

Melody Maker

July 9, 1966

9d weekly

'THERE, I HAVEN'T DENIED IT'—PAUL

PAUL JONES, MANFRED SPLIT



PAUL JONES: 'I'm in a very tight legal situation at the moment.'

**TO QUIT
JULY 31?**

PAUL JONES is now expected to quit the Manfred Mann group on July 31—although the move has constantly been denied by both Paul, Manfred, and their management.

However, the Melody Maker understands Paul is to be replaced by ex-Band Of Angel's singer Michael D'Abo, who made demonstration records with Manfred earlier this year.

LEGAL

In recent weeks the group's future has been under constant discussion and speculation, but they have consistently refused to comment.

Paul told the MM on Monday: "I'm in a very tight legal situation at the moment, so no comment. There, I haven't denied it."

Manfred Mann manager Gerry Broo said: "This has been going on for months, and I've nothing to add except to say that I'm bored."

Also bored is Manfred Mann who said recently: "My reaction to these rumours is sheer boredom. It's ridiculous and untrue. How many times do you want me to say it?"

While attempted secrecy surrounds Paul's move, even more secrecy surrounds his future.

MANAGE

Noel Gaye Artists who are expected to manage Paul said on Monday: "We handle Paul for his activities including writing, and that's all we can say at the moment."



● MICHAEL D'ABO

GEORGIE FAME
IN
POP
THINK-IN
PAGE SEVEN

Roll up! Get your Palladium tickets!



● STEVIE — judge

ENGLAND, Scotland and Wales battle it out at the London Palladium on August 7 when groups from all over Great Britain compete in the MM's fabulous National Beat Contest Final.

Groups from as far apart as Edinburgh and Bristol are competing for the fabulous selection of prizes—which include a Decca recording contract, a £500 cash prize bonanza, the MM

trophy, an electronic organ, and many others. In addition, the winning group will spend a day at the new Regent Sound recording studios in London making a disc and a videotape of themselves.

And you can join the star names who will be present at this beat night of the year. Join the many stars who will be in the

BEAT CONTEST FINAL SET

audience for the contest by filling in the coupon on page 4 NOW.

The 14 top semi-professional groups taking part in the finals will be supported by big-name groups for the evening. Judging the contest will be a star panel including singer Stevie Winwood of the Spencer Davis Group, a recording manager from Decca, Pat Doncaster of the "Daily Mirror" and MM Editor Jack Hutton.

You won't want to miss this fabulous night. So send for your tickets right away—and don't be disappointed.

TURN TO PAGE 4.

THE PERILS OF POP centre pages



PAUL'S RIGHT— THEY'LL NEVER BE ABLE TO COPY THIS!

HAVE THE BEATLES CHANGED? DO THEY THINK ALIKE? ALAN WALSH POSES TEN QUESTIONS TO JOHN AND RINGO

- 1** Apart from the money, do you ever wish you were just another comparatively unknown beat group again?
JOHN: I don't ever wish I was in an unknown beat group again. Just that I was an unknown person.
RINGO: Not any more.
- 2** Do you like living in the comparative seclusion of the country?
JOHN: At the moment I'm quite happy in the country, because I know I'm not there forever.
RINGO: It's great, I love it. I never thought I'd like the country and I was a bit worried before we moved into the house. But we had to move because of the baby. Now I really enjoy it.
- 3** Were you looking forward to returning to Hamburg?
JOHN: No.
RINGO: No more than anywhere else.
- 4** What's happened to Bob Dylan? He was booted on his last trip and he seems to be on the way out. Do you agree?
JOHN: All that stuff about Dylan being booted has been exaggerated. I saw the London concerts and about five or six people booted. That's all — and everyone else in the audience were shutting them up. The newspaper writers got it completely wrong. They didn't know what they were talking about.
RINGO: When he started the fans turned to him because he was doing something new. Perhaps now they've turned to someone else. Perhaps that's what's happened to him.
- 5** Do you think you're getting too old for the Beatle lark?
JOHN: I don't think I'm too old to be a Beatle. I never think about being a Beatle until I'm on tour or something. The rest of the time I'm just me.
RINGO: I sometimes do. I think I'm a bit old to be going on stage doing this. Then I look around at all the other people doing the same and I don't feel so bad.
- 6** Do you have set replies to press questions these days?
JOHN: No. We just answer them as they come.
RINGO: Not really. You get the same questions in each place, so you give the same answers.
- 7** Could the Beatles cut out personal appearances and just make records, with the occasional big TV appearance?
JOHN: Not the way the fans keep moaning about not seeing us all the time.
RINGO: No.
- 8** Your new album has taken about 10 weeks. Can you face up to this tremendous effort for every new single or album?
JOHN: I can't even visualise the next one. I really can't. I can hardly remember parts of the new one. I'm not even thinking about the next one.
RINGO: It can only get harder. I think we've achieved a high standard and done the best we can do. But we've spent so long on it because we insisted on having the time to do what we wanted to. As we're quite big with EMI at the moment, they don't argue. There's none of this bit about doing an LP in 10 hours the way we did when we first made it. Now we take the time we want. The important thing is to get it right.
- 9** Have the Beach Boys recording methods influenced you at all?
JOHN: I can see that people think we're travelling along the same lines. But it's coincidental. When people are working on similar things a long way apart, the often seem to be following each other. We're not following them.
RINGO: No. It's a natural step to try to make the next thing better than the last. The Beach Boys do the same.
- 10** Is the Beatles film career limited?
JOHN: No one's come up with the right script yet, that's why we've been so long.
RINGO: Being a group of four people didn't limit the Marx Brothers. Why should it limit us?

and more news of
the LP the pop world
is waiting for . . .

THE Beatles are about to send the British, and possibly the world pop scene off on a tangent. Their new LP, completed before they left for Germany, will set a new direction for popular music. A wide range of musical influences have been absorbed into the 14 tracks on the album: French horn, trumpet, sitar, violin, Clavichord, viola and piano are just some of the instruments used in addition to the usual three guitars and drums.

Eleven titles out of 14 have been released, Paul's love of classical music and George's

involvement in Indian sounds, rhythms and counterpoint are highly evident. George plays sitar as a traditional Indian instrument and not as a weird "new" guitar sound.

Here are the tracks revealed so far:

"GOOD DAY SUNSHINE" is written by Paul and John and has a sort of street band sound at times; vaguely reminiscent of a sea shanty at others. Laughter and noises like clinking glasses can also be heard.

"YELLOW SUBMARINE" is a children's song, by John and Paul, which Ringo sings and talks.

"LOVE YOU TOO" is written by George and features a sitar intro and solos. Goes into fast tempo at the end.
"I WANT TO TELL YOU", also by George, features Paul playing piano. George sings vocal. "It's regularly irregular," says George. "But I didn't realise this until the others told me."
"FOR NO-ONE"—by Paul

and John, features a beautiful French horn passage that's brilliant. Ballad with classical overtones, it also features Paul on piano.

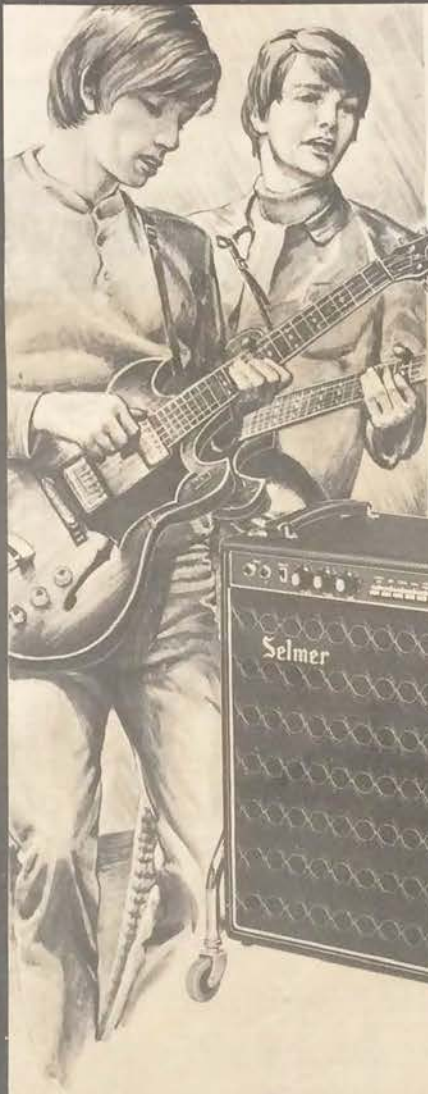
"ELEANOR RIGBY"—Paul's classical sound. Another "Michelle". String quartet featured behind Paul's vocal.

"TOMORROW NEVER KNOWS" is the Beatles favourite. It features the electronic sounds that have had so much publicity.

The other tracks so far known are "Doctor Robert", which features John, "Tax Man", written and sung by George, "And Your Bird Can Sing" and "I'm Only Sleeping".

A new direction? A new meaning to pop? Perhaps the musical catalyst that could lift the Beatles out of pop music into a league of their own? For the sound on this LP is going to defeat the bandwagon-jumpers.

As Paul says: "They'll never be able to copy this!"



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THURSDAY

This week TWW's Now! is shown on a Thursday...

The HOLLIES are among the guests on tonight's Top Of The Pops...

The MOVE in the Thursday night spot at London's Marquee Club...

FRIDAY

It's WALKER BROTHERS Special Ready, Steady, Go! this evening...

GEORGIE FAME and the BLUE FLAMES are grooving along at North London's Manor House Bluesville Club...

SATURDAY

The ZOOT MONEY BIG ROLL BAND plays Brixton's Sam Jam Club...

The MICK AND TICH return to the Woodford Community Centre, Cheshire...

MORNA TANEGA doubles the Mojo Club, Sheffield, and the Dungen Club, Nottingham...

DON RINDELL - IAN CARR QUINTELL at the Club 45, Manchester...

The CREATION play the Wolverton Palace Ballroom...

The ACTION play at the new Ricky Tick Club in Hounslow...

Battle Of The Giants between ELVIS PRESLEY and CLIFF RICHARD on Radio Luxembourg...

SUNDAY

The YARBORDS play at the Hastings Pier Sunday Club tonight (7.30 pm)...

The TROGGS, PAUL and CAROL RYAN, the MICK AND CHRIS FARLOWE take the air on this morning's Saturday Club...

ALAN FREEMAN, GENE VIE, BLOSSOM DEARIE and FREDERICK WOODS on the panel of Juke Jury this evening (BBC-TV)...

The TROGGS, GRAHAM SONNEY, DAVE DEE, DOZY, BEAKY, MICK and TICH are among the week's stars on Radio Luxembourg's Ready, Steady, Go! (8.45 am)...

The NEW CITY JAZZ MEN play the Fox and Hounds Jazz Club, Hove, towards Heath, Sussex...

The DON STRENDLELL-IAN CARR QUINTELL, MEL LEWIS and the TONY LEE Trio are on the 11.31 pm...

MANFRED HANN plays the South Pier Blackpool. SHIRLEY BASSEY bursts forth at the Opera House Blackpool...

DAVE DERRY at Blackpool's North Pier...

MONDAY

The swinging ALAN HAVEN - TONY BOMBAY DUO plus BLOSSOM DEARIE continue their session at Radio 2's Scott's Club, London, W.1...

TUESDAY

The ACTION and the CREATION blow a storm at London's Marquee Club...

WEDNESDAY

The CREATION play at Cardiff's Top Rank Ballroom...

CAROLINE TO MEET MPs

PIRATES IN PERIL-NEW ACT PLANNED

...AND A DENIAL OF 'PLUG MONEY' ACCUSATIONS

ACCUSATIONS that some of Britain's pirate radio stations were demanding 'plug money' were firmly denied by the leading stations this week.

The accusations were made in a report by the Music Publishers Association to its 250 members. The report claims that some radio stations have demanded copyright of the B-side of records.

No names were mentioned, but the report lists six cases where a pirate station is alleged to have demanded 'plug money.'

Mr William Vick, managing director of Radio England and Britain Radio, said: 'None of our personnel are allowed to accept any inducement. This would lead to instant dismissal. This certainly doesn't apply to us.'

A spokesman for Radio London said: 'There's nothing of this sort at Radio London to our knowledge. If there was whoever was concerned would be fired on the spot.'

Ted Allberry, managing director of Radio 390 told the MM: 'No one here has ever been bribed. But the point I want to make is that a bribe has to be offered by someone on the other side. I'm all for naming the names. It doesn't concern us.'

Radio Caroline's spokesman said: 'We haven't been accused of anything, so we cannot comment. I don't think it could possibly concern us.'

Moscow fair

BOOSEY and Hawkes and B. Hammond Organ are exhibiting at the British Trade Fair in Moscow which opens tomorrow (Friday).

Jimmy Gibbs, managing director of Hammond's, and his assistant Keith Beckenham, Sam Norton, export director of Boosey and Hawkes, and salesman Vladimir Hailtgin, who will act as interpreter, flew to Moscow from London on Tuesday morning.

Lou coming

AMERICAN singer Lou Johnson—whose 'Always Something There To Remind Me' was a big hit here for Sandie Shaw — is coming to Britain for promoter Roy Tompsett.

Johnson will arrive here on September 2 for two weeks of club, TV and radio dates.

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An Album containing DAYDREAM • YOU DIDN'T HAVE TO BE SO NICE • DO YOU BELIEVE IN MAGIC? • YOUNGER GIRL • WARM BABY • DIDN'T WANTA HAVE TO DO IT • DID YOU EVER HAVE TO MAKE UP YOUR MIND and PHOTOGRAPHS

From your local dealer or ROBBINS MUSIC CORPN. LTD. 35 Soho Square, London, W.1 PRICE 7/6d (By post, 8/-)

THE Government last week declared active war against the pop pirates — the offshore commercial radio stations.

It was announced that legislation would be introduced within the next six weeks which could drive the pirates off the air.

RADIO CAROLINE: 'We have arranged a meeting with MPs of all parties for July 21 to discuss the future. We are still very optimistic and will put forward proposals to fill the gap between the introduction of a fourth national radio network and the banning of off-shore broadcasting.'

'The proposal for selected off-shore stations to operate under licence on land, but if this were not accepted we would still carry on — under difficulties. We would have to get our supplies and advertising from European firms.'

'Although the bill to ban off-shore radio comes into this session of Parliament it cannot be passed for a year.'

'But we are trying to do something concrete as we were the original station and have always paid taxes and performing right fees right from the start.'

RADIO LONDON: 'We always contended we would last longer than Mr Wedgwood Benn and now he has gone. We don't yet know whether his successor will carry on with the same policy against us.'

'If the worst came to the worst, we have an international audience on both sides of the channel amounting to 16 million people and, as an international station, we need not be affected by British legislation.'

'Of course, we would like to be fixed ashore as a licensed commercial station on land.'

RADIO ENGLAND AND RADIO BRITAIN: 'We welcome proper legislation if it means we can become a licensed commercial station. The voters have already shown their approval of us by switching on to our station. We are confident they will want us to continue on the mainland.'

RADIO 390: 'We shall be fighting legislation all the way. We have just had a meeting to decide our plans to fight this. We'll be attacking in every field. We'll bring in the listeners as we did before, when a petition signed by 18,000 was sent to the government, and we'll be taking the appropriate action in the Lords and Commons, and in the advertising and radio industries.'

'We are reasonably confident we can put up a case which will make the government take notice.'

Dave's backers

DAVID GARRICK, currently in the MM Pop 50 with 'Lady Jane', has signed a backing group called the Ivies.

