

Melody Maker

August 20, 1966

9d weekly

'WE LOVE YOU -

JOHN AND

GOD'



LOOK OUT!



HERE COMES PROBY!

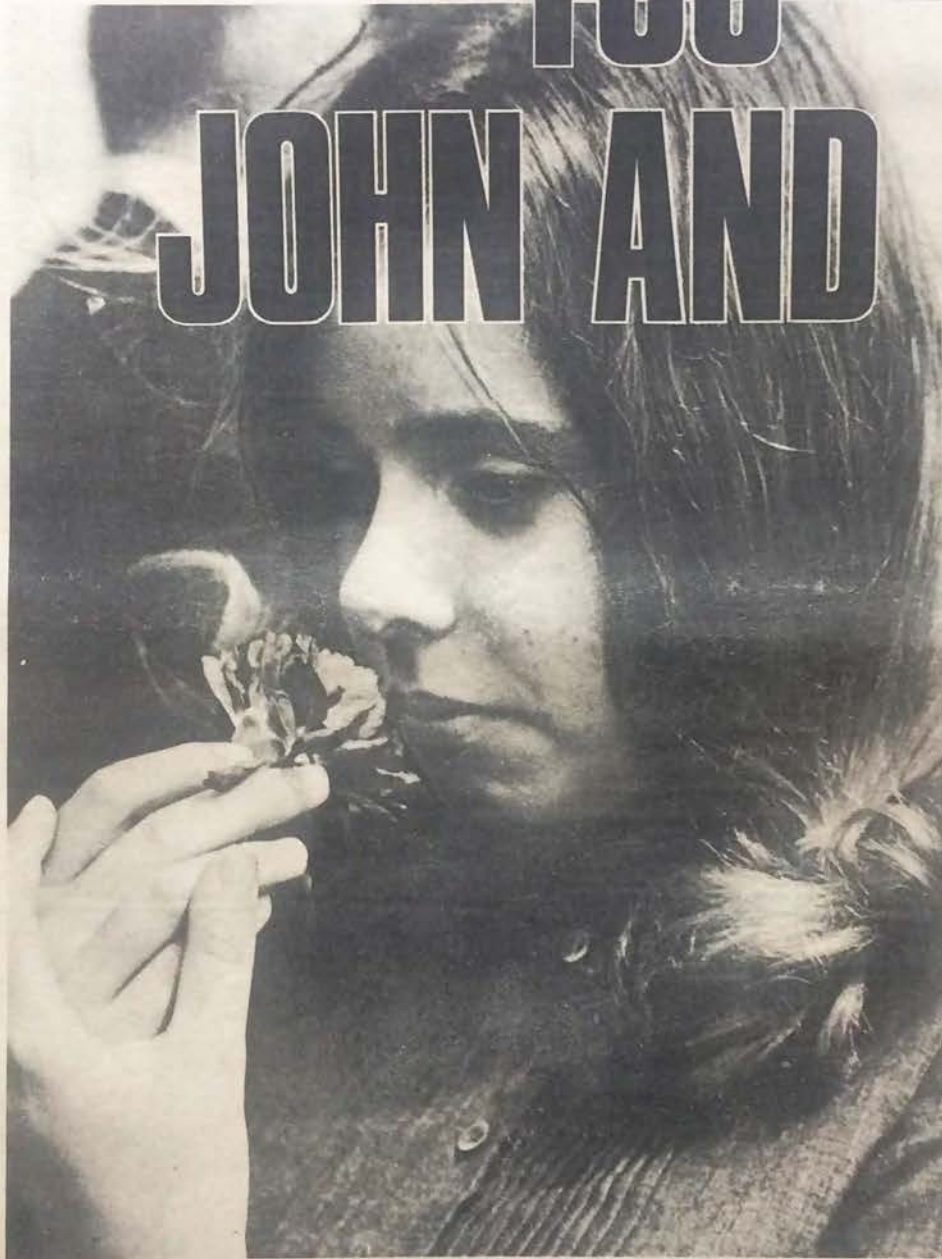
PJ PROBY is expected back in Britain in October! The man who set the British pop industry on its head for two years vanished from the scene when he had to leave Britain in April when his work permit expired. In London this week was Liberty Records vice-president Robert Skaff on a goodwill visit to European Liberty staff, and P.J. Proby was one of the subjects under discussion.

NEW SINGLE

Proby records were released in Britain on EMI's Liberty label, and this week their repertoire selection chief Bix Palmer, told the MM: "Robert Skaff brought us several uncompleted tapes that Proby recently recorded for a possible single. "He needs a new single now, and one of the possible tracks is a Goffin-King composition. But there is nothing concrete yet, and Proby is such a funny guy nobody knows what he is doing, including himself. "At the moment he is doing absolutely nothing, but he has just signed a new management contract in America with Robert P. Marcucci of Los Angeles."

FAN LETTERS

Meanwhile a spokesman for Proby's London agent, Tito Burns, said: "He said he would be coming back in October and we've had thousands of letters from fans asking about him, but we've no idea where he is or what he's doing. "We haven't heard a whisper from him since he got on that plane at London Airport months ago. "Knowing P. J. Proby I think he'll just turn up one day at the airport and cause a sensation."



AND THIS PICTURE PROVES IT

Marie Martin is 14 and she lives in Boston. She loves the Beatles no matter what SOME people in the States say about them. No matter how many Beatles records are burnt by the Ku Klux Klan. To prove her loyalty, Marie and thousands of other teenagers went to Boston airport in the hope of catching just a glimpse of the Beatles. But Marie got more than a glimpse. SHE got the rose out of John Lennon's lapel. To her, the fan banners inscribed 'We love you, John AND God' took on a new meaning. Let the knockers burn their Beatle records. Marie Martin will treasure her rose forever.

RADIO LONDON'S KENNY EVERETT REPORTS FROM U.S. PAGE 14



FURY



PAGE 14

NAPOLEON



PAGE 3

All the fun of the Music Fair—inside

A SHOWCASE for Britain's music—that's the annual Associated Musical Industries' Trade Fair, which is to be held at London's Russell Hotel from August 21-23. THIS IS THE occasion when all the manufacturers of Britain—world leaders in the field of musical instruments—display their wares. And the Melody Maker, Britain's leading musical journal, supports the Fair all the way. IN THIS FABULOUS 32-page issue, an unprecedented number of instrument manufacturers have taken space to announce their exhibits at the Fair.

MM TECHNICAL EDITOR Chris Hayes has prepared a special preview of this unique occasion in Britain's musical world. His survey of the A.M.I. Fair appears on pages 8, 10 and 20 of this stupendous issue. THE FAIR is the showcase for a king-size commercial triumph and illustrates all the ingenuity and perfection of craftsmanship in instrument manufacture that have given Britain an international reputation in this field. THE MELODY MAKER is pleased to support this unique venture once again.

POP 50

- 1 (4) **YELLOW SUBMARINE/ELEANOR RIGBY** Beatles, Parlophone
- 2 (1) **WITH A GIRL LIKE YOU** Troggs, Fontana
- 3 (2) **BLACK IS BLACK** Los Bravos, Decca
- 4 (6) **GOD ONLY KNOWS** Beach Boys, Capitol
- 5 (7) **MAMA** Dave Berry, Decca
- 6 (3) **THE MORE I SEE YOU** Chris Montez, Pye
- 7 (9) **VISIONS** Cliff Richard, Columbia
- 8 (8) **SUMMER IN THE CITY** Lovin' Spoonful, Kama Sutra
- 9 (5) **OUT OF TIME** Chris Farlowe, Immediate
- 10 (15) **HI-LILI HI-LO** Alan Price Set, Decca
- 11 (31) **THEY'RE COMING TO TAKE ME AWAY HA-HAAA!** Napoleon XIV, Warner Bros.
- 12 (16) **I SAW HER AGAIN** Mama's and Papa's, RCA
- 13 (10) **LOVE LETTERS** Elvis Presley, RCA
- 14 (17) **LOVERS OF THE WORLD UNITE** David and Jonathan, Columbia
- 15 (20) **MORE THAN LOVE** Ken Dodd, Columbia
- 16 (19) **I WANT YOU** Bob Dylan, CBS
- 17 (11) **GOIN' BACK** Dusty Springfield, Philips
- 18 (13) **I COULDN'T LIVE WITHOUT YOUR LOVE** Petula Clark, Pye
- 19 (49) **ALL OR NOTHING** Small Faces, Decca
- 20 (14) **SUNNY AFTERNOON** Kinks, Pye
- 21 (12) **GET AWAY** Georgie Fame, Columbia
- 22 (26) **JUST LIKE A WOMAN** Manfred Mann, Fontana
- 23 (21) **STRANGERS IN THE NIGHT** Frank Sinatra, Reprise
- 24 (27) **AIN'T TOO PROUD TO BEG** Temptations, Tamla Motown
- 25 (29) **LOVING YOU IS SWEETER THAN EVER** Four Tops, Tamla Motown
- 26 (18) **NOBODY NEEDS YOUR LOVE** Gene Pitney, Stateside
- 27 (37) **GIVE ME YOUR WORD** Billy Fury, Decca
- 28 (—) **TOO SOON TO KNOW** Roy Orbison, London
- 29 (30) **BAREFOOTIN'** Robert Parker, Island
- 30 (22) **RIVER DEEP—MOUNTAIN HIGH** Ike and Tina Turner, London
- 31 (25) **I LOVE HOW YOU LOVE ME** Paul and Barry Ryan, Decca
- 32 (28) **HANKY PANKY** Tommy James, Roulette
- 33 (24) **YOU DON'T HAVE TO TELL ME** Walker Brothers, Philips
- 34 (23) **BUS STOP** Hollies, Parlophone
- 35 (32) **PAPERBACK WRITER** Beatles, Parlophone
- 36 (—) **WORKING IN THE COAL MINE** Lee Dorsey, Stateside
- 37 (42) **BIG TIME OPERATOR** Zoot Money, Columbia
- 38 (40) **HIT! HAZEL** Geno Washington, Piccadilly
- 39 (45) **WARM AND TENDER LOVE** Percy Sledge, Atlantic
- 40 (47) **THIS AND THAT** Tom Jones, Decca
- 41 (39) **WHEN A MAN LOVES A WOMAN** Percy Sledge, Atlantic
- 42 (—) **DISTANT DRUMS** Jim Reeves, RCA
- 43 (—) **GOT TO GET YOU INTO MY LIFE** Cliff Bennett, Parlophone
- 44 (—) **HEADLINE NEWS** Edwin Starr, Polydor
- 45 (35) **CAN I TRUST YOU** Bachelors, Decca
- 46 (34) **A PLACE IN THE SUN** Shadows, Columbia
- 47 (—) **EXCUSE ME BABY** Magic Lanterns, CBS
- 48 (—) **I FEEL SOMETHING IN THE AIR** Cher, Liberty
- 49 (—) **BLOWIN' IN THE WIND** Stevie Wonder, Tamla Motown
- 50 (—) **HOW SWEET IT IS** Junior Walker, Tamla Motown

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POP FIFTY PUBLISHERS

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US TOP TEN

- 1. (1) **SUMMER IN THE CITY** Troggs, Fontana
- 2. (2) **SUNNY** Bobby Gold, Philips
- 3. (3) **LIL' RED RIDING HOOD** The Shams, MGM
- 4. (4) **WILD THING** Troggs, Fontana
- 5. (5) **THEY'RE COMING TO TAKE ME AWAY! HA-HAA!** Napoleon XIV, Warner Bros
- 6. (6) **SEE YOU IN SEPTEMBER** The Hollies, B.T. Pye
- 7. (3) **THE PIED PIPER** Christian O'Brien, Jem
- 8. (8) **MOTHER'S LITTLE HELPER** Rolling Stones, London
- 9. (9) **I COULDN'T LIVE WITHOUT YOUR LOVE** Stevie Wonder, Tamla
- 10. (10) **SUNSHINE SUPERMAN** Donovan, Epic

TOP TEN LPs

- 1. (1) **REVOLVER** Beatles, Parlophone
- 2. (2) **THE SOUND OF MUSIC** Soundtrack, RCA
- 3. (3) **PET SOUNDS** Beach Boys, Capitol
- 4. (4) **SUMMER DAYS** Beach Boys, Capitol
- 5. (5) **AFTERMATH** Rolling Stones, Decca
- 6. (10) **PARADISE HAWAIIAN STYLE** Elvis Presley, RCA
- 7. (7) **FROM NOWHERE** Troggs, Fontana
- 8. (8) **STRANGERS IN THE NIGHT** Frank Sinatra, Reprise
- 9. (9) **THE MAMA'S AND PAPA'S** Mama's and Papa's, RCA
- 10. (10) **THE BLUES BREAKERS** John Mayall and Eric Clapton, Decca

TOP TEN JAZZ

- CLASCOV: C. P. Stanton, 271 Colchester and 7, 4th Bazaar Street, Parkhead, Cross.
- 1. **NEW THING AT NEWPORT** (LP) Joe Meek, Decca
- 2. **STANDING OVATION AT NEWPORT** (LP) Joe Meek, Decca
- 3. **AVANT GARDE** (LP) John Coltrane and Don Cherry, Atlantic
- 4. **INDIVIDUALISM** (LP) Gil Evans, Riverside
- 5. **KIRKS WORKS** (LP) Roland Kirk, Riverside
- 6. **AUSTIN AND JOHNNY DODDS** (LP) Riverside
- 7. **THE TURENA** (LP) Lewis and The Turena, Decca
- 8. **DUKES OF DIXIELAND AT CARNEGIE HALL** (LP) Duke Ellington, RCA
- 9. **BAGS GROOVE** (LP) Duke Ellington, RCA
- 10. **STEAMER** (LP) Duke Ellington, RCA
- LIVERPOOL: Rutilworth and Draper, Whitechapel 1. **ORNI-THOLOGY** (LP) Charlie Parker (Solo), 2. **MINGUS DYNASTY** (LP) Charlie Mingus, CBS 3. **STANDING OVATION AT NEWPORT** (LP) Joe Meek, Decca 4. **INDO-JAZZ SUITE** (LP) Joe Meek, Decca 5. **BASSIE MEETS BOND** (LP) Duke Ellington, RCA 6. **THE TURENA** (LP) Lewis and The Turena, Decca 7. **JOAO GILBERTO** (LP) Warner 8. **BLOSSOM TIME AT BONNIE** (LP) Joe Meek, Decca 9. **CATCH ME** (LP) Louis Armstrong and Stan Getz, 10. **NEW THING AT NEWPORT** (LP) Joe Meek, Decca
- MANCHESTER: Barry's Record Rendezvous, 19 Blackfriars Street 1. **JUMPIN' AT THE WOODSIDE** (LP) Count Basie (Solo of Meek's) 2. **ALABAMA BLUES** (LP) B. B. King, CBS 3. **INDO-JAZZ SUITE** (LP) Joe Meek, Decca 4. **SOLO FLIGHT** (LP) Charlie Christian, CBS 5. **THE BLUES BREAKERS** (LP) John Mayall and Eric Clapton, Decca 6. **NEW THING AT NEWPORT** (LP) Joe Meek, Decca 7. **THE HIGHER SCOTT AND YOU'RE SO SWINGABLE** (LP) Ronnie Scott, Decca 8. **COMPLETE COM-MUNION** (LP) Don Cherry, Blue Note 9. **MISSISSIPPI BLUES** (LP) Duke Ellington, RCA 10. **SOM-TIME AT RONNIE SCOTT'S** (LP) Blossom Dearie, Parlophone

Fanmanship by Chris and Lulu

LULU and CHRIS FARLOWE have both bought £10 worth of charity tickets for the Sonny and Cher charity show at Finsbury Park Astoria... Billy Fury thinking of buying a small holding in Essex... Fourmost's George Peckham sat in with the Alan Price Set on "Ready, Steady, Go!" last week when they needed an extra guitar on "Barfootin'".

The Eyes of Blue, winners of the MM Beat Contest, celebrated their win with a party at Cromwellian last week attended by Alan Price, Eric Clapton and Chris Farlowe... David and Jonathan have an option on a book they may re-write into a musical... Yardbirds blew up their recruitment at first gig in States... West Big L deejay announced a number by Cliff Richards?



EDGE CUTLER used to be Acker Bilk's road manager before his folk singing talents came to the fore. Now he runs a group called EDGE CUTLER and the WURZELS which, he says, is sweeping the piazzas of the West Country. The style of the group is apparently Scrumpy and Western and they also offer Shepton Mallet shanties, Pilsen pasodobles, Farrington Gurney Fandangos and Mendip mazurkas. Edge is the third pint from the left.

Roy Wood, of the Move, playing his home made banjar—a cross between a banjo and a star... Mike Leander, writing music for Paul Jones film, has to write something that will be popular in 1970!

Dave Backhouse offers a translation of often heard terms in groupdom: Dynamic new sound (feedback), percentage engagement (swindle), extended Continental tour (one month at U.S. base in Germany), Aston Martin (Ford Popular), Northern nightclub (works canteen), loading the bandwagon (chatting up birds) the in crowd (the out crowd).



Giants contests Rolling Stones versus Cliff Richard—how about a poll between the Who and Ken Dodd?

Send Gary Farr, can Fred Steer give Dudley Moore, John, Mayall your records be hits!—from a Sheffield reader.

The Trinity dug at Liverpool Cavern... How did MM's Max Jones get web feet and a sun tan on a British holiday?... Advert in France Soir for Tom Jones and the Squares.

Manfred caught Yusuf Lateef in Copenhagen... Send Gary Farr, can Fred Steer give Dudley Moore, John, Mayall your records be hits!—from a Sheffield reader.

Julian Covey fronted a classical string quartet at St. Tropez before he found out he was at the wrong club... Donovan might do a Christmas show in London's West End.

Move singing "Yellow Submarine" in London hotel at 4 a.m... Irish grave-digger put Creation to flight at Highgate Cemetery photo session.

Leytonstone's "Plough and Harrow" features beautiful Go Go dancers... Jess Rodden of the Alan Brown Set a rave singer... George Fame off on two-week Spanish holiday.

