

Melody Maker



July 2, 1966

9d weekly

Cliff won't quit 'for a long while'

CLIFF RICHARD will not be retiring from the pop scene to study divinity. A spokesman for Cliff said on Monday: "Cliff will be studying in his spare time. He won't be giving up pop — just like that" — and he still has contracts he is committed to, for many years."



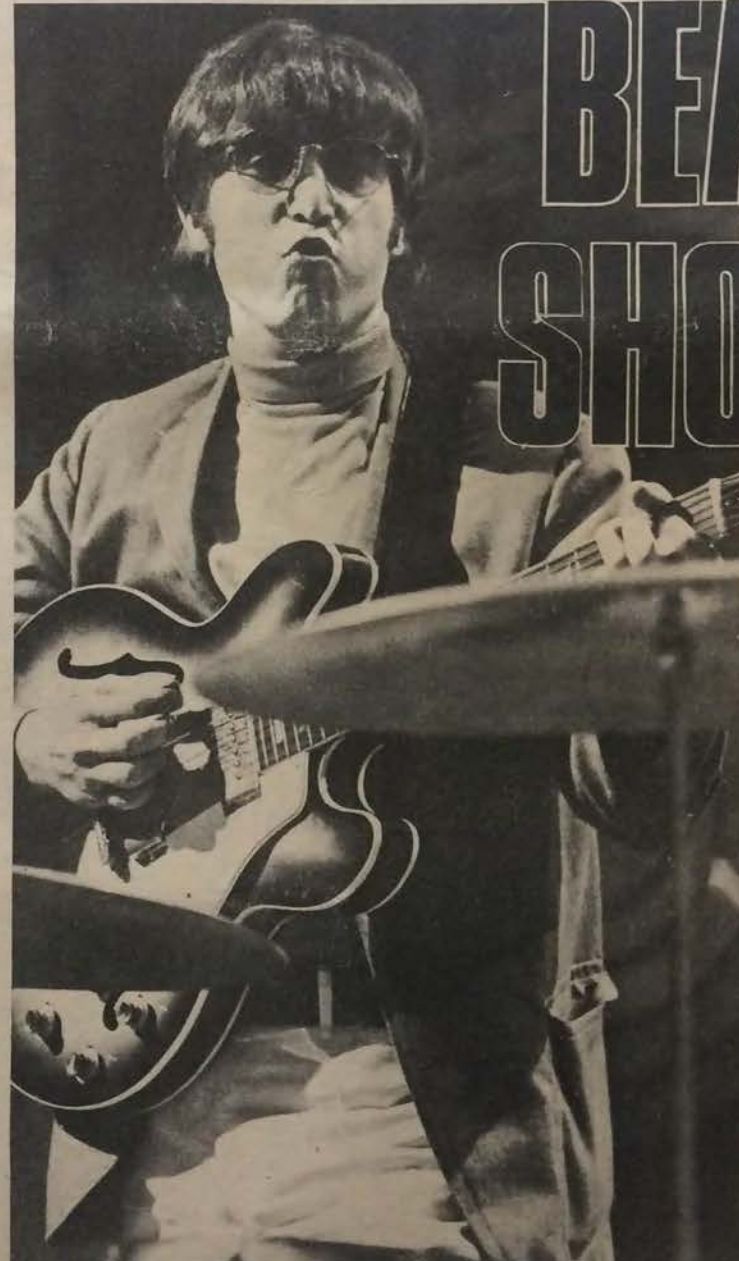
CLIFF: study

Cliff, who has stated that he would like to teach divinity, and recently sang at a Billy Graham crusade meeting in London, is currently working on his latest film at Pinewood studios called *Finders Keepers*.

It is expected to be finished by August and will be on release at Christmas. Later Cliff will appear in pantomime and then another film is planned as well as TV appearances.

Cliff's fan club secretary Jane Vane is relinquishing her post and Peter Gormely, Cliff's manager, is now looking for a replacement. It may be decided to run the club as several smaller units to make it more manageable.

BRUTALITY AT BEATLE SHOWS



● We know about it, and we hate it. We get really mad, and once John even jumped off the stage to try to stop it. But you can't. They don't take any notice. ●

GENE



BLIND DATE

DAVE



POP THINK-IN

MJQ MAKE TWO TOURS

THE Modern Jazz Quartet will tour Britain in September and October this year, splitting the two portions of their tour with two weeks in France, where they record with the *Swingle Singers*.

Opening date for the MJQ is Sunday, September 18, at Portsmouth's Guildhall. The tour continues at Birmingham Town Hall (19), Colston Hall, Bristol (20), Fairfield Hall, Croydon (21), Rose Hill Theatre, Whitehaven (22), Free Trade Hall, Manchester (24) and a recording for BBC2 (25).

After a fortnight in France, the quartet returns to this country to play the Albert Hall, Nottingham on October 11, then on to Stafford College of Technology (12), Liverpool University (13), Leeds University (14), London's Royal Festival Hall (15) and Bournemouth's Winter Gardens (16).

BRUBECK DATES

The Dave Brubeck quartet's 1966 tour of Britain is now all set. It will open at Chatham's Central Hall on October 22 and finish at Croydon's Fairfield Hall on November 2.

On October 23, the quartet records a TV show for BBC2. The rest of the tour dates are Colston Hall, Bristol (25), Birmingham Town Hall (28), Manchester Free Trade Hall (29), London's New Victoria (30), City Hall, Newcastle (31).

RAY COMING

Ray Charles and his band are coming to Britain for concerts in April, 1967.

ALAN WALSH REPORTS ON CENTRE PAGES

MELODY MAKER POP 50

1	(1)	PAPERBACK WRITER	Beatles, Parlophone
2	(3)	SUNNY AFTERNOON	Kinks, Pye
3	(2)	STRANGERS IN THE NIGHT	Frank Sinatra, Reprise
4	(6)	DON'T ANSWER ME	Cilla Black, Parlophone
5	(9)	NOBODY NEEDS YOUR LOVE	Gene Pitney, Stateside
6	(20)	BUS STOP	Hollies, Parlophone
7	(10)	RIVER DEEP-MOUNTAIN HIGH	Ike and Tina Turner, London
8	(8)	OVER UNDER SIDEWAYS DOWN	Yardbirds, Columbia
9	(4)	MONDAY, MONDAY	Mama's and Papa's, RCA
10	(14)	HIDEAWAY	Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
11	(5)	WHEN A MAN LOVES A WOMAN	Percy Sledge, Atlantic
12	(32)	GET AWAY	Georgie Fame, Columbia
13	(7)	DON'T BRING ME DOWN	Animals, Decca
14	(11)	SORROW	Merseys, Fontana
15	(15)	SLOOP JOHN B	Beach Boys, Capitol
16	(13)	PROMISES	Ken Dodd, Columbia
17	(12)	PAINT IT, BLACK	Rolling Stones, Decca
18	(23)	LANA	Roy Orbison, London
19	(24)	IT'S A MAN'S MAN'S MAN'S WORLD	James Brown, Pye
20	(16)	WILD THING	Troggs, Fontana
21	(29)	I AM A ROCK	Simon and Garfunkel, CBS
22	(18)	OPUS 17	Four Seasons, Philips
23	(—)	I COULDN'T LIVE WITHOUT YOUR LOVE	Petula Clark, Pye
24	(28)	LADY JANE	David Garrick, Piccadilly
25	(17)	NOTHING COMES EASY	Sandie Shaw, Pye
26	(25)	ONCE THERE WAS A TIME/NOT RESPONSIBLE	Tom Jones, Decca
27	(45)	THIS DOOR SWINGS BOTH WAYS	Herman's Hermits, Columbia
28	(37)	I NEED YOU (EP)	Walker Brothers, Philips
29	(30)	SITTIN' ON A FENCE	Twice As Much, Immediate
30	(46)	OUT OF TIME	Chris Farlowe, Immediate
31	(21)	HEY GIRL	Small Faces, Decca
32	(—)	BLACK IS BLACK	Los Bravos, Decca
33	(27)	SHOTGUN WEDDING	Roy 'C' Island
34	(36)	THE MORE I SEE YOU	Chris Montez, Pye
35	(22)	COME ON HOME	Wayne Fontana, Fontana
36	(31)	SWEET TALKIN' GUY	Chiffons, Stateside
37	(19)	RAINY DAY WOMEN Nos. 12 AND 35	Bob Dylan, CBS
38	(26)	PRETTY FLAMINGO	Manfred Mann, HMV
39	(—)	MAMA	Dave Berry, Decca
40	(38)	DAYDREAM	Lovin' Spoonful, Pye
41	(—)	NO ONE WILL EVER KNOW	Frank Ifield, Columbia
42	(35)	STEP HER ON SIGHT	Edwin Starr, CBS
43	(39)	EIGHT MILES HIGH	Byrds, CBS
44	(33)	I LOVE HER	Paul and Barry Ryan, Decca
45	(—)	MAKING TIME	Creation, Planet
46	(42)	WATER	Geno Washington, Piccadilly
47	(—)	HAVE I STAYED TOO LONG	Sonny and Cher, Atlantic
48	(41)	TWINKIE LEE	Gary Walker, CBS
49	(43)	TO MAKE A BIG MAN CRY	P. J. Proby, Liberty
50	(47)	I WANT TO GO WITH YOU	Eddy Arnold, RCA

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MM NATIONAL BEAT CONTEST



The Roll Movement, winners of the MM National Beat group contest at the Brighton Regent on Sunday, are congratulated by actor Peter Reynolds (right). They are, from left: Syd Marcus (manager); Dave Williams (drums); Cliff Wade (lead guitar/singer); John Cartwright (trumpet/rhythm) and Pete Shaw (bass).

ROLL ROCK HOME

THE Roll Movement travelled from York to Brighton for the 22th and last, beat in the MM National Beat Contest on Sunday.
But the journey was worth it, for they came out as winners. Also through to the semi-finals with the Roll Movement, are the Steam Machine (Pitney), Mud (Mitcham) and Whizz (Maidstone).

VICTORY

Line-up of the Roll Movement are: Cliff Wade (15), lead singer and lead guitar; John Cartwright (17), rhythm guitar and trumpet; Pete Shaw (19), bass guitar; and Dave Williams (17), drums.

As the result was announced, the group's manager, Syd Marcus, did a wild, victory dance shouting "This is fantastic. It's just marvelous. The long journey was certainly worth it."

This Sunday (3) sees the fourth of the six semi-finals at the Regent Ballroom, Brighton.

Fighting it out for a place in the Final at the London Palladium on August 7 will be the Blues Brotherhood (Edinburgh), Peppers Machine (Darby), the Op-Scene (Hull), the Pathfinders (Sharnham), Atlanta Roots (Farnworth, Lancs.), the Versions (Kings Lynn), P i a y b o y s (South London), Peachers (West Mersea, Essex) and Five Shades of Blues (Brighton).

DETAILS

And the special attraction will be Twice As Much who currently have "Sittin' On A Fence" in the Pop 50.

For all details of the Contest on 259 m.

Artwoods are auctioned—for £2 the lot

AFTER playing at Salisbury Tech, the Artwoods were kidnapped by 30 girl students and kept for the night in a cage in a marquee on the outskirts of town. They were then tied up and paraded on a float in a carnival procession. Finally auctioned at a bazaar and bought by a bunch of girls—for £2 the lot.
The Cyrle, high in the States, with "Rubber Ball" are in line for a British tour. Also being talked about—a return of the Tijuana Brass.
Holidaymakers: Tony for Hollywood, Graham, Portugal, Bobby, Mallorca and Allan and Eric staying at home. Mancunian musicians Johnny Rowday and Ken Leyland off to Newport Jazz Festival.

In deep conversation at Palisades Park amusement centre in New Jersey—Brian Epstein and U.S. showbiz lawyer Alan Klein. Tom Jones a riot on Paris TV. CBS Records have asked Dave Cash to go easy on motor racing—he's a valuable deejay.

AMERICAN artist Ruth Hindman wants to paint Jeff Beck because his face "is like craggy summits and windy places".
George Fame's birthday present from fans at Windsor's Ricky Tick club—a huge meat and potato pie and champagne.

That Group's lead guitarist John Hatch continues the name game: Is Cilla Black? Is Alex Welch? Will Bruce Turner? Does Wilson Pickett? Are the Righteous Brothers? Does Stevie Wonder? Is Ferlin Husky? Was Joe Brown? Is Leonie Best?

An electronic box of tricks which makes sitar and other noises stolen by Stones' America fan—Jennings rushing out another. Gene Vincent wants to know if he has any management commitments in Britain—information to Dickie Harrell, 317 Kay Road, Portsmouth, Virginia, U.S.A.

JOHN SCHROEDER sporting a black shirt, gold tie-pin and no tie. Helen Shapiro sang very well on last "Lucky Stars". Beatles film clips not very imaginative.

Cilla at the Savoy publicity quotes MELODY MAKER. Next Herb Alpert single probably "Work Song".

Adam Faith thinking of taking up yoga. In Bachelors' Blackpool dressing room a refrigerated beer shelf.

MM's Bob Dawson threatened to go to Playboy Club opening as Bugs Bunny. Max Jones actually wore evening dress.

IKE and Tina Turner—yeah! Adam Adamant not had. Tenorist Peter Coe worked out these anagrams for Blue Flames: North note died (Eddie Thornton), Leering Con (Colin Green), Tee Coper (Pete Coe), Lush Hen Egg (Glen Hughes), Born Cat (C Barton) and I Love C.P. Well (Clive Powell).

No Brammell! Scott Walker grew beard but shaved. Paul Jones lost all his harmonicas at York University. Scott Walker gave away



This is Prince Stanislaus Klossowski de Rola, Baron de Watoville, in two years he'll inherit 15 million dollars. Right now, as Stash de Rola, he's concerned with his first record, "Message To Preety". He should worry!

his jeep to a scout troop. SBJ Ray Ennis won £100 with a premium bond. Brian nono refused entry to Munich Beatles' show, had to borrow Daily Mirror's Don Short's press pass. George Harrison: "We like American negro singers—like Wilson Keppe and Betty!"

