in the past, but just right here. This will undoubtedly figure in any list of my favourite records of the year.

BOB DAWBARN

STAN GETZ

STAN GETZ, "Reflections: Moonlight in Vermont; If Ever I Would Leave You; Love; Reflections; Sleep; Bee; Charade; Early Autumn; Penthouse Serenade; Spring Can Really Hang You Up The Most; Nite-time Street; Blowin' in the Wind." (Verve VLP 9069).

Getz (tr) with orchestra arranged and conducted by Claes Ogerman and Lalo Schifrin.

SO stunning and successful was Stan Getz' last appointment, with strings on "Focus" (Verve VLP CLP 1577)—that this set comes as a great disappointment.

Getz himself is in fine fettle; managing to produce marvellous tenor despite arrangements which are chichi and unobtrusive at best, and downright dreadful at worst.

Ogerman is the worst offender, and if ever Holly-



GETZ—in fine form

wood get round to making the Stan Getz Story, his scoring of "Blowin' in the Wind" can go straight in as the finale. Schifrin is a much subtler arranger, and in this limbo of near-jazz, stands almost unsurpassed. On "Nite-time" and "Spring" Getz is allowed to rhapsodise with discreet following from the arranger.

On the old Woody Herman classic, "Early Autumn" the combination of tenor and voices is done with imagination and taste, and impeccably performed.

Perhaps Eddie Sauter had a freer brief when he tackled the "Focus" album—which Getz considers the best thing he has ever done—and perhaps the market aimed for here isn't exclusively jazz fans.

Whatever the reasons, the result is disappointing unless you believe that Stan Getz is fated to become the Bobby Hackett of the tenor saxophone. —Bob Houston.

PETE FOUNTAIN'S status, as exemplified and very Gand-man-like, is heard in unprecedentedly lightening small-group versions of standards on "NEW ORLEANS AT MIDNIGHT" (Coral KVA213). Accompanied by rhythm section plus Conway Twinn, who in some tracks, Fountain emboldens the slow tunes discreetly and swings out a bit on the quickies ("Bourbon Street Parade," "Walk To Me," "Be Happy") and parts of "Midnight Boogie." Choice of material is unadventurous, but "Creole Love Call" and "Rockin' Chair" both show that Fats' lively drumming, response to Fountain's musical approach and finely reined-up of his Crescent City upbringing. An overall blindness keeps the temperature from rising, but this is an improvement on his recent albums.

SINCE we shall get no more from the immortal JACK TEAGARDEN, we should be grateful for the release of any examples of his stylish trombone playing and pleasant singing, even though they don't show his finest. "FOR TRAIT OF MR. T." (Columbia 315K1643) contains plenty of Teagarden in company with trumpeter Don Goldie, pianist Don Ewell and the band he was leading shortly before his death. Instrumentals include "Bourbon Street" again (see under Pete Fountain), a trombone feature on "Goldie's Instrumental", a trumpet solo on "Can't Get Started." Don Ewell, who is also on "Waller's Handful of Keys", a slow and easy little tune and version of "Birds" in "The Dark", T. and a Louis imitator on "Misterioso". Teagarden and Goldie sing "Keepin' Out of Mischief", and plays "Just Friends", and T. and G. duet on "Lasy River."

PYE RECORDS, continuing with their massive reissue programme, put out an LP, "FESTIVAL OF THE BLUES, VOL. 1" (NPP4090), from a recent album called "Festival of the Blues",—recorded on location in a blues club. Track one contains the introductory "Wee Wee Baby", performed by the cast; as it were, and this is followed by Buddy Guy's "Worried Blues", urgent and hard on the ears, and Sonny Boy Williamson's "Bring It On Home" and "Mojo Waters" always acceptable "Mojo Working". For people who don't intend to invest in the L.P., this is a pretty nourishing assortment, though volume two could be better. (M.)

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A VERY TALENTED FAMILY

THE Jones family of Pontiac, Michigan, has more than its share of jazz talent in brothers Elvin, Hank, and Thad, and it is well displayed on this album of pleasant, modern jazz which leans somewhat rather than forwards in the light of current trends.

The volcanic eruptions for which Elvin is famed with the Coltrane Quartet aren't here. Instead, there is rock-steady drumming which is still highly individual, and which allied to Art Davis fine bass makes up an excellent rhythm section.

The Basie-ite front line (either past or present) are all competent soloists with Thad the pick. Some of a lot of people will get around to marking him down as a very original trumpet voice.

ELVIN JONES, "Elvin" Lady Luck (a); Buzz-a! (a); Snowland (a); Pretty Brown (b); Ray-El (a); Four Beautiful (c); You Are So Beautiful (c). (Riverside RLP409).

(a) Elvin Jones (dr), Thad Jones (tr), Frank Wesl (flute), Frank Foster (tr), Hank Jones (pno), Art Davis (bass).

(b) Elvin Jones (dr), Hank Jones (pno), Davis (bass).