Jazz buffs (as Playboy would say) are raving about the Basie band with trumpet star Roy Eldridge... Luxembourg Battle of the

BILLY FURY

reviews the new pop singles in **BLIND DATE** PAGE 14

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CURRENT ORCHESTRATIONS

YELLOW SUBMARINE	MAJEL A	1. PREP & STICK ON YOUR	2. LET'S BOSS YOU DOWN
WIDE WIDE WORLD	MAJEL A	3. SWEET SPOCKLEY	4. TEARS (INT)
MORE THAN LOVE (VIN RECORD)	MAJEL A	5. IT'S A WONDER (S)	6. THE UNDISCOVERED COUNTRY
WIDE WIDE WORLD	MAJEL A	7. PEOPLE FROM THE SUN	8. PEARLS MARKET (INT)
STUPID MAN (S)	MAJEL A	9. AFRICAN RIDDING (INT)	10. MAKE THE BIRD (S)
FLORIDA (S)	MAJEL A	11. TROUBLE SAGA	12. SWEET TRIP (VIN RECORD)
THE BEAT	MAJEL A	13. MAY I GO ON (S)	14. A WALK IN BLACK COUNTRY (S)
THE BLUE (S)	MAJEL A	15. "RETURN PLAYS" (VIN INT)	16. JOB OF MY LIFE (S)
THE BLUE (S)	MAJEL A	17. SPOCKLEY (S)	18. PARADE (S)
THE BLUE (S)	MAJEL A	19. HEADLINES (VIN RECORD)	20. THE BLUE (S)
UNDER UNDER UNDER	MAJEL A	21. ELEGANT BUTTERFLY	22. I GOT MY HEART IN
THE BLUE (S)	MAJEL A	23. HEADLINES (VIN RECORD)	24. SAN FRANCISCO
PAPERBACK WRITER	MAJEL A	25. ON A CLEAR DAY	26. TALK OF HONEY (INT)
THE BLUE (S)	MAJEL A	27. SUNDAY MORNING	28. BEAR HEART (INT)
THE BLUE (S)	MAJEL A	29. SUNDAY MORNING	30. BEATLES (S)
THE BLUE (S)	MAJEL A	31. SUNDAY MORNING	32. HANDBOOK OF THE WORLD
THE BLUE (S)	MAJEL A	33. SUNDAY MORNING	34. THE BLUE (S)
THE BLUE (S)	MAJEL A	35. SUNDAY MORNING	36. START OF SOMETHING (S)
THE BLUE (S)	MAJEL A	37. SUNDAY MORNING	38. THE BLUE (S)
THE BLUE (S)	MAJEL A	39. SUNDAY MORNING	40. THE BLUE (S)
THE BLUE (S)	MAJEL A	41. SUNDAY MORNING	42. THE BLUE (S)
THE BLUE (S)	MAJEL A	43. SUNDAY MORNING	44. THE BLUE (S)
THE BLUE (S)	MAJEL A	45. SUNDAY MORNING	46. THE BLUE (S)
THE BLUE (S)	MAJEL A	47. SUNDAY MORNING	48. THE BLUE (S)
THE BLUE (S)	MAJEL A	49. SUNDAY MORNING	50. THE BLUE (S)

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PURDAH PROVES THE POWER OF THE POP PANEL

● One single review of the MM Pop Panel two weeks ago lead to a fantastic burst of interest in a record of which only 500 copies were pressed.

● It was the Eric Clapton — John Mayall blues "Lonely Years", issued on the specialist Purdah Records label, coupled with "Bernard Jenkins."

● Immediately following the review the MM office was inundated with phone calls from Clapton and Mayall fans, and from big London record stores, who had also been deluged with inquiries, including W. H. Smith's head office and Imhofs.

● At first mystery surrounded the single. Nobody knew where it came from or who produced it. One copy found its way to the MM office buried in a batch of ordinary pop singles, and was practically reviewed by mistake.

● But the instant response indicates both the huge following for Eric and John and the influence of the MM. Now the single has sold out over 500 copies and more are being pressed.

● It was produced by Mike Vernon whose Purdah label specialises in blues and R&B, and "Lonely Years" can be obtained from 3B Godstone Road, Kenley, Surrey, for eight shillings including postage.



● MAYALL

Napoleon meets his Waterloo!

— THEY'VE FINALLY TAKEN HIM AWAY

NAPOLEON has met his Waterloo — Napoleon XIV that is! Faced with trying to follow up "They're Coming To Take Me Away, Ha Haaaa!" he has made an album and then committed professional suicide.

Napoleon — now back to his real name of Jerry Samuels — told me this over the phone from his New York home on Friday. In fact, I was apparently the first to tell him how well the disc was going in Britain.

"Well, my goodness," his voice came over the cable. "Pardon me while I drop the telephone."

There was a short intermission while his voice muttered: "You kids play in your own room and close the door. This is a long distance call."

"Just getting the kids out of the room," he explained when contact was re-established. "They're five and two and really cute; they like to wall and scream."

"What," I asked, "can you possibly do as a follow-up

record?"

"We're already done the best we could," said Jerry. "We've done an album with the same title as the single. Some of the selections could be singles — they are very funny. It's all far out, but maybe not quite as far out as 'They're Coming To Take Me Away!'"

Jerry agreed that he was a recording engineer, but denied British rumours that he had recorded the single at home.

"It's very difficult to say how I got the idea," he explained. "I was sitting around and it popped into my head. We recorded it in the studio as an independent production and showed it to Warner Brothers. No, they didn't hesitate about taking it."

"The fact that it has become a hit didn't surprise me quite as much as you might expect. I thought it would be a hit, but I never expected it to break as fast as it did."

"What happens now?"

"I might retire," he gaged. "Really, I'm not quite sure what I'm going to do."

"But I can tell you one

thing — the album is the last product of Napoleon XIV. He's dead! I'm not making any more records under that name or on that basis. But I will make records as a vocalist.

"I don't know if you know it, but I've written several hits, although this is the first I've had as an artist. I wrote 'In The Shelter Of Your Arms' and some other things for Sammy Davis. Then some songs I did for Adam Wade were very successful.

"And I have worked as a singer. I had a couple of records out before under my own name but they didn't mean a thing."

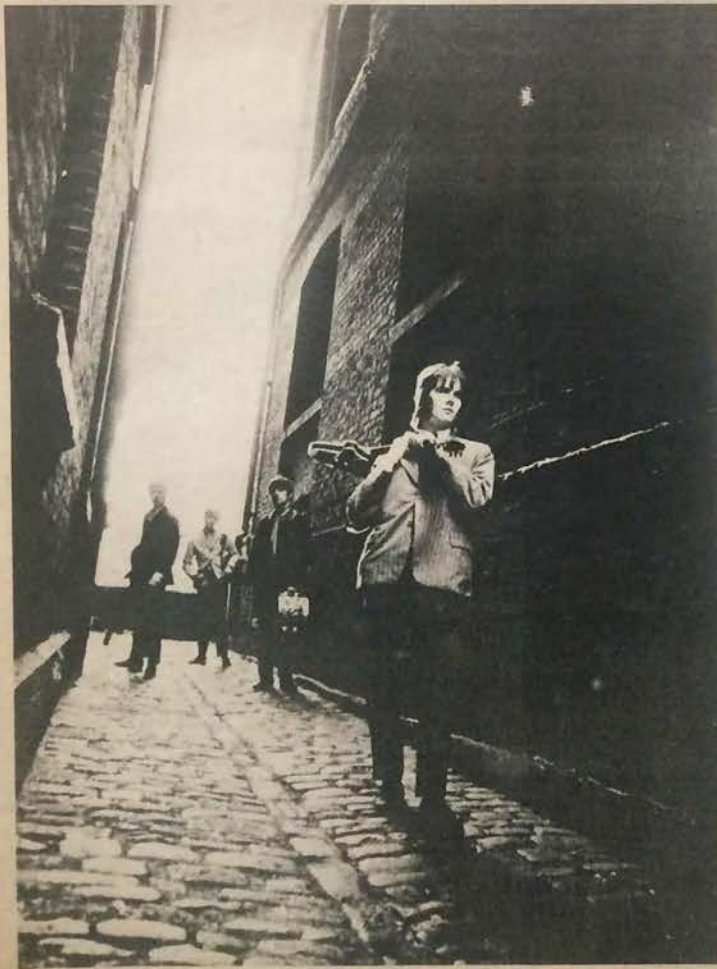
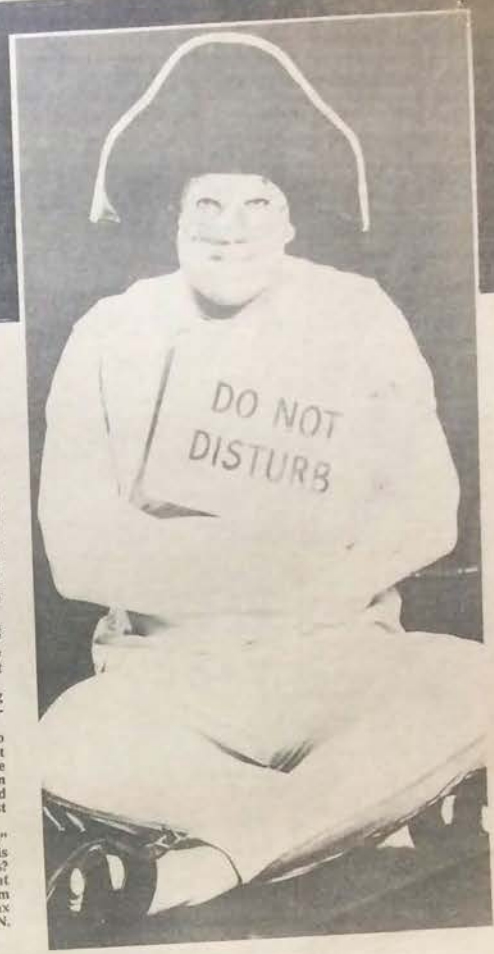
Will Jerry now be making personal appearances to promote his new success?

"There are plans for me to tour the States but I'm not sure what they are yet," he said. "I also understand I'm supposed to go to England but nobody seems sure just when that will be."

"It should be fairly soon."

Is Jerry keeping up his songwriting for other artists?

"I'm not writing at all at the moment," he said. "I'm too busy seeing my tax attorney." —BOB DAWBARN.



LOOKING FOR A SOUND?

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WALKERS, TROGGS, DEE SET FOR MAJOR TOUR

4-6 weeks round Britain

A MAJOR British tour has been planned for the Walker Brothers, the Troggs and Dave Dee, Dozy, Beaky, Mick and Tich by promoter Arthur Howes.

Scheduled to start on October 1, the tour will last for between four to six weeks and will take in most of Britain's major cities.

Howes told the MM on Monday: "The tour has not been absolutely finalised, but will play theatres and concert halls."

No supporting artists or comedians have

been set and no itinerary was available at press-time.

A new Troggs release will be out on August 24 on the new Page One records label, a subsidiary of Philips. It will be a Reg Presley competition and the group will be rehearsing for the single on August 22, 23 and 24 "in a deserted house in Andover."

Recording manager Larry Page has been to America negotiating a US tour for the Troggs in September. An EP by the group called "Track A Trogg" will be released here in mid-October.

THURSDAY

THE SMALL FACES, Crispian St Peters tour with guest star Dave Berry — Odson, Glasgow.
Louis Nicholson virtuoso trombone with Kid Martyn's Ragtime Band play Cardiff jazz centre.
The Monkeys play the Worthing Assembly Rooms. Chris Andrews appears on top of The Pops.

FRIDAY

THE SMALL FACES, Crispian St Peters, Dave Berry tour at Odson, Newcastle.
The Mercedes play at London's Flare Club, Oxford St.
Paul and Barry Ryan, Graham Bond, Mike Stuart Span, the Merchants, and Weston Gavin at Brighton's Hotel Metropole — Oxfam Dance.
The Alan Price Set at Newcastle's Go-Go Club.
The Hollies at Sherwood Rooms, Nottingham.
The Who, Manfred Mann, Twice As Much, Cliff Bennett on Equilibrium's Ready, steady, go!
Manfred Mann guests also on the Linn Pop Show, (BBC Light 1 pm).

SATURDAY

THE SMALL FACES, Crispian St Peters, Dave Berry tour at Liverpool's Odson.
The Who play Terquay's Town Hall.
The Hollies visit the Spa bathroom, Bridlington.
Chris Farlowe and the Thunderbirds at the Imperial Ballroom, Nelson.
Manfred Mann, Twice As Much, the Fourmost, the Gibson Trio and the Checkmates all guest on Saturday's BBC Light 1 show.
Zoot Money's Big Roll Band at Toll's Club, Folkestone, Kent.

SUNDAY

The Walker Brothers and Dave Dee, etc, play Blackpool's ABC Theatre.
The Small Faces play a Sunday session at the Vibe Club, Blackpool.
Karin at Blackpool — the North Pier — at the Hollies.
The exciting Dudley Moore Trio, etc, guests on this week's Bravo Forsyth show (BBC 10.3 pm).
The Who play at Hastings's Pier Ballroom.
American trombonist Louis Nicholson with Kid Martyn's Ragtime Band at the Manchester Sports Guild for a return show.

REVOLUTIONARY TAPE CASSETTE COMING OUT IN OCTOBER

A REVOLUTIONARY new tape cassette, said to be the recording world's answer to the transistor radio, is to be launched in October. These cassettes are completely sealed tapes which drop into any portable tape recorder utilising the Philips tape deck. They are being marketed by EMI and Philips.

Among the artists to be issued on these cassettes, which can be used on mono or stereo, are the Walker Brothers, Dusty Springfield, Spencer Davis, Oscar Peterson Trio, Joan Baez, Matt Monro, the MIQ, Shirley Bassey, Cliff Richard and the Shadows.
These "Musicassettes" will retail at £2 and will enable fans to play what they like, when they like, where they like. The cassettes will consist of recorded tapes inside plastic cases, and weighing only three ounces. They will never wear out and will be only a few inches in size.
Eps Records and Polydor will put out these cassettes at a later date. First issue will be on October 1.

Hines protest

NEW YORK, Tuesday. — The United States protested to the Soviet Union last week against "arbitrary changes" in the scheduled Russian tour of the Earl Hines Sextet.

The Americans suggested the Soviet Union was violating the spirit of the cultural exchange programme, by cancelling the group's planned appearances in Moscow, Leningrad and Alma Ata and substituting appearances in three smaller cities in the Black Sea area.

SCOTT WALKER RUSHED TO HOSPITAL SEE PAGE 24



RENE THOMAS • ELLA • ELVIN JONES

DOUBLE SIX KEEP DOWN BEAT AWARD

EUROPEANS topped three sections of the 14th annual International Jazz Critics Poll conducted by the American magazine Down Beat.

The Double Six of Paris retained their Best Vocal Group title and, in the category for musicians deserving wider recognition, Jean-Luc Ponty won the Miscellaneous Instrument section and Rene Thomas won the guitar section.

Other "Established Talent" winners were Duke Ellington (Band and Composer), Miles Davis (Combo and Trumpet), Gil Evans (Arranger), J. J. Johnson (Tmb), Johnny Hodges (Alto), John Coltrane (Tr), Harry Carney (Sax), Pee Wee Russell (Cl), Roland Kirk (Miscellaneous Instrument and Flute), Milt Jackson (Vibes), Earl Hines (Pno), Jimmy Smith (Organ), Wes Montgomery (Gtr), Charles Mingus (Bass), Elvin Jones (Drums), Louis Armstrong (Male Singer) and Ella Fitzgerald (Female Singer).

Guitarist Charlie Christian was elected to the Hall of Fame, "Ornette Coleman At The Golden Circle, Stockholm, Volume One" was Record Of The Year, and Volume 2 of Billie Holiday's "Golden Years" was voted Re-Issue Of The Year.

Sonny and Cher tour continent after UK

SONNY and Cher follow their visit to Britain this month with a whirlwind tour of the Continent.
After their TV shows and concert for charity at Finsbury Park Astoria on August 26, they leave Britain on August 30 for personal appearances and TV in Europe. They fly from Britain to Hamburg on August 30 and go on to West Berlin (31).
The rest of the Continental itinerary before they return to Los Angeles is Amsterdam (September 2, 3 and 4); Brussels (5); Stockholm (6 and 7); Milan (8), Rome (9); and Paris (10, 11 and 12).



SONNY AND CHER: Finsbury Park, August 26.

The Septet has been doing a series of "Introduction To Jazz" concerts and lectures at schools in the Barking area.

Bell push

JEAN BELL, of the Three Bells, is in hospital after being pushed out of a window — by a dog.
She was sitting on a window-sill in her London home, when her Great Dane jumped up and knocked her 30 feet to the ground. She is in Westminster Hospital with a twisted spine and badly bruised left heel.
Jean will be off work for at least three weeks.

Union for Trop

THE St. Louis Union fly to the South of France on September 26 for six days of club dates in St Tropez. They then go to Sardinia for five dates at coastal resorts there.
Their trip ends with a visit to Greece for a TV show in Athens.

Lunchtime Collier

THE Graham Collier Septet is giving a series of lunchtime concerts at London's Jeonetta Cochrane Theatre, for six successive Tuesdays, starting on September 6. The concerts will be from 12.45 p.m. to 2 p.m.

The theatre is in Southampton Row, Holborn, and admission price is 2s. 6d.

The group has recorded a one-minute section from Collier's "Reflection" suite for a Rothmans TV commercial.

Mann's World

MANFRED MANN is now busy recording tracks for the group's first album with new singer Michael D'Abbo called "It's A Man's World", which will contain several original compositions by the group.
Manfred and Michael are on ITV's Ready, Steady Go! tomorrow (Friday), and Michael will sing "Just Like A Woman", and "Mohair Sam" a duet with bassist Klaus Voorman.

Coming on RSG!

REDIFFUSION'S Ready Steady Go! has star-studded line-ups in the next few weeks.
Lined up for next week's programme are Sonny and Cher, the Small Faces, the Mindbenders, and the Overlanders (August 26).
On the September 15 edition the Otis Redding

Price at 10

ALAN PRICE was thrilled at this week when he heard that "Hi-Lily-Lo" had jumped into the number ten slot in the Pop 50.

He rang the MM on Monday and said: "Number ten? Never! It's great — marvelous! I think it must have been all the telly I did over the weekend that helped. We did Top Of The Pops and Ready Steady Go! and we also did a concert at Blackpool on Sunday with the Troggs. Now I've got a tour to look forward to and trips ahead."

Hollies' U.S. tour

WITH "Bus Stop" climbing to the top 30 of the American charts, the Hollies have had new offers for a tour of U.S. colleges towards the end of the year.

First comes their three weeks of one-nighters round the States, starting on September 12.

This week, the group was in the studios recording single and album tracks specifically for the American market.
The songwriting Hollies, Graham Nash, Allan Clarke and Tony Hicks, have written the next Searchers single, "Have You Ever Loved Somebody".

Fat's line-up

DRUMMER Fat John Cox has finalised the line-up of this new group, the Fat John Quintet. He leads Ray Warleigh (alto, flute), Brian Smith (tr), Johnny Marsh (pno), and Tony Baylis (dr).
The group plays the Green Man, Blackheath (August 21), Highbury, Wembley (September 1), Wood Green Jazz Club (3) and Chislehurst (20).

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Napoleon taken off American radio

NAPOLEON XIV's record "They're Coming To Take Me Away", which jumped to eleven in the Pop 50 this week, has been taken off the air by the majority of American radio stations.

The ban followed complaints from doctors and hospitals. Despite the lessening of exposure, the record is still selling in huge quantities in America.

