

Melody Maker

IKE AND TINA TOUR

July 23, 1966

9d weekly

Manfred, Jonathan singles clash

A SINGLES battle is brewing up between Manfred Mann and Jonathan King. Both have recorded Bob Dylan's composition "Just Like A Woman" both due out on July 29.

Attacks

Said Jonathan on Monday: "This is my comeback. I first heard Dylan sing it at the Albert Hall, and I thought then he was putting it out as a single, but he didn't."

"I think Manfred has done a very good job on his version. Mine is more commercial and theirs is more Manfred Mann. I think there is room for both. I like Manfred's very much."

"I'm worried if I have alienated the fans because of my vicious attacks on artists. Let's face it, I've always had an anti-image. Probably both versions will die completely because everybody's raving about them."



● MANFRED

Debut

Manfred commented: "I knew Jonathan had recorded it ages ago. I haven't heard it yet."

Manfred's debut with new singer Michael D'Abo will be at the Carousel Club, Copenhagen from August 8 to 12.

This week they are recording their first album with Michael for October release

called "It's A Mann's World". It will include two D'Abo compositions, "Trouble And Team" and "Box Office Draw" a satirical song about show business.

Peter and Gordon and Wayne Fontana are among those who may be recording some of Michael's songs.

The group appear on ITV's Scene (July 27), Ready, Steady Go (29), Five O'Clock Club (August 5), Action 8, Light's Joe Loss Pop Show (19), Saturday Club (20), and BBC TV's Hey Presto It's Rolf (24).



● KING

IS THE MU ANTI-POP? centre pages

HURRY! GET YOUR BEAT CONTEST TICKETS!

DETAILS ON PAGE TWO



- IT'S ON!

Rush release for new LP

IKE and Tina Turner, riding high in the MM Pop 50 at number five with "River Deep—Mountain High" are to tour Britain. And they will bring their whole 16-piece revue with them.

Agent Tito Burns told the MM on Monday: "I will definitely be bringing the whole

show to Britain, but I cannot reveal the date at the moment. They will do concert dates in this country and I'm also lining up TV appearances for them while they are here."

The show features Ike and Tina, the three Ikettes vocal group, a nine-piece band and a boy singer Prince Albert.

No venues have been fixed for the British tour, but they will probably be large theatres or concert halls and there will

probably be no other artists on the bill.

A brand new Ike and Tina Turner LP, recorded by Phil Spector, will be released in Britain soon. The tapes of the album should arrive in Britain within the next two weeks, and Decca Records will rush release the LP on the London label.

A follow-up single to the Turners' "River Deep—Mountain High" has not yet been

announced. It will probably be one of their own compositions and will be produced and released by Phil Spector on his own label Philles. It will be issued here on Decca's London label.

EMI will issue an Ike and Tina original, "Anything You Wasn't Born With" on their HMV label. Pye recently issued the duo's "Tell Her I'm Not Home" on their Warner Bros label.



HOLLIES

ALLAN CLARKE IN POP THINK-IN



DEXTER

THE STORY BEHIND THE DRUGS CHARGE



AYLER

RAW DEAL FOR THE AVANT GARDE?



BERRY

REVIEWS SINGLES IN BLIND DATE

MELODY MAKER POP 50

- 1 (1) **GET AWAY** Georgie Fame, Columbia
- 2 (2) **SUNNY AFTERNOON** Kinks, Pye
- 3 (7) **OUT OF TIME** Chris Farlowe, Immediate
- 4 (4) **NOBODY NEEDS YOUR LOVE** Gene Pitney, Stateside
- 5 (3) **RIVER DEEP—MOUNTAIN HIGH** Ike and Tina Turner, London
- 6 (6) **I COULDN'T LIVE WITHOUT YOUR LOVE** Petula Clark, Pye
- 7 (12) **BLACK IS BLACK** Los Bravos, Decca
- 8 (10) **THE MORE I SEE YOU** Chris Montez, Pye
- 9 (13) **LOVE LETTERS** Elvis Presley, RCA
- 10 (14) **GOIN' BACK** Dusty Springfield, Philips
- 11 (5) **BUS STOP** Hollies, Parlophone
- 12 (9) **STRANGERS IN THE NIGHT** Frank Sinatra, Reprise
- 13 (28) **WITH A GIRL LIKE YOU** Troggs, Fontana
- 14 (11) **HIDEAWAY** Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 15 (8) **PAPERBACK WRITER** Beatles, Parlophone
- 16 (19) **SITTIN' ON A FENCE** Twice As Much, Immediate
- 17 (29) **YOU DON'T HAVE TO TELL ME** Walker Brothers, Philips
- 18 (16) **WHEN A MAN LOVES A WOMAN** ... Percy Sledge, Atlantic
- 19 (17) **LANA** Roy Orbison, London
- 20 (20) **THIS DOOR SWINGS BOTH WAYS** Herman's Hermits, Columbia
- 21 (22) **MAMA** Dave Berry, Decca
- 22 (18) **IT'S A MAN'S MAN'S MAN'S WORLD** James Brown, Pye
- 23 (21) **MONDAY MONDAY** Mama's and Papa's, RCA
- 24 (15) **DON'T ANSWER ME** Cilla Black, Parlophone
- 25 (27) **A PLACE IN THE SUN** Shadows, Columbia
- 26 (23) **I AM A ROCK** Simon and Garfunkel, CBS
- 27 (43) **SUMMER IN THE CITY** Lovin' Spoonful, Kama Sutra
- 28 (30) **CAN I TRUST YOU** Bachelors, Decca
- 29 (—) **VISIONS** Cliff Richard, Columbia
- 30 (48) **HI-LILI HI-LO** Alan Price Set, Decca
- 31 (24) **PROMISES** Ken Dodd, Columbia
- 32 (36) **MAKING TIME** Creation, Planet
- 33 (31) **OVER UNDER SIDWAYS DOWN** Yardbirds, Columbia
- 34 (26) **OPUS 17** Four Seasons, Philips
- 35 (45) **LOVERS OF THE WORLD UNITE** David and Jonathan, Columbia
- 36 (25) **I NEED YOU (EP)** Walker Brothers, Philips
- 37 (—) **AIN'T TOO PROUD TO BEG** Temptations, Tamla Motown
- 38 (41) **YOU GAVE ME SOMEBODY TO LOVE** Manfred Mann, HMV
- 39 (42) **MY LOVER'S PRAYER** Otis Redding, Atlantic
- 40 (44) **YOU GAVE ME SOMEBODY TO LOVE** Fortunes, Decca
- 41 (47) **THE MAN WHO TOOK THE VALISE OFF THE FLOOR OF GRAND CENTRAL STATION AT NOON** She Trinity, Columbia
- 42 (33) **SLOOP JOHN B** Beach Boys, Capitol
- 43 (—) **I LOVE HOW YOU LOVE ME** Paul and Barry Ryan, Decca
- 44 (39) **NO ONE WILL EVER KNOW** Frank Ifield, Columbia
- 45 (50) **EXCUSE ME BABY** Magic Lanterns, CBS
- 46 (—) **LA MER** Smith, Polydor
- 47 (37) **YOUNGER GIRL** Critters, London
- 48 (—) **I WANT YOU** Bob Dylan, CBS
- 49 (32) **DON'T BRING ME DOWN** Animals, Decca
- 50 (—) **99½ (WON'T DO)** Wilson Pickett, Atlantic

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POP FIFTY PUBLISHERS

- 1 Cunnell; 2 Belinda; 3 Mirage; 4 Schroeder; 5 Belinda; 6 Welbeck; 7 Mellin; 8 Bregman-Vocco; 9 Famous Chappell; 10 Screen Gems; 11 Hournew; 12 Leeds; 13 Dick James; 14 Lynn; 15 Northern Songs; 16 Mirage; 17 Ardmore and Beechwood/Essex; 18 Belinda; 19 Acuff-Rose; 20 Dick James/April; 21 Francis Day and Hunter; 22 Copyright Control; 23 Dick James; 24 Shapiro Bernstein; 25 Shadows; 26 Lorna; 27 Robbins; 28 BIEM/Robbins; 29 Belinda; 30 Robbins; 31 Springfield; 32 Orbit/Stratton-Smith; 33 Yardbirds; 34 Ardmore and Beechwood; 35 Mills; 36 Metric/Copyright Control/Burlington/Screen Gems; 37 Belinda; 38 Sealark; 39 Shapiro Bernstein; 40 Sealark; 41 Belinda; 42 Immediate; 43 Nevins-Kirshner; 44 Robbins; 45 Campbell Connolly; 46 Chappell; 47 Robbins; 48 Feldman; 49 Screen Gems; 50 Belinda.

US TOP TEN

- As listed by "Billboard"
- 1 (1) **HANKY PANKY** Tommy James and the Shondells, Roulette
 - 2 (2) **WILD THING** Troggs, Atco
 - 3 (9) **LIL' RED RIDING HOOD** Sam the Sham MCM
 - 4 (—) **THE PIED PIPER** Crispian St. Peters Jamie
 - 5 (4) **YOU DON'T HAVE TO SAY YOU LOVE ME** Dusty Springfield, Philips
 - 6 (5) **PAPERBACK WRITER** Beatles, Capitol
 - 7 (10) **HUNGRY** Paul Revere, Columbia
 - 8 (3) **RED RUBBER BALL** Cyrkle, Columbia
 - 9 (—) **I SAW HER AGAIN** Mama's and Papa's, Dunhill
 - 10 (—) **SWEET PEA** Tommy Roe, ABC Records

TOP TEN LPs

- 1 (1) **THE SOUND OF MUSIC** Soundtrack, RCA
- 2 (2) **AFTERMATH** Rolling Stones, Decca
- 3 (9) **PET SOUNDS** Beach Boys, Capitol
- 4 (3) **THE MAMA'S AND PAPA'S** Mama's and Papa's, RCA
- 5 (6) **SWEET THINGS** Georgie Fame, Columbia
- 6 (4) **SMALL FACES** Small Faces, Decca
- 7 (—) **SUMMER DAYS** Beach Boys, Capitol
- 8 (8) **DAVE DEE, DOZY, BEAKY, MICK AND TICH** Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 9 (7) **ANIMALISMS** Animals, Decca
- 10 (—) **WOULD YOU BELIEVE** Hollies, Parlophone

TOP TEN JAZZ

- ASMAN'S, 38 Camomile Street and 23a New Row; 1 SOLO FLIGHT (LP) Charlie Christian (LP) (CBS)*; 2 JOHN HANDY AT THE MONTEREY JAZZ FESTIVAL (LP) (CBS)*; 3 GOODIES (LP) Johnson (RCA); 4 GETZ-GILBERTO (LP) Stan Getz and Joao Gilberto (Verve); 5 TONIGHT (LP) Bob Brookmeyer Stark Terry (Fontana); 6 ALICE IN JAZZLAND (LP) Stan Tracey (Columbia); 7 OSCAR PETERSON SINGS NAT KING COLE (LP) (Mercury); 8 FEELING GOOD (LP) Gerry Mulligan (Limelight); 9 ERIC DOLPHY MEMORIAL ALBUM (LP) (Fontana); 10 THE NEW CONTINENT (LP) Dizzy Gillespie (Limelight); COLLETT'S, 70 New Oxford Street, London; 1 JOHN HANDY AT THE MONTEREY JAZZ FESTIVAL (LP) (CBS)*; 2 COMPLETE COMMUNION (LP) Don Cherry (Blue Note); 3 YUSEF LATEEF LIVE AT PEPS (LP) (HMV); 4 EASY TO REMEMBER (LP) Billie Holiday (Society); 5 ASCENSION (LP) John Coltrane (HMV); 6 GETZ-GILBERTO (LP) Stan Getz/Joao Gilberto (Verve); 7 JOHN KIRBY AND HIS ONYX CLUB BOYS (LP) (Collector)*; 8 INDIVIDUALISM OF GIL EVANS (LP) (Verve)*; 9 JUMPIN' AT THE WOODSIDE (LP) Count Basie (Ace of Hearts)*; 10 BENNY GOODMAN'S SMALL GROUPS (LP) (RCA) * Denotes American import; DOBELL'S, 77 Charing Cross Street, London; 1 COMPLETE COMMUNION (LP) Don Cherry (Blue Note); 2 JOHN HANDY AT THE MONTEREY JAZZ FESTIVAL (LP) (CBS)*; 3 BENNY GOODMAN'S SMALL GROUPS (LP) (RCA); 4 SOLO FLIGHT (LP) Charlie Christian (CBS)*; 5 VALENTINE STOMP (LP) Fats Waller (RCA)*; 6 ASCENSION (LP) John Coltrane (HMV); 7 ALICE IN JAZZLAND (LP) Stan Tracey (Columbia); 8 ORNITHOLOGY (LP) Charlie Parker (Society)*; 9 THE NIGHT IS SCOTT AND YOU'RE SO SWINGABLE (LP) Ronnie Scott (Fontana)*; 10 INDO-JAZZ SUITE (LP) Joe Harriott and John Mayer (Columbia).

YORK GROUP WIN THROUGH

YORK'S Roll Movement snatched the last chance to get into the final of the MM National Beat Contest on Sunday. They won the third and last semi-final at Brighton's Regent Ballroom, and made sure of a place on the bill for the Grand Final at the London Palladium on August 7.

"We're absolutely overwhelmed," said the group after the results were announced. The line-up is: Dave Williams, aged 17 (drums); John Cartwright, aged 17 (rhythm guitar and trumpet); Cliff Wade, aged 18 (lead guitar and vocals) and Pete Shaw, aged 19 (bass guitar and vocals).

Also through to the final are the group that came second on Sunday — the Astrobeats, from Spalding in Lincolnshire.

The Grand Final at the London Palladium will be an all-star affair, with the panel of judges including Sandie Shaw, Stevie Winwood, Pat Doncaster of the "Daily Mirror" and MM Editor Jack Hutten. The show will be compered by top Caroline DJ Dave Lee Travis and organiser Eric Corrie and Jimmy Savile will be lurking about for the evening too.

The line-up for the Final is now complete. It consists of 15 groups from all over the country. They are: Mark Barry; the Nemkons, St Louis Checks; the Sabres; Strange Fruits; the Sound-

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; 7s 6d; and 5s. 10s 6d.

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THIS WEEK'S WINNERS

trekkers; the Eyes of Blue; the Blues Brotherhood; the Pathfinders; the Versions; Jo Jo Gunne; Rob Chance and the Chances R; the Valkeries, the Astrobeats and the Roll Movement. There are still a few seats

left for this great event at the world's premier showplace theatre. All seats at 10s 6d, 12s 6d and 17s 6d have been sold, but there are a few left at 22s 6d and 27s 6d. But hurry as these are in short supply. There are also a few

standing tickets available at 5s and 7s 6d.

At the Regent ballroom on Sunday, in addition to the groups, the large crowd was entertained by Singer Scott Hamilton, with his disc "Worry Is A Rocking Chair".



DAD-TO-BE SPENCER • FARLOWE CELEBRATES • JONATHAN'S NEXT

SPENCER DAVIS'S wife Pauline is expecting her second baby in three weeks. Says Spencer: "I'm taking a holiday so I can stay at home and learn to be a father again!" ... Alan Price trumpet player John Walters (24) marries teacher Helen Gallagher at Newcastle on August 1 ... Helen Shapiro tour of Israel cancelled, and will do TV and concerts in Rumania instead ... Tom Jones' next visit to America in early September ...

Who had the cheek to send us a review single by taxi, and charge us the fare? ...

Chris Farlowe drank champagne on Monday and was given a camera by Rik Gunnell ... Julian Covey and Pete Shelley of the Machine plan new group—The Double Cream ... Jonathan King's next composition to be about pest killer!

Fantastic new single from Twice As Much—"Step Out Of Line" coming soon ... Roger Peacock left Mark Leeman Five to be solo singer replaced by Pete Hodges ex-Jugs O'Henry ... Benny Goodman and Lionel Hampton for Comblain La Tour Festival, may even make a British date ... Jack Higgins had made the Grade ... Nice tenor from Peter King behind Anita O'Day on "Jazz 625".

Guitarist Terry Smith is a new jazz star ... Should Frank Sinatra revive "Come Fly with Mia"? ... Reader Brian Tooks asks are the Nashvilles Teens? Has Johnny Cash? Does Dr Feelgood?

FREELANCE Dick Tatham says: "Freelance Neville Nisse is a sort of conversational Mrs Miller" ... At Knokke British journalists fleeced for champagne — one bottle cost £10 ... Radio London's Duncan Johnson likes climbing Belgian balconies.

It's sad the way some groups tear themselves to pieces ... Unit Four Plus Two swinging in Ostend Casino. Walker Brother John Maus, wanted to drive round the world on a Land-rover, but has



the RAVER

GREAT PIANO JAZZ The Dudley Moore Trio

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THE MINISTRY OF SOUND Issues a statement this week on WHITE COLLAR WORKERS

Fred Scuttle reports Mick Jagger, Eric Burdon and John Lennon leaving to form group's group called the Yogiurt. Fred will join them on jaritone spoons, and says "We just wanna be free, man."

Fast ride from Grand Central

"ABOUT the only difficulty we ever came across was playing to twelve- and thirteen-year-old girls, when the Merseys were on the bill. The girls obviously got rather jealous because we had 'access' to the Merseys — and they didn't," said Robin Yorke, singer and drummer with one of the Pop 50's newest and only all-girl instrumental groups, the She Trinity.

"No, I don't think there is any prejudice against a girl-group. We've found everybody very polite, and very nice. Admittedly one or two people were surprised to see us carrying our equipment and driving the van ourselves — but now we've got a road manager to do that!" laughed Robin.

The Trinity were formed in Toronto, Canada, where they toured the clubs and cocktail bars for eight months.

