

Melody Maker

August 14, 1965

9d weekly

SEE YOU SUNDAY!

MELODY
MAKER
NATIONAL
BEAT
CONTEST

ONLY three days to go to the swing-
ingest night of the year—the Grand
Finals of the Melody Maker National
Beat Contest at London's Wimbledon
Palais.

Rolling Stones, Yardbirds, Pretty
Things, Jonathan King, Brian Matthew,
and "Ready, Steady Go!" hostess Cathy
McGowan are just a few of the stars
who will be looking in.

The lucky 13 finalists from among the
thousands of groups who entered the
contest will be battling it out.

They are Roy Everett and the Blues-
hounds (Birmingham), the Vibros (Gull-
ford), the Tudors and the Carolines (Hat-

field), the Vogues (Birmingham), St.
Louis Union (Manchester), the Big T
Show (Eastleigh, Hants), the Prowlers
(Biggin Hill), Triflaks (Petworth, Sussex),
Cortinas (Hatfield), Keytones (North Lon-
don), Nemkons (Uppingham), Chevrons
(Ilfracombe) and the Unchained (Wolver-
ton, Bucks).

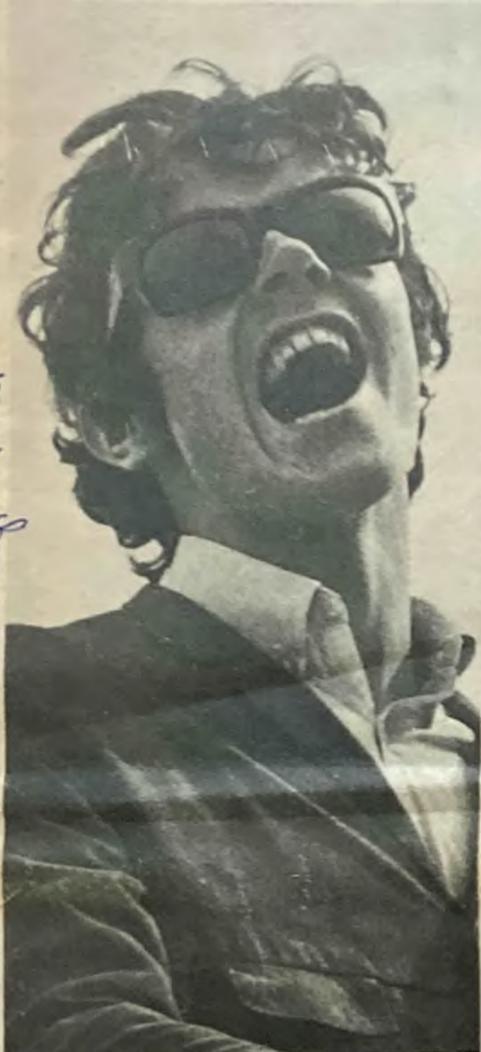
The distinguished judging panel in-
cludes Graham Nash, of the Hollies;
Radio London's Kenny Everett; and
Muriel Young.

And Radio London's Pete Brady will
compere the show, the climax of months
of eliminating heats and semi-finals.

See you Sunday at Wimbledon Palais!



Cathy McGowan and Jonathan King — two
of the stars who'll be at the final.



DONOVAN

Television documentary in September

DONOVAN flew back to London at the
end of his American trip this week,
excited at the news that Rediffusion is to film
a 45-minute TV documentary about him.

He told the MM: "We are going to spend
three weeks filming it, mostly in Cornwall and
London, in smoky rooms and all that."

"It's going to be great — I can go where I
want and do what I want and they will film me
with my friends and doing the things I like
doing."

Already, Rediffusion are hoping that the
Donovan programme can be their entry for the
1966 Montreux Festival. Shooting will start
in September under the direction of Charles
Squires and the show will be screened some
time in the autumn at a peak viewing period.

Donovan told the MM that there are "no
plans at all" for a new single at the moment.
But his EP, "The Universal Soldier", reaches
the shops tomorrow (Friday). He is also putting
the final touches to his second album.



BYRDS

Leader ill— two dates cancelled

BYRD man, Jim McGuinn, fell ill this week
and the group missed two dates at
Newbury and Basingstoke on Tuesday.

Promoter Mervyn Conn told the MM that
the Byrds will stay on in Britain for an extra
day to fulfil the dates on August 18.

Conn is negotiating for the Byrds to visit
Germany and France for dates following their
British tour. Meanwhile their second record,
"All I Really Want To Do," has shot into the
MM Pop 50 at number 19, the highest new
entry of the week.

"My prediction that they will knock the
Beatles off the top will come true," said
Conn. They still have "Mr. Tambourine Man"
behind the Animals, Fortunes and Beatles at
number four for the second week, after drifting
down from number one.

A party held in London for the Byrds last
week was attended by John Lennon, George
Harrison and Brian Jones.



ANIMALS

Big band for Jazz Club in November

THE fantastic Animals Big Band which was
a huge success at last weekend's National
Jazz And Blues Festival will not be allowed to
just fade away.

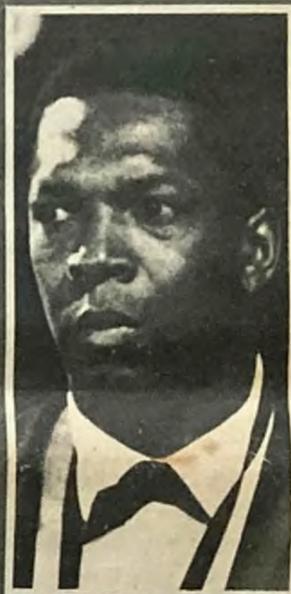
Animals drummer John Steel told the MM
this week: "We are to do a BBC 'Jazz Club',
probably in November. We have been offered
the date and have told the BBC we can do it
any time after September. We'd also love to do
some records — perhaps some big band tracks
on an LP."

The group flies to the States on September
14 for a four-week tour which will include TV
appearances in "Hullabaloo" and "Shindig."

Said John: "We had hoped to do a tour of
colleges to try and reach a hipper audience.
But the colleges are on holiday so we shall be
doing the usual stadiums and concerts. Still,
we hope to fix a college tour for next time."

"Our next single? We still haven't got
anything decided yet, though Mickie Most says
he has got something special for us."

JOHN COLTRANE ORNETTE COLEMAN



exclusive
interviews
with the
two most
controversial
jazzmen of
our time



TURN TO
PAGE SIX

HELP! 100 BEATLE FANS' VERDICTS
BILLY FURY BLIND DATE—CENTRES

Record Of The Week

the rockin' berries
you're my girl

7N 35254
PICCADILLY

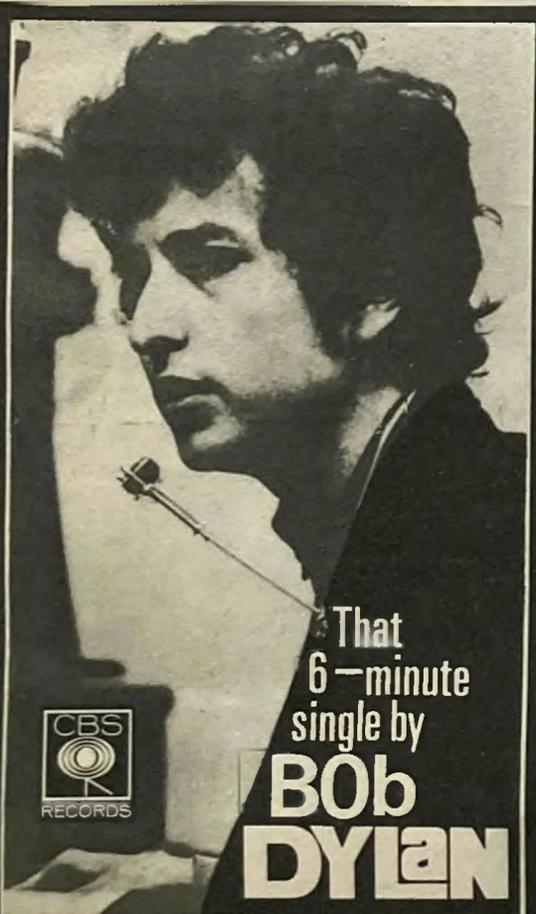
FOLK NOW

The Settlers • Davy Graham • One, Two & Three • Robin Hall & Jimmie MacGregor with The Galliards • Nigel Denver • The Dubliners • Marianne Faithfull • Julie Felix • The Malcolm Price Trio • Nadia Cattouse • Val Doonican • Shirley Collins • The Thameside Four • The Ian Campbell Folk Group



DECCA

© LK 4683 12" mono LP
The Decca Record Company Limited Decca House Albert Embankment London SE1



That 6-minute single by **Bob DYLAN**



LIKE A ROLLING STONE

c/w Gates of Eden 201811

THE BABY BLUE BAMBIS c/w If this is Love 201778

JOHN CACAVAS PRELUDE AND FRUG (Parts 1 & 2) & HIS ORCHESTRA 201799

THE DUPREES AROUND THE CORNER c/w They Said it Couldn't be Done 201803

MELODY **POP 50** MAKER

- 1 (1) **HELP!** Beatles, Parlophone
- 2 (2) **YOU'VE GOT YOUR TROUBLES** Fortunes, Decca
- 3 (3) **WE GOTTA GET OUT OF THIS PLACE** Animals, Columbia
- 4 (4) **MR. TAMBOURINE MAN** Byrds, CBS
- 5 (13) **EVERYONE'S GONE TO THE MOON** Jonathan King, Decca
- 6 (5) **CATCH US IF YOU CAN** Dave Clark Five, Columbia
- 7 (16) **A WALK IN THE BLACK FOREST** Horst Jankowski, Mercury
- 8 (6) **THERE BUT FOR FORTUNE** Joan Baez, Fontana
- 9 (7) **TOSSING AND TURNING** Ivy League, Piccadilly
- 10 (18) **ZORBA'S DANCE** Marcello Minerbi, Duriam
- 11 (11) **WITH THESE HANDS** Tom Jones, Decca
- 12 (14) **IN THOUGHTS OF YOU** Billy Fury, Decca
- 13 (15) **SUMMER NIGHTS** Marianne Faithfull, Decca
- 14 (9) **WOOLY BULLY** Sam the Sham, MGM
- 15 (8) **HEART FULL OF SOUL** Yardbirds, Columbia
- 16 (30) **SEE MY FRIEND** Kinks, Pye
- 17 (10) **IN THE MIDDLE OF NOWHERE** Dusty Springfield, Philips
- 18 (12) **HE'S GOT NO LOVE** Searchers, Pye
- 19 (—) **ALL I REALLY WANT TO DO** Byrds, CBS
- 20 (38) **DON'T MAKE MY BABY BLUE** Shadows, Columbia
- 21 (25) **TOO MANY RIVERS** Brenda Lee, Brunswick
- 22 (21) **SAY YOU'RE MY GIRL** Roy Orbison, London
- 23 (24) **THIS WORLD IS NOT MY HOME** Jim Reeves, RCA
- 24 (20) **CRYING IN THE CHAPEL** Elvis Presley, RCA
- 25 (17) **I'M ALIVE** Hollies, Parlophone
- 26 (19) **TO KNOW YOU IS TO LOVE YOU** Peter and Gordon, Columbia
- 27 (32) **I WANT CANDY** Brian Poole and the Tremeloes, Decca
- 28 (45) **UNCHAINED MELODY** Righteous Brothers, London
- 29 (—) **I GOT YOU BABE** Sonny and Cher, Atlantic
- 30 (29) **I CAN'T HELP MYSELF** Four Tops, Tamla Motown
- 31 (26) **LEAVE A LITTLE LOVE** Lulu, Decca
- 32 (31) **THIS STRANGE EFFECT** Dave Berry, Decca
- 33 (23) **LET THE WATER RUN DOWN** P. J. Proby, Liberty
- 34 (—) **THAT'S THE WAY** Honeycombs, Pye
- 35 (22) **LOOKING THRU THE EYES OF LOVE** Gene Pitney, Stateside
- 36 (27) **THE ONE IN THE MIDDLE (EP)** Manfred Mann, HMV
- 37 (28) **GOODBYEE** Peter Cook and Dudley Moore, Decca
- 38 (35) **LIKE WE USED TO BE** Georgie Fame, Columbia
- 39 (34) **CRY TO ME** Pretty Things, Fontana
- 40 (33) **SHE'S ABOUT A MOVER** Sir Douglas Quintet, London
- 41 (—) **MAKE IT EASY ON YOURSELF** Walker Brothers, Philips
- 42 (39) **TICKLE ME (EP)** Elvis Presley, RCA
- 43 (—) **WHAT'S NEW PUSSYCAT?** Tom Jones, Decca
- 44 (36) **GOT LIVE IF YOU WANT IT (EP)** Rolling Stones, Decca
- 45 (41) **THE BALLAD OF SPOTTY MULDOON** Peter Cook, Decca
- 46 (37) **COLOURS** Donovan, Pye
- 47 (40) **LONG LIVE LOVE** Sandie Shaw, Pye
- 48 (42) **A WORLD OF OUR OWN** Seekers, Columbia
- 49 (43) **ANYWAY ANYHOW ANYWHERE** The Who, Brunswick
- 50 (47) **HELP ME RHONDA** Beach Boys, Capitol

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1 Northern Songs; 2 Mills; 3 Screen Gems; 4 Leeds; 5 Marquis; 6 Ivy; 7 Flamingo; 8 Harmony; 9 Southern; 10 BEM; 11 Kassner; 12 Coda; 13 Ardmore and Beechwood; 14 Beckie; 15 Feldman; 16 Kassner; 17 Budd; 18 Toby; 19 Blossom; 20 Screen Gems; 21 Acuff-Rose; 22 Acuff-Rose; 23 Burlington; 24 E. H. Morris; 25 Shapiro Bernstein; 26 Bourne; 27 Grand Canyon; 28 Frank; 29 Aberbach; 30 Belinda; 31 Skidmore;

32 Kassner; 33 Mellin; 34 Lynn; 35 Schroeder; 36 Cooper, Feldman, Design, Blossom; 37 Essex; 38 Roars; 39 Mellin; 40 Maurice; 41 Famous Chappell; 42 West One, Hill & Range; 17 Savile Row, Hill & Range (2); 43 United Artists; 44 Nanker/Phelge, Mellin, Jewel, E. H. Morris, Aberbach, Nanker/Phelge; 45 Essex; 46 Southern; 47 Clissando; 48 Springfield; 49 Essex; 50 Calder.

