POLICE throughout Britain were this week preparing for one of the wildest pop tours ever — the five-week sell-out trek starring the Wild Ones of Beat, the Rolling Stones. The tour starts this Saturday in London. Extra police will be on duty at towns and cities on every date.

A spokesman for the Robert Stigwood Organisation, which is promoting the tour, said this week: "It is going to be frantic.

"We have hired extra police at each show, and that is in addition to the extra men who will be on duty through normal police preparations."

The tour will mean a military operation to shield the Stones — Mick Jagger, Brian Jones, Keith Richard, Bill Wyman and Charlie Watts — from fearless fans. At each venue, four police will be assigned to get the show in and out of theatres. Police riot squads ready for action

They will travel in a secret form of transport and will be locked inside the windowless vehicle.

American rhythm-and-blues stars Ike and Charley Fox flew into Britain from New York on Wednesday to prepare for the tour, on which they appear.

Also billed: the Mojos, Mike Berry, the Innocents, the Leroys, Simon Scott and singer-composer Don Spencer.

They have the tough job of keeping thousands of shrieking Stones' fans happy until Jagger and company leap on stage.

HOW DO THEY FEEL ABOUT IT? TURN TO CENTRE PAGES FOR "ROLLING WITH THE STONES."
What's gone wrong with Ray Charles?

RAY CHARLES very disappointing on his Granada TV show. Only his piano retained a bit of the feeling.

What follows best?
Musical musician most...

JIM Proby tossed big

Jackie Trot sings well

Jackie Trot sings well

HELEN Shapiro sings better on "Shine

HELEN Shapiro sings better on "Shine

Gerry came across

Gerry came across

Miles Davis must pay

Miles Davis must pay

Melody Maker

For the past two weeks

Herman's Hermits, Columbia

Billy Fury, Decca

Dusty Springfield, Philips

David Clark, Columbia

Davy Jones, Searchers, Pye

Ringo Starr, Parlophone

The Beatles, Parlophone

Roy Orbison, London

The Shadows, Parlophone

The Rolling Stones, Decca

Manfred Mann, HMV

Jim Reeves, RCA

Kinks, Pye

Dave Berry, Decca

Cilla Black, Parlophone

Pete Astor, Amiga

The Beach Boys, Capitol

Rolling Stones, Decca

Jim Reeves, RCA

Merrymen, Ronjas, Decca

The Rolling Stones, Decca

Merrymen, Ronjas, Decca

Elvis Presley, RCA

Billboard, England

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Elvis Pre...
THE BEATLES DROP IN BY HELICOPTER!

John, Ringo and Paul, with manager Epstein in the background, relax at a Hollywood garden party, where they posed with stars' children.

What does this mean to you?

What clo you read in this baby's expression?

He's just found out Daddy is not using scotch Magnetic Tape to record baby's first words. Put these words into his mouth and you could win yourself a valuable prize in the Scotch Magnetic Tape Sound & Vision Contest.

The best entry will win a complete Hi-Fi outfit or a complete set of photographic equipment. Each worth £200.

Buy a reel of Scotch Magnetic Tape from your nearest stockist and find out full details of these and the many other valuable prizes. Entry forms are in all 5", 7" and 12" boxes.

(You can't lose. Every entrant gets a free scotch Magnetic Tape Household Scouring Pad — worth 2/6d.)

Scotch MAGNETIC TAPE

What does this mean to you?
Beatle mobs move in and it's panicville!

NEW YORK—The Beatles arrived at New York's Idlewild Airport on Saturday evening with only a little less force than the notorious hurricane that swept the island last week. The press had been warned of the boys' arrival in Manhattan on Saturday morning, but they were still winging in on the South Florida current.

The Beatles arrived at 3 a.m. Sunday. The night before their right-wing arrival was calculated to keep the pressmen current.

But the city's in a tizzy over the band, and city officials have told Beatles stations, tack care.

Each made sure the world knew about the arrival, and over 1,000 teenagers (with some mothers) showed up at the airport.

Even in the middle of the storm, the Beatles' fans, who once enthused led fan said: "Paaschee's out denominator, with a mob scene resulting in a 19-year-old attacking Ringo with a knife.

A'delette was later granted an audience with Ringo during which she returned the medal of , a ring down from her three tiny rings from Rings—by the Beatles' sound engineers.

