YEH! YEH! YEH!
GEORGIE FAME
reviews the new pop singles in
BLIND DATE

CHART CHASERS '65!

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.

THE PROBLEM OF BEING PROBY
TURN TO PAGE 3

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 Beatle-crafter—a phrase that the 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 FASCINATING FIRST HIT PARADE OF 1965 IS ON PAGE TWO.

SONNY ROLLINS
ON PAGE SIX

ADAM FAITH
ON PAGE FIVE

GEORGE SHEARING
ON PAGE EIGHT
Beatles' comments on their new LP sleeve

"It's a very nice, but we weren't pleased with the overall sound. We told George Martin this, and he fixed it up to have it reprinted the following year." George Harrison.

Says George Harrison: "It's a very nice, but we weren't pleased with the overall sound. We told George Martin this, and he fixed it up to have it reprinted the following year. Our hope is that it will be even better next year."

Record of the Week

"The rockin' berries" what in the world's come over you

7N 35217

Lola
The Zbigniew Namysłowski Modern Jazz Quartet

BRON'S
The Davis Racing Company, Ltd. Deca House

POP 50 COMPOSERS

(1) American; (2) British; (3) Obora
1 Lampard, (5) White; (7) Palmer-Henderson; (8) Martin-Wells-Bennett-Rootil; (9) Tim; (10) White; (11) Brown; (12) Davis; (13) Ramsey; (14) Ramsay; (15) Royle; (16) Mallory; (17) Marshall; (18) Martin-Wells-Bennett-Rootil; (19) Smeets; (20) Steele; (21) Davis; (22) Cherry; (23) David; (24) Foster; (25) Gale; (26) Tim; (27) Smeets; (28) Tim; (29) Tim; (30) Smeets; (31) Tim; (32) Tim; (33) Tim; (34) Tim; (35) Tim; (36) Tim; (37) Tim; (38) Tim; (39) Tim; (40) Tim; (41) Tim; (42) Tim; (43) Tim; (44) Tim; (45) Tim; (46) Tim; (47) Tim; (48) Tim; (49) Tim; (50) Tim.
Will 1965 see him break through?

Will 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 he 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 Colita 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 on an upward move.

On the show he will be backed by an augment of his band, which includes a new line-up and refit.

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

"Sound incorporation is a great asset and they have agreed to help me out. I shall add three new line-up to their normal line-up and get me the sound I want."

As a disc star, Proby is already receiving a mighty share of worship from the fans. Yet even in this field, he is surrounded by controversy. People are referring to the recent sessions which are heading for the very top of the chart, then there are those who subject to what they consider "tampering" with one of the best bands from "West Side Story."

Paul McCartney, reviewing it in the MEF said: "This record is a superbly fine sitting to Mickey Mouse."

John Lennon's comment was: "Like Elvis Presley in a heart."

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

Proby, whose real name is James Morton Smith, was a discovery of that ace talent-spottter 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 1956 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

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The most imitated guitars in the world

There Are The Features That Have Made Fender Famous

- The offset body design has been the styling mark of Fender Guitars since their inception. Distinctive and attractive on the instrument, yet functional with its ease of handling and straight string pull.
- Fender's "non-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 Numbers: 2,927,024; 3,716,144.
- The instrument body design with the "offset" want is another Fender First. This unique design is unequalled in comfort and is accomplished by curving and relating the guitar body so that it rests into the body of the player. Also, the front of the guitar is stressed away, providing a firm comfortable arm rest. Patent Numbers: 2,996,300; Des. 187,601, 186,627, 189,662, 184,227.
- 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 total qualities remain unmatched by any other maker in their field. Patent Numbers: 3,892,264, 2,976,735 and Patent Pending.
- Another Fender First is a special sliding 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 guitarists. Patent Pending.
- Needs of all Fender Guitars and Basses are "fretted" reinforced and may be adjusted should it become necessary to do so. These solid necks are of natural hard maple with sawnwood fingerboards. Another feature making Fender products by musicians throughout the world.

often copied but never equalled

Design, component parts and workmanship of Fender Electric Instruments remain unmatched by any other instrument. Fender Engineering has led and will continue to lead the field. For the original and genuine...choose Fender.
Theater

**NEW YEAR'S EVE**

There's the annual "New Year Ball" at London's Royal Albert Hall, which is a paper in association with the Variety Club of Great Britain, Bob Miller and the Millenium and Sid Phillips. It's a highlight in the London social season.