"I originally formed the group with the intention of bringing it to England," reflected Robin. "I was born in Britain, and so was Shelley, our lead guitarist. We had to leave our bass guitarist in Canada as she couldn't make the trip, and when we got here we recruited Pauline."

"We reckoned England was a small enough country to break into, but still large

enough in the pop world."

"Our first disc was the Bobby Fuller Four record 'He Fought The Law,'" said Robin, "and then Mickie Most, our manager, brought back this number from the States. It was quite an old one actually."

As soon as the girls heard "The Man Who Took The Valise Off The Floor Of Grand Central Station At Noon", they agreed to record it. It's now at 41 in the Pop 50.

"Who wrote it?" laughed Sue Kirby. "Most people can never get past the title, let alone ask us who wrote it. In fact it was four people, but we don't know who they are."

Going back to the reaction this girly line-up gets. How do the male element of the audience react? "Oh, there's no trouble there. Sometimes it's a bit frightening when they start asking for autographs. Being surrounded by a dozen six-foot guys who are out to get your autograph can be a little unnerving," shuddered Robin. "But usually they're safe."

"Most of the girls are just autograph hunters," said Pauline Moran, the Blackpool contingent of the Trinity. "Some of them cry in the audience, but usually they have a 'Good For You' attitude towards us."

The Trinity make it clear they don't want to be compared with America's Goldie and the Gingerbreads. "We have a different approach, and personalities to Goldie," said Robin, "they are a fantastic group, but we play in a different style really."

"I guess our favourite numbers are things like 'New Orleans,'" said Shelley Gillespie, the lead guitarist, "that still goes down well. And of course 'Memphis Tennessee', which we've been playing for so long — but it always goes down a bomb."

"We like a lot of the Lovin' Spoonful numbers," said Sue, "and we do 'Jenny Takes a Ride.' Oh yes, we're going to play Dusty's new one as well, 'Goin' Back'. That's a beautiful song."

"Do you know, I've just realised that if we ever got to be a very big group, it might start off a whole new trend off all-girl groups," mused Robin.



SHE TRINITY: long title, short rise

IN GLORIOUS DAVISCOLOUR AND WINWOODSCOPE AND A CAST OF THOUSANDS...

SPENCER DAVIS and a cast of thousands! Well, three at least — those academy award contenders, Stephen Winwood, Mervyn Winwood and Peter York.

The Ghost Goes Gear is the group's first film, a pop comedy concurrently being filmed in glorious Daviscolour and Winwoodscope on location at various delightful beauty spots around the country.

One of these delightful spots, I discovered when I visited the Spencers in mid-filming last week, was a muddy ditch at the village of Cookham, just outside Windsor.

Here the boys, looking very fit from all the fresh air, discipline and exercise, were spending most of the day balancing on leaky paddle boats, or up to their knees in muddy waters.

Co-star Nicholas Parsons, playing the role of manager, wearing Carnaby Street gear more suitable for a road manager, looked perturbed at the prospect of coming in contact with the ditch, while drummer and actor extraordinary Pete York obviously enjoyed every minute spent splashing about in front of the cameras.

For those who may be slightly baffled why the Spencer Davis Group and Nicholas Parsons should spend all day in a ditch, I shall attempt to explain the intricate plot.

The boys are playing in a boat going down the Thames — right? Somebody throws Pete's bass drum overboard — okay? It falls on a duck's head, which takes it into the ditch — with me?

The boys chase after it in paddle boats, Pete navigating a bath. The bath sinks and so does Pete — clear?

DITCH

It was thus far the boys had filmed when I joined them in the ditch. Later the boys meet a ghost and Acker Bilk and Dave Berry, and there's this castle... but it all gets too complicated to go into details.

How were the lads enjoying movie-star treatment? "It's like a holiday with pay!" grinned Muff leaping listlessly onto the bank. "It's unbelievable. Out in the fresh air all day, and no late nights. It's doing me the world of good."

I recoiled slightly at this unheard of healthiness, adjusted my dark glasses and withdrew to nurse my hang-over.

Director Hugh Gladwish decided it was time for more action and the boys took up position in the ditch.

Steve, wearing a spotless white and blue check shirt and immaculate blue jeans, was carried to the middle and dumped on a sandbag by a technician wearing filthy shorts and waders.

FILTHY

Spencer smart in a suede jacket, Muff in a black and white striped T-shirt, and Pete in the uniform of Admiral Nelson squashed in a paddle boat held steady by more technicians in filthy shorts and waders.

Two men arrived carrying a cage filled with ducks. A brand new bass drum valued at about £50 was hurled in the river and kicked to pieces, six more lay around on the bank waiting to be wrecked.

"Quiet everybody!" bellowed the director. A large crowd of spectators dutifully stopped chattering and the silence was broken only by the roar of machinery from the next field. "What's that bloody noise!" demanded Gladwish. "Is it a grass cutting machine? Ask him if he can stop it — for about two days."

The grass cutter having driven off the sun then disappeared behind clouds. "Hold it!" The boys waited patiently for the cameras to roll.

"Right, action! No hold it! There's a bloody aeroplane,



CHRIS WELCH ON THE SPENCER DAVIS FILM SET

and the machine's coming back!"

Stevie began to look utterly dazed by the proceedings, possibly wondering why he wasn't playing piano instead of balancing on a sandbag.

Eventually the grass cutters and jetliners ceased opera-

tions and a few more minutes of the Davis screen gem were in the can.

LAUGH

Stevie, glowing with health and covered in make-up, came over for a natter and cigar-

ette. "It's all great fun, especially during the long shots when we're clowning about. Everything's a real laugh, and I haven't got soaked yet! I just keep out of the way. I didn't have any screen tests or anything. I just turned up and started doing it. They tell

us what to do. But it looks like Pete is going to be the star. He's always been very interested in acting."

Steve was then called back to the ditch. He stood on a sandbag looking a trifle detached while Spence, Muff and Pete exchanged sparkling dialogue with Nicholas Parsons.

TEST

"Stevie, you're right behind the action. Keep agreeing with the others, or you'll be right out of the picture," warned the director.

"I wonder if they had the trouble with the Ten Commandments," muttered Steve.

It was time for a tea break and the group chatted around their new van, while Steve sat inside away from the film making scene, playing 12-string folk to himself.

"We were chosen for this film after one test," claimed Muff. "After they tried the Beatles, Rolling Stones and Walker Brothers."

Pete, impressive in his uniform, shorts and muddy knees, looked sadly at the heap of wrecked bass drums lying around. "It's tragic when I think of all the years it took me to save up for one. I've seen 'em thrown down stairs, sat on and slung in the river. Sheer horror! At this rate this film is going to cost more than Cleopatra."

Spencer explained the bath episode. "Pete was chasing his bass drum in the bath when it sank. The river authorities lodged a formal objection because the bath wasn't licensed! Actually it was an accident and we thought Pete would drown, but it's in the film now."

"But is the film you?" I asked Spence.

"IT COULDN'T BE ANYBODY ELSE COULD IT!"

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Chris Farlowe No3



Allan Price No30

who

THURSDAY

DAVE DEE, Dozy, Beaky, Mick and Tich play the Sherwood Rooms, Nottingham.

The **Moody Blues** start a Scottish tour at the Red Shoes, Elgin.

Modern Jazz with the **Robert Stucky Trio** at the Duke of York, Rathbone Street.

Top spot **Georgie Fame** at Brixton's Ram Jam Club.

The **Troggs** at the Top Of The World, Stafford.

The **Who** play the Bristol Lancers.

The **Kinks** at Lamplash, on the Isle of Arran.

FRIDAY

The **Moody Blues** at Labert's Doby Hall.

Georgie Fame — Wolverhampton Civic Hall.

Dunstable Training College plays host to the **Troggs**.

Horbie Goins and the **Nite-timers** join **Dick Morrissey, Don Rendell** and **Ian Carr**, and **Jimmy Witherspoon**, at Newcastle's City Hall.

The **Yardbirds, Dave Dee, etc., Paul and Barry Ryan, Madeline Bell**, and **Lee Drummond** appear on Rediffusion's **Ready, Steady, Go!** (TV 7 pm).

John Mayall's Blues-breakers return to North London's **Bluesville Club**, Manor House, N4.

SATURDAY

The **Dick Morrissey Quartet** play Manchester's **Club 43**.

Georgie Fame and the **Blue Flames** at Southport's **Floral Hall**.

Troggs—Rhodes Memorial Hall, Bishop's Stortford.

The **Who** at Bridlington's **Spa Hall**.

The **Humphrey Lyttleton Band** at Chelsea's **Six Bells, King's Road**.

Joe Brown, Acker Bilk and his **Paramount Jazz Band**, the **Ram Jam Band**,

when

and **Dick Jordan** are among this week's guests on **Saturday Club** (BBC Light 10 am).

Last night for **Blossom Dearie** and the **Haven-Crombie Trio** at **Ronnie Scott's**, London, W1.

SUNDAY

MANFRED MANN at Blackpool's **South Pier**.

Sandie Shaw, Kenny Ball's Jazzmen, and **Little Tony** at the **Opera House, Blackpool**.

The **Seekers** guest on **ABC-TV's Blackpool Show**.

Dave Berry plays **Blackpool's North Pier**.

Cilla Black is at the **Palace Theatre, Douglas, Isle Of Man**.

The **Alan Price Set** are among the guests on **Easy Beat** this morning (BBC Light, 10.31 am).

The **Kinks** at **Mr McGoo's Club, Edinburgh**.

Georgie Fame plays the **Garrick Club, Leigh**, and the **Towers Club, Warrington**.

Tony Kinsey Quartet, Ernie Royal and the **Duncan Lamont Quartet**, on tonight's **Jazz Scene** (BBC Light 11.31 pm).

The **Action** play the **Hastings Pier Ballroom, Sussex**.

MONDAY

JOHNNY MATHIS begins a four week season at the **Talk Of The Town**, London this evening.

U.S. tenor star **Johnny Griffin** and jazz singer **Sheila Jordan** open a month's season at **Ronnie Scott's Club, London, W1**.

Dave Dee, Dozy, Beaky, Mick and Tich play **Birmingham's Olympia** tonight.

TUESDAY

The **Troggs** play at **London's Marquee Club**.

WEDNESDAY

The **Who** play the **Red-roth, Flamingo Ballroom**.

The **Mike Daniels Band** plays at the **Six Bells, King's Road, Chelsea**.

where



CHRIS: album and single

FARLOWE JUMPS TO NUMBER 3

CHRIS FARLOWE jumped to three in the **MM Pop 50** this week with "Out Of Time," the song written and produced for him by **Mick Jagger**.

Chris told the **MM**: "I'm so knocked out. It's all tremendous," and celebrated at a party thrown in his honour on Monday.

Chris and his group, the **Thunderbirds** appear on **Light's Joe Loss Pop Show** tomorrow (Friday), **Parade Of The Pops** (August 3), and starts a tour of Scotland from August 22 to 27 and 30 to September 1.

On August 15 Chris records a new album for **Immediate**, and a new single.

Kit goes Phil

MERSEYS' manager **Kit Lambert** told the **MM** this week he'd "gone a bit **Phil Spector**" for the new **Merseys** record "So Sad About Us", which is released on July 29th on the **Fontana**.

The **Merseys** have chosen a number from the pen of **Who** guitarist **Pete Townshend** as their follow-up to the top ten hit "Sorrow".

Lambert told the **MM** on Monday: "I have used a colossal orchestra on this one. There were four drummers, harpsichords, five percussionists, fourteen strong brass section, and a large augmented rhythm section."

The **Merseys** appear on **Rediffusion's Five O'Clock Club** (July 26); and **Ready, Steady, Go!** on July 29.

Mathis opens

JOHNNY MATHIS opens for a season at **London's Talk of the Town** next Monday (July 25), backed by **Our Young Generation**, a backing and vocal group brought specially from **America**.

Mathis's current single is "On A Clear Day" coupled with "Come Back To Me" and his current album release is "Sweetheart Tree."

'Vibrations weren't right' — Michelle



MAMA MICHELLE & PAPA JOHN: marital troubles rumour

New Mama is definitely Jill

NEW Mama in the **Mamas and Papas** is definitely ex-model **Jill Gibson**, it was confirmed from **Hollywood** this week.

Mama **Michelle** left the group after what is believed to be marital troubles with husband **Papa John Phillips**. The only comment available on the split from **Michelle** was: "The vibrations weren't right."

Jill is tall, 22 and an ex-model from **Westwood Village**, near **Hollywood**. Half-English, her voice is contralto, to blend with the other **Mama**, **Cass**.

Jill drives a racing-green **Mustang** and writes love songs. "I suppose I'm a kind of aesthetic beatnik," she said.

"But the current connotation of beatnik adds up to a lot of things I'm not. I'm a moderate nonconformist, but I don't exhibit this in beatnik form."

Nelson in next week

NEW ORLEANS trombonist **Louis Nelson**, of **George Lewis** band fame, arrives in **London** on **Friday** (29) to begin his first tour of **Britain** the next day. He will be working on all his **European** dates with **Kid Martyn's Ragtime Band**.

They begin the tour on **Saturday** afternoon (30) at the **National Jazz and Blues Festival**, **Windsor**, and continue with a concert the same evening at **London's Conway Hall**. **Bob Davenport** and the **Rakes** share the concert bill.

The rest of the **Nelson-Martyn** dates are: **Botley** (31), **Faversham** (August 2), **Amer-sham** (3), **Rotherham** (4), **London's 100 Club** (5), **Birmingham** (6), **Manchester** (7), **Southsea** (8), **Botley** (17), **Cardiff** (18), **Manchester** (21), **Norwich** (22), **Hitchin** (24), **Islington** (25), and **100 Club** (26).

After the final **London** appearance, **Nelson** and the **Martyn** band go to **Italy** and **Belgium** for two weeks. In **Italy**, they will record with clarinetist **Albert Nicholas**, who worked with the band at the **Ostend Jazz Festival** last weekend.

Hollies' U.S. trip

THERE is a strong possibility that the **Hollies** will visit **America** for three weeks some time before their **October** **British** tour.

Their "Bus Stop", currently at 11 in the **Pop 50**, entered the **American** charts this week in the 70s.

GEORGIE FAME

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Readers ask the "Getaway" star some loaded questions!

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SHIRLEY: four countries

Bassey abroad

SINGING star **Shirley Bassey**, who opened a two-week season at **London's Prince Of Wales** theatre, on **Tuesday**, will be performing in four countries in the next three months.

From the **Prince Of Wales**, she moves to the **Opera House, Blackpool** (August 7), then to a gala at the **Palm Beach Casino, Cannes** (14) and another at **San Remo** (17) before returning to **Britain** for the **Ken Dodd** TV show (September 4) and further dates at **Blackpool**.

She travels to **Paris** in September to make a TV spectacular in colour called **Shirley Bassey in Paris**, then to **New York** on **October 1** to record a new album for **United Artists**, and on to **Nevada** for a season at **Lake Tahoe's Sahara Hotel** (10). Guest appearances in the **Andy Williams** and **Dean Martin** TV programmes follow in **Hollywood**.

Shirley has also been offered a leading part in a projected new musical based on the lives of **Napoleon** and **Josephine**. **Shirley** told the **MM**: "I'd very much like to do a musical. I feel that I'm now ready for it physically and musically."

Wayne/Proby tour

WAYNE FONTANA and **P. J. Proby** are to tour **Australia** and **New Zealand** from **September 14** to **October 1**.

PAUL TO TOUR WITH HOLLIES



PAUL JONES is to tour as a solo singer in **October** and **November**, with the **Hollies**. The tour is expected to open on **October 15** and dates set include **Coventry Theatre** (October 16), **Rank Theatres Cheltenham** (18), **Cardiff** (19), **Taunton** (20), **ABC Theatres Peterborough** (22), **Hull** (23), **ABC Theatre Northampton** (26), **ABC Cambridge** (27), **ABC Lincoln** (28), **ABC Chester** (29), **Gaumont Worcester** (November 1), **ABC Wigan** (2), **Odeon Manchester** (3), **Odeon Leeds** (4), **City Hall Sheffield** (5), and **Newcastle City Hall** (6).

Paul starts shooting his first film **Privilege** co-starring fashion model **Jean Shrimpton** on **August 1**. The film is to be directed by **Peter "War Game" Watkins**, in colour by **John Heyman's World Film Services**.

Paul's first solo single for **HMV** is to be released in **August**.

'Get Away' stays

GEORGIE FAME and the **Blue Flames** returned from **Germany** on **Tuesday** to find they were still number one in the **MM Pop 50**—for the second week.

Georgie's own composition "Get Away" has given the group its second number one, after their 1965 breakthrough with "Yeh Yeh".

Georgie opens in cabaret at the **Garrick Club, Leigh**, his home town on **July 24**, doubling at the **Towers Club, Warrington**. Today (Thursday) the group appear at **Brixton's Ramjam Club**.

EXPECT A FLOOD OF STATES JAZZ STARS

A HOST of **American** mainstream and modern jazz stars are in line for tours in **Britain** over the next six months, according to promoter **Roy Tempest**.

The stars include **Ruby Braff**, **Vic Dickenson**, **Urbie Green**, **George Lewis**, **Pee Wee Russell**, **Donald Byrd**, **Bob Brookmeyer**, **Maynard Ferguson**, **Benny Golson**, **Roland Kirk**, **Sonny Rollins** and possible **Teddy Wilson**.

Tempest told the **MM** on **Monday**, hours after arriving back from **New York**: "All these musicians, and possibly a lot more, will definitely be coming here for club dates. But we are still working on the timing of the tours. We won't have details of when they are coming for about a week."

"All we have to do is to confirm the tours," he added.

Barton quits

CLIFF BARTON, 22-year-old bass player with **Georgie Fame's Blue Flames** has left the group after nine months — just as the group have hit the top of the chart.