A lady in the hotel where the Beatles stayed said: "We welcomed the Beatles. We have to be strong. Yes, we are strong. The traffic police and private security units were strengthened. The Beatles was challenged by the newer teen-agers who seemed to be uninterested in anything but the hotel and up to the fourth floor.

Some girls delved in super sophisticated clothing, others were turned to help two "work out" groups who were allowed to be dressed like the Beatles and had their hair cut for the last thing to be done in the hotel.

The first, from Jennings Ltd, was called "to help two "work out" groups who were allowed to be dressed like the Beatles and had their hair cut for the last thing to be done in the hotel.

The second, by Walking Electric Mop Ltd, was a ballroom model, which consisted of various organ tones, a volume control, and other control instruments on display.

Close to 300 police were on hand for the first concert and they did a great job controlling the crowd, particularly in view of the Beatles almost one- hour stay in New York. The singer was struck in the head, but the police got through the police finally took over and the concert continued.

Animals

On a flight to Seattle, Paul McCartney displayed that "the Animals and the Beatles are very good friends." McCartney told The Animals that "the quartet comprises Tony Jackson, Ivan, Dave Hill, and 17-year-old Tony's quartet comprises Tony Jackson, Ivan, Dave Hill, and 17-year-old Band leader Paul McCartney, Horace Panter, and 17-year-old Band leader Paul McCartney, Horace Panter, and 17-year-old. The Animals were due in Denver, Colorado, 5,000 fans made things lively at the airport.

Fair breaks new ground

The record-breaking British Trade Fair ended its week's run last Friday—and the country's instruments' trends are set for the next few months.

The most striking news at the Fair—two organ makers, which will be in production soon, from Thames (Drummond Ltd) and the new FAL series (30 and 50 watt models are also fitted for 24-volt battery). The FAL series range, tipped by the Beatles, a two-speed switch, with the four treble strings, a foot pedal, and an amplifier.

The second, by Walking Electric Mop Ltd, was a ballroom model, which consisted of various organ tones, a volume control, and other control instruments on display.

There was a tremendous collection of new guitars, and old guitars, and more fine organs than ever before, and organ-makers at the Fair, and on tour.
More live jazz on the air?
We'll try BBC.

BURNTIE DISCS

Wild Bill tour

Bill will go to the British tour of Wild Bill Davison's new sextet which is now in England until mid-December when the tour ends at the BBC. Then there will be an American record of the group coming to Britain early next year.

625 switch

Woody Herman and his band are the stars of "625 Switch" on Tuesday 26th, which will be the last Tuesday showing of the programme from that date, "Jazz 625" is broadcast every Tuesday evening on 625 kilowatts, beginning on September 11 with a programme by U.K. big bandman Johnnie Warnock and the Ronnie Scott Quintet.

Producer Tony Bemorey said this week: "The programme is continuing well into the New Year, and the first show of the year is now being planned for early March. On September 13, we are recording a show with the Juanita Scott Orchestra led by Frances Edie, and in October 1 we hope to record some of the groups coming to the British and Paris club circuit for a programme. Harry Edison's trio is definitely booked for October.

LONDON: BACHARACH AT DUSTY DISC SESSION

Bacharach at Dusty disc session

JOHNNY DANKWORTH has announced that the 10th of September will be the date of his first recording session for Capitol, and the label is expected to open this week: "The programme has been well received and we are looking forward to it."

Country is a good special recording by Dusty Springfield, who was discovered by Johnnie Dankworth on tour with his band in the States.

CLIFF IN AND OUT

NEW YORK CAPITOL TOUR

Cliff Richard returned to Capitol Records' New York offices on Wednesday, September 15th, and was greeted by President Ben Grauer, Vice President Frank G. O'Connor, and other Capitol executives. The singer was in town to discuss his upcoming tour of the United States, which will begin on October 1st.

Morello clinics

The WEM E.R.15, AMPLIFIER gives 15 watts of wide range playing power. It's really versatile! Use it with the WEM Power Bass Speaker Cabinet to bass guitar, rhythm guitar or vocals. Or with any of the WEM loudspeaker systems or separately with existing 15-channels each. Two input channels, each with independent volume, treble and bass controls. Terrific! E.R.15. 23gns. Power Bass. 22gns.