JAZZ LP OF THE MONTH

SEE PAGE 10

Count Basie Orchestra

Jumpin' at the Woodside

A jazz collector's essential featuring the best of the famous Basie band's early recordings with Benny Morton, Buck Clayton, Lester Young and Dickie Wells



ACE OF HEARTS RECORDS. Decca House, Albert Embankment, London S.E.1

This week's Double Sure Shot! from MANFRED MANN! You gave me somebody to love



POP FIFTY PUBLISHERS

1 Northern Songs; 2 Belinda; 3 Leeds; 4 Shapiro Bernstein; 5 Schroeder; 6 Homebrew; 7 Belinda; 8 Yardbird; 9 Dick James; 10 Liberty; 11 Belinda; 12 Gannell; 13 Screen Gems; 14 Grand Canyon; 15 Immediate; 16 Songfields; 17 Mirages; 18 Acuff-Rose; 19 Copyright Control; 20 Apple; 21 Sony; 22 Amzone and Beechwood; 23 Wellbeck; 24 Miraga; 25 Glaxo; 26 Shapiro Bernstein; 27 BETA/London; 27 Dick James/April; 28 Metrac

Copyright Control/Burlington/Screen Gems; 29 Miraga; 30 Miraga; 31 Robbins; 32 Mellis; 33 Apple; 34 Bregman-Vacco-Cone; 35 Island; 36 Mellis; 37 Feldman; 38 Shapiro Bernstein; 39 Francis Day and Hunter; 40 Robbins; 41 Robbins; 42 Essex; 43 Essex; 44 Shapiro Bernstein; 45 Joubt/Stratton-Smith; 46 Screen Gems; 47 Belinda; 48 Campbell/Coleley; 49 Dorris; 50 Acuff-Rose

US TOP TEN

- As listed by "Billboard"
- (2) STRANGERS IN THE NIGHT Frank Sinatra, Reprise
 - (1) PAPERBACK WRITER Beatles, Capitol
 - (6) RED RUBBER BALL Cilla Black, Decca
 - (3) PAINT IT BLACK Rolling Stones, Decca
 - (9) YOU DON'T HAVE TO SAY YOU LOVE ME Dusty Springfield, Philips
 - (—) HANKY PANKY Tommy James and the Shondells, Roulette
 - (8) COOL BREEZE Gene Pitney, Capitol
 - (5) I AM A ROCK Simon and Garfunkel, Columbia
 - (4) DID YOU EVER HAVE TO MAKE UP YOUR MIND Lovin' Spoonful, Kama Sutra
 - (1) BAREFOOTIN' Robert Parker, Nola

TOP TEN LPs

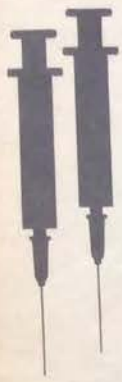
- (2) SOUND OF MUSIC Soundtrack, RCA
- (1) AFTERMATH Rolling Stones, Decca
- (4) SMALL FACES Small Faces, Decca
- (5) SWEET THINGS Georgie Fame, Columbia
- (3) CILLA SINGS A RAINBOW Cilla Black, Parlophone
- (8) SHADOW MUSIC Shadows, Columbia
- (6) ANIMALISMS Animals, Decca
- (7) RUBBER SOUL Beatles, Parlophone
- (9) MOST OF THE ANIMALS Animals, Columbia
- (—) THE MAMA'S AND PAPA'S Mama's and Papa's, RCA

TOP TEN JAZZ

- ASCENSION (LP) John Coltrane, HMV
 - INDO-JAZZ SUITE (LP) John Mayer, Columbia
 - ORNETTE COLEMAN TRIO AT THE GOLDEN CIRCLE STOCKHOLM Vol 2 (LP) Blue Note
 - ORNETTE COLEMAN TRIO AT THE GOLDEN CIRCLE STOCKHOLM Vol 1 (LP) Blue Note
 - ORNTHOLOGY (LP) Charlie Parker, Blue Note
 - EASY TO REMEMBER (LP) Billie Holiday, Society
 - ALFIE (LP) Billie Holiday, Society
 - I GOT MY MOJO WORKING (LP) Billie Holiday, Society
 - QUICKY'S GOT A BRAND NEW BAC (LP) Quincy Jones, Mercury
 - CONCERT BY THE SEA (LP) Ella Fitzgerald, CBS
- The ten best selling records for the month of June, compiled from returns from the following: ALLEN DOWELL, 21, Station 4, Bury Street, London; DOBELL'S, 73, Oxford Street, London; HIVE BIRD, Ladbroke Grove, London; JAMES MANNAN, 38 Cannon Street, London; HIVE BIRD, Ladbroke Grove, London; P. STANLEY, 21, Station 4, Bury Street, London; MANCHESTER, Barry's Record Shop, 19, Back Lane, LIVERPOOL; Mulvihill and Drouse, Weybridge.

TOP TEN FOLK

- RURAL BLUES BOX (LP) Various Artists, Xtra
 - JOHN RENBOURNE (LP) Transatlantic
 - BIRD IN THE BUSH (LP) Various Artists, Topic
 - BLUEBIRD BLUES (LP) Various Artists, RCA
 - MARTIN CARTHAY (LP) Fontana
 - FROST AND FIRE (LP) Watersons, Topic
 - A.D. 34 (EP) Davy Graham and Alexis Kanner, Topic
 - BLUES REDISCOVERIES (LP) Various Artists, Folkways
 - TOM ASHLEY AND TEX HLEY (LP) Folkways
 - BERT JANICH FIRST RECORD (LP) Transatlantic
- The ten best selling folk records for the month of June, compiled from returns by: COLLETT'S, 10, New Oxford Street, London; DOBELL'S, 73, Channel Cross Road, London



DRUGS: IS IT TRUE WHAT THEY SAY ABOUT POP STARS?

A VICIOUS smear campaign against pop stars and beat musicians is having serious effects on the image of pop music. It is being insinuated in some quarters that drug taking is widespread among singers and musicians. As a result the public are being misled into thinking of pop stars and members of beat groups as being addicts or "junkies". This is dangerous, irresponsible nonsense.

HARMLESS

HERE are the facts: in common with a great many teenagers, two years ago, pill taking was fairly prevalent among SOME beat musicians. This is now not the case.

Addiction to "hard" drugs — heroin, and cocaine — is so destructive that anybody who did fall victim to them would be totally unable to keep up with the hectic pace of pop life. They wouldn't be physically fit enough to compete.

Smoking marijuana — referred to as "pot" — is, however, fairly wide spread. It is illegal. It is also considered by many informed people to be relatively harmless.

Pop artists angry at recent allegations talked to the MM this week.

Said one guitarist: "It's true quite a lot of people have fallen to the temptation of indulging in pot.

"Considerably more do than a year ago, but it's quite harmless, as Paul Jones said in the MM last week. It's less harmful than spirits.

"Pills are a thing of the past. I only know of one or two people who have tried LSD and it's not very popular. Nobody knows much about it, and it has to be controlled. Apparently it affects people differently. Either it sends you round the twist or you can go out and write an opera.

"I don't know of anybody on the 'hard' stuff. The majority of people steer well clear of it. Those that do use it are outside the business. You can't keep a regular job and be an addict. That's impossible. The people who write about pop and drugs are just ignorant. They just don't know what it's all about.

STIMULANTS

"POP is a hard life, and you need to be fit. Smoking pot can help you to relax though for the moment when you've got to go on stage and play. It can be habit forming, but only in the way cigarette smoking and drinking are habit forming. Nothing goes into your system, there are no after effects and you can quickly lose the desire."

While it is obvious that prolonged use of stimulants of any kind will eventually have harmful effects physically and mentally, there are few signs of Britain's pop artists becoming dangerously addicted en masse.

Much to the disappointment of scandal mongers.

WHAT IS A MAMA AND A PAPA? ANSWER—READ ON



CASS ELLIOTT

■ Aged 23 from Baltimore, and lives in Hollywood. Very friendly, and more aware of success than the rest of the group, and always wanted success. ■ Doesn't like Sonny and Cher as artists because they conform, but loves them as people. Loves Donovan, Usenet by London cab drivers. Loves Whispering Paul, McDowell and Sonny Terry, and Brownie McGhee records. ■ Traveled across America in satirical revues, also buying antiques, so route. ■ Wears cute gold-rimmed glasses and lives for today. ■ Large of build, broad-minded and cynical. ■ Worked as a waitress in the Virgin Isles. Joined the others when she heard of them lounging around the beach, enlightening the natives to pop culture. Moved on by the Governor of the islands.



DENNY DOHERTY

■ Aged 24, hails from Halifax, Nova Scotia. Denny is suave, handsome, and a nonconformist. Plays lead guitar and sings. ■ Hates living in apartments, the army, Vietnam, bureaucracy and regulations. Likes contemporary folk music, including Bully St. Martin, the Beatles, Phil Spector and Otis Redding. ■ Can't understand the group's success, and is cynical, but likes to meet people who can smile and be friendly. Can get hung up on one smile all day. Likes walking down Sunset Strip and saying hello to strangers. Also likes driving his red Cadillac, and owns cuckoo clocks, antique lampshades, beat-up old cars, Indian boots, long hair, yellow ties, and brown suits. ■ Used to wear black leather and looked like a cross between Marlon Brando and John Lennon, but now wears sports clothes and a beard.



MICHELLE GILLIAM

■ Aged 21 from Long Beach, California. Extremely mysterious person. Married to John. Hates brass people and very, very quiet. Won't talk on stage. ■ Very pretty, she used to model in New York, until she refused to pose wearing a green beret. ■ Wears chord pants, velvet sweaters, and loves blue and turquoise. Smokes and drinks and feels inferior to people around her. Owns an E-type Jag, and lives in a medium-sized house filled with antiques hanging from balconies. ■ Doesn't play any instruments. Studies religion.



JOHN PHILLIPS

■ Aged 22, comes from New York, the writer of "Monday Monday" and "California Dreamin'". He likes jazz, Woody Guthrie, Donovan, but not Dylan. ■ Like the rest of the group, he likes dirty folk and Britain's folkies. Tall, thin and gaunt, looks dignified, but poverty-stricken. Very sensitive, he hates cruetes and sweating and bureaucracy and regulations. Easy to talk to, but impossible to know what he's thinking. ■ Clothes are like toys to him and he will wear anything including tuxedos. Spends a lot of money on clothes, probably in revolt against early strict upbringing at naval college. ■ Loves getting away from the city on his motorcycle and riding into the desert. Also owns an E-type Jag and fills his Hollywood home with antiques. The living room has a sunken area called "The Pit". All Mamas and Papas sit in the pit and watch television.



AMERICA's new breed of star people are totally different from all that has gone before in America and Britain. ■ Still happy to sell records and make money, they also have a refreshing outlook on life and themselves, that does away with both the raffish rocker and antiseptic angel image. They are free people with free minds and free music — and they still sell records and make money. ■ We've met the Byrds, Lovin' Spoonful, Sonny and Cher and Simon and Garfunkel. ■ Now you can meet the Mamas and Paps via this special MM personality breakdown. Absorb the facts and you may absorb the Mama's and Paps.



MY NAME IS SMITH - AND MY FIRST RECORD, 'LA MER' COMES OUT TODAY.



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THURSDAY

THE DUTCH SWING COLLEGE Band at SAT Scap... Shotgun solo BOY "C" at Streatham Locarno... The ACTION return to London's Marquee Club... CHRIS MCGREGOR'S QUINTET tonight and every Thursday at the Little Theatre Club, St. Martin's Lane, WC2.

FRIDAY

JOHN MAYALL'S BLUES-BREAKERS featuring ERIC CLAPTON, appear at North London's Blusville Club, Pioneer House, 207 York Road, EC1. BOY "C" plays the La-ramore, Basilton... America's ORLONS guest at Oxford Street's Tires Club, London W1... SPRINGFIELD, the HOLLIES, CHRIS CURTIS, CHRIS FARLOWE and the ORLONS appear on this evening's Ready, Steady, Go! (Radio 1)...

SATURDAY

THE HOLLIES and the IVY LEAGUE are among the guests at this week's Saturday Club (BBC Light 7.30 am)... BOY "C" plays the Glitterdrome, Boston, Blues artist JIMMY WITHERSPOON at Manchester's Club 43... DODD and the ROCKIN' BERRIES guest at Blackpool Night (BBC Light 7.30 pm)... R. & L. Luxembourg's Battle of the Giants between the BEATLES and the ROLLING STONES (9.45 pm) 208 metres medium wave... BLOSSOM DEARIE is the guest of LENNIE PELIX on his show today (BBC Light 8.15 pm)... ALAN HAVEN - TONY CROMBIE duo, plus singer BLOSSOM DEARIE, currently at Ronnie Scott's Club, Frith Street, London, W1... LISA, resident at the Hastings Jazz Festival when they were MELODY BOYS, the JAZZ CAVERNERS, and the DAVE HOLT FESTIVAL STARS... White Rock Pavilion (8.11 pm).

SUNDAY

THE WHO and the MERCEYS star in their new show at the Brittain Theatre, Great Yarmouth.

'NOT UP TO HIGH STANDARD PUBLIC EXPECTS'

MANFRED HITS OUT AT NEW HMV SINGLE

TROUBLE blew up this week over a new Manfred Mann single — "You Gave Me Somebody To Love", to be released on EMI's HMV label tomorrow (Friday).

Manfred has now switched record companies with a new contract with Philips Records.

In a statement, Manfred told the MM, "Manfred Mann wish it to be known that the recording of 'You Gave Me Somebody To Love' being released on HMV does not have Manfred Mann's support. The recording was made before 'Pretty Flamingo' and rejected by the group as not being of the high standard which the public have come to expect of Manfred Mann."

"The Fortunes version of 'You Gave Me Somebody To Love' is applauded by Manfred Mann and they are sure that this will be another hit for them."

"Manfred Mann will be releasing a single on the Fontana label in mid-July which they consider to be more representative of their style and ability."

EMI promptly responded with "You Gave Me Somebody To Love" is one of a number of unissued Manfred Mann tracks that we have, and we think it's an excellent follow-up to 'Pretty Flamingo'."

John Burgess, their recording manager before they moved to Philips, agrees wholeheartedly. "It might be worth mentioning that Manfred Mann didn't see 'Pretty Flamingo' as a hit either—and that went to number one."

"We are quite content to let the fans judge 'You Gave Me Somebody To Love' for themselves."

GRIFFIN FOR MONTH AT RONNIE'S

U.S. tenorist Johnny Griffin returns to London's Ronnie Scott Club for a four-week season starting July 25.

He will work with the Stan Tracey trio as he did on his two previous appearances at the club in 1963. The bill will be completed by American singer Sheila Jordan, whose records have appeared on Blue Note.

Griffin and Sheila Jordan will follow Blossom Dearie and the Alan Haven-Tony Crombie duo into the club.