US TOP TEN

- As listed by "Billboard"
- 1 (5) **I GOT YOU BABE** Sonny and Cher, Atco
 - 2 (2) **SATISFACTION** Rolling Stones, London
 - 3 (4) **SAVE YOUR HEART FOR ME** Gary Lewis and the Playboys, Liberty
 - 4 (1) **I'M HENRY THE VIII** Herman's Hermits, MGM
 - 5 (3) **WHAT'S NEW PUSSYCAT** Tom Jones, Parrot
 - 6 (—) **UNCHAINED MELODY** Righteous Brothers, Phillies
 - 7 (—) **IT'S THE SAME OLD SONG** Four Tops, Motown
 - 8 (10) **DON'T JUST STAND THERE** Patty Duke, United Artists
 - 9 (—) **CALIFORNIA GIRLS** Beach Boys, Capitol
 - 10 (—) **DOWN IN THE BOONDOCKS** Billy Joe Royal, Columbia

TOP TEN LPs

- 1 (—) **HELP** Beatles, Parlophone
- 2 (1) **SOUND OF MUSIC** Soundtrack, RCA
- 3 (2) **JOAN BAEZ/5** Joan Baez, Fontana
- 4 (4) **MARY POPPINS** Soundtrack, HMV
- 5 (3) **BRINGING IT ALL BACK HOME** Bob Dylan, CBS
- 6 (6) **SOUND OF THE SHADOWS** Shadows, Columbia
- 7 (5) **JOAN BAEZ IN CONCERT Vol 2** Joan Baez, Fontana
- 8 (10) **ALMOST THERE** Andy Williams, CBS
- 9 (—) **BEATLES FOR SALE** Beatles, Parlophone
- 10 (7) **THE FREEWHEELIN' BOB DYLAN** Bob Dylan, CBS

TOP TEN JAZZ

- | | | |
|---|---|---|
| <p>ASMAN'S, 38 Camomile Street and 23a New Row, London: 1 MONSTER (LP) Jimmy Smith (Verve); 2 MY FUNNY VALENTINE (LP) Miles Davis (CBS); 3 PICK OF PARKER (LP) Charlie Parker (Verve); 4 JAZZ AT THE APEX CLUB (LP) Jimmy Noone (Ace of Hearts); 5 JAZZ SAMBA ENCORE (LP) Stan Getz (Verve); 6 EARL HINES TRIO (LP) (CBS); 7 STAN GETZ/JOAO GILBERTO (LP) (Verve); 8 COTTON CLUB DAYS Vol 2 (LP) Duke Ellington (Ace of Hearts); 9 MOVIN' WES (LP) Wes Montgomery (Verve); 10 ELLINGTON '66 (LP) Duke Ellington (Reprise).</p> | <p>DOBELL'S, 77 Charing Cross Road and 10 Rathbone Place, London: 1 MY FUNNY VALENTINE (LP) Miles Davis (CBS); 2 SPIRITUAL UNITY (LP) Albert Ayler (ESP); 3 WESTERN UNION (LP) New Jazz Orchestra (Decca); 4 YOU BETTER KNOW IT (LP) Lionel Hampton (HMV); 5 ART TATUM-BEN WEBSTER QUARTET (LP) (Verve); 6 HIP (LP) Roland Kirk (Fontana); 7 BOB BROOKMEYER AND FRIENDS (LP) (CBS); 8 SOUL (LP) Art Blakey (Atlantic); 9 MORE BLUES AND THE ABSTRACT TRUTH (LP) Oliver Nelson (HMV); 10 SHADES OF BLUE (LP) Don Rendell and Ian Carr (Columbia).</p> | <p>COLLETT'S, 70 New Oxford Street, London: 1 LAST DATE (LP) Eric Dolphy (Limelight)*; 2 SPIRITUAL UNITY (LP) Albert Ayler (ESP); 3 GIUSEPPE LOGAN QUARTET (LP) (ESP); 4 PHARAOH SAUNDERS (LP) (ESP); 5 THE BYRON ALLEN TRIO (LP) (ESP); 6 POINT OF DEPARTURE (LP) Andrew Hill (Blue Note); 7 THE SUE STORY (LP) Various Artists (Sue); 8 SOUL DRESSING (LP) Booker T. and the M.G.'s (Atlantic); 9 MOSE ALLISON SINGS (LP) (Stateside); 10 MY FUNNY VALENTINE (LP) Miles Davis (CBS).</p> |
|---|---|---|

POP 50 COMPOSERS

- a—American; b—British; o—Others
- 1 Lennon/McCartney (b); 2 Greenaway/Cooke (b); 3 Mann/Weil (a); 4 Dylan (a); 5 King (b); 6 Clark/Davidson (b); 7 Jankowski (a); 8 Ochs (a); 9 Carter/Ford/Lewis (b); 10 Theodorakis (o); 11 Davis/Silver (a); 12 Morrow/Arnold (b); 13 Henderson/Strike (a); 14 Samudio (a); 15 Gouldman (a); 16 Davies (b); 17 Verdi/Kaye (a); 18 Curtis/Pender (b); 19 Dylan (a); 20 Mann/Weil (a); 21 Howard (a); 22 Orbison/Dees (a); 23 Trad.; 24 Glenn (a); 25 Ballard/Iny (a); 26 Spector (a); 27 Gottschewy/Goldstein/Feldman/Berns (a); 28 North (a); 29 Bono (a); 30 Holland/Dozier/Holland (a); 31 Reed/Conrad (b); 32 Davies (b); 33 Russell (a); 34 Blakeley (b); 35 Taylor (a); 36 Jones (b); Hancock/Hendricks (a); Spector/Ponus (a); Dylan (a); 37 Moore (b); 38 Powell (b); 39 Russell (a); 40 Sahn (a); 41 Bacharach/David (a); 42 Pomus/Jeffreys (a); Pomus/Shuman (a); Weisman/Wayne (a); Leiber/Spiller (a); Toomey/Wise/Blagman (a); 43 Bacharach/David (a); 44 Nanker/Phelge (b); Russell/Burke/Waxler (a); Neville (a); Group (a); Snow (a); Nanker/Phelge (b); 45 Cooke/Moore (b); 46 Donovan (b); 47 Andrews (b); 48 Springstead (b); 49 Daltrey/Townshend (b); 50 Wilson (a).



Lionel Morton, 23-year-old leader of the Four Pennies, has become engaged to actress Julia Foster. They celebrated with champagne in London last week.

BEATLES FAN SEES 'HELP' SIX TIMES!

MM reader E. Hobbs: "Tell the Beatles I've seen 'Help!' six times. I loved every moment of it and shall be seeing it again" . . . German avant garde jazz Albert Mangelsdorff and David Jacobs doubles . . . Who charges ten per cent. for getting mods dancing gigs on telly?

Spencer Davis threatens to play guitar on Chris Barber's next single . . . You'll be glad to know that "Will The Orange Blossom Smile" by Ching is number one in Hong Kong and it's coming out here on Friday.



Reader Lou Thomson sends these classical conversions: "A Little Beet Of Hoven Fell Upon The Sea One Night" . . . South London police look out—Diz Disley's bought a Lanchester car.

For his new group, Fritz, Mike and Mo, ex-Four Penny Fritz Fryer has coined the description folk-billy.

Acker Bilk office want an MM Hamburg reader to start Bilk fan club . . . Dick Haymes getting raves at Cool Elephant . . . Classical conversion "She was Only A Borodin a Gilded Cage".

Publicist Keith Goodwin got so sunburned on holiday they won't serve him in Midland pubs

Singer Dana Gillespie second in British Junior Water Ski Championships.

CLASSICAL conversion: "Haydn Want To Set The World On Fire" . . . Is Donovan baezed? . . . Rockin' Berries bassist Bobby Thomson proud dad of a daughter on day group's "You're My Girl" released.

How about Cher? Richmond Festival ravings: Beatles John and George had to leave when beseiged . . . Lionel Bart there . . . Paul Jones and Georgie Fame chatted about looking sweet.

Lufthansa official to beat drummer with overweight kit: "couldn't you leave a drum behind and tap twice on another?" . . . Radio London female staff nice . . . Supremes getting top U.S. TV shows.

LONG JOHN BALDRY tried to climb a pole . . . Does Brian Auger crush people's hands in case they try to play organ?

CLASSICAL conversion: "Down Berlioz Mill Stream" . . . The Byrd Herd point out they were on the scene before the Byrds and the Birds, but don't want writs from either.

Why does Jeff Beck pull faces at people? . . . Chas Chandler seen drinking milk . . . Lots of poney press badges at Richmond.

CLASSICAL conversion: "Do Not Dvorak Me, Oh My Darling" . . . Many Beatles fans write to say they're disappointed the Beatles aren't to tour Britain.

Tenorist King Curtis says he saw a truly modern Western film in which the Indians attacked the fort, wagon train and four jazz festivals.

CLASSICAL conversion: "Do Not Dvorak Me, Oh My Darling" . . . Many Beatles fans write to say they're disappointed the Beatles aren't to tour Britain.



SONNY and CHER

CLASSICAL conversion: "Do Not Dvorak Me, Oh My Darling" . . . Many Beatles fans write to say they're disappointed the Beatles aren't to tour Britain.

Steve Winwood bought a sailor's hat for thirty bob . . . Classical conversion: "A Spoonful Of Sousa Helps The Medicine Go Down" . . . Ken Dodd a knockout on "Housewives' Choice".

Kink Ray Davies doing yoga deep-breathing exer-

Final classical conversions—"Bless This Strauss" and "Lay Down Your Brhams and Surrender To Mine".

DANGER!

... if the Animals get too far out?

JAZZ and pop have collided head on and produced a glorious explosion called the Animals Big Band.

It was formed specially for the Richmond Jazz Festival and the only rehearsals were held last week at London's Marquee Club.

Eric, Chas, Hilton, Dave and John were completely gassed by the wonderful brass and reed sounds of the experienced jazzmen who joined them on the stand.

They were Ian Carr, Kenny Wheeler and Greg Bowen (trumpets), Al Gay, Stan Robinson and Dick Morrissey (tenors) and Paul Carroll (baritone).

"Kenny and Ian are doing the arrangements, mostly Ray Charles things," said Dick Morrissey. "I think the band is great — a very good idea."

The Animals were ecstatic about the band, and Zoot Money, who dropped in to dig them and eat fish and chips shouted, "Okay, I'll take them. They're a bit rough, but I'll take them!"

The jazzers were lined up in front of the Animals, poring over their parts. Ian Carr directed, and Dave Rowberry, the Animals' organist, was the link man.

Eric wandered off the stand to chat. "They're just sorting out a few things," he explained, "changing some of the keys we do our numbers in. We are doing about four things, like 'Roll 'Em, Pete', which will be very elastic."



Kenny Wheeler, Dick Morrissey and Ian Carr . . . three of the star British jazzmen involved with the Animals' Big Band.

No problem

Are the links forged between jazz and pop getting too far out for the kids?

"As long as we make records that jump and move there is no problem at all," said Eric, determined not to have his enthusiasm dampened.

"Kids like Ray Charles

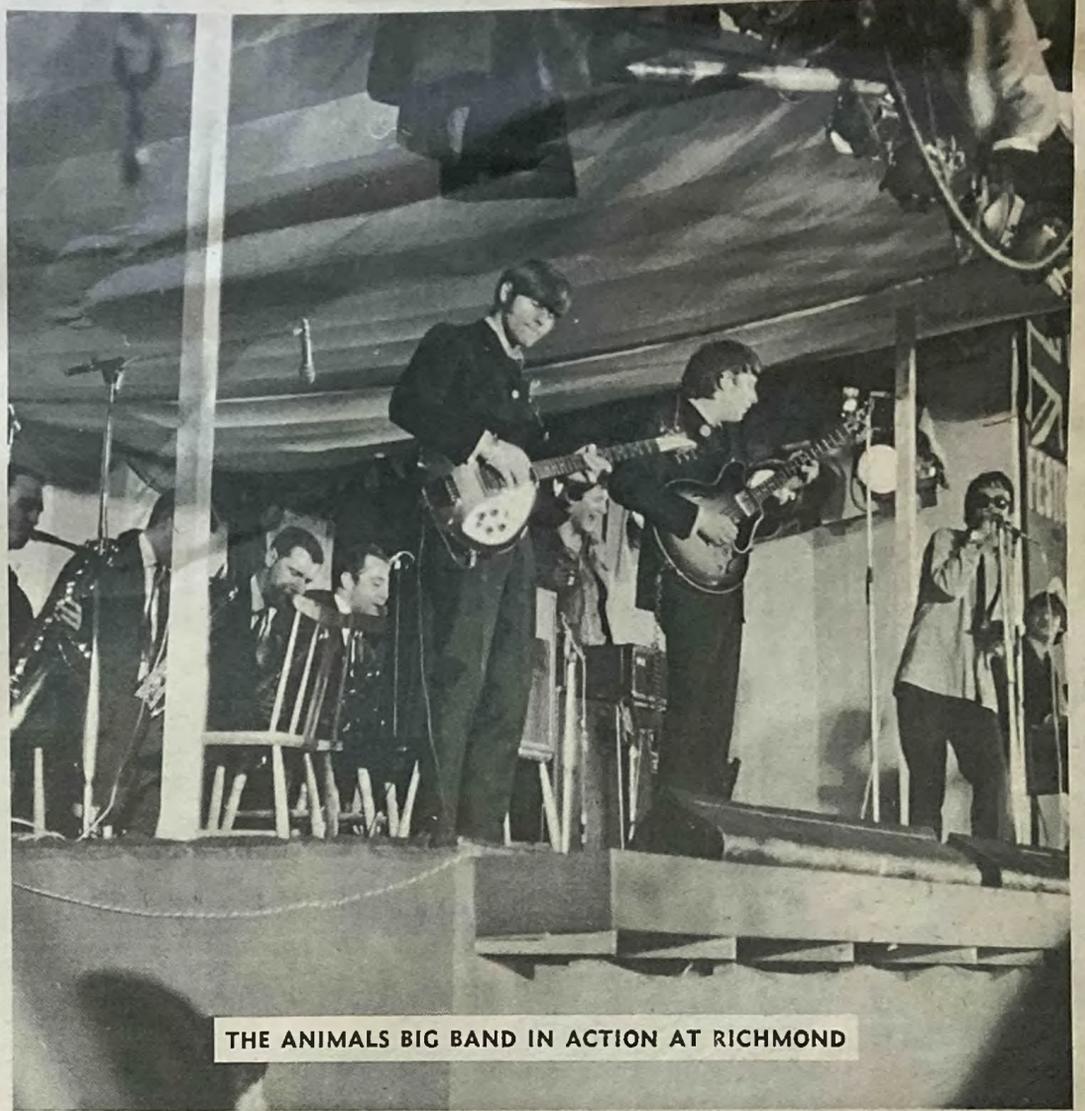
and Chuck Jackson stuff, and English white performers. Georgie Fame is a good example."

"I think the sound we are getting there is as far as we can go without flooring the kids," said John Steel, "because we still have a beat and

basic blues feel. If we go too far they could get lost."

Will the Animals Big Band ever be permanent?

"It would be too expensive to keep up but it would be great to do some LP tracks and radio shows with them. There's talk of a BBC



THE ANIMALS BIG BAND IN ACTION AT RICHMOND

Jazz Club, but it's just talk.

"Five years ago, the pop and jazz scenes were totally different. Jazzmen were more ethical about it all and were not prepared to change.

Clannish

"And the blues men were all traddies like George Melly, but that wasn't the real sound."

"I'd love to go on a package tour with the band," said Hilton, "and see all the kids raving through the sax section and pulling their hair out!"

"Actually the musicians are okay, it's the modern jazz fans that are kinda clannish and cut off from what's happening and they probably don't even want to know what's going on."

"They collect their LPs and catalogue them, but they only listen to part of the scene," said John.

Way-out

"They don't know, for instance, that Jelly Roll Morton was a way-out modern jazz musician in his day. They just start with Charlie Parker and don't know what went on before. It's funny, they'll come to the concerts and say 'What are these pop loons doing — what's jazz coming to?'"

"Who cares what they think, it's great!" grinned Hilton. "I'd love to hear Eric sing with a twenty-four-piece orchestra! He sings more jazz than some of these big name singers." — CHRIS WELCH.

DOES THE COLOUR BAR CREEP INTO POPLAND?

IN a world of mods, ravers club-goers, and supposedly switched-on people who follow the thriving pop scene, is there any racial prejudice?

Is there a colour bar in British show business?

Is this why the Tamla Motown touring show wasn't very successful? Why soul music of James Brown has never caught on in a big way?

This week Jimmy James, the leader of the Vagabonds, the first, all-coloured group, on the verge of a breakthrough gave his opinions.

The Vagabonds are seven West Indians who formed in Jamaica. They came to England and started to play the "debutante circle", in which they were very restricted, but met little prejudice.



JIMMY JAMES: 'we reckoned we'd get trouble . . .'

Debby

Says Jimmy: "Playing at the deb balls would restrict a group tremendously. We couldn't really let ourselves go. No, there wasn't any prejudice just "debby" comments like, 'Don't these coloured people make wonderful entertainers.'"

"Now playing on the mod scene, they knock themselves out, and so do we. There is a real bond between band and

audience."

Jimmy reflected: "The debbs just didn't get carried away or associate with us — but it's the same for all bands playing to debbs — they're the band, the workers!"

"Eventually we graduated to Overseas Visitors Clubs, and the first was at a South African place, how about that. Our manager asked them if they knew they'd hired an all coloured band, but he didn't seem to mind. We went down very well and got big hand shakes after the show."

"We reckoned we'd get trouble being the first coloured soul band, but if you're laying down some good music the young audiences don't really mind the colour of your skin."

New ground

"Now she's first in the queue whenever we play her way — she just had pre-conceived ideas, she was not genuinely prejudiced."

"I think there's very little colour bar in the show biz. For a start a fella can't knock himself out at a white group, 'cos all the girls do, and he'd make a fool of himself. With a coloured group its one big rave, and all the guys start dancing and having a ball."

"Except for those rare remarks we get along fine. We're always asked to come back to the clubs we play at — we've had ten residencies offered to us but we refused. "We don't want to get tied down because there's still a lot of new ground to be conquered."

The national BEAT contest

SPONSORED BY MELODY MAKER

**FOR A LUCKY FINALIST!
A SPARKLING NEW
PREMIER DRUM OUTFIT
(MINUS THE GIRL!)**



To a finalist in the Melody Maker's National Beat Contest will go a set of the world's finest drums. And we'd like to say how happy we are to be presenting them.

If you'd like to see the prize (in company with lots of other Premier outfits) write for a free copy of the exciting new catalogue (enclosing 6d. in stamps for postage and packing) to Dept. F, The Premier Drum Co. Ltd., 87 Regent Street, London, W.1.

