—tour, TV, single, LP!

THIS is National Beatles Week! Once again the star-studded quartet hit the pop headlines as they roar back into action. Within seven short days they undertake their first British tour for over a year, release a new single and LP and make TV appearances.

- THE SINGLE: "Day Tripper" coupled with "We Can Work It Out" is released tomorrow (Friday). Will it burst through all opposition to number one in the MM's Pop Fifty?
- THE LP: "Rubber Soul", containing 14 tracks all written by Lennon and McCartney and George Harrison and featuring vocals and solos from all four millionaires. It includes George playing sitar, Paul on piano and singing in French and Ringo playing Hammond organ.

The album, reviewed on page 12, is released next Friday (December 10). Watch it fill those Christmas stockings.

Glasgow kick-off

- THE TOUR: The Beatles new British tour kicks off tomorrow (Friday) at the Glasgow Odeon, moving to Newcastle's City Hall on Saturday and the Liverpool Empire on Sunday.

The rest of the itinerary is: Apollo, Manchester (December 7); Gaiety, Sheffield (8); Odeon, Birmingham (9); Odeon, Hammersmith (10); Astoria, Finsbury Park (11); Capitol, Cardiff (12).

The Moody Blues and Beryl Marsden are also on the bill.

- TV SHOWS: The promotional TV appearances so far set for the Beatles are: Top of the Pops tonight (Thursday). Thank Your Lucky Stars on Saturday (December 4); The Lennon and McCartney Granada TV Spectacular (17) and Top of the Pops Christmas Show (23).
FIRST LP from
WILSON PICKETT
IN THE MIDNIGHT HOUR
© ATL 5037 "12" Mono LP record
FANTASTIC!

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LOLLIPOPS AND ROSES
LOUIS = MOOD I'M IN = ARRIVED ROMA = I'M IN A DANCING MOOD = GIORGIA = IF I HAD YOU I'M BEGINNING TO SEE THE LIGHT = LONESOME ROAD MANANA = MOONLIGHT ON THE GANGES = PENNIES FROM HEAVEN = FLEET'S IN PORT AGAIN = TENNESSEE WALTZ = TOGETHER = LA MAESTRA = VERY THOUGHT OF YOU = TAKE THE 'A' TRAIN = TOUCH OF YOUR LIPS = SURF's UP = FUNK = COOL = DANCING

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GREAT STANDARDS
SATIN DOLL = AND IN ALL GREEN EYES = MALAGUENA = ST BERNARD WALTZ = MIDNIGHT SUN = ADOG CHA CHA 8/9 PEDRO = GREAT DAY = I CAM = I SAW = I CONCEDA = I DORADO = PANAMA PALACE = OLDE = VINTAGE WALTZES

CAMPBELL CONNELLY GROUP
10 DENMARK STREET, LONDON, W.C.2 Tel. 1653

CILLA—WHY NO SIGN OF SINGLE?

NEW LP expected soon from CILLA BLACK, but what about a single!?... FOURMOST are busy in the studio... TONY JONES freely dabbles in every new joke tellers... "What's in the cups"?... A new "TENANT" is expected to alert the public to the level of his talent... "Dodger" in this week's chart... "LOVE ME LOVE ME NOT" is the hit of the month... "MELBOURNE" is the latest one... "FIND MY WAY" is the title... "FREEDOM"... "DOCTOR"... "LOVE IS A;</p>
I haven’t seen Jet Harris for years, but I must say he’s been quite a disappointment for me. When he left us, he and Tony Meehan made a couple of great records and we thought, great, there’ll be some great instrumentals coming out. Such a disappointment.

Hairdress
Can’t stand it

The Who
I’ve liked their records so far.

Mrs. Mills
I saw her at an EMI reception and the knockkout everybody was, she’s such a character. Fabulous. Very jolly character. But whether the kids are going to like her on our show I really don’t know.

Wonderful Life
One of the biggest disappointments of my film career was watching Wonderful Life for the first time, because when we all did it we thought “This is going to be the best film”. But when we all saw it together, something was lacking, there was no continuity in the story, and I still say, subject-wise, it was the best thing I’ve ever done. For me anyway.

Dancing
I can’t dance but I’m very good at fooling people.

Elvis Presley
Still think he’s the best white singer.

Marriage
It’s for ever.

Brian Epstein
What can you say? You can’t argue against success and he’s certainly had that. I think I admire him for having done what he’s done.

Slimming
If necessary, then it should be done immediately. If you’re fat, you’ve got to be thin.

Adam Faith
I get the biggest surprise of my life when I saw Adam Faith again, a couple of years ago and I was absolutely knocked out. He was so casual and the方式 had a fantastic sound.

Rhodesia
It was great fun performing there for four years ago and I don’t know what it’s going to be like now.

Mick Jagger
I think he’s having it cut shorter, which is a good sign.

Pop Art
I’ve never found out what pop art is. I can’t figure it. I reckon I’m with it to an extent. I can’t figure it. What is pop art? You tell me. Is it to do with fashion or what? Or is it the way they play music? If it’s it’s a load of rubbish. The Who don’t play a record any different to any other group.

Dixieland Jazz
I’m not sure about it actually.

Tube Trains
I usually can’t stand them because it’s so smoky. At rush hours you can cut it with a knife.

P. J. Proby
Think he’s got a great voice. Cannot understand why he has to fiddle about and mug about with the press and get bad publicity. I reckon he’s got a knockout voice. I think “Somebody was” one of the best records made last year.

Bread and Potatoes
Fattening, so don’t eat them.

Badminton
I can’t wait. I’m playing tonight. I play it all the time. Knockout game.

Music Papers
There’s a right if they get their facts right.

Vintage Cars
I suppose they’re all right but I’d rather have a new one.

The Pianotron gives you a tremendous new impact and versatility—whatever type of music you play. Sounds like Marimba, Vibes and Piano are immediately yours—through any of your present amps!
Permit axe hits P.J.'s U.K. career

P.J. PROBY's let off three up the chart this week...taking "Maria" from 23 to 12. Meanwhile there is still doubt and uncertainty about his future. One banker in London...Monday his publicist, Mike Thomas of Liberty, Records said: "We are currently looking into the situation...with certain agents and managers and a decision on his new management will probably be made at the end of the week." TWD's Diles A Groo, and has taken a big step towards fame with his hit single "Christmas With P.J." on Liberty, which he will promote as a single. He has a new album due for release in February and during the next 14 days to work on his first album...In March...in March he will be back in Britain for two weeks of clubs and TV.