Napoleon XIV — recording engineer and songwriter Jerry Samuels — this week told the MM that he may return to Britain later in the year (see page 3).

Sandie's newie

SANDIE SHAW has a new single, "Run", another song written by Chris Andrews. It is released on August 26. The B-side is "Long Walk Home".
She appears on Flow O'Clock Club on August 28, Top Of The Pops (September 1) and Ready Steady Go! (2).

On September 4, she has a date at Blackpool Opera House and then spends September 5-10 in Milan for five TV shows.

Sandie is also recording "Nothing Comes Easy" in German for release in Germany.

100's Yankies

LONDON'S 100 Club, back to seven-night-a-week traditional jazz, is starting a policy of presenting American stars for short residencies.

The new policy starts with George Lewis's three days at the club on September 20, 21 and 22.

The club's manager, Roger Horton, told the MM: "We hope to continue with Edmond Hall and Wild Bill Davison during November. If the move proves successful we will try longer residencies."

"We are hoping to get our licence extended for the nights that the American stars are at the club and the audience will be limited in numbers so that everybody can hear them in comfort. Tickets will be on sale in advance."

Crispian switch

CRISPIAN ST. PETER'S new single has been switched to "Changes", a song written by folk singer Phil Ochs. It will be released on August 26.
Originally, the next single was to have been "I Give You Love" but manager David Nicholson decided that "Changes" was a stronger song.
"Vocally, this is the most ambitious thing I've done. I have to sing through ten octaves," said Crispian on Monday.

When

Johnny Mathis plays the Blackpool Opera House, Blackpool's Jazz Club, at Perrin Park, hosts the Back O'Town Synchronizers tonight, Freddie and the Dreamers at the Britannia Pier, Great Yarmouth.

The Action return to the Greenford Starlight Ballroom near Wembley.
Peter Clayton, Humphrey Lyttelton, Alex Welsh and his band, Tubby Hayes, Mark Murphy, and the Freddie Logan Trio on the jazz scene tonight (BBC Light 11.21 pm).

MONDAY

The Seekers open a five-week stint at London's Top Of The Town.
The Small Faces, Crispian St Peters tour invites on to Manchester's Odson.
American singer, Marion Montgomery and the vocal duo, Charlie Marciano, come on at Britain's Club, Fleet Street, Soho, London.

TUESDAY

THE SMALL FACES, Crispian St Peters tour plays the Cardiff Capitol Ballroom.
The Kinks visit the Floral Hall, Maccles, Warrington.

WEDNESDAY

JOUIS NELSON, with the Kid Martyn's Ragtime Band, play tonight at the Highbury Jazz Club.
The Who take audiences to Parley's Orchid Ballroom.

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EVERY MONTH 3 SHILLINGS



BURDON: RSC!

Eric's first solo date

WHEN Eric Burdon returns from his American tour with the Animals he will play his first solo date on ITV's Ready, Steady Go! with the Otis Redding band, on September 10.

Agent Dick Katz told the MM: "When he gets back he'll be picking out members for his new band, and they will be doing record promotion for his first solo release towards the end of September."

Burdon then returns to America for a college tour which the Animals were going to do, which goes through until Christmas.

Born for U.S.

I'll Alan Bown Set may play a one-nighter in the States — as the exchange for Lionel Hampton.

During Hampton's forthcoming European tour, it is planned to bring him to Britain for one TV show in mid-October. In exchange the Alan Bown set would fly to New York for one TV date.

On September 5, the Set flies to Stockholm for a Swedish TV show. From October 18 to 22 they play their first series of concerts on the Continent.

Finally, on October 25, they will appear at the Paris Olympia.

TWO STONES BACK AFTER MARATHON AMERICAN TOUR



New tracks cut in Hollywood



BRIAN JONES

SAXIST RAE BURN DIES

BYRD RAE BURN, saxist and leader of one of the best and most advanced big jazz bands of the 1940's, died on August 2 at his home in Lafayette, Louisiana. He was 52.

Raeburn's band started out as a conventional commercial ensemble in the 1930's, but ten years later it developed into one of the chief attractions for young musicians. Between 1944 and 1947 it included Drizzy Gillespie, Trummy Young, Al Cohn, Oscar Pettiford, Johnny Bothwell, Don Lamond, Sonny Berman and Benny Harris. The arrangers included George Handy, Ed Finckel and Johnny Richards.

Raeburn's wife, Gimme Powell, who died in 1959, was the band's vocalist.

The band broke up in 1947 but was reorganized in 1948. After 1950 it played only occasional dates in the New

TWO of the Rolling Stones, Brian Jones and Charlie Watts, flew back into London at the weekend after a marathon U.S. tour followed by a West Coast recording session. Manager Andrew Oldham also returned to London.

Mick Jagger, Keith Richard and Bill Wyman have stayed on in America for a holiday. Bill's wife flew out to join him in Los Angeles and the couple have gone to Mexico for a holiday.

On the phone from Los Angeles, Bill told the MM: "We're all pretty tired because after the tour, we've spent a lot of time in the recording studios."

The Stones have recorded about a dozen tracks in the studios in Hollywood that they have used twice before—and in which "Satisfaction" and other hits were recorded. "They are the best we've ever done," said Bill. "We have been up all night working on them on several occasions."

Asked if the Beatles row had affected them in the States, Bill said: "We haven't heard much about it here really. It certainly hasn't affected us at all."

No new Stones single or LP is planned for British release in the near future, said Brian Gibson, Decca Records' press officer on Monday.

The Stones tour Britain with Ike and Tina Turner before starting work on their first feature film, titled Only Lovers Left Alive.

Jansch fever

FOLK star Bert Jansch has taken to hospital last week suffering from suspected rheumatic fever, just as his first American tour was confirmed.

Bert will leave for the States on October 16 and the tour will last until November 30; playing mainly clubs on the East Coast and Canada. He will be accompanied by John Renbourn.

Transatlantic Records are releasing a new Jansch LP "Jack Orion" and an instrumental album featuring Jansch and Renbourn.

Action trip

THE long-negotiated trip to the States by the Action has now been set for next February.

The group will go there to promote their album, which will be released on January 28.

ALTO STAR MARIANO OPENS SCOTT'S MONDAY

AMERICAN alto sax star makes his British debut when he opens for a month at London's Ronnie Scott Club on Monday (22). He will be sharing the bill with fellow American singer Marian Montgomery.

Boston-born Mariano is 42 and was featured with Stan Kenton from 1955 to 1955 and again in 1959. More recently he has received critical praise for his work with Charles Mingus.

Mariano is married to Japanese-born pianist Tadshiko



CHARLIE: UK debut.

Westbrook dates

THE Mike Westbrook Band is set for two West Coast concerts.

The first "An Evening With The Mike Westbrook Band" at Plymouth Arts Centre on August 24, marks the band's return to the City where it was formed.

The second concert is at the Linnet Post Restaurant, Boston, Mass., on August 25. The show is part of the South Devon Arts Festival.

Seekers' disc

THE Seekers' new single, for release on September 2, will be a new Tony Springfield composition "Walk With Me". They will perform it on BBC-TV's Billy Cotton Show on September 21.

The group comes at London's Talk Of The Town on Monday (22).

GOODMAN HAVING A BALL!



show at London's Marquee, for the American Forces Network.

The show will be broadcast in Vietnam, and the group is still trying to get permission to tour US troops there.

Settlers' film

THE Settlers fly to S'ockholm in November to film a series of six 40-minute TV shows, titled European Folk Song.

Three of the shows will feature Francoise Hardy. The Settlers' next single will be their first with full orchestral backing. Released in mid-September, the titles are "Winter Follows. The are "Winter Follows. The are "Spring" and "Can't Help Following You", both originals by the group.

They have Sunday concerts with Cilla Black at Blackpool ABC (September 4) and Great Yarmouth ABC (11).

On August 31 they fly to Belgium for concerts in Ostend, and TV and radio dates in Brussels.

Vagabonds' LP

JIMMY JAMES and the Vagabonds have started work on their first LP, which will be released in December. One side will feature the group with strings and brass. The other is more typical of their club set.

The group goes to Belgium on October 17 for dates in Brussels and Ostend.

BENNY GOODMAN, was in great form when he and his sextet starred on the second day of the recent Columbia-La-Tour festival in Belgium. Other jazz attractions on the Sunday were Anita O'Day and Art Farmer.

Chet Baker beaten up

HOLLYWOOD, Tuesday. — Chet Baker was seriously injured in San Francisco last week when he became innocently involved in an ugly, inter-racial incident (reports Leonard Feather).

Baker was walking home after starting in the show at the Trident, in Sausalito, a San Francisco suburb.

"I was just trying to get a taxi," he says, "when five guys surrounded me and started to beat me up. Ironically it was two coloured guys who'd saved me after I'd tried to escape by getting into a car with four or five white kids who just threw me back in the street."

"The hoodlums beat me some more until these two coloured guys told them to stop and took me to hospital. "It was like a nightmare. There were all those people in the street and nobody would raise a finger to help me. The worst part is, the left side of my upper lip is pretty badly smashed. They also smashed part of a tooth off and gave me such a bad kick over the left ear that it still aches. I had to have seven stitches over my eye. It's got to be the point where a man can't walk down the street without fear."

L & M ON RADIO

AN hour-long radio programme on the music of Lennon and McCartney will go out on August Bank Holiday Monday from 4.30 p.m. to 5.30 p.m. The Lennon and McCartney Songbook is the title of the programme.

Composer Keith Forayce and producer Derek Chinnery visited Paul McCartney's London home last week to pre-record material for the programme with Paul and John. They questioned the Beatles on composing techniques and their views on various recordings of their songs made by other artists.

The programme includes more than a dozen recordings of Lennon-McCartney numbers by various artists.

S & G TO RETURN

SIMON and Garfunkel are to return to Britain for a few days in September.



BERRY: number 5

DAVE TAKES SOME TRIPS

DAVE BERRY, whose "Mama" is currently number five in the Pop 50, has been set for a series of overseas tours.

Apart from his previously announced Belgian visit from August 26 to 29, he will be back in Belgium for five more concerts from October 8.

He then goes on to Holland for three shows and, on October 25, flies to Stockholm for two days of TV and radio. The tour ends with TV and a concert in Copenhagen on October 30. As in 1965, Dave has signed for his own one-hour TV show in Holland on Christmas Day.

Eyes on the road

SWANSEA'S Eyes of Blue, winners of the 1966 MM National Beat Contest, are already on the road to fame in Britain's pop world. Bookings have jumped since the contest and the Eyes have been booked for several appearances at London's Flamingo, as well as being re-booked for Bristol's Ram Jam, Tiles and the Cromwellian.

Their manager, Tony Court, told the MM: "There's been a tremendous amount of interest since the contest. We are at present negotiating an appearance on TWW for the group and are searching for suitable material for recording." The group plan to go into the Decca studios to cut their first single towards the end of this month or early in September.

Follow-up

DAVID AND JONATHAN have written a number which will probably be their follow-up to "Lovers of The World Unite".

It's called "Ten Storeys High" and was written in their New York hotel during a recent visit. It's got the same sort of feel as their hit.

Said Jonathan this week: "When we wrote it, we thought of offering it to Crispian St. Peters, but after doing a demo of it, decided it would be better material for ourselves."

They arrive on September 16 for about three or four days, then tape two special programmes for the BBC to be screened at a later date. Some concert appearances are being arranged.

A spokesman for agent Tito Burns told the MM: "They are just coming in for the weekend to do these TV shows and we are working on a couple of concert appearances at the moment."

The folk singers were here last month for concert, TV and club dates.

LUGANO JAZZ

THE Dick Morrissey Quartet will represent Britain at the Fifth International Jazz Festival to be held in Lugano, Switzerland, on August 31 and September 1.

Line-up of the Quartet is Morrissey (trn), Harry South (pno), Phil Bates (bass) and Bill Edden (dr).

The Festival Bill includes America's Yusuf Lateef, Carmel Jones and the Paul Bley Trio; the Swiss jazz Schwabener Quartet and Holland's Mink Mavoyberg.



JULIE FELIX

pop think in

SPAIN:

Lousy Government — beautiful weather. I sang in lithia for six months which was beautiful when I was living with all my beatnik friends. I sang in a little bar for thirty bob a night. I love going there, but every time I have a run-in with the local guards. A couple of us put on a play and because it became a gathering of more than 13 people they thought it was a revolution. They took our passports away and made us pay to get them back and eventually they wouldn't let me work. They really didn't like my friends because they looked a bit suspicious. But we got on fine with the Spanish people. I didn't like the way you couldn't talk about politics, and the tourists got me down. The Germans were everywhere and they are even worse than American tourists — and they are bad enough. They have absolutely no sensitivity for the feelings and traditions of the people. Just because they have money and a loud voice, they just move in. The trouble is, it's ruining the relationships we had with the people.

ETHNICS:

This is a word used by people who are not involved in the music, and use words like "drug songs", and "prattest singers". It's gotten all distorted within the context of the music. I get angry with people who have closed minds. I love traditional music, but I don't think "ethnics" should put down people who are keeping modern folk music alive.

SINGLES:

I just made my first single and I found it great fun. I still prefer albums which give you a chance to say a lot of things. With a single you've got to do everything with one song, although a lot of pop people are able to do this. But I will say I really enjoyed this. I had a lot of arguments, and I didn't particularly want strings. I fought that to the end, but it's so pretty I can't really argue. When I sing live, I just have my guitar, and I don't have a backing group. I'm just beginning to record now and that is an art in itself. My next album is such a gas—so many different things. Wait 'til you hear "Brain Blood Volume".

CHRISTIAN AID:

I don't belong to any orthodox religion and I'm not a Christian in the religious sense of the word and I was very reluctant to work with anything with a name like "Christian" or "Methodist". But when I saw what work they were doing, I changed my mind. Now I'm in the position where I can be doing some constructive work as well as just singing about it. When I realized there were no strings attached and they didn't want me to believe, I was happy to work with them.

DAVID FROST:

David is a lot nicer off screen than many people think. He has a reputation for being a toughie but he's a gentle and sociable guy. I liked

Somebody once asked me for my autograph—and they were disappointed when I wasn't Joan Baez

JOAN BAEZ:

I respect what she's doing and I like her music. I don't like to hear too much because I want to get my own style. I sing completely different from the stuff she's doing. I'd rather listen to Jack Elliott — somebody I'd rather not get identified with. It's not a problem, but somebody once asked me for my autograph and was disappointed I wasn't Joan Baez! I like the way she sings ballads. She's a good artist and I respect the efforts she makes to gain privacy.

CRITICS:

I don't like them. What kind do you mean? I respect they have a job to do but I think most journalists have to try and get into something too quickly and they lose the essence. If I'm going to see a play I don't take any notice of what the critics said. I don't envy their job, but they should write about things they have enthusiasm for.

FRANK SINATRA:

That's not my kind of music. I think he's been successful in exploiting entertainment, to the hill, and I don't mean that in a derogatory way. I wouldn't want to be in his shoes. If Bob Dylan, or the Lovin' Spoonful were in town, and Frank Sinatra, I know who I would go to see. But everybody must admire him for keeping at the top.

JOHN LENNON:

I think he's one of the most important personalities of the age in that socially he has opened a lot of doors. I don't want to get too involved, but this latest thing—I don't think there was any blasphemy. He said it three months ago and there was no fuss here which says a lot for the sense and good taste of the English. I didn't find the comment blasphemous myself without going into my religion. I don't think it will do the Beatles any harm because the people that were protesting weren't the kids who buy the records. If the others want to have demonstrations, good luck to them. It has stirred up the people who need stirring up. For the same reason I admire Dylan, I admire the Beatles because they have really developed. They could have stood still—but they didn't.

his programme because he allowed me to do what I wanted, which was something thought provoking as well as escapism. There's room for escapism but people overdo it. David's programme managed to bridge the gap between entertainment and provoking thought and I enjoyed working with him. There was great excitement because we were working live. On most things I pretty much agree with David. We've had some pretty long chats on philosophy and I can't keep up with him. He's always in ten places at once anyway.

ZOO:

Beautiful places — you can learn a great deal in a zoo. Lots of times when I go to foreign towns I go to the zoo. I've been to zoos in Stuttgart, Frankfurt, California, in Belgium and Jersey Island. Of course, when I was in Africa I didn't have to go to any zoos.

FOLK ROCK:

It's all right. Everybody's got to have labels, but it's like putting music in a cage, and a label sticks part of the life out of it. Music must have freedom. But we are slaves to the web of language and we have got to use verbal short-cuts to communicate.

BOB DYLAN:

I think Dylan is great and I love all his old stuff as well, but he's travelling so fast and going through so many changes that people can't catch up. But they should listen. He's going through some beautiful scenes and they should listen.

NO WORLD CUP MEDALS FOR THIS BOBBY MOORE...



BOBBY wrote both sides of his single

A PLASTIC medal for the Timing Of The Year must surely go to Pyle Records for releasing "Searching For My Love", by Bobby Moore and the Rhythm Aces on the Chess label.

It entered the MM Pop 50 last week, and the more ignorant among us thought England's World Cup skipper was doing a Billy Walker and trying for a few extra bob in the pop market.

There were rumours that Bobby Stiles had recorded "I Get A Kick Out Of You" and the September catalogues would include "Keep On Running", by Alan Hall; "They Wouldn't Believe Me", by Alf Ramsey; "I Am A Rock", by Gordon Banks; "They're Coming To Take Me Away", by the Argentine captain, Rattini; and "Don't Answer Me" by that ref

who sent him off. It came as something of an anti-climax to discover that the Chess Bobby Moore is an American Negro who plays tenor sax.

Bobby wrote both sides of the single, which is his first for the label, although he has been around the American rock scene for some years.

The Rhythm Aces were formed in 1952 from a regular army band at a base in Fort Benning, Massachusetts. "Flow-er-er", says Bobby, "nothing really happened big until I got out of the army."

In 1961, Bobby was out of the army and arrived in Montgomery, Alabama. A few weeks

later, the Rhythm Aces were re-born, thanks to the faith of his manager and wife, who both sank their savings into the group. Since then, Bobby has also acted as a promoter, putting on numerous shows in the area.

The group has also backed such visiting stars as Wilson Pickett, Solomon Burke, Otis Redding, Johnny Nash, Dinah Washington and Etta James.

One unusual aspect of the group—Bobby's son, Lance Moore, stands alongside him as the Aces' second sax player. Best of the line-up is: Chico Jenkins (guitar), Joe Frank (bass guitar) and John Baldwin Jr (drums).

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The world-renowned brass instruments labelled Selmer-Paris, Olds, Sterling, Invicta and Lincoln will be on view, including a much-improved version of the Melody Maker trumpet, the ideal instrument for beginners.

