

September 3, 1966

9d weekly

# SCOTT — THE

# CHARLES LLOYD COMING

**C**HARLES LLOYD the American avant-garde tenor sax star who was a riot at the recent Antibes Jazz Festival is to play one and perhaps two concerts in London with his group. Tentative dates are October 29 and 30. Venues have still to be fixed.



LLOYD: rave

In addition, there is a chance that Lloyd and his group will play London's Ronnie Scott Club around February. Failing that the combo may make a British tour in March 1967.

MM Editor Jack Hutton and contributor Mike Hennessey both raved about Charles Lloyd at the Antibes Festival and urged British promoters to bring him here. Thousands of copies of the MM articles have been circulated throughout America and the world by Lloyd's management.

# Jerry Lee's dates fixed



JERRY: dates

**U**S Rock star Jerry Lee Lewis arrives here for a tour on October 14, and opens for one week at the Lyceum Club, Bradford on October 16.

Then he appears for one week at the Dolce Vita, Newcastle (from October 23), a week at Tito's, Stockton (October 3) then he appears in concert at Birmingham on November 6 at a venue still to be arranged.

From November 8 he goes to the Continent for a week, then returns for a week of one-night stands in Britain from November 15. A TV spectacular is also to be negotiated.



# FACTS

Last week he went to hospital after an incident—now he speaks

● That was it —a lot of pressures and a personal problem. I think it woke a lot of people up, including myself ●●

SEE CENTRE PAGES

**THIS WEEK IN BRITAIN'S BEST MUSIC PAPER**



**PLONK'S BLIND DATE**

PAGE 8



**CHARLIE MARIANO IN TOWN**

PAGE 6

**LENNON HITS OUT—AGAIN! PAGE 3**

*Proctor*

# MELODY MAKER

# What a Holly says about the Troggs

**HOLLY** Graham Nash said that the Troggs are so far behind, they're in front... Mindbender Ric Rothwell and publicist Brian Sommerville went riding in Hertfordshire at the weekend.

For the third time since the tour started, the Koobas had gear stolen from their dressing room on the Radio England show at Bournemouth on Thursday. Police recovered most of their belongings from three girls.

Expect big things from Love, the new U.S. outfit... a Japanese jazz band gave a concert of trad jazz in Meriden, Connecticut recently.

Seekers hold world record for crowds with 110,000—drawn at Melbourne's Myer Music Bowl... Song for Viv Prince: "It's That Man Again!"... Red Allen great



the RADER  
marine" . . . MM's Chris Welch sat in with the Bunch of Fives on Viv Prince's drums last week.

Plunk Laine knocked out by Billy Preston . . . Mike D'Abo wearing a fireman's jacket . . . Scott Walker, asked £6 for a bottle of vodka in an in club, beat price down to £3 . . . What does "Yellow Submarine" mean to the Mama's and Papa's? . . . Geno Washington and band took over Fleet Street's Red Lion for a boozooz last week . . . Jagger and Oldham watching Move at Marquee . . . Keith Richard and Brian Jones dug Artwoods at Blaises . . . Expected great drum album from Ronnie Stephenson and Kenny Clare . . . organist Tom Parker now MD for Boz . . . Gene Pitney sounds dated on new LP.



DAVE CLARK

on BBC-2 last week . . . Bob Dawbarn, holidaying in Yorkshire, sent every member of MM staff a dirty postcard . . . Should it be Shorty and Cheri . . .

When will the Singing Postman get demobbed? . . . Dave Clark Five have a million-seller in States with Greatest Hits of Dave Clark LP on Columbia . . . "Worthing's Golden Key Club, styled on Playboy, features jazz every Monday.

LOUIS Armstrong - Guy Lombardo show "Mardi Gras" broke box-office records at 8,200 seater amphitheatre in Jones Beach, New York . . . Lionel Hampton appointed entertainment co-ordinator for Governor Rockefeller's New York re-election campaign . . . Fred Waring celebrated 50 years as a bandleader last week . . . And his first drummer Poley McClintock is still with him . . . Vee-Jay Records in States, formed in Chicago in 1953, has gone bankrupt . . . Los Angeles Balboa Ballroom, once a big band mecca, destroyed by fire . . .

New Zealand's Me and the Others group raving at Knuckles . . . After last week's Top of the Pops, Mike D'Abo, Mike Hugg, Tom McGuinness, Manfred, David and Jonathan, Rick Rothwell, Bob Lang stayed in BBC bar until 10 p.m.—singing "Yellow Sub-



ERIC BURDON

Children's Fund. Only a quid and it features Dusty, Cliff, the Walkers and many others.

Beryl Bryden, back from five months abroad, says jazz was hard to find in Senegal, Liberia, Ghana and Nigeria . . . pianist Toshiko's name is pronounced with the emphasis on the Tosh, says husband saxist Charlie Mariano . . . Roy Williams of Welsh band still blows a fine horn . . .

Small Faces and Sonny and Cher great mates . . . Viv Prince says: "Well, at least I didn't jump on anyone's back in the nude!" . . . Scott Walker went to see Charlie Mariano at Ronnie Scott's . . .

They say that Eric Burdon is contemplating a marriage . . . Jazzman Ian Carr has recorded advertising film soundtrack . . . Dickie Valentine TV show squarer . . .



GENE PITNEY

# Beatles break barrier

THE Beatles have just completed another fantastic tour of the States. This time, according to many observers, the huge audiences listened more carefully to their music. Could it be because the Beatles have broken through the pop sound barrier? The Beatles are constantly experimenting with new sounds. They are pushing the pop horizon back and back. George Harrison tells you all about the exciting new world of Beatles sound in the first issue of MUSIC MAKER, a great new music monthly which is now in your newsagent's. Price, three shillings, it's a knockout.

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- 1 (1) **YELLOW SUBMARINE/ELEANOR RIGBY** Beatles, Parlophone
- 2 (2) **GOD ONLY KNOWS** Beach Boys, Capitol
- 3 (10) **ALL OR NOTHING** Small Faces, Decca
- 4 (5) **THEY'RE COMING TO TAKE ME AWAY, HA-HAAA!** Napoleon XIV, Warner Brothers
- 5 (4) **MAMA** Dave Berry, Decca
- 6 (3) **WITH A GIRL LIKE YOU** Troggs, Fontana
- 7 (8) **HI-LILI HI-LO** Alan Price Set, Decca
- 8 (6) **SUMMER IN THE CITY** Lovin' Spoonful, Kama Sutra
- 9 (13) **LOVERS OF THE WORLD UNITE** David and Jonathan, Columbia
- 10 (16) **TOO SOON TO KNOW** Roy Orbison, London
- 11 (9) **I SAW HER AGAIN** Mama's and the Papas, RCA
- 12 (18) **JUST LIKE A WOMAN** Manfred Mann, Fontana
- 13 (12) **BLACK IS BLACK** Los Bravos, Decca
- 14 (11) **THE MORE I SEE YOU** Chris Montez, Pye
- 15 (7) **VISIONS** Cliff Richard, Columbia
- 16 (14) **MORE THAN LOVE** Ken Dodd, Columbia
- 17 (22) **DISTANT DRUMS** Jim Reeves, RCA
- 18 (31) **GOT TO GET YOU INTO MY LIFE** Cliff Bennett, Parlophone
- 19 (28) **WORKING IN THE COALMINE** Lee Dorsey, Stateside
- 20 (17) **I WANT YOU** Bob Dylan, CBS
- 21 (15) **OUT OF TIME** Chris Farlowe, Immediate
- 22 (23) **GIVE ME YOUR WORD** Billy Fury, Decca
- 23 (19) **LOVE LETTERS** Elvis Presley, RCA
- 24 (30) **BAREFOOTIN'** Robert Parker, Island
- 25 (32) **BIG TIME OPERATOR** Zoot Money, Columbia
- 26 (21) **I COULDN'T LIVE WITHOUT YOUR LOVE** Petula Clark, Pye
- 27 (26) **AIN'T TOO PROUD TO BEG** Temptations, Tamla Motown
- 28 (24) **LOVING YOU IS SWEETER THAN EVER** Four Tops, Tamla Motown
- 29 (25) **STRANGERS IN THE NIGHT** Frank Sinatra, Reprise
- 30 (20) **GOIN' BACK** Dusty Springfield, Philips
- 31 (35) **HOW SWEET IT IS** Junior Walker, Tamla Motown
- 32 (39) **BLOWIN' IN THE WIND** Stevie Wonder, Tamla Motown
- 33 (34) **WARM AND TENDER LOVE** Percy Sledge, Atlantic
- 34 (47) **ASHES TO ASHES** Mindbenders, Fontana
- 35 (49) **STEP OUT OF LINE** Twice As Much, Immediate
- 36 (—) **LAND OF 1,000 DANCES** Wilson Pickett, Atlantic
- 37 (45) **SO GOOD** McCoys, Immediate
- 38 (48) **STOP THAT GIRL** Chris Andrews, Decca
- 39 (—) **I CAN'T TURN YOU LOOSE** Otis Redding, Atlantic
- 40 (—) **WHEN I COME HOME** Spencer Davis, Fontana
- 41 (29) **SUNNY AFTERNOON** Kinks, Pye
- 42 (43) **LIL' RED RIDING HOOD** Sam The Sham, MGM
- 43 (27) **GET AWAY** Georgie Fame, Columbia
- 44 (—) **I CAN'T TOUCH THE SUN** Julie Felix, Fontana
- 45 (—) **TOSSIN' AND TURNIN'** Dave Davani, Parlophone
- 46 (33) **HANKY PANKY** Tommy James, Roulette
- 47 (—) **THE BABY SONG** Boz, Columbia
- 48 (—) **SUMMERTIME** Billy Stewart, Chess
- 49 (—) **I'M A BOY** The Who, Reaction
- 50 (38) **THIS AND THAT** Tom Jones, Decca

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## POP FIFTY PUBLISHERS

- 1 Northern Songs; 2 Immediate; 3 Robbins; 4 Copyright Control; 5 Francis Day and Hunter; 6 Dick James; 7 Robbins; 8 Robbins; 9 Mills; 10 Acuff-Rose; 11 Dick James; 12 Feldman; 13 Melin; 14 Keith Prowse; 15 Belinda; 16 Keith Prowse; 17 Acuff-Rose; 18 Northern Songs; 19 Ardmore and Beechwood; 20 Feldman; 21 Mirasol; 22 Campbell Connolly; 23 Famous Chappell; 24 Island; 25 Janmarie; 26 Verbeck; 27 Belinda; 28 Belinda; 29 Leeds; 30 Screen Gems; 31 Belinda; 32 Blossom; 33 Belinda; 34 Screen Gems; 35 Immediate; 36 Dick James; 37 Immediate; 38 Galswain; 39 Copyright Control; 40 Island; 41 Belinda; 42 Acuff-Rose; 43 Gannell; 44 Essex; 45 Planetary-Nam; 46 TM Music; 47 Galiardi; 48 Chappell; 49 Fabulous; 50 Valley.

## US TOP TEN

- As listed by "Billboard"  
1 (5) **SUNSHINE SUPERMAN** Donovan, Epic  
2 (1) **SUMMER IN THE CITY** Lovin' Spoonful, Kama Sutra  
3 (3) **SEE YOU IN SEPTEMBER** Happenings, B.T. Puppy  
4 (7) **YOU CAN'T HURRY LOVE** Supremes, Motown  
5 (8) **YELLOW SUBMARINE** Beatles, Capitol  
6 (2) **SUNNY** Bobby Hebb, Philips  
7 (—) **LAND OF 1,000 DANCES** Wilson Pickett, Atlantic  
8 (—) **WORKING IN THE COALMINE** Lee Dorsey, Amy  
9 (—) **BLOWIN' IN THE WIND** Stevie Wonder, Tamla Motown  
10 (10) **SUMMERTIME** Billy Stewart, Chess

## TOP TEN LPs

- 1 (1) **REVOLVER** Beatles, Parlophone
- 2 (2) **SOUND OF MUSIC** Soundtrack, RCA
- 3 (3) **PET SOUNDS** Beach Boys, Capitol
- 4 (5) **FROM NOWHERE** Troggs, Fontana
- 5 (8) **BLONDE ON BLONDE** Bob Dylan, CBS
- 6 (4) **SUMMER DAYS** Beach Boys, Capitol
- 7 (7) **PARADISE HAWAIIAN ISLAND** Elvis Presley, RCA
- 8 (9) **THE BLUES BREAKERS** Herbie Mann, Atlantic
- 9 (6) **AFTERMATH** Rolling Stones, Decca
- 10 (10) **STRANGERS IN THE NIGHT** Frank Sinatra, Reprise

## TOP TEN FOLK

- 1 **BERT AND JOHN** (LP) Bert Jansch and John Renbourn, Transatlantic
- 2 **JACK O'RIEN** (LP) Bert Jansch, Transatlantic
- 3 **THE BLUES BREAKERS** (LP) John Mayall and Eric Clapton, Decca
- 4 **FROST AND FIRE** (LP) Watersons, Topic
- 5 **HIS NAME IS CONNELLEY** (LP) Various Artists, Xtra
- 6 **THE RURAL BLUES** (LP) Tom Paxton, Elektra
- 7 **RAMBLIN' BOY** (LP) Tom Paxton, Elektra
- 8 **FRED McDOWELL** (LP) Fred McDowell, Fontana
- 9 **FINNEGAN WAKES** (LP) Herbie Mann, Atlantic
- 10 **TONIGHT AT THE ATTIC** (LP) Dubliners, Transatlantic

## TOP TEN JAZZ

- 1 **NEW THING AT NEWPORT** (LP) John Coltrane and Archie Shepp, HMV
- 2 **SOLO FLIGHT** (LP) Charlie Christian, CBS
- 3 **COMPLETE COMMUNION** (LP) Don Cherry, Blue Note
- 4 **SMALL GROUPS** (LP) Benny Goodman, RCA
- 5 **ASCENSION** (LP) John Coltrane, HMV
- 6 **ORTHONYX** (LP) Charlie Parker, Society
- 7 **INDO-JAZZ SUITE** (LP) John Mayer, Columbia
- 8 **JUMPIN' AT THE WOODSIDE** (LP) Joe Harriott and Rolling Stones, Decca
- 9 **JOHN HANDY AT NEWPORT** (LP) John Handy, CBS
- 10 **STANDING OVATION AT NEWPORT** (LP) Count Basie, Ace of Hearts

The ten best selling folk records for the month of August, compiled from returns by—COLLETT'S, 70 New Oxford St, London; DOBELL'S, 77 Charing Cross Road, London; JAMES ASMAN'S, 38 Camomile Street and 23a New Row, London; GLASGOW—C. P. Stanton, 271 Gallowgate and 7 & 9 Burgher St, Parkhead; GROSS; MANCHESTER—BARRY'S Record Rendezvous, Blackfriars Street, LIVERPOOL—Rushworth and Draxey, Whitechapel.

