

# Melody Maker

July 9, 1966

9d weekly

'THERE, I HAVEN'T DENIED IT'—PAUL

# PAUL JONES, MANFRED SPLIT



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

**TO QUIT  
JULY 31?**

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

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

## LEGAL

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

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

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

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

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

## MANAGE

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



● MICHAEL D'ABO

## Roll up! Get your Palladium tickets!



● STEVIE — judge

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

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

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

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

## BEAT CONTEST FINAL SET

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

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

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

TURN TO PAGE 4.

**THE PERILS OF POP** centre pages



# POP 50

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

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## POP FIFTY PUBLISHERS

1. Northern Songs; 2. Belinda; 3. Schroeder; 4. Homebrew; 5. Belinda; 6. Leads; 7. Carole; 8. Lynn; 9. Shapiro, Bernstein; 10. Welbeck; 11. Belinda; 12. Dick James; 13. Asulf-Rose; 14. Copyright Control; 15. Mirage; 16. Dick James/Apple; 17. Vertigo; 18. Springfield; 19. Mellin; 20. Lorna; 21. Mirage; 22. Screen Gems; 23. Mirage; 24. Francis Day and Bunton; 25. Metrol; 26. Copyright Control; 27. Burlington/Screen Gems; 28. Screen Gems; 29. Immediate; 30. Grand Canyon; 31. Shapiro Bernstein; 32. BIEM/Leeds; 33. Ardmore and Beechwood; 34. Galsano; 35. April; 36. Robbins; 37. Shadows; 38. Robbins; 39. Sparta; 40. BIEM/Robbins; 41. Orbit/Stratton-Smith; 42. Chappell; 43. Sealark; 44. Robbins; 45. Island; 46. Screen Gems; 47. Essex; 48. Mellin; 49. Essex; 50. Shapiro Bernstein.

## US TOP TEN

- As rated by "Billboard"
- 1 (2) PAPERBACK WRITER ..... Beatles, Capitol
  - 2 (1) RED RUBBER BALL ..... Cykila, Columbia
  - 3 (1) STRANGERS IN THE NIGHT ..... Frank Sinatra, Reprise
  - 4 (6) HANKY PANKY ..... Tommy James and the Shondells, Roulette
  - 5 (3) YOU DON'T HAVE TO SAY YOU LOVE ME ..... Dusty Springfield, Philips
  - 6 (—) WILD THING ..... Troggs, Atco
  - 7 (7) COOL JEER ..... Capriols, Karen
  - 8 (—) LITTLE GIRL ..... Synclite-Of Sound, Bell
  - 9 (4) FAINT IT, BLACK ..... Rolling Stones, London
  - 10 (—) ALONG COMES MARY ..... Association, Valiant

## TOP TEN JAZZ

- COLLETT'S, 70 New Oxford Street, London: 1 ASCENSION (LP) John Coltrane (HMV); 2 GIORGIO RUSSELL AT BETH HOVEN HALL VOL. 1 (LP) (Sah) 3 GOT MY MOJO WORKING (LP) Jimmy Smith (Evere); 4 COLOUR HIM WILD (LP) Maynard Ferguson (Fontana); 5 ORNITHOLOGICAL (LP) Charlie Parker (Decca); 6 BERTIE SWEET STORY VOL. 4 (LP) Avler (Fontana); 7 ERIC DOLPHY MEMORIAL ALBUM (LP) (Fontana); 8 ELMORE JAMES MEMORIAL ALBUM (LP) (Sah); 9 WARGO (LP) Duke Pearson (Blue Note).
- Desires: American import

## TOP TEN LPs

- 1 (1) SOUND OF MUSIC ..... Soundtrack, RCA
- 2 (2) AFTERMATH ..... Rolling Stones, Decca
- 3 (5) CILLA SINGS A RAINBOW ..... Cilla Black, Parlophone
- 4 (3) SMALL FACES ..... Small Faces, Decca
- 4 (3) SWEET THINGS ..... Georgie Fame, Columbia
- 6 (17) ANIMALS ..... Animals, Decca
- 7 (10) THE MAMA'S AND PAPA'S ..... Mama's and Papa's, RCA
- 8 (8) RUBBER SOUL ..... Beatles, Parlophone
- 9 (5) SHADOW MUSIC ..... Shadows, Columbia
- 10 (—) THE MINDBENDERS ..... Mindbenders, Fontana
- 11 (—) DAVE DEE, DOZY, BEAKY, MICK AND TICH ..... Dave Dee, Dozy, Beaky, Mick and Tich, Fontana

