

# Melody Maker

December 26, 1964

9d. weekly

## RINGO!

reviews the new pop singles—  
turn to page six



# CHRISTMAS BEAT!



BEATLES fans are set for a swinging Christmas. The famous four, starring in their own season at London's Hammer-smith Odeon, also appear on BBC-TV's "Top Of The Pops" (Christmas Eve), and the Light's "Saturday Club" (Boxing Day).



CLIFF RICHARD and the SHADOWS, both with a firm grip on this week's hit parade (see page 2), are holding court in "Aladdin" at the London Palladium this Christmas

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ROLLING STONES are on holiday this Christmas, but their thousands of fans will be able to vote for them in their "Battle Of The Giants" spot on Radio Luxembourg (Monday). Their opponent: Gene Pitney.



SEARCHERS are riding high with "What Have They Done To The Rain?" They televise on "Ready, Steady, Go!" on Christmas Day, and broadcast in the Light's "Saturday Swings" (Boxing Day).

## THELONIOUS MONK ★ TUBBY IN AMERICA

ON PAGE 11

ON PAGE TWELVE

SAC

# MELODY MAKER POP 50

- 1 (1) I FEEL FINE ..... Beatles, Parlophone
- 2 (2) I'M GONNA BE STRONG ..... Gene Pitney, Stateside
- 3 (4) WALK TALL ..... Val Doonican, Decca
- 4 (3) DOWNTOWN ..... Petula Clark, Pye
- 5 (6) NO ARMS CAN EVER HOLD YOU ..... Bachelors, Decca
- 6 (13) SOMEWHERE ..... P. J. Proby, Liberty
- 7 (9) I COULD EASILY FALL ..... Cliff Richard and the Shadows, Columbia
- 8 (7) I UNDERSTAND ..... Freddie and the Dreamers, Columbia
- 9 (5) LITTLE RED ROOSTER ..... Rolling Stones, Decca
- 10 (17) GIRL DON'T COME ..... Sandie Shaw, Pye
- 11 (15) TERRY ..... Twinkle, Decca
- 12 (14) BLUE CHRISTMAS ..... Elvis Presley, RCA
- 13 (8) PRETTY PAPER ..... Roy Orbison, London
- 14 (10) A MESSAGE TO MARTHA ..... Adam Faith, Parlophone
- 15 (27) YEH, YEH ..... Georgie Fame, Columbia
- 16 (12) THERE'S A HEARTACHE FOLLOWING ME ... Jim Reeves, RCA
- 17 (23) WHAT HAVE THEY DONE TO THE RAIN?... Searchers, Pye
- 18 (11) BABY LOVE ..... Supremes, Stateside
- 19 (21) GENIE WITH THE LIGHT BROWN LAMP ... Shadows, Columbia
- 20 (16) ALL DAY AND ALL OF THE NIGHT ..... Kinks, Pye
- 21 (22) WALK AWAY ..... Matt Monro, Parlophone
- 22 (19) UM, UM, UM, UM, UM, UM ..... Wayne Fontana and the Mindbenders, Fontana
- 23 (37) CAST YOUR FATE TO THE WINDS ..... Sounds Orchestral, Piccadilly
- 24 (39) GO NOW ..... Moody Blues, Decca
- 25 (38) LIKE A CHILD ..... Julie Rogers, Mercury
- 26 (18) HE'S IN TOWN ..... Rockin' Berries, Pye
- 27 (20) LOSING YOU ..... Dusty Springfield, Philips
- 28 (24) TOKYO MELODY ..... Helmut Zacharias, Polydor
- 29 (34) CHRISTMAS WILL BE JUST ANOTHER LONELY DAY ..... Brenda Lee, Brunswick
- 30 (29) OH, PRETTY WOMAN ..... Roy Orbison, London
- 31 (30) THE WEDDING ..... Julie Rogers, Mercury
- 32 (26) SHOW ME GIRL ..... Herman's Hermits, Columbia
- 33 (—) FERRY CROSS THE MERSEY ..... Gerry and the Pacemakers, Columbia
- 34 (47) RINGO ..... Lorne Green, RCA
- 35 (28) BLACK GIRL ..... Four Pennies, Philips
- 36 (31) SO DEEP IS THE NIGHT ..... Ken Dodd, Columbia
- 37 (35) DON'T BRING ME DOWN ..... Pretty Things, Fontana
- 38 (35) TRIBUTE TO JIM REEVES ..... Larry Cunningham, King
- 39 (32) SHA LA LA ..... Manfred Mann, HMV
- 40 (36) WHEN I GROW UP ..... Beach Boys, Capitol
- 41 (33) MARCH OF THE MODS ..... Joe Loss, HMV
- 42 (40) GOOGLE EYE ..... Nashville Teens, Decca
- 43 (42) HOW SOON ..... Henry Mancini, RCA
- 44 (—) ONE HEART BETWEEN TWO ..... Dave Berry, Decca
- 45 (41) GONE, GONE, GONE ..... Everly Brothers, Warner Brothers
- 46 (45) BABY I NEED YOUR LOVIN' ..... Fourmost, Parlophone
- 47 (—) THREE BELLS ..... Brian Poole and the Tremeloes, Decca
- 48 (43) I WOULDN'T TRADE YOU FOR THE WORLD ..... Bachelors, Decca
- 49 (46) GOLDFINGER ..... Shirley Bassey, Columbia
- 50 (48) WILD SIDE OF LIFE ..... Tommy Quickly, Pye

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1 Northern Songs Ltd; 2 Screen Gems; 3 Shapiro Bernstein; 4 Welbeck; 5 Burlington; 6 Chappell; 7 Belinda; 8 Maddox; 9 Jewel; 10 Glissando; 11 Favourite; 12 Pie; 13 Acuff Rose; 14 Sea Lark; 15 Roar; 16 Burlington; 17 Essex; 18 Belinda; 19 Belinda; 20 Kassner; 21 Shapiro Bernstein; 22 Essex; 23 Mellin; 24 Sparta; 25 Shapiro Bernstein; 26 Auden; 27 Springfield; 28 Francis Day & Hunter; 29 Ahab; 30 Acuff Rose; 31 Peter Maurice; 32 Screen Gems; 33 Pacer; 34 NCP; 35 Kensington; 36 Keith Prowse; 37 Southern; 38 Various Publishers; 39 Belinda; 40 Campbell Connelly; 41 Loma; 42 Acuff Rose; 43 Chappell; 44 Metros; 45 Acuff Rose; 46 Belinda; 47 BIEM/Southern; 48 142; 49 United Artists; 50 Pickwick.

## TOP TEN USA

- As listed by "Music Business"
- 1 (1) I FEEL FINE ..... Beatles, Capitol
  - 2 (3) COME SEE ABOUT ME ..... Supremes, Motown
  - 3 (2) MR. LONELY ..... Bobby Vinton, Epic
  - 4 (8) GOING OUT OF MY HEAD ..... Little Anthony and the Imperials, D.C.P.
  - 5 (4) SHE'S NOT THERE ..... Zombies, Parrot
  - 6 (—) THE JERK ..... The Larks, Money
  - 7 (—) SHE'S A WOMAN ..... Beatles, Capitol
  - 8 (—) AMEN ..... Impressions, ABC Paramount
  - 9 (10) ANYWAY YOU WANT IT ..... Dave Clark Five, Epic
  - 10 (—) DANCE, DANCE, DANCE ..... Beach Boys, Capitol

## TOP TEN LPs

- 1 (1) BEATLES FOR SALE ..... Beatles, Parlophone
- 2 (3) HARD DAY'S NIGHT ..... Beatles, Parlophone
- 3 (5) BACHELORS AND SIXTEEN GREAT SONGS ..... Bachelors, Decca
- 4 (7) TWELVE SONGS OF CHRISTMAS ..... Jim Reeves, RCA
- 5 (2) MOONLIGHT AND ROSES ..... Jim Reeves, RCA
- 6 (4) ROLLING STONES ..... Rolling Stones, Decca
- 7 (8) THE KINKS ..... Kinks, Pye
- 8 (9) OH, PRETTY WOMAN ..... Roy Orbison, London
- 9 (6) THE ANIMALS ..... Animals, Columbia
- 10 (—) LUCKY THIRTEEN SHADES ..... Val Doonican, Decca

## TOP TEN JAZZ

**BARRY'S RECORD RENDEZ-VOUS**, 19 Blackfriars Street, Manchester: 1 HISTORICAL MASTERPIECES (LP) Charlie Parker (MGM); 2 IT'S MONK TIME (LP) Thelonious Monk (CBS); 3 THE CAT (LP) Jimmy Smith (Verve); 4 THE COUNTRY BLUES (LP) Folkway; 5 SLEEPY JOHN ESTES (1929-1940) (LP) Folkway; 6 MONK BIG BAND AND QUARTET (LP) Thelonious Monk (CBS); 7 CHARLIE PARKER MEMORIAL ALBUM VOL. 6 (LP) (Real); 8 OSCAR PETERSON PLAYS (LP) (Verve); 9 NEW GROOVE (LP) Free Wheel; 10 OUT TO LUNCH (LP) Eric Dolphy (Blue Note).

**C. P. STANTON**, 271 Callowgate and 7 and 9 Buzburgh Street, Parkhead Cross, Glasgow: 1 BODY AND SOUL (LP) Freddie Hubbard (Impulse); 2 MEMPHIS SLIM AND LITTLE RICHARD (EP) (Vogue); 3 HONKY TONK TRAIN (LP) (Impulse); 4 TODAY AND TOMORROW (LP) McCoy Tyner (Impulse); 5 BLUE MOOD (EP) Chuck Berry (Pye); 6 LITTLE RICHARD SWINGS (LP) (Fidelio); 7 OSCAR PETERSON TRIO PLUS ONE (LP) Oscar Peterson and Clark Terry (Mercury); 8 CONCERT (LP) George Lewis (Blue Note); 9 MARLENE HANFATS (LP) (Ace of Hearts); 10 BOSS GUITAR (LP) Wes Montgomery (Riverside).

**RUSHWORTH AND DREAPER**, Whitechapel, Liverpool: 1 THE CAT (LP) Jimmy Smith (Verve); 2 REFLECTIONS (LP) Stan Getz (Verve); 3 JAZZ IMPRESSIONS OF JAPAN (LP) Dave Brubeck (CBS); 4 BOSS GUITAR (LP) Wes Montgomery (Riverside); 5 LES SWINGLE SINGERS SING BACH, HANDEL, VIVALDI (LP) (Phillips); 6 THE MIGHTY TWO (LP) Gene Krupa and Louis Bellson (Columbia); 7 JAZZ SEBASTIAN BACH (LP) Swingle Singers (Phillips); 8 STAN GETZ - JOAO GILBERTO (LP) (Verve); 9 HELLO DOLLY (LP) Louis Armstrong (Dor); 10 WHO'S AFRAID OF PIRGINIA WOOLF (LP) Jimmy Smith (Verve).

\*Denotes American import.

# RINGO says hello—and no-one answers

## BECAUSE THAT'S ALL THEY WANT TO HEAR

RINGO says that telephone girls are the bane of his life. They ring up at least four times a day just to hear him saying "hello, hello?" ... By the way, the space for the number on Ringo's white telephone is blank—so is Cliff's. At Pye's Christmas party, Tony Jackson was looking for Chris Curtis ... American John Watson, leader of the Hummelflugs, used to be with Tamla-Motown when he lived in Detroit. Disc jockey Don Wardell says that Burt Bacharach's songs are "rather neurotic" ... Jimmy Phillips, at the MPA lunch, told of asking a pub guvnor if he had a music licence. The guvnor said, "We don't need one, our pianist plays by ear and doesn't use your music!"

AFTER neighbours protests over fans, Ringo is planning to leave Knightsbridge in New Year ... MM's Bob Dawbarn, just recovered from stomach upset, seen noshing lobster balls at London parties. Beatles did Christmas shopping in Knightsbridge store when it had closed for the day. Rediffusion's "Search For A Star" may have been panned but it got publicity ... Welcome to pop writing fraternity Anne Sims.

DID Wally Fawkes enjoy being called Bruce Turner at the opening of Annie's Room in London's Covent Garden? ... Which Beatle bought ALL organist Jimmy Smith Blue Note LPs? Who's being called Dusty Springfield? ... Ringo's Christmas present bill—£200 ... Isn't Brian Matthew Britain's busiest disc jockey?

Telephone call to MM: "This is Helnz—how about a big feature on Keith Goodwin?" ... Swinging Blue Jean Ralph Ellis collects guns, knives, swords and other old weapons—look out!

FOURMOST Billy Hatton has bought a new American fully automatic car ... P. J. Proby—or Jim as he is known to everyone except promoters—has a new London home which he's furnishing. Erroll Garner heard Joe Turner in Paris and said "I haven't heard stride piano like that since Fats used to play." ... MPA has set up a tree at St. Giles-in-the-Fields at London's Denmark Street and stars are receiving toys for needy children. Supremes fan Clive Stone of Bexleyheath off to States to attend the Tamla-Motown Christmas Party ... Ex-Acker road manager AJ Cutler, here on holiday, says "the money in Spain falls mainly down the drain."

## POP 50 COMPOSERS

- (a)—American; (b)—British (o)—others
- 1 Lennon/McCartney (b); 2 Mann/Well (a); 3 Wayne (a); 4 Hatch (b); 5 Crafer/Nebb (a); 6 Bernstein/Sondheim (a); 7 Marvin/Welch/Bennett/Rostill (b); 8 Best (a); 9 Dixon (a); 10 Andrews (b); 11 Twinkle (b); 12 Hayes/Johnson (a); 13 Nelson (a); 14 Bacharach/David (a); 15 Grant/Patrick/Hendrick (a); 16 Baker (a); 17 Reynolds (a); 18 Holland/Dozier/Holland (a); 19 Marvin/Bennett/Welch/Rostill (b); 20 Davis (b); 21 Black/Jurgens (a); 22 Curtis/Mayfield (a); 23 Caudli/Verber (b); 24 Banks (b); 25 Breedlove/Breedlove (a); 26 Coffin/King (a); 27 Springfield/Westlake (b); 28 Zacharias (a); 29 Jackson/Seymore (a); 30 Orbison/Dees (a); 31 Prieto/Jay (a); 32 Coffin/King (a); 33 Marsden (b); 34 Robinson/Blair (a); 35 Leadbetter (a); 36 Chopin/Melsi/Marretti (a); 37 Dee (b); 38 Various Composers; 39 Taylor/Mosley (b); 40 Wilson (a); 41 Carr (b); 42 Loudermilk (a); 43 Mancini/Stillman (a); 44 Stephens (b); 45 D. P. Evarly (a); 46 Holland/Dozier/Holland (a); 47 Gilles/Reisfield (b); 48 Taylor/Smith/Kirk (a); 49 Blacuse/Nowley/Berry (b); 50 Warren/Carter (a).

## inside showbiz with the RAVER

IN America, Louis Prima is recovering after being hit by a car ... Agent Jim Godbolt to Wally Fawkes at Annie's Room—"nice of you not to have said 'What are you doing here?'"

New folk tutor contains such "world famous melodies" as "Campton Darkies" and "Massa's In De Cold Ground" ... Alabama University won't let Louis Armstrong play there, and the French government is minting a medal in his likeness. Ella Fitzgerald's son plays drums in a beat group called The British ... At London's Olympia someone directed The Birds' bandwagon to the International Poultry Show.

IF Frank Parr answered his doorbell AJ Cutler wouldn't have to sleep in all-night laundrettes ... Tito Burns—"I've had such a busy day opening my new office—the South African Travel Agency. We guarantee to get you home, but not there." Sandie Shaw TV documentary badly done ... Bert Ambrose says he can prove with passport and birth certificate that Kathy Kirby gives right age. Ray Coleman got an album of "Sparky's Magic Piano" for his own Christmas gift ... Is Santa Claus also Manfred Mann?

DISC - JOCKEY Alan Freeman showered praise on Tony Bennett during Pete Murray's BBC "Late Night Saturday" ... Hollies more popular than their hit positions suggest ... Size of Gene Pitney's current hit surprising ... Freddie should be a riot in cabaret.

ANDREW OLDHAM—"I'm looking for a new challenge away from pop music" ... In New York, Tubby stayed at same hotel as Ben Webster and Ernie Shephard. Matt Monro's "For Mama"—ugh! ... Isn't Joe Brown one of Britain's best young guitarists? ... Wanted: a new Satchmo single.

CHEERS for the girl in the near topless dress at Rediffusion's party ... Free-loaders had a harder time this year. How many Christmas cards sent round the showbiz scene are really adverts? ... Nevertheless, have a swinging Christmas!



FREDDIE



LOUIS



P. J. PROBY



GENE

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JOE BROWN



“Good for Dusty. I would have done the same thing. It's stupid to have segregated audiences.”

RINGO STARR

# WELL DONE, DUSTY!

“ anyone wanting to watch me should be allowed to buy a ticket irrespective of colour ”

**D**USTY SPRINGFIELD flew into London on Friday, after her expulsion from South Africa, to find herself big news all over the world and even a group of MPs tabling a House of Commons motion in her support.

The whole sorry saga of Dusty's South African trip began with a contract which contained, at her insistence, a clause saying that she would only perform to non-segregated audiences.

“I know nothing whatsoever about politics. I have no wrong,” admits Dusty. “I thought it was too easy that the clause about playing multi-racial audiences went through without any questions.”

Dusty's manager, Vic Billings, went to South Africa ahead of her and, from the moment he arrived, was repeatedly approached by officials from the Ministry of the Interior who asked him to sign documents stating that neither Dusty, nor her accompanying group, the Echoes, would play before multi-racial audiences.

The tour opened at Johannesburg before an integrated audience. In fact the five, of the scheduled 14 performances, that were completed were all before multi-racial crowds.

Says Dusty: “At every performance, and sometimes before, men would turn up with forms and ask us to sign them.”

“The forms warned us we would be asked to leave the country if we did perform to multi-racial audiences.

“We refused to sign and were eventually given 24 hours to get out.

“I refused to sign for two reasons. Firstly, on the grounds of personal principles. Secondly, my contract stated that I would be playing before multi-racial audiences and if I ceased to do so I would have broken my contract.