The group start work with Garrick tomorrow (Friday) at Shrewsbury's 7 Club. On Saturday (July 9) they are at the Galety Ballroom, Ramsey, and on Sunday (10) at the Olympia Ballroom, Cromer.

'I finished the number, followed Gray back stage and gave him a right hander. That appeared to settle the situation and we continued the concert without further trouble.'

On their return to the hotel, Dave received a phone call from the heat of KRUX Radio apologising for the incident. The next day an hour-long programme was broadcast explaining the incident and expressing apologies to the Five.

No Beach dates

DATES for the Beach Boys' tour of Britain still have not been finalised, said promoter Arthur Howes this week. 'The trip is on, but I'm

ROLL UP! GET YOUR PALLADIUM TICKETS!

—FOR THE MM BEAT CONTEST FINAL

For the POP NIGHT OF THE YEAR—the MM's National Beat Contest Final at the London Palladium on August 7, prices are 27s 6d; 22s 6d; 17s 6d; 12s 6d and 10s 6d.

Please send tickets for the beat contest at each. Name Address

Please send s.a.e. and postal order crossed and made payable to MMNBC (if cash, please send in registered envelope) to: MELODY MAKER BEAT CONTEST ORGANISERS, 2 TREMONT COURT EPSOM, SURREY

Marines out for Beatles arrival in Phillipines

SIGHTSEEING STOP IN HONG KONG?

TWO battalions of marines with fixed bayonets, machine guns and teargas guarded the Beatles as they landed at Manila, in the Phillipines on Sunday.

More than 50,000 fans were at the airport to greet the group on its arrival after playing concerts in Tokyo. Traffic came to a standstill and the streets were jammed as the Beatles motored past by the police authorities. The Beatles are due back in London this weekend. It is believed that they may stop off in Hong Kong for sightseeing.

The group have no personal appearances planned before their next tour of America which opens at Chicago on August 12.

Faces for U.S. ON August 1 the Small Faces go to America for eleven days of promotional work, which may be done one or two personal appearances in New York.

On their return they kick off a nation wide tour of Britain with Crispian St Peters, Lou Christie, the Koolhaas, the Limeys, and probably Percy Sledge. The first date takes place at the Lewisham Odon (August 12); then the Astoria Finsbury Park, (13); Odon, Birmingham, (15); Gaumont, Sheffield, (16); Odon, Leeds (17); Odon, Glasgow (18); Odon, Newcastle (19); Odon, Liverpool (20); Odon, Manchester (22); Capitol Cardiff (23); Exeter Odon, (24); Gaumont South-

still trying to fix the Continental dates, he said. The Beach Boys will probably tour here at the end of September for 10 days of concerts and TV dates, followed by 10 days of concerts in Europe.

The Beach Boys' 'Pet Sounds' LP — originally due for release this autumn — was released this week by EMI.

A spokesman told the MM: 'The LP was originally not supposed to be out until later this year. But the interest was so great that we decided to bring the release date forward.'

Mama's tour LONDON agent Tito Burns and Bert Back, of America's General Artists Corporation are currently negotiating a British tour for the Mama's and Papa's.

Nothing has been settled yet but the tour is probable for early October. The group would like to do eight concerts spread over two weeks. Details should be ironed out in the near future.

Dee's return DAVE DEE, Dozy, Beaky, Tich and Tich return to TV's Ready, Steady, Go! on July 22.

They appear at Palace Ballroom, Douglas, Isle of Man (July 7), Majestic, Wellingborough (8), Pavilion, Buxton (9), Pavilion, Bath (11), Floral Hall, Malvern (2), Top Rank, Bristol (13), and Town Hall, Dewsbury (14).



SCOTT: LP tracks

ampton (25). Tomorrow (Friday) the Faces appear at the Skyline Ballroom, Hull, and then in Fleet Hall, Southampton, on July 9. The Faces next single, probably one of their own compositions will be released at the end of July. Their next LP is being worked on for Christmas release.

Walkers' tour A FIVE week tour of Britain is planned for the Walker Brothers from October 1 but no dates have yet been set.

The Walkers returned from Germany this week and are expected to return in September. They have been invited to appear on the Horst Jankowski TV show.

The Walkers star in their own Ready Steady Spectacular tomorrow (Friday) with Simon and Garfunkel, the Troggs.

Image change THE Kinks are setting out to change their image. Their publicist, Allan McDougall, told the MM this week: 'As from now their attitude is going to change towards the business — they will be going all cabaret and pantomime. They are going to broaden their whole outlook.'

'There will be a lot of re-thinking in the next couple of months. The change will be gradual.'

The group is currently spending its spare time finishing a new album which will be released on July 29. It will be 'completely different' from anything they have done before.

There are 14 new tracks — two compositions by Dave Davies and the rest by Ray Davies.

Dave Davies was taken ill with gastric troubles this week but is expected back at work tomorrow (Friday) when the Beatles open an Irish tour at Belfast and Port Stuart.

Dusty jumps DUSTY SPRINGFIELD's new single, 'Goin' Back', jumped into the Pop 50 at 26 this week.

She has been set for a brief visit to America in either late July or early August, doing six days of TV and radio dates. Among her British TV dates are Top Of The Pops (14), Billy Cotton Show (16) and Five O'Clock Show (22).

S & G arrive AMERICAN singers Simon and Garfunkel arrived in London on Tuesday for TV and club appearances.

They appear at 20 in the Pop 50 with 'Am-A-Black' the famous Paul Simon composition. Simon and Artie Garfunkel appear on BBC TV's Top Of The Pops (Thursday), TV's Ready, Steady Go! (Friday), at London's Marquee Club (Sunday), TV's Scene Stealers (13), and Light's Saturday Club (16).

New Berry LP DAVE BERRY's first LP since November 1964, will be released in September. The tracks are almost complete and Dave will be in the studio on July 12 to finish it off.

Dave, whose 'Mama' reached 24 in the Pop 50 this week, is currently due in cabaret at La Banca, Brighton, and the Marlborough Club, Middlesbrough.

New bookings for Dave include Bristol Location (14) and Great Yarmouth (31).



BUDDY RICH

RICH IN JAZZ PACKAGE

WHEN Norman Granz's Jazz At The Philharmonic tours this country in November, the jazz group should be powered by one of the world's greatest drummers, Buddy Rich.

Rich, says Jack Higgins of the Harold Davison Agency (who present the tour in conjunction with Gramco), has signed a contract to make the tour. The rest of the rhythm section is not yet set.

Horns for the JATP package will include Dizzy Gillespie and Clark Terry (trumpet), and Coleman Hawkins, Zoot Sims and James Moody (saxes). The tour begins at London's Royal Festival Hall on November 26.

Remainder of the dates are: De Montfort Hall, Leicester (27), Birmingham Town Hall (28), Colston Hall, Bristol (29), Fairfield Hall, Croydon (30), BBC TV (December 1), Philharmonic Hall, Liverpool (2) and Free Trade Hall, Manchester (3). Another London concert is to be fixed for December 4.

Jim returns JIMMY JAMES and the Vagabonds return to Jamaica on Christmas for eight days club work — possibly with a package including Millie and Jackie Edwards.

Their new single 'The Heart Of Mine' will be released on August 4.

From August 1 they tour France until August 12 when they go to Belgium.

New Berry LP

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SINATRA HERE NEXT WEEK FOR FILM—'WANTS TO RECORD'

FRANK SINATRA is due to arrive in Britain towards the end of next week. On August 1 shooting begins on his film, *The Naked Runner*. Filming will continue in Denmark in September and back in this country from late September through October.

After that, what? No one seems to know. Pye records believe Sinatra wants to make some records here if he can fit in the time. But there are no definite plans.

Harold Davison told the MM this week: "There is nothing I can tell you except that he is coming here to make a film. I have heard that he may want to make a record, but as of now there is no session. Reports to the contrary are untrue. I really won't know until next week."



FAREWELL FROM 208

Radio Luxembourg delays gave Senior Station Announcer Barry Aldis a beery send-off in the Grand Duchy before he returned to live in London last week after nine years with 208. Pictured (l-r) are Stuart Grundy, Tony Brandon, Barry, Don Wardell and Tommy Vance.

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FRENCH MU ASK FOR ANTIBES BAN

THE Jazz Section of the Paris Musicians' Union, which was established last year in an effort to secure more work for French jazz musicians, has now turned its attention to the Seventh Antibes-Juan-les-Pins Jazz Festival which is due to open on July 23, cables Mike Hennessey from Paris.

They have asked the French Ministry of Labour not to grant work permits to foreign jazzmen for the Festival unless the organisers undertake to give more extensive representation to French jazzmen.

By a law which goes back more than thirty years, musical groups performing for the public are allowed only ten per cent of foreign personnel. Strictly observed, the law would require the presence of about 500 French jazzmen in view of the participation of the Ellington band, Charles Lloyd Quartet, and other groups from Germany, Spain, Switzerland and Italy.



• ELLINGTON

Uncertain

Even the date of Sinatra's arrival is uncertain. July 15 is mentioned. Everyone agrees that next week is the week. But, as Harold Davison put it: "I won't know exactly when until twenty-four hours before he's due."

FAME LEAP

GEORGE FAME and the Blue Flames reared to number 7 in the MM Pop 50 this week with "Getaway", his first big hit since "Yeh Yeh" last year.

George phoned the MM from Stockholm where he has been touring this week and said: "Oh great — I just hope it gets to the summit now! But keep talking or I'll fall asleep. I seem to have been going non-stop for two weeks. It's great, but I can't take it."

On their return to Britain this week George and the group appear on Light's Easy Beat (Sunday), ITV's Five O'Clock Club (12), Action (18), New (22), and Light's Swing Into Summer (25 to 30).

SPENCE ALBUM

A NEW Spencer Davis Group album called "Autumn '66" is to be released in September.

Among the 12 tracks, titles include "Midnight Special", "Somebody Help Me", "High Time Baby", "When I Come Home", by Jackie Edwards and Steve Winwood, and "On The Greenlight" by Steve.

The group will spend most of July filming at Windsor for their forthcoming ABC Pathe full-length colour comedy *The Ghost Goes Gear*, co-starring Nicholas Parsons.

'Sales slow' for Stones NY concert

NEW YORK, Tuesday. —

Is the bloom off the British rose? That's the question some insiders were asking this week in the light of lagging ticket sales for the Rolling Stones concert at the Forest Hills Tennis Stadium on Saturday (cables Ren Grevatt).

Full page ads were run earlier in the week in the New York Times and the New York Post, advertising that tickets were still available for the concert.

The promoters had expected a sell-out and the Stones have certainly done well on their

Is British boom ending?

Canadian dates.

Meanwhile, Sig Bernstein, who has the Beatles at Shea Stadium, has also been running ads in the Times. Ticket sales, again, have not been up to expectations. Admittedly, the concert is still seven weeks off.

One reason may be that last year's Shea sell-out drew fans from cities like Boston, Philadelphia and Washington, all of which have their own Beatle concerts this year.

CREATION STIR

FANS overturned the Creation's van outside Wimbledon Palais last Friday night, causing more than £50 of damage.

The group were inside the ballroom when the incident occurred, but road manager Tony Bateman, who was in the van, was taken to hospital after being knocked unconscious.

He was treated for shock and later discharged.

The Creation are to play the background music for a BBC-TV film about British painters which will be shown later in the year, probably on Monitor.

LEWIS TRIP

PIANIST-COMPOSER John Lewis, leader of the Modern Jazz Quartet, is expected to be in London in two weeks' time. He should be passing through this country during a trip to Europe.

All four members of the MJQ plan to be in London a week before their opening concert, on September 18, in order to rehearse new material.

FARLOWE SUCCESS

CHRIS FARLOWE jumped from 30 to 15 in the Pop 50 this week with "Out Of Time", a Jagger-Richard composition.

Said Chris on Monday: "I'm knocked out. The next single will be another original written for me by Mick and Keith. I was going to have a holiday in Spain but it's been cancelled now, so I can't go anywhere yet."

Today (Thursday) Chris and the Thunderbirds appear at the Ritz Ballroom, Skewen, N. Wales, Portland Buildings, Nottingham (Friday), Breanland, Margate (Saturday), Agincourt, Camberley (July 10), Top Rank, Doncaster (11), Top Rank, Doncaster (12), Mayfair Ballroom, Newcastle (14), and Town Hall, High Wycombe (15).

UNION FILM

THE St. Louis Union and Three Belts this week recorded songs for a new Associated British Pathe film, *The Ghost Goes Gear*.

Shooting starts in July and will feature both groups along with the Spencer Davis Group and Dave Berry.

FURY CHANGE

BILLY FURY is reverting to his normal style for his next single which will be the old Tennessee Ernie number, "Give Me Your Word", released on July 25.

Billy's last single, "Don't Let A Little Pride Stand In Your Way" was his "first attempt to get into the current idiom" and was his first that didn't get into the Pop 50.

On the new one, Billy has a big orchestral backing.

Ellington back with Ella again

DUKE ELLINGTON and his band will be here again in February to begin their 1967 tour of Britain. And again, as on last year's visit, the band will play some concerts on its own and some with Ella Fitzgerald sharing the bill. When the Duke plus Ella tour was announced last year, it sparked off a large number of complaints from Ellington fans, many of whom stayed away from the Duke-Ella concerts. But in the event, these were the best-attended shows.

The '67 American jazz concert season is spearheaded by Woody Herman and his orchestra, who begin their tour at Manchester's Free Trade Hall on January 21. The Ellington stint will be followed in March by the Jazz From A Swinging Era concert package, featuring Earl Hines, Bobby Hackett, Bud Freeman, Budd Johnson and altoist Willie Smith.



• ELLA

TURNERS 'CERTAIN' TO TOUR

IKE and Tina Turner are virtually certain to tour Britain for a month — and they may go out with the Walker Brothers.

Promoter Arthur Howes told the MM: "I'm almost certain to bring in Ike and Tina Turner in August for a month. I'm trying to fix a tour with the Walkers but this hasn't been finalised yet. If this doesn't happen, they'll tour by themselves."

He said that the Walkers would be playing coastal resorts and Sunday concerts in August anyway.



ART'S TOUR

THE Artwoods' new Polish tour has been set for eight days from October 16.

They will also go to Australia and New Zealand for two weeks in November.

Their next single, "In The Deep End", is released by Decca on July 29.

SMTI

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JAZZ SCENE

KAI WINDING: PLAYBOY WITH A BLUE TROMBONE

LONDON

MAX JONES

DANISH-born Kai Winding, one-time partner of J. J. Johnson in the highly successful Jay and Kai jazz group, paid a return visit to Britain last week. But not to play.

He was here in his position of Music Director for Playboy Clubs, to attend a round of preview and opening parties at Playboy's London club in Park Lane.

This didn't mean he was tromboneless, though. One of the first things that caught my eye in his hotel suite was a blue trombone sticking out of a black case, a blue trombone with a metallic lacquer finish.

Winding lifted it in position to demonstrate its visual effectiveness. "I thought just for a laugh I'd ask the King People if they could make a blue trombone, and they did," he explained.

"It looks nice, and it works well. Good for playing the blues, naturally. I played a couple of tunes the other night and I may have a blow when I go home on Friday."

Home? "Well, Copenhagen. That's my home, you know that don't you? I hope to stay a week with my family before leaving for the New York Club."

"What does Kai's work at My function is advising on music policy for the whole chain and specifically looking after what is presented at the New York Playboy. When we open a new place I go there several weeks ahead of opening to scout the town and organise auditions."