- ASMAN'S, 38 Camomile Street and 23a New Row, London: 1 ALICE IN JAZZLAND (LP) Stan Tracey (Columbia); 2 EASY TO REMEMBER (LP) Billie Holiday (Mercury); 3 ORNITHOLOGICAL (LP) Charlie Parker (Decca); 4 INDO-JAZZ SUITE (LP) Joe Harriott/Jean Mayer (Columbia); 5 MINGUS DYNASTY (LP) Charles Mingus (CBS); 6 ASCENSION (LP) John Coltrane (HMV); 7 FOUR FOR TRANE (LP) Archie Shepp (HMV); 8 ERIC DOLPHY MEMORIAL ALBUM (LP) (Fontana); 9 GENUINE DUDE (LP) Dudley Moore (Decca); 10 VOICES OF THE SINGING TWENTIES (LP) Various Artists (Parlophone).

# MM NATIONAL BEAT CONTEST

## Subtle sound wins

SCOTLAND'S Blues Brotherhood have won their way through to a place in the finals of the MM Beat Contest to be held at the famous London Palladium on August 7.

The group won the fourth semi-final of the contest at Brighton's Regent Ballroom on Sunday before a packed crowd. Two other groups from the semi-final — the Pathfinders from Shoreham, Sussex, and the Versions from Kings Lynn, Norfolk — also got through to the final.

Formed only 10 months ago, the line-up of the Blues Brotherhood is: Peter Orr, aged 22 (organ); Bill Heeps,



BLUES BROTHERHOOD FROM EDINBURGH

aged 24 (sax); Duncan Brown, aged 19 (lead guitar); Keith Young, aged 20 (bass guitar); David Melville, aged 19 (drums) and Ron Tait, aged 19 (lead singer).

Ron told the MM: "We've never believed in a thumping great noise. We try to go in for music that's a little bit more subtle. It seems that our idea paid off nicely tonight."

Chart-rising duo Twice As Much travelled from London

specially to perform their hit disc "Sittin' On A Fence" which received a great reception from the crowd.

As usual, Radio Caroline gave full details of the semi-final, as well as the results. Tune in to Caroline on 259 m., if you want any news about this great contest.

The fifth semi-final will be held at the Regent Ballroom this Sunday (July 10). Taking part will be Those Nuddits, from Woking, Surrey; the

Howlin' Wolves, from Oxford; the 007s, from Chislehurst, Kent; Jo Jo Gunns, from Feltham, Middx; Robb Chance and the Chances R, from Southampton; the New Cardinals, from Bangor, N. Wales; the Valkeries, from Heaton, Middx; and the Embers, from Farnham, Surrey.

Guest artist will be Decca recording artist Laurie who will sing her record "I Love Onions."

# WHAT A HOOT WITH ZOOT!

UPROAR broke out at Palma, Majorca, during visits by Zoot Money's Big Roll Band and the Animals. Zoot, now re-named Pedro Pesata, wore a six foot sombrero, and was seen drinking champagne with the Animals at table and chairs—floating in a swimming pool. Zoot's singer Paul Williams, fell asleep in bed with a cigarette, and set fire to himself. Zoot came to the rescue with buckets of water.

Finally police stopped the show Zoot was appearing in when he started dancing down Palma high street on top of car roofs and telephone boxes.

Swinging Blue Jeans swapped copy of "Sandie" for a copy of "The Executive's Cook Book" with authoress Alice Miles, princess Margaret's cook. Dusty had two kittens with her at RSG. Chris Curtis putting it on a bit at RSG.