Sonny Boy Williamson, Long John Baldry, Chris Barber, and Bo Diddley are among the jazz stars playing at London's Lingfield on New Year's Eve.

Ben Webster, Toots Hayes and Ron Whitman are among the jazz stars playing at London's Lingfield on New Year's Eve.

The Alex Welsh Band will play at the London City Stompers jazz band in the New Year at London's Lingfield.

Ken Calyer's Jazzmen and the Gonzo Jazz Band will perform at London's Studio 51.

Swinging Blue Jeans do "The Best Show" (Light, 12:31 am).

Peter Murray introduces "Top of The Pops" (BBC-TV, 7:30 pm).

Brian Matthew introduces "World Top Ten" at 11:15 pm.

American Andy Williams stars in his own version of "My Fair Lady," at the Shaftesbury Theatre, which is a musical with music and lyrics by Alan Jay Lerner and Frederick Loewe.

"New Year Revels" (Light, 10 pm) on BBC TV and "New Year Revels" (Light, 10 pm) on the BBC-2.

From last night's show, it will be re-shown in "Ready, Steady, Go!" (Light, 6:30 pm).

Val Doonican guests in "The Kirby Show" (BBC-TV, 8:25 pm).

The Rolling Stones -- Gene Pitney in Radio Luxembourg's "Battle Of The Giants" (7:45 pm).

**SATURDAY**

Wayne Fontana and the Mindbenders, Brian Poole and the Tremelores, Junior Whittaker, Brian McFadden, and the Sensations are all performing in London.

Lucy, Elvis Presley, and the Beatles are all performing in London.

Lonnie Donegan, the "King of the Calypso," is performing in London.

The whole of "Aladdin" (Glasgow, Hamley, London), is performing in London.

Brian Poole and the Tremelores are performing in London.

Mark Wynter, the lead singer of the Mindbenders, is performing in London.

GERRY

The hitmakers' pour souls into "Gerry's Christmas Cracker" which is performing in London.

He introduces the hits of the day on "The Mike Yarby and Ringo's Pork Pie Show" on BBC-1.

Cliff Richard tops the opening night of "The Mike Yarby and Ringo's Pork Pie Show" on BBC-1.

**NEW YEAR'S DAY**

"Jazz at Night," a weekly segment on "The Mike Yarby and Ringo's Pork Pie Show," will feature the music of the Dave Brubeck Quartet.

"Blue Moon" is a new weekly radio show on "The Mike Yarby and Ringo's Pork Pie Show." It will be the first of a new series of "Pop Shop." Long John Baldry and Janie Mason help to make a "Tribute to Cole Porter" on BBC-1.

Jimmy Savile introduces "Gipsy, Gals and Gangsters" (London, midnight).

"How's Your Lucky Stars" (Light, 5:50 pm) includes Adam Faith, Sandie Shaw, and the Shadows.

"The Mockingbird" (Light, 12:31 pm) on the BBC-2.

Sandie Shaw and Dusty Springfield perform "The Best Show" (Light, 12:31 pm) on the BBC-2.

Dusty Springfield guest stars in the first of a new series of "Pop Shop." Long John Baldry and Janie Mason help to make a "Tribute to Cole Porter" on BBC-1.

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**SUNDAY**

A STARS ORGANISATION FOR THE FLAPSESS edit of "Sunday Night At The London Palladium" (ITV, 8:45 pm) includes Harry Secombe, Norman Vaughan, Jean Ragan, Derek Fowdings, Mollie Woolf, Dennis Lewis, Tony Osbourne and Dickie Henderson in a "Ready, Steady, Go!" special.

The Rolling Stones -- Easy Beat (Light, 10:31 pm) on the BBC-1.

After an incredible version of "Bo Diddley," I want to see a new version of this song that has the original agreement with the publishers.

Cliff Richard and the Shadows are preparing to record a new version of this song.

**MARTY WILDE**

To take this step out of their own little corner of the world and put something positive and meaningful together is no small task.

Although Marty Wilde has played in many Christmas shows, his offers have been few and far between, but for a special event, he will be in London.

He will play at the Cadogan Hall, with his band, the Cadets, on New Year's Eve.

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**AROUND THE SHOWS WITH THE MM REVIEWERS**

Screams, screams all the way for Beatles Cliff scores at Palladium

AY NYONE who intends to hear the Beatles in "Another Beatle Christmas Show" at the Hammerstein Ballroom (12:31 pm) had better make their arrangements now.

The show is a sell-out, and there is no way of getting tickets.

