

# Melody Maker

January 30, 1965

9d. weekly

## KINKS IN AUSTRALIA

# STONES GAS AUSSIES!

### BRIAN JONES PHONES FROM DOWN UNDER

Brisbane: Tuesday

**A**USTRALIA is a gas. We didn't think it would be anything like this. I know it must sound like a load of rubbish coming from me, but facts are facts. We're doing marvellously out here — never imagined any thing like it.

I'm phoning from Brisbane and we're on stage in two minutes. From the moment we flew in we've been knocked out—and surprised—by the reaction.

We're all on a par with the Australian people, and they seem to like us. We were worried, to be truthful—we thought it would just be Beatles, Beatles, and nothing else. But it's Beatles and Stones.

Five shows so far — all in Sydney — all sell-outs. The audiences have reached 25,000 — in only two days. The most popular number is "Little Red Rooster" — funny considering we didn't want it released in any country except England! We've had a lot of singles out here — even including "Walkin' The Dog."

#### Press criticism

The audiences are marvellous — the whole scene is much hipper than we expected.

There's only been one slightly rough side to everything here, and that's been press reaction. The papers have been having terrible "gos" at us.

But we made some vitriolic remarks about the papers during radio and TV interviews and that seems to have brought a lot of people round to our side.

You expect this sort of thing—at least, we've come to accept criticism after all our experiences in various countries. All I can say is that so far, Australia's a knock-out place for us.

Just heard from the Melody Maker that the Righteous Brothers have got to the top with "You've Lost That Lovin' Feeling". That's KNOCKOUT news. We've plugged it like mad since it came out because it's such a terrific record.

It's 95 degrees here at the moment. This is more like a holiday with work than a working tour with a few days off thrown in!

● EXCLUSIVE! ROLLING STONES' FRANKEST-EVER INTERVIEW — CENTRE PAGES.

### RIGHTEOUS BROS BEAT CILLA TO TOP SPOT



● RIGHTEOUS BROTHERS

**A**MERICA this week won the hit parade battle over the song "You've Lost That Lovin' Feeling". California's Righteous Brothers streaked to number one in the chart — a jolt of 18 places.

The British version by Liverpool's Cilla Black — originally leading the race—crept up five spots to number four.