The group flew to **Germany** on **Friday** without him, and guitarist **Colin Green** is playing bass until **Georgie** finds a replacement.

Cliff, rated as one of **Britain's** top bassists told the **MM**: "I'm sorry I had to leave, and I hate walking out on a gig. But I'm looking for a group I can get my teeth

into. There's talk about a group with **Duffy Power**, **John McLoughlin** on guitar, and **Red Reece** on drums."

Before the **Blue Flames** **Cliff** played with **Alan Price**, **Long John Baldry** and **Cyril Davies**.

Creation offers

AS a result of a successful TV show in **Germany** last month, the **Creation** have received offers to visit **Germany**, **Holland** and **Sweden**. They will make a two-week tour in **September**.

The group guests in **ATV's Action** (July 25), **Rediffusion's Five O'Clock Club** (26) and **BBC-TV's Hey Presto!** It's **Rolf** (August 3).

One-nighters include **Watford** (July 23), **Stockport** (24), **Hastings** (28), **Ramsgate** (29), **Maidstone** (30) and **London's Blaises Club** (August 3).

Eddie for UK

NEW ORLEANS born tenor saxist and clarinetist **Eddie Miller** may be touring **Britain** with the **Alex Welsh** band early next year. If the deal is closed, this will be the former **Bob Crosby** bandman's first visit to this country.

Jack Higgins of the **Harold Davison Agency** told the **MM** on **Monday**: "Negotiations are on hand for **Miller** to come over between **March 31** and

AL HIRT FOR BBC-TV

US trumpet virtuoso **Al Hirt** will pay his first visit to **Britain** when he comes here in **September** to record three programmes for **BBC TV**.

Hirt is due to arrive on **September 27** and stay here until **October 9**. During this time he will record as a solo artist for **International Cabaret** and the **Billy Cotton Show**. He will also do a **BBC** spectacular on which he will be featured with his own band.

Tempest signings

MANY more **American R & B** stars have been set by promoter **Roy Tempest** to visit **Britain** in the next five to six months.

They are: the **Impressions** (November 18 for 10 days); **Alvin Robinson** (October 21-November 6); the **Madlads** (Oct. 7-23); **Lou Johnson** (Sept. 2-18); the **Spellbinders** (Oct. 21-Nov. 6); the **Sharpees** (Oct. 28-Nov. 13); **Lee Dorsey** (Oct. 14-30); **Ben E. King** (Nov. 11-27); the **Ikettes** (Nov. 25-Dec. 11); the **Dixie Cups** (Nov. 4-27); **Alvin Cash** and the **Crawlers** (Oct. 7-23); the **Royalties** (Sept. 30-Oct. 16) and the **Capitols** (Nov. 18-Dec. 4).

Tempest told the **MM** on **Monday**: "We have also set tours for other artists but are still finalising details of these."

These include **Maxine Brown**, **Ivory Joe Hunter**, **Joe Turner** and **T-Bone Walker**.

Folk Blues

THIS year's **American Folk Blues Festival** will play only two concerts in **Britain**: at **London's Albert Hall** on **Wednesday, September 28**, and at **Manchester's Free Trade Hall** the following day.

Featured in the '66 Festival are **Big Joe Turner**, **Sleepy John Estes**, **Little Brother Montgomery**, **Roosevelt Sykes**, **Sippie Wallace**, **Yank Rachel**, **Robert Pete Williams**, **Otis Rush**, **Junior Wells**, **Jack Myers** and **Freddie Below**.

Six of these bluesmen have appeared in this country before, but **Wells**, **Myers**, **Rush**, **Williams** and **Sippie Wallace** — one of the major blues singers of the **Twenties** who recorded with **King Oliver**, **Johnny Dodds**, **Sidney Bechet** and **Louis Armstrong** — will be making their first visits.

April 11, and there is a good deal of interest in him among the clubs. We hope he will be working with **Alex Welsh**."

Kinks' screening

THE **Kinks**, at number two in the **Pop 50** for the fourth week with "Sunny Afternoon", this week filmed, in colour, for a **David Frost** TV show which will be screened in the States.

They did two numbers and an interview with **Frost**. Other guests on the show included **Peter Sellers**, **Billy Graham** and **Sir Laurence Olivier**.

The group takes its annual holiday from **August 1** to **10** and will spend three days in cabaret at **Mr Magoos's Club, Edinburgh** from **August 28** during the **Edinburgh Festival**.

Their first date back from holiday will be at the **Palace Theatre, Douglas, Isle of Man**, on **August 11**.

New EMI label

EMI this week launch a new label, **Discotheque** 66, featuring **R&B** titles drawn from the **American Capitol** catalogue.

The first release, tomorrow (Friday), is **Bobby Sheen's "Doctor Love"**, followed on **July 29** by **Billy Preston's "In The Midnight Hour"**.

The label will also release **LPs**.

Melody Maker

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UK TEAM WIN AT KNOCKE

BRITAIN'S team won the European Song Contest at Knokke - le - Zoute, Belgium, on Thursday last week, beating the Dutch team in the final match at Knokke Casino.

Other contestants included Germany, Italy, France and Belgium, soundly thrashed by Britain's Eden Kane, Englebert Humperdinck, Cloe Walters, Truly Smith and Jimmy Wilson, sponsored by Decca Records.

A lunch in their honour was held by Decca in London on Tuesday.

How far?

A NEW record production company, DNA Ltd, has been formed to record "the furthest out sounds we can find." Directors of the company are jazz writers Ron Atkins and Alan Becket, journalist John Hopkins and lecturer Pete Jenner.

DNA's first production is a group called AMM who describe their music as "an improvisation which admits all sounds." The session was directed by Jac Holzman, proprietor of Elektra Records who will release the album.

Line-up of AMM is Keith Rowe, Cornelius Cardew, Lawrence Sheaff, Lou Gare and Eddie Prevost who used, among other things on the sessions, nuts and bolts, electric bells, alarm clocks, an accordion, transistor radios, amplified piano, amplified sitar and bottles.

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SILVER LINE-UP, KIRK FOR SCOTT'S

Mariano may play in August

LINE-UP of the Horace Silver quintet, due to begin a four-week season at London's Ronnie Scott Club on September 19, is Silver (pno), Woody Shaw (tpt), Tyrone Washington (tr), Larry Ridley (bass) and Roger Humphries (drs).

It is likely that the singer sharing the bill with Silver's quintet will be America's Helen Merrill. Further bookings for the club include singer Marian Montgomery, who will follow Sheila Jordan into the club on August 22, and multi-instrumentalist Roland Kirk who follows Horace Silver on October 17.

The instrumentalist for the period from August 22 to September 17 has not yet been signed, but Pete King told MM this week that he is in correspondence with U.S. altoman Charlie Mariano with a view to bringing him in for those dates.

Johnny Griffin (tenor) and singer Sheila Jordan begin a season at Scott's on Monday (25).

Stones' rumours

"THIS whole Manila business has been blown way out of proportion," said a spokesman for the Rolling Stones on Monday.

It was rumoured that the Stones had cancelled their Manila trip because of the incidents when the Beatles had a jeering send-off from there, two weeks ago.

"The reason the Stones didn't go to Manila was quite simple—they weren't even contracted to," said the spokesman. "I gather our New York office thought it better to withdraw the date as there was some financial difficulty."

The Stones are recording in Hollywood from August 2 to 12 and will then split up for three to four weeks holiday.

Mick Jagger will return to Britain to record Chris Farlowe and the others will return later to kick off their short (eight to nine day) tour of Britain. When the tour is over they will start work on their first large film, Only Lovers Left Alive.

TROGGS NEGOTIATING FOR STATES VISIT

NEGOTIATIONS are under way for the Troggs to visit America late in September for a two or three-week promotional tour, doing TV and radio.

Before that they are also expected to visit Holland and Germany. And in October there is a strong possibility that they will go to Japan and Australia.

The Troggs' new single "With A Girl Like You" this week jumped 15 places to number 13 in the Pop 50.

Their first album, "From Nowhere—The Troggs", is released on July 29. Half the titles are original songs by Trogg Reg Presley.

'Oops' banned?

NEIL CHRISTIAN'S new single "Oops" has been banned by Rediffusion, the TV company that produces Ready Steady Go! and Five O'Clock Club, claimed a spokesman for Strike Records this week. But Rediffusion denied the ban and told the MM: "We don't ban records. They are considered as to their suitability for individual programmes."

A spokesman for Rediffusion told the MM that the lyrics were considered unsuitable for a children's programme, adding "It's not scheduled for RSG! at the moment."

Stuff's return

JAZZ violinist Stuff Smith has been signed by the London City Agency to make a tour of British clubs and colleges in November. Stuff, who was last in this country last May, will work with Bill Niles' Deltas from November 1 to 20.

The London City Agency is also negotiating to bring over pianist Lil Hardin Armstrong in January and trombonist J. C. Higginbotham in late February.

Dusty put back

DUSTY SPRINGFIELD'S BBC-TV series, originally scheduled to start on August 4, has been put back for two weeks so that two shows starring Herb Alpert's Tijuana Brass can be screened.

Dusty's series will now start on August 18, when Dudley Moore will be the guest star.

Other guests set for the series are Milt Carmen (25), Woody Allen (September 1), Four Freshmen (8), Peter

WATCH THE RUSSIAN BEAT!



YOUNG RUSSIAN students and musicians crowd round the Premier Drum Company's stand at the British Industrial Trade Fair in Moscow, which Harold Wilson attended last Sunday. Premier report enthusiastic interest for their wide range of percussion instruments.



DUSTY: BBC-TV series

Cook (15) and Senor Wences (22).

Dusty also guests on Five O'Clock Club on July 22. She is set for a package tour with the Lovin' Spoonful for two weeks in September.

Beatles covered

ALREADY two cover versions of tracks from the new Beatles album, "Revolver", which is to be released on August 5 have been announced from the EMI stable.

Cliff Bennett and the Rebel Rousers issue on the Parlophone label "Got To Get You Into My Life", and Scott Hamilton releases "Here, There And Everywhere", also on the Parlophone label. Both singles are out on August 5.

Donovan dispute

TROUBLE has brewed up over the flip side of Donovan's new American Epic release, "Sunshine Superman". The flip is "The Trip"—dedicated to a Los Angeles club where Donovan appeared earlier this year. It was recorded in Los Angeles.



"The Trip" is also the title of Kim Fowley's current British release and his publishers, Ardmore and Beechwood are claiming publication rights to the Donovan record.

Donovan and his manager, Ashley Kozak, are opposing the claim.

Who single

THE Who have several numbers in the can that they would like to be their next single release.

Keith Moon and John Entwistle have written "In The City", and Pete Townshend has two numbers, "Disguises" and "I'm A Boy".

A probable release date for one of the three titles will be mid-August—but legal difficulties still prevent the Who from making definite plans.

PREMIER FOR CAVERN

PREMIER HAROLD WILSON is scheduled to re-open Liverpool's famous Cavern Club on Saturday.

The club, which closed in March after 10 years as a top jazz and beat venue, has been completely refitted by new owner Joe Davey, who bought the lease of the club after former owner Ray MacFall went bankrupt.

Many of the original staff will be back at the club—DJ Bob Wooler is to be manager—and many stars have been invited to attend the official opening. Guests expected include MP Bessie Braddock, Ken Dodd, Jimmy Tarbuck, Frankie Vaughan, Brian Epstein, Jimmy Savile and the Liverpool and Everton football teams.

The club will have closed circuit TV, shops, boutiques, a hairdressing salon, a souvenir shop and a coffee lounge. New seating and stage lighting have been installed.

Berry, Them at Comblain

CHUCK BERRY and Them are included among the R&B section of the 1966 Jazz Festival at Comblain La Tour, Belgium, on August 7 and 8.

The American bookings for the jazz bill are: Stan Getz, the Erroll Garner Trio, Art Farmer, Anita O'Day, Yusef Lateef, Stuff Smith and the Paul Bley Trio.

European stars include France's Bernard Peiffer and the British Brian Auger Trinity.

Another Belgian festival will be held at Bilzen on August 28. The line includes Sadi, Jon Eardley Quartet, Cecily Ford, Bob Porter Trio and the South Italian Jazz Band.

Sinatra recording mystery

FRANK SINATRA is now highly unlikely to record in Britain says Harold Davison, his London agent. "I don't think he'll be doing any recording here now," he told the MM on Monday.

Sinatra flew back to New York last weekend for "business talks and recording arrangements" but is expected back in this country at the end of this week.

Jimmy Bowen, his A&R man, was expected to fly into London this week. "But I think he'll be staying in New York," said Mr. Davison.

Filming of The Naked Runner, for which Sinatra has come to Britain, starts on August 1.

DAVE'S FILM

DAVE BERRY guests in Easy Beat this Sunday (24) and Rediffusion's Five O'Clock Club (26).

He will spend July 27 shooting the new film, Ghost Goes Gear, with Spencer Davis.

One-nighters for Dave include Yeovil (28), Shrewsbury (29), Nantwich (30) and Great Yarmouth (31).

Dave, whose "Mama" is now 21 in the Pop 50, is to take a two-week holiday in Portugal from September 3.

Action cancel

THE Action's American trip, scheduled for late August, has been cancelled because of the pressure of British dates.

But they will turn down future offers until they have had at least three hit singles in the States.

The group's album "Action!" will be released at the end of August.

NAMES IN THE NEWS

THE next Spencer Davis single, "Together Till The End Of Time", will be released on August 26 and the group guest on Ready, Steady Go! the same day. Italian star Little Tony flew into London on Monday for a week's visit to Britain which includes a concert, with Sandie Shaw, at Blackpool on Sunday (24) and promotion dates for his record, "Let Her Go".

Nancy Sinatra's next Reprise single will be "Friday's Child" which she recorded in Pye's London studios during her recent British visit. Release date is July 29.

Sounds Incorporated tour Ireland from July 29 to August 7. They play dates at Dublin, Ashlone, Ballymont, Ladburn and Port Stewart.



NANCY SINATRA—recorded in London

The Fourmost play on a three week cruise from Liverpool to Malaga, Lisbon and Tangiers, aboard the SS Dunera from September 4. Johnny Kidd and the New Pirates tour Sweden for a week from September 24.

American composer-arranger Don Costa flew into London this week. He was to have directed a record session by Trini Lopez at Pye's studios, but Trini's film commitments have forced a postponement and no new date has yet been set.

New EMI releases for August 5 include: Astrud Gilberto "Don't Go Breaking My Heart", Stevie Wonder with Bob Dylan's "Blowin' In The Wind" and the Ike and Tina Turner reissue "Anything You Wasn't Born With".



ASTRUD GILBERTO—August 5 release

Decca releases for July 29 include: Billy Fury's "Give Me Your Word", Tom Jones's "This and That" and Jonathan King's "Just Like A Woman". The Mama's and Papa's have "I Saw Her Again" out tomorrow (Friday).

The Artwoods first LP "Art Gallery", will be released in mid-December. Manchester's Three Seasons have their third single "Moment Of Truth", released by Mercury tomorrow (Friday).

Pianist - violinist - band-leader Jimmy Cummins returns to London after three years abroad and in the North, to open at the Embassy Club, Bond Street, on Monday (25).

The Powerhouse, from Manchester, make their disc debut for Decca on August 12 with "Chain Gang" and "Can You Love Me".

The Ivy League have made a film featuring their new single, "Willow Tree" which will be screened on the Continent in September. Vince Hill's next single will be the title song from the film "Love Me True".

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JAZZ scene



SCOTT: A GOOD SCENE GOING

• JOHNNY

LONDON BOB DAWBARN

THE BBC has specially commissioned an ambitious jazz work from flautist-saxist-composer Johnny Scott. To be heard on the Third Programme at 7.30 pm on Tuesday (26), it's titled Symposium For Jazz Orchestra and is based on Plato's Symposium.

This is only the second time the BBC has commissioned a jazz-work—the first was two years ago by Richard Rodney-Bennett.

Scott used 28 musicians on the recording with a line-up that included two flutes, two oboes, two clarinets and two bassoons (all doubling saxes); two horns, four trumpets, three trombones, tuba, harp, piano, guitar, bass, drums, percussion and a string quartet.

"It's a series of dialogues" explained Johnny. "The soloists, who take the parts of Plato's original characters, are Leon Calvert, Bob Eford, Ray Premru, Alan Branscombe (vibes), Roy Willox, Duncan Lamont and Eddie Blaf.

"I play a brief bit in the last movement. I don't play an important part but I felt had to have a little blow.



ALBERT AYLER: slim chance of a concert with Coltrane

AVANT GARDE: ARE THERE ENOUGH FANS FOR CONCERT DATES?

LONDON

MAX JONES

THE Albert Ayler and John Coltrane quintets and Stan Getz quartet with singer Astrud Gilberto are all visiting this country in November to record programmes for BBC TV. But only the Getz-Gilberto combination will make concert appearances (November 24).

Followers of the "new thing" on the jazz front are understandably incensed by this discrimination. Some regard it as plain reactionary prejudice on the part of those responsible for planning and putting on jazz concerts in Britain.

A reader in last week's MM asked: "Surely there must be enough people around to make one concert a success, even if they only want to walk out from front row seats like at the Jimmy Giuffre concerts?"

He was one of several feeling "very disappointed" that there were to be no Ayler or Coltrane concerts. Are there in fact many like these? And if so, why are they not being catered for?

The simplest way to find out was to go to "those responsible", which in nine out of ten cases means the Harold Davison Agency of Regent Street, London.

There, Jack Higgins—organiser of the concerts and club tours undertaken by American jazzmen for the agency—agreed that a few people were warm under the collar because Ayler and Coltrane were doing TV only.

"I was tackled the other night by a bloke who wanted to know why I wasn't presenting a concert with Ayler and Coltrane. I said: 'Well, why don't you put them on if you're so keen? Have you got any money? If you have, and you're prepared to put it up, I'll organise the concert for you.'"