Premier

THE WORLD'S MOST WANTED DRUMS

**SEE CAUGHT
IN THE ACT
ON PAGE 12**

who

THURSDAY

LUNCH-TIME listeners can swing with the Yardbirds, this week's guests in "The Beat Show" (BBC Light, 1 pm).
Glamour and talent are combined in Nancy Wilson, star of tonight's "Jazz Scene USA" (BBC2, 10.10 pm).
Already roaring up the charts with their second single, America's Byrds are at the Shrove Theatre and Pavilion, Worthing.

FRIDAY

TAKE your earplugs along to London Airport. The screamers will be out in force to see the Beatles off to New York on TWA Flight TW703.
An international line-up for "Ready, Steady Go!" (ITV, 6.8 pm) stars the Animals, Sonny & Cher, Walker Brothers, Jonathan King and Nico.
A real treat for jazz fans—American tenor star Don Byas opens for a season at London's Ronnie Scott Club with the Stan Tracey Trio.
In your record shop today—Donovan's new EP, "The Universal Soldier"; Cliff Richard's "The Time In Between" and that roaring Sam The Sham with "Ju Ju Hand".
The Fat Man of Traditional Jazz Alan Eldson, takes his band to London's 100 Club, Oxford Street.

SATURDAY

DONOVAN and the Byrds team up for a big show at London's Finsbury Park Astoria. The all-star bill also includes Them and Kenny Lynch.
Stay home long enough to catch Cliff Richard and the Shadows topping the bill for "Lucky Stars" (ITV, 5.50 pm). If you aren't a Cliff fan then maybe you'll dig the Kinks, Danny Williams, Julie Rogers, Georgie Fame and the Blue Flames, Eddie Calvert or the Strollers.
America's Betty Carter ends her stint at London's Annie's Room tonight.

When

Sue Thompson and Jacqueline Jones give the feminine angle on the panel of "Juke Box Jury" (BBC-TV, 5.15 pm). Singer-compete Mike Hurst and actor Ian Carmichael will also air their views.
A real mixed bag for "Saturday Club" (BBC Light, 10 am)—Peter Cook and Dudley Moore, Rockin' Berries, Brian Poole and the Tremeloes, Chris Barber's Band, Sugar Pie De Santo and the Shevelles.
Bobby Darin joins "The Andy Williams Show" (BBC-TV, 10.30 pm).

SUNDAY

THE biggest rave night of the year—the MM's National Beat Contest Final at Wimbledon Palais, South London, starting at 8 pm. A host of stars as well as the 13 finalists.
If you are looking for something a bit different, try an earful of the Dedicated Men Jug Band at London's Marquee Club. They are supported by Alan Rogers' Quartet.
Those Byrds again—this time at Bournemouth Gaumont with Them and Kenny Lynch.
Frankie Vaughan fans can find him at Bournemouth Winter Gardens along with Mrs Mills, the Countrymen, the Hustlers and Danny Piercy.

MONDAY

THE great Buddy Greco is currently starring at London's Talk Of The Town. That swinging Morgan James Duo opens in cabaret at London's Annie's Room.
For trad fans, there's Eric Silk at the Black Prince, Bexley Heath.

TUESDAY

THE wild Graham Bond Organisation visit London's Klokks, West Hampstead.

WEDNESDAY

FOLK night at London's Marquee Club stars the Settlers and Long John Baldry.



Autumn States tour for Ivies

THE Ivy League are to make a three or four-week tour of America for concerts and TV. No British dates are being accepted for them in October which is the probable start of the tour.

The League's next single will be released in late September, an EP will be out the same month and an LP in early October.

The group's Ken Lewis returned to hospital for four days last week for treatment to a neck injury received in their recent car crash. He was released again on Friday.

Stones dates

During September, the League have three concert dates with the Rolling Stones—Belfast ABC (3), Dublin Adelphi (4) and the Coventry Theatre (5).

On September 24 they kick off an Irish ballroom tour at Londonderry and remain in Ireland until October 3. Before that, on September 12, they fly to Belgium for three days of TV in Brussels.

Walker Brothers make the charts

THE Walker Brothers entered the Pop 50 this week at number 41 with "Make It Easy On Yourself".

They guest on "Ready, Steady Go!" tomorrow (Friday), "Saturday Club" and "Lucky Stars" (August 21) and TWW's "Discs A Gogo" (24).

The Brothers have signed for their first ballroom tour of the Midlands and North. Dates set so far are: Bury (14), Stockport (20), Boston (21) and Nelson (28).

They have concerts at the North Pier, Blackpool, on August 22 and 29. Other one-nighters include the Olympia Ballroom, Reading (26) and Harlow (27).

Pye release

first Warners

PYE RECORDS are to release the first five LPs and three EPs on the Warner Brothers label on August 20.

The LPs are: the Everly Brothers' "Beat 'n' Soul"; Peter, Paul and Mary's "A Song Will Rise"; Allan Sherman's "For Swinging Livers Only"; Vic Damone's "You Were Only Fooling"; and the Trapp Family Singers' "The Sound of Music".

The EPs are: the Everly's "The Price of Love"; Allan Sherman's "Won't You Come Home Disraeli"; and Peter, Paul and Mary's "Paultalk".

Allan Sherman and Mike Maitland, President of Warner Bros. and Reprise records, will fly to Britain for the launching.

Dusty single

for September

DUSTY SPRINGFIELD, who is currently convalescing in the West Indies, has a new single released on September 10.

Both titles—"You Gotta Give Me Some of Your Lovin'" and "I Will Love You for a While"—are compositions by the American songwriting team Goffin and King.

The vocal backing was led by Leslie Duncan.

TV set up so far for Dusty includes "Lucky Stars" on September 17.

ILLNESS FORCED Ricky Vernon and the Pathfinders out of the special semi-final of the MM Beat contest at Wimbledon Palais on Sunday. And the group that came behind them and took their place won the semi-final to go into the Grand Final next Sunday.

They were the Unchained, previously known as the Untamed. They changed their name to avoid confusion with the well known professional group.

Groups competing last Sunday were the Roosters, Nitebeats, Rapides Big Roll Band, Intruders, Koalas and the Lynx Four.

The Unchained are from Wolverton, Bucks, and they include Leslie Herbert (lead guitar), an apprentice sheet metal worker, Melvyn West (drums), an apprentice body maker, Malcolm Haynes (rhythm guitar), an apprentice bricklayer, George Lepinski (bass guitar) and apprentice metal worker, Alan Fields (organ), a police cadet and Roger Clark (vocals) a driver collector.



DIANA ROSS

Supremes can't make UK till '66

THE Supremes will not now be visiting London—at least until 1966.

Norman Weiss, Vice President of America's General Artists Corporation, told the MM he had a dozen offers for the Tamla Motown stars at top American supper clubs.

This latest flurry of interest stems from the Supremes' sensational success at New York's Copacabana Club where they are doing the heaviest summer business in the history of the club. Sammy Davis took a big party, including Tommy Steele, to the opening night.

Meanwhile, the girls' "Nothing But Heartaches" looks like making their sixth American number one in succession.

BRENDA HERE IN NOVEMBER

BRENDA LEE will arrive in Britain on November 16 for three weeks of ballroom and concert dates.

In all she will play 15 concerts and appear at six selected ballrooms. The venues are currently being fixed by the George Cooper office.

At the end of the tour she will probably go to the Continent for a week and may return to Britain in mid-December for a series of TV appearances and promotional dates to tie in with the release of a Christmas single.

'Top Secret' cloak over Beatles' trip

THE Beatles fly out of London tomorrow (Friday) on their latest American trek. And their movements in New York are being kept top secret.

American pressmen and tradesters who have received invitations for the Beatles' initial press conference have not been told where it will be held. They were informed that they will be told where the conference is about three days beforehand.

The Beatles leave London Airport at noon, aboard TWA Flight TW 703. There are no definite plans for a follow-up to their latest number one single, "Help!". They will certainly not be recording until they arrive back in Britain at the end of the tour.

SONNY & CHER REPEAT RSG

SONNY & CHER, the American folk husband and wife team leapt into the MM Pop 50 this week, with their American smash, "I Got You Babe".

They have been invited to appear on ITV's "Ready, Steady Go" for the second time tomorrow (Friday), following their success on last week's show. They will sing tracks from their LP as well as their single. The album has sold 205,000 copies in America.

They return to the States on Saturday.

BASIE MEN FOR BRITAIN

DRUMMER Rufus "Speedy" Jones, bassist Norman Keenan, altoist Bobby Plater and trumpeters Wallace Davenport and Phil

FERGUSON TO PLAY WITH DANKWORTH

CANADIAN trumpet star Maynard Ferguson will come to Britain in September to play a concert for the Commonwealth Arts Festival. The trumpeter-bandleader will appear at London's Royal Festival Hall on September 29, working with Johnny Dankworth's orchestra.

Also on the Festival Hall bill will be the Tubby Hayes quartet, singer Cleo Laine, the Joe Harriott quintet and the Australia Jazz Players.

Other Commonwealth Arts Festival concerts are being presented at Liverpool (September 18) and Glasgow (19). These will feature the Dankworth sextet, Hayes quartet, Australian Jazz Players and Cleo Laine.

There is a strong possibility that Maynard Ferguson and the Dankworth orchestra will record a programme for BBC-2's "Jazz 625".

Flying out tomorrow

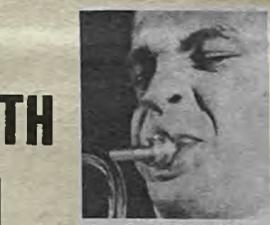
Gullbeau will be among new faces in Basie's band when the Count arrives in Britain next month.

The Basie band flies in on September 18 and opens the same evening at London's Hammersmith Odeon. In all probability a male vocalist will appear with the orchestra, but no name has yet been fixed.

The Harold Davison Office told the MM this week that Basie's full line-up for the tour would be Al Aarons, Sonny Cohn, Phil Gullbeau, Wallace Davenport (trpts), Al Grey, Bill Hughes, Grover Mitchell, Henderson Chambers (trmps), Marshall Royal, Bobby Plater, Eric Dixon, Lockjaw Davis, Charlie Fowlkes (reeds), Norman Keenan (bass), Freddie Greene (gtr) and Rufus Jones (drs).

JONATHAN CHART SHOCK

JONATHAN KING, newest face on the pop scene shook the chart this week—



MAYNARD

HERMAN TO MISS FESTIVAL

HERMAN'S HERMITS will not after all be able to take part in the beat festival to be held in the grounds of Longleat House, Warminster, stately home of the Marquis of Warminster, on Saturday (15).

They were due to join Freddie and the Dreamers at this event, but have had to pull out due to extra commitments in America.

The Hermits are now due back from America early next week, and their first date on home ground will be when appear in BBC-TV's "Top of the Pops" on August 19.

rocketing to number five with his own composition, "Every-one's Gone To The Moon".

Jonathan, called "the one-man recording industry", is a singer, composer, manager, agent, A&R man and publicist.

He will be recording his next single on August 24 and 25 and will choose from five of his own compositions. He has already written enough material for his first LP and an EP for release in the Autumn.

Jonathan will be on BBC TV's "Top Of The Pops" today (Thursday), and ITV's "Ready, Steady Go" (Friday).

SONG BARGAINS FOR MUSICIANS

A REAL bargain for gigging musicians are three new booklets published by Feldmans, 64 Dean Street, London, W.1.

Each book contains 50 standard songs, giving lyrics, melody lines and guitar chords. Two, for instruments pitched in B flat and E flat, sell at 10s each and the third, for pianists, costs 12s 6d.

Semi-pros, in particular, should find them of great value.

OLDHAM FORMS OWN COMPANY

ROLLING STONES' co-manager Andrew Oldham has formed his own record company, called Immediate Records, in partnership with Tony Calder.

Immediate Records will combine sales production, exploitation and merchandising.

Andrew Oldham has produced records for the Rolling Stones, the Poets, Marianne Faithfull, Gene Pitney and Vashti, and made several albums for America.

Tony Calder is a publisher and manager whose production unit was responsible for "Come And Stay With Me" by Marianne Faithfull.

The new company will buy independent record lines from America, and develop new talent in Britain.

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where

Hollies try States again

New single and EP to be released before they leave

THE Hollies have signed for their second American tour. They fly out of London on September 17 and open a series of concert, TV and radio dates in Chicago the following day.

The tour will last until October 4 and among their TV appearances will be the "Hullabaloo" show.

The group's new single, "Look Through Any Window", is released on August 27, and a new EP, "I'm Alive", will be in the shops on September 3.

Their fourth LP will be released on September 10. The title has yet to be decided and the group still has some work to do on the album.

Radio and TV dates include: "Ready, Steady Go!" (August 27 and September 17), "Easy Beat" (August 29), TWW's "Discs A Gogo" (September 1), "Saturday Club" and "Lucky Stars" (11) and the Light's "Monday With Mack" and BBC-2 "Gadzooks" (13).

The Hollies' last two Sunday concerts of the summer will be at Great Yarmouth's Britannia Pier (August 29) and Blackpool North Pier (September 12). They have a week in cabaret at Mr Smith's, Manchester, from October 18.

New Faces

second single

THE NEW FACES' second single, "Never Gonna Love Again", is released by Pye on September 10 and they have signed for a whole series of radio and TV dates.

These include the BBC Light's "Rolf Harris Show" (August 12), "Saturday Swings" (21), "Folk Room" (September 4), ATV's "Blackpool Night Out" (12) and "Saturday Club" (18).

On August 13, 14 and 15 they will be in Scotland for pilot programmes of a projected new BBC-TV series.



● PROBY All Star

NAMES IN THE NEWS

P. J. PROBY heads an all-star package at Newcastle City Hall on August 17. Appearing with him will be Dave Berry and the Cruisers and Sean Buckley and the Breadcrumbs.

First of the two Louis Armstrong TV shows, recorded during his British tour in June, will be screened by BBC-2 on October 7. The show has Louis reminiscing as well as playing and singing.

Helen O'Connell, the singer who first came to fame with the Jimmy Dorsey band in the 1940s, was taken to New York hospital on Monday suffering from a suspected overdose of sleeping tablets.

Acker Bilk and his band flew to Eire yesterday (Wednesday) to open a ten-day tour at Carlow. The tour ends at Dundalk on August 20. The band airs in BBC "Jazz Club" on August 23.

LULU'S next single will be released by Decca on August 20. . . Johnny Dankworth, currently on holiday with his wife, Cleo Laine, in Sicily, is writing the soundtrack music for the Modesty Blaise film now on location there.

The Morgan-James Duo open a fortnight's residency at London's Annie's Room on August 16. America's Joe Williams comes into the club for two weeks from September 20.

Texan singer-guitarist Shawn Phillips stars a week at Leeds City Varieties on August 16. . . Tubby Hayes Quartet plays Northern dates at Blackpool (19), Leeds (20) and Manchester (21).

American folk star Odetta spent Monday and Tuesday in London en route to dates on the Continent. . . New single for Zoot Money's Big Roll Band will be "Stubborn Kind of Fella", released on September 10.

The Spencer Davis Group will have a new single out on October 2. . . American folk singer Paul Simon has his first single, "I Am A Rock" released tomorrow (Friday), an LP on August 20 and an EP on August 27.

BILLY FURY'S next single will be issued on September 3, but no titles have been finalised yet. Elaine Delmar guests in BBC "Jazz Club" on August 23. She flies to Holland on August 19 for three days of TV and radio.

Big star line-up at Wembley's Starlight Ballroom includes: the Art Woods, tomorrow (Friday), Byrds (14), Simon Scott (15), George Fame (22), Graham Bond (27) and Spencer Davis (29).

Dave Davani has dropped his group's D-Men title and it is now the Dave Davani Four. Their third single will be released by Parlophone on September 3, followed by an album in October.

Edmundo Ros celebrated 25 years as an orchestra leader on Sunday (8). . . Brian Poole and the Tremeloes double Manchester's Princess and Domino Clubs on August 13, followed by the Ivy League (20) and Johnny Kidd (27).

Kings Lynn's first folk club has opened at the Black Horse.

Fortunes busy on first LP

THE Fortunes record manager Noel Walker and musical director Les Reed flew to Germany last weekend to confer with the group about their first LP.

The group will record the album next month and it will contain original numbers as well as standards and other material.

The Fortunes have been offered dates in Sweden and are trying to rearrange them, as the original dates clash with British TV and radio appearances in connection with the release of their follow-up single to "You've Got Your Troubles", currently number two in the Pop 50.

The new single will be released during the third week of September, but it has yet to be decided which of three titles will be the "A" side.