#### Contest

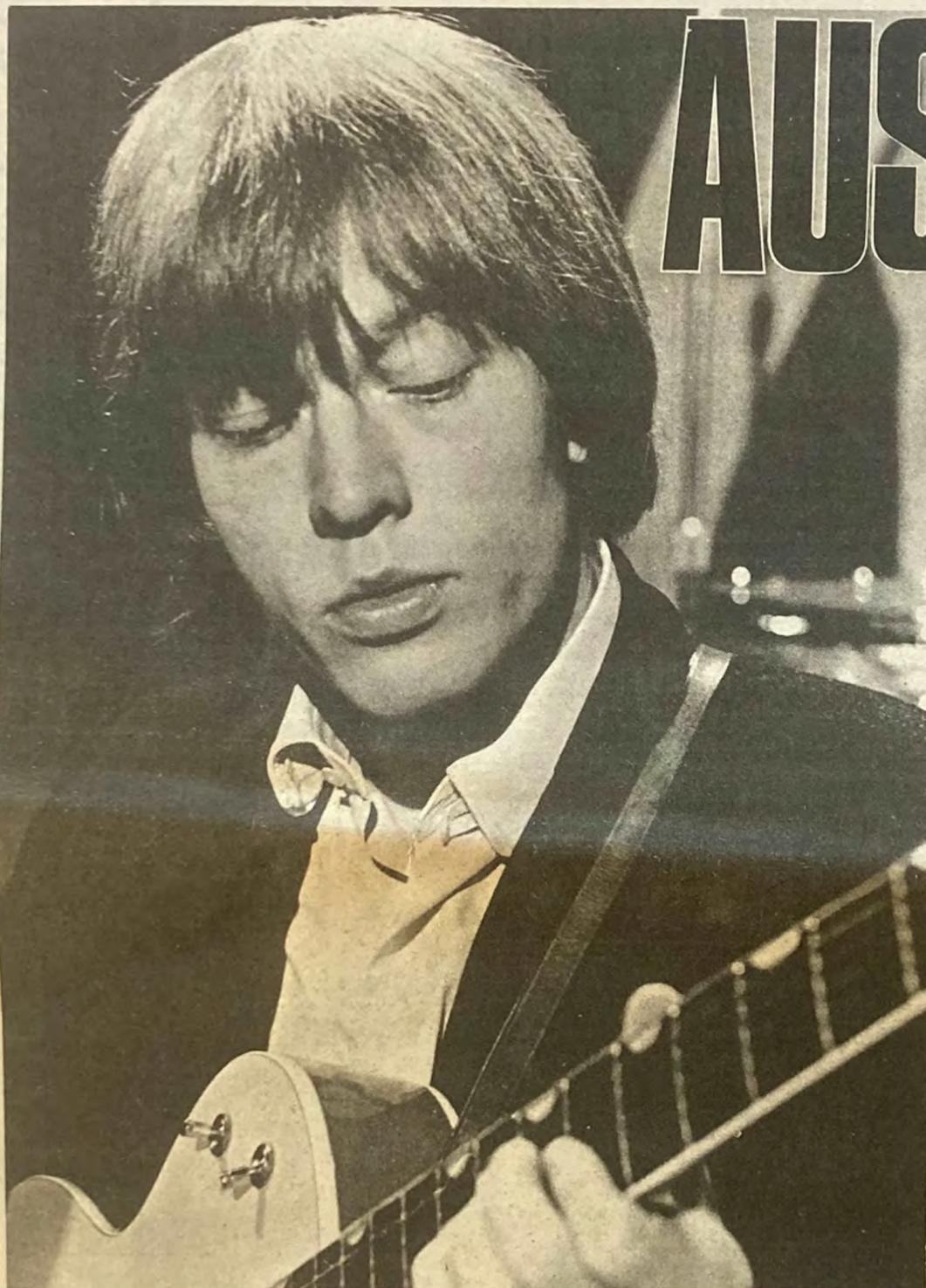
In one of the most spectacular chart contests, the Righteous team of Bob Hatfield and Bill Medley pulled off another triumph for U.S. record producer Phil Spector, the man who surged into prominence last year with the Ronettes and Crystals.

Cilla cabled her congratulations to the winners immediately she heard the news on Monday.

And her reaction statement was: "It's a marvellous song which deserves to reach number one and I'd like to congratulate Bill and Bob on their success."

The Righteous Brothers also soared to the top of the American hit parade with the song this week.

● Cilla was this week fixed for an appearance on U.S. TV's Ed Sullivan Show on April 4.



BRIAN JONES . . . "audiences have been fantastic."