CREATION HIT

NEW group, the Creation, hit the Melody Maker Pop 50 chart this week for the first time at number 45. The group who used to be known as the Mark Four, have just returned from Germany where they appeared on Germany's own Ready, Steady, Go!-type show called Beat! Beat! Beat!

On Friday (July 1) the Creation play at the Wimbledon Palais, the Acerrington Conservatoire Club (July 2), Birmingham's West End Ballroom (3), St. Albans Market Hall, (6), Wolverton Palace Ballroom, (9), London's Marquee Club, (12), Cardiff's Top Rank Ballroom, and TWW's Now! (13), ATV's Action, (18), and Radio1's Five O'Clock Club, (26).

MINDBENDERS TOUR

THE Mindbenders are scheduled to fly to the United States this morning (Thursday) for a month's tour of the U.S. They leave from London Airport at 10.45 am. The group's tour starts at Pittsburgh on July 2 and their last date takes place on July 10. During their visit the Mindbenders will be recording both a Dick Clark Show and a Where The Action Is TV programme. They return to Britain on July 31.

A YOUNG MALE SOLO SINGER

is being searched for by management and recording company for meticulous grooming and eventual stardom. Must be between 15 and 19 years old, with perfect voice and looks, no experience necessary. A and B singers and pianists NOT wanted. No groups. Do not write unless you are sure. Send details or tapes and photographs to: DAVID NICOLSON, Research Film Management, Limited, 33 Curzon Street, London, W.1. No calls.



HERMAN - DOLLAR MILLIONAIRE

18-year-old Peter Herman is a very affable lad. So much so that you might not even know that million-dollar film contract he just landed. Well maybe just a little bit.

In fact Herman and the Hermits' Metro-Goldwyn-Mayer film contract is spaced over five years so they won't get the money in a huge lump.

"Mind you," chirped Herman, "we've seen quite a bit of it already. I mean, although it's paid over five years there's a lot been going about already. But, y'know, it's not the least we can earn. That's only a guarantee. Like when you play at a ballroom or something you get just a minimum fee against a percentage. So it's possible for us to make a lot more out of the film contract — the million dollars is just a guarantee."

It may seem stupid, but can that amount of money be at all frightening — at eighteen? Herman shook his head. "No, money's never frightening — only when you haven't got any," replied Herman sharply. "What does he plan to do with his money? I mean, probably buy a house for my parents in Switzerland. I don't really know. I'm sure Dad would like it — but I haven't asked my Mum yet — and then there's all the 'how to' that I wish I'll get a business there — you never know."

What does he think he'll do when eventually the group breaks up? "Oh, don't start a load of Paul Jones. Manfred Mann came on Oh, I see you mean in sort of in twenty years time? I don't know, hope I'll go on something — I love it so much. I like it. How do you know? I'm somewhere at the age of thirty or something, that I could be entertaining."

"I love all the people and the parties — all things that I like. I've done a lot of things that I've never done — probably in the when I was here. I've stayed at college. I'm not sure what I'll be doing later as a comedian."

"We've got a lot better since we started. You know Johnny Mann — he did our first TV show. I mean, I must have looked as awful as he keeps threatening to show it again. How do you was it?" thought Herman. "About two and a half years, I think."

Nevertheless one and a half years — have you got a lot of "lets" since that? "Sure," agrees Herman, "it is invaluable experience. It used to be terrible standing around in the studios. All day for four hours. Now I've got a stand-in who does the initial rehearsal."

SHERMAN CABARET

ALLAN SHERMAN will give a two weeks of late-night performances at London's Savoy Theatre from July 4. The American star will be accompanied by the Lark Holloway Quintet.

Fortunes 'mailed', veto Isle of Man

THE Fortunes say they will not appear on the Isle of Man again following a mauling by fans at the Palace Ballroom, Douglas, last week.

The group's Rod Allen told the MM: "Barry Pritchard was dragged off stage and knocked unconscious. His gold ring, worth £50, and gold cufflinks were stolen by fans."

"He suffered shock, scratching and bruising and was treated in hospital. The rest of us were also dragged off stage but were, fortunately, not hurt."

"We will not appear on the island again unless we are guaranteed adequate protection."

In Holland the following day Rod and Barry were again dragged off stage by fans at Lansmeer, near Amsterdam. They escaped with bruises. TV and radio lined up to coincide with their latest single, "Silent City", include: Easy Beat (3), Five O'Clock Club (6), Luxembourg's Ready, Steady Radio (5) and the Joe Loss Pop Show (15).



MERSEYS

August 14 to 20. They have now completed a new LP, "That Was A Good Session", with their new backing group, the Jaybirds.

SEEGER CONCERTS

U.S. folksinger Pete Seeger will give concerts in London, Dublin and Belfast when he comes back to Britain in November, and he will also televise for the BBC.

The London concert takes place at the Royal Festival Hall on November 11. Seeger stars in a BBC programme, produced by Yvonne Littlewood, on November 8. From London he goes to Dublin for a National Stadium concert (17) and then to Belfast for the Belfast 60 Festival (18).

RED TOURS

AMERICAN trumpet star A Henry Red Allen will be returning to Britain in February to tour with the Alex Welsh band. Dates are just being set by the Harrod Pavilion at the Royal Festival Hall. The tour will begin on Friday, February 17 and continue until Sunday, March 5.



CARTER: in London

AFRICAN JAZZ

PIANIST Chris McGregor's quintet, recently returned to this country from Copenhagen, where they have been playing at the Club Montmartre, are featured in a season of Three African Plays at the Hampstead Theatre Club, London, NW3.

On Saturday (July 2) and all next week, the programme includes a second half of poems by South African writers with jazz and drum accompaniment. Arrangements are by McGregor and his quintet — including Dudu Pukwana (alto) — is performing the jazz.

From tonight (Thursday), the McGregor quintet appears each Thursday at London's Little Theatre Club in St. Martin's Lane.

VAGABONDS TV

JIMMY JAMES and the Vagabonds fly to America on July 28 for four days of TV and radio in New York to promote their single, "Hi Diddley Dee Dum Dum". They have a new British single, "This Heart of Mine", released on July 29. It features the Vagabonds augmented by strings and brass.

On August 1, the group goes to Paris for three days



NASH

THE Hollies, whose "Bus Stop" is at number six in the Pop 50 after only two weeks, have a new LP, "Would You Believe", out tomorrow (Friday).

It includes a Holly featured solo for the first time — Graham Nash accompanied by only his own acoustic guitar, in a Nash-Hicks-Clarke composition "Pill The Pies". Another track, by the same composers, is "Hard, Hard Here", which will be the Everly Brothers next single.

UNION FILM

THE St Louis Union and Johnny Kidd and the New Pirates have signed for a French film, "L'Musique Est Mort."

The Union will play a British group stranded in France and will have acting roles as well as playing a minimum of four numbers. Johnny Kidd will make a guest appearance. Shooting starts on September 10.

During the shooting, the Union will play a week at the Olympia Paris. Johnny and the New Pirates will play a week at the Locomotive Club followed by three days at the Olympia.

KING SINGS

JONATHAN KING is to return to singing — on record. Despite an earlier announcement that he was finished with pop singing, he is currently working on a new record.

He won't make any personal appearances to promote the record when it is released in about a month, and has turned down an offer to tour Australia with P. J. Proby in September.

CARTER HERE

BENNY Carter, American alto star, bandleader and arranger, arrived in London on Monday from Amsterdam. His wife Margaret, is with him. Carter, who has been on the Continent since mid May, told the MM: "We are here on a sort of business holiday. I'm doing some publishing business, and looking for old folk-type material that I can use. I also expect to meet many old friends."



NASH

A Hollies EP is scheduled for release in mid-August. A concert tour is being lined-up for the group in September. They have concerts at Blackpool North Pier (August 14 and 21) and the Royal Hall, Bridlington (23). They return to Ready, Steady Go! tomorrow (Friday).

A new Swedish tour is being set up for the end of September or early October. Their proposed September tour of the States has been cancelled because of permit and visa troubles on their last

trip, but they still plan to go there for six days later in the year for record promotion dates.

"Bus Stop" is released in America tomorrow.

ALAN SHERMAN will give a two weeks of late-night performances at London's Savoy Theatre from July 4. The American star will be accompanied by the Lark Holloway Quintet.

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Melody Maker

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Tear gas used to quell Stones fans

No hotels—Oldham hires sailing yacht

NEW YORK, Tuesday. — It was riots all the way for the New York opening of the Rolling Stones, with police using truncheons and tear gas to disperse the fans.

Earlier, the Stones had come up with an unusual solution to their accommodation problem. They and their manager, Andrew Oldham, hired a sailing yacht, the SS Sea Panther, which is normally moored at New York's West 79th Street Marina.

Last Friday, the yacht was moored in its usual place, but there were swarms of pressmen aboard and bigger swarms of fans on the dock. The Stones hired the yacht because few New York hotels will accept British groups and singers these days.



● SPOONFUL: Europe

Elektra have also issued a single by folksinger Tom Rush. Titles are "Who Do You Love" and "On The Road Again".

DUSTY TV

DUSTY SPRINGFIELD has signed for six TV shows following the release of her new single, "Goin' Back", tomorrow (Friday). They are Top Of The Pops, today (Thursday) and July 7, Ready, Steady Go! (tomorrow), Scene At 6.30 (6), BBC-TV's Billy Cotton Show (16) and Five O'Clock Club (22).

MILLION

The Stones' "Aftermath" album looks like being their fourth consecutive gold LP, with a sale of 350,000 in the first two days on sale in the States.

Keith Waterhouse and Willis Hall have been signed by producers Allen Klein and Andrew Oldham to write the screenplay for the Stones' first film, Only Lovers Left Alive.

The Stones will receive a million dollars for their initial screen appearance. The film will be shot on location in England.

FOCUS ON FOLK PAGE TWELVE



● SPENCER

FACES, SPENCE, FAME, TRACEY BIG BAND FOR WINDSOR FEST

THE bill for the sixth National Jazz and Blues Festival at the Royal Windsor Racecourse, has finally been settled.

Several changes have been made to the line-up announced. On Friday, July 29 (8.0-11.30 pm) groups appearing will be the Small Faces, the Spencer Davis Group, the RamJam Band, the Soul Agents, and Mark Barry.

On Saturday afternoon from 2.30 to 5.30 pm the Chris Barber Band, Alex Welsh Band, Colin Kingwell's Jazz Band, and Kid Martyn's Ragtime Band, featuring New Orleans trombone star Louis Nelson, will be on the stand.

For the Saturday evening performance there is the Who, the Yardbirds, the Move, Gary Farr and the T-Bones, Chris Farlowe and the Thunderbirds, the Summer Set, Julian Covey and the Machine, and Jimmy James and the Vagabonds. Time: 7.0-11.30 pm.

On Sunday afternoon (2.30-5.30 pm) Dick Morrissey, Stan Tracey with his big band, and the U.S. singer Ernestine Anderson take the stand.

For Sunday evening there is Georgie Fame and the Blue Flames plus the Harry South Big Band, the Action, Diana Ferraz and Nicky Scott, the Alan Brown Set, the Bluesology, and the Cream, with Eric Clapton, Jack Bruce and Singer Baker.

FAME FILM?

GEORGIE FAME and the Blue Flames, jumped to 12 in the Pop 50 this week with their first single this year — "Getaway".

Georgie and the group flew to Sweden on Monday for a concert tour.

Manager Rik Gunnell is currently considering film offers for Georgie and a tour starring Georgie and the Blue Flames is also being planned. It is hoped the Spencer Davis group will be able to join the bill which includes Chris Farlowe and Zoot Money. The tour will be spread over three weeks in October.

Two concerts at Bournemouth Wintergardens on August 7 will be a trial run for the tour, and will star Georgie, Chris Zoot and the Alan Price Set, Geno Washington, and the Shevillet.

On October 9 Georgie sings with the Harry South Orchestra in a special concert at London's Festival Hall and their album together will be released in September.

DAVE FILM

DAVE BERRY has signed to do a new musical film for Warner Pathe. A number of other top British pop stars will also be signed.

Dave's new single "Mama", came into the Pop 50 at 39 this week. On Saturday he is due to appear at the Palace, Douglas, Isle of Man.

On Sunday he opens for a week, doubling in caharet at the Dolce Vita, Newcastle, and Tito's Club, Stockton. He has concerts at Blackpool's North Pier on July 10, 17 and 24.

BIG L DJ

BILL HERNE, former Programme Director with Radio Caroline South, has joined Radio London as a deejay. He will alternate with Duncan Johnson on the Late Night Show.

LOVIN' SPOONFUL SIGN FOR OCTOBER TOUR

THE Lovin' Spoonful will be back in England at the beginning of October.

A tour is currently being lined-up which will take them to major European cities in September before they tour Britain for a week. No dates or venues have yet been finalised.

Their new single, "Summer In The City", is released on July 5 and was written by Steve Boone, John Sebastian and John's teenage brother Mark.

The group is writing the score for Woody Allen's new film, What's Up, Tiger Lily? and will also sing two numbers in the film.

Sonny and Cher are also considering recording a composition by the group. The

Spoonful have been voted the Best New Group of 1966 by American deejays in the annual Cash Box poll.

ELEKTRA POP

ELEKTRA, one of the top folk record labels, is to start releasing pop albums.

Their first pop releases, due around July 5, will be one by Love, and another, "What's Shakin'", by a number of groups including the Paul Butterfield Blues Band, the Lovin' Spoonful and an all-star British group led by guitarist Eric Clapton. They will sell at 35s.

A further five albums are planned during the next six months.

BABY YOU'VE GOT IT!

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JAZZ SCENE

LENNIE FELIX: more than just another piano player



FELIX: a cat named Igor

LONDON

LENNIE FELIX always looked to me more like a horse-player or other gambler than a jazz pianist. Something about his dark, vaguely Italian appearance and flickering smile puts me in mind of an amiable Eduardo Cianelli.

The idea would probably appeal to Lennie, who is an inveterate spotter of feature players in old films.

"I'm a great TV man," he says, getting up on cue and switching on the tennis. "We needn't have the sound on, though. I love old movies, always watch them. Laurel and Hardy, also the bad ones. Tennis, too. Not cricket, but I love the West Indians."

When I called at the Felix flat in Maida Vale Lennie was relaxing at a grand piano by the open window, fingering the first theme of "Rhapsody in Blue" and staring ruminatively at branches outside.

He stopped playing and said: "That tree'll have to come down. It's taking over."