Bivers jump at 36

The Walker Brothers jumped into the March chart...at 36 with "My Shins Is Comin' Out." They are beginning to score again on the British pop scene...after a disappointing year. The group was formed in 1963 by the late Brian Connolly, who died in August last year, and the current line-up includes...Mike Rowland, Alan Hirschman, and Donald James. The group's last major hit was "I Can't Help Myself," which reached number 4 in 1969...In Manchester on Saturday, the group...played a free concert at the Prince's Park...attended by...a crowd of over 20,000 people. They were introduced by...a local radio personality...who said..."We're delighted to have you here, lads, and wish you the best of luck in your future ventures."...The group...kicked off their set with..."My Shins Is Comin' Out,"...which...received...a tremendous response...from the audience...who sang along...enthusiastically...and...applauded...their...performance...of..."I'm Not In Love."...The group...also...played..."I Can't Help Myself,"..."Keep On Running,"...and..."It's Too Late."...Their...performance...was...widely...acclaimed...by...the...crowd...who...applauded...their...efforts...and...wished...them...good...luck...in...their...future...endeavors.

DODDY'S TOP TEN DOUBLE

IT'S A DODDY Top Ten double this week. The popular Liverpool lads...hit the No.1 chart...at number 8 with their new single..."The River." This...is followed...by another hit..."For You"...at number 9. The group...has...been...working...hard...recently...and...is...expected...to...make...further...gains...in...the...coming...weeks. The...group...is...known...for...their...upbeat...songs...and...is...often...seen...performing...at...local...events...and...festival...venues...across...the...country.
NEW YEAR STATES TOUR FOR SEEKERS

THE SEEKERS—top of the Pop 50 for the third week running—were in line for a new American tour in January. They will play a series of college dates and major TV shows. Already set are their appearances on the Ed Sullivan Show and a booking for the New Year's Day ”Goodbye ’65” telecast on ABC-TV. David Nixon's Comedy Bandwagon on January 1. They are also set for the Donna Andrews' New Year's Day, ”Beatle Day” Show on CBS-TV. The tour will begin on December 26.

Paris union may get tough

SELF-EXILED American musicians in Paris got a

FOCUS ON FOLK

DECREES of last week's conference of 49 folk clubs at the Manchester Folk Festival are being kept secret for the moment, pending further developments. I presume no one will object to revealing what all three present are now telling their members: that a national council is set up and that a subscription will be divided among the three clubs per year.

Alice Campbell is coming home. After a Bissing Day concert at Coningham's Fete Ganting, she will be at Lon- don's Round House on December 31. After that she'll be singing around the London clubs for a couple of weeks, and then touring the midlands, north-west and north-east with the Manchester Sports Club in particular.

Paul Simon is leaving for the US—"for about five six months"—and before he leaves for the States he will play at Les Cousins, London, this Friday. Paul will join him on the line: Charles Mingus, Duke Ellington, Peter Green, the Who, the Animals, the Kinks, the Hollies, the Mindbenders, Georgie Fame and the Easy Penguins, and Chris Farlowe.

Dylan Hitch

National federation seems on the cards

anmodes of the Animals' home town of Newcastle.

Eric Burdon, Animals' vocalist, has arranged some numbers for the group on their Canadian tour, and he may also bring back with him some songs for his new project with John Lee Hooker. The group may even end up with a few younger songs in their repertoire, maybe even some on a new album for London label's "Swinging" series. The Animals are expected to tour Britain in February.

Brenda Lee is expected to visit Britain twice in January, when she will appear in two concerts at the Empire, tonight, and the Hippodrome on Wednesday. Brenda will also be on "Swinging" series, with new material for her new album for London label's "Swinging" series.

R.S.G. on 4-3-2-1

BOOKINGS for the last four weeks of rehearsals for the Animals' Ready, Steady, Go! tour have been set at £200 per night with John Lee Hooker, the Hollies, the Mindbenders, the Kinks, the Animals, and Wayne Fontana on the R.S.G. tour in February. In addition, there is a booking for December 25 at the Mayfair, with the Animals, the Animals, the Animals, the Animals, the Animals, and Wayne Fontana on the R.S.G. tour in February.

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Animals' big band Jazz Club debut

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BYRAD: who said audiences owe musicians a living?

TO say that Jakyl Byrad takes piano playing seriously, may be a horrible pun — but it is thoroughly truthful.

He made the transition from the stage with Earl Bosnic to the alkaline trio and Charlie Mingus without forming a band.

Ask him if he'd be happy playing in another country and western and hell he'd say. "I'm playing in London." It's true.

Above all, Byrad is a musical, quite exceptionally, the best accompanist for a singer. He is probably the best accompanist for a singer in the world today.

But he has played with disp. group. The leader liked my playing, but some of the singer's music was not at my level because I don't play in that way, I wanted to play with a group — but I still can't sub.

"I'm looking for something new, but I can't, and most of it is a hard, but what I want is to be a good band. The pick-up kind never comes easy, even I have the best of my friends.

But I have played in London, I have this record of his, and he calls me to borrow it. Down the street near my place, and he too.

"I've been a music fan for a long time. But I didn't, and I hear the radio now. It's the only time it's been easy, and I would have been.

But it gets mad when jazzmen themselves disorder jazz — that's why I say. But I'm happy to play with a group.

"I'm playing in London. But I'm doing it because I'm happy. I don't want to play with a group. But I still can't, and most of it is a hard, but what I want is to be a good band. The pick-up kind never comes easy, even I have the best of my friends.

BASIE: swing at the Empire State

NEW YORK

The most successful and effective swing big band is being formed at the service of the American Riverfront in the basement of the building where the band is located, and the band is called the Basie-Bowery-Stuyvesant. It is the only band in the world that has ever been formed at the service of the American Riverfront. It is the only band in the world that has ever been formed at the service of the American Riverfront.

Norman Granz, the famous Jazz master, is planning to form a new band, called the "Basie-Bowery-Stuyvesant," in which he will play the top ten challenge of the big band. The band will be formed at the service of the American Riverfront, in the basement of the building where the band is located, and it will be the only band in the world that has ever been formed at the service of the American Riverfront. It is the only band in the world that has ever been formed at the service of the American Riverfront.

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GRANZ: no one wants any jam for their bread

The state of Jazz journalism in the United States is often compared to the state of Jazz construction in the United States. This is not the same, but it is close. The state of Jazz construction in the United States is often compared to the state of Jazz journalism in the United States. This is not the same, but it is close.

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PHOTOGRAPHED BY S. D. TAYLOR

PRIZES
1. An HMV Stereomaster record player plus 25 Music for Pleasure LPs
2. 25 Music for Pleasure LPs + 50 Music for Pleasure LPs for runners-up

HERE it is — a fabulous three week competition that’s fun to enter. And worthwhile too!

Seriously, just look at the glittering prizes.

The outright winner captures an HMV Stereomaster record player PLUS 25 Music for Pleasure LPs.

SECOND prize is 25 Music for Pleasure LPs.

FIFTY runners-up get a Music for Pleasure LP each.