MM cartoonist Jimmy Thomson held an "Abstracts and Pyjamas" exhibition. Jack Hammer has even more energy than original hammer man, Trini Lopez. Singer Chris Rayburn raving about Ian Hamer's arrangements. NDD men don't do gigs.



the RAVER

CHAD and Jeremy described by American newspaperman as "Flanagan and Allen with folk overtones". Playboy chief Hugh Hefner actually said to MM: "I've been a jazz buff for years."

Erroll Garner and Benny Carter talked of a record together at Ronnie Scott's rumour in the States. Last week said all Beach Boys were killed in a car crash.

Other rumour said that Paul was on holiday in Hollywood—wrong again.

Two Ian Whitcomb songs "You Turn Me On" and "Star" on new Mae West album. It's time the sender of the Raver's weekly kiss card disclosed identity.

## Benny Goodman

1936/38 vintage tracks — 12 of the 16 tracks have not been issued on LP before... spotlight is mainly on the Goodman Trio and Quartet with one track of the Quintet

© RD 7775

RCA VICTOR (RCA)

12" mono LP

NCA Victor Records Product

The Decca Record Company Limited, Decca House, 25 Abchurch Lane, London, E.C. 4

## B. G. The Small Groups

© RD 7775

RCA VICTOR (RCA)

12" mono LP

NCA Victor Records Product

The Decca Record Company Limited, Decca House, 25 Abchurch Lane, London, E.C. 4

## BRON'S

P.O. BOX 46  
29-31 OXFORD STREET  
LONDON, W. 1  
002 2099 x 9492

### CURRENT ORCHESTRATIONS

ALICE IN JAZZLAND (LP) Stan Tracey (Columbia)	ASCENSION (LP) John Coltrane (HMV)	BERTIE SWEET STORY VOL. 4 (LP) Avler (Fontana)	COLOUR HIM WILD (LP) Maynard Ferguson (Fontana)	ERIC DOLPHY MEMORIAL ALBUM (LP) (Fontana)	GENUINE DUDE (LP) Dudley Moore (Decca)	INDO-JAZZ SUITE (LP) Joe Harriott/Jean Mayer (Columbia)	MINGUS DYNASTY (LP) Charles Mingus (CBS)	ORNITHOLOGICAL (LP) Charlie Parker (Decca)	SMALL FACES (LP) Small Faces (Decca)	SOUND OF MUSIC (LP) Soundtrack (RCA)	SWEET THINGS (LP) Georgie Fame (Columbia)	THE MINDBENDERS (LP) Mindbenders (Fontana)	WARGO (LP) Duke Pearson (Blue Note)	YOU DON'T HAVE TO SAY YOU LOVE ME (LP) Dusty Springfield (Philips)	YOUNGER GIRL (LP) Critters (London)
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### BUSKERS' BOOKS

PIANO BOOK 12/6 each (Includes Words & Chords)

POCKET BOOK OF BUSKERS No. 1 (Includes: Blue Bird, Sweet Home, Little Bird, My Blue Heaven, Little Bird, My Blue Heaven, Little Bird, My Blue Heaven)

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POCKET BOOK OF BUSKERS No. 100 (Includes: Blue Bird, Sweet Home, Little Bird, My Blue Heaven, Little Bird, My Blue Heaven)





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

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

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

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

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

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

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

Here are the tracks revealed so far:

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

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

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

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

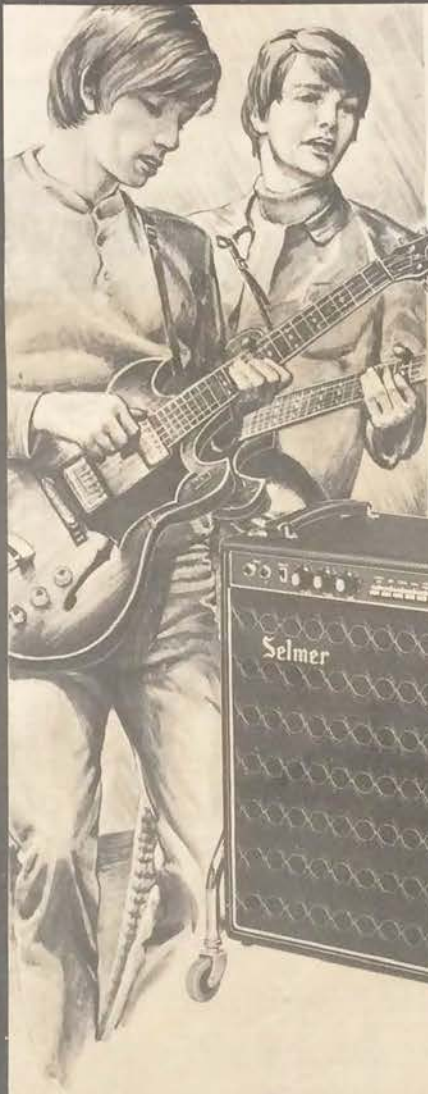
"ELEANOR RIGBY"—Paul's classical sound. Another "Michelle"? String quartet featured behind Paul's vocal.

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

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

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

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



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THURSDAY

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

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

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

FRIDAY

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

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

SATURDAY

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

The MICK AND TICH TRIGGS, JOY MARSHALL and SIMON AND GARFUNKEL (TV 6.7 pm)...

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

The CREATION play the new Ricky Tick Club in Hounslow...

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

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

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

SUNDAY

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

GEORGIE FAME and the BLUE FLAMES and WOUT STEENHUIS are the guests on this week's Easy Beat (BBC Light 10.31 am)...

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

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

The DON STRENDLE-JAN CARB, QUINTELL, MEL LEWIS and the TONY LEE Trio are the guests on this week's Easy Beat (BBC Light 10.31 am)...

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

DAVE DERRY at Blackpool's North Pier.

MONDAY

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

TUESDAY

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

ZOOT MONEY AND THE BIG ROLL BAND play Kicks Kicks, West Hampstead, London.

WEDNESDAY

The CREATION play at Cardiff's Top Rank Ballroom.

ANITA O'DAY is featured on tonight's Jazz 625 programme, accompanied by the PETER KING QUARTET.

The CHRIS GARBERRANO play the Heritage Ballroom, Hitchin (8 pm).

CAROLINE TO MEET MPs

PIRATES IN PERIL-NEW ACT PLANNED

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

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

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

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

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

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

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

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

Moscow fair

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

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

Lou coming

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

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

OUT NOW!!!

THE GOOD TIME MUSIC OF THE LOVIN' SPOONFUL

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Dave's backers

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

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

Mama's tour

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

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

Dee's return

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

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

No Beach dates

DATES for the Beach Boys tour of Britain still have not been finalised, said promoter Arthur Howes this week.

Marines out for Beatles arrival in Phillipines

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

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

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

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

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

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

WALKERS' tour A FIVE week tour of Germany this week and are expected to return in September. They have been invited to appear on the Horst Jankowski TV show.

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

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

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

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

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

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

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

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

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

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

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'The trip is on, but I'm

ROLL UP! GET YOUR PALLADIUM TICKETS!

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Buddy Rich

RICH IN JATP PACKAGE

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

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

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

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

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

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

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

New Berry LP

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

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

New bookings for Dave include Bristol Location and Great Yarmouth (3).



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

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

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

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

## Uncertain

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

## FAME LEAP

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

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

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

## SPENCE ALBUM

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

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

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

## ART'S TOUR

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

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

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



• ELLINGTON

## FRENCH MU ASK FOR ANTIBES BAN

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

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

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

In fact the Union accept that a Jazz Festival featuring 50 per cent French musicians would be unthinkable. But they object that Bernard Puffer is the only French musician to be booked for Antibes, and even he has been living in the States for the last few years.

Jacques Souplet, one of the organisers of the Festival, says that all French musicians of any note have already appeared in previous Antibes Festivals. He adds that only top American jazzmen are capable of drawing the crowds.

## CREATION STIR

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

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

He was treated for shock and later discharged.

