BOILING BEATLES

BLAST COPY CATS

—even our hair styles are aped

THE Beatles launched a blistering attack on their "copyists" this week.

John Lennon, 22-year-old Beatles rhythm guitarist and the group's spokesman, told MM:

"Certain groups are doing exactly the same thing as us. I wouldn't have brought the matter up, but some guys are having digs at us.

"Look—we copied nobody. I'm not a Negro so I can't copy a Negro singer, can I? We've got our own style, our group.

Bandwagon

"But some other groups around are climbing on the rhythm-and-blues bandwagon they're talking about and plugging it around. And down to the last note, at that."

Lennon claimed that fellow-Liverpudlian his parodist Gerry and the Pacemakers also suffered "terrible copying," too.

John continued: "It happens in hair styles, as well. I see players in some groups have even the same length of hair as us.

‘Digs at us’

"It’s no good them saying they’re students and they just happen to have long hair. We were students, too, and we didn’t have these hair styles then, did we?

He added: "I suppose people might say it’s an honour to be copied, and I wouldn’t have bothered to have hit back really. But when they have digs at us, we’re going to have a go.

"I’ve wanted to say this for a long time...

WHAT MAKES THE BEATLES BEAT? SEE CENTRE PAGES.

The Beatles—they are angry at groups who copy them

U.S. JAZZ STARS COMING

A MERICAN jazzmen in line to follow Roland Kirk into London’s Ronnie Scott Club are Jim Hall and Art Farmer, the Charlie Byrd Trio and J. J. Johnson.

Contracts have yet to be finalised, but Kirk is expected at the club in September, Scott told this week: "I spoke to Art Farmer during my recent New York trip and he is keen to come. Probably with guitarist Jim Hall.

"J. J. and I are both available and we have written to J. J. for his reactions."

Yesterday (Thursday), the Scott Quintet flew to Sweden to appear in the Jazz Festival at Landskrona, where Ronnie will also go with an all-star big band led by America’s Quincy Jones.

Bossa nova boom

Johnson and Byrd have been in Britain before. The poll-winning trombonist was part of the band at Ronnie Scott’s Club last year, and Byrd came as a member of the American expatriate quintets in the Anglo-American Herd.

Stated Johnson: "We had a hit record with Stan Getz in “Desafinado”—has become one of the hottest commercial propositions in jazz.

MILES DAVIS

—you’re the first newspaperman I’ve answered questions for in four years,’ he said this week. He was talking to the Melody Maker, of course.

Miles appeared at the Antibes Jazz Festival in the South of France this week, and the MM’s Bob Houston phoned him there. Miles belted his ‘tough-guy’ reputation by frankly answering questions on music, colour bar, and his current activities. Turn to page six and read another Melody Maker exclusive!
Take-over bid for Reprise?

NEW YORK, WEDNESDAY.—A sell-out of Frank Sinatra's Essex Productions, which includes the headline-hitting Reprise disc label, appears 90 per cent certain.

The take-over bid is by Warner Brothers. Earlier gossip held MGM were bidding for Sinatra's interests, but the new Warner Bros move looks strong and likely.

A boy-own of Sinatra's reprise would bring into the Warner Bros fold a huge array of talent including Frank, Sammy Davis, Bing, Palm Springs, Chicago, Garvani, Bing, Mommie, Mary Martin, and others.

Record businessmen here are virtually certain Sinatra will make a move in the near future—possibly to Warners.

A spokesman, chief of the Warners, said: "I have heard rumors about MGM. At the moment I'll make no comment because with Mike Cotton's Jazzmen on the Reprise labels, it is just rumour."
IT'S THE SWEET LIFE FOR SEARCHERS

IT'S the sweet life for Liverpool's Searchers, with their "Sweets for My Sweet" in MM Pop 50 at No. 3 and a string of top radio and TV dates lined up for August and September.

The group, booking Britain on balcony shows, record their first 45 for Pye on August 15. The title track is a love song in the original and another old Limelight number, like their current hit "Shake, Rattle and Roll." They appear in the birthday edition of ABCTV's "Lucky Stars" show on August 15, a half-taped by Cliff Richard and the Shadows, airing the same day on BBC's "Saturday club." On August 19, they record for ABCTV's "Lucky Stars" show, produced by Des O'Connor, and "Shake, Rattle and Roll" is the first song they record in session at Abbey Road. In September, they'll appear on ABCTV's "Saturday club" and on September 14, on their first nationwide tour with Roy Orbison.