Did he like Gershwin's music very much? "Yes, I do. I suppose being Jewish . . .

there's a certain Jewishness about his music; and it reflected his love of jazz. He was a good pianist too. Did you hear his rehearsal record of a show? It's a beauty—to me, it's the essence of show business piano."

We talked about "Porgy and Bess", recalling criticisms often made about its Uncle Tom outlook. "The funny thing is that all the Negro performers love singing and playing the 'Porgy' tunes," Lennie said. He mused on about the new militancy among coloured Americans, "I understand the feeling of young Negro musicians who think: 'Now we're free to do what we like, and what we do is right.' I understand, but it's a pity it has to affect the artist so much."

"Of course it isn't confined to jazz. Take James Baldwin. It seems as if the whole weight of race hatred in America is on his thin little shoulders. It affects his writing, stops him writing well. This is something that has to resolve itself . . . in music, too."

Lennie stopped for a bit to call his cat, Igor. Once on his lap, the animal wagged its tail energetically. "He's part dog," Felix explained before dipping back to the theme.

The strikers-out for equality haven't done as much to bring it about as the people who've just played their music superbly well and have become loved all over the world. People like Louis Armstrong—who's been called the Tom type—have done so much more to get rid of prejudice."

"Of course, it may be a mistake to pick the great talents as representative. I think that, at that time, in Louis' younger days, the great Negro entertainers embodied a naturalness that wasn't present in white entertainment. And this was tied up with the revolution going on in other arts."

Lennie himself is a senior member of the British jazz corps, a man I met and first heard playing Waller-Birnes-influenced piano at the Services Club, Kensington, in the early months of World War Two.

Since then he has toured half the world, led trios and varied solo piano in a huge variety of West End clubs, worked with a number of local

jazz groups and made a great many broadcasts and quite a few records.

Since last October, he has been running his own BBC Light programme at 1.30 on Sunday morning. It is highly regarded by late jazz listeners for its informal jazz atmosphere and for the quality of its guest singers—who have included Jimmy Witherspoon, Dakota Staton, Ernestine Anderson and Frank D'Rose.

"I've done a lot for the BBC over the years," Lennie said, "and it's work that interests me. I want to feature as many top-line U.S. artists as I can. If I could have what I'd like, I'd have a similar spot on TV. I mean, they have so many free discussion programmes but never one with musicians playing and talking off the cuff. Why not a free musical show? I believe it would work."

What other ambitions stir in the Felix breast? "In a general sense, I want to take part in other things besides just playing. I'd rather not change the piano playing—there comes a time in your professional life when your style is set—but I don't mind doing anything else in show business. Dudley Moore makes me green with envy."

Felix, who used to do a sort of Dad voice himself, does a little talking in his act, occasionally permitting himself an exasperating joke such as: "I'm now going to play 'Kittin On The Keys' by Dupussy."

He says: "I'd like to do club work again, but I've never found the ideal set-up in this country. I'm looking for a little piano bar where the conversation is not too percussive. I want to mix up ballads and jazz and get an intimate atmosphere."

"One more ambition. I want to write a musical. I have some notes, a rough draft of a show. I'm a lazy guy but I know I have to work on it because this is something I want to become involved in."

"It's a more lazing sphere. In jazz, what you play is constantly lost, except for the rare recorded choruses, and a jazzman must suffer this sense of loss. So I'd like to produce something involving all my experiences—a musical show. Also, you meet a better class of people."

MAX JONES

McFARLAND: LET'S RUN UP THE JAZZ FLAG AND SEE WHO SALUTES

LONDON

BOB HOUSTON

SOMEBODY ONCE DESCRIBED Gary McFarland as a good example of how to succeed in jazz without really trying.

His history of late arrival in the jazz world, then the sudden leap to recognition with an excellent series of albums, especially the superb jazz version of "How To Succeed In Business Without Really Trying", would seem to bear this out.

But now that the world knows Gary McFarland's worth as a jazz composer and arranger, he is now certainly trying to succeed—and not only in the jazz field.

He has a best-selling album to his credit, and now he is working on his first film score, for the Deborah Kerr-David Niven film, *Eye Of The Devil*. This chore brought him to London last week to record the soundtrack with an 80-piece-plus orchestra under the baton of Jack Parnell.

In a break from his strenuous recording schedule, McFarland went shopping among the Chelsea boutiques in the Kings Road and between acquiring several well-kept presents for his wife, spoke about his current activities.

The film assignment he regards as a big breakthrough. He's always been keen on the idea. "Film scores are one of the few endeavours where the financial reward equals the artistic satisfaction," he maintains.

"There seems to be more awareness in Hollywood of the capabilities of people whom many consider as purely jazz writers. It still depends a lot on the individual producer. If he likes jazz and knows your work, you stand a chance of getting the assignment. And if what is wanted is not specifically a jazz score."

"Henry Mancini, I think, paved the way for the current situation where people like myself, Lalo Schifano, and Johnny Mandel are able to find work in this medium."

After his startling jazz debut, McFarland caused a lot of head-shaking when he went on to record a best-selling album of bossa novas and Beale tunes. Did he feel he was selling himself cheap in this kind of project?

"I don't believe in swearing allegiance to the jazz flag," is his reply. "In fact,



McFARLAND with JACK PARNELL

I've got more commercial things lined up. Wait till they hear them! Just before I left, I did a session with Gabor Szabo (the Hungarian guitarist) where we did everything. We hummed. We sang. We just had a ball.

"Anyway, why shouldn't I record Beale songs? They're great. Their work just knocks me out. That 'Rubber Soul' album is just too much, man, too much."

"It annoys me when people try to decide your records for you. What do they know about what and how an artist feels? Who gives them the damn right to say what you should and shouldn't do? I don't regard myself as a jazz and jazz-only musician. I'm mainly a songwriter. Arranging is pretty hard work, and I'm basically a lazy guy."

McFarland's meteoric rise to fame and recognition has aroused ire in certain quarters of the New York jazz scene. He hasn't, some maintain, paid enough dues.

"I know all about these criticisms," Gary says. "I'm not the only one who's criticised like this. But my response to it all is simply this—don't make me reach all over my shoes."

"There are Negro musicians in New York who aren't working, of course. They have to blame somebody, whether it's me, somebody else, or the club-owners. But I'm not keep-

ing anybody out of work. All I ask is to be able to work, have a good time, and for everybody to have a good time.

"Sure, there's a problem. But I don't know what the answer is. These guys keep writing about their music instead of letting the music speak for itself. They should become writers instead of musicians. Bird didn't have to write about his thing. Neither did Monk. Neither did Dizzy."

A native West Coaster, McFarland is now comfortably settled in Manhattan with his second wife and 20 months old son, Milo. His work there takes in TV jingles, songwriting, recording those controversial albums, and occasional jazz jobs. He did have a working quartet which "isn't feasible at the moment." When it does become feasible, he will certainly re-form it.

McFarland is an excellent example of the new breed of jazzman who resents having to conform to a pattern of behaviour imposed on him by outsiders. He enjoys the good things in life, and doesn't know why he shouldn't.

Despite the cries from the trenches, he is not lost to jazz. He is only extending his range of activities in a manner which is becoming more and more the normal thing to do for the top talents in the world of jazz composition and arranging.

GREAT JAZZ SOLOS



MAPLE LEAF RAG

SIDNEY BECHET

IT HAPPENED TO HAVE BEEN about on two occasions when people asked Duke Ellington to name the greatest jazz musician he has known. Both times Ellington named Sidney Bechet.

This record I have chosen, on which he plays lead most of the way, may help newcomers to appreciate his stature, for Bechet's inventive spirit never flags.

It was recorded in September 1932 by a sextet, led by Bechet (soprano) and trumpeter Tommy Ladnier, which worked at New York's Savoy Ballroom.

Although it doesn't feature ensemble playing characteristic of New Orleans style as we know it, the performance is made up mostly of hand passages driven out with astonishing force and exuberance by the three horns and three rhythm.

This is a quick stop version of Scott Joplin's rag—some might think too fast—but it is a treatment which preserves the composition's identity.

Bechet's constant predominance (I wrote when the record first appeared



BECHET

here in 1945) there is nothing startling about the successive choruses, for the band tears happily through the four themes of the rag. Bechet finding new and apt phrases for all of them.

What happens after the intro is this: two ensembles choruses on each of the first two themes followed by Hank Duncan's raggy piano solo still on the second strain.

The band returns to theme one and then to the third strain in a new key. This is the Trio strain on the piano music. The band plays it twice before returning to the tonic key for the fourth and last theme.

In a sense, Bechet solo throughout (except for the piano solo), blowing small but satisfying embellishments and inspiring his fellow players by the sheer drive, attack and tonal intensity of his music.

It is not the most subtle or poetic of Bechet's recorded achievements, but it is a performance of sweeping power and prodigious authority.

Nothing quite like it has been heard before. —MAX JONES.

MAPLE LEAF RAG, Sidney Bechet with the New Orleans Feetwarmers. Originally issued on HMV Bibles. Now available on RCA Victor LP, "Bechet Of New Orleans" (RD-7690).

DRINKING MAN'S GUIDE TO RHYTHM 'N' BOOZE

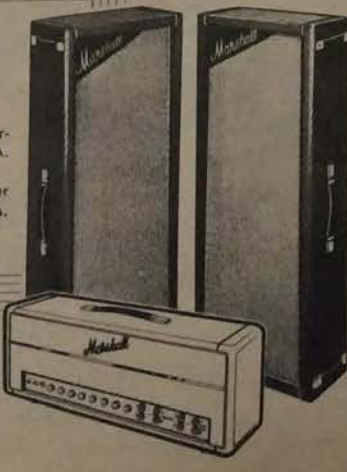
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Jazz, rock, folk in New York parks

NEW YORK

NEW YORK'S PARKS Department is presenting a series of jazz, rock, pop and folk shows at the Wollman skating rink in Central Park from July 3 to September 5. Among the bookers are Erroll Garner, Stan Duke, Duke Ellington, Nina Basie, Lionel Hampton, Nina Simone, Horace Silver, Jimmy Smith, Herbie Mann and Bill Evans.

Ruby Braff is now playing cornet with Peanutz Hucko's All-Stars at Eddie Condon's.

Blues singer-guitarist Lonnie Johnson has taken up residence in Canada and is

now proprietor of a Toronto coffee house, Home Of The Blues.

Veteran trombonist George Brunis has returned to Chicago after a long stay in Biloxi, Mississippi. He's not yet known if he intends to resume playing.

Mill Shaw, one-time Dizzy Gillespie road manager and until recently solo owner and manager of Shaw Artists Corp. was found dead in his New York apartment last week. He was 39.

The Ramsey Lewis Trio is this week's attraction at the

Village Gate, sharing the bill with Roland Kirk's quartet . . . pianist Randy Weston has just completed a stint at the Pat Joey Restaurant and is now at the Half-Note with his sextet.

The Yusuf Latief Quintet is back in action for a week at Slug's . . . bassist Slam Stewart and pianist Kenny Watts are currently entertaining at El Munde in Brooklyn.

RCA-Victor recorded a performance of Carl Nielsen's Clarinet Concerto with Benny Goodman as soloist with the Chicago Symphony Orchestra under Morton Gould.

Jeff Artton

JEFF ARTTON



SILVER





• LEN BARRY

BARRY—READERS AND FANS HIT BACK

BRITAIN'S teenagers hit back this week at American singer Len Barry's recent attacks on the Beatles, Rolling Stones and Animals with an onslaught that must have sent a shockwave rolling across the Atlantic! Barry said in the MM on June 18 that the Beatles were the "worst in person act I've ever seen," that the Rolling Stones didn't perform and that the Animals used long hair as a replacement for talent. For good measure he added that Bob Dylan was "another completely aloof, nothing person-ality," and that British groups were appealing to the lowest common denominator in their appearance, performance and material. Now, MM readers reply.

Beatles, Stones and Animals fans should not be too incensed by the asinine remarks made by Len Barry. I am sure they are quite used to one-hit wonders trying to put them down. —**TONY TYLER**, London NWS.

Barry ought to stick to his own little commercialisms and not make ignorant remarks about music he cannot understand.—**IAN SIMPSON**, Pinner.

He slams some of the best British acts, when he is nothing to write home about. The way Barry talks, any one would think he is king of the music world.—**E. J. GLAZIER**, London SW2.

Let's face it Barry can't bother hard music like John Lennon, and John could knock him off his soap box any day.—**C. LEBMETTER**, Somersham, Mr. Ipswich, Suffolk.

Why didn't he voice his criticisms here, instead of waiting until he was safely back home? Our hospitality has been abused. Don't repeat the visit, or the insults.—**MRS. KATHLEEN HULME**, Rochdale.

Who is this Len Barry?—**T. C. CHICHESTER**, London SW1.

Len Barry should compare American artists like Mrs. Miller to our Stevie Wonder.—**H. BELCHAK**, Willesden, London.

Please stay in out-of-date America where you belong!—**ANN FITZWILLIAMS**, Croydon Area Secretary, Beatles Fan Club.

When he has written anything as good as "Yesterday" or "Satisfaction," sung with the feeling of Eric Burdon, and made thousands aware of poetry, then Mr. Barry can haul mud from his safe position across the Atlantic.—**E. D. W. IN PROSE**, Harlow.

Stage acts! All he did here was jig around and grin.—**PATRICK K. MURPHY**, Newcastle.

Please cheers for Len Barry for really putting overrated British pop groups in their rightful place.—**C. SMITH**, Manor Park.

Thank goodness someone has at last had the nerve to criticize the Beatles! I was beginning to think criticism of them was blasphemy.—**M. J. SMALE**, Tavistock.

Did I hear someone say John Lennon has thumped Len Barry? No! Pity!—**G. SMITH**, Letchworth.

When he can give as much enjoyment to his fans as the Beatles or Stones, he will be in a better position to attack them.—**STEPHEN A. HORTON**, Plumstead.

Please give us long-haired, dirty looking, sloppily dressed groups from Britain if Len Barry is the alternative!—**MAUREEN BARTHOLD-MEW**, aged 13, Wembley.

DAVE DAVIES



We didn't get any credit for making a very Indian-sounding record with 'See My Friend'



WORRIERS: I always think I worry a lot but when it gets down to it I haven't really got anything to worry about. Anyway, when I start worrying things usually get so confusing I forget what I was worrying about.