As (a) minus Foster, all competent soloists with Thad the pick. Some of a lot of people will get around to marking him down as a very original trumpet voice.

It's not strikingly evident here although his muted solo on "Ray-El" is quite delightful. Foster's big-toned tenor makes a fine foil, but Wesl's flute tends to be a bit weak and gutless in this company.

Nevertheless, the overall effect is very pleasant. But the outstanding tracks are the trios featuring Hank's piano. The eldest Jones has all the hallmarks of a great pianist: taste, delicacy of touch, and a rippling, deceptive swing. By fashion may come and go, but Hank Jones is still one of the most enjoyable sounds in jazz. —BOB HOUSTON.

BLUES FALL ON CROYDON

by MAX JONES

Texas singer and guitar player and magnetic personality Lightening works on his own, talking introductions over a vivid guitar runs. The unique quality of voice and guitar and the character and humour of his voice build up a hypnotic mood.

Not since the Big Bill first came here has a blues performer made so immediate an impression, nor so vividly. On Hopkins the only spell-binder.

Sleepy John Estes singing the same kind of poetic blues he recorded in the '30s made perfect country music with his long-term partner Hammy Nixon.

Nixon's harmonica playing and spectacular jug blowing—into a Haig whisky bottle—simply has to be heard and seen. Contrast was supplied by diminutive Sugar Pie Desanto, revealing hidden reserves of power before John Henry Barbee returned us to old-time vocal-guitar blues.

Finally the Wolf, Howling Wolf brandished his "harp" and plunged into the ominous "44", then "Smokestack Lightning" and two more winners. The heavy oppressive voice—the falsetto whoops, the harmonica and the rhythmic pattern behind him created a beaty, highly individual sound.

And so, with the whole company on stage, ended an evening of gripping blues, country and contemporary.

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Gene McDaniels Marianne Faithfull Ray Charles

Rest of the SINGLES

RAY CHARLES' flirtation with the hit parade did not last long. With rhythm and blues in its truest sense gaining strength, however, he could re-enter with "Smack Dab In The Middle" (HMV)—catchy, haunting and provocative. This is Ray "at home" on a non-ballad.

MARIANNE FAITHFULL'S vocal limitations are ruthlessly exposed on her second single, "Blowin' In The Wind" (Decca). Her motives in recording this may have been quite sincere, but her pitching and vocal tone is highly questionable. The song has been sung better and with more conviction by many others.

GENE MCDANIELS, one of America's best young singers, turns in a smooth straight ballad, "In Times Like These" (Liberty), and though it's no hit, it enhances his steadily rising reputation.

NOCTURNS offer "Carryin' On", from the "Maggie May" show, and it generates a bit, but isn't sufficiently strong for the chart. (Decca)

SCREAMING LORD SUTCH'S "Dracula's Daughter" is the usual monstrous saga that defies human description. Musically, it's nowhere but in horror appeal; it has a certain ghastly attraction. (Orion)

JACK JONES, an American singer, handsomely performs a beautiful film theme, "Love With The Proper Stranger" (London). It's a memorable song, with contrast and colour, and Jones here reaches one of his peaks. Don't miss it, ballad fans.

DRIFTERS, who scored with "Under the Boardwalk", return with "I've Got Sand In My Shoes" (Atlantic). Some sort of beat, and a really nice record, well-arranged. Could be a medium hit.

MEL TORME sings "I Know Your Heart" from the "High Spirits" show on CBS label, and it's a gem of an up-tempo song, ideal for the singer. He swings it, and though it won't reach the chart it will please a lot of people.

DEAN MARTIN offers a great "Somebody Loves You" in Latin beat, but much better is the reverse, "A Hundred Years From Today". One of the best from the man who sometimes makes Crosby sound like he's got St. Vitus dance (Capitol).

JAMES BROWN, U.S. idol of many frenzy-lovers, pops up on Philips with "Out Of Sight", accompanied by a full orchestra. Good, solid, tight sound in the Little Richard vein. With enough exposure, this could make an impression.

If ever there was a case of over-singing, it crops up on "There She Is", by American **ROY HAMILTON** (MGM). Good song, good singer, but he doesn't know how to underplay the dynamics.—R.C.

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SHAW

FREDDIE AND THE DREAMERS: "I Understand" (Columbia).

FREDDIE? Don't like it. He sounds better when he's jumping around the stage. This isn't as good as the original version, and I can't remember who did that. I don't like Freddie on ballads. Top thirty, maybe.

ELVIS PRESLEY: "Ain't That Loving You Baby" (RCA).

WHO is it? Elvis Presley? It's old-fashioned—awful. Same as a million others he's done. I think the mods will like this for dancing to because they liked everything from the "Rock Around The Clock" time, and this is similar style.

This will get in the chart only because of his name. I don't like his singing, either.