Radio, TV and Orbison tour

Amalie Ross leaves 'Wham, Bam' show

ANNIE Ross, starring with Oscar Brown Junior in the new British revue "Wham, bam, thank you mam," was forced to leave the show on Saturday suffering from exhaustion. Annie join's group "Oscar's Quest," appearing at the Royal Albert Hall on Tuesday and Wednesday, as she was also due to star in "Wham, bam" in the West End on Friday and Saturday. This means she will not appear on the prestigious black and gold opening night. She heads to the South Coast for a rest, it is understood.

The topside title single for Pye on August 15.

THE SEARCHERS — a follow-up single

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A new range of amps, with the exclusive Watkins look. A sound that really gets through! Priced at 14 watts output. 2 Channels with independent controls. Price 45 gns. Amplifying unit only is 23 gns.
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AND HIS MUSIC
SATIN SAXES & BOUNCING BRASS
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ART BLAKEY'S Jazz Messengers have broken through lack of bookings paper being worked out for tour of Australia by EDDIE CONDON All star — veteran GEORGE BRUNIS and GEORGE WETTINIG issued HUGGY SPANIER ALLEN FAGER was forward and excellent after our cruise last week.

SAN FRANCISCO's Blackhawk Club closing after CALLISTER's current engagement to GERALD to visit Japan in near future. NORDIK BENTON wants to try in spirit version of 'The Jack Singer' trumpter CAT ANDERSON required BILL ELWOOD for Brains Street cast opener.

PIANIST LENNIS TRISTANO played at Greenwhich Village Club for the last time and CAPELLES (base) and GERRY WHEELER (drums) ELVIS PRESLEY spends spare time fishing or bowling on Lake With the spirit version of 'The Jack Singer' trumpter CAT ANDERSON required BILL ELWOOD for Brains Street cast opener.

TRUMPETER TEDDY BUCKNER and his disciplined trumpet section at SANTA-DEA-MARTIN RIVIERA'S (s/s) and DEAN MORRISON and-roomers and tv commercials for Ford cars.

POP TRUMPMER ROD SIMPSON MONEYscious business back on the scene in this week's edition of GEESEY CARIDGE and BOBBY FERO for DOBETHY DAN-DRIDGE at the new BILLIE HOLIDAY on screen.

SONNY ROLLINS recorded new album for his label on a guest spot COLEMAN HOWELL and SCOTTI YARON for his latest album "A new kind of django.

A SAVING TIP

MATT MORDO, RAY ELLISON - RAY LINGHAM brought all the DALLAS BØY are among the Mouth of the Public are the latest nipped and bonged so easy to use. Listening service. What is Public is a very simple. Worn or damaged styli can be soldered or cemented in place to...
ONE of the influential bands of the Twenties, and one not apparently fully represented on records, was MCKINNEY'S COTTON PICKERS, now heard on an LP of that name on RCA Victor RD7561.

Cotton Pickers—big band history

First, we have Cotton Pickers, well before an LP of that name on RCA Victor RD7561. The title is on this set, on 16, from this period: Waller piano, Benny Carter alto, Joe Smith tenor, and 12 tracks date from two sessions in 1954. This album is one for historians, and others who like early big-band jazz.

JAZZ DISCS

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The best of Chico

“Chico Hamilton’s band has a completely

PASSIN’ TIME: (HARRY ELDERS) by the CHICO HAMILTON QUINSET has a

The Chico Hamilton Quintet has a

The Chico Hamilton Quintet has a

By CYRIL ORNadel & LESLIE

HAMILTON

HAMILTON

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A practical guide to Professional Orchestration

50 NEW BOUD STREET

50 NEW BOUD STREET

LONDON, W.1

LONDON, W.1

BELFORT Music

BELFORT Music

From the Saville Theatre/ HARRY SECOMEA's show

PICKWICK

IF I RULED THE WORLD

IF I RULED THE WORLD

THERE'S SOMETHING ABOUT YOU

THERE'S SOMETHING ABOUT YOU

by CYRIL ORNadel & LESLIE FRICQUES

by CYRIL ORNadel & LESLIE FRICQUES

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A stage new series of the standards for full Orchestra