COPYISTS: I think everybody copies to a certain extent. I'm not really annoyed when groups copy you — it happened a lot in the past. One thing does bother me — we didn't get any credit for making a very Indian sounding record with "See My Friend". Since then over the last six months, groups have all been doing this Indian thing.

EASTERN INSTRUMENTS: I don't really know much about them. I heard Ravi Shankar a year ago and thought he was good. I've also heard some Egyptian music that I thought was very good. And I love Chinese-sounding music — not particularly the instruments themselves. I don't even know what they are.

BROTHERS: That should be brother in the singular. One is enough. Funny people, brothers! They are like mums and dads, aunts and your worst enemies. Ray doesn't like me drinking but when he is drinking he's much worse than me. He's a good songwriter. I think he's even more neurotic than I am. I think we are quite friendly really, even if he is always the last through the doors of a pub so he doesn't buy a drink.

MUSWELL HILL: A great place. I was born there and I still live there. A few years ago it was a bit rough but it's settled down, not too quiet but quiet enough. There are a lot of nice people there, but also a lot of old Conservatives. It's like a little village.

WORLD CUP: Great! We're taking two weeks off during the World Cup to watch it on TV. I don't know what England's chances are. Personally, I fancy Bulgaria and Brazil. I hope to get to some of the games. I haven't seen a match in years.

TAXI DRIVERS: Some of them are OK—the East End ones especially. I don't know what I'd do without them — and I don't know what they'd do without me.

TAMLA MOTOWN: It used to impress me very much. I like it now, but the music doesn't really impress me. It was overdone publicitywise. It made it not so interesting because everybody raved about it too much. The great Motown artists are still great, but there are too many of them now. I keep expecting Billy Cotton to come up on the Tamla Motown label.

AEROPLANES: They remind me of Pete Quaife. Every time he gets in a plane he says he hopes it crashes because he's got his camera with him. I can't stand flying myself. I usually have to have a few drinks to knock myself out before I get in a plane. They make me nervous. The more you do of it, the worse it gets.

BBC: Actually, it's good. I saw a great travel film one Sunday afternoon about a village in India and opium smoking. Even the commentator looked a bit stoned. They have very good documentaries. Actually I don't watch TV too much. Beat Room was

good — I wonder what happened to it?
LSD: The least said about that the better.

DJANGO REINHARDT: Fantastic! I haven't listened to him for a while but I suppose he could be counted as a big influence. I used to like Eddie Lang and Joe Venuti too. I still like the old stuff — I've got some great records, like Eddie Lang's "Freeze And Melt". I like to keep these old things. When things get a bit rough I listen to them and they inspire me. It's like fresh air.

MICK AVORY: I always think of shoes when I think of Mick. He's got two pairs of black suede

that look exactly the same. He keeps saying "I must go home and change my shoes" and then he comes back wearing what looks like the same ones. He's a nice guy although he and I have our ups and downs. When you live with people you see all of each other's faults. He's also a very improved drummer and we have a laugh together on stage.

FASHION: I don't talk about clothes. I wear them. I like colourful clothes, even in the winter. I'm not a follower of fashion, I just buy what I like. I design a lot of my things myself and have them made. I'm a follower of my own

fashion. Fashions in general are now fantastic, there is such a variety. Anybody can look nice these days. I think boys' clothes are getting more effeminate every year and will go on doing so until it gets absolutely ridiculous.
SPAIN: I've never seen the place — all I saw

were police. I haven't been in prison there though. I've been in prison in Denmark and Australia, but never in Spain. I'd like to go back to Spain to see it properly. The people there seem to be even more confused and chaotic than they are in France.

OLD TIME MUSIC HALL: I don't know anything about it, really, but I love old things because they are very refreshing.

CHRIS FARLOWE: I don't really know him. Didn't he make a record?



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Gene Pitney

LOVING SPOONFUL: "Did You Ever Have To Make Up Your Mind" (Kama Sutra).

Is this the original version? It was a good hit in the States. It's good enough to be a hit here, too. They had a hit with another one, didn't they? On that basis, this is good enough to be a hit. In fact, it's good enough to be a hit in its own right. It's very well-produced.



THE BEATLES: "Paperback Writer" (Parlophone).

I'll try and put into words what I think of the Beatles' latest. For me, a song is essentially about romance, there must be a romantic element in it. I think the Beatles have written better songs than this. A song must be related to an area of romance. On that score, this doesn't appeal.

BOBBY DARIN: "Walking In The Shadow Of Love" (Atlantic).

I've no idea at all who it is. Bobby Darin? He's well-known, but not for this kind of thing. I don't think it'll be a hit. It's too much country and western oriented. It may appeal to some people—perhaps just a country success.

THE ACTION: "Baby You've Got It" (Parlophone).

I nearly stopped this just after the start. I thought at first it was a poor attempt at the Motown sound. Then about one-third way through it started happening. It's got a good sound, good production. It could be a success. It kicks off at right.

JOE TEX: "S.Y.S.L.—J.F.M. (The Letter Song)" (Atlantic).

Joe Tex. He's got one of the best bands backing a feature singer in America. The other great bands are with James Brown and Otis Redding. It's fantastic and is a big hit in the States. It doesn't knock me out but it keeps walking. Good

sound. Likely to be a hit here, too.

FOUR TOPS: "Loving You Is Sweeter Than Ever" (Tamla Motown).

I don't know this. Oh, the Four Tops. One of their weaker efforts. Because it's Tamla Motown, the sound is very good. Definitely one of their weaker ones. Not for me.

DAVID AND JONATHAN: "Lovers Of The World Unite" (Columbia).

(Sings along: "Twinkle, twinkle, little star..."). This is a very familiar tune. (Sings along again.) It's like "I See the Moon". There's too much going on in this one. David and Jonathan—I'm not too

familiar with them. Didn't they have a small hit with "Michelle"? For me, the Beatles' "Michelle" was the only one. There's too much going on in this for it to be a hit.

RAY CONNIF: "Midsummer in Sweden" (CBS).

Very nice, very melodic. But I don't believe it's a chartwise success. It's not really a pop disc. It's nice. I enjoyed it. But it's not a chart success.

THE TEMPTATIONS: "Ain't Too Proud To Beg" (Tamla Motown).

Is it a Tamla Motown record? It's either the Isley Brothers or The Temptations. The Temptations? I think it's a winner. It really walks in the right groove. Listen to those perfect four-four guitar beats. Perfect.

QUIET FIVE: "I Am Waiting" (Parlophone).

That guitar! Plink Plink, English! Chad and Jeremy? The Quiet Five—I worked with them on a tour last year. I can't really say much about this. I know the group and I always liked the lead singer's voice. He has a good voice, which isn't apparent on this record. He should sing big, powerful songs. This one doesn't really happen to me.

AN explosive combination of the fanatical fervour of German fans and the iron fist of brutal police turned the Beatles' triumphant return to Germany into Beatlemania with one added ingredient — violence.

It built up in the easy-going Bavarian capital of Munich, the city of well-groomed women and slightly less authoritarian police, spilled out in the industrial sprawl of Essen and erupted into a blazing clash with stormtrooper police in the ugly, garish seaport of Hamburg, the town where the Beatles really started.

And yet, it was the brutality of the police and the hired bouncers at the three German venues that swayed the mood of the thousands of Beatle



George Harrison, as usual, swept on to the tarmac in John Lennon's gleaming black Rolls and straight on to the plane, with barely a hundred Beatle fans on the airport roof for the departure.

ALAN WALSH with the BEATLES —JA! JA!

fans from healthy, if frenzied appreciation into ugly scenes. The start of the 3,000-mile-in-three-days tour was the mauling at London Airport on Thursday morning of the press party, Brian Epstein, road manager Peter Brown, road manager Neil Aspinall and Mal Evans and several photographers from a German national newspaper.

The Beatles, as usual, swept on to the tarmac in John Lennon's gleaming black Rolls and straight on to the plane, with barely a hundred Beatle fans on the airport roof for the departure.

SECURITY

No signs of Beatlemania were apparent at the British start of the race across Europe—a deceptively quiet start to one of the most hectic Beatle tours ever, thanks to the unbelievably bureaucratic, pig-headedness of German officialdom, and the stronger-than-ever security screen round the four lads.

The Beatles sat along with ordinary passengers in the first class forward section of the plane. Did George and Ringo enjoy the flight? "As much as

you can enjoy any flight," replied George, wearing a hat straight from a Marx Brothers film.

As the Comet swept towards Germany, the Beatles were presented with the great amusement of the other passengers.

They drew the line at the shorts and all the leather much to the chagrin of German press representatives.

The first white of Beatlemania came as the plane taxied across the tarmac in front of several hundred photographers. The cameramen, TV newsmen and journalists mixed with another hundred or so auto-

graph seeking airport staff.

The Beatles were besieged as they attempted to descend the plane steps. Pushing and jostling pressmen, hand-wringing airport staff as the Beatles created a rival sea of light and press officer Tony Barrow was almost involved in a push-up trying to get the Beatles into the row of white Mercedes cars waiting to take them to their Munich hotel, the plush Bayerische Hof in the city centre.

Hundreds of fans had the means opposite the hotel kept at bay by ultra-efficient

ON STAGE THE SAME MIXTURE AS BEFORE

There have been whispers if new sounds for the Beatles following their recently completed LP. But in Germany it was the formula as before—pounding beat numbers, mingled with softer numbers that sent the fans wild.

And, of course, there was a bit of the new Beatles on the first public performance of the new Beatles number "Paperback Writer".

They included it at every show—in fact the numbers were exactly the same all the way through—and frankly, the harmonies on the first attempt were way off, though George did improve as the tour went on.

Nevertheless, it raises the question: what do they do if some of the clever, intricate LP tracks become big concert favourites?

Paul was in very fine voice all through the concerts, though John seemed to have trouble with his voice. George and Ringo were excellent in their respective numbers. In fact, the fans thought that they should have been given more of the solo spotlight.

At the first show at the Circus Knie, they kicked off with a roaring version of "Rock and Roll Music", with John taking the lead and kept the pace going with "She's a Woman", featuring Paul.

George stepped in for his new number "If I Needed Someone", and after some announcements in pidgin German, he launched into "Day Tripper", a big German hit which had the fans singing along with it.

The next number "Baby's in Blue" set a more lyrical mood. German fans were less during the numbers and more at the end, so it was possible to hear the words most of the time.

The Beatles whipped up the excitement again with "I Feel Fine", which they played as well as they ever have done and then slowed things again for "The Love You Give" and "Paperback Writer". The latter thing is his speciality and he excels at it.

"Nowhere Man", another big German favourite came next, with John humming on our side and Paul playing some of the one of the most outstanding songs from the "Rubber Soul" album. By this time, the fans were yelling for Ringo, who was playing "I'm screaming for more with John humming 'Wanna Be Your Man', playing some rocking drums at the same time.

In Germany, too, "Paperback Writer" their next number, is the new single, but mainly because of the harmonies. But it swung along and got a great reception of every show.

The Beatles always close on a rocky and busy time these days. The concert was "Up and Down", one of their older tracks, going John scream it up with the audience going wild.

Paul and Gordon impressed with a polished act and got huge waves from the fans. They were backed by British hit transplants German hand, led by British hit transplants Jimmy Braxator, taking time off from his job with Kurt Cobain.

Jimmy, the new Yardbird, settles in

JIMMY PAGE is apparently doing everything in reverse. Having spent about two years as one of Britain's top session musicians, he is now joining a professional group. Usually it's the old group members who become session musicians.

Page, 21, is at the moment playing bass guitar with one of our top groups—the Yardbirds. Their bass player Paul Samwell-Smith left the group last week and Page was quickly in as a replacement. And he's never played bass guitar before.

"I've mucked about on a bass guitar for about two minutes but never played one properly," said Jimmy. "We had about two hours rehearsal last week and then played at the Marquee Club on Tuesday night. I was a bit worried but I said to myself—'Give it all you've got. As long as it's not too drastic.' Fortunately once we started playing, everything was all right."

As a top session guitarist with Page's earnings be at all affected? "Oh no, certainly not in the long run. I lost a lot of spontaneity lately playing sessions. Things weren't flowing out so easily as they were a year ago, and my ideas weren't happening very well. I joined the Yardbirds because I thought it would wake up my mind a bit. Yes, I might still do the occasional session."

What exactly will Jimmy Page's musical role be with the Yardbirds? "This is something that hasn't been ascertained yet. At the moment I'm playing bass guitar but maybe I'll do a few things with a



● PAGE: earnings

second guitar. Jeff Beck and I have had a lot of very interesting talks about using two lead guitars.

"In fact we've even experimented with them ourselves but not with the group. On the free form parts of the numbers, twin lead guitars will be absolutely great. The whole trouble with feedback is that there is never enough power or backing to carry the sound itself."

"I was using bass guitar feedback the other night which was very good—a whole wall of sound—I got a ridiculous, droning sound. On 'Mister You're A Better Man', the overall sound was fantastic." Already reports verify that Page has perked up the Yardbirds and he seems to be pretty enthusiastic

himself: "We've been cutting some more records this week. Very little is planned with the Yardbirds. They like to go into the studio, pick up their instruments and then take it from there.

"They've got some very good ideas," said Jimmy, "and Jeff and I have got one or two sounds we'd like to start on. I hope that I can add ideas and techniques to the group."

Page wouldn't commit himself to what instrument he would be playing full-time in the group or indeed whether he will be Sam's permanent replacement.

"Everything's very cool at the moment. I've sort of stepped in because Sam has left, but I wouldn't like to say I'm exactly on trial. I'm sure they're keeping an eye on me, but it's not like an audition. We're just playing together and seeing which way things go.

"I'd like to go to America with them in the near future," admitted Jimmy. "because I want to see what the scene is like. The Yardbirds are a big, group over there and they are very interested in what they are doing on the West Coast of America. The Californians are interested in the electronics and all that—whereas the rest of the US aren't quite so keen."

You can probably imagine the Californians shattered surprise if Page does make it with the group. Two electronic fanatics both raving away could well do the Americans in. We'll be seeing the Beach Boys in Union Jack jackets next!



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the Beatles in Germany

LOVE 'EM A! JA!



Some songs as the train... Hamburg— and memories of many things that happened to the Beatles in the early days.

For those the Beatles were... Hamburg in the small hamlet of Trembald, travelling in to the city in the late afternoon after catching up on their sleep.