"Usually I hand pick my musicians, and it is normal procedure to hire men locally. This is the normal situation in all fourteen clubs in the States. We try to find capable musicians in the locality and give them steady jobs."

"It's quite an operation. I could say an average of fifteen musicians in each club. Fifteen times fourteen makes quite a few."

"They've all a minimum of two rooms; most of them have three or four. And in New York, our biggest club for area, we have five show-rooms, as we call them. My quintet plays swinging contemporary jazz. At the moment, while I'm over here, Joe Newman is pinch-hitting for me."

Did the Playboy job mean that Winding had to cut down on playing? "Yes, it did for a long while. When I first took the Playboy job, at the end of 1962, I couldn't play because of a licensing problem."

"I won't go into details, but without a cabaret licence I couldn't have horns or percussion in the club. So the trombone was out. Then we got the licence in December 65 and I was playing again leading a quintet."

"Those three years were difficult. It was the first time in my career when I didn't play the instrument every day of the week and I hadn't guessed how much I would miss it. Of course I was recording, and playing some dates at the premises. But it was not like blowing those hours a day, like you do on a regular job."

"Aside from the chops angle, it's the imagination, the ideas, the freedom of expression, I wanted to keep that up. After fifteen or twenty years of playing, I hadn't realised what a frustration it would be."

In addition to the Playboy MD and playing jobs, Kai still does a fair bit of writing and recording. Any other activities?

"Yes I started my own production company — working in the field of radio and TV commercials. We supply music for commercials."

"Then of course there's recording. That's another operation that's important to me. You know, singles as well as albums. I've worked with Creed Taylor for the past five years at Verve, and before that on Impulse and Bethlehem Records."

"I think with Creed we—that is J.J. and I — pioneered the jazz single. If you remember our record of 'It's All Right' that broke into the popular market and was something of an innovation, and after J.J. and I disbanded, I continued with records that were more on a commercial kick. Short enough to get airplay. The final payoff was when Creed and I got together again at Verve and came up with 'More'."

"But my next album I think is going to be fabulous. I got together with Carl Fontana when he came into the New York club with Woody Herman's band in January. It was like a reunion."

"So I said, 'Let's make a record with the Original Trom-



Playboy Club MD Winding with one of the Bunnies in the New York Club.

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Address: 181 Drury Lane, W.C.2. Transport: Holborn tube. All buses passing Holborn. Sessions: traditional and modern. Every evening and Sunday lunchtime. Fleet Streeters resident on Tuesdays. Admission: free. Beer: Charrington's Bar prices.

bone Sounds section. That is Wayne Andre, Carl, myself and Dick Lieb on bass trombone. Then we decided to go a little further and have four more of the greatest trombone players in America — all of them men interested in playing in a multiple-trombone group.

and went ahead with eight horns and rhythm — ten years later than the first one."

And is there a chance we'll be hearing Kai in Britain some day soon?

"There is. I've been in touch with Ronnie Scott, and he's invited me to play there. Eventually I hope to make it to his club to work."

PARKER'S MOOD

Charlie Parker

How much does sentiment enter into the choice of one particular example of an artist's work?

"Parker's Mood" was the first Charlie Parker 78 I ever possessed. And among the many masterpieces he recorded it still remains my favourite Bird solo.

COMPLEX

There were so many Parkers—the unequalled technician who could think melodically at the fastest tempo and execute every complex phrase with complete assurance; the brilliant ballad player; the swinger who could out-stomp any R&B saxist.

POETRY

The one on "Parker's Mood" is the great—perhaps the greatest in the whole history of jazz—exponent of the blues. Here is beautiful melody allied to all-pervading warmth and impassioned poetry. This is one of THE instrumental blues performances.

How anyone who heard this could ever have called the altoist a "cool" player is utterly beyond belief.

MAGIC

The only other soloist is John Lewis who contributes a typically economical and effective piano chorus. The rest of the rhythm section was Curley Russell (bass) and Max Roach (drums) who provided just the right stroiling beat.

But great musicians though they were, it is two Parker solos which make this sheer magic. The music of a genius. — BOB DAWBARN.

BENNY CARTER: HOLLYWOOD KEEPS THE ALTO MASTER VERY BUSY THESE DAYS

LONDON

MAX JONES

BENNY CARTER, who arrived in London with his wife, Margaret, ten days ago, is an all-round musician of astonishing ability. For several years now, though, he has concentrated his talent on writing for films, television and recordings.

This is a turn of events which sometimes troubles those who like to hear him playing saxophone and trumpet, even though they are glad to see him gaining some of the recognition and reward he merits.

This week I asked Benny if he felt a strong urge to play these days. He said of course he did, that he made records when circumstances permitted and always enjoyed them even though his playing was sometimes rusty.

MODEST

The last point needn't be taken too seriously because he is an extremely modest man. Each Carter record, after no matter how long a lay-off, shows his alto facility to be unimpaired.

Trumpet is another matter, but Benny has not re-

corded lately on his second instrument in spite of a promise he makes every visit to get his embouchure in condition.

"This time he is no less smilingly optimistic. 'Trumpet? Oh yes, if someone asks me I'll play trumpet on records,' he says quietly, adding cautiously: 'Yes, if I get the time'."

Time is quite a problem with Benny. "As soon as this little holiday is over I must go straight back to Hollywood to work."

What is the assignment? "It's a Jean Arthur show on TV, a new series for CBS, for which I'm composing the music. I start on that the moment I go back this week."

One of Benny's recent jobs as music director was for a jazz film titled "A Man Called Adam" starring Sammy Davis, Jr. Says Carter: "I haven't seen the final edited version, and I don't know just when it will be released. But I have high hopes of it. Louis Armstrong, who has a big part, played marvellously."

"He was working about thirty miles out of Boston when we recorded his music, but he insisted on

driving in after the job and starting at three in the morning. It seemed to suit him because he played beautifully. Oh, just perfect."

When would we be able to hear the elegant Carter saxophone on a new LP?

"I just did another LP for Impulse with sax section and rhythm. You may remember the last one with Hawkins and Phil Woods and Charlie Rouse? Well, on this there are five saxes and rhythm. I played alto though I hadn't played in some time."

ORIGINAL

"Besides myself there were Bud Shank, Buddy Collette, Bill Perkins, Teddy Edwards and Bill Hood (baritone). We used two altos, two tenors and baritone. If the names add up to six, that's because Buddy Collette made one session and Perkins the other."

"I did the writing, and it was all original material, except for two tunes. By the way, we had Ray Brown on half of these. Oh yes, a very fine bass player, Ray's given up the road as



CARTER: strong urge to play.

you know, and he's as busy in the studios as he wants to be."

This kind of session, which shows off Carter's flair for writing saxophone ensembles as well as his instrumental skill, seems to me the type of thing that could be successfully imported as a concert attraction. Does Carter agree?

BRITAIN

"I'd be interested, certainly, but I don't know whether it would be economically feasible. Really, I'd like to bring a group to Britain, and in any case I want to come over to play."

"Harold Davison has spoken to me about it, and I've talked to Jack Higgins. The first chance I get to come over, I'm interested too, in doing television and even recording. I don't know what I'd very much like to work with my old friend Bill Coleman."

"Fine. But will it really happen? Benny looked faintly apologetic as he sipped his brandy. "Oh, it's on the cards. But I can't see it happening for nearly a year."

GEORGIE FAIVE



Their next hit on Decca

I love how you love me



BERRY: odd choice

DAVE DOESN'T WANT TO BE AN ALL-ROUND ENTERTAINER

"The Beatles, Stones and Yardbirds are lucky because they have been successful recording the type of songs they've always wanted to do," said Dave Berry.

We were discussing the quick chart success of his new single, a remarkably sentimental ditty titled "Mama".

"After all," said Dave, "we make records to get hits and if I recorded what I wanted to all the time I'd never get in the chart."

"I started as an R&B singer doing things like 'Memphis, Tennessee'. But my second record didn't sell a light and I had to change. I've never had much success with the type of stuff I wanted to do."

"I agree 'Mama' was an odd choice for me. When the song was first played to me on a demo disc I thought it was a joke. I just couldn't visualise myself singing it. Then I heard it again and suddenly it hit me—it's a bloody good song!"

"I did wonder 'Is it the sort of thing that people will laugh at if I record it?' Then I thought 'to hell with them! If it gets in the chart they can laugh as much as they like.'"

"Actually it was my A&R man, Mike Smith's, idea. I have been surprised at its quick success—this is the quickest I've got into the Pop 50 with any record."

Dave had been laid up in bed for three days with flu after a trip to Belgium. He flew back in Belgium and Holland in August. In fact, he is, perhaps, a bigger name on the Continent than he is in Britain. Why?

"I think the Song Festival at Knokke a couple of years ago was the start of it," he says. "I don't alter my act for Continental audiences—it's just that they accept it differently."

"In Holland and Belgium they accept it as humorous—all the hand stuff and the rest. And it's supposed to be. They laugh with me, not here they take it seriously. Initially everybody said the way I presented my act was sinister—though nobody who has seen me in a hall or on a concert could think so."

The talk turned to TV pop shows. I wondered whether the end of Whole Scene Going and Lucky Stars might affect the business. "I doubt it," said Dave. "Lucky Stars" was finished anyway, as a pop programme when Brian Matthew left. Now it's a very good programme, by the way. But I don't think if all the TV shows ended it would make much difference to the pop business."

"More and more people are turning to radio these days and young people don't watch TV any more."

What if the Postmaster-General stifles the radio pirates? "I'm not sure that would affect record sales one way or the other either," said Dave. "There are ups and downs in this business and people always try to find some reason—some specific thing to pin it on, like pirate radio."

Does Dave have any preference for the type of work he does? "I prefer concerts," he says. "I'm not a big cabaret. I don't want to be an all-round entertainer."

And if that isn't the quote of 1966, what is?

JON HENDRICKS: Perhaps we should leave him until the end, because he is the end. He's a great teacher. He's really helped me to realise what music means. He's so gifted and has the ability to put just the right words to music, like his lyrics for "Lil' Pony". You can play that tune to somebody who doesn't like jazz and they won't understand, but Jon can add words to it and adds a new dimension they can understand. The thing is he's such a lovely guy. I remember when I was in Scotland and I was so frustrated and choked because I couldn't meet him. But I went to Annie's Room my first night back in London and Annie arranged for us to meet, and he was so overjoyed to meet me it knocked me out. We went round to Harry South's and played him a few of the things Harry and I have done and he was very pleased. We got talking about doing a record session together.

THE BLUE FLAMES: I'm as much a part of them as they are a part of me. I've had difficulties since the original Blue Flames when we were more a complete unit like in 1962. People still remember when we were working with Billy Fury as a backing group. When we left we were lucky enough to do the Flamingo gig, where we could play the things we couldn't with Fury. Ray Charles, Mose Allison and Oscar Brown were all the things we wanted. A good stepping stone from rock and roll to jazz were Louis Prima and Louis Jordan. I really enjoyed the things they did. Then we got deeper and deeper into the blues. I can't

put my influences down to one person. I came up on Chuck Berry and Fats Domino before I heard jazz. Brian Bennett, Red Reece and Licorice Locking all talked about jazz together and I didn't know anything about it. People asked me who I liked and I was so embarrassed. From Chuck Berry I moved to Ray Charles. Eddie Cochran got me interested in him, then I began to understand jazz.

GUITARS: I was always prejudiced against them from the time when I was working with Larry Farnes. Then the whole country was Shadows-influenced and that didn't do at all! I appreciated them, but not second and third hand Shadows all over the country. It was really a sad scene, and I used to say: "Saxes and organs are coming to take over!" But now the scene's okay. I play guitar on a few numbers.

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JAMES BROWN: He's got very close to the happy medium. I always thought I was reasonably good enough to play it in a rock and roll group, but that's not what I set out to do.

HARRY SOUTH: I reckon he's lovely! I'm trying to think how I first started working with him. I know it was at a time when I was feeling very

I'm going to play 'Papa's Got A Brand New Bag' on the Harry South LP —just to mess people's minds up

frustrated after "Yeh Yeh" had been a hit and "In The Meantime" and "Like We Used To Be" deserved the places they got. I was getting in a rut commercially. I decided to do this big band thing with Harry and I approached him one night in Ronnie's. He's a great arranger and he's not narrow-minded. I can't stand narrow-mindedness in music. You go down to the Bull's Head Barnes to see Dick Morrissey and a lot of people start saying he's not so good without Phil Seaman purely because they don't understand change. It's the same idea with me. People say it's not so good without Mick Eaves and Red Reece. They are the same narrow-minded snobs who think if you like jazz you can't like rock and roll. That's why I'm going to play "Papa's Got A Brand New Bag", on the Album with Harry South, with Dick Morrissey on tenor—just to mess people's minds up.

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HARRY SOUTH: I reckon he's lovely! I'm trying to think how I first started working with him. I know it was at a time when I was feeling very

entertainment scene. What brought me down was that groups interested in this thing here were only listening to Wilson Pickett and Don Covay. All these people were looking up to James Brown who's streets ahead of the average Negro rock and roll. He's instant commercialism.

JERRY LEE LEWIS: I'm playing a week's cabaret in Leigh, which is the first gig I've done there since I left home, when I was a 15-year-old Jerry Lee Lewis fan. You know, my father used to play stride piano locally. It's going to be strange when I go back to Leigh. I'll be going back to all the old influences, and all my old cotton worker and coal miner friends. They're going to say: "Ee, do you remember 'Great Balls Of Fire'?" I'm going to spend a week reflecting on my life. Actually I got off Jerry Lee Lewis as soon as I heard Ray Charles.

CHURCH: It used to be all down to church. And I used to get a lot of kicks singing in the school choir. I used to enjoy singing church harmonies. This was when I was about five to 14. A lot of songs I've written

have basic church harmonies.

ONE WAY STREETS: No such thing. Well, I suppose they are essential for keeping the traffic flowing. But they are a drag if you don't know your way around London. I do, north of the river, but south of the river I'm lost! I know my way north in Lancashire but I now, if I'm abroad, I'm just Englishman!

TIME-KEEPING: Not one of my best points. I used to be very good at it, and took it all seriously, but people don't take me seriously now. If I say I'm going to be someplace at 10 am they expect me at 10.30. If I'm on time I expect flags to be flying and brass bands playing. But the trouble is I get involved in everything I do, and I can take half an hour just saying goodbye to somebody I really like, or five seconds saying hello to somebody I don't. Last week I was very exhausted. I played in Birmingham, then in Oxford then I had to travel back to London. I arrived at midday and went and sat in the park and fell asleep. Next thing I remember was somebody waking me at 8 o'clock.

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'C' MELODY CISTERNA

THE SEARCH FOR NEW POP SOUND: Al Ramsey's attempt to find a goal-scoring forward in his frantic desperation. The star has had his brief reign as what all the best-dressed groups are wearing, and there are now dark reports of experiments with Chinese instruments—maybe in groups with all new pianists and twang them like Jan's harps.

For those groups that really want to get with it we offer the following suggestions:

• On your next live recording how about doing a Latin number and getting the audience to rattle their pill bottles. It should sound like macedon music and it won't cost you a penny.

• After the success of Nancy Sinatra, I'm surprised that nobody has latched on to the obvious potential of the Wellington boot. You can get a fine rhythmic effect by blowing into it. Use the aid seven gallon jug bands. Alternatively you can put it on and kick the lead singer to make sure he gets those falsetto notes just right.