**LOONIE DONOGAN**

The whole of "Aladdin" (Glasgow, Hamley, London), is performing in London.

Lonnie Donegan, who is the lead singer of the Mindbenders, is performing in London.

The children's show, "Baby's In Black," is performing in London.

"Weeble Wobble" is performing in London.

The Beatles are performing in London.

The show is a sell-out, and there is no way of getting tickets.

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Cliff Richard tops the opening night of "The Mike Yarby and Ringo's Pork Pie Show" on BBC-1.

**FREANK IFIELD**

FRANK IFIELD gave a remarkable performance when he opened his week's series on "The Nashville Sound." He featured several of his hits, including "Oklahoma," which opened the show, and "The Nashville Sound." He also featured "The Nashville Sound." He also featured "The Nashville Sound."
Pet kicks off new TV series

**PETULLA CLARK.** Will be the first of seven top stars to be featured in a new Southern TV series, 'Bambini', which starts today (Thursday).

The series is set in the South Tyrol and ravaged by the Nazis, and the girls will talk about their private lives and ambitions.

**BACHELORS buy Invicta**

**POP stars** have joined the battle to save the Invicta, which was to be announced this week.

The pop groups will be using their own cars and their manager Billy Sharp will be using his own car and a third car will be provided for the group.

**Swellen, Sounds down under**

**CILLA BLACK and Sounds Incorporated** are to go to Australia and New Zealand together in Dec. with Sounds recently having a Number One hit in Australia with 'The Spaghetti'.

Swellen, who became Cilla's manager, will now be in charge of the group and they will be using their own resources.

**CLASSIC RECORDS, NEW MAGAZINE**

**BBC PLANS JAZZ DRIVE in '65**

The BBC has big new radio jazz plans for 1965. In addition to the weekly "Jazz and Jazz" and recently started Saturday "Jazz Record Review" series, with Humphrey Lyttelton and the Music Programme, an entirely new series of the "Jazz at Night" programme is planned, and the BBC is considering further series on the subject of jazz.

**Winners waxes EMI have released the first single by André Kostelanetz, recorded in London and released on HMV "A" side. "My Zanzibar" has been a hit in America.

**MINSTRELS ON PALLADIUM TV**

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

The New Christy Minstrels are the first American act to be represented on Palladium, and if the group is well received they will be back next year.

**JAY to open club**

**PETE JAY and his father, Norcliffe impresario Jack JAY, are to open a club at Great Yarmouth in the spring. The father and son group will be the heart of the club.**

They are advertising for £15,000 on the reopening of the club "The Yarmouth" and they will be open from 10 pm to 6 am.

**SOLENOID, GUITARS and GROUP GEAR**

**SALE**

HUNDREDS OF BEAT BARGAINS AT ALL BRANCHES — COST PRICE AND LESS!

**SOUND RATING**

**GUITARS £9/19/6**

**AMPLIFIERS £4/19/6**

**GIBSON, FENDER, HOFNER, BURNS, VOX, SELMER, WATKINS, ETC., ETC.**
Talking of love...

Everybody talks about love. Ben Webber, of course, has sung it in the big band. But there is no one who has sung it with more feeling. He sings it with a feeling that is not only musical, but also emotional. He makes you feel the pain of love, the joy of love, and the hope of love. He is a master of the art of expressing love in music. There are no words to describe the way he sings it. He is the best in the business.

Sonny Rollins - tenor genius, heading our way

Following Ben Webber into London's Ronnie Scott Club is Sonny Rollins - one of the most intriguing bookings yet. And exactly how we will beat 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 Britain will be a most interesting experience.

Born in New York on September 7, 1927, Rollins began piano studies at the age of nine. During his High School days he played in some small bands, 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, Webber. From this period dates the album, that year with Babs Gonzales and Jesse Stone.

Max Jones previews the spiritual and gospel package

MAX JONES PREVIEWS THE SPIRITUAL AND GOSPEL PACKAGE

Bud Powell...he named Rollins as his lifetime tenor protégé.

For two years he refused to appear in public, instead continuously practicing and re-thinking his approach to jazz.

On his return in 1961, he explains that the laying-off of his saxophone was "a blessing in disguise," he became more discipline in his approach to jazz.

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 playing and blowing the horn."

"I later realized that essentially conventional fingering and blowing might be better after all."

"Through that I retained only a few of the techniques which evolved out of my experiments, the whole experience was entirely worthwhile."

Climax

"Out of all the time and work emerged a known awareness of the sound, was a whole."