The Hamburg concerts... round off the tour, were at the city's Ernst-Marek-Halle and the Beatles met many old friends backstage — including Astrid, former girlfriend of Stu Sutcliffe, the Beatle who died in Hamburg; Bettina who used to know the group in the Star Club days; Gibson, of Paddy, Kimm and Gibson, the British group that recently split up; Liverpool singer Lee Curtis who works mainly in Germany now; and composer Bert Kampel and his wife who called to see the boys and watch the show.

Trouble flared inside and outside the Halle. Inside, there were wild scenes and the usual handling of fans by attendants. The Beatles party too ran into trouble whenever they had to move about the hall.

Outside the hall, hundreds of fans who couldn't get in for the concert fought the police with tear gas, believed to have been stolen, and tiny slogans and swinging clubs. Running battles with the police sent passers-by fleeing and the police were forced to quell the trouble-makers with hoses.

ANGER

There was a sense of danger in the city. After the concert had ended and the Beatles had raced off in their limousine back to their country hotel, there were many incidents until late in the evening.

Did the Beatles go to the Star Club, like everyone expected. No one knows for sure. "We haven't planned to," said George when I asked him during the show. "But I can't see us getting out of this town without going."

"Stadtpolizei"—as the Beatles swept through the city in a police-escorted cavalcade of white Mercedes cars.

The fans screamed for the group, chanting "Beat-les" throughout the afternoon and evening in spite of a torrential rainstorm. The Beatles, however, were comfortably settled in their fifth-floor suite eating lunch and playing tracks from their new LP which George had taped on to a portable tape recorder.

Ringo took a quick peek out of the window and commented: "It's starting all over again." John, in pink shirt and light cotton jacket and trousers, confessed to the nerves that the Beatles felt before all concerts. "We're always nervous before a show and the first night is worse still. As well as that, we haven't played a live show for ages, so we're a bit rusty."

They also had to sort out the programme for the tour. "The songs that are hits here are different in some cases to Britain. The old ones we've almost forgotten and we'll have to rehearse tonight to learn the words and that."

The Beatles finished their LP before they left for the tour but had to come up with a little before they left Germany. They tossed around a few ideas, some short and snappy and some send-ups of the other titles, before abandoning the subject for a later

and more relaxed moment. But not before Paul came up with one suggestion: "Let's call it 'Rock and Roll Hits of '66'. That'll solve it."

Backstage at the Circus Krone, venue for the opening concert, it could be backstage anywhere. The only clue to the place were the German voices booming from the inevitable TV sets in the dressing rooms. Road manager Neil Aspinall, in his seventh year with the boys, remarked that touring was a drag. "I always look forward to them. When I'm on them, they're always a drag," he said.

Paul and Ringo relaxed with a drink. John and George discussed music with Cliff Bennett who was also on the show while downstairs Peter and Gordon were annoyed with the almost total lack of facilities for the other artists on the bill.

BOUNCERS

In the circular body of the circus—for that's exactly what it was—tension was building up. And at both houses, the first rumblings of the violence that was to flare later was felt. Through this time, it was kept below the surface.

At the Beatles leapt on stage for their first German appearance since Hamburg's Star Club days, the fans went wild and bouncers were kept busy hurling fans back as they tried to scale the six-foot dais where the Beatles were temptingly in

reach of the fans. Strangely, in Germany, as in Italy and France, it's the boys who go berserk and at the Munich concert, they were screaming, singing along with the Beatles, fighting, and even, at one stage, bowing down to the stage as if they were Arabs facing Mecca at prayer-time!

At the end of the second show, John, Paul, George and Ringo hurled themselves down the steps at the rear of the stage, leaped into the cars and shot off back to the hotel before most of the fans had had time to leave the circus hall.

And in the rooms, it was party time, in spite of the fact that they had to be up at 6.30 am to catch the special train taking them along the Rhine route to their second date—at Essen's huge, Gruhahalle, set in beautiful gardens outside the city.

They made the train all right. Although Brian Epstein

had to leap on while it was moving. After all, it was hired for the occasion so it had to wait for them—even though they were half-an-hour late. They burst through a side door at the station, leapt aboard and John Lennon raced up to the British musical writers and said: "I'm glad where I thought I was on the wrong train. See you later."

ANXIOUS

And some measure of the repute the Beatles have in Germany now is given by the fact that it was the same train that carried the Queen on her recent German visit. The train pulled in at a small station a few kilometres from the Gruhahalle—but surrounded by fans. John hared down the station steps right into the arms of the fans. He had to make a

hasty retreat shielded by Neil and Alf Bicknell, the genial third road manager. But there was only one way to the cars—through the crowd. And there were an anxious few minutes before the party was on its way.

The British press travelling in a minibus had a police escort of its own. We raced through Essen with the police motor cycles forcing everyone off the road to get us through.

We arrived at the concert venue at the same time as the cavalcade—and swept through a fierce guard of leather-booted police with guns at their hips and augs, muzzled dogs at their heels. At Essen, the brutality started to show itself. At each concert over-enthusiastic fans were dragged outside and on several occasions were beaten-up by bouncers who apparently seemed to enjoy it. Later, I asked Ringo what the Beatles thought about this

sort of thing and whether they were aware of it.

MEMORIES

"We know about it and we hate it," he said. "It's happened in other places too. We get really mad and once John even jumped off stage to try to stop it. But you can't, they don't take any notice."

After the Essen shows, the cavalcade raced back to the special train for the long five-hour journey through the night to Hamburg. A meal was laid on and the Beatles ate before settling down to talk and play cards between themselves and a few other people like Eppy and Peter and Gordon. "Paul won £25 off me," said Peter Asher while Gordon said: "I got out after the first £2 I always do."

The party gradually ended and everyone tried to catch



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new records

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

TRACEY BIG BAND JAZZES UP 'ALICE'

STAN TRACEY, "Alice In Jazzland." Alice in Jazzland. Atto. Charlie Meets The White Rabbit. Fantasies In Bloom. (a). Summer Hilarity. (b). Teatime Cavortise. (c). Maudering in Time. (d). Pie And Popcorn. (e). Portrait Of A Queen. (Columbia 33 805)



Stan Tracey (left) clears up a point with trombonist Keith Christie at the 'Alice In Jazzland' recording in London.

NEVER having been tempted to read Lewis Carroll's famous piece of whimsy, the merits and demerits as to whether Tracey's music captures the spirit of Alice in Wonderland never entered my mind when listening to this excellent album.

The sleeve maintains that Tracey is sensibly unpedantic about this. He aims to do no more than 'slant the mood towards the title'.

In that respect, he has been singularly successful. Whether that implies that he has also translated Carroll into musical terms with the same degree of success can only divert attention from the real merits of the music, for Tracey has certainly brought off one of the most stimulating big band albums produced in Britain. There has always been a streak of rather Monkish waywardness about Stan's piano, and this has been transferred to his arrangements. "Afro-

JAZZ LP OF THE MONTH

Charlie" (with Bobby Wellins' tenor jiggling round the jagged waltz, and when they get their corporate teeth into worthwhile material the results are commendably precise, sizzling and entertaining. "TIS JAZZ SIDE OF HARRY JAMES" (Verve VLP9128) is a well-earned selection of Bessie of the more stimulating tracks recorded by James from 1935 to '62. The band comes on like Duke and Basie on "Garden Tail," saxophone Sam Firmature sounds like Paul Gonsalves in several places, the whole crew making the Basie's

"Teatime Gavotte" has solos from Tracey, Wellins and in Keith Christie in a peppy tone. "Murdering" has Kenny Baker and Christie solos; "Queen" has more Wellins and a fluent Eddie Blair passage on a fast waltz.

"Alice in Jazzland" makes a fine big band companion to Tracey's previous quartet album "Under Milk Wood," and is further proof that Tracey has blossomed into a composer of striking originality and an orchestrator of skill and daring.

If I had read Alice then I could end on a pithy quote from its pages. As it is, I can say "Hear this." — B.H.

band on Joe Newman's "Stat" (scored by Ernie Wilkins), and James solos on most tracks — very good in places and always technically impeccable. Here and there he does his Basie-style trumpet, and one number, "Sweets Tooth," is a James tribute to Harry Edison, though James plays even more like Edison on the next number, "Meat Hefts." "Harry Not Jesus". All these tracks have been issued here before, but "Goodin'" was released here only on 78 rpm.—M.J.

A 1964 Goodman quartet, compiled by Dick Shreve (pm), Colin Bailey (dra) and Monty Budwig (bass), makes well-behaved music out of a lot of very familiar tunes as "MADE IN JAPAN" (Capitol T2322) "Belanchally Baby" "Memories of You" "As Long As I Live" and "Dinah" are old BS favourites. Five numbers which, according to sleeve notes, are "nowhere else to be found among current Goodman recordings" are "Like Someone In Love", "Close Your Eyes", "You're Blame", "Check To Check" and "World On A String". The last, at any rate, was waxed by Benny on a non-current record. The quartet's playing is highly professional and smooth, and Goodman has moved with the times in his choice of rhythm section. But the maestro's clarinet now seems to combine gentility with spirit with an icy tone, and the result is lukewarm jazz which makes little impact — though the audience in Tokyo's Kosei Nenkin Auditorium would well satisfied.—M.J.

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The Harry James big bands are perennially solid, kicking waltzes, and when they get their corporate teeth into worthwhile material the results are commendably precise, sizzling and entertaining. "TIS JAZZ SIDE OF HARRY JAMES" (Verve VLP9128) is a well-earned selection of Bessie of the more stimulating tracks recorded by James from 1935 to '62. The band comes on like Duke and Basie on "Garden Tail," saxophone Sam Firmature sounds like Paul Gonsalves in several places, the whole crew making the Basie's

RADIO JAZZ

- FRIDAY Times: 837/CET 1.30 p.m. M2: Bert Kaempfert Ork. 1.5 M2: Amster. Jazz-Band Concert. 4.30 M1: Jazz-Rondo. 7.0 M2: Red Rodney. 9.30 M: Jazz Corner. 10.0 P: Pop. Folk and Present Jazz. 10.0 P: Duke Ellington Ork. 10.8 A: Jazz. 11.0 P: Bill Evans Jazz Trio (Nightly). 11.10 M1: Swingtime. 11.35 BBC M: Jazz At Night (Clara Peters, Jimmy Jones, Monk, Duke, Lucky Thompson, Oscar Reddickford). 11.15 P: Dick Haymes. 12.0 P: Kellogg Quartet. 11.15 T: Big Bands. 11.35 Z: The Rhythm Kings and Washington Serenaders. 12.0 T: Bill Evans. Claus Ogerman. 12.20 P: Bill Evans. Miriam Makeba. Peter Vero. Belafonte. Percy Faith. 1.31 BBC L: Blues In The Night. SATURDAY 2.5 p.m. J: Sammy Davis. 2.15 M1: Radio Jazz Club. 3.0 M1: Jazz and Folk. 4.30 M2: Jazz Break. 7.15 M1: Jazz Week End. 7.30 J: World W. Jazz. 7.40 M1: Jazz. 9.15 M2: Dixieland Jazz. 10.0 R: Italian East Coast Jazz. 10.55 M2: Symphonic and Jazz Music. 11.0 P: Pop. Folk and Jazz. 11.15 T: Big Bands. 12.0 T: Don Cherry Quartet. 12.5 J: The Big Bands. 1.31 BBC L: Lennie Pettit Trio. Blossom Dearie. SUNDAY 7.0 p.m. M2: Radio Jazz. 7.35 M1: Jazz and New Jazz. 8.55 M1:

RADIO JAZZ

- by CHRIS HAYES 10.0 P: Bill Evans Jazz Trio (Nightly). 11.10 M1: Swingtime. 11.35 BBC M: Jazz At Night (Clara Peters, Jimmy Jones, Monk, Duke, Lucky Thompson, Oscar Reddickford). 11.15 P: Dick Haymes. 12.0 P: Kellogg Quartet. 11.15 T: Big Bands. 11.35 Z: The Rhythm Kings and Washington Serenaders. 12.0 T: Bill Evans. Claus Ogerman. 12.20 P: Bill Evans. Miriam Makeba. Peter Vero. Belafonte. Percy Faith. 1.31 BBC L: Blues In The Night. SATURDAY 2.5 p.m. J: Sammy Davis. 2.15 M1: Radio Jazz Club. 3.0 M1: Jazz and Folk. 4.30 M2: Jazz Break. 7.15 M1: Jazz Week End. 7.30 J: World W. Jazz. 7.40 M1: Jazz. 9.15 M2: Dixieland Jazz. 10.0 R: Italian East Coast Jazz. 10.55 M2: Symphonic and Jazz Music. 11.0 P: Pop. Folk and Jazz. 11.15 T: Big Bands. 12.0 T: Don Cherry Quartet. 12.5 J: The Big Bands. 1.31 BBC L: Lennie Pettit Trio. Blossom Dearie. SUNDAY 7.0 p.m. M2: Radio Jazz. 7.35 M1: Jazz and New Jazz. 8.55 M1:

JIMMY SMITH SINGS!

JIMMY SMITH: "Got My Mojo Working." High Heel Sneakers. Satisfaction. 1-2-3. Mustard Green. (a). Got My Mojo Working. Johnny Come Lately. C. J. Lane. Bobson's Hop. (Verve VLP 9123)

IF you expect the various grunts and groans and the guttural vocal on "Mojo," there's little to distinguish this from many other recent Soul albums. It's the usual mixture of propulsive organ over small band and rhythm backings, all more or less done effectively if a shade too predictably.

Backbeat

The inclusion of three pop songs — "Satisfaction", "1-2-3" adds some interest to the material. On the first two, Smith throws in a few Lionel Hampton grunts, Grady Tate lays down a strong backbeat, and there's a touch of the instant funk about the while proceedings. Needless to say, they swing powerfully. "1-2-3" is handled more subtly and draws a fine solo from the organ. Blueell's solos are nothing out of the ordinary, and a good bit below his capabilities. Stones' fans won't recognise "Satisfaction".

Fresh

The eight-piece group on the (b) tracks generate a fair head of steam through two Ellington pieces — "Johnny" and "Jam" — with George Daviavier's immaculate bass playing coming through strongly. Another good Smith album, but not from the fact that it includes the first LP examples of his singing, there's little fresh about these eight tracks. — B.H.



JOE WILLIAMS: a ballad or two

The single that rescued Basie

THE double-sided single of "Every Day" was the record which brought Joe Williams to prominence in the mid-Fifties and rescued Basie's band so far as popular acceptance is concerned.