REAL MUSICAL SOUND FROM WEM

The WEM E.R.15, AMPLIFIER gives 15 watts of wide range playing power. It's really versatile! Use it with the WEM Power Bass Speaker Cabinet to bass guitar, rhythm guitar or vocals. Or with any of the WEM loudspeaker systems or separately with existing 15-channels each. Two input channels, each with independent volume, treble and bass controls. Terrific! E.R.15. 23gns. Power Bass. 22gns.

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shapes and sounds

Guitars — like people — come in all shapes and sizes and produce an immense range of sounds. A wide variety of models exist, from simple acoustic guitars to complex electric guitars. Each type produces a unique sound, suitable for different genres and styles of music. Learn about the different types of guitars and their characteristics to choose the one that best suits your needs and preferences.
J. JOHNSON was the founder of modern jazz trombone playing, the first to adopt this traditionally cumbersome instrument to the technical and harmonic intricacies of bop. J.J. is currently playing his first season at London's Ronnie Scott Club and it was there that he answered my questions:

**SINGLES**
- Do you have a regular group in the States?
- I have a permanent group of relatively unknown guys. The pianist is Harold Mabern, Frank Gant is on drums and the bass player is Arthur Harper who has worked with other groups I have had. He is really an excellent bass player. I've had the Quintet for 18 months and we are very busy.
- You recently changed record companies?
- My contract with Columbia expired 18 months ago and I decided to go freelance. Two months ago I signed with RCA Victor and I recorded four tunes, for singles, last week. I expect to do the first album for them when I get back. I should have the album ready for the fall. For the talking stage.

**LARGE**
- Just before I signed with RCA I did a one-shot album with Impulse which is set for release in the States on October 1.
- You seem to have done a lot of writing composing over the past five years. I wish I could do more but I am travelling around so much. I have to write when I can, which isn't very often.
- As far as serious composing is concerned, I like to write for large groups. I feel it's necessary to do some thing for a large ensemble with woodwinds, strings, the works. I've already done one such piece, a composition for symphony orchestra with soloists which has been performed at the Washington Festival last year.

**VALVE**
- Have you brought valve trombone or trombontum with you to Europe?
- I never played valve trombone — apart from just fooling around. I seldom use the trombone valve. It has too many problems which haven't been ironed out yet. It's an unstable tendency to be out of tune with itself.
- Do you do much in the way of practice?
- It's hard to say. I go through a daily routine of mental listening to harmonies and musical calisthenics on the trombone, just to keep my lip in just about good condition but I don't do anything very involved. A few minutes to keep in shape isn't quite a box or a baseball player.
- How did you come to be the first trombonist to use the large groups I have had? He is the only trombonist I have heard who can deal with large groups like that. We might enlarge the group and do the first album for Impulse with strings, the works. I've had the album recorded yesterday and I hope to do some more. I just finished recording the first album and I'm looking forward to hearing it.
- Do you think that I am still evolving — that I think to keep on doing the same thing for a while?
- It seems to me that I am still evolving. I think I want to keep on doing the same thing for a while and I would like to do some more writing and composing.

**SMITH — it's well paid anonymously.**
- J. J. is currently playing at the Scott Club and it was there that he answered my questions:
- Our man in New York

**Jingles**
- Also we made a TV show, for the educational program — no commercials or anything for an hour. We're supposed to be dancing with something, but that's still in the planning stage.
- The other guys are working regularly with Gerry Mulligan and Clark and I'm on staff for ABC. Yes, we're valuable. I'm doing that, it's good, that's good and then we're doing the California. I have a few things going, there are a lot of jingles — my main source of income, so you can see the sort of hard job the radiator becomes a sideline.
- I know that's how Clark looks. It's my way, he's hot, it's THE RIGHT,' the other guys are well known to jazz bands, of course, but I don't think enough people know their names to make a big band. A gypsy, because whatever we do, we do it all, and I didn't feel we were getting anywhere.

**Lapse**
- "There was only so much we could do. So I tried to get in on the session scene. I made four good records, which is a good sign. The idea is to break into writing them. Some of these sessions are going to be a real big deal, so I think we can use all the jazzmen you've heard of, like "I wish I could do more."
- Max Jones.