• Another simple instrument is the Eb String Vest. This can be played with the bow or plucked with the

SONDS OF TOMORROW—EXCLUSIVE!

fingers. Old, unwashed ones give the best results.

• The MM once had a staff man whose breath control was so remarkable that he could say hohoboggins, nice and slowly, while burping. Developing this idea we have patented the Burpophone. This neat apparatus consists of a megaphone and a bag of marshmallows. It is, however, a machine to be used with care and constant practice is necessary to achieve the proper control. Nothing is more likely to ruin a good record than an out-of-control burpophone.

• It's odd how nobody has seen the full potential of bathrooms. People have been singing in the bath for years and get just the right amount of echo that makes even grand old sound like Caruso. The first group on stage in their baths should be a wow.

• Then there is the fuzzi-av or amplified chain. Correctly used, and with a few sadguit notes, this can give you the perfect seaside atmosphere for Jon Brown-type songs or updated versions of the "4 of Capri". Once again care is needed. You don't want to wash the organist away in mid-Rush.

• For tired guitarists we are marketing a small device

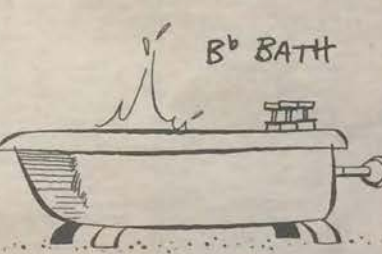
which crosses the leads to their guitars. You should see them do. Like P. J. Proby, Fred Astaire and a Scottish football supporter, all rolled into one. It's a bit expensive on guitarists, though, you need a new one for each set.

• Then there are our special steel clothes-pegs for inserting over the noses of English singers striving for the Negro soul sound. For the necessary growl you must study Rover on one of the early Percy Edwards "Round The Farmyard" 7s.

• Finally a tip for the record companies. A fortune awaits the first to put out an LP of silence. Parents will buy it by the thousand and demand their turn at the record player.



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WORDS: BOB DAWBARN DRAWINGS: JIMMY THOMSON

BLIND DATE

DAVID GARRICK



DUSTY SPRINGFIELD: "Goin' Back" (Philips). A hit! Turn it up louder. It's beautiful — a definite number one. She can't go wrong in my opinion. She's the finest female singer we've got. But this is a swipe off something... I've heard it somewhere before. It sounds in parts like one of Tchaikovsky's Overtures.

LOVIN' SPOONFUL: "Summer In The City" (Kama Sutra). Who is it? I should know — I heard this at Pye the other day. This is as good as their last one but it should be a big hit for them. It's so different from their first one. It's got a new idea which should work for them. It's very complicated though and it'll shock the kids. They may not take it all in.

ELVIS PRESLEY: "Love Letters" (RCA-Victor). John Schroeder! It must be. Sounds like the beginnings of "Cast Your Fate". I've just realized who it is — and I'm not saying another word! It's Elvis Presley... can't miss. He's trying to do a cadge off Frank Sinatra's slow one. A big hit for him, but I'm not a big Presley fan — I never have been.

THE TROGGS: "With A Girl Like You" (Fontana). This is a pleasant record but it doesn't knock me out. It could grow on me if I played it enough times. It's nice, that's all. Who the hell is it? I haven't a clue. The Troggs? Oh, no.

MARIANNE FAITHFULL: "Counting" (Decca). Marianne Faithfull. Am I right? I can't understand a word she's saying. This reminds me of Ravel's Bolero. She's going to get this away, but it's a nice record. I think it's badly recorded.

BO DIDDLEY: "We're Gonna Get Married"

(Chess). No, it sounds like a 1956 skiffle record. It doesn't do anything for me. It's pleasantly made but there's just nothing there. It doesn't stand a chance. Must be American. Take it off. Do Diddley? I've never liked that sort of thing.

LOU CHRISTIE: "Painter" (MGM). Is it the Toys? It's very like the Toys' sound. Is it their first record? Lou Christie? Who's Lou Christie? Again it's a pleasant record. If it got enough plays it could go, but I don't like men going into falsetto. It's a dirge.

JIMMY WITHERSPOON: "It's All Over But The Crying" (Verve). This is the type of record I love. I don't think it'll be a hit but I'll buy it. I should know who it is but I don't. Jimmy Witherspoon. Very nice. You get so used to screaming pop numbers that this is pleasant to the ear. I'll keep the mums and dads happy, too. I might even steal this one from you.

VIV PRINCE: "Light Of The Charge Brigade" (Columbia). (Sings "Tossing and Turning"). Sounds Orchestral. It is! It is! (leaps to record player to see title). Oh, no. John Schroeder will kill me! A copy of Sounds. It sounds like a jazz song. The orchestra has gone one way and the other half the other and they meet in the middle with a big Ooof! Pleasant, that's all.

JOY MARSHALL: "A Taste Of Honey" (Decca). This is definitely NOT Sounds Orchestral! Back to the jungle. I like this song. I always have. Would I be right in saying this is a jazz sound? It's one of those records that would have to be played and played a lot before it was a hit. In fact, it won't be a hit, but I like it. I should know who it is, too. Joy Marshall. She sings it very well. Very good. One for the jazz clubs, but not for the pop market.



IKE AND TINA TURNER: 'back on the hit trail'

ST LOUIS is known for its breweries, its hot weather, the St Louis Cardinals baseball team, the Mississippi River, Chuck Berry and Ike Turner. Ike is one of the biggest jazz and R&B exponents ever to come out of the so-called "Mound" city. He is still very big there.

"And when I first met Ike, when I was barely 17," Tina Turner related this week from a hotel room in Denver, Colorado, "Ike was very large. I was young and I wanted to sing. He had his band playing at a club in St Louis, and he would play organ at the intermissions. I finally got to meet him. I told him I wanted to sing and he let me try while he played the organ for me.

"That kind of settled it right then and there and I went to work for Ike and his Kings of Rhythm, the girl singer. They called me Little Ann in those days."

In very short order, Ike Turner married his newest employee, and now, four children, five labels, a dozen or so hits and something like nine and a half years later, the Turners are still turning out records, making fans happy on their three months long road tours at dances and concerts, and making themselves happy with the three months they take off to be with their boys and enjoy their home in the View Park section of Los Angeles.

"When I was almost 19, Ike recorded me doing a song called 'A Fool In Love'," Tina continued. "He sent it around to lot of record companies and nobody wanted it. Finally, a disc jockey in St Louis, Dave Dixon, told me about a new record company, Sue Records, that was starting up in New York. The man's name there was Juggy Murray and Ike sent him a master. He put it out right away and it was a hit... my very first record was a hit, and I was thrilled."

There were quite a few other hits on the Sue label, things like "Poor Fool," "It's Gonna Work Out Fine," "I Idolize You," and a great album called "The Soul of Ike and Tina Turner," which still sells today.

But when singles sales began to lag, the couple (Tina does most all the singing while Ike leads the band) moved on to Warner Brothers, to Modern Records, and six months ago to Phil Spector's Phillies label.

Ike and Tina—and the spirit of St Louis

"Phil is very interesting to work with," Tina continued. "He works you hard and there's no such thing as a finished arrangement. He changes that every two minutes. He wrote our first song for his label, 'River Deep,' and he's a very good writer.

"Before we signed with Phil, we did an album for Ray Charles' own Tangerine label. It's called 'Anything You Want's Born With You Can Do Without,' and it's out of sight really. There's a single out on that too, and the song, well, it sounds a little like Ray Charles' 'What'd I Say.' The song does, and maybe I do too, I don't know.

"I've always been around male singers and I like Ray's records, especially his old ones. And Sam Cooke was just about too much. You couldn't top that man's voice and his performance."

The Turners today are a business. They have a whole show including their own nine-piece band, the famed three girl group the Ikeettes, and a young boy singer, Prince Albert.

"There's another group that calls themselves the Ikeettes when they're in England," said Tina, "but ours are the originals. Ike records them and me, and probably will cut Prince in some sides soon. Ike would like to have a business with record artists, cutting them and booking them. And that's going to come."

"But right now, we have one ambition only. That's to get back on the hit trail in America. We haven't had a hit here for three years. Hits help your bookings and everything. Not that we have anything to complain about. We've been busy with dates all the time. And

the crowds love us. In fact, they all tell us we should go great in England.

"We've had calls to come over there for more than two years, but we've always wanted to take our whole show, and we've never been able to work out the details. I hope it happens soon because we would give them a terrific show."

The final decision on touring abroad actually rests right in Ike's lap, since in addition to his other jobs as music director, arranger, songwriter and now singer ("he'll be singing on a lot more of the records," says Tina) he operates his own small booking agency representing his own artists.

"We have a housekeeper at home to take care of our boys, twins Ike Jr. and Craig who are eight; Michael, seven; and Ronnie, six, when we're not home," Tina continued. "And Ike has two secretaries, Ann Kane and Rhonda Graham, who handle the agency. Rhonda, who is white, goes on our northern dates with us, and Ann goes South on our dates there."

Ike, who is originally from the deep south of Mississippi, is now in his third home city of Los Angeles, where he likes the life best. "He likes to write and work with his tape machine when we're home," Tina noted, "and he keeps me hard at work rehearsing a lot of the time. But sometimes I get a chance to skate and bowl, and once in a while the whole family will forget work and go out on a hike.

"It's a good life and we love our home."

Ren Grevatt

MELODY MAKER INV

BENEATH the show-biz glitter that surrounds the pop world, the excitement of beat concerts, TV shows, clubs and world tours, lurks a miasma of crookedness, double dealing, and cheating.

As in any lucrative industry, the pop business attracts a fringe of dishonest sharpies, who prey on the unsuspecting. The victims are both the fans and the artists.

Although the fringe are in a minority, they are dangerous enough to damage the reputations of top groups and singers, and cast doubts on the integrity of those honestly engaged in promotion and management.

This week artists, agents and promoters of managers talked to the MM about the pop crooks who tarnish the name of "the Business." They describe the methods by which fans can be cheated from seeing their idols, and the idols can be cheated from their money.

LICENSED

Dave Dee spent four years traveling Britain's ballrooms before he hit the big-time with Dozy, Beaky, Mick and Tich. He firmly believes that promoters should be licensed. "Agents are under licence," he points out, "so why not promoters. If a promoter was under licence you would be able to report him and have it taken away from him. As it is now, who can you report him to? Nobody!"

"Of course, you don't get any trouble with the big ones. One thing that keeps happening to us—and to other artists—is the promoter who announces to the kids that he has us booked for the next week, when he hasn't got us booked at all.

"They put posters up and then, on the night, he gets up on the stage and announces that one of us is ill so we won't be turning up. It's all a big con trick and he's got two local groups in. Of course, he gets the kids their money back but once they are there the vast majority of them are going to stay and he has a thousand or so paying 75 p on the strength of our name.

"A lot of people are being taken for a ride. And it's not the promoter who gets blamed by the fans, it's the group who lose face. It hits somebody like us when our policy has always been that the fans come first. If we are billed on posters and then don't appear, it can hit us hard."

"Another thing that happens is when the promoter

and men says he will pay by cheque. You do the job and never get the cheque. This happened to us a job before we made it with the records. A lot of the smaller groups don't deal through agencies. They deal with the promoter direct, and they just don't know the right way to go about getting their money.

"It may only be £10 for the group, but in many groups that's important when they are struggling.

BANKRUPT

"Another problem is the promoter who isn't making it, but won't give up. He's practically bankrupt but hasn't got the sense to get out. Before he knows where he is he owes £1,500 to groups—and they haven't the slightest hope of getting any of it.

"Another favourite con trick is the way some promoters get a group to do an audition. The name group goes on and does its usual 40 minutes act and the audition group finds it is playing for two hours for the price of their petrol. Twenty minutes is long enough for any audition.

A PARENT REPLIES TO PAUL JONES . . .

AS a parent of teenage children I feel I must object to the views of Paul Jones expressed in Pop Think in (MM June 25), and to the reporter for prompting the replies which he knows he will get.

Paul Jones is entitled to his opinions, of course, but I am heartily sick of reading about them. If he gave his opinions on the paper, but to spread Communist and anti-religious propaganda and to state that certain drugs are harmless is pernicious and wicked.

Adolescents have enough

temptations and problems to face and the more susceptible of them are bound to be influenced by the views of their pop idols. Paul full well knows this and uses his position to spread these pernicious doctrines.

It would have been better if he'd worked harder at Oxford and passed his exam, then his lively mind might have been put to good use.

We shan't buy your paper any more. We'll read one that reports about music and not the political opinions of pop stars. — MRS. F. C. BOGG, Scarborough, Yorkshire.

. . . AND A P.S. FROM PAUL

OH no? Who does she think she's kidding? There was nothing Communist in it. I'm a Socialist and this woman's obviously a Tory. She says she wants to read about music, but what she really objects to is finding somebody with different opinions to her own. As a parent I feel sorry for her children. I bet she wishes she were a pop singer and then she could give everybody HER opinions. Pop singers seem to be the only people anybody listens to these days. Nobody takes any notice of the politicians. Would you like a record contract, Mrs. Bogg? — PAUL JONES.



ESTIGATION

AND THE THOMSON KIT FOR CROOKED PROMOTERS (MK.1)

RIS! POP!

I the shady
on its fringes

to book a group, get the crowd in, then just collect the takings and drive off. They always use false names and four round the country. So it's rather difficult to catch 'em."

"Then there's the guy who books a group, and when they arrive he's making excuses all the time like 'You arrived ten minutes late, the first set only lasted 27 minutes, and the second only 24 minutes.' Then they do their best to knock £20 off the group's price."

"It is very hard for the group to safeguard against all this. The promoter has the upper hand always—he's got the money! If any of our groups get 'knocked' we usually make a note of the promoter and charge him £50 extra the next time he books the group."

"Unfortunately it's always the small groups who get 'knocked' the most. Even if they can prove their case it's rarely worth the money taking the promoter to court just for their £20 gig money. The little group can't afford to take people to court."

MM readers are constantly complaining of the tricks played on them.

INADEQUATE

Miss Carol Greenwood of Morecombe, Lancs, writes, "It's about time somebody tried to put the pop world to rights. Groups are constantly being blamed for not turning up and keeping to contracts at venues. Often it is the booking agency to blame as some of them are very inadequate."

"Agents promise promoters a group will play for two hours for a certain fee. The group accept the booking and arrive at the venue to find they have to play for a ridiculously long period and there is a drop of about £20 in the fee. They walk out, and are blamed once again."

Writes Les Fairbrother of Rochester, Kent: "I have just returned from a fiasco through which another top group became the scapegoats. For a fortnight here the town has

been plastered with posters advertising a group 'straight from Top Of The Pops'. Admission was 10s and the event attracted a large number of teenagers."

"A local group booked in support played for their appointed time, when it was found the promoter had skipped leaving everybody unpaid, including the group, who must be congratulated for entertaining for the rest of the evening knowing they had been duped. This damages the reputation of the top group."

Top London manager and agent Don Arden, says: "While we are hampered with pirates, promoters, by that I mean the type of promoter who bills artists and groups when he certainly hasn't got them under contract, there are also a great deal of ballroom promoters who have the contracts but spend all their time looking for loopholes."

While a barrage of complaints is constantly levelled against promoters and agents by groups, the groups themselves come in for a hammering by angry agents fed up with irresponsibility and a lowering standard among performers."

London agent Roy Tempest told the MM in a vitriolic broadside this week: "The state of the business is diabolical. I'd say 60 per cent of the Pop 50 groups can't go out because they haven't got an act and they can't entertain."