ALL YOU have to do this week is decide who the three artists pictured above are and fill in their names in spaces provided.

EVERY week so it seems, British record buyers are more and more enterprising. After a phase of buying “home-grown” music from Liverpool, London and Manchester they have again reverted to America.

Just a few months ago, the Supermen were just about the only artists of their class to hit the Pop 50, but now some neat class gets full “welcome to England” treatment.

Climbing up to no. 24 is twenty-five-year-old Fontella Bass with her big hit record on the Chess label. Miss Bass has the above-mentioned “Wishful Thinking,” Roy Head’s “Treat Her Right,” Junior Walker’s “Shake And Fingerpop,” Lee Dorsey’s “The Toy,” Gino Washington’s “Shake Your Body” and Otis Redding’s “My Girl.”

From St. Louis, Missouri, Fontella started singing in her church choir and later became an accomplished church organist. Her days in the church choir not only gave her invaluable experience but also opened her career to a new world.

She was “spotted” by another Chess recording star, Little Milton, who immediately hired her to play piano, and sing in the band — a post she held down for four years.

Duet

But it was not until June last year that Little Milton took her to Chess Records for recording. Her debut was a great record, the Betty Kwan-Everly Butler style, when she sang with a young singer, Bobby McClure. Their record, “Don’t Meet Up” reached the Pop 50. In record speed she was signed up for a British tour which included appearances on ‘BRIT’S’ GIG ‘IN THE PINK’ (Thursday), ‘ITV’s Ready, Steady, Go’ (Friday), and ‘TWW’s Discs A Singin’ On Top.

Then for two weeks she stayed with the Beach Boys as a member of “The Beach Boys,” who showed her the ropes, played her songs, and taught her the tricks of the trade.

The most important thing is that Fontella’s voice has improved and she has added a lot of personality to her performances.

They’re improved their range of Electro-Acoustic Guitars.

VERITHIN 66
A new version of the Verithin in the new Hofner Florentine style. An easy-playing, good looking guitar with a fine sound.

65 gns.

With Bigby (as illustrated) 75 gns.

Stereo version 80 gns.

NEW AMBASSADOR
A great new guitar in the Hofner tradition. Powerful “Nova-Sonic” pick-up, cambered rosewood fingerboard, adjustable truss rod and many other features.

60 gns.

PRESIDENT
Another big sound Hofner, in the new Florentine style. A wonderful single cutaway guitar.

From 52 gns.

SENIATOR
A famous Hofner, restyled with a cutaway to give extra playing ease on the higher frets. High sensitivity pickup giving wider range of tone.

From 36 gns.
THE STRANGE CASE OF CHRIS FARLOWE

COLLIDE with a deb at a showbiz party and she'll probably say: "Have you heard Chris Farlowe yet? He's simply ripping.

Stand on a hippy's foot at your local beat club and he'll croon: "Cor, Chris Farley's down here next week, Fab." But talk to the average record buyer and any mention of Chris will be greeted with a blank: "Oh!"

Blues singer Chris and his Thunderbirds have won almost unparalleled popularity with poppagers' beat stars. But they have completely failed to gain contact with record buyers.

Chris has not had a hit record. He is, as they say, a "box office flop". But many of his songs, like "Sisters of Mercy" and "So Tired" have been argu- ing for years over getting that authentic rhythm and blues voice. His name has no such feeling and it's unique. People say he sounds like something and William Wilson, but Chris has been singing like that for years before these guys made it. He's made half the biggest records in the past under phonetic names people thought were American.

The "is" singer bit is genu-

I wanted to do "Tell Me Why" but I was told it wasn't commercial. Was I chocked?

HIP HINTS FOR A COOL YULE

see the Christmas Gift supplement - turn to p. 12

FRANCOISE--SO SAD, SO TIRED

FRANCOISE HARRY first, on Monday morning, and a sad and a sad. She was her appointment to "Ready Steady Go!" and "Juke Box Jury".

"I'm so sad," she said, "I've just had such a wonderful experience at the Paris Olympics. I was there for some time before the Olympics closed and I was very much the place where I enjoy working most, especially as it's in Paris, France, which is where I live."

Although Chris has never got a hit, and only now, is quickly in his life-Dionne Warwick. He's been working on it for his first LP with just piano and guitar backing.

"I've been told I'm just going to do "Tell Me Why"," she said. "I don't know if I'm going to do it."

The real "Tell Me Why" is the MX last year when bands with English groups. In Chris's voice it's a bit of soul and a bit of pop.

FRANCOISE: no British tour

After appearing on "Juke Box Jury" on Saturday, Francoise dashed back to Paris on Sunday to "tell me why" she was there. She is due to make a UK tour at the end of the month.

But Francoise has been seen in Britain, just as a new record with the title "Take Me Home" on the charts. It's French, and she is now working with English groups. In Chris's voice it's a bit of soul and a bit of pop.

A HIT SOUND FROM A ROOM IN MEMPHIS

DID you really think that Otis Redding was made in Georgia? No, it's one of those 'I don't know' type of things.

"Tell Me Why" is one of those songs that have made Otis Redding unique. It's a bit of soul and a bit of pop.

Otis Redding was born in Macon, Georgia in 1941. But in early youth moved to Macon, Georgia, the home of Little Richard. In fact, it was Little Richard's suggestion that Otis Redding go on a tour and produce an album of his own. Otis Redding has had a bit of the Richard influence in his work, but he has also been influenced by people like his "Tell Me Why".

Several of America's star-singers have followed — the most recent — Willy Redding, the next typing stone — Johnny Jenkins and the Pilgrims.

The song "Tell Me Why" first appeared in a small club in Memphis, and has spread all over the world. Otis Redding had a hit with "Tell Me Why".

One of Otis Redding's most recent records has been a hit. Most of them are killers, like the Rolling Stones hit "Satisfaction". Redding's own versions are generally popular in the States where he has hit with "Tell Me Why".

HIP HINTS FOR A COOL YULE

see the Christmas Gift supplement — turn to p. 12
BLIND DATE

ERIC BURDON

I was in the room of a fellow moving in with me and we were putting some records on for a few friends. We were streaming some records from a record player, and I was just looking out the window and I saw a big group of people outside. I thought, "What are they doing?" I walked over to the window and I saw they were all singing and dancing. I thought, "Wow, this is cool." I walked back in the room and I told my friend, "We should do that!" He said, "Sure, let's do it!" So we started a band and we called it the Animals. We were a hit right from the start.

BEATLES: "We Can Work It Out" (Parlophone)

BEATLES: "Day Tripper" (Parlophone)

JAMES ROYAL: "Work Song" (Parlophone)

JIMMY CLIFF: "They All Blame Jim" (Parlophone)

AYE WAYNE-MINUS MINDBENDERS—ALL SET TO GO

RUFUS JONES

Slingerland

The choice of the world's finest drummers
Write for illustrated brochures and names of your nearest dealers.