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FLORENZA (NS)  
"THE BEAT"  
H. CHRISTIANO  
WE'LL BE IN LA (NS)  
BUS STOP  
OPE UNDER SIDWAYS  
THE LIARS TRINE  
PAPERFACE WRITER  
RAIN  
WORLD CUP WALTZ  
CALL ME IRRESPONSIBLE  
PROBLEMS  
YOU BORN HAVE TO SAY YOU LOVE ME  
DAYDREAM  
SWIFT PUSSEAT  
IT'S A BREEZE (NS)  
PEOPLE (From "Tony On")  
AFRICAN WOODING  
TWOBY TWOBY  
MAY EACH DAY (WALTZ)  
"PYTHON PLACE" THREE (NS)  
VALERIOUS (WALTZ)  
HEARTACHES (New Over one)  
ELEANOR RIGBY  
BARBARA ANN (SHORTY ROCK)  
ON A CLEAR DAY  
SIXTHWARD ROSE  
WYE EYE MUSIC  
WHEN LITTLE ARE LOW (New in)  
DICKIE (NS)  
DICKIE (NS)  
CHERRY (NS)  
THE WHEEL (NS)  
WHEELIE CHA-CHA (NS)  
DOUBLES ORCH.  
CENTRAL  
SUCKER THE BAG  
SUNFLOWER  
MARCHING THE BLUES  
RELAX  
TWOBY TWOBY  
AFRICAN WOODING  
BANGOR TUNE  
HOT THAT JAGGERS  
ALTO SHAMROCK  
NEW SPINNING  
CHICKS IN HUNTER  
HIGH RIDING  
SWEET  
SPICE FOR ORCHESTRATION  
PROBLEMS IN THE CITY  
THE WHEEL (NS)  
THE WHEEL (NS)

# who

## THURSDAY

**ZOOT MONEY'S** Big Roll Band at the Harpenden Ricky Tick.

Jazzman **Tubby Hayes** at the Bull's Head, Barnes.

## FRIDAY

**SANDIE SHAW**, Spencer Davis Group, The Fortunes, Wayne Fontana, Paul and Ritchie and the Crying Shames on Redifusion's Ready, Steady, Go!

**Bob Wallis'** Storyville Jazzmen at Brighton's Florida Rooms.

The Cream, exciting new trio at North London's Bluesville Club, Man o' War House.

The Troggs visit Tiles Club, Oxford Street, London.

## SATURDAY

**ALAN PRICE SET**, Spencer Davis Group, the Small Faces, Brian Poole and the Tremeloes, and the Guy Darrell Syndicate on this morning's Saturday Club (BBC Light, 10 am).

**Jimmy James** and the Vagabonds at Toft's Club, Folkestone.

# when

**John Mayall's** Bluesbreakers at the Cadillac Club in Brighton.

**Saint's** jazzband at the Manchester Sports Guild.

## SUNDAY

**The New City Jazzmen** at the Fox and Hounds, Haywards Heath, Sussex.

**Wayne Fontana** guests this morning on Easy Beat (BBC Light, 10.31 am).

The Cream — Clapton, Baker, Bruce — at the Windsor Ricky Tick Club.

**Walker Brothers, Paul and Barry Ryan**, at Blackpool's ABC Theatre.

**Small Faces** at Blackpool's South Pier.

The Hollies start a week at Stockton's Fiesta Club.

## MONDAY

**ALTOIST** Charlie Mariano, and singer Marion Montgomery continue their season at Ronnie Scott's Club, London.

## TUESDAY

**THE** Graham Collier Septet play the first of a series of lunchtime concerts at London's Jeanette Cochrane Theatre (12.45 pm).

The Bachelors, Cilla Black, Val Doonican, and the Rockin' Berries at a Mid-night Charity concert at Blackpool's ABC Theatre.

## WEDNESDAY

**THE ACKER BILK BAND** currently at The Garrick Club, Leigh and the Towers Club, Warrington.

# where



SONNY: Ilford opening

## STITT TOUR DATES

DATES have been set for the forthcoming Sonny Stitt tour, and promoter Roy Tempest says the US saxophonist will open at Ilford's Cabana Club on Friday, September 16.

He continues at London's Marquee (18) with Dick Morrissey quartet, then goes on to Southsea (19) with the Bill Le Sage trio, then Manchester's Club 43 (22 to 25), Bull's Head, Barnes (26), Southampton (28), Newcastle (29) in a concert with tenors Illinois Jacquet and the Le Sage trio, Coventry (October 1) and finally Blackheath's Green Man (2).

## Walkers tour

**THE** Walker Brothers, Chris Andrews and Graham Bonney start a 20-day tour of Germany and Austria tomorrow (Friday) with a date in Munich.

The tour goes on to Vienna, capital of Austria on Saturday (3) and Innsbruck, in the Tyrol on Sunday (4). They play dates all over Germany and Austria until September 21.

Graham Bonney appears on a TV show from Berlin on September 14. He appears also on the Beat Show TV show from Bremen on September 24 and flies the same day to appear at the Radio Luxembourg Golden Awards programme in Essen the same day.

On September 23, he releases a new single titled "No-one Knows."

Bonney has been booked to appear on the same bill as the Beach Boys in Europe in October, reports agent Terry Young. The dates are: Berlin (October 27); Essen (28); Vienna (29); Munster (30); Hanover (31) and Munich (November 2).

## Blues Festival

**THERE** will be only one house at each of the concerts in this year's American Folk Blues Festival in Britain. And this, say the Manchester Sports Guild, who organise the Free Trade Hall concert on September 29, should eliminate past criticisms that festival performances have been too short to allow each artist more than three numbers.

The Blues Festival 66 — featuring Joe Turner, John Estes, Little Brother Roosevelt Sykes, Sippie Wallace, Otis Rush and Junior Wells among others — arrives in Britain on September 27 for a day's rehearsal before opening at London's Royal Albert Hall the next day.

Tickets are already selling for the two-only British concerts.

## Ornette on Polydor

**POLYDOR RECORDS'** release several interesting albums in the month of September. On their Atlantic label is a six track album from Ornette Coleman titled "The Shape Of Jazz To Come" and also LPs from Bobby Darin, Solomon Burke, Charles Lloyd, Nat Adderley, Hank Crawford, Herbie Mann and Bill Evans, and organist Brother Jack McDuff.

A summary of Atlantic hits over the past few months consists of an LP of various artists, "Hits '66", and includes tracks from Wilson Pickett, Joe Tex, Solomon Burke, The Young Rascals, Percy Sledge, Otis Redding, Sonny and Cher, and the Drippers.

More albums coming up in October and November include April Stevens and Nino Tempo, the Three Caps, and Wilson Pickett.

# TROGGS' NEW SINGLE FIXED

## First British release for Page One records

**A** NEW Troggs' single — recorded only last week in London — will be released on September 30. It's "I Can't Control Myself", written by Reg Presley. The record will also probably be the group's next release in America.

It will be the first British release on the new Page One record label, operated by Troggs manager Larry Page.

The group have turned down a tour of America next month. They may go to the U.S. towards the end of the year when they are in line for an appearance on the Ed Sullivan show.

They begin their first Scandinavian tour on November 21, with concerts in Denmark and Sweden. (Troggs say no to knocking — Page 7.)

## Big L stays

**R**UMOURS that Radio London is to go off the air later this year were firmly denied this week by managing director Philip Birch.

The rumours suggested that the station was planning to halt transmission in the Autumn in order that they would be in a stronger position to apply for a Government licence at a later date.

But Mr Birch told the MM: "We have no intention at all of going off the air. Radio London is in business for 30 years and we'll be here in 30 years. So far we've only done two."

## Eyes—whew!

**SWANSEA'S** Eyes Of Blue, S winners of the 1966 MM National Beat Contest, have been breaking attendance records at dates in the South Wales area.

Manager Tony Court told the MM: "We have been doing tremendous business. I believe we have broken about six attendance records in ballrooms and clubs."

The group have two numbers from which to choose the A-side for their first Decca release and are in line for a spot on a new TWV TV show, replacing Now.



MANN: public don't care.

## MANFRED HITS OUT AT MIME BAN—'REDUCING SHOWS' QUALITY'

**MANFRED MANN** hit out at the Musicians' Union ban on TV miming this week, and called it "Unnecessary and unfair."

"The ban was a great mistake," he told the MM, "they are not even acting in their own interests, and they ought to drop it."

"It's also reducing the quality of shows like 'Top Of The Pops' and all the others which had to go 'live'. It seems to me and all the guys I have spoken to that this is purely a restrictive practice."

"Why shouldn't people mime on TV? Why can't we make a film of the group for use on TV? Who is it going to put out of work?"

"The only good it does is for a few session men, who are already overworked, and have to work a little harder. The alternative suggestion is to give session men who help to make records a fee every time the record is played on TV, or the fee could be paid to the Union's funds and used to help all their members."

"It would make better entertainment. For good as the session men are, they can't really reproduce the sound of the record which is what the kids want to hear."

"I'm sure the public really couldn't care less about miming. It should be an accepted modern TV technique. And let's face it, by the time the sound has come over the airwaves, it isn't 'live' anyway."

## Sonny, Cher

**SONNY** and Cher's new disc "Little Man" which they've been promoting in England on BBC-TV's Top Of The Pops and Redifusion's Ready, Steady, Go! was only finished on Wednesday night — and already pressed by Friday.

Sonny brought over the tapes when the duo arrived last week, and the voices weren't added until last Wednesday night in a British studio. Polydor Records rushed the tapes off to their factory and were holding pressed copies on Friday.

A spokesman said: "To get pressed copies through in twenty four hours is very good going. We are now rushing to get them distributed and on sale to the public."

**JOHN LEWIS**, who is already on the Continent, and the Modern Jazz Quartet will arrive in Britain a week before their tour opening on Sunday, September 18 in order to rehearse several new works in London.

After the opening, a single concert at Portsmouth's Guildhall, the tour continues at Birmingham Town Hall (19), Colston Hall, Bristol (20), Fairfield Hall, Croydon (21) and Theatre At Rosehill, Whitehaven (23). All these are single concerts except Whitehaven, which is a double show.

The rest of the MJQ's dates are Free Trade Hall, Manchester (24), Albert Hall, Nottingham (October 11), Stychfields Hall, Stafford (12), Liverpool University (13), Leeds University (14), London's Royal Festival Hall (15) and Bournemouth's Winter Gardens (16). There will be two houses at Nottingham, Liverpool and London.

## Fame—U.S.

**GEORGIE FAME**, who returned from his holiday in Spain on Monday, flies to America on September 23 with John Gunnell for business talks with record companies. He spent several days this week in the studios cutting material from which to select his next single. Several of the tracks he recorded were his own compositions.

## FOCUS ON FOLK

## Aungier's single in London's Fab 40

**CLIFF** AUNGIER, just back from a Scottish tour organised by Archie Gibson, tells me his single for Columbia got to number 30 in the Radio London "Fab 40". He was recording under the name of Daemon Dee. He has a new one coming in about two months' time.

● Johnny Silvio has recorded a calypso about Jack Brabham's world championship win and a copy has been sent out by Godyear tyres to all their representatives all over the world. Johnny is recording a Melody Hour show for BBC with a folk group.

● Paul McNeill is expected to be in Britain for the release of his new LP for Decca. "Traditionally At The Trobadour."

● Shropshire singer Fred Jordan sings at Rod Stradling's club at the Fighting Cocks, London Road, Kingston, tomorrow night (Friday). Although attendances aren't large, Rod's Friday night club has become something of an "in" place for London traditionalists, and for visiting singers too. Cyril Tawney has been one of their flower singers!

Tawney is also one of the performers highlighted in the first transmission of edited selections from the wet and wonderful Beaulieu Festival, to be shown on BBC on September 9. Also on are Julie Felix, the Settlers, and the Spinners.

This Sunday Lyn and Graham McCarthy are on tonight in Person, also on BBC 2.

● Attention all jugbanders! Run, do not walk, to the Crown, Twickenham, on Tuesday, September 13, when there is a jugband contest to be judged by Jo Ann Kelly, Bob Glass and Richard Noblett. Prizes will be presented by Beverly (who's a prize in herself) — the night's taking a booking at the Crown, a jug trophy, Johnny Joyce, Johnny Silvo and Mike McGann are now residents.

● Ewan MacColl and Peggy Seeger are guests at the RAF Wittering folk club on September 5, and admission will be free to all RAF personnel. Civilians can get in too, but they'll have to pay.



Alan Twelftree, who is a resident at the club with Mick Herring, tells me the club at the Crown, Wittering, will be reopening on Sunday next week with the Strawberry Hill Boys as guests. On September 18 they've got Packie Byrne, who appears at the club on the following night, and on October 2 Martin Carthy and Dave Swarbrick, who have a big night at London's Troubadour on September 24, by the way.

● It'll be a case of come early or don't come at all when Pauline and another Godbold organise another evening with the great traditional singer, Harry Goldsmith, who is bound to pack his local pub, the Windmill, Sutton, in Norfolk, on Wednesday, September 21.

KARL DALLAS



PRESLEY: Composer

## BOWN TO FORM 16-PIECE

**ALAN BOWN**, leader of the Alan Bown Set is forming a 16 piece jazz orchestra with the aid of his co-manager, Richard Cowley.

Alan 22, used to lead the John Barry Seven before forming his own band. The jazz orchestra will be run in conjunction with the Alan Bown Set, and it is planned to play special engagements at colleges and concerts. Bown will contribute all the writing and arranging.

## Dusty disc

**A** NEW Dusty Springfield single called "All I See is You" written by Clive Swain will be released on September 9. She is accompanied by the Wally Stott Orchestra, and on the B side she sings "Go Ahead On" by Dusty and Madeline Bell, backed by the Echoes.

A new Bob Lind single is released on Fontana on September 23, called "San Francisco Women", and Four Seasons have recorded "I've Got You Under My Skin" the Cole Porter classic, for release on September 16.

## MJQ rehearse in London pre-tour



LEWIS: in Europe.

## A la Davis

**A** FRENCH tour and TV dates in Holland are lined up for the Spencer Davis Group who come back during their summer holidays with a new single, and a full list of British club bookings.

Their new single "When I Come Home" is out on Fontana and will be featured on ITV's Ready Steady Go! tomorrow (Friday).

Tonight (Thursday) they play Brixton's Ram Jam Club, Starlite Ballroom, Wembley (Friday), Imperial Ballroom, Nelson (Saturday), North Pier, Blackpool (Sunday), Burnley Pier, Looe (September 8), Floral Hall, Southampton (10), North Pier, Blackpool (11), Dorothy Ballroom, Cambridge (15), Light's Joe Loss Pop Show

## Hollies disc

**THE** Hollies have a new single released on October 7, titled "Stop! Stop! The B-side is "Pay You Back With Interest."

Both sides of the record have been written by the team of Clarke-Hicks-Nash, who formerly used the name of Mansford for their compositions.

On Tuesday, the Hollies completed recording their new LP due out around Christmas. It has 14 tracks and all are Clarke-Hicks-Nash compositions. Titles include the two sides of the new single and "The Crusader" and "Suspicious Hollies."

The Hollies fly to America on September 11 to start a four week major tour of American cities. They play coast-to-coast on October 12. On October 15, their new Faces, Paul Jones and Paul and Barry Ryan opens. Venue for the opening still has not been fixed.

# Melody Maker

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# FARLOWE FOR STATES BOOST

## Manager Oldham meets American record chiefs

PLANS are going ahead for Immediate Records to launch 22-year-old singer Chris Farlowe in America. Andrew Oldham's partner, Tony Calder, flew to America last week for discussions with record chiefs and to launch a full-scale promotion campaign for Farlowe.

Chris's "Out Of Time" hit single was released in America last week and is his first U.S. release. If reaction to the Mick Jagger-Keith Richard composition is favourable, negotiations will take place for Chris to visit America. Chris goes to Germany to appear on the TV show, Beat, Beat, Beat, from Frankfurt, on October 6.