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

## LEWIS TRIP

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

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

## FARLOWE SUCCESS

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

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

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



## FAREWELL FROM 208

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

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# 'Sales slow' for Stones NY concert

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

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

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

## Is British boom ending?

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

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

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## TURNERS 'CERTAIN' TO TOUR

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

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

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



## UNION FILM

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

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

## FURY CHANGE

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

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

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

## Ellington back with Ella again

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

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



• ELLA

**SMTI SINGS 'LA MER'**

DUDDOR



# NEW PORT 66

NEXT WEEK



**EXCLUSIVE REPORT FROM LEONARD FEATHER**



# NEW PORT 66

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# JAZZ SCENE

## KAI WINDING: PLAYBOY WITH A BLUE TROMBONE

LONDON

MAX JONES

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

"So I said, 'Let's make a record with the Original Trombone Sounds section. That is Wayne Andre, Carl, myself and Dick Lieb on bass trombone. Then we decided to go a little further and have four more of the greatest trombone players in America — all of them men interested in playing in a multiple-trombone group."

"We agreed to an extension of the Jay and Kai Plus Six, and went ahead with eight horns and rhythm — ten years later than the first one."

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

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



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

## DRINKING MAN'S GUIDE TO RHYTHM 'N' BOOZE

A GUIDE TO JAZZ IN PUBS

**JAZZ EXPRESSIONS CLUB**  
Address: Starting Gate Hotel, Station Road, Wood Green, London, N22. Transport: Suburban line from Kings Cross, 10 minutes walk from Wood Green tube (Piccadilly Line), or 233 bus from Finchbury Park. Sessions: Modern jazz on Fridays. Resident Group: Mel Davis Combo plus guest groups. Admission: 2s 6d. Beer: Draught Double Diamond and Ind Colts at normal saloon bar prices.

**YE OLDE WHYTE HARTE**  
Address: 181 Drury Lane, WC2. Transport: Holborn tube. All buses passing Holborn. Sessions: traditional and modern. Every evening and Sunday lunchtime. Fleet Streeters resident on Tuesdays. Admission: free. Beer: Charrington's Bar prices.

## PARKER'S MOOD

### Charlie Parker

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

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

COMPLEX

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

POETRY

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

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

MAGIC

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

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

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

LONDON

MAX JONES

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

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

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

MODEST

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

Trumpet is another matter, but Benny has not re-

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

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

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

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

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

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

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

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

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

ORIGINAL

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

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

CARTER: strong urge to play.



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

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

BRITAIN

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

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

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



# GEORGIE FAIVE



Their next hit on Decca

I love how you love me



BERRY: odd choice

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

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

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

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

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

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

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

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

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

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

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

The talk turned to TV pop shows. I wondered whether the end of Whole Scene Going and Lucky Stars might affect the business.

"I doubt it," said Dave. "Lucky Stars" was finished anyway, as a pop programme when Brian Matthew left. Now it's a very good programme, by the way. But I don't think if all the TV shows ended it would make much difference to the pop business."

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

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

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

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

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

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

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

**GUITARS:** I was always prejudiced against them from the time when I was working with Larry Farnes. Then the whole country was Shadows-influenced and that didn't do at all! I appreciated them, but not second and third hand Shadows all over the country. It was really a sad scene, and I used to say: "Saxes and organs are coming to take over!" But now the scene's okay. I play guitar on a few numbers. I'm still anti-guitar for guitar's sake. I always thought I was reasonably good enough to play it in a rock and roll group, but that's not what I set out to do.

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

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

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

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

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

have basic church harmonies.

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

**TIME-KEEPING:** Not one of my best points. I used to be very good at it, and took it all seriously, but people don't take me seriously now. If I say I'm going to be someplace at 10 am they expect me at 10.30. If I'm on time I expect flags to be flying and brass bands playing. But the trouble is I get involved in everything I do, and I can take half an hour just saying goodbye to somebody I really like, or five seconds saying hello to somebody I don't.

Last week I was very exhausted. I played in Birmingham, then in Oxford then I had to travel back to London. I arrived at midday and went and sat in the park and fell asleep. Next thing I remember was somebody waking me at 8 o'clock.

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**'C' MELODY CISTERN**  
The search for new pop sound rivals Al Ramsey's attempt to find a goal-scoring forward in his frantic desperation. The star has had his brief reign as what all the best-dressed groups are wearing, and there are now dark reports of experiments with Chinese instruments—maybe in groups with all new piglets and twang them like Jan's harps.