Mistake

Wayne blundered when I turned down "I'm Alive" as a follow-up to "Saratoga Rat." It was later a number one hit for the Stones. He had regret the mistake.

What a marvelous idea! Handsome Albums in gold-embossed green leatherette to store all types of SCOTCH Magnetic Tape safely in the correct, upright position. The Albums come in three sizes, 5", 5½" & 7", complete with one tape and room for another. There are self-adhesive spine and label pockets too, and a built-in index. All for just a little more than the cost of the tape alone. See them at your local "SCOTCH" stockist or write for free colour brochure. All professional based "SCOTCH" Magnetic Tape has Superflex coating.

Singer
Singer
Singer
When the Walker Brothers go marching home...

WE like to make records that will appeal to people in the pop business. If the pop fans like them and buy them—so much the better. But first and foremost we go all out to make good records—the songs must mean something to us, says Scott Walker of the Walker Brothers.

"We had a bit of a fight with the record company—Johnny Frye. We had a number one hit in Britain, and the company was making a lot of trouble. The song was 'I Wonder' and it was a hit. We decided to make a new record and the company wouldn't let us. We had to fight to get the record out."

"We were delighted to hear that 'Make It Easy' is now well into its third week at number two. We're not only doing our best to get our record out, but we're also trying to keep our record in the charts."

"We're going to make more records. We're going to make more records. We're going to make more records."

NEW Premier 75
A SOUND THAT NO FOLDING FRAME VIBE EVER ASCRIED TO BEFORE

Something great has happened to the Premier 75—something that has arrived, bringing the superb tone quality, tone quality, tone quality, tone quality to the field of folding frame vibraphone. The new Premier 75 is the new Premier 75, unique, its swelling sound reaches for the stars. The new Premier 75

Graduated has give three different pieces of sound, one for the 75, one for the 175, one for the 245. The incredible sound comes from an instrument that holds down and is completely portable! Remember, Premier 75.

McCoys still can't believe they've hit

LESS than six months ago the biggest hit in the lives of Rich and Randy Zehlener of Unisys City, Illinois, and their band, the Fabulous Five, was a song called "I Wonder". It was a hit and it stayed on the charts for months. But then another hit came along, " случала". It was a hit and it stayed on the charts for months. Now another hit has come along, " случала". It's been on the charts for months."

"I Wonder" was also a hit for the Fabulous Five, and it stayed on the charts for months."

For your Premier Dealer in and for the Premier Catalogue.

PREMIER DRUM COMPANY
1728 Olive Street, Kansas City, Mo.

Please and on the Premier Catalogue. I ensure 6d. in charges for postage and packing.

Address: Customer: New York

AND A RUN-DOWN

AND A RUN-DOWN
SARAH VAUGHAN: enough of a musician to know what was happening to jazz.

Surrounded by the bop creators, Sarah swings to the cool

months, there would be a recording session either by Teddy Wilson and his Orchestra, with Vocal Chorus by Billie Holiday, or simply by Billie Holiday and her Orchestra. Every new release was as eagerly awaited an event as a new Miles Davis album today.

BILLIE'S SOUND WAS TART, bitter, cutting, yet somehow tender. She had her own way of bending notes downward at the end. She was strongly identified with such tunes as "Strange Fruit", based on a poem about a lynching, or "Gloomy Sunday", a song about a suicide. Yet it was neither these tunes nor the few blues she cut that typified Billie. Her talent was a knack for making something meaningful out of the tritest of pop songs, which constituted most of her repertoire during those years.

SHE COULD INSTILL a rhythmic vigour into "What A Little
SING ME A BEATLESONG

Orchestra, Gerry Mulligan, Duke Ellington, Gary McFarland, Ella Fitzgerald, Jack Jones, Matt Monro, Peter Nero... these are just a few of the stars who dig Beatle songs.

IN ADDITION, many Beatle originals have been dignified by classical style arrangements. In America there is an album called the "Baroque Beatles Book" featuring Lennon and McCartney numbers in a baroque style.

ARTHUR WILKINSON has ingeniously arranged "The Beatle-Cracker Suite" with acknowledgements to Tchaikovsky, and Fritz Spiegel has recorded "Eine Kleine Beatlemusik" with a a chamber music ensemble.

ONE OF THE really strong suits of John and Paul is their ability to write rich middle eights — or, in their cases, middle elevens, fifteens etc.

SO OFTEN in popular music a good idea sags because of a drab and colourless bridge. This is rarely the case with Messrs J. & P. "I Should Have Known Better" has a 16-bar middle which reaches a great climax of its own with a 5-tone interval on the word "mine" — or, rather, "mi-uh-huh-ine".

"YOU CAN'T DO THAT" also has a great middle, and so does "I Don't Want To Spoil The Party."

THE BEATLES ARE STRONG, too, in rich harmonies, "This Boy", "Another Girl" and "If I Fell" — in my opinion the best tune they have ever written — are the supreme examples of this. Listen, too, to the Four Freshmen type ending on "It Won't Be Long", and to the beautiful sixth chord at the end of "She Loves You".

NONE OF THESE things is, of course, revolutionary, but they are relatively rare in the musical context in which the Beatles operate.

Lead guitarist George Harrison is quite a songwriter in his own right. His first composition, "Don't Bother Me" appeared on the "With The Beatles" album. Although his output nowhere equals that of John and Paul, his highly distinctive guitar work has become a Beatles trademark in itself. Mike Hennessey singles out the great back-beat on "Can't Buy Me Love" which Ella Fitzgerald found so irresistible, and the effective guitar triplets behind Paul's vocal on the popular "All My Loving".
Ringo Starr was the Beatle who came late. When Brian Epstein took over the management of the Beatles in Liverpool, Ringo was called in to replace Pete Best on drums. Until the first Beatles film, "A Hard Day's Night", Ringo propagated the myth that he was the Silent Beatle. Reticent with pressmen, he left the more extrovert Lennon, McCartney and Harrison to do all the talking. Then, overnight he arrived. Hardened critics raved at his performance in the film. His deadpan Scouse humour was one of the most memorable things in the first Beatles-Dick Lester collaboration. In America, he is undoubtedly the most popular Beatle.

NOBODY WOULD SUGGEST that the Beatles are likely to challenge Lorenz Hart in the matter of writing lyrics, but even here they have a great gift of fitting words to the tune. In "She's A Woman", for instance, there is a beautiful marriage of words and melody with the line... "fooling I know she isn't." I can't explain why — just listen.

THERE ARE MANY other aspects of John and Paul's music which would make a fascinating study — and it is surprising that no really searching analysis of their musical output has been attempted. Because it has certainly revolutionized the entire popular music scene.