STONES: TV show

## Stones fly out for Ed Sullivan

THE Rolling Stones fly to America next weekend to appear on the Ed Sullivan show.

They will be in New York for three days only and will appear on the TV show on September 10.

There is still no news on the new British single, although it will probably be one of the fourteen tracks they recorded in Hollywood at the end of their last US tour last month.

Mick, Keith and Bill, returned to Britain after holidays in the States and Mexico. But Brian flew off to Morocco for a short holiday on Sunday. Charlie and his wife are on holiday in Corfu.

## COUNTDOWN TO THIRTY

SOUTHERN-TV's Countdown produced by Mike Mansfield, and taking over the Thank You Lucky Stars slot on Saturdays, will now run for 30 and not 40 minutes as was initially specified.

Countdown, which will be completely networked is due for a 13-week run—and if it is reasonably successful, which should be known by about its third week, the run will be extended to 26 weeks.

Muriel Young will be the quiz-mistress and Radio Luxembourg's Don Wardell is being specially flown from the

Duchy each week to act as adjudicator on the show.

Already booked for the first show on October 1 are Simon Dee, Adam Faith, Lulu and Sandy Shaw—two more panelists-cum-personalities are to be selected.

## HERMAN DASH

HERMAN made a dash by light plane to London Airport last Friday to catch his plane to America.

Herman was needed to film scenes for his film 'The Canterville Ghost' near Maidstone, on Friday.

He did the scenes, then a special light plane flew him to London Airport for his flight to Toronto and on to Ohio to appear at the Ohio State Fair with Bob Hope.

Herman will be in the States for three weeks doing concerts and major network TV shows including the Ed Sullivan show.

## DARRELL'S NEWIE

GUY DARRELL follows up his recent 'I've Been Hurt', success with a Geoff Stevens composition "My Way Of Thinking", which is to be issued by CBS Records on September 9.

Guy who has just formed the Guy Darrell Syndicate to back him on live appearances, makes his debut on Saturday Club this week, and appears on Redifusion's Five O'Clock Club, on September 13.

## Hayes opens Sussex Club

OPENING in Crawley is a new modern jazz club which boasts it's going to be "the Scott's of Sussex and Surrey."

The club, held in the five-hundred-year-old Shipley Barn of the Gatwick Manor Inn, kicks off on Sunday, September 25, with the Tubby Hayes Quartet as star attraction.

Promoter Dave Blackman told the MM on Tuesday, "We shall be following up with Tony Kinsey and Don Rendell, and on October 16 we present US tenorist Johnny Griffin."

## FANTONI ILL

TV personality and artist Barry Fantoni was taken ill at the weekend. He is suffering from nervous exhaustion caused by overwork. He has not had a holiday for four years.

Barry's first film "Just Like A Woman" which also stars Dennis Price and Wendy Craig, will be premiered on September 10, at the Edinburgh Festival.

It will be seen in London in mid-October.

## SPAIN'S FIRST

ALEX WELSH and his band represent Britain at the first Spanish Jazz Festival being held in Barcelona during November.

The Welsh Band will make two appearances at the Palacio De La Musica on November 5. Stan Getz, Astrud Gilberto, John Coltrane, Albert Ayler and Bud Freeman are among the artists booked for the festival.



DAVE: stage wrecked

## BERRY RUINS INTO RIOTS

DAVE BERRY ran into riots in Holland and Belgium last week end.

On Saturday, he appeared in Groningen, Holland where a special stage was erected for him in the town square. A crowd of 2,000 fans rioted during his performance and wrecked the stage. Police were called in to quell the riots.

The next day, he appeared at Liege where 1,500 fans rushed the stage and on Monday he drew a crowd of 3,500 at a wine festival at Brussels.

The fire brigade was called out to bring down 200 fans who were dancing to Dave's music on the roof of the hall.

## FRENCH PRICE

THE Alan Price Set, currently number seven in the Pop 50 — have been booked for a TV show from Paris on September 23 following a successful appearance on Music Hall de France from Deauville over the week end.

The group play a concert at the Paris Olympia the following day (24).



CHRIS: "Our Of Time" released there

## MOVE TO SIGN WITH TAMLA?

NEGOTIATIONS are taking place for Birmingham's Move group to sign with America's Tamla Motown label.

If the group are signed by Tamla boss, Berry Gordy, their first release will be next month, and they will be the label's first British signing.

The group will not attempt a Tamla style but will stick to their own. They were recommended to Tamla when visiting Americans heard the Move playing Birmingham.

He denied he was forming a permanent group with Animal Hilton Valentine on lead guitar and songwriter Graham Gouldman on rhythm guitar.

He told the MM: "All I'm going to do is produce a record with Hilton and Graham and probably play bass on the session just for fun, but to talk about forming a group is a joke. I left the Yardbirds because I wanted to leave a group. I wanted to be a record producer."

The single is a Graham Gouldman composition due for release at the end of September.

"If it's successful we might make some more records but we won't do any public appearances," said Paul.

## SAM DENIES IT

EX-YARDBIRD Paul Samwell-Smith this week denied reports that he is forming a new group.

## DARENSBOURG TO TOUR?

NEW ORLEANS clarinetist Joe Darensbourg has been approached by promoter Roy Tempest to tour this country in the autumn with a British band.

The Tempest office told the MM this week: "We are negotiating with Darensbourg with a view to bringing him here for late November and early December."

Darensbourg came to Britain in 1962 as a member of Louis Armstrong's All-Stars.

The office also reports that they are fast booking up for Johnny Griffin's club tour which takes place on October 7-23. The US tenorist, who recently concluded a season at Ronnie Scott's, returned to the States last week.

## KINKS' TOUR

THE Kinks are set to tour Europe this month. They play a date in Holland on Saturday (September 3) returning next day for a date at Blackpool's ABC on Sunday (4).

They return to Holland on

September 17 and 18 and play Germany on September 19, 20 and 21.

The rest of the confirmed dates are Sweden (22-26); Denmark (27-28); Sweden (29).

They will also probably play dates in Norway, Finland, and Iceland in September.

## MEETING OFF

THE projected concert meeting of New Orleans trombonist Louis Nelson and clarinetist George Lewis is off.

Nelson ended his tour of Britain at London's 100 Club on Friday and flew to Italy the next day with Barry Martyn's band.

Lewis opens his tour on September 9, working with Martyn on all but two dates when he will be backed by Ken Colyer's Jazzmen.

L. C. Jenkins of the Manchester Sports Guild told the MM: "The plans to present them together are now impossible as we have not been able to get an extension to Nelson's work permit."



LEWIS: no Louis dates

## LUGANO TRIP

TENOR sax star Dick Morrissey flew with his quartet to Lugano on Tuesday to appear at the Swiss Jazz Festival with Yusuf Lateef today (Thursday). Dick's pianist and arranger Harry South, led his own

highly successful Big band performance at the Bull's Head, Barnes, on Bank Holiday Monday, when over one hundred fans were turned away.

The band appears with Annie Ross on BBC Light's Jazz Scene on Sunday, September 11.

## INDO-JAZZ

THE Joe Harriott-John Mayer Indo-Jazz Fusions group, whose "Indo Jazz Suite" LP was released earlier this year, plays a concert at London's Mermaid Theatre, Puddle Dock, on Sunday, September 25. On October 25 the group appears at London's Marquee.

This weekend, the Harriott-Mayer band featuring Pat Smythe (piano), Kenny Wheeler (tp), Owan Moten (sax) and Chris Taylor (flute) records its second LP for Columbia.

Titled "Indo Jazz Fusions", the album is due for January release. The group's Jazz 625 programme will be screened on October 13.

The Sound of Entertainment on CBS RECORDS

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### Chart Shots

THE CYRLE Turn Down Day 202246  
THE BYRDS 5-D (Fifth Dimension) 202259  
THE TREMELOES Good Day Sunshine 202242  
CHAD & JEREMY Distant Shores 202279  
"GROOVE" HOLMES Misty 202240  
PAUL REVERE Hungry 202253

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HIT SINGLE: I Want You 202258  
Unbeatable Double Album: Blonde On Blonde 66012 (2-12" LPs for only 50/-)

# JAZZ scene

## MONTOLIU: A FLOWER IN A BARREN LAND

PARIS MIKE HENNESSEY

It is no great comfort to Vicente "Tete" Montoliu to be known as Spain's greatest jazz musician. Sometimes, he confesses, he fears he may be Spain's only jazz musician. But it is not only the lack of competition which makes Montoliu stand out. He is a musician of international class who has earned the respect of men like Roland Kirk, Donald Byrd, Benny Golson, Dexter Gordon and several other leading musicians with whom he has played.

Blind from his birth 34 years ago in Barcelona. Tete studied the piano for ten years. His father, who plays English horn in the Barcelona Symphony Orchestra, wanted him to become a concert pianist.

"But," says Tete with a smile, "when I was eight my mother bought me some Duke Ellington records and I never stopped playing them. I told my father: 'This is what I want to play—not what you play.'"

Tete had another source of inspiration to help his jazz development. When I was eleven, Don Byas came to live in our house and he was really my teacher."

But it was desperately tough trying to make a living from jazz. "Ten years ago," said Tete, "nobody knew me. 'How can you play jazz?' they said. 'You're Spanish, you must play flamenco.' Some people have strange ideas about the Spanish!"

In a country with no jazz clubs and scarcely any jazz to be heard on the radio, Tete worked hard to stimulate jazz interest, putting on Sunday morning jam sessions at a little Barcelona theatre. "The tickets were cheap, the music was good and people liked it and were happy," he said.

Gradually news of Montoliu began to filter out into Europe and Tete found himself backing various visiting Americans. "They all told me I was good and that I should go to the States—but I haven't had any offers yet."

He has, however, played in most European countries backing Roland Kirk on his '64 European tour. "That was funny," said Tete. "Two blind men working together—one serious, that was me, and the other making jokes all the time—that was Roland."

An orthodox player with a nimble inventive right hand, Tete confesses that free jazz really isn't his cup of tea. "I played for 21 days with Don Cherry and after four days I just didn't know what I was playing."

"I also played with Archie Shepp at the Montmartre in Copenhagen for two months. He was playing his music and I was playing mine—but it worked out OK. I like Archie. He is a very nice, very intelligent cat. And that's not usual!"

Spain, says Tete, is gradually developing a jazz awareness. There are now a couple of clubs in Madrid and one in Barcelona and the latter city will see Spain's first ever jazz festival inaugurated in November.



TETE: in the wilderness after 4 days with Cherry

## MARIANO: WHO WANTS PLEASANT MUSIC TODAY?

LONDON

MAX JONES

CHARLIE MARIANO picked up a small wooden flute, which looked pretty rather than practical, and blew a little tune suggestive of Eastern folk traditions.

"It's an Indian flute," he explained when it was back on the table. "I bought it here in London in one of those little crafty places. They had some beautiful things there, and this caught my eye. It's got a funny scale, almost a minor scale."

Was Mariano drawn to unorthodox instruments, I wondered? "Not especially, but I do have a lot of Japanese instruments acquired when I was living there. These instruments really get a wild sound. I won't tell you all the names, but one of my favourites is a vertical flute called a shakuhachi.

"No, it's not too difficult to spell in English but quite hard in Japanese characters. Anyway, it's a very thick flute with only five holes: four in front and one behind. Not easy to play, but it produces a hell of a sound."

"Incidentally, I use a Japanese flute. Just a regular flute I bought in Japan. I've been about three years on flute, and that's it on one thing in my set. I'm trying to get the more exotic sounds, trying to play it in a kind of Eastern way, but I don't know the instrument all that well yet."

Does Mariano play clarinet at all? "I play terribly. But that's an instrument I'd like to see exploited in jazz. I mean, it doesn't really fit into present-day jazz, does it? Partly because the tonal quality



CHARLIE: "I want screaming and hollering"

maybe doesn't lend itself to jazz so much as other instruments.

"But I don't believe it's that so much as the way people approach the clarinet. It can be played in a new way which would be suitable. I guess the person who's done it more than anyone is Jimmy Giuffre. Those things he did with Steve Swallow were very good."

"Most clarinet music—not Pee Wee Russell, but most of it—is still based on what Benny Goodman was doing years ago, in its way it's still valid, like a lot of old jazz. And much of it still sounds pleasant."

"But I don't want to hear pleasant music today. I want to hear screaming and hollering and kicking and biting. That's what the world's about today. And I believe the music should reflect life."

"Life is a bit chaotic and I think jazzmen should ex-

## WATTS: JAZZ BEARS ORDER OUT OF CHAOS

LOS ANGELES LEONARD FEATHER

THE most unusual musical event of the year took place here recently in this suburb south of Los Angeles.

The scene was Jordan High School in Watts, right in the bowels of the district where, exactly a year ago, the worst riot in the history of America had taken place. The event, part of a widely variegated three-day dedication to all the arts, was a jazz festival. All the musicians contributed their services for nothing.

The festival consisted of three concerts—three out of some 30 events staged over the weekend in the bootstrap effort to show that cultural standards, rather than hell, can be raised in the South Los Angeles community.

Originally it had been planned to limit the shows to Negro artists; but one of the best received acts at the Friday evening performance was the impromptu team of Bud Shank plus the Les McCann Trio. On Saturday afternoon, highlight was the tensely exciting set by the John Handy Quintet, which comprises two brilliant Negro musicians coupled with three or less gifted whites.

On the other hand, the Saturday evening show brought conflicting evidence. Strictly speaking, jazz festival was a misnomer for this final segment since it started out with a full 90 minutes by such groups as the Triumphs, the Delegates, the Autographs and other such rockers. The audience sat on its hands through most of this, reserving its warmest applause for the instrumental groups that took over later.

There were social overtones to the wild applause that greeted the Afriqueque Band, a combo closer to neo-African than to modern jazz and featuring, for the most part, a flute soloist accompanied by a conga-type percussion section.

The other two quasi-jazz groups on the programme were also strongly Africa-tinged. The Afro-Blues Quintet featured two excellent jazz musicians, Phil Moore III (son of the noted arranger) at the piano, and Jimmy Woods on alto saxophone. Both sounded as if the harmonic limitations of their material were restricting them.

Despite this aural symbolism, some of the best jazz at the festival was provided by the artists who stressed their American jazz heritage.

Among the most effective jazz moments at the Saturday matinee, for instance, were those provided by the greatly under-rated alto saxophonist Sonny Criss, playing straight 4/4 without a trace of Havana, Rio, Johannesburg or even Port of Spain. His rhythm section—Gildo Mahones, piano; Ike Isaacs, bass; and Jimmy Smith, drums—just plain swung. The same could be said of pianist Hampton Hawes, who was featured with Charles Tolliver, trumpet; Don Bailey, drums; and Howard Rumsey of Light-house renown on bass.

The Watts Jazz Festival almost certainly will be repeated next year. Nobody among the thousands present could fail to recognise the sense of achievement that pervaded this remarkable example of constructive order that was born out of chaos.

"I've been more or less off the scene for a few years. I thought it the right thing to do, to stay at home with Toshiko and the family. But now I think it's not really satisfying if I don't play more. I have to be happy before I can make others happy."



## ST. LOUIS BLUES

### BESSIE & LOUIS

BESSIE SMITH's recording of W. C. Handy's "St. Louis Blues", the best known of all blues, was one of the first versions of this well-constructed song I bought. That was back in the Thirties, when the record was already quite a venerable item, and in all the years since then I have not heard it surpassed as a vocal interpretation of Handy's classic.