## SARAH VAUGHAN



POLLWINNING U.S. JAZZ SINGER MAY PLAY SEASON IN LONDON CABARET FULL STORY ON PAGE FIVE

## DEL SHANNON



THE 'KEEP SEARCHIN' HIT MAKER GIVES HIS OPINIONS OF THE LATEST POP SINGLES. PAGE 7

## WILD BILL



THE LEGENDARY CHICAGO TRUMPET PLAYER BEGINS A BRITISH TOUR. INTERVIEW ON PAGE SIX

### EXTRA! FOUR SWINGING PAGES FOR MOD MUSIC MAKERS

MELODY

# POP 50

MAKER

- 1 (18) YOU'VE LOST THAT LOVIN' FEELIN' Righteous Brothers, London
- 2 (1) GO NOW Moody Blues, Decca
- 3 (2) YEH YEH Georgie Fame, Columbia
- 4 (9) YOU'VE LOST THAT LOVIN' FEELIN' Cilla Black, Parlophone
- 5 (8) COME TOMORROW Manfred Mann, HMV
- 6 (24) TIRED OF WAITING FOR YOU Kinks, Pye
- 7 (6) CAST YOUR FATE TO THE WINDS Sounds Orchestral, Piccadilly
- 8 (3) TERRY Twinkle, Decca
- 9 (7) FERRY CROSS THE MERSEY Gerry and the Pacemakers, Columbia
- 10 (4) GIRL DON'T COME Sandie Shaw, Pye
- 11 (13) BABY PLEASE DON'T GO Them, Decca
- 12 (23) KEEP SEARCHIN' Del Shannon, Stateside
- 13 (5) I FEEL FINE Beatles, Parlophone
- 14 (11) SOMEWHERE P. J. Proby, Liberty
- 15 (10) DOWNTOWN Petula Clark, Pye
- 16 (12) WALK TALL Val Doonican, Decca
- 17 (20) THREE BELLS Brian Poole and the Tremeloes, Decca
- 18 (22) I'M LOST WITHOUT YOU Billy Fury, Decca
- 19 (14) I COULD EASILY FALL Cliff Richard and the Shadows, Columbia
- 20 (26) LEADER OF THE PACK Shangri-Las, Red Bird
- 21 (34) THE SPECIAL YEARS Val Doonican, Decca
- 22 (15) NO ARMS CAN EVER HOLD YOU Bachelors, Decca
- 23 (29) I'LL NEVER FIND ANOTHER YOU Seekers, Columbia
- 24 (16) I'M GONNA BE STRONG Gene Pitney, Stateside
- 25 (17) WHAT HAVE THEY DONE TO THE RAIN? Searchers, Pye
- 26 (19) I UNDERSTAND Freddie and the Dreamers, Columbia
- 27 (41) WHAT IN THE WORLD'S COME OVER YOU Rockin' Berries, Piccadilly
- 28 (31) PROMISED LAND Chuck Berry, Pye
- 29 (42) DANCE, DANCE, DANCE Beach Boys, Capitol
- 30 (28) RINGO Lorne Greene, RCA
- 31 (46) COME SEE ABOUT ME Supremes, Stateside
- 32 (38) GETTING MIGHTY CROWDED Betty Everett, Fontana
- 33 (21) GENIE WITH THE LIGHT BROWN LAMP Shadows, Columbia
- 34 (25) A MESSAGE TO MARTHA Adam Faith, Parlophone
- 35 (40) EVERYBODY KNOWS Dave Clark Five, Columbia
- 36 (32) BABY I NEED YOUR LOVIN' Fourmost, Parlophone
- 37 (37) GOIN' OUT OF MY HEAD Dodie West, Decca
- 38 (27) LITTLE RED ROOSTER Rolling Stones, Decca
- 39 (33) THERE'S A HEARTACHE FOLLOWING ME Jim Reeves, RCA
- 40 (30) LIKE A CHILD Julie Rogers, Mercury
- 41 (35) WALK AWAY Matt Monro, Parlophone
- 42 (36) ET MEME Francoise Hardy, Pye
- 43 (—) FUNNY HOW LOVE CAN BE Ivy League, Piccadilly
- 44 (—) PAPER TIGER Sue Thompson, Hickory
- 45 (—) SOLDIER BOY Cheetahs, Philips
- 46 (47) TRIBUTE TO JIM REEVES Larry Cunningham, King
- 47 (—) THE GAME OF LOVE Wayne Fontana and the Mindbenders, Fontana
- 48 (—) YES I WILL Hollies, Parlophone
- 49 (39) ALL DAY AND ALL OF THE NIGHT Kinks, Pye
- 50 (48) FOR MAMA Matt Monro, Parlophone