BLIND DATE

Sandie Shaw's discoverer, Adam Faith, and his songwriter, Chris Andrews, were present when Britain's latest girl star set about the latest singles in "Blind Date". The 17-year-old from Dagenham has plenty to shout about, with a major hit record, "There's Always Something There To Remind Me", and a new LP being planned with Andrews songs. She proved an outspoken, honest reviewer. And, keeping up the image, she sat with her shoes off, displaying notable feet.

MERSEYBEATS: "Last Night" (Fontana).

MERSEYBEATS, is it? Haven't liked any of their records. But they get me, I don't like this any more than the others, and I don't dislike it any more, either.

LORNE GIBSON Trio: "That Girl I Loved" (Decca).

THAT start reminded me of Dusty Springfield on "Twenty Four Hours from

"Where's the coloured singers, then?"

Tulsa". Hey, that's not YOU, is it, Adam?

I don't like the tune at all, but the backing makes up for it. I don't like the singing. Where are all the records by the coloured singers, then?

ZOMBIES: "Leave Me Be" (Decca).

LIKE that introduction. Is this the Zombies? I like the sound they get—it's mysterious. This is the best record so far today. I prefer their first one, "She's Not There", but this has got a good chance. But it won't be a big hit.

RUFUS THOMAS: "Jump Back" (Atlantic).

RUFUS THOMAS! Fabulous! Love it. I want this to be a hit, but I don't think it will be. I hope Patrick Kerr makes me dance to this on "Ready, Steady!" That's the first decent singer I've heard today.



CLIFF RICHARD—constantly improving

SHADOWS are on Columbia with "Dance on with the Shadows", and they prove with numbers like "Chattanooga Choo Choo" and "Zambesi" that they have immense staying power, despite the new brigade of beat boys.

BUDDY GRECO, as hip as ever, plunges into ballads with customary precision and character on "Buddy Buys British" (Columbia). He offers "What Kind of Fool?", "Roses of Picardy", "There's No Such Thing As Love" and "As Long As She Needs Me" with enormous charm and style.

FRANK SINATRA is on two Capitol EPs with songs from films—volumes one and two of "... and starring Frank Sinatra". His thousands of followers need only the titles to recommend them, because this was Sinatra at his peak: "You My Love" and "All The Way" are among the four tracks on the first set, and "From Here To Eternity", "Three Coins", "Tender Trap" and "Young At Heart" are on the second volume. Marvellous songs.

PETER and GORDON are in the EP market with two Columbia EPs. One is called "Nobody I Know", and the other features them on songs from the "Just In Time" film. Both prove they have a certain charm, and inoffensive enough style.—R.C.

POP EPs

CLIFF RICHARD is in the shops with two sparkling EPs that include some songs we have heard before from this constantly-improving singer.

There's a set from "Wonderful Life", featuring the charming "A Matter of Moments" and "In The Stars", and another EP with the Shadows, "A Forever Kind of Love", on which Cliff performs the Bobby Vee hit of that name with conviction. And it swings. On this, Norrie Paramor's backing is discreet (Columbia).

CILLA BLACK'S "It's For You" and "You're My World" are now on EP coupled with "He Won't Ask Me" and "Suave Now I Must". It will sell, of course, but let's face it: Cilla's vocal limitations are blatant on those high notes (Parlophone).

SOUNDS INCORPORATED prove again they are one of the best groups of young musicians on the beat scene with "Top Gear", their new EP. It contains "The Spartans" and "Spanish Harlem" (Columbia).

FRANK IFIELD has many fans, and they ought to find "I Should Care", his new Columbia set, a gem. Titles: "I Should Care", "Another Cup of Coffee", "Angry At The Big Oak Tree" and "Go Tell It On The Mountain". He sings robustly and in tune.

BO DIDDLEY'S thumping beat is belted out on "Bo's Lumberjack" (Pye). The R&B king sings the title song, "Let Me In", "Hong Kong, Mississippi", and "You're Looking Good". Some fine sounds here.

CHUCK BERRY'S hits are on the same label: "No Particular Place To Go", "Memphis Tennessee", "Johnny B. Goode" and "Nadine". More examples from the master.

DUSTY SPRINGFIELD, Britain's best girl singer, is on EP with "Dusty", spotlighting the raving "Can I Get A Witness", "All Cried Out", "Wishin' And Hopin'" and "I Wish I'd Never Loved You" (Philips). Dusty can swing and also turn in poignant ballads. There is no girl in Britain today singing with more colour than Miss S.

BARBRA STREISAND is different, and on a new CBS EP she wades through "Who Will Buy" and "My Coloring Book" and two others with the usual over-stated passion. But she has some fans, and they will like it.

FOLK SONGS

OF Woody Guthrie's "Dust Bowl Ballads" (RCA RD7642) the sleeve says: "As this important reissue set confirms, Woody Guthrie's greatest, lasting legacy is the body of songs he left the world."