“I know nothing whatsoever about politics. I have no political views. But if anyone pays me the compliment of wanting to watch me on the stage, then they should be allowed to buy a ticket, irrespective of colour, creed or religion. And that is all there is to it.”

Dusty is due to return to America sometime in 1965. Would she play the deep South?

“I have no idea,” says Dusty. “But I won't play to segregated audiences anywhere.”

She adds: “I had lots of sympathisers and well-wishers in South Africa—including many white people.”

Flying home with Dusty came her backing group, the Echoes—Doug Reece (leader, bass gt), Micky Garrett (organ, pno, gtr), Pete Clifford (lead gtr) and John Dryden (drs).

## Denial

Doug Reece told the MM: “They didn't actually say we were to go, but our feelings were so strong we thought it best to do so.

“It's not for us to get mixed up in politics, but the way that treat some of the coloured people is definitely wrong.

“We had several contracts offered us to stay. One was for £1,000 a month each — which was a lot of money to us and very tempting. But even for that, we didn't feel we could stay.

“We have some work lined up but nothing until the time we were due back. I suppose it has given us a chance to do our Christmas shopping.”

Dusty's publicity agent, Keith Goodwin, angrily denied South African newspaper allegations that the whole thing was a publicity stunt.

“Nothing could be more ludicrous,” declared Keith. “After all, this may affect artists going to South Africa for years. They must be out of their tiny minds to suggest such a thing.”

“I, and the business people around her, support her action in pulling out. I think she speaks for a lot of people.”

Other show business personalities were quick to rally to Dusty's support.

Ringo Starr told the MM: “Good for Dusty. I would have done the same thing. It's

## and the MM says

**EVERYONE** in Show Biz should be proud of Dusty Springfield. Before she went to South Africa, she said she would not play to segregated audiences. She didn't and now she's back in Britain—expelled at 24 hours' notice. She has suffered financial loss. But she kept her word. Some well-meaning people say Dusty should not mix politics with business. The truth is—Dusty didn't. The South African authorities did. Dusty wanted merely to sing to people—all kinds of people, as she can do nearly anywhere else. But the powers that be in South Africa wanted to divide her audiences according to the colour of their skin. Fortunately Dusty wouldn't play ball with such nonsense. That's why everyone should be proud of her. Well done, Dusty. And that goes for the Echoes, too.

stupid to have segregated audiences, especially as the music came from the Negroes in the first place.”

Said songwriter Mitch Murray: “We can all be proud of Dusty Springfield—a girl at the top of her profession who has insisted on doing the right thing by her fellow man.”

“A disappointing number of British stars have been only too eager to play to South African audiences, segregated or not. Some of them, luckily, have been stopped in their tracks by the Musicians' Union.

“I repeat, we can all be very proud of Dusty. She is an example that many people would do well to follow.”

Commented Tony Jackson: “I am on Dusty's side, even though I don't know if I would do the same in her place.”

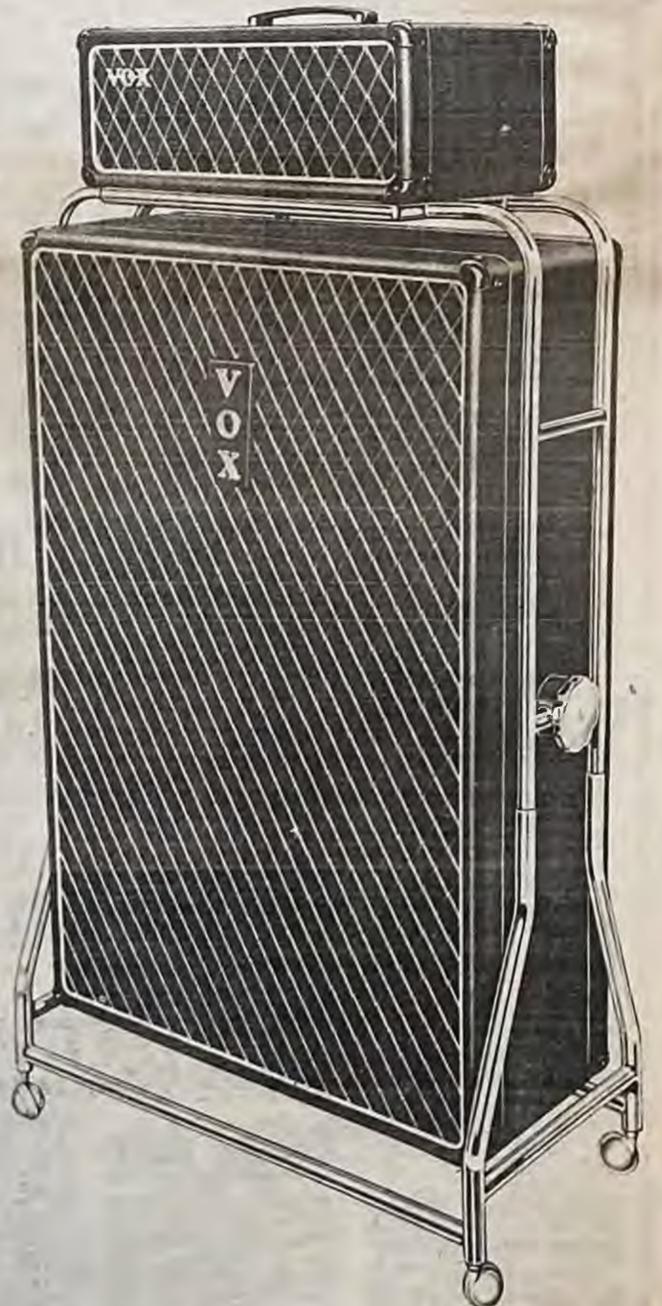
Said Jackie Trent: “I'm off to South Africa next week. I must say I'm feeling a little bit dubious about the whole thing.”

**Bob Dawbarn**



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## NEW FACES

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... ON CENTRE PAGES

# Melody Maker

# CHRISTMAS SHOWBIZ

## CHRISTMAS EVE

A SPECIAL edition of "Top Of the Pops" (BBC-TV, 7.25 pm) includes the Beatles, Dave Clark, Searchers, Cilla Black, Billy J. Kramer, Roy Orbison, Animals, Manfred Mann, Sandie Shaw, Supremes, Kinks, Peter and Gordon, Four Pennies, Honeycombs and Herman's Hermits.

Val Doonican and Julie Rogers guest in the comedy series, "HMS Paradise" (ITV, 7.30 pm).

On "Top Gear" BBC Light, 10 pm, Brian Matthew introduces Gerry and the Pacemakers, Jerry Lee Lewis, the Miracles, Ronnie Jones and the Zephyrs.

The Bachelors open in "Jack And The Beanstalk" at the Alexandra Theatre, Birmingham.

It's the first night of "Puss In Boots", starring Frankie Vaughan and Jimmy Tarbuck, at Liverpool Empire.

Ronnie Carroll and the Seekers support comedian Al Reed in "Cinderella" at the Globe, Stockton.

Ronnie Hilton open in "Humpty Dumpty" at Sheffield Lyceum.

And it's the second night of the Beatles Christmas Show at London's Hammersmith Odeon.



MILLIE



KENNY LYNCH



GARNER



KATHY KIRBY



PETER



GORDON

tington Esq." (ITV, 3.7 pm).

The Hollies, Millie, Brian Poole and the Tremeloes, the Joy Strings and Christine Ching are the guests in "Five O'Clock Club" (ITV, 5 pm).

A special edition of "Ready, Steady, Go!" (ITV, 5.30 pm) includes the Searchers, Sandie Shaw, Dave Berry, the Four Pennies, Herman's Hermits, Wayne Fontana and the Nashville Teens.

Doug Stanley introduces a special programme of Elvis Presley's Christmas Records (Radio Luxembourg, 7.45 pm).

THE 90-minute "Christmas Night With the Stars" (BBC-TV, 7.15 pm) includes appearances by Kathy Kirby, Roy Castle, Billy Cotton and the Barron Knights.

Cleo Laine and Steve Benbow are among those taking part in Spike Milligan's Poetry and Jazz bit entitled "Muses with Milligan" (8.5 pm).

"Black Nativity", the magnificent American Gospel show returns to the TV screens (ITV, 11.25).

You can end the day with Matt Monro (BBC Light, 1.31 to 2 am).

## BOXING DAY

THE BEATLES top a gala edition of "Saturday Club" (BBC Light, 10.50 am). Also on hand are Brenda Lee, Georgie Fame and Joe Brown.

The Light gives a "Close up on Jim Reeves" (12 noon).

Jack Jackson presents his Christmas "Record Roundabout" (12.31 pm).

"Saturday Swings" (BBC Light, 2 pm) features Gerry and the Pacemakers, the Searchers and Wout Steenhuis.

Interviews and records by the world's top artists including the Beatles, Cliff Richard and the Fourmost (Radio Caroline, 2 pm to 4 pm).

"Juke Box Jury" panellists (BBC-TV, 5.30 pm) are Alan Freeman, William Rushton, Susanah York and Nyree Dawn Porter.

Line-up for "Thank Your Lucky Stars" (ITV, 5.40 pm) includes Brian Poole and the Tremeloes, Mike Sarne, the Honeycombs, the Bachelors and Susan Maughan. BBC-2 "Beat Room" (6.30 pm) features Gerry and the Pacemakers, Tommy Quickly, Remo Four, Twinkle, the Untamed, the Three Rebels and the resident Peter and the Headlines.

Gerry and the Pacemakers and Julie Rogers guest in "Boxing Night Out" (ITV, 6.35 pm).

It's another "David Jacobs Show" (Luxembourg, 10 pm).

A real feast for jazz fans, "Jazz 625" (BBC-2, 10.50 pm) stars, among others, Red Allen, Dave Brubeck, Erroll Garner, Coleman Hawkins, Harry Edison, Woody Herman, Ruby Braff, Pee Wee Russell, Oscar Peterson, Jimmy Witherspoon and Mel Torme.

Nat King Cole makes a guest

## SUNDAY

MATT MONRO, Julie Rogers and the Mighl Five help to take your mind off cold turkey in "Easy Beat" (BBC Light, 10.31 am). "Sunday Best" (BBC Light, 3 pm) presents Ted Heath and his Music, Lita Roza, Freddie Randall, Kenny Ball and the New Radio Orchestra.

Join the regulars for "Sunday Night At The Cavern" in Liverpool (Luxembourg, 10.30 pm).

## MONDAY

AMERICAN tenor star Ben Webster, currently at London's Ronnie Scott Club, is the guest in the "Hear Me Talking" spot of "It's Jazz" (BBC, Light, 11 pm). The Tommy Whittle Quintet provides the live jazz.

Millie and Kenny Lynch star in an ITV play, "The Rise And Fall Of Nelle Brown".

It's the Rolling Stones versus Gene Pitney in "The Battle Of The Giants" (Luxembourg, 9 pm).

Ben Webster guests at Club 43, Manchester, backed by the Ronnie Scott Quartet.

## TUESDAY

ALEXIS KORNER'S BLUES INC. visit London's Kloooks Kleeek, West Hampstead.

Shaw Taylor introduces "Rhythm And Blues Time" (Luxembourg, 7.45 pm).

Vince Hill and the Bob Miller swing out in "Parade Of The Pops" (BBC Light, 12.31 pm).

Don Wardell invites you to "Spin With The Stars" (Luxembourg, 11 pm).



ROY



HERMAN



JULIE



MATT



DAVE



BRENDA

## CHRISTMAS DAY

MAHALIA JACKSON sings on ITV (10.40 am).

Bing Crosby has half an hour on the Light (12 noon).

Joe Brown and the Bruvvers guest in the "Joe Loss Pop Show" (12.31 pm).

Radio Caroline broadcasts requests recorded from children's hospital. In the south, Cilla Black interviews the children and in the north its Gerry and the Pacemakers.

Frank Ifield and Janie Marden star in "Once A Jolly Swagman" (ITV, 2 pm).

Tommy Steele heads a star cast for the TV pantio "Richard Whit-

# TAMLA-MOTOWN HERE IN MARCH

AMERICA'S Tamla-Motown package will definitely tour Britain early in 1965—probably starting at the end of March.

Top of the bill will be the Supremes, and supporting acts include Martha and the Vandellas and the Miracles (see page 9).

London impresario Harold Davison told the MM: "We are still sorting out the rest of the bill and details about the dates."

The tour will last 21 days and consist of one-nighters throughout the country.

The full Tamla stable also includes Marvin Gaye, the Contours, the Temptations, Brenda Holloway, Kim Weston and the Earl Van Dyke Quartet—some of whom may be included for the British trip.

## Wild Bill tour

FULL dates have been completed for the New Year British tour by American trumpeter Wild Bill Davison and the Salt City Six.

The tour includes a BBC

## SUPREMES TO TOP

Light Programme broadcast and an appearance in BBC 2's "Jazz 625".

Line-up of the Salt City Fix is Will Alger (tmb), a former member of the Dukes of Dixieland; Jack Mahew (clt), Robert Mahan (pno), Lou Johnston (bass) and Ralph Halpert (drs).

The tour opens at Nottingham's Trent Bridge Hotel on January 22 and ends in the same city's Dancing Slipper Ballroom on March 13.

In between, it visits Manchester's Sports Guild (January 23 and 24), Hatfield Jazz Club (25), Birmingham Town Hall (26), London's 100 Club (27 and February 12), Osterley Jazz Club (29), Coventry (30), Redcar (31), Chester (February 1), Southampton's Concorde Jazz Club (3), Wood Green Jazz Club, London (6), Cook's Jazz Club, Chingford (7), Midlands Jazz Club, Birmingham (8), and Botley, Hants, Jazz Club (9).

They also play a concert in the London area but the venue has not yet been fixed.

## Gospel dates

DATES have now been settled for the American Gospel Festival Tour—the first of its kind to play in Britain. It begins at Manchester's Free Trade Hall on January 29.

Stars of the show—billed as "An Authentic Documentation of American Negro Church Music in Concert"—

are Bishop Samuel, Kelsey and Congregation, Sister Lena Philips James, Inez Andrews and the Andrewettes, and the Original Five Blind Boys of Mississippi.

After Manchester the tour visits Sheffield City Hall (30), Liverpool Empire (31), Birmingham Town Hall (February 1), Leicester's De Montfort Hall (4) and Croydon's Fairfield Halls (5).

To coincide with the tour Vocalion Records are releasing EPs by the Five Blind Boys and Inez Andrews.

## TV Folk stars

AMERICAN folk stars guitarist Lester Flatt and banjoist Earl Scruggs—who provided the music for the Beverley Hillbillies TV series—are to make their first British tour.

The duo may be accompanied by their regular group, the Foggy Mountain Boys.

Johnny Jones, of the London City Agency, told the MM: "I am flying to America next Monday to finalise the details and also make final arrangements for Jesse Fuller's tour here in March."

Flatt and Scruggs will do a concert tour opening at Liverpool Philharmonic on May 1. Other dates set include Leeds (2), Middlesbrough (3), Newcastle (4), Edinburgh (5), Glasgow (6), Manchester (7) and Birmingham (8). They

also give a London concert but the date and venue is unsettled.

## Screamin' Jay

AMERICAN rock star A Screamin' Jay Hawkins makes his first British tour in February.

Ex-boxer Hawkins features an exciting stage act. Wearing zebra-striped tails, purple tie and polka-dot shoes, he begins his show by emerging from a coffin.

He sings, accompanied by lightning flashes and sound effects.

British dates set so far include Farnborough, Hampshire (February 3), TV's "Ready, Steady, Go!" and Wimbledon Palais (5), East Grinstead (6), Woking (8), Wallington (9), Manor House, London (12), Peterborough (13), Redcar (14), Manchester (20 and 21), Newcastle (26), Nelson (27) and Portsmouth (28).

## DUSTY FOR SAN REMO

DUSTY SPRINGFIELD will take part in the annual San Remo song festival in Italy next month. Dusty will appear at the festival for three or four days, probably starting on January 24. The singer arrived home in London on Friday after the abrupt end to her South Africa trip (see page three). Immediately after Christmas she starts work on a new single and will also record tracks for a new LP. She guests in ABC TV's new "Pop Spot" series on January 2 and has also signed for a guest appearance in the "Stars and Garters" series, but no date has been fixed.

# Torme for London cabaret



February. The tour includes a guest appearance on TV's "Ready, Steady, Go!" on February 5. Other dates set so far include Wood Green Jazz Club, London's Kloooks Kleeek (9), Eel Pie Island, Twickenham (10), Chester Jazz Club (15), and London's 100 Club (16). She may also broadcast on Light's "Saturday Club" and BBC2's "Beat Room".

AMERICAN singer A Mel Torme is coming to Britain in January to star in cabaret at the new Cool Elephant Club in London's West End.

He appears for three weeks.

While here, Torme will make a 45-minute TV spectacular for BBC2 on January 23.

Producer Terry Henebery told the MM this week: "I am looking forward to this show because Mel is such a good nut to work with and because

the last programme I did with him, for 'Jazz 625', was one of the most enjoyable I have done."

AMERICAN jazz singer A Mae Mercer is set for a short British tour with the Art Woods Combo in

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CANNONBALL ADDERLEY  
—benefit concert



ELLA FITZGERALD  
—Frankfurt opening



LIONEL HAMPTON  
—band signing

# Newport changes position

## US news

THE Newport Jazz Festival will definitely remain in Rhode Island in future years, but not at the old Freebody Park location in Newport. Latest new site to be suggested is Aquidneck Island, but considerable work will be necessary if the new site is to be ready by 1966.

Many of the jazz world's biggest names played a concert last week in aid of impresario Peter Long, who has gone bankrupt. Among those taking part were Charles Mingus, Cannonball Adderley, John Coltrane, Bill Evans, Art Farmer, J. J. Johnson, Gerry Mulligan, Max Roach and Horace Silver.

### Quincy

Lionel Hampton has added Brazilian guitarist-singer Carmen Costa to his big band which is in line for a month's tour behind the Iron Curtain... Ella Fitzgerald starts her European tour in Frankfurt, Germany, on March 18.