"One top group has let me down again today. They were supposed to be appearing for me at a club tonight and have just phoned up to say one of the group is ill. But really they couldn't care less. They are letting the kids and the promoter down."

"The group think they are Jesus Christ but they are the biggest load of old junk in the country. Compare groups like that to the Barron Knights who are perfect gentlemen, reliable, who always turn up on time and give an excellent, entertaining act. They aren't in the chart."

"It's the other people who make me sick. They've got a



very limited life in this business and I can see them slipping very quickly. You get all sorts of problems with them. Vans break down, or they arrive late at venues because they didn't set out early enough.

"Sometimes you even get groups fighting in the middle of the show. One group, which shall be nameless, was in Germany when the leader disappeared. He was found un-

conscious under the stage. He'd been knocked out by the drummer.

"I'm getting out of the pop business — rapidly, and I'm moving more to jazz and R&B. I'm also flying to the States to negotiate for movie stars. I'm getting out of pop because it's dying on its feet."

"Promoters are losing a fortune because acts are asking astronomical prices and nobody is making any

money anymore.

"I agree you do get some bad promoters who book groups without having any money. Any bus conductor can be a promoter. He phones an agent and says he wants a group and will pay later. He doesn't and you take him to court. He tells the court he's a poor married man, the judge takes one look and says he can pay the money back ten bob a week for five years."

The Beach Boys

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Columbia DB7959
- SURE SHOTS**
HERMAN'S HERMITS
This Door Swings Both Ways
Columbia DB7947
- GEORGIE FAME**
and **THE BLUE FLAMES**
Get Away
Columbia DB7946
- DAVID AND JONATHAN**
Lovers of the World Unite
Columbia DB7950
- MANFRED MANN**
You Gave Me Somebody to Love
H.M.V. POP1541
- THE ACTION**
Baby You've Got It
Parlophone R5474



advice ★ dealers ★ bargains

WHO was the bluest singer on "My Sweetie Went Away", recorded in the 1930s by Harry Leader and his band on Parlophone 1357?—Chris Hasman, Woking.

Jessie Robbins, who is known as "The English Sophie Tucker". She is still busy on private engagements and has appeared in a TV series with Benny Hill. — **HARRY LEADER**, Villa Marina, Douglas, I. of M.

HAVE you any information on entertainment in Jersey, where I hope to spend my summer holiday? — Cecilia Jones, Birmingham.

There are six dance-halls (Rainbow, Milano, Mecca, Royal Pavilion, West's Plaza), two theatres (Opera House, Springfield) and several clubs and restaurants. Full details are given in "The Jersey Book Holiday Guide", price 3s. 6d. post free from Kemp's,

299-301 Gray's Inn Road, London, W.C1.

I THOUGHT the Melody Maker knew everything, but in Expert Advice on June 11 you said that "Daddy Rolling Stone" was first recorded by the Who in 1965. You're wrong—it was coloured singer Derek Martin, who recorded it on Sue early in 1964.—Rick Winkley, Nelson, Lancs.

Our thanks to the observant readers who wrote and telephoned pointing out the error. The information was supplied by the publishers of the song, Essex Music Ltd.

HAS Elvis Presley won more Golden Discs than the Beatles? — Angela Whitty, Podymore, Yeovil.

Yes, his total is 50 and the Beatles 37, according to "The Daily Mail Book of Golden Discs", by Joseph Murrells (McWhirter Twins, 15s), which

gives all the titles and plenty of other facts on pop records.

WHAT trumpet and mouth-piece are used by band-leader Alan Eldon? — H. Richards, Rugby.

King Super 20 trumpet, with medium large bore, and Zottola 62c mouth-piece.—**ALAN ELDON**.

HARMONICA holders I've bought are fragile and soon lose their shape. Is there a stronger make? — Tom Blewitt, Gateshead.

A really tough and attractive holder is now available from Walter Menlove, 40 Boundstone Lane, Lancing, Sussex, price 17s 6d post free.

PLEASE give details of the drums and cymbals used by Chris Karan, with the Dudley Moore Trio.—T. J. Street, Luton.

Ludwig 14 in. x 20 in. bass

drum, 12 in. x 8 in. small tom-tom, 14 in. x 18 in. tom-tom and 400 metal-shell snare drum Avella Zildjian 13 in. hi-hats, 10 in. crash, 18 in. ride and 18in. airtza cymbals.—**CHRIS KARAN**.

WHICH recordings are most authentic versions of such L-A rhythms as the samba, bolero, beguine, etc? — B. L. Harrow.

Bolero: any of the older discs made by Edmundo Ros and his Orchestra, Cha-cha-cha and mambo: Rene Touzet and his Orchestra (MGM D132). L-A percussion "Buena in Percussion" (Tico LP 1011) is a very fine example of a L-A rhythm section featuring tymbales, bongoes, etc. Samba and baião: I suggest that you contact the Brazilian Embassy, who will be pleased to advise on authentic discs. Afro-Cuban jazz: "Kenya With Machito" (Columbia 33SX1103) and "Mr

Bongo" by Jack Costanzo and his Afro-Cuban Band (Vogue VA160151). I cannot say if these discs are still available, but they certainly give wonderful examples of timbales, bongoes, tambores (Conga drums) and other L-A instruments, as well as the proper idiom of playing them.—**FREEDRUMMER DENNY STERVENSON**.

I PLAY tenor sax and use a Berg Larsen 90/2 mouth-piece. What would be the equivalent for a soprano sax? —John Rafael, London, SW1.

As a broad guide, the matching tip-openings would be soprano or clarinet 55 or maybe 60, alto sax 80 and baritone 95 or maybe 100. Best chosen with the Larsen SMS or M length of lay, according to the length you are using now. Due to individual embouchure, or the approach in playing a different instrument,

these may call for experiment. This is why I offer a seven-day trial against cash on any mouthpieces, plus a list of comparative lay measurements for all major makes.—**Sax-clarinet teacher and dealer LESLIE EVANS**, 275 Colney Hatch Lane, London, N11.

HOW nice to read a piece in Expert Advice about drummer Denny Stervenson. What is he doing these days?—**Jack Rogers, Weybridge**.

Still competing Parade Of The Pops every Wednesday, Double Spin once a month and his own show for Pye every Thursday on Radio Luxembourg. Writing the script for bourn radio's Double Scotch, starring George Chisholm and Margot Henderson. Hosting a beat-the-records during the summer for the Daily Mirror. So busy that he has given up playing drums on broadcasts with the Lennie Felix Trio.

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new records

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JAZZ

Walkers come up with a good 'un, but not a great 'un

SINGLES

WALKER BROTHERS: "(Baby) You Don't Have To Tell Me" (Philips). Good, but not a great song from Scott and John. Tempo is up on previous Walker singles, and the backing has a stronger beat, with brass blowing harder above the strings. There is also a strong Tamla bass line. A piano intro similar to something Stevie Winwood does with Spencer Davis leads to Scott, quickly joined by John and they continue to sing in harmony pretty well throughout. Greatest part is when both boys build higher and higher in the finale. The hypnotic effect is such that it's bound to be another smash for them, even if it lacks the magic of "Ship" or "Sun".



SCOTT WALKER

PAUL AND BARRY RYAN: "I Love How You Love Me" (Decca). Good grief! This is taking new sounds too far! Paul and Barry have renounced the sitar, koto, Bavarian Thumblaut Sousaphone and all in favour of the bagpipies. And it's a great wailing success. The exponent, probably Hamish McScuttie, has hit a great bagpipe riff that drones throughout and Paul and Barry sing pretty good too! We'll be getting bagpipies in our cornflakes soon. A great steaming haggis of a hit.



ALAN PRICE

CLIFF RICHARD: "Horns" (Polygram). Pretty bit strong from Cliff with delicate harp backing. Cliff sings in a very subdued, almost hymn-like mood, and is joined towards the close by a husked, reverent choir. It comes as a sharp contrast to the frenzy of heat that will surround Cliff's song in its path to the top.

BATTLE: "Say All Right" (Fontana). Excellent fuzzbox rocker from this German group with a totally British sound—British accents. Their singer gets a Steve Marriott effect and there are plenty of "hey, hey boys" in the Small Faces and Stones tradition. The album gets a nice riff going and this could be another Continental group succeeding in breaking into British group territory.

SHAPE AND SIZES: "Little Lovin'" (Sombite) (Decca). Sounds like it's going to be a little lovin' hit! Curiously named group who sing joyfully as if they can't believe they've got a good number, with a shouting big band and guitar backing. Whoever Shape is, she or it and the rest of the set will break into the chart with a bang.

ALAN PRICE SET: "Hi-Lih-Hi-Lo" (Decca). Good heavens, what's Alan up to! His gruff Newcaste voice recites poetry in the intro, then the big fat sound of the Set comes blasting in, and the tongue-in-cheek Mr Price sings the best we've ever heard him, along with Drummer Roy Miller, who's a precedent by using what sounds like a cymbal with 200 rivets. Probably one of the best group records of the year.

MARK LEEMAN FIVE: "Follow Me" (Columbia). Knock-out sound from the groovy Mark Leeman Five, featuring Roger Penrock on an excellent Koenig Lynde. A Mess Schuster song. The group make subtle use of strange guitar and organ effects, which add colour without overpowering. Royal.

SPINNERS: "The Family of Man" (Fontana). A stirring song written by Melody Maker folk correspondent Karl Brown, sung in stirring style by the folk group. The Spinners. With the lyrics call for worldwide unity, and the current political situation, many would guess it's not that it has extra significance. It would be nice to see it on an international hit.

BRENDA LEE: "Ain't Gonna Cry No More" (Brunswick). Nice to hear Brenda back and undoubtedly her many fans will ensure she has a hit with this soulful ballad that gives Brenda a chance to use her vocal qualities to full effect.

THE PEELS: "Scrooby Moeey" (Audio Fidelity). Brilliantly produced and recorded comedy beat song about a cow that's difficult to milk. As you can guess it's not that funny but the beat in "Hang On Sloopy" groove is powerful and the brass and guitar backing sounds nice.

THIS may prove to be one of the most significant albums that John Coltrane has ever recorded. After the initial shock of the maelstrom of sound that the eleven-piece group creates, it should be obvious to anyone who has followed Coltrane's development that "Ascension" was inevitable, indeed logical.

The precedents for turning a sizeable group of musicians loose in a recording studio and allowing them to improvise freely are quite numerous now, but the line of descent from Ornette Coleman's Double Quartet album, "Free Jazz", (never issued in Britain) is firm and well-defined.

Basically, the formula is to present initial ensemble passages which lead into solos by all the horns. The solo order is Coltrane, Hubbard, Sanders, Johnson, Shepp, Tichai and Brown, and the three tenors come out winning although Tichai's solo is certainly the best I've heard from him.

The ensemble passages are, according to Archie Shepp in the sleeve note, "based on chords, but these chords were optional." The solos, set against a piano-two bass-drums rhythm section have no specified chords, and this probably accounts for Freddie Hubbard's feverish scribbling, for of all the soloists Hubbard is least at home in a chordless atmosphere.

Coltrane's solo is a technical tour-de-force, while Sanders (due to visit Britain with Trane in October) is a striking and disturbing tenor voice. Shepp about as well known to British listeners by now, and his passage is a distinctive example of his gruff, brutal tenor.

ARCO

The two bassists contribute a fascinating duet, using both arco and pizzicato, and one of them has certainly been aware of David Izenzon's innovations with the Ornette Coleman Trio.

An interesting sidelight is that Coltrane, a well-established if aggressively experimental jazzman, has taken to using tenors in present several of the younger New York jazzmen—Sanders, Tichai, Brown and Johnson—to a wider public through his own recording opportunities.

Coltrane takes no more solo time than any other horn; the overall atmosphere is fixedly of group improvisation with solo releases. In the words of Shepp: "This is like a New Orleans concept, but with 1965 people."

Another important milestone in the jazz odyssey of John Coltrane, and one which would have been predictable to close listeners of the more recent Quartet recordings and the important "Africa/Brass"—B.H.

JOHN COLTRANE: "Ascension". Ascension (Part 1); Ascension (Part 2) (HMV CLP 3543). Coltrane, Pharaoh Sanders, Archie Shepp (trns), Marion Brown, John Tichai (alts), Dewey Johnson, Freddie Hubbard (tpns), McCoy Tyner (pno), Art Davis, Jimmy Garrison (bass), Elvin Jones (drs), June 28, 1965.

Several of Mahalia Jackson's earliest Apollo recordings — and the 1948-9 period on which most impressive singing are included in the new Golden Guinea release, "I'm Going To Tell You 'I Have A Friend', 'Tired', 'Since The Fire Started Burning', 'Get Away Jordan', 'In My Home Over There', and the splendid 'Amazing Grace' are titles from the 1948-9 period on which Mahalia soars majestically and often sings with a will. Accompaniment, too, is just right. Much of it is by the reprobate Mildred Falls (pno) plus an organ player; sometimes guitar is added and two or three tracks have just piano or organ. Only on 'No Matter How You Pray' (1953 or thereabouts) 'Believe' (in the Name Of Love, Crown Train; No Particular Place To Go; Agun De Bebe, incidental Blues; I Am Smiles; Billy Boy (RCA Victor RD 7759).

J. J. JOHNSON

J. J. JOHNSON: "Coodies". Feeling Good; The Seventh Son; How Insensitive; Pense in the Name Of Love; Crown Train; No Particular Place To Go; Agun De Bebe, incidental Blues; I Am Smiles; Billy Boy (RCA Victor RD 7759).

JOHNSON possesses one of the finest techniques in jazz, and is consistently satisfying on record. How-



COLTRANE: no more solo time than any other horn

ANOTHER COLTRANE MAILESTONE...

LOUIS ARMSTRONG

ever, this is something of a hotch potch, containing recordings from four separate sessions where Dick Hyman, Slide Hampton, Billy Byers and J.J. himself were responsible for the arrangements.

The three tracks arranged by J.J.—"Coodies", "Incidental Blues" and "Bilby Boy"—sound as if they could have emanated from the session which produced the superlative big band album on RCA RD7721. Clark Terry's distinctive trumpet colours the section sound, and the scores have polish and imagination which sets them well above the others.

Of the others, three contain pretty dire vocals from the late, Osie Johnson ("Seventh Son", "Love" and "No Particular Place") and although J.J.'s trombone is heard in the accompaniment, there are no solos worth mention. The collection for a guesstimate—M.J.

Billy Byers, however, handles "Insensitive", "Pense" and "Agun" tastefully, providing simple orchestra-and-voices backdrops for Johnson's immaculate trombone. But these are still more in the nature of showcases for the effortless execution which is Johnson's trademark rather than jazz features.

Despite the variety of settings and material, there is more than enough fine trombone to make this worth the money. They may well all be left over from several sessions, but apart from the Osie Johnson vocals, all are worth a listen.

The witty arrangement of "Bilby Boy", the sombre blues trombone on "Incidental", the beautiful theme statements on "Sensitive" and "Agun" are the highspots of the album.—B.H.

LOUIS ARMSTRONG

"LOUIS ARMSTRONG IN NEW YORK, 1924-25." Josephine Beatty; Every-body Loves My Baby; Texas Moaner; Nobody Knows The Way I Feel This Mornin'; Early Every Morn; Josephine Beatty and Clarence Todd; Cake Walking Babies From Home; Red Onion Jazz Babies; Of All The Wrongs You've Done To Me; Terrible Blues; Santa Claus Blues; You've Got To Be Good To Me; Minnie Camp Blues; The World's Jazz; Crazy And Am I; Railroad Blues; Cool; Grant and Kid Wesley Wilson; You Dirty Mreater; Come On Cool And Do That Thing; All The Wrongs You've Done To Me; The Green Spoon. (Riverside RLP8811).