But the Davison organisation is in the concert business. Why doesn't it take the risk? "Because this is a business, not a philanthropic organisation. It is our considered opinion that such a venture would lose money."

Okay, so what about Ornette Coleman? He toured here just recently, and people went to see him.

"Yes, but not enough. We lost money on Ornette Coleman, and other people lost money too. Let me put it this way: that concert tour was a financial failure—not a great one, a small one, but then everyone in business wants to make money."

"The trouble is, so far as I can see, that the avant-garde thing appeals to a very small minority. It's in the minds of a few thousand jazz fans, a very few thousand at that, and they don't make up a concert audience."

"If one specialist jazz shop sells a hundred copies of an Ornette Coleman LP it's a big deal to them. But it still doesn't mean there's a concert audience for avant-garde jazz."

"People like Dave Brubeck and the Modern Jazz Quartet in the modern field, not avant-garde today, number their audiences in tens of thousands up and down the country. And this is what you have to play to every night—two thousand upwards. A man like Duke Ellington has a greater audience, of course, numbered in hundreds of thousands."

What of Stan Getz, who is doing two concerts the same day at London's New Victoria? "Believe me, I haven't any doubts about Getz and Gilberto drawing. We need four thousand or just over to fill Victoria twice, and I think we'll get them."

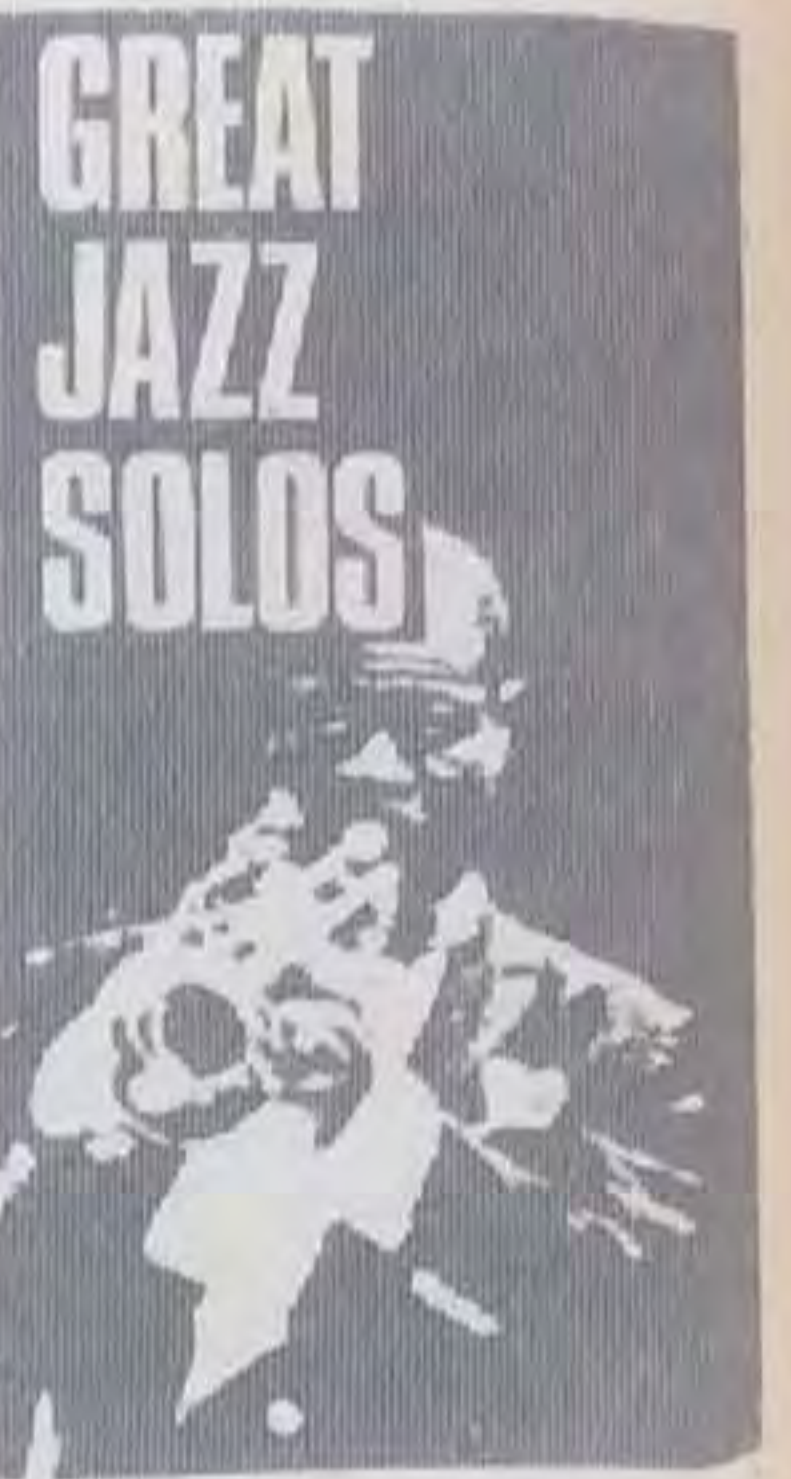
"We had letters in this office on the Thursday morning following publication of the news in the MM, which some people get on Wednesday, asking when tickets for Getz would be available. So they wrote to me the same night they read the news."

What then is the answer to MM reader John Hendry's "Surely there must be enough people around to make one concert a success?"

Higgins shook his head vehemently. "No. Obviously I'd put one on if I thought so."

"Not even in London?" "No, I'm afraid not. Listen . . . to put it on in London, to present it the way we do concerts, with the advertising and everything, would cost a thousand pounds before paying the artists."

"Forget about artists' fees for a moment; it's a thousand minimum. You need a lot of customers to get that back. And there aren't that many."



JAPANESE SANDMAN BILL COLEMAN

DURING a visit to Paris in 1937 by the Teddy Hill band, an assortment of jazzmen from the band and local musicians got together under the leadership of trombonist Dickie Wells to record a series of tracks.

These were eventually released as an album by HMV under the title "Dickie Wells In Paris". It sold about ten copies—and one of them has been a frequent visitor to my turntable ever since. It should be on every jazz collector's shelves. Over the years I've had more enjoyment from the album than almost any other. There are so many good things that one could pick a great solo for this series from any of the contributions by Dicky Wells or Django Reinhardt.

But the one track I continually come back to is "Japanese Sandman" and the finest moments on that come from trumpeter Bill Coleman.



• COLEMAN

It opens at just the right tempo with Wells at his very peak form. Then comes Coleman with a beautifully logical, rounded solo—formal, yet full of surprises. And all played with that delightful, pure tone somewhere between Armstrong and Beiderbecke.

Another great chorus, this time from Reinhardt who gets an almost mandolin effect, and we are into a really superb final chorus with Wells playing a perfect obbligato behind Coleman's firm and lyrical lead.

Behind it all is the Django-dominated rhythm trio—Dick Fulbright (bass) and Bill Beason (drs) complete it—with Reinhardt's undoubtedly European yet driving beat.

There have been greater technical trumpet displays but few to match the poise and formal perfection of Coleman on "Japanese Sandman". — BOB DAWBARN.

* Currently available on "Django And His American Friends: Vol. 1" (HMV).

'BRILLIANT'

"The whole thing has come off very well—I've never heard playing like the last movement, it's absolutely brilliant."

"The last movement took three hours to record, but it was well worth it. We did the rest with just three hours rehearsal and three recordings."

Are there any plans to put the work on an album? "I can't say just at the moment" he says.

Johnny remains one of Britain's busiest musicians in demand for his arranging on pop as well as jazz record session and running his own highly successful Quintet.

BELGIUM

He is recently back from a trip to Brussels and is returning to Belgium for further dates in late September.

"I've got a really good scene going over there" says Johnny. Here, too, apparently.

DRINKING MAN'S GUIDE TO RHYTHM 'N' BOOZE

■ **KING'S ARMS.** Address: 514 Commercial Road, London, E1. Transport: nearest tube, Aldgate East. Sessions: Just Jazz on Tuesdays. Admission: free. Beer: Charrington's at normal bar prices.

■ **BLACKPOOL JAZZ CLUB.** Rakes Hotel, Liverpool Road, Blackpool. Transport: 2, 15a or 26 buses. Sessions: Every Thursday with Frank Flynn Trio and guest stars. Admission: Members 2s. Beer: Charrington's, Mild 1s 8d per pint, draught bitter 1s 10d.

■ **PARISIAN GARDENS, MORECAMBE.** Address: Winter Gardens Building, Morecambe. Transport: All promenade buses. Sessions: Monday to Saturday nights with Syd Patterson band. Admission: Free. Beer: Bass and Worthington, Draught bitter 2s per pint.

AUGER: THE R&B ROAD TO THE ANTIBES FESTIVAL

LONDON

MAX JONES

A LITTLE over two years ago, pianist Brian Auger—who had just been voted top pianist and the year's new star in the MM Jazz Poll—quit the modern jazz field and took up R&B.

In December of '64 he formed a new Trinity with himself on organ, Rick Brown (bass gtr) and Micky Waller (drs), and continued with that group until last July, when he and Long John Baldry launched the Steam Packet. Guitarist Vic Briggs was added to the Trinity.

This weekend the Trinity will be representing this country at the Antibes Jazz Festival, and on August 7 the group performs at the Comblain-La-Tour international festival. After several years on the jazz scene—he was tipped by MM writers as an up-and-coming jazzman of 1963—how has Auger reacted to the very different rhythm-and-blues world?

"It is very difficult to break away and find my own direction. This is really the problem; the question of finding one's own particular sound, to find a distinctive and saleable style which the people will recognise as ours, and not sound like Jimmy Smith. This is difficult for someone like me. To find a sound I like



BRIAN: sound search

that doesn't sound like someone else."

What about the satisfactions of R&B work? "It's a good field. When I was in jazz, it seemed that I was always flogging myself to death and getting nowhere. In general, nothing seemed to happen. Bands and groups would be formed from time to time, but they always seemed to contain the same old faces shuffled around a bit.

"Then nobody paid much attention to the audience, and

EARL HINES: SIX CONCERTS A WEEK ON RUSSIAN TOUR

NEW YORK

JEFF ATTERTON

THE Earl Hines septet arrived in Moscow last week without its instruments and some of their clothes which were lost somewhere between New York and London. The band will play six concerts a week in at least eight Soviet cities through to August 17.

George Wein, and the Metropolitan Opera, presented concerts at New York's Lewisohn Stadium last weekend. The bill included Duke Ellington, Miles Davis, Lionel Hampton, Thelonious Monk, Dave Brubeck and Jimmy Smith.

British pianist Dill Jones had joined the Gene Krupa Quartet, currently at the Metropole. Rounding out the

group are Carmen Leggio (tr) and Benny Moten (bass). Juanita Hall, recovered from her heart attack, and the Ramsey Lewis Trio headlined a bill at the Steel Pier, Atlantic City last Sunday. . . . Cornetist Jimmy McPartland has replaced Ruby Braff with Peanut's Hucko's All-Stars at Eddie Condon's.

The Leo Konitz Quintet drew 2,500 people to the garden of New York's Museum of Modern Art. The altoist fronted Don Friedman (pno), Attila Zoller (gtr), Eddie Gomez (bass) and Joe Hunt (drs).

Lionel Hampton takes his orchestra into the Eden Roc Hotel, Miami Beach, for a week, from July 25 . . .

Herbie Mann's Septet, Muddy Waters Blues Band and singer Lou Rawls are currently at the Village Gate.

The Jimmy Dorsey Orchestra, directed by Lee Castle, with guest stars Helen Forrest and Bob Eberly are at the Riverboat in the Empire State Building for two weeks.

Erroll Garner in New York cutting new discs, begins a cross-country American tour this week. . . . Herbie Mann is in the process of completing a Middle Eastern LP for Atlantic.

Organist Freddie Roach has signed an exclusive contract with Prestige Records. . . . "Life" magazine is preparing a special feature on Ray Charles.

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MM/21/7

Troggs go different and hit

DESPITE the belief of most struggling groups that a successful record will solve all their troubles, the first big break can bring even greater problems.

The biggest is the question of a follow-up. Should it be something similar to the one that got away or should it be entirely different?

ARGUMENT

That the Troggs have solved it successfully is proved by the way "With A Girl Like You" is roaring up the Pop 50. But not without argument.

Chris Britton, the Talking Trogg, told the MM: "There was a lot of doubt as to whether we'd made the right choice. In fact, the B side, 'I Want You' does sound like 'Son Of Wild Thing'."

"With A Girl Like You" was done at the same session as 'Wild Thing' and was originally intended as its B side. One of the things that decided us not to follow up with something too similar was the way Nancy Sinatra's second one didn't have the same impact as 'Boots'."

DRAWBACKS

When most top groups seem to moan about the penalties of fame, the Troggs adopt the refreshing point of view that it has no drawbacks that they can see.

"There's nothing we don't like about success," admitted Chris. "The only thing is that there aren't enough days in the week now."



Trogg Chris Britton

"There is one thing — I never seem to have time to change my guitar strings. When we were semi-pro, strings would last me three weeks. Now, playing every night, strings go dead in half the time and it's very embarrassing when they break in the middle of a session."

"Also, we now find we lose things—like tambourines—which are obviously taken as souvenirs by fans."

REACTION

We returned to possible drawbacks of a hit record. Does the group get tired of having to play "Wild Thing" every night.

"I would get fed up if it didn't get a reaction from the audience," says Chris. "But we still like it—it's quite a good number. Mind you, we haven't been playing it all that long. Ask me again in two years' time."

The group's biggest problem at the moment is finding a flat in London.

"Living out of a suitcase has got too difficult," explained Chris. "If you have more than two suits there's nowhere to keep them—and you look a bit silly wearing three pairs of trousers all the time."

ALLAN CLARKE



pop think in

There are too many bigheads in groups—it's all unnecessary

SITARS: It must mean Ravi Shankar. We did a TV show with him once for TWW. He's a fabulous musician. There's no one else to touch him. He struck me as a very devout person, too.

DUSTY: A very good singer—she gives her work every thing she's got.

FIGHTS: I never get into fights. I always talk my way out. Fighting is stupid anyway. It's only for bullies who know they can fight. It's a ridiculous way to settle an argument. I got into a few in my younger days when I was a rocker, but that was all.

LABOUR PARTY: I don't get involved in politics because I don't think it concerns me or my job. When any party gets in, what they've been promising never happens. You never see any results from what they say. One's just as bad as the other.

CLOTHES: I don't go for all the fashion trends. I buy mainly conservative suits—smartness rather than setting trends.

RECORDING: I love it. I like getting into the studios and getting on with it. I could do it for ever and ever. The union session fees are quite good, too. It helps. These days we're mainly doing our own songs, which is even better.

RINGS: I've only got two—my engagement ring and my wedding ring. That's enough. Too many rings look ridiculous on some people. With Ringo, it's an image. I'll never change the two I've got.

MARRIAGE: Pop marriages—if you've got an under-

standing wife—are the greatest thing on earth. If the wife doesn't blend in—it's disaster. You've got to give and take. At the moment, I do most of the taking! But then I won't be in the pop business for ever. If she said, you've had a good run, now give it up, I would—for her sake. But so far that hasn't arisen.

BARBERS: I haven't been to a barber for at least four years. My wife cuts my hair. When I'm away, I let mine grow, then when I come home, my wife and my mother make me have it cut shorter. It's the group versus the family. My wife prefers me with short hair. I try to strike a happy medium.

DYLAN: People make him out to be a lot stranger than he is. He's intriguing. I like some of his stuff but a lot of it is about what's going on in his own mind. I'd like to speak to him before I make up my mind. He's against everything, though. His early songs were better than the ones he does now.

MILK: I drink a pint every day—but only because people tell me it's good for me. I never see any difference.

LENNON: I first met the Beatles four years ago in Manchester. Lennon is the strong-arm of the Beatles, I think. What he says goes. He's a good songwriter. I imagine he's a strange person. If he didn't like you he'd tell you so to your face.

BIG-HEADS: There are too many in pop groups—and it's all unnecessary. The groups have been made by the public and a lot haven't got the talent they think they've

got. Big-headedness makes you a lot of enemies. You always find that the big names—like famous actors—are always very friendly, but some up-and-coming group people think they're God's gift to women and want everything done for them. It gets you nowhere being big-headed with the press, either.

BITTER: I drink a lot of bitter. Northern bitter is better than southern.

SALFORD: The place where I was born. I don't have a lot to do with it now. My mum still lives there. I enjoy going back and having a drink with the friends I've got there. There are still a lot of slums which need pulling down though.

WORLD CUP: I'm not interested in football. I dabbled in it when I was a kid, but I always preferred being at home watching TV. I'm glad when United, our home team, win. But that's as far as it goes.

AEROPLANES: Dave Davies is right. I always have to have a few drinks before I fly. You get more nervous the more you fly. You get the feeling that the next flight might be the one when it crashes.

GARDENING: I've got a big garden, but I don't like gardening. I like mowing. But I can't tell a daisy from a weed. My wife does most of it.

INSPECTOR BARLOW: That bloke from Z-Cars. I don't

know anything about him. He's a good actor. There's a lot of northern humour there, too. Hasn't he made an LP of children's songs?

SEGREGATION: There's good and bad white people and good and bad Negroes. It's just that the Negroes are downtrodden and can't do anything about it. People tend to put them down.

BALDNESS: I'm glad you asked me that. I'm afraid of going bald. I've got a double-crown and I know I'll look stupid. Still, I suppose it won't matter in ten years time. I've got a head full of bumps—I've always wanted to go to a bump reader.

BAVARIA: Is that a town? I don't know anything about it. I never read the papers—only Andy Capp in the Daily Mirror.

LOVE: I'm all for it, Yeah!