Quincy Jones, bandleader, arranger and composer, has been made vice-president of Mercury Records... Dizzy

Gillespie, currently at Birdland, leaves for a tour of Japan on January 3.

June Christy is starring at The Losers, Los Angeles, backed by the Lou Levy Trio... Tenorist Sonny Rollins, who opens at London's Ronnie Scott Club on January 8, is currently at San Francisco's Basin Street East.

Oscar Brown Jr, currently doing a one-man show at the Cafe Au Go Go, Greenwich Village, has written a new musical, "Slave Story"... Columbia are planning an album with singer Lee Wiley.

Mercury Records have formed a new jazz label, Limelight Records. Mercury artists like Oscar Peterson, Dizzy Gillespie, Roland Kirk and Gerry Mulligan will be shifted to the new label.

Margie Hendricks, who used to be with the Raelets, has been signed by Mercury and will tour for agent Joe

Glaser... Louise Tobin, former Harry James singer, is making a show business comeback.

The Jonah Jones Quartet are the current attraction at Chicago's London House. They will be followed by the Joao Gilberto Trio on December 28... the Jim Hall-Lee Konitz Quartet are at New York's Half Note.

### Almeida

British pianist Ronnie Ball's Trio is resident at a new club, L'Intrigue, on New York's West 56th Street, opened by singer Nancy Steele... The Modern Jazz Quartet and guitarist Laurindo Almeida present a concert at Carnegie Hall on December 27.

The Clara Ward Singers and the Herbie Mann Jazz Combo, augmented by 10 leading Latin jazz musicians, play a Carnegie Hall Concert on December 30... Singer Damita Jo has signed with Columbia Records and cut her first album.

## CAUGHT IN THE ACT

# Animal antics wow French crowds

THEY were checking the roof of the famous Olympia theatre in Paris this week. At times, during the two concerts given by the Animals, it seemed about to be lifted off.

Appearing in the Europe No. 1 "Musicorama", the Animals really knocked themselves — and four thousand people — out. They may be a rhythm and blues group, but the French audience their programme was wild rock-n-roll.

Eric Burdon, looking like a well-fed elf undergoing intermittent electrocution, worked up a frenzied James Brown type atmosphere. His microphone technique was an education.

He challenged it, threatened

it, dismantled it, leapt astride it and cantered round the stage.

At one point he took his jacket off, draped it over the mike stand, put the sleeves round his neck and sang urgently to it.

Hilton Valentine, getting into the abandoned spirit of things, lay full length on the stage and played a couple of choruses.

In the next number Hilton's boot beat out a crisp four in the bar in the resilient stomach of Eric, who was flat on the floor.

The French loved it. "House of the Rising Sun", which is currently big in France, got a great reception. But even this was eclipsed by the great full thunder that greeted "Talking About You."

The Animals generated tremendous excitement and never lost their grip on the audience. A shrewd choice of numbers (from Bo Diddley, Ray Charles, John Lee Hooker and Chuck Berry) and a tremendous attack won them hundreds of new fans and assured them return visits to France.

Earlier, Lulu and the Luvvers had registered an impressive success. Lulu first won the hearts of the audience with some Glaswegian French ("Merci beaucoup everyone") and then drew enthusiastic applause with a great version of "Shout". But it was unquestionably Newcastle's night.—M.H.

### Top Dodd

KEN DODD must be the funniest man in show business today — and amply demonstrated his claim to the title when "The Ken Dodd Show '65" opened last Tuesday of last week at the Royal Court Theatre, Liverpool.

He cracked lots of new gags. He also cracked lots of old ones, which — from him — were still funny. And he received a tremendous ovation.

Joe Henderson's act was its usual efficient, pleasant entertainment.

But the only other stars on the bill — the Barry Sisters — were flagrantly over-worked. They appeared in six of the show's twelve scenes, albeit with grace and talent, but naturally lost all impact in their own spot. A pity —J.D.

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# RINGGO



## winds up the Beatles Blind Date series

**SHANGRI-LAS:** "Leader Of The Pack" (Red Bird).

Definitely American—one of those teenage rebel songs. To sound corny, I like the backing because there's such a lot happening. I don't like the song and it won't sell. I don't think so, anyway. Oh no, now they're saying the leader of the pack's dead and all that. This record's a load of rubbish. Turn it off.

**CANDY and the Klases:** "The Bl" (Cameo-Parkway).

Hard to hear the voice with the backing so loud. Don't know who it is—a new American group? Don't think it will be a hit—sounds a lot like a one-record-group to me. Nice, though. I quite like it.

**JACK JONES:** "Dear Heart" (London).

It's nice, but another that won't sell. I think I know the voice but I can't put a name to it. American, isn't it? I wouldn't buy it. Not bad, but that's all I can say. What else is there TO say?

**BILLY FURY:** "I'm Lost Without You" (Decca). Haven't a clue who it is. But it's a great record—it's great, you know, to hear the English sound getting so American.

And it's a good backing except for that woman's screeching voice. Sounds a bit like Johnnie Ray. I like it but I can't see it selling—maybe the bottom half of the Pop Fifty.

**DAYLIGHTERS:** "Oh Mom" (Sue).

This is American. Don't know the singer but it's a great voice and a good record. Being good, it won't sell.

The only drag is that it's got the same beat as "Can I Get a Witness". And everyone's browned off with that. It's good, though. It moves, and it's great to monkey to!

**BOB MILLER Orchestra:** "625 Special" (Polydor).

Isn't this the theme from the BBC "625 Special"?

show? I heard this band-leader on the radio saying he'd recorded it—Bob Miller? Doesn't interest me.

The trombones are good. I like trombones. You might as well turn it off if it doesn't really interest me at all, and it won't sell.

**SANDRA BARRY:** "We Were Lovers" (Pye).

Sounds like an Englishman trying to be American, which never works properly. It's a completely nothing record, and I don't think this will do anything at all.

Sounds like an English tambourine player, too. No, it doesn't do anything for me. TAKE IT OFF!

**LEE CURTIS and the All Stars:** "Ecstasy" (Phillips).

The old Ben E. King number, and rubbish com-

pared with the original. I don't think this will sell anything, either. I don't know who this singer is—and what about that terrible guitar solo? I don't like this at all.

Turn it off. I can't stand listening to it any longer. I don't know who it is and I don't want to know any more about it. It's terrible. Who was it? (Looks at record label). Oh dear, Lee Curtis. I know him, as well...

**ALAN DEAN and his Problems:** "Thunder and Rain" (Pye).

Another group doing a Honeycombs. It's too fast to be any good. Sounds as if he's doing a race—like he's been given a quarter of an hour to make a record. This won't do anything.

Oh, no, I can't say any

more about it. There's just nothing good about it. Let's have it off.

**PAT BOONE:** "Goodbye Charlie" (Dot).

I like the rhythm—a sort of jazzy-waltz type of thing. I feel like I ought to know that singer. Is this a song from a show? It won't do anything.

I know the voice—wait a minute. Pat Boone? OK, Goodnight, Charlie Boone.

**JOANIE SOMMERS:** "If You Love Him" (Wamer Brothers).

I don't like it. It's another one that won't sell. I know I keep saying that same phrase, but it's true. She's doing this too fast.

Don't know who it is, and you get the feeling the trumpets are getting winded trying to keep up with her. No, I don't like it at all.

## The Bo Street Runners image is out of date

**I**N a general attack on TV competitions, the London Evening Standard's Milton Schulman last week had a rare old go at Rediffusion's recent "Ready, Steady, Win".

And in particular, he suggested that the Bo Street Runners (misspelled Bow Street Runners) had sunk into obscurity after winning that contest.

### Good

Just how right was he? And do the winners really gain much from these competitions?

"I don't know where he was supposed to have got his facts from but he certainly didn't ring us, our manager or our agent," fumed Runners leader John Dominick.

"We could have told him we turned professional just three weeks ago because we have got so busy.

"Being amateur meant we couldn't follow our record up with personal appearances throughout the

says **JOHN DOMINICK**

country. Even so it sold 20,000 and must have been very close to getting into the Pop Fifty."

Has winning the contest really helped the group?

"It did untold good as far as getting the name about was concerned," says John. "On the other hand we don't feel it did much good musically.

"It was a live programme and we weren't at all happy with the sound—in fact we were very disappointed with our performance when we saw the recording of the show.

"Wherever we go, the name is known but it isn't backed up by a particularly good musical image.

"We've been trying to put over a new musical policy—particularly since two new

men, organist Royston Pryor and drummer Glyn Thomas, joined. And the new image has been going down well in the ballrooms.

"A lot of people saw 'Ready, Steady, Win!' and they seem only too keen to knock us without really knowing what we are like at all.

"We were definitely an amateur group. Now I reckon we are a pretty good pro group."

The Runners, however, believe their next single will change all that.

"We're pretty certain what it will be, but we haven't decided on a title yet," said John.

"We shall be recording it next week. It's taken us this long to find something that we really liked."—**BOB DAWBARN.**



"We weren't at all happy with the sound..."

### THIS WEEK'S LPs and EPs



Patsy Cline

Frank Ifield

Lulu

## COUNTRY STYLE

**PATSY CLINE**, killed in an air crash like Jim Reeves and Buddy Holly, is the female version of their countrified sound. In America she could well become legendary like them. Here, it's doubtful.

On "A Portrait of Patsy Cline" (Brunswick), she performs such songs as "Faded Love", "I'll Sail My Ship Alone", "Crazy Arms", "Blue Moon of Kentucky", and "Does Your Heart Beat For Me" adequately. But this is for faithful followers only.

**HANK SNOW**, far more countrified than Patsy, is for even more faithful followers with "Songs Of Tragedy" (RCA Victor).

Hank's nasal twang goes to work on such down home numbers as "There's A Star Spangled Banner Waving Somewhere", "Old Rover", "Your Little Band Of Gold" and "Mother I Thank You For The Bible You Gave". You can imagine!

**READY, STEADY — WIN!** was a very successful Rediffusion TV series. I had the pleasure of helping to judge the final—won by the Bo Street Runners—and listening now to an LP of sixteen of the competing groups, I can only reaffirm the judges' decision.

"Bo Street Runner" by the Bo Street Runners is the highlight of this Decca "Ready Steady Win!" album which recaptures many of the top performances of the series.

Others that stand out — "Hide 'n' Seek", the Thynds; "I'll Miss You", the Harbor Lights; "I'm Leaving You", Jimmy Royal and the Hawks; "Anytime," the Five Aces.

**BOOTS RANDOLPH** has made a name for himself with a "Yakin' Sax". It may get away with such numbers as "Yakety Sax" and "The Battle Of New Orleans", but it's a bit much to take on "La Golondrina".

Suppose "The Yakin' Sax Man" (RCA Camden) could live up a party. Other titles—"Big Daddy", "Teach Me Tonight", "After You've Gone", "Sleep Walk" and "Bongo Band". — J.H.

**LULU** is the title of the Scots girl's new Decca EP. She offers two Tamla-Motown originals, "Heatwave" and "What's Easy For Two Is So Hard For One", and two others. Nice to see an EP that isn't merely a hotch-potch of the artist's big hits. And Lulu lives up to her vote as Britain's brightest hope among girl singers. She effervesces.

**BACHELORS'** "Hits" contains "I Wouldn't Trade You For The World", "Whispering", "Ramona" and "I Believe" (Decca). Okay if you can take mush. I find this groups sound, allied to heart-stirring material, loathsome.

**SEARCHERS** play "The System" and others from the film of the same name on the Pye label. A lively set from one of Britain's best groups, with the best track Don Gibson's haunting "Sea Of Heartbreak".

**GEORGIE FAME'S** act at London's Flamingo club is recaptured on a new Columbia EP, "R&B at the Flamingo". Titles: "Night Train", "Parchman Farm", "Work Song" and "Baby Please Don't Go". It's a swinging affair and George's real jazz voice cuts through nicely.

**FRANK IFFIELD** sings roundly and cleanly on "Oh Lonesome Me", "I've Got A Hole In My Pocket", "Summer Is Over" and "True Love Ways" (Columbia). One for the housewives, who seem to be Frank's biggest fans.

**ANIMALS** have a new Columbia EP, "The Animals Is Here". It's made up of hits like "House Of The Rising Sun" and "I'm Crying". It's a very good group with an original British sound.

**BEATLES'** latest is a Parlophone EP with a new breakdown of songs from "A Hard Day's Night". Titles: "Any Time At All", "I'll Cry Instead", "Things We Said Today" and "When I Get Home". Great.

**DAVE CLARK FIVE'S** "Glad All Over" and "Bits And Pieces" are recaptured on "Hits of the DC5" (Columbia). They will not be remembered for musical greatness. — R.C.



The Seekers — making folk acceptable

## Folk for the masses

HOW many miles is it to Australia? Isn't that the place they all stand on their heads? It comes as a shock to realise that however far a man travels today he will hear people discussing the same subjects in the same language. In 1964 the whole world is "with it".

I met the Seekers this week, an Australian folk group, who came to England on a flying visit and decided to stay because they liked the scene so much.

Although these big, friendly Aussies can talk about "a sick scene" with the best of them, they actually like the music making of Merry England, and says 21 year-old lead singer, Judy Durham, "It is an exciting scene, there is so much competition."

Who are the Seekers, and what are they seeking? They are three young men and a girl who want to make folk music commercially acceptable. But don't get the wrong idea. Says Judy emphatically: "We don't want to compromise musically, and we don't want to spoil folk for the sake of popularity."

The Seekers come from Melbourne where they used to sing in coffee bars. They went on the boats to see the world and were due to go to Tokyo to see the Olympic Games. They expected to stay for three or four weeks, but they liked England and forgot Tokyo.

They did a TV series on "Singalong", and have appeared on Palladium TV. Now they have a record out called "I'll Never Find Another You", written by Tom Springfield.

The group have been surprised and pleased at their welcome by English audiences.

Said Bruce: "We were on the same bill as Freddie and the Dreamers, at Blackpool and you could not find more broadminded audiences than there are in England."

"They can be very hypocritical in Australia," added Keith Potger (23).

"We were not booed, and I think we should have been, because they were expecting beat music!" laughed Judy.

Are they afraid of being branded commercial by folk fans? "We have been already," said Atholl, frankly. "But I hope they will be a little more broadminded."—C.W.

## NEW YORK'S ZANIEST DJ SAYS...

# I DIG THE BRITISH

I'VE been working pretty hard lately, I've got a television show in the works and I have my Christmas show coming up over in Brooklyn at the Fox Theater. I was supposed to take some time off and go to England on the 15th. But I've had to postpone that. Just too busy, you know? Now I'm going over on January 10.

### RADIO SHOW

I want to spend some time with the Beatles and Dave Clark. And I'll be having some meetings about a radio show I hope to do in England by tape. I'm not sure yet that it'll work out but my Westinghouse contract here just covers the United States and Canada so I think I can go ahead with it. There's been some interest over there and you know I dig the British.

I've seen an awful lot of the British this year. You name them one by one and they've probably been on my show... the Beatles, the Dave Clark Five, the Rolling Stones, the Searchers, the Manfreds, Billy J. Kramer, Gerry and the Pacemakers, Peter and Gordon, and the Merseybeats, they've all been on. And Herman's Hermits will be too when they get here.

### FANATICAL

They all sell records. I don't deny that. And a few of them will continue to sell. But with personal appearances, that's a different story.

I don't think any of them, aside from the Beatles,

### NEW YORK: Tuesday

have made any lasting impression. I don't think any have shown the pulling power except with the fringes where you find the really fanatical fans.

And the reason is not so much the performance they put on as it is the ignorance of some of the promoters on how to put on a show. The thought and planning on some of these tours has just not been there in the first place. The acts are usually overpriced which means you have to charge the audience a high price to make any money.

It's way out of line to charge an admission of \$7.50. Forget it. It cuts the house way down and the second time around



BILLY J.



DAVE CLARK



GERRY

## But some groups are now learning the bitter lesson

the kids won't go at all. That's because they think they got burned paying too much money for an act that works for 20 minutes or so.

It's probably partly the fault of the agencies too because they've led the British cats to think they can come over here, demand any kind of a ridiculous price and get it. Now they're learning the bitter lesson.

In my show at the Fox, I give them 12 strong acts. Sure, I've got three British acts, but they'll do just their two best numbers and they'll be well protected with other solid acts.

### NO SOUL

They don't have to carry the load themselves. It's a lot more fair to them.

Another thing is that the British acts, despite what

they say about R&B and trying to get on that kick, like the Stones and the Animals do particularly, have practically no in-person appeal to the Negro people. They don't have the soul.

The audience for the British groups is 99 per cent white girls under 17. So a lot of them have a handicap right away when they go out on the road.

### SIGNIFICANT

In our show, the Negro kids give them a polite reception but their real excitement comes with the Negro acts like the Shirelles, Ben E. King, the Drifters, Chuck Jackson and Dionne Warwick. And we'll have them all on the show.

Don't get me wrong now. I really love these cats but it's time to face the facts of life. Some of them are going to die over here



MURRAY THE K talks to Ren Grevatt

unless they're handled a little better.

I don't know whether it's significant or not but the other night on our "battle" of the new records we had new ones by the Searchers, the Kinks and Herman's Hermits among the British groups and the Kingsmen and Gary Lewis and the Playboys on the American side.

### AUDIENCE

Gary Lewis won the contest in a breeze.

As far as I'm concerned, I hope to be doing my own TV show pretty soon. We were supposed to tape a pilot the other day but that's been postponed too.

But we hope to come up with the first pop record TV show that will have a new dimension to it. It will be uncontrived and it will involve the emotional participation of an audience for the very first time. We plan to syndicate the show in probably 80 good markets and maybe overseas too.

## Alan Elsdon—a case of split personality?

WATCHING a BBC-2 "Beat Room" show recently I was rather unnerved to see the portly figure of Alan Elsdon doing a wild dance which ended with a dangerous looking splits. It was all a bit like watching the Archbishop of Canterbury do a striptease.

Alan's group, the Voodoos, was backing the Isley Brothers on the show—a chore they performed on a five-week tour when they also accompanied a number of singers, including Dionne Warwick.