THERE ARE MANY other highlights from their music that are worth recalling, too — the great
back-beat on "Can't Buy Me Love" which Ella found so irresistible, the haunting quality of "And I Love Her", a track which has a rare key change, the effective guitar triplets behind Paul's vocal on "All My Loving". And, of course, the plaintively beautiful melody "Yesterday" with its 29-bar construction.

IT IS THE BEATLES' ability to produce this fresh, young, vital and essentially melodic music which keeps them way out in front of their challengers. It enables them to walk with supreme assurance the tightrope between the savage musical anarchy of some of the more raw R & B groups and the slow, artistic suffocation of acceptance into the dread world of mature, so-called "all round entertainers".

Sing me something jazzy . . .

LEONARD FEATHER looks at great jazz singers

POSSIBLY BECAUSE there is so much less technical training and practice required, the human voice has produced a longer line of great names for the annals of jazz history than any one of the musical instruments.

TO CHOOSE A HANDBUL of all these names and single them out as giants is a task verging on the impossible. I have therefore limited myself to those who have meant the most to me personally. My choices do not imply any failure to acknowledge the tremendous debt we all owe to Leadbelly and Louis Armstrong.
Forget the jazz/pop row, Ella is both and more

There have always been arguments as to whether Ella is a jazz singer or not. The answer, Leonard Feather maintains is that she is both and more. Depending on the setting and the material, she may be the most inspired jazz singer in the world or the gentlest of ballad singers in a style that might be called commercial but could never be called tasteless. However, many people close to Ella feel that she is still not completely convinced that she is a great singer, and this shows in plain nervousness and lack of self-confidence.
The Beatles are the biggest thing even to hit pop music—either here or anywhere. Millions of words have been written about their hair, their clothes, their wives, children and girlfriends. Very few have been written about their music. Here MIKE HENNESSEY puts matters right.

These are the Super Giants. The Beatles are a pop music phenomenon which may very well never recur on such a monumental scale. Their success is so completely without parallel that it always amuses me to see such and such a group rated as "second only to the Beatles". It's like saying brass is second only to gold. Even more fanciful are the popular press references to the Beatles being "knocked off the No.1 spot." Nobody has ever knocked the Beatles off the No.1 spot—they're way out of reach. The Beatles are TOPS—because they have Talent, Originality, Personality and Style. But unquestionably the biggest single factor in their unprecedented success is the superb songwriting part-
nership of John Lennon and Paul McCartney.

ALLIED TO THEIR natural ear for harmony is an entirely original concept of song construction which has reinvigorated contemporary popular music.

IN RATHER THE SAME WAY that Wes Montgomery started doing incredible things on guitar "because he didn't know they were impossible", so the Beatles have broken new ground in the field of the pop song. Knowing nothing, originally, about the musical conventions which for so long had determined the structure of pop songs, they were completely unbound by these restrictions.

ONE THING THAT characterizes much of the Lennon-McCartney output — apart from their predilection for the key of E — is the continuity of their melodies. They seem to dislike gaps where nothing much is happening.

AN EARLY SONG, "It Won't Be Long" provides a good example of this. The song opens with a short phrase which ends on the first beat of the third bar. If any orthodox songwriter had written this phrase it would almost certainly have been followed by three crotchet rests and a bar tacit to make it into a four-bar section.

BUT THE BEATLES make it a three-bar phrase and begin the repeat on the second beat of the fourth bar. Lennon and McCartney have, in fact, completely overturned the old AABA, 32-bar conventional sequence.

AN EVEN MORE extraordinary example is afforded by "I'll Be Back", an excellent tune divided predominantly into six bar segments but which also includes passages of six and a half and nine and a half bars.

SAYS JEFF MUSTON, former jazz trombonist who has the job of transforming Beatles tunes into sheet music: "As a musician I had always thought that there was nothing really original in music. Most of it is derivative. But the Beatles really deserve the description "original"."

"WHEN THESE HALF bars arise I have to write them as an odd bar of 2/4. Half-bars also occur on "Baby's In Black" which is in 12/8. In some cases the tunes are so difficult to analyse that I just have to count the beats and divide by four or eight."

INCLUDING GEORGE HARRISON'S contributions, the Beatles have up to now produced around ninety songs and there can be no better testimony to their quality than a list of some of the big names who have recorded the works of John and Paul.

LENA HORN, Brenda Lee, Peggy Lee, Keely Smith, the Boston Pops
Despite an occasional show of bop in his piano solos, Ray Charles is a throwback to the hard core of the blues...the soul of the soil

Moonlight Can Do”, humour into “Miss Brown To You”, and her special brand of mordant sarcasm into “I Cried For You”. In all of them, the sad and the glad songs, you found her unique way of swinging, her harsh personality that relied on no vocal training but rather on the inspiration of Louis, Bessie and the life around her.

LATER, IN 1944, Billie switched to string-section backings, and oddly enough these produced some of her greatest records of all — “Lover Man” was the most famous. But by 1950 drug addiction had begun to take its ravages of her hold on herself. When I toured Europe with her in 1954 she was going through a good phase and there were some magnificent nights of the old Billie sound; but in the years that remained such occasions became increasingly rare.

IF BILLIE in essence was the voice of darkness, Ella Fitzgerald was that of light. A happy, unsophisticated quality could be heard in her very first record “Love And Kisses”, cut in 1935 when she was Chick Webb’s 17-year-old band vocalist.

THERE HAVE BEEN arguments about whether Ella is basically a jazz or a pop singer. The answer, of course, is that she is both, and more. Depending on the setting and the material, she may be the most inspired jazz singer in the world (as her bopping efforts still demonstrate) or the gentlest of ballad singers in a style that might be called commercial but could never be branded as tasteless.

WHERE BILLIE found the outlet for her insecurities in dissipation, Ella seems to find hers in plain nervousness and lack of self-confidence. Many of those closest to her feel she is still not completely convinced that she is a great singer. Yet today, as I heard vividly demonstrated at a recording session she made with good enough piano, to understand Duke Ellington a few weeks ago, she is more than ever the nightingale of modern jazz.

SARAH VAUGHAN has a special place in vocal jazz history. Just as instrumental music was beginning to undergo the revolution that brought us from swing to bop, Sarah found herself in the company of its chief creators, alongside Dizzy and Bird in the Earl Hines band of 1943. Her ears immediately picked up the new harmonic concepts, for Sarah was enough of a musician, and played the tenor saxophone and the piano, and she sang with that.

Born in 1932, Ray Charles is essentially a throwback to the hard core of the blues, says Leonard Feather. His voice, like Billie’s, tells you of the dues he has paid; in his case, not only through his colour, but through blindness since the age of six. In recent years he’s been telling stories, however, that are far from blues.
Are they crazy about the Kinks in Cardiff? Do they go barmy over the Beatles in Brum? And who are the top local groups? The MM network finds out in this survey.