© GO MAGAZINE LTD., 1965

1 Screen Gems; 2 Sparta; 3 Roat; 4 Screen Gems; 5 Belinda; 6 Kassner; 7 Mellin; 8 Favourite; 9 Pacer; 10 Glissando; 11 Leeds; 12 Vicky; 13 Northern Songs Ltd.; 14 Chappell; 15 Welbeck; 16 Shapiro Bernstein; 17 Bien/Southern; 18 South Mountain; 19 Belinda; 20 Springfield; 21 Shaprio Bernstein; 22 Burlington; 23 Springfield; 24 Screen Gems; 25 Essex; 26 Maddox; 27 Welbeck; 28 Jewel; 29 Burlington; 30 MCPs; 31 Belinda; 32 Belinda/London; 33 Belinda; 34 Sea Lark; 35 Ivy Spurs; 36 Belinda; 37 Essex; 38 Maddox; 39 Shaprio Bernstein; 40 Shaprio Bernstein; 41 Shaprio Bernstein; 42 Rogers; 43 Southern; 44 Accuff-Rose; 45 Aberach; 46 Various Publishers; 47 Skidmore; 48 Screen Gems; 49 Kassner; 50

## TOP TEN USA

- As listed by "Music Business"
- 1 YOU'VE LOST THAT LOVIN' FEELIN' Righteous Brothers, Philips
  - 2 DOWNTOWN Petula Clark, Warner Bros.
  - 3 LOVE POTION NO. 9 Searchers, Kapp
  - 4 THE NAME GAME Shirley Ellis, Congress
  - 5 HOLD WHAT YOU GOT Joe Tex, Dial
  - 6 SHAKE Sam Cooke, RCA Victor
  - 7 I FEEL FINE Beatles, Capital
  - 8 LET'S LOCK THE DOOR Jay and the Americans, United Artists
  - 9 HOW SWEET IT IS Marvin Gaye, Tamla
  - 10 GIVE HIM A GREAT BIG KISS Shangri-Las, Red Bird

## TOP TEN LPs

- 1 (1) BEATLES FOR SALE Beatles, Parlophone
- 2 (2) THE BACHELORS AND 16 GREAT SONGS Bachelors, Decca
- 3 (—) THE ROLLING STONES No. 2 Rolling Stones, Decca
- 4 (3) A HARD DAY'S NIGHT Beatles, Parlophone
- 5 (5) LUCKY 13 SHADES Val Doonican, Decca
- 6 (7) THE KINKS Kinks, Pye
- 7 (4) THE ROLLING STONES Rolling Stones, Decca
- 8 (6) OH, PRETTY WOMAN Roy Orbison, London
- 9 (9) ROUSTABOUT Elvis Presley, RCA
- 10 (8) MOONLIGHT AND ROSES Jim Reeves, RCA

## TOP TEN JAZZ

- MANCHESTER—Barry's Record Rendezvous; 19 Blackbirds Street; 3 MARY POPPINS (Street); Duke Ellington (Reprise); 2 ADVENTURES IN BLUES (LP) Stan Kenton (Capitol); 3 ARTISTRY IN BOSSA NOVA (LP) Stan Kenton (Capitol); 4 SLEEPY JOHN ESTES 1929/1940 (LP) (Followers); 5 CLASSIC TENDERS (LP) Lester Young/Coleman Hawkins (Stateside); 6 SPONTANEOUS EXPLORATIONS (LP) Earl Hines (Stateside); 7 MUDDY WATERS AT NEWPORT (LP) (Barriary); 8 FOCUS (LP) Stan Getz (Mercury); 9 ARTHUR BIG BOY CRUDDUP (LP) (French); RCA; 10 QUINCY'S HOME AGAIN (LP) Quincy Jones (Columbia); LIVERPOOL—Rushworth and Draper, Whitechapel; 1 THE CAT (LP) Jimmy Smith (Verve); 2 MARY POPPINS (LP) Duke Ellington (Reprise); 3 DARK VELVET (LP) West Montgomery (Riverside); 4 REFLECTIONS (LP) Stan Getz (Verve); 5 JAZZ IMPRESSIONS OF JAPAN (LP) Dave Brubeck (CBS); 6 THE MIGHTY TWO (LP) Gene Krupa and Louis Bellson (Columbia); 7 BOSS GUITAR (LP) Wes Montgomery (Riverside); 8 WALK ON THE WILD SIDE (LP) Jimmy Smith (Verve); 9 GENE KRUPA/CHARLIE VENTURA (LP) (Verve); 10 OSCAR PETERSON TRIO PLAYS (LP) (Verve); GLASGOW—C. P. Stanton, 271 Gallowgate and 7 & 9 Burgher Street, Parkhead Cross; 1 EMPYREAN ISLES (LP) Herbie Hancock and Freddie Hubbard (Blue Note); 2 I'VE GOTTA WOMAN (LP) Jimmy McGriff (Island); 3 THE CAT (LP) Jimmy Smith (Verve); 4 BLACK FIRE (LP) Andrew Hill (Blue Note); 5 WE FREE KINGS (LP) Roland Kirk (Mercury); 6 BOOGIE WOOGIE HOUSE PARTY (LP) Meade Lux Lewis (Philips); 7 THE LEGENDARY BIX BEIDERBECKE (LP) (Riverside); 8 DOC COOK WITH FREDDIE KEP-PARD (LP) (Philips); 9 NEW ORLEANS TRUMPET (EP) Freddie Keppard (Jazz Collector); 10 BREAKING POINT (LP) Freddie Hubbard (Blue-Note). \*Denotes American import.