How true. And when you have some of his finest songs, well recorded and sung by the man himself, you can't ask for much more. Here are fourteen must tracks, including two previously unissued. Titles: Great Dust Storm; I Ain't Got No Home In This World Any More; Talking Dust Bowl Blues; Vigilante Man; Dust Can't Kill Me; Pretty Boy Floyd; Dust Pneumonia Blues; Blowing Down This Road; Tom Joad; Dust Bowl Refugee; Do Re Mi; Dust Bowl Blues; Dusty Old Dust.

ALEX GLASGOW is a singer I'd like to hear more of, though his blast at the as-t-rod-out cult on the sleeve may offend many people, and others may find his singing and material too "classical".

Side one presents eight Tyneside songs which have a strong music hall flavour. Side two has eight French and German songs—"learned mostly in student beer cellars". Personally I loved both sides—and Glasgow's lyrical tenor.

Titles: Keep Your Feet Still; Georgie Henny; Adam Buckham; The Water Of Time; Wor Nancy; A Mazzer; Dance To The Diddy; Ma Bonny Lad; Buy Brown Buzzards; Billy Boy; Lambton Worm; Ma Normandie; Chevaliers; De la Table Ronde; A La Claire Fontaine; Die Fahrt Ins Herz; Der Jager Aus Kurpfalz; In Emem Kuhlen Grunden; Auf Emem Baum; Westchesterlein. ("Mix Me a Folk Song"—HMV CLP1746).

EVERY time I get worried about folk going pop, I play "Across the Hills" by the Ian Campbell Folk Group (Transatlantic TRA118). Here is a group which cuts right across the ethno-pop contro-

very, belonging to no particular camp but taking any tune, new or old, and stamping it with their own imprint. Titles: Across the Hills; Cho Cho Losa; Derby Ram; Among The Leaves So Green; Collier Lad; The Cockright; Come Kiss Me Love; The Blind Man He Could See; I Know My Love; Mary Laid; Remember Me; Gypsy Rover; We're Nae Awa to Bide Awee.—J.N.S.



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Yes—that's Eric Dolphy on "Bees" as Eric's "Bees"

WHO was the flautist with the Chico Hamilton Quintet in the film "Jazz on a Summer's Day" and what was the theme on which he improvised?—Miss M. Davies, Cardiff.

It was Eric Dolphy, playing "Blue sands", written by Buddy Collette. —CHICO HAMILTON, Talk of the Town, London W1.

I've just joined a beat group on drums and would like to know whether calf or plastic heads are best.—J. Derwent, Southend.

I find plastic heads more satisfactory. They give a good sound and plenty of volume without attention for weeks. This is useful on tour, when there is seldom time to tune-up.—CHARLIE WAITS, The Rolling Stones.

WHO can help me to claim song royalties and to claim me?—A. A. Hinton, Southampton.

EXPERT ADVICE by CHRIS HAYES

If you join the Songwriters Guild of Great Britain, 32 Shaftesbury Avenue, London W1, they will advise you on this and every other aspect of songwriting. Annual subscription for associate member is £2 2s.

PLEASE recommend a book for guitar.—A. Lewis, Tottenham, N15.

David Gornston's "Swing readings", Books 1 and 2 (each 8s 9d), and Ivor Mairants' "Book of daily exercises for guitar" (7s 6d).

I WANT to build up a collection of blues records. Can you suggest a few discs and a suitable book to start with?—Christopher Rawson, Swanley.

Three records giving a cross-section of blues from country to modern city style are "The rooster crowed in England", Lightning Hopkins (77 LA 12-1), "American Folk Festival of the Blues No. 1" (Polydor LPHM 46 387) and "No. 2" (12 5204). Best book is Paul Oliver's "Blues tell this morning", which has been issued as a paperback at 8s 6d, retitled "Meaning the blues" Jazz and blues writer DERRICK STEWART-BAXTER.

PLEASE state the make and price of the guitar played by Doc Clusky, of the Bachelors.—Derek Harley, Barnes, SW13.

A young boy, twin-pick-up Martin Dreadnought, marketed by Boosey and Hawkes at £231. I bought mine for £130 from Mike Hurst of the Springfields, when the group broke up. Also played by Karl Denver, the Band of Angels, and Cliff Richard, who has a single pick-up model.—DEC CLUSKY.

I'VE been learning to play alto-sax for two years. I still have difficulty in playing chords and improvising.—E. Martin, Hitchin.

Learn your scales and basic chords: C-7-CM7-CM1-CM9-CM11 in all keys. Now take a much used progression: G-EM1-AM1-D7. Here we have two bars, the chord changing every two beats. Improve on these and you have the first few bars of "I Got a Feeling" and many other tunes. Buy

"You can learn Jazz" by Freddy Clayton (FDM), Saxist and teacher JACKIE BONSON.

WHAT is a reasonable price to pay for a serviceable string bass bow?—R. A. Underwood, Ipswich.

Best results are obtained with a Brazil wood (05-07) or better still a pernambuco (£8 10s-3s), quality obviously rising with price.—CHAS E. FOOTE LTD.