**BIRMINGHAM**

**Dennis Detheridge:** The Ugly's are the most popular local group, playing pop and pop-based folk with a certain amount of original material. Line-up is organ, lead guitar, bass guitar, drums and lead singer. Most popular national groups are the Beatles and Rolling Stones.

**BOURNEMOUTH**

**GRAHAM SPERIS:** There are two equally popular local groups, the Tall Men and the Vicious. Both are earthy R&B beat groups with similar instrumental prowess. Lead guitar, bass guitar and drums. Most popular national groups are the Beatles and The Rolling Stones.

**BRADFORD**

**STAN PEARSON:** Dave Arnes and the Crusaders are the most popular local group, playing a general beat style with a little R&B. Line-up is lead guitar, rhythm guitar, bass guitar and drums. Among national groups, the Rolling Stones head the list by a shade.

**BRIGHTON**

**CHRIS HAYES:** The Web is the most popular local group. Their leader, Nick Terry, described their style as "coloured rock" mixed with the Top 20. Instrumentation is lead guitar, rhythm guitar, double bass, bass guitar, double bass, drums and rhythm guitar. The Who and the Action are now the most popular national groups.

**BIRMINGHAM**

**DAVID FOOTE:** Top local groups are Johnny Carr and the Dawn, Ferris West and the Waggles. The Pentangles are the best of the rest. Two are pop groups. National favourites are the Beatles and the Rolling Stones.

**CARDIFF**

**PETE TATE:** Most popular local group is the Sons of Adam. They lean towards rock and roll and have a strong following in Cardiff. National groups are the Beatles and the Rolling Stones.

**DERBY**

**JERRY DAWSON:** The Beatles are the top group in Derby. They play pop, rock and roll, and have a strong following in the town.

**EDINBURGH**

**JIMMY MAYALL:** The Mayall's are the top local group. They play pop, rock and roll, and have a strong following in the town.

**FUNKY BUDDIES:** The Funky Buddies are the top local group. They play pop, rock and roll, and have a strong following in the town.

**Glasgow**

**STAN PEARSON:** Dave Arnes and the Crusaders are the most popular local group, playing a general beat style with a little R&B. Line-up is lead guitar, rhythm guitar, bass guitar and drums. Among national groups, the Rolling Stones head the list by a shade.

**IN THE UK**

**JERRY DAWSON:** The Beatles are the top group in this area. They play pop, rock and roll, and have a strong following in the town.

**JIMMY MAYALL:** The Mayall's are the top local group. They play pop, rock and roll, and have a strong following in the town.

**The Funky Buddies are the top local group.**

**SHURE UNIDYNE III**

**PORTSMOUTH**

**G. W. DIDDY:** Top local group is the St. Louis Hooters. They play R&B and are known for their energetic performances.

**SHEFFIELD**

**COLIN GRAHAM:** As far as pop groups are concerned there is no particular local favourite. In the pubs and clubs, the over-twenty set go for John Cockerill's Big Band and the Scott Williams Combo. The Big Band plays R&B with a lot of piano, drums, and strings. Most popular national groups are the Beatles, Rolling Stones and the Who.

**LIVERPOOL**

**JERRY DAWSON:** The Beatles are the top group in the city. They play pop, rock and roll, and have a strong following in the town.

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MIXED BEATLES

THE BEATLES: "Rubber Soul" (Parlophone), their new label masterpiece, is a storm of a record. The singles in this album are the "Hollies" (Parlophone), with their two numbers, "The Hollies" (Parlophone), and "The Hollies' Hits" (Parlophone). They have the Pop 90 and the highly sophisticated LP format to help explain why.

ROLLING STONES: "Out Of Our Heads" (Decca), their third album, is a vast improvement on their previous efforts, and includes a good selection of Mick Jagger and Keith Richards originals.

MANFRED MAN: "D'Urby" (Decca), with its catchy title track, is a major new arrival. The group's previous album, "D'Urby" (Decca), was a commercial failure.

HOLLIES: "The Hollies" (Decca), their second album, is a major step forward. The Hollies have a unique sound and are very popular with young fans.

BOB DYLAN: "Highway 61 Revisited" (CBS), is a departure from his usual folk music, with rock and roll elements.

JOAN BAEZ: "Joan Baez 3" (CBS), is a collection of her best work, including songs from her previous albums.

DONOVAN: "Fifty-Fifty" (Decca), is a departure from his usual acoustic style, with a more electric sound.

DUSTY SPRINGFIELD: "Everything's Coming Up Dusty" (Philips), is a departure from her usual soul sound, with a more pop-oriented style.

JIMMY DURANTE: "Jiminy Cricket" (Decca), is a collection of his best recordings, including songs from his famous albums.

MATT MONRO: "I Have Dreamed" (Decca), is a collection of his best love songs, including "I Have Dreamed" from his album "The Best of Matt Monro."
CHARLIE PARKER: "The Pick Of Parker" (Verve VLP 9078). There have been several great Parker releases but this is undoubtedly the best and most consistently satisfying with Parker well recorded and backed by great musicians.

CLIFFORD BROWN: "Memorial Album" (Stateside SL 10122). The late and great Brown on two 1952 sessions - one made in Sweden and the other with Tadd Dameron's group. It was early in his career, but if he had never recorded again these would have guaranteed his immortality.

SONNY ROLLINS: "Now's The Time" (RCA Victor RD 7650). A couple of fine albums and his spell at the Ronnie Scott Club have put Rollins right back in the forefront. This is just great jazz.

CHARLIE MINGUS: "Mingus Revisited" (London 6). A four-year-old session featuring both a big band and small group. Superb Mingus controlled group and fine soloists including Eric Dolphy, Yusef Lateef and Clark Terry. JOE PASS: "For Django" (Fontana 688 146L2). Further evidence that Pass is one of the finest guitarist in jazz. Mostly Django Reinhardt tunes, but the West Coast treats them in a highly personal way.

I. I. JOHNSON: "J.L." (RCA Victor RD 7721). The great trombonist's first outing with a big band. Scores by himself. Not a bad track, and everyone is a gem of a jazz singer.

JACKIE MCLEAN: "Destination Out" (Blue Note Blue 4165). Altoist McLean, along with the ever-improving Grachan Moncur on trumpet, plunge into the New Wave with their feet firmly planted on the more solid jazz territory. McLean has matured out of all recognition, and Moncur is one of the invigorating New Wave soloists.

COLEMAN HAWKINS: "Swing" (Fontana 688 925/26). A superb super set from a fourteen mid-Forties cut, this has justly become a record of the month and disc of the year.

SINDEY BECHT: "Bechet Of New Orleans" (RCA Victor RD 7696). The late New Orleans master can be heard in full flight on this album dating from 1922-24. He plays soprano and clarinet.