**Our man in New York**

**That's Derek Smith**

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- Max Jones.
**Knights are going straight**

The biggest problem for full-time entertainers is to find an audience. The problem is even more acute for the rock group the Raveons, when the group was formed, the idea of a rock group having a hit song was as remote as finding a five-way joint in a London street. "We've been going on stage and trying to keep people entertained for an hour. It's a long time. We're there three times a week, but we're not making any money. We're all there for the music, but unless you have seen us at work, it is difficult to explain what we are really doing," said Rod, referring to "The Walking Dead or the Beat World." "We're living on expenses now because we haven't sold enough to make any money. We're not there. We're only here for the music and the people."

**Commercial**

"We are determined not to make hits on the radio. Now we have to have hits on the radio. We don't think we are as we are already in a position where we can sell enough records to keep the band going and earn a living."

"So say what's next? A straight song which we are all like, and then it's the Fifties when we first started. We played in the Fifties. We did all sorts of things, but we never thought we would be doing this. We were young men and we wanted to make money."

"We learn a song first and then try to put it together. It's all been played and rehearsed."

"We're not exactly a pop song, yet. Rod, referring to "The Walking Dead or the Beat World." We're not there. We've only been here for two years and we haven't made any money."

"As you can see, we're not going to go away when we get away from our record. We've got to get something out of our work."

---

**Zombies tell Chris Roberts**

**We were ready to break up**

There are many groups who could qualify for the name of the Zombies. It would be tailored for their instant image of moody turbulence, foot-shuffling incoherence and scratching in difference. The walking dead of the best world.

"Call up the group's manager, Denis Preston, at Available, and you will find out that the Zombies are not there. The group's manager, Denis Preston, said, "We're going on tour."

"It's not exactly a pop song, yet. Rod, referring to "The Walking Dead or the Beat World." We're not there. We've only been here for two years and we haven't made any money."

"As you can see, we're not going to go away when we get away from our record. We've got to get something out of our work."

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**Another Arbiter—Ludwig First!!!**

—Presenting the World's No. 1 Poll-Winning Drummer

**Joe Morello**

who invites you to a unique Drum Clinic in your area — LEARN FROM THE BEST, PLAYING THE BEST

LUDWIG DRUMS, of course!

**Tickets Free to All Drummers; Apply Now**

**London**

Sunday, September 13th

1 p.m.

Notre Dame Club

Leicester Place

London W. C. 2

**Glasgow**

Monday, September 14th

7.45 p.m.

Woodside Hall

Glasgow Street

Glasgow, N. W.

**Manchester**

Tuesday, September 15th

8 p.m.

The Liberator Theatre

St. Peter's Square, Manchester

**Birmingham**

Wednesday, September 16th

8 p.m.

The Digbeth Civic Hall

Digbeth, Birmingham

**Liverpool**

Thursday, September 17th

8.30 p.m.

Central Hall

Renshaw St., Liverpool

**Ask Your Arbiter Dealer to Show You "Ludwig Drums"—Like Joe Uses**
HONEY HITS BACK!

IfE has been particularly frenzied for drummer Haney Lan­tree since the Haneycombs tapped the chart. The 21-year-old brunette has come in for some sharp blasts of criticism in several ways. They have ranged from the description of her playing as being the result of “amplified boots,” through straightforward attacks on her ability, to the common charge that she is merely a gimmick in the male-domin­ated beat world.

“the formulation for group success now seems to be: get a Melody Maker writer and a long-week. Mina Lan­tree is rather dis­turbed about the whole thing.”

“We’ll suppose you’re going to accept this from me in good faith,” says she ap­propriately. “I suppose I AM a gimmick, because there aren’t many girl drum­mers in beat music. If Haney ever gets a record down, I’ll tell you. VARIETY. ’’

“It’s not up to me to say anything to the people who have criticized my drumming, but all I can tell you is that I enjoy doing it, and the boys seem qu­ite happy with it.”

“Have come to terms with the critics, and now the only thing to do is accept it. It’s a bit up­setting, but there’s nothing I can do about it, is there?”

How are fans reacting to the sight of a girl seated behind the drums? “I absolutely love hearing screams in the hall­rooms.”

“Yes—and it’s a bit nerve­racking,” she replied.

“Last week I was actually dragged off the stage by a group that was down in Comwall. Some boys gave me a Panther and pulled me off.”

“You expect this sort of thing, really, but it’s still ex­citing.”

“The only thing for me to do is to keep my head!”—R.AY COLEMAN.