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A FOUGGY DAY

A FOUGGY DAY

ALL THE THINGS YOU ARE

ALL THE THINGS YOU ARE

by JOHNNY WARRINGTON

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Arranged by JOHNNY WARRINGTON

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HIT Orchestrations

HIT Orchestrations

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ACCEP-ROSE

The Ray Charles version

The Ray Charles version

TAKE THESE CHAINS FROM MY HEART

TAKE THESE CHAINS FROM MY HEART

CHAPPELL

CHAPPELL

THE SPRINGFIELDS' final

THE SPRINGFIELDS' final

COME ON HOME

COME ON HOME

Still clicking

Still clicking

FRANKIE VAUGHAN'S Heya, MAMA!

FRANKIE VAUGHAN'S Heya, MAMA!

P.K. Music

P.K. Music

KIRBY ST.ROMMEL'S SUMMER'S COMING

KIRBY ST.ROMMEL'S SUMMER'S COMING

MOBBIE

MOBBIE

The NEW CHRISTY MISTRELS' big new GREEN, GREEN

The NEW CHRISTY MISTRELS' big new GREEN, GREEN

COMPASS

COMPASS

PERCY COMO'S new vocal

PERCY COMO'S new vocal

[I LOVE YOU] DON'T YOU FORGET IT

[I LOVE YOU] DON'T YOU FORGET IT

CHAPPELL

CHAPPELL

THE SONG OF ROME

THE SONG OF ROME

ARRIVEERCI, NOT ADDIO

ARRIVEERCI, NOT ADDIO

from the PICCADILLY THEATRE sertes

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"ENRICO"

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Containing arrangements of great standards by

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DAN FOX for solo guitar and duet

DAN FOX for solo guitar and duet

"Not"
RAY COLEMAN and CHRIS

THE BEATLES are the biggest thing in British pop music. With two hit singles, a record-breaking EP, and a best-selling LP behind them, John Lennon, 22, Paul McCartney, 21, George Harrison, 22, and Ringo Starr, 23, have good reason to look to the future with greater expectations.

When one faces success, one doesn't have too many of their friends and fans—those are the men of the moment, and they relish what's happening now, not what might happen tomorrow. Like all musicians, the Beatles are afraid of making a mistake, of being thought of as finished—just the same as the rest of us.

"We're the Beatles," John Lennon. "Who's the other one?"

"It's our group," Paul McCartney. "I've got a lot of time to myself—let's put it that way."

"We're doing a lot of things that we didn't do before," George Harrison. "I'm just thinking of getting married this week—"

"I don't know what we're thinking of," Ringo Starr. "It's the Beatles of the 1960s."

There's a lot of truth in what they say. The Beatles are not alone in having the greatest of moments, but they are alone in being able to translate those moments into something more than just the music they make. They have the ability to make their music mean something, to make it say something about the world around us.

"It's the Beatles," George Harrison. "That's the record, you know—"

"It's what we do," Paul McCartney. "It's the way we do it."

The Beatles are the ones who have the greatest of moments, and they know it. They know that they have something special, something that other people don't have. They know that they can make their music mean something, and they know that they can make it say something about the world around us.
We had to keep ourselves laughing. We used to come on with the maddest year on. I had a blackcap, newspaper sticking through the fringer, red, John wore a Celuloid coat and rubber boots, we came on waving comics and tunes and nothing else above the waist, things like that. The crowd would call out "Hey, Paul, you're not even worse than George!" What do you think of that? What do you mean by talking about that?

Down the Cavern after we returned from Germany once we had a rave on "Stimulus." They allowed us to sell souvenirs, sales on everything, whether we could play or not—harmonica, trumpet, guitar, harp. The concert was on the walls around the doors in the amp and they used to use the doors we had to have community in, like, "Oh, she's making eyes at me," "Oh, he used to all that and all that.

All our fans in the club the ones we all knew personally, we don't see them any more now since the big fans club got going. Fans now. We never really knew them. You could say they thought we were real people until we entered our contracts with an autograph book or touched us all the stages. They might have mentioned that everyone else did the same thing. We were being caught up by a crowd like that.