GRAHAM NASH: He's a guy that's out to make a lot of money—and he'll get it too. He gets away with murder—he's that sort of person. He's got an inbuilt ability to push himself. He'll get what he wants.

NEW YORK: I don't like it. I was very disappointed

with Broadway. The discotheques are quite swinging but you get bored with them after a bit. The bright lights dazzle me.

CHIPS: Go great with fish. The chips in the north are better than anywhere in the world. I wouldn't mind owning a chain of chip shops—they make a bomb.

WRESTLING: Most of it's phony—in the clubs they put on a show for the people. I don't know about TV wrestling—they must have a routine. I prefer boxing—there's more art in it. Wrestling's a cabaret act.

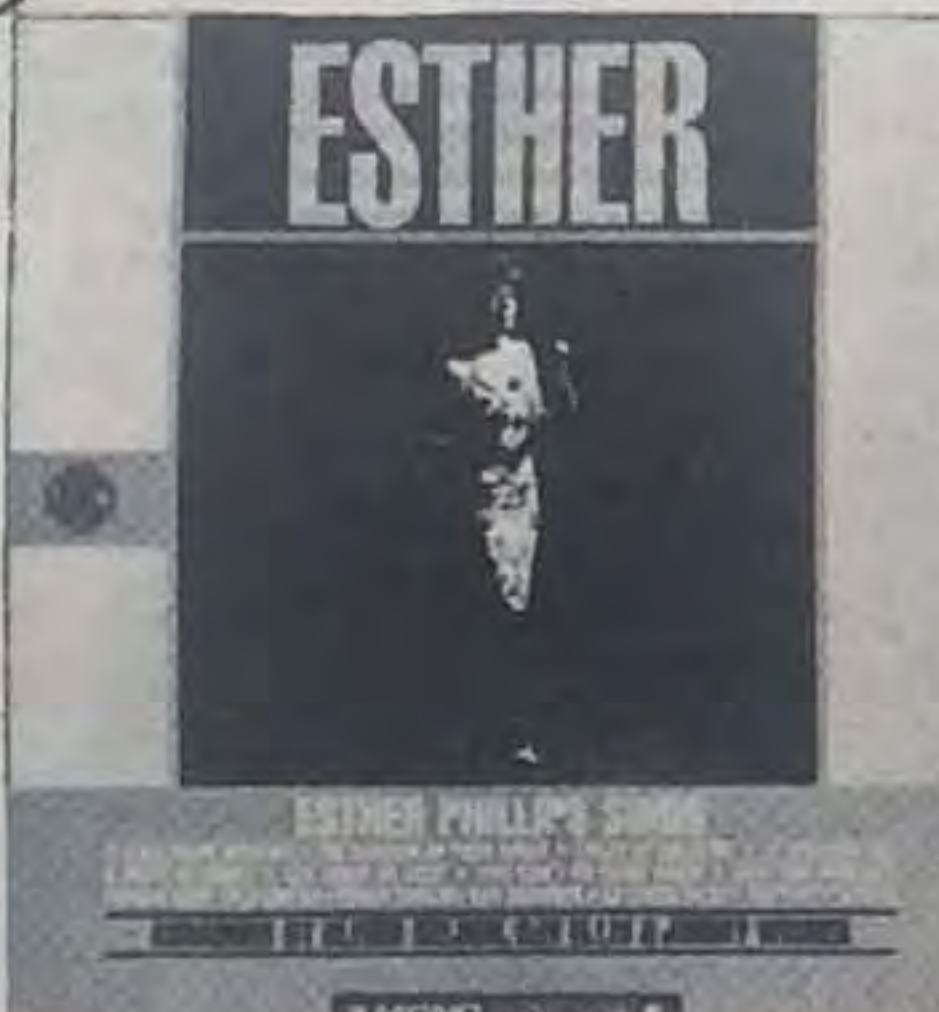
KINKS: Very good group. We tried to buy their first record—but they wouldn't sell it. They are a group that'll stay around. They're changing their image for the better.

BUSES: Never travel on them.

DRIVING: I drive a lot at home—into the country for a drink at a country pub. And on the odd occasion, I drive down to London.

RHODESIA: Politics again. It'll go on for years and years. Send the army in and sort the lot of them out.

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BLIND DATE

DAVE BERRY

BEACH BOYS: "God Only Knows" (Capitol).

Is it "Onward Christian Soldiers?" Yes, it sounded like Jan and Dean singing in 1958 before they got on to the surf sound. Is it them without the surf backing? Can you turn the volume up—I like to hear records at full blast. No, I'm not sure who it is. I didn't like it at first but it got a lot better. It's difficult to pass an opinion on the first hearing. Who is it? Oh, the Beach Boys! Really! Nothing surfy about it. Probably a hit after their success with "Sloop John B".

BOB DYLAN: "I Want You" (CBS).

That beginning is pure Johnny Cash. Dylan, Fantastic. There is a lot in common with Bob Dylan and Johnny Cash—they're both on the same lines. I couldn't understand the people who didn't like Dylan when he came over. I love his country and folk stuff, as well as his electric rock and roll stuff. I think the fans are often a lot more purist than the artist. Dylan knows what he's doing and where he's going. A lot of fans just can't like any sort of change in an artist. A fantastic record and a very big hit. Yes, a knockout.

CLIFF RICHARD: "Visions" (Columbia).

Cliff Richard. I don't like this one. Cliff Richard does strange things in a straight sort of way. He never seems to find the right sort of material. Like me! Except, of course he's in a better position to get good material than I am. The best number he has done for a long while was the Mick Jagger-Keith Richard thing, "Blue Turns To Grey". No, I don't like this at all—is it Cliff singing a song from an Elvis Presley film surrounded by fifty-six women in Hawaii! Cliff's a bit out of favour so I don't think it'll do all that well—maybe get into the thirties of the chart.

WILSON PICKETT: "99½ (Won't Do)" (Atlantic).

Don't know who this is. Otis Redding or Wilson Pickett? I can't distinguish these soul singers so well. I don't know much about soul music. I'd never go out and buy this sort of record. I think it's an LP track really. OK as a discotheque record. Maybe if I was stoned out of my head at four in the morning I'd shout for another whisky over the sound of this. Don't think it'll do anything.



TRINI LOPEZ: "La Bamba" — Part One (Reprise).

Trini Lopez It's an old one! Have they released this again? What have they done that for. I can't understand these record companies. Everybody must know this number by now. I can't see anyone buying it. I've never liked Trini Lopez much. He's terribly sort of undecided.

THE WONDER WHO: "On The Good Ship Lollipop" (Phillips).

This sounds like that girl who recorded some old stuff. My dad's got it at home. All right for a laugh. I've no idea who it is. Some old singer. No, this hasn't a chance.

WINIFRED ATWELL: "Mexico City" (CBS).

Oh, you can turn that off. No idea. Is it an orchestra or a soloist? Can't understand why people make this sort of instrumental. Orchestras like the Mike Leander lot and that. I mean I'm sure people don't

buy the records. Maybe they think they'll get royalties if Joe Loss does his own arrangement of the number on the Joe Loss Pop Show!

DIANE FERRAZ AND NICKY SCOTT: "Sh-Boom, Sh-Boom" (Columbia).

I heard this one on a pirate radio station and when it had finished the DJ said "Doesn't it sound like the Beatles" or something ridiculous. All I can say is—no! Who is it? Diane Ferraz and Nicky Scott. Good.

BOBBY VEE: "Look At Me Girl" (Liberty).

Don't know who this is. Bobby Vee and Buddy Holly doing a duet! That's the Ivy League doing the chorus. It must be the Ivy League. It sounds just like them—but I know it's not their new record 'cos I've heard it already. No I don't know. It gets moving about half way through doesn't it? It is Bobby Vee! Oh, I've always liked him. It is a good record. These guys keep coming up with good records. He's just like Del Shannon. They go on making records and about once a year they get a smash hit.

SMITH: "La Mer" (Polydor).

Tuning up, aren't they? No idea who this is. I don't think it's got any chance of getting into the chart. I don't like the way this is slowed down. The Walker brothers kept slowing down things like "We Can Work It Out" and "Downtown" on RSG! the other week. You keep wanting to speed them up.

TOMMY JAMES AND THE SHONDELLS: "Hanky Panky" (Roulette UK).

Oh, I love this. Yes. It's the Shondells or something. It sounds like a new group playing in a pub—all following each other on the chords. You know exactly where every break is going to come. It's good and simple. So simple everybody says they're bad records, but I think they're great. When you first hear it you think they must be joking, but now I like it a great deal.

ANTIPOP? ANTIPIRATES? ANTIWHAT?

The Musicians' Union has an almost impossible job attempting to look after a wide field of members whose interests are often virtually opposed. Partly due to its own failure to get its policies and the reasons behind them across to the public—and often to its own members—it has been the target for a good deal of sniping from all sides of the music business. The MM this week puts a number of pertinent questions to Brian Blain who made it clear he was not acting as a "spokesman for the Union", but only in his capacity as the secretary of the MU's Campaign For Live Music. These were the questions and Blain's answers:

WHY is the MU opposed to Pirate Radio?

The Union is not opposed to the Pirates because they are playing pop music, but because they are playing records. If they were playing Bach cantatas we would be just as much against it.

WOULD you still be opposed to land-based commercial radio?

Yes. Experience tends to make you very wary of what a commercial radio system would be, in terms of opportunity given to live performances. If there were a fait accompli then the Union would probably have to try to come to some sort of terms.

Whatever the pattern of broadcasting may be, we want to see as much live performance as possible. This is not just a question of getting fees for existing musicians, important though that may be.

All the technological expertise of the last ten years has diminished the size of the profession. A few people make a lot of money, but the whole base of the music profession has been swept aside.

My job is to find new fields of employment. I try to draw the attention of local authorities and other people who might expand employment opportunities to the fact that unless something is done to replace the old structure where people gained experience there is going to be a serious imbalance as far as the profession is concerned.

IS the MU anti-pop?

Of course not — a large percentage of its members are pop musicians. The Union is not an abstraction — it is the members, and it's up to them to take an interest.

The fact is that pop is only a part of music, and even pop stars require the services of musicians who have gained their experience in theatres and palaces. Now, all these places have, to a large extent, been replaced by push-button music that is too easy to operate. This is the basic objection to the constant use of recordings. Any system based entirely on records will eventually reach the point where there is nobody left to make the records.

NEEDLETIME

Without the old methods of getting experience how do you develop the kind of all-round ability to accompany different acts—and this, after all, is what being a musician really is. There is just no substitute for experience.

The general principle that what is called serious music needs support from bodies like local authorities has been accepted over the years. I would like to extend this to include a broader repertoire of music.

I heard the other day about some operators in East London running a Rent-A-Disc service for weddings. Every one of these activities hacks at the basis on which musicians learned the business.

At one time people worked over a long period to get the experience to be good enough to broadcast. Now the whole thing has been stood on its head. By hard work over a few days a beat group can make a tape which has a good sound and may even get in the charts. But that doesn't mean they can play an entertaining, all-round programme.

HOW much needletime does the Union permit the BBC?

MUSICIANS' UNION '66: WHICH SIDE ARE THEY ON...



BRIAN BLAIN

"The Union is not opposed to Pirates because they are playing pop music. If they were playing Bach cantatas we would be just as much against it."

This is a common misconception. The Union doesn't make needletime agreements with the BBC, the record companies do. Naturally, the Union is consulted, but I found a letter in the MM recently quite amusing when it talked of the BBC "meekly accepting everything the Union suggests."

WHAT does the MU, itself, do to help improve musicians?

It gives money every year to amateur orchestras, makes grants to rehearsal bands, has provided ten scholarships to the Barry Summer School this summer—plus, incidentally, paying the fee of the Don Rendell-Ian Carr Quintet to play at the school.

But we can't do a great deal on our own. That is why we are trying to get this campaign going to get other people interested.

WOULD you agree that some musicians spend too much time moaning instead of trying to keep up with the times? The sort who sit in the Palais waiting for the public to go back to their 1940 dance arrangements instead of trying to make their music appeal to 1966 audiences?

That's not something I accept entirely. Make no mistake, semi-pro musicians on the more traditional dance scene have not been hurt that much by beat music.

LIVE MUSIC

The basic point I'm trying to make is that there are fewer professional musicians now than there were 20 years ago. And one reason is that music has become too easy to hear. If a kid takes up trumpet, sax or trombone today, where can he get the orchestral experience that is essential for him to become a real craftsman? You don't get a schoolboy international going straight into the World Cup side. There has to be a basic football structure for him to gain experience first.

The Union now has 35,000 members. In the 1920s there were 22,000 — all pros and hardly any dance band musicians at all because recruiting of them didn't really start until much later.

That gives you some idea of how the music business has basically changed. And unless we can get people interested in live music once again, then there won't be anyone capable of playing music at all.



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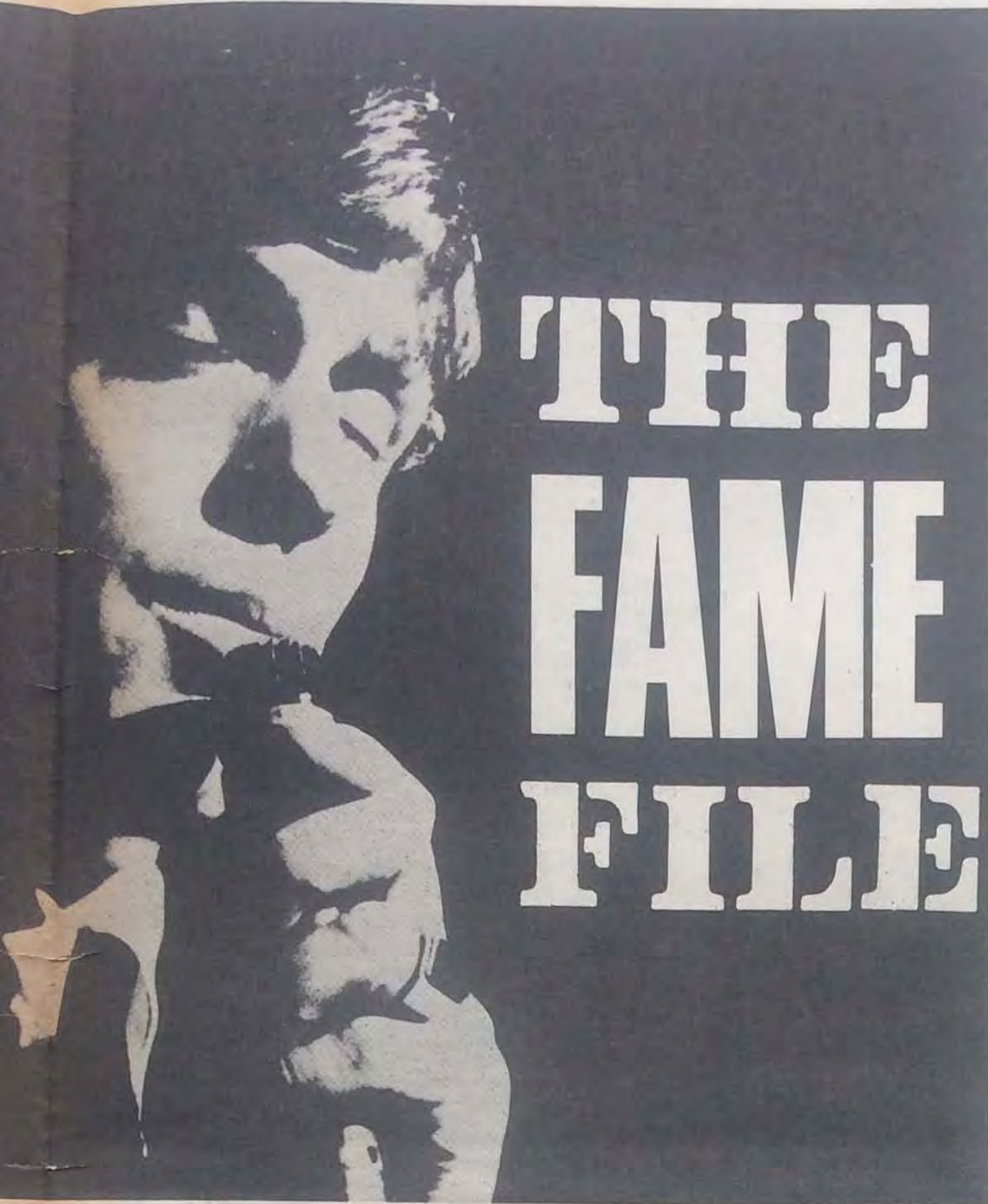
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THE FAME FILE

● Georgie Fame's Blue Flames today, represent, to the best of his bandleading ability, Georgie's whole musical philosophy. ● They can transmute into sound Georgie's musical requirements — soul and swing,

honesty, roots and progression. It's a tough assignment to maintain the balance. It reflects in the frequent personnel changes that hit the Flames, who are essentially individuals. ● Musicians of their calibre always are, and

it's Georgie's tough assignment to keep his sidemen happy, and at the same time ensure they keep blowing the Fame sound. ● Here is a personality breakdown on the men of the Blue Flames, and their bossman—Georgie.

GEORGIE FAME

Georgie is probably, one of the most important figures in British music today. Apart from being a great performer he is also a musical catalyst of which Britain has been in dire need for years. It's significant that as well as attracting vast numbers of loyal pop fans, Georgie has fans among older people, often musicians, who are happy to see him making a good scene with good music. Pop backstage anywhere Georgie is appearing, and as well as the girls clamouring for autographs, there will always be a few "faces from the old days", who just want to shake hands, say "great" and wander back to the bar, happy. It's Georgie's happy knack, stemming from an ability to see through the muddled thinking that surrounds pop and jazz, that he can create a musical policy that appeals equally to wildly differing tastes. From the teenage chick who has never even heard of Count Basie to the elderly "jazz buff" whose musical ear has been locked on one style all his life, Georgie can sell to them all. Georgie has a very warm open personality. He can also clam up surrounded by phoney's and won't co-operate with anybody who tries to take advantage of a good nature. He hates baloney, in music and in people. Like his music, Georgie is honest and swinging.



