MARGOSY

January 2, 1965

9d. weekly

GEORGIE FAME reviews the new pop singles in





Pet, P.J., Fame and Bachelors in top tussle

- THREE singers are this week competing for the coveted top spot in the hit parade—giving more strength to the theory that solo vocalists are back in force in the chart race.
- PETULA CLARK rose two places today to number two with "Downtown", the song written by her recording manager, Tony Hatch. She sang it on the Palladium TV show last weekend, and sales soared this week.
- THE BACHELORS are also up two with "No Arms Can Ever Hold You", and must now be considered a solid threat for the lead.
- P. J. PROBY is up two, too. His controversial "Somewhere" from "West Side Story" rests at four today.
- GEORGIE FAME, with his first hit, settles in at six in the Pop Fifty — a rise of eight from last week-with "Yeh Yeh" - the record that some say marks the important emergence of the small band in the big-time.

Laugh

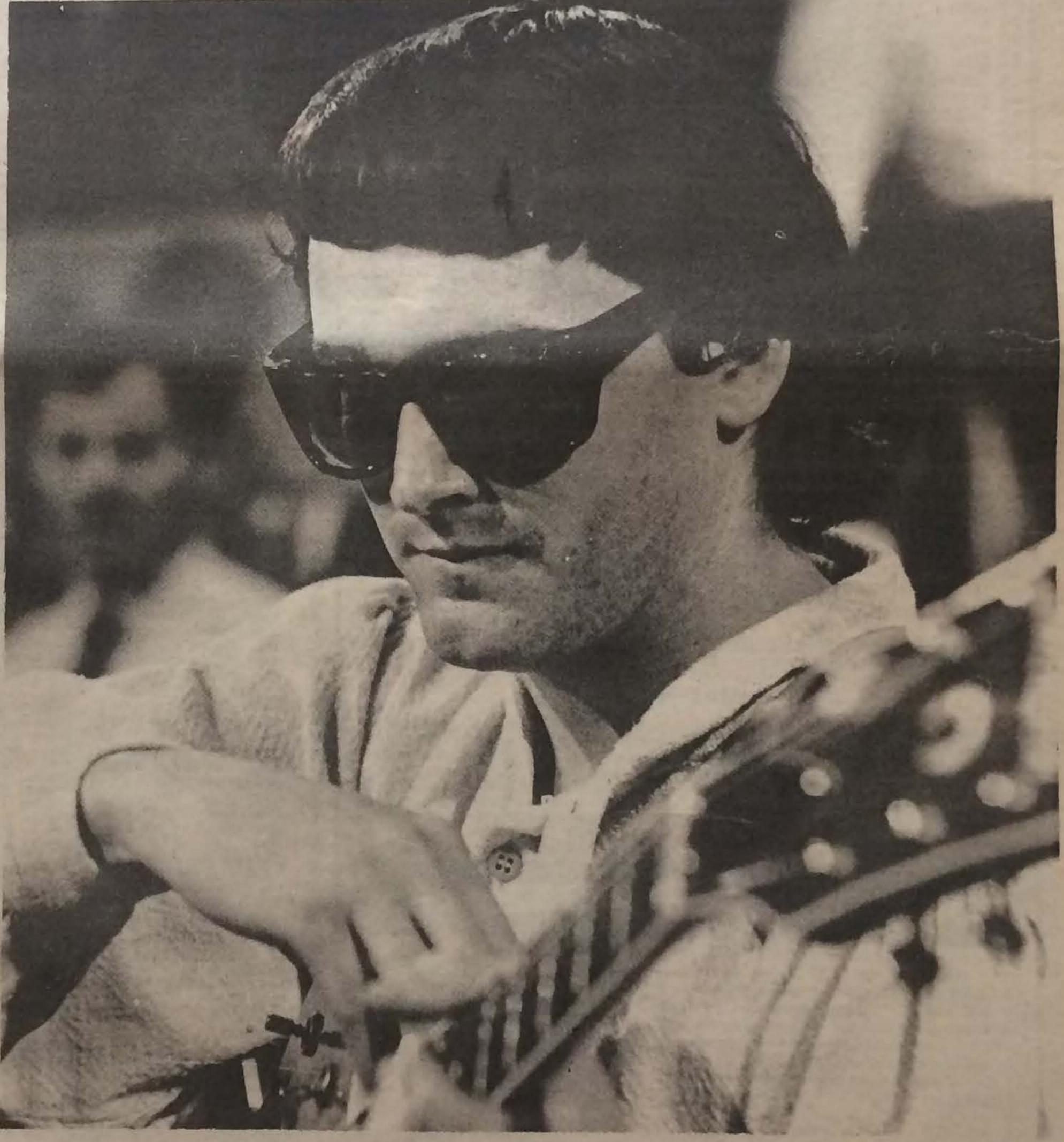
It's the fifth week on the top for the BEATLES with "I Feel Fine" - and their record-selling LP, "Beatles For Sale", continues to hold the lead in the Top Ten Albums section.

The race for the top is particularly interesting because whoever achieves it will be feted as the latest Beatlecrusher-a phrase that the

THE PROBLEM BEING PROBY TURN TO PAGE 3

Beatles laugh at. "You're bound to come off the top sometime," they point out. "How does whoever replaces us become the one who's taking over from the top?"

THE FULL, FASCINAT-ING, FIRST HIT PARADE OF 1965 IS ON PAGE TWO.



P. J. Proby jumps two places to No. 4 with his controversial "Somewhere".

SONNY

ON PAGE SIX



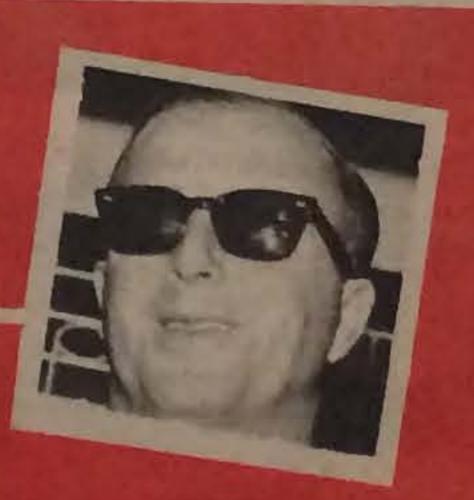
ADAM

ON PAGE FIVE



GEORGE

ON PAGE EIGHT



1 (1)	I FEEL FINE Beatles, Parlophone
2 (4)	DOWNTOWN Petula Clark, Pye
3 (5)	
	NO ARMS CAN EVER HOLD YOU Bachelors, Decca
4 (6)	SOMEWHERE P. J. Proby, Liberty
5 (3)	WALK TALL Val Doonican, Decca
6 (2)	I'M GONNA BE STRONG Gene Pitney, Stateside
7 (15)	
2 4 24	YEH YEH Georgie Fame, Columbia
8 (7)	I COULD EASILY FALL Cliff Richard and the Shadows, Columbia
9 (10)	GIRL DON'T COME Sandie Shaw, Pye
10 (8)	I UNDERSTAND Freddie and the Dreamers, Columbia
11 (11)	TERRY Twinkle, Decca
12 (9)	LITTLE RED ROOSTER Rolling Stones, Decca
13 (12)	BLUE CHRISTMAS Elvis Presley, RCA
14 (24)	WHAT HAVE THEY DONE TO THE RAIN? Searchers, Pye
15 (17)	WHAT HAVE THEY DONE TO THE RAIN? Searchers Pve
16 (13)	
	PRETTY PAPER Roy Orbison, London
17 (14)	A MESSAGE TO MARTHA Adam Faith, Parlophone
18 (16)	THERE'S A HEARTACHE FOLLOWING ME Jim Reeves, RCA
19 (19)	GENIE WITH THE LIGHT BROWN LAMP Shadows, Columbia
20 (21)	WALK AWAY Matt Monro, Parlophone
21 (18)	BABY LOVE Supremes, Stateside
22 (20)	ALL DAY AND ALL OF THE NIGHT Kinks, Pye
23 (23)	CAST YOUR FATE TO THE WINDS Sounds Orchestral, Piccadilly
24 (33)	FERRY CROSS THE MERSEY Gerry and the Pacemakers, Columbia
25 (25)	CHRISTMAS WILL BE JUST ANOTHER LONELY DAY
26 (29)	CHRISTMAS WILL BE JUST ANOTHER LONELY DAY
10 100	Brenda Lee, Brunswick
27 (22)	UM, UM, UM, UM, UM
Constant Control	TOKYO MELODY
28 (28)	TOKYO MELODY Helmut Zacharias, Polydor
29 (34)	RINGO Lorne Greene, RCA
30 (27)	LOSING YOU Dusty Springfield, Philips
31 (44)	ONE HEART BETWEEN TWO Dave Berry, Decca
32 (30)	OH, PRETTY WOMAN Roy Orbison, London
33 (31)	THE WEDDING Julie Rogers, Mercury
34 (36)	SO DEEP IS THE NIGHT Ken Dodd, Columbia
35 (46)	BABY I NEED YOUR LOVIN' Fourmost, Columbia
36 (26)	HE'S IN TOWN Rockin' Berries, Pye
37 (38)	TRIBUTE TO JIM REEVES Larry Cunningham, King
38 (47)	THREE BELLS Brian Poole and the Tremeloes, Decca
39 (37)	DON'T BRING ME DOWN Pretty Things, Fontana
40 ()	FOR MAMA Matt Monro, Parlophone
41 (42)	GOOGLE EYE Nashville Teens, Decca
42 (35)	BLACK GIRL Four Pennies, Philips
43 (39)	SHA LA LA Manfred Mann, HMV
44 (45)	GONE, GONE, GONE Everly Brothers, Warner Brothers
45 (40)	WHEN I GROW UP Beach Boys, Capitol
46 (-)	BABY, PLEASE DON'T GO Them, Decca
47 ()	THE BACHELORS' HITS (EP) Bachelors, Decca
48 (48)	BABY, PLEASE DON'T GO
	Dachelois, Decca
49 (41)	MARCH OF THE MODS
50 (43)	HOW SOON Fierry Wantim, KCA

© GO MAGAZINE LTD., 1965

1 Northern Songs Ltd; 2 Welbeck; 3 Burlington; 4 Chappell; 5 Shapiro Bernstein; 6 Screen Gems; 7 Roar; 8 Belinda 9 Glissando; 10 Maddox; 11 Favourite; 12 Jewel; 13 Pie; 14 Sparta; 15 Essex; 16 Acuff-Rose; 17 Sea Lark; 18 Burlington; 19 Belinda; 20 Shapiro Bernstein; 21 Belinda; 22 Kassner; 23 Mellin; 24 Pacer; 25 Shapiro Bernstein; 26 Ahab; 27 Essex;

28 Francis Day & Hunter; 29 NCPS; 30 Springfield; 31 Meteor; 32 Acuff-Rose 33 Peter Maurice; 34 Keith Prowse; 35 Belinda; 36 Auden; 37 Various Publishers; 38 BIEM/Southern; 39 Southern; 40 Essex; 41 Acuff-Rose; 42 Kensington; 43 Belinda; 44 Acuff-Rose; 45 Campbell-Connelly; 46 Leeds; 47 Various Publishers; 48 142; 49 Lorna; 50 Chappell.

TOP TEN USA

	As listed by "Billboard"
1	I FEEL FINE Beatles, Capitol
2	COME SEE ABOUT ME Supremes, Motown
3	MR. LONELY Bobby Vinton, Epic
4	SHE'S A WOMAN Beatles, Capitol
5	LOVE POTION NUMBER 9 Searchers, Kapp
6	GOING OUT OF MY HEAD
	Little Anthony and the Imperials, DCP
7	SHE'S NOT THERE Zombies, Parrot
8	AMEN Impressions, ABC-Paramount

9 THE JERK The Larks, Money

TOP TEN LPS

1 (1) BEATLES FOR SALE Beatles, Parlophone EAT SONGS lors, Decca

2	(3)	THE BACHELORS AND 16 GREAT SONGS Bachelors, Decca
3	(2)	A HARD DAY'S NIGHT Beatles, Parlophone
4	(4)	OF CUPICTIASC
5	(6)	THE ROLLING STONES Rolling Stones, Decca
6 7	(7) (8)	OH. PRETTY WOMAN
	151	Roy Orbison, London

on, London Jim Reeves, RCA 9 (10) LUCKY 13 SHADES 10 THE WEDDING ... Julie Rogers, Mercury

Val Doonican, Decca 10 (-) ROUSTABOUT Elvis Presley, RCA

TOP TEN JAZZ

1 IT'S MONK'S TIME (LP) Thelonious Monk, CBS 2 BOSS GUITAR (LP)

Wes Montgomery, Riverside 3 REFLECTIONS (LP) Stan Getz, Verve 4 THE CAT (LP) Jimmy Smith, Verve 5 TUBBS' TOURS (LP) Tubby Hayes, Fontana 7 THE LEGENDARY BIX BEIDERBECKE (LP)

8 MONK BIG BAND AND QUARTET (LP) HISTORICAL MASTERPIECES Vol 1 (LP) 10 OSCAR PETERSON TRIO PLUS ONE (LP) Oscar Peterson/Clark Terry, Mercury

The len best selling jazz records for the month of December, compiled from returns from the following stores: COLLETT'S, 70 New Oxford Street, London; DOBELL'S, 77 Charing Cross Road and 10 Rathbone Place, London; JAMES ASMAN'S, 38 Camomile Street and 23a New Row, London; C. P. STANTON, 271 Gallowgate and 7 and 9 Burgher Street, Parkhead Cross, Glasgow; BARRY'S RECORD RENDEZVOUS, 19
Blackfriars Street, 'Manchester; RUSHWORTH AND DRAPER, Whitechapel, Liverpool.

Beatles' comments

THE Beatles have mixed feelings about their "Beatles For Sale" album sleeve -the most flamboyant, and most talked-about LP cover to be issued in

Says George Harrison: "It's very nice, but we weren't pleased with the colouring and shading. We told George Martin this, and he fixed up to have it reprinted after about 200,000 had been run off. We hope they'll be even better then." Ronnie Scott would be an ideal TV discussion panellist . . . Pet Clark looked nervous on Palladium TV . . . Sounds Orchestral's "Cast Your Fate" hit a gas.

"Leader of the Laundromat" by the Detergents is actually in the American charts . . . MM Paris man Mike Hennessey blows great piano.

Isn't it great to hear many of the early Beatles' knockers singing, playing and recording their numbers? . . . If the Miami Show Band on Palladium TV is typical, let's pray a show band craze doesn't hit Britain.

Travellers sing quite well, but folk groups just don't televise . . .



RINGO

When you see and listen to some of the solo singers on BBC you wish the beat boom would last forever.

TULIE ROGERS is an excellent singer . . . Eric Easton, in his new

office opposite the Palladium, wonders if Leslie Grade will pay him for counting the crowds going in to see Cliff.

Russ Conway on stage looks like a younger Liberace . . . The Barron Knights are tremendous . . . Gerry's "Ferry Cross The Mersey" reminiscent in parts of "Venus In Blue Jeans".

Easton's office warming - cum-Christmas-Party was one of the season's best . . . Jimmy Savile is new president of Applejacks fan club.

From Bob Dawbarn's 1965 Bumper Fun Book -should a couple intending to marry be frank and earnest? No they should be boy and Caroline DJs ALWAYS discussing the weather? . . . Christine Shrimpton-yes!