Like Paul says, something was going to turn up, but we were having a good time. We didn't venture out of Liverpool much. We did a couple of places where they laughed "Twist and shout!" and numbers like that. We brought the haircuts, the clothes in France for a couple of years before that. And the stage.

The Cavern— that was the stage. We used to do our own Tiller Girls routine, like the band. Only all autographs in line. You have to laugh and enjoy yourself and the audience can, see you are and laugh with you. Sometimes, on concerts now, I start to think too much about playing or my mind's on something else and the audience can see I'm not enjoying myself. You can't kid them. You have to grin and bear it all the time, which is quite anyway. What do I like most about this business? I suppose it's the travelling. It's terrific. I actually can't stand it sometimes. The business. Definitely. I mean no rough, I want enough money to buy my own business. Definitely.

We had to have community at our shows. But I like most is the concerts. We can avoid getting mobbed sounds stupid, but it's true. We go to really good places now. We all tour round in a bigger car. What do we do? Well, when we're travelling we listen to the radio. But we're not that interested in this country's music—although we watch the hit parade to see what's happening. We're mostly listening out for American stuff.

It can't last forever, I know that. I'm saving like mad. Never want to work for any other band. We're not that rich, I want enough money to buy my own business. Definitely.

Before Brian Epstein saw us working, we were making quite a lot of money really. We have been professional practically since we left school.

Ring Starr

In the early days back at the Pool, we didn't give a damn about making the big time. It never entered our heads.
KEN COLYER JAZZ CLUB
Mr. & Mrs. Trevor Symonds. Members of the BBC Jazz Club.

JAZZ shows in London, Thursday 7.15 August 8th.

KERRIES JAM, Wednesday, August 17th.

SMITH'S CLIMAX JAZZBAND.

THE BURNSIDE JAZZBAND.

THE BAND OF THE BERKELEY DOWNS.

GERRY BROWN'S JAMMERS.

KEN COLYER.

BACK O'TOWN.

Wednesday, August 7th.

TUESDAY, AUGUST 6TH.

ALL-NIGHTER CLUB.

THE ORIGINAL DOWNTOWN.

THE CLYDE VALLEY.

Saturday, August 3rd.

SUN. AFTERNOON. 4 until 6.30.

JOHN MAYALL BLUES BREAKERS.

KID MARTYN RAGTIME BAND.

THE BUZZ GREEN.

Friday, August 9th.

THE RIVER

THE WOODS

Friday, August 9th.

THE BOTTLE "BABS"

GONZALES!!

TUBBY HAYES QUINTET

DICK MORRISSEY QUARTET.

DICK CHARLESWORTH

JERRY DAVIES & JOHN WILLIAMS.

TUBBY HAYES QUINTET

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BOB GRAMMAR JAZZ ORCHESTRA.

THE BLOSSOMS.

THE BLUES BROTHERS.

THE JAZZ TRIO.

THE JAZZ FRINGE.

THE JIMMY JAYES GROUP.

THE MUSICAL QUAD.

THE JAZZ FACTORY 1.

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THE JAZZ FACTORY 102.
**TopTen JAZZ**

**LONDON**

1. **O. T. E. S.** To New Orleans (LP) Thelonious Monk
2. **BOO BOO** (LP) Louis Armstrong
3. **LEFTY LEIGHTON** (LP) Lefty Leighton
4. **THE MJQ** (LP) The Modern Jazz Quartet
5. **THE KNICKERS** (LP) The Knickers
6. **THE CELEBRITY BAND** (LP) The Celebrity Band
7. **THE BEATLES** (LP) The Beatles
8. **THE CHARLTON CENTRE** (LP) The Charlton Centre
9. **THE LION'S BAND** (LP) The Lion's Band
10. **THE LONSDALE ORCHESTRA** (LP) The Lonsdale Orchestra