## INSIDE SHOWBIZ by the Raver

# Pennies—disc and new look

THE Four Pennies will have a new single and a new hairstyle in February. The "A" and "B" sides for their new release are this week being sorted out from titles they recorded for Philips over the Christmas holidays. And their manager, Alan Lewis, has ordered new hairstyles to make them "look more groomed!"

CLIFF RICHARD has lost loads of weight... Disc-jockey David Gell says Millie's latest will reach the top ten... Julie Grant's "Baby Baby"—yeh yeh!

George Harrison has written his second song and it may be included in the new Beatles film... Memo to Benny Green—here is the correct spelling of June Christy.

Tommy Roe's backing group, the Roemans, thought Liverpool was British capital... Cliff not amused by rumours that he's miming at Palladium—"I'm simply using a radio mike," he says.

LUXEMBOURG DJ Johnnie Moran now one of the slickest on radio... New singer Donovan's guitar bears the imprint "This Machine Kills" Woody Guthrie's said: "This Machine Kills Fascists".

WHICH agent for top British group on foreign tour does not know their itinerary? It has to be said—the Righteous Brothers' version has more soul.

New maturity displayed by June Christy on "Braden Beat"... Welcome back to jazz singer Jo Searle who did nice job on "Muses With Milligan"... Organist Alan Haven, backed by Tony Crombie's drums, knocking them out at Annie's Room, London.

KINKS held up four hours at Moscow Airport customs on way to Australia... Susan Maughan to holiday in New York, Mexico and West Indies in February... Lita Roza at London's Marquee Sunday to hear Ted Heath band.

"My Fair Lady" film a knockout, and Andre Previn Ork excellent... Congratulations to wedded Holly Eric Haydock... Mel Torme's vocal version of "Cast Your Fate" is marvellous.

Last word in relaxation—Pretty Things go on stage smoking cigarettes... Peter Jay 21 tomorrow (Friday)... Switch for Warner Brothers label British outlet?

PIANIST on Sounds Orchestral's "Cast Your Fate"—Johnny Pearson...

Which Liverpool star threatened to fill all corners at a Kensington party last weekend? British group Washington DCs top in Turkish hit parade with "Kisses Sweeter Than Wine"... Manfred Paul looking for a sheng, instrument blown by ancient Chinese.

IN BBC studio Jim Godbolt discussed Randolph Sutton's version of "On Mother Kelly's Doorstep" with poet John Betjeman... Bachelors cars: Con-automatic Mark Ten Jaguar, John-V8 Daimler-Jaguar automatic; Dec-Triumph Spitfire and Fiat 1100. Collectively for touring—Humber Super-Snipe Estate Car.