TICK JAGGER: "Since girls seem to be coming back, perhaps I should complete my sex Who's under the drier? See last

change" . . . Andrew Oldham: "In the next year, I'll emerge as one

record producers in the world." Woody Allen funny on Eamonn Andrews' TV show, but Spike Milligan carved them all up . . . Incredible TV exposure at Christmas for Gerry and the Pacemakers.

of the most influential

Why doesn't Joe Brown make a new single? . . . The Morgan-James Duo harmonise excellently . . . MM staff gift to Ian Dove for New Year-a welcome mat for his Kilburn home . . . Is Max Jones a sight for sore ears?

As a DJ, Sam Costa sounds contrived . . . Wouldn't "I'll Follow The Sun", from "Beatles For Sale" LP, have suited Peter and Gordon? . . . A lot of DJs seem to fancy the Song Peddlers' "Let The Sun Shine In". Why?

MATT MONRO'S single songs always appear to be sad . . . After his work on Charlie Parker comes out, Stone Charlie



Watts plans another . . The Seekers could easily make it.

MM's Ray Coleman obsessed by the questionto tip or not to tip! . . . Christmas cards that arrive AFTER Christmas must be sent by alltime losers! . . . Alma Cogan sent the most original Christmas card of 1964.

DINGO is potty on guns Elkie Brooks stops the Beatles Christmas show . . . Answer to Puzzle Pic at top of column seven: not Mick Jagger, but Manfred Tom McGuiness-a snap of him under the hairdrier in Hollywood before a "Shindig" TV show.

the rockin' berries

what in the world's come over you

7N 35217



POP 50 COMPOSERS

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

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ILL 1965 be the year when P. J. Proby soars to the top of the pop pile? Or will it bring yet more of the problems which seemed to beset his career in 1964?

In a preview of the New Year's pop prospects last Sunday, the Observer summed it up with: "Joker in the pack:
P. J. Proby—bound for disaster or worship."

Throughout 1964 there were reports of Proby's friction with agents, promoters and press. One got the impression that he was committing professional suicide in his constant battles with those who claimed they had his best interests at heart.

Proby himself declared recently: "I'm just not getting any work at all because I've been branded with a terrible name and promoters and other people in the business just won't risk booking me.

"But let me state right now that, as far as I am concerned, I am going to fight this stigma tooth and nail.

"I know I am the innocent party in these past events. Let me state quite clearly that I believe I am completely in the right."

Apparently, he puts much of the blame on the British press.

I can only report that Proby didn't show up for an appointment with me—at his own home—last week. Which seems a curious way of proving the anti-Proby faction wrong.

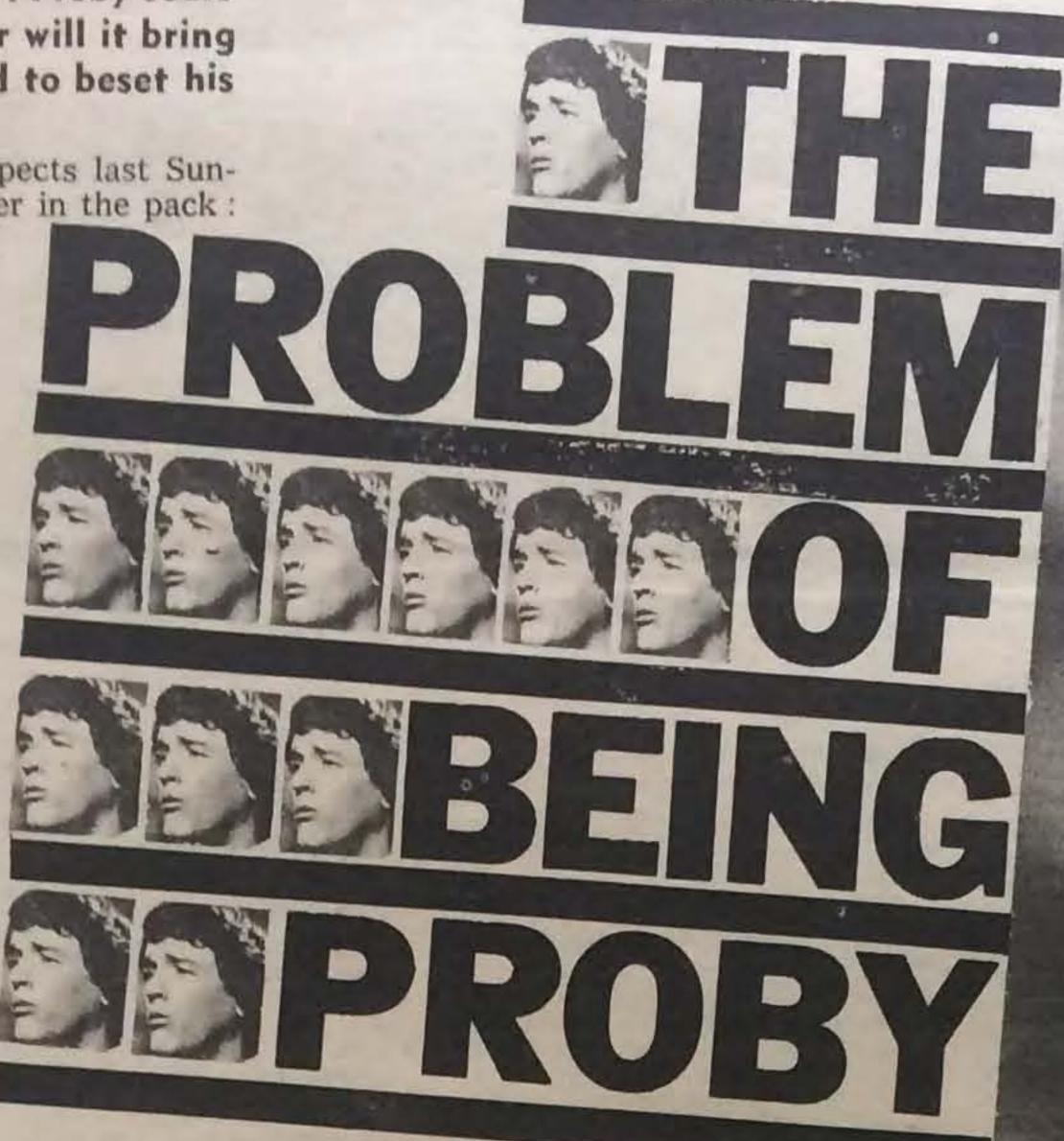
One major promoter, Arthur Howes, has shown faith in the 26-year-old Texan. Howes has signed him for a nation-wide package tour, which includes Cilla Black, opening at Croydon on January 29.

If all goes well this, his first tour, could be the quickest way of getting the Proby career set straight ahead once more.

On the show he will be backed by an augmented Sounds Incorporated.

He told MM: "I haven't yet got round to forming a new backing group and can't see this happening before the tour starts.

"Sounds Incorporated are a great outfit and they have agreed to help me out. I shall add three trumpets to their normal line-up and get me the sound I want."



Proby, whose real name is James Marcus Smith, was a discovery of that ace talent-spotter Jack Good, who featured him in his TV show, "Around The Beatles", which was shown on both sides of the Atlantic.

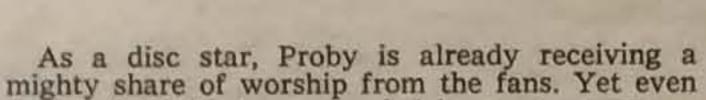
But he made his radio debut as long ago as 1950 when, at the age of 12, he appeared on "Houston Hoe-Down" from his native Texas. And five years later he made his first appearance on American TV.

But before his British successes, he had been mainly occupied with writing songs and making demonstration discs for such artists as Elvis Presley.

Now he stands at the crossroads. To stay professionally alive in the pop business, record success is not, in itself, enough. It must be backed up with good business on personal appearances. Proby, himself, seems to have no doubts.

"I think in the end I'll come out on top," he says, "because I've got talent and that's what counts."

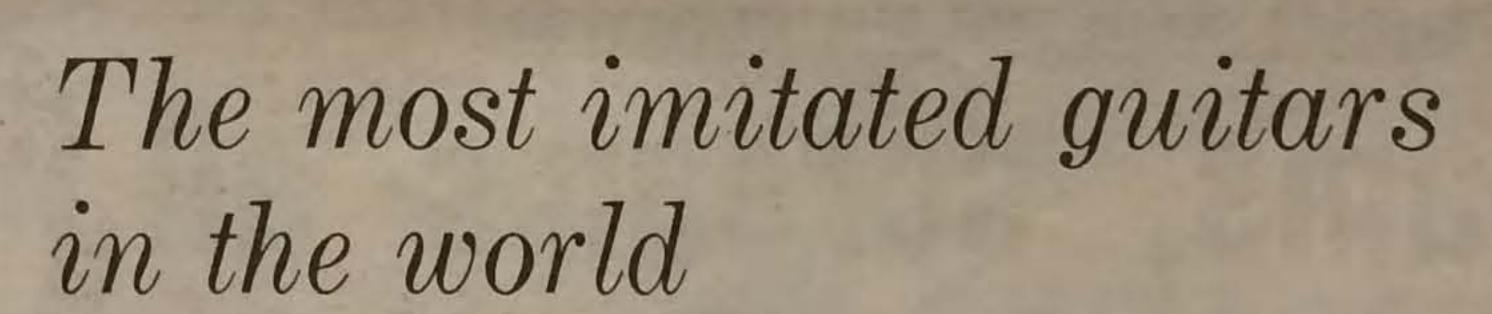
Bob Dawbarn



with his latest single, "Somewhere", apparently heading for the very top of the chart, there have been mutterings from those who object to what they consider "tampering" with one of the best ballads from "West Side Story".

Paul McCartney, reviewing it in the MM said it sounded like Pluto talking to Mickey Mouse. John Lennon's comment was "like Elvis Presley in a bottle."

McCartney did, however, tip it as a hit—and thousands of British record buyers apparently agreed.





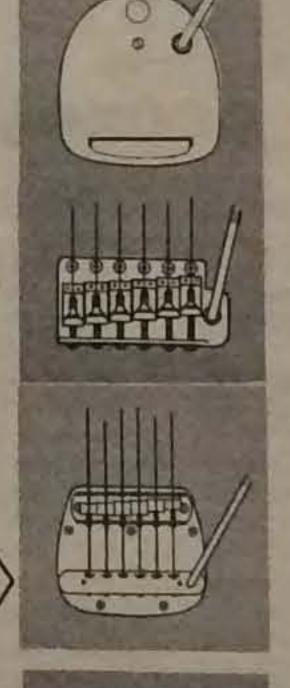
These Are The Features That Have Made Fender Famous

This modern head design has been the identifying mark of Fender Guitars since their inception. Distinctive and attractive on the bandstand, yet functional with its ease of tuning and straight string pull.

Fender "Micro-adjustable" bridges are completely adjustable on all Guitars and Basses. All models are fully adjustable for string length and height. In addition, on some models, the entire bridge as well as each individual string may be adjusted for height by the master bridge adjustment screws on either side of the bridge. Patent Number 2,972,923 and Patents Pending.

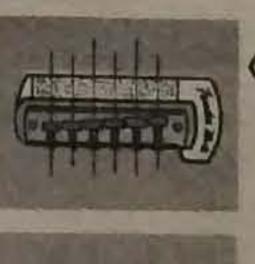
All Fender Tremolo units have been awarded patents for design and engineering including the Tremolo Arm which is moveable in or out of playing position. The Tremolo units in the Jaguar, Jazzmaster and Bass VI work in conjunction with the "Floating Bridge" and feature a "Trem-lok" which stops the tremolo block permitting strings to be changed simultaneously or individually and also prevents detuning of the strings should one break during a performance. Patent Numbers 2,972,923 - 2,741,146.

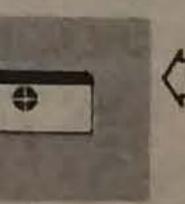
The contoured body design with the "Off-Set" waist is another Fender First. This unique design is unequalled in comfort



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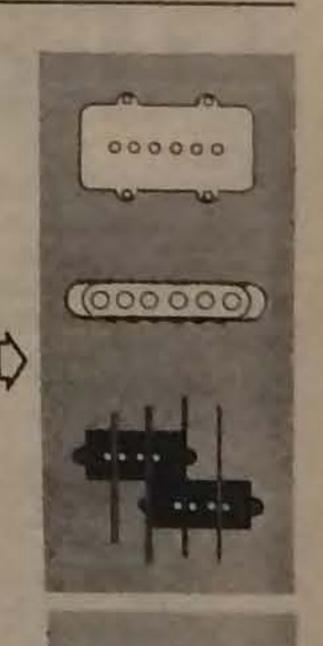


and is accomplished by curving and relieving the guitar body so that it snugs into the body of the player. Also, the front of the guitar is dressed away, providing a firm comfortable arm rest. Patent Numbers 2,960,900 · Des. 187,001; 186,826; 169,062; 164,227.

Patented pickups are designed and built by the Fender Company for each instrument. Pickups are wound for maximum wide-range tone benefits and reflect many hours of testing by the Fender Engineers. Fender tonal qualities remain unmatched by any other guitar in their field. Patent Numbers 2,968,204 - 2,976,755 and Patents Pending.

Another Fender First is a special string mute conveniently mounted on the bridge of the Jaguar and Bass VI. The "Fender Mute" is easily switched from open to muted position, thus providing rapid playing style changes. With the "Mute" it is no longer necessary to remove the bridge cover to dampen the strings for the special effects used by many guitatists. Patent Pending.

Necks of all Fender Guitars and Basses are "Truss-rod" reinforced and may be adjusted should it become necessary to do so. These slender necks are of natural blond hard maple with rosewood finger-boards. Another feature making Fender preferred by musicians throughout the world.



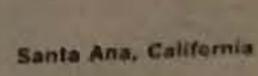
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NEW YEAR'S EVE

THERE'S the annual "New Year Ball" at London's Royal Albert Hall, sponsored by The People newspaper in association with the Variety Club of Great Britain. Bob Miller and the Millermen and Sid Phillips play for dancing.

Sonny Boy Williamson, Long John Baldry, Chris Barber and Rod Stewart star in a gala session at London's Marquee.

Ben Webster, Tubby Hayes and Ronnie Scott are among the jazz stars playing the New Year until 3 am at London's Ronnie Scott Club.

The Alex Welsh Band and the London City Stompers jazz in the New Year at London's 100 Club.

Ken Colyer's Jazzmen and the Gothic Jazzband are at London's Studio 51.

Swinging Blue Jeans guest in "The Beat Show" (Light, 12.31 am).

Peter Murray introduces "Top Of The Pops" (BBC-TV, 7.30 pm).

Brian Matthew introduces "World Top Pops" (Luxembourg, 9.30 pm).

American Andy Williams stars in

his own show (ITV, 9.40 pm).

"New Year Revels" (Light, 10 pm to 2 am) includes contributions from Georgie Fame, Mark Wynter, the Migil Five, the Viscounts and the

Seekers.

You can see the New Year in with "Ready, Steady, Go!" (ITV, 11.5 pm) whose guests include the Animals, Dave Clark Five, Freddie and the Dreamers, the Kinks, Kenny Lynch, Manfred Mann, Susan Maughan, Bandie Shaw and Dusty Springfield.