JOHNNY DUNCAN plays a small violin-shaped mandolin. What is it?—J. Mill, Cornton, Scotland.

An Arnold Hoyer, marketed by Rosetti, 37 Sun Street, London EC2, and available at any well-stocked shop, price 19s (acoustic) or 25s (electric with built-in pick-up).—JOHNNY DUNCAN.

ARE there any tutors for the distorted harmonica?—Jack Bushbill, Darlington.

"Master harmonica tutor" (Joseph Williams, 5s 6d) and "ABC of harmonica playing" (Hohner, 1s 6d), both by Captain James Reilly.

I HAVE acquired an Apostles Flute, apparently made in the late 18th century by W. H. Potter, Fleet Street. Have you any information on this instrument?—Dick Laurie, Putney, SW15.

William Henry Potter (1760-1848) carried on a musical instrument business at 5 Johnson's Court, Fleet Street from 1809 to 1821, but there is no trace of an Apostles Flute among the numerous patents he registered.

Rosemary Redpath and the Ian Campbell Folk Group.

Topic Records promise great things with their first sampler, "Folk Music". This departure should provide a perfect introduction to the medium.

Selling at 21s, it features A. L. Lloyd, Alan Bryson, Ewan McCulloch, Isla Cameron, Lou Killean, Keith McPeakes, Harry H. Corbett, Margaret Barry, and Michael Gorman, the Campbell and the Celebrated Workers' Band.

Sheffield City Training College Students' Union has opened a folk club at the Highfield City with the local Steel City Ramblers as residents.

Clifford's Taverners Club started last April, now has membership of 570, with an average attendance of 130.

Tomorrow night (Friday) the Farriers are featured; the following Friday (Saturday) night with Alex Campbell and Martin Mackenzie; and on December 11, Londoners will have one of their rare opportunities to hear Cyril Lawton.

DIARY DATE: Ealing Town Hall, 7.45 p.m., October 28: concert featuring Alex Campbell, Royel Rivers and Cliff Auerter; Time Music, Don Partridge and Alan Young; and the Country Strings.—JEFF SMITH

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FOLK FORUM
THURSDAY

ADDESTONE, Dukes Head, 8 p.m. ROYD & CLIFF.

AT THE Winchester Room, PAUL ROSELY, JOANNE HIND, WY-SMITH, Thomanders, Wynne, Paul Taverner, 206 Archway Road, N.6, (near west Bart Josiah Anne Briggs).

THE FOX, Islington Green, 8 p.m. A. L. LLOYD, BOB DAVENPORT.

YE WHITE HARTS, Drury Lane 8 p.m. Guest artist STEVE BENBOW.

FRIDAY
BROADSIDE, Soles House, Cam bridge Circus LUKK KELLY, ANNE BRIGGS.

CATFORD RAILWAY TAVERN, THE FARRIERS, Guesst, TAVERNS.

FOLK and folk blues at the Atlas, Seagrave Rd, SW.8, with Dave White and Rod Willmot, introduced by the Kinofac Membership free tonight.

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HOLE IN THE GROUND, 31 Winchester Road, Swiss Cottage, LONDON, KEITH, RAM HOLDEN—Blues. (8.30 p.m.)

RORY MCWEEN PRESENTS FOLKSONG CONCERT. CECIL SHARP HOUSE, 2 REGENTS PARK ROAD, LONDON, N.W.1. FRIDAY, OCTOBER 23RD, 7.30 P.M., WITH IAN CAMPBELL, FOLK GROUP, NADIA CATTOUSE, MARTIN CATHY, JOHN DOHERTY OF DUNEGAL (WITH LUCKY) AND SURPRISE GUESTS. TICKETS 7/5, 5/-, GUL 226. BOOK NOW.

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SATURDAY
AT THE CELLAR, Cecil Sharp House, Regents Park Road, N.W.1. JACK, MARGARET & MIKE plus special guest, NIGEL DENVER. Commence 8 p.m.

HOTTENANNY, BALLADS AND BLUES, Black Horse Bathhouse, 10, 10, 10, MALCOLM PRICE TRIO + ONE, JOAN & BENA.

STUDENT PRINCE, D'Arbury St, midnight-6 a.m. MARTIN WINDSOR, LINDA DREW, VERONICA LISLE.

TRUBADOUR, Earls Court, 10.30. BOB DAVENPORT, THAMESIDERS.

SUNDAY
BATTERSEA, Nags Head, York Road, Tony Deane, Richard Burns, The Journeyman.

HAMPSTEAD, JOHN PEARSE, JOY HYMAN, North-West Three, 7.30.

KINGSTON, Union Hall, 8 p.m. DEREK SARJEANT, DIZ DISLEY.

MONDAY
ROUNDHOUSE, Wardour Street, GERRY LOUGHRAN, JOHN REID, BOURNE, PETE DWYER, MIKE ROGERS.

TUESDAY
"CROWN" TWICKENHAM, Terry Johnson, John Hunt, MARIAN WINSOR.