Before flying home from their German tour on August 30, the Fortunes star in a big German TV show, from Stuttgart, on August 26.

A nine-LP release is planned for September 4, and this will be followed by regular monthly releases. Organist Les McCann is another jazz star who will be appearing on Limelight in future supplements.

The nine albums due in September are "S Make It" by Art Blakey's sextet; "Baby Breeze", by Chet Baker's sextet; "Butterfly With Hiccups", by Gerry Mulligan's sextet; Terry Gibbs' "El Nutto"; Dizzy Gillespie's "Jambo Caribe"; Roland Kirk's "I Talk With The Spirits"; the Peterson Trio's "Canadiana Suite"; Hermans "Woody's Goodies"; and Milt Jackson's "In A New Setting".

He will return to Britain in December.

Before leaving he completed an LP with Kenny Napper as musical director.

David Platz, of Essex Music, who financed the disc, is currently negotiating its release on a major label in Britain and America.



Star line-up for new 'Limelight' jazz label

ART BLAKEY, Chet Baker, Gerry Mulligan, Dizzy Gillespie, Roland Kirk, Oscar Peterson, Woody Herman and Milt Jackson are among the jazz names included in the first batch of releases on the new Limelight label next month.

The news was announced by Leslie Gould, Managing Director of Philips Records, at the company's Annual Sales Conference in London on Monday. Selections from the catalogue were played to the Conference.

Limelight, a relatively new label with jazz material mostly recorded during the past year, is a division of Mercury devoted exclusively to jazz. The LPs will sell in Britain at a retail price of 33s 1d.

A nine-LP release is planned for September 4, and this will be followed by regular monthly releases. Organist Les McCann is another jazz star who will be appearing on Limelight in future supplements.

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He will return to Britain in December.

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FEDERALS BACK FROM TRAIL-BLAZING RUMANIAN TOUR

THE Federals were back in London this week after being the first British pop group to tour Rumania.

The group's Tony Bolton told the MM: "We went down surprisingly well and got a real Beatles reception everywhere.

"We were the first of our type of group out there, although they hear all the latest stuff on the radio.

"It could be a good scene there for British groups but they are very worried about far hysteria at the moment.

At certain concerts we were told to take things slowly and they had a comper who would talk to them every third or fourth number and calm them down.

"Really it's a bit like it was here when Bill Haley first came over."

Out next month

International Jazz Festival in Dusseldorf, Germany.

The tour opens in Hamilton on October 8 and the following day they fly to Germany, returning on the morning of October 10 to appear that night in Glasgow.

Kenny Guests in ITV's "Blackpool Night Out" on August 15.

The band's summer season at Blackpool Winter Gardens ends on September 24.

Mark Murphy flies back

AMERICAN singer Mark Murphy flew home to the States last weekend for three months of TV and club bookings.

He will return to Britain in December.

Before leaving he completed an LP with Kenny Napper as musical director.

David Platz, of Essex Music, who financed the disc, is currently negotiating its release on a major label in Britain and America.

Sedalia to represent UK

THE New Sedalia Jazz Band will represent Britain at the Frankfurt Jazz Festival in Germany on September 17 and 18.

Negotiations are under way for the band to make German TV appearances during the trip.

Jack Griffiths (tuba and ctt) has joined the New Sedalia from Brian Green's New Orleans Stompers.

SONNY & CHER IN HILTON ROW

A HAIRY KISS for Jimmy Savile from Sonny Bono outside the London Hilton last week drew laughter from friends, and probably caused the Hilton to rock on its foundations and the lead water to boil. Sonny and his wife Cher had been banned previously from the hotel for their dress, yet they were allowed in for their press reception in the Crystal Palace Suite — when Jimmy came to see them.



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DYLAN RUSH RELEASE

BOB DYLAN'S six-minute single, "Like A Rolling Stone", is to be released in Britain after all.

Coinciding with Bob Dawbarn's panning of the disc in last week's MM, CBS changed their original plans not to release the disc. It is being rush-released to be in the shops tomorrow (Friday).

The MM was inundated with letters following last week's article—the pro-Dylan writers outnumbering those who dislike the single by ten to one.

Donovan entered the argument on his return from the States. "In my opinion it's a really good record and it's certainly a smash hit in the States" said Don.

BYAS OPENS AT SCOTT'S

AMERICAN tenorman Don Byas is due into London from Holland today (Thursday). He opens tomorrow for a month's season at London's Ronnie Scott Club, where he will be accompanied by Stan Tracey (pno), Rick Laird (bass) and Ronnie Stephenson (drs).

On September 12, Byas records with Bruce Turner's Jump Band a programme for BBC2's "Jazz 625". The next day, he and the band begin a short tour of Britain, opening at Barnes.

Guitarist Ernest Ranglin follows Byas into Scott's for two weeks. He will be followed by US songstress Betty Bennett, who opens for a week on October 4.

the JAZZ scene

JOHN COLTRANE AND ORNETTE COLEMAN, THE TWO MOST CONTROVERSIAL JAZZMEN OF OUR TIME, TALK TO THE MELODY MAKER IN EXCLUSIVE INTERVIEWS

JUAN-LES-PINS

OF all the jazz musicians currently exploring new directions John Coltrane has always seemed to me to be the only one with a map and compass.

To begin with, Coltrane was way-in before he became way-out. His evolution from rhythm and blues has been constant and logical.

He is a musician of many virtues. He has a passionate sincerity, a simple dignity and a command of the tenor saxophone which, in my view, is without equal in the jazz world.

No other musician to my mind has broken away with such consummate success from the "theme-solos-four-theme" format over 12 or 32 bars which has, for many, become the ball and chain of jazz.

If you want a contemporary equivalent of Charlie Parker, then you need look no further than Coltrane. As his bass player, Jimmy Garrison, says: "Now that Ornette don't come out, John is the only one who's keeping things alive."

When I met Coltrane in his hotel room during the Antibes Jazz Festival, I was immediately impressed by the apparent contrast between the man and his music. He is a big, slow-moving man with an extremely gentle disposition and an economy of conversation. You have the impression that he expresses himself so completely and comprehensively in his music that when it comes to interviews there is little left to say. In the music of Coltrane you can find anger, bitterness, anguish, sadness. In the man you are conscious only of a great inner peace and serenity.

It was a fascinating meeting. Because for the first hour and a half Coltrane expressed himself through his tenor and soprano. He stood at the table, blowing into a portable tape recorder and then playing it back. Unhurriedly he changed reeds, adjusted mouthpieces, tore off characteristically intricate and extended runs. He was practising for the concert that evening.

When he finally laid down the tenor I asked him how long his reeds lasted. "A good reed lasts me three weeks — but it doesn't seem too easy to get a good one these days." Then he picked up the soprano and practised for another half an hour.

My appointment had been for 4 o'clock. By the time we got to talk it was 6.30 p.m. . . . and even then I somehow felt that Coltrane would

COLTRANE: dropping the ball and chain from jazz

much rather have played than talked. But as he tucked into a slightly bizarre dinner of two raw egg yolks, clear soup, milk, iced water and fresh peaches (he's trying to keep his weight down) he answered my questions amiably and thoughtfully.

"How often do you practise like that?"
"Not as often as I should. I have been thinking about writing so much recently that I haven't done too much practising. I think four hours' practice a day would be good for me. That little bit of practising just then — well, I didn't play a thing I didn't know. But after four hours I would get through all that and then maybe I'd break into something new."

"What were you listening for on the play-back?"
"Just to see how the notes were coming out — whether they were coming through clear and in tune."

"Do you have intonation problems with the soprano?"
"Funnily enough I have more problems with the tenor than with soprano. I was lucky with my soprano. I've had it five years — it was the first one I bought. It was a good one, but it's beginning to go off a little now."

"How do you think your playing now compares with your work with Miles Davis five years ago?"
"I don't think it has changed basically — though I suppose I've grown a little, musically. But then in some respects I think I might have been a little more inventive in those days."

"What would you say were the faults in your playing — do you feel there is anything missing?"
"That's hard to answer. I don't

know if you can ever be a complete musician. I'm not. But I don't think I'll know what's missing from my playing until I find it — if you understand me. Perhaps my main fault at the moment is that I have a natural feeling for the minor. I'd like to do more things in the major. I want to work to bring that up — and there are many other modes I've got to learn."

I asked him if, in his search for new directions, he ever found himself in a musical dead end.

He laughed. "I doubt if there are any dead ends." Then, on reflection, he added: "There may be, though. I suppose I've had some things which didn't work out. But usually if you get on a new thing you just keep on playing it until you get it together. I'm very lucky — I work with very fine musicians. They are very inventive. I don't have to tell anybody what to do. When we have a new thing I just define the different sections and leave the rest to them."

"We have great confidence in one another. That's essential — that's how it hangs together. They're with me in always wanting the band to move into a new area. We generally don't believe in standing still."

A philosophy which, while thoroughly commendable, also raises an audience problem. At the first Coltrane concert at Antibes, the audience were a little puzzled and disappointed to hear, just one piece, "A Love Supreme", played for 47 minutes.

"What about giving audiences a chance to catch up?" I asked Coltrane.

"This always frightens me," he said candidly. "Whenever I make a change I'm a little worried that

it may puzzle people. And sometimes I deliberately delay things for this reason. But after a while I find that there is nothing else I can do but go ahead." (In fact — and this underlines Coltrane's anxiety to carry his audiences along with him — he changed the programme for the second concert and featured some more established pieces like "Impressions" and "My Favourite Things" — but without sacrificing any of his individuality or inventiveness.)

Coltrane says he hasn't yet composed anything he is completely satisfied with. "I plan to do more extended works — I have sketches of them in my head. I want to get to a point where I can feel the vibrations of a particular place at a particular moment and compose a song right there, on the spot — then throw it away. I try to avoid repeating things as much as I can."

It has been said that Coltrane has recently discovered God. I asked him about this.

"Rediscovered would be a better word. Religion has always been with me since I was a kid. I was raised in a religious atmosphere and it has stuck with me throughout my life. Sometimes I feel it more strongly than others."

"Do you listen very often to your own records?" He smiled. "No. Perhaps two or three times a year

I'll take them out and evaluate them — but I'm more concerned with how I'm playing right now."

More often Coltrane listens to African and Indian music. "There's a harp record I play quite a lot, too. I got very interested in harp for a while. But now I think when I get tired of blowing I'll take up guitar or piano."

"How far have you extended the range of the tenor?"
"Well you can't get below B flat. But there's at least another octave above the normal top limit which can be fingered."

"And talking of extending limits, which musicians do you think are making important contributions in seeking new jazz expression?"

"I think the Jazz Composers' Guild are doing good things — I admire Albert Ayler, Archie Shepp, Dewey Johnson, Pharoah Sanders and John Tchical."

Has Coltrane definitely abandoned the more orthodox jazz frameworks?

"Not necessarily. I've been thinking of doing another album of ballads — just playing them straight. Though generally I do feel that normal forms have pretty well been used up. I'm also thinking of doing an album with a couple of horns and latin percussion."

Mike Hennessey



COLTRANE . . . in the music, anger, bitterness, anguish, sadness.

And on come the dancing girls . . .

NEW YORK

THE famous Metropole has gone over to rock-'n'-roll, complete with dancing girls — one of many New York clubs to drop jazz in recent months . . . Roland Kirk, however, is doing such good business at the Five-Spot that they are thinking of continuing their jazz policy after all.

Louis Armstrong grossed 43,253 dollars last week for a one-week stand at the 3,200-seat O'Keefe Centre in Toronto. With Tyree Glenn and Buster Bailey, Louis now has his best front-line since the days of Trummy Young and Edmond Hall.

Many famous jazzmen, including Red Allen and Joe Thomas (tpts), J. C. Higginbotham and Vic Dickenson (tms), Jimmy Crawford (dr), joined trombonist Snub Mosely's salute to his drummer, the late Keg Purnell, in a benefit at Lido Beach, Long Island. Proceeds went to Keg's daughter.

LATEST hospital report on Bud Powell describes his condition as "fair" . . . Tenorist Charles Lloyd has broken all house attendance records at Slugs' on East 3rd Street. Sounds good too!

The Oscar Peterson Trio will be recorded "live" at Chicago's London House from August 22 to 27. There are rumours that bassist Ray Brown may be quitting the trio sometime this year.

The Jazz In The Garden Series at New York's Museum of Modern Art came up with another great night last week when they presented Roy Eldridge with Richie Kamuca (tr), Tommy Flanagan (pno), Ben Tucker (bass) and Eddie Locke (drs).

BROOKLYN'S La Marchal Supper Club has launched a weekend jazz policy with Kenny Dorham's All-Stars, featuring Jimmy Heath (tr), and Cedar Walton (pno) . . . the Don Friedman-Attila Zoller quartet opens at the Village Vanguard this week.

Former Benny Goodman and Gene Krupa pianist John Bunch is playing some happy jazz at Luigi II on New York's West 13th Street. Sammy Davis and Woody Herman headline an all-star charity show at the Shea Stadium on September 19 . . . blues singer Lightnin' Hopkins is at the Gaslight Cafe in Greenwich Village. — JEFF ATTERTON.

New Exerciser Builds a Power Packed Body in 5 minutes a day



HANOVER. At the Tokyo Olympic Games, the German team trained with a new kind of exerciser. Based on the newly discovered science of Isotonics, the apparatus is called BULLWORKER 2.

Using this exerciser anyone can build an athlete's body in under 5 minutes a day, and the German inventor actually guarantees this. Seven seconds a day will develop any chosen group of muscles.

The German brochure on this method has been translated into English and shows in twenty-eight pages of photographs, facts and figures, what all types and ages can achieve. A limited number of the exercisers are now available in this country.

Using the Bullworker, you are actually guaranteed an increase of 4% strength per week, or you pay nothing. In fact you can try the exerciser free for 14 days before buying.

Incidentally, if you are just interested in keeping fit or losing weight, this exerciser is ideal for both purposes.

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LONDON

AN unexpected visitor to the Melody Maker offices this week was Ornette Coleman.

From the fire and fury of his music, and the controversy it has aroused, one might expect Ornette to be a highly extrovert character with a grudge against his musical enemies.

In fact, he is a gently-spoken, modest and most friendly man. What is he doing in London?

"I had it in my mind to make a tour round the world," he explained between discussions about hotel prices. "This is my first stop. I shall be here for about two weeks and will meet my bass player and drummer in Paris when I leave. If I manage to get TV or a concert or something in London then I will have them stop by."

"The problem I find is having the right equipment to express what I'm trying to do — I can't just play with different people. That's why I hope to have my rhythm section, Danny Izenson and Charles Moffett, travelling with me all the time. I've perfected it with those two guys and I need them more than anyone else. It may be more expensive to book three instead of just me, but it's truer. The people are hearing exactly what you are saying."

Ornette has a new album which will be released on Blue Note. I asked what else he had been doing. "I've been finishing some music for a movie," he told me. "I used a large band, a 14-piece, and did all the scores. The guy making the movie is an American but a lot of it was done in France."

"Really I'm beginning to have more opportunities to go ahead. Everything is working out fine. Recently I've been playing mostly concerts and at some universities."

Does Ornette feel that, musically, he has achieved his aims? "It's all still over the ridge," he smiled. "That's one

ORNETTE: 'the time has come to do more playing after I've done so much writing.'

COLEMAN: it's all still over the ridge

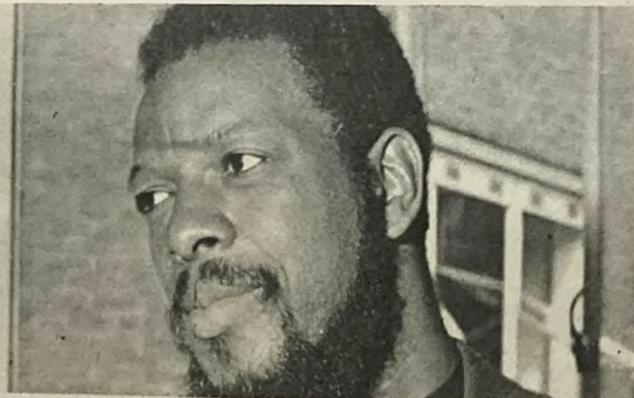
of the reasons I feel like going to places — the time has come to do more playing after I've done so much writing and developing. Now I want people to hear it for themselves.

"Sure I've been very discouraged and dispirited with the music, but I find that music is so much more a social outlet in some ways, than a personal outlet. A person has to find out what direction he wants to go and then try his best to get there. That applies to all forms of music. You find you have to do your own thing before someone condemns you."

"How did it all start? I'd been playing regular music — some form of bebop and some rhythm-'n'-blues. I came to realise that music is basically a language. Once you assimilate the alphabet you can create a personal language. But it has to have some logic to it if the language is to have a definite meaning. That's one of the things I've come to discover."