## POP 50 COMPOSERS

- a—American; b—British; o—Others
- 1 Spector/Mann/Weil (a); 2 Banks (b); 3 Grant/Patrick/Hendrick (a); 4 Spector/Mann/Weil (a); 5 Elgin/Auguster/Philips (a); 6 Davies (b); 7 Guaraldi/Werber (o); 8 Twinkle (b); 9 Marsden (b); 10 Andrews (b); 11 Williams (a); 12 Shannon (a); 13 Lennon/McCartney (b); 14 Bernstein/Sondheim (a); 15 Hatch (b); 16 Wayne (a); 17 Gilles/Reisfeld (b); 18 Ranzetta/Barbara (a); 19 Marvin/Welch/Bennett/Rostill (b); 20 Barry/Greenwich/Morton (a); 21 Sharp (a); 22 Crater/Nebb (a); 23 Springfield (b); 24 Mann/Weil (a); 25 Reynolds (a); 26 Best (a); 27 Wisner/Jackson (a); 28 Baker (a); 29 Bredlow/Bredlow (a); 30 Robinson/Blair (a); 31 Holland/Dozier/Holland (a); 32 McCoy (a); 33 Marvin/Welch/Bennett/Rostill (b); 34 Bacharach/David (a); 35 Clark/Davidson (b); 36 Holland/Dozier/Holland (a); 37 Ranzetta/Weinstein (a); 38 Dixon (a); 39 Baker (a); 40 Bredlow/Bredlow (a); 41 Black/Jurgens (a); 42 Hardy (o); 43 Carter/Lewis (a); 44 J. D. Loudermilk (a); 45 Green/Dixon (a); 46 Various Composers; 47 Ballard Jr (a); 48 Goffin/Titelman (a); 49 Davies (b); 50 Aznavour/Gill/Black (o).

## RECORD OF THE WEEK

# THE IVY LEAGUE funny how love can be 7N 35222

# FOLK, BLUES AND BEYOND DAVY GRAHAM



Leaving blues; Cocaine; Rock me baby; I can't keep from crying sometimes & 12 others  
LK 4649  
12" mono LP

DECCA

The Decca Record Company Limited  
Decca House, Albert Embankment, London SE1

## CAST YOUR FATE TO THE WIND SOUNDS ORCHESTRAL — Piccadilly 7N 35206 NOW NUMBER 7 ON CHART

Orchestration 5/-, Piano Con. 3/-, Song Copies 2/6

## LEADER OF THE PACK THE SHANGRI-LAS — Red Bird RB10-014 NOW NUMBER 20 ON CHART Song Copies 2/6

ROBERT MELLIN LTD., 64 NEW BOND STREET, W.1 MAYFAIR 3272-3

# BRON'S

P.O. BOX 46  
29-31 OXFORD STREET  
LONDON, W.1  
(GER 3995 & 9493)

**CURRENT ORCHESTRATIONS**

CAST YOUR FATE TO WINDS	REAL LIVE GIRL (QW)	MAGGIE MAGGIE MAY (OS)
SPOT IN THE DARK (MANNING)	I FEEL FINE	TOKYO MELODY
YEH YEH	SHE'S A WOMAN (BEATLES)	SO LONG DEAR (OS)
DEAR HEART (W)	THERE'S A HEARTACHE	START OF SOMETHING BIG
SOMEWHERE	FOLLOWING ME	SPONTANEOUS (OS)
JUMP AND SHOUT (OS)	I'M GONNA BE STRONG	IF EVER I WOULD LEAVE YOU
TWO FOR TEA (OS)	IT'S YOURSELF	CAMELOT (OS)
THE NEWTOP (BRIGHT)	HOW SOON	OH PRETTY WOMAN
TOOTING (BRIGHT)	PRETTY PAPER (W)	PEOPLE
HOUSE OF JONAH STRAUSS	LITTLE RED ROOSTER	THE WEDDING
BEATLES HIT ME (W)	SLEIGH BELL	HOLLER, HOLLER (OS)
NO ARMS CAN HOLD YOU	WINTER WONDERLAND	EVERYBODY LOVES SOMEBODY
WALKIN' IN THE RAIN	GOODE EYE	YOU (W)
LOLLIPOP AND ROSES (W)	LOSING YOU	SOBRIETY USA (OS)
I'VE GOT YOUR NUMBER	BEATLES' HIT ME (W)	LOT OF LYING TO DO (OS)
THE SHAKES	HARD DAY'S NIGHT	MAURET THERM TWIST
COME DANCING (OS)	CANT BUY ME LOVE, ETC.	CHARADES (W)
FEED THE BIRDS (W)	MARCH OF THE WOODS	STREET (JOE LOSS ARR)
CHIM CHIM CHEE-EE (QW)	(Joe Loss arr)	BOOK OVER (W)
SO DEEP IS THE NIGHT	GIRLS THAT BOYS DREAM (W)	PICKIN' HARBET TWIST (OS)
THE TWISTY DORNBUMM	I SUPERSTAR	FLY ME TO THE MOON (W)
JACK IN THE BOX		