COLIN GREEN

Colin, 22, is the good-looking cat on guitar, closest to Georgie in the band, who looks as if he could front the group. In fact Colin does occasionally take on the role of conductor, if Georgie has to make a quick getaway to escape fans. The conducting bit takes the form of getting a sweating Mitch, Glenn, Pete and Eddie to collapse together after the 26th chorus of "Last Night". As well as contributing tasty lead guitar solos, Colin is one of the few players around who understands the importance of rhythm guitar playing. As an admirer of Freddie Greene, his soft chording can give Cliff and Mitch an incredibly subtle lift. Colin's next important role is as arranger, handing out the dots which gives the band its sophisticated but never pretentious sound. Digs Joe Pass, Kenny Burrell, Stan Getz, and Reginald Dixon. Golf addict. Very easy going person, dislikes phoney's. Married with one daughter.



EDDIE THORNTON

Eddie is one of Georgie's happiest "finds". A fine jazz trumpet player, Eddie also has the ability, unique on the British scene, to combine jazz integrity with an honest feel for pop and R&B. Not a blasting horn player, his strength lies in his warm tone, speed and thoughtful approach. Eddie's idol is the late Clifford Brown, and he rarely talks about anybody else on the trumpet scene, except Diz. However he shares the adult, broadminded approach to music in general that sums up Blue Flame thinking, and it's not surprising that he was chosen as one of the brassmen for the recent Beatles plus jazzmen album track. Eddie is a very friendly guy who worries mostly about his own playing saying after a set: "I couldn't hear myself, man." Tells Mitch he should listen to more Max Roach.

GLENN HUGHES

Tall, suave and dapper, Glenn is the gentleman of the baritone sax. Aged 24 he is the anchor man of the front line, providing a huge fat sound, which helps to make the Flames sound like a big band. And listen to Glenn play that "Getaway" honk, which helps make their current number one! Glenn has played baritone for over six years and has worked in rock and roll and jazz bands, typical Blue Flame antecedents. Among the rockers he has loaned his talents to Jet Harris and Tony Meehan and the Tony Meehan Combo, and among the jazzers, Brian Auger. As Eddie worships Clifford Brown, Glenn worships Gerry Mulligan, worries a lot about his playing, and gives the impression of being a quiet introvert, but he also has a great sense of humour.



PETER COE

Peter, aged 27, is the possessor of an excellent technique, made manifest on alto, tenor, baritone, clarinet and flute, and an unruffled personality and dry sense of humour, made manifest in kidding group buddy Colin Green. When Colin drove them to a recent out-of-town gig, Mr Coe managed to convince him they were due to start at 8 pm at a time when it was apparent they wouldn't arrive by 9.30 pm. Colin was still working out how much Georgie would fine them for being late, when he discovered the gig started at midnight. They arrived three hours early. Pete's main enjoyments apart from blowing wailing horn, are pubs, golf, darts and photography. Despite all the outward signs of a raver, Pete has a sharp mind. Educated at Cambridge High School, he is a qualified industrial designer, and has worked on exhibitions at Olympia. Favourite musicians are Cannonball Adderley and Bill Evans.

MITCH MITCHELL

Mitch is the tiny energetic mod who is usually completely hidden behind the drums which drive and kick behind Georgie and the other Flames. Although he looks about 16, John "Mitch" Mitchell is in fact a very experienced 20 year old drummer, with a great deal of session work behind him. He's worked with Larry Page and Les Reed, played on all the Ivy League records, and was with the Riot Squad before he joined the Flames nine months ago. Listens to Elvin Jones and Tony Williams and Buddy Rich. Also digs Brian Bennett, Bobby Elliott. Dislikes older British musicians who sneer at "rock and rollers". Says Mitch: "It's so distasteful. And if I'm not a damned sight better than they were at this age, I'd give up. They have so little to offer. They don't seem to know what it's all about." Like his mate, Small Face Steve Marriott, Mitch is a sharp dresser and spends all his money on clothes. He shops mostly at "Hung on You". As a child actor appeared in Bottoms Up and Whacko. Guilty of a short temper, which he tries to contain. Ambitious, and digs showbusiness.

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AFTER reading that Jim Hall uses "a battered old guitar", I'd like to know something about it and where he bought it. — Bill Wardsley Bath.

The guitar is a 15-year-old Gibson ES 175, with one built-in pick-up, which I bought off Hollywood session guitarist Howard Roberts. It has a good wide range and I like the sound of it for jazz. I use German-made Morelli strings—which are flat-wound and very thin—because they sound mellow, even when new. I keep the strings rather low, with a soft feeling to the action. I have two 15-year-old Gibson GA 50 amplifiers, which I bought second-hand in music shops in the States. I have them maintained regularly by an electronics engineer in New York. I use old equipment because I never seem to get the sound I want with modern electronic equipment.—JIM HALL.

WHAT trombone does Acker Bilk's Johnny Mortimer use and why did he choose it? — Sidney Beaumont, Rochester.

Besson Stratford B-flat to F, with Besson "Cosy Cup" mouthpiece. I like it because it has a nice big bell and a good fat sound. It is on a par with any American trombone.—JOHNNY MORTIMER.

I'VE seen trumpet-player Ian Hunter-Randall with Acker Bilk and Monty Sunshine and I've noticed that he walks around with his mouthpiece clutched in his hand. Why is this? — Jack Payton, Hove.

Just that I like the mouthpiece warm when I start playing! If the lip is cold, you don't get the same control. It

makes hard work of playing. This way, I feel as if I've played a couple of numbers and blown myself in when I take the stand. Many players keep their mouthpieces in their pockets, but I hold mine in my hand to avoid pulling it out of my pocket and losing it, because it is practically irreplaceable. I originally used a German Ambassador mouthpiece, but found it too soft, so I asked Besson to make me something similar but stronger, to my own specifications. The nearest mass-produced mouth piece to it would be a Rudy Muck 13c. My trumpet is a Courtois, made in France.—IAN HUNTER-RANDALL.

COULD you please advise on learning finger-pick style on the Spanish guitar? Is there a tutor available? —T. Naylor, East Finchley, N2.

Finger picks are used only on a wire-strung guitar—not a Spanish nylon-strung guitar. You need a flat-top round-hole guitar with a fixed bridge and wire strings, which are fitted to the bridge by means of bridge pins. "Folk Song Accompaniment for Guitar" by Ivor Mairants and Steve Benbow (12s 6d.), deals extensively with "claw hammer" style, which employs finger picking both with finger tips and thumb and finger picks. "Ivor Mairants 12-string Guitar Method" (12s. 6d.), deals with finger picking and has excellent drawings of the hands and finger and thumb picks. For finger-style nylon-strung guitar, an excellent book for the beginner is "Simplicity Tutor For Spanish Guitar" by Ivor Mairants (6s.). —Guitar teacher JOE FIELDS.

IS there a source of supply for deleted pop, jazz and blues discs? — H. Champion, Harrogate.

Several are available from J. T. Bardsley, 28 Gateways, Epsom Road, Guildford, Surrey, who will send a list of titles, artists and prices for a s.a.e.

I'VE been playing rhythm guitar for 10 months. I'm self-taught and I can't read music. I'd like to change to bass guitar. Can you advise on tuition and whether to get a four or six string bass? — J. Anderson, BFPO 30.

The only advice I can offer is what every other bass player has told me: keep it simple. Some bass players I've heard would make great lead guitarists! They seem to play one long solo all through a tune. Try to work closely with the drummer. A six-string bass is mainly used for playing solos, and as it will be a long time before you can manage a decent solo, I wouldn't get one at present. Frankly, the best tuition is copying records note for note. It may seem a bit sneaky, but as your playing develops you'll start putting in your own ideas.—BOBBY THOMPSON, Rockin' Berries, North Pier, Blackpool.

THE skins of my bongos sag and become unplayable in cold and damp weather. Is there a remedy?—L. Hunterstone, Cobham.

I play a pair of Moroccan bongos which are easily affected by the weather. I dry them out by holding them about 2ft. from an electric fire for a few seconds.—CHRIS WELCH, Melody Maker.

RATHER an offbeat query, but where can I buy warpipes? — Lillian Rose, Kelvinside, Scotland.

No trouble at all with "Music Trade Directory and Guide", price 16s (postage 2s 6d.) from Tofts and Wolf Ltd, 64a Lansdown Road, London, E18. It shows where to buy any instrument from an accordion to a zither. Your nearest stockist of warpipes is R. G. Lawrie Ltd., 38 Renfield Street, Glasgow.

AS a keen young drummer hoping one day to join a big band, I was impressed with the drummer in Billy Cotton's Band on TV, and would like to know his name, details of his kit and career. — R. Morris, Finchley N.

His name is Wally Thompson and he was trained as a Band Boy of the Kings Own Yorkshire Light Infantry. Visiting New York while playing on the liner "Queen Mary" he picked up valuable tips from Gene Krupa, George Wettling and Zutty Singleton. He has two kits: Slingerland Pink Champagne Glitter and Autocrat Grey Pearl. Both comprise 22 in. x 14 in. bass drum, 14 in. x 5 1/2 in. snare drum, 16 in. x 16 in. and 13 in. x 9 in. tom-toms, with Avedis Zildjian 14 in. hi-hat, 18 in. crash, 20 in. riveted ride and 20 in. heavy cymbals. His sticks are Slingerland Gene Krupa, Autocrat nylon-tipped and Japanese Star 7a.

WHO played in the backing group on Nina Simone's recording of "Pastel Blues" (Phillips BL7683). — K. Alexander, Sydenham SE26.

Robert Hamilton (drs) and Nina Simone (pno). — John Sipple, PRO, MERCURY RECORDS INC, Chicago, USA.

WRITING in the MM a few weeks ago, Alan Haven mentioned maraca sticks and jingle sticks. Where can these be obtained? — H. Standley, Erdington, Birmingham.

Maraca sticks are 16s 7d a pair. Jingle sticks are simply tambourine jingles screwed to the shafts of tympani sticks. These can be supplied to order for 30s.—GRAHAM WILLEARD, Drum City, 114 Shaftesbury Avenue, London W1.

I WAS interested to see what looked like a 3-piece reed trumpet being played on Five O'clock Club by a pop group rejoicing under the name of the Jeeps. What was it and where did they get it? — J. F. Brooks, Tadworth.

A cross between a trumpet and a soprano sax, it is called a moronophone. The trumpet half was brought home from Chicago 20 years ago by Peter Blocker, a nephew of actor George Sanders. The saxophone half was obtained at the old Crystal Palace by the session saxist who built and christened the instrument. His first name was Don, but I forget his surname! The moronophone is played by our singer, Bob Moore, who specialises in peculiar instruments.—PIERRE TUBBS, The Jeeps.

WHAT are the names, ages and instruments played by the Lovin' Spoonful and is there an album of their songs? — Freda Harris, Roehampton.

John Sebastian (21, gtr, auto

harp, harmonica), John Stephen Boone (22, gtr, bass, pno), Zalman Yanovsky (21 gtr) and Joseph Campbell Butler (22, drs, Auto harp, kazoo). An album titled "The Good Time Music Of The Lovin' Spoonful", containing some of their most popular songs is published by Robbins Music, Corp. Ltd. at 7s. 6d.

WHERE and at what cost can I get a mandolin for playing folk blues? Is it more complicated than guitar and what instruction books are there? — Peter Smith, Sidcup.

You need a flat-back mandolin, which can be purchased from £7. The leading tutors are those by Ranieri (Vol. 1, 10s and Vol. 2, 12s.) or De Pietro (2s 6d.). The mandolin has four double strings, each pair tuned in unison, and the tuning from the lowest to the highest strings is G D A E, the same as the violin. We would say that it is less complicated than guitar.—IVOR MAIRANTS MUSIC CENTRE, 56 Rathbone Place, London W1.

I AM keen to play the flute, but I know nothing about it. Please advise on the best instrument and tutor for a beginner.—Katherine M. Reynolds, Tunbridge Wells.

Make sure that the instrument is low-pitch and Boehm system, with a closed G sharp. We stock flutes of every make and price, but you should find something suitable for £28-£35, possibly a Lewington S81 of a Grassi. Simple tutors for the novice include "Tune a Day" (6s.), "Master Method" (6s.), or "Otto Langey" (25s.). —PETER BROWNING, Bill Lewington Ltd, 164 Shaftesbury Avenue, London, WC2.

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MIKE HENNESSEY REPORTS FROM PARIS

THIS is what journalists are apt to call a good story. It involves a jazz musician and drugs — the good old evocative stuff of which sensational headlines are made.

But it is not a good story at all. It is a sad, bad story—an indictment of ignorance and bigotry; and I write it not as a journalist primarily, but as a friend of the musician concerned, as a jazz lover, and as a citizen sickened by the primitive and hideously prejudiced attitude society has towards the problem of drug addiction.

For more than half his life, Dexter Gordon, a fine musician and a man of great dignity and integrity, has been the victim of the doctrine: "Never kick a man until he's down."

On May 4 this year at 11 am, police arrested Gordon in his hotel on the Left Bank in Paris and charged him with using narcotics. The events which preceded and followed the arrest significantly reflect the twisted attitude of a society which persists in regarding addiction as a crime and not an illness.

Out of it all, Dexter Gordon, the unhappy scapegoat, is almost the only one to emerge with credit and honour. The story of Dexter Gordon convinces me that it is society that should be in the dock, not Gordon.

In 1945, when he was just 22, Dexter Gordon made a very grave mistake. He took his first shot of heroin. In America, as in France, that is a crime—according to the laws of the land. But by any rational and humanitarian interpretation it is simply an act of reckless stupidity. Dexter Gordon would be the first to agree.

He has spent the last twenty-one years paying for that mistake. He has been fighting to overcome an addiction problem which has constantly threatened to destroy his career, his morale and eventually life.

When a musician has a problem of this kind, it is really heartwarming to see how people rally round to help. First of all, the pushers.

"It got to a stage where I told myself it just couldn't go on. I was spending up to 200 dollars a day on junk, my kids were getting their fathers addiction flung in their faces. So I fought it and went clean," Dexter told me. "But I was getting phone calls every day from pushers, and they were approaching me in the street. 'Aw, come on Dexter, let's swing . . . ' I had to tell them over and over again that I was determined to kick it."

Then the newspapermen. The Paris Edition of the New York Herald Tribune appearing on May 10 after Dexter's arrest, really did him proud. Extract: "Police said they were holding Dexter Gordon, 43, a tenor saxophonist from New York City on charges of peddling drugs in the jazz cellars of the student quarter." Isn't that beautiful? How newspapers love those jazz cellars—and delicious overtones of student corruption, too!

Needless to say, Dexter Gordon has never peddled drugs in his life. But that little oversight started the ball nicely rolling.

The papers played it big in Denmark, where Dexter has worked extensively. He was due to play a club there during the summer. Now he will have the utmost difficulty in obtaining a work permit. And he has already been refused entry into Britain.

Nobody knows better than Dexter Gordon that addiction incorporates its own punishment. But this isn't severe enough for society. When a man has dragged himself down and is trying to scramble back up again, society keeps its collective boot firmly on his head.

After his arrest Gordon was taken to the hospital of the Santé prison and given detoxification treatment. "That, at least," he observed, "is



Drugs—and Dexter Gordon

something you don't get in the States." Six weeks later he was transferred to a cell which he shared with five or six other prisoners. Bail was refused at first and Gordon might well have had to spend the rest of this year in prison, waiting for his case to come up, but for his lawyer's appeal to a higher court which granted bail on a surety of 2,000 dollars.

I don't quite know what value to society those two months in prison will prove to be. I do know, however, that Dexter was mighty glad to get out. He walked into Jazz Land that night and told a jubilant Johnny Griffin and Art Taylor, "I can hardly believe it."

But he was not in the least bitter. Gordon is an extremely intelligent, noble and sensitive human being who retains an admirably philosophical outlook despite the hardships and hazards that beset him.

We sat talking a few days later on the terrace of a Left Bank cafe and he said, "They're building bigger and better prisons in the States and they're getting fuller and fuller. But I don't really see how that's helping the drug problem."

As we sat drinking coffee, Dexter talked freely about his problem and what impressed me immensely was his complete lack of self pity. He is not proud of his record ("How many convictions have I had? Too many") and neither is he ashamed. Neither should he be.

The same, unfortunately, cannot be said for society as a whole. There is a great deal of shame attached to the story of Dexter Gordon, but none of it belongs to him now.

"I started using it around 1945 when just about all the big names were. But it was the most terrible mistake I ever made in my life. It destroys you eventually unless you fight it."

"I have been off it twice for more

than two years at a time and then it's no real fight. When you are working regularly, playing and rehearsing it just doesn't come up. But when things are slow, you get bored and idle and depressed and the pushers start coming round—before you know it you are back on again. Boy, those pushers really made a believer out of me."

Drug addiction, he says, is like alcoholism in that there is no cure—only restraint.

He applauds the British approach to the drug problem. "I was a registered addict in Britain and they gradually ease you off. The same thing happened when I came to Denmark—a doctor helped me kick the habit. But when I went back to the States in '64 I guess I got mixed up in the scene again."

For half his life Dexter has been fighting a lonely battle. And however hard he tries, society tends to make it increasingly difficult for him. Addiction seems to me to require treatment from doctors, not policemen. Let them get after the pushers, the smugglers, the men who convert raw opium into cocaine and heroin and make a fortune in the process.

Society could make Gordon's battle less lonely. He needs to work—and jazz needs him. It would be to society's lasting credit if we helped him fight, instead of making his task more desperate by throwing him in jail from time to time and restricting his outlets for work.