"Beat In The New" (BBC-2, 11.35 pm) is a special edition of "Beat Room" with P. J. Proby, the Rockin' Berries, Julie Rogers, Billy J. Kramer, Kinks, Merseybeats, Graham Bond Organisation, Christine Holmes, Ray Binger and the resident Peter and the Headlines.



NEW YEAR'S DAY

"JAZZ At Night", a new weekly series starts in the BBC Home Service and will present classic jazz discs. Tonight's show includes discs by Louis and Lil Armstrong, Sidney Bechet, Benny Goodman, Charles Mingus and the MJQ.

Brian Poole and the Tremeloes guest in "Crackerjack" (BBC-TV, 5.5 pm).

Lulu, Kenny Lynch and the Karl Denver Trio are this week's guests in "The Joe Loss Pop Show" (Light, 12.31 pm).

Highlights from last night's show will be re-shown in "Ready, Steady, Go!" (ITV, 6.8 pm).

Val Doonican guests in "The Kathy Kirby Show" (BBC-TV, 8.25 pm).

It's the Rolling Stones werens Cons

It's the Rolling Stones versus Gene Pitney in Radio Luxembourg's "Battle Of The Giants" (7.45 pm).

SATURDAY

WAYNE Fontana and the Mindbenders, Brian Poole and the Tremeloes, Susan Maughan, the Barron Knights, Marty Wilde, the John Barry Seven and the Brian Fahey Band are all visiting "Saturday Club" (Light, 10 am). Helping to make sure "Saturday Swings (Light, 2 pm) will be Matt Monro, the Hollies, Georgie Fame, Johnny Duncan, Russ Sainty and Danny Moss.

Dusty Springfield guest in the first of a new ABC-TV series, "Pop Spot".

Long John Baldry and Janie Marden

help to make a "Tribute to Cole Porter" on BBC-2.

Jimmy Savile introduces "Guys

Jimmy Savile introduces "Guys, Gals and Groups" (Luxembourg, midnight).

Today's "Lucky Stars" (ITV, 5.50 pm) include Adam Faith, Sandie Shaw, Tommy Quickly, Peter and Gordon and Gerry and the Pacemakers.

On the "Juke Box Jury" panel (BBC-Twinkle, Charlie Drake, and Fenella Fielding.

"Jazz 625" (BBC-2, 10.30 pm) presents the second "Woody Herman Show".

SUNDAY

A STARS ORGANISATION FOR SPASTICS edition of "Sunday Night At The London Palladium" (ITV, 8.25 pm) includes Harry Secombe, Norman Vaughan, Joan Regan, Vera Lynn, Bert Weedon, Dennis Lotis, Tony Osborne and deejays David Jacobs and Peter Murray. "Easy Beat" (Light, 10.31 am) pre-

sents Billy J. Kramer, Julie Grant, the Overlanders, Wout Steenhuis and the Johnny Howard Band.

Live New Departures present Poetry and Jazz at London's ICA, Dover Street. The jazz comes from Les Condon (tpt), Bobby Wellins (tnr), Stan Tracey (pno), Jeff Clyne (bass) and Laurie Morgan (drs).

Ben Webster plays his farewell session at London's Marquee Club.

"Pick Of The Pops", with Alan Freeman, returns to its old time (Light, 4 pm).

MONDAY

KATHY KIRBY opens a week in cabaret at the Dolce Vita Club, Newcastle.

Bill Le Sage fills the "Hear Me Talking" spot in "It's Jazz" (Light, 11 pm). The live jazz comes from the Johnny Burch Octet.

P. J. Proby and Roy Orbison fight it out in "Battle Of The Giants" (Luxembourg, 7.45 pm).

Writer Charles Fox introduces the first of three programmes on "The Three Faces Of Jazz" (Third Programme). Number one is entitled "The Citizen".

BBC-1 viewers get a chance to see



the Mel Torme show, with the Bill Le Sage group, first shown on BBC-2.

TUESDAY

Sonny Boy Williamson, American blues king of the harmonica, guests at London's Klooks Kleek, West Hampstead.

It's the "Jimmy Young Show" (Radio Luxembourg, 10 pm) for the latest disc releases.

WEDNESDAY

THE Swingnig Blue Jeans guest in Southern-TV's "Three Go Round".

"Parade Of The Pops" (Light, 12.31 pm) has Billy Fury as the week's guest star, with Bob Miller and the Millermen, Dougie Arthur, Tony Craine and the Milltones and Vince Hill. Denny Piercy introduces the show.

AROUND THE SHOWS WITH THE MM REVIEWERS

Screams, screams all the way for Beatles

A NYONE who intends to hear the Beatles in "Another Beatles Christmas Show" at the Hammersmith Odeon can forget it. For the last thing you can do is actually hear the Beatles.

The screamers were there in force on the opening night, and at the slightest glimpse of a Beatle leg or an arm during the several sketches which they take part in before closing the show, produced screams which almost took the roof off.

But what was audible in their closing spot underlined that they are so far ahead of anything else in the pop field. Like old soldiers, the Beatles will never die. They'll just retire unbeaten.

Lennon's "I'm a Loser", staunchly in the Bob Dylan manner, was the musical highlight of a programme which took in most of their hits and "Baby's In Black", "Everybody's Tryin' To Be My Baby" and Ringo's feature "Honey Don't" from the new LP.

The supporting cast is heavily weighted with talent—it contains Freddie and the Dreamers, Elkie Brooks, the Mike Cotton Sound, Sounds Incorporated, Mike Haslam, and the Yardbirds.

Elkie Brooks, accompanied superbly by Mike Cotton,

Cliff scores at Palladium

is a show-stopper, and in any other company than the Beatles would undoubtedly have been the star of the show.—B.H.

LONNIE DONEGAN

THE whole of "Aladdin" (Gaumont, Hanley), revolves around Lonnie Donegan who, as Wishee Washee, rises to the occasion in superb fashion—including, on opening night, a three-minute ad lib performance during a backstage hitch.

The Mums and Dads as well as the children gave Lonnie an ovation for his performance, culminating in his fast moving solo spot in which he features many of his past hits.

—A.J.

GERRY

THE hardest-worked person in "Gerry's Christ-mas Cracker" which opened at the Liverpool Odeon on Boxing Day is the star himself.

He introduces the artists, appears in a Robin Hood sketch, and does his own 25-minute spot at the end. The star line-up for this festive beat offering had something for every pop-

fan - ballads with style

from velvet-volced Danny Williams, a too-short helping of bluesy music from Cliff Bennett and the Rebel Rousers, the swinging Hollies, the comedy impressions of the Fourmost, Tommy Quickly, backed by the Remo Four, showing he's one of the best stage artists despite indifferent disc success, and The Rustiks.—A.W.

MARK WYNTER

JUST now there is one man who is really tops in Southampton — Mark Wynter. For his fourth pantomime season Mark is starring in "Mother Goose" and really making an impression.

The youngsters are not screaming but they are applauding until their hands are sore. His polished, smooth as silk stage manner has them spell bound for his fifteen minute solo spot.

He talks to the kids, laughs with them, smiles and charms, then has them all stamping their feet as he launches into his numbers.—R.M.

CLIFF RICHARD

CLIFF RICHARD romped through the opening

night of Aladdin, this year's spectacular London Palladium pantomime, with charm, good songs and humour.

Despite the mantle of showbiz which has descended on the erstwhile rocker, Cliff and the Shadows can still whip up beat excitement with numbers like "I Could Easily Fall" and "Havin' Fun". The Shadows sing and dance competently

As Cliff thanked the firstnight audience before the final curtain, girlish screams suddenly pierced the air.

Cliff yelled back, as pleased as a newcomer. That is how he stays at the top after six years. Enthusiasm.—C.W.

MOODY BLUES

LONDON'S Marquee Club shook with the excitement of New York's Apollo Theatre when the Moody Blues struck at a Monday night session.

They have an enormous flair for showmanship and work tenaciously on their audience, whipping up enthusiasm.

The Moodies feature a lot of tricky stop timing and cliff-hanger breaks and I found it surprising that they do not use written arrangements.



The Beatles — still way out in front.

After an incredible version of "Bo Diddley", I never want to hear it played by another group. Graeme Edge contributed some electrifying drumming and later some "hip" dancing while lead singer and guitarist Denny Laine scatted and handclapped unaccompanied for minutes. — C.W.

BACHELORS

THE Bachelors are favourites with the audience in "Jack And The Beanstalk" at the Alexandra Theatre, Birmingham.

They are on stage at intervals throughout the show—but it all seems a bit too easy for Dec, John and Con.—D.D.

HELEN SHAPIRO

HELEN SHAPIRO turns
panto star for her first
principal boy role in
"Aladdin", which opened
at the New Theatre, Hull,
on Boxing Day.
Helen revealed a bouncy.

engaging stage person-

That Shapiro sizzle was evident in over a dozen songs that had parents as well as youngsters in the packed audience joining in the hand-clapping.

Biggest successes — "Moon River", "Shop Around"—and a fine ver-

sion of Brahms's Lullaby.

She had lively backing from the Trebletones who also scored with their own hard-driving numbers including the "Ritual Fire Dance".—V.R.

FRANK IFIELD

FRANK IFIELD gave a predictable performance when he opened a week's variety at Birmingham Hippodrome on Monday. He featured nearly always

songs he has recorded, although one or two were less familiar LP tracks.

The star did not appear to be distracted by the under - rehearsed Johnny Hawkins Orchestra, and got a warm ovation from

a sparse audience.-D.D.

MARTY WILDE

To take pop stars out of their own little, confined world and put them into pantomime and organised comedy must always be difficult.

Although Marty Wilde has played in many Christmas offerings he will never be at home as a Prince with a magic sword and his single, ten minute session with his guitar must have seemed like heaven to him in "Once Upon A Fairy Tale" (Gaumont, Doncaster).

Heinz and his Wild Ones are always lively and when they found their own little niche in their solo spot they were good. But during the rest of the show they gave little indication of being at all at

So it was left to little Lulu to provide the bounce and enjoyment and as ever she didn't let anyone down.

F.H.



PET CLARK -TV series.

off new

DETULA CLARK will be the first of seven top stars to be featured in a new Southern - TV series, "Ladybirds", which starts today (Thursday).

The show is to be networked to Tyne-Tees TV and Anglia.

Following Pet will be Dusty Springfield, Francoise Hardy, Dionne Warwick, Alma Cogan, Cilla Black and Nana Mouskouri.

In addition to singing their hit songs, the girls will talk about their private lives and ambitions.

Bachelors buy Invicta

DOP stars have joined the battle of the airwaves. It was announced this week that the Bachelors are to buy Radio Invicta, the pirate radio station operating from the Thames Estuary.

The station beams pop on London and its former owner, Tom Pepper, was drowned in December.

The offer for Invicta has been made by all three Bachelors and their manager, Philip Solomon, through their own company, Bachelors Ltd. Bachelor Dec Cluskey told

the MM: "We are not disclosing any purchase price - in any case we haven't agreed on a price, but we are definitely acquiring the station.

"The main object is to make money of course but we will naturally be promoting our own musical interests - not only our own records, but discs in which we have an in-

"We will run the station on much the same lines as now, but on a bigger scale."

"Occasionally we will appear ourselves because we want to be associated with Invicta. We think that eventually every town will have its own radio station and we want to be the first in London."

Cilla, Sounds down under

CILLA BLACK and Sounds Incorporated are to tour Australia and New Zealand together in March. Sounds recently had a Number One hit in Australia with "The Spartans".

On the way home, Cilla will call at Hawaii for a few days holiday and at New York for an appearance on the Ed Sulli-

van TV show, on April 4. Cilla, who returns next week from her Canary Islands holiday, has a new record due for release on January 8, entitled "You've Lost That

Lovin' Feeling". She will sing it on a series of TV and radio dates including "Ready, Steady, Go!" (January 8), "The Eamonn Andrews Show" (10), the Light's "Pop Inn" (12), Granada-TV's "Scene At 6.30" (13), "Top Of The Pops" (14), "Five O'clock Club" (15), "Thank Your Lucky Stars" (23), TWW's "Discs A Go Go" (25), the Light's 'Top Gear" and BBC-TV "Billy Cotton Band Show"

Cilla's tour with P. J. Proby opens on January 29, and lasts

until February 21. Two of the tour dates have been altered-on February 11 it will visit Newcastle City Hall instead of Glasgow and on February 18, it will play Chester ARC instead of Leeds.

CLASSIC RECORDS, NEW MAGAZINE

BBG PLANS JAZZ THE BBC has big new radio jazz plans for 1965. In addition to the weekly "It's Jazz" and the recently started Saturday Record Request" "Jazz series, with Humphrey Lyttelton on the Music Pro-

"Five O'Clock Club" (5), Southern-TV's "Three Go series starts tomorrow (Fri-Round" (6), "Saturday Club" (9), "Saturday Swings" and "Thank Your Lucky Stars" Entitled "Jazz At Night", it will have half-an-hour a

gramme, an entirely new

week devoted to "the master

works of master musicians,"

utilising historic jazz recordings and jazz classics.

In mid-March, the Music Programme launches a new

weekly jazz magazine show

which will go out on Wed-

nesday, between 5.30 pm and

6.30 pm. The show will in-

clude the latest jazz disc re-

Jazz" concentrates its Monday

night 90 minutes on live per-

formances by the best British

jazz groups-and occasionally

musicians from other coun-

'625' plans

BBC2's "Jazz 625" programmes goes

into the New Year with an

exciting list of jazz shows al-

ready complete or lined-up for

January are the second

Woody Herman show (2),

Buck Clayton with Humphrey

Lyttelton's band (9), Ben Webster with the Ronnie

Scott Quartet (16), the sec-

ond Ocar Peterson Trio show

(23) and Alton Purnell with

Keith Smith's Climax Jazz

Revisited session by a group

under the direction of Ronnie

Ross (February 7), and ap-

pearances by Wild Bill Davi-

son, Tubby Hayes' big band and, in March, Thelonious

Producer Terry Henebery

told the MM this week: "

am trying to negotiate a visit

by Clark Terry and Bob

Brookmeyer, who would come

over specifically to record

with Johnny Dankworth's

"I would like to record

Peterson again, and I'd love

to do a show with Ella: Other

things I have in mind are

Joe Harriott, the Harry South

Big Band and others who

haven't appeared on "625"

Swinging Swedes

THIRTY members of the

Swinging Blue Jeans fan

club plan to come to Britain

in June. They will hire a

coach and travel with the

Jeans on one-nighters for two

January TV and radio dates

for the Blue Jeans include:

weeks.

Swedish branch of the

band for "Jazz 625".

Plans include a Dixieland

Programmes to be seen in

recording.

Band (30).

Also from mid-March, "It's

Bass-guitarist Les Braid will now go into hospital for an operation on his jaw about January 10.

BASE

have released the EMI have released the first single by Judi Johnson, the 18-year-old drama student who won the recent Rediffusion-TV "Ready, Steady, Win!" contest. Released on eth HMV

label, the "A" side is "My Baby's Face." Judi, who comes from Macclesfield, has been studying drama in London for the past two years. She will star

in her own Rediffusion spec-

Powell-n-Pye

tacular in the spring.

CINGER Keith Powell has signed a five year exclusive contract with Pye records, in a deal negotiated by John Schroeder, who will be Powell's A&R man.

His backing group, The Valets, will continue to appear with Keith on all his stage appearances. His first record was made before Christmas for release in mid-January. In February he will visit France and Germany for five days of radio and television dates, to tie-in with the release of his record there.