Worthy of particular mention in the guitar range are several new models exclusive to Selmer-London. These include: (1) De-luxe version of the Hofner Ambassador, incorporating two of the famous De Armond pick-ups; (2) Hofner violin guitar to match up with the ever-popular Beale Violin Bass; (3) Florentine and cut-away Hofner Senator and President acoustic guitars; (4) Comprehensive range from Giannini of Brazil, now consisting of seven models; (5) For the Jumbo enthusiasts, Selmer now introduces their Rancher and Jumbo models, both modestly priced.

Dynamic additions to the amplifiers include 100-watt versions of the popular Thunderbird and Zodiac 50 Mk. II's. Bigger and better speaker cabinets, too, with Selmer introducing their new all-purpose 100 speaker unit, which includes four specially-designed Goodman speakers, handling terrific power, without losing any tonal quality, and outputs in excess of 100 watts (British) can be handled by a pair of the new TV/4/12 PA Columns, each containing four exclusively designed Goodmans and Rola Celestion speakers.

For controlled distortion, the new Selmer Buzz-ton unit is one of the best and cheapest on the market, and as UK agents for Shure microphones, Selmer will introduce to their existing range six new models from the Performer series acclaimed in the USA.

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A MESSAGE FROM THE VICE-PRESIDENT OF A.M.I.I.

ONCE AGAIN it is the pleasure of the Association of Musical Instrument Industries to welcome their customers and friends to the annual trade exhibition which will be held at the Hotel Russell, Russell Square WCI from August 21 to 25.

AS OUR MANY overseas visitors are accustomed to a Sunday opening, and some home traders may find difficulty in leaving their businesses on weekdays, we have decided to experiment with Sunday opening, and hope this innovation will be successful.

THE PAST YEAR has seen a notable growth of liaison between A.M.I.I. and the Music Trades Association. All interested in our industry, be they wholesaler, retailer or musician, will truly benefit from this close collaboration.

THE GROWTH of demand for

instruments by education authorities must be assiduously pursued. The wholesalers, through the Educational Group of the Musical Instrument Association, are playing their part, and the retailers must play theirs. No effort should be spared to develop close relationship with your local authority.

WITH NO DESIRE to "cry wolf", there appears to be a strong probability that we are going to be faced with a shortage of instruments, due to various financial and trading restrictions, and the need to make export our top priority. Make sure of your supplies.

WHILE ALL must deplore the sad state of our national affairs, the music industry must not be dismayed. In days of stress, the need for relaxation is greater, so be of good heart and look forward to the coming season with courage and confidence. No matter what else changes, music is eternal.



Phil Coward

Firmly established

IN THE 18 months since they introduced the Philicorda to the home market, PHILIPS have become firmly established in the music equipment field. A most-comprehensive instrument, the Philicorda has been used for every kind of performance from classics, including the Concertgebouw Orchestra in Holland, to jazz and pop. Its versatility is assisted by its compact dimensions.

Five different tone-colour settings and three pitch switches are provided on the control console. There is also a control which electronically splits the keyboard into two for different tone colours, plus the facility for connecting up with a radio, tape-recorder or record-player.

Educational accessories

PRINCIPAL lines exhibited by WEEKS MUSICAL INSTRUMENTS LTD will be educational instruments and accessories, for which they have a great reputation in the trade. They are the largest manufacturers of manuscripts paper in Great Britain, exporting it to over 40 countries.

Other items on show will include a selection of Spanish guitars ranging in price from £15 to £50. These include an excellent concert model.

An item of major interest to schools will be the Music Graph, which is a flannel faced board, measuring three feet by four feet, with painted stave lines. A complete set of note symbols, clef signs, etc. are included.

Arbiter's Fuzz-Face

FRED HARDY, recently appointed sales manager, will be in charge of some interesting lines from J. & I. Arbiter Ltd. These include:

The latest PA equipment from Fender, a "solid-state" portable high-power, three-piece combination, designed to effectively cover most locations. It features 100 watts RMS power with all silicon type transistors.

A new "solid state" professional standard portable electric organ, with remarkable features, the Contempo. A new range of "grown in the wood" coloured acoustic guitars, called Wildwood, available only from Fender, who also bring out a series of guitar tutors.

Drummers will be itching to try Ludwigs brand new Classic kit, priced competitively with any British product.

Ludwig in America are now supplying Paiste cymbals exclusively with their kits, and exhibits will comprise these and other beautiful cymbals, including the new Istanbul 65, which replaces the old Custom.

Pearl will be showing their revolutionary drum kit with "fibreglass" shells, an all-metal snare drum and a novel kind of hi-hat. Italy will be sending the modernised Galanti organ.

From the home front, Arbiter Electronics will be displaying a companion kit to the successful Soundimension. It includes an amplifier called the Hundred Plus, weighing well under 10 pounds, and a futuristic development in loudspeaker columns for PA work.

With the current demand for a reliable Fuzz-Face, Arbiter are launching their own conception, which will be known as the Fuzz-Face. It is expected to prove a hot seller, creating great enthusiasm at the Fair.

Fairy-tale success

THE evolution of EVER-PLAY EXTRA plastic drum heads is a fairy-tale success story. Released a few years ago on the European market, they are now selling at a fantastic rate all over the world. They are being fitted as standard equipment by 18 international manufacturers and are the automatic choice of percussive drummers.

Their enormous advantages over calf heads have made them an undisputed success.

Sparkling new organ

ANY organ bearing the name of SYDNEY S. BIRD & SONS LTD carries an

Autolock screwless adjustment feature applied to snare drum stands, spurs and cymbal stands.

There are inviting new drum outfits by President and Gigster, incorporating such modern refinements as disappearing spurs and cymbal holders, plastic heads, etc.

Under the Dallas Martin-Colelli banner several new guitars will be on view at the Fair. The many agencies held by Dallas include Fammus who present the latest models in every type of guitar and banjo for the current rendering of folk music.

Buffet Crampou Paris clarinets and saxophones are estimated to be used by 85 per cent of the world's top artists and Buffet case reeds are acknowledged to stand the test of the toughest use.

Spanish guitars

AMONG the new lines introduced by FLETCHER & NEWMAN LTD is a superb selection of Spanish classical guitars, including the Kimbara and the hand-made Namu.

Shimline semi-acoustic guitars at competitive prices will supplement the regular stock of Jumbo and 12-string models which have proved so popular. Other new products will be: Tuneable bongoes, with pearl glitter finish... tuneable tambourines... tone-percussion drums... tympanis, glockenspiels, chime bars, etc.

A full range of Beverley drum accessories will be spotted on the stand. There will be attractive guitar bags. To the standard range of strings by Monopole and Cathedral will be added Black Diamond.

Piano stools will be available for home and educational use. Near at hand will be samples of fitted covers in many materials for pianos and organs.

New drum additions

DALLAS MUSICAL LTD. can certainly be regarded as one of the corner-stones of the musical industry in this country, with such renowned equipment as Carlton, Buffet, Rudy Muck, Framus, Martin Coletti, Seala, Scandall, Dearman, Buisson, Grafton, Formby, Houghton, Gigster and many other household names.

The world-famous player-designed craftsmen as Carlton drums and equipment are manufactured by Dallas, carrying innovations of far-reaching importance to the player with the modern approach. These include parallel-action snares and the

Salesworthy cello outfit

MAKING their second appearance at the Fair, JAMES T. COPPOCK (LEEDS) LTD will be showing a representative range of musical instruments.

Best buys scheduled for the first time will include Antoria classical and concert guitars from 11 gns to 26 gns and a new line of Spanish-made guitars from 15 gns to 100 gns.

A cello outfit at 32 gns, which has already been distributed, is proving a satisfactory item in the educational field, where business is everlastingly progressing.

Equally salesworthy are the violin and viola outfits retailing at 61 gns and 10 gns respectively.

Buddy de Franco
Pete Fountain
Jimmy Hamilton
Woody Herman

CHOOSE

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Leblanc Clarinets, Bass Clarinets and the fabulous Leblanc-System Saxophones are now available at the best dealers.

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Rose-Morris
Incorporating JOHN GREY & SONS

TWO HITMAKERS WITH AN UNUSUAL SIDELINE

A FAINT whiff of that Revivalist fire and brimstone is detected in the Pop 50. There's a definite touch of the Holy Rollers about "Lovers of the World Unite", David and Jonathan's first major single hit and their first chart success since they covered "Michelle" six months ago. The song has a sort of revivalist feel," admitted Jonathan (alias songwriter Roger Cook) this week. "The influence came I think from some LPs of revivalist singing which I brought back from the States, though it wasn't conscious copying. But every songwriter pinches from one source or another. It's unconscious and unavoidable."

Tall, dark Jonathan partners short, fair David (alias songwriter Roger Greenaway) both in their singing work and in a variety of other projects to do with the musical business.

LUCRATIVE

Two former members of the Kestrel vocal group until its demise, D and J were one of the busiest session backing groups in this country until they formed their Biblical-sounding duo and took the chart trip in their own right.

As a vocal duo, their success has been comparatively recent, but they've been highly respected songwriters for some time. And for the past three or four months, they've crashed the lucrative ad jingles market in the States.

"We were originally offered some jingle work on the strength of 'You've Got Your Troubles'," said David. "Coca Cola in the States wanted a pop jingle with the same feel as 'Troubles' and contacted arranger Les Reed here.

"It was sheer luck. Les contacted us and we flew over to the

D and J jingle their way to pop success

States and did a couple of pop jingles for the firm. It was a new concept. It was really a pop song which subtly mentioned the product. But basically, as they were 90-second ads, it was the usual boy-meets-girl pop song.

"Since then, we go over every month for three or four days and the thing is snowballing. We've already done some for a chocolate firm and other offers are coming in.

"The jingle scene here — the conventional sort, that is — is tied up tight. But we're hoping we might be able to get some work, because we do a different approach to jingles. They are pop jingles."

This is highly lucrative work, say D and J, but strictly a sideline. They refuse to let themselves be sidetracked from their ambitions as performers.

But this and their songwriting—songs recorded by the Fortunes, the Fourmost, Freddy and the Dreamers, Pet Clark, Nancy Wilson, Vic Damone, Jack Jones, etc — make them a good living

without hits. But they're still intent on a career as performers rather than the backroom boys of the business.

"I feel we can stay around for a long time," said David. "What we're doing isn't strictly pop and doesn't depend 100 per cent on the teenagers. So there's not so much of the instability. We like doing cabaret, too, and are working hard at this field. But we also do a lot of ballroom work and we find this very comfortable.

RECOGNISABLE

"We are not the Walker Brothers types. We don't have that sort of image. So we don't get mobbed or anything. So ballroom and club dates, we find, are very enjoyable."

Their hit came about because of a phrase used in a conversation. "We were on the Herman tour and the phrase just came up. We thought it would make a good title for a song, so we remembered it. We thought the

lyric would be hard, but it came very easily."

The melody, however, has been likened to a hymn — and also to an up-tempo version of "Twinkle Twinkle Little Star?"

"So it is, really. People know the melody straight away. That's more than half the battle with a pop song. If it's instantly recognizable, it's almost a certain hit."

David and Jonathan had their first major success with a Beatles cover. Would they do the same again?

"I don't think we'd do another Beatles cover," said Jonathan. "I'd like them to write a song for us, but I'd be wary of a cover job. After all, when people make snide remarks, they hurt, make no mistake.

"But then again, we've nothing against doing cover jobs, in principle. The important thing is, is it a good commercial song? If it is, we'll do it. That's all that matters."

"After all," added David, "we're all in the business to make a tanner . . ."



DAVID AND JONATHAN: we're not Walker Brothers types. We don't have that sort of image.



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MM '66 TRADE FAIR SPECIAL 2

New RB pick up

ROSSETTI & CO LTD. will be demonstrating an entirely different group sound at the Fair. Located at Room 162, is the new RB pick-up for clarinet, flute, saxophone, trumpet and trombone, which will, in fact, give every brass and woodwind instrument fantastic possibilities.

Rosetti will be putting on their biggest-ever display, with many new instruments and accessories, supported by an elaborate catalogue, specially devised for the 1966-7 season.

Pocket-sized brochures will show: Epiphone, Hoyer and Egmond guitars . . . Tatra folk instruments . . . Rosetti educational instruments, including brass and woodwind . . . Vandoren reeds and mouthpieces . . . and those miraculous RB pick-ups for brass and woodwinds.

For the first time, the Tatra classic guitar will also be offered as Mital Tatra collector's piece for dealers' educational promotion.

5th man at last!

WATKINS ELECTRIC MUSIC LTD., known as WEM, present their complete array of up-to-date amplification equipment, with new models in the 30-60 watt range.

A new version of the Power Bass range, the ER30/Super 15 Bass and alternatively the ER30/Dual 12, has been developed, with output of 30-60 watts and equipped with either a 15 inch bass speaker or two 12 inch speakers. Speaker columns with 8x10 inch speakers or 8x12 inch speakers, driven by a 60 watt amplifying unit are priced at 50 and 70 gns. The BR30/Starfinder Bass is a new unit at 87 gns. for bass work and is fitted with an 18 inch speaker.



SYDNEY BIRD'S new Astoron Bird T.25, particularly suited to classical and church use, retails at 689 guineas.

Making its debut is the TEISCO-WEM portable electronic organ which is a full-range instrument with nearly all the features of the original WEM Teletar, except the price, which is 125 gns!

One of the star exhibits will be the 5th Man guitar, a remarkable sound project, exclusive to WEM, which at one time was discontinued, due to insurmountable development problems.

An indispensable instrument for rhythm guitarists, the whole unit is inside the guitar, which has a reshaped slimline neck, two high-output pick-ups, the new "Sting" features, and a wide selection of guitar tones, besides the combination of fresh sounds. Price is 85 gns.

First time exhibitors

EXHIBITING for the first time at the Fair, G. L. LEBLANC (LONDON) LTD. will be introducing to the trade their wide range of woodwind and brass instruments available in Britain. The complete clarinet family, pioneered by G. Leblanc (Paris), in all tonalities from

Ab soprano to Bbb contra-bass, will be on view. Visitors to the well-stocked Leblanc stand will be able to examine in detail the great contributions to original design made by Leblanc (Paris) with the Leblanc soprano and bass voice instruments, which will include basset horn, alto and bass clarinets; and contra-alto and contra-bass clarinets.

There will be a full selection of the famous Noblet wind instruments from La Couture, in Normandy, covering clarinets, flutes, bass clarinets, plus new lines of considerable interest, including the Noblet piccolo, a true conical hored piccolo with unique design bell flare, and the medium priced Normandy clarinets and flutes.

French brass instruments of quality by Courtois will embrace the de luxe model trumpets, now fitted with trigger mechanism for 1st valve, symphony trumpets in C and D, and trombones, including Eb/F rotary change instruments.

Specially made for the Fair are examples of the Courtois Super 6D alto and tenor saxophones, which are standard models, in contra - distinction to the special Leblanc-system alto and tenor saxophones.

Hammond's new models

THE great versatility of the HAMMOND organ lies in its suitability for all types of music from the cathedral to the pop group.

Refusing, however, to rest on their laurels, Hammond will be showing some of their new models recently introduced in the U.K.

These innovations will include: The electronic K.102. The transportable M.102, which has been specially made with the pop groups in mind, offering remarkable compactness, with easy movement through narrow doorways, etc. The E.100 and the E.300.

There will be a restyled C.3 console model with PR.40 tone cabinet, a new H series and the new P.15 extension speaker which has lately been put on the market in the U.K.

Bagpipe specialist

GEORGE ALEXANDER, who is familiarly known in the trade as "the bagpipe specialist", spares no effort to keep his products well ahead of competition to the North.

From his headquarters in the centre of London he will be exhibiting a complete range of bagpipes, practice chanters and pipe band accessories.

It is well known that bagpipes are the most temperamental of instruments, but George Alexander has several inventions to his credit which have helped to make them behave correctly.

New strings developed

CATHEDRAL STRINGS have been engaged in the art of string making for a very long time. If you ask them they would be the first to agree that it takes years to achieve a good name for reliability. But this does not necessarily mean that the old products are the only ones acceptable to the discriminating musician.

During the last year, new strings have been developed for classic guitar, long-arm folk, banjo, 12-string guitar and bass guitar. In the case of the latter two instruments, a selection to suit differing requirements has been made available.

Consistent with the current national situation, exporting has assumed an even more significant role with Cathedral, and though their violin and viola strings have sold in the USA for many years, it will now be possible to consolidate the existing market with a complete string range, thanks to a visit to the last Chicago Trade Fair.

Swanee flute's back

BARNES & MULLINS LTD. will highlight their packed stand with a selection of new and inexpensive genuine Spanish guitars, including a three-quarter size model, ideal for teaching in schools.

They will also be showing many new finger-style guitars, including a complete range by Yairi, and up-to-date folk and 12-string models aimed at a hungry market. Making their bow in this country are the Al H. Holton trumpet and the Holton bass trombones with rotary E attachment.

Watch for the big stock of Grazi-Milan instruments, including flute, piccolo, clarinet, oboe, alto and tenor saxophones.

Observed for the first time in England are the famous Fisoma violin and guitar strings. And guitarists will need no prompting to try the new range of La Bella strings from America, which are known everywhere.

After many years, Barnes and Mullins are once again manufacturing in their own factory the original Swanee flutes, together with guitar capodastros, and to conclude their big collection of instruments and accessories, Barnes and Mullins will also offer: Barcarole accordions . . . Anborg harps . . . Bagpipes . . . Rico and Scientific reeds . . . Schott recorders . . . Miranda autoharp.

and

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Rosetti now announce in these pages of Britain's most authoritative music paper some of the outstanding instruments and accessories they have prepared for the Autumn of 1966. And they are proud to associate themselves with the many stockists throughout the country who share in this presentation and who have both the instruments and the expert knowledge to advise on their selection and assist in their maintenance. They, and Rosetti, are at your service.