It was one of the titles on the "Williams Sings, Basie Swings" album, and it is re-issued on this LP along with several more rockers, a ballad or two, and several swinging standards. "Every Day" and another of Williams' old concert favourites, "Teach Me," are the only performances from the

BUCK CLAYTON

BUCK CLAYTON: "Buck Clayton Plays." Strike Up The Band. Somebody Loves Me. Embraceable You. (a) Lady Be Good. (b) Fascinating Rhythm. (c) Rhapsody In Blue. (d) Someone To Watch Over Me. (e) (a)—Clayton (tp), Vic Dickenson (trb), Pee We Russell (cl), Bud Freeman (as), Lou Ligon (sax), Champ Jonot (bass), Jo Jones (dr).

Fresh

THE first thing to say about this set is that it's something of a misnomer. Buck Clayton and the men listed with him above are only on five of the seven tracks. Nothing of this is hinted at on the sleeve, which also claims that Lou Carter plays piano and bass. I played the album to Buck who, besides looking indignant about his name covering two Clayton-less performances, said the bassist was a local (Boston) player named Champ Jones.

Still, you must not expect miracles for ten shillings. The LP holds plenty of agreeable music in the form of middle-of-the-road manner associated with George Wein, whose session I'm told it was. In addition to this, it raised a first-rate mystery which had three or four writers waking before breakfast with blind-funk theories about the identities of the musicians on "Lady" and "Blues".

The former is the more mysterious for being a copy of the 1935 Basie quintet version (plus guitar), with tenor and trumpet imitating the Lester Young and Tatti Smith solo and duets, and the pianist doing a Basie. The "Blues" track has clarinet instead of tenor and beyond deciding that it was a group of white musicians, I came to no firm conclusions. In fact, the clarinet plays Bigard-like runs and ends up sounding a lot like Hermand Norwood, Albert McCarthy and Alun Morgan tell me they suspect Bob Wilber to be the man in question. Which would make the trumpet player Johnny Glaser; highly likely!

So there it is, five Clayton band numbers on which Buck is the stand-out soloist. All the others do their stuff characteristically, and Dickenson comes close to talking on trombone. Muted trumpet is especially expressive on "Somebody Loves Me" and "Fascinating". — M.J.

1955 date. This was the band with Wendell Culley, Reunald Jones, Joe Newman and Thad Jones on trumpets, Bill Hughes in the trombone section and Bill Graham on alto.

But this same hard-bitting band is heard in live performance at Newport of '57, behind Williams on "Comeback", "Roll 'Em", "Smack Dab" and the little song. All these move along joyously, with Joe apparently sending up the musicians (unless they're sending him up).

JOE WILLIAMS: "Alright, Okays, Joe Williams." Alright, Okays, You Win The Comeback. Roll 'Em. Pete Smack Dab In The Middle. Teach Me Tonight. Every Day. Party Blues. Thou Swell! There Will Never Be Another You. Wonderful! I'm Beginning To See The Light. Beginning To Rain. Come Rain Or Come Shine. A Fine Romance. This Can Be Love. (Verve VLP9127)

Williams (voc) with Count Basie And His Orchestra, 1955-7.

"Party Blues" is the well-known duet with Ella Fitzgerald, a bit scatty for my taste, and the titles on the second side are eight standards arranged by Buddy Bergman. They vary from goodish ("Thou Swell", "Wonderful" and "Come Rain") to somewhat heavy-handed. There is no doubt that Joe Williams has improved considerably as a singer of popular songs since these were cut, no doubt either that Basie's orchestra shines most strongly on its own sort of material, such as the scores here penned by Frank Foster and Ernie Wilkins.

Alun Morgan's note, by the way, credits Foster with the arrangement of "Every Day". I was told it was by Wilkins. — M.J.

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new records

POP: reviewed by the Melody Maker pop panel



COULD DUSTY MISS WITH THIS NEW ONE?

SINGLES

DUSTY SPRINGFIELD: "Goin' Back" (Philips). This might be one of Dusty's occasional misses. Both wistful and dramatic, and undeniably a good song, it somehow lacks the immediacy of a great hit. Piano swells ocean-like in the background, while the giant all-Philips orchestra rants majestically behind Dusty's regal voice.

SHADOWS: "A Place In The Sun" (Columbia). Curiously the intro is a faintly of "Lady Jane," but soon the immaculate Shadows sound is taking us on a Hawaiian tour of country house, played with the South Seas? Either way, there is a place in the chart for this atmospheric piece of beat holiday-making.

MANFRED MANN: "You Gave Me Somebody To Love" (HMV). Controversial Manfred single that has been released by EMI, even though the Manfreds have switched into Philips. And might it be Manfred's wrath, and not surprising because, although Paul sings nicely, the song and arrangement are a bit of a mess. Certainly out-of-the-ordinary and inventive as one would expect from the Manfreds, but never commercial enough to follow up hits like "Pretty Flamingo." One is tempted to describe this as pretty awful.

RIGHTEOUS BROTHERS: "He" (Verve). Within seconds you know this is going to be one of those "stand on every mountain and raise your eyes to the heavens" crying songs. There's the old idea in there, angry sea (being calmed), ethereal choirs, 900 violins, church bells and unison tambourines. A track taken from the "Soul And Inspiration" LP drawing high praise from London's hip in crowd, which shows how square they are. Actually it's about time we had a good holy hit, and what with the crashes on, this could be a smash.

OTIS REDDING: "My Lover's Prayer" (Atlantic). Of all the coloured American artists to emerge in the soul field in recent years, Otis is the most convincing and has the most artistic worth. This is in slow groove sung with power and conviction if subjected to an exaggeration. Satisfaction for Otis fans, but this sort of big city gospel won't have wide appeal.

PRETTY THINGS: "A House In The Country" (Fontana). Most commercial record ever recorded by the Pretties and written for them by master pop craftsman Ray Davies. It's a bright, bounce-along tale of a country house, played with the Things usual giddy drive. Nice—and a hit.

ELVIS PRESLEY: "Love Letters" (RCA Victor). Elvis in romantic mood in a great duette that was great when Kitty Lester made it a hit all those years ago. In fact the arrangement is identical to the original hit, which was based on a Mahalia Jackson thing anyway. Elvis' British fans are so patriotic however the antecedents of anything he does will not be enough to deter them from making this a hit—again.

LOVIN' SPOONFUL: "Summertime In The City" (Pye). Tremendous sound painting from the Spoonful about 200 miles removed from "Day Dream." There is powerful organ, drum and guitar, dramatic breaks, and clever use of effects including car horns and pneumatic drills. Unaccountably a fade-out end is used. In view of the invention that goes before, the loose ends near the stop groove could have been tidied up. But it'll be a hit anyway.

BERT WEEDON: "Kick Off" (HMV). Duane Eddy meets Manchester United rockafutbol opus. There's a football whistle being blown at frequent intervals, some criminal rock and roll session drumming, and an appalling arrangement. How can anyone name this his baby?

LOU CHRISTIE: "Outside The Gates Of Heaven" (King). An early Christie piece which mostly features a ghastrly but frequent organ that will cause anyone with a headache, migraine, a hangover, or any semblance of musical taste to wish he were dead. It's an excruciating row and one wonders exactly what Lou Christie had to do with the session.

NEIL CHRISTIAN & THE CRUSADERS: "Oops" (Strike). A quite extraordinary sound from Neil that can only be a bit. Listen for the clarinet intro and the build-up big band sound directed by Bob Leaper. Neil roars through and it's pleasant to hear a new male solo voice on a group dominated scene. Great, Neil, great!



JOHN SEBASTIAN of the Lovin' Spoonful

Cliff at his smoothest on four ballads

EPs

CLIFF RICHARD: "Love Is Forever" (Columbia). Cliff at his smoothest and most romantic with four ballad standards. He gets a beasty backing from the Shadows on "Someday" and a more lush setting by Norrie Paramor's Orchestra on "Fly Me To The Moon" and "My Colouring Book" and Gary Sherman's Orchestra on "Everyone Needs Someone To Love".

THE HOLLES: "I Can't Let Go" (Parlophone). That most consistent of groups, the Hollies, couple two of their best hits, "I Can't Let Go" with the belting "I've Got A Way Of My Own" and the romantic "So Lonely". A nicely contrasted set.

JOAN BAEZ: "A Hard Rain's A-Gonna Fall" (Fontana). The pure Baez voice combines with Bob Dylan's undoubted composing talents on three songs—the superb title track and hardly less effective "Daddy, You Been On My Mind" and "It Ain't Me Babe". Some fine guitar adds to the delights of a first rate EP.

BEACH BOYS: "Pet Sounds" (Capitol). Now we know why Brian Wilson doesn't tour with the Beach Boys—he's far too busy at home thinking up pet sounds. He's brought in the lot here—orchestral sounds, organs, bells, a train and dogs barking for a start. This is the way pop LPs are going—months of preparation, unusual voicings, intricate writing, multi-tracking etc. It's good value for LP buyers though how they can ever do it in person is baffling. Like George Harrison says they'll be going on with tape recording. The songs are not as strong as the production, but there are some good ones particularly "Good Vibrations", "Pet Sounds", "Caroline, No", "Wouldn't It Be Nice" and "Let's Go Away For A While". Must be the Beach Boys' biggest seller to date.

THE BIG FOUR (Philips). Four more hit songs with wide appeal. For those who can't be bothered with B sides here are Dusty Springfield's "Little By Little", The Walker Brothers' "My Ship Is Coming In", The Four Seasons' "Let's Hang On" and Roger Miller's "England Swings".

HITMAKERS' INTERNATIONAL (Pye). Another fine foursome. This one houses the Lovin' Spoonful's "Daydream", Pet Clark's "My Love", James Brown's "I Got You" and Fontana's Baez' great "Rescue Me".

GENE PITNEY: "Backstage" (Stateside). Pitney has a thin voice that's not very loud but he does know how to present a song dramatically. This is exactly what he does on "Backstage", "Last Chance" and "Turn Around". "Looking Thru The Eyes Of Love".

BUDDY GRECO: "Greeco In London" (Columbia). Showbiz title singer does his usual jangle job. There's A Place Called London" is one of those songs that contrives to fit Nelson's Column, Leicester Square and the Strand into its lyrics. Sentimental and klippy. Others "Mr Kiss-Kiss Bang Bang", "That Means A Lot" and "That Dam Cat".

KIKI DEE: "Kiki In Clover" (Fontana). Kiki deserves more recognition. It's hard on girl singers of her type. They are just not in fashion apart from one or two exceptions. She has a good voice, a surprising range and she sings in tune. She lacks, so far, a really distinctive style. Titles "Doctor In Clover", "Take A Look At Me", "I Die You Baby", "With A Kiss".

LPs

SANDIE SHAW: "Golden Hits" (Golden Guinea). A superb selection of all Sandie's memorable hits. It's noteworthy that none of Miss Shaw's past successes have dated with the passage of time. "Always Something There To Remind Me", for example sounds as fresh as a new single. And for Sandie fans who missed them first time round there's "Long Live Love", "Message Understood", "Girl Don't Come", and all the others that helped put Sandie at the top of the pop tree.

SERENDIPITY SINGERS: "We Belong Together" (Philips). Togetherness is the theme running through the work of this American vocal group, rather in the spirit of the old New Christie Minstrels. However, the Serendipity, immensely popular in the States, also make use of tenor saxophone and guitars, which makes them even more contemporary. Compare "Let It Be Me", "Run, Chicken Run", but their forte is as a powerful choir with plenty of guitar and banjo backing.

JAMES BROWN: "James Brown Plays New Breed" (Philips). After his visit here James Brown suddenly became a name that just wasn't dropped anymore. Artists who had been saying in interviews for months, "I've been greatly influenced by James Brown and that" meaning "I pinched all his best stuff," fell silent when it became apparent that virtually the Brown show was embarrassingly unpinchable. It was all too much—like this album. Here Brown's unbeliev-

Sandie passes test of time...

ably groovy band are featured behind Brown's organ wailing. It's all instrumental soul plus jazz—and it's all good!

JOHNNY AND CHARLEY: "La Yenka" (Hipsa Voz). La Yenka is a huge Continental dance craze, and anybody who fancies recreating the spirit of their holiday abroad will find this an excellent souvenir. It's interesting how American rock and roll has been adapted to traditional European vocal styles. Spanish pop stars Johnny and Charley add a few "woa yeas," to the stomping but basically square sound of "La Yenka".

PETER AND GORDON: (Columbia). More good things from Peter and Gordon, a combination that always stands for good taste and quality in pop music. Although they are often associated with heavy tear jerker ballads they are equally capable of driving beat numbers. Compare "Let It Be Me", which falls into the former groove with "I Know A Man" complete with organ and guitar.

HOLLYRIDGE STRINGS: "Beach Boys Song Book" (Capitol). In the same way the Beatles' songs have lent themselves to string-laden orchestral arrangements the Beach Boys hits are now given that sound. It's the sort of sound that echoes majestically around the half-empty Odeon just after the doors have opened. Exceedingly pleasant listening that underlines how strong is the melodic content

of Beach Boys' hits like "I Get Around", "Don't Worry Baby", "Surfer USA", "Fun, Fun, Fun" and many more.

MINDBENDERS: "The Mindbenders" (Fontana). Amazing how much talent is packed into such a small group. As well as the vocal ability of Eric Stewart, Bob Lang, and Eric Rothwell, they combine excellent instrumental capabilities. All their assets are well displayed on their first album which has good material and in talented backing. The guitar bass and drums are occasionally augmented by brass or organ to good effect. Ric Rothwell emerges as a solo singer on "Just A Little Bit" and "All Night Worker", and contributes some fine drumming on "Rockin' Jaybee", the only instrumental track. Tempos range from cool ballads to raving rockers.

MARKETTS: "The Batman Theme" (Warner Brothers). It's hard to believe, but here is another Batman LP. This is from the Marketts who scored a big hit in the U.S. with their "Theme". All the tunes are a bit monotonous and sound like a cross between cinema interval music and the James Bond theme. Choirs drift in and out shrilling "Robin the Boy Wonder", or "The Joker, He-He-He". As every number has its roots set in a repetitious Ventures-type riff with different brass and organ riffs over the top, the album as a whole is very boring. Not recommended for adventurous listeners.

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I HAVE acquired a pair of drumsticks marked B and M, Model D. Who makes these, what do they cost, and where can I buy them?—B. Barnes, Portsmouth.

They are a product of music wholesalers Barnes and Mallin Ltd. They are obtainable from any instrument shop, price 7s 6d. Your nearest dealer is Courtney and Walker, 26 Commercial Road, Portsmouth.