"Once a person absorbs the total structure of an instrument, in relationship to the harmonies and routine forms, then it is just a matter of assimilation of the musical alphabet before you speak the language you want to speak. It's then a personal choice — people hear what they choose to hear from what you are doing."

Despite its label, Free Form, Ornette's music must require more self-discipline than conventional jazz. "That's true," he agreed. "The main thing is that the person will have to



Bob Dawbarn

TWO VIEWS OF AMERICA BY TWO OF OUR TOP POPPERS

ALL of us—the Searchers and the Zombies—have been literally knocked out at what American kids get up to during summer.

I suppose it must be the climate that does it. Every day we wake up to blue skies and a blazing sun. So far we have spent most of our time in Florida. This is quite a State! Everywhere you look there are palm trees.

It seems that the big craze here is floating down rivers in the inner tubes of old car tyres. We've seen literally strings of people floating past—all sitting in inner tubes.

All the American automobile tyres are now tubeless, and the demand for these old tubes now exceeds the supply. Rod Argent, of the Zombies, decided to have a go and enjoyed it so much we couldn't get him out of it!

In Florida we were introduced to an exhibition that we had all heard of but never really believed happened—alligator wrestling.

We all thought it was some type of joke when we were invited to see this man wrestle an alligator—like when someone invites you to see the submarine races.

But we were wrong! The place was nothing more than a shallow pond with a very ominous alligator floating about in it. We sat in chairs set round the edges and waited.

Wetting

Finally, a very strong-looking Indian arrived wearing a bathing suit and a vest. He walked around the pond until he could get close enough to the alligator to leap on it. Then it all happened!

The water was thrown about, wetting all of us. Finally, the Indian got the alligator on its back and started rubbing its stomach. The thing just flaked out! We were astounded and later found out that rubbing an alligator's stomach is just like hypnotising it.

The one big craze everywhere is skateboards—small pieces of wood with roller skates at each end. All the kids go speeding past, much like surf-boarding. We have



CHRIS CURTIS WRITES ON AMERICA

Those crazy Americans . . .

all been amazed at the way they handle them.

Frank Allen became so keen that he borrowed one and tried it out. The first three times the board took off without him. On the fourth try, Frank got up on it and discovered that he could only go straight and couldn't stop it. We had to belt after him and catch him before he ended up in the middle of the main street.

Advice

As for the shows, we've been getting full houses wherever we go. American girls have followed us everywhere. In Florida, where all

CENSORED — THE TOM JONES TORSO!

TOM JONES digs the New York scene, in fact he'd like to spend part of every year here or at least somewhere in the States.

"I'd like to have two houses, one here and one in England," he told me this week, relaxing in his Hotel Gotham penthouse suite after the gruelling hours of taping the Al Hirt CBS-TV show.

by REN GREVATT

"I'm not ready for that quite yet, you know; it costs money. But it will happen someday I hope. I do like it here. New York has some great acts to see and I've been seein' a few.

"I've been to the Village, too.

"Mary Wells took us to a few of these places. She came out to see me perform in Brooklyn with the Murray the K show. She thought I was coloured. She said, 'I never thought I'd hear a white man sing like that.' That's quite a compliment, isn't it?

"I'm glad I sound like that because I love R&B myself, not like what you call the R&B here in America, I mean the real thing. In England R&B means the fellows like Muddy Waters and John Lee Hooker.

"When I go out with the Dick Clark tour I'll be visiting Nashville for one day. I'd like to try recording there, maybe an album of country songs but there won't be time this trip. But I will be doing

a TV tape there on my record, 'What's New Pussycat?' which is out in England now. They'll show this tape back home on the telly. It's number two this week, by the way, in the US charts.

"That's pretty good for a record that I wasn't really that sure of. You know, it's a good song and Burt Bacharach wrote it and put me into the movie to do it, but I just wasn't sure it was the right thing for me to do for a single record. I thought it might have been the end of Tom Jones until the next record. But you never know."

Only a few hours before, Tom had concluded three days of rehearsing and taping for Al Hirt's "Fanfare" show on CBS. The painstaking effort turned out to be worthwhile all the way. Tom fractured the studio audience with his swirling, swivelling hip action,

which may or may not turn up on the TV show itself, since the word had been given out to cameramen to catch Tom only from the waist up.

"It's no worse than what the girl dancers on 'Shindig' do every week," said one observer, who admitted to having watched the Shindig girls a few times with the audio turned off, which is the real "in" thing to do these days.

"American television is well done and it's great to take all that time if you have it to spare," Tom said. "I'm glad I had the time because I think it was one of my best performances. And I like taped shows. You can always go back and do it again, just like a record session. I've done 'Ready Steady Go' live a few times and it always worries you a little because if you make a mistake, that's it. The damage is done."

TOM: the word went out to cameramen to catch him only from the waist up as he fractured the studio audience with his swirling swivelling hip action -



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DONOVAN: "The Universal Soldier" (Pye EP).

This is Donovan and I must say I love Donovan, and I don't mind saying so. He sounds very sincere, the sincerest of them all. I like that soft, pretty guitar, but I think if I had any say in Donovan's records I'd definitely have strings. I must say I don't like political songs. I know the political scene is pretty awful but to sing songs about it doesn't help at all. If all the singers got together and did something solid it might. But Donovan's great! Hit!

BILLY FURY

BILLY FURY slumped in an armchair, and pushed a sharp-looking leather hat over his eyes as he listened to the latest singles in his "Blind Date." He grinned unbelievably at what he scathingly termed "groinch" records and dug heavily Dionne Warwick and Donovan's EP.



FRITZ, MIKE AND MO: "Somebody Stole The Sun" (Philips).

I didn't like that much. It rubbed me up the wrong way. It's a very la-de-dah cross between country and western and folk. Not one for the chart.

LOWELL FULSON: "Too Many Drivers" (Sue).

I quite like it, but it's not original. I used to listen to this stuff five years ago, but it's been done so many times. I like R&B with a bit more swing and a tiny bit of modern jazz in it like Georgie Fame.

JENNIFER LEWIS & ANGELA STRANGE: "Bring It To Me" (Columbia).

Bring what? It's nearly nice, but I don't know what she's on about. I don't think that will make it — it's just trying to be a bit more gimmicky and that's overdone. Even poor Dionne Warwick is overdone.

SHELLEY: "Where Has Your Smile Gone" (Pye).

Turn it off. No I don't like that. I nearly liked it, but he came right out of the radiogram, didn't he? It was a bit like "See My Friend" and I think the Kinks have got a better chance than that.

MARVIN GAYE: "Pretty Little Baby" (Tamla Motown).

I think that's enough. I don't like that, but I don't think it's his fault, it's whoever wrote the song. I don't mind it now I come to listen to it more, but it's very old fashioned. Sounds like Frankie Laine. Not a bad fella singing, but the backing is terrible. Just listen to that! Very groinch.

DEAN MARTIN: "Houston" (Reprise).

I don't really like Dean Martin, and this one's a pinch from that record, "Ain't Got No Cigarettes", you know? Session man playing harmonica there. Lots of people buy him in America, I suppose.

EVERLY BROTHERS: "I'll Never Get Over You" (Warner Brothers).

It's the Everlys. Fabulous. A little too much mouth organ which spoils it. But they have the best harmonies and words. I have always loved them. All they want is better

material, but I think that will go. The Everlys must be favourite with the Beatles although I think the Beatles do some very original harmonies of their own.

SAM THE SHAM: "Ju Ju Hand" (MGM).

On no! it's corny, turn it off. It's going all against me — terrible, corny, groinch and awful. I think that's very childish. All right for a nursery school. The kids can sing it in their cots.

DIONNE WARWICK: "Here I Am" (Pye).

That is the best we've heard today. Quite pretty. Guessing, you could say it's Cilla Black or Dionne Warwick and hope for the best. What's in a name? Is it Dionne Warwick. I think she's superb and although everybody puts her down, she's still got the best range and tone. Everyone has trodden on her and taken her ideas and copied her. All sorts of people have knocked off her material. It's not happening for her. But I'd like to see that a hit. I hope it is.

MELODY MAKER OPINION POLL

COMPILED BY BOB DAWBAR

HOW ARE THE FANS REACTING TO THE NEW BEATLES FILM AND THE TITLE SINGLE? THE MELODY MAKER OPINION POLL QUESTIONED 100 FANS THROUGHOUT BRITAIN. THE RESULTS WERE JUST AS FASCINATING AS THE ANSWERS.

QUESTION	ASSESSMENT
1 Which Beatle wins the honours in the film "Help!"?	Sir Laurence Olivier had better watch out for Ringo. The voting went: Ringo 60, John 20, Paul 8, George 1. The rest had no one favourite. One curiosity was the solid block of John Lennon fans in the Grimsby area where seven out of ten voted for him. For George's information, his solitary supporter was Christopher Martin.
2 Is "Help!" the Beatles best record?	These results are a real slap in the face for anyone who thinks the Beatles are slipping. Exactly 50 of our 100 fans believed that "Help!" is the best record the fabulous four have made. Second was "She Loves You" with eight votes, followed by "A Hard Day's Night" and "I Want to Hold Your Hand" (6), "Love Me Do" and "Twist and Shout".
3 Is the film as good as "A Hard Day's Night"?	The critics were wrong! Ninety-one of our interviewees had seen both films. Of these 57 were quite definite that "Help!" was the better of the two. Thirty-one favoured "Hard Day's Night" and the others thought there was nothing to choose between the two. It seems that the more intellectual Sunday newspaper critics were right when they
4 In their next film, should the Beatles play themselves or become actors?	Fans love the Beatles — because they are the Beatles! That is the obvious conclusion from the answers. From our sample, 74 think the Beatles should play themselves in their third film. Only 14 thought they should now try to develop as actors. The remainder didn't really mind what happened as long as the Beatles did make
5 Is the music in the film, "Help!", up to usual Beatles' standard?	Yet more proof that the Beatles aren't losing ground! Exactly 74 of our 100 fans said that the music in "Help!" was up to, or better than, the Beatles' usual standard. There were 21 disgruntled customers who answered no, but they were obviously very much in a minority. The remaining five couldn't make up their minds

100 FANS ASSESS THE BEATLES AT A CRITICAL

Bob Dylan's tour shook everybody



DYLAN . . . 'you're crazy to think people will go to see one man perform for an hour and a half—and pay £1 to see it.'

How do you see the immediate future of the pop business? If the Americans come back strong—and it looks very likely that they will—most of the blame for this lies with the TV companies who present the so-called pop shows.

If you have a British artist, who may not be a big star but does have some little name in the business, you are liable to be told by the TV people: "We will put him on when he hits the charts."

But if you phone them and say "I've got Joe Bloggs here from Mississippi, Nashville or Los Angeles," he will get a spot even if he does not have a hit record and is almost unknown.

The TV companies haven't kept things in the right perspective and, this is the big point, they helped to kill our own product.

A British star, even a big name, has difficulty entering America, though he may even be number one in the charts. But an unknown American can come here and appear on eight TV shows in eight days, plugging his record.

They come here for purely commercial reasons—to push their record sales up—and they take valuable TV slots away from British artists and also take money out of the country.

Top British stars have difficulty getting to the States. Yet Bobby Vinton suddenly appeared here in "Top of the Pops". Do you know how many British singers, better known than him, can never dream of getting a new disc on "Top of the Pops"?

What about the standard of TV pop? I suppose you could say "Lucky Stars" is getting a bit tired be-

TITO TALKS . . .

cause it's been pretty much the same formula for four years. But the artists are presented beautifully—every American raves about the sets and presentation. And they don't go out to present kinky stuff just for the sake of it.

Then you get "Ready, Steady Go!" which, to me, seems to be kink for the sake of it. There was one girl on there who had no record — but she wore long boots and all that nonsense. What is that all about?

"RSC" was a great mime show. Now they have set it up as a live show — and if they stand on their heads they could never make it into an Andy Williams type of show.

I can't say much about "Top of the Pops". They simply present people in the Top 20, with the odd prediction. It's clearly done and the artists do their number and that's it! I think it's a helluva good show and marvellously done. And changing the deejays every week is a very good idea. The producer, Johnny Stewart, does a remarkable job when you consider he doesn't know who he's got until two or three days before.

THE HIT DISC THAT NO ONE WILL PLAY HERE

THE arrival of "Wake Up My Mind" in Australia's Top Ten surprised the Ugly's, the boys who made the disc, because Southsea is the nearest they have ever been to Sydney!

But these five Birmingham lads are not the slightest bit surprised that their Dylan-style debut disc has not meant a thing in this country. For they haven't heard the record played once by a BBC disc jockey. And they haven't had a single TV spot to plug their record.

Even a petition bearing 2,000 signatures to "Ready Steady Go" appealing for a spot in the programme for "Birmingham's most handsome beat boys," failed to earn them an appearance.

The group's manager, Roy Foulger, said this week: "It's very frustrating for the lads. They know they have a potential hit because

of their Australian success. Yet the disc isn't selling here because the public aren't getting a chance to hear it."

The only time the Ugly's record has been played on BBC radio was in "This Time of Day," a lunch time programme the boys didn't even hear because it was transmitted on the London Home Service!

Now the Ugly's are having to rely on plays on the Commercial stations and personal appearances to create a demand for their disc. Lead singer Steve Gibbons commented: "We have just done a tour of Devon. None of the record shops had our record. But they got it in stock once the kids started asking for it after hearing us do it live."

How did "Wake Up My Mind", written by three of the Ugly's, get into the Australian Top Ten? Ex-

plained their recording manager, Alan Freeman: "I contacted Bob Rogers, one of Australia's top deejays, about the disc. He saw the potential and started playing it. The Australians took to the record and it went straight into their charts at No. 4."

"Now I'm more convinced than ever that this disc could be a big hit in this country. But it's doomed to failure if it doesn't get any exposure."

Encouraged by "Wake Up My Mind's" popularity in Australia, the ABC Paramount label is issuing the Ugly's disc in the States, where they plan to give it maximum promotion.

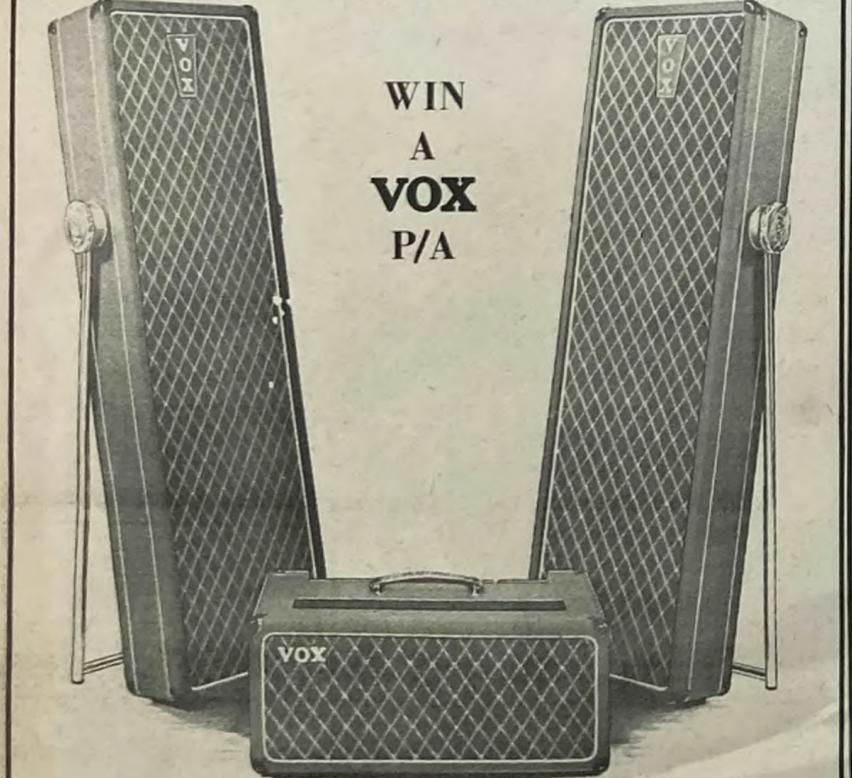
Meanwhile, the Ugly's are working on the "A" side for their second disc. But can you blame them if they are more than a little pessimistic about its chances of making a dent in the British charts?