If subsequent record releases are a reliable guide, then Rollins is absolutely still restlessly searching for musical goals. Equally it seems that the club and Rollins is being influenced by jazz.

However, the remorseless logic seems to have worked out that Rollins constructs his sound almost as if he is almost an other jazzman. Each solo works carefully towards its climax and has a complete form of its own.

Rollins also had a good deal to do with the popularization of the bop sound and has an ability to make music that is like no other jazzman. Each solo works carefully towards its climax and has a complete form of its own.

Virtuoso

Easily his ability to produce a lyrical ballad seems unparalleled. And when it comes to musicianship, Rollins is "the only thing that brings everybody together." People just don't understand enough to appreciate jazz, but as a force for focus between folk.

"Jazz communicates to everybody. In Europe I never had any difficulties in being able to serve in any of the "very proud to be associated with jazz."
THE SYNDICATs: "Howlin’ For My Baby" (Columbia).

Too much echo, and I think it could have been a minor hit. It was English music isn’t it? The guitar break was well done, and I don’t think it will be a hit. I don’t think Willie Dixon LP has been done that fast. They are nice guys and their records should be a hit. A good pop record.

MICHÉLLE SCOTTs: “Little Lonely Drummer Boy” (Philips).

There are some nice phrases in it and the drums are pretty good, but I was not on it. I have no idea why it hit the best and the mood was good, and I think it should 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 round and sound once was enough. Why does it keep on? I don’t think that’s it—this is it. There are some echoes going on the Irish scene but this record doesn’t settle down. It was very medieval.

OLYMPICS: "The Bounce" (Epic).

That looks like a good label. (Record mostly pushed in my ear, Roger.) I can t swing but I am not too keen about it—a bit thirsty. 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.

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

This sounds like a touch of the Eric Burdon. It must be. There must be something original in it but the coloured group; it’s got that feeling. It’s a bit like Rush in the group is English, they are definately white. Going to a minor third is a bit of a lown down. All the songs over the past 12 months have the same sound.

RIGHTeous BROTHERS: "You’ve Lost That Lovin’ Feelin’” (London).

It sounds like it was recorded in the Albert Hall. All those trumpets and the exotic backing down the strings. You can be forced without all that. Phil Specter recording. It puts away from the meaning of the song. Nothing wrong with your recording player is there? Please play it once more.

ROB SQUAD: "Anytime" (Pye).

(Digs8, slightly.) The organ made the record. It is not a bit of pop and player had me worried! I have thick skin of pop R&B and the singer sounds 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" (Rogers).

The beat she sounded like a 16-year-old, then she sort of matured in the bridge and lost the secret. She was pretty over after a song is all right but I like the arrangement. I brought the rhythm section was unsexy and I thought the bass player. They are trying to make it sound but they are not. If Mills had recorded it, the record should have been a lot better.

The genius and the gimmick...

A BREATH OF FRESH AIR ON THE POP SCENE

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

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 have been better in its Halpern version. "To Dance With You", "And I Love Her", "Things We Said Today", "ItShould Have Been Me", 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 as a tremendous refresher that galvanised just the beat scene but the entire pop world into new, creative fields.

The album never fails. The songs are so melodic, the instrumental work so inspired, and Lennon’s vocals especially emotional, that the group’s potential in this field looks like a promising one. The record is also extremely well produced and played with enthusiasm for years. That is for sure.

The Beatles feel that their latest album, "Help!" is the best. The best is that it contains more of the rock element. They are known as fun and, that it’s all good.

But the film LP had more originality and spark. That is where the Stocks greatness lies with the Pop LP Of The Year they prove conclusively that they are, as Americans say something —just COLEMAN.

GEOGE 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.

DISCS SPUN BY CHRIS WELCH

TYMES: "Here She Comes" (Cameo Park).

This is much more mellow than the last one. Very heavy four to the bar sounds marvellous, I hope they have a big hit.

MARVELLETTES: "Too Many Fish In The Sea" (Starday).

Oh man... they are marvellous! The Marvellettes! Yeh, Yeh I think we will put this one in the band book. The whole thing is tremendous. The band is really working it out. A good spontaneous performance.

DELL SHANNON: "Keep Searchin’" (We’ll Follow The Sun) (Starday).

I don’t recognize it, but it’s America. Let me hear it again. It sounds like it all on two chords. Dell Shannon? It doesn’t sound like him at all. Sounds like chicke! All on the top deck.