Was Matt Moore's biggest hit "Walk Away" or "My Kind Of Girl"? Do you know the origin of these songs and if he has recorded them, on an album?—Jack Diers, Hircombe.

Kind Of Girl", which was written for a song contest by Leslie Bricusse. It reached No 5 on March 25 and April 1, 1961. Matt heard "Walk Away" in Copenhagen, and his manager, Don Black, translated the words into English. Both are included on an LP featuring his most successful songs, "Hits Of Yesterday" (Parlophone PMC 1265).

WHAT has become of Elsie Carlisle, famous singer with Ambrose and his Orchestra in the 1930s—Clifford Amley, Ryde, E. of W.

Elsie retired around 1953, and for a few years ran her own parlour at Tooting, in London. She has since been equipped with personal business affairs and is currently considering offers to record and televise, featuring some of her old songs.

WHAT guitar strings and amplifier are used by John Entwistle, of the Who?—Harry Murdoch, Glasgow.

Strings are largely a question of personal taste, but I use and recommend Rotosound wire-wound. With these it is best to have the bridge as low down as possible. They have a very twangy sound which is brought out in advance by my amplification. I use two Marshall 100-watt amps with 16 1/2 inch speak-

ers, one on bass tone and the other on treble, creating a stereo effect. Altogether I possess eight guitars, a Gibson solid with two pick-ups, a Gibson acoustic, a Fender Precision, a Fender Jazz Bass, a Fender six-string, two hollow violin basses, and a Morrite, which is a four-string solid electric made in the States and used by the Ventures. There are only two of these in Britain.—JOHN ENTWISTLE.

IS there a short-scale bass guitar, and if so, is it tuned in the same way as a standard bass guitar? What strings and tuning are used on the four-string tenor guitar?—G. Sullivan, Meersbrook, Sheffield.

Yes, there is a short-scale bass guitar, and the tuning is identical to double bass: G 2d, D 2nd, A 3rd, E 4th. This is the standard tuning for all bass guitars. The Gibson catalogue states that the four-string tenor guitar can either be used as a follow-up from the tenor or baritone ukulele (in which case the tuning would be the same) or as an introduction to the six-string guitar. The tuning would then be the same as the top four strings of the guitar: E 1st, B 2nd, G 3rd, D 4th.—Guitarist and teacher JOHN BENNETT, 10 Corbicum, London E11.

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BOB BARTER ORCHEST

BLOSSOM Dearie who began a month's season at Ronnie Scott's on Monday, is not blessed with a powerful or beautiful voice. But she is possessed of a keen ear for intelligent songs which have not been overworked, and the knack of putting them over so that we hear them anew.

On slow ballads she creates her own mood of wistful intimacy. Her piano, which exactly fits her fragile, little-girl singing, is sparse and swinging and right to the point. It is in keeping with her approach that Blossom's other attraction, the writers of her out-of-the-way programme: "A new song by Cy Coleman, 'You Wanna Be'"; Michel Le Grand's "Once Upon A Summer Time"; Dave Frichberg's "True High". The last is a sharply funny send-up, delightfully done in a modernist style.

The club's other attraction, the Alan Haven - Tony Crombie duo offers fairly loud, straight-forward jazz. The emphasis is on beat, excitement and showmanship. I'm not an unqualified admirer of the electric organ but Alan Haven handles the beast cleverly, manipulating keyboard and pedals so energetically at times that I'd have been surprised if he'd taken off like Batman and captured the club a few times for a finale.

A variety of blues and popular songs gave evidence of Haven's technique and the strength of Tony Crombie's swinging drums. In the main this was music to get an audience moving, and it seemed a pity no-one danced to it—M.J.

CONGRATULATIONS to Tempo International producer Mike Hodges for the fascinating film, "David, Moffet and Ornette" shown on Sunday afternoon.

Filmed in Paris while the Ornette Coleman Trio were recording music for the film, "Who's Crazy?" it managed to catch the insecure but often comically satisfying existence that Ornette, Izeton and Moffet led during their European visit last year. Musically, the recording sound was a bit fuzzy and came nowhere near capturing Ornette's true sound, but Izeton and Moffet came over well.

The chat pieces were especially illuminating, especially Ornette's comment that "one day they told me I was selling 3,000 albums in the next day I was being evicted."

A commendable film which shows that a perceptive and intelligent approach can vastly increase the television potential of jazz and jazz musicians.—B.H.

EDMUND HOCKRIDGE appearing with Mike and Bernie Winters in the "Big Night Out" summer show at the Floral Hall, Scarborough, has a tremendous voice which can give any ballad a boost without mechanical aid. This

WHAT

IN THE ACT

handsome, imposing, singer is really big in his own spot. His performance is first rate.

—A real show stopper. Mike and Bernie Winters bring their TV summer to the stage and round off their spot on clarinet and on drums. The voice of Chris Longfey showed jazz promise in her version of "Night And Day" Thursday they crashed home any thing from Edwin Starr's "Stop Her On Sight", to an Indian-Chinese sounding piece on which guitarist Roy Wood plays some frightening, eerie effects. They swing, sway and swirl on the stage like hip clowns and if its reaction they received on Thursday is anything to go by, the Move are a new group to certainly be reckoned with. N.J.

A GROUP who don't pull their punches, the Move, from Birmingham, are a stark, loud, flashy, hard bunch whose music smashes you right in the guts. At London's Marquee Club last Thursday they crashed home any thing from Edwin Starr's "Stop Her On Sight", to an Indian-Chinese sounding piece on which guitarist Roy Wood plays some frightening, eerie effects. They swing, sway and swirl on the stage like hip clowns and if its reaction they received on Thursday is anything to go by, the Move are a new group to certainly be reckoned with. N.J.

THE Big Star Show of 1966 which opened on Friday at the South Pier, Blackpool is a plain, unadorned pop show. A little too plain perhaps, so far as production is concerned, and despite the presence of three major pop stars and a group playing the role of accompanypure unit, hardly a scream was to be heard.

Instead, the mainly adult audience applauded loud and long—surely an indication that pop is growing up!

First to make an impact was Billy J. Kramer and the Dakotas, who successfully used the age-old song sheets (held by two girls from the audience) for "Let The Bird Of Paradise Fly Up Your Nose", and scored with "Little Children". Then Marty Wilde came near to stealing the whole show with an act which glowed with the polish he has acquired via his musical comedy and film activities as he recalled his best hits supported by "doo-wah"s from his wife Joyce and the Diamond Twins. All of which built up to billieping Adam Faith's smooth intimate presentation which

ranged from "Idle Gossip" through "Unchain My Heart" and "Message To Marika" to, again, audience participation in "If I Had A Hammer" and "Michael Row The Boat".

And full marks to the Tornado, on stage for the whole show, who backed not only the stars, but the dancers and comics in fine style. A definite four stars for this show.—J.D.

"Is Georgie Fame here yet!" An anxious promoter asked Georgie Fame at the end of Hastings Pier on Friday night. "No", said Georgie, completely deadpan. It was a typical start to a wild night for the Blue Flames.

Hastings College organised the all-night rave which included Unit Four Plus Two and Tony Rivers and the Casaways. With a bar open to 3 am and a birthday bottle of Scotch for Georgie, things were soon swinging. In their first set Eddie Thornton's trumpet preached above the sound of the pier, go "I Can't Sit Down", "Gimme That Wine", and "Work Song", all counted in by Georgie at brisk tempos. The singer twisted his tongue round "Gimme That Wine", and rolled everybody up with "Dr. Kitch".

Later the organ broke down and Dr. Fame switched to guitar for "Getaway", featuring Greville Hughes on harmonica. By daylight, they were blowing pure jazz. Mitch Mitchell driving along with Cliff Barton and Colin Green, Peter Cole and Eddie taking solo honours.—C.W.

OM my last visit to Scott's Club to hear Jim Hall's trio I missed singer Carol Ventura who was off sick. But I did catch a fighting session by Bobby Wellins, working with Stan Tracey (pno), Tony Crombie (drs) and Freddy Logan (bass). Wellins sounded in inspired form, especially on a lengthy rendering of "C'est Si Bon", and his command of the tenor on a couple of up-tempo things was wholly admirable. Tracey struck out solo patterns which were sometimes puzzling but more often exciting, and piano, drums and bass made a supporting trio which swung smoothly and stimulated the tenorman.—M.J.

I DIDN'T PET HIT BACK AT FRANK?

JUST because Frank Sinatra tried to swing "Downtown", and it didn't work out, why did Petula Clark retaliate by deliberately ruining "Strangers In The Night", on her TV show? This is not the sort of thing we expect from a top international star.—G. J. POOLE, Hornchurch, Essex.

HONESTLY I'm so sorry for the Spencer Davis Group. They looked really worn out when I saw them play in London recently. I shall never understand how they played so marvellously. I think it's awful the way they have to be worked so hard, until it looks as if they don't enjoy it anymore.—GIL HAWES, Uxbridge, Middlesex.

BRITISH pop has waned because of the loss of the US market. Uncle Sam's protective attitude ensures the success of mediocre Americans and excludes new British groups. As prospects of continental expansion fade, so does impetus. Locked on itself, the British pop scene must grow stale. But we ought to remember which came first, American Government regulations, or American pop success.—PAUL ST CLAIR JOHNSON, Rubery, Nr. Birmingham.

HOW can Rod Argent glibly state in Expert Advice (MM June 18), that Jimmy Smith introduced the organ to jazz.

Has he never heard any Fats Waller or Milt Buckner records.—BANJO BOB SCROPE, West-cliff-on-Sea, Essex.

I FEEL the reason more country music enthusiasts did not attend Bill Monroe and his Blue Grass Boys concert at London's Albert Hall was simply because Monroe does not play country music any longer. He has fallen into the same quagmire of commercial drivel as did Earl Scruggs and Lester Flatt did in the 1950s.—CHRIS TOPHER O. BARNES, Watford, Herts.

MANY young players are put off "sitting in" at jazz clubs by the haughtiness of regular groups. Too many bands are



PETULA: "ruining 'Strangers In The Night'?"

rehearsal bands, brimming over with enthusiasm and talent. All they need is an appreciative audience to discover them.—MICHAEL PAGE, Cuffley, Herts.

JUST dropped a line in case you are missing me from the club scene, me old mates. I'm in India, digging the swinging scene. I'm touring with the Lovin' Starfuls, who are very big here, (the shortest is six foot ten).

The In Place is a club in Spoons Valley where I'm sure that great raver Spoon Money would be a hit. I'm now studying the Wumpalagoon, and some fakirs have spent a lifetime unsuccessfully learning the instrument. Until I get back don't forget my latest LP "Spoonful Of Soul"—FRED SCUTTLE, Bombay, India.

READER Geoff Castle asks why it is necessary for free form musicians to listen intently to each other (June 18).

What people don't seem to realise is the music is basically very integrated and its success depends on the musicians concerned being able to pounce on each other's ideas and develop them to a satisfying conclusion. If it doesn't come off, the result is chaos.

At its best, free form has spontaneity and emotion, the essence of jazz, and whether we like it or not, will permanently affect its future course!—ROD ARGENT, organist, Zombies, St. Albans, Herts.

YOUNG musicians "waste their time playing R&B" (MM June 18), because it is the only way they can earn a living.

On the jazz scene they must struggle to eat, and gain recognition. However, plenty of good jazz comes out of groups like Georgie Fame's and Zoot Money's.—LEN SMITH, Wembley, Park, Middlesex.

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reluctant to let people have a look. Aspiring jazzmen have to find shelter in schools, pubs, and church halls with high standard

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Let's have some justice!—R. FENWICK, Romford, Essex.

GREAT to hear that Bud Freeman has recorded with a British group after his tour. But why not with the Alex Welsh band who accompanied him so brilliantly?

No disrespect to Tony Crombie and Co, but surely the Welsh rhythm section deserved the chance?—A. BUTLER, Bromley, Kent.

SO the "Irish had a nerve to boo Bob Dylan in Dublin" (MM June 18).

The Irish are known the world over for their beautiful songs and music. Who else had a better right to boo Dylan?—BRIAN McFADDEN, London N10.

● LP WINNER

AT last some pro-Elvis Presley letters to Mailbag! (MM June 11). Perhaps anti-Elvis writers have laid down their quills after realising how ridiculous their efforts were to reduce Elvis to the level of current pop groups.

Think, Elvis-knockers—where will your idols be when they are 30 years old? Far, far behind Mr Presley, if they are around at all.—D. L. VIPOND, Haymarket, London.

IT'S obvious the Stones, Beatles and Kinks owe their continued success to provincial fans.

Americans dominate the London scene like Otis Redding, Wilson Pickett and others. If the provinces caught up with London, most British groups would be washed up.—L. SAY, London NW2.

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Thursday June 30th
7.30 - 11.30
Members 5/-
Guests 7/6

Friday July 1st
7.30 - 11.30
Members 5/-
Guests 7/6

Saturday July 2nd
7.30
Members 7/6
Guests 10/-

Sunday July 3rd
7.30 - 11.30
Members 5/-
Guests 7/6

Monday July 4th
7.30 - 11.30
Members 5/-
Guests 7/6

Tuesday July 5th
7.30 - 11.30
Members 3/6
Guests 4/6

Wednesday July 6th
7.30 - 11.30
Members 3/6
Guests 4/6

THE RICK 'N' BECKERS
Plus **THE KNACK**
Dynamic Vocal Group, direct from U.S.A.

THE ORLONS
Supported by DAVE DAVANI FOUR and THE MEANTIMERS
ALL-NIGHT-SESSION

DOWNLIERS SECT
THE KNOTURNAL · FLASHBACKS
Plus D.J.s CLEM DALTON and MIKE QUINN

THE PEEPS
MOOD INDIGO

DAVE ANTONY'S MOODS
COCA-COLA Southern Bottlers Ltd. Present
A "SOUND SEARCH '66"

Radio Luxembourg's
READY, STEADY RADIO
The U.K.'s TOP LIVE SHOW with TOP STARS AND D.J.s

MID-WEEK R&B SPIN
Presented by CLEM DALTON & MIKE QUINN
PLUS LIVE! SUNNY MONDAY'S TUESDAY BAND

Daily | **RADIO LUXEMBOURG 208 LUNCHTIME DISC PARTY**
Hosted by CLEM DALTON
Noon - 2.30 p.m.
1/- Entrance

Entrance at 79 Oxford Street and 1 Dean Street

ALL BOOKINGS CONTROLLED BY TILES ENTERTAINMENT AGENCY LTD.