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

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

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

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

## SOUNDS OF TOMORROW—EXCLUSIVE!

fingers. Old, unwashed ones give the best results.

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

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

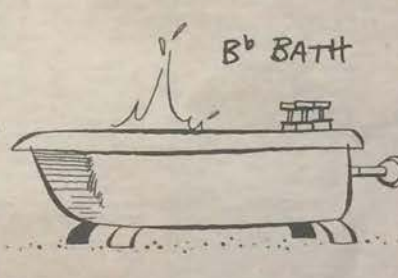
● Then there is the fuzz-fav or amplified chain. Correctly used, and with a few sadguit notes, this can give you the perfect seaside atmosphere for Jon Brown-type songs or updated versions of the "4 of Capri". Once again care is needed. You don't want to wash the organist away in mid-Rush.

● For tired guitarists we are marketing a small device

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

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

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



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WORDS: BOB DAWBARN DRAWINGS: JIMMY THOMSON



## PAUL AND BARRY RYAN

DECCA



**BLIND DATE**

**DAVID GARRICK**



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

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

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

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

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

**BO DIDDLEY:** "We're Gonna Get Married"

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

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

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

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

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



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

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

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

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

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

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

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

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

**Ike and Tina—and the spirit of St Louis**

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

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

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

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

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

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

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

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

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

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

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

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

Ren Grevatt

**MELODY MAKER INV**

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

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

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

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

**LICENSED**

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

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

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

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

"Another thing that happens is when the promoter

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

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

**BANKRUPT**

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

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

**A PARENT REPLIES TO PAUL JONES . . .**

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

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

Adolescents have enough

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

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

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

**. . . AND A P.S. FROM PAUL**

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





ESTIGATION

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

# RISKS POP!

I the shady on its fringes

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

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

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

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

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

**INADEQUATE**

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

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

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

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

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

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

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

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

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

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

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



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

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

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

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

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

money anymore.

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

# The Beach Boys OF THE MONTH

EMI ARTISTS

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the beach boys

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ALL SUMMER LONG

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- SAMMY KING**  
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Past Caring  
H.M.V. POP1540
- THE MIRACLES**  
Whole Lot of Shakin' in My Heart  
Tamla Motown TM0569
- SHE TRINITY**  
The Man Who Took the Valise off the Floor of Grand Central Station at Noon  
Columbia DB7959
- SURE SHOTS**  
**HERMAN'S HERMITS**  
This Door Swings Both Ways  
Columbia DB7947
- GEORGIE TAME**  
and **THE BLUE FLAMES**  
Get Away  
Columbia DB7946
- DAVID AND JONATHAN**  
Lovers of the World Unite  
Columbia DB7950
- MANFRED MANN**  
You Gave Me Somebody to Love  
H.M.V. POP1541
- THE ACTION**  
Baby You've Got It  
Parlophone R5474





# advice ★ dealers ★ bargains

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

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

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

There are six dance-halls (Rainbow, Milano, Mecca, Royal Pavilion, West's Plaza), two theatres (Opera House, Springfield) and several clubs and restaurants. Full details are given in "The Jersey Book Holiday Guide", price 3s. 8d. post free from Kemp's,

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

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

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

HAS Elvis Presley won more Golden Discs than the Beatles? — Angela Whitty, Podymore, Yeovil.  
Yes, his total is 50 and the Beatles 37, according to "The Daily Mail Book of Golden Discs", by Joseph Murrells (McWhirter Twins, 15s), which

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

WHAT trumpet and mouth-piece are used by band-leader Alan Eldon? — H. Richards, Rugby.  
King Super 20 trumpet, with medium large bore, and Zottola 62c mouth-piece.—**ALAN ELDON**.

HARMONICA holders I've bought are fragile and soon lose their shape. Is there a stronger make? — Tom Blewitt, Gateshead.  
A really tough and attractive holder is now available from Walter Menlove, 40 Boundstone Lane, Lancing, Sussex, price 17s 6d post free.