Because it is a real jazz vocal, replete with the tonal, rhythmical and expressive subtleties which gave early jazz its character, this performance can justifiably be ranked with the great solo. But it is very much more than a solo, if readers will excuse the contradiction.

It is a perfect example of partnership in music: in this case, the partnership between Bessie and Louis Armstrong.



BESSIE: equilibrium

between voice and cornet, and, to do justice to another sensitive player, Fred Longshaw's harmonium.

Bessie Smith recorded "St. Louis", and four more magnificent titles, one day in January, 1935. She had with her Louis (cornet) and Longshaw (piano and harmonium) and the trio achieved a remarkable musical equilibrium.

The churchy sound of the reed organ lends a sombre quality to the treatment, and because of this and the presence of the young Armstrong, perhaps, Bessie's performance is singularly grave and imposing.

Doubtless these two artists, among the greatest jazz has known, inspired each other. The trumpet playing exhibits the deepest sympathy meaning as it underlines and answers the singer's statement of Handy's themes, and his bridging passages, beautifully simple, hint at all the notes in between.—MAX JONES

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WHAT'S NEW ON THE DISC SCENE—JAZZ

# KNOCK, KNOCK, WHO'S THERE?



## HOLLYWOOD:

An office. Everything sort of functions out in Hollywood as far as the business goes. Hollywood is to us, what London is to you. It's the centre of records and films. But as far as scandal goes, it's like any other metropolitan city—it can be sordid and it can be beautiful.

## MAMA'S AND PAPA'S

Freshest sound of the year. I never analysed their lyrics yet, but they sound really fresh vocally.

## LONDON BUSES:

I wouldn't like to travel on one, but they are very traditional and what I expect in London. I hate to travel in buses, of any kind, period.

## NOISE:

Is bearable when you're not nervous. But it's terrible when you're feeling tense. Sybilla's was too much noise. I've never quite figured out why in clubs, both here and in America, they have to be so noisy. I suppose you go there solely to dance because you can't verbalise at all, and I like to talk. But either the group is playing or recording going.

## FOLK ROCK:

Folk rock is a word this big (demonstrates with open arms), and it encompasses everything. Any

**'I don't know what the term folk means really. What is a folk song?'**

thing with a 12-string guitar is folk rock. I wouldn't class my music as folk rock. "Bang Bang" certainly wasn't folk rock, but truthfully speaking there was a lot of folk in it. But I don't know what the term folk means really. What is a folk song? Do you know? I don't.

## NAPOLEON XIV:

I like him. I think I look like him! A lot of people think I look like him—so does Cher. But the record was horrible.

## PIRATE RADIO SHIPS:

I like them. Apparently the



# SONNY

Government doesn't but it's nice for people to have a variety of sounds. There's no need for them in America, in fact it would be stupid because a lot of the existing stations don't do very well—I mean financially.

## SILENT FILMS:

Some of them were excellent. I run movies at home. Cher gave me a movie projector for Christmas, and we hide it in the closet. We don't buy films, we rent them for a day and it's just like going to the movies at home. You pay about 35 dollars and you can get all the recent stuff—films that

have only just finished in the theatres.

## WALKER BROTHERS:

Warner Brothers? Oh Walker Brothers, I haven't seen them or heard them for a long while. I knew them well in America and they were nice boys. They were working in a club called Gazzaris doing standards.

## SMALL FACES:

Those guys are really cooking now. It's been nice seeing them here again. We got to know them well here last trip. I like them very much.

## KU KLUX KLAN:

Thumbs down.

## CHER:

Everything. My life. My reason for being.

## FRUSTRATION:

It's an unwelcome companion that pops up occasionally.

## RECORD PRODUCTION:

Is my other love, next to Cher and movies. For me it's a traumatic experience. I get completely involved in making a record. I sweat blood.

## BATMAN:

Doesn't thrill me. I liked it when it first came out, but it's kinda corny.

## YELLOW SUBMARINE:

It's cute.

## SWINGING LONDON:

London's nice. People are friendly and we're going to work for them. I'm really glad we're performing again. This is the first performance we have done for a long while because we've been so busy working on the movie.

## CIRCUSES:

Cher likes 'em.

## FLYING:

Hate it.



NO knocking — by order. And avoid religion and politics. They are the orders given to the Troggs by manager Larry Page.

After Lennon's much-publicised and inflated comments and the general knife-in-the-back knockings that have rumbled through the pop world over the past year, it's refreshing to find a hit group that steadfastly refuses to set themselves up as pop scene prophets.

## CHILDISH

"But we won't knock anyone anyway — whatever Larry says," said Reg Presley. "We have no intention of setting ourselves up as judges of anyone else just because we've had a couple of hits. Our job is to play to the kids, not to criticise other people."

"I remember before I was in a group reading in the musical papers, that so-and-so was knocking another bloke and then, the next week, they'd be knocking back."

"It reduced everything to a silly, childish level. It used to annoy me. So now we don't knock people."

# —not the Troggs for certain

"After all, we haven't been in the business long. Who are we to start criticising people who may have been performers for a damn sight longer than us."

Reg said that he once read about an artist knocking Elvis. "I thought: What have you done to knock Elvis? It was so ridiculous."

"We also avoid making comments about religion and politics. It's not our job and you always offend someone whatever you say. In an interview, we try to answer questions as best we can, but I always try to avoid these subjects."

The Troggs have acquired the image — thanks to their of being slow-voiced country boys. But it doesn't worry them — in fact, they agree.

"We are country bumpkins, I suppose," said Reg. "But that doesn't mean we're stupid. We came into the pop business not knowing very much, but we're learning . . . fast."

"I think that we're a lot more professional now than when we first had 'Wild Thing' in the charts. Then it was just a bit of a giggle. But after the number one and

TROGGS: our job is to play to the kids, not to criticise other people.

another hit with 'With A Girl Like You', we started to take everything a lot more seriously.

"It shows in the way we go about things. We think a lot more about everything connected with the group than we did. Decisions are more important and we try to weigh everything up carefully before we decide."

How far did they follow the instructions of manager Larry Page, the man responsible for their initial chart success?

## AGREED

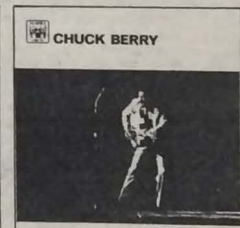
"We discuss most of the things to do with the group together. We find that we're pretty much agreed about how the group should sound, or look, etc. It's only when other people start moving in on discussions that we find we disagree and arguments start."

"We know what sort of number is right for the Troggs. So far, we've always agreed with Larry about the singles. But if he told us to record a number we didn't feel was right, we wouldn't like it. But we'd do it. What he says goes."

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**BLIND DATE**

**Off-the-cuff  
comments  
on some  
of the  
new  
singles**

PLONK LAINE was happily wandering down a corridor at Wembley's Ready, Steady Go studio, clutching his bass guitar, when he was waylaid by the MM, bundled into a dressing room and thrown into the Blind Date hot seat. "I'm dreading this," said Plonk, patiently waiting while two or three Rediffusion record players were dusted off and attempts made to operate them. Plonk, still clutching his bass, and wearing dark glasses, listened quietly to most of the records, but was moved once to snatch a disc from the turntable, march from the room and hurl it out of the window! Said Plonk: "Own up!"



**PLONK  
LAINE**

(of the SMALL FACES)

JAMES BROWN: "Money Won't Change You, Pt. One" (Pye). Nice isn't it. I can't tell you who it is—I don't want to put my foot in it. I've got it—James Brown. It's a gas. He's the only bloke with a band like that. I dig him, but I don't rave about him. Plenty of other people are just as much a gas. Own up! But so many people seem to rave about him. This could do something, but I don't think it's strong enough.

SANDIE SHAW: "Run" (Pye). Put that beginning on again. I thought me nut was going! (Looks perplexed) What's that—thunder? No, it's nice but it's not for me. Sandie Shaw isn't it? It's a change for her and I didn't reckon it—as it happens.

I'll have to hear that a few more times. Bit of a mystery that one—but I don't like knocking people, because I don't like people knocking us.

SEEKERS: "Walk With Me" (Columbia). Ha ha, own up! Get rid of that one quick! It's the New Faces. No? Sorry Seekers for confusing you with the New Faces. I like their last one which was a bit commercial, but I don't think this is as good. There's nothing to it. They should have used some feedback.

WHO: "I'm A Boy" (Reaction). It missed the beginning, can you put it on again? It's the Who isn't it? I recognised the backing but it didn't sound like them vocally, although it does if you've heard the LP. Yeah! I like this. It's great. Must be Pete's. Can I hear it again? I don't



PICKETT: gas!

think it's quite so commercial as some of their others. I can't hear what it's all about, but I don't want to say that, because I can't stand people who moan: "I can't hear the words!" This needs something catchy, but there's some great sounds there. The voices are very low though.

SPENCER DAVIS GROUP: "When I Come Home" (Fontana). Spencer? It's nice—I dig it. It's got a sorta Don Covay backing and it's a gas. What? Who wrote it—Stevie? It's a groove and reminds me of a Don Covay number we used to do. Can I have that one?

When they say in Blind Date: "Oh, I'll have to take that one," I thought it was a load of rubbish. George Harrison asking for a free record—own up!

EDDY ARNOLD: "Tip Of My Fingers" (RCA Victor). Is that Jim Reeves? No, I don't know what I'm talking about—somebody like him. That's making me cry. What shall we do with that one? (Takes record off.) I think I'll throw that down the lavatory. (Disappears out of the room—returns.) I threw it out of the window. Fancy playing that after Spencer Davis—what an anticlimax.

WILSON PICKETT: "Land of 1,000 Dances" (Atlantic). Who is this? It's Wilson Pickett—gas. Best version I've heard since Kenner's. What did somebody else make it smooth for? That is the way to play it. Trouble is this number



ARNOLD: thrown

has been done too much now. Stevie will be pleased. He was raving to me about this the other day. Like it's all happening. I don't think this will be a hit, but it'll be very popular in the clubs. I thought the Walker Brothers ruined it. Theirs was the smooth way and I didn't dig it at all.

Chris Kenner wrote it about two years ago. Where's the land of a thousand dances? Plais-towe is the land of hope and dances. We used to play there in a pub, until one night Stevie broke the piano in a frenzy!

NANCY WILSON: "Uptight (Everything's Alright)" (Capitol). It's nice isn't it. I don't know who it is though. I like the brass but I'm listening to the voice. That's nice—a knockout. Another thing that can't be a big hit because it's had so much exposure.

CYMERONS: "Everday" (Polydor). Euk—I don't dig it. It sounded like a busload of schoolboys screaming. It sounded very old-fashioned.

NORMA TANGA: "Bread" (Stateside). Yeah, I dug the intro. Have a go at that again—yeah (laughs), who is it? It's great, but in one part she's talking about bread, and in the other she's talking about money bread. She digs bread. That's what she's laying down! Let's face it, I like all bread. It's a nice record, but I don't feel it will be a hit. Production is pretty good. I'm very easy to please, you know.

BARRY MANN: "Angelica" (Capitol). It's just one of those records—I don't mind. I wouldn't throw it out of the window, but I wouldn't listen to it. I've got nothing to say about that. It exists. It sounds like a cross between Cher and Roy Orbison. I'll tell you what—I'll take all the labels off and take the records home for a week and listen to them, and then I'll tell you what I think of them!



**Mindbenders: The Texas Police ran some guy in and cut his hair**

"CONSIDERING it was the home of pop music the scene in America is pretty poor!" That surprising statement came from Eric Stewart, singer and lead guitarist with the Mindbenders who have just explored another 22,000 miles of the States on a hard, extensive tour—their third Transatlantic visit.

BY NICK JONES

Sure enough, it does seem strange that the fatherland of pop music lacks proper organisation—but this was the Mindbenders' claim. Midst the usual TV dressing room "props" of Cokes, fan-mail, clothes, and photographers, the three 'Benders reminisced about some of their Stateside experiences: "You wouldn't believe the equipment some of the venues have got installed over there," remarked bassist Bob Lang, flicking his eyes from a particularly engrossing fan letter. He passed the fan's picture round and added: "Most of the bass amps and stuff were terrible rubbish."

Drummer Ric Rothwell chipped in: "Next time we go, we're going to take our own stuff, for a start. The drum kits were ropey as well." "I don't just mean the equipment though," said Eric reverting to the beginning of the whole discussion. "I mean the whole setup wasn't as good as most visiting artists would envisage. Some of the promoters were quite frightening," he laughed. "When we arrived at gigs," chattered Ric, "we'd ask them where the dressing rooms were. The usual reply was 'What dressing rooms?'"

"I don't think many of the promoters over there have realised that if they get a chance, the girls would maul us to bits. Some bloke met us at the ticket office and then walked us through the ballroom. We got about half way before the bedlam started!" said Eric. Bob Lang was still reading his

letters and Ric went on speaking: "We got to one hall and went in by the side entrance. Just as we were looking for the dressing rooms the supporting group suddenly stopped, turned round and said: 'And now from England, the fantastic Mindbenders!' The promoter gave us a shove and said 'You're on.' I was still carrying my sticks and clothes bag when I went on stage."

Eric agreed that America was too big a country to experience a phenomenon like the Liverpool "Beat Boom" which occurred in England. Commented Ric: "Even if you've managed to get a number one record," the Mindbenders' "A Groovy Kind Of Love" made number two on the "Billboard" chart—"it doesn't mean that they've heard of you all over the States. There are lots of specific areas, where different kinds of music are popular."

Sipping his Coke Bob Lang reflected on a general impression he got. "In America there is still a big 'parent image' thing. The kids aren't independent until they're over twenty-one. Well, some are, but on the whole it's twenty-one—whereas in England the majority gain independence at sixteen or seventeen."

"The Texas police ran some guy in, and cut his hair," said Eric incredulously. "Mind you, his father was a judge! They're still terribly conscious about that sort of thing over there."