JELLY ROLL MORTON: "Mamie's Blues", etc. (Fontana 688 927). Beautiful Jelly Roll vocals and piano solos recorded in New York in 1939, when he was 54. All these rags, stomps and blues were played in New Orleans before the first world war, and jelly brings them to life with affectionate care and great artistry.

JOE TURNER: "Jumpin' The Blues" (Fontana 688 927/28). This is a surprise packet - an unheralded LP which goes like a bomb from beginning to end. It comprises a batch of 1948/9 vocal-with- band tracks (plus four instrumental) by Big Joe in knock-out form.

AND MORE CHRISTMAS LPs

JOAN BAEZ: "Farewell Angelina" (Warner Bros.). The pure, liquid tones of Miss Baez are used to tell the effect on material ranging from traditional "Will You Go Laddie, Go?" and "Ranger's Command" to a German translation of Pet Shop Boys' "Where Have All The Flowers Gone" and Donovan's "Colours." And, of course, there are four Bob Dylan songs - "Farewell Angelina," "The Night They Drove Old Dixie Down," "Radical Man" and "Like A Rolling Stone." BING CROSBY, "I Wish You A Merry Christmas" (Warner Bros.). The usual seasonal offering from Bing. There's no "White Christmas," but the Old drawer includes such classics as "White Christmas," "I'll Be Home For Christmas," "White Christmas" and "White Christmas." JOHN HUDSON: "A White Christmas" (EMI). The title song and a cappella's ring, this album makes it sound as easy and all here is this should help the family.

PETULA CLARK: "Sings The International Hits Of 1963" (London). The English backed up by her dubbing and Tony Hatch's distinctive arrangements of her great hits. Endless recordable if this falls a little below their best. Petula can sing anything other than her own titles. This is not the way to "My Way," "I Could Have Danced All Night" or "Every Little Thing." BILLY JOLENS: "Swingin'" (Fontana 688 929). The title song and a cappella's ring, this album makes it sound as easy and all here is this should help the family.

SAVAGE QUEEN: "First And Final Performance" (Fontana 688 929). This is a rather gory report of a very gory group and this comes across on the four-track singles - "Little Girl Go Home," "A Trip To Tijuana" and "Love Is The Answer." This is a very successful and they take it through a variety of styles with ease. All the singles that are the biggest number one hits.

JO STAFFORD: "Smoke" (MGM). "I Want to Live" and "Think How Lucky You Are." The album will make a big hit, but this is excellent value for the fans of the family.

SOUND ORCHESTRA: "The Sound Of Sound Orchestra" (Pyramid). This band is the creation of pianist Johnny "Hammond" Schexnair, but its experimental "Hammond" style is well suited to the group and their use of the instrument is more successful and powerful than that of numbers such as "Walk" in the Black Forest" or "Poor Moon." This album is a great hit, but this is excellent value for the fans of the family.

K. W. WELLY: "Lonesome, Sad And Blue" (Riviera). The title song of the year from the great new artist. Welly is a successful and powerful addition to the group and their use of the instrument is more successful and powerful than that of numbers such as "Walk" in the Black Forest" or "Poor Moon." This is a very successful and they take it through a variety of styles with ease. All the singles that are the biggest number one hits.

JONI JAMES: "Joni" (Epic). The title song and a cappella's ring, this album makes it sound as easy and all here is this should help the family.

JOYCE TAYLOR: "The Annunciation" (Fontana 688 929). The title song and a cappella's ring, this album makes it sound as easy and all here is this should help the family.

LARRY WATKINS: "Labour" (Pyramid). The title song and a cappella's ring, this album makes it sound as easy and all here is this should help the family.

BISCUIT: "Just In Time" (Fontana 688 929). A very successful and they take it through a variety of styles with ease. All the singles that are the biggest number one hits.

H Hancock humour Just in time

Hancock humour Just in time

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The Christmas Train is in town for Christmas.

Bible reading for children is an important part of Christian education. It helps children develop a love for God's Word and understand His messages. For this reason, many churches offer Bible reading programs for kids during the Christmas season. These programs provide a fun and engaging way for children to learn about the true meaning of Christmas and connect with God through His Word.

The most popular Bible reading programs for children during Christmas are those that focus on the story of Jesus' birth. These programs often use simplified versions of the Bible, such as The Jesus Storybook, to help children understand the message of Christmas. They also incorporate songs, stories, and crafts to make the experience more enjoyable for the kids.

In addition to providing a fun and educational experience for children, Bible reading programs also offer parents the opportunity to participate in their children's spiritual growth. Many churches offer parent-child Bible reading sessions, where parents and children can read the Bible together and discuss the stories and messages they encounter. This can be a great way for parents to connect with their children and build a strong foundation of faith.

Furthermore, Bible reading programs during Christmas can also be a great way to reach out to families who may not attend church regularly. Churches often offer these programs to the community as a way to bring people into the fold and share the joy of the Christmas season.

In conclusion, Bible reading programs for children during Christmas are an essential part of Christian education. They provide a fun and engaging way for children to learn about the true meaning of Christmas and connect with God through His Word. They also offer parents the opportunity to participate in their children's spiritual growth and reach out to families who may not attend church regularly. For this reason, Bible reading programs are an important and necessary part of the Christmas season.
Americans in Paris—plus great Django

DIJKANO REINHARDT: "Djangos And His American Friends, Vol. 2." Eddie Condon: Eddie's Blues; Sweet Georgia Brown; Somebody Loves Me; I Can't Believe That You're In Love With Me. Joe Coleman: I'm Gonna Worry You; Please Come Home; Big Boy Blues; I Ain't Got Nobody; Bill Coleman Blues. Benny Carter: I'm Coming Virginia; Farewell Blues; Blue Light Blues; Rain Storm; Mornin', Low Cotten; Finagin; I Know That You Know, Old Solid Man.

MORE of the Thirites recordings made in Paris by Reinhardt and resident or visiting Americans have been assembled on this set. Like volume one, it contains performances essential to the thoroughgoing collector, and some that are dispensable, some that have appeared on LP and a few (such as "Bill Coleman Blues") which are pretty rare. It would be hard to guide readers through these riches if I had twice the space, as is, brief notes will have to hint at the outstanding features of each session.

South, dueling with Django on "Tosca" and "Somebody," was a brilliant and influential jazz fiddler with traces of gypsy in his soul ("Fiddler") and an attack rivalling Shiff Smith's. His easy swing and flow of ideas are demonstrated on "Sweet Georgia" and "Can't Believe," on which string bass is added. Throughout, the guitar parts are uniquely full, fluid, and inspiring.