STEVE GIBBONS

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OPINIONS

VERDICT

<p>...fans seven For Military Martin</p> <p>of Southsea. Ringo seemed to net the most favourable reviews from the critics—as he also did in "A Hard Day's Night".</p>	<p>...The Beatles have the natural ability to clown their way successfully into the affections of vast audiences of all ages — Valerie Johnson (22), South Shields. This was a Ringo-ding-ding film. — Marilyn Cohman (12), Southsea. "Help!" proves that Ringo Starr has natural acting ability for light and serious roles. He will be a big star of the cinema. — Dorothy Newton (18), Leicester. ♣</p>	<p>...Ringo is heading for an Oscar! George Harrison should try bribing the cameraman for a few more close-ups.</p>
<p>...She's, fol-ight!" Hand" t And</p> <p>Shout" (5), "Can't Buy Me Love" and "All My Loving" (4). Every Beatles single got at least one mention.</p>	<p>...Hold Your Hand"—Madeline Easthorpe (17), Southsea. Not as good as "Hard Day's Night" —Susan Romer (16). Caister-on-Sea. No, they'll never better "Twist And Shout" — Violet Dickson (16), Gateshead. ♣</p>	<p>...Beatles records just get better and better. "Help!" should be a dead cert for another gold disc award for them.</p>
<p>...others choose at the news- they</p> <p>were kinder to "Help!" than their brethren in the popular dailies. "Help!" is obviously going to break all box office records.</p>	<p>...Better than "Hard Day's Night" — Roland Adburgham, Great Yarmouth. "Help!" is far better. There is really no comparison what- ever — Keith Miller, Lowestoft. My aunt paid 10s. 6d. each for myself and my cousin, and never was money better spent. The boys as the Beatles. If their popularity fades they should try to become actors — Wilma Davidson, Bonnyrigg, Edinburgh. They should stick to playing themselves — Janet Steadman (18) Anstey, Leicestershire. I'd like to see Ringo as a doctor.—Susan Carter (18), Liverpool. ♣</p>	<p>...It's the paying customers that count and they say that "Help!" is a better film than "A Hard Day's Night".</p>
<p>...ly 14 try to under- pened make</p> <p>another film. So, if the fans are taken notice of, we shan't see Ringo playing Hamlet until at least the fourth Beatles movie.</p>	<p>...The music is well up to standard — Mrs. A. Waites, Bedhampton, Hants. Only a few of the tunes are up to standard, the rest are not so good — Christopher Martin, Southsea. It's the best music ever written — Jean Fraser, Manchester. Difficult to say on just one hear- ing — Roland Adburgham, Great Yarmouth. Easily the best music the Beatles have done — Margaret Hayes (15), London, S.W.2. ♣</p>	<p>...The Beatles personalities are what matters. They shouldn't get too ambitious in the way of film roles—for a while. The film album is obviously going to be a massive seller. Lennon and McCartney were on top form, so say the fans.</p>

L STAGE IN THEIR CAREER



The world of pop through the eyes of agent TITO BURNS. This week he discusses TV pop shows, Sunday Observance Laws, and the successful Bob Dylan hour.



THE BYRDS: "I think they are a drag. They're not bad just very, very dull."

FANS GO COOL OVER THE TOO-COOL BYRDS

"FLOPSVILLE," was London's verdict on the much publicised Byrds following their weekend club appearances.

They left a trail of hot, tired, bored and disappointed fans, who waited hours to see them give a performance described as "very, very dull."

The Byrds were due at the Flamingo Club Allniter on Friday and enough people packed in for it to take on the appearance of the Black Hole of Calcutta. Apart from being utterly airless, the heat was intense enough to bake bread or fry eggs on the floor, if anybody felt so inclined.

The Byrds didn't arrive until around 2 am and giving trojan service in keeping the crowd happy were Geno Washington's Ramjam Band.

A roar of applause greeted the Byrds when they finally arrived and fought their way to the stand. Paul McCartney was among the Byrd diggers which helped to raise the temperature of several young ladies present even more.

Eventually the Byrds began their act, lasting only half an hour, during which time they performed about six numbers, mostly in the familiar Dylan-cum-Tambourine Man-cum-Searchers mould.

Their reception grew markedly tepid and the biggest applause came when club proprietor Rik Gunnell announced that gramophone records would be played and the return of Geno Washington and the Ramjam Band was imminent.

"The Animals are still the top for attendances figures," said Rik Gunnell later, "then Georgie Fame and the Byrds in that order. I think there are a lot better pop groups in the country than the Byrds. They are definitely a miss!"

At Putney's Pontiac Club

at the Saturday Allniter session the Byrds got a polite reception and played for half an hour. Apart from "Mr Tambourine Man", and "All I Really Want To Do", they played an extraordinary version of Vera Lynn's "We'll Meet Again". They managed to dispense with the formalities of announcements and made no attempt to communicate with the audience. It was all a broody scene. Said Denise Hall (19) squashed in the audience: "I think they are a drag. Absolutely no stage presentation and they ignore the

audience. All their numbers sound like 'Mr Tambourine Man'. They are completely competent, but they don't go out of their way to do anything. They are not bad, just very, very dull."

It seems a shame to be so hard on our American guests especially after the receptions British groups have got in the States, but it proves they can't beat the Beatles yet.

At the end of their Pontiac stunt, one girl asked: "Aren't you going to say anything?" "Goodbye," said David Crosby.—CHRIS WELCH.

...But a very fine album

THE BYRDS: "Mr. Tambourine Man," Mr. Tambourine Man; I'll Feel A Whole Lot Better; Spanish Harlem Incident; You Won't Have To Cry; Here Without You; The Bells Of Rhymney; All I Really Want To Do; I Knew I'd Want You; It's No Use; Don't Doubt Yourself Babe; Chimes Of Freedom; We'll Meet Again. (CBS)

If you dig the Byrds' style on "Mr. Tambourine Man", then this album is for you. Nine of the twelve tracks start with Jim McGuinn's characteristic 12-string guitar.

Apart from "Mr. Tambourine Man", "All I Really Want To Do", "Chimes Of Freedom", and "Spanish Harlem Incident", were written by Bob Dylan. Vocalist Gene Clark wrote the "Needles and Pins" influenced "I'll Feel A Whole A Lot Better", and with McGuinn another very Searchers sounding number "It's No Use".

Considered the best group to ever perform Dylan numbers "Chimes of Freedom", the longest track on the album is an excellent example of the Byrds-Dylan combination. All the tracks are tremendous singly, but the overall sound is too samey despite different tempos and composers. They are a very good group and we're going to hear a lot more of the Byrds.—N.J.

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reviewers: Max Jones, Bob Dawbarn, Bob Houston



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THELONIOUS MONK/GIGI GRUCE. "Nica's Tempo". Shuffled Boil (a); Brank's Sake (a); Gallop's Gallop; Nica's Tempo (a); Speculation; In A Meditating Mood (b); Social Call (c); Smoke Signal (b); The One I Love (c); Kerry Dance (b). (Real RM 5223). (a) Gryce (alto), Monk (pno), Percy Heath (bs), Art Blakey (drs). (b) Gryce (alto), Art Farmer (tp), Jimmy Cleveland (trmb), Gunther Schuller (French horn), Bill Barber (tuba), Horace Silver (pno), Oscar Pettiford (bs), Kenny Clarke (drs). (c) As (b) plus Ernestine Anderson (vcl), Cecil Payne (bari), Eddie Bert, Julius Watkins replace Cleveland and Schuller. All Spring, 1956.

RATHER presumptuous of Realm to give Monk's name banner-headline treatment on the cover for the inimitable piano appears on only the three (a) tracks.

Surprisingly, for the company here, they are as close to being forgettable Monk as he ever recorded. Gryce's alto was never one of my favourite sounds. Pleasant and bland but never once able to raise the musical temperature by one degree.

Heath and Blakey are impeccable in their roles but the aura of bristling expectancy which usually makes most Monk efforts worthwhile is missing.

Mediocre

The (b) and (c) tracks employ the famous Miles Davis 1949 "Birth Of The Cool" session instrumentation to surprisingly little effect on seven mediocre tunes which extend from a fairly sprightly Silver composition "Speculation" to the banal arrangement of "Kerry Dance".

Soloists Art Farmer, Silver, and the remarkable Pettiford brighten things up occasionally, but for the men and talent involved, the results are depressingly mediocre.

Despite Realm's attractive 22s 6d price, this is one session which would have been better left to gather dust.

—B.H.

A tribute to Pres in the Forties

LESTER YOUNG, like most jazzmen, had his artistic ups and downs. But on most of the recordings he left behind he was well worth listening to, and some of his solos in this two-LP collection rank with the unforgettable improvisations in the Forties discography.

All the titles here were recorded for Aladdin between December '45 and December '47, and as they are presented on the LPs in chronological order (with helpful notes by Alun Morgan), the buyer can see if he detects signs of change or slackening off — or, of course, of improvement.

A great deal of original and even beautiful music found its way into these grooves, the bulk of it emanating from Lester.

But some quality jazz was produced by other musicians on the date, including Vic Dickenson and Dodo Marmarosa on three of the first four tracks (1945), pianist Joe Albany on the 46 tracks.

"DB Blues" (standing for "Detention Barracks", I now read) is masterfully relaxed, "Lover Come Back" (with McGhee, Willie Smith and Dickenson) is a buoyant swinger, and "Foolish Things" is an excellent example of Lester's art of re-casting a melody.

"Crazy" is perhaps the most interesting of the four tenor improvisations with rhythm from '46 with Irving Albany, Joe Ashby, Red Callender and Chico Hamilton. But all are striking, and the reflective "Funny" still sounds a modern and moving conception.

The second record, not so good for Young, holds exciting things on "Symphony Sid", "Cooling", "Easy" and "Jumpin'", and has Lester leaping briskly on "Sax-O" and blowing moodily on "No Eyes".

This last is out of order and should be the second track of the first side.

Most sensitive ballad is probably "Confessin'", for the great man was a bit slowed-down on the 47 date which made "Something" and "East Of The Sun".

All in all, it is a fair tribute to the Lester Young of the mid-Forties.—M.J.

LESTER YOUNG: "The Great Lester Young, Vols 1 and 2". Vol. 1: DB Blues; Lester Blows Again; These Foolish Things; Jumpin' At Mesner's; It's Only A Paper Moon; After You've Gone; Lover Come Back To Me; Jammin' With Lester; You're Driving Me Crazy; Lester Leaps In; Lester's Bebop; She's Funny That Way. (Liberty LBY 3048). Vol. 2: Jumpin' With Symphony Sid; No Eyes Blues; Sax-O-Bebop; On The Sunny Side Of The Street; Just Cooling; East Of The Sun; The Sheik; Something To Remember You By; Confessin'; Easy Does It; One O'Clock Jump; Jumpin' At The Woodside. (Liberty LBY3049).

Showbiz ousts the jazz

BLANCHE THOMAS is a new name to me. At least, this is the first album of hers I've ever had. She is a New Orleans singer of the old school — deep-voiced, bold and none too subtle, a slugger who can shout it out with a native New Orleans jazz band.

The LP — rather a short-runner (about 28½ minutes) — begins promisingly with a full and rorty version of "Some Of These Days", on which the singer's Sophie Tucker type vitality is matched by the band. Cornbread Thomas, Frog Joseph and Alvin Alcorn accompany keenly and wittily. "A Good Man", another highly suitable vehicle, reminds us inevitably of that other Crescent City singer, Lizzie Miles. There are similarities of approach on the part of these two ladies, though Blanche has a more masculine sound.

"Am I Blue" is different, more restrained and sober until near the end, and only mildly successful. "Bye Bye" and "St. Louis" confirm Miss Thomas' ability to project rhythmically, but raise doubts about her tone and powers of invention.



LESTER YOUNG: original and beautiful music

LATE NIGHT AND INOFFENSIVE

GLENN'S trombone playing made many friends when he came over recently for the first time to this country, with Armstrong's All-Stars. On this album, he can be heard at length, on vibraphone as well as trombone.

"Sinbad", a Reinhold Svensson original, is a lively swinger by vibes and rhythm, with additional solos from Hank Jones and bassist Potter.

Other tracks by this group are "How High", on which Tyree again steps out on vibes and "Without A Song", played slow and fast with humour, including growl and talking effects.

TYREE GLENN: "Tyree Glenn At The Embers". Sinbad The Sailor (a); What Will I Tell My Heart (b); Loney Moments (a); After The Rain (b); Tyree's Tune (b); Until The Real Thing Comes Along (b); Without A Song (a); I Thought About You (b); How High The Moon (a); I Wanna Be Loved (b); Too Marvellous For Words (b). (World Record Club 1430). (a) — Glenn (vibes), Hank Jones (pno), Mary Osborne (gtr), Tommy Potter (bas), Jo Jones (drs). (b) — The same plus Harold Baker (tp).

Muted

For the second group, the mellow-toned Harold Baker comes in on trumpet, contributing a second melody voice on seven titles, and his neatly shaped, expressive solo are prettily pleasant.

"Tyree's Tune" is one of the better tracks: it has Glenn plunging briskly, Jones and Osborne soloing, and Baker sounding reminiscent of Buck Clayton, as he does in several of these muted passages.

Most of the sextet titles are quiet and unremarkable ballad performances, muted jazz of the type that Tyree no doubt had to play at the Embers.

As sleeve writer George Ellis says of the closer, "Too Marvellous", it has "a definite late night sound to it, polite and most inoffensive." That describes the contents, really, of this LP which was previously issued here on Columbia.—M.J.

POP SINGLES

SONNY MINUS CHER— A HIT!

SONNY: "Laugh At Me" (Atlantic). Minus Cher, Sonny sings his own composition written in self-defence. "I Don't Care!" he shouts, but record buyers will care enough to make this a hit.

BUDDY BRITTEN & THE REGENTS: "Right Now" (Piccadilly). Buddy made an excellent cover of "She's About A Mover" which didn't take off. They might have more luck with this Mel Torme flip side, which has more Regents sound—piano and brittle drumming.

DUPREES: "Around The Corner" (CBS). Very much mid-1964 pop, but nice Drifters-type changes and good production. Sounds a cross between "Poor Man's Son" and



BACHARACH



SONNY

"La Bamba". Could possibly sell enough to be only a minor flop.

BURT BACHARACH & HIS ORCHESTRA: "What's New Pussycat?" (London), featuring Joel Gray. Is the plot to sabotage Tom Jones thickening? What's the point of releasing this joke version of Tom's brilliant song? But it certainly shows what wonders Tom worked with this kind of Bacharach material.

RICK NELSON: "Come Out Dancin'" (Brunswick). Hey this is going to be a hit! Very derivative—from 100 different ideas, British and American but the sort of sound that comes over well on car radios in traffic.

MAL & THE PRIMITIVES: "Every Minute Of Every Day" (Pye). Nice drumming and guitar but a nondescript song and will probably go the way of all those other unknown mystery groups that record and sink without a trace.

RADIO JAZZ

FRIDAY

5.30 pm H2: Jazz Rondo. 7.30 V: Jazz Sax. Rollini to Rollins (2) Coleman Hawkins and his followers. 9.25 M: Jazz Corner. 9.25 L: Jazz Festival at Molde (Norway). 10.0 R: Past and Present jazz. 11.15 T: Three Sounds, Shirley Horn. 11.15 BBC H: Modern Jazz Quartet. 11.30 A: Jazz In The Night. 12.0 T: Lalo Schifrin, Paul Horn, etc. 12.20 G: Swing Serenade.

SATURDAY

12.0 noon: Jazz Record Requests. 2.15 pm: H2: Radio Jazz Club. 8.15 N2: Jazz Weekend. 9.30 N1: Dixieland. 11.3 A: Antibes JF. 11.15 T: Nat King Cole. 12.0 T: Lester Young, Freddie Green, Jo Jones, Roy Eldridge, Vic Dickenson, Teddy Wilson. 12.15 J: World of Jazz.

SUNDAY

5.30 pm G: Original Tuxedo JB. 7.35 M: Jazz and Near Jazz. 8.35 E: Swing and Beat. 9.5 N1: Black Water Blues. 10.35 E: Jazz and Pop. 11.3 A: Folk and Blues.

MONDAY

12.15 E: Jazz Magazine. 1.15 H2: Billy May Ork. Anita Kerr Singers. 5.30 H2: Downtown JB. 9.15 M: Jazz Corner. 10.5 E: Kurt Edelhagen Ork. 10.30 U: The Platters. 10.35 BBC L: Albert Mangelsdorff Quintet, Ernestine Anderson, Tony Kinsey Quintet, Stan Robinson Quartet. 11.15 T: Glen Gray and Casa Loma Ork. 11.30 A: Jazz In The Night. 12.0 T: Earl Hines, Ahmed Abdul Malik, Oliver Jackson.