Son of Duke

MERCER ELLINGTON composer, arranger, trumpet player and son of Duke Ellington - is coming

to Britain in February when the Ellington orchestra makes its 1965 tour of this country.

It will be the first time that Mercer - a bandleader in his own right and com-poser of "Blue Serge," "Moon Mist" and several more numbers associated with the Ellington band - has been to Europe.

The younger Ellington has been recording man, salesman, road manager and, for the past five years, a professional disc jockey. Also visiting this country with the Duke will be British writer Stanley Dance, who lives in America.

MINSTRELS ON PALLADIUM TV

THE New Christy Minstrels arrive in Britain on January 7 for a week's promotional visit.

They are the first American act to be represented here by Brian Epstein.

Highlight of their visit will be an appearance on Palladium TV on January

Radio

During their stay they record two half-hour shows for BBC radio and four halfhour shows for Southern

The visit is part of a twomonth European tour which takes in Holland, Denmark, Sweden, Norway, Italy, France, Belgium and Ger-

DETER JAY and his father, Norfolk impressario Jack I Jay, are to open a club at Great Yarmouth "on the

basement of Jack Jay's Empire Theatre and will use the club as a shop window for local talent as well as

Peter Jay and the Jaywalkers spend two weeks doing cabaret in Lisbon, Portugal, next summer - although the exact dates have yet to be finalised. The group guests in BBC-2 "Beat Room" on Monday

POLISH MJQ

POLAND'S Zbigniew Namyslowski Quartet is to make a second British tour in February.

The tour opens on February 13

Other dates set so far are a BBC "It's Jazz" airing on February 18 and visits to Chester (March 1), Brighton (8 and 22), Edmonton (9), Southampton (21), and Chichester (23).

Now Penny loses his tonsils I IONEL MORTON, lead singer with the Four Pennies is to have his tonsils removed. He enters St.

Joseph's Hospital, Whalley Range, Manchester, on January 6-and the group will be out of action for at least four weeks.

"I saw a specialist last week-and he insists that I have the operation immediately," Lionel told the MM. "My only worry is that it might alter the pitch of my voice."

The Pennies' last date before Lionel goes into hospital will be a BBC recording of "The Beat Show" at the Play-

ary 8, will be "Guess Who", house studios, Manchester, on January 5 for transmission on

Bern to solo DERN ELLIOTT, former

D leader of the Fenmen and the Klan, has signed a five-year solo recording contract with Decca.

The contract calls for four singles and one LP each year. The first release, on Janu-

backed by a Burt Bacharach song, "Make It Easy On Yourself". On the session, Bern was backed by a 40-piece orchestra and a 16-voice choir.

Millie, the 1964 version of "Witch-

hazel" in the pop star pantomine,

"Once Upon A Fairy Tale". Stars

with Millie include Jess Conrad and

Jimmy Wheeler. The show opened

at Granada Theatre, Bedford, on

December 26, and will tour other

Granada theatres. A duplicate panto-

mime of the same name stars Lulu,

Heinz and Marty Wilde, and opened

at the Granada, Kennington.

He is due to start work on an LP on January 18 and has signed for a "Ready, Steady, Go!" appearance on January 15.

Of his three previous singles, "Money" reached the top 10 and "New Orleans" got into the top 20.

open club

lines of a more plush Liverpool Cavern."

They are spending over £15,000 on redecorating the presenting top groups and pop stars.

The club is provisionally set to open in May.

(4) and "Ready, Steady, Go!" (22).

TOHNNY HOWARD BAND have been signed for a further 13 weeks on BBC Light's "Easy Beat" . . .

Roy Parker, editor of the Record Retailer and one of the best-known personalities in British show business, died this week . . . The Moody Blues arrived late for Bexley Jazz Club's Christmas Party because their road manager quit

Jazz pianist Michael Garrick has his first LP released on Airborne label this week. Title is "Moonscope" . . . After 18 months on "Five O'Clock Club", Roger Webb Trio signed for new ITV series, "That Show", start-

after a dispute.

ing tomorrow (Friday). New vocal group, the Marionettes make their Decca debut with "Whirlpool Of Love" on January 15. Booked for "Pop Inn" (12), "Ready, Steady, Go!" and "Saturday Club"

(30). Rockin' Berries open their first Irish tour at the Adelphi, Dublin, on April 18 . . .

DERYL BRYDEN, appearing with the Temperance

Seven in the Theatre 140 in Brussels until tomorrow (Friday), is staying on in Belgium for a week in cabaret. She returns to London later this month and in February leaves for Germany for concert and club dates.

Russ Conway, Yana, and The Seekers are the musical stars so far booked for 1965 Bournemouth summer shows.

Russ stars in "The Happy Holiday Show" at the Winter Gardens from June 5. Yana stars with Arthur Haynes, the Seekers and Des Lane at the Pavilion opening on June 17.

DETER MURRAY debuts as a circus commentator when he introduces Billy

Smart's Children's Circus from Leyton, Essex, on BBC-TV on Sunday (3). Fontana recording group The Cresters have signed

for a six day tour of Germany late in January. Dave Berry has been offered the part of Bongo Herbert in a proposed West End revival of "Expresso

Bongo" Kenny Bernard and the Wranglers will donate all the royalties from their next record release to Oxfam.

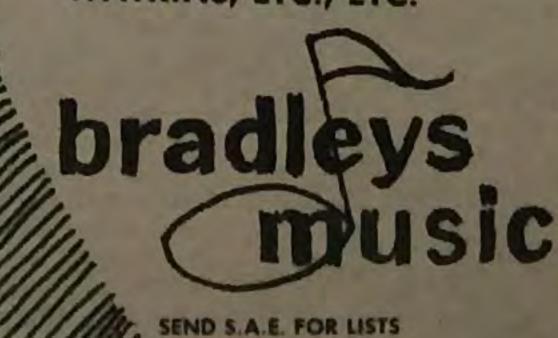
A DAM FAITH will definitely come home from his South African tour if he has to play before segregated audiences, his manager, Evelyn Taylor, told the MM on Tuesday.

"Adam has had rave notices in the South African press," she said, "and he was greeted by a crowd of about 8,000 people when he arrived. He has told me the shows have been packed out, but he hasn't said anything so far about the segregation question."

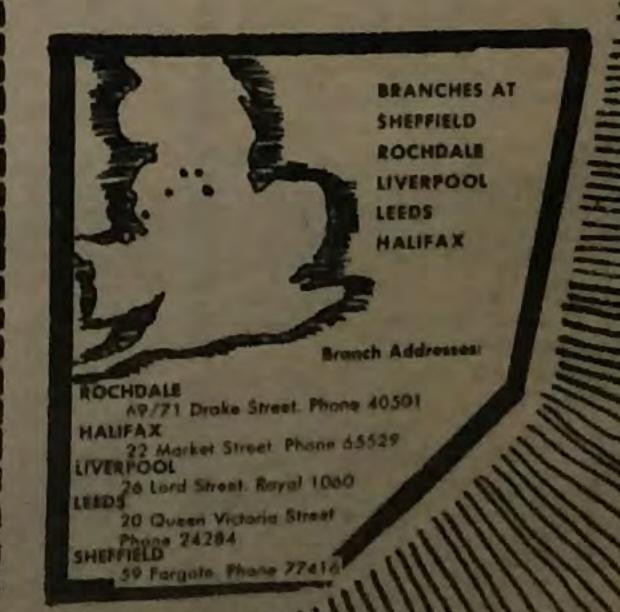


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Talking

Everybody talks about Ben Webster's big sound, but I don't remember about when, where and why he began to cultivate it. Between sets at Scott's, I asked the Kansas City-born tenorman for the story.

I was largely selftaught (said Ben Webster), but of course I was helped by various people along the way. In the first place, I learned violin and piano, and I was playing piano in Amarillo, Texas, when I took up saxophone.

In the band I was with, Dutch Campbell's, were the Johnson brothers, Keg and Budd, and we became great friends. To this day I hang out with Keg . . . Keg and Milt Hinton, that's who I hang out with. And when I hang out with them, before long I'll usually say: "Where's Budd?"

Anyway, Budd showed me the way to play horn. He showed me the tenor in Amarillo, showed me the scale, taught me the way to play horn. Other people helped me after that, and I studied records and listened to everything that was happening.

CONCENTRATE

I first heard Hawkins in 1924 with Fletcher Henderson, and I knew all his records. I always had a lot of power, but it wasn't until I joined Henderson that I really worked on my tone.

And it was a fellow Russell Smith, Smith, trumpet player with Henderson and brother of Joe Smith, who made me toneconscious.

He said: "Now you sound like you're trying to play. But forget about playing six thousand notes. Leave that to the other fellows. You've got to study your tone. Concentrate on that and learn to play just three or four notes and make them count."

MASTER

Of course, as you go along you learn from just listening to people. Walter Page's Blue Devils -that was a good band; Basie was in that band, and I always dug Basie. And Buster Smith, there was an alto player. I wish people here could have heard Buster around 1932, 33, like that.

If you're asking who I admire, well, Hawkins . . . Bean's a bitch, Johnny Hodges's a bitch, Jeff's a bitch because Jeff can do what he can. I mean Hilton Jefferson . . . no man on earth can play as pretty as Jeff.

And Benny Carter, this is the master. I learned a lot from Johnny, but I call Benny "king." This man knows something. Everybody looked up to Benny. Nobody knows saxophone like him; nobody plays saxophone like him. The master, Benny Carter. He's terrible with knowledge.

Before finishing my first job in Britain, I must say how happy I've been at the club and with the trio.

Every night I go to work the trio plays better. That Stan Tracey's a bitch, he's full of pleasant surprises. And when you step on the stand, these people appreciate you and that makes you work hard to do your best.



Sonny Rollinstenor enigma heading our way

London's Ronnie Scott Club is Sonny Rollins — one of the most intriguing bookings yet.

Exactly what we will hear is anybody's guess, for record releases in Britain are invariably way behind the times and the last recorded evidence showed Rollins undergoing a state of experimental flux.

Invent

One thing is certain — Rollins in the flesh will be a most interesting experience.

Born in New York on September 7, 1929, Rollins began piano studies at the age of nine. During his High School days he played alto and, in 1944, was greatly influenced by his first hearing of Charlie Parker.

When he switched to tenor in 1948, it was apparent he was very much influenced by Coleman Hawkins and, possibly, Webster. He made his professional debut that year with Babs Gonzales and

was only 19 when he joined Art Blakey.

Tadd Dameron, Bud Powell and Miles Davis were among his leaders during the next two years-both Bud and Miles were later to name Rollins as the all-time great of the tenor.

In 1955 he joined the Max Roach group, playing alongside Clifford Brown. He remained with Roach for two years.

He went on the road leading his own groups and early in 1959 made his first European trip.

On his return he told critic Ralph Gleason: "I'm trying to do so many things. I'm trying to sound fresh all the time, and rhythmically I'm always trying to invent. Actually, there are many things that remain to be done, and I'm glad about that too.

"I'm the first to realise I have a lot of work to do and there's a lot I'm not doing."

By this time, Rollins was the most influential tenorist since Stan Getz a decade earlier. His imitators were legion — the whole John Coltrane school stems directly from Rollins.

At the height of his fame and acclamations from musicians, critics and fans, Rollins packed it all in.



BUD POWELL . . . he named Rolling as his all-time tenor great.

For two years he refused to appear in public, instead constantly practising and re-thinking his whole approach to

On his return in 1961, he explained the causes of his lay-off to the MM's Burt Korall: "With every passing night, it became more dissatisfying to play. I didn't seem to be getting anywhere."

He added: "At first I felt compelled to change my whole approach to the tenor saxophone. I spent considerable time and effort on new ways of fingering and blowing the horn.

"Later, however, I realised that essentially conventional fingering and blowing might be best after all.

"Though I've retained only a few of the techniques which evolved out of my experiments, the whole experience was entirely worth while.

Climax

"Out of all the time and work emerged a keener awareness of the horn as a whole."

If subsequent record releases are reliable guide, then Rollins is obvious ly still restlessly searching for his musical ideal. Equally it seems that the pupil is now teaching the master and Rollins is being influenced by Coltrane.

However, the remorseless logic remains. Several critics have pointed out that Rollins constructs his solos with more care than almost any other jazzman. Each solo works carefully towards its climax and has a completed form all its own.

Rollins also had a good deal to do with the popularisation of the jazz waltz and an ability to utilise highly unlikely popular music and other material.

His trademark is the deliberate, tonal distortion which produces a crying or shouting effect-often extremely ugly, yet fitting into his conception of a particular solo.

Virtuoso

lyrical ballad seems unimpaired, along with the virtuoso technique.

"Jazz is a very important force in the world, I believe," says Rollins "It's the only thing that brings every body together in a mutual cause People just don't understand enough about it. Not just about the music itself, but as a force for relations between folks.

"Jazz communicates to everybody In Europe I never had any language problem. And it just makes me prob to be able to serve in any capacity. I feel very proud to be associated with jazz."

DLUES festivals we have in plenty, and personally I feel: Let them all come, so long as the supply of good performers holds out.

But there is a risk of satiation setting in, I suppose, and the Lippman plan to bring to Europe a spiritual and gospel package is welcome for this as well as other reasons.

It is an odd thing, since the step from church to concert stage is probably more drastic than that from club to concert, but gospel music seems able to withstand transplanting from its normal milieu better than most folk and quasi-folk forms.

Perhaps it's faith that buoys up the performers; I have never been able to find out. But I know that a play such as "Black Nativity", which has played for two or three years in the commercial theatre, can still throw up music of breathtaking beauty and vitality . . .

and seeming spontaneity. Gospel singers, and very good ones too, are nothing new to this country.

Anybody who has enjoyed the fervent and entertaining outpourings of Mahalia Jackson, the Ward Singers, Marion Williams, Alex Bradford, Brother Joe May and Sister Rosetta Tharpe may be said to have sampled the riches of the idiom.

JAZZ ORIGINS

Even so, we haven't yet been privileged to attend an all-gospel package show, and moreover, one described as "an authentic documentation of American Negro church music in concert."

It is hard to envisage what will happen when Samuel Kelsey and colleagues burst forth at Manchester's Free Trade Hall on January 29. But I have enough confidence in their artistry and powers of projection to predict

that it will be quite shattering. Bishop Kelsey, who was plain Reverend when last I saw his name on a British record release, is a fine, impassioned preacher - singer whose hoarse voice and use of expressive timbre are reminders of older times and African practices, as well as of jazz origins.

With the Congregation of

Festival, no doubt, is that of the Original Five Blind Boys, who have had three or four extended players released



The Original Five Blind Boys

Rev. Little and Bishop Kelsey. FROM CHURCH TO CONCERT HALL

Temple Church of God and Christ, Washington, DC, plus trombone and piano, Kelsey's flow - of - talk - leading - into song technique was exemplified on "I'm A Witness For My Lord" and "I'm A Royal Child", among others, on Brunswick OE9256, an EP made in 1951.

He officiated at the public wedding of Rosetta Tharpe and Russell Morrison at Griffiths Stadium, Washington, in '51, and can be heard on the records of that event on the Vocalion label.

The Reverend John I. Little, Sister Lena Philips Jones and the Temple Church congregation are others in the show. Lena Philips, on records, came over as a moving singer.