**WESSEX**

1. **BOO BOO** (LP) Bootie
2. **LEFTY LEIGHTON** (LP) Lefty Leighton
3. **THE MJQ** (LP) The Modern Jazz Quartet
4. **THE KNICKERS** (LP) The Knickers
5. **THE BEATLES** (LP) The Beatles
6. **THE CHARLTON CENTRE** (LP) The Charlton Centre
7. **THE LION'S BAND** (LP) The Lion's Band
8. **THE LONSDALE ORCHESTRA** (LP) The Lonsdale Orchestra
9. **THE COUNTRY BAND** (LP) The Country Band
10. **THE COUNTRY BAND** (LP) The Country Band

**DUKE**

1. **O. T. E. S.** To New Orleans (LP) Thelonious Monk
2. **BOO BOO** (LP) Louis Armstrong
3. **LEFTY LEIGHTON** (LP) Lefty Leighton
4. **THE MJQ** (LP) The Modern Jazz Quartet
5. **THE KNICKERS** (LP) The Knickers
6. **THE BEATLES** (LP) The Beatles
7. **THE CHARLTON CENTRE** (LP) The Charlton Centre
8. **THE LION'S BAND** (LP) The Lion's Band
9. **THE LONSDALE ORCHESTRA** (LP) The Lonsdale Orchestra
10. **THE COUNTRY BAND** (LP) The Country Band

**FRANK PENANTH**

1. **GEOGE PENMAN** (LP) George Pemberton
2. **FRANK PENANTH** (LP) Frank Penton
3. **THE MJQ** (LP) The Modern Jazz Quartet
4. **THE KNICKERS** (LP) The Knickers
5. **THE BEATLES** (LP) The Beatles
6. **THE CHARLTON CENTRE** (LP) The Charlton Centre
7. **THE LION'S BAND** (LP) The Lion's Band
8. **THE LONSDALE ORCHESTRA** (LP) The Lonsdale Orchestra
9. **THE COUNTRY BAND** (LP) The Country Band
10. **THE COUNTRY BAND** (LP) The Country Band

**WHERE THE BANDS ARE**

**MIKE COTTON JAZZMEN**

**AUGUST DATES**

1. Studio Jazz Club, Walthamstow
2. The Jazz Workshop, London
3. The jazz club, Hampstead
4. The jazz club, Clapham
5. The jazz club, Islington
6. The jazz club, Peckham
7. The jazz club, Balham
8. The jazz club, Battersea
9. The jazz club, Fulham
10. The jazz club, Putney

**WHERE THE BANDS ARE**

**GEORGE FAME and the BLUE FLAMES**

**RECOGNIZED BY THE TOHO RECORDMAN**

1. Studio Jazz Club, Walthamstow
2. The Jazz Workshop, London
3. The jazz club, Hampstead
4. The jazz club, Clapham
5. The jazz club, Islington
6. The jazz club, Peckham
7. The jazz club, Balham
8. The jazz club, Battersea
9. The jazz club, Fulham
10. The jazz club, Putney

**TERRY LIGHTFOOT'S JAZMEN**

**TOP TEN JAZZ**

1. Studio Jazz Club, Walthamstow
2. The Jazz Workshop, London
3. The jazz club, Hampstead
4. The jazz club, Clapham
5. The jazz club, Islington
6. The jazz club, Peckham
7. The jazz club, Balham
8. The jazz club, Battersea
9. The jazz club, Fulham
10. The jazz club, Putney

**JAZZ JOURNEY**

It's really the girls that bring 'em in!

At the present moment it's a race of very many jazz bands chasing too few jobs in Glasgow - and many of the musicians are keeping their fingers crossed for the future. Jazz presents a confused picture in the city, which has its own stronghold for trad groups. Although the hands are chasing work, those clubs which are open are playing to healthy audiences.

In fact, the re-opens of them - the Charleston Club at West End Street - are doing so well that in the early weeks it was decided to open up also on Fridays.

**Lively**

But bandleader John Rose, who also organizes the club, is modest about how much of this success is due to his efforts or that of the group. It's really the girls that bring 'em in, he says. The city's oldest jazz club is still booming at Whingibs.

For the next few weeks the club, which started the Clyde Valley Stompers in its earlier days, is presenting as many bands as possible and the popular Norris McFarlane's Reprieve Jazz Band - two of the most popular in the city - on Saturdays.

After that, it is likely that it will revert to last year's routine. It's a pity that the Reprieve has to close; but they are, indeed, the most popular band in the city.