Grant and Wilson are an acquired taste but such songs as their famous "Come On Cool" are part and parcel of the jazz tradition, as you'll realise when you hear how Louis and these Henderson handmen dig into the tune with hot, direct-swinging phrases. These are old, and rare and they sound it, so the LP is recommended only to Louis addicts.—M.J.

in his best form on these sessions. "Another fine performance is "Cake Walking Babies", by the Red Onion Jazz Babies with Charlie Ivis (tmb) in place of Aaron Thompson and Sidney Bechet in place of Bechet. This has a slightly vaudeville vocal by Josephine Beatty and Clarence Todd, but before and after it Louis and Bechet sit up enough excitement to please any lover of vintage jazz.

The rest of the tracks are vocals by Miss Beatty—really Armstrong provides most of the interest, but Charlie Green (tmb) and Buster Bailey contribute good fill-ins and Trisite is certainly worth hearing on "Jazz Crazy" and "Railroad", the last blessed with very fine Louis.

Armstrong's cornet commentary provides most of the interest, but Charlie Green (tmb) and Buster Bailey contribute good fill-ins and Trisite is certainly worth hearing on "Jazz Crazy" and "Railroad", the last blessed with very fine Louis.



LOUIS: basic lead

RIVERSIDE have given collectors many gems in the beautifully produced Classic Jazz Masters series, which reissues old recordings thought to be of historical and/or aesthetic importance.

This latest selection of early Louis Armstrong is another to merit the attention of real students and, of course, Louis lovers who still require the rarer titles.

In the main — that is, twelve out of the sixteen tracks — the music here features Armstrong (and Bechet, Buster Bailey, Charlie Green and others), in the role of accompanist. In three numbers are wholly instrumental: the Red Onion versions of "All The Wrongs", "Terrible" and "Santa Claus".

They are notable for the 24-year-old trumpet wizard's still fairly basic lead style as well as for his blue-toned soloing. Buster Bailey, playing full-toned clarinet that sounds at times like a soprano, was

The Ball band's live concert recording, "THE KENNY BALL SHOW", made at the Empire Theatre, Liverpool, early in '62, is now reissued by Golden Guinea (GG0064). The programme includes "Miss 'Kansas City Stamp", "Basin Street" and "Saturday Night Blues" — and there are among the better performances Kenny with his customary sax, and the rest of the Jazzmen—including Paddy Lightfoot (banjo and guitar)—who is, incidentally, contain the audience. More than half of the numbers as the LP have vocals—some by Lightfoot, some by Ball and "Swing Low, Sweet Chariot" by both of them—and few are this so much of a good-time thing that the instrumental tracks show how competently the band could play and suggest it could make a much more interesting album than this.—M.J.

RADIO JAZZ

Times: BST/CEY

FRIDAY
7.0 p.m. M2: Charlie Mingus.
7.15 p.m. Radio Jazz 7.30 M2: Jazz and Near Jazz. 8.0 p.m. German JP Max Greger Ork, Klaus Doldinger Quartet; 9.0 p.m. Dick Gray and Casa Loma Ork. 11.0 p.m. Beat in Sweet. 11.30 BBC L: The Jazz Scene. 11.45 M2: Ian Carr Quintet, Mel Lewis, Derek Jewell, Tony Lee Trio, Peter Clayton (comp).

MONDAY
2.0 p.m. BBC L: Swing into Summer (Daily); 3.35 M1 Jazz Curve; 7.0 M2: Gramophone Jazz (Mon-Thurs); 9.30 M1: Jazz Corner; 10.15 M1: Skip James, Bukka "Ward" Junior, Wells, Eddie Boyd; 11.10 M1: Ornette Coleman; 11.15 T: Peggy Lee (Ork); 11.25 T: Vienna Modern JC (Cover); 12.5 p.m. Syncopeated Suite.

TUESDAY
12.5 p.m. M2: Al Risi Ork. 1.15 p.m. Radio Jazz in Boston Pops Ork. 1.15 M1: Suite for Jazz Ork. 10.15 M1: German JP. 11.0 p.m. M2: Mulligan Ork. 11.15 M2: Sealas; 11.5 p.m. Jazz Journal. 11.10 p.m. Berlin TP (Hilfse). 11.15 p.m. The Big Band. 11.15 p.m. Teenor Giant; 11.15 T: George Shearing Quintet ("Rope Farm"); 11.0 p.m. Vienna Modern

SUNDAY
2.0 p.m. M2: Charlie Mingus.
7.15 p.m. Radio Jazz 7.30 M2: Jazz and Near Jazz. 8.0 p.m. German JP Max Greger Ork, Klaus Doldinger Quartet; 9.0 p.m. Dick Gray and Casa Loma Ork. 11.0 p.m. Beat in Sweet. 11.30 BBC L: The Jazz Scene. 11.45 M2: Ian Carr Quintet, Mel Lewis, Derek Jewell, Tony Lee Trio, Peter Clayton (comp).

WEDNESDAY
12.0 noon H1: Stork Town Dixie Kids. 5.15 p.m. L: Jazz. 5.45 BBC T: Jazz Today (Charlie Fox). 8.0 M2: Dixieland Seven. 9.0 p.m. M2: Paul Knottling Trio. 9.20 p.m. Jazz for Everyone. 11.0 M2: Roy Evans' Big Band. 11.15 T: Harry James, Tommy Dorsey, Gene Krupa. 11.20 p.m. M2: Vienna Modern JC (Willie Conover interviews winners and 1st. Judges); 12.20 p.m. NDR Ork with Don Byas.

THURSDAY
4.35 p.m. U: Jazz Magazine. 9.0 p.m. Jazz Workshop. 10.15 M1: Louis Armstrong. 11.15 T: French Alger; Charles Azaou; 12.0 T: Vienna Modern JC (Cover); 12.20 p.m. NDR Ork. Programmes subject to change. See TV 21.00. See also WAVELENGTHS IN METRES. A: RTF France Inter 139.9 E: NDR Hamburg 200. 150. G: SWF B-Baden 295. 262. 431 M: Hiverstern 1.492. 2.289. J: APN Europe 747. 224. 2.115. N: NR 100. 1076. 477. 228 M: Saarbrücken 911 N: Denmark Radio 1.174. 2.281. 214. O: HR Munich 359. 157. Q: HR Frankfurt 306. R: HAL Italy 265. 292. S: Europe 1.197. T: VOA 21. U: Radio Bremen 221. V: Radio Eizenah

PAPERCRAKWRITER

WANTED — the impossible. Willing slave aged 23 or less who writes shorthand and has newspaper training. Should be able to make sense out of muffled interviews with jazzmen and prepared to sit on P. J. Proby's doorstep for hours on end. The reward! A job with the other nuts on Melody Maker. Apply in writing to The Editor, Melody Maker, 161 Fleet Street, London, EC4. P.S. — Must be NUJ!

POP LPs ON PAGE TWELVE

PERCY NEEDED MONEY—SO HE MADE A HIT!



SLEDGE: 'not used to it yet'

"ALL I ever really liked to do in school was to sing. I didn't play anything, didn't even sing in the glee club. I was in a little group, that's all, and I sang."

This was the voice of Percy Sledge, reaching us from Columbia, the state capital of South Carolina, the day's stop on Percy's first big personal appearance tour.

"And for a long time I never even thought about making money at singing. You know what happened when I got out of high school? Well, man, I became a male nurse, that's what, and I did that for five years, until my growing family made me think I'd better figure out some way to make more money."

"That's right, I got married seven years ago, and I have five children. The oldest is Percy Jr. He's six. Then there's Deborah Fay, Caroline Denise and Howell Kennedy. Yes, he's named after Presi-

REN GREVATT reports from New York

dent Kennedy. The youngest one has just arrived and doesn't have a name yet. I haven't even been home to see the baby. Too busy on the road, you know?"

During his school days and later, when he put in his time as a nurse at Colbert County Hospital, near his home town of Muscle Shoals, Alabama, Percy also devoted some of his time to the Lord, through his attendance at and singing in the choir of the Gallier Baptist Church, and other churches near his home. That's probably where some of that soul sound in his voice comes from.

"They tell me I've got the church sound, I don't know whether that's me or the organ in the record. That's the way my manager, Quin Ivy, wants me to sing. When I got sick of not being able to support my family well

house, which I want to do very soon, I'll probably build a house. "What a lucky break for me that I got into singing. Once I even thought of getting into professional baseball. I was a good player. I played third base and had a .300 batting average. But I don't know what happened exactly, except that my legs gave out on me."

"I haven't even really thought too much about the future. Someday, I know, I'd like to go into business, the hotel or motel business. "Right now, I'm thinking more about the next record and maybe the one after that, and getting a new house for my family. And I can't wait to go to England. I don't have any hand so it's not too complicated to work out the trip."

"I'll take my guitarist, Jerry Weaver, who is pretty much out of sight. They tell me I'll be going there in September. As I say, I can't wait."

But his album isn't up to expectations

LPs

PERCY SLEDGE: "When A Man Loves A Woman" (Atlantic). The title track is one of the best pop singles of the year and British record buyers proved their good taste by shooting it up the chart. But Percy's first album is not quite the outstanding success we hoped for. The arrangements are stodgy and though he sings manfully with sacks of soul it's not a riot. Best moments on "You're Pouring Water On A Drowning Man," "You Fooled Me," "Love Makes The World Go Round" and "Love Me Like You Mean It."



EDDY ARNOLD

EARL GRANT: "Songs Made Famous By Nat Cole" (Brunswick). Earl Grant at times sounds very like Nat Cole — on the odd phrase, a couple of words. He swings mightily on the organ and piano and there are driving sax solos. But these Nat Cole tributes records give a funny feeling. Included: "Straighten Up And Fly Right," "Nature Boy," "Mona Lisa," and "Sweet Lorraine."

one of those easily identifiable Pat Boone type voices. Pitching is great but he's a bit low on excitement. On "The 'In' Crowd" he sounds so "out" it's ridiculous. He has a go at "Yesterday" and makes a fair job of it. But he's at his best on "Sunshine, Lollipops and Rainbows" and similar schmaltzy songs.

STATLER BROTHERS: "Flowers On The Wall" (CBS). Four smart young Americans who had a hit with "Flowers," with its ironical lyrics come up with an excellent album of log-along banjo and hearty vocals. Here they perform their most requested songs plus Roger Miller's "King Of The Road," and even the perennial "Whispering Song." Take your shoes off—it's fun music!

BRENDA LEE: "Bye Bye Blues" (Brunswick). One of the arrangements on this new Lee album sound incredibly dated and she actually seems out of tune in a part of a lousy song called "Rusty Bell." But she's great on "Yesterday" (everbody, as mine this, on album) "Bye Bye Blues," "Softly As I Leave You" and "What A Difference A Day Made." It's time Brenda tried a different backing for a change.

JERRY LEE LEWIS: "Memphis Beat" (Philips). There may be a slightly old-fashioned air about some of these songs but Jerry Lee can still belt them out with the best, and his boogie piano adds to the general excitement. He gives typical rock 'n' roll treatment to numbers like "Hallelujah, I Love Her So," "Memphis Beat" and "Sticks And Stones" and more gentle ballad readings on others like "I'll Be True" and "She Thinks I Still Care."

"MOTORTOWN MAGIC" (Tamla Motown). Most of the major Tamla attractions are represented here—Supremes, Motown, Stevie Wonder, Four Tops, Temptations, the underrated Kim Weston, Marvin Gaye, Elgins, Junior Walker. Guys have that distinctive Detroit sound. Tracks include "Uptight" (Wonder), "I Hear A Symphony" (Supremes), "My Baby Loves" (Martha) and "Something About You" (Four Tops).

JACK JONES: "For The 'In' Crowd" (London). Jack has

pers, plus Alyn's Orchestra. Listen to bright Charlie Girl themes like "I Was Young," "Belle Will Ring" and Bobby Winton's show stopping "Fish N' Chips."

EDDY ARNOLD: "I Want To Go With You" (RCA Victor). We hot rhythm fans at the MM tend to sing "Make Eddy Arnold Go Away" but it has to be admitted there is a place for the winning but weak voice of Mr. Arnold. Music is arranged and conducted by Bill Walker and tunes include "I Want To Go With You," which sounds faintly similar to "Make The World Go Away," "One Kiss For Old Times' Sake" and many more love songs.

KITTY WELLS: "Songs Made Famous By Jim Reeves" (Brunswick). Kitty sings tastefully with warmth, sincerity and feeling. "The Queen Of Country Music," pays tribute to Jim's songs like "It's Really Over," "Am I Losing You?" plus "Four Walls," "Billy Bayou" and many more. Says the sleeve: "Kitty represents what is finest in American womanhood."

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FRANCOISE HARDY: "Le Maitre De Francoise Hardy" (Vogue). Beat ballads and sad love songs all sung with that attractive, deadpan delivery. Miss Hardy creates a strange monotony which hypnotises you into liking it all. All the numbers are in French and they include "Le Temps De L'Amour," "Mon Amie La Rose," "L'Amour S'En Va" and "Je Pense O L'air."

MARINO MARINI: "Ed Il Suo Quartetto, Volume 5" (Durium). Music to eat, plus a nice background for showing the neighbours your holiday movies from Italy. Smooth vocal, instrumental tracks, including "Dolce," "Polka Dot Bikini" and "Mustapha."

FOCUS ON FOLK

BOB DYLAN has dropped out of the Newport Folk Festival, the first one he'll miss since he became one of the big names of the folk world. Reason, according to my information, is that he'll be filming at the time.

Jack Elliott of Birtles has had to come home from America for hospital treatment and it's not known if he'll be able to make the trip for Newport. However, as far as I know the other two British entrants, Ireland's Joe Heaney and Scotland's Norman Kennedy, will be there as planned.

Pete Seeger has been added to the Festival schedule, however. I thought everyone knew that the Newport Festival took place at Newport, Rhode Island in USA. Sorry dear your ticket to Newport, Mommuthere, won't be much good to you.

BAD news, meanwhile, for Ken Woodard, freeman organist with warmth, sincerity and feeling. "The Queen Of Country Music," pays tribute to Jim's songs like "It's Really Over," "Am I Losing You?" plus "Four Walls," "Billy Bayou" and many more. Says the sleeve: "Kitty represents what is finest in American womanhood."

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BOB QUILTS NEWPORT



BOB DYLAN

Oxfordshire as well as Strophshire and though I haven't heard it, at 12s 6d it seems well worth having.

Only 99 copies have been produced, for tax reasons, so it's all down to first come first served.

NEXT Thursday, July 14, is the last session at the Black Hall, Whetstone, until September. Organizer Dennis O'Brien tells me that in addition to main guest Alex Campbell, a number of other singers are expected.

This Thursday, incidentally, Dennis is presenting Pete Stanley and Wizz Jones, who haven't been seen around in London for a while.

I'm expected that Dominic Behan will still be at St Pancras Town Hall this Thursday for his concert, with Alex Campbell and Bert Jansch. Dominic has been quite ill since the affair which put him in hospital a couple of weeks ago but he's now much recovered, despite a fractured jaw.

Takes more than that to keep a good trachea down, however, and I know every one will be wishing him well tonight.

This Sunday, also at St Pancras Town Hall, Shimon Kugel will be making an appearance after a very successful tour of South America, where he appeared before audiences totalling 45,000 and sang on radio and TV.