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rosetti

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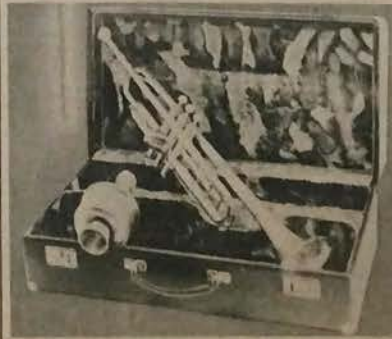
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Music Fair News

Selmer

FOR QUALITY SOUND

FANTASTIC additions to the World Famous range of amps

The amps, which will undoubtedly be the main attraction of the Fair are the new and exciting Selmer range of 100 watt models. This new "High powered gear" is a logical follow-on from the

already successful range of Selmer 50 watt Zodiac and Thunderbird amps. The Selmer Development department have cleverly combined this terrific and undistorted output

with Goodman speakers exclusively designed for Selmer to retain the full tonal variations that musicians have come to expect from this fantastic range of amplifiers.

capri

THE PORTABLE WITH PUNCH and POWER



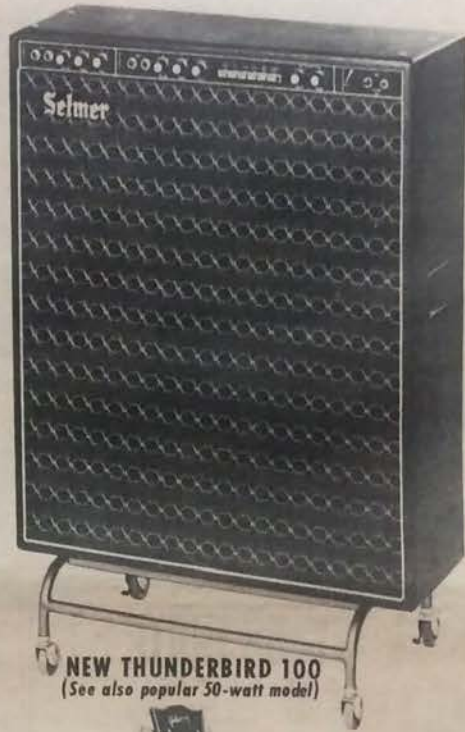
The Capri is the first portable organ to give the authentic, big organ sound—powerful, percussive and attacking—the type of sound essential for every type of modern music.

In addition to the tone tabs, there are individual rotary harmonic controls for the 4', 8' and 16' voices.

The 13-note manual bass can be extended to two octaves and has a separate volume control. A 13-note pedal bass is available as an optional extra.

Mounted on a chromium-plated, steel-stand, the Capri packs into two sturdy carrying cases, and is lighter and easier to carry than other portable organs.

The Capri is available in either grey/black or red/black, and can be used through any good amplifier.



NEW THUNDERBIRD 100
(See also popular 50-watt model)

Gibson Guitars



Gibson-Barney Kessel Guitar

A Gibson guitar designed by the great jazz guitarist himself with musical capability to match his tremendous technique and vital inventive playing.

Features: Laminated spruce arched top and laminated maple back. Slim, fast, low-action neck joins body at 14th fret. Three-piece curly maple neck, adjustable truss rod, 20 fret rosewood fingerboard with split block pearl inlays. Adjustable bridge. Powerful twin humbucking pick-ups, separate tone and volume controls can be pre-set. Three-position toggle switch to activate either or both pick-ups.



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For powerful explosive sound! Here's a completely new 100-watt sound unit. This big, bold, good-looking amplifier incorporates several new technical innovations, is designed to give maximum punch without distortion.

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Two channel, volume, treble and bass controls on each channel. Two high impedance inputs for each channel. Channel two, six-way push-button tone selector. Tremolo on channel two using light dependent resistor, variable speed and depth controls. Power 100 watts (British). Four 12" special speakers.



See also popular 50-watt models.

NEW AP 100

This new, sensational all-purpose speaker has been specially designed to handle the terrific power and variations in tone which the more discerning player requires today. Designed to accommodate every requirement for bass, lead, P.A. and organ. The full reflex cabinet with built-in port contains four exclusive 12" speakers fitted with free edge. Can be used over the complete tonal range. Fitted with castors and cover. Power handling 100 watts (British).

See also 50-watt models



See also popular 50-watt models

TV/4/12 P.A. Columns

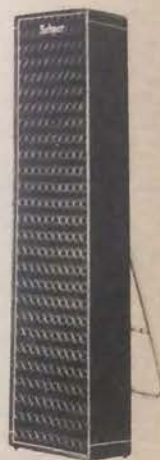
This newly designed power speaker, the latest addition to our fantastic range. On new style stands that enable the speaker to be positioned anywhere. Four exclusive 12" speakers, single column speaker cabinet with inserted hand grips, mounted on a specially designed lay back chrome stand, and fitted with waterproof cover. Power handling 75 watts (British) per column.

TV/4/10 SINGLE COLUMN SPEAKER (Not illustrated)

The ultimate in multi-directional sound distribution—a single column speaker, cabinet mounted on a new style lean back stand. Four heavy-duty 10" speakers. Cabinet dimensions: 50" x 13" x 7 1/4". Complete with waterproof cover.

TV/4/8 COLUMN SPEAKERS (Not illustrated)

These popular and top-value speakers have been completely restyled. Four 8" speakers per column give marvellous P.A. sound with minimum feed-back. Supplied in pairs on stands. Dimensions when locked together for transportation 42" x 11 1/4" x 13 1/4". Complete with waterproof cover.



TAURUS

Numerous advanced features have been incorporated in this exciting transistorised amp, only after exhaustive testing by the Selmer Research Department. 60 watts output without distortion, built-in reverb and tremolo on two channels. Each channel has separate controls for volume, treble, bass, reverb and tremolo—endless variations are available. Reverb and tremolo are individually controlled by a double foot-switch. A big sound amplifier, which, because of its transistorised circuits, is extremely light in weight. Mounted on the new style chromium-plated stand that can tilt and lock the cabinet at any angle to improve sound distribution.



The World's Finest P.A. AMP TV 100 P.A.

The last word in ultra-powerful P.A. gear, with an output of 100 watts—enough power for any group and any hall. Four high impedance inputs, each with its own volume, bass and treble controls to give perfect balance for up to four microphones.



GOLIATH 100 SPEAKER

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The full reflex cabinet with built-in port contains an exclusive 18" speaker fitted above the centre line, which incorporates an aluminium speech coil—this unit will handle 100 watts completely free of distortion.

Designed for use with any amplifier—the Selmer Treble-N' Bass 100 No. 7042 is recommended.

Speaker: Silk, Black/Blue/Silver. Designed and manufactured by Selmer. Cabinet dimensions: 39 1/2" x 23 1/2" x 15 1/2". Impedance: 15 ohms.

Complete with waterproof cover, heavy duty chromium-plated stand, fitted with a toe-operated brake, as optional extra.

GOLIATH 50 SPEAKER

(Not illustrated)

Similar to Goliath 100 and designed to handle up to 50 watts.

Complete with waterproof cover, heavy duty chromium-plated stand, fitted with toe-operated brake, as optional extra.



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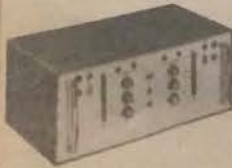
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Recommended speakers: TV/4/8, TV/4/10, TV/4/12 (in pairs).



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JUMBO

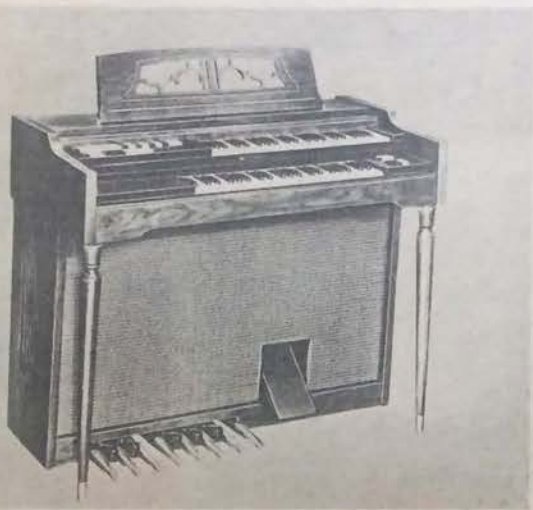
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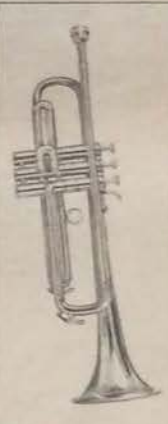
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KENNY EVERETT REPORTS THE BEATLES U.S. TOUR

LOVE YOU
D GO!

lack of excitement on tour with the Beatles. And exciting part to date came at Cleveland, Ohio, where they broke through the barriers and charged straight for the

before 25,000 fans in the giant stadium which is rather unusual. The stage was right in the middle with grass all round. About half-way through the concert they went into "Day After Tomorrow." The Beatles had to make a dash for a trailer behind the stadium and headed towards them.

WASHINGTON, D.C., TUESDAY

The group on stage before the Beatles was the Cyrkle — Brian Epstein's American group that had the big hit with "Red Rubber Ball". Somebody must have given all the kids rubber balls as a publicity stunt — but they saved them all for the Beatles.

When the boys came on stage they were showered with all these small red rubber balls—the sort that are supposed to bounce as high as a house—as well as jelly babies.

John Lennon's much-publicised remarks haven't caused any incidents so far. When we got to Chicago there was a press conference with everybody from the radio stations and newspapers there.

John is very sad about the whole thing and he explained what he meant and everybody seemed satisfied. He is certainly not anti-religion or anything like that.

One effect of it all is that we have seen posters and placards saying: "We Love John Lennon And God!"

SORRY

Another unexpected thing—people outside the shows selling badges with "I Love Paul", "I Love Ringo", "I Love George" and "I Love John", say that the "I Love John" ones are outselling the others ten to one.

Another surprising incident happened after the Detroit shows. As soon as we got away from the Stadium we pulled up at a little cafe. The Beatles just stood about on the side of the road eating hamburgers while everybody walked past without recognising them.

I couldn't help wondering what would happen if they had suddenly realised the

Beatles were just standing right there. I feel sorry for the Beatles in some ways. They are trapped in their hotels and can't go out. We get into the hotel usually around 3 a.m. and from then until the concert at 5 p.m. the next afternoon they have to stay indoors.

Every hotel has been completely surrounded by fans, with radio sets, banners, and all that jazz. They just scream all day.

Even if the Beatles wanted to they would not be allowed out by the security men. They have just have to sit around inside all the time.

"Tell Lyndon we'll be late for tea." That was John Lennon's laconic comment made as the whole Beatles party were kept hanging around waiting for a plane to Washington at Cleveland airport yesterday.

There was little to do but sit and wait.

On the planes from date to date everything is informal. The Beatles don't like flying but they have to, so they do it with good grace. The flight from Cleveland to Washington was spent relaxing and eating. I was having lunch when Paul wandered by. I waved a greeting with a knife and he sat down beside me.

The Washington concert took place in another huge stadium before about 30,000 fans and it seemed almost as many policemen. The Beatles were separated from the crowd of fans by a large expanse of field patrolled by vigilant police. So the expected riots never happened.

Only one male fan made it through the police cordon. He was dressed in a suit and had long hair and the cops mistook him for a member of a supporting group.

As far as we can see the much publicised "ban the Beatles movement" has fizzled out. There have been no incidents close to the Beatles although the Ku Klux Klan apparently held a demonstration in another state.

It seems that the kids are saying: "So John Lennon said it, so what?" As far as I can see the Beatles still have as many American fans as before — if not more.



WAYCROSS, GEORGIA: Local radio station WAYX burned their entire stock of Beatle records last week as a gesture against John Lennon's "more popular than Jesus" remark. But incidents like this have been few and far between. On the tour, fans have once again shown that the Beatles are still their favourites.

Radio stations ignore ban on Beatle records

WASHINGTON, Tuesday: The Beatles' entourage arrived at the luxurious Shoreham Hotel late on Monday following an uproarious riot-torn night in Cleveland which some observers compared to the recent racial riots in the city's East side.

Performing for an audience of 25,000 in the giant 80,000 seat stadium on the shores of Lake Erie, the group barely got into its third number when fans rushed the stage.

More than 1,000 fans pushed and shoved their way toward the five foot high stage and the concert was halted with the Beatles racing to a nearby trailer for protection.

Following a 33 minute delay, the concert was continued with the closing number drowned out in the bedlam of another rush on the stage.

In the ensuing excitement the chauffeur of one of the Cadillac limousines awaiting the group



REN GREVATT gives the American viewpoint

smashed the side of the car against a wall. It was a frantic scene highlighted by general confusion and security forces that were woefully inadequate.

Finally the group managed to get out of the stadium area and back to their hotel, where they spent much of the rest of the night playing Bob Dylan's brand new two LP album, "Blonde On Blonde."

Earlier in Chicago the group played to two sell-out houses at the giant international amphitheatre indoor stadium. The Windy City visit produced the first of an abbreviated series of press conferences during which John Lennon apologised for the connotation put on his recent

remarks about religion. But he stuck to his basic opinion on the alleged decline of Christianity in Britain today.

The Saturday night concert at the Olympia Stadium Detroit was described as "almost a full house", with "inadequate security measures", although no serious incidents occurred there.

It's understood that some members of the party—not including the Beatles themselves—visited Berry Gordy, president of Tamla Motown Records, while in Detroit.

Airport security has been generally good to date, and crowds awaiting the Beatles' plane arrivals have been smaller than on previous tours.



Saleswise however, there seems no decline at all in the Beatles' power. Their newest Capitol single appears to be another two-sided smash.

"Yellow Submarine", already in the Top Twenty in its first week of release while the flip "Eleanor Rigby" is close behind.

Stations are now reported to be flipping to the "Rigby" side which may be the bigger hit of the two.

About 97 per cent of the nation's pop music stations are playing the current disc, putting the lie to the stories of a mass anti-Beatle movement.

The radio station that started the campaign in Birmingham, Alabama, is said to be one of the weakest outlets in its market.

Meanwhile, within the group itself George Harri-

son has become a more intense fan of Indian music than ever. Admittedly a fan of Ravi Shankar and his sister, Harrison is pursuing his study of the music and is carrying with him a tiny transistorised tape recorder which he's using to tape as much off-beat material as he can find.

One member of the party from the GAC Agency has already arranged to get Harrison a collection of Indian music albums including one LP featuring violinist Yehudi Menuhin.

Concert dates this week include Philadelphia, Toronto, Boston, Memphis, and St Louis. The group arrives in New York next Monday and appears at Shea Stadium on Tuesday night.

After this they fly to the West Coast.

august moods



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EMI RECORDS LTD. CANNON ROAD, LONDON, ENGLAND

MELODY MAKER '66 TRADE FAIR SPECIAL

A feast of guitars

EVERY new fashion will be found reflected in the new fashions displayed by ROSE-MORRIS & CO. LTD. Visitors can feast their eyes on an enormous range of sound-bearing distinguished trade-marks, such as Marshall amplifiers, Slingerland, Auto-coil and Broadway drums, Gibson brass, Rickenbacker guitars, etc.

Rose-Morris claim this year to have the finest and most comprehensive range of finger-style guitars available. Their confidence is understandable with such established favourites as Tatay, Teller, Suzuki, Aria and Levin. Music in schools is becoming more and more popular and the new Deluxe brass satisfies a long-felt need for a reasonably-priced yet musically-perfect range of brass instruments for student use.

Dual range of organs

BALDWIN-BURNS, the UK subsidiary of the Baldwin Piano & Organ Co. of Cincinnati (Ohio), show their dual ranges of Baldwin electronic organs. One series was conceived for the home and places of public entertainment. The other was specially designed and voiced for church worship, with the quality of tone which results from specialisation.

Baldwin-Burns will be showing their complete range of new guitars and their entire range of colour amplifiers. Showing the achievements of production, a lengthy and absorbing colour film of the Baldwin Story will be screened at the open stand in the Main Hall. This will illustrate the giant strides made in development and production techniques.

Two new Compacts

FARFISA have now increased their series of



SELMER'S new 100-watt addition to their Zodiac range of amplifiers.

Compact organs to four, ranging from the Compact Minor to the new Compact Duo which will be displayed by RANK AUDIO VISUAL in Rooms 233/234/235.

The Compact Minor now has an octave of manual bass and the Compact Duo is fitted with manual and repeat percussion, plus the necessary controls for length of decay and speed of repetition.

Shown for the first time, the Compact De Luxe, which is the same size and similar in shape to the renowned Compact, has many improvements, including an optional two octave of manual bass, plus manual and repeat percussion.

A dual-speed Leslie speaker is incorporated for the first time in the new console model, Gala De Luxe in the Console range.

providing advanced scope for the instrument.

Muti brass is beginning to make an impact on the home market and several models of the highest quality will make their bow. Some drums should arouse the enthusiasm and Hohner will be introducing several guitar lines not on show before.

On the electronic stand, dealers will find some fascinating developments, including the Clavinet, a revolutionary keyboard instrument similar in outward appearance to the Pianet but with strings which are struck and electronically amplified.

Hohner also have an entirely redesigned reed organ built to give a truly distinctive tone.

Completing an exciting display Hohner are showing some modernised amplifiers equal to the best on the market.

Surprises in store

PIONEERS of the now-familiar beat sound, JENNINGS MUSICAL INDUSTRIES LTD, are presenting some revolutionary new designs, notably a range of excellent amplifiers, which have completely new circuitry and other unique features making existing competitive designs obsolete.

Another fresh conception is the Vox Continental two-manual organ, exclusively featuring patented tone drawers, providing independent wave forms for use separately or in combination. It has controlled sustain and "walking bass" effects, plus additional footages.

The distinctive Vox guitar organ, which is one of the most sensational discoveries in 30 years of pop music, has been completely improved and redesigned to attain peak performance and is still being bought as fast as it can be made.

Jennings have plenty of surprises, which will not be revealed until the exhibition opens. These include: an entirely new conception of an electronic musical instrument which has been featured by a noted British group in America with outstanding success; a new type of speaker, providing a spectacularly different sound, designed for group use or with

public-address equipment; the rare Mando guitar, which has been tried and tested by leading groups.

Nylon wrapped

JAMES HOW & CO. will be showing their entire range of Rotosound and Rotop strings at the Russell Hotel, featuring three leader lines which proved enormously successful during their recent visit to the Chicago Convention.

These are the RS 90 double-bass strings, the RS 88 nylon-wrapped bass guitar strings and the RS 21 nylon-wrapped guitar strings.

Claimed to be the finest double-bass strings in the world today, far superior to gut or steel, the RS 90's mainly owe their unique performance to the use of nickel chrome on a nylon core, making them equally suitable for symphony or jazz, reducing fatigue by virtue of the easy action, and staying consistently in tune.

As with bass-guitar strings, James How were far ahead of their time in making electric guitar strings with nylon-wrapping, setting a trend which is now firmly established.

Two sets of the RS 21 are now obtainable, one with plain and the other with covered 1st and 2nd. These strings save the same amount of material as the bass strings, producing a smooth silky action without detriment to sound.

Although the Rotop brand will be exhibited, full details for the immediate future is to gradually include strings in this range under the Rotosound label. Full details will be available at the exhibition.

14 export countries

THE pace has quickened every day for JOHN HORNBY SKEWES & CO. LTD, since they started selling abroad in February.

Their success can be measured by the fact that they are already exporting to 14 countries, anxious to have their goods.

Their manufacture fuzz-boxes, treble and bass boost units, guitar leads, piano and accordion microphones and microphone mixer units.

They also have guitar straps and drumsticks specially made for their steadily-flowing trade. Chief executive John Skewes will be in attendance.