JAMES TAMLIN: "Is There Time" (Columbia).

After all the others you have worn me out, I think I have a chance. If I was in a different mood but there’s not much point in it.

JOHN WALTERS: "Well, I’m a Fool" (MGM).

(Record mostly pushed in my ear, Roger.) I can’t swing but I am not too keen about it—a bit thirsty. 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.

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WHARFEDALE SPEAKERS BY WHARFEDALE

The material covers a wide field, including two American Rockers "Round Midnight" and "Blue Train"; Miles Davis "Stella By Starlight" and "Just You, Just Me"; various blues in a range from "Love Me" Theme From "Gone With The Wind" and the highly original "N.Y.C.'s No Lady".

WHARFEDALE WIRELESS WORKS LTD.
1961, WHARFEDALE ROAD, BIRKENHEAD.
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Price: £15.00

Other models available on request.

WHARFEDALE EG 12

EG 12 12" speaker, white £15.00 £10.00

EG 15 15" speaker, white £10.00 £7.50

EG 5 5" speaker, white £5.00 £3.50

EG 12 & 15 cabinets £5.00 £3.50

Price: £5.00

Construction: Sheet steel on particle board.

EPP 2 2x2x2x £3.00 £1.50

Price: £2.00

Construction: Sheet steel on particle board.

EPP 2 15" speaker, white £15.00 £10.00

EG 12 12" speaker, white £10.00 £7.50
**Big beat boys get organised...**

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 interested in what is happening in popland than millions of people can ever be. Fingers in Los Angeles call the beat boys their livelihood. They are the men at the heart of the business—the men who make and sell beat albums, the men of Campbell—

From what they say about sales and new instrumental interests, the facts about trends can be assessed. This week we canvassed the views of prominent personalities in the two major London dealers and retailers of musical instruments.

First, the wholesalers.

**FIVE INTERRUPTED...**

By RAW TEXT

The record business may be in a period of unfavourable position concerning single artisits. But what seems to be happening is that all single artists have been of good backing groups.

Special report by our own company, our turnover figures in the past year months are considerably up on last year.

If anybody visits Sound City Ltd and asks for information on what cannot possibly say beat is finished, guitar sales are very encouraging, and something that the business of instrument business is most important because it often means that a person who buys a cheaper instrument at first turns into a nut who buys another instrument after the transaction later on.

**OVER TO Prof. Crow, boss of Selmer:** “I can’t see anything to worry about. The beat boom of the 60s will continue. I think that we’ll probably see another beat boom in the 70s. The good players in the same way are going to be as numerous as they were in the twenties.”

**The good news concern fed, it was obvious they could earn a lot of money:**

People are thinking more selectives. I think we are going to get a hard core of good groups. This is an exciting period. The kids don’t want anything else. They feel there is a revolution against the old rock groups. People don’t like old groups.

**The beat scene is changing, there is a big swing in the beat organ.**

There is a definite swing in the Beat organ. The various groups are starting to form into separate groups and the younger groups seem interested in our new Phase. There are over 30 groups, including 70.000 Manfred Mann members, the British group that’s the one. The younger members might come in more, too.

But basically we will still have amplified sounds because with four pieces in a group, you need it.

Of course there’s a trend of groups like the Who. The Who seem to be in for a long time, and I think the number of groups is more important.

**George Shearing is back on the job. After a year spent in almost total voluntary retirement at his New Hollywood home, the pianist has a new LP on the go, and it is currently announced on the Coconut Grove in Hollywood.**

Since forming his original group back in 1963, the 60s. Shearing has been, in effect, the most consistent participant for the jazz sound, popular music. Though his performances have often been accused of blandness and are usually dependent on the jazz critics, he has retained a wide following, both with an invariable sense of humour and a keen ear for the best of jazz.

**Leonard Feather reports from Hollywood.**

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**Unique**

Asbestos, from the reticulation and the line for this week's musical note, the following note gained a special vantage over the jazz scene. Much may have no time to listen to their contemporaries, and yet are sure to be present in the coming year. They are the men who make and sell beat albums, the men of Campbell—

**Special report by our own company, our turnover figures in the past year months are considerably up on last year.**

If anybody visits Sound City Ltd and asks for information on what cannot possibly say beat is finished, guitar sales are very encouraging, and something that the business of instrument business is most important because it often means that a person who buys a cheaper instrument at first turns into a nut who buys another instrument after the transaction later on.