His concert is to be recorded by Decca, with whom he has just signed a contract. He sings a mixture of folk, cantorial, ballad, opera and pop, an informed, so the evening should be a varied one.

This Friday the Spinners issue their latest single on Fontana, "Family of Man." I hope it's a success because I wrote it—KARL DALLAS.

FOLK FORUM

THURSDAY

A FEW tickets left for FOLK, BEHAN, CAMPBELL, JAMES, TOMAS, at 7.30, 9.15, 11.00, 12.15, 2.30, 4.45, 6.45, 8.45.

BLACK BULL, High Road N.20 PETE STANLEY and WIZZ JONES DENNIS O'BRIEN, Mike Hughes. Next week Alex!

COLYER CLUB, 61 Newport Street, W.C.2. 8 p.m. RAY & EMMETT. Free membership tonight.

FOLK AROUND 8 p.m. — St. Mary's Hall, Hayes, Near Busby (Oak).

FOLK CENTRE Prince of Wales, Dalling Road, Hammermith, July 7th

JOHN JOYCE July 21st JOHNNY SILVO July 21st JOHN FOREMAN July 28th COME ALL YE Residents: Petros McAuliffe & Rod Hamilton—plus the Folk Centre Singers

THE FOX, Islington Green, DOC WATSON and MERLE from North Carolina, 2s 6d, members, 8s, guests.

FRIDAY ABIDE WITH JOANNE KELLY at the CRYPT, Chayne Row, Chelsea, S.W.3. Resident JOHNNY JOYCE, 8.30-11.30.

AL O'DONNELL, SEAN MCCARTHY, HELEN KENNEDY, THE GAUGERS. All at the Scots House, Cambridge Circus.

AT THE COUSINS, 7.30-11.00 49 Greek Street, London, W.1. A fine American instrumental—SANDY BULL

AT THE NEW TIGERS HEAD, Lee Green, SE12. THE LAYMAN

BLUESGRASS NIGHT, at Todd Hall, East Ham. PETE STANLEY, WIZ JONES, THE GANTS HILLBILLIES. The Central, Barking Road.

IV FOLK CLUB, King William, Ewell Village, 9 p.m. JOE STEAD. Residents.

MALE AND FEMALE — OSTERLEY RIMFORD, Elm Park Hotel, BILL CLIFTON, 29th July. DOC AND SON, 7 tickets, Northchurch 45237.

THE COUSINS presents a musical evening from 11.30-6 a.m. DIZ DISLEY RED SULLIVAN

THE THREE HORSESHOES, Healds Street, Hampton. THE TINKERS present ALEX CAMPBELL

A BIG CELLAR EVENING WITH JACK & MARGARET and a return visit from THE LEADERS. Commence 8 p.m. 2 Regents Park Road, N.W.1.

ANDERSON, ERIC ANDERSONS FIRST LONDON APPEARANCE. The Scots House, Cambridge Circus, with Stuart Lloyd, Steve Edwards, and next TONY McCARTHY.

ANGERS, Toddington present Honest John 2.

AT THE Dublin Castle, Parkway, Camden Town, THE TINKERS.

I'm expected that Dominic Behan will still be at St Pancras Town Hall this Thursday for his concert, with Alex Campbell and Bert Jansch. Dominic has been quite ill since the affair which put him in hospital a couple of weeks ago but he's now much recovered, despite a fractured jaw.

Takes more than that to keep a good trachea down, however, and I know every one will be wishing him well tonight.

This Sunday, also at St Pancras Town Hall, Shimon Kugel will be making an appearance after a very successful tour of South America, where he appeared before audiences totalling 45,000 and sang on radio and TV.

His concert is to be recorded by Decca, with whom he has just signed a contract. He sings a mixture of folk, cantorial, ballad, opera and pop, an informed, so the evening should be a varied one.

This Friday the Spinners issue their latest single on Fontana, "Family of Man." I hope it's a success because I wrote it—KARL DALLAS.

SATURDAY cont.

THE COUSINS presents from 7.30-11.30 BERT JANSCH

Saturday, 23rd July From America who wrote Candy Man—The GARY DAVIS

will very possibly be appearing at The Cousins if he is in Britain.

THE COUSINS, 12.00-7.00 presents the farwest concert and allnighter.

SPIDER JOHN KOERNER TROUBADOUR, Early Court, 10.30. THE LEADERS.

SUNDAY AT BATTERSEA NAG'S HEAD 205 York Road, Battersea, JOHN WARD & BRIAN JORDAN with guest JOE STEAD.

HAMPSTEAD from Liverpool. THE LEADERS plus the resident, The Enterprise, opposite Chalk Farm station, 7.30 p.m.

ONLY LONDON APPEARANCE OF SIMON AND GARFUNKEL THE FRUGAL SOUND AL STEWART also from U.S.A.

ERIC ANDERSON AT THE MARQUEE

ST. ALBANS, Queens Hotel, 7.30 p.m. Singers Evening. All guests welcome.

STUDES' DRUM Green Man, Uxbridge Road West Ealing, W.12. JOHNNY SILVO

TROUBADOUR, 2.30 MALCOLM PRICE.

CRUBEN, Winstanley Arms, Winstanley Road Clapham Junction. COLIN CAMPBELL, BILL BOAZMAN.

PUTNEY—TONIGHT "Half Moon" Lower Richmond Road BOOZE AND BLUES WITH ALEX CAMPBELL

GERRY LOCKRAN ROYD RIVERS CLIFF AUNGIER

TERRY GOULD, THE LEATHERMEN at the "KING'S HEAD", Market Place, Enfield Town.

TUESDAY AT THE DARKROOM, 28 Heath St., Hampstead. PEARL LIGHT, BOB BUNTING. HRATCH

BERT JANSCH AT THE CROWN, TWICKENHAM.

WEDNESDAY AT BARKING, Red Lion, North Street, 7.45 p.m. ALEX CAMPBELL.

AT THE FENHARIO FOLK CLUB, "Hand & Flower" King's Head, Fulham, S.W.6. Sally Ball, Carrs & Paul, Colin Campbell.

DIZ DISLEY at the Witch's Cauldron, Hampstead.

EXCELSIOR CLUB AT SCOTS HOUSE WELCOME RETURN OF THE HALLIARD

SURBITON, Assembly Rooms 8 p.m. DEEK SARJEANT, THE LEADERS from Birkenhead

THE SPINNERS AT THE MARQUEE

2nd CAMBRIDGE FOLK FESTIVAL, JULY 9 - 10

Grounds of Cherry-Hinton Hall, Cambridge

SATURDAY AND SUNDAY — MID-DAY TO MIDNIGHT

★ ALL-STAR INTERNATIONAL PROGRAMME ★

Tickets: Daily 12/6. Two-day 20/-, from Miller & Sons, Cambridge, and Collett's Music Shop, New Oxford Street, W.1.

BEAULIEU WORLD FOLK FESTIVAL

on the banks of PALACE HOUSE, BEAULIEU, HAMPSHIRE

in the heart of the New Forest

SATURDAY, AUGUST 6, 1966 — 2 Sessions

IAN CAMPBELL FOLK GROUP • THE DUBLINERS • JACK BLOTT • BOB BELLA • BERT JANSCH • THE COUSINS • TOM JACKSON • JOHN BIRKENHEAD • DEE ARNOLD • THE SPINNERS • CHRIS BARNETT • and THE WARDENES

Special Charity Performances at Festive, August 3, with SHIRLEY COLLING

Tickets: London Festival Office — 01-261-4993

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BEATLES IN JAPAN

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ON-THE-SPOT REPORT!

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1001 CLUB
100 GARDEN ST. W.1
7.30 to 11 p.m.
(Sat. 7.30 to 11.30 p.m.)

Thursday, July 9th
THURSDAY NIGHT DISC SESSION
with TOP D.J.'s LATEST RECORDS and GUEST STARS, plus live groups

Friday, July 8th
THE MIKE DANIELS BIG BAND
Plus THE DELTA JAZZMEN

Saturday, July 9th
ALEX WELSH AND HIS BAND

Sunday, July 10th
BOB WALLIS & HIS STOREVILLE JAZZ BAND

Monday, July 11th
THE GOTHIC JAZZ BAND
plus THE NEW IBERIA STOMPERS

Tuesday, July 12th
THE ARTWOODS
plus full supporting programme

Wednesday, July 13th
ERIC SILK'S SOUTHERN JAZZ BAND

FULLY LICENSED BAR EVERY EVENING

REDUCED RATES FOR STUDENT MEMBERS
Full details of the Club from the Secretary,
1001 Club, 8 Great Chapel Street, W.1
UGR 0229

Club Telephone Number MUSEUM 0932

KEN COLYER (STUDIO '51) CLUB
10 11 ST. NEWPORT STREET
LEICESTER SQUARE (TUBE)

Thursday, 8.0, 9.0, 10.0
RAY & EMMETT

Friday, July 8th, 7.30
GOTHIC JAZZ BAND

Saturday, July 9th, 7.30
ERIC SILK SOUTHERN JAZZ BAND

Sunday, July 10th, 7.30
KEN COLYERS JAZZMEN

Monday, July 11th, 7.30
WORLD CUP JAZZ SESSION

Tuesday, July 12th, 7.30
KEN COLYERS JAZZMEN

Wednesday, July 13th, 7.30
FALL & BLUES All-night Session

Thursday, July 14th, 7.30
NOEL MURPHY

THAMES CITY HOTEL
Hampton Court, Middlesex
Friday, July 8th
THE BACK O' TOWN SYNCOPATORS

Saturday, July 9th
BRIAN GREEN'S NEW ORLEANS STOMPERS

Sunday, July 10th
MONTY SUNSHINE'S JAZZ BAND

SIX BELLS
KING'S ROAD, CHELSEA
Saturday, July 9th, 8 p.m.
HUMPH & HIS BAND
Wed., July 13th, 8 p.m.
MIKE DANIELS BIG BAND

MIKE COTTON SOUND
with U.S. Singing Star
LUCAS

Phon. July 7
WILKINS KEEPER & DORCHESTER HOTEL
MULL
Sat. July 9
WOODFORD
Sun. July 10
HARDY
Mon. July 11
CHETTER
Tue. July 12
WOOD GREEN
WEDNESDAY
FLOORS RISEK

CARNA VARIETY AGENCY
43-44 Abchurch Lane, London, W.1
WAF 1432

TOPT'S
35-39 Great Hill, Falmouth 38123
Saturday, 9th July, 7.30-11.30 p.m.
SHOTGUN EXPRESS

Sunday, 10th July, 7.30-11 p.m.
RUFUS THOMAS

Saturday, 16th July, 7.30-11.30 p.m.
MIKE COTTON

Sunday, 17th July, 7.30-11 p.m.
TONY RIVERS

WEMBLEY CLASSIC, Britain's finest hot band
SOUTHERN STOMPERS, Norfolk Army (City North Wembley Station)

OSTERLEY JAZZ CLUB
CHRIS BARBER'S JAZZ BAND

POTTERS BAR HOTEL, Brian Green

STARTING GATE, Wood Green, CLAUDE LAUGHER QUINTET

WEDNESDAY
ERIC SILK, Ken Colyer, Club

BROMEL CLUB
BROMLEY COURT HOTEL
Bramley Hill, Kent
Sunday, July 10th

DOWNLINERS SECT
Monday, July 11th
THE OUT-CAST Adm. 2/6
Wednesday, July 13th

LOOSE ENDS
Plus THE GOOD THINGS
Admission 4/-

Thursday, July 14th
RECORDS & GROUP Adm. 3/-

CLUBS

FLAMINGO & ALLNIGHTER CLUBS
53-57 WARDOUR STREET
LONDON, W.1

Friday (8th) 7.30 - 11 p.m.
AMBOY DUKES

Friday ALLNIGHTER SESSION
12.00 - 6 a.m.

THE SHEVELLS
Saturday (9th) 7.30 - 11 p.m.

GEORGIE FAME AND THE BLUE FLAMES AMBOY DUKES

Saturday ALLNIGHTER SESSION
12.00 - 6 a.m.

GEORGIE FAME AND THE BLUE FLAMES AMBOY DUKES

Sunday EVENING SESSION (10th)
7.30 - 11 p.m.

THE GASS
Monday (11th) 7.30 - 11 p.m.
RECORD NITE

Tuesday (12th) 7.30 - 11 p.m.
RECORD NITE

Wednesday (13th) 7.30 - 11 p.m.
RECORD NITE

THURSDAY
HILDEN MANOR, TONBRIDGE, opening tonight - ELITE SYNCOPATORS, with JANE GRIP-FITHS

JAZZ AT THE SHIP, 228 Long Lane, S.E.1, TONY LEE TRIO, TERRY SMITH & DAVE QUINCY

KLOOKS KLEEK
Railway Hotel West Hampstead

MIKE COTTON
SOUND WITH U.S. SINGER
LUCAS

THAMES CITY JAZZMEN, Metropolitan Tavern Farringdon Road, E.C.1

THE HOPBINE (N. Wembley Station)

TOMMY WHITTLE QRT.

FRIDAY
BLUESVILLE '66!
GETAWAY WITH GEORGIE FAME AND THE BLUE FLAMES!
THE MANOR HOUSE (Opp. Manor House Underground)

NEXT FRIDAY, JULY 15
ZOOT MONEY AND HIS BIG ROLL BAND!
FRIDAY, JULY 22
JOHN MAYALL'S BLUES BREAKERS!
FRIDAY, JULY 29
GRAHAM BOND ORGANISATION

GRÖTTO CLUB, Bromsgrove Road, Birmingham 8 p.m. - 11 p.m. **DANNY MOSS.**

HIGHGATE VILLAGE "GATEHOUSE", COLIN PETERS QUINTET - ART ELLEFSON

OSTERLEY JAZZ CLUB
CHRIS BARBER'S JAZZ BAND

THE LITTLE THEATRE CLUB
Gerrard Yard, St. Martin's Lane
WID. PH. SAT. 10.30 p.m. - 1 a.m.

SPONTANEOUS MUSIC ENSEMBLE
Plus Fridays - SUDDY BOUNDS 3
TUES. - JOHN SURMAN QUARTET

STARS OF TOMORROW
PEARL DANCERS
Plus
VALLEY FARM BOYS
L/W
CAM 23677 LAD 9966

WINDSOR Saturday, 9th July THE GASS
Thursday, 14th July THE RAMJAM BAND
Friday, 15th July SOLOMON BURKE

HOUNSLOW (opposite bus station)
Saturday, 9th July THE ACTION

NEWBURY Cross Exchange
Friday, 8th July JOHN MAYALL

GUILDFORD Jinks Hotel
Thursday, 14th July JOHN MAYALL

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Thursday, 14th July JOHN MAYALL

SATURDAY cont.
NEW SEDALIA JAZZ BAND, Babbly

WOOD GREEN, MAX COLLIES RHYTHM ACES!

SUNDAY
AT THE JAZZHOUSE
Green Man, Blackheath Hill
DON RENDELL-IAN CARR QUINTET

BEXLEY, KENT, Black Prince Hotel

ZOOT MONEY

BILL BRUNSKILL, Jazzmen, Fighting Cocks, Kingston.

COOKS, CHINGFORD
Royal Forest Hotel

BRIAN GREEN N.O. STOMPERS

COOKS FERRY INN, 11.30-2 p.m. Freely Ransall Band, Guests

FIGHTING COCKS, Kingston
Lanchester, Lenny Williams' Jazz band, John Sheppard Swing band, returns from holiday Sunday, July 24.