**ARRANGING METHODS AND STUDIES**

SOUNDS AND SCORES BY MANCINI, 245 PAGES AND THREE 7" LP £7 0 0

RECORDS OF 66 EXAMPLES FROM THE TEXT

PROFESSIONAL ARRANGER BY RUSSELL GARCIA, 166 PAGES £1 5 0

GLENN MILLER ORCHESTRAL ARRANGING

FIRST ARRANGEMENT BY VAN ALEXANDER 15 0 0

COMPOSING FOR THE JAZZ ORCHESTRA BY WILLIAM RUSSO £1 6 0

EAR TRAINING BY MAURY DEUTSCH 12 6 0

ENCYCLOPAEDIA OF CHORDS BY WALTER STUART 10 0 0

MODERN HARMONY BY WALTER STUART 10 0 0

All Publishers' Orchestration Supplies DIRECT FROM STOCK. All post orders despatched by return. Also Music Books and Music Covers. Orders for 10/- or over C.O.D. if required. COMPLETE CATALOGUE ON REQUEST GER 3995

THE SOUL OF 4 GIRLS  
GOLDIE AND THE GINGERBREADS  
CAN'T YOU HEAR MY HEART BEAT  
LITTLE BOY  
DECCA FI2070

Personal Management  
Mike Jeffery

Representation  
Harold Davison  
Office

**POP PROBE**

# CLIFF CLOSE UP



**A** big toy beetle hung symbolically from a lampshade in Cliff Richard's dressing room at the London Palladium. "A present from a fan," said the singer. "She's sitting in the front row tonight. It's supposed to be there to keep away real Beatles fans..." Cliff threw away the remark and laughed. He talks about the Beatles with no hard feelings and a lot of enthusiasm for their music. This is ironic considering the Beatles' dislike of his singing and their condemnation of his "clean image".

The star was clad in a jazzy red dressing gown 20 minutes before he was due on stage. Cliff is always the fastest speaker in show business. Tonight he was beating his own record—determined to make his points about the Beatles, his career, the Shadows and South Africa before facing yet another audience.

How did he feel about criticism of him by the Beatles? John Lennon has said he thinks Cliff's voice "too Christian," and particularly in their early days the Beatles publicly announced their dislike of Richard records.

"I'm sorry," Cliff began, "because I like the Beatles. It doesn't matter and it doesn't hurt me—well, how can everyone like my voice? A lot of people must dislike my singing."

**● Yes, I would go back to play segregated audiences, we are entertainers and we must entertain these people. Let South Africa run its own policies... ●**

**Clean-cut**

"Hell, I know that. After six years in this business you realise the facts of life about it. It just happens I like Beatles stuff and apparently they don't care for mine."

"No, it doesn't offend me that they made their feelings known to the public."

Was Cliff friendly with the Beatles? "Well, we're not good friends because we can't meet enough. I think the Beatles are good fellows. We're good acquaintances."

Much has been made of Cliff's "clean cut, boy-next-door" image and he spoke

**BY RAY COLEMAN**

about it with rare honesty. Did he consider his image contrasted sharply with that of today's beat groups?

**Christian**

"I've never tried to make an image for myself," Richard answered. "All I've ever set out to do was be myself and portray the sort of person I would have been if nothing like this had happened to me—show business, I mean. But publicity is built

around you in this business. I can never control what people say of me. All I can do is something I've always believed important—never act when you're off stage."