PLEASE give details of the drums and cymbals used by Chris Karan, with the Dudley Moore Trio.—T. J. Street, Luton.  
Ludwig 14 in. x 20 in. bass

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

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

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

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

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

As a broad guide, the matching tip-openings would be: soprano or clarinet 55 or maybe 60, alto sax 50 and baritone 65 or maybe 100. Best chosen with the Larsen SMS or M length of lay, according to the length you are using now. Due to individual embouchure, or the approach in playing a different instrument,

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

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

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

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# PERCY NEEDED MONEY—SO HE MADE A HIT!



SLEDGE: 'not used to it yet'

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

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

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

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

## REN GREVATT reports from New York

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

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

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

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

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

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

## But his album isn't up to expectations

### LPs

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



EDDY ARNOLD

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

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

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

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

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

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

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

## DISC & MUSIC ECHO BEATLES IN JAPAN

WORLD EXCLUSIVE! ON-THE-SPOT REPORT!

DAVE, DEE, DOZY, BEAKY, MICK & TICH Full Colour Picture

MARINO MARINI: "Ed II Suo Quartetto, Volume 5" (Durium). Music to eat, plus background for showing the neighbours your holiday movies from Italy. It includes Fred Bongiorno's tracks, "I Bally G' Tampo," "Polka Dot Bikini" and "Mustapha"

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

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

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

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

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

**MARINO MARINI: "Ed II Suo Quartetto, Volume 5"** (Durium). Music to eat, plus background for showing the neighbours your holiday movies from Italy. It includes Fred Bongiorno's tracks, "I Bally G' Tampo," "Polka Dot Bikini" and "Mustapha"

## FOCUS ON FOLK

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

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

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

**BAD** news, meanwhile, for Ken Woodard, fireman organist, at this weekend's Cambridge Festival. Due to sickness, Doc Watson has had to postpone his tour with his son, Max, and won't be there. At present, Roy Guest was trying desperately for Rev. Gary Davis to come over to occupy Doc's spot, and also to fill in for the many bookings. Doc had round the clubs.

If this comes off, it will at least fulfil Ken's ambition to get some good authentic blues at the Festival.

And speaking of blues, a new name to be added to the Cambridge bill of fare is Spider John Koerner, who is currently around in London.

Even if Gary Davis can't make the pig, the Cambridge list is pretty impressive. Medley West and Bill Clinton, the Dubliners, Cyril Tawney, Louis Killen, Isla Cameron, Alex Campbell, Martin Carthy and Dave Swarbrick, the Notby Folk Group, Sydney Carter, and Colin Wikkie and Shirley Hart.

**THE KERRYS** from Coventry won the finals of the Kilkenny Beer Festival ballad competition recently. I hear from Ken Crawford of the Fetters of Stockton who also did very well. Strangely, the Kerrys, who were tops with the judges at the British elimination contest, didn't do so well in the final.

Next year's event is to be organised on a world scale. There aren't that many good recordings of traditional English singing around, and while more and more companies are skimming gravy on the folk, it's time we try to produce anything that will help keep the revival in touch with its roots. It often left to private individuals to remedy the omission.

## BOB DYLAN

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

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



BOB DYLAN

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

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

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

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

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

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

## FOLK FORUM

### THURSDAY SATURDAY cont.

A FEW tickets left for FOLK, BEHAN, CAMPBELL, JAMES, TOMMATT, PATRICK, JUNE, KIL, EMMETT. Free membership tonight. 7.30, 21s 6d, 5s 6d, 4s 6d.

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

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

**FOLK AROUND** 8 p.m. — St. Mary's Hall, Hayes, Near Royal Oak.

**FOLK CENTRE** Prince of Wales, Dalling Road, Hammermith, July 7th  
**JOHN JOYCE**  
**JOHNNY SILVO** July 21st  
**JOHN FOREMAN** July 28th  
**COME ALL YE** Residents: Dennis McAuliffe & Rod Hamilton—plus the Folk Centre Singers.

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

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

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

**BLUEGRASS NIGHT**, at Todd Hall, East Ham. **PETE STANLEY**, **WIZZ JONES**, **THE GANTS HILLBILLIES**. The Central, Barking Road.