WEDNESDAY
BROMLEY—"STAR & GARTER", Redhill, DICK RICHARDSON, DICK HOOK, FOLK.

ILFORD FOLK CLUB, Green Gate (Horns Road) / Eastern Avenue, 8 p.m. Martin Carthy. Profits to Oxfam.

NOTTING HILL GATE, Mercury Theatre (near Tube), Ledbrooke artists JOHN PEARSE, MOONRAKERS, 7.30.

SURBITON, Assembly Rooms, 8 p.m. DEREK SARJEANT, PETE DWYER.

FOCUS ON FOLK

THE Spinners made a sentimental journey on Monday night when they sang at Liverpool's Cavern Club with ex-Dubliner Luke Kelly.

Tony Davis tells me his skills as the first group to appear at the Cavern—were in fact resident there. It used to be number one "Midnight Special" Tony. "Now it's John Peel" and "The Mermaid".

Among the groups he remembers from the old days were the Swinging Blue Jeans and the Quarrymen, which featured one John Lennon.

Tony adds: "We made a fair start as a professional career. We had only four days of 'sing-along' programmes for the GB one of Saturday night presenters at Southampton University at the Nuffield Theatre.

From Redd Sullivan comes the news that Troubadour is opening a sister club about the Road, near Highgate, Archway. Troubadour members get free membership and admission to 3s. Ed the club open on Thursday at 8 p.m. with Joanne Hindley-Smith and Paul McCartney and the Thamesters. Next week Bert Jansch and Anne Briggs, who is definitely a girl to hear.

The English Folk Dance and Song Society's ACM takes place at Cecil Sharp House at 2.30 p.m. on Saturday, November 7. Speakers are expected to include Rory McEwen, chairman of the Folk Advisory Committee.

Mike Aston's folk night club, which has been doing very nicely up to now—has run into difficulties over structural alterations. However, Mike intends to open a new club, with the same membership list, as soon as he finds suitable premises.

Francis Seaford of Hampstead for the North West Three and the Country Ramblers.

The third annual get-together organised by Folk Voice takes place at Cecil Sharp House on Saturday, opening at 2 p.m. opens at 3 p.m. followed by a folk and country music concert from 6.10.

Dave Smith, of the Folklanders has joined the Hickory Nuts in place of guitarist Mick Brown.

Full professional drum kit, as new. £38 3/0s.

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CHRIS FARLOWE
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THURSDAY
TODAY
BLUE OPERA CLUB DOWNLINER SECT.
COOKS FERRY INN, EDM.
BRIAN GREEN and his New Orleans Stompers, Tally Ho!, Forties Rd., Kenilworth Town.
KAVERN CLUB LAURIE JAY COMBO
Lotus Ballroom, Forest Gate, E.7
Next Thurs. - **JOHN LEE HOOKER**

LEEDS UNIVERSITY ART WOODS
MEMPHIS CITY, Nottingham.
READING OLYMPIA
Licensed Bars
J. LEE HOOKER
JOHN LEE AND THE GROUNDHOGS
THE CLIQUE, Lakeside, Hendon.
THE CROWN, BOREHAM WOOD
CHRIS FARLOWE AND THE THUNDERBIRDS
VERY HERBLE
THE HOPBINE, North Wembley
Sin. THE TOMMY WHITTLE
QUARTET. GUEST STAR DANNY MOSS.

FRIDAY
BALHAM & R&B, Blue Herbie, Selsford Rd. (near station). 7.45. Shinks of R&B.
BARBARIANS ARE COMING AT THE
Six Bells, Kings Road, Chelsea.
BLACK LION, PLAISTOW, E.33.
Again AGAIN, FABULOUS DICK MORRISSEY Qrt. HARRY SOUTH, BATES, TOMKINS, plus JOHNNY GRANT (Wets). THE BEST
CROYDON JAZZ CLUB, Star Hotel, Ken Colyer's Jazzmen, Chicago Jazzmen, 8 p.m. until midnight.

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THE GROOVEYS!
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ERIC SILK'S Southern Jazz Club, at Ex-Servicemen's Club, Harvey Road, Leytonstone, next door to "Red Lion". Licensed bar.

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GEORGIE FAME GEORGIE FAME
AND THE
BLUE FLAMES! WITH SPEEDY!!
"THE MANOR HOUSE" (opposite Manor House Tube)
NEXT FRI. OCT. 30 SPENCER DAVIES!

FRIDAY cont.
NEWCASTLE A GO GO ART WOODS
NEW IBERIA STOMPERS, Music Theatre, Notting Hill Gate
OSTERLEY JAZZ CLUB, From Denmark, PAPA BUE'S VIKING JAZZ BAND, Interval, Alan ROY.
RAGTIME with Alan Rogers, Will Haslie, Colin Bowden, THE GUN TAVERN, CROYDON, Friday, Saturday, Sunday.
SALUTATION, Savannah Jazz-band
STARTING GATE, Colin Peters, Quintel, Ian Carr, Art Elfeffson.
THE CLIQUE, Market Hall, St. Albans.
WEMBLEY, SOUTHERN STOMPERS, Guest: Mike King, "Norfolk Arms", (North Wembley Station).