Best-known name in the

On their recordings, the Blind Boys produce very exciting music. The lead singer builds up tension in much the same way as Ray Charles used to do on gospel-type blues, and it has been often said that Charles started out with the Blind Boys, though he denied this when I asked him.

Under the name of the Jackson Harmoneers, the group originated around 1941 in Piney Woods, Jackson, Mississippi. As the Five Blind Boys, they have toured the South extensively in road shows and sung many church engagements. They are a top-ranking gospel team.

FIRST RELEASE

Among the older members of the group are Lloyd Woodard and a man with the melodious name of Jay Clinkscales. Archie Brownlee, whose name appeared as composer on some of their older recordings, died in 1958.

For reasons not clear to me, the Five Blind Boys number six, of whom three are blind, I understand.

Others in the present group are Jimmy Lee Watts, James Clay, Henry Johnson and Bobby

An unfamiliar name to me, and most gospel-music lovers here, is Inez Andrews, who leads a quintet of, I think, four misses and a man. The Vocalion EP of her singing, to be issued this month, will be her first release in Britain.

Horst Lippmann chooses his blues and gospel companies carefully. He heard Inez Andrews in a Baptist Church in the States, and reckoned her one of the finest singers in the field. Fair

The American Negro Gospel Festival should be a notable "first" for Lippmann and the National Jazz Federation.

THIS WEEK'S BLIND DATE REVIEWER

GEORGIE FAME

THE SYNDICATS: "Howlin' For My Baby" (Columbia).

Too much echo, and I think it could have been better if they slowed it down. It was English wasn't it? The guitar break was effective. It's not bad but I don't think it will be a hit. I don't think Willie Dixon would have done it that fast. They are nice guys and their mothers should be proud of them!

MICHELLE SCOTTI: "Little Lonely Drummer Boy" (Philips).

There are some nice phrases in it and the drums are pretty good, but I was not keen on it. I have no idea who it is. The beat and the mood were good, and it could be a small hit. A good pop record.

MIAMI SHOWBAND: Round and Around (Pye).

I don't like it too much. It is a bit like classical pop. It keeps going from one thing to another. It goes round and around but once was enough! Who was it anyway? Oh well that's it then-Irish pop. There are some good bands on the Irish scene but this record did not settle down. It was very medieval.

OLYMPICS: "The Bounce" (Sue).

That looks like a good label. (Record hastily pushed out of sight.) It is American isn't it? It swings but I am not so keen on the voice—a bit throaty. I think they

should have given the song to one of the others in the group. He or she was singing, but it was not sweet enough. I like the feel-it has got a coloured sound.

LOUR PLUS ONE: "Time Is On My Side" (Parlophone).

This sounds like a touch of the Eric Burdons. It must be. There must be an original of that by a coloured group, it's got that feeling. But I think the group is English, they are definitely white. Going to a minor third is a bit of a bring down. All the songs over the past 12 months have the same

DIGHTEOUS BROT-HERS: "You've Lost

recorded in the Albert Hall. All those tymps and the exotic backing drown out the singers. You can be forceful without all that Phil Spector recording. It gets away from the meaning of the song. Nothing wrong with your recordplayer is there? Please play one I recognise!

That Lovin' Feelin'" (Lon-

It sounds like it was

GEORGE FAME sipped a glass of Yuletide ale,

courteously provided by the MM staff, when he

visited our office for "Blind Date" and listened

carefully to all the records before expressing

his opinions. He was knocked out by all the

"swingers" played, and quickly determined the

difference between white and coloured sounds.

RIOT SQUAD: "Any-time" (Pye).

(Digs, visibly.) The organ made the record. It is very effective and the player had me worried! It's in the thick of pop R&B and the singer sounded like a lot of others. At times it sounded like

Mick Jagger and the guy who sings with the Pretty Things. If it was English, it was pretty good, and I think it should sell.

SUE THOMPSON: "Paper Tiger" (Hickory).

At first she sounded like a 16-year-old, then she sort of matured in the bridge and let out the secret. She is probably over 20. The song is all right but l didn't like the arrangement. I thought the rhythm section was unhappy and I wouldn't have liked to be the bass player. They are trying for a Supremes sound but they are nowhere near as subtle. If Millie had recorded it, the record would have been a lot better.

「中国に対する。」 1982年 - 1

DISCS <u>SPUN</u> BY **CHRIS**

WELCH

TYMES: "Here She Comes" (Cameo Park-

This is much more subtle than the last one. When done well, heavy four to the bar sounds marvellous. I hope they have a big hit.

MARVELETTES: "Too Many Fish In The Sea" (Stateside).

Oh man, this is marvellous! The Marvelettes! Yeh,

Yeh I think we will put this one in the band book. The whole thing is togetherness. The band is swinging and the vocal is really working it out. A good spontaneous perform-

DEL SHANNON: "Keep Searchin'" (We'll Follow The Sun) (Stateside).

I don't recognise it, but it's American. Let me hear it again. It sounds like it's

all on two chords. Del Shannon? It doesn't sound like him at all. It sounds like chicks! All on the top

TAMES TAMLIN: "Is There Time" (Colum-

After all the others you have worn me out. I would like to give it a chance if I was in a different mood but there's not much point in it.



the gimmick

T is always difficult to select one LP from a year's supply, but Bill Evans' "CONVERSATIONS WITH MYSELF" (VERVE VLP9054) is an easily justifiable choice.

Firstly: only a real genius could have taken the gimmick of triple recording — so that you hear him playing three pianos simultaneously — and turned it into a resounding artistic success.

Secondly: this is one record that improves with age. I enthused when I reviewed it back in February, but in the intervening months I have come to think I didn't do it anything like full justice.

as a tremendous refresher that galvanised

not just the beat scene but the entire pop

The album never palls. The songs are

so melodic, the instrumental work so

inspired, and Lennon's vocals especially

so dynamic, jazzy and distinctive, that this

excellent LP can be played and re-played

with enjoyment for years. That is its test.

"Beatles For Sale", is their best yet. Maybe

that is because it contains more of the rock

element, which they are known to aspire

But the film LP had more originality

and spark. That is where Beatles greatness

lies and with the Pop LP Of The Year they

proved conclusively that they are, as

Americans say, something else! - RAY

to, than did "A Hard Day's Night".

COLEMAN.

The Beatles feel that their latest album,

world into new, creative fields.

Thirdly: this is highly complex, probing music, yet it can be enjoyed by anyone with ears to hear. You don't have to understand the technicalities in order to appreciate the end result, as with so much 1964 jazz.

Surprises

One continually hears new things each time the record is played—little surprises in harmonies, counterpoint or rhythmic subtlety.

The material covers a wide field, including two Thelonious Monk tunes in "Round Midnight" and "Blue Monk", standards like "Stella By Starlight" and "Just You, Just Me", film music in "Love Theme From Sparticus" and Evans' own highly original "N.Y.C.'s No

I am quite certain that I shall be getting just as much pleasure from "Conversations With Myself" in 1974 as I have in 1964.—BOB



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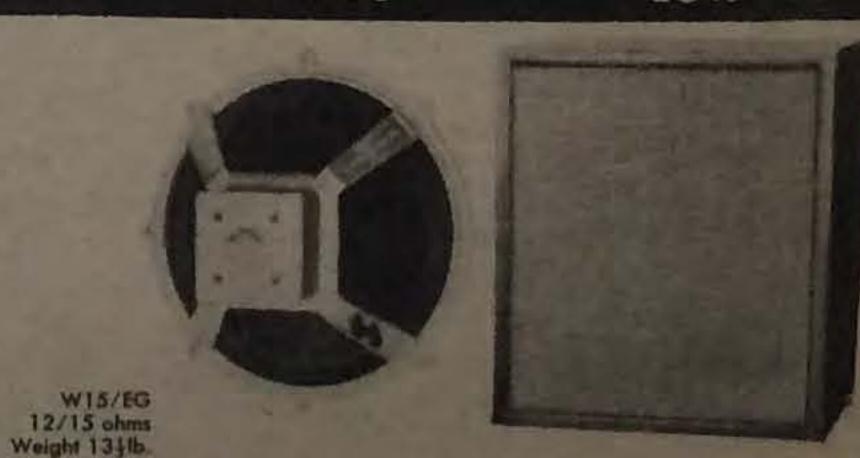
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Pleasure

DAWBARN.

OF THE YEAR

BREATH

of beat groups THOUSANDS mushroomed during 1964, and they produced some worthwhile music. The Beatles remain so far ahead of them all that their position seems unassailable.

All their albums have been good, but "A Hard Day's Night" stands out as the best issued so far, mainly because of the material.

John Lennon-Paul McCartney songs like "If I Fell", "I'm Happy Just To Dance With You", "And I Love Her", "Things We Said Today", "I Should Have Known Better", and particularly the title song, were ALL hits in their own ways.

The film helped them, of course. But even separated from the theme of the Beatles' first film, songs like these came

Big beat SPECIAL DOYS get organ-ised...

THE state of the beat scene continues to be one of the biggest controversies in British pop music as 1965 swings in. After a boom year, all the sounds point to the fact that something is happening in the big beat world. Many people are divided on the question of exactly what it is.

Some people say the boom is over. Others accuse them of being wishful thinkers. But there are some, sitting on the sidelines, who are more interested in what is happening in popland than millions of people can ever be. For what happens affects their livelihood.

They are the men at the heart of the business—the men who make and sell beat instruments.

From what they say about sales and new instrumental i terests, the hard facts about trends can be assessed.

This week we canvassed the views of prominent personalities in the two major camps: wholesalers and retailers of musical instruments.

First, the wholesalers.

 Ivor Arbiter, managing director of J. and I. Arbiter in London, said: "The record industry might be experiencing a very favourable position concerning vocalists and single artists. But what seems to have been overlooked is that all single pop artists have to have backing groups . . .

Speaking for my own company, our turnover figures in the last three months are considerably up on last year.

"If anybody visits Sound City and Drum City in London's West End, they cannot possibly say beat is finished. Even cheap guitar sales are very encouraging, and this aspect of the instrument business it often means that a per- spark," he declared. son who buys a cheaper instrument at first turns into a more expensive transaction later on."

Over to Phil Cowan, boss of Selmer's: "I can see nothing to take over from beat. This guitar boom of the 1960's will throw up a number of good players in the same way that the sax boom did in the twenties.

"As far as groups are concerned, it was obvious they couldn't ALL continue to earn a lot of money. "People are becoming

more selective. I think we are going to get a hard core of good groups. This is an exciting sound, and the kids don't want anything else.

"I feel there is a revulsion against the ugly appearance of some groups. People do not like ugly things.

"The beat scene is changing rather than dying. There is a big swing to keyboards. Our Compact organ has done fantastic business. And all the groups seem interested in our new Pianotron, which costs 75 guineas. Manfred Mann wants one. The tenor might come in more,

"But basically we will still have amplified sound because with four pieces

in a group, you need it. "Of course there's a wind of change. The very bad groups will go-but they always do. An interesting point is that the number of more expensive guitars being sold is greater than ever, and the moderate or cheap ones are finding difficulty in the market."

Similar views came are emerging." from Michael Hunka, boss of Rosetti's.

"Anyone who has been retailers." young and who has young children must know there



Manfred-interested in the new Pianotron.

can be a lull while they is most important because are waiting for a new

> Beat is not going to die and it is not dying. The fans are searching for a new novel sound and a new name - something fresh. I think it could be something a little more sedate, musically. But this beat craze started with Haley and it is still with

> "It is going to cool off for a while, and at the present time they want to hear something a bit fresh. I am investing a great deal of money in that direction.

> "At this moment we are selling more in value than ever before."

Fred Della-Porta, head of Premier Drums, commented: "Business is very good for dealers. If there is a change in popular music tastes I haven't noticed it on the air. If you switch on the Light Programme in the evening you are almost certain to get a beat group. It seems to me there is just as much beat."

 Maurice Woolf, joint managing director of Rose-Morris, said: "Most of the instruments that leave this place still find their way to beat groups . . . Marshall amplifiers, Rickenbacker guitars. While the general picture is that you can't write an obituaryaccording to the new government bill, against the law to hang something that's living-I'd like to see beat groups encourage other instru-

ments. "Probably beat groups will have to sort themselves out. There are some indifferent ones, but I have a feeling some new sounds and different instruments

That's what the wholesalers say. Now for the

James McCormack, head of McCormack's, the

big Glasgow instrument store, said: "One or two lines have become stagnant-like cheap imported guitars-but generally we seem quite busy. I believe it is quieter in the south."

• Ivor Mairants in London: "For us, folk, Spanish and acoustic guitars are doing well-much better than electric guitars. I think the beat thing is slowing and it's the result of the sale of too many amplifiers. They all went mad. They thought you could make a fortune out of playing loudly. But the truth is that many groups can't play, and they cannot sustain themselves. What happens? Their manager can't get them dates, they don't earn much money, and the shop finds its hire-purchase debts in trouble.

"Guitar playing is still on the up but the trend is to a little more jazz, more rhythm playing, folk, and definitely Spanish styles."

Ron Crampton, manager of Jack Brentnall's instrument shop in Nottingham: "The beat boom seems to be slipping quite a bit, and groups say the same. People are fed up with it. Certainly, sales of electric guitars are slowing down. Better quality instruments are selling, and cheap stuff isn't."

Ron Cooper, managing director of Leeds' biggest instrument shop, Kitchens: "There's a slight, not serious, slackening in sales. We're experiencing a caution. Guitar business is not as big as last year. There is a tendency towards more brass. Groups are realising they need more musical colour and we are selling more tenors, flutes and organs.

"We won't do the figures for December this year that we did last, but then, 1963 was an abnormal year."-RAY COLEMAN.



SOUNDS

PREDICTION BY CHRIS WELCH



THESE are exciting days for the boys of the second line grows scene. Georgie Fame and the Bl Flames have majored a breakthrough f the saxophone sound after preparator work earlier in the year by Cliff Benne and Sounds Incorporated with "One William Tall" Love" and "William Tell".

NOW the swing to saxes looks like be coming a headlong rush. rinstrument dealers report booming sales as more

GEORGIE FAME al

DOSSMAN of the new "swingers" B Georgie began operations at London' Flamingo Club, the home of the organ tenor sound.

He was born at Leigh near Manchester in 1943 and took piano lessons when he wa seven. He first played piano with a group called the Dominoes.

When he came to London he was audi tioned by Larry Parnes, who changed



TREMENDOUSLY popular on the club circuit but without a hit record, the Graham Bond organisation is way out on a limb with its jazz impregnated brand of R&B.

Graham often sounds like Coleman Ornette when playing alto. The group formed in January, 1963.

Line up: Dick Heckstall-Smith (tenor), Jack Bruce (bass), and Ginger Baker (drums). Guitarist John Mc-Loughlan left the group about a year ago.

An exciting feature of the group is Ginger Baker's explosive drumming and Graham blues shouting and playing the organ and alto simultaneously.

in many the same with the same SHEARING'S

EORGE SHEARING is back on the job. After a year spent in almost total voluntary retirement at his North Hollywood home, the planist has a new quintet and is currently esconced at the Cocoanut Grove in Los Angeles.

Since forming his original group almost 16 years ago, Shearing has been, in effect, the most consistent propagandist for the jazz sound in popular music. Though his performances have often been accused of blandness and are usually belittled by the jazz critics, he has retained a wide following, along with an indomitable sense of humour and a keen ear for the best in jazz.