**Folk at Edinburgh happenings, the lot!**

KARL DALLAS REPORTS FROM EDINBURGH

IN the second week of its International Festival, Edinburgh still hasn't as much action as in previous years, folk-wise. But the tempo is mounting. There's a big show at the Caley cinema where the Corries—down to two now that Bill Smith has left them—hold court nightly at 11 p.m. with guests who range from Marianne Faithfull (this week to Martin Carthy and Dave Swarbrick (next week). At the other end of the town at roughly the same time of night, at St John's Church, there's Nadia Cattouse, Sydney Carter and Jeremy Taylor in the strange blend of reverence and dissent that has become familiar on ABC-TV's "Hallelujah". All this week TV producer Kevin Sheldon has been presenting folk singers Owen Hand, Al O'Donnell, Trevor Crozier, Christine Stewart in a tyre depot in Morrison Street. At the Traverse folk song and modern poetry seemed to be hammering out a working relationship that could get closer in the future. People like Sydney Carter, Jimmy the Hutchings, George McTear and, of course, Hamish Henderson father of the Scots revival, have been turning the afternoons

into folk and poetry at Cellidhs in the true sense of the word. It was at the Traverse that I heard Dundries shepherd Willie Scott transfixed a platform of folk poets with three songs that had the audience roaring for more. As far as the general public is concerned, folk contribution to the Festival. There's a change of programme every week. Last week it was Cy Grant, Dorita y Pepe, Livia Semadar from Israel and the Settlers who packed them in. This week it's Marianne Faithfull, Lyn and Graham McCarthy and the Livingstones. Next week they've got sitar player Jayarsi Bandjee and Martin Carthy, Dave Swarbrick, Archie Fisher, the Islanders, Carole Wood, Anil Bhagwat and Suren Kamath. The St. John's Church show is interesting though if they had looked a little further for true folk songs that illustrated their theme of faith more demanding for audience as well as performers. Still, a song on UDI and Jeremy Taylor's charming "Ag Diddy Please" had been banned by South African radio because he had mixed Afrikaans and English words. But as I said, if you're prepared to produce some lively objections from a few

people in the audience. This heckling contributed to the general sense of the word. It was at the Traverse that I heard Dundries shepherd Willie Scott transfixed a platform of folk poets with three songs that had the audience roaring for more. As far as the general public is concerned, folk contribution to the Festival. There's a change of programme every week. Last week it was Cy Grant, Dorita y Pepe, Livia Semadar from Israel and the Settlers who packed them in. This week it's Marianne Faithfull, Lyn and Graham McCarthy and the Livingstones. Next week they've got sitar player Jayarsi Bandjee and Martin Carthy, Dave Swarbrick, Archie Fisher, the Islanders, Carole Wood, Anil Bhagwat and Suren Kamath. The St. John's Church show is interesting though if they had looked a little further for true folk songs that illustrated their theme of faith more demanding for audience as well as performers. Still, a song on UDI and Jeremy Taylor's charming "Ag Diddy Please" had been banned by South African radio because he had mixed Afrikaans and English words. But as I said, if you're prepared to produce some lively objections from a few

**SCOTT WALKER, for the first  
A LOT OF  
A PERSON**

HERE is a message to thousands of fans. Don't worry—Scott Walker is happy, busy and looking forward to an exciting future.

Following Scott's recent near tragic incident, resulting in hospitalisation, friends, fans and admirers were seriously concerned with the future and happiness of the 22-year-old American who has achieved double status as the most screamed at pop star, and one of the finest singers in British popular music.

An image has grown up around Scott of being a permanently depressed introvert, prone to self-doubt, and minus the life-giving safety valve of a sense of humour.

True Scott can be nervous and worries a lot, but as he says: "When I read about myself, sometimes I feel like Greta Garbo." When I met Scott at London's Scotch Of St James club for a quiet drink and a chat this week, he was cheerful, often very funny, and filled with more enthusiasm for his career than 90 per cent of artists who spend their time groaning, griping and grumbling. Scott arrived around 10.30 pm wearing blue jeans, a dark schoolboy blazer and dark glasses. He settled in the only quiet corner of the discotheque with a Scotch and Coke, and we talked for two hours.

**Howling away**

Outsiders often feel Scott's trouble is he lacks a sense of humour. How true was this?

"It's a strange thing. Things that make some people laugh, I don't laugh at at all. I go to a movie and everybody is howling away and I just sit there. "I laugh if I'm sitting talking to a friend and playing a Stan Tracey album. We'll hear some funny little thing on 'Alice In Jazzland' and I'll be rolling on the floor. I laugh at silly things. I laugh at the whole situation and I laugh at myself, but it's only funny to me."

What was Scott's present frame of mind? "I'd like to clear a lot of things up. I'm sure a lot of people think strange things about me. When I read about myself I feel like Greta Garbo!"

"But it's not a question of that—I just mind my own business. I'm interested in music and I just don't want to be bothered with anything else."

"I've learnt to get over a lot of things, and I try not to let them get on top of



ASTRUD: mil

me. I've been seeing getting tranquilliser about things and the me down for a week, and The other guys—John is very helpful, doing things showing the band w being taken off my I What caused the Scott being taken to "That was it—a personal problem. of people up, includ under a lot of tensi bit of relief. "Somebody got m about more. I went day and it was graped I had the ca cut out. "I had to move even mention where have seen it at the it was horrible. I sleep for a week, ar ing on the door at all. "But after the ar really great. They and gifts and flowe from nuts saying 'h of them were marve than I did before. I love the Walker it is that much pres it up." "But pressure w Nobody has the rig telling anyone the face. "I don't reme and I didn't get a

NADIA CATOUSE

Folk is advertised as taking place at Go Deep at 19a North St. Andrews Street along with jazz and spontaneous spontaneous Rieckle Rant tried to happen spontaneously there I heard and they weren't interested. Some happenings are more called the than others, I gather. A group called the Mannfolk, consisting of Douglas and Alan Mann and Gill McGregor are presenting the Mann and Gill McGregor as a late night folk-ale at Peoples Palace Hall this week. All this is far from the best traditional there once was when all the best traditional singers came to the Festival. But as I said, if you're prepared to look, folk is still where you find it.

the first time, talks about the incident that ended in hospital

# OF PRESSURES AND PERSONAL PROBLEMS

by CHRIS WELCH  
**MELODY MAKER**  
EXCLUSIVE



ASTRUD: mild      TRACEY: funny      BLOSSOM: send-up

me. I've been seeing the right doctor, and getting tranquillisers. I get very excited about things and they are trying to calm me down.

"The other guys are trying to help me. John is very helpful — especially on stage, doing things I worry about, like showing the band what to do. That's all being taken off my back."

What caused the incident that led to Scott being taken to hospital unconscious? "That was it — a lot of pressures and a personal problem. I think it woke a lot of people up, including myself. I'm still under a lot of tension, but I'm feeling a bit of relief."

"Somebody got me a car so I can get about more. I went to a park the other day and it was great. If anything happened I had the car nearby and I could cut out."

"I had to move my flat again. Don't even mention where it is. You should have seen it at the flat after the incident. It was horrible. I didn't get a wink of sleep for a week, and people were pounding on the door all the time."

"But after the incident the fans were really great. They sent loads of letters and gifts and flowers. I had a few letters from nuts saying 'how dare you', but most of them were marvellous and sympathetic. 'I have a lot more respect for my fans than I did before. Some letters said: 'We love the Walker Brothers, but if there is that much pressure you should give it up.'"

"But pressure wasn't the only reason. Nobody has the right reasons and I'm not telling anyone the right reasons."

Suddenly a huge smile lit up Scott's face. "I don't remember a thing baby — and I didn't get any brochure. Did you



NADIA CATOUSE: Festival artist.

hear about the brochure? "There's a big joke going around about a letter being put through my letter box with 'Use electricity' — it's cleaner' on the cover. Actually I didn't get one, but leave it in — it's funny."

"And the Hollies offered Gary a shilling for the meter! But it was amazing the way people were really concerned for me. Even when I walked into Ronnie Scott's Club on Saturday night people were saying: 'How are you?' I didn't realise it hit people like that. It's weird."

"After staying on at the old flat for a week I moved into the new place, and as it's not the usual hovel I'm used to, I feel out of place."

The conversation then steered away from the past and on to music — and the future. Did Scott meet Frank Sinatra on his recent trip to London? "I didn't see him but I'd love to — I think everybody would. I hate what he's doing now, like 'Strangers in the Night' it's a shame when a great artist degrades himself like that, but he did 'The Moonlight Sinatra' which was a marvellous album — did you hear that? But things like 'Down Town' — if it's meant to be kidding it's not very funny. It's sorta sordid."

What were Scott's tastes in vocalists?

### Jazz holiday

"I'm wild about Astrud Gilberto, but I hate Barbra Streisand screaming and shouting, and doing a typical Walker Brothers scene. People watch her wave her arms and think everything's really worked out. But Astrud Gilberto is the epitome of subtlety and warmth."

"Blossom Dearie sent me a very nice letter. She wants me to come across and sing with her. She's such a send-up! I was going to do a boat trip at one time. It was a Caribbean cruise type scene with Ronnie Scott and Stan Tracey."

"I would love to have gone, but I couldn't do it anyway. It would have been a vacation and doing a bit of singing as well. The whole thing would have been a jazz holiday. But probably the only reason they called me was because they couldn't get Mark Murphy."

"I remember him from the States, and I love him because I can appreciate his mind. I know what he's thinking when he's singing and phrasing."

Scott demonstrated by singing a few bars from 'On Green Dolphin Street' a la Murphy — in strange contrast to the din of Tamla Motown piped from speakers above our ears.

"I pride myself on standards," said Scott stretching his legs, and refusing a cigarette. "I know the whole book and lots of numbers nobody knows like 'Old Folks'. There are so many beautiful standards to draw from. I go to Johnny Franz's house and he plays piano for me while I sing. He's a marvellous musician — we do a duet!"

"Yeah I know millions of standards. It's

a lot of fun. We do my favourite song 'Once Upon A Summertime' and get very stoned and compliment each other."

"We talked about the Walkers' latest album 'Portrait' which includes some of the finest songs Scott has recorded, including his tender treatment of 'Old Folks'."

"I wish the things we are doing now could have been included on the LP," said Scott. "However we have to do things in a certain span of time and as time goes on our ideas get better and better, or worse and worse depending on your view point. And the things we are doing now are the most different you could imagine."

"I'm writing surrealist songs and using surrealist arrangements. Gill Evans types things. For instance we are doing a recording at an Odeon theatre using an enormous pipe organ! I'm working with Reg Guest and Johnny Franz."

"Reg is obviously brilliant, and one of the most underrated arrangers in the country. If only I could write music like that — he knows exactly what I'm thinking. It's the fault of so many arrangers today who profess to hate what they are doing in pop. But he believes in what he's doing."

Would Scott ever record solely with a jazz backing group? "John and I are thinking of doing EPs soon, and we might be able to do something in that order. The things you'll hear in the future will shock you. There's a lot of trade secrets involved."

Scott ordered another round of drinks, and winced slightly at some of the discotheque records gradually growing in volume.

I suggested perhaps the group's backings were rather over-orchestrated. Will they try to swing a bit more in future? "Swinging in a jazz sense or rock and roll sense? We swing in a subtle way. We'll get around to it — in a jazz sense, I think we'll have to be more orientated in what we are going to be, and what we are going to do first."

"At the moment we are excited about the new things. You know, 'Portrait' is old fashioned in comparison with what we're doing now. I can't listen to it. I don't listen to myself singing anyway."

"I thought John's tracks were excellent, and it's given John a lot more confidence and shows people he doesn't need any crutches. His voice has a very light, ethereal quality."

When Scott first came to England, did he have pre-conceived ideas which way his musical policy would develop?

"I always had these ideas in my mind and now I've got some money I can do these things. I'm going to make recordings like paintings."

"If you notice on our big production type records, there isn't one individual instrument coming through. We try to make the whole thing, voices and instruments an entity, and make each record sound like a performance. When you're doing a painting, you don't concentrate on one eye, you bring in the whole face."

"We'll have lyrics that will be as strange as the arrangements — very Dylan Thomas and Kafka. The songs may be autobiographies — lyrics about my apartment, because I never get out of my room, and about scandals and rumour mongers."

"I've been commissioned to write songs for a film called 'Deadlier Than A Male' with Johnny Franz, and I'm having trouble coming back to those type of 'Moon June' lyrics. I never could write throwaway lyrics, and now I'm really having trouble."

"But I want to get the third album finished before I start getting that depressed feeling again."



"When I read about myself I feel like Greta Garbo!"

## Hollies offered Gary a shilling for the meter

## LISTEN TO WHAT'S HAPPENING

GENE PITNEY  
Nobody needs your love  
Capstone SS110183 • SL10183

JIMMY SMITH  
Got my Mojo working  
Verve SVP1923 • VLP3123

THE SEEKERS  
A World of Our Own  
Columbia SX1722

YARDBIRDS  
Columbia SCX6063 • SX6063

EMI  
THE GREATEST RECORDING ORGANIZATION IN THE WORLD

HANK WILLIAMS JR.  
Your Cheatin' Heart  
M.G.M. CS-6081 • M.G.M.-C-996

to the general... h... red... it's... g... from the... For A Mixed...  
sing as well... these... lists... include Colin... Trevor Crozier... ish singer who... London clubs... Li Deal...  
place at Go... Street along... appointments... spontaneously... interested...  
spontaneous... up called the... and Alan... presenting the... the night follo... week...  
pared a book...



# new records

JAZZ

JAZZ

JAZZ

JAZZ: reviewed by Bob Dawbarn, Bob Houston, Max Jones



PETERSON: takes great pains to refer to Ellington's arrangements

## LEDBETTER, MCGHEE-TERRY, CURTIS JONES RE-RELEASES

CONTINUING with their policy of making available various rare and not-so-rare items from the Asch-Stinson-Folkways catalogues, Verve release a Huddie Ledbetter album called "Keep Your Hands Off Her" (VLP5011), 32s. The title song is one of many arresting examples of Huddie's singing and guitar playing.

He works alone on most of the tracks but is accompanied on "Stewball" and "Fiddler's Dream" by Cisco Houston and Woody Guthrie, on "On A Monday" by Sonny Terry, "Outskirts Of Town" by Terry and Guthrie and "We Shall Be Free" by Houston, Guthrie and Terry.

I detail the musical help because the album makes no mention of it, although the original Folkways LP listed the accompanists and was titled "Leadbelly Sings Folk Songs With Woody Guthrie, Cisco Houston, Sonny Terry, Brownie McGhee" (so maybe Brownie's in there somewhere, too). Folkways also supplied an informative leaflet with the LP.

Another odd happening is the omission of one track, "Alabama Bound" from the original selection although the resultant LP side runs only fifteen minutes. But what there is sounds fine: rich singing, some powerful boogie guitar, and a tolerable variety in the approach and material.

Aside from Leadbelly favorites like "On A Monday" (issued here before), "Corn Bread Rough" (played by Huddie on concertina) and "Ain't You Glad" (as "The Blood Done Sign My Name"), we get a somewhat strange tribute to actress Jean Harlow and an unusual "Children's Blues" on which he manipulates the strings—on six-string guitar, I think—to get a "de-tuned" glass effect.

ANOTHER reissue of Folkways material comes up as "LITTLE HIGBY" (VLP5010), 32s by the Brownie McGhee-Sonny Terry duo plus Gene Moore (drs). The songs are good, and the album is one of the pair's most interesting LPs, but it was released here about eight years ago on Topic 12T29, complete with enclosed notes and song text, and parts of it have since appeared on EP.

"Old Jabbo", a minstrel-type dance song, is one of the highlights. "Better Day" has close-knit dunting on the old "Sitting On Top Of The World" theme, and "John Henry" has Sonny as well as Brownie singing with plenty of spirit.

A few of the melodies have become over-familiar with repetition, perhaps, but unquestionably this is a tuneful and charming set which found Terry and McGhee in strong shape, vocally and instrumentally.

Even the blander duets have an agreeable warmth and, in a song such as "Let Me Make A Little Money", enforced humour. And Sonny's unbuttoned voice, heard at full holler on "Best Of Friends", dedicated to Leadbelly, prevents the mixture from coming too sweet or gentle.

SINGING pianist Curtis Jones, who worked and recorded in this country in '64, is a pleasing if unpectacular singer and good pianist in the Texas blues style. Not many people who liked him here will know the Vocalion, Okeh and Victor releases of Terry work made between '37 and the early Forties, so RCA Victor's EP "CURTIS JONES" (RCX7184) 11s 7d, should be welcomed by them at any rate.