Alan and his group have developed somewhat split personalities—playing R&B as the Voodoos and jazz on jazz club dates as the Alan Elsdon Band of yore.

### Marvellous

This week I asked Alan if he wasn't afraid his "Beat Room" contortions might not end in serious injury.

"The biggest drag," laughed Alan, "was doing the dance twice nightly for five weeks then, when I thought I had finished, doing it again on TV. And it turned out to be the first show with a repeat that I had been on."

"But really we thoroughly enjoyed the tour and we all felt the Isley Brothers were a marvellous act."

"Our problem is that we want to keep a foot in each of the jazz and R&B camps. The changing of styles doesn't affect our jazz playing at all and when we have been away from it for a couple of weeks we enjoy playing jazz all the more—like in the old days when we were semi-pro."

"I think you get the same enjoyment out of both types of music—although in a rather different way. To start with you get very different types of audience. The R&B fans are by no means as raving as the jazz fans—that may be our fault, of course. They listen more intently."

"We use the two different names for the

by BOB DAWBARN

group to avoid confusion. Mike Cotton had name trouble at first with jazz fans turning up to his R&B sessions and wanting to hear trad.

"Where having two styles really comes into its own is on college dates where you can do a mixed programme. At the clubs you have to make a clear distinction so they know what sort of music they are going to get."

"We haven't really come across any hostility. People don't care what you were playing last night as long as you are playing what they want to hear tonight."

"On the tour, of course, we found we had to have a new approach, doing the same show every night. Boredom is the main thing you have to fight—you are not exactly encouraged to do something different every night."

"We are really delighted that we have proved ourselves as a backing group. We hadn't done that before, except for the odd jazz singer, and playing behind Dionne Warwick and the Isley Brothers was very different."

### Prejudice

Is there much prejudice against the trumpet in R&B circles?

"No, I really don't think there is," said Alan. "I like to think there is a tendency towards larger groups and, after all, guys like Jimmy Witherspoon usually record with trumpet and tenor. I often use flugelhorn, too, so that it blends with the sax."

"The main point, these days, is that you either do what we are doing or you just play jazz—and that means you either work three days a week or else you travel to the ends of the earth for £10."



ELSDON—"Our problem is that we want to keep a foot in each of the jazz and R&B camps!"

## MOODY BLUES NOW FIND LIFE HECTIC

FIVE former group leaders leaders from Birmingham who banded together seven months ago are new entries into the Pop 50.

The five, known collectively as the Moody Blues, are Mike Pinder (piano), Denny Laine (lead gtr), Clint Warwick (bass gtr), Ray Thomas (harmonica) and Graeme Edge (drs).

Their first hit, "Go Now", was one of a selection of demo discs that had been sent over from the States.

"The record has already made our lives a lot more hectic", Mike Pinder told me this week. "We have been concentrating on rehearsals trying to perfect our stage show."

Does the group expect to move out of the club scene? "You can divide clubs roughly into two types. Fifty per cent pay groups between £40 and £50, the others between £100 and £150," said Mike. "Getting bigger means you can't do the smaller clubs—some of them are ridiculous anyway."

"Incidentally we carry our own piano. It's a five-octave Bentley Mini. During the big beat boom the clubs did away with their pianos so we use our own in many of them."

"I also have a Wurliizer, about the size of a small commercial organ, but that is out of action at the moment due to the hammering it takes from me."

"I used to play electric piano but when I used a grand piano on a recording session, we all liked it. It was moody! It's impossible to carry a grand, so we bought the mini which was the nearest we could get."

"Ambitions? We all want to be as big as possible. We don't want to jump into the top ten and then have the next record reaching 20 and the next only 50. We would much rather creep up a few numbers with every release."

"At the moment we are trying to concentrate on our stage show—which is where a lot of British groups fall down. They have a hit record but they can't really entertain on stage. We find, at the moment, that our stage performances are better than our records."

"Our favourites? We all like the Beatles, funnily enough, because of their music and they have done a lot for the industry. Then we like James Brown and the Four Freshmen."

"Among a variety of blues singers there are Sonny Roy Williamson and Sleepy John Estes, but none of us are really set on one singer. On all those blues LPs you get a couple of good numbers and the rest is con."

"We don't have a leader, it's a real cooperative group. We have all been leaders at one time and we know how it works. We are all living in the same flat as well and that works too—although it didn't at first!"—BOB DAWBARN.



# 1 I FEEL FINE THE BEATLES



THE POP world lives on trends, but the Beatles have risen to the top of the establishment as much more than a beat boom success. THIS IS the fourth week on top for "I Feel Fine"—probably the most country- and western-tinged track tackled by John, Paul, George and Ringo. ONE OF the most fascinating aspects of this latest Beatles hit is its introduction. It sounds like an animal whining. In fact, it's electronic "feedback" of the first note of the guitar, and it was originally a mistake that it occurred. HOW MANY people consider "She's A Woman" the better side? A glance at the American hit parade (page two) shows that there are more than one might expect . . .

# 2 I'M GONNA BE STRONG GENE PITNEY

EMERGING as a really strong contender for the title of America's most popular singer in Britain —after Roy Orbison—shrewd, 23-year-old, Gene Pitney is enjoying his biggest British seller. HE IS also providing ammunition for those who argue that the ballad is back with a bang. There could hardly be a "straighter", gimmickless song so high in the chart. WITH NO real "showbiz image", and comparatively small previous record successes, Pitney has now arrived and must be considered one of 1965's most certain stars.



# 3 WALK TALL VAL DOONICAN

VAL DOONICAN has been singing for 15 years. So there can be no "overnight sensation" or "five-minute wonder" tagline attached to his hit parade gain with "Walk Tall". THE BHOY from Waterford, Ireland, has roared to the heights on the strength of a fashion for Jim Reeves-type, baritone voices. Although there can be no denying the catchiness of his hit, which is being whistled by errand boys and milkmen throughout the land. IS IT the song or the singer that is the hit here? It seems a combination of both, which, linked with the vogue for ballads as 1964 closes, maintains a solid grip on record-buyers.

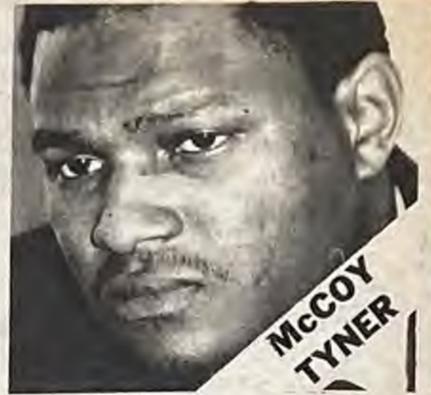


# NEWTHOLD NEWFACES

Some familiar so-familiar pop could be the jazz and pop



TWINKLE



MCCOY TYNER

\* With little fanfare and unexpected success, Twinkle arrived in the hit parade in the last few weeks with "Terry". She is a protégé of the Bachelors, and gave strength to the theory that girls are gaining impetus in the hit races. One of the faces to watch for in 1965.

\* In addition to his highly experimental work as part of the John Coltrane Quartet, recent albums under his own name have proved that he has developed a completely personal piano style and is fast becoming something of a major influence on his fellow pianists.



BOOKER ERVIN



JULIE GRANT

\* A 33-year-old Texan, his tenor style has continued to mature and contributed much to the excitement and solo strength of Charles Mingus albums. His own recordings show him to be an increasingly commanding improviser with a mind of his own.

\* One of the brightest young prospects on the British vocal scene, Julie has had several minor hits, and proved her ability with her last single, "Come To Me". Purely on ability, she could easily be the girl singer in this country to consolidate an already solid career in the coming months.

# TOP TEN SPOT CHECK

# 4 DOWNTOWN PETULA CLARK

THE BEAT boom isn't quite so powerful as many people imagine. Petula Clark has proved that a soloist can soar high if the song is right. FROM THE day of its release, it was one of the most talked-about records issued in months. Its asset: you can remember it after one hearing. PETULA IS no longer a solely British property. She is very successful on the Continent. But with a clever arrangement, a good song written by Tony Hatch, and powerful singing, she has proved that the chart is still wide open for girls.



# 5 NO ARMS CAN EVER HOLD YOU BACHELORS

WHO DIGS the Bachelors? Talk to teenagers and they stare at you blankly. Ask adults — people the younger set call "squares" — and they greet you with enthusiastic comments like: "They look so CLEAN!" UNDOUBTEDLY this is where the Bachelors' record fans lie. But there can be no questioning their popularity. EVERY SINGLE they issue is highly successful—maybe because they trade mostly on revivals, like this current hit. WOULD THEY be so successful if they recorded an original?



# 6 SOMEWHERE P. J. PROBY

PAUL McCARTNEY reviewing this single in the MM's Blind Date, said Proby sounds like Pluto talking to Mickey Mouse. JOHN LENNON considers that P.J. sounds like Elvis in a bottle. WHATEVER THE Beatle crushers say, it is obvious that someone, somewhere, wants a message from Proby. IT SOUNDS like the biggest send-up of all-time. But that is its strength. After the sort of publicity that might have spelled death for other artists, American Proby has risen again.



# THE PILL

Focus on the men who make the music that makes a hit

IF due credit were given to all the musicians who help in the production of pop, record labels would cover most of the disc.

But the musicians prefer to remain in the background anyway—as part of a battery of talent called "session men". They are the skilled, versatile pillars of pop, always on call whenever reliable musicianship is needed in recording, television and broadcasting studios.

As the standard of popular music increases, and despite what anybody says, it has seldom been better, so the telephone is ringing louder and longer for talent.

This week I talked to top session men Stan Roderick, Vic Flick and Kenny Clare. They described the work, the money and the prospects for a new comer.

## Versatile

Stan Roderick, trumpeter with 30 years' experience, who was with Ted Heath for six years, told me, "A session player has to be versatile and able to interpret all styles of music. He does not waste time, and gets on with the job."

He explained that musicians are picked for a session by musical contractors, nicknamed "fixers".

"There is no catch," said Stan. "They assemble an orchestra and the contractors are employed by the session sponsors. A full session lasts three hours, and a half session two hours. In a half session about two sides can be put in the can."

There is little time for lengthy rehearsals or musicians

by CHRIS WELCH

that "can't make it". "After all, time is money," said Stan. "The work is very varied. One day it can be for Henry Mancini or Bob Farrow, the next it can be jazz or jingles."

"On pop records, brass is used mainly for effect. Burt Bacharach is outstanding in this respect, and it is a real pleasure to work for him."

"Until the last ten years or so it was impossible to get a living from session work. When I was with Ted Heath it used to be the jam ion the bread and butter of band work. But now there's been an increase in the demand for gramophone records."

I asked Stan if security was one of the attractions of session work.

"There is no security," he said. "If you play badly, you are out. You are only as good as you played this morning. But today a musician can earn really good money. Top money in a week could be anything from £100 upwards."

Is session work a closed shop?

# 7 I COULD EASILY FALL CLIFF RICHARD

CLIFF RICHARD is versatile. His last hit was "The Twelfth of Never", and now he is back in the top with an up-tempo track from his London Palladium pantomime, "Aladdin". BUT BOOMS or girl-singer booms, Cliff remains probably Britain's hardest single seller, and his association with the Shadows has paid rich dividends. AN MM reader wrote that Cliff was "getting away with murder" with this new hit. To thousands, however, it is as professional, attractive and romantic as all his previous winners.



# 8 I UNDERSTAND FREDDIE

WHAT made "I Understand" a big hit? Was it Freddie's person ally, plus mass exposure, or the Christmas flavour of it with that debatable "Auld Lang Syne" in the background? BUT FREDDIE hit the airwaves with it at the right time. He discarded his Chaplin-type buffoonery, gazed serious-faced into TV cameras (though you got the feeling he was about to grin), and got himself a new public image. HOWEVER, the truth is, Frederick, that being serious doesn't suit you. Own up!



# 9 LITTLE RED ROOSTER ROLLING STONES

THIS WAS one of the beat world's biggest controversies. The Rolling Stones dared to forget the rave-up and play it straight with a blues song they remembered from Sam Cooke records. "LITTLE RED ROOSTER," done by a group making its recording debut would probably not have reached the chart. But the Stones' following was powerful enough to take it to number two. SOME PEOPLE said the B side, "Off The Hook," would have been a more typical offering from the Stones.



# 10 GIRL DON'T COME SANDIE SHAW

SANDIE SHAW created enormous interest in the pop world with her second record, "There's Always Something There To Remind Me", which was a number one. THAT WAS a case of the song and not the singer being the popular article. The same cannot be true of "Girl Don't Come". BUT IT still has a similar trademark: A Burt Bacharach feeling and Sandie's Dionne Warwick-influenced vocal style. HER BIG test will come with her next single.



...and not-people who talk of in 1965



CLIFF BENNETT

\* For years Cliff and the Rebel Rousers were plodding along as a second division beat group much admired by the other musicians. Then they shot up the Pop 50 with "One Way Love"—one of the most dynamic records of the year. Well-deserved success for a group to watch in 1965.



ELKIE BROOKS

\* She burst on the British pop scene with startling force, and has a natural leaning towards jazz. "Something's Got A Hold On Me" was her debut record, and though it wasn't a hit it attracted enormous attention from disc-jockeys. Let's hope her talent wins through soon.



CHARLES LLOYD

\* Heard in Britain in 1964 with the Cannonball Adderley Sextet, this young tenorist stood many jazz fans on their ears. Albums with Chico Hamilton and Adderley have underlined that he's one of the best post-Coltrane tenors—and a highly talented composer too.



TOMMY QUICKLY

\* He has probably the most dynamic stage act among pop stars who have not "arrived" in the chart. Tommy is talented, but the important record success has been missing so far. Even if he does not hit the best-selling record list, Tommy is well equipped for cabaret.



BARBRA STREISAND

One of 1964's most controversial singers—but undoubtedly a new pop power. Through her Broadway in "Funny Girl", Barbra gained in-journal acclaim. The record that "made" "People". Many people predict even things for her in the future.



DICK MORRISSEY

\* His 1964 report could well read "continues to improve in all departments." In fact he is now one of the most exciting musicians on the British scene and one who seems able to communicate completely with almost any audience. An increasingly big favourite in clubs.



ANDREW HILL

\* Among a positive flood of avant garde musicians in recent months, this pianist has demonstrated a highly original approach to jazz. His Free Form efforts show unexpected logic and flow of ideas, while he can also play fine conventional music.



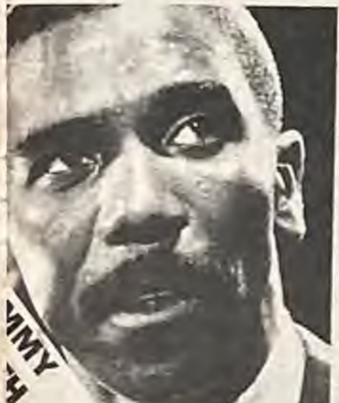
YARDBIRDS

\* After taking over from the Rolling Stones down Richmond way, they have carved a huge following among Southern R&B fans. The Yardbirds are swinging, and working hard, but widespread recognition remains elusive until they hit the chart. Can they break through soon?



BILL LE SAGE

\* One of many British musicians who have demonstrated the enormous rise in arranging talent this side of the Atlantic. His New Directions In Jazz Unit was one of the most successfully experimental outfits of 1964 and could lead to further developments in 1965.



JIMMY H

The man who started the organ vogue. Ringo gets all his LPs and although he's yet to break into the fifty, he could well do it in 1965 (he's hit the American charts). One of our most exciting in-person acts in jazz, it's time for British fans to dig him.



HAMPTON HAWES

\* During the early and mid-50s he was an increasingly important influence on modern jazz pianists. Off the scene since 1958 he recently returned and his "Green Leaves Of Summer" album showed a new, more experimental approach. He could influence another generation.



MIRACLES

\* Doyens of the Tamla-Motown stable from Detroit, but still hitless in Britain, the Miracles are the personification of modern R&B. The Beatles like them, but so far it's been the Supremes all the way from Tamla over here. In the States they are very big. Britain next year?



JACK JONES

\* The son of "Donkey Serenade" man Allan Jones, Jack shows none of his father's musical attributes—and it has been a year of phenomenal recognition for one of America's brightest new ballad singers. He has made his name on albums, mainly, and is doing great things in cabaret.



MIMI PERRIN

\* The brains behind the Double Six are encased in the pretty head of this pianist-singer-science fiction fan who writes lyrics about werewolves to Dixie Gillespie solos. Her group could make it commercially, if they keep up the standard of their Ray Charles album.

# LARS OF POP



KENNY CLARE



VIC FLICK



STAN RODERICK

"It is a closed shop if you are a moderate player. You don't just get into it. You wait until you are invited. But we try to encourage younger players."

Guitarist Vic Flick has accompanied such varied artists as Matt Monro, Shirley Bassey and Lulu and the Luvvers on record.

"Basically, all the session men are jazzmen," he said. "After all it is the foundation of all the so-called rock solos — if you take away the echo. — There is a lot of work provided you are prepared to play all types and don't set yourself up as an idealist. Rates for a session vary, but you could earn £25 one week and £100 the next."

"In a way it is a closed shop, but it sorts the wheat from the chaff. Getting session work depends on luck and ability and being in the right place at the right time."

"The standard of musicianship is improving. I cover the pops on the Top Six and Embassy labels, and some of the

ideas are good. I think Gerry and the Pacemakers, for example, are very good, and most of the boys like jazz — it is quite surprising really."

From time to time, astute MM readers suggest that the session men are playing the beat boys' solos for them.

## Accurate

Says Vic: "A bit of it goes on. I did the 12-string guitar intro on the first Peter and Gordon hit, but don't make a big thing out of it. George does all the solos on the Beatles' records."

Drummer Kenny Clare, for many years with Johnny Dankworth, said: "Session work has never been better, especially with the extra television and broadcasting. To get in you have to build up a reputation."

"The only difficulty is getting to know the men who fix the sessions. On a busy day when the fixer can't get his first call, he tries others and if they are okay—they come again."

"The different styles are always interesting and I always try to do my best. I prefer a

swinger of course, and that's what I have done all my life and it's when you can relax most. Ballad sessions are hard, tempo-wise because you have got to be accurate."