SATURDAY
DUNMOW JAZZ club, Chris Barber with Otilie Patterson, November 7, Mr. Acker Bilk and his Paramount Jazzband.
ERIC SILK, Ken Colyer Club
NEWCASTLE A GO GO
ART WOODS
THE CLIQUE, Glenlyn Club.
WOOD GREEN
RED RIVER JAZZMEN!
All England 1964 N.F.J. contest

SUNDAY
AT THE JAZZHOUSE
Green Man, Blackheath Hill
JOHNNY HISEMAN SEXTET.
BEXLEY, Rhythm'n'Blues, Black Prince Hotel, Alex Harvey and his Band.
BILK BRUNSKILL, Fighting Chicks, Kingston.
CARLISLE-COSMO
ART WOODS
CLUB OCTAVE first time at the Hambroch Tavern - New guitar style Johnny Kourie with Gordon Beck, Jeff Clynne, Johnny Butts.
COOKS, CHINGFORD, Royal Fort Hotel, KEN COLYER JAZZMEN.

GOINGS ON, Sundays, 7-11. Experimental jazz, poetry, dance, drama. Stan Tracey, Bobby Womack, Laurie Morgan, Pete Brown, Les Condon, Ann Hedgesmore, Basement, 3/4 Archer St., W.1.
ISLINGTON, Camden Head, Camden Walk, N.1, 8 p.m. THE GRAHAM COLLIER SEPTET, Admission 3/-, Members, 4/-, Guests.
MODERN JAZZ, Sunday lunchtimes, starts 11. November, Prince of Wales, 612 High Road, Tottenham, Free admission, blow or listen.
NEW ORLEANS RAVE at the Shakespeare, Woodwich, with GEOFF GILBERT'S GOTHIC JAZZ BAND. Come early.

SUNDAY MORNING, BOB HARLEY DIXIELANDERS, The Angel, King Street, Hammersmith.
WHITE LION, EDWARE, Johnny Toogood Jazzman with guest artist Archie Simple.
WHITE HART, SOUTHWALL, JAZZ BANDITS.
WOOD GREEN, TERRY LIGHTFOOT'S NEW ORLEANS JAZZMEN
Sunday next HUMPH with THE FABULOUS BUCK CLAYTON

MONDAY
BEV MARTIN and the boys, back at The Gregorian Arms, Jamaica Road. A swinging night.
BEXLEY, Black Prince Hotel, Chris Barber with Otilie Patterson.
JAZZ GET-TOGETHER No. 3
BIG BAND TIME
with
MIKE DANIELS' BIG BAND
MIKE MESSINGER'S ORCHESTRA
plus
KEITH SMITH'S CLIMAX JAZZ BAND
PARK HOTEL, CHURCH ROAD, HANWELL, 8 p.m.
A West London Jazz Society presentation. Members 6/6. Guests 8/6.

HAMMERSMITH TOWN HALL CHRIS BARBER'S JAZZ BAND
OTILIE PATTERSON featuring
CHRIS BARBER'S BLUES GROUP
PAT HALCOX and IAN WHEELER
TUESDAY, 27th OCTOBER, 1964, at 8 p.m.
Tickets 7/6, 5/- and 4/-, obtainable from Room 47, Town Hall, W.6 (BV 3020)

MONDAY cont.
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RONNIE JONES AND THE NIGHTMERS
COOKS FERRY INN, EDM.
KLOOKS KLEK
Railway Hotel, West Hampstead
GRAHAM BOND
Organisation, 9/6. Over 18's (closed)

LLANDUDNO-WASHINGTON ART WOODS
PEE WEE RUSSELL
Alex Welsh, Red Lion Hotel, HATFIELD, Herts, Monday next, 26th. Train from Kings Cross.
THE CLIQUE, 100 Club.

TUESDAY
BLUE NOTE!
RED LION, LEYTONSTONE, E.11 (1 min. Leytonstone Tube)
GEORGIE FAME!
(Mems. 5/-, Guests 6/6)
NEXT TUESDAY:
JIMMY REED!
BUCK'S HEAD, MITCHAM, AN EVENING OF BLUES WITH GIFF & ROY.
GIN MILL SIX, Victoria, North Hyde Road, Hayes, Free admission, Come 'n' Blow.
GREENFORD HOTEL, Southall, GERRY LOUGHAN.

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IAN CARR
COOKS FERRY INN, EDM.
KLOOKS KLEK SONNY BOY WILLIAMSON!
with THE MOODY BLUES, also THE ROOSTERS 6/- Over 18's please.