**OVER TO Prof. Crow, boss of Selmer:** “I can’t see anything to worry about. The beat boom of the 60s will continue. I think that we’ll probably see another beat boom in the 70s. The good players in the same way are going to be as numerous as they were in the twenties.”

**The good news concern fed, it was obvious they could earn a lot of money:**

People are thinking more selectives. I think we are going to get a hard core of good groups. This is an exciting period. The kids don’t want anything else. They feel there is a revolution against the old rock groups. People don’t like old groups.
OF 65

ME and the BLUE FLAMES

"Swingin", at London's the organ.

Manchester in which he was

Audiosho changed his name from Clive Powell, Georgie played piano with visiting Americans including Gene Vincent and Eddie Cochran.

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

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

ZOOT MONEY'S Big Roll Band

Zoot 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, bass and vocals, Nick Newell, clarinet, Andrew Burrows, 23 (baritone), Andy Somers, 21 (guitar) and Collin Allen, 23 (drums).

THE MOODY BLUES

The Moody Blues have already had top hits 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 sax singing soon.

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

CHRIS FARLOWE and the Thunderbirds

Chris 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. "Swingin' will be the big thing," he told me confidentially. "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), Dick Chameleon, 23 (bass), Davie Greenfield, 20 (organ), and Ian Haig, 20 (drums).

RONNIE JONES and the NIGHT TIMERS

Massachusetts 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), Dave Morse, 26 (organ), Dave Price, 20 (bass guitar), Bill Stephens, 26 (drums) and Eddie Thornton, 27 (trumpet).
The new jazz records

Wrong, it has to be said—Mingus is no pianist

COUNT BASIE

Mingus...a great disappointment

ESSEX PETERSON

The real thing—made in Germany

JIM HUBBARD

Blues

WHALESHOW

Hawkshaw

RADIO JAZZ

(11:00 GMT)

FRIDAY

9.15 p.m. A; Jazz: big band, 12.5 N; Jazz: small groups; 12.30 N; Jazz: modern, 12.15 N; Jazz: music of the week, 10.15 T; Alec Wilder concert, 9.45 T; Alec Wilder concert, 9.45 T. A Billie Holiday session, with Peterson, Minton, Taylor, and others, 11.5 T. Jazz Book.

SATURDAY

1.15 p.m H; Jazz Club, 5.20 H; Jazz: big band, 4.30 H; Jazz: small groups, 4.15 H; Jazz: music of the week, 3.45 T; Alec Wilder concert, 3.15 T; Alec Wilder concert, 3.15 T. A Billie Holiday session, with Peterson, Minton, Taylor, and others, 11.5 T. Jazz Book.

TUESDAY

5.00 p.m. A; Jazz: big band, 5.15 N; Jazz: modern, 5.00 N; Jazz: music of the week, 4.15 T; Alec Wilder concert, 4.15 T; Alec Wilder concert, 4.15 T. A Billie Holiday session, with Peterson, Minton, Taylor, and others, 11.5 T. Jazz Book.

WEDNESDAY

4.20 p.m. A; Jazz: big band, 5.00 N; Jazz: small groups, 4.30 N; Jazz: music of the week, 4.00 T; Alec Wilder concert, 4.00 T; Alec Wilder concert, 4.00 T. A Billie Holiday session, with Peterson, Minton, Taylor, and others, 11.5 T. Jazz Book.

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Dateline
U.S.A.

A year's rest for Mahalia

Mahalia Jackson, A recuperating in California from a heart attack, will cancel 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" performance.

James C. Petrillo, former head of the American Federation of Musicians, has announced his retirement to the union's new civil rights department, which will attempt to solve such problems as segregated lunch rooms and double-discounting.

Benny Goodman is recovering from a medical operation ... Tenor sax player Ted Gover has arrived back in New York after a lengthy stay in Europe, and Zanger 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 6. He is also planning a three-day festival for Pittsburgh in 1966. 

Vice assistant Sal Nicos, who recently quit the Connie Basha band, his girl friend, trombonist Denny Reeves has been playing at Studio A on New York's Fourth Avenue.

THE BIG BAND SOUND IS BACK

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

It happened in the past with the Pitkows and the coast, but with the S.O.S. Orchestra, who have entered the chart with a blues album, "Carry Your Fate To The Wind".

"Sounds" are all the rage in men's wear, which includes a string of necklaces, bangles, rings and bracelets.

Ambition

The man behind the record is Fox recording manager Johnny Schorr. 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. I've tried to make it sound like a big band. And I'm working hard to get a string section. I've written three songs that I plan to record soon.

"I've been thinking about this for a long time. I've had the idea of doing something orchestral with a concept fresh enough to attract the younger record-buying public."

"But I had to wait for the right material. Whatever material I got was too weak. I had to wait for something that was strong, that I could go into the studio with."

"I hope I can make a record that is not just a collection of songs, but a whole album that has a feeling of the time."

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

Schorr is a product of the "musical revolution" of the '60s, which includes such groups as the Rolling Stones, the Byrds, the Grateful Dead, the Jefferson Airplane and the Grateful Dead.

He helped to write Helen Shapiro's hit single, "Walking Back to Happiness." — Chris Welch

Illness strikes Nat King Cole

Nat King Cole has left hospital after treatment for a lung tumour. But a big question marks hangs over his career. Cole, who is 43, has been told that all his engagements must be cancelled for at least six months.

His doctor, Dr. Robert Kastner, 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 stepped 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 them.

Alabama students demand Louis

The decision of the board of the University of Alabama to cancel an engagement by Louis Armstrong may yet be reversed. According to Louis' manager and agent Joe Glass, the students are quite disturbed about the ban. Glass 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 clarinetist, Eddie Shu; a Red Indian trombonist, Big Chief Russell Moore; and a Hawaiian drummer, Danny Ketchum.

Glass is also in dispute with the U.S. Government, which claims he owed $175,000 in back income taxes for 1959. Despite the court's claim against Louis and his wife Luwita, Glass states that he only owes $2,300.

Veteran singer Russ Morgan has signed with Van Heusen Joe . Clark Terry and Bob Brookmeyer have cut an album for Mainstream Records with Roger Kellaway (pno), Bill Crow (bass) and Dave Bailey (drums).

Nancy Wilson was featured on a Boston Jazz concert at the Middle of New York's Central Park, during which the Kenny Dennis Trio and the Gerald Wilson Big Band played.

Old-timer Ted Lewis starts two months at the Deaconess, Las Vegas, on February 12.

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

Columbia Records is re-releasing Friedrich Gulda's "Concerto For Piano And Jazz Orchestra" in January, and February. RCA-Victor has released a minature LP of "Louis Armstrong In The 30s and 40s."

Concertos For Piano and Jazz Orchestra, New York Philharmonic Orchestra, conducted by Leonard Bernstein.

The Jimmy Dorsey Orchestra, under the direction of Lee Castle, opens Christmas and New Year at The Ritz, Montclair, New Jersey. The New York jazz orchestra, under the direction of Louis Armstong, is recorded in Las Vegas, on February 12.

Thelonious Monk scores at jazz clubs who say he and Dizzy Gillespie are "completely making new musical forms in the '60s. They say: We aren't going anywhere. We are just making music."

Songwriter Andy Razaf spent his 60th 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.

OSCAR PETERSON — walked out

NANCY WILSON — Shreve concert

LOUIS — integrated
Beatle people?

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 EP.

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?

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 what is John Lennon's middle name?

8. Music by Lennon and McCartney has been used for a ballet. Name the ballet.


10. How many Tarloghone 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 replaced the Beatles when Ringo was ill last summer.

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 a 12-string guitar?

18. What was the first Beatles record to get into the Pop 50?

19. Which Beatle drives (a) a type Jaguar, (b) Rolls-Royce, (c) a Puch-Vega, (d) Aston Martin?

20. Name the five original Beatles.

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The comprehensive companion to motorcycle ownership. It deals with the basic principles of all aspects of motorcycle engineering, with maintenance and riding technique, with the selection of a machine and with the Law as it affects the motorcyclist. Illustrated with full cutaway, detail and schematic drawings. 5th Edition 126 pages. £2.10, 6d, net (by post 12s. 6d.)

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Explores the working principles of motorcycle ignition and lighting system and how to repair and service them. Includes wiring diagrams applicable to most British machines. Fully illustrated. 2nd Edition 140 pages. 6d, net (by post 5s. 7d.)

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SATURDAY, DECEMBER 25
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TEL. 702-7000

SUNDAY, DECEMBER 26
8:30 p.m. to 2:30 a.m.

THE CLUBS

FRIDAY

BRIAN GREEN & HIS WASTE
BAND
10:00 p.m. to 2:00 a.m.

SATURDAY

BRIAN GREEN & HIS WASTE
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10:00 p.m. to 2:00 a.m.

SUNDAY

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10:00 p.m. to 2:00 a.m.

BRIAN GREEN & HIS WASTE
BAND
10:00 p.m. to 2:00 a.m.

THE BIRDS

THURSDAY

NEW ORLEANS JAZZ BAND
7:00 p.m. to 1:00 a.m.

FRIDAY

FOOL'S PROGRESS
10:00 p.m. to 2:00 a.m.

SATURDAY

FOOL'S PROGRESS
10:00 p.m. to 2:00 a.m.

SUNDAY

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BRIAN GREEN & HIS WASTE
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The world's oldest teenager

Elvis at thirty...

ElvisPresley turns thirty this January 8. The King of Rock and Roll has been a phenomenon for over three decades, captivating fans with his charismatic stage presence and powerful vocals. Elvis has left an indelible mark on popular culture, and his legacy continues to inspire new generations.

MAILBAG

His followers remain faithful and still buy his records, which are a dead cert.

What does he think of the fans' devotion? He likely wouldn't miss their support.

I don't think so. I think he is quite content to stay in the luxury home he helped to buy for—ROBERT ANTHONY, Bradford

Wolf knows

I object to the misplaced enthusiasm shown towards some of the "hit" singers present in the concert. While appreciating the enthusiasm for the blues band led by Eddy, Huddle, Wilsden and Sonny, I think the American and coloured is not the only qualification of a blues artist.

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

The real talent of this musician is evident in his performance. His followers remain faithful and still buy his records, which are a dead cert. What does he think of the fans' devotion? He likely wouldn't miss their support. I don't think so. I think he is quite content to stay in the luxury home he helped to buy for—ROBERT ANTHONY, Bradford

Janie knows

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Dear Heart

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Pennsbury

I am a Swedish girl, aged 15 and 16, and I would like to hear from British girls.

I am a rhythm and blues fan and read the MM every week—ELIZA BRYANT, Smeaton, Gloucester

Walt Disney's

I am a Swedish girl, aged 15 and 16, and I would like to hear from British girls.

I am a rhythm and blues fan and read the MM every week—ELIZA BRYANT, Smeaton, Gloucester

Victorious

You rotten lot! All I read in the "Battle of the Airwaves" (O.B., December 12) was about Luxembourg, Radio Caroline and old Auntie BBC. What about Radio Invicta, the only radio station in this country that's worth listening to?

The programmes are much more interesting than Caroline. They put out programmes on pop, classical, modern jazz, oldies and requests. And their strength is as good as Caroline, if not better.

RABY HOOKER, Sevenoaks, Kent

Wide open

To talk about groups charging excess fares is all very well, but there is another side to the story. Some established semi-prof groups such as ours are left to the mercy of owners and booking agents who engage on a percentage or audition basis and, in fact, have no intention of paying or rebooking 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 Creola, London, N12

Aggressive

Congratulations to Radio Latchford for its good-humoured attempts to confound the armour of a large group of obstructers at a college dance recently.

Even though the crowd grew very lively, the efforts of some bouncers, who carried on with their task.

Futile apologies are due to Mr. Thompson for this disgusting exhibition from a minority of the audience—MISS J. S. EVANS, Kent, 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 published will be of great interest not only to our members, but to the industry in general—VICTOR KNIGHT, General Secretary

Cri de coeur

A music writer, I read "Evil port Adonis" to gain technical information, not to learn where to buy John Lennon's cap—JOHN WILKINS, London, W12

Running out

TINA TAYLOR seems to be finding acceptance, but can't somebody plug James Brown's "title"

He is in much above his day's name as Little Richard was to the Frankie Laine and Johnnie Ray of ten years ago.

I am running all his records but I can't find James Brown in the chart on my own. There is enough room for young ravers and old intellectual puritans.

Can we have some R&B we won't grow out of?—PAUL DE MILLE, London, NW2

Very Square

When Count Basie recorded an album entitled "Musical Hits of the 50's and 60's," which included "Only The Lonely," a lot of jazz enthusiasts were excited about the supply of genuine jazz material, or so they thought. Attempting to get through to pop radio—E. ROYAL, Ipswich, Suffolk

Leeds ACCORDION GET-TOGETHER

Arranged by PETER OEDER, JR. Tel. 011 384 774 for further details or bookings.

地点: WARNER THEATRE, 1000 W. 100TH STREET, LEEDS

DATE: JULY 10, 1965

TIME: 8:00 P.M.

CONFIRMED: L. K. SMITH, WARNER THEATRE, LEEDS

EMORY SUMMER, WARNER THEATRE, LEEDS

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