"On a Rolling Stones type of rhythm you have got to work hard. — In session work you can expect to accompany anyone from Ella to Dusty and Andy Stewart. You don't see the music until you start playing. Working out the recording balance takes the longest time."

"Pay varies alarmingly. The average for a session is £7 and you can do as many of them in a week as you can. Jingle sessions and television pay more."

These are just a few of the session men talking. Vic Flick estimated there were about 250 operating in London — people like Kenny Baker, Don Lusher, Keith Christie, Ray Premru, Bob Burns, Judd Proctor, Max Harris and Ronnie Verrell. Next time anybody says, "I like the backing," they should remember that they are probably listening to the cream of Britain's musicians.

## POTTER'S GIANT SALE

FROM MONDAY, 28th DECEMBER, 1964, TO SATURDAY 9th JANUARY, 1965  
(OPEN UNTIL 8 p.m. FRIDAY)

TRUMPETS (NEW)	SAXES (NEW)	AMPLIFIERS (NEW)
SELMER INVICTA (26 gns.) now 20 gns.	Mk. VI ALTO (116 gns.) now 90 gns.	VOX AC 30, Twin, normal (£127.1) now 96 gns.
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CONN (127 gns.) now 99 gns.	GUILD DUANE EDDY, gold plated (£332.10) now £242.10	LUDWIG CLASSIC, greatly reduced
LAFLEUR VALVE TROMBONE (£34.13) now £20	GUILD DUANE EDDY, DE. 400 (234.10) now £170	PREMIER KIT, No. 57 (£145.11.2) now 100 gns.
RUDY MUCK 64H (29 gns.) now 23 gns.	GIBSON EB 2 Bass (165 gns.) now 135 gns.	Other Kits from £25
BESSON 10/10 (£62.16.6) now £52.10	FENDER JAZZ BASS (155 gns.) now 115 gns.	VIBRAPHONES (NEW)
Other Trombones from 15 gns.	HOFNER COMMITTEE BASS (70 gns.) now 55 gns.	PREMIER VIBE 701 (£154) now £135
	HOFNER VERITHIN, with Bigsby (70 gns.) now 52 gns.	
	HOFNER VIOLIN BASS (55 gns.) now 42 gns.	
	HOFNER Professional Bass (38 gns.) now 29 gns.	
	Other Guitars from £4.19.6	
	UKELELES from 25/-	VIOLIN OUTFITS from £6.10.
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# the new jazz records



CHICO HAMILTON

## Enter a musician of talent

CHICO HAMILTON: "Man From Two Worlds"; "Man From Two Worlds"; Blues Medley; Little Sister's Dance; Shade Tree; Island Blues; Forest Flower-Sunrise; Forest Flower-Sunset; Child's Play; Blues For O.T.; Mallet Dance; Love Song To A Baby. (HMV CLP 1807).  
Hamilton (drs), Charles Lloyd (tr), flute, Gabor Szabo (gtr), Albert Stinson (bass).

CHICO HAMILTON has always been one of the more progressive drummers and combo leaders in jazz.

Ever since his unique quintet which featured Fred Katz' cello, Chico has led groups which have been liberally sprinkled with avant-garde players, from the late Eric Dolphy to Charles Lloyd. Lloyd, seen here with the Cannonball Adderley Sextet this year, has the spotlight here. All but one are his compositions, and they show him to be a writer of talent, deceptively simple one moment, fascinatingly complex the next.

Hungarian guitarist Gabor Szabo adds immensely to the set with an utterly personal style, best illustrated in the title track, while Stinson is yet another excellent young bassist.

Chico has the one asset which separates the good from the great drummers—a mind to match his technique. His juggling of the rhythmic pulse behind the soloists is delightful; who says an old dog can't learn new tricks? Lloyd underlines an impression first formed during the Adderley concerts that he is one of the most impressive of the post-Coltrane tenors. This is an impressive effort from a provocative group of musicians, three of whom, believe it or not, recently spent a London cabaret season with Lena Horne.—BOB HOUSTON.



JIMMY WITHERSPOON

## RADIO JAZZ

(Times: GMT)

**FRIDAY**  
6.20 pm N 2: Jazz actualities. 9.0 RTF 258m: The Real Jazz. 9.8 A: Jazz in France. 10.15 T: Crosby, Sinatra, Fred Waring Chorale—songs of Christmas. 11.0 T: Orchestra USA—featured work is "Journey into Jazz", conducted by Gunther Schuller.  
**SATURDAY**  
12.15 pm N 2: Jazz Club. 4.10 Z: Swing Serenade. 6.20 M 2: Jazz. 9.8 A: Jazz discs of the week. 9.35 A: Christmas spirit—10.15 T: Pete Johnson, James Duke, Miller, B.C., Artie Shaw. 11.0 T: Sarah Vaughan. 11.5 J: Jazz Book.  
**SUNDAY**  
4.30 pm I: The Jazz Year. 6.35 M: Jazz and "near jazz". 11.15 E: Jazz and "near jazz".

# Dizzy, Miles, Fats—how do they compare?

THERE has been quite a spate of early modern jazz recordings recently—most of them wearing remarkably well. This one gives us a chance to measure the respective merits of the three great trumpeters of the late 1940s—although the Miles and Dizzy tracks were recorded some time after the

Navarros. The four Navarro tracks are good examples of his full-toned trumpet—stemming from Gillespie but by no means a carbon copy. He is teamed with tenorist Don Lanphere, very much a Lester Young man, whose work is pleasant enough for one to wonder what happened to him. There is also the neat piano playing of Al Haig and a good rhythm section.

The two, longer, Miles Davis tracks have their points, but are hardly the performances he would most like to be remembered by. He had, by 1951, given up the Dizzy imitations and was mapping his own, detached and highly melodic path, indulging in long, delicate embroidery on his themes.

### Attack

But he lacked the authority and daring experimentation which was to come to the fore within a year or two.

Sonny Rollins, who shares most of the solo work, was then very firmly in the Coleman Hawkins school of tenorists. By far the most mature of the three trumpeters was Gillespie whose playing showed supreme confidence and a remarkable emotional range, he could play with the relaxation of Miles as well as the attack of Fats.

Unfortunately, "Too Much" is a mock-Calypso featuring a quite awful vocalist through most of its length, and "She's Gone" has some Dizzy attempts at blues singing as well as some fine trumpet, fair Jimmy Heath alto and unexpectedly good piano from Milt Jackson.

To sum up, the album contains a lot of really excellent jazz, and some substandard, but will be of great interest to most collectors.—BOB DAWBARN.

JIMMY WITHERSPOON sings handsomely, as usual, and sounds reasonably comfortable in the tight setting provided for him on "Blues Around the Clock" (Stateside SL10105). Songs include "I Had A Dream", "He Gave Me Everything", the title blues and Spoon's old, often-repeated favourite, "No Rollin'." Out of the common run for this singer is a fervent rendering of "You Made Me Love You" and,

MILES DAVIS - FATS NAVARRO - DIZZY GILLESPIE: "Trumpet Giants", SLP (a); Co (a); Infatuation (a); Walling Wall (a); My Old Flame (b); Conception (b); Thinking Of You (c); Too Much Weight (c); She's Gone Again (c); Nice Work If You Can Get It (c). (Stateside SL10103).  
(a) — Fats Navarro (tr), Don Lanphere (tr), Al Haig (pno), Tommy Potter (bass), Max Roach (drs), September, 1949.  
(b) — Miles Davis (tr), Jackie McLean (alto), Sonny Rollins (tr), Walter Bishop, Jr. (pno), Tommy Potter (bass), Art Blakey (drs), October, 1951.  
(c) — Dizzy Gillespie (tr), Jimmy Heath (alto), Jimmy Oliver (tr), Milt Jackson (pno), Percy Heath (bass), Joe Harris (drs), September, 1950.

## 25 YEARS BLUE NOTE

25 YEARS BLUE NOTE ANNIVERSARY ALBUM. Miles Davis Sextet: Tempus Fugit; Bud Powell Trio: A Night in Tunisia; James Moody and His Modernists: Tin Tin Deo; J. J. Johnson Sextet: Get Happy; Milt Jackson Quintet: Bag's Groove; Thelonious Monk Quintet: Round Midnight; Tadd Dameron Sextet: Dameronia; Horace Silver Trio: Safari; Clifford Brown Sextet: Easy Living; Art Blakey and Sabu: Message From Kenya. (Blue Note 1001).

I CAN'T think of any other record company than Blue Note that could produce an album like this. The list of musicians involved speaks volumes for their foresight in getting most of the modernist pioneers on record when they did.

Issued to celebrate the label's 25th anniversary, it spans the years from 1947 to 1953 and also gives a glimpse of the treasures the label contains.

Beginning with Monk's first recording of "Round Midnight" (with sub-standard accompaniment) it ranges through a curious Chano Pozo vocal on the Moody track, a fiery Bud Powell, some impressive 1953 Miles with J.J., to wonderful Clifford Brown, with his own Sextet, and with the Johnson Sextet on "Get Happy".

An interesting track is the Milt Jackson Quintet's "Bag's Groove", recorded in 1953 with what was to become the Modern Jazz Quartet plus altoist Lou Donaldson. The seeds of the later MJQ are obvious.

Apart from the Moody and the Blakey-Sabu, the choice of tracks is excellent. And with Art Blakey drumming on

in different vein, Willie Dixon's "My Babe" and the near-classic "Going Down Slow", here credited to McGhee. Others are "Goin' To Chicago" and a version of "S.K. Blues", the song recently reissued by Joe Turner.

Backing is by organ, guitar, bass and drums, with Lord Westbrook and organist Paul Griffin contributing lively fill-ins. It's stirring jazz blues, despite none too subtle drumming.—M.J.

six out of ten tracks (Max Roach, Kenny Clarke, and Shadow Wilson share the other four) everything swings like the clappers, needless to say.—BOB HOUSTON.

## OTIS SPANN

OTIS SPANN: "Good Morning Mr. Blues"; "Good Morning Mr. Blues"; Love, Love, Love; Riverside Blues; Must Have Been The Devil; Jelly Roll Baker: Trouble In Mind (a); Worried Life Blues; T.B. Blues; Spann's Boogie; Don't You Know; Coin Down Slow. (Storyville SLP 157).  
Spann (pno, voc). Recorded Copenhagen. 16/10/63.  
(a) — Same plus Lonnie Johnson (gtr).

OTIS SPANN has been for some time a much respected piano player in blues circles. Today largely because of the attention he received in Europe, I should imagine, he is becoming recognised as an album artist in his own right.

Two LPs of Spann's singing and piano have appeared already, and both have been good. This one, too, if not the equal of the London-made "Blues Of Otis Spann", is a pleasant affair of leisurely, relatively quiet songs and one or two sprightly boogies for contrast.

"Goin' Down Slow", the St. Louis Jimmy classic, is agreeably tuneful and relaxed with plenty of drama in the piano part. Big Maceo's mournful "Worried Life" is another great favourite done with feeling in the manner of the original.

"T.B. Blues" is slow, sombre and swinging; "Don't You Know" is sung softly and features pretty blues piano; "Riverside" has autobiographical verses, and "Trouble" gains distinction from the addition of Lonnie Johnson's sympathetic guitar. On "Jelly Roll Baker", a bawdy blues long associated with Lonnie, Spann seems to lack the necessary humorous touch: curious in view of his in-person character. But the piano, here and elsewhere, makes a very definite impression.—MAX JONES.

## AL BOWLLY

IN British dance band circles it is the early and middle thirties there were crooners, singers, and Al Bowly. And for the enthusiast there were bands... and Ambrose and Lew Stone. We have been hearing sides made by Stone and Ambrose. Now, on "Al Bowly With Lew Stone And His Band" (Ace of Clubs ACL1178), we get the commercials, the smooth and well-played pop-with-vocal-refrain which used to be an accepted part of the listening pleasure when Lew's band was on the air (it was too young to afford the Mousiegnour). "You're A Sweetheart", "Easy Come, Easy Go", "Little Lady Make-Believe", "You Couldn't Be Cuter", "The Same Sweetheart" and "I'll Be Home Again" are among remembered favourites here restored from the distant period 1932-38. Bowly's was a heart-throb voice and no mistake, compounded of roughly equal quantities of Bing and Bowly (young MM men say Al Jason too, but they don't handle the memories), and he handled the best of the day with ease on "What A Little Moonlight". All right, it's not so much a jazz record as a dose of nostalgia. But I see it crops up among the jazz best-sellers, which is rum.—M.J.



JIMMY SMITH

## Smith's big band rolls on and on

JIMMY SMITH, "The Cat". Theme From Joy House; The Cat; Basin Street Blues; Main Title From The Carpetbaggers; Chicago Serenade; St. Louis Blues; Delon's Blues; Blues In The Night. (Verve VLP 9079).  
Smith (organ), Ernie Royal, Bernie Glow, Jimmy Maxwell, Marky Markowitz, Snooky Young, Thad Jones (tr), Ray Algora, Jim Buffington, Earl Chapin, Bill Correa (French horns), Billy Byers, Jimmy Cleveland, Urbie Green (trb), Tony Studd (bass trbl), Don Butterfield (tuba), Kenny Burrell (gtr), George Duvivier (bass), Phil Kraus (percussion), Grady Tate (drs).

THERE seems to be anything but a shortage of Jimmy Smith albums on the market at the moment. This is the fourth big band session that Verve have produced with Smith this year, and it comes pretty close to being the most successful. Sales seem to be justifying the constant flow of new releases, and it's easy to see why. Smith is an impassioned hard swinger, and if the big band scores (by Lalo Schifrin) aren't quite memorable, they at least provide a suitable framework. It's music with an appeal beyond the limited circle of the dedicated jazz collector.

The all-star big band has a strictly accompanying role, although there are brief snatches of Burrell's bluesy guitar on "Chicago", and some in-spired rhythm work by the remarkable Duvivier throughout.

Despite a tendency now to play his own clichés, Smith still stands head and shoulder above any other jazz organist in both technique and feeling, and his blues playing is excellent.

Smith digs in hard on every track, with the orchestra exploding and erupting in the appropriate places, although if you already have one of the Smith big band albums you may get the feeling you've heard it all before.—BOB HOUSTON.

## JOSH WHITE

ANOTHER type of music, blues—and folksong—based but far removed from jazz, is served up by JOSH WHITE on the LP reissue of that name, Volume 8 of Storyville's Blues Anthology, on SLP123. The techniques are part traditional—guitar in the Southern Negro tradition, but with a personal polish—and part concert or night club artistry. "When I Lay Down And Die", "Baby, Baby", "Number 12 Train", "Hard Times", "Well, Well, Well", "T.B. Blues" and "Motherless Children" are all classically good.—M.J.



The three giants who dominated modern jazz trumpet during the 1940s—Dizzy Gillespie, Miles Davis, and Fats Navarro—crop up together on a new album, giving an unique opportunity to compare their styles. Navarro, however, never lived to claim his true position in jazz history. He died in 1950.

## Curious—yes: very best—no

"THE VERY BEST OF THE BIG BANDS". Artie Shaw: What Is This Thing Called Love, Charlie Barnet: Cherokee, Ziggy Elman: And The Angels Sing, Jimmy Dorsey: Three O'Clock In The Morning, Lionel Hampton: Flying Home, Count Basie: April In Paris, Gene Krupa: Disc Jockey Jump, Harry James: Cotton Tail, Larry Elgart: Time After Time, Woody Herman: The Preacher (MGM C99).

IT may seem to be stretching things, reviewing as jazz an album with tracks by Jimmy Dorsey's, Ziggy Elman's and Artie Shaw's late-period bands. But the pieces by Basie, Hampton, Krupa, Herman, Barnet and James clinch the matter.

Though not outstanding, the record contains a lot of well-arranged, brightly-played swing and modern big-band music. It isn't a re-creation of the Swing Era, but may interest those who missed the swing bands first (and second?) time round.

Dorsey's number, all group vocal and comedy, should be quickly forgotten. Elman's old tour-de-force, with over-rich trumpet and Forrest-type vocal, isn't too much either.

## SNOOKS EAGLIN

SNOOKS EAGLIN: "Snooks Eaglin, Vol. 1"; Country Boy; Fly Right Back Baby; Well, I Had My Fun; Byers It Up And Go; Mama Don't You Tear My Clothes; I Don't Know; Mean Old World; Alberta; That's All Right; Malaguena; When They Ring Them Golden Bells (a); Went Out Walkin'; Remember Me. (Storyville SLP146).  
Eaglin (voc, gtr). (a) — Same plus Lucius Bridges (gtr), Percy Randolph (washboard). Recorded in New Orleans.

THE croaky-voiced Snooks Eaglin, younger generation blues man from New Orleans, is a pleasantly personal artist in spite of the fact that his songs come from other, older singers or from the traditional store.

As Paul Oliver writes in this album's sleeve note: "He (Eaglin) is a kind of blues balladeer... little of his extensive repertoire comes from personal improvisation or spontaneous creation of lyrics. Instead he models a new song... on the basis of one he has heard and absorbed."

Does this affect the value of his music? In one way of course, it does. Those who know a great many blues and folk-songs are unlikely to encounter much fresh material in Eaglin's records.

It is even possible that part of the emotional content of his singing is bogus.

But this need not be so, since his experience in some respects parallels that of the songmakers, and performers of consequence have always made other people's sentiments their own.

When it comes to entertainment, which jazz and blues is supposed to be Eaglin passes the test with honours—particularly in guitar.

Everywhere—in such choice items as "Country Boy", the Lead Belly inspired "Alberta", "I Don't Know", "Bottle It", "I Had My Fun" and "That's All Right"—the vocals are enriched by imaginative and original instrumental parts.

And on "Malaguena", outlandish material for a blues man, you may think his handling of the twelve-string guitar shows ability above the common run of folk musicians.

Best of all, he seldom sounds mechanical. It's almost possible to believe he did create some of these songs.—MAX JONES.

The Shaw band, complete with strings, Mel-Tones and all, comes on with good time and attack and has interest as an example of early Torme (1948 or so). This one is drawn from Musicraft; others come from Everest, Clef-Verve, MGM and such.