What of John Lennon's description of Cliff's singing as "too Christian" for the Beatles' taste?

"I'm glad it shows," Cliff retorted. "Because I am a Christian and I don't want anyone to get any other idea."

"That's the way I am and I have no intention of covering up the fact."

**Image**

"I would never smarm and try to hide a thing like that. Yes, they do say I'm the boy-next-door type and I don't mind that either, because it's true. That's the way I was born and I've no plans to work on an image and be anything else."

"If I am accepted as a boy-next-door with a Christian voice, I'm happy." After six years as a successful singer, 24-year-old Cliff is now the elder statesman of the British pop scene. He still appeals to teenagers, but he is also mastering the adult market.

He replied to a question about his future with thoughtfulness and reflection.

"Every record is like a new life," Richard said. "If it makes it, good. If it doesn't, then I'm concerned and I always make sure I find out, in my own mind, why it failed."

**Cynical?**

"I think that considering I've been going for six years, I haven't done too badly."

Did he ever feel cynical about newcomers to the hit parade—fresh chart stars who arrived with a blaze of publicity, then faded?

"No, never. There will always be singers less successful with their second record than their first. These people make the chart interesting—I think it is a very healthy scene right now."

He talked about his Palladium show, "Aladdin".

"If we'd had terrible reviews for this show, I hate to think what people might have said about me and the Shadows. It was a terribly important thing for us and we were all very worried."

"I think the future is in films, yes. We've done three musicals and the next one will not be a musical. It'll have five or six songs but I want it to be an adventure story. One day I'd like to do a very straight part."

Does Cliff think he is losing the teenage audience to a large degree?

"Not judging by the autographs I sign every night," the singer replied. "I do think we have moved out of the 12-year-old audience now. I believe that people aged, say, 12, 13 and 14 go for the Beatles and the Rolling Stones and the other groups now, while the audience for the Shadows and me are from three to nine in age and then from 17 and 18 onwards."

"Let's face it, teenagers have to find their own age group when they're looking for the singers."

"Five years ago it was Elvis, Adam and me. Now it's the Beatles. In five years' time they'll want someone else."

Before all the recent controversy over stars visiting South Africa blew up, Cliff was going there and appearing highly successfully. Asked if he would return to play before segregated audiences, Richard replied:

"I would never smarm and try to hide a thing like that. Yes, they do say I'm the boy-next-door type and I don't mind that either, because it's true. That's the way I was born and I've no plans to work on an image and be anything else."

"If I am accepted as a boy-next-door with a Christian voice, I'm happy."

After six years as a successful singer, 24-year-old Cliff is now the elder statesman of the British pop scene. He still appeals to teenagers, but he is also mastering the adult market.

He replied to a question about his future with thoughtfulness and reflection.

"Every record is like a new life," Richard said. "If it makes it, good. If it doesn't, then I'm concerned and I always make sure I find out, in my own mind, why it failed."

"No, never. There will always be singers less successful with their second record than their first. These people make the chart interesting—I think it is a very healthy scene right now."

He talked about his Palladium show, "Aladdin".

"If we'd had terrible reviews for this show, I hate to think what people might have said about me and the Shadows. It was a terribly important thing for us and we were all very worried."

"I think the future is in films, yes. We've done three musicals and the next one will not be a musical. It'll have five or six songs but I want it to be an adventure story. One day I'd like to do a very straight part."

Does Cliff think he is losing the teenage audience to a large degree?

"Not judging by the autographs I sign every night," the singer replied. "I do think we have moved out of the 12-year-old audience now. I believe that people aged, say, 12, 13 and 14 go for the Beatles and the Rolling Stones and the other groups now, while the audience for the Shadows and me are from three to nine in age and then from 17 and 18 onwards."

"Let's face it, teenagers have to find their own age group when they're looking for the singers."

"Five years ago it was Elvis, Adam and me. Now it's the Beatles. In five years' time they'll want someone else