The songs, all Jones originals, are "Gold Digger Blues", "Sugar Bowl Blues", "Solid Five" and "Love In A Loving Way". They feature Curtis playing and singing with the help of drummer Fred Williams, and come from a 1940 Bluebird session.

The first track is about the best for words and all-round atmosphere, but "Sugar" and "Love" are quite impressive, especially for the piano player. "Solid Five" very much a top-tier title, is a lightweight affair and not very inventive.—M.J.

## Out of the archives — Oscar at full tilt

### JAZZ LP OF THE MONTH

ARCHIE SHEPP has covered himself in so much controversy, both musical and non-musical, that we're in danger of forgetting that whatever his opinions are whether we agree with them or not, he has so far produced some startling music, original yet still steeped in jazz tradition.

His performance at last year's Newport Jazz festival which appears on the August LP Of The Month, "New Thing At Newport" (HMV CLP3551), 32s, was further proof of his development. Working with a quartet which included the exceptional Bobby Hutcherson on vibes, Barre Phillips on bass and Joe Chambers on drums, Shepp plays four originals which stamp him as an intriguing composer.

But the overall character and individuality of his music is the strongest thing about the album. Shepp is a dominating musician as well as a dominating personality.

The John Coltrane Quartet contribute one track to the album, a good if too typical performance. But Shepp's contribution is provocative, probing and offers several answers to the questions posed by the problem of contemporary composition and improvisation in jazz.—B.H.



SHEPP: dominating

THE Peterson archives have been plundered to produce an excellent album made up of five tunes associated with Count Basie, and eight associated with Duke Ellington.

The Basie ones have the old format of piano-guitar-bass with Buddy Rich's drums added for the occasion, while the Ellingtons come from three years later, in 1959, and were recorded six months after Ed Thigpen joined the Trio.

### Fine blowing

They are superior, mainly because the Trio by then had become a superbly flexible unit and also because Ellington's tunes are far more interesting harmonically.

The Basie pieces are fine blowing sequences, and Oscar rattles away furiously, maintaining a degree of swing which few if any jazz pianists could equal. The quartet here is looser, and Rich's often busy drumming, though swinging, doesn't always blend with the unit's conception.

Peterson takes great pains to reflect not only the essence of the Duke's compositions, but also, in most cases, the original Ellington arrangements.

### Magnificent

By the time these were made, Brown and Thigpen had developed into one of the greatest rhythm teams, and their work, especially Brown's, is magnificent. Over and above Peterson, Thigpen and Brown on this form should be compulsory listening for every drummer and bassist.

Compiler Alun Morgan has chosen thirteen fine tracks which in the main catch Peterson at his very best, or pretty near it.—B.H.

### OSCAR PETERSON: "Salutes The Count And The Duke"

Jumpin' At The Woodside: 9:20 Special; Easy Does It; Broadway; Lester Leaps In (a); Rockin' In Rhythm; Don't Get Around Much Any More; Take The A Train; Things Ain't What They Used To Be; John Hardy's Wife; In A Mellow Tone; Sophisticated Lady; Cotton-tail (Verve VLP 9133), 32s.

(a) Peterson (pno), Herb Ellis (gtr), Ray Brown (bass), Buddy Rich (drs). Los Angeles, 1956.

(b) Peterson, Brown, Ed Thigpen (drs). Chicago, 1959.

### WYNTON KELLY



WYNTON KELLY / WES MONTGOMERY "Smokin' At The Half Note". No Blues; If You Could See Me Now; Unit 7; Four On Six; What's New (Verve VLP 9118), 32s. Kelly (pno), Montgomery (gtr), Paul Chambers (bass), Jimmy Cobb (drs).

SOMETHING went wrong with this session (or sessions as some were recorded at the Half Note and others in a studio). The old idea of throwing four fine musicians together and letting them get on with it is fine. But it doesn't always come up to expectations.

Kelly's trio is the ex-Miles Davis rhythm section, and a swinging crew they are too. But fine though they are in backing Montgomery, who plays rather poorly by his own standards, none of the expected fireworks materialises. What it all boils down to is a very swinging but unexceptional meeting. "No Blues" lets

Kelly and Montgomery work out at fast tempo, but as neither men are in an inspired mood the solos pall. Tadd Dameron's beautiful ballad, "If You Could See Me Now" is pleasantly handled. The three studio recordings on side two are better, but once again neither Kelly nor Montgomery rises above the average. Chambers and Cobb lift matters along considerably, and the bassist's full, percussive sound is a timely reminder that he is still a leader on the instrument. This is a pleasant record. But as the title says, "it smokes" rather than catches fire. Both Montgomery and Kelly have much better records.—B.H.

■ Louis Armstrong makes a mockery of his 66 years on an LP called "LOUIS" (Mercury MCC 20083), 33s 1d. On an odd collection of songs from shows plus jazz warhorses "Tin Roof Blues" and "The Saints" he blows majestically with beautiful tone and lyrical conception. His high notes as ever are a delight and his whole approach both on trumpet and vocally is bubbling over the brim of good feeling. Tyree Glenn is his best helpmate with the late Billy Kyle demonstrating gracefully what a small combo pianist should do. On some of the tracks: Joe Davinson; Buster Bailey and Marty Napoleon. Show tunes include: "Mame", "So Long Dearie" and "Faith". —J.H.

### LEE MORGAN



LEE MORGAN: "Search For The New Land". Search For The New Land; The Joker; Mr. Kenyatta; Melancholie; Morgan The Pirate. (Blue Note 4169), 45s. Morgan (tp), Wayne Shorter (tr), Grant Green (gtr), Herbie Hancock (pno), Reginald Workman (bass), Billy Higgins (drs).

ANOTHER Blue Note permutation which brings some of the best young soloists in jazz together for a boisterous romp.

Morgan has slipped out from under the "boy wonder" mantle and has grown into a very impressive soloist, if he doesn't have to display his fine technique at every opportunity. His solos always retain a nervous intensity which makes them crackle along.

His six compositions range solo from the atmospheric title piece through the aptly titled "Melancholie" (a nicely paced Morgan solo played with a rare combination of intensity and delicacy to the joyous "Morgan The Pirate").

### Bonus

The rhythm section is first-rate, and Hancock throws in several thoughtful piano solos as a bonus. Shorter is another soloist who has improved to the point where he has become an identifiable front-line partner.

Simple effective arrangements laced with good, sometimes superb solos.—B.H.

### RADIO JAZZ by CHRIS HAYES

Times: BST/CET

FRIDAY  
6.30 p.m. M2: Jazz Rondo.  
7.0 M2: Gramophone Jazz.  
9.20 U: The Supremes, 9.25 M: Jazz Corner, 11.0 S: Blues and Jazz Party (Nightly), 11.15 M: Sharkey Bonono, 11.15 M: Mersala, Mildred Bailey Bunny  
11.15 M: Peggy Lee, 12.0 T: Bill Evans, 12.20 E: Swing Cocktail, 1.0 BBC L: Bechet, Duke, Hodges, Byrd, Basie, etc.

SATURDAY  
12.20 p.m. L: Thelonious Monk, 12.30 L: Diahann Carroll, Andre Previn Trio, 2.15 M2: Radio Jazz Club, 3.30 E: Hans Koller (1964), 3.55 M1: Jazz Break, 7.30 J: World of Jazz, 10.10 E: Jazz, Pop, Folk, C and W, 11.0 Y: Hour of Jazz (Alexis Korner), 11.15 M: Count Basie Ork (1937-8), 12.0 T: Armstrong, Teagarden, INY Town Hall, 24/4/47), 12.5 J: The Big Bands, 1.0 E: Doctor Jazz, Basie, etc.

SUNDAY  
7.15 p.m. Y: Dick Haymes, 7.35 M: Jazz and Near Jazz, 8.30 A: Jam Session, 10.8 A: Jazz, 11.3 A: Jazz View, 11.35 BBC L: The Jazz Scene (Alan lan Carr, Mike Charles Lloyd), 11.45 A: Ben Webster (Hughes Fantasy, 12.15 E: Dave Brubeck Quartet.

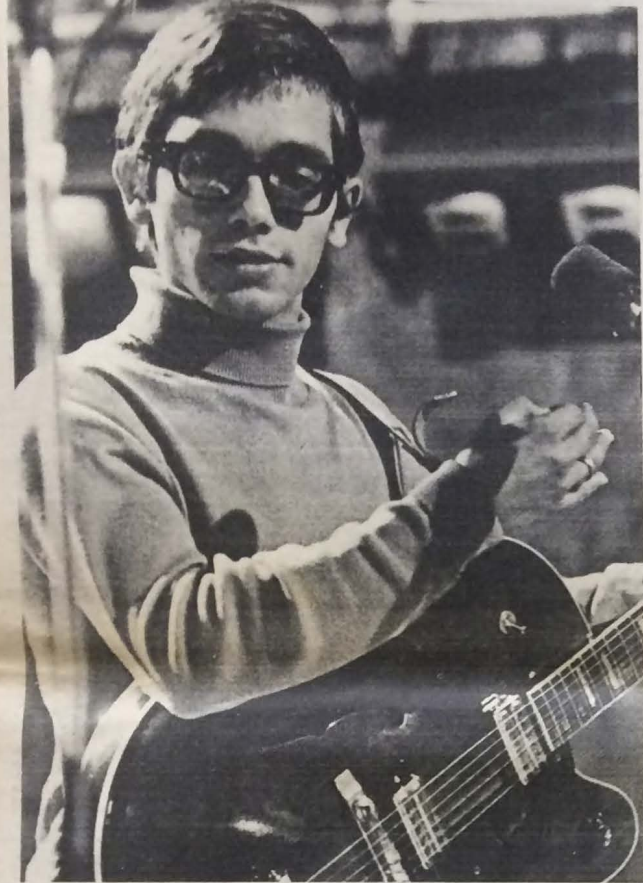
MONDAY  
4.20 p.m. L: Nina Simone Sings Blanton, 4.40 L: Ahmad Jamal, 5.15 M2 and 9.30 M2: Jazz Corner, 10.15 M1: George Shearing, 10.45 M: Glenn Miller Memorial, 11.15 T: Pop and Jazz, 12.0 T: Bill Evans, Jim Hall.

TUESDAY  
10.15 p.m. M3: Jazz Mixture, 10.30 G: Jazz 1966, 11.0 Y: And Jazz, 11.15 O: Jam Session, 11.15 T: Johnny Mann Newport All-Stars.

WEDNESDAY  
4.35 p.m. Y: Jazz Magazine, 4.45 M: Gregor's Jazz, 5.0 L: Jazz Today (Charles Fox), 5.20 M2: Gerushwin Jazz, 10.35 M2: Boy Edgar's BB, 11.15 T: Helen Merrill, 12.0 T: Newport Jazz 1966 (Jimmy Smith Trio, Dave Brubeck Quartet).

THURSDAY  
4.45 p.m. L: Oscar Peterson in Copenhagen, 7.25 E: Fatty Fingers, Rudolf Jazz Quintet, 10.15 M2: Jazz Corner, 11.5 T: Bob Farrow Ork, 12.0 T: Newport JF 1966 (Dave Brubeck Quartet, Jazz Crusaders). Programmes subject to change.

KEY TO STATIONS AND WAVELENGTHS IN METRES  
R: RF France 1829, E: NDR Hamburg 309, 189, G: SWF B Baden 210, 365, 451, H: Hiverston 1-402, 2-288, J: AFN 547, 244, 271, L: NR Oslo 1376, 472, 224, 230, 365, 451, M: Denmark Radio 1-1234, 2-283, 210, O: BR Munich 375, 167, S: Europe 1-647, 451, VO: V: U: Radio Bremen 211, V: Radio Eireann 530, Y: Radio 390.



BRAVOS: no attempt at copying "Black Is Black"

# More Elvis songs off the conveyor belt

## LPs

**ELVIS PRESLEY:** "Paradise, Hawaiian Style" (RCA Victor). Poor Elvis! Another collection of film songs that sound as though they were churned off a conveyor belt. Why he sings them is a mystery. His voice is great, but the songs! They include "A Dog's Life", "Datin'", "Drums Of The Islands".

**NINA SIMONE:** "Wild Is The Wind" (Philips). Not quite as great as her "Let It All Out" album issued recently. But still one of the best girl singers going. There's excitement in every track and she plays crazy piano as well! Includes: "I Love Your Lovin' Ways", "What More Can I Say", "That's All I Ask", "If I Should Lose You".

**SHIRLEY BASSEY:** "I've Got A Song For You" (United Artists). Shirley seems to get more emotional in her singing all the time. This one tops the lot. The anti-Bassey faction will scoff. The legions of fans will blow kisses at the record player. Titles include "I'm Glad There Is You", "The Shadow Of Your Smile", "You Can Have Him", "All Or Nothing At All", "The Sound Of Music".

**FRANK SINATRA:** "Close To You" (Capitol/World Record Club). Beautiful sides featuring Frank with Nelson Riddle plus the Hollywood String Quartet. He's at his softest, most relaxed and most reflective mood here. It's his best mood, as he demonstrates on songs like "I Couldn't Sleep A Wink Last Night", "The End Of A Love Affair", "Bame It On My Youth", "P.S. I Love You", and "Everything Happens To Me".

**GENE PITNEY:** "Nobody Needs Your Love" (Stateside). Pitney's searing tenor is unmistakable. He's one of the few artists who are consistently excellent on singles and albums. This new set is no exception. He sings about love—requited and unrequited—sometimes warmly, sometimes fiercely. But always with his highly personal vocal sound stamped on the songs. Gene features two previous singles, the title song and "Backstage", as well as "Pretty Flamingo". Best of the other excellent tracks are "Angelica", "River Street" and "Dream World".



PRESLEY: a mystery why he sings them

storm and thunder claps introduce each track and the drizzle continues throughout the record, certainly the germ of an idea but more power and generally more imaginative arrangements were needed. Surely a storm is more frightening than a romantic anyhow!

**BUCK OWENS:** "I've Got A Tiger By The Tail" (Capitol). Dare we say it? Another ghastly and boring C&W record. This time the culprit is Buck Owens who "yips, yehs, and catches tigers by the tail." It's all neat, precise and the same. The guitar riffs, violin runs and rhythms are the same and it's been done at least 35 times before. Would somebody kindly explain how these people get away with it? This kind of music went out with barn dances!

## FOLK LPs

**"BY PUBLIC DEMAND"** (Fontana FL349) is a satisfying and often lively collection of songs by Robin Hall and Jimmy MacGregor. Many of the items are well-known traditionalists and all are numbers which the duo have been requested frequently to sing. "Gentlefolk Dragon", "Sinner Man", "The Gallows Hills" and "Drinking Gourd" are here, as also are Ewan MacColl's attractive "Dirty Old Town" melody and Matt McGinnis' "Corrie Don" and "Haunted Single End". Hall and MacGregor fans will know what to expect, except that this record makes use of Eddie West (gtr), Brian Brocklehurst (bass), Bill McGuffie (pno), Bobby Orr (dra) and Derek Grossmith (woodwind) in addition to Jimmy's guitar. Ian Sutherland wrote arrangements and directed the session.—M.J.