Barnet's "Cherokee" boasts fair band playing; Basie's "April" is the famous one, with Thad Jones solo, which deejays keep on thinking has finished. James' "Cotton Tail" is healthy big-band jazz from his "New Swinging Bands" LP, issued here in 59.

Larry Elgart's track surprises for a "society" band. A neat, modern, jumping affair, it features clean ensemble and restrained Getz-inspired tenor.

Herman's "Preacher" is largely preached by tenors, and Hamp delivers—with the help of Buddy Rich—a pretty vicious "Flying Home", from one of his 1955 big band EPs. It is a curious LP on balance, quite keen but hardly representative of the big bands at their best.—Max Jones.

## FOR MODERNS

THERE have been a number of recent EP releases of more than passing interest to the modern jazz fan. Roland Kirk's many admirers will find complete satisfaction from his EP in the Mercury "Jazz Masters" series (10018 MCE) which presents "Reeds and Deeds" and "Song Of The Countrymen". These have Kirk performing on most of his battery of instruments, notably some excellent tenor and flute. The backing group includes Tom McIntosh (trb), Virgil Jones (trp) and Benny Golson (tr). Riverside have issued two EPs taken from the Thelonious Monk jazzland album which featured John Coltrane. Under the title "Monk and Trane", the first contains "Nitty" and "Off Minor" (REP3214) and the second has "Ruby, My Dear" and "Tinkle, Tinkle" (REP3217). This is Coltrane before he completely submerged into the sea of experimentation—and it's great. He doesn't solo on "Off Minor" instead the tenor soloist is Coleman Hawkins who fits remarkably well into the Monk-ish atmosphere. Monk plays well on all four tracks. Klaus Doldinger is a German tenorist who plays modern jazz with a mainstream tone and feeling. His quartet makes a pleasant job of "Dellah" and "Blues For George" on a Phillips BE12563, despite some rather dread organ backing.—B.D.

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## Cliff makes West End



Cliff Richard plays his first acting and singing part on the West End stage in the title role of Aladdin at the Palladium. The Shadows also have a part in the show.

# NEW SERIES FOR TOP GEAR

## But Beat Room is under review

"TOP GEAR," the Light Programme's Thursday beat show has been rescued from scrapping, but "Beat Room," BBC-2's weekly group showcase, is now "under review." It was revealed this week.

A storm of protest came from fans when it was announced that "Top Gear," which features beat groups, singers and records, would be dropped after the last edition on Christmas Eve.

But producer Bernie Andrews told the MM, "It is going to come back next year for a new series which will start on January 30. In future it will be broadcast on Saturday afternoons from 4 to 5 p.m. with Brian Matthew as resident compere."

"I don't want to lose the format, but I will have to modify the show slightly. I am hoping it will appeal to a wider audience and younger age group at the new time. We will still feature live groups and records."

He agreed that the show was being brought back due to popular demand.

A BBC-2 spokesman said, "We are not dropping 'Beat Room' in the immediate future, but certainly the long term future of this type of programme is under consideration because naturally we want to keep in the forefront of

changes in fashion."

Producer Barry Langford said, "My own feeling is that I would like to see the style of the show changed. It is a big rave up at the moment and in recent months styles have changed radically. Ballads are coming in."

### Orbison off

NEW YORK—Roy Orbison is in for one of his heaviest travel schedules of all time. Roy is back on the road after a recently 10-day rest, ordered by his physician after Roy had shown signs of exhaustion.

After spending Christmas at home in Texas with his wife, Claudette, his two sons and his mother and father, Roy appears at a giant benefit performance in Pittsburgh on Monday night (28).

He'll do a "Shindig" TV taping session in mid-January and a few days later he'll be off on a 17-day tour of Australia and New Zealand.

Roy will then be opening in England on February 16 for a five-week tour, at the end of which he's expected to do a TV spectacular. Following England, Roy moves over to the Continent for two weeks followed by two more weeks in South Africa.

songs. Backing on the LP will be by the Johnny Spence Orchestra.

### R & B giants

NEW year tours for four American giants of R&B have been finalised.

Singer-guitarist T. Bone Walker will tour Britain from January 21 to February 11, followed by singer-guitarist Buddy Guy from February 18 to March 11.

Muddy Waters, probably the most influential of all, makes a return tour with pianist Otis Spann from March 11 to 31.

The itineraries for the three tours are currently being worked out by London's Malcolm Nixon Agency.

### Twinkle follow-up

TWINKLE has already recorded the follow-up to her hit disc, "Terry"—and it is another self-penned song.

The title is "Golden Lights" which will be released in the New Year.

"It is about a pop singer and is a sort of medium ballad," Twinkle told the MM.

### Flamingo jazz

JAZZ is returning to London's Flamingo Club — one-time mecca of modern jazz which recently went over to a full-time R&B policy.

From January 11, the Johnny Burch Octet will be resident for Monday night sessions.

Pianist Burch leads Hank Shaw (tp), Ray Warleigh or Ray Swinfield (alto), Peter King (tr), Harry Klein (bari), Ken Wray (mb), Danny Thompson (bass) and Mike Scott (drs).

The group guests in the BBC Light Programme on December 30.

### Elkie single

NEXT Decca single for Elkie Brooks will be "The Way You Do The Things You Do", to be released on January 22.

Elkie opens in the Beatles Christmas Show at Hammersmith Odeon, London, on Christmas Eve. During the show she will be featured accompanying herself on pianette.

## NAMES in the NEWS Duke, Herman, Monk, Ella for new tours

LEAD guitarist Geoff Bradford has rejoined Long John Baldry's Hoochie Coochie Men. The group guests in New Year's Eve edition of TV's "Ready, Steady, Go!" before its January tour of Britain with Chuck Berry... In Hollywood, the Supremes are making their first film, "Beach Ball".

Ireland's Capitol Showband for Palladium TV on January 17 and "Lucky Stars" (24)... Dorita y Pepe for Latin-American Festival in Buenos Aires this week... Fred Barratt, one of Britain's leading musical instrument dealers, has died in Switzerland, aged 48. He was an extemporist who once led his own band on the Mecca circuit.

AFTER season at Paris Blue Note Jazz club, altoist Pony Poindexter has left for dates in Spain... Tenorist Booker Ervin currently resident at Paris Blue Note... Humphrey Lyttelton's late-night Saturday jazz request show on BBC's

Music Programme has been extended from four to nine weeks... New musical instrument shop, The Musical Exchange, opened in Denmark Street, London, this week. It is owned by Joe and Larry Macari.

Rugby group based in Manchester the Mighty Avengers have second recording session with Andrew Oldham in London this week... Rockin' Berries for TV's "Ready, Steady, Go!" on January 8.

SOUTH AMERICAN tour lined up for Trendsetters who go for month from February 27. Shirley and Johnny visit there in April, Federals in May and Original Checkmates in August... Herman's Hermits, Dave Berry and Cruisers and Freddie and Dreamers in line for major American tours next year.

New Year Ball at London's Albert Hall on December 31 — sponsored by The People in association with Variety Club of Great Britain — stars Bob Miller's Millermen and Sid Phillips Band.

A FULL programme of American jazz tours of Britain is being lined up by London agent Harold Davison who returned from the States last week.

New names involved, include the Count Basie and Woody Herman big bands.

The 1965 jazz invasion kicks off with the Duke Ellington tour which opens at London's Festival Hall on February 13.

The Thelonious Monk Quartet tour opens at the Festival Hall on March 13. Ella Fitzgerald and the Oscar Peterson Trio start their annual visit at Hammersmith Odeon on April 10. As last year, Ella will be accompanied by the Roy Eldridge Quartet.

Among the probably visitors are the Louis Armstrong All-Stars who are expected in Britain in March.

Said Davison: "There is a possibility of Basie being back here in May and I am also negotiating for Herman."

### Bachelors boom

THE Bachelors have broken box office records at the Birmingham Alexandra where they are appearing in pantomime this Christmas.

John Stokes told the MM this week: "Frank Ifield held

the record and we heard recently that the advance orders for our show topped £35,000, which is a new record.

"We are playing three ballads in the panto and we have our own spot at the end and so far we are really enjoying the rehearsals, they make a nice change from the work we do all the year. The only fault is the show opens on Christmas Eve and carries on on Boxing Day so we won't be able to get home to Dublin for Christmas."

### Webster TV

U.S. tenorman Ben Webster recorded a programme for ABC TV's "Tempo" on Friday. He was accompanied by Stan Tracey (pno), Rick Laird (bass) and Jackie Dougan (drs). Ronnie Scott did the commentary.

On Sunday, Webster was recorded by BBC2 for "Jazz 625", working with the Ronnie Scott quartet. The programme is scheduled for screening on January 16. No date has yet been set for the "Tempo" transmission, but it will not be seen until after the "625" show.

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# Music man who made a million

## Ben Davis — man with the Midas touch

MOGULS of music abound. The accepted image of a show business power man is of a sleekly-dressed sharpshooter, a hard-headed businessman more interested in money than in people, determined to make a million while a boom lasts.

Ben Davis is something else. He is aged 66, a millionaire, and a quiet schemer who has ignored the personality cult.

He speaks in a whisper — but his influence has been felt loudly and clearly on the international music map.

His is a rags-to-riches story of determination and opportunism. Once he grappled with hire purchase debts to buy his first clarinet.

He went on to sell millions of instruments to the world's musicians.

Last week marked the end of an era in the British music business. Ben Davis retired. He was managing director of Henri Selmer, a hugely successful firm in London's West End that sells instruments to the world through an enormous network of dealers.

Rather eerily, this giant with his finger on the pulse of the entertainment world set in his barren office above Selmer's instrument shop in Charing Cross Road, London, last week and told his fascinating story — a tale of 50 years of musical activity. His office had been cleared. His days of business bustle were over.

Downstairs in the store, beat boys and session musicians jostled to eye the latest in instrumental trends.

Upstairs in his office, the unsentimental Ben Davis reminisced...

About the day in 1920 when he bought his first instrument: an Albert system clarinet. "Couldn't manage it, because my fingers were too short." He saw a soprano sax in a shop window but was so broke he had to borrow £8 from a moneylender to buy it on the never-never.

Davis was in the music business. Through the years that followed, he passed through bands as an altoist, and eventually formed his own. He wrote a book, "Ben Davis — the saxophone", now in every library in Britain.

"My policy was quite simple," he recalls, "when it came to learning the sax. Learn to play by ear, which was what I did, and then learn to read music. People who start by reading music right away become musicianly but not musical. Being musical comes from the ear, the heart, or the soul."

In 1922, Davis headed for Paris with his five-piece dance band, and his band success strengthened. He toured Germany, returned to Britain later for a radio series, and toured the country. In 1926, Ben earned £5,000 from band

work and from teaching. "I was blowing my guts out," he says. A year later, he made the first saxophone solo record ever made, he claims, and about that time developed his own reed.

"There was a big controversy then about whether the soprano was more interesting than the clarinet," says Ben. "I wrote an article in the Melody Maker—'Soprano versus Clarinet', and when I was in Paris I went into Selmer's, which was then an exclusively French concern, and told them I couldn't buy their instruments in London."

That marked Ben's first link with Selmer. He agreed to market his reed under their name in Britain. In 1929, Davis started in one room in the West End. By 1933 he had a staff of 20. By 1937 the company was made public with a staff of 90.

And by 1944, when Ben's brother Lew joined him as managing director of Selmer in London, the turnover of instruments was booming. This year's was between £2 million and £3 million.

A man with such a wealth of experience in the music business could be expected to feel cynical about changing trends. Davis is philosophical about booms.

"I don't acknowledge booms as booms," he said firmly. "The Stock Exchange has booms and they are short-lived. In music, there's an era of something. There was an era of ukelele music, and skiffle music. Right now its beat, and I don't care how many people say it is dying — they are wrong."

"It is simply getting cleaned up. If you have twice as many groups in 1964 as you had in 1963, they can't all find the same amount of work there was a year previously. Good beat groups will always be in demand."

"The Shadows have always been the best because they are musical as well as musicianly."

If anyone knows what's next in the pop merry-go-round, it must be Davis. "The electronic organ is becoming very big in groups," he declares. "Groups must keep chasing new sounds. The old three guitars and a bass drum is not enough any more. You can make a lot of noise with that line-up, but it doesn't cover up a lack of musical body. Only the right instrumentation can give that."

"A lot of groups cannot last because they have no feel for their music — they only have the pearly white teeth, long hair and handsome looks. That cannot last them for long. The music must count in the end."

Ben also believes that soon, the tenor or baritone sax will be a "must" for most groups.

"The days of the big band must be over," he continued. "They cost too much money to keep going, unfortunately, so it



BEN DAVIS—rags to riches

comes down to small groups with big amplification.

"We saw this amplification need even before the war. A voice and megaphone was no good. Sound must come through the mike. And until recent years, nobody in Britain was selling amplification equipment except us."

That sort of vision made Ben Davis a millionaire. Today he has six racehorses, a chauffeur-driven Jaguar Mark Ten, and wisdom about the music scene.

"If you think big," says Ben, "you make big. I've always lived expensively. You can't have an ordinary bed in furnished rooms and then get to the office to talk business in tens of thousands..." —RAY COLEMAN.

# ROOM WITH A VIEW

LONDON is not well off for places where you can eat, drink, dance and listen to modern jazz. Ronnie Scott's Club advertises as "London's only jazz night club," and until last week the boast was largely true.

Now, Scott's has company on the West End scene. On Wednesday, at 11 o'clock, Annie Ross officially opened Annie's Room in Russell Street, Covent Garden, a white-and-black-painted establishment snugly situated under Joe Coral's betting shop.

MM Pollwinner Alan Haven played organ, sharing musical duties with Tony Kinsey's quintet. Because it was opening night, kicked off by what Annie described as "a mates' drink", the club was packed almost beyond endurance.

What with that, and various nerve-tingling moments Annie had suffered before and during the evening—the premises were still being painted minutes before the party began—the hostess could hardly have felt at her most relaxed when she hobbled up to sing.

If so, the strain didn't show. Annie ran through a long and varied programme which took in "Lil' Darling", "Twisted", several new songs and a surprise entry in the form of a joyful take-off of Carmen Miranda.

## Actors

The reception was terrific. This was primarily a "professional" audience—actors, musicians, writers, journalists and the expected dose of West End hoorays and characters.

Everyone I spoke to afterwards said he was knocked-out by Annie's performance . . . and her room.

For a time, of course, this is going to be the "in" place to visit. At the first night I recognised, or nearly recognised, about 50 per cent of the actors who regularly fill the TV screen.

Edward Judd was one, Michael Craig another, and there was the man who once played Probation Officer Billie Whitelaw was one of the most attractive.

Johnny Haynes represented football; Judy Garland represented U.S. showbiz; and Larry Adler represented international music. Kenny Lynch took a keen interest in everything, but he represents the management as well as popular music, being one of the club's directors.

These, obviously, are the kind of people Annie and husband Sean Lynch want to see among the members. But, as she puts it: "Anyone who likes good food and drinks and digs good music is welcome, provided they pay the membership fee."



TUBBY tells Max Jones: America's a gas . . .

# I'd love to take my big band

ALL in all, I had a very successful trip and, naturally, an enjoyable one. It started with a couple of days in New York, then one week's work at the Jazz Workshop, Boston. After that, a week at the Half Note in New York, then to Providence, Rhode Island, back to New York and home.

On my first night, I sat in with Zoot Sims and Al Cohn at Birdland, and listened to Horace Silver's quintet which was the other band. Not a bad evening, as you can guess.

The following night, I went down and heard Coltrane at the Half Note. I heard him three times altogether and it knocked me out—I love Coltrane. Of course, I had to follow him in, which is some job.

The thing about John Coltrane is that he's doing tremendously well now. He's really the hottest thing going in New York. The Half Note was jam-packed every night, filled with those kids—I suppose they're college boys—wearing big sweaters with "COLTRANE" embroidered on the back.

Truthfully, I don't know if they understand what he's doing. But they get really excited, and that's fair enough. I used to

stand among and hear them shouting out encouragement and so on. Of course, it's an exciting group. They play very long numbers, and the music builds and builds.

Trane's rhythm section is great, really amazing. I must agree that Elvin Jones is a bit loud, though. I don't mind it myself, because I don't mind loud drummers as long as they're doing something. But there was a funny incident connected with Elvin.

Zoot and I went one night to listen to Coltrane. As we got in the club, the group started a number and Coltrane played the theme and then the solos started.

Now this is the truth: we were there for an hour listening to this number, and Coltrane hadn't even got to his solo. He played one more chorus, and we thought "Right, there he goes." But Elvin went into his drum solo.

Then I was called to the telephone, and it was Betty Bennett ringing me from Los Angeles. But with Elvin going outside, I couldn't hear a word she said.

I was staying at the time with Zoot, who lived round the corner, so I had the call transferred there and Zoot drove me home. We didn't go back, so I missed the tenor altogether.

Next night they told me "Trane got to his solo soon after we left, and it lasted three-quarters of an hour. I heard him on the other occasions though. He played a couple of soprano things—one of them "My Favourite Things"—that must have lasted about five hours.

While I was at the Half Note, Dizzy Reece came down and sat in with us. He looked well and sounded well, but told me he would like to come home. Pete and Ronnie are trying to fix up something for him.

I've met Dizzy there before, but this was the first time I'd played with him since he left England. He asked to be remembered to everyone over here. I saw Cleo and Johnny Dankworth and most of the British contingent except Derek Smith. Johnny Weed came back

to Britain the day before I did, and he told me he was going to stay.

I popped by the Metro-pole my last night—Dill Jones is playing there with Max Kaminsky's band—and had a roaring time with Dill. He said: "You must have one for the road, boy." I remember that. He seems to be enjoying himself.

To get back to the Half Note, I had very good acceptance there. The flute seemed to be well received, everywhere I played. I was working in New York with Cedar Walton (piano), Reggie Workman (bass) and Al Heath (dr)—an excellent trio, the best, I think, I've ever worked with.

Tootie Heath is coming to Europe soon, incidentally, and I'm going to work with him in Hamburg. We're both in Friedrich Gulda's quintet for a sort of jazz workshop on radio and TV.