Finally I asked him: "Do you seriously want to kick the habit—or would you be happy to go on turning on and off and taking a chance with the law?"

"Of course I want to beat it," he said. "I'm a perpetual optimist and I feel I can. I hope I can. But I just don't know whether I'll be able to. I've just got to try to kill the habit before it kills me."

'I STARTED USING IT AROUND 1945—BUT IT WAS THE MOST TERRIBLE MISTAKE I EVER MADE'

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SATURDAY
 Times: BST/CET
 10.0 am BBC L: Acker Bilk Band, Geno Washington Ram Jam Band. 12.0 noon BBC T: Jazz Record Requests (Humph). 2.15 M1: Radio Jazz Club. 5.0 M1: Jazz. Folk. 5.30 O: Sketch Henderson, Nelson Riddle. 6.30 H2 and 7.0 M2: Jazz. 7.30 J: World of Jazz. 7.40 M1: Pim Jacobs Quintet. 7.45 M1: Earl Hines. 10.15 BBC L: Radio Dance Ork, Annie Ross. 11.0 Q: Pop and Jazz, Inc. Buck Clayton, Humph. Wes Montgomery. 11.0 Y: Hour of Jazz (Alexis Korner). 11.10 U: Berlin JF

(Art Blakey New Jazzmen, Gerry Mulligan All-Stars). 11.15 T: Gershwin music by Czech Ork. 12.0 T: Rod Levitt Ensemble ("Solid Ground"). 12.5 J: The Big Bands. 12.47 P: Jazz Behind the Dikes. 1.31 BBC L: Lennie Felix Trio, Mark Murphy. **SUNDAY**
 7.0 pm N2: Radio Jazz. 7.35 M: Jazz and Near Jazz. 8.30 A: Jam Session. 10.8 A: Antibes Quintet. 11.31 BBC L: Tony Kinsey Quintet. Ernie Royal, Alun Morgan, Duncan Lamont Quartet, Peter Clayton, Humph. **MONDAY**
 5.15 pm H1: Cannonball Adder-

ley. 7.0 M2: Duke Ellington. 9.10 M: Jazz Corner. 10.15 M1: Johnny Hodges. 10.35 BBC L: Blossom Dearie Trio, Eric Winston Ork. 11.10 N1: Dizzy Gillespie, Jimmy Smith. **TUESDAY**
 7.0 pm N2: Fletcher Henderson. 10.30 G: Art Farmer. 11.0 V: And All That Jazz. 11.5 O: Jazz Journal. 11.15 T: MJO ("Porgy and Bess"). 12.0 T: Nat King Cole Trio ("Vintage Years"). **WEDNESDAY**
 5.0 pm L: Jazz. 5.45 BBC T: Jazz Today (Charles Fox). 7.0 M2: Benny Carter. 8.0 Q and

9.0 M: Pop and Jazz. 9.5 E: Billy Strayhorn Septet. 9.20 O: Jazz for Everyone. 10.35 BBC L: Polka Dots, Johnny Spencer Ork, Ken Jones Quartet. 11.15 T: Tex Beneke, Modernaires. 12.0 T: Cannonball and Nat Adderley, Ray Ellis, George Van Epps. **THURSDAY**
 4.35 pm. U (1): Ellington, Tommy Dorsey (2) Boogie Woogie. 7.0 M2: Mary Lou Williams. 7.0 L: Lena Horne, Harry Belafonte. 9.25 L: Chamber Jazz. 10.8 A: Antibes JF. 10.15 M1: Johnny Hodges, Ellington Ork. 11.15 T: Steve Lawrence Show. 12.0 T: Polish Jazz Quartet

by CHRIS HAYES
 ("Polish Jazz, Vol. 3").
 Programmes subject to change.
KEY TO STATIONS IN WAVELENGTHS AND METRES. A: RTF France 1829. **E:** NDR Hamburg 309, 189. **G:** SWF B-Baden 295, 363, 451. **H:** Hilversum 1-402, 2-295. **J:** AFN 547, 344, 271. **L:** NR Oslo 1376, 477, 325. **M:** Saarbrücken 211. **N:** Denmark Radio 1-1224, 2-285, 210. **O:** BR Munich 375, 187. **P:** Radio Nederland 375. **Q:** HR Frankfurt 306. **S:** Europe-1 (447). **T:** VOA. 251. **U:** Radio Bremen 221. **V:** Radio Eireann 530. **Y:** Radio 390.

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RCA Victor's well-chosen Vintage Series now makes available what are described on the sleeve as "sixteen original versions by Benny's trio, quartet and quintet featuring Gene Krupa, Teddy Wilson, Lionel Hampton and Dave Tough."

Ten of the titles appear on LP for the first time, and younger enthusiasts may need telling that the Goodman trio and subsequent quartet were two of the remarkable chamber units of jazz; that they and the quintet and sextet anticipated the direction much small-band jazz was to take in the late Thirties and Forties; and that BG pioneered in the field of "integrated" bands outside the studio.



WILSON: shaped the trio's style

GETZ/ GILBERTO

JOHN HANDY

STAN GETZ-JOAO GILBERTO: "Getz/Gilberto No. 2." Grandfather's Waltz (a); Tonight I Shall Sleep (a); Stan's Blues (a); Here's That Rainy Day (a); Samba Da Minha Terrace (b); Rosa Morena (b); Um Abrace No Bonfa (b); Bim Bom (b); Meditation (b); O Pato (b). (Verve VLP9132). 32s.

JOHN HANDY: "Recorded Live At The Monterey Jazz Festival". Spanish Lady; If Only We Knew (CBS BPG-62678). 32s 2d.

Whether it will all appeal to pure jazz buyers is a moot point, but there is certainly a lot of magnificent Getz on side one.

Getz is at his most sensitive, poised and composed on a waltz, two fine ballads and a romping blues. Only at the beginning of the otherwise superb "Rainy Day" does he allow a trace of over-sweetness to creep in. For the rest it is subtle, beautifully played and romantic without being sentimental.

The group's use of dynamics is excellent and Gary Burton's expressive vibes fit very nicely with Getz's conceptions.

Gilberto's deadpan vocals—he sings, in Portuguese, on all but "Bonfa"—have plenty of charm and his guitar playing is expertly relaxed. But after six tracks, I was longing to hear Getz come in behind him.

"Bonfa" is a pleasant guitar instrumental feature, and Gilberto gets just the right backing throughout from Betts and Milito.—BOB DAWBARN.

THE performance of Handy's quintet at the avant-garde session in the 1965 Monterey Jazz Festival was, according to most reports, quite something. And this album justifies those reports.

There may be arguments for a selective editing of the performances — "Spanish Lady" runs for 19½ minutes and "If Only We Knew" runs for just over 23 minutes—but long performances have become part and parcel of modern jazz (who holds the world record? John Coltrane?).

Modern

Ex-Mingus sideman Handy is a graceful altoist who can run the gamut from the beautiful introduction on "Lady" to the frenzied excitement he whips up on the later passages of the same tune. His time with Mingus was apparently well-spent, for such characteristics as the controlled acceleration and deceleration which the great bassist uses frequently are much in evidence here.

They are used skilfully to maintain interest, although the other soloists, especially White, are far from dull. White's violin is distinctly modern, and his work here is enough to raise hopes that at long last there is a musician who can turn this instrument to good use in modern jazz.

Goad

Clarke and Thompson also handle superbly the difficult job of maintaining a constant rhythmic interest. Clarke's drumming comes from the Elvin Jones school, full of great, swelling passages, and an insistent goad to the soloists.

There's nothing too far-out about this album, and it can be enjoyed by anybody with an ear for exciting, in-person jazz.—BOB HOUSTON.

I suppose it's time the classical boys got their own back for all Bach jazzing that's been going on. "IN THE BAROQUE MOOD" is just that—a distinguished American baroque orchestra playing such classics as "Summertime", "In The Mood", "When The Saints" and "America", from West Side Story, in the style of J. S. Bach. It's all just about as pointless this way round, too. It might cause a little amusement at a Hampstead intellectual party but is hardly likely to enrapture either school of music. The Halberg Chamber Music Society is here conducted by Rudolph Strasser and the album is Telefunken GMA102 (25s).—B.D.

THE NEW POP RECORDS

SINGLES

THE BEACH BOYS: "God Only Knows" (Capitol). Many say this is one of the best the Beach Boys have ever recorded. The lyrics aren't too corny if there's a little of the romantic in you, and the backing is a mixture of caressing sounds. This follow-up to "Sloop John B" must be an enormous hit. Taken from their current "Pet Sounds" album, the number was written and produced by Brian Wilson who has excelled himself in arranging the lush, symphonic orchestra, and the church-choir voicing.

ZOOT MONEY'S BIG ROLL BAND: "Big Time Operator" (Columbia). Raver Money with a jumping up-tempo modern blues. His husky voice is a bit indistinguishable over the Big Roll Band who are in a loud shouting, swinging mood. Zoot's rendering of this Tony Colton-Ray Smith composition is certainly commercial—maybe too much so for purist fans—but humorous lyrics and a big rhythm, plus some luck, could put it bang into the chart.

KEN DODD: "More Than Love" (Columbia). An impressive list of composers — Beethoven — Newell — Ponticelli — produce this new one for Doddy. Along the lines of his previous hits — except slower — but adding much more power and emotion than before, this should stimulate one or two weeps from a receptive fan. And, no doubt, a laugh from the not-so-receptive fan. Probably a big hit.

LEE DORSEY: "Working In The Coalmine" (Stateside). Fantastically insistent, almost haunting beat, written and arranged as usual, by Allen Toussaint who has made a good, intricate — almost confusing — job of this repetitive number. "Coalmine" may be an uncommercial subject for the British public or a very successful one. Prob-



BRIAN WILSON: lush, symphonic production

New era Beach Boys

ably a Pop 50 entry and naturally a big discoteque hit.

TONY RIVERS AND THE CASTAWAYS: "God Only Knows" (Columbia). This is a cover version of the new Beach Boys single from some friends and admirers, the Castaways. Rivers and the Castaways try it slightly faster but they have an impossible task trying to keep up with the Americans. Quite a good record, but you can't ignore the beautiful original which is released at the same time.

LPs SINGING VERSUS THE LYRICS

BEACH BOYS: "Summer Days" (Capitol). Jagger was so right when he pinpointed the gulf between Beach Boys' singing/production and the lyrics of Brian Wilson's songs. Some of the lyrics are so rubbishy — even the send-ups. How about "I'm Bugged At My Ol' Man" and lines like "why did he sell my surf board?" You'd have to be stoned to appreciate this and the words of "The Girl From New York City" and "Amusement Parks USA." They're so soppy. But the sounds the Beach Boys produce on this album are again incredible. Apart from the rhythmic patterns they set up for every song which are just right, the grunts, groans and wah-wahs all have a place and a reason. They're way ahead — or rather Brian Wilson is. "Help Me Rhonda" is, of course, marvellous. Likewise "Girl Don't Tell Me", and "You're So Good To Me". The non-Wilson song "Then I Kissed Her" (remember the Crystals?) is a gas.

BATMAN: "Television Soundtrack" (Stateside). Original soundtracks from the Batman TV series. Music by Neal Hefti and Nelson Riddle, interspersed with random snips of soundtrack featuring Batman and Robin, and guest villains Mr. Freeze, the Riddler, Zeldia the Great and the Penguin. One can get terribly hung up on this album which is basically rubbish but can be "great" according to the angle one approaches Batman the social phenomena. Is it rubbish because the send-up TV series spoils the original comic strip? Or was the comic strip rubbish anyway? Or was the strip great, the send up and the LP great? Is the send up rubbish? See next week's exciting (or boring?) episode!

JULIE ANDREWS: "Heart-rending Ballads & Raucous Ditties" (CBS). The wonderful Miss Andrews tears her way through a re-creation of music hall and vaudeville favourites. There's a touch of the Barbra Streisand on numbers like "The Honey-suckle and the Bee", or perhaps Barbra was doing a Julie on "Second Hand Rose". Anyway it's clean fun in the early morning Light Programme tradition, arranged and conducted by Robert Mersey. Listen to "Who Threw The Overalls In Mistress Murphy's Chowder?" and "Burlington Bertie From Bow". It's an enjoyable romp.

RAY CONNIF: "Happiness Is Ray Conniff" (CBS). Conniff addicts will go for this well-recorded selection by his singers and orchestra, with snatches of Billy Butterfield's trumpet thrown in for extra measure. The material ranges from sing-along like "Miss You", gay humour like "Happiness Is" to nostalgic ballads like "Midnight Lace". Smooth dance music played and sung as though they meant it.

DINAH SHORE: "Dinah Down Home" (Music For Pleasure). Miss Shore may sound a little dated to younger ears, but she has a nice relaxed way with her and you know she is going to hit the right note. On this pleasant set she gets mock-Dixieland backings on good-old-good-ones like "Way Down Yonder In New Orleans", "Any Place I Hang My Hat Is Home", "South", "Down Home Rage" and "Carolina In The Morning". There's some good trumpet and trombone work too.

THE YOUNG RASCALS: (Atlantic). Not a particularly outstanding album from this group of four Americans, although it is enjoying big sales in the U.S. The group in fact seem quite good — the deciding factor is undoubtedly their material. Some is good, some is bad. The standard "I Believe" is rather boring, whereas the Booker Tish, rifting number called "Mustang Sally" has a lot more to offer. Also includes the original hit version of "I Ain't Gonna Eat Out My Heart Anymore", and another Rascals U.S. hit, the swinging "Good Lovin'".

FOCUS ON FOLK

IT would be nice to think that someone has finally taken note of my pleas for festivals to have more of a local angle. Be that as it may, the organisers of the Beaulieu World Folk Festival have decided to create three special slots in their concert on Friday, August 5, for singers from local clubs.

Since this is the special night when parties from clubs can get in at a reduced rate, there is a good chance of making the Friday evening show a real clubby occasion. Names of the singers selected to represent the clubs haven't yet been announced, but if any clubs in the area let me know of singers they're particularly proud of, I'll pass on the information. It's good to hear that a Festival of the size and scope of Beaulieu, which could really grow to deserve the "British Newport" tag in time, can spare the time to keep an eye on the local scene.

● Australian singers Lyn and Graham McCarthy are in cabaret at the Playboy Club of London—a bit of a change from the average folk club, though from what I hear from American Playboys, it can be a tough gig.

The London Playboy has illuminated signs asking the audience to keep quiet which come on every time the chatter level rises too high.

Next week Lyn and Graham are at Inverness from July 28 to 30.

● Best news of the year is that Joe Heaney may be here again in the autumn, though he's been promised before. Hope it really happens this time.

Among the forthcoming American visitors are Tom Paxton and Judy Collins in the autumn for concerts, Mike Seeger in September, and Phil Ochs, Tom Rush, Eric Andersen, and Jim and Jean in the autumn.

Phil and the rest come under a newly-announced tie-up between Arthur H. Gorson, the young American impresario and Nat Joseph's new IMA management company. Meanwhile, Julia Creasey of Folk Directions left for America this week to see if USA wouldn't like to get some British artists in exchange for this floodtide of Americans. About time, too!

● Alex Campbell, Rod Hanson and Weston Gavin are the guests tonight (Thursday) at the first night of a new club at the Downs Hotel, Hassocks in Sussex.

"Contrary to the belief in certain folk circles in the south that folk music is on the wane, we are convinced that there is a call for a good club here in mid-Sussex," says organiser Peter Tree.

● The old Thamesiders — Pete and Marion Grey and Redd Sullivan—are back in the old routine at the Troubadour this Saturday, introduced by Diz Disley. Harvey Andrews is there on Sunday and Maureen Kennedy-Martin on July 31.

● Jackson C. Frank is back in London, is working on a new album, and is talking of settling in Britain, work permits permitting. He is at the Cousins this Saturday.

In line with the Cousins' broader policy these days, Andy has booked Ewan McColl and Peggy Seeger for September 30 and the Waterasons for November 12.

● Bob Davenport has joined the increasing number of singers who are leaving London. He said farewell to the Fox last Thursday to live in Ipswich, but will be returning regularly. Meanwhile, people like Bob Roberts and Fred Jordan are expected to be there whenever possible.

● That great street singer Meg Aiken had the whole of Trafalgar Square singing last weekend with "We Shall Overcome"—and you could still hear her remarkable voice soaring over it all. Meg is one of the many London buskers featured in a new CBS TV documentary "Telescope" and she sang at the Cousins recently with Paul Simon and Arty Garfunkle.

KARL DALLAS

FOLK FORUM

THURSDAY

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HERBIE GOINS and the NIGHTIMERS
and proudly presenting on

FRIDAY, 29th JULY
Straight from America
JOE TEX SHOW
with his TEN-PIECE BAND

Monday night, ladies free
COUNT SUCKLE
and the **SOUL PUSHERS BAND**

MONDAY - THURSDAY
Open all night EVERY NIGHT
LICENSED BAR
Please apply for membership

every wednesday and thursday
The Robert Stuckey Trio
with Dudu Pakwana, alto

The Duke of York
Rathbone St., W.1, 7.30

HITCHIN, Hermitage Ballroom, Back o' Town

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

FRIDAY cont.

LEICESTER, Victoria Hotel, Trevor Jones Jazzmen.

OSTERLEY JAZZ CLUB, COLIN KINGWELL'S JAZZ BANDITS.

POTTERS BAR HOTEL, Alan Elston.

SPONTANEOUS MUSIC ENSEMBLE
(Fri., Sat., Wed.) — Little Theatre Club, Garrick Yard, St. Martins Lane, W.C.2.

STARTING GATE, Wood Green, DEREK GOOM OCTET.

WEMBLEY CLASSIC, Hot Rhythm, SOUTHERN STOMPERS, Norfolk Arms (by North Wembley Station)

SATURDAY
ERIC SILK, Thames Hotel, Hampton Court.