**Tom Rush** is a pleasant voiced singer and competent guitar player who manages to perform quite a wide range of material effectively. On his latest album, "TAKA A LITTLE WALK WITH ME" (Mercury RKL308), he wanders into the R&B camp with such songs as Willie Dixon's "You Can't Tell A Book By The Cover". Bo Diddley's "Who Do You Love" and Chuck Berry's "You Much Mean Key Business". A nicely done "Love's Made A Fool Of You" is one of the better tracks on this first disc, on which Rush's voice and acoustic guitar are heard with two amplified guitars and bass plus piano and drums. Or, the second side, which may appeal more to folk audiences, he works with Bill Lee's string bass and Bruce Langhorne's guitar. A long "Galveston Flood" with Rush playing knife-style guitar, is one of the good ones. He mines the Dylan vein to some extent on "Turn Your Money Green". This is a set which could increase Rush's popularity with young record buyers.—M.J.



HALL: requests

# Los Bravos back with powerful chartbuster

**LOS BRAVOS:** "I Don't Care" (Decca). Full marks to the "Black Is Black" boys for not attempting to emulate their first hit in any way. "I Don't Care" is a fast, and almost march-like, number with plenty of power and vocal force. There's a little too much echo and reverb surrounding the overall sound but there's also some clever breaks and build-ups. Not so much "underground groove" as "Black Is Black" but enough drive to thrust it up the chart.

**LOVE:** "7 And 7 Is" (London). One of the most exciting, refreshing and rebellious sounds to snowball out of America for some time. Love thunder home this one like the train of disaster doing 140 mph with a wild mixture of Byrds and some Jagger-type, Dylan-influenced singing. Written by Arthur Lee, the vocalist, this disc is full of unbelievable surprises—a rousing climax and then thunder which suddenly opens into a misty sonic-Shadows-like instrumental. A truly great disc which deserves to win Love many lovers.

**CRISPAN ST PETERS:** "Changes" (Decca). Crispian comes up with a tremendous version of folkist Phil Ochs' "Changes". Peters sings both the part Ochs sings and the falsetto that Joan Baez used to chorus on. Nice swinging backing, and a good luring lyric will put this very pleasant disc high in the charts. As he's always singing, "I'm the Pied Piper, follow me". More and fans will too.

## SINGLES



LOVE: mixture of Byrds and Jagger type singing

**NEIL DIAMOND:** "Cherry, Cherry" (London). A beautiful, jumping disc from Diamond who made "Solitary Man", which caused quite a stir. Starts with some great acoustic guitar, hand-clapping, and cool vocal from Neil. The middle-eight reminds one of "La Bamba" a little too much but it pulls out of it nicely. Good relaxed disc with enough swing to make it quite exciting and beatsy without being unnecessarily overpowering. A discotheque hit and with the plugs a national hit.

**THE FORTUNES:** "Is It Really Worth Your While" (Decca). The beginning of this new Fortunes promises great things and throughout the verse is the best part—unfortunately it's the chorus which casts doubt on the record's quality. Well produced and with undertones of the Beach Boys "Pet Sounds"-type arrangements this adds up to a high potential which will put the Fortunes back into the limelight.

Liverpool—could well score quite a success with this. It's bound to get some good air play.

**DEE DEE WARWICK:** "I Want To Be With You" (Mercury). Dionne Warwick's excellent singing sister Dee Dee with a very good record. Sounding as usual like Dionne, she handles this rolling ballad in fine style. It sounds almost like a C&W number that has been given a bluesy treatment. "C&W&B" already! Nevertheless it's a quality record but probably not a hit.

**MARVIN GAYE:** "Little Darling (I Need You)" (Tama Motown). Stomping, jumping and shouting. It's a Gaye-time gas, while the men of Tama Motown fill us with the joys of humming bass, bubbling piano, and crystal percussion. It's a shining, happy song, that more than ever lights up the Tama Motown revival.

**CRITTERS:** "Mr. Dingling Sad" (London). Sounds like a male Ruby and the Romantics, on a sad, beautifully sung ballad with bossa nova feel. Pity the title is so off-putting. There's nothing dying about this except the spelling and the lyrics. Deserves great things.

**DON COVAY:** "You Put Something on Me" (Atlantic). Spencer Davis and Steve Winwood were raving about Don Covay many moons ago when "See-Saw" was all the go. You can see their point—Don is a great singer, and he has the magic power of Atlantic backing to help along in the soul department. Recommended for soul fans.



PITNEY: personal stamp

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# CAUGHT IN THE ACT

THE magic of Sonny and Cher on record and as expounded in the press doesn't communicate in the flesh.

True, they are reasonable entertainers, with a winsome stage manner, though their young married love bli palls quickly. And Cher is an excellent singer as well as quite an eye-ful. But their only stage appearance of 1966 at Finsbury Park Astoria on Friday was anti-climactic.

They just aren't as good as we have been led to believe. Sonny and Cher exude the young, pleasant image, but their harmonies were off at times and Sonny's high-pitched voice grates considerably after a while.

Still, that didn't bother the star-studded audience and nothing is likely to sway their current popularity.

Best of the supporting bill was Jimmy James and the Vagabonds with an act which combined rhythm and comedy. Sharon Tandy was painful to my ears. The Fleur de Lys did nothing for me, though the VIPs proved to be an excellent group.

The concert was atrociously handled, with all the audience left standing outside well after the time the show should have started. The show finally started forty minutes late for some reason which the management didn't think was worth explaining. — A.W.



CHER: excellent and an eye-ful

## Sonny and Cher fail to communicate

### Artwoods

It was an exciting but nerve-racking night for the Artwoods, one of London's finest groups, when they made their Marquee Club debut last week.

The group have been resident at the 100 club for two years, but this was their first Marquee gig, and said Art afterwards: "We didn't know what to expect at first from the different audience, but it worked down great!"

One of the jazzier groups on the scene, the Artwoods scored heavily with the packed audience on numbers like "Walk On The Wild Side" featuring their excellent organist Ian Lord. It charged along at loping tempo with powerful guitar chording by Derek Griffiths, and driving bass and drums from Malcolm Pool and Keef Hartley.

Art returned for "I'll Take What I Want", and shouted happily on "Don't Cry No More". The last number was a hilarious rave up including "They're Coming To Take Me Away", and "Batman". — C.W.

### Price

### McCann

MAIN guests at Redd Sullivan's Saturday night session at the Troubadour, Old Brompton Road, were two leading British exponents of American country music, Malcolm Price and Ian McCann.

Their material ranged from the Carter family and Billy Monroe songs to the sophisticated C & W tunes of Roy Acuff and Ernest Tubbs.

Both excellent flat-pick guitarists, Price and McCann performed some exciting instrumentals. "Lightening", their own composition in which they swap solos, was reminiscent of Doc Watson's guitar work and Ian McCann, doubling on a mandoline, showed his mastery of the blue grass technique on "Day Break In Dixie" a typically fast, show-off tune.

Interlaced with the music was Malcolm Price's very funny, high speed chat, punctuated only by the surprise

appearance of Curly, the folk-singers' pet Jewish comedian who, as usual, had the audience falling about.—T.W.

### Action

PLAYING two jumping sets at Bognor's Shoreline Club—one of the most switched-on scenes on the South Coast—the Action again proved that they are one of the best and tightest groups still to score that elusive hit record.

Opening what eventually

became a tremendous all-night rave—the Action thundered into a deep churning version of the Ronettes' "Do I Love You?", and continued to build up some incredibly woven, almost hypnotic, musical patterns.

More outstanding numbers were "Mine Exclusively", "You Don't Know", and the well-arranged, smartly executed "Wasn't It You", a rare Goffin-King composition.

A group that plays with such professionalism, complexity, and determination—yet still injects overwhelming excitement—cannot be denied the success they are due, for much longer.—N.J.

### NAMES IN THE NEWS

TWO tracks from the successful John Mayall LP "Bluesbreakers" to be issued by Decca as a single. They are "Parchman Farm" and "Key To Live". The LP is number eight in the MM's Top 10 LPs chart this week.

Chris Montez is probable for a visit to Britain in October. He would make a full tour in addition to major TV dates.

Folk singer Frank Duffy who has been running sessions for some months past on Tuesdays at Manchester's Club 43 has switched his Singer's Night to Fridays and from September 5 will be presenting "name" folk stars every Monday. This new venture will open with an appearance by Dominic Behan followed by the Watsons (September 12) Redd Sullivan and Diz Dlsley (19) and Mike Seeger (26).

Reports that Decca were planning a new record label were denied by the company this week. Press officer Brian Gibson told the MM: "As far as I can find out, there's nothing in the reports. I cannot confirm anything." The new label was reported to be starting at the end of September.

Los Bravos have a new single and their first LP released by Decca on the same day. The album is called "Los Bravos" and the single is "I don't Care". Both are released on September 2.

Liverpool's Clayton Squares, who have had several records released on Decca, have broken up. Vocalist Denny Alexander is to concentrate on a solo singing career. Singing Postman records are to be released on the Parlophone label by EMI. First release by the Postman, Alan Smethurst, is "Roundabout" released on September 16. B-side is "The Lady's Dart Team".

INDIAN sitar-player Hari Har Rao, who studied with Ravi Shankar, and is now in Britain appears on BBC TV's Hey Presto It's Real. Independent company, King Records are to release in Britain material from American Carnival, Seco and Panda labels, including R&B, Latin American and children's songs, on 12s 6d LPs.

Glen Dale recorded the title song for a new film What Did You Do In The War, Madam, with Frank Chacksfield last week. The Truth go into the recording studios next week to cut their next single. They have two possible titles. Their manager is now Ken Pitt.

The Fortunes have been fixed for a two-week tour of Scandinavia. They fly to Denmark for one week from November 7 followed by a week in Sweden. They are considering offers for a pantomime season at Christmas.

### EXPERT ADVICE

WHO is the female singer featured with O. V. Wright on his recording of "How Long Baby" (Vocalion V-P 2727 — R. Harry, London, SW17.

His wife, who is professionally known as Norma Rudd. — BLACKBEAT RECORDS, Houston, Texas.

AS so much essential jazz material is now being issued on cheap labels, can one safely build up a collection of these discs? Would they have the same durability as the more-expensive LPs? — C. J. C. Yates, Hull.

In the early days of cheap labels (mostly American) there was certainly a great difference in the quality of material used to make the discs. But most (if not all) of the labels currently on the English market are pressed from the identical material as the full-price repertoire. It would not be surprising to change to a different granule structure for a short run, since there is little basic difference in the cost, anyway. So there is no fear regarding wear on cheap records, unless you fail to check your stylus, etc. A completely static-free material called Polymax has been used for quite a time for some semi-private pressings but has not yet been adopted by the larger companies.—LAWRIE WRIGHT, Editor of "Storyville", 63 Orford Road, London, E17.

I'VE been told that for a perfect bass sound, instead of using the conventional cabinet it is possible to use a large pipe, as found on a building site, in which to install the speaker. I have such a pipe, but don't know how to position the speaker. Bdr R. D. Thomas, Dortmund, Germany.

The unit is fitted into the end of the pipe, with the cone pointing outwards, and the pipe performs as an infinite baffle. The other end of the pipe must be completely sealed and airtight. What you will have is an immense cabinet of awkward dimensions, and quite frankly, for all practical purposes, you will get far better results with a "sealed enclosure" cabinet. TEDDY WALLACE, Wallace Amplifiers, 4 Soho Street, London W1.

I PLAY tenor-sax and flute and have been given an old trumpet. Would learning the trumpet affect my sax playing? Everybody tells me differently. — J. H. Chapman, Erdington.

Alternating between a reed and a brass instrument is not advisable, as it calls for two entirely different embouchures and doesn't give either a fair chance. If playing trumpet affected your sax embouchure by only one per cent it wouldn't be worth it. The only man I know who has successfully combined reeds and brass is Benny Carter, and he is an exceptional talent.

The lips are delicate and should be treated with the utmost respect if a high standard is to be achieved. As the average person cannot find enough time to practise, it shouldn't be wasted chipping and changing. Concentrate on one instrument and aim for perfection.—Trumpet player and teacher DON WESON, manager of London's Drum City.

I'M a student drummer and a fan of the Zoot Money Band. I'm eager to discover from their drummer his method of tuning, damping, type of beater and skin used to get the "slapping" effect for the bass drum on certain tracks of their LP, "Zoot Money's Big Roll Band", primarily "The Cat". — M. W. Hayes, Oxford.

I have a call tympani head on the front of my bass drum and a normal Gretsch plastic head on the rear (batter). I don't use any damping effect at all. As far as tensioning is concerned, the heads are reasonably loose, so as to produce the lowest tone possible. I use a Ludwig Speed King pedal with a hard felt beater. My kit is a Gretsch Progressive Jazz, comprising 20 in. x 14 in. bass, 14 in. x 4 in. snare, 12 in. x 8 in. and 14 in. x 14 in. tom-toms. I have 14 in. hi-hats and a 16 in. top cymbal both Avedis Zildjian, plus a 20 in. Zildjian K and a 20 in. riveted Custom. My sticks are the original Ringo Starr. — COLIN ALLEN.

FRIDAY

ABIDE WITH—**BERT JANSCH** —at the CRYPT, Cheyne Row, Chelsea, SW3. Residents, Johnnie Joyce presides 3-11 pm.

**EWAN MacCOLL** SEEGER, Parker, Frankie Armstrong, John Faulkner, Sandra Kerr, Dennis Turner, Brian Byrne. "Songs of protest old and new". New songs. Merton Theatre. Opening night, The Ian Kerri (South Wimbledon Underground), Tuesday, Sept. 20, 7.45 p.m. Bar, Tickets 5s., from 64 High St., Wimbledon, S.W.19. Friends of China.

**FIGHTING COCKS**, London Rd, Kingston. **FRED JORDAN** from Shropshire. Come early to the only traditional club in the area.

**JEANETTA COCHRANE** THEATRE, Southampton Row, W.C.1. 10.30 to midnight. Folk Theatre. The Watsons. All tickets 7s. 6d. Collets, Dobells, Theatre Box Office and on the door. Comfortable theatre seats. Refreshments available.

**KARL DALLAS** at the Scots House with Helen Kennedy.

**LES COUSINS**, 49 Greek St., London's Folk & Blues Centre, 7.30-11.

**AL STEWART** **LES COUSINS**, 11.30-8 a.m. **HAMISH IMLACH**

**CHRIS HAYES**

## NEXT WEEK POP PIRATES

MM READERS GIVE THEIR VERDICT DON'T MISS IT!