The night before my last, I got to Birdland to hear Gerry Mulligan's big band and Dizzy Gillespie on the same bill. Most enjoyable, and James Moody played flute and alto beautifully.

And Gerry was fine, of course, but I wish to hell they'd allow our big band to play there. Truthfully, I think we can make a more exciting sound. I'm trying to fix something for the future.

A thing that impressed me in Boston was the Berklee Music School. Ray Santisi, who played piano with me at the club is a teacher there, and Alan Rowe from Britain is a star pupil.

I went up to the school to see what was happening! We couldn't half do with one here. I know I'd like to have learned it all in the first place instead of battling through the dark as I did.



JOHN COLTRANE—about five hours

After work, I used to play with some of these guys in somebody's loft. They are good players, and we got into a few interesting things I think.

The owner of the Workshop has asked me to go back any time I'm going to be in the USA. And the man at the Kings and Queens, in Providence asked me to stay over, but I couldn't do it. You know, I didn't want to be in Providence for Christmas.

When am I going back over there? It appears I'll be going within six months or so for an eight-week tour of the usual places plus Canada and the West Coast.

They plan to record me on the Coast, and I've asked if possible for them to use Victor Feldman on the date. We could have a ball, with two vibes and everything, and you need something these days to help an album to sell.

## MAX JONES VISITS ANNIE'S ROOM

What is the policy of the club?

"Just that: decent food, drink and jazz at reasonable prices in a pleasant relaxed atmosphere. It's going to be the sort of club I've always wanted to work in, and the sort that musicians feel comfortable in.

"We're open six nights a week from eight until three in the morning, and I shall be singing every night, for the first month or so. We're doing two shows a night, at about ten o'clock and midnight. But it's very approximate at the moment."

What kind of cabaret will follow Annie at Annie's?

"All I can tell you for sure is that Mark Murphy will be coming in for a month from January 25. I'll do the gig until then. For the future, we're keeping an open mind . . . say hip entertainment geared to jazz."

"We think of this place as a supper club with jazz, rather than as a jazz

club. Members are admitted free to the bar, but there's a thirty shilling charge for cabaret, dinner and wine. And it's going to be home cooking."

Now that first-night obstacles are overcome, how does Miss Ross feel about her business venture?

"I'm gassed and exhausted," she said. "We've been up till the early hours working and painting. I've been rehearsing with Tony and the boys, and everyone's been frantic. The help from all our friends to get this place ready has been just tremendous."

"Now it's happened I can hardly believe it. I think the image of the club established itself on opening night."

The use of "established" was appropriate, because I had been reminded throughout the opening of the early and hairy days of Soho's Establishment Club.



ANNIE ROSS—terrific reception

# Now it's the semi-pro's turn — says Kid Martyn

I THINK it's about time somebody said that the term semi-pro band doesn't necessarily mean inferior band. Some people think this goes without saying, but I don't agree.

Just keeping a band going, and keeping the music side of it intact, takes a good deal of integrity. With professional bands, there is a lot of pressure, and I feel that their music is often affected by the supply and demand side of the business.

In general, I don't believe you have such a happy band when you are fully professional. After all, in the case of my band, if the musicians weren't happy, they wouldn't be with me. But we've been together six years with only two personnel changes. Not many pro jazz bands can say that.

As for this trad boom, and slump, that everyone talks about: everyone's complaining that business is bad, and money's low. Well, we're not doing so badly. In fact, we're doing well.

When the boom came through here, it didn't affect us musically at all. It just meant we got a hell of a lot more jobs playing the same music we had always played.

Today, we do about four jobs a week usually. We've been booked from last week through till New Year without a break. And that includes a concert in Ghent, Belgium, and some TV films in Brussels last week with Alton Purnell.

Now we've been invited to accompany George Lewis in February, and this is the biggest break the band has ever had. You see, the Manchester Sports Guild talked to me and said they thought ours was the best band to accompany George in its style at this particular time.

When Lewis came over with his band in '59, he got to know some of the fellows in my band—Graham Paterson and Pete Dyer, for instance—pretty well. And when he was here publicising his book, we were called to play at the Press reception for it . . . the first time we actually played with George.

I have known him since I first went down to New Orleans in '59. I met him while I was working as a film extra on "World of Night", filmed in New Orleans.

We had to do a film sequence down at the docks, and they had a riverboat as background. I heard that George was playing on it that evening, and while we were working I slipped along the cat-walk and on board "The River Queen" and heard a set by George and Percy Humphrey and Jim Robinson and all the old band. So far as this Lewis job is concerned, I think it may wake promoters up to the

fact that they don't necessarily have to book only a few top name bands.

Promoters complain that there are not enough bands around, yet they'd never book mine. Now, I'm getting one or two offers I wouldn't have had before.

I say there are a few bands here that are not big names but which can hold their own when it comes to doing a concert or other job. I mean, you don't have to have a name to be able to play music, and there are semi-pro groups I prefer to some of the pro bands.

Mind you, I'm not a great lover of the British New Orleans style band. When I want to listen to English bands, I like to hear someone like Bruce Turner or Alex Welsh.

I must say that I don't take my own band over-seriously. I play because I enjoy playing, and New Orleans is the style I prefer.

We are all looking forward to accompanying George because it will be good to play with him again. And to me, it's the highest tribute we could be paid, to be chosen to work with a man who is perhaps the greatest New Orleans musician still active down there. —M.J.



# the inside story...

... on the riders and their machines as well as hints about maintenance and reviews of accessories are featured every Wednesday in

**Motor Cycling**  
with Scooter Weekly

MAKE SURE OF YOUR COPY TODAY! SIXPENCE

**Motor Cycling**  
with Scooter Weekly

# 100 CLUB

100 OXFORD ST., W.1  
7.30 to 11 p.m.

Xmas Eve (Dec. 24th)  
**ART WOODS**  
WESTSIDERS

Xmas Day (Dec. 25th)  
**CLOSED**

Boxing Day (Dec. 26th)  
**MONTY SUNSHINE**  
with VAL WISEMAN  
JOHN CHILTON'S QUARTET

Sunday, December 27th  
**MIKE DANIELS**  
BIG BAND  
and THE DELTA JAZZMEN

Monday, December 28th  
**BIRDS**  
KING & FOUR

Tuesday, December 29th  
**PRETTY THINGS**  
BLUES BY KNIGHT

Wednesday, December 30th  
**ALAN ELSDON**  
MICK EMERY'S FOLK GROUP

Thurs., Dec. 31st, 7.30 approx.  
12.30 a.m.

**NEW YEAR'S EVE PARTY**  
**ALEX WELSH**  
LONDON CITY STOMPERS  
Members 7/6, Guests 10/-

Full details of the Club from the Secretary  
J.J.C., 8 Great Chapel St., W.1 (GER 0337)

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

SATURDAY, 7.30-11. BOXING NIGHT  
**KID MARTYN** RAGTIME BAND

SUNDAY, DEC. 27th, 7-11  
**ERIC SILK** SOUTHERN J.B.

WEDNESDAY, DEC. 30th, 7.30-11  
**KID MARTYN** RAGTIME BAND

THURSDAY, NEW YEAR'S EVE  
7.30-12.00

**KEN COLYER'S JAZZMEN**  
GOTHIC JAZZ BAND

**STUDIO '51**  
10/11 GT. NEWPORT ST.  
LEICESTER SQUARE (TUBE)  
RHYTHM 'N' BLUES

THURSDAY, XMAS EVE, 8-11.30  
**DOWNLINERS SECT**

SUNDAY AFTERNOON, 4-6.30  
**DOWNLINERS SECT**

THURSDAY, NEW YEAR'S EVE, 7.30-12.00  
**KEN COLYER'S JAZZMEN**  
GOTHIC JAZZ BAND

**THAMES HOTEL**  
Hampton Court

Thursday, December 24th  
**ERIC SILK**  
& HIS SOUTHERN JAZZ BAND  
with the ALEXANDER'S JAZZMEN

Saturday, December 26th  
**KEITH SMITH'S**  
CLIMAX JAZZ BAND

Sunday, December 27th  
**BILL NILE'S**  
DELTA JAZZMEN

**RHYTHM 'N' BLUES TRIDENTS**  
BAND & GENERAL AGENCY  
8 Great Chapel Street, W.1  
GER 0337

**VINCE PHILPOTT AND THE DRAGS**  
DAVID BILK AGENCY LTD.  
101 Wardour Street, London, W.1  
Tel. GER 7061

**CLUB SECRETARIES AND CLASSIFIED ADVERTISERS PLEASE NOTE**  
They should reach this office by 10 a.m. on Monday, Dec. 21st if insertion is desired in the following week's issue (Jan. 2nd, 1965)

"MELODY MAKER"  
161-166 Fleet Street  
London, E.C.4

# CLUBS

The Publishers retain the right to refuse or withdraw advertisements at their discretion. Although every care is taken to avoid mistakes, they are not responsible for clerical or printers' errors.

**FLAMINGO & ALLNIGHTER CLUBS**  
33-37 Wardour St., London, W.1.  
Gerrard 1549. Guests welcome.  
Tony Harris & Rik Gunnell present:

Thursday (26th) CHRISTMAS EVE  
8 - 12 midnight

**GEORGIE FAME THE CHEYNES**  
Thursday, XMAS EVE ALLNITER  
12 - 5 a.m.

**ZOOT MONEY THE CHEYNES**  
Friday (25th) CHRISTMAS DAY  
9 - 3 a.m.

**DAVE DAVANI THE SHEVELLS**  
Saturday (26th) BOXING DAY  
7.30 - 11.30 a.m.

**GEORGIE FAME CHRIS FARLOWE**  
Saturday ALLNIGHT SESSION  
12 - 6 a.m.

**RONNIE JONES & THE NIGHT-TIMERS JOHN MAYALL**  
Sunday, AFTERNOON SESSION  
3 - 6 p.m.

**THE CHEYNES**  
Sunday, EVENING SESSION  
7 - 11 p.m.

**RONNIE JONES & THE NIGHT-TIMERS**  
Sunday, ALLNIGHT SESSION  
12 - 5 a.m.

**RONNIE JONES & THE NIGHT-TIMERS ERROL DIXON BAND**  
Wednesday (30th) 7.30-11.30 p.m.  
Thursday (31st) 8 - 2 a.m.

**NEW YEARS EVE ZOOT MONEY CHRIS FARLOWE**

**CRAWDADDY**  
"Star," 196 London Road  
Croydon

Wednesday - 7. BONES  
Saturday - AUTHENTICS  
Richmond A.A. Grounds  
Friday - Closed and on  
Sunday it's the YARDBIRDS

**THURSDAY**  
TODAY  
BEXLEY, Black Prince Hotel.  
CHRISTMAS EVE PARTY. Alan  
Eldon Jazzband. The Moody  
Blues.

**BLUE OPERA CLUB**  
**GRAHAM BOND**  
COOK FERRY INN, EDMONTON.

**HARRINGAY R&B BLUESVILLE!**  
XMAS EVE BALL!  
ZOOT MONEY'S  
BIG ROLL BAND!!

**THE HOPBINE CLUB CLOSED UNTIL JANUARY 7. MERRY CHRISTMAS TO ALL.**

**WEMBLEY STARLITE CLUB**  
**THE "BIRDS"**

**XMAS BLAST OFF TONITE!**  
Two bands: Ron Rendall's, John  
Ede's plus Folk Group. Plus  
Guests: Free drinks, eats! Exten-  
sion! 41 Rosemary Branch,  
Knights Hill, West Norwood.

**FRIDAY**  
BLACK LION, PLAISTOW, E.33.  
REG-VI-FOLCIK and DAVE WISH  
ALL PATRONS AND MUSICIANS  
THE VERY BEST FOR THE COM-  
ING SEASON. REOPEN JANUARY  
1 - BOOZED!!

**BROMEL CLUB**  
BROMLEY COURT HOTEL  
Bromley Hill, Kent

**YEHI YEHI YEHI**  
**GEORGIE FAME & THE BLUE FLAMES**  
Monday, December 28th

**DISSATISFIED**  
Admission 2/6

**DOWNLINERS SECT**  
Thursday, December 31st  
CLOSED (This week only)

**WEDNESDAY**  
HOOTER CROYDON, 6 Digwall  
Road, HANK SHAW, ROY BUDD  
TRIO.

**TWICKENHAM** The Crown  
Richmond Road, KEITH SMITH

**FRIDAY cont.**  
ERIC SILK Southern Jazz Club.  
Closed Christmas Day. Reopens  
next Friday.

**HAPPY XMAS TO ALL THE "BIRDS"**

**HARRINGAY R&B BLUESVILLE!**  
CLOSED TO-NIGHT  
SEE THURSDAY

**NOTTING HILL JAZZ CLUB**  
Closed. Reopens January 1.

**OSTERLEY JAZZ CLUB**  
CLOSED. Next week, Ken Colyer.

**SALUTATION: REOPENS** Janu-  
ary 8.

**SATURDAY**  
ALEX WELSH, SIX BELLS,  
Kings Road, Chelsea.

**READING R&B RAVE**  
OLYMPIA BALLROOM  
**THE "BIRDS"**  
Plus: 3 Top Groups  
Licensed Bars - 7 to 12 midnight

**WOOD GREEN: LONDON CITY STOMPERS!**

**SUNDAY**  
BEXLEY, R-n-Blues night,  
Black Prince Hotel, John Lee's  
Ground Hogs.

**BILL BRUNSKILL** Fighting  
Cocks, Kingston.

**BRENTWOOD JAZZ CLUB**  
MONTY SUNSHINES J.B.  
THE WHITE HART HOTEL,  
BRENTWOOD, ESSEX. 7 BARS!

**CLUB OCTAVE CLOSED.**

**COOKS CHINGFORD** Royal  
Forest Hotel. The ORIGINAL  
DOWNTOWN SYNCOPIATORS.

**ERIC SILK** Ken Colyer Club,  
OPENING DEC. 27. JAZZ at  
THE WHITE LION, EDGWARE.  
CHARLIE GALBRAITH'S JAZZ-  
BAND, Braymar Spasm Band  
plus guests. Adm. 3s.

**WOOD GREEN: ALEX WELSH!**

**MONDAY**  
BEXLEY, Black Prince Hotel.  
Terry Lightfoot Jazzband.

**BLUE OPERA CLUB**  
**LONG J. BALDRY**  
COOK FERRY INN, EDMONTON.

**KLOOKS KLEEK**  
Railway Hotel, West Hampstead

**JOHN MAYALL'S**  
Bluesbreakers. 3/6 (Over 18s only)

**100 CLUB, OXFORD STREET**  
**THE "BIRDS"**

**TUESDAY**  
BRIAN GREEN AND HIS NEW  
ORLEANS STOMPERS. George &  
Dragon, Acton High Street.

**KLOOKS KLEEK**  
**ALEXIS KORNER'S**  
Blues Incorporated plus  
THE 2ND THOUGHTS. 4/-  
(Over 18s only)

**MORDEN. ALAN ELSDON;**  
Interval, Alan Rogers "The  
Crows."

**READING, The Bell, Oxford Rd.**  
KEN COLYER  
KEN COLYER

**UXBRIDGE - BURTON HALL**  
**THE "BIRDS"**

**WOOD GREEN: ART WOODS**

**WEDNESDAY**  
HOOTER CROYDON, 6 Digwall  
Road, HANK SHAW, ROY BUDD  
TRIO.

**TWICKENHAM** The Crown  
Richmond Road, KEITH SMITH

**FOLK FORUM**  
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**THURSDAY**  
COPPER KETTLE CLUB. No  
club.

**FARNBOROUGH. DEREK SARJEANT.**

**SOUTHGATE: CLOSED.** Re-  
opens January 7th.

**THE FOX, Islington Green, N.1**  
Closed December 24th and Decem-  
ber 31st. Re-open January 7th.  
MIKE SEEGER.

**FRIDAY**  
TINKERS. No Club this week.

**SATURDAY**  
HOOTENANNY, BALLADS &  
BLUES. No meeting this week.

**STUDENT PRINCE.** Closed.  
N.W. ALEX CAMPBELL.

**THE HOLE IN THE GROUND,**  
21 Winchester Road, Swiss Cot-  
tage. ALEX CAMPBELL, DAVID  
& NEUL. 9.30 p.m.

**TROUBADOUR** closed for BOX-  
ING DAY.

**SUNDAY**  
KINGSTON. Union Hotel, 8 p.m.  
DEREK SARJEANT, DIZ DISLEY.

**POTTERS BAR - ROBIN HOOD -**  
FOLKLANDERS FIFTH ANNIVER-  
SARY CHRISTMAS PARTY.

**STARTING GATE, NO CLUB**

**MONDAY**  
ALEX CAMPBELL ROUND-  
HOUSE, DORRIS HENDERSON,  
MIKE ROGERS, PETE DYER.

**TUESDAY**  
FOLK BLUES, 21 Winchester  
Road, Swiss Cottage Party night.  
ROYD and CLIFF, MAUREN  
KENNEDY-MARTIN, LES BRIDG-  
ER, JO-ANN, 8 p.m.-midnight.  
Bring your own bottle.

**THE CROWN, TWICKENHAM.**  
ALEX CAMPBELL with gallant  
residents. Folk, blues plus!

**WINDSOR FOLK.** Star and Gar-  
ter. Residents and Guests.

**WEDNESDAY**  
ADDLESTONE, DUKES HEAD.  
THE COUNTRY STRINGS and  
JOE O'SULLIVAN.

**BOREHAMWOOD: CLOSED,** re-  
opens January 6th.

**BROMLEY "STAR" and GAR-  
TER" PILGRIM FOLK GROUP**  
from Plymouth.

**NOTTING HILL GATE,** Mercury  
Theatre (Near Tube) Ladbroke  
Road. "NEW VOICES" MIKE  
HARVEY TRIO, SUSANNA CAMP-  
BELL, THE COMPANIONS, IAN  
RUSSELL, SIMON FRANCAU, KEN  
YOUNG and guest TERRY GOULD.