Unique

Aside from the relaxation and the time for classical piano practice, Shearing has gained a special advantage over fellow-musicians. Most jazzmen are always complaining that they have no time to listen to their contemporaries, and are never up to date on the new developments.

Every Monday for the past year, Shearing, along with this writer and two or three friends, has spent the evening listening to the past week's LP releases. He is in the probably unique position (among musicians) of having heard at least part of almost

Leonard Feather reports from Hollywood

important jazz LP issued in every 1964.

"My over-all impression," he said, "is that the over-production gives a pot luck atmosphere to the jazz record situation today. There are so many things coming out that only a small proportion of them can be important, and a large number get lost in the shuffle, because it's impossible for people to keep track of everything that's going on. Pushing dozens of new albums on the public is like a song-plugger coming up to you with a dozen songs all at once; the very quantity of product becomes con-

"Maybe I'm getting old, but often I find myself going with the tried and tested. Not that I ever close my ears-you're dead if you stop listening, and you miss important new people like Bill Evans and all the others who've come up since the Oscar Petersons and the Hank Joneses. But there is a certain hankering after familiarity in all of us; I guess you could say that familiarity breeds

"Fundamentality is a strong force; new ideas can't be latched on to be-

fore they're properly digested. And regardless of how new you know something to be, the ear is the final erbiter, not just the intellectual judgment alone."

Asked to name some specific records that have impressed him, Shearing said: "The album of Quincy Jones' band playing Henry Mancini on Mercury. The Happy Hours of Clark Terry', with Phil Woods and Ben Webster, on Impulse. And, of course, Clark's album on Mercury with the Oscar Peterson Trio.

Freshness

"All the new things by Woody Herman's band. The Gary McFarland orchestra on Verve with Bill Evans and Jim Hall. Sarah Vaughan's album with voices, beautifully arranged by Bob Farnon. And, of course, any of the Duke Ellington reissues and the small-group Ellington type things

with Johnny Hodges." Shearing is happy with his new quintet, which features the extraordinary new guitarist Joe Pass. "Ideas and sounds that you grow tired of," he said, "assume a freshness when you take a breather and go back to them. If I want to do a fugue or something else a little bit different with the group, and then get audience requests for 'September in the Rain', it doesn't bother me so much.

"I just have to remind myself that I'm like they are in a way-I like to listen to what I've enjoyed for years. Development into numer nature."



lays for the line group ind the Blue through for preparatory liff Bennett
"One Way

oks like be-Instrument es as more

and more groups switch away from the three guitar line up.

IT will be harder to find good reed players, but this must mean a raising of musical standards all round.

THERE are still groups in the original R&B format that have yet to gain national success.

WHO will be the "new" faces of the New Year? Who will be the breakthrough groups of 1965?

IE and the BLUE FLAMES

"swingers", at London's the organ-

anchester in when he was with a group

was audiho changed his name from Clive Powell. Georgie played piano with visiting Americans including Gene Vincent and Eddie Coch-

His group, the Blue Flames, then worked with Billy Fury until he was joined by the Tornadoes.

In 1961 Georgie switched to organ and the Blue Flames to tenor and baritone. The rest is history.



ZOOT MONEY'S Big Roll Band

700T and his Big Roll Band Invaded London from Bournemouth. "Our music is jazz influenced" says Zoot, "and we try to get a good coloured sound from all the instruments in the band. We like the music of James Brown and Ray Charles." Zoot, aged 22, plays Hammond organ. Line up: Paul Williams, 23 (bass and vocals), Nick Newell, 22 (tenor saxophone), Clive Burrows, 23 (baritone), Andy Somers, 21 (guitar) and Colin Allen, 23 (drums).



CHRIS FARLOWE and the Thunderbirds

HRIS and the Thunderbirds began as a rock n' roll band five years ago. Another Flamingo regular, they have had guitar and organ line up for about a year. Chris is now going to add a tenor and baritone. "Saxes will be the big thing," he told me confidently. "Georgie has opened things up the same way the Rolling Stones did. We don't play any Chuck Berry or Bo Diddley. That has really been played out." Line up: Albert Lee, 21 (guitar), Rick Charman, 23 (bass), David Greenslade, 20 (organ), and Ian Haig, 20 (drums).



RONNIE

JONES

and the

NIGHT TIMERS

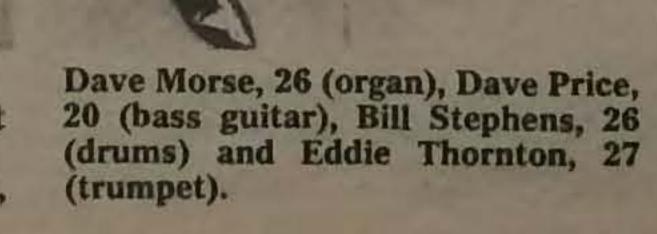
ASSACHUSETTS born, Ronnie came to Britain with the American Air Force. He made a record which was released when he returned after being demobbed.

He quickly built up an R&B fan following after sitting in with Georgie Fame at the Flamingo.

He has also sung with Alexis Korner.

Backing group for Ronnie, the Night Timers, are led by 25 - year - old tenor sax player Mick Eve. He started on tenor when he was 17 and joined Georgie Fame in mid-

1962. He left in July 1964 to form the Night Timers for Ronnie. Line up: Joe Morgetti, 23 (guitar),





THE Moodies have already had chart success with "Go Now". They don't use a saxophone, but their piano is a welcome relief from the guitars-only formula.

Formed seven months ago, they came to London from Birmingham where they all led their own groups. They like modern jazz and hope to introduce scat singing soon.

A lot of their work is gospel tinged and all their numbers are cleverly arranged.

Line up: Mike Pinder (piano), Denny Laine (lead guitar), Clint Warwick (bass guitar), Ray Thomas (harmonica) and Graeme Edge (drums).

JAN. 10











• BEN WEBSTER

BEN WEBSTER: "See You At The Fair." See You At The Fair; Over The Rainbow; Our Love Is Here To Stay; In A Mellow Tone; Lullaby Of Jazzland; Stardust; Fall Of Love; While We're Dancing; Someone To Watch Over Me (HMV CLP1806).

(tnr), Hank Webster ones (pno), Roger Kellaway (pno, harpsichord), Richard Davis (bass), Osie Johnson

THIS could well have been titled "See You At Scott's" for local consumption. It corresponds fairly closely with what we have heard there, though when Webster was really at ease he played even more beautifully.

His programme opens with a medium blues, the title piece, played with authority and featuring, besides Ben, the piano of Roger Kellaway - who made the second session in place of Jones - and bits by bass and drums.

"Rainbow", which Webster scores with at Scott's, is a gently approached ballad introducing sixteen bars of Hank Jones between the delicately melodic statements.

Vibrant and tuneful too, but also a foot-nudging swinger, is "Our Love". This, and "Mellow Tone" (both with Jones on piano), are being blown at Scott's and raptly listened to. The tenor tone roughens up as Ben lets the spirit take hold.

Manny Albam's "Lullaby", which opens side two, offers something quite unusual in its theme and in the use of harpsichord by Kellaway, who employs the instrument again on "While We're Dancing", a bouncer with a bossa nova beat.

"Stardust", in Webster's most regal style, is another Gerrard Street favourite, and "Someone To Watch" here brings out the singing Hodges-like tone combined with Ben's distinctive logical phrasepatterns.

It is a good record to hear when you need reassuring about the quality of present-day ballad interpretation in jazz.-MAX JONES.



MULLIGAN



the new jazz records

Sorry, it has

CHARLES MINGUS: "Mingus Plays Piano". Myself When Real; I Can't Cet Started; Body and Soul; Roland Kirk's Message; Memories Of You; She's Just Miss Popular Hybrid; Orange Was The Colour Of Her Dress; Then Silk Blues; Meditations For Moses; Old Portrait; I'm Getting Sentimental Over You; Compositional Theme Story. (HMV CLP1796). CLP1796).

Mingus (pno).

CHARLES MINGUS: "Jazzmakers". Prayer For Passive
Resistance; Mingus Fingus
No. 2; Do Nothin' Till You
Hear From Me; Weird
Nightmare. (Mercury EP

Mingus (bass), Marcus
Belgrave, Hobart Dotson,
Clark Terry, Ted Curson,
Richard Williams (tpts), Slide
Hampton, Charles Greenlee,
Eddie Bert, Jimmy Knepper
(tmbs), Don Butterfield (tuba), Eric Dolphy, Don La Porta, Bill Barron, Jo Farrell, Yusef Lateef, Danny Bank (saxes), Havoy Shulman Robert DiDomenica Charlie McCraken (flute). (cello), Roland Hanna (pno), George Scott, Stick Evans, Danny Richmond (drs).

AS one of Mingus' most ardent admirers it pains me to report that his first album as a solo pianist is a great disappointment.

Sub-titled "Spontaneous compositions and improvisations", this is an LP of long, rambling pieces-many of them fragments which don't jell together-which shows up a rather unexpected Romanticism in the Mingus make-up.

There are, of course, moments of interest, but Mingus' piano technique has obviously limited many of his ideas which all too often just peter out or change direction before they have been resolved.

Taken in small doses it can give a certain amount of enjoyment but I'm afraid played right through from start to finish it induced, in me at least, a feeling of intense boredom.

Curiously, the thing it brings most to mind, are those long overrated piano records by Bix Beiderbecke.



The Mercury EP is quite a different matter. Dating from May, 1960, it is a roaring and often wildly exciting big band session.

"Prayer" is one of those medium tempo pieces which Mingus groups do so well, with the leader's bass providing a superb, solid basis. Lateef's fine tenor is featured.

"Fingus" is a little faster with more good tenor and a wild chase through the trum-. pet section.

"Do Nothing" is taken very fast and has the expected witty nods towards Ellington. More good Lateef and a chase round the three tenors this

The aptly named "Weird Nightmare" is one of those highly effective Mingus mood pieces with a sinister theme. It features an unnamed girl singer.—BOB DAWBARN.

to be said-Mingus is no pianist



COUNT BASIE: "Basie Roars Again." Stereophonic; Mambo Mist; Sixteen Men Swinging; She's Just My You're Not The Kind (a); I Feel Like A New Man; You For Me; Soft Drink; Two For The Blues; But Sure (Encore ENC169).

Basie (pno), Thad Jones, Wendell Culley, Reunald Jones, Joe Newman (tpts), Henry Coker, Bennie Powell, Bill Hughes (tmbs), Marshall Royal, Ernie Wilkins, Frank Foster, Frank Wess, Charlie Fowlkes (reeds), Freddie (gtr), Eddie Jones Gus Johnson (drs). June, 1954.

- Same but Paul Campbell in place of Thad Jones, Jimmy Wilkins for Hughes, Eddie Davis, Paul Quinichette for Foster and Wess, Jimmy Lewis for Ed-die Jones. 25/7/52.

THIS reissue ranks with neither the best nor poorest of the "new" Basie orchestra's recordings. It has the expected drive, cohesion and roaring ensemble excitement to recommend it, also several good, if not great, soloists. And it features a solid selection of tunes and arrangements. On the debit side are indifferent balance and recording.

At this time-1954 for all but one of the tracks-Basie was using arrangements by Manny Albam ("Slow But Sure", "I Feel Like A New Man"), Johnny Mandel, Ralph Burns, Neal Hefti ("You For Me", "Two For The Blues") and Ernie Wilkins ("Stereophonic", "Sixteen", "Just My Size") as well as the two Franks.

Most of the band's numbers were original instrumentalsthis is to its credit-and the majority were designed to show off the marvellous ensemble and section textures, plus a variety of solos.

"Stereophonic" and "Sixteen Men" are infectious swingers, with Newman, Foster, Coker and the Old Man among the soloists; "Just My Size" sums up the band's virtues as a softly grooving powerhouse (Newman, Basie and Wess' flute featured) which runs on well-lubricated rhythm bearings. Joe Newman's mordant

trumpet, tightly muted, shares

the honours with the wailing band on "New Man"; "You For Me" is fast and furious, and a moderately good example of Foster's speed-work.

"Two For The Blues," a medium rocker built around tenors and brass, has the true somewhat mocking Basie flavour, and "Slow But Sure" pads along on stockinged feet, the whole band singing out at the end as only this one can. Last time out, in 56, this



MODERNIST

"MOSE ALLISON Sings" (Stateside SL10106) is a compendium of Allison hits drawn from the Prestige label, and as such a good buy for local beat boys looking for material, also for lay admirers of the dryvoiced planist from Tippo,

Mose sings on all thirteen tracks and plays neat, spare, bluesy piano, accom-panied closely by Addison Farmer or Taylor La Farque (bass) and Ronnie Free, Nick Stabulas or Frank Isola (drums). Allison, however you feel about his limitations, has a personal style writing which is of modern jazz but derived from the rural blues tradition, intellectually at any rate.

True, the corn-husk voice and whimsical charm are almost pure Hoagy, but the way Allison deploys his talents is something else. Among the most refreshing items here are "Parchman Farm", a cunning performance which ought to sell single, and "If You Live", Willie Dixon's "The Seventh Son", Percy Mayfield's "Lost Mind", Mercy Dee Walton's "One Room Country Shack", his own "Young Man" and Sonny Boy Williamson's "Eyesight To The Blind", with its crisp, romping piano play-

Mose's blues world is a never-never land of shacks and prison farms, you feel, but one which includes melody and irony. It is well defined by his words: "So, child, don't mess with that cotton sack, it's going to scratch your knees and bend your back." But this track, "If You Live", is (with the amusing "Parchman Farm") as engaging as anything on this jaunty-sounding LP .-

OSCAR PETERSON: "The Oscar Peterson Trio Plays". The Strut; Let's Fall In Love; Satin Doll; Little Right Foot; Lil' Darlin'; Fly Me To The Moon; This Nearly Was Mine; Shiny Stockings; You Stepped Out Of A Dream (Verve VLP9071).
Peterson (pno), Ray Brown (bass), Ed Thigpen (drs).

THERE is little to be said about a new Peterson Trio LP. This is the mixture as before, brilliantly played, swinging trio jazz, but with little to distinguish it from the dozens of previous releases.

Personally, I don't think this is as good as the "Night Train" set. This is partly because the material is not so suitable and partly because several items are taken too fast.

sheer technique of it all and Peterson's nicely delayed tim-It goes without saying that Brown and Thigpen are magnificent.—BOB DAWBARN.

Still, one can admire the

LBUMS featuring bass players are seldom likely to be under consideration when it comes to drawing up a list of one's favourite LPs. But enough planning has gone into Johnny Hawksworth's "I've Grown Accustomed To My Bass" (Columbia 33SX 1654) to avoid the more horrible pitfalls of the genre. Lashings of Hawksworth's accomplished playing there are, but there's also enough of several of our better locals like Stan Tracey, Dill Jones and Bill Le Sage to stop utter boredom closing in. This trio help out with the piano chores (Tracey's vibes are also heard) while tenorists Tommy Whittle and Bob Efford also add a spot of colour to two tracks .- B.H.

The real thingmade in Germany

FONTANA'S "American Folk Blues Festival 1964" (TL5225) is just that: (TL5225) is just that: a concert recording made in Hamburg's Musikhalle on 9/10/64. It features the line-up and part of the programme we heard at the first Croydon recital when John Henry Barbee (now dead, I am told) was still in the show.

Sonny Boy opens with a personal message called "I'm Trying To Make London My Home," accompanied by Hubert Sumlin's guitar. Willie Dixon, Clifton James and

Sunnyland Slim are added for his "Dissatisfied".