**Resident**

Starting this week the South Side Jazz Band returns for regular Saturday spots at the club, charming the music-goers of the city.

Over the past 18 months seven clubs have called at these beat bands to supply a contrast in jazz and swing. This has been popular with many interested only in a night out and the means to "exit it away."

The Stadium Jazz Club at 23, Harley Street, will have also reopened last weekend featuring its resident, George Penman's Jazzmen, one of the most sought-after bands in the city.

George did much to foster jazz with his regular appearances in ballrooms during the winter. His view on the future in Glasgow is more pessimistic.

"The number of bands will continue to be whittled down and it will be a matter of dog catching a bone. We only hope it doesn't mean the end of the days of undercutting.

**Modern**

"What about the modern music? I know many musos are just now beginning to have a blow on the passing of the Cess Club a few weeks ago. The city doesn't possess one single modern stronghold at present - although the musicians, 'stained by the whiffling, ballroom's - are 'dying to get a blow," but Glasgow is the only club which has seen pop music as a more commercial item. The New-just audience are dropping off.

**Resident**

As for the various clubs, they are giving more attraction to the commercial rather than the musical aspect. The New Club, 24 Beacham, Public Hall and Beeston, Football Ground, are playing a variety of bands, including popular names of the time.

On August 3, 1963, MELODY MAKER - Page 9 -

**ROSE?**

Redeem the PICK of the PICK-UPS

**ROYAL PP1**: 5 guineas

Newly designed in unbreakable plastic. Over 15,000 omissions impending. Both light and strong.

**ROYAL PP2**: 8 guineas

As PP1, for all cello models, with double pick-ups and "silent slide" Q. Q. A. Bass for all bassettes. 8 Gns.

**ROYAL PP3**: 10 guineas

Triple pick-ups, "silent slide" Q. Q. A. Bass for all bassettes. 15 guineas.

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AND I LIKE BEAT!

How about this, Mr. Heath? I'm over 25...

I refer to the package includ-

ing Sonny Boy Williamson,

The Searchers

Ronnie Scott

Jazzman-businessman

Ronne Scott’s Music Shop

Berklee School of Music

Jazz Guitar Solos

Agents for

Next Week!

I'm sorry to read R. G. Har-

don: I am sure Gerry and

the Parmakers are not try-

ing to create "something

that will be known in ten

two years' time as a much-

loved standard."

I am happy, but fans are

happy.

Beat group, Lowestoft, Suffolk.

This group is doing.-M. A. J. RAVEN,

And I also like (left to right) Joe Brown, Cliff, Peggy Lee, and Elvis!

I refer to the fact that few jazz discs

reach the hit parade.

Jazz enthusiasts buy LPs rather than singles and artists rather than tunes.

A. G. PRIOR, Bridgewater, Somerset.

But them! Does anyone else feel the same?—FREDERICK TOYNE, Lincoln.

Despite the fact that Bri-

tain is beat crazy, I read in

MM that no British promoter

had yet showed enough faith

in the trend to snap up the

American end. The most

outstanding exception was

Ray Coleman's exclusive

interview with Bing

Crosby last week, for a cer-

tainly promising single, and

made fine reading for Crosby

fans. As Bing is the world's top disc

seller and all-time king of the

disc world, Frank Sinatra has

some fine competition from

international Harp soloist

Leslie Gaylor, Newport, Isle of Wight.

I do not like organs in jazz.

I refer to the package includ-

ing Sonny Boy Williamson, the greatest r&b harmonica

player ever. Otis Spann and

Maxine Brown (tmb), Max

Jones (trpt), and Chuck

Robertson (gtr) with beat

vocals by Ray Coleman to

prove there is a meeting point

between jazz and pop.-D. G. BALSTON, Bude, Cornwall.

VOICES

My girl friend says listening

to jazz will make me start

"to hear things." I always

used to laugh at this.

When I hear them I sup-

pose I'm emotional, ir-

rational, and just,

impatient-expressing my

complete disgust at organs in

jazz.-M. A. J. RAVEN, Staveley, Derby-

shire.

HAPPY

I am happy, but fans are

happy. My son and

twins are happy. My con-

certs may record sales, but

it is dull.—M. A. J. RAVEN,

Worcester, West Midlands.