JAZZ AT THE SHIP, 228 Long Lane, S.E.1, MIDDAY, 12.2 p.m. and evening, TONY LEE TRIO, plus guests.

WOOD GREEN, ALEX WELSH AND HIS BAND!

MONDAY
BEXLEY, KENT, Black Prince Hotel, ALEX WELSH

BRITISH JAZZ SOCIETY, 108 Club, New Theoria Stompers and Gothic Jazz Band

JAZZ AT THE SHIP, 228 Long Lane, S.E.1, TONY LEE TRIO, KATHY STOBART & BERT COURTLEY

LITTLE THEATRE Club, Chris Goodley Quartet, plus Norma Winstone, 10.20

"PLOUGH", Stockwell, S.W.9
RESIDENT RHYTHM SECTION: JIMMY SKIDMORE, JIMMY COLLINS, TOP LINE GUESTS. ADMISSION FREE.

TUESDAY
AT THE PLOUGH, ILFORD
BRIAN EVERINGTON QUINTET PLUS
NORMA WINSTONE WITH THE TOM BRIDGES TRIO

"GEORGE" MORDEN BILL NILES DELTAS, Interval: Gollin Ransall

JAZZ AT THE SHIP, 228 Long Lane, S.E.1, TONY LEE TRIO, KATHY STOBART & BERT COURTLEY

HIGHWAYMAN, CAMBERLEY
Michael Garrick, Trio, TOMMY WHITTLE

WEDNESDAY
BLUESVILLE '66!
MIKE RAVEN!!
8-11.30 p.m. 3/4, LIC. BARS
"THE MANOR HOUSE"
(Opp. Manor House Underground)

ERIC SILK, Jazzmen, Oxford Street

HITCHIN Hermitage Ballroom, Chris Barber with Kenneth Washington

NEW SEDALIA JAZZ BAND, Crown & Anchor, Cross Street, N.1

THAMES CITY JAZZMEN, London Hospital, Taverna, opposite Whitehall tube

TWICKENHAM, KEN COLYER, "The Crown" Richmond Road, W.1

KINKY BLUES CLUB MANOR HOUSE
(Opp. Manor House Underground)
North London's Leading Blues Clubs are proud to present the following top American recording stars:
July 9th
Sensational hit recording stars
THE ORLONS
DAVE DAVANI FOUR
July 14th Admission 8/4
By overwhelming demand,
The King of R & B,
RUFUS THOMAS
"Walking the Dog"
& THE BIG SOUND with CAROL KEYES
July 23rd
First visit of America's fabulous
CLARENCE FROGMAN HENRY
8.00 p.m. to 11.30 p.m.
LICENSED BAR
DON'T MISS THESE GREAT ATTRACTIONS
Presented by H. & M. Promotions

THE 6th NATIONAL JAZZ & BLUES FESTIVAL
29th 30th 31st JULY
WINDSOR

FR. 29th: Sam Ford, Spencer Davis, Cream, Washington & the Ronson Band, Soul Agents, Mick Barry, etc.
SAT. 30th: The Who, The Yardbirds, The Vagabonds, Chris Barber, Gary Peck, Gene Padovani, Louis Nelson, The Meters, Rod Taylor, Sonny Sat, Alex Welsh, Julian Corry, etc.
SUN. 31st: George F. Ainslie, Eric Clapton, Jack Bruce, Ginger Baker, Dick Morrissey, Stan Tracey, Donnie and Nicky, Executive Anderson, Alan Brown, Ronnie Scott, Harry South, Orchestra, Blueology, etc.

ATTEENROOS ST., EVINGHOUS 10/-, ALL DAY 12/6
WEEKEND (Sat. & Sun.) 2/9 (in advance only)

FROM MARQUEE, 90 WARDOUR STREET, LONDON, W.1 (GR 2375); RICKY TICK CLUB, BARRY AVENUE, WINDSOR (601721); KEITH PROWSE, 90 NEW BOND STREET, LONDON, W.1 (HTD 4000) and all usual agents.

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RONNIE SCOTT'S CLUB
NOW AT 47 FRITH STREET, W.1
GER 4752

NIGHTLY 8.30 p.m. - 3 a.m.
(Closed Sundays)

WINE AND DINE UNTIL 3 a.m.
and hear the world's finest jazz artists

NOW APPEARING
Till SATURDAY, 23rd July
DIRECT FROM AMERICAN SUCCESS

ALAN HAVEN DUO
AND
BLOSSOM DEARIE
with
RONNIE SCOTT STAN TRACEY TRIO

COMMENCING MONDAY
25th JULY FOR ONE MONTH

JOHNNY GRIFFIN
AND
SHEILA JORDAN

WINE AND DINE 8.30 p.m. - 3 a.m. in the new RONNIE SCOTT CLUB - the finest Jazz Club in the world!

FAN CLUBS
1/4d. per word

ANIMALS. - S.A.S., The Head Keeper, 39 Gerrard St., London, W.1

CHRIS FARLOWE Fan Club, 47 Gerrard Street, W.1

FIREBALLS FANATIC CLUB - 27 Acony Road, Croxson.

KENNY BALL Appreciation Society - S.E.2, 10 Miss Pat Saunders, 18 Cardale Street, W.1

KOORAS fan club, S.A.E. 19 Pam and Isabel, 45 Knutford Green, Moreton Wyrall, Cheshire.

THE ULTIMATE ACTION - Julie Ward, 58 Troutfield, Albany Street, Easton, N.W.1

YARDBIRDS (most blueswall-jer) Fan Club - S.A.E. 10 25 Carlisle Street, W.1

THE NEW ALL-STAR CLUB
9a Artillery Passage, E.1
Off Middlesex St. at Liverpool St. S.M.
RS 2697 or 8415

Thursday 7-11 p.m.
Friday & Saturday, 8 p.m. till 4 a.m.
Sun. 6 p.m. till 4 a.m. Gent's 5/-, Ladies 2/-

Friday, 8th July
SUGAR SIMMONS & THE SHADROCKS

Saturday, 9th July
THE ORLONS, U.S.A.

Sunday, 10th July
THE RICK 'N' BECKERS

FORTHCOMING ATTRACTIONS

Sat. 16th July
ERROL DIXON & THE GOODTIME BAND

Fri. 22nd July
RUFUS THOMAS, U.S.A.

Sat. 23rd July
SOLOMON BURKE, U.S.A.

Also ADMIRAL KEN SOUND SYSTEM

Local Groups on Sunday nights
Ladies half-price Friday nights

RESIDENT GROUPS:
HEART AND SOULS
THE EQUALS
THE RICK 'N' BECKERS

NO PIGEON HOLES
JUST JAZZ
Every Tuesday at 8.30 p.m. at the KING'S ARMS (MONTY'S)
514 Commercial Road, E.1
515penny 3013, Buses 5, Su, 15, 23, 40

THE ED FAULTLESS TRIO presents MODERN JAZZ
EVERY WEDNESDAY
at THE PHOENIX
Crownhill Square, W.1 at 8.15-11.00
Wednesday, July 13th, at 11.15-11.30
DON RENDELL
IAN GARR QUINTET
MICHAEL GARDNER & DAVE GREEN
CREATED BY THE DANCING
LADIES

PALM COURT HOTEL
RICHMOND

THE ED FAULTLESS TRIO
ALAN BERRY, DICK BENNAN
and the "MAGNIFICENT SEVEN"
Every Friday, Saturday and Sunday
Friday, July 8th
LENNIE BEST
COUN BARNEE

Saturday, July 9th
ART ELLEFSON
ALAN GREEN

Sunday, July 10th
ART THEMAM

BULL'S HEAD
BARNES BRIDGE PRO 5241

Resident Rhythm Section
ROY WOOD **CHRIS KARAN**
TONY ARCHER

Friday, Saturday, Sunday lunch & evening

Friday
TERRY SMITH
TOMMY WHITTLE and
BOB BURNS

Weekly
DANNY MOSS
DANNY MOSS

Weekly
MIKE WESTBROOK BAND

Weekly
DICK MORRISSEY QUARTET
TUBBY HAYES QUARTET
DICK MORRISSEY QUINTET

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WEEKEND (Sat. & Sun.) 2/9 (in advance only)

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THE 6th NATIONAL JAZZ & BLUES FESTIVAL
29th 30th 31st JULY
WINDSOR

FR. 29th: Sam Ford, Spencer Davis, Cream, Washington & the Ronson Band, Soul Agents, Mick Barry, etc.
SAT. 30th: The Who, The Yardbirds, The Vagabonds, Chris Barber, Gary Peck, Gene Padovani, Louis Nelson, The Meters, Rod Taylor, Sonny Sat, Alex Welsh, Julian Corry, etc.
SUN. 31st: George F. Ainslie, Eric Clapton, Jack Bruce, Ginger Baker, Dick Morrissey, Stan Tracey, Donnie and Nicky, Executive Anderson, Alan Brown, Ronnie Scott, Harry South, Orchestra, Blueology, etc.

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HAUGHT

IN THE ACT

● NORMA ● MORRISSEY

American folk singer Norma Tanega faced the toughest audience of her career at a night spot in the North-East steel belt. And it took an awful lot of numbers before she broke the ice and quelled the background conversation at the Club Marimba in Middlesbrough, North Yorkshire.

She started with a hot-up version of Danow's "Colours" and then switched to an Ewan McColl number. Keeping the accent on England she delivered a plausible but Seegerish version of "The Sad Ball of Rhythmeys", but the audience of steel workers, travelling salesmen and business men were not impressed. As she sang her own songs, "Jubilant" and "Walking my cat named Dog" she sparked off some interest, and at times I could not help comparing her to London's Davey Graham. Her guitar playing was excellent.

The audience politely applauded, but her talents were really wasted. I thought she was great, but the North East is not ready for this kind of music. And people seemed much happier listening to the electric guitars of the resident group.

"Bill!" says Norma, "you can't win the war. And I honestly like these northern people. But it's tough getting through to them."—J.B.

Tough up north for Miss Tanega

A CHATTERING crowd kept up a continual wall of noise during the Dick Morrissey Quintet set at the Bull's Head, Barnes last week. But amazingly, after every number they applauded as if they had been listening to every note.

Said bassist Phil Bates afterwards: "The noise gets a bit much," and pianist Harry South, comparing it to the cathedral hush of some jazz clubs said: "I don't know which is worse."

But despite the competition from the audience, Dick, Phil, Harry and Bill Eydien blew a tremendously exciting and satisfying set, with the added attraction of Ian Hamer's attacking trumpet.

Bill Eydien particularly was playing excellently. He now uses an extra small bass drum and explained that he plays it as "another drum," rather than extracting from it the usual bass drum "bamb" sound. His speed and pre-

cision seems to be increasing all the time, and ideally complements the Morrissey group sound. — C.W.

LESTER MATHEWS is a young modern jazz pianist currently drawing large crowds to hear him play Sunday nights at the Slickley Arms, Chislehurst. Lester, aged 33, works with a trio of ex-school friends, including Dave Ibbison on bass and Jim Hall (drums).

As good jazz pianists of any age don't grow on trees, nor draw large crowds, it comes as a double pleasure to hear Lester in action. He plays an even-tempered introspective style, although he will occasionally move away from medium paced "thinkers" like "Somebody My Prince Will Come", and leap into "Night in Tunisia" and "Milestone". Ibbison is a very fast bass player who soloed strongly and Hall played a very matured modern style.—C.W.

FREE LPs! FREE LPs!



PETE QUAIFE: "gossip, slander, and stupid sarcasm"

Come and get a piece of our action, Brian

WHILE surfers and dragsters from Manchester Square to Newquay rejoice in the news that the Beach Boys are to tour next September, true dune-daddies are burning to know if the King of California will be making the trek.

Sure Brian is busy writing, and sure Bruce Johnson is an accepted Beach Boy. But Brian, the protagonist of the group was the guy who brought the legend of the quarter-mile to these surfless shores.

Miss out a few thousand bucks, Brian, and take home some sterling.—BARRY MAY, Twickenham, Middlesex.

● LP WINNER.

CORRESPONDENT Mr. Fred Toyne, in the MM June 18 wrote about Musicians' Union restrictions that do not in fact exist. There is no restriction, so far as the Musicians' Union is concerned, that prevents American jazzmen from using their own groups when touring in Britain.

If any of them prefer to bring their own group instead of coming here in company with other American soloists to work with British bands, they are quite entitled to do provided, of course, their groups come in under the long-established Anglo-American exchange scheme.

But the American jazz soloists themselves have been loud in their praise for the arrangement they have received from such bands as Humphrey Lyttleton and Alex Welsh, and we are surprised Mr. Toyne does not agree with them.—HARRY FRANKS, Assistant Secretary, Musicians' Union, London, SW1.

THOSE gimmicky dance-craze records which America used to flood our market as if it were a dumping ground have suddenly stopped coming over.

Recent American "exports" indicate they now have a greater respect for English pop fans or could there be a rise in their standards generally. Or are our standards slipping down to pre-Beatle days? — PETER R. BLAKE, Wembley, Middlesex.

● LP WINNER.

AS the war against pop pirates steps up the politicians might well reflect that they have a big responsibility for their success as the BBC and the Musicians' Union between them have created the climate in which they flourish.

In the MU's ever-increasing demands to "protect their members" and the BBC's meek acceptance of these demands, they have produced an end product that no one wants to listen to.

Even if the politicians get their way the demand for the entertainment the pirates provide will continue. It will only be a matter of time before some enterprising businessman will find another way of meeting the demand! — JEAN CASH, London SW6.

● LP WINNER.

I AM writing to applaud your article in last week's Melody Maker on the subject of drug taking. This is so far the most intelligent view that has yet been put on this subject and it was high time that it was said.

What you say is common sense, informative and as far as I know completely accurate. A little less hysteria and a little more intelligence by the general public on the subject of drugs is needed. I only hope that your article will stimulate further expressions of attitudes such as those you have put forward. Congratulations to Melody



● WILSON ● JERRY LEE ● DAVE DEE

Maker for having the guts to come out and say what a lot of people know, and a lot more won't admit.—ANNE NIGHTINGALE, Brighton, Sussex.

FOR the past few months I have been waiting for Swinging England to take up with something to compete with the fierce lead taken by the Americans filling our chart with superb records.

Imagine how our female warblers must have shuddered on hearing Ike & Tina Turner! But we are taking steps backwards to the dark, dreary pre-Beatle days. Surely after their world shattering example some effort should be made to keep the flag flying.

Dave Dee is on the right track but come on TV and radio stations—let's all help. If the pirates come off I'm afraid I'll be all over, and we'll be watching our American cousins, instead of showing them where it's going.—PATRICK KERR, London SW1.

● LP WINNER.

What is happening? Are we in the entertainment profession becoming a circle of senile old men and women, gossiping about each other for the sake of it?

I'm sure we are.

And I feel that no one is innocent — members of groups, publicity agents, managers and the Press are all guilty, including myself.

We nowadays read, write, and talk gossip, slander and stupid sarcasm. For God's sake let us stop, and grow up. If not let's get out and leave this business to the real professionals.—PETER QUAIFE (Kinks bass player), Tavistock, Devon.

Black Gin called Bessenrood trendy, smart, different

Summer party-goes drink Bessenrood, the Black Gin! On the rocks, with lemonade Bessenrood is the new gin with the real black-currant flavour. Pubs serve it, too. Bottles 35/- at off-licenses, wine merchants. Ask for Bessenrood black-currant gin.

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