TUESDAY

7.10 pm L: Piano Jazz (Egil Kapstad Trio). 10.15 R: Modern Jazz. 10.30 G: Chicago Jazz. 11.0 U: Dave Brubeck Quartet, Geo Russell Sextet. 11.5 O: Red Nichols Memorial. 11.15 M1: Harry Belafonte. 11.15 T: Fred Waring and his Pennsylvanians. 12.0 T: Russian Jazz Quartet.

WEDNESDAY

4.15 pm L: Jazz. 5.30 BBC T: Jazz Scene '65. 6.0 N2: Jazz Matinee. 8.20 N1: Ella Fitz-

CHRIS HAYES

gerald. 9.20 O: Jazz For Everyone. 11.10 N2: Jazz Chronicle. 11.15 T: Sammy Davis sings Nat Cole Songbook. 11.30 A: Andrew Hill, Kenny Dorham, Eric Dolphy, etc. 11.30 H1: Frank Sinatra. 11.45 A: Illinois Jacquet. 12.0 T: Bob Brookmeyer, Bill Evans, Percy Heath, Connie Kay. 12.20 E: World Jazz.

THURSDAY

4.35 pm U: Jazz Magazine. 8.45 N2: Miles Davis, Gil Evans. 10.15 R: Italian Jazz. 10.20 Q: Old Time Jazz. 11.10 M1: Montmartre Jazzhouse. 11.15 T: Sammy Davis, Bill Daniels, etc. 12.0 T: J. J. Johnson. 12.20 E: German Jazz.

Programmes subject to change.

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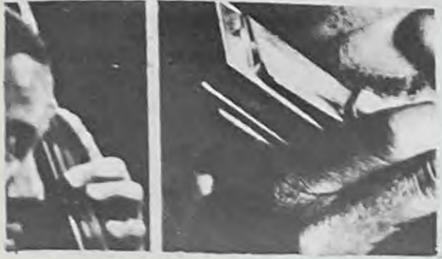
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CAUGHT IN THE ACT

EVERY raver with 75 per cent proof blood in his veins flocked to the wildly successful fifth National Jazz & Blues Festival last weekend at Richmond, Surrey.

And cheer leading honours were divided between the Yardbirds, Graham Bond, Georgie Fame, Spencer Davis and the Animals.

It was undoubtedly the Yardbirds night on Friday, when crowds broke through crash barriers to mob them on stage, and had to be beaten back by security guards.

Jim McCarty gritted his teeth as he threshed his drums into submission, Jeff Beck's guitar wailed, especially on "Guitar Boogie" and on a roaring version of "Here 'Tis" Jeff waved his guitar round his head, and Keith Relf bellowed, "It's so nice to be back in Richmond!"

Earlier the Who and Moody Blues demonstrated how R&B has changed and diversified in a year or so.

Keith Moon's drum solo was an explosion, firing on all tom-toms, Keith looking like a white tornado, dressed in slacks and a tee shirt soaked in sweat.

On Saturday Dick Morrissey and Phil Seaman warmed up in the blazing sunshine and Phil's solo drew a storm of cheers and whistles.

Dick's beautiful ballad style was demonstrated on "My Romance", and sounded so good with Ian Hamer on numbers like "Faith" and "To-bago".

Albert Mangelsdorff, the German trombonist, was a hit with avant garde enthusiasts, and practically everybody at the Festival was walking about wearing a badge with his name.

The New Jazz Orchestra were excellent, and more highly welcome jazz came from Ronnie Scott, and Bruce Turner whose Jump Band made my day by playing "Flying Home".

On Saturday night the Mark Leeman Five did well, especially with "Blues March", Ronnie Jones and the Blue Jays drew the first real crowd fever of the evening, the T-Bones appeared, then Graham Bond detonated with a violent set that culminated with Ginger Baker's solo on "Camels and Elephants".

It was difficult to see who could follow Graham. Only Georgie Fame and the Blue Flames could, and they did.

Georgie looking cool in a white jacket and yellow pull-over, led the band into "Let The Good Times Roll" and when the band blasted "Outrage" the audience suddenly erupted.

Manfred Mann had the hard task of following Georgie and did very well. Paul Jones dressed in a blue shirt and white jeans blew tasty harmonica and sang well on "One In The Middle" and "With God On Our Side".

On Sunday the trad fans had a ball with the music of Kid Martyn, the Dedicated



ERIC: turned his soul inside out

Animals big band howls out a great festival

Men Jug Band, Chris Barber, Ken Colyer, Otille Patterson, Alex Welsh and Kenny Ball.

The Steam Packet blew up with Brian Auger, Rod Stewart, Julie Driscoll and the man festivals were built for, Long John Baldry.

Spencer Davis set Sunday night alight and one girl was seen crying during Stevie Winwood's "Georgia".

Jimmy James and the Vagabonds followed and the Animals finally capped a riotous weekend with a glorious set of their own and the final all-time rave up with the Animals Big Band.

It was the moment everyone had been waiting for and the big band sounded even better than the Ray Charles band. Dave Rowberry was roaring on organ, John Steel

blew stomping drums, Chas and Hilton drove their guitars into the ground and Eric turned his soul inside out, and the echoes of "Roll 'Em Pete" must be still rolling round Richmond.—CHRIS WELCH

BUDDY GRECO

BUDDY GRECO, currently at London's Talk of the Town is a "hip" singer in the Sammy Davis-Tony Bennett tradition. And today, of course, they are curiously "unhip", with their outdated expressions and hand movements.

Still, Greco pulls in the biggest audience for months at the Talk, which went wild at his crash bang performance.—J.H.



JOE BROWN: pinched "Henry" anyway.

No sour grapes from the man who lost out on the Cockney craze

WITH Herman's Hermits following up their "Mrs Brown, You've Got A Lovely Daughter" chart-topper in the States with another Cockney-style hit, "I'm Henry VIII, I Am", one might expect Joe Brown to be feeling a little rueful at Herman's success.

Especially since likeable Joe — a personality whose name is synonymous with Cockney songs — has made something of a speciality of "Henry VIII" in his stage act and had the opportunity of recording "Mrs Brown" before it reached Herman.

"But I don't begrudge Herman his success with these numbers," assured Joe, who goes into rehearsals for the West End show, "Charlie Girl", after his current summer season at Great Yarmouth.

"Everybody has said to me: 'What about Herman nickin' your number?'"

But I don't see 'Henry VIII' as my number. Let's face it, I pinched it off Harry Champion in the first place. So, if Herman has had the enterprise to record it, good luck to him."

The breezy Mr Brown grinned as he recalled how he first came to hear Herman's Hermits' version of "Henry VIII".

"I always used to think how the number seemed to go on and on with every verse the same as the next. Well, the first time I heard Herman doing it, I was knocked out when he said: 'Second verse, same as the first!'"

What about Joe letting "Mrs Brown, You've Got A Lovely Daughter" slip through his hands? "I've still got the original demo of the number at home," he revealed. "I remember I had a pile of 200 demo records. I kept slinging them out until I was left with ten — two of them being 'That's What Love

Will Do' and 'Mrs Brown, You've Got A Lovely Daughter'. In the end, I decided on 'That's What Love Will Do', of course. But I don't regret turning down 'Mrs Brown, You've Got A Lovely Daughter', because at the time it wouldn't have sold."

Joe Brown is a champion of the groups — even though he has graduated from the beat scene. "They have to work for their money," said Joe. "It's something some of the older artists don't appreciate. A person can get more experience out of six weeks of one-night-stands on a rock 'n roll tour than they would out of 12 pantomimes."

"I think groups are very good for the business. People sneer about 'all these groups with the fellas with long hair'. I don't see why they have this attitude. Out of 'all these groups' we are going to get some good entertainers."—D.D.

EXPERT ADVICE

WHILE staying in Blackpool I saw the Leon Chead Quartet and was curious about the rather unusual electric bass played by the leader, which gave a terrific sound. Can you state the make of his bass and amplifier? — F. Griffiths, Liverpool.

It is an Italian-made "Swedenborg" electric bass, or "pogo stick", as they are nicknamed. I bought it last year from a musical instrument dealer in Great Yarmouth, and as far as I know there are only three in the country. I use Framus double-bass (electric) strings as I find that these are the only ones suitable for a big sound. As mine is a versatile group, playing everything from pops to jazz, I needed an instrument which could cope with such a varied programme, and I can recommend it to any musician who has to cover the whole field of present-

day music and travel extensively. The bass end pin reduces the instrument to approximately 5 ft. and it is carried in a bag with a shoulder strap, not much bigger than a golf bag. — LEON CHEAD, Pleasure Beach Casino, Blackpool.

WHAT is the best cable for making up a guitar lead? Those I have tried quickly produce poor earthing, resulting in interference. — J. P. Dunbar, Ayr.

You need a heavy-gauge twin microphone cable. The black lead should be connected to the screen at each end, thus giving a very good earth-return path. The red is, of course, the normal "live" wire. Standard length of these cables is about 10 ft. Although heavy, they do the job effectively. — WALLACE AMPLIFIERS LTD.

MY father has promised to buy me a drum kit and has been advised to get drums with flush bracing. What is this? — A. Jenkins, Salford.

Before the war Premier made drums with separate tension lugs. But then our research experts found that tension on both heads could be more satisfactorily retained by the even pull of a single large lug or bracket, which relieved all tension strain from the shell, leaving it free to give maximum vibration and volume. This is known as flush bracing. It is exclusive to Premier and helps to give a drum longer life and greater strength. — Phil Franklin, Promotion Manager, PREMIER DRUM CO. LTD.

FLUTE tone on recordings and broadcasts is nearly always full, round and big. Is this obtained by use of the echo-chamber? — W. A. Gracey, Co. Armagh, Ireland.

The flute is frequently amplified beyond its natural power and the quality of tone can be changed by electronic means. But its tone production problems were solved before the electronic age. Microphone technique offers opportunities for new sounds and perfection, but the character and atmosphere of a "live"

CHRIS HAYES

performance cannot be reproduced. — Freelance flautist GORDON HEARD.

GUITARIST Judd Proctor is a great soloist. What is he currently doing? — Alan Beaver, Levenshulme, Manchester.

He is busy on sessions, has a series on BBC-2, leads a quartet on radio's "Morning Music", has just finished his second series with a quartet on ITV's "Stars and Garters", and played with the Johnny Spence Orchestra on concerts with Tony Bennett.

IS there a book containing songs featured by American folk and blues artists like Woody Guthrie, Pete Seeger, Jesse Fuller, Bob Dylan, Big Bill Broonzy, etc? — A. Howard, Porthcawl.

Songs associated with these and similar artists are available in "Reprints From Sing Out" (Oak Publications), of which there are seven volumes, each costing 7s (postage 5d), from Southern Music Co. Ltd., 8 Denmark Street, London, WC2.

BIG L — 'NO BUNCH OF KIDS HAVING A BALL'

THERE'S more to running a radio station than sticking a transmitter in the North Sea, hiring half-a-dozen disc jockeys and having a ball. Even that casual approach is the result of highly polished professionalism.

This week the MM took a behind-the-scenes look at Radio London, talking to Philip Birch, Managing Director of Radlon Sales—Radio London's British representatives.

VENTURE

"When we went on the air we were professionals, not a bunch of kids on a boat having a grand time," said Mr Birch in the plushy confines of his Curzon Street office in London. "Right from the start it was a serious commercial venture."

"Everybody we employ on the station is experienced in his field. That includes the deejays, with one exception — Kenny Everett had no previous experience when he came to us."

"Most listening is a personal thing. People turn on the radio as a companion. So they want a warm, friendly, light-hearted person. Human, not pontificating—but still sounding professional."

Radio London's advertising rates vary from £36 to £76 per 30 seconds. How are the ads prepared?

REVENUE

"We get our ads in two forms," explains Philip Birch. "Either tapes from the advertiser, or scripts they want us to announce, using our own deejays."

What is Big L's revenue? "Newspapers often quote it



GENE PITNEY visits the Big L ship.

as £50,000 a month and we don't actually deny it" is all Birch will say. "I can say we have achieved all the targets we expected to over the past year."

A definite advertising pattern has emerged with London. During the week a large proportion of the listeners are housewives, so advertising tends to be of household products. In the early evenings and at weekends, it is products aimed at teenagers.

Youngsters these days want to be deejays in the same way that their father's wanted to be engine drivers or Prime Minister.

"Would-be deejays knock on our door, write in and send in tapes by the dozen," says Birch. "What do we look for? We don't insist on experience, but we look for a free-and-easy style. The ability to avoid saying 'umm' after every second word."

"We never script our deejays, other than for commercials. In his off-duty time he jots down notes, but he never reads them out over the air. This, of course, means he does make mistakes—but that seems to be part of the pleasure in listening to commercial radio. The listeners think it more human."

SIGNALS

The Postmaster General is still hinting at legislation which will hit the pirates, but nobody at Big L seems very worried.

"There is the old question of copyrights," says Birch. "In fact we are negotiating contracts right now with the Performing Right Society."

"And then there is the old complaint about signals interfering with other stations. We haven't heard those for a long time."

Cathy
Cilla
Sandie
Pied Pipers of Pop
Fashion — Read all
about them in
DISC WEEKLY
OUT NOW 6d

100 CLUB

100 OXFORD ST., W.1
7.30 to 11 p.m.
(Sat. 7.30 to 11.30 p.m.)

Thursday, August 12th
THE RADIO CAROLINE SHOW
featuring the Caroline Goodguys with the latest releases, plus personal appearances of famous guest stars including THEM, CAROLINE HESTER, THE RIOT SQUAD, etc.
Friday, August 13th
ALAN ELDSON'S JAZZ BAND
Saturday, August 14th
TERRY LIGHTFOOT'S NEW ORLEANS JAZZMEN
Sunday, August 15th
MIKE DANIELS' BIG BAND
plus the DELTA JAZZMEN
Monday, August 16th
BRIAN GREEN'S NEW ORLEANS STOMPERS
Tuesday, August 17th
THE ARTWOODS BEAUX ODDLOT
Wednesday, August 18th
SPENCER'S WASHBOARD KINGS
Thursday, August 19th
THE RADIO CAROLINE SHOW
featuring the Caroline Goodguys with the latest releases, plus personal appearances of famous guest stars
Reduced rates for Student Members
Full details of the Club from the Secretary, 100 Club, 8 Great Chapel Street, W.1 (GER 0337)
Club Telephone Number: MUSUM 0933

KEN COLYER CLUB

Studio '51, 10/11 Gt. Newport St. LEICESTER SQUARE (TUBE)

THURSDAY, 8.0. FOLK & BLUES
DAVE TERRY and SIMON LAWRANCE

SATURDAY, AUGUST 14th, 7.30
KEN COLYER JM

SUNDAY, AUGUST 15th, 7.30
KEN COLYER JM

WEDNESDAY, AUGUST 18th, 7.30
KID MARTYN BD

FOLK & BLUES ALL-NIGHTER AUG. 21st
KEN COLYER

ALL-NIGHTER AUG. 28th

STUDIO '51

10/11 Gt. Newport St. LEICESTER SQUARE (TUBE)

THURSDAY, 8.0. FOLK & BLUES
DAVE TERRY and SIMON LAWRANCE

FRIDAY, 8.0. RHYTHM & BLUES
BLUES BY 3

SUNDAY AFTERNOON, 4 to 6.30
SECOND THOUGHTS

FOLK & BLUES ALL-NIGHTER AUG. 21

THAMES HOTEL

Hampton Court, Middlesex

Friday, August 13th
MIKE DANIELS DELTA JAZZMEN

Saturday, August 14th
BRIAN GREEN'S NEW ORLEANS STOMPERS

Sunday, August 15th
KEITH SMITH'S CLIMAX JAZZBAND

SIX BELLS

KING'S ROAD, CHELSEA

Saturday, August 14th, 8 p.m.
SANDY BROWN BAND

'THE RICK'N' BECKERS'

for MOTOWN, BIG BEAT, R & B, SOUL

See them at:
Sundays—THE BALING CLUB
Mondays—THE ESTABLISHMENT
Wednesdays—THE LAST CHANCE
Saturdays—THE LAST CHANCE (hill)
Sundays—LA DISCOTHEQUE 1st Night
For information AMBASSADOR 9012

LYCEUM, STRAND

Every Wednesday
THE FABULOUS BLUE ACES
Stars of Records, Radio, TV and Films
Dancing 8-12
Admission 5/- Licensed Bar

CLUBS

The Publishers retain the right to refuse or withdraw advertisements at their discretion. Although every care is taken to avoid mistakes they are not responsible for clerical or printers' errors.