## FOLK FORUM

<p><b>THURSDAY</b> ADDESTONE, DUKES HEAD—REOPENING SEPTEMBER 8.</p> <p>AFTER SUMMER, SEPTEMBER ONWARD, LES BRIDGER AT: 25 UPPER BERKELEY STREET, W.1. CLUBS, CONCERTS, AMB 3314.</p> <p>COLYER CLUB, Gt. Newport St., W.C.2. RAY and EHMETT. Free membership this week.</p> <p><b>FOLK CENTRE</b> HAMMERSMITH September 1: JOHNNY SILVO September 8: Down from the North September 15: Come all ye. September 22: GERRY MASTERSON September 29: JOHNNY &amp; MAC THE RAINBOW STRUTTERS "Prince of Wales", Dalling Road.</p> <p>THE FOX, Islington Green, Traditional folk and music from Britain and Ireland.</p>	<p><b>SATURDAY</b> A. L. LLOYD, EWAN MacCOLL, PEGGY SEEGER at the John Snow, Broadwick St., W.1, 8.00.</p> <p>JEANETTA COCHRANE THEATRE, Southampton Row, W.C.1. 10.30 to midnight. Folk Theatre. The Watsons. All tickets 7s. 6d. Collets, Dobells, Theatre Box Office and on the door. Comfortable theatre seats. Refreshments available.</p> <p>LES COUSINS, 7.30-11.30. <b>DAVY GRAHAM</b> LES COUSINS, All Nighter, 12-7 a.m.</p> <p><b>ALEXIS KORNER</b> N.W.3. And 1 at the Scots House, Cambridge Circus.</p> <p>TRUBADOUR, Earls Court, GERRY TOBIA.</p>	<p><b>TUESDAY</b> GOOCH, John Perkins. Plus a whole load of guests for Blues, Folk and Jazz at the Scots House.</p> <p>THE DARKROOM, 28 Heath St., Hampstead.</p> <p><b>JOHNNY SILVO</b> Pearl Light</p> <p>TRUBADOUR, 9.30. Mick Flynn.</p>
<p><b>FRIDAY</b> <b>BERT JANSCH</b> —at the CRYPT, Cheyne Row, Chelsea, SW3. Residents, Johnnie Joyce presides 3-11 pm.</p> <p><b>EWAN MacCOLL</b> SEEGER, Parker, Frankie Armstrong, John Faulkner, Sandra Kerr, Dennis Turner, Brian Byrne. "Songs of protest old and new". New songs. Merton Theatre. Opening night, The Ian Kerri (South Wimbledon Underground), Tuesday, Sept. 20, 7.45 p.m. Bar, Tickets 5s., from 64 High St., Wimbledon, S.W.19. Friends of China.</p> <p><b>FIGHTING COCKS</b>, London Rd, Kingston. <b>FRED JORDAN</b> from Shropshire. Come early to the only traditional club in the area.</p> <p><b>JEANETTA COCHRANE</b> THEATRE, Southampton Row, W.C.1. 10.30 to midnight. Folk Theatre. The Watsons. All tickets 7s. 6d. Collets, Dobells, Theatre Box Office and on the door. Comfortable theatre seats. Refreshments available.</p> <p><b>KARL DALLAS</b> at the Scots House with Helen Kennedy.</p> <p><b>LES COUSINS</b>, 49 Greek St., London's Folk &amp; Blues Centre, 7.30-11.</p> <p><b>AL STEWART</b> <b>LES COUSINS</b>, 11.30-8 a.m. <b>HAMISH IMLACH</b></p> <p><b>CHRIS HAYES</b></p>	<p><b>SUNDAY</b> AT BATTERSEA NAGS HEAD 205 York Road, Battersea. JOHN WARD and DAVID KIRK with SHIRLEY COLLINS</p> <p>HAMPSTEAD, LONDON THE BALALAIKA ORCHESTRA plus the residents. The Enterprise. Opp. Chalk Farm Stn. 7.30 p.m.</p> <p>STARTING Gate, Wood Green, REOPENING September 11.</p> <p><b>STUDES' DRUM</b> The Green Man, Uxbridge Rd., West Uxaling, W.13.</p> <p><b>ROY &amp; VAL BAILEY</b> NEWBY</p> <p>THE FOLK CAGE, "The Airhostess" Bath Road, (Opposite London Airport North), All Stewart, 8 p.m.</p> <p>TRUBADOUR, 9.30 THE TINKERS.</p>	<p>*****</p> <p><b>WITCH'S CAULDRON</b> 50 Belsize Lane HAMPSTEAD OPEN EVERY EVENING, 7.30-MIDNIGHT every Thursday return from Spain of</p> <p><b>THE FRUGAL SOUND</b> every Friday</p> <p><b>RAM HOLDER</b> every Saturday</p> <p><b>MOX &amp; SAM</b> every Sunday</p> <p><b>C-JAM BLUES</b> every Monday</p> <p>JOHNNY CHRISTIAN every Tuesday</p> <p><b>HAMILTON KING</b> alternate Wednesdays</p> <p><b>JAZZ or FOLK</b></p>

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THE CHESSMEN  
\* **SATURDAY (3rd), 8-11 p.m.**  
THE CHESSMEN  
\* **SUNDAY (4th), 8-11 p.m.**  
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roll party. Calling all Rock 'n'  
enthusiasts  
S.O.S.  
(badly needed—girls who can  
live)  
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Sat., Sept. 3rd, MARK BARRY  
Sun., Sept. 4th, THE DISCOTICK  
Wed., Sept. 7th, THE DISCOTICK  
Fri., Sept. 9th, THE GAFF  
**NEWBURY** Corn Exchange  
Fri., Sept. 2nd, ZOOT MONEY  
**HARPENDEN** Public Hall  
Thurs., Sept. 8th, SHOTGUN EXPRESS  
**BEDFORD** Corn Exchange  
Tues., Sept. 6th, SHOTGUN EXPRESS  
**GUILDFORD** Snake Hotel  
Thurs., Sept. 1st, JOHN MAYALL  
Thurs., Sept. 8th, AMBOY DUKES

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Sun., Sept. 4th, THE CREAM  
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Sat., Sept. 3rd, MARK BARRY  
Sun., Sept. 4th, THE DISCOTICK  
Wed., Sept. 7th, THE DISCOTICK  
Fri., Sept. 9th, THE GAFF  
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# GET OFF YOUR TOWER MR ROSS!



STEVE: got what it takes FAME: Stone Age:

## You can't compare Georgie and Faces

SO A. J. Smith thinks the Small Faces are not in the same class as Georgie Fame (MM August 20), and appeal to different age groups.

What rubbish! They are both great, and it's unfair to make such critical comparisons. They appeal to fans of all ages. — M. McDERMOTT, London E17.

● LP WINNER

I LIKE Georgie, but Steve Marriott has more talent in his big toe than Georgie has in his whole body.

And just listen to Kenny Jones' drumming, Plonk Laine's fantastic bass, and Ian McLagen on organ.

Find another group to knock, A. J. Smith, and leave the Small Faces alone! — Y. PLAYFORD, Dunmow, Essex.

AT least the Small Faces get hits with all their songs—not like Georgie Fame.

The Faces may be young but they've got what it takes, and it's ridiculous to say their songs are only fit for 12 year olds.

By the sound of A. J. Smith, he should be drawing his pension. — PAT GIBBONS, Barmulock, Glasgow.

GEORGIE FAME is not what you'd call all that great.

The Small Faces are young and mod, and Georgie went out with the Stone Age.—R. JOHNSTON, Witherington, Manchester.

GEORGIE FAME is the world's best singer, organist and composer. — JANE WILLIAMS, London, N.1.



RONNIE ROSS: 'his arrogance is something to marvel at'

SO Ronnie Ross doesn't think there is any new talent emerging on the British jazz scene (MM August 20).

If Mr. Ross came off his ivory tower and listened he would find plenty of young sax players who generate more excitement in one solo than emerges in a whole evening of listening to one of the "older musicians who get a good fat sound."—L. T. SMITH, Bromley, Kent.

● LP WINNER

RONNIE ROSS won't hear up-and-coming jazz musicians in the studios.

I suggest he gets out and listens to musicians like Ray Warleigh, Ron Mathewson, Tony Levin, Tony Roberts, Dave Levy and Chris Pine. — FAT JOHN COX, London, W.14.

THE most charitable interpretation of Ronnie Ross's statement would be that he is woefully out of touch.

The least charitable is that he doesn't want to know—that our small jazz scene can't support the old and the new, and no publicity should be given to the new if it can be avoided.

Perhaps Ronnie has a higher standard of criticism than Ronnie Scott who uses Alan Skidmore, Humphrey Lyttelton—who uses Chris Pine and John Surman, and Tubby Hayes who uses Ray Warleigh. Who knows—if we bury our heads in the sand like ostriches, Ronnie Ross may go away! — GRAHAM COLLIER, London W1.

RONNIE ROSS's arrogance is really something to marvel at.

Does he really believe the final criteria of a young jazz musician is that he should sound like Tubby Hayes, Tommy Whittle and himself? The charge is feeble and there is no case to answer.—DAVE GELLY, London SE18.

TO say Eric Clapton and John Mayall don't play pure blues is sheer snobbery.

Negro blues artists extend more courtesy to white players, and often join them, for example Muddy Waters with Paul Butterfield, and Jeff Beck with Howlin' Wolf, when the Yardbirds were in Chicago.—DAVE LANGRIDGE, Hemel Hempstead, Herts.

● LP WINNER

ALL this talk about Eric Clapton is sickening me. He is supposed to be Britain's best guitarist. Rubbish! If anybody has heard Steve Marriott's fantastic guitar playing on the Small Faces LP they would realise that Clapton compared to Steve is completely useless.

All these blues fans should buy the Small Faces LP and hear really soulful and authentic music. Clapton puts the guitar back 1,000 years.—CHRISTOPHER WATT, Mitcham, Surrey.

WITH like and Tina Turner and Percy Sledge in the charts, I rashly allowed myself a glimmer of hope that at last we were able to recognise good soul music.

But the Trogs' popularity has dispelled this illusion with their adenoidal messy records.—DIAN HART, Borehamwood, Herts.

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## MILES EXPLODED

LET'S explode the Miles Davis myth once and for all. Miles is a great player but he just hasn't got the technical facility, expression or humour of the great Dizzy Gillespie. After hearing Dizzy on "Jazz 625" who can possibly doubt that Diz is the best player around. Because he has always been associ-

ated with bop and Miles with cool, Diz has missed out in the polls of recent years. But Dizzy's present quintet is far removed from the aged influence of bop. They are the "coolest" group around, so give the greatest trumpet player his due today.—B. HILL, Stanmore, Middlesex.

● LP WINNER

## FASHIONABLE HYSTERIA

I RECENTLY heard the Charles Lloyd Quartet in Stockholm and it's sad to see a group with vast potential and genuine artistic excitement being encouraged by Europe's critics to become the intellectual snob's version of the Who.

I saw a drum skin cracked

by being beaten with a string of bells, and a pianist going into superficial frenzies which gave the impression of a starfish with malarial ague. Audiences should demand the excellent and moving work the group's capable of instead of inciting them to fashionable hysterics.—IRIS ORTON, Stockholm, Sweden.

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<b>Friday Sept. 2nd</b> 7.30 - 11.30 Members: 10/- Guests: 12/6	<b>THE TROGGS</b> <b>SAVOY BROWN BLUES BAND</b>
<b>Saturday Sept 3rd</b> 7.30 Members: 7/- Guests: 10/-	All-night session <b>THE REFORMATION</b> <b>THE ESCORTS · THE CHASERS</b> <b>PLUS D.J.s CLEM DALTON &amp; MIKE QUINN</b>
<b>Sunday Sept. 4th</b> 7.30 - 11.30 Members: 5/- Guests: 7/6	<b>WYNDER K. FROG</b> <b>EMBERS WEST</b>
<b>Monday Sept. 5th</b> 7.30 - 11.30 Members: 6/- Guests: 8/6	<b>PINKERTON'S ASSORTED COLOURS</b> <b>THE DEFIANTS</b>
<b>Tuesday Sept. 6th</b> 7.30 - 11.30 Members: 3/6 Guests: 4/6	Radio Luxembourg's <b>READY, STEADY RADIO</b> The U.K.'s TOP LIVE SHOW with TOP STARS AND D.J.s
<b>Wednesday Sept. 7th</b> 7.30 - 11.30 Members: 3/6 Guests: 4/6	<b>MID-WEEK R&amp;B SPIN</b> Presented by CLEM DALTON & MIKE QUINN <b>PLUS LIVE! THE TONICS</b>

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KENNY EVERETT, of Radio

London, sums up—

# THE TOUR WAS ONE MAD DASH

**L**YING by the side of a luxurious swimming pool in Los Angeles, it's hard to piece together the last hectic fortnight of the Beatles' American tour. But a reasonable description would be one mad dash.

The Beatles played a final wild concert in Los Angeles and about 1,000 fans burst through the barriers towards the boys. They were only stopped by a major assault by the L.A. police.

We've been here two days — the only rest we've had on the whole tour. We've been living — everyone on the trip including the Beatles — on hot dogs and Cokes. But when we arrived on the West Coast two days ago the Beatles rented a huge luxurious ranch-house built on the hills outside Los Angeles and with a fabulous view of the valley.

The house has a huge L shaped pool and the Beatles have hosted two huge parties while they've been here with hundreds of guests from all over the valley. This has been about the only relaxation of the whole trip.

## Paul's trunks

I even managed to borrow a spare pair of Paul McCartney's swimming trunks and joined him in the beautiful pool. But I now see why they were a bit depressed when they flew out here from England. For them, it's really a bit of a drag. They've seen it all before, there's little enjoyment and a lot of discomfort, isolation and hard work.

I believe that life is a bit jaded for them at present. They've done everything and met everyone. Now they're searching for something new and I hope they find it.

Well, I'm looking forward to flying home to Britain tomorrow. Who cares about rain? I'm longing for the comparative peace waiting on the Radio London boat.

# AS THE SCREAMS DIE DOWN, AND THEIR MOST CONTROVERSIAL TOUR ENDS, REN GREVATT, IN AN INTERVIEW WITH THE BEATLES FINDS OUT ABOUT

# Red nosed folk of Showbiz

**W**HAT happens if some day, somebody turns off the floodlights and the mystique of idolatry that now bathes the Beatles? Would these vastly talented writers ever turn their pens to the legitimate musical stage?

"Most of legitimate theatre is just a load of rubbish as far as we're concerned," said John Lennon this week. "We would never want to be like Rodgers and Hammerstein or anyone who preceded us. If we did anything, it would be a musical of today, not the '20s like the 'Hello Dolly' thing."

Paul McCartney took exception to the term legitimate musical: "That puts it all in a slot, like 'Funny Girl' and a lot of others. We'd never be able to write that way because we wouldn't feel that kind of show. I don't mind that type and I quite like seeing them, but we'd have to put far more into it."

"Lionel Bart once told us that the easiest way to do a show is to write 12 songs and give them to a great producer like Joan Littlewood and have her build the whole show around the songs."

"I don't think we could work that way. It would be harder for us because we

would have to put much more into it. I don't like that term 'legitimate'. I guess if we ever do a show, we'll have to call it an illegitimate show."

"I never lie awake thinking of what I'll be writing next year or about show business for that matter," came back John. "Because I probably won't be in it at some point. Show business we never really ever see."

"That business is a little bunch of red nosed people who live together and call themselves show business. We know some people in that club but we don't belong to it."

I asked Lennon about pop music and people in America. "I'm no sooth sayer on music and where it's going," Lennon went on. "I just hope it continues to get better, that it progresses and doesn't step back. I think, for instance, that Brian Wilson is great, he's doing some very good things."

"We like the Beach Boys, the Byrds, the Mama's and Papa's, a lot of them. They make sounds we like. You know? And we listen to everything we can."

"With Americans, well, I don't like to generalise, but I think we showed some



**JOHN:** "I never lie awake thinking about show business. It's a little bunch of red-nosed people who live together. We know some in that club but we don't belong to it."

people here that not all Englishmen are like John Bull or a happy go lucky Cockney. Well, once I thought Americans were all loud mouths with big ties and lots of cameras. Well, they're not.

"I hope I get to see more of America because it's the kind of place that might blow up some day, by itself, or with the help of some other country."

But the Beatles aren't worried about "blowing up" or about their ultimate downfall, as one reporter expressed it.

"There'll be no downfall for us," said McCartney. "We're not worried. We don't dread it. When we get sick of all the hocus pocus and the Press and the screaming, we'll just take a fat holiday on our fat walters."

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