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MORDEN, LEGENDARY American clarinetist, PEE WEE RUSSELL with Alex Welsh Band, "The Crown".
WEST SIDE JAZZ, Rugby Pavilion, Pelham Hill Road, Hanworth, 7.30. ORIGINAL DOWNTOWN SYNCOPATORS. Membership 1/-.
WOOD GREEN, in person direct from Chicago the great "SUGAR PIE" DESANTO accompanied by THE MIKE COTTON SOUND (only appearance in North London).

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★ THE DISSATISFIED
Saturday, October 24th (7.30-11.0)
★ JOE HARRIOTT QUINTET
★ RONNIE ROSCOE QUARTET
Sunday, October 25th (8.15)
★ "JAZZ 625" (BBC-2 TV)
(All Tickets for this show featuring Buck Clayton and the Humphrey Lyttelton Band have now been allocated)
Monday, October 26th (7.30-11.0)
★ MANFRED MANN with MARK LEMAN'S
★ DICK CHARLESWORTH'S
★ BIG BLUE
★ THE OUTSIDERS
Wednesday, October 28th (7.30-11.0)
★ BUCK CLAYTON
★ HUMPHREY LYTTELTON AND HIS BAND
★ JOHNNY TOOGOOD JAZZ BAND

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Hypocritical Reeves fans

WHEN Jim Reeves died, another Buddy Holly era was bound to happen. It did.

Sales of his two singles, "I Love You Because" and "I Won't Forget You" picked up, and so did his LP sales. So now he is selling more records than ever — just because the man is dead. Admittedly Jim was talented, but let's face it, he wasn't THAT good.

I have no quarrel with original Reeves fans who have bought his records all along, but I genuinely detest the false sentiment and hypocritical sentiment of Jim's "new found fans". — PETE McLOUGHLIN, Cardiff.

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The Mersey sound is on the way out

THE comparative failure to make any great chart impact of Gerry and the Pacemakers' "It's Gonna Be All Right" and Billy J. Kramer's "From A Window" shows that the Mersey groups who established themselves about a year ago are on the way out.

The Rolling Stones will definitely take over from the Beatles, as top group, and the Yardbirds and Pretty Things will gain ground. — BRYAN McCOMB, Wembley Park, Middx.

MAILBAG..

Send letters to the Editor, Melody Maker, 161 Fleet St., London, E.C.4.

Hardly 'archaic'

I WAS very surprised that Jack Hutton thought the Original Tuxedo Jazzband "archaic". Jazz is only 70 or 80 years old at the most, so it can hardly be described as "archaic". — JOHN STYLES, Bristol 3.

Live and let live

MAILBAG writer David Stead talks drivell when he says R&B is an indigenous American music form which does not transplant into other localities.

It does not matter where R&B is performed, or by whom, as long as it is enjoyed and appreciated.

Pompous "connoisseurs" like Stead must learn to live and let live.—C. MARTIN, London SW18.

Here's why!

I MAY be a moron, as Solly Greenberg says, a glance at the MM jazz

Moron? Perhaps

SO reader Dobson thinks Dionne Warwick doesn't qualify as one of the world's finest singers!

This girl makes singing look simple compared with Dobson's favourite singers. Her breathing is perfect. She breathes from her diaphragm, sending the sound through her mouth and not her nose.

Dionne IS one of the world's finest singers.—D. PHILLIPS, London E10.

Dionne's a dilly

THE reason Dionne Warwick doesn't sing rock and other wild songs is because she's probably advanced from that level, or else she thinks beat singing doesn't suit her. — R. STAPLEFORD, Wembley, Middx.

Bye bye Birdies

I WOULD like to say how sorry I am that the Yardbirds are becoming famous—because now their fans will not be able chat to them when they are off stage.

I expect people will think I am not being fair. But if they do become as famous as the Stones or Manfred Mann, all their fans won't be able to get near enough to them to speak to them. —CHRISTINE BECK, London E1.

R&B boom

EXPERTS ask what will happen when the rhythm-and-blues boom goes bang.

Answer: the only people to suffer will be the commercial imitators. Real greats like Muddy Waters, Howlin' Wolf and Little Walter will go on making records just the same, boom or no boom. — B. WALKER, Blackpool.



JIMMY SAVILE
— we like them hip



Stones win...

SYLVIA LEVY says the Beatles are "the most talented, amusing, adorable, foursome in pop music."

The Stones are the best musicians on the scene. Charlie Watts is no basher like Ringo Starr, Bill Wyman plays his bass guitar whereas Paul McCartney merely strums. George Harrison should take tuition from Keith Richard, and John Lennon should listen to Brian Jones' harmonica. — J. GARROW, Grimsby.

Screamers? Of course

BEATLE George Harrison says in MM they don't mind screamers and the fans who come to watch them "probably have got the records anyway, and all they want to do is to see us."

This confirms the impression I got from many live Beatles shows that they, like so many other groups, are peddling a sub-standard stage act. People pay to hear. No wonder George says: "Carry on, screamers!" — M. OLDHAM, Reading.

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