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

**MALE AND FEMALE — OSTERLEY**  
**ROMFORD**, Elm Park Hotel. **BILL CLIFTON**, 29th July. **DOC AND SON**, 7.30. Tickets, Northchurch 45237.

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

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

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

**ANDERS, ERIC ANDERSONS** FIRST LONDON APPEARANCE. The Scots' Home, Cambridge Circus, with Stuart Lloyd, Steve Edwards, and next **TONY McCARTHY**.

**ANGERS**, Tootingdon present **Honest John**.  
At the Dublin Castle, Parkway, Camden Town. **THE TINKERS**.

**BRIAN BYRNE IS HOST TO MacCOLL-SEGER** at John Snow, Broadwick Street, Berwick Street.

**THE COUSINS** presents from 7.30-11.30—  
**BERT JANSCH**  
Saturday, 23rd July. From America who wrote *Candy Man*—The  
**GARY DAVIS**

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

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

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

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

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

**ONLY LONDON APPEARANCE OF**  
**SIMON AND GARFUNKEL** THE FRUGAL SOUND  
**AL STEWART** Also from U.S.A.  
**ERIC ANDERSON AT THE MARQUEE**

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

**STUDES' DRUM**  
Green Man, Uxbridge Road West, Ealing, W.12.  
**JOHNNY SILVO**  
**TROUBADOUR**, 2.30. **MALCOLM PRICE**.

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

**PUTNEY—TONIGHT**  
"Half Moon"  
Lower Richmond Road  
**BOOZE AND BLUES WITH**  
**ALEX CAMPBELL**  
**GERRY LOCKRAN**  
**ROYD RIVERS**  
**CLIFF AUNGIER**

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

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

**BERT JANSCH AT THE CROWN, TWICKENHAM**.

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

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

**DIZ DISLEY** at the Witch's Cauldron, Hampstead.  
**EXCELSIOR CLUB AT SCOTS HOUSE** WELCOME RETURN OF THE HALLIARD  
**SURBITON**, Assembly Rooms 8 p.m. **DEREK SARJEANT**, **THE LEADERS** from Birkenhead  
**THE SPINNERS AT THE MARQUEE**

## 2nd CAMBRIDGE FOLK FESTIVAL, JULY 9 - 10

Grounds of Cherry-Hinton Hall, Cambridge

SATURDAY AND SUNDAY — MID-DAY TO MIDNIGHT

★ ALL-STAR INTERNATIONAL PROGRAMME ★

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### BEAULIEU WORLD FOLK FESTIVAL

on the banks of  
PALACE HOUSE, BEAULIEU, HAMPSHIRE  
in the heart of the New Forest

SATURDAY, AUGUST 6, 1966 — 2 Sessions

IAN CAMPBELL FOLK GROUP • THE DUBLINERS • JACK BLOUNT • BILL FELLS  
BEN JANSCH • THE COUSINS • TOM JACKSON • JOHN BIRKENHEAD  
DE JANSCH • THE SPINNERS • CHRIS BARNETT • THE WARDENSONS  
Special Celtic Performances at Festive, August 30, with SHIRLEY COLLING

Tickets: London Festival Office — 01-263 4993















# HAUGHT

IN THE ACT

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

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

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

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

## Tough up north for Miss Tanega

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

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

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

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

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

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

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

## FREE LPs! FREE LPs!



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

## Come and get a piece of our action, Brian

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

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

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

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



WILSON JERRY LEE DAVE DEE

in Britain.

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

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

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

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

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

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

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

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

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

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## PETE QUAIFE ON THE DIRE STATE OF POP '66

**D**URING the past few weeks I have had time to think and read a great deal about the current musical scene. I am not one for shouting my mouth off—quite the contrary in fact. I hardly ever say anything interesting.

But after thinking and reading about what I have seen in the musical weeklies I have come to the conclusion that we are now living in the thickest, pettiest, most childish era ever to emerge in the history of show-business.

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

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

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

**DUSTY** in pop think in

NEXT WEEK

**BEATLES** song writing

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