WOOD GREEN, VIC FRANKLIN'S JAZZMEN.

SUNDAY
AT THE JAZZHOUSE
Green Man Blackheath Hill

NEW JAZZ ORCHESTRA
BEXLEY KENT, Black Prince Hotel.

ALAN PRICE SET
BILL BRUNSKILL'S Jazzmen, Fighting Cocks, Kingston.

BROMLEY COURT HOTEL
JOHN MAYALL

COOKS, CHINGFORD
Royal Forest Hotel
NEW SEDALIA J.B.

COOKS FERRY INN, 11.30-2 p.m.
Freddie Randall Band, Guests.

JAZZ AT THE SHIP, 228 Long Lane, S.E.1. MIDDAY, 12-2 p.m. and evening TONY LEE TRIO.

JOHN SHEPPARD SWINGBAND, Luncetime: Fighting Cocks, Kingston. Free. Back from our debauch in Spain, this week featuring the "Pasé Doble".

WOOD GREEN ALEX WELSH AND HIS BAND.

MONDAY
BEXLEY, KENT, Black Prince Hotel, Brian Green.

BRITISH JAZZ SOCIETY, 100 Club, Colin Kingwell's Jazz Band-its.

GOTHIC JAZZ BAND, The Wellington, Shepherds Bush Green. Every Monday.

HATFIELD, Red Lion, Alex Welsh.

JAZZ AT THE SHIP, 228 Long Lane, S.E.1. TONY LEE TRIO, IAN CARR.

MIKE WESTBROOK BAND, Little Theatre Club, 10.30.

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

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AT THE PLOUGH, ILFORD
CONTEMPARY JAZZ QRT
plus
BRIAN EVERINGTON QUINTET

GEORGE MORDEN, BACK O' TOWN SYNCOPATORS. Interval, Alan Rogers.

HIGHWAYMAN, CAMBERLEY, Garrick Trio, HUMPHREY LYTTLETON, TONY COE.

JAZZ BEYOND QUARTET — Duke of York, W.1, 3/-.

JOHN SURMAN — Little Theatre Club.

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GENO WASHINGTON AND THE RAMJAM BAND

WOOD GREEN, JOHN MAYALL'S BLUESBREAKERS

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BLUESVILLE '66
MIKE RAVEN SHOW
8-11 p.m. 3/6 LIC. BARS
THE MANOR HOUSE
(Opp. Manor House Tube)

HITCHIN, Hermitage Ballroom, Back o' Town

WEDNESDAY cont.

RED DEER, South Croydon Phil Brown Band, Dance or listen.

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

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KOOBAS fan club. S.a.e., 13 Pam and Isobel, 45 Knutsford Green, Moreton Wirral, Cheshire.

PAUL JONES fan club. S.a.e. to Pat Jennings, 24 Denmark Street, W.C.2.

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Forms and conditions of Tender may be obtained from the undersigned to whom offers in plain sealed envelopes endorsed "Memorial Hall—Saturday Dancing" must be submitted not later than noon on Monday, August 8, 1966.

The council do not bind themselves to accept the highest or any Tender.

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Clerk of the Northwick Urban District Council
The Council House,
Church Road,
Northwick

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Station Approach, Bromley South
Bromley, Kent

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Julian Covey and
THE MACHINE

SATURDAY, 23rd
EVENING SESSION, 8 p.m. to 11 p.m.
ALL-NIGHTER from 11.30 p.m. to 6.30 p.m.

GROUP • SAVOY SOUND • FILMS
SAT., 30th:
SOLOMON BURKE

NEW ORLEANS TROMBONIST
LOUIS NELSON
(of George Lewis Band fame)

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KID MARTYN'S RAGTIME BAND
supported by

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RONNIE SCOTT STAN TRACEY TRIO

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25th JULY for ONE MONTH

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THE HEART & SOULS

Friday, 22nd July
RUFUS THOMAS

Saturday, 23rd July
SONNY CHILDE

Sunday, 24th July
THE RICK 'N' BECKERS

FORTHCOMING ATTRACTIONS:
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Sunday, 31st July
JOE TEX U.S.A.

Friday, August 5th
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THE ED FAULTLESS TRIO
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Every Friday, Saturday and Sunday
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ART ELLEFSON
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Saturday, July 23rd
LENNIE BEST
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BOBBY BREEN
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BASS GUITAR / vocalist required for experienced semi-pro group. — Watford 27209.
BLUES BASS required. — Maidenhead 24522.
EXPERIENCED ORGANIST required, Tamla / Soul type group. — Apply Renee Scott Management, MAY 4726
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GIRL VOCALIST, also guitarist, reader, for versatile group auditioning shortly for good class work. — HIT 4015.
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DRUMMER. Gigs / lounge. — REN 2866.
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DRUMMER requires work, Romford area. Preferably dance band, own transport. Reader. HX 46654.
DRUMMER seeks semi-pro group. — Erith 30603.
DRUMMER / VOCALIST, Gigs, Transport. — Elmbridge 3042.
DRUMMER / VOCALIST seeks lounge, club, North London. — Phone HX 50444.
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GUITARIST, GUITARIST, dance, solo/rhythm. — SOU 4810.
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DRUMMER, CLAPTON style seeks pro group. — MAC 5621.
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THE BAND OF THE QUEEN'S OWN HUSSARS have immediate vacancies for the following instrumentalists: **CLARINET, SAXOPHONE, TRUMPET, PIANO, GUITAR.** A reasonable playing standard is required. Please apply to: — The Bandmaster, The Queen's Own Hussars, Catterick Camp, Yorkshire.
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ACCORDION / PIANO. — WEM 3488.
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ALTO CLAR. — UND 3639.
ALTO, GIGS. — MAC 3655.
ALTO, join S.P. Band, rehearse, engagements. — Perry, SPE 8442.
ALTO / TENOR, Clar. — CLI 4811.
BARITONE / TENOR, Jazz / dance. — STR 4956
BASS, doubling b/gr. — BAR 3221.
BASS, ELECTRIC (double). — EDM 2889.
BASS GUITARIST, experienced, Fender, Marshall. — 81 Harlescott Road, S.E.15.
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BASS, JAZZ, Classical. — VAN 6786.
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BASS, STRING, trumpet, vocals. — BYR 0237.
BASS, 2 weeks wanted anywhere. — Jack Cohen, 38 Hall St., Southport.
CHASS, the BEST BLUES HARMONICA PLAYER about, is looking for a good pro group. — HOL 5520, ask for Bob, between 5.30 p.m. to 6.30 p.m.
COLOURED DRUMMER (Young) still not happy. — REL 7195.
COLOURED TENOR sax. — ARC 8678.
COMPERE VOCALIST, easy style, family entertainer, now vacant. — Phone HX 5044.
COUNTRY / WESTERN FIDDLER seeks work or group, own amp., transport. London area. — Box 5355.
DOUBLE BASS, FAI 8933.
DRUMMER, all rounder (36). — Franklin 2031.
DRUMMER and **BASS** require pro group. — SAN 5008.
DRUMMER, an experienced, swinging, reading musician. Gigs/residency. — KEL 2049.
DRUMMER AVAILABLE, experienced, Ludwig, seeks pro group anywhere. — Ring Bootle 4313 (Daytime) or write H. Walker, 201 Broad Lane, Liverpool 11. Replies guaranteed.
DRUMMER, experienced, requires pub work. — SHE 2481.
DRUMMER, EXPERIENCED, TRANSPORT. DRU 0558.
DRUMMER. Gigs / lounge. — REN 2866.
DRUMMER Johnny Easey. — MOUTview 3027.
DRUMMER MODERN, pro, reader, now free, anything considered. — Box 5360.
DRUMMER requires work, Romford area. Preferably dance band, own transport. Reader. HX 46654.
DRUMMER seeks semi-pro group. — Erith 30603.
DRUMMER / VOCALIST, Gigs, Transport. — Elmbridge 3042.
DRUMMER / VOCALIST seeks lounge, club, North London. — Phone HX 50444.
DRUMMER, young, transport. — HIL 5420.
DRUMMER, young, versatile. — Ray, Chiswick 3340.
DRUMMER, 18, seeks working group, preferably Tamla / soul. — WIL 6958.
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INTELLIGENT young lady required interesting work in jazz record business, typing essential. Small office. West End 5-day week, 9-4.30.—Full details to Box 5370.

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TOP SEMI-PRO group requires good manager, no time wasters. — BAR 0588.

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SOUTH COAST licensed ballroom for sale, extremely well-appointed. Unusual decor. Just commencing busy season, £10,000. S.A.V. — Write Principal, C/O Kirk Jackson & Co., 97 Chorley Road, Swinton, Lancs.
THIS ADVERT is of interest to any leading members of the Pop profession who seek an additional "string" to their "bow". Advertiser has well established Estate Agents business for sale in West Essex/East London borders. Two or three offices with excellent lease, staff would remain. The principal would stay and manage the whole concern for purchasers under a mutual agreement. This is an ideal opportunity to profitably invest your capital in a secondary occupation, offering excellent chances to show a high return of capital invested. Price required for Leases, Goodwill, Fixtures and Fittings, £9,500 or very close offer. All enquiries treated in the strictest confidence. Box 5337.
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EARN MONEY song writing. Free book tells how. — L.S.S., 4 Weymeadow House, Bell Road, Haslemere, Surrey.

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MALE DANCE band vocalist, 6 years London experience, requires booking one or two nights/week. Apply Box 5366.
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PRO DRUMMER seeks pro group or band. Start now. — STA 3170, Pete.
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VOCALIST / GUITARIST, experienced (21), seeks good blues group, good equipment, mics, etc. also 15 cwt. van. — TER 4406 (Murray).

VOCALISTS
1/- per word
EXPERIENCED female vocalist. — Box 5371.
FEMALE VOCALIST, pop, folk, ballads, requires work. — WEL 0708.
GIRL VOCALIST requires professional work. — Box 536

CAUGHT IN THE ACT



● BURKE

WAITING FOR BURKE—AND WELL WORTH IT

WHEN he arrives 2 1/2 hours late for his performance and half the crowd haven't bothered to wait an artist faces a real uphill climb to convince those that have waited, of his worth. The fact that Solomon Burke put in such a polished performance and excited such an electric atmosphere in Nottingham's Beachcomber Club, which was only half full, is testimony of his great personal appeal and his superb showmanship.

He showed great rapport with his backing group the Senate and soon had the indifferent audience moving a little closer to the stage and softening up after their 2 1/2-hour wait. He swung through a couple of little-known numbers but really made it up to the crowd with a superb performance of "Maggie's Farm". To close his 35-minute spot he did "Everybody Needs Somebody To Love". — N.H.

KEELE FOLK

SOCIALLY and musically, the Keele Folk Festival certainly lived up to the description I gave it last week—the event of the year. In terms of attendance, of course, it didn't compare with the big ones like Cambridge and what is expected at next month's Beau-lieu. In fact I understand

that the number of day visitors was down on the first Keele last year.

But the idea of having 500 singers and enthusiasts living together, eating together, and of course, singing together virtually round the clock has produced the nearest thing England can offer to compare with the Irish feadh.

In this sort of atmosphere, the traditional singers shone, which is as it should be. Fred Jordan's "John Barleycorn" and the superb showmanship—there is really no other word for it—of Jimmy McBeath every time he mounted a stage are just two of the highlights that stick in the mind.

American visitors Bill Clifton, Hedy West and Rev. Gary Davis had a special concert of their own, a good idea which allowed the other sessions to keep their national character. Gary was particularly at ease, and it is obvious from his manner that he is having a real ball around the British scene.

A pity there were no workshops this year. The Folklife course which followed was no real substitute.—K.D.

DAVE BERRY

FOR sheer professionalism among today's breed of

pop stars, Dave Berry must rate very high indeed. This was once more emphasised at his midnight concert at Wolverhampton, last week, where he gave a perfect exercise in audience communication.

Tall, slim, dark-haired Dave, dressed entirely in black, glided in front of his audience like a panther waiting to spring into a frenzy—but who never does.

Dave's 35-minute-12-numbers-act ranged from Buddy Holly, Chuck Willis and Johnny Cash songs to his own hit records—new one "Mama" receiving the biggest ovation.

All these against a barrage of distractions—girls clutching his legs, mike packing up, with unflappable Dave never missing a note.—R.B.

THE WHO

THE Who have a kind of bizarre science-fiction appeal—electronically violent, deafeningly strident, all rather removed from reality. There is no other group on the current scene remotely like them.

At the Yeovil Liberal Hall last week, the correct technical balance was never wholly achieved. Words were hardly ever caught, melody was blasted out of existence.

True there was a sort of sensual excitement about the performance—this in spite of the group's doleful, deadpan expressions. Occasionally, one detected a pleasant and unexpected sense of vocal harmony.

Kelth Moon, tea-shirted and intense, bashed his drum skins with unremitting savagery. Pete Townshend, the most soberly dressed of the four, looked sadly at his audience when not weaving interesting patterns and half-circles with his arms.—D.F.

Wouldn't nothing but Auntie BBC be luv'ly!

MM MAILBAG.



"We can all tango to tea-time tinkles, if pirate stations are banned."

IF pirate stations are banned, what a delightful time we shall all have with the BBC.

We can all tango to tea-time tinkles; take unlimited trips down Memory Lane with the NDO, and celebrate all those 100th birthdays on Housewives' Choice!

For the really with-it middle aged pop picker, there will be the odd record by Frank Sinatra and Jim Reeves! I do congratulate all those helping to provide such exciting entertainment! — MRS. A. BLACK, Wimbledon, London.

● LP WINNER

WHY can't the Small Faces make decent singles?

Give us true fans the real way-out sound of the Faces that we hear on their LP and at live performances, like "E To D" and "Own Up". Please, no more commercial singles, but the real thing! — DAWN MEADOWS, Gravesend, Kent.

PETER QUAIPE may think he hardly ever says anything interesting, but he just happens to have written (July 9) the most intelligent letter I have yet read in the MM, and has certainly proved himself to be a real professional.

Healthy criticism and opinions are one thing, but their ever-lasting slanging is a real bore. Dear pop idols, quit knocking. You clay feet are showing. — M. MILLER, Bournemouth, Hants.

● LP WINNER

I WAS so glad Peter Quaife of the Kinks put into words what most people think of the slanderous and gossip-ridden state of present day showbusiness.

Ever increasing pettiness will choke out of existence any intelligence that may have survived.—BARBARA JONES, London, N.13.

AFTER seeing and hearing Cilla Black on TV in "Cilla At The Savoy", I must say she really is a marvellous performer.

She's streets ahead of Sandie Shaw and Dusty Springfield as regards personality and versatility. — MALCOLM HILLMAN, aged 96, Barnes, London.

● LP WINNER

GREAT news! Viv Prince, genius of the drums has made his disc comeback with "Light Of The Charge Brigade."

Come on drummers, buy his plastic pancake and get him in the MM chart! — RUSS MARTIN, Todmorden, Yorks.

HAS it occurred to these heat groups that they wouldn't sound quite so boring if someone told them they could also play between the beat as well as on it? — C. PAYNE, Grosvenor Place, Newcastle On Tyne.

WE'RE sick and tired of people saying Herman is deserting us for America.

But considering the way he is treated here you couldn't blame him, even though we would be heartbroken. — MAUREEN MOLLOY AND GLENDA MCVEIGH, London SE17.

NOW the candidates for the Nobel Peace Prize are being discussed, no one must merit it more than the Beatles.

With their wonderful music, they have unified the youth of the whole world, from Russia to Argentina, from Japan to Canada. This is really constructive work towards universal peace. — ELIZABETH SHUSTER, Buenos Aires, Argentina.



SPENCER DAVIS: couldn't slam his group

ELECTRONIC SHOWDOWN!

A SHOWDOWN between musically endowed groups and electronic technicians is on the way.

Top groups using electronic music will be copied by semi-pro groups, and the three chord bashers will have a new lease of life. Will the public be fooled? Not me. After comparing "Sweet Things" with "Animalisms" it's obvious the future lies with saxons and organs.

I'm not slamming three guitar groups, how could I in the face of the Spencer Davis group, but ordinary commercial pop can be kept at a good level without electronics.—M. T. WILKINSON, Walsall, Staffs.

● LP WINNER

'Blind copy'

BOB HOUSTON'S review of the John Coltrane album "Ascension" blindly copies the sleeve information that Freddie Hubbard plays the first trumpet solo, which is wrong (MM July 9).

Presumably his remarks about "feverish scribbling" apply to Dewey Johnson—not the great Hubbard.—BRIAN PRIESTLEY, William Street, Oxford.

Bob Houston replies: Mr Priestley is right—Hubbard does play the second solo (I didn't say he didn't). But the "feverish scribbling" still applies, as it does to Dewey Johnson's solo too.



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Saturday July 23rd 7.30 Members: 7/6 Guests: 10/-	ALL-NIGHT SESSION GRAHAM BELL & THE TREND MALCOLM MAGARON & THE HEALERS THE CIRCLES Plus D.J.s CLEM DALTON and MIKE QUINN
Sunday July 24th 7.30 - 11.30 Members: 5/- Guests: 7/6	EMBERS WEST PLUS PARKERS MOOD
Monday July 25th 7.30 - 11.30 M: 5/- G: 7/6	THE DOWNLINERS SECT PLUS THE EXCELS
Tuesday July 26th 7.30 - 11.30 Members: 3/6 Guests: 4/6	Radio Luxembourg's READY, STEADY RADIO The U.K.'s TOP LIVE SHOW with TOP STARS AND D.J.s
Wednesday July 27th 7.30 - 11.30 Members: 3/6 Guests: 4/6	MID-WEEK R&B SPIN Presented by CLEM DALTON & MIKE QUINN PLUS LIVE! THE MOONBEATS

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