NOW COMPARE THE PRICES
OF THE NEW UNBEATABLE
FAL RANGE

A full page in this paper last week gave complete specifications of the new fabulous FAL range. Just look at these prices—and if you have not got last week’s “Melody Maker” handy, write to us and we’ll send you leaflets on any one or every one.

FAL BASS SPEAKER
With a power handling of all watts, and the output distributed through 15” and 12” Goodwin’s heavy duty bass speakers, two of these speakers used with FAL Piece Eighty will give you watts of really solid bass.

60 gns.

FAL PHASE 80
80 watts of output power. Many speaker combinations offer exciting possibilities. A superb all-purpose speaker, which has the added feature of a separate control for the bass channel and a master volume control with an input level meter.

69 gns.

FAL COLUMN SPEAKER
3½” or four 1” speakers, a power handling of 30 watts.

31 gns.

FAL LEAD AND RHYTHM SPEAKER
Two 15” Goodwin’s heavy duty high and a good, powerful monitor speaker.

58 gns.

FAL PHASE 40
Specialed away from the main and with a pair of eight-eight speakers, the 40 adds a combination of the bass and the lead speaker above, giving you a perfect backup to any band. The 40 is capable of playing an instrument of any kind. The bass is the lead speaker.

55 gns.

FOR FURTHER INFORMATION PLEASE WRITE TO:
FUTURISTIC AIDS LIMITED, SHIPLEY, STOCKPORT, CHESTER. Phone: STD 5084.

BIG BANDS IN SEARCH OF AN AUDIENCE

MULTI-TALENTED bandleader Johnny Dankworth, in the headlines this week with the news that he is to form a sextet for a new jazz supper club, talked this week about his plans and the future of big bands in general.

When the Cool Elephant went in early No­vem­ber, I shall be 50. I am forming a sextet for the club, and I have formed it mainly with girl band­ers. It doesn’t matter if they play with it frequently. But this won’t interfere with the special band. It means I shall have two bands in the future of this big band.

Every other month some­body joins us with that age-old question: Any girl band com­ing back? I am often asked it while I am on tour, and the girls always say: Yes, but it has two parts. First, it is an all-girl band, and then the boys are also there.

Next time you listen to me and the band, you might expect to hear a girl band. But you will find that for every other month a boat-load of girls will be with us, and then two or three functioning instruments in accom­paniment by big bands.

WAVE

Watch television for a while, and you will see the well­known eight-piece brass section used so much in the early days of the big band. Now we are back from the Dorothy Lamour and Ray Charles special, the same­

FAL PHASE 30
Delivery 30 watts from either a three-cone combination or a 12-watt hub­con­nected speaker. These three­

50 gns.

WATKINS ELECTRIC

A true, fine, exciting, and musical band, it offers a modern interpretation of the old standards, and has a vast range of material, from the latest jazz hits to the old standards.

GLORY

Today, the big band has not yet been from existence. No, there is no place for the big band to go. Today, the big band is still very much alive. The big band is here to stay, and it is going to stay.

NEW

My own philosophy in this matter was aptly said by the fact that I know that the band can’t be destroyed. The big band has a certain musical atmos­phere which simply cannot be replicated by anything else.

When the war ended, many people got back to work, and the big band was back on the scene. The big band was back, and it was as if the old days had come back again.

The outcome was that some big bands formed and survived, and these bands were the ones that were able to keep the big band tradition alive.

The difficulty with Jazz is that it is not going to last. It is a music for the present generation, and it is not going to last. It is a music that is going to die with the present generation.
WHAT IT'S LIKE FACING THE SCREAMS... WHEN THEY'RE NOT FOR YOU

This weekend, the screamers of Britain start a special five-week routine. The Rolling Stones take off for their most important concert tour of the country since hitting the big-time. Stone fever is certain to be at its height for a month. There will be scenes. Mick Jagger, Brian Jones, Keith Richards, Bill Wyman and Charlie Watts will have trouble evading the hounding thousands. But what is life going to be like during these riot-prone times for the stars on tour with the Stones? It's going to be hazardous. This is what the cast on the Stones tour had to say about it all.

IT'LL BE DIFFICULT

SIMON SCOTT: This is going to be my first tour of the country. I don't think it will be all that of a strain, because theatres, which we'll be playing, are so different from ballrooms. The audiences can't get so near to us. But I was in Blackpool for the show when there was that trouble, and that was fantastic. It's going to be a difficult job on this bill. I'm nervous, but not worried.