Interesting innovations

PIANO and organ specialists MONINGTON & WESTON LTD will be relying on their usual first-rate products, amplified by some interesting innovations.

Their acknowledged brands include Kimball organs, Monington & Weston Dersach church organs, Ibach and Monington & Weston pianos, all carrying a great tradition.

Available at the Fair to describe the exhibits and talk about pianos and organs in every sphere will be C. B. Shepherd Watts, whose knowledge of the subject is to say the least considerable.

Continental dulcimers

STENTOR MUSIC CO. LTD, have always exhibited an extremely wide variety of stringed instruments at the Fair, but this year they've clamped down on publicity until the dealers start crowding round their stand. Who can blame them with so much at stake?

There will be plenty to see and talk about including a brand new range of snare drums and the revitalised 250 "S", a slick bass drum pedal claimed to be even-faster than the successful model it replaces.

Premier take pride in their supply of hard-selling display material to dealers. An example is the photo showing the lavish display of Olympia drums. These hardy old-faithfuls are selling healthily, particularly now the 1005 metal snare-drum has been introduced.

Among the multitude of musical accessories displayed by Stentor will be music strings, in which the firm specialises, carrying a stock of over 250,000, with several new brands, including bronze wire guitar strings in similar finish as the famous Hand-craft.

Stentor produce natural skin vellums of goat and calf-skin for banjos, bongos, orchestral and military drums. They supply the finest hard guitar cases, kinds of hard guitar cases, fully-shaped padded and lined lightweight cello cases, featuring plywood cases for mandolins and other instruments, ordinary shaped stock lines and elaborate plush-lined and professionally-finished violin cases for one or two instruments.

Flutes and piccolos

BESIDES being manufacturers of specialist flutes and piccolos for nearly 200 years, RUNDALL CARTE & CO. LTD represent an distribute quality instruments of selected makers. These include flutes and piccolos by Monnig, Reier, Hammig and Uebel, and Bass clarinets, Bass and Alto flutes by Monnig.

G. R. Uebel, makers of the Gibraltar flutes, introduce a V-brilliant of oboe, especially suitable for "doubling" sax and clarinet players, relieving them of the difficulty of mastering an entirely new fingering, whilst preserving the true oboe quality of tone.

Much care and thought has been given to the provision of higher-quality moderately-priced instruments, according to Norman Maloney, director of Rudall.

These include the Romilly range of flutes, Louis piccolos, and the new Louis model B oboe, featuring a thumb plate with side F and vented forked F, which will be available in the near future.

A new combined Bb and F horn of high quality, called the Weltklang Standard, has been put out by Weltklang. Its complete horn, including case, with Bb slide included, and is offered at a very competitive price.

Recorders available by Alexander, featuring the provision of higher-quality moderately-priced instruments, according to Norman Maloney, director of Rudall.

Four new snare drums

FOUR new moderately-priced snare drums and a 13 inch tom-tom are the main items envisaged for the exhibition by BEVERLEY MUSICAL INSTRUMENTS.

Two of the drums have metal shells and the other two are wood. There is a 14 inch x 4 inch and 14 inch x 5 1/2 inch in both shell finishes.

All these drums embody the popular nylon-covered snare-strainer throw-off, which has proved a tremendous boon to performers.

Repeated requests from drummers and dealers all over the world, Beverly have introduced a 13 inch x 8 inch hanging tom-tom which will be available in many finishes.

New snare drum range

THE boffin at PREMIER DRUM CO. LTD, came up with something different at the Fair, and this year they've clamped down on publicity until the dealers start crowding round their stand. Who can blame them with so much at stake?

There will be plenty to see and talk about including a brand new range of snare drums and the revitalised 250 "S", a slick bass drum pedal claimed to be even-faster than the successful model it replaces.

Premier take pride in their supply of hard-selling display material to dealers. An example is the photo showing the lavish display of Olympia drums. These hardy old-faithfuls are selling healthily, particularly now the 1005 metal snare-drum has been introduced.

So if you're after drums and accessories with precision and durability go and see Premier. And, needless to say, a place will be found on the stand for the admirable cymbals stamped with the legendary name of Super Zyn.

Constant demand

GENERAL MUSIC STRINGS LTD need no introduction to players of fretted instruments from Salford to Sydney.

They supply a large number of manufacturers at home and abroad with loose strings for the stringing-up of instruments.

Their products, which stand the test of tough wear, and are made to give the utmost service, include Picato, Monopole, Red Dragon, Ambassador and Black Knight. Their smoothly-g geared factory on the busy industrial estate at Treforest is working full out to meet the constant demand.

Change in sales policy

SURPRISE will be the aim of BOOSEY & HAWKES (SALES) LTD, and BESSON & CO. LTD, at the Fair. They are not sounding any trumpets or waving any flags until the doors open.

After exhaustive market research in the light of the future developments of music in this country, they are making changes in their sales policy. These changes will effect every dealer in the United Kingdom.

No details will be revealed until the exhibition starts, so dealers are advised that a visit to the stand is essential if they desire to be put in the picture.

Apart from these important changes, B & H and Besson will present many new lines, which should make 1966 the most significant Trade Show to date.

Quarter size cello model

AS children are now learning to play the cello at such a tender age, BEARE & SON LTD have added a quarter-size model to their range which will be perfect for the junior performer.

Another instrument in considerable demand at schools is the Silvertone recorder. Re-labour, B & H and Besson will present many new lines, which should make 1966 the most significant Trade Show to date.

These take some beating anywhere and are good value for money.

COMPILED AND EDITED by CHRIS HAYES

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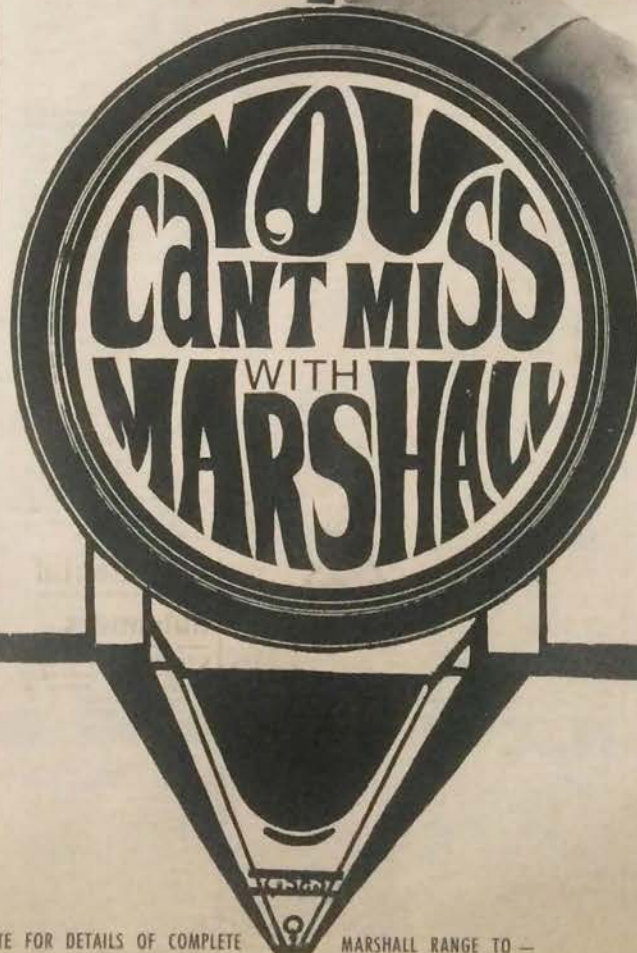
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Rose Morris Incorporating JOHN GREY & SONS



new records

POP: reviewed by the Melody Maker pop panel

POP SINGLES

MINDBENDERS: "Ashes To Ashes" (Fontana). A light-weight, cute song from Ric, Bob and Eric, which will win them more friends, but the guitar passage gives it a touch of the Music While You Work sound, and it's not exactly the smash of the year. Just a good record, and a medium sized hit.

BOB LIND: "Hey Nellie Nellie" (Verve). Whatever happened to Bob Lind? — they've been saying. After 'Elusive Butterfly' the ripple he caused in the pop pond settled rather rapidly. The reason maybe that as a writer he has a lot of interesting things to say lyric-wise, but as a performer, his voice can best be described as "weak" and decidedly irritating. There's a bit of banjo, a lot of whining about "Nellie Nellie" all more suitable for a TV Western theme than a pop single. Boredom.

OTIS REDDING: "I Can't Turn You Loose" (Atlantic). Brass, and thundering bass into makes a fabulous dance record that will keep most discotheques going for eight hours at a stretch, and with the formula including Otis's choking, spitting vocal style, it could easily sell enough quantities to crack the chart problem. It's an overpowering, glorious sound, and it doesn't matter if all the ideas have turned up on a thousand other records. This sound can just go on for ever. Keep rocking Otis!

WHO: "The Kids Are Alright" (Brunswick). An excellent Pete Townshend composition featuring nice harmonies, strong lead by Roger Daltrey, and that curious "jumping up and down on the spot" beat provided by Keith "white tornado" Moon. There's plenty of exciting guitar and a strong melody, although it does remind us of "All My Loving" by the Beatles. Once again the Who have two singles released at the same time on different labels. This one is from their last album, coupled with "The Ox," the other is called "I'm A Boy" due for release on Reaction.

TWICE AS MUCH: "Step Out Of Line" (Immediate). Pretty intro leads into a fine new song written by the boys—David Skinner and Andrew Rose. There's a crashing drum beat, strings, various harp sounds and church bells. But David and Andrew remain on top of the arrangement and sing their way to another hit, which contains plenty of surprises.

FOURMOST: "Here There And Everywhere" (Parlophone). Mike Vickers directed the accompaniment to this Beatles cover by the long chart absent Fourmost. It closely follows the "Revolver" sound, but it's a workmanlike job, well done and deserves a fair hearing, and naturally it's a beautiful song.

IMPRESSIONS: "Can't Satisfy" (HMV). Pretty Tamla sound, light, ringing and swinging, with the rich, dark soul of the Impressions. When America can still produce a sound of this quality we can still only claim second place record production, soul, drive and ideas-wise. Not a hit, but one for the discerning. Amazing nobody here has copied this style successfully yet.

KOOBAS: "Sweet Music" (Columbia). Beg pardon, here is that British copy of the Tamla sound, and naturally enough, it's a bit crude in comparison, but forgetting the comparisons, it's a striking piece of vocalising by the Koobas, and a lot of work has gone into the production. Pity the heat has to be so hot-fired, it's no good playing heavy horns, unless they swing a bit.

BUNCH OF FIVES: "Go Home Baby" (Parlophone). This song, written by Joshua K. Worm believes it or not, but that could conceivably be Mr. Viv Prince who provides the permission on this pleasant, hit-like production. Viv's group, as they are known in the business, play at London's

Knuckles Club where they are building up a following. Plenty of harmony, bass and busy, busy drums. Nice.

TORNADOS: "Is That A Ship I Hear" (Columbia). Hooray we've got the seagulls back! We'd thought they had flown away from the recording studios for the summer. But they gurgle in their most soulful style. Seagulls get paid MU rates for intros, and their versatility and general willingness to co-operate and not below the studio floor has long kept them at the top of their profession. It was several nasty incidents with ostriches and a toucan that long ago gave seagulls top rating over other session birds. The Tornados, incidentally, make some pleasing electronic noises as the seagull's backing group. A giant hit — on the White Cliffs of Dover.

GARNET MIMMS: "It's Been Such A Long Way Home" (United Artists). Garnet 'oo' one can almost hear the cries. But Garnet Oo is a fine singer rendering a powerhouse vocal performance with plenty of soul guitars, vibes, doomy drums and intervals by Mr. Mimms of Eric Burdon type shouting and chat. Well done Mimms, it's a jolly decent record.



PETE: composition



RIC, BOB & ERIC: a touch of the Music While You Work sound.

Light-weight song from Mindbenders



BOB: boredom

CRISPIAN ST PETERS: "Follow Me" (Decca). Forget all that "I'm better than the Beatles" publicity that heralded Crisp's arrival on the pop scene. He proves with his first album that he has a load of talent, but in a far different field to the fab four. Crispian's musical leanings are towards the country field — highly apparent on most of the 12 tracks which he contributed to this album as composer. He has a melodic voice and only falls down a couple of the up-tempo offerings. There is, perhaps a little too much of the Buddy Holly influence at times, too. But it's an excellent album debut and suggests that Crisp could be around for a long time.

LEE HAZLEWOOD: "The Very Special World Of" (MGM). Nancy Sinatra pops up for one chorus on this first solo vocal album by Lee, who wrote her hit "These Boots Are Made For Walkin'". She sings on "Sand" under the unlikely pseudonym, "Miss Suzie Jane Inkum". All the songs, sung with country and western feel, are composed by Lee and arranged by Billy Strange. Nancy's guitarist and arranger, who also has a solo album released. As a trio Nancy, Billy and Lee are very productive, but individually Billy and Lee have nothing special to offer. If you're baffled by expressions like "nothing" and "nowhere", play this album and you'll see what they mean.

BOOTS RANDOLPH: "Plays More Yakety Sax" (London). Mr Randolph's sax is an acquired taste — like pickled onions. If you go for his particular brand of corn there's a whole cereal market for you on this one. This Boots was made for dancing. Tracks include "Y'all Came", "The Race Is On", "Last Date" and "Hell Have To Go".

JOHNNY MANN SINGERS: "I'll Remember You" (Liberty). Polite choral versions of a selection of hit and minor hits. Smooth and soothing. Tracks include "Yesterday", "Make The World Go Away", "Band Of Gold" "I'll Remember You"



CRISPIAN: leans towards the country field

Crispian lays down a big future in pop

and "Taste Of Honey".
CONNIE SMITH: "Cute 'N' Country" (RCA Victor). Miss Smith is a bubbling country gal who effervesces through a series of Nashville songs on this set. You can practically hear them steers mooing (or whatever steers do). Among the songs are: "Senses", "I Can Turn Your World Around", "Two Empty Arms", "I'll Be There" and "I Thought Of You".

MICHAEL AND DAVID: "The Mood Is Misty" (Columbia, Studio Two Stereo). Romantic melodies played by two talented young pianists named only as Michael and David and accompanied by string backing. Titles include "Misty", "Something Wonderful", "My Funny Valentine" and "As Time Goes By".

HOWARD BLAKE AND HIS COMBO: "Hammond In Percussion" (Columbia). Background music from Blake's gentle, hypnotic Hammond organ. There is as little attack in this album that it can become very boring listening to weakened versions of "Wives And Lovers", "The James Bond Theme", "Yesterday" and "Exodus".

CATERINA VALENTE - SILVIO FRANCESCO: "Go Latin" (Decca). Caterina and

Silvio are, in fact, brother and sister. They combine effectively as singers and guitarists on a set of Spanish and Portuguese lyrics. Timid and highly professional, it should appeal to both the cabaret set and Latin lovers. Tracks include: "Paradise", "Brasil", "Tico Tico", "Adios" and "Angelito Negro".

THE VENTURES: "Walk, Don't Run—Vol. 2" (Liberty). The mixture as before from the Ventures—discotheque-instrumental versions of his tunes. Achieves its aim to provide modern dance music. It includes versions of "House Of The Rising Sun", "Night Train", "Night Walk", "One Mint Julep" and "Stranger On The Shore".

THE CAPES AND MASKS: "Come Back Haroot" (Fontana). In some LPs from some mystery masked band. Unquestionably the whole thing is a giant send up—especially the sleeve note. Most of the tracks start with some mid-atlantic dialogue, and few dropped bombs, as finally the music. "The Wedding Of Mr. Universe And Fantastic Gal" is a good track with some bluesy guitar, and, in fact, the standard of musicianship is excellent throughout. This space aged disc worth a listen.

FOLK LPs

Vicious, brilliant dynamite from Phil

Any American who has grown up with the music of the 1950s (with the words "to this the enemy" in his head), and who still get into the charts despite a virtual boycott on air plays, deserves to be listened to carefully and I defy anyone to listen carefully to PHIL OCHS IN CONCERT (Elektra EKL 318) without noticing either the falsetto or the lyrics. He's not just a performer, he's an idolatrous, even over-the-top, very and unfair vocal delivery. But his songs are dynamite. I haven't heard anything so vicious as "Cape Of The Wrath" (a response to the activities of the US Marines). "Lava Me, I'm A Liberal" and "Brace" since the best of the Irish rebel songs were written—but these are directed at targets in his homeland, not at a foreign overlord. It is only because I like Phil Ochs so much that I agree with his sentiments that I like Phil Ochs so much that I agree. For these songs dispense with the usual formula of the song, an unfashionable gambit today when it's easier to hate everybody as he has every right but not make a choice. His spoken introductions are funny, witty, even irritating, giving us everyone from LBJ to Bobbie Dylan and James Earl Ray, and like the songs, you will love them or hate them. I think I have made my position clear on them. K.D.



PHIL: unfolk vocal

In many ways "REBELLION AT EASTER" (RCA LP 1005) is the best of the rather unattractive crop of records produced to commemorate the 50th anniversary of the Dublin Easter Rising of 1916. It suffers from being the soundtrack of a rather mediocre TV programme in which Ewan Allan tried to repeat his earlier success with a similar subject in "Freedom Road" and the snatches of good songs that are punctuated by gunfire sound effects and rather carry-declared commentary are very frustrating. But there is some good singing. From Dominic Behan and Tinkers Gerry Fox and Mick Flynn, "Wayne" Mulvaney tries to sing like a rebel, though she, too, isn't allowed to really establish herself on any of the songs by the demands of the script which jumps around like a green frog. However, if you're a "rebel" record, and you have bought "Rebellion at Easter" earlier on, this is a good one to have. But really, the songs are not that good, and powerful enough without being trilled up in this sort of guise.—K.D.

It is reassuring, in a changing world to find such old-fashioned folk music. Shirley Hart still making her unpretentious way through the world of folk song, and "The Word For A Couple Who Have Spent Several Seasons in the Communist States" offers Shirley songs from Miss Conner's, Miss's giving them of their own accord. "Catherine" is the word for a couple who have spent several seasons in the Communist States. "The Word For A Couple Who Have Spent Several Seasons in the Communist States" offers Shirley songs from Miss Conner's, Miss's giving them of their own accord. "Catherine" is the word for a couple who have spent several seasons in the Communist States. "The Word For A Couple Who Have Spent Several Seasons in the Communist States" offers Shirley songs from Miss Conner's, Miss's giving them of their own accord. "Catherine" is the word for a couple who have spent several seasons in the Communist States.

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GENO'S SUCCESS FORMULA

ONE of the happiest developments in recent months has been the wave of fan worship for Geno Washington's Ram Jam Band, rapidly spreading across the country, as they tour north to south, east to west.

Happy because it's a different kind of fan fever. Geno's people are usually happy cheering boys and girls, who actually smile when he's performing, wave their arms without connecting fists to their fellow fans' ribs, and demonstrate affection without putting the boot in.