**SURBITON, Assembly Rooms, 8**  
p.m. DEREK SARJEANT, STRAW-  
BERRY HILL BOYS.

**FAN CLUBS**  
1/4d. per word  
ANIMALS. - S.a.e. The Head  
Keeper, 101 Dean Street, W.1.  
GRAHAM BOND Organisation  
OFFICIAL FAN CLUB. SEND  
S.A.E. TO JANET, 24 ALEXAN-  
DRA MANSIONS, WEST END  
LANE, LONDON, N.W.6.

**KENNY BALL** Appreciation So-  
ciety. S.a.e. to Miss Pat Saun-  
derson, 18 Carlisle Street, W.1.

**THE BIRDS** Fan Club. S.A.E.  
18 Evelyns Close, Hillingdon, Mid-  
dlesex.

**VINCE PHILPOTT AND THE**  
DRAGS FAN CLUB. Pen, paper,  
envelope, stamp, lick and 1s.  
6d. to Joy Miller, 187 Abbott's  
Drive, North Wembley, Middle-  
sex.

**WE'VE GOT our MOJO** working.  
Join MOJOS' FAN CLUB. - P.O.  
Box 51, William Road, London,  
N.W.1. For instant MOJO MAGIC.  
YARDBIRDS (most blueswait-  
ing) Fan Club - s.a.e. to 18 Car-  
lisle Street, W.1.

**HOTELS**  
1/4d. per word  
STONEHALL HOUSE HOTEL (20  
minutes West End). Room and  
breakfast from 18s. 6d. daily. Hot  
and cold; fully centrally heated  
and heaters all rooms. Lounge,  
TV and radio. A.A. and B.A.C.  
listed. - 37 Westcombe Park Road,  
Blackheath, London, S.E.3. Green-  
wich 1585.

**REHEARSAL ROOMS**  
1/4d. per word  
LARGE REHEARSAL ROOM. -  
George Pierstone Music Centre,  
Phone: North 4224

**REACTICE** rooms available. -  
OUL 9325.

# RONNIE SCOTT'S CLUB

30 GERRARD ST., W.1. Tel. GER 4751

**LONDON'S ONLY JAZZ NIGHT-CLUB!**

Wine and Dine nightly to the Best Jazz in Town!

**APPEARING NOW!**  
We proudly present the first European appearance of THE GIANT of the TENOR SAXOPHONE

**BEN WEBSTER!!**  
with RONNIE SCOTT and the STAN TRACEY TRIO

Plus one of the following Groups  
**TUBBY HAYES**  
**JOHNNY FOURIE**  
**DICK MORRISSEY**  
**JIMMY DEUCHAR**  
and the JAZZ SECTION!

Holiday Attractions!  
CHRISTMAS EVE, Thurs, 24th Dec.  
8 p.m. - 2 a.m.  
Bar (Extension)

BOXING DAY, Sat., 26th Dec.  
9 p.m. - 3 a.m. Bar open till 2 a.m.  
NEW YEAR'S EVE, Thurs., 31st Dec.  
Bar open till 3 a.m.

All holiday sessions feature BEN WEBSTER!  
Tubby Hayes, Ronnie Scott, etc.

Club Sessions are Mon.-Thurs. 7.30-2 a.m.,  
Fri. and Sat. 8 p.m.-3 a.m., Sun 7.30 p.m.-  
12.30. ADVANCE TICKETS (reserved seats)  
for all appearances can be booked at the  
Club or by post. Please telephone for  
details.

**MARQUEE**

90 WARDOUR STREET  
LONDON, W.1  
Phone: GER 8923

Thursday, December 24th (7.30-11.30)  
★ LONG JOHN'S  
XMAS PARTY  
LONG JOHN BALDRY and the HOOCHIE  
COCKIE MEN  
ROD STEWART with the SOUL AGENTS

Friday, December 25th  
★ CLOSED

Saturday, December 26th (7.30-11.0)  
★ JOE HARRIOTT QUINTET  
★ RONNIE ROSS QUARTET

Sunday, December 27th (1.00-5.45)  
★ MARQUEE RECORD CLUB  
(In Association with Ronnie Scott's Club)

★ BEN WEBSTER and  
★ TUBBY HAYES  
TRIBUTE TO GLENN MILLER  
NEW RELEASES (7.30-11.0)

★ HUMPHREY LYTTELTON  
AND HIS BAND  
★ DANNY MOSS QUARTET

Monday, December 28th (7.30-11.0)  
★ THE MARQUEE WELCOMES BACK  
★ MANFRED MANN  
MARK LEE MAN FIVE

Tuesday, December 29th (7.30-11.0)  
★ THE WHO ★ THE BOYS  
Wednesday, December 30th (8.00-11.30)

★ "Open House"  
★ JAM SESSION WITH GUEST MUSICIANS  
★ FULLY LICENSED BAR  
★ BRIAN AUGER TRINITY

Thursday, December 31st (7.30-12.30)  
★ "OLD YEAR OUT -  
NEW YEAR IN"  
★ SONNY BOY WILLIAMSON  
★ LONG JOHN BALDRY  
★ CHRIS BARBER ROD STEWART  
Members 7/6, Guests 10/- IN ADVANCE

**MIKE COTTON SOUND**

THUR. ODEON  
SAT. Hammersmith  
MON. Hammersmith  
TUE. Hammersmith  
WED. Beatles Xmas Show

Canoe-Variety Agency  
42/44 Albemarle Street, London, W.1  
Tel: MAY 1436

**PALM COURT HOTEL**  
RICHMOND

CHRISTMAS EVE - JAZZ till 12.00  
**LENNIE BEST STAN JONES**  
Sunday, December 27th

Lunchtime -  
**IAN HAMER ROY EAST**  
Evening - **HAROLD BECKETT**  
NEW YEAR'S EVE - **LENNIE BEST**

**ED FAULTLESS TRIO** wishes  
all friends and patrons  
compliments of the season

At the  
**BULL'S HEAD**  
BARNES BRIDGE PRO 524

**EVERY NIGHT**  
The Best in  
**MODERN JAZZ**

STAR GROUPS and  
VISITING GUESTS  
Monday, December 28th  
Personal Appearance  
**HUMPHREY LYTTELTON**  
& HIS SEXTET

# BEAT CITY

79 OXFORD STREET, W.1

Old Brand 1928  
The greatest beat club in the world  
where "IT'S ALL HAPPENING!!"  
LISTEN AND DANCE TO THE  
NEWEST AND THE LATEST SOUNDS  
PLAYED BY LIVE GROUPS

**BEAT and R & B**

**CHRISTMAS BEAT CITY**  
Thursday, Dec. 24th - Christmas Eve  
**HITS OF '64**

**RECORD PARTYNITE**  
Saturday, Dec. 26th - Boxing Night  
**BEAT CITY**  
**CHRISTMAS PARTY**  
Members 10/4 Guests 12/4  
Sunday, Dec. 27th -  
**SPECIAL R & B NIGHT**

Thursday to Sunday, 7.30-11.30 p.m.  
Admission: Thursday 5/-  
Sun., Members 6/- Guests 7/6  
Membership 10/4

**THE THAMES CITY JAZZ BAND AND BILL**

**WISH EVERYONE**

**A**

**JAZZ HAPPY XMAS**

**SATURDAY SCENE**  
CORN EXCHANGE, CHELMSFORD

**BOXING DAY**

**MOJOS**

**PLUS! THE R.B.Q.**

**EVERY FRIDAY AT THE SCENE**  
**TONY KNIGHT'S CHESSMEN**  
Management: Peter Godwin  
Underhill 1841 (day)  
Seven Kings 4212 (night)

**Jeff Smith**

# What better use for £1



or £1000?

than to help children smile again - instead of suffer from hunger... to help people live who would have died. To plant new crops where little grew before. This is what your £ does, through Oxfam...

- 9/- provides a thick blanket for a homeless Algerian refugee.
- £1 can provide 13 day-old chicks for poultry raising in India.
- £2 can send 2500 vitamin tablets for undernourished children in Korea.
- £4 will send seed and fertilizer to a former landless farmer for his new farm in India.
- £30 will feed and clothe a destitute leprosy sufferer in Nigeria for a year.
- £70 will train 10 Mexican Indian boys at an agricultural school for 2 months.
- £380 will buy a fishing boat for impoverished Indian fishermen.

# OXFAM

The address for donations:  
Oxfam c/o Room 50,  
Barclays Bank, Oxford.  
(Affiliated to the U.K. Freedom from Hunger Campaign.)

## Lewington

164 Shaftesbury Avenue, W.2  
Phone: COVEN Garden 0534  
Hours 9.0-6.0. All day SAT.

**AUTO SAXOPHONES**

BUESCHER SUPER 400, new, complete £195  
BURET, perfect £99  
SELMER Mk. VI, unplayed £90  
SELMER BALANCED ACTION £80  
CONN UNDERSLUNG, superb £75  
NEW KING, immaculate £50  
KARI MEYER, perfect £48

**TENOR SAXOPHONES**

BUESCHER 400, new, complete £180  
CONN CONQUEROR, superb £130  
CONN 10M, immaculate £110  
SELMER SUPER ACTION £95  
SELMER TRUCTIONAL, perfect £65  
NEW SUPER DEARMAN, as new £60

**SOPRANO SAXOPHONES**

SELMER Mk. VI, perfect £70  
CONN, fine horn £50  
LIGNATON, as new £40  
BIDAMONT, reconditioned £35

**HAPPY CHRISTMAS TO ALL**

**CLARINETS**

BURET, Bb Boehm £70  
BAM IMPERIAL 726, Bb Boehm £65  
SUN SYMPHONY 1010, Bb Boehm £60  
LESLANC, Bb Boehm £55  
SELMER CENTENTONE, Bb Boehm £40  
HANS KRELL, Bb Boehm £37  
EMPEROR, Bb Boehm £36  
BESSON, Bb Boehm £30

**TRUMPETS**

SCHNEIDER, brand new £75  
CONN 48, unused £70  
HOLTON COLLEGIATE £60  
OLDS AMBASSADOR, perfect £40  
BESSON NEW CREATION £40  
EMPEROR, as new £35  
COUESNON Flugal Horn £44  
REGENT Flugal Horn £25

Highest Part Exchange Allowance on your present Horn.

### BANDS WANTED

1/- per word

**AMATEUR GROUPS** required, all locations. — Box 3660.

**CONTINENTAL TOURS** available for groups with one or more girl singers. Top salaries. Ring Seven Kings 1157 or write to Mark Lucy Associates, 146 High Road, Chadwell Heath, Essex.

**FIRST CLASS** show groups with girl singer(s) required for Continental work. — Box 4908/9.

**MALCOLM MOORES** Agency acts as clearing house for unwanted / double dates (semi-pro bands). Bands in business long time greatly benefit by joining us. Not only do you receive good commission, but by minimising work otherwise never undertaken, you help others. — SIL 7000.

**VOCAL-INSTRUMENTAL TRIOS** required for resident engagements; piano, bass, drums. Also solo pianist/vocals. — Box 3949.

### SITUATIONS VACANT

1/- per word

**BUSY** semi-pro band, S.E. Essex, requires manager, to turn pro. — Apply Box 3948.

### MUSICAL SERVICES

1/4d. per word

**MUSIC WRITTEN** / arranged. — 8 Melford Avenue, Barking, Essex. RIP 4299.

### TRANSPORT

1/4d. per word

**BANDS, GROUPS.** Specialist suppliers, new and used Mini buses, 12-seaters, 14, 18, 21, 41-seaters, designed to suit your exact requirements, storage all equipment. Recent sales to Acker Bilk, Gaylords, Melody Aces etc. Deal with the specialists, immediate delivery anywhere. — Southern Light Coach Centre Ltd., Johns Cross Garage, Robertsbridge, 222, Sussex.

### YOUR RECORD DEALER

1/4d. per word

**DARLINGTON**  
GEO. A. WILLIAMS and Son Ltd., 8-10 Tubwell Row, Darlington (66224).

**NOTTINGHAM**  
REDIFFUSION RECORD Centre for all the latest records.—Angel Row, Nottingham.

**SHEFFIELD**  
WILSON PECK LTD. SHEFFIELD Your record dealer.—64-70 Leopold Street.

**RECORDS FOR SALE**  
1/- per word  
RECORD BAZAAR, 50,000 from 2/- — Write for lists. 1142-6 Argyle Street, Glasgow.

### SOUND EQUIPMENT

1/- per word

**"PRESTO" AMP SERVICE** (electronic guitar specialists). Speedy repairs and overhauls carried out to all makes of "gear" plus special emergency service. Group discount plans. Trade enquiries welcomed. **CLAYTON RADIO LTD.**, 201 Homerton High Street, E.9. Tel. AMH 7768.

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Ken Colyer

## It's sad about trad

IT seems sad that the Melody Maker should help kill off a branch of jazz by talking about "survivors" and "turning over the ashes of a once-thriving business," in Bob Dawbarn's article.

Surely no one who believes in music in all its forms, believes that it ever wanted to be a "business".

Jazz is an art form and if people are lucky enough to make money from their creativity. It does not mean the music should be debased and perpetually dug up for a postmortem.

But no jazz musician should give up. They won't kill it. Not with men like Ken Colyer and Mike Daniels keeping the spirit alive.—JUDY WURR, London WC2.

● Says Bob Dawbarn: The headline which referred to "ashes" was not mine, although I can see no objection to it.

My intention was certainly not to "help kill off" trad, rather the reverse. I don't think many musicians would agree with Miss Wurr that they don't want jazz to be a "business".



Mike Daniels

# I've never been so embarrassed

WHEN will this farce known as "Juke Box Jury" be given a rest?

It reached a new low when the idiotic remarks of some of the panel obviously hurt Howlin' Wolf. I have never felt so embarrassed for any artist and I know that many admirers of his work would wish him to accept our apologies for the ignorance and ill manners, he suffered.—ALAN BROWN, Newcastle.

● LP WINNER.

## Let's hear

AFTER two pleasant and highly successful records it is surely about time that the long suffering British public were given an opportunity to find out whether or not Miss Sandie Shaw can really sing.

So far her appearances have been confined to a string of television dates and on each occasion she has mimed to records.

Her disturbing lack of "live" appearances lead me to assume that her singing is as unattractive as her bare feet.—GEOFF SANDERS, Ilford, Essex.

## James Brown

AS president of the new James Brown Admiration Society I protest over your exclusion of James Brown from your "ABC of R&B".

Surely James is worth more than just the mention of his record label. It is about time that this truly great artist was given the recognition he deserves in this country. After all, he has been going as long as Elvis Presley.—ALAN CURTIS, Brixton, London.

## Stick to pop

I AM just about fed up with pop groups recording folk songs.

The Animals have recorded a couple, and now the Four Pennies do "Black Girl", while the Searchers made a record of a protest song, "What Have They Done To The Rain". Can someone tell me why pop groups don't stick to pop music and leave folk to singers capable of put-



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ting it across, like Bob Dylan and Joan Baez?—J. M. MURPHY, Upminster, Essex.

## Jazz festival

MAX JONES' articles in the MM on the Northampton Jazz Festival made interesting reading.

The festival deserved the success it achieved. Could this be the start of well-planned festivals on these lines throughout the country? — EDWARD J. LAKER, Southsea, Hants.

## Missing parts

SHEET music producers should raise their standards. Wrong chords, missing accidentals and printing errors are common.

More important is the publishers' apparent refusal to include any harmony parts in the vocal line, or in guitar group arrangements to print a bass gui-

tar line written by someone who realises that with the power of modern amplification, bottom E is felt rather than heard. LIONEL BROWNE, Cambridge (bass guitar, "Take Five").

## Still kicking

JERRY LEE LEWIS, one of the best rock-n-roll singers told the MM: "Rock-n-roll is coming back."

I think so too, and why not? As long as there are artists like Little Richard, Chuck Berry, Elvis and Carl Perkins rock-n-roll will never die.—J. NURMINEN, Helsinki, Finland.

## Squeeze

I AGREE with the Beatles that P. J. Proby sounds like Elvis in a bottle, but it makes a far better sound than four jammed in a beer can.—KEITH CAMPBELL, Worksop, Notts.

## Sceptics Inc.

HOW dare Griff West, of Sounds Incorporated, criticise the groups, "who shake marracas"?

We only had to look in on "Lucky Stars" recently to see his own antics on stage. And how can Cliff Bennett, with only one successful record, say he "regards one-

hit groups with a certain fatherly scepticism"? — J. RUSHALL, Rugby.

## How it began

CHUCK BERRY, Bo Diddley, Fats Domino and Howlin' Wolf call it rock-n-roll.

Don't the Pretty Things, Manfred, Mick, etc. realise that when rhythm was added to the blues the original form of rock-n-roll was made?

From there it grew and branched out in many different styles to become the popular music it is today.—PAUL BARRETT, Penart, South Wales.

## Pen pals

I WOULD like to start correspondence with British readers interested in light music and jazz.—MISS DUNJA DURANIC, Sumarska Skola Na, Karlovac, Yugoslavia.

## Keep it, Dusty

I HOPE Dusty Springfield doesn't leave the coloured sound alone, as one of your readers requested last week.

She has a terrific voice and puts plenty of warmth and feeling into her songs. Stay this way, Dusty!—MISS J. SHARMAN, Stratford-on-Avon.

## Versatile, too

DUSTY SPRINGFIELD comes as near as possible to the coloured sound for a white singer.

She can also vary her unique voice into so many different styles. Just listen to the contrast on her versions of "Will You Love Me Tomorrow" and "Mockingbird". Show me another white girl from West Hampstead who can sound like a Negro from New York.—BARBARA A. REID, Isleworth, Middlesex.

## Squelsh

WHY doesn't the "pompous and misguided" Miss Marfurt belt up? Stop trying to read between the lines.

In Pop Probe Dusty says she doesn't try to imitate the coloured sound—and one up to her for squashing Miss Marfurt with her truthful reply.—VALERIE IVES, Finsbury Park, London.

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## Beatified Dylan?

SO the Beatles like Bob Dylan. Great news, for it shows taste.

However, I pray they don't record any of his material. I dread to think of Dylan's commentaries beatified and prettied-up with harmonised voices.—S. R. CLEGG, Elland, Yorks.

## NEXT WEEK

# GEORGIE FAME

reviews the latest pop singles in BLIND DATE