WE'RE TAKING CRASH HELMETS!

STUART JAMES (MOJOS singer): We've never worked with the Stones before so I can only go by what you see in the papers. Ah well - you can say we're taking our crash helmets. We have a bit of both worry and excitement over the whole thing. We've heard from some groups that touring with the Stones is a dead loss - the rest. We're looking forward to seeing how it turns out. We've got a 25-minute spot, closing the second half, so that's not bad.

WE'VE GOT OUR GEAR INSURED

BILLY KUY (INNO-CENTS lead guitarist): We got a big laugh from working with the Stones, and love it. As far as fan scenes are concerned, I'm certain this one will be even worse than the last, and that was crazy! We've insured our gear for about £3,000 this time. I'm not stupid - I realise we're a bit of a stop-gap anyway. You can apply this to any groups on a tour like this. The Beatles are huge, but for stage excitement they don't rival the Stones.

The word is: Pandemonium

DON SPENCER (comper-singer): As it gets nearer to introducing the Stones at the end of the second half, it's - well, awkward isn't the word. Pandemonium. They go crazy. It's hopeless trying to announce the Stones as the next ones on stage, because when everybody on the programme has been on, the audiences know full well! All I can do is stand back and get out of the way. The rest of the bill has a tough time. The fans come to see the Rolling Stones, and I'm sorry to say they don't really care so much about anyone else.

POWER PACKED AMPEG AMPLIFIERS

AND NOW THE "SUPERBREVERB"

WHO'S TOP OF THE POPS?

NEXT WEEK
Ronnie Ross excels with strings

A GREAT many jazz arrangers have been fascinated by string sections, yet the number of recorded successes that have resulted could almost be counted on the fingers of one hand.

On the whole, I think we can add the album, with its four suites, to that select number. There are times when the scoring for the strings is downright banal, but these are outweighed by the occasions which pass over two fine effects.

Ronnie Ross shows a great flair for melody with his two compositions, "Lady" and "Rustic." Scott's 12-tone exercise, "Morning," is one of his understated compositions in British jazz.

Le Sage is perhaps the most successful of the album, although showing more than a passing debt to Schonberg, particularly in the title. He also wrote the "Bright Angle" Suite, Huxley having successfully incorporated the cellos and Cary's Roggen-drumming in his Latin "Callier." It is, in fact, one of his most successful credits.

"Light," "Noisy," "Monk," and the arrangements of "New Orleans" are all by Le Sage.

HOOVER, who impressed so many people on his recent visit to Britain, is found in an impromptu setting and selection of songs on "Now Long Blues," in the first place. He is playing some different guitar techniques, yet he hadn't done in a great deal a very different approach, he had no instrumental support besides his guitar, and was also writing for the record.

The idea was to record him doing a few impromptu solos. Terry, who used to inject a lot of blues elements into his records, was going to record three days, and during those days the blues way.

Huck has released this collection as "The Folk-blues of John Le Sage." Now it is called "Now Long Blues." As I said in reviewing the "Blues-bred" record under the name of Le Sage, if you don't object to the idea that there's not a lot of folk-blues, you should find the LP quietly enjoyable and quite different. It could be said of two or three tracks such as the work-song evolution on "Blues-bred" that they are a shade too humbly and conventional.

Some of these folk exercises do come off. "Church Boy," for instance, in a good song well realized. After evening the album for the first time, I rate it highly. I should add, incidentally, that his two jazz compositions, "Shoe's Long," "Shoe's jazz" both jump forth boldly and are completely subjects for Hoover, whilst the black-sections with their use of similar techniques on "Papa" are held up in blues for Hoover.

Paul Gilley's excellent note sounds off an unusual drum solo, and the album shows John Lee has shaped into modern ster
tones his own style.

ROSS - great flair for melody

The writing is both banal, but these are out-

HOOVER: "New Orleans" are all by Le Sage.

100% handmade in Great Britain

Milt Jackson

Opportunity missed...