Blues

HUBBARD: "Breaking Point". Breaking Point; Far Away; Blue Frenzy; D Minor Mint; Mirrors. (Blue Note 4172). Hubbard (tpt), James Spaulding (alto, flute), Ronnie Mathews (pno), Eddie Kahn (bass), Joe Chambers

MINGUS . . . a great disappointment

THIS presents the experimental side of Hubbard's versatile musical character with the trumpeter and his young cohorts paddling firmly through the New Wave.

Some of it, notably the title track, is very much in a Coltrane-Dolphy groove-an impression heightened by Spaulding's crying alto.

Hubbard displays a quite fantastic technique and speed of thought and, however weird the lines, he never lacks logic. His Form never gets so Free that it is unrelated to what has gone before-it is this logical building of ideas that is his greatest strength.

There is a more normal approach to "Frenzy", but the most impressive writing on the album is drummer Joe Chambers' "Mirrors", a melodically moody item.

Spaulding is obviously going to make quite a name for himself and his alto and flute playing are both most promising. Mathews, Than and Chambers are equally impressive.-BOB DAWBARN.

Slim, vocal and piano, is heard with the rhythm section in a lowdown "Every Time I Get To Drinkin'" before the highly artistic Lightning Hopkins wraps up the first half with "Ain't It A Pity" (marvellous mix of voice and guitar) and a finger-popping "Baby Please Don't Go".

The concert notes, I remember, spoke of Lightning's blues having "grippling emotional power." These tracks certainly gripple, and so in a different



way, does Sleepy John's "Tearing Little Daddy"lessened, unhappily, by a balance which allows Hammie Nixon's ripely blown jug to overpower the singer.

Boogie



Simple and archaic is the "Cotton Pickin' Blues" of Barbee; it is followed by an undistinguished instrumental boogie, an honest enough "Slip My Broom" by Howlin' Wolf and group-quite impressive but not Wolf's most remarkable work. In sum, an album of real blues. -MAX JONES

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MONDAY

9.8 pm A: Jazz Images. 9.15 N 2: Jazz. 10.0 Z: Jazz discs. 10.10 J: Quarter Century of Swing (nightly). 10.15 others. 11.0 T: New discs-Paul Winter, Clare Fischer, Getz-Gilberto.

TUESDAY

5.0 p.m. H. I: Basie-Sinatra. 9.8 A: Jazz news. 9.30 1: Jazz in New York. 10.5 O: "First Appearance". 10.15 T: Getz-Gilberto at New York's Cafe GoGo. 11.0 T: First of a series of Alec Wilder programmes.

WEDNESDAY

4.20 pm L: Jazz. 5.0 N 2: Jazz Matinee. 9.8 A: Jazz in the night. Panassie. 10.15 H I: Jazz Magazine. 10.15-11.45 T: Alec Wilder programme.

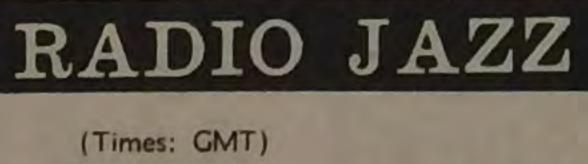
THURSDAY

7.30 pm N 2: Jazz actualities. 8.1 V: Best of British Jazz. 9.20 Q: New jazz discs. 10.15 T: Songs of Alec Wilder. 11.0 T: Interviews with Alec

Programmes subject to change.

KEY TO STATIONS AND WAVELENGTHS IN METRES

A: RTF Inter: 1829, 48.58. H: Hilversum: 1-402, 2-298. I: SWF B-Baden: 295, 363, 451. J: AFN Europe: 547, 344, 271. L: NR Oslo: 1376, 477, 337, 228. M: Saar: 211. N: Denmark Radio: 1-1224, 2-283, 210, 202. O: BR Munich: 375, 187. Q: HR Frankfurt: 506. T: VOA: 251. V: Radio Eireann: 530. Y: SBC Lugano: 539. Z: SBC Lausanne: 393.



5.40 pm H I: Jazz discs. 6.10 M: actualities. 9.35 Y: Jazz Gallery. 10.15 T: Les Brown, HI-Lo's, Duke, Shearing, Jazz Hits of 1964. 7.25 N 2: Jazz T: B.G. in Moscow. 10.30 RTF 258m: The Real Jazz. 11.0 T: 10th Anniversary programme, with Gerry Mulligan.

FRIDAY

SATURDAY

1.15 pm H I Jazz Club. 5.20 H 2: Jazz commentary. 9.8 A: Jazz discs of the week. 10.15 T: Alec Wilder compositions, Mooney, B.G., others. 11.0 T: A Billie Holiday jam session, with Peterson, Webster, Edison, Kessell, others. 11.5 J: Jazz Book.

SUNDAY

4.30 pm I: Dollar Brand Trio, with Miriam Makeba. 6.30 N 2: Radio Jazz Group.

Dateline

all her travelling for the next 12 months. There are, however, plans for her to do TV work during that time.

Oscar Peterson walked out in the middle of a one-week stand at Boston's Jazz Workshop because of what he called an "inferior piano".

James C. Petrillo, former

BAND IS BACK

OCCASIONALLY session men take time off from backing pop singers and make a record of their own. And occasionally they have a big success.

It happened in the past with the Piltdown Men and the Ken Thorne Orchestra. It is happening now to Sounds Orchestral who have entered the chart with a beaty ballad called "Cast Your Fate To The Winds".

"Sounds" are all session men in a line-up which includes a string section, with Johnny Pearson on piano, Tony Reeve (bass), and Kenny Clare (drums).

Ambition

The man behind the record is Pye recording Johnny manager Schroeder. He told me this week that it was an old ambition of his.

"The song was written by an American jazz pianist, Vince Guaraldi, who recorded it about two-and-a-half years ago. For some time I have had the idea of doing something orchestral with a conception fresh enough to attract the younger record buying public.

"But I had to wait for the right material. Whenever teenagers hear the word 'orchestral' they tend to think of Mantovani. I hope I can achieve something by portraying orchestral music in a rhythmical context."

Another single and an album by Sounds Orchestral are planned for the New Year.

Schroeder handles such groups as the Rockin' Berries, Peter Jay and the Jaywalkers and Peter's Faces. He helped to write Helen Shapiro's hits, including, "Walking Back to Happiness". - CHRIS WELCH.

MAHALIA JACKSON, recuperating in California from a recent heart attack, will cancel

head of the American Federation of Musicians, has come out of retirement to head the union's new civil rights department which will attempt to solve such problems as segregated union locals in many cities.

Benny Goodman is recovering from a major operation . . . Tenorist Dexter Gordon has arrived back in New York after a lengthy stay in Europe . . . Si Zentner is reported breaking up his band.

George Wein is to put on the first integrated jazz festival in New Orleans from May 30 to June 4. He is also planning a three-day festival for Pittsburgh in 1965.

Tenor saxist Sal Nistico, who recently quit the Count Basie Band, has gone to Stockholm, Sweden . . . Trumpeter Dizzy Reece has been playing at Studio X on New York's Fourth Avenue.

Dizzy

Currently in a Washington club is the Russian Jazz Quartet. Actually the lineup has two Americans, Warren Bernhardt (pno) and Harold Mann (drs) with two Soviet musicians who defected to the west, Boris Midney (alto) and Igor Barukshtis (bass).

Following new civil rights laws, Dizzy Gillespie has accepted bookings at the Al Hirt Club, New Orleans; the Tidelands, Houston, Texas; the Sir John Hotel, Miami; and a night club in Atlanta, Georgia

Jon Hendricks is now committed to working without vocal partners. His first project under a new contract with Mercury Records will be a set of Thelonious Monk compositions, for which he is now writing lyrics.

Former Duke Ellington trombonist Quentin Jackson is in the house band at New York's Copacabana . . . Bassist Eddie Safranski is musical director of NBC-TV's "Jonathan Winters Show" and Johnny Richards is doing the arranging.



OSCAR PETERSON - walked out



NANCY WILSON - Shrine concert

Veteran bandleader Russ Morgan has signed with Vee Jay Records . . . Clark Terry and Bob Brookmeyer have cut an album for Mainstream Records with Roger Kellaway (pno), Bill Crow (bass) and Dave Bailey

Nancy

Wilson Nancy featured on a Boxing Day concert at the Hollywood Shrine, along with the Kenny Dennis Trio and the Gerald Wilson Big Band . . . Old-timer Ted Lewis starts two months at the Desert Inn, Las Vegas, on February

Organist Jack McDuff set for a series of West Coast concerts in January and February . . . RCA-Victor has released a reissue LP of "Louis Armstrong In The 30s and 40s".

Columbia Records is releasing Friederich Gulda's

"Concerto For Piano And Jazz Orchestra" which will be premiered on January 4 with Stan Kenton's Los Angeles Neophonic Orches-

The Jimmy Dorsey Orchestra, under the direction of Lee Castle, spent Christmas and New Year at The Laurels, Monticello, New York . . . jazz organist Morris Nanton recorded an album for Prestige last week.

Thelonious

Thelonious Monk scoffs at jazz critics who say he and Dizzy Gillespie were consciously seeking new musical forms in the 1940s. Says Monk: "We weren't giving any lectures. We were just making music."

Songwriter Andy Razaf spent his 69th birthday at Valley Doctor's Hospital, North Hollywood, where he is expected to stay at least another month. Razaf, who wrote "Honeysuckle Rose" and "Ain't Misbehavin'" with Fats Waller has been bedridden for years.



LOUIS - integrated

NAT KING COLE has left hospital after treatment for a lung tumour. But a big question marks hangs over his career.

Nat, who is 45, has been told that all his engagements must be cancelled for at least six months.

His doctor, Dr. Robert Kositchek, was asked by the New York Daily Post if Cole would return to performing. He would only say: "I think he may."

A statement from St. John's Hospital, Santa Monica, California, said medical opinion was "optimistic".

Cole's sister-in-law and personal assistant Charlotte Sullivan, said: "We are all remembering the case of Arthur Godfrey and praying that this will turn out the same way." Radio and TV star Godfrey had lung cancer seven years ago and was restored to health. He still broadcasts daily.

Nat was at first thought to be suffering from a respiratory ailment when he missed the last few days of a Las Vegas booking. Frank Sinatra depped for him at the gala opening of a big new Los Angeles music auditorium.

In hospital, Cole underwent cobalt treatments and was reported to be responding well to

Alabama students demand Louis

decision of the heads of the University of Alabama to cancel an engagement by Louis Armstrong may yet be reversed, according to Louis' manager and agent Joe Glaser. "The students are quite disturbed about the ban," Glaser told the MM. "They started to draw up a petition demanding that Louis be allowed to play the date, and they already have more than a thousand signatures. As far as I am concerned it was a definite booking. I think they want to call it off because Louis has an integrated band." Armstrong's current All-Stars include a white clarinettist, Eddie Shu; a Red Indian frombonist, Big Chief Russell Moore; and a Hawaiian drummer. Danny Barcelona. Satchmo is also in dispute with the U.S. Government, which claims he owed 175,000 dollars in back income taxes for 1959. Despite the court's claim against Louis and his wife Lucille, Satchmo states that he only owes 2,500 dollars.





- 1. How many Beatles singles have topped the Pop 50 in 1964? Name them.
- 2. The Beatles first made the top of the chart with "Please Please Me". When?
- 3. A Beatles EP was the first ever to enter the Top 10 alongside singles. Name the
- 4. Name the year of birth of (a) George Harrison, (b) John Lennon, (c) Paul McCartney and (d) Ringo Starr.
- 5. In their early days, the Beatles several times played at a famous German Club. (a) Name the club, (b) What year did they first play there?

Test your Beatle rating with this special MM quiz

- 6. In February, Polydor released an early instrumental by the Beatles. (a) What was the title, (b) Who wrote it, (c) Who plays drums?
- 7. What is Ringo's real name and (b) what is John Lennon's middle name?
- 8. Music by Lennon and Mc-Cartney has been used for a ballet. Name the ballet.
- 9. Which famous Liverpool author wrote the script for the Beatles film, "A Hard Day's Night"?
- 10. How many Parlophone LPs have they made and what are the titles?
- 11. Which Beatle (a) once led a group called the Rebels, (b) was an art student, (c) went to school with Billy Fury?
- 12. Name the drummer who depped with the Beatles when Ringo was ill last sum-
- 13. Who sings lead on the "I Feel Fine" single?
- 14. What song were the Beatles considering for their last single before they decided on "I Feel Fine"?

- 15. The Beatles were at one time backing group for a singer. Name him,
- 16. Who is the Beatles recording manager? (b) What instrument does he play on records?
- 17. Which single track first had George Harrison playing 12string guitar?
- 18. What was the first Beatles record to get into the Pop
- 19. Which Beatle drives (a) Etype Jaguar, (b) Rolls-Royce, (c) Facel-Vega, (d) Aston
- 20. Name the five original Beatles.



edited by CHRIS HAYES

THAT is the line-up of Jack Parnell's magnificent orchestra In "Sunday Night at the London Palladium" and many other shows on ATV?-H. Howard,

Tommy McQuater, Kenny Baker, Basil Jones, Bobby Pratt (tpts.), Don Lusher,

strong, Wally Smith (tmbs), Bob Burns, Dougie Robinson, Frank Reidy, Tommy Whittie, Phil Goody (reeds), Norman Stenfalt (pno), Dave Goldberg (gtr), Lennie Bush (bass), Ronnie Stevenson (drs), Allen Hakem (percussion), and a 12-piece

DLEASE tell me something about the South African group of singers, Manhatten Brothers, and if they have made any discs. - R. Foggo, Edinburgh.

string section led by Alec

Firman.

Names Nathan are Mdledle, Joseph Mogotsi Rufus Khoza, Walter Loate pianist Salisbury Klaaste. They came to Britain with the musical, "King Kong". They have recorded "Mombela"/"Baby, Baby" and "Wimoweh" / "Blue Sky" and have an LP, "Emergent Voices" due out in America in the Autumn and Britain in January.

TA/HICH instruments with mouthpieces played by Ian Wheeler?--K. Gould, London E2.

Buescher soprano sax with a mouthpiece of indeterminate make, which I have adapted to my own requirements. Buescher Truetone alto sax and Selmer Centretone clarinet, both with Brilhart 5-star mouthpieces. -IAN WHEELER.

WANT an album of folk songs featured by some of the best-known artists, preferably with a chord chart, - Ethel Joseph, Leytonstone, E11.

How about "104 Folk Songs", compiled by Moses Asch, and published by Robbins Music Corp. at 12s 6d? It contains songs associated with Pete and Peggy Seeger, Ewan MacColl, Clarence Ashley, Woody Guthrie, Leadbelly, Doc Watson, Cisco Houston, etc.

DLEASE tell me the make d of organ played by Graham Bond, the address of his fan club, and news of his activities. - G. Pugh, Walthamstow, E17. Hammond organ coupled

with a Leslie speaker. Fan

club secretary is Janet God-

PLAY gultar and sing I folk songs, but I would like to relieve the monotony of strumming and make the accompaniment more musical. Are there any helpful books on finger and plectrum style? - B. Rowell, Newcastle.

frey, 24 Alexandre Man-

sions, London NW6. Graham

televises in BRC-2's "Beat

Room" on New Year's Eve,

appears in current film

"Gonks Go Beat" and tours

with Chuck Berry in Janu-

TS there a simple trans-

posing chart available

for practical and theoretical

work, offering a note-for-

note guide, without tech-

nical trimmings? - Arthur

age 6d) from Ken Wheeley,

66 Neal Street, London

WC2, should meet your re-

Transpo, price Is 6d (post-

Lambert, Leicester.

quirements.