FLAMINGO & ALLNIGHTER CLUBS

33-37 Wardour Street, London, W.1
Guests Welcome, Gerrard 1549
Tony Harris and Rik Gunnell Present—

Wednesday (11th) 7.30-11.30 p.m.
THE ANIMALS
Admission 3/6d
Thursday (12th) 7.30-11 p.m.
RECORD NITE
Admission 3/6d
Friday (13th) 7.30-11 p.m.
SUGAR PIE DE SANTO
The SHEVELLS
TONY KNIGHT'S CHESSMEN
Friday ALLNIGHT SESSION 12-5 a.m.

Saturday (14th) 7.30-11 p.m.
CHRIS FARLOWE
And The Thunderbirds
STORMSVILLE SHAKERS
Saturday ALLNIGHT SESSION 12-6 a.m.
CHRIS FARLOWE
And The Thunderbirds
THE NIGHT-TIMERS
with Herbie Goins
Sunday AFTERNOON SESSION (15th) 3-6 p.m.
STORMSVILLE SHAKERS
Sunday EVENING SESSION 7-11 p.m.
THE NIGHT-TIMERS
With Herbie Goins
Tuesday (17th) 8-11 p.m.
RECORD NITE
Admission 3/6d
Wednesday (18th) 7.30-11.30
ZOOT MONEY
BIG ROLL BAND
Sunday (22nd) 3-6 p.m.
SUGAR PIE DE SANTO

THURSDAY

TODAY
CLAY PIGEON, Eastcote. REASONS!!

DIXIELAND'S JAZZ — Countdown, 1a Palace Gate, Kensington, W.8.

GOthic JAZZBAND. St. Albans.

KLOOKS KLEEK ART WOODS

Railway Hotel, West Hampstead
plus return of the DEDICATED MEN JUG BAND

THE HOPBINE (N. Wembley Stn.)
Famous South African 5pp recently appearing at RONNIE SCOTT'S CLUB. CHRIS MCGREGOR'S BLUE NOTES.

THE SHIP, 228 Long Lane, S.E.1. ART ELLEFSON & ROY BUDD TRIO.

FRIDAY

A MAMMOTH R&B RAVE!! FAMOUS GROUPS!! EALING TOWN HALL!!

ECLIPSE ALLEY STOMPERS—Wetherby Arms—World's End — Chelsea. Next week: NEW IBERIA STOMPERS.

ERIC SILK'S Southern Jazzband, Southern Jazz Club, at Ex-servicemen's Club Hall, Harvey Road, Leytonstone, next door to "Red Lion".

HARRINGAY R&B BLUESVILLE!!

THE ANIMALS!! THE ANIMALS!!
"THE MANOR HOUSE" (opposite Manor House Tube)
FRIDAY, AUGUST 27
GEORGIE FAME !!

BROMEL CLUB

BROMLEY COURT HOTEL
Bromley Hill, Kent

Sunday, August 15th CLOSED
Monday, August 16th
FIVE OF THAT
Admission 2/6
Wednesday, August 18th
STEAM PACKET
Thursday, August 19th
EQUALS
Admission 3/-
Saturday, August 21st
CLIFF BENNETT
plus PREACHERS
All enquiries GER 3111 — LEE 7692

FRIDAY cont.

GREEN LEAF Band. "Bedford", Balham

KEITH SMITH CLIMAX JAZZ-BAND. Birmingham.

NEW IBERIA STOMPERS — Riverboat Shuffle

OSTERLEY JAZZ CLUB. Johnny Toogood Jazzband, Mike Graham Jazz Seven.

WEMBLEY, SOUTHERN STOMPERS, Cherry, Washboard Band and guest JOHN R. T. DAVIES. "Norfolk Arms" (North Wembley Station).

WHYTE HART, DRURY LANE THE CLIMAX JAZZ BAND

SATURDAY

BLUE RAVENS!!! (EAL 1677) Cavern, Leicester Place.

GREEN LEAF Band. "Bedford", Balham.

KEITH SMITH CLIMAX JAZZ-BAND. Southampton.

WHYTE HART, DRURY LANE. THE CLIMAX JAZZBAND.

WOOD GREEN: MIKE DANIELS JAZZMEN !!

SUNDAY

AT THE JAZZHOUSE
Green Man, Blackheath Hill
CHRIS MCGREGOR'S BLUE NOTES

BILL BRUNSKILL, Fighting Cocks, Kingston.

BLACK PRINCE Hotel, Bexley, Graham Bond.

COOKS, CHINGFORD
Royal Forest Hotel, ERIC SILK J.B.

COOKS FERRY INN
Angel Road, Edmonton.
LUNCH TIME JAZZ CLUB 11.30-2 p.m.
FREDDY RANDALL
GEORGE CHISHOLM
LENIE FELIX
BRIAN BROCKLEHURST
ALAN COOPER
AL GAY
PAT MASON
NEVILLE SKRIMSHIRE
etc. Members 3/- non-members 3/6

ERIC SILK. Royal Forest Hotel, Chingford.

GOthic JAZZBAND. The Wellington, Shepherd's Bush Green. Lunchtime.

GREEN LEAF Band. "Bedford", Balham.

LUNCHTIME JAZZ. Crown and Anchor, Cross St., Islington. Free!

MODERN JAZZ at the OLD TIGERS HEAD, LEE GREEN. THE TROMBONE TRINITY.

NEW SEDALIA JAZZ BAND, Shakespeare Hotel, Woolwich.

THAMES CITY JAZZBAND, Metropolitan, Farringdon Road, (Lunchtime session).

WHITE HART, Southall, Colin Kingwell Jazz Bandits.

WOOD GREEN: ALEX WELSH and HIS BAND !!

MONDAY

BLACK PRINCE HOTEL. Bexley. Eric Silk Jazzband.

ERIC SILK. Black Prince, Bexley Heath.

GOthic JAZZBAND. The Wellington, Shepherd's Bush Green.

HOPBINE. THE EXITS.

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

THE SHIP, 228 Long Lane, S.E.1. DUNCAN LAMONT & ROY BUDD TRIO.

THE WALMER CASTLE, PECKHAM ROAD, S.E.15. THE DICK MORRISSEY QUARTET.

TUESDAY

AT NURSES CLUB, "Jolly Gardeners", Twickenham Road, Isleworth. CHARACTERS!!

GALAXY ENTERTAINMENTS MUSEUM 6447/8/9

INITIAL 4

TUESDAY cont.

CROWN, MORDEN, ERIC SILK. Interval, Ron Geesin.

ERIC SILK. The "Crown", Morden.

KEITH SMITH CLIMAX JAZZ-BAND. Hayling Island.

APPEARING NOW!
THE BIG SOUND OF AMERICAN TENOR STAR
DON BYAS!
with the
STAN TRACEY TRIO and RONNIE SCOTT

Plus one of the following Groups
TUBBY HAYES
DICK MORRISSEY
HAROLD McNAIR
BRIAN DEE TRIO

ADVANCE TICKETS (reserved seats) for all appearances can be booked at the Club or by post. Please telephone for details.

WEDNESDAY

GOLDERS GREEN REFECTORY. WASHINGTON D.C.'s

HARRINGAY R&B BLUESVILLE!

HERBIE GOINS AND THE NIGHTTIMERS!
"THE MANOR HOUSE" (opposite Manor House Tube)

HIGHWAYMEN, CAMBERLEY, Michel Garrick Trio, ART ELLEFSON.

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

THE SWAN
MILL STREET, KINGSTON.
Modern jazz returns in a big way with the fabulous Chris Williams Quartet, plus Guests, 8 p.m.

WEST END JAZZ CLUB, "Roe-buck", Tottenham Court Road, (corner Maple Street). NEW SEDALIA JAZZ BAND.

FAN CLUBS
1/4d. per word
ANIMALS. — S.a.e., The Head Keeper, 101 Dean Street, W.1.
KENNY BALL Appreciation Society. — S.a.e. to Miss Pat Saunders, 18 Carlisle Street, W.1.
YARDBIRDS (most blueswalling) Fan Club — s.a.e. to 18 Carlisle Street, W.1.

REHEARSAL ROOMS

1/4d. per word
LARGE REHEARSAL ROOM. — George Fierstone Music Centre. — Phone North 4224.
RAYRIK STUDIOS. Recording and rehearsals. — GUL 3280/9525.

HOTELS

1/4d. per word
STONEHALL HOUSE HOTEL (20 minutes East End). Room and breakfast from 18s. 6d. daily. Hot and cold; fully centrally heated and heaters all rooms. Lounge, TV and radio. AA and RAC listed. — 37 Westcombe Park Road, Blackheath, London, S.E.3. Greenwich 1595.

RECORDS FOR SALE

1/- per word
RECORD BAZAAR, 50,000 from 2/-. Write for lists — 1142/1146 Argyle Street, Glasgow.
RHYTHM BLUES collection. — Colin Grant, 28 St. James Road, Emsworth, Hants.

YOUR RECORD DEALER

1/4d. per word
NOTTINGHAM
REDIFFUSION RECORD Centre for all the latest records.—Angel Row, Nottingham.

SHEFFIELD

WILSON PECK LTD. SHEFFIELD
YOUR record dealer.—64-70 Leopold Street

THE PLUG HOLE

32 Tottenham Court Road
London's Latest and Greatest
TEENAGE CLUB
LUNCHTIME AND EVENINGS
Every Friday resident Group

SYNDICATS

TOP DISCS
with D.J.
ERROL BRUCE
EVERY NIGHT
Now fully soundproofed

RONNIE SCOTT'S CLUB

39 GERRARD ST., W.1. Tel.: GER 4752

LONDON'S ONLY JAZZ NIGHT-CLUB!

Wine and Dine nightly to the Best Jazz in Town!
Mon. - Thur. 8 p.m. - 2 a.m.
Fri. and Sat. 8 p.m. - 3 a.m.
CLOSED SUNDAYS

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MARQUEE

90 WARDOUR STREET LONDON, W.1
Phone: GER 8923

Thursday, August 12th (7.30-11.0)
★GRAHAM BOND ORGANISATION
★GARY FARR and THE T-BONES
★JOHN LEE'S GROUND HOGS
Saturday, August 14th (7.30-11.0)
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Monday, August 16th (7.30-11.0)
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Please, Dave — no more films

LEAVE JOAN ALONE!

● JUNE GREEN caused a storm of protest when she said of Joan Baez: "If she's a folk singer, I'm John Lennon." Here, Baez fans reply:

SHE IS one of the greatest folk singers of this era, one who is not jumping on the bandwagon.—JOAN SMITH, London, W11.

JOAN is a clear, refreshing voice in a wilderness of mediocrity that is today's pop.—ROY ABBOT, Liverpool 9.

I ALWAYS thought John Lennon was one of Joan Baez's biggest followers.—HELEN SHAW, Croydon, Surrey.

JUNE GREEN needs her ears washed out.—TOM HOOD, London, SW9.

I SUGGEST Miss Green drops back to her little beat groups blasting noisily, and leave folk singers to people who understand and appreciate them.—TOMMY MARTIN, Belfast 6.

JOAN is the greatest and her music the most true folk ever to get anywhere near the chart.—PAMELA MEAD, Romford, Essex.

JOAN BAEZ'S record is in the chart because she is a first class entertainer with an excellent voice.—R. KENNEDY, Chingford, Ed.

REFERENCE Miss Green's letter MM July 31, "Dear John Lennon.—CAROLYN BROWN, London E14.

JUNE GREEN of Holland Park, W11, is John Lennon.—ALISON MICHIE, Finchley, N3.

CAN someone please tell me why good pop groups have to fall over themselves in the rush to make a film the minute they have a couple of hits on their hands?

The Dave Clark Five are the latest, and having just seen "Catch Us If You Can" I can only say, as a Five fan of long standing, that I wish they'd never done it.

They are a great pop group, but film stars, never! So please, let's have more good singles and LPs and less mediocre films.—CAROLE MITCHELL, London N17.

COME ON now P. J. Proby! I have purposely stayed out of your altercation with Jack Good on the "Shindig" situation, however when untruths are publicised I must speak out. No "new director" came in and said this and that" (MM July 10). I even tried to intercede on Jack Good's decision to fire you from the show but the final decision came from Jack and no one else.—DEAN WHITMORE, Producer of Shindig, ABC Television Centre, Hollywood, California, USA.

WHY DO people keep knocking the knockers? As a knocker I have enjoyed tearing into more artists than I care to remember and I shall defend my right to be insulting to the last knock!—JOHN BOYCE, London, SE8.

I GET sick of the feeling of superiority of those who say they appreciated Bob Dylan and Joan Baez when they were unknown here, if they were true fans they

MAILBAG

Win your favourite jazz, pop or folk LP with your views

would be pleased to see them so popular. Stop this superiority feeling — we all like folk now.—JANE MUNDY, Worcester Park, Surrey. ● LP WINNER

WHY IS IT everytime a Matt Monro disc is played on the air it's stuffed down our throats, "What a voice, the fabulous Matt Monro!" Why don't you DJs clam up and stop trying to convince us he is anything more than a pop ballad singer with a poor quality voice.—L. EVANS, London, SW16.

PS. If you print this, send Matt Monro an LP of Frank Sinatra.

THIS SO called pop folk currently sweeping the chart should be given a different name. How about FOP? —MOLLY BARTLETT, London, SW12.

PLEASE someone advise Mick Jagger to quit trying to be the funny man at concerts. He's just plain hopeless as a comic. — God bless him! —CHRIS TAYLOR, Rochdale, Lancashire.

I AM 15 years old and live on the ocean front in Southern California. I enjoy surfing, water skiing and sailing. I am interested in most English artists like the Stones, Chad and Jeremy and the Kinks. Americans I admire are Sonny and Cher, Dylan and the Byrds. I would very much like a pen pal in your coun-

try.—SUSAN BALES, 3012 Strand, Manhattan, Beach, California, USA.

THE MM has never mentioned our club in your club guides. The Southern Jazz

Club has been established for 14 years with Eric Silk's band resident the whole time. It is held at the Ex-servicemen's club hall at Harvey Road, Leytonstone, and the band plays every Friday from 8 pm to 11 pm.—A. P. SILK, Woodford Green, Essex.

Slow down MM, the NJO has got far to go!



CLARK AND BOB: would they play for the NJO?

BOB HOUSTON carried away in his appraisal of the New Jazz Orchestra's first LP concluded his review with a stupid statement: "They are the best big band currently playing jazz in Britain."

May I point out the musicians are still immature and faults like harsh tones and squeaky saxes still arise.

Johnny Dankworth has experienced musicians turning out brilliant jazz. Would Clark Terry, Bob Brookmeyer, Phil Woods and Zoot Sims record with the New Jazz Orchestra? —I doubt it.—K. SPEARS, Claygate, Surrey.

DONOVAN in his report from Newport complained that fans "acted like



DONOVAN SMITH

pop fans which rather brought me down." This must take the prize of the year for sheer hypocrisy. After aiming unashamedly at the chart and making it twice with songs which have no social content and revealing only an adolescent interest in the opposite sex, I was amazed to see Donovan complaining. He is one of the people responsible for dragging these pop elements into folk, which I fear might eventually annihilate

the folk movement.—ROGER SHUTTLEWORTH, London, W5.

WITHOUT any criticism of Keith Smith's status as a trumpet player, it was with great dismay I read that he is to play with the Kid Howard Band when they tour England next February, making a two trumpet front line. I can't see the point of this arrangement. Surely a band comprised of such famous musicians is more than adequately equipped for such a tour. The entire significance of bringing over such esteemed men is completely lost by the addition of an English musician no matter who he may be or what his musical abilities are.—MIKE CASIMIR, New Iberia Stompers, London W11.

DAVE CLARK: a great pop group — but never film stars says a Tottenham reader.



LAST WORD

A PERSONAL LOOK AT TODAY'S POP SCENE

■ It looks as though the BBC-1 documentary on Jimmy Savile has started something. And maybe it's the answer to Bob Houston's plea for something different in the way of pop shows, made here a coup of weeks ago.

■ After the Savile epic, Rediffusion have decided to put the magnifying glass on Donovan. We must await the results, but at least the new trend is a change from the endless TV plugging of the late hits and potential hits.

■ Handled properly, there is no reason why a pop star shouldn't make just as fascinating documentary material as politicians, newscasters or writers and artists.

■ The dangers are, of course, obvious. The fear of offending fans, the desire to pep up a dull personality or sacrifice truth for entertainment can lead to real horror.

■ And will the TV moguls really accept Donovan as he is, resisting the temptation to make a more respectable image for teenager views and their mums and dads?

■ We can only keep our fingers crossed and hope so. Meanwhile I wonder who is next in the queue

Bob Dasher

NEXT WEEK

32 PAGE SPECIAL

DONOVAN ON BAEZ

BYRDS BLIND DATE

KINKS

TRADE FAIR SUPPLEMENT

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