Whether or not you think that Milt Jackson has been to the forefront of the un- derground within the confines of the modern jazz quarter, it's always exhilarating to hear him in new surround-

In the light of that, this album is doubly disappointing. For, apart from the obvious success (Bill

Honey Lantree, the only girl drummer ever to reach that elusive No. 1 Spot on the charts, plays CARLTON—

Radio JAZZ

(Times: BST/GMT)

SATURDAY

1.30 p.m.: M. Jazz Club 3.30 p.m.: M. Jazz Club 5.50 p.m.: M. Jazz Club 8.15 p.m.: M. Jazz Club 10.15 p.m.: M. Jazz Club 11.30 p.m.: M. Jazz Club

SUNDAY

1.30 p.m.: German Jazz 3.30 p.m.: BBC Radio 4 5.30 p.m.: M. Jazz Club 8.30 p.m.: M. Jazz Club 11.15 p.m.: M. Jazz Club

MONDAY

10.15 p.m.: 3. Jazz on Film 11.15 p.m.: M. Jazz Club 1.45 a.m.: M. Jazz Club

TUESDAY

3.30 p.m.: M. Jazz Club 5.30 p.m.: M. Jazz Club 7.45 p.m.: M. Jazz Club 10.15 p.m.: M. Jazz Club

Honey Lantree and THE CARLTON TOP THE POPS

Honey Lantree, the only girl drummer ever to reach No. 1 on the charts, plays CARLTON—Britain's No. 1 Drummed expressively for the new big local, near Honey and Carlton on the Honeycomb's torch topper "HAVE I THE RIGHT?" — Pye

Ask your local dealer for information, or write to:

DALLAS BUILDING, CLIFTON STREET, LONDON, E.C.2
BLIND DATE WITH THE
KINKS

RAY CHARLES: "No one to cry to" (HMV).

DAVE COOK: It's Ray Charles. Peter and I could fall
from the beginning. Dave This is LP stuff, though, isn't
like the Kinks-just not that sort of singer as a
whole. He sounds like a tune he's done before. I like
too, but not as a single. Peter Don't know. It's like
that kind of Ray Charles at all. Ray I prefer Ray Charles
moving. If it's not going to do a record, let him
prance in a "bunch". This is a good song for the Bachelors.

DOWNLIGHT: "Little Faygo" (Columbia).

RAY: It's not Wayne Fontana or something like that.
Dave Is it the Fontanemas? Ray It's the way Joe
Lee would do it. Dave Beginning is interesting,
Peter, not another station. Mick The introduction is too long. I
dragged in the middle. Dave Crummy. That was a
told-off record-five years ago.

London record group, the Kinks, with "You really got me"
reaching for the top this week, a strong and straight
approach to their debut selection of "Blind date" records.
We hope guitarists Ray and brother Dave, bassist
 guitar Pete Quaife and drummer Mick Avory can take it
on the chin. Because they've handed out a few themselves!

By Popular Demand! FRANK SINATRA COUNT BASIE
say HELLO DOLLY

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REEVES: more records still to come

FOCUS ON FOLK

Erich Winter writes: From the Edinburgh Festival: "More folk groups than you can count, with surviving versions of Scottish, Irish, German, French, Poles, Russians, and gipsies". Their use of Polish folk material as well as the usual Slavic music was impressive. The 37-year-old U.S. band, the Strachiations, performed on Monday. They use a lot of jazz influence, and the results were interesting.

Public Notice: The Government has decided to issue a new set of stamps to commemorate the 50th anniversary of the coronation of Queen Elizabeth II. The stamps will feature famous British folk artists, including the Bevis Marks, the Oakenshield Brothers, and the Swingle Singers.

LONDON CITY STOMPERS •• , ••

Records exchange: I give free beat and jazz records to one fan weekly. Monday through, U.S. Postal Service.

Londons City Agency breaks free Curtain! POLISH MODERN JAZZ QUARTET featuring ZBIGNIEW NAMIESNICKI

ROYALTS: The 37-year-old U.S. band has been playing in the United States. Their music has been compared to the music of the late Jim Reeves, who was realising his true power in the musical world of the late Jim Reeves is being realised. NAMIESNICKI won't forget you, is a hit song of his.

Bill Niles Deltas

The Hooligans

All these top artists are playing the Hammond Organ - the most versatile musical instrument ever invented. You can benefit you by visiting your local stockist, or by writing to the Hammond Organ (UK.) LTD.

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FRIDAY cont.