At the centre of all this good-time enthusiasm is Geno, 22, American singer from Evansville, Indiana. He joined the Ram Jam Band, one of the Rik Gunnell Group Empire, a year ago when he left the US Air Force, after three years serving in Britain.

Recently their first successful single "Water" hit the charts, and now they are back with the loping "Hi Hi Hazel".

Says Geno: "It's nice, I'm really surprised. The radio stations have kept on playing the record and it's selling quite well. All the guys in the band are really pleased. It's only our second record. 'Water' kept sliding up and down the chart for about eight weeks."

"We've been going for about 13 months and we're really doing well for an unknown group. Word gets around each time we play and in some places the crowds are really getting out of hand."

"The promoter at the Ricky Tick Club, Windsor, had us on Saturday nights then he put us on Thursdays, hoping the crowd would drop down a bit and it would be more comfortable for everybody, but the people just kept piling in."

AFRAID

"They didn't want us at the Windsor Festival at first, but after the show, the guy that ran it came over and congratulated us. They hadn't heard us and were a bit afraid, but now they want to book us for their club."

Geno explained the band's policy and recalled when the first wild reactions began to build up.

"When we get to a dance we try to put on a show. We change the atmosphere from a dance to a party, because everybody loves parties. Every week the kids go to the same dance hall and they get tired and bored, so we give them something different."

"Now the kids all wave their arms at us while we're playing. We started that off and now the kids follow suit. Whenever we go to a new place, we know the kids that know us because they raise their arms."

"We have a giggle and too many groups are too dedicated and serious. We have a ball, but I don't want to tell other groups what to do. If they want to go on and be

'Let the kids shout and holler, and we have a rave. Give 'em something different'

lierce and dedicated okay. But we find it's best to make the crowd feel they are wanted and worthwhile.

"Let the kids shout and holler and we have a rave! I love the reaction and when they jump on stage and take the mike I really do love that."

DEPRIVED

"But I feel really deprived—we haven't seen a fight since we started! Everybody

enjoys themselves so much we never get any fights. I love to see people have a good time, and sometimes we feel like laying down our instruments and joining in."

"This wild reaction started around Christmas and has built up in Manchester, Sheffield, Norwich, Yarmouth, Cambridge and Windsor."

"One promoter was just about giving up his hall. He'd tried everybody and nobody came. But then he tried us and we saved his dance hall—so now he's a happy man too!"

IS ZOOT'S HIT BAD FOR HIS IMAGE?



ZOOT: should be number one!

ZOOT MONEY'S incredibly low position in the chart is an outrage! And who says so? Mr George Bruno Money — purveyor of drink'n' trousers, the success formula that has sent the Bournemouth rock'n'roller staggering up the chart from 42 to 37, with "Big Time Operator".

"What? 37? That's a bit of a snave. It should be number one!" complained Zoot when he heard the news flash this week. "Own up, British public—it's a bit sad."

Zoot is obviously expecting great things from his public after the chart successes of stablesmates Georgie "Nice" Fame and Chris "Hung About" Farlow. In fact, behind the "looner" image of the man who lowers his trousers as frequently as he lowers his trousers during a theatrical performance, Zoot is seriously concerned with getting a nice hit for his band with music that's in character with the cheerful rocking sound of the Big Roll Band.

UNIQUE SHOWMAN

Although Zoot is a unique showman and brightens the lives of all his many fans with a hilarious line in antics, music is the really important consideration.

The Big Roll Band is Zoot's proudest possession and he is lucky enough to be backed by some of the swiftest musicians on the beat scene. There's Paul Williams on vocals and bass guitar, Nick Newall on tenor and Johnny Almont on baritone and flute, Andy Somers on guitar, and drummer Colin Allen.

Zoot wants success for them as much as himself. "I'm happy with the record and that it's made the chart, but I'm getting busy on the next one now, and I'm more worried about that. This one can fight its own battles. But it's good for a start and it's getting me across on record. People seem to be saying I concentrate on us as a band that puts on a stage performance better than on records. Obviously, I would prefer to do both well. The next LP should help to get us across the club thing."

LOONER IMAGE

"But people seem to be building up my faults and making a mockery of me," complained Zoot. "The looner image is a hard thing to keep up. I don't feel that funny all the time, as the 'arch-loon'."

"But I'm not losing anything. People can be very critical of Chris Farlowe and Georgie and expect a lot from them, whereas they don't expect anything from me—as a star."

Zoot decided to end on a controversial note. "Jonathan King is a nowhere Zoot Money copier, i.e. the hit, N.B. the Japanese hit, and most of all he was overheard saying to Lulu—"I just buy anything outlandish."

"I'll take his trousers off—anytime, anywhere!"

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Scott in hospital

SCOTT WALKER was taken to hospital on Monday night after being found unconscious in a gas-filled room at his Marble Arch, London, apartment.

On Tuesday morning Scott—21-year-old lead singer with the Walker Brothers—was stated by publicist Brian Sommerville to be: "Perfectly all right in mind and body."

Scott was found by the group's road manager, Bobby Hamilton, who saw him lying unconscious on the floor.

Scott was still unconscious when he arrived at St Mary's Hospital, Paddington but recovered after treatment.

Said Sommerville: "He is perfectly OK now except for a headache and he doesn't remember about last night."

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How the Miller band swapped saxes for organ

EXPERT ADVICE

WHICH organ is used by the Bob Miller Band and why did they choose it? — Frank Butters, Cowley, Oxford.

It is a Hammond M100, which we find ideal for the present-day sound, because it is suitable for playing practically anything. We also use it as a replacement for the now "passé" (HIP) saxophone section. We have broken away from the Leslie Tone Cabinet-Jimmy Smith sound, which we find can become monotonous after a while. Instead, we prefer the booster specially designed for use with the Hammond. It gives the true sound of the Hammond, with all its stops, without any gimmicks. It thus enables us to blend the organ with the tone colours of the front line, giving the band the depth and warmth which we used to get from a saxophone section. The percussive effect of the organ can also add tremendously to rhythm section drive. — JERRY BUTLER, pianist and organist with the Bob Miller Band, Palace Ballroom, Douglas, Lo.M.

I've been playing drums for some time, but my sight-reading is disappointing. What is the best way to improve it? — J. Roy, Barnet.

Put yourself in the hands of a reputable teacher. If this is not possible, try and transcribe the drums parts from records. An excellent study to improve sight-reading is the Louis Bellson-Gene Krupa LP, "The Mighty Two" (Columbia 335X 1571). They play various rudiments, which can be followed with ease in the book supplied with the disc. — Freelance drummer TONY LYTTON.

Is there an album of songs I made famous by Jim Reeves? — Mrs B. Newman, Bexhill, Sussex.

We stock three: Jim Reeves Souvenir Album (Burlington), Jim Reeves Song Book (E.D.I.) and Adio Amigo Jim Reeves (One Four Two Music). These

are 5s each, plus postage on one, 6d, or three, 1s. FAX-TON AND CO., 26 Old Compton Street, London, W1.

I've been playing alto sax for three years and have noticed more and more how fat my instrument is at the top. I am told that this is the case with most saxophones. Is this true? — Stephen Davies, Bristol.

If it were, we'd be out of business in a week! Probable causes are: (1) unsuitable mouthpieces—try some others; (2) instrument needs re-paddling; (3) a weak spring. Take the sax to a reputable dealer for examination and possible overhaul. — MODERN SOUND, 128 Charing Cross Road, WC2.

I wish to play an electric organ with a beat group and take engagements as soon as possible. What is the best quickest method of tuition? — A. B. Ridley, Newhaven, Sussex.

You can play without pedals and learn variations of the 12-bar blues, if there are rhythm instruments in the group. Alternatively, you can use the pedals for rhythm background to the 12-bar blues. There is a book called "Jazz" in the "Teach Yourself" series published by Oxford University Press which explains the 12-bar blues and gives a most interesting history of jazz. — Organist and teacher LILIAN EDEN, 29 Arden Road, Finchley, London, N3.

I was interested in the unorthodox set-up used by Ron McKay, drummer with Acker Bilk, but am sorry you didn't give details of his kit. — Bill Metcalfe, Leeds.

Rogers 20 inch bass drum, 14 inch x 5 inch metal snare drum, 12 inch x 8 inch tom-tom, two 16 inch x 16 inch

tom-toms fitted with Szwedomatic tom-tom holder and cymbal-arm, etc. Szwedomatic universal fittings enable a kit to be set up in the accustomed fashion or any other way. Paiste cymbals, comprising 20 inch Formula 602, 18 inch sizzle and 15 inch hi-hats. Premier L drumssticks.

Please advise on the selection of a modern tutor or course on dance-band arranging for my son, who is a professional guitarist with a nine-piece ballroom band. — B. H. Bradford, Yorks.

Canadian arranger Gordon Delamont has written a first-class book, titled "Modern Arranging Techniques", which is available for 95s (postage 2s 6d extra) from John Bennett, 10 Corchium, London, E11. Alternatively, the School of Contemporary Arranging Techniques, 51 Havelock Street, London, N1, offer a complete arranging course of 50 lessons for £25.

What pedal and beater are most suitable for present-day drumming? — A. Jones, Bedford.

There are three types of beater and these are the effects they produce: lambs wool (a fluff), hard leather (more staccato) and wood (sharp). When using a wooden beater you must protect the drum with some kind of pad. A leather beater is fine for the modern sound, but a wooden beater is best for the man who features his bass drum. Choice of pedal is a matter of personal taste and finance, as they are available with floating, solid or cranked action, depending on whether you are swift and light-footed or slow and heavy-footed. — Drum maker, dealer and repairer VIC O'BRIEN, 68 New Oxford Street, London, WC1.

I'm a drummer in a trio and I can't find a cha-cha

rhythm satisfactory for a small group. — K. Major, Portsmouth.

Best way to fill up the inadequate cha-cha rhythm is to play eight straight beats on a bar on the shell of the snare drum, the rim of the small tom-tom fixed to the bass drum, or the snare of the hi-hats, with the left hand. The right hand plays four straight beats in a bar on the cow-bell, which is dampened by the stick being returned on it for a fraction of a second after striking. It gives a dull beat to the cow-bell, sliding away with unemphatic overtones. The right hand four to a bar cow-bell rhythm is varied with normal six-to-the rhythm. Throughout, the bass drum can play four beats to a bar and the hi-hat the normal second and fourth beats. — Drummer and teacher MICKY GIBBEY.

Which instruments does Donovan play? — Jim Ruiter, Watford.

Gibson acoustic 245 six-string and B45 12-string guitars, with La Bella strings. Two strars, one obtained direct from India and the other bought in London. An And Dohro mountain guitar. Holmer Echo Super Vampier harmonica. Mandolin purchased in Finland.

What is the name of the haunting theme used in ABC-TV's "Public Eye"? Who composed it, has it been published and recorded, and who is the impressive trombonist? — J. McFarlane, Ailsh, Scotland.

It is simply known as "The Theme From Public Eye" and it was specially written and conducted for ABC-TV by Robert Earley, with Lad Buxton as the featured trombonist. It has not yet been published or recorded, but may shortly become available, due to its increasing popularity.

Where, when and with whom did Fats Waller write and record "Honey-suckle Rose", and is the disc still available? — Selwyn Madden, Chelmsford, Essex.

"Ain't Misbehavin'", the life story of Fats Waller, told by Ed Kirkeby, Duncan Scheidt and Sinclair Trull (Peter Davies, 385), states that Andy Razaf and Fats wrote "Honey-suckle Rose" as a soft-shoe routine for "Load Of Coal", a floor-show presented by Connie's Town, Harlem in 1929. According to the chronological discography in the book, it was recorded solo by Fats in New York on March 13, 1935, and with John Hamblin (tp), Gene Sedic (cl, tr), John Smith (tr), Cyrillic Wallace (bass) and Sid Jones (dr) in New York on August 2, 1935. Both these versions, with 17 more songs closely associated with him, are available on RCA, RD 7552, "Fats On The Air, Vol. 1".

SOME time ago there was a discussion in EXPERT ADVICE regarding the drummer on Tom Dorsey's recording of "Opus 1", which has been issued by World Record Club as "The Dorsey Legend, Vol. 1". Eventually you discovered that it was Gene Krupa, but do you know the remaining personnel on the record? — Sid Charmant, Bath.

After protracted correspondence with 20th Century Fox in the States, the best we can do is Boogie Woogie (Johnny Peters, solo pno; Alton Stoller, drs). But Sha's My Buddy's Chick (Charlie Shavers, tp, and vib), Like A Leaf In The Wind and Land Of Dreams (Kurt Foster, vib; Opus 1 and Wagner Wheeler (Dodo Marmarosa, pno); Buddy De Franco (Gene Krupa, drs); Clarence Casador (Buddy de Franco, cl); I Never Knew (The New Intentionalists). The tapes are from 1944 broadcasts and Nelson Middle was in the trombone section. We believe that Krupa was not a regular member of the band at the time, but guested on one of the broadcasts. We still have limited stocks of "The Dorsey Legend, Vols 1 and 2", priced 27s 6d each, plus postage. — WORLD RECORD CLUB, P.O. Box 11, Richmond, Surrey.



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ANITA. I spend my life teaching new piano players old material.

ANITA O'DAY: LOOT, SCHMOOT AND THE MISSIONARY FOR A LOST CAUSE

JUAN-LES-PINS

"ANITA O'DAY, the greatest white girl jazz singer in the world," announced Andre Francis at the Seventh Antibes Jazz Festival.

"I'm forty-six and I don't have a dime," announced Anita O'Day several hours later in the bar of her hotel. "But I'd rather do what I'm doing than make a buck."

When Anita and money do come together it is a very brief and hectic affair. She'd run a mile if she saw a piggy bank and, she says, she has never been any different.

"I'm a leprechaun, a gypsy and a lousy businesswoman. At the moment I have no manager, no record contract, I haven't recorded for two years—and I'm really free. Loot, schmoot, money is a selfish-type thing. That pearl necklace they presented me with at the Festival—a few hours later I'd given it away to someone."

"I'm really doing missionary work. Maybe it's a lost cause—but I'm independent."

"You can't," observed Anita's drummer, John Poole, "eat independence."

"No!" said Anita. "At least I feel I'm contributing. I'm an instrumental singer, a song stylist. I deliberately avoid the melody. Maybe when I improvise it goes over a lot of people's heads; but, on the other hand, quite a lot of people come by after my concerts, and said how much they'd enjoyed them. One guy said he'd been waiting fifteen years to hear Anita O'Day in person."

Anita readily—and cheerfully—admits that sticking to her kind of singing has produced

more problems than paychecks, but says she'll never change. "I tried marriage—but that's just staying in the house waiting for the man to come home. I never had any children—maybe if I had that would have changed things."

Anita O'Day is a very fine musician with perfect pitch, a wayward sense of phrasing all her own and a flawless feeling for time; but outlets for her special kind of music have become increasingly hard to find since the big bands have consistently failed to come back.

Since she began singing for a living in 1939, opportunities haven't exactly beaten a tattoo on her door. But she is philosophical. "If you can't get five, take four," she said drily. "That's not really the joke. It should be: 'If you can't get five, take two!'—but everything has gone up so much."

"When the big band era was over I tried to do a single act with an eight-piece pit band and a black backdrop—but the feeling just wasn't the same. I'd like to have my own trio now, but I can't afford to carry one. Just to come to Antibes, transportation for John and I was 1,000 dollars apiece. So I spend my entire life teaching new piano players old material."

Even when big opportunities have come along, Anita has been willfully butter-fingered in grasping them. Said John Poole: "Anita has had two wonderful chances but she turned them down flat. It seems she just doesn't want the responsibility of great success."

The opportunities concerned were a 32-week TV series sponsored by a cigarette company and worth 300,000 dollars and an offer of 300,000 dollars for the film rights of her life story.

Poole said: "Anita turned the first one down because it had to be done in Chicago and she wanted to stay in California because it was sunnier. Can you imagine that? As for the film, Anita didn't go for it because it was too personal."

Anita's performing the same numbers for all three concerts at Antibes last month drew plenty of criticism from the French musical press and I asked her why she hadn't varied her program more. "I just didn't have the chance to rehearse properly with the Tete Mouton trio," she said.

"When I worked at Annie's Room in London, I was knocked out by the group and by the second week we had about 20 numbers worked out. And normally I do things like 'Girl from Ipanema' and 'Ragga's Ragga's Ragga's Day,' as well as 'Lush Life,' 'Body and Soul,' 'Tea For Two' and 'Honeyuckle Rose'. And, incidentally, I'd like to explain through the Melody Maker why I didn't show up when I was booked into Ronnie Scott's in April. At the time I was in the middle of changing agencies."

"The new agency was supposed to deliver the air tickets ten days before I was due to leave. I waited and waited for them to arrive, but although the booking at Ronnie's was confirmed, the tickets just didn't show."

"In the meantime my old agency had come up with some firm dates with money on the line, so I just had to take them. I'd really be very happy to play Ronnie's and I hope there'll be another chance."

"She found working with British musicians a hell of a look at a singer as a horse race and I like to finish up one in front. At Annie's, that's the way it was. But, like, I once recorded twelve tunes with Oscar Peterson and I lost every race."

Professionally, if not musically, Anita seems to have lost more races than she's won. Which is a shame—good losses though she is. Because Anita O'Day probably is the greatest white girl jazz singer—when she's playing herself half a chance.

MIKE HENNESSEY

GOING TO JAZZ SOLDS



REQUIEM

LENNIE TRISTANO

LENNIE TRISTANO is one of the mystical figures of jazz. The focal point of the "avant garde" of the late Forties and early Fifties, he has spent most of his working life teaching. Among the jazzmen who beat a path to his door for tuition were tenorists Breun Moore and Warme Marsh, Britain's Bruce Turner and Peter Ind, and even veteran Chicagoan Bud Freeman.

Apart from his visit to last year's Berlin Festival, Tristano's public appearances have been pitifully few. His Berlin performance drew this comment from Bob Dawbarn: "He proved that his ideas are still in advance of most of today's musicians."

Although many people's impression of pianist Tristano is of a highly aesthetic, elusive, later-day jazz prophet whose music introduced the word "cool" into the jazz vocabulary, he himself refutes this. "One of the great



LENNIE for posterity

things about jazz is there is a lot of joy in it—in spite of what some people think. I don't feel that you should put too much ego into music. If you feel angry with someone, you hit him on the nose—no, try to play angry music."

"Requiem" is not an expression of joy; it is far from being an expression of anger. It is an expression of grief, grief at the loss of jazz's greatest soloist, Charlie Parker. Tristano wrote this in 1955, shortly after Parker's death. As critic Barry Ulanos described it: "It is a man thinking grief, feeling deprivated, thinking and feeling in the logical medium of grief and deprivation in jazz—the blues."