"The Josh White Guitar Method", by Ivor Mairants (Boosey and Hawkes, 12s 6d) and "The Ivor Mairants Alburn For Voice and Guitar" (B and H, 5s), which do not require a knowledge of music as they use the cifra or "numbers? system.

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10. Four. "Please, Please Stuart Sutcliffe, .nswo nulA .e 8. "Mods And Rockers". 20. George, John, Paul, (c) Kingo, (d) Paul. (b) Winston. 7. (a) Richard Starkey, 19. (a) George, (b) Jol 1, is Lennon. (c) Pete Best. 18. "Love Me Do" John 17. "You Can't Do That" Harrison Shadow". (b) George Piano. "Cry For A 16. (a) George Martin, (b) 15, Tony Sheridan. '0961 (q) 'Bing 5. (a) Star Club, Ham- 14, "1'm A Loser", 13. John Lennon. (c) 1942, (d) 1940. 4. (a) 1943, (b) 1940, 12. Jimmy Michol. Ringo Statt. 3. "Twist And Shout". .E (b) John Lennon, (c) .\$ 2. February, 1963. 11, (a) Ccorge Marrison, For Sale" lood I" bag "IANIN "idaiN Love", "A Hard Day's Beatles", "Hard Day's ! Hand", "Can't Buy Me Me", "With The f tuoy bloH aT takW I" .I



Thurs., Dec. 31st, 7.30 approx. 12.30 a.m. NEW YEAR'S EVE PARTY LONDON CITY STOMPERS Members 7/6, Guests 10/-

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Sunday, January 3rd KENNY BALL

Monday, January 4th

Tuesday, January 5th DDETTY

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COVENTRY, DEREK SARJEANT, DIZ DISLEY.

Arms, Winstanley Road, Clapham Junction Station. PACKIE BYRNE and TONY DEANE.

SOUTHGATE, closed. opens January 7.

THE FOX, Islington Green, N.1. Greetings to all members. Reopen January 7 with BILL CLIF-TON, MIKE SEEGER.

Re-

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SATURDAY

HOOTENANNY, BALLADS AND BLUES, Black Horse, Rathbone Place, W.1. MALCOLM PRICE TRIO PLUS ONE, JOHN REN-BOURNE.

STUDENT PRINCE, D'Arblay Street, Midnight to 6 a.m. ALEX CAMPBELL, DORRIS HENDER- Sunday, January 3rd (7:30-11.0)

TROUBADOUR. Earls Court. 10.30. THE SPINNERS.

SUNDAY

HAMPSTEAD. MALCOLM PRICE TRIO PLUS ONE, The Enterprise, 7.30. Floor singers welcome. Residents Terry Gould, N.W.3

KINGSTON, Union Hotel, 8 p.m. DEREK SARJEANT, PETE

THE HOLE IN THE GROUND.

THE SETTLERS (8 p.m.). MONDAY

ROUNDHOUSE. LINDA DREW DORRIS HENDERSON. MIKE ROGERS, PETE DYER.

TUESDAY

LAINDON HOTEL, Laindon, Basildon, SEAN McCARTHY, THE BANSHEES and DAVID BURKE.

MITCHAM BUCK'S

COUNTRY STRINGS. WIZZ JONES. 7.45 P.M. TROUBADOUR, WIZZ JONES, PETE STANLEY.

WEDNESDAY

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On December 17, 1963, disc jockey December 17, Carroll James of WWDC in Washington introduced the Beatles to American radio listeners with the first airing of "I Want to Hold Your Hand", with the help of BOAC.

The move was prompted by a 'phone call James group. James received the them. record and with Miss was the start of a new number 31 this week. chapter in the American

record business. Now, exactly a year later, the Beatles have again taken over the top position on all American charts with their newest "I Feel Fine". Beyond that, the flip side, "She's a Woman", is challenging for the top position

And beyond all that, the British wave, started by the Beatles, continues to spill all over the charts here. This week there were still five British imports in the top 10 and Business' year-end Pop 100 chart, there were 21 British records.

British movement, the to be held in the same Searchers and the Dave locale three weeks later. Clark Five. The Searchers' "Love Potion Number Nine", is building into one of the group's biggest American hits since their first one, "Needles and Pins", while Clark's "Anyway You

Want It", just continues

his own string of suc-

cesses. the Nashville Teens.

reports from NEW YORK

Wedding", in the number

11 spot this week. Pet Clark's "Downtown" received from 15-year-old looks even bigger, jump-Marsha Albert of Silver ing from 57 to 27 this Spring, Maryland, who week in Music Business had seen a television and Marianne Faithfull news film of the then little- and Sandie Shaw are comknown British singing ing up strong behind

Matt Monro too has his Albert in the studio in- biggest here in three troduced the record. It years with "Walk Away",

DLANS for the annual Newport Jazz Festival are already in the works. The city has granted a license for the Festival to be held on the weekend of next July 4, according to producer, Goerge Wein. For the first time, the Festival will leave the traditional locale of Freebody Park and will move to a 35 acre site on the 11 in the top 30. In Music Connell Highway being made available to the Festival Committee by Mariano Bucolo. Camp site Among the top 10 for visitors are being group were two of the developed in the area. The original mainstays of the Folk Festival is expected

/IC DAMONE has signed with Warner Brothers Records. Most recently, Damone had been with Capitol and before that, he was with Columbia. The The Kinks have two firm plans an all-out camsides on the current chart paign working closely with with one each for the Damone's manager, Lee Zombies, the Rolling Wolfberg and his agent, Stones, Manfred Mann, William Morris to re-Gerry and the Pace- establish the singer as makers, Herman's Her- a major disc and personal mits, the Animals, the appearance name . . . Trini Hullaballoos, the Honey- Lopez' folk album is due combs, the Bachelors and out on January 1 . . . RCA Victor has kicked off a The British girl wave major, world-wide advertoo is stronger than ever, tising and promotion camwith Lulu the latest entry paign on Elvis Presley's last week. Julie Rogers "Roustabout" film and has a smash with "The soundtrack album.

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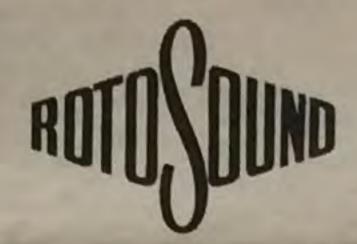


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FOCUS on FOLK

THERE'S little left to say about Pete Seeger -"the prophet, leader and moral guardian of the great folk revival" to quote one of the sleevesbut these three albums once again underline his innate understanding of a wide range of folk song.

All, of course, showcase his phenomenal banjo and guitar technique - not to mention his flute playing.

Two of them - "Pete Seeger in Concert, Vol. 2" and "I Can See A New Day" are recorded live and demonstrate very clearly how Seeger can infuse an audience with his own enthusiasm. There's simply no room for coyness when he's on the stand ..

"Sing With Seeger" is more of a recital, and covers an extraordinary range of songs. Titles:

PETE SEEGER IN CON-CERT (Folklore F-LAUT/2) John Riley; Aunt Rhodie; Union Women and Eli Branch; Which Side Are You On, The Scaler; Talking Union: The Water Is Wide; Bayeza; She Moves Through The Fair and How Beautiful Are The Nights In Israel (both flute solos); The Strangest Dream.

SING WITH SEEGER (Transatlantic Xtra 1005) Run Come See Jerusalem; The Water Is Wide; Careless Love; Houston Train; Oh Susanna; John Riley; Dayenu; Mary Don't You Weep; Stewball; The Keeper; Little Black Bull; The House Carpenter.

I CAN SEE A NEW DAY (CBS BPG62462) This Land Is Your Land; Oh, What A Beautiful City; Healing River; Follow The Drinking Gourd; Viva La Quince Brigada; Oh, Louisianna; The Bells Of Rhymney; Go Oown Old Hannah; How Can I Keep From Singing; Mrs. McGrath; Mrs Clara Sullivan's Letter; The Ring On My Finger Is Johnny Give Me; U Come And Stand At Every Door; I Can See A New Day.

A NYONE who regretted A the passing of the Galliards should lend an ear to "Sing Out" (Decca LK4645) by the Settlers. Three boys and a girl,

they form a pleasant popstyle group which will do nothing for the ethniks, but which might very well wean a few popsters away from the beat bit.

The material is judicially chosen and the record is worth the price, to me, for the Welsh love song, rarely heard on record, "Over the Stone".

It must be added that the quality varies. Occasionally you get bogged down in a welter of harmony and have to struggle to get the melody.

Titles: The Keeper; Mungulay Boat Song; Dirty Old Town; Liverpool Lou; Hunt the Wren; Over the Stone; The Green Man; Three Jolly Rogues of Lynn; The Bonny Shoals of Herring; Froggie's Wedding; Corrie Doon; Jute Mill Song; Singing Bid; The Golden Vanity. - JEFF SMITH.

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Second-rate

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Most of what he is reported to have said is released by his press agent, and the only chance his British fans have of seeing him is in the second-rate films he produces with monotonous regularity.

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I'VE GOT YOUR NUMBER

"ROBERT AND ELIZABETH" (LYRIC)

THE GIRLS THAT BOYS

DREAM ABOUT

ON THE STREET WHERE YOU LIVE

P. J. PROBY'S CHART SMASH

(WEST SIDE STORY)

ROY ORBISON'S

PRETTY PAPER

FROM

SAID LOVE

REAL LIVE GIRL

MAILBAG

followers remain faithful and still buy his records, which are a load of tripe. What does he take these people for? Is he afraid if he visited this country his popularity still wouldn't rise?

I don't think so. I think he is quite content to stay in the luxury home we helped to pay for .- ROBERT AN-THONY, Beckenham, Kent.

Wolf knows

OBJECT to the misplaced enthusiasm shown towards some of the "blues" singers at present in vogue.

While appreciating the feeling for the blues inherited by Broonzy, Rushing, Witherspoon and Sonny Terry, being American and coloured is not the only qualification of a blues

In a recent blues concert at Manchester, only Howlin' Wolf seemed to be aware of what it is all about. The rest took advantage

GREAT SONGS FROM

of the gullibility of an immature audience which was treated to a procession of third-rate musicians and jug blowers.

George Melly and Long John Baldry could have taught them all a thing or two. - HENRY HALL-WORTH, Stockport.

Hey, Lonnie!

ONNIE Donegan's recent behaviour on Juke Box Jury, when criticising the Rolling Stones, showed bad

Many people dislike the Stones-but to show it in that fashion? Please Mr. Donegan, grow up.-M. F. University of GUEST, Sussex.

Dylan trend

IF folk follows beat then Bob Dylan is bound to be caught up in the trend. If so let's have no cries of protest from self-appointed

Telephone: MAYFAIR 7600

THE FILMS

HENRY MANCINI'S

Title song from the United Artists Film

A SHOT IN THE DARK

(In the Press)

AND

From the Warner Bros. picture "Dear Heart"

"MARY POPPINS"

CHIM CHIM CHER-EE

FEED THE BIRDS

A SPOONFUL OF SUGAR

LYRICS-ALAN JAY LERNER

MUSIC-FREDERICK LOEWE

WALT DISNEY'S

purists that "Dylan has gone commercial."

Remember, the strength of his work lies in the message he has written into the words of his songs.

If the message were aimed at a minority sect it is surely not going to be as effective as it would be brought to the attention of a larger audience. - D.

EVANS, Liverpool. • LP WINNER.

Pen pals

AM a Swedish girl, aged 15 and I would like to hear from British pen pals. I am a rhythm and blues fan and read the MM every week.-ELSE BRITT JAN-SSON, Kinnagatan 18, Svenljunga, Sweden,

Victorious

VOU rotten lot! All I read in the "Battle of the Airwaves" (MM, December 12) was about Luxembourg, Radio Caroline and old Auntie BBC.

What about Radio Invicta, the only radio station in this country that is really switched on!

The programmes are much more varied than Caroline. They put out programmes on pop, classics, modern jazz, oldies and requests. And their strength is as good as Caroline, if not better. -BARRY HODGES, Sevenoaks, Kent.

Wide open

TO talk about groups charging exorbitant fees is another side to the story.

Non-established semi-pro groups such as ours are left wide open to club owners and booking agents who engage groups on a percentage or audition basis and, in fact, have no intention of

paying or rebooknng them. This is true of several clubs and agencies in London. Come off it promoters. You have still never had it so good. - R. GRIFFITHS, The Crotins, London, N12.

ONGRATULATIONS to Rufus Thomas for his good-humoured attempts to cool the ardour of a large of obstreperous

idiots at a college dance recently.

Even though the crowd grew very aggressive to the efforts of some bouncers, he carried on with his act.

Profuse apologies are due to Mr. Thomas for this disgusting exhibition from a minority of the audience.-MISS J. S. EVANS, Kenton, Middlesex.

Congratulations

ON behalf of the Songwriters Guild of Great Britain I would like to thank and congratulate the MM on the new "Pop 50 Composers."

The information thus publicised will be of great interest not only to our members, but to the industry in general.-VICTOR KNIGHT, General Secretary.

AS a musician, I read "Expert Advice" to gain technical information, not to learn where to buy John Lennon's cap. — JOHN WURR, London, WC2.

Running out?

TAMLA MOTOWN seems to be finding acceptance, but can't somebody plug James Brown a little?

He is as much above today's scene as Little Richard was to the Frankie Laines and Johnnie Rays of ten years ago.

I am buying all his records but I can't get James Brown in the chart on my own. There is enough music for young ravers and old intellectual pseudos.

Can't we have some R&B we won't grow out of? -PAUL de MILLE, London, NW3.

Very Square

WHEN Count Basie recorded an album entitled "More Hits of the 50's and 60's", which included "Only the Lonely", a lot of jazz eyebrows must have been raised,

Now Duke Ellington has followed suit with "Hits of the 60's" with such pops as "Blowin' in the Wind" and "Stranger On The Shore".

Have these two great men of jazz exhausted their supply of genuine jazz material, or are they at-

tempting to get through to pop fans?-A. JOSSELYN, Ipswich, Suffolk.

Mainstream

MAX JONES writes about "unfamiliar faces at Ronnie Scott's" now that Ben Webster is there.

I suspect they are "oldies" like myself who joined expressly to be able to see Webster.

Max also suggests there is an untapped audience for jazz.

Of course there is! Among them, the people who have been supporting it for the last thirty years, only to be given the choice of seeing George Lewis or Roland Kirk.

Nothing against these musicians, but we would like to see our idols, too. Warmest congratulations to Ronnie Scott for getting Ben Webster. Incidentally, by seeing both in the same evening I appreciated much more what Ronnie is doing.

So what about bringing over Eldridge, Carter, Hawkins, Hines, Wilson, Mary Lou Williams and Vic Dickenson, and then we oldies might even start to like the modern jazz as well.-KEN ASHEN, London, NW8.

HEAUTACHES

COO-COO BIRD FLIP

Elvis in one of the

"second-rate films

he turns out with

monotonous regu-

larity". But could

stay at the top of

long? This week

two readers have

their say . . .

the pop tree for so

a second-rate artist

ori mileo

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