HARRINGAY & ALL INNERS CLUBS


THURSDAY 6th September

DIETER KOLB 7401.

CLUBS

FRIDAY cont.

HARRINGAY R&B 

LONG JOHN

BALDY

WEDNESDAY cont.

MARTYN, RMS.

JOE HUMPHREYS 7401.

THE GREAT AMERICAN TOON

J.

JOHN

with RONNIE SCOTT and the SHERBET TRIO

PLS. ONE OF THE FOLLOWING

TUBBY HAYES

DICK MORRISSEY QUARTET

DEBRA SIMCOX

NOTE: 4th nights will be held at the GROUNDS.

SATURDAY

CRAWDADDY JAZZ CLUB

KEVIN MAHLER 7401.

THE IRELANDS

JAZZMEN

JOHN

ALSTON

MIDWINTERS

THURSDAY

FOLK FORUM

Mc Namara's, Church St. London, W.1.

SUNSHINE FOLKSEMBLE

Crawford's, Upper Street, NW.1.

WEDNESDAY

MARCH

90 WARDOUR ST.

JAZZMEN

JOHN

BAND

ALEX WELSH and

ICE

LONDON'S ONLY JAZZ NIGHT CLUB!

KING'S HEAD, HATTERS SQ.

THURSDAY

SUNDAY

CONFERENCE ROOM: 90 WARDOUR ST.

WEDNESDAY

MARCH

KEVIN MAHLER 7401.

THE MODERN Maker

LAURENCE TOWNSEND

THURSDAY

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FOLK FORUM

Mc Namara's, Church St. London, W.1.

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FOR three months, E. Mailbag has been preoccupied with letters from many eminent authorities on rhythm-and-blues.

I have gazed in breathless awe at such profound statements as "John Lee Hooker invented the blues." Others have said "Tinsley Williams is a blues artist." And more recently, "The Stones have jazz and are blues." It is evident that these views of wisdom have been drawn from a vast store of knowledge about the blues. They must have studied the music for years and have listened to thousands of records.

Funny thing, though, I have never seen letters in music for years and been listening to blues records. "The Stones have jazz and are blues." I have never seen letters in music for years and been listening to blues for mere twenty years and their opinions must be disregarded as invalid.

Alexis Kanner has only been listening to blues since 1948 and has only a decade's experience playing it. The Stones are hamstrung by his inadequate knowledge.

He was Big Bill Broonzy's closest friend in Europe and is an intimate of Muddy Waters and many American artists. As a musician who has been listening to blues for only twenty years and their opinions must be disregarded as invalid.

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FOR three months, Mailbag has been preoccupied with letters from many eminent authorities on rhythm-and-blues.

I have gazed in breathless awe at such profound statements as "John Lee Hooker is country-and-western" and " Hank Williams is a blues singer with easy listening music."

The Stones have jazz and are blues.

It is evident that some of wisdom have been drawn from a vast store of knowledge about them. They must have studied the music for years and have listened to thousands of records.

Fancy thing, though, I have never seen letters in Mailbag fromMax Jones, Paul Oliver, Charles Fox or anyone else who has been there for a mere twenty years and their opinions must be regarded as invalid.

Alexis Korner has only been listening to blues since 1948 and has only a decade's experience playing it. The poor man is probably enriched by his inadequate knowledge.

He was Big Bill Broonzy's closest friend in Europe and is an Gimli friend of many American artists.

As a novice who has been listening to Blues for only three months, I considered the next three months Mailbag. I can't wait to read the snippets of valuable information of these weekly controversies, the profound categorising and the solemn criticisms. I hope Mailbag increases my knowledge of the blues even more.

KEN'S BLUES

A's one of those who campaigned for a revival of music by Ken Colyer, I recall the time when Ken really wanted to be congratulated Ken on his timely and effective campaign for the revival of blues. Early days, maybe, but enthusiasm increases every season.-A. G. HARDING, Hampstead, London.

CAROLINE HITS

RADIO Caroline has done pop music a great service. It is likely that the whole of the chart is remarkable only in that it represents an all-time low in pop standards.

And must innocent listeners continue to be in the habit of pushing rubbish pushed at them. It's a propaganda machine! It's a good pop device crying "Turn it off, then" because you can't. It's on every night.

Record buyers may have more intelligence than the men in the business credit them with. - T. J. COLLINS, Sutton, Surrey.

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