Apart from its power as a great blues solo, the form which Tristano selected is also striking. It is really a kind of prelude-and-chorus opening with dissonant chords which belong more to the world of Bartok and Schoenberg rather than that of Charlie Parker. But Tristano sees the techniques of the classical idiom to introduce the blues section. A brief rest, then a left-hand waltz which throws back to Jimmy Holiday carries throughout the performance.

"But," someone is bound to point out, "parts of the solo are double-tracked." True, but so what? The end result is a tremendously moving piece of music, a classic solo which is one of the finest pieces of all jazz.

Tristano has said: "In the last 20 years a lot of musicians have not built up on his ideas. They're just playing or posturing. For myself, I just want to sit down one day. But when he sits down one day like this, it is the posterity—BOB HOUSTON."

Originally recorded here on the London label, since it is a virtually unplayed solo should be able to provide American copies. (Vandy Tristano's Music LP42060)

RONNIE ROSS: PAINTING A PICTURE OF UNREQUITED GLOOM

LONDON

BRITISH jazz, it seems, is at last a soloistic commodity on record. In the NME Top 10 Jazz listing last week, for example, James Aspin's specialist shops listed five British albums among their best-sellers of the week.

Does this indicate new hope for Britain's economically depressed jazzers? Apparently not. Except a musician with the international reputation of MM pollinator, baritone Ronnie Ross paints a picture of almost unrequited gloom.

FREELANCE

"The jazz scene is smaller than ever now," says Ronnie. "Now the Mercury has closed its Saturday jazz session and Ronnie Scott's is employing Americans, we have to make do with provincial jazz clubs—most of them usually means working as a soloist rather than with your own group. And anyway most of the clubs fall off during the summer."

"Most of us still depend on freelance things—sessions that come in—but even that seems to quieten the fortunes. Today you are restricted to play bits on well. There is a specialist instrument and I just don't see it as a double with location."

"The really exciting work, while there are few and far between these days. The Commission to record 7 all is mine. The recently came back from two weeks in the jazz gallery in Berlin. There were the serious jazz sessions. The Commission is free, but if you stay away from England you lose your own contacts and have to rely on what is actually supported by the Azzie. You are commissioned to write works for a jazz or-



ROSS: Content is where it all is now.

chestra by the radio stations. And the money is good—you get a soloist's fee, a fee for the arrangements and, more important, a completely free hand.

"Over here, it's not the radio producers' fault. They are on such a tight budget they can't afford to pay any money for big, experimental things."

PUBLICITY

"Mind you I do a few rock 'n' roll record sessions—I can show that, so I get booked on them. But in the session world here you get put into pigeon holes and are only expected to be able to play one particular type of thing."

"The record scene is pretty good. We need more records. Ray Stiles, Henry's, and Tubby's big band. In the old days you were asked to make records, now you have to ask the record producer to do you a big favour."

"One problem is that people don't play jazz enough to buy records. I don't mean the

BOB DAWBARN

musical press, I mean the promoters who don't bother to advertise the sessions sufficiently."

"Does Ronnie think avant garde jazz will help create new interest?"

"No," he says. "I can't see it bringing people into jazz clubs."

Are there any promising new musicians coming up on the British scene?

"Quite honestly, no" is Ronnie's view. "The thing they seem to lack is any sort of sound on their instruments. A lot of them fly about on their instruments but they don't get the good, fat sound of older musicians like Tubby Hayes, Art Eblerson or Tommy Whittle."

POWELL: HARLEM SAYS GOODBYE, NEW ORLEANS STYLE

NEW YORK

ON Monday evening, August 8, Harlem said goodbye to one of its own, pianist Earl "Bud" Powell, in a New Orleans style funeral procession in the jazz circles that made Powell famous. A jazz sextet played Thelonious Monk's "Round Midnight" in dirge-like fashion on a mobile bandstand while the 43-year-old, minute procession moved up Seventh Avenue.

A guard from Har- you-See, the Harlem anti-poverty project, marched behind the bandstand with about 75 musicians. Many

others walked along the sidewalks on the beat and went into dance steps. Powell's Harlem farewell drew some of the most prominent jazz musicians in the world, including pianist Thelonious Monk and drummer Max Roach, tenorist Yusuf Lateef and Barry Harris, Bills Taylor, Bobby Timmons and Randy Weston, all pianists directly influenced by Powell. Harris, the most successful of all Powell disciples, led the sextet, which included Lee Morgan (trp), Benno Graumann (db), John Gilmore

(tp), Don Moore (bass) and Billy Higgins (dr). The honorary pallbearers were Kenny Durham, Tony Scott, Willie Jones, Eddie "Boss" Morris, Jimmy Weaver and Freddie "Freddo" Tolbert. Other jazzmen who attended the funeral included Claude Luter and Barry Harris, Sam Jones, John Orr and Dan Suggs (trp), N.Y. associate editor of Down Beat.

Powell was buried in a family plot in Willow Grove, Pennsylvania on Tuesday, August 9.

JEFF ATTERTON

Jeff Atterton, a jazz critic, said that Powell was a "great pianist" and that his music was "a blend of the best of the best."

Atterton also said that Powell was a "great pianist" and that his music was "a blend of the best of the best."

NAMES IN THE NEWS

FRANK SINATRA has sold over half a million copies of his "Strangers In The Night" since one hit in Britain alone. There is still no decision as to whether he will record during his current British visit.

As the Small Faces kept 30 places up the Pop 30 this week in 19 with "All or Nothing", a Swedish tour was set for the group. They fly out on October 1 for ten days.

Jazz alto star Art Pepper is back on the scene again, fronting a rhythm section which includes pianist Roger Kellaway at the piano, Manse Hole in Hollywood.

Kathy Kirby appears in the final Sunday concert presented by George and Alfred Black at the Pavilion Theatre, Bournemouth, on September 4. Five of her scheduled seven concerts have been cancelled because of her ill health.

Johnny Kidd's first single with his new backing group, the New Pirates, will be released by HMV on September 23. The A side has been specially written for him by David and Jonathan.

Angles

THE Angles, a three-girl group which had a big American hit with "My Boyfriend's Back" a couple of years ago, are in line for a British tour in the Autumn. The group has resumed its original name after a spell as the Halos.

Mirky Clark has rejoined the Symbols on bass guitar after six weeks with the Tremulous. Marie Cole, widow of Nat, has signed a recording contract with her husband's old label, Capitol.

New Orleans clarinetist Irving "Pinky" Vidacovich has died, aged 61. He was leader of the New Orleans Owls in the 1920s and later became a jazz comedian and songwriter.

Dick Jordan, whose current single is "Something's Goin' On", has September radio, TV and concert dates in Belgium, Holland, France and Austria.

Birmingham group, the Vogue, finalists in the 1965 MM National Beat Contest, have their first single, "Younger Girl", released tomorrow (Friday).

Memphis

JACKIE TRENT'S new single is "If You Ever Leave Me". Para-based blues singer-pianist Memphis Slim is on a six-week visit to the States and will play the Monterey Festival, September 17-19.

Chf Bennett and the Rebel Rousers, who entered the Pop 50 at 43 this week with "Get To Get You Into My Life", are on Saturday (Job) (August 27) and Five O'Clock Club (September 6).

Billy J. Kramer and the Dak-was play a gala festival in Malmo, Sweden, on September 14. The Fourmost tour Denmark from August 28 to 30.

Paul and Barry Ryan are special guest stars for a six-night cabaret spectacle at Stockwell's Club from September 2 to 7. The Beat Merchants break up after a show in Waltham on September 3.

Guests in the service—next programme next Monday—include Cyril Tawney, Doc Walfarling Three of Bristol, the Croffys of Bristol, the Forry-Chances of Taunton, Guyanese singer resident in Bristol Norman Bazant, the Yetties of Dorset, the Biddies of Dorset, and Folk Blues Incorporated of Salisbury.

Sean Rhéinis will be in Britain from October 24 to November 1 and Pat Kay from October 7 to November 3. Both will be appearing in the Jeanette Cochrane Theatre concerts.

Jack and Margaret King leave their residency at the Folk Centre, West Sharp House on Saturday after three years and they are hoping to see any of the singers who have appeared with them there over their period for their farewell show.

Multi-player Henry (he often sings) has formed the Gin-bottle Four with Geoff Bradford (guitar), Brian Knight (vocal and harmonica) and Roger Chubbard (drums). They opened their new club, the South London Blues and Jazz Centre at the Red Lion, Sutton on Sunday along with the Eddie Council Trio.

The Ian Campbell's record a BBC2 Tonight In Person show on September 11. Today's show is a BBC1 radio series. Henry Fogel has been surprised to hear the audience join in all the way through when they did "Yellow Submarine" at their visit last week—KARL DALLAS.

Joe and Annie hit at Harrogate fest

ONLY the promoters would know whether the Harrogate Festival of Art and Science (light music side, that is) was a financial success last weekend. But you can take it from me it was an artistic hit.

My personal choice for the Friday night jazz effort (both concerts were staged at the Royal Hall) was the New Jazz Orchestra with singer Annie Ross.

Annie, no stranger to jazz loving "tykes", was a huge success with "Nice Work If You Can Get It", the pick of her set. The NJO directed by Neil Ardley drew the "more, more, more" from the audience at the end of the show.

When that so-polished comper Terry Henebery brought them back they gave the instrumental high-spot of the show—a modern, swinging arrangement of the "National Anthem" which had the patrons on their feet at the start but sitting down concentrating on the sheer jazz content by the second chorus.

Completing the bill which catered for every jazz lover from the Disraeli fan to the almost avant gardist were the Alex Welsh Band, the Bryan Layton Trio and bassist Peter Ind.

Folk-day on the Saturday began with a local singers' workshop, followed with an afternoon show and climaxed with an all-star evening concert drawing folk fans from every corner of the county to a packed house.

Topping a bill which contained some of the cream of the British folk world were the polished McPeake family

with a spot which deserved the huge reception it received. Compering the show were Harrogate folk club officials Owen Staley and Roger Knowles. They introduced Martin Carthy and Dave Swarbrick; Cyril Tawney and (laughing just as good as she sounded) Shirley Collins.

Louis Killen and the Stockton Morris dancers completed the fine festival folk fare—S.P.



ROSS: nice work and she got it.

CLARK TERRY

THE Pancake Palace in Piggalle, home of the swinging Michel Sardaby Trio, underwent structural alterations last week to seat more people. And to add uplift to face-lift, owner Bill Baskerville brought in Clark Terry for a week—just prior to the trumpeter's return to the U.S. after a stint in Europe.

Clark, master musician, entertainer and mumbler supreme, was simply terrific, and the well-knit Michel Sardaby Trio (Sardaby, piano; Michel Finet, bass; Skeeter Camera, drums) rose impressively to the occasion on the night I read the group.

Terry opened with a bouncy "Secret Love" on flugel scattering his solo with stuttering triplets and effortlessly using the whole range of the horn, his solo on "Misty" was a mellow poem and "Now's The Time" was notable for a forceful solo by Sardaby who is very much at home with the blues.

Trumpeter Ted Curson, breaking in a new horn, joined Terry on "Straight No Chaser" in the second set. Well though Curson played—in the cracking Lee Morgan manner—he served mostly to show what a superbly gifted and experienced player Clark Terry is.

Terry's flugel solo on "Solitude" was another gem and he finished the night with a riotous version of "Mumbles" full of those unbelievable voice effects.—M.H.

SWINGING '66

ANY connoisseur of had pop package shows would have been delighted by Radio England's "Swinging '66" opening at Lewisham Odeon on Friday, starring the Small Faces.

The Faces gained a massive screaming fan victory over Crispian St. Peters, Neil Christian, Wayne Fontana and the Koolhaas.

But all the artists were hampered by an organization that failed to organise anything successfully. There were long embarrassing pauses between acts, some disastrous announcements, hampered closing by the comper.

Like the audience were allowed to sweat, heat and steech unobscured. For example after Neil Christian's set, the curtains

FOLK FORUM

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George Board, Peter McAdam and Bud Hamilton. From of Wain, HULLYARD, Road, W.V.

THE FOX, Islington Green BOB Davenport and The Baker

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AT THE Scots Home, Cambridge Circus, Nelson Kennedy with Ray and Emmell.

FROM U.S.A. Grand old 21 String Band at the Tinkers, Three Hereshoes, Hampstead.

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The Cousins 40 Greek Street London's folk and blues centre presents 7.30-11.00

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The Cousins, 11.30-6 a.m. All-nighter RED SULLIVAN TREVOR LUCAS

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NOEL MURPHY, Gerry Tobin and Tony McCarthy at the Scots Home

Teddington Folk Club IAN McCANN

The Cousins presents 10.7 a.m. All-nighter. The YOUNG TRADITION

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PETE: back in 3 weeks

NO KINKS IN SEPTEMBER

THE KINKS will not be working in Britain at all during September. They have dates in Holland (3, 17 and 18), Sweden (23 and 28) and a probable tour taking in Norway, Finland and Iceland (4-16). Bass guitarist Pete Quaife is expected to rejoin the group within the next three weeks.

Warsaw jazz

CLEO LAINE and Johnny Dankworth are Britain's representatives at Jazz Jamboree '66, to be held in Warsaw, Poland, from October 13 to 16.

All the concerts are to be broadcast by Polish radio and TV.

Among groups from a dozen countries taking part are the Charles Lloyd Quartet, Stuff Smith and the Swingle Singers. The Polish contingent includes the Zbigniew Namy-slowski group.

Arts return

THE Artwoods have a return tour of Poland set for October 21. It will last six days.

From Poland they will tour Hungary for three days, and then go to Czechoslovakia for four days.

Wendy opens

WENDY VARNALS, former co-emcee of BBC-TV's Whole Scene Going, opened yesterday (Wednesday) in the play, Public And Confidential Company, at London's Duke of York Theatre, with John Gregson and Constance Cummings.

In the play, Wendy plays a singer and she sings one number, "It's Too Late Now". It will be released as a single on the Fontana label in late September.

SBJ for Germany

SWINGING BLUE JEANS are set to tour Germany from October 7 to 14. The group resumes after a holiday at Belfast's Floral Hall tomorrow (Friday). On Saturday, they appear at the Guildhall, London.

Carolyn coming

FOLK star Carolyn Hester will return to England in mid-September for a series of concerts and TV appearances. It is also a strong possibility that she will record in London.

She may also be the first girl folk singer to have her own show on the Eurovision network.

Fontana deal

FONTANA RECORDS have concluded a long term deal to distribute Page One Records, formed six months ago by Larry Page and Dick James, under a new Page One label.

Page One productions so far include the two big hits for the Trogs.

The new label will start at the beginning of October and Larry Page is visiting the States in September to find American material. The first Page One label release will be the next Trogs single.

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Is Mr Farlowe such a veteran?

I HAVE never read anything in such bad taste as Chris Farlowe's blind Date comments on Manfred Mann's "Just Like A Woman", (MM, August 6). Mr Farlowe has no right to accuse Michael D'Abbo of copying Dylan. Is he such a veteran of the pop scene he can tread on singers who have yet to make an impression? He was in this position a short while ago so he should know.

As for all this Mike Tomazo business, I was not amused. And Long John Baldry and Rod Stewart are better than Chris Farlowe.—MAUREEN GRAYSON, London, NW11.

I AM sure Chris Farlowe thinks he's very witty calling Mike D'Abbo, Mike Tomazo. As a matter of interest my younger brother aged two and a half calls Chris Farlowe "Cauliflower". — MARY BOGG, Scarborough, Yorks.

IS there no limit to the talents of our pop heroes! I'm sick and tired of hearing how they suddenly develop incredible talent as record producers.

The thought of Mick Jagger giving Chris Farlowe the wealth of his technical experience makes me curl up with laughter.

Go back to your guitar twanging lads and give credit to the real brains. — R. E. BALDWIN, Heston, Hounslow, Middlesex.

EDITOR'S NOTE: Neither Chris Farlowe or Mick Jagger twang guitars.

LOOKING at the cover of the new Beatles LP made me wonder who will be the first brave artist to commission Gerald Scarfe for their cover portrait! — RICK COGAN, Crumhall, Manchester.



CHARLES LLOYD: rave notices all over Europe.

GET THIS MAN LLOYD!

At a time when much of the world's jazz output seems to fall into one of two categories—I've-heard-it-all-before-or-I-never-want-to-hear-it-again—the emergence of the brilliant, breathtaking and beautifully integrated Charles Lloyd Quartet comes as a tremendous tonic to jaded musical digestions.

This group must be seen and heard in Britain for the quartet's three concerts at Antibus were among the most exciting jazz experience I have ever had, and its European tour has drawn rave notices.

Quartet, inexplicably cold-shouldered in America, is without equal. Lloyd and his men would love to play in Britain, where jazz audiences are highly regarded for their awareness and discrimination. They make another European tour later this year. Grab them!—MIKE HENNESSEY, Paris.

What are the Troggs up to?

THEY'RE SUPPOSED TO BE WAY OUT

I UNDERSTOOD three guitar and drums, long-haired R&B groups were out and jazz based groups were in. So what on earth are the Troggs up to?

Who let them in out of the cold? Could it be the pundits were wrong? Or are the Troggs something special they should make it when so many other groups are fighting to stay on the scene? Rock and Roll will never die but pundits do!—C. R. HALL, Romford, Essex.

AFTER hearing Herman's "This Door Swings Both Ways" and the Small Faces' "All Or Nothing," it becomes obvious these records are directed at the eleven and twelve year old market.

To see these records and many like them in competition with great artists like Georgie Fame is ridiculous. So let's separate the men from the boys and give the kids their own Kindergarten Pop 50! —A. J. Smith, Shepperton, Middlesex.

FULL marks to Top Of The Pops for presenting the best live show on television. Sound balance is perfect and all the artists perform exceptionally well.

Keep it up BBC and you'll put ITV out of business together with many artists and groups who do not warrant their success.—P. T. LINCOLN, Exmouth, Devon.

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SAD DEATH OF A GREAT POP ERA

WE are witnessing the death of one of the healthiest periods in British pop music history. The Animals, Manfred Mann and many others are being hit by splits and we shall never hear the like of them again.

Now the Government are trying to close the pop pirate stations. Record prices are forcing many people to limit their spending on pop records, and the Americans are creeping back into the chart.

A great age is passing. Thank goodness we've still got the Beatles and Stones in on a piece to take us into a new age of pop.—CHRIS HILL, Romford, Essex.

● LP WINNER

Soak festival

I WAS shocked to find no covered accommodation at the Beaulieu World Folk Festival. Soak Festival could have been more appropriate! I would have thought the organisers could have managed some form of protection against the driving rain.

The artists were marvellous but what could have been a major festival turned into a soggy mud-bath for the paying spectators.—PETER BANNISTER, Buckland, Portsmouth.

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ALAN PRICE

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