DICKY WELLS: "Dicky Wells in Paris." Wells with three more recordings of "Dorothy," "The same old song," and "Blue Moon," with performances from both, and a second appearance by the "Washington Trio" with Rosetta and Edith Wilson, 20-year-old piano star, in his debut appearance, after his surprise hit with the "Jungle Trio." She can be heard in more than one volume, and others in common. "Blue Moon" is a powerful duet with "Dorothy" on the keyboard, interspersed with some elegant, sharp and lively dancing that will be enjoyed by a young audience.

The sort of his singing presented by Jan Hendrik's "I'll never forgive you for what you did to Jan Hendrik." At this time, Hendrik was apparently the most popular swing singer, and "I'll never forgive you" was his hit. It will be hard to guide readers through these riches if I had twice the space, as is, brief notes will have to hint at the outstanding features of each session.

1937 tracks, playing extremely good. Dicky Wells, Big Boy Crudup, and more.

Dylan Thomas makes great British Jazz

RECORDING opportuni-

ties for British jazz musicians are pretty rare. Dylan Thomas, the poet, shows that the local lads can turn in a strong set as the best of them. His writing is easy on the ear, with the ingredient of a personal touch that he has been acclaimed for several years. His personal conflict may not always have been apparent, but his writing has always been worth waiting for.

The habits of using words as a stage is a strong enough quality to make his writing worth waiting for. Dylan Thomas was a poet of the 1930s, and in his playing here shows a tenderness and care for words not often seen in his poetry. He sounds happier under the influence of his freedom than I did. (TRACER: conflict)

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You CAN'T miss Dizzy and Jimmy

FOR sheer value for money, the Dizzy Gillespie-Jimmy Smith trio currently swinging through Britain will be hard to beat. At an opening night performance at the Royal Festival Hall on Saturday, both Gillespie and Smith were close to form when playing up to their usual standard for an evening of entertaining jazz music as rich and original as Dizzy's set illustrated that he is still one of the most original and influential of the jazz world. It was clear that he had not only comprehensively mastered his own style but had developed a new and powerful stuff. Nice back-up on guitar and drums by 

SMITH: uncut on slow buffers

CAUGHT IN THE ACT

by And Then She Stopped brought out the brighter, more extroverted Dizzy, while Moonlight Serenade saw the softer, more sensitive side. Among the more interesting numbers was the Latin-flavored version of The Shadow on the Window, which had a distinctive Latin flavor, and the final number, the spirited performance of the title track, was a real crowd-pleaser.

The BIRDS

ONE of Britain's most talented and understated groups, the Birdy Band, played at the Trade, Watford, last Saturday to present an hour of fine music. Their repertoire included such standards as Love Me or Leave Me, My Man, and How High the Moon, all performed with a smoothness that made them sound almost like a British counterpart to the American originals.

BUD FREEMAN

SATURDAY night at the Club was shared with the ever popular Bud Freeman, who was in London for a short tour. The band played with great energy and precision, and the audience was entranced by the musicians' skills and the band's overall performance. Freeman is a master of the clarinet, and his playing is both technically proficient and emotionally charged. The band's repertoire included a mix of swing, bebop, and cool jazz, with Freeman's clarinet solos standing out as highlights of the performance.

MANCHESTER FOLK FESTIVAL

CONTEMPORARY and traditional folk music were featured at the Festival, which was attended by over 10,000 people. Some of the highlights included a performance by the renowned folk group, Fairport Convention, who were joined on stage by poet and singer, Phil Ochs. The festival featured a wide range of talent, from established acts to up-and-coming performers. The atmosphere was electric, with the sun shining and the music filling the air.

JULIE FELIX

How can we explain the appeal of Julie Felix? Clearly anyone who has heard her music can tell you. She has a unique voice, and her songs are often personal and intimate. Felix is known for her use of the traditional folk guitar and her ability to create a sense of space and emotion in her music. These qualities, combined with her engaging stage presence, make her performances a delight to watch.

MANRED MANN

HERE were hectic scenes when the Marquee packed in last Saturday afternoon. The crowd, which included many of the city's best-known music fans, was in a frenzy as they waited for the doors to open. The sound check was intense, with the band's equipment being fine-tuned to perfection. The audience was electrified when the first notes of the opening song, "I'm in the Mood for Love," rang out. The band's performance was flawless, with each member excelling in their role.

JAZZ PIANO TUTOR

This book is designed to help students of all levels improve their skills on the piano. It covers a wide range of techniques and includes exercises and pieces for practice. Whether you are a beginner or an experienced player, this book will provide you with the tools you need to take your playing to the next level.
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What makes a young man with prospects join the Royal Navy?
Eric and
Mann—the
‘in crowd’

BEAUTIFUL PROBY!

ONE of the most breathtaking songs I
have ever heard—coming
from P. A. Proby—"Martha".
This record deserves to go straight to
the top. It’s supposed to be a
JOAN HESKETT, London NW.3.

IT’S great to see Proby back with
a good song and that deep voice that
knocked us out on “Somewhere”. He
even sounds as if he is taking it seri-
ously.

You sometimes get the impression
that there isn’t a real Proby voice but
just an amusements of cynical imitations.

Let’s hope "Martha" will be a turn
for the better for Mr. Proby.

MARION DEAN, London NW.

Why so little
time on LPs?

THERE is a shocking lack of play-
ing time on some LPs. More people
today buy LPs and deserve better.

Poor jazz fans have to pay 5s for
an Albert Ayler 20 minute, one-sided,
transposed LP.

Perhaps a freak record or a trend
for the future? I sincerely hope not.

—J. HALLAM, Rugby, Warwickshire.

PROBY: Maria deserves to go straight to the top.

Phone: 9252

MAILBOX

A LONDON club is booked
solidly with groups who
agree to play free in return
for vague promises of pub-
licity.

Group contacts are orga-
nised and wintry London.
Groups hoping to get rich
this way could possibly guard
their槍 and take in other
proms too.

One of the new artists at the club is an American group from New York.

Non-stop! A new London club
is taking off in a non-stop
way. Wilson Pickard has
not yet appeared but the early
evations are good.

Promoters who think they
can get away with this sort of thing
should be aware that the police
are watching.

The club is in EavesHill, Manchester.

drummers!

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something?

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logue you won’t.

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LAST WORD

Don’t look now, but there’s no sign of a Christmas single chasup the chart. Can you, for example, see dear old ladies in Eastbourne singing “Mama G-generation” after their Christmas pop?

It’s difficult, also, to imagine retired officers in Baghur chiselling “A Lover’s Concerto” as they sip their port and nibble a wing.

Consider the problem even of switched-on hippies who wish to endow Tom Jones’ “Thunderball” with the roseate glow of Yeatside.

If Tom gets dizzy on that agoning last note of his new epic, our “in” crowd might end up doing themselves an injury.

Or could it be that they will be left to the King of the Diddley-Down from Kynaston Ash to spread the goodwill through season songs with "The River". Many will throw up their hands in horror if this is so.

But we hold a different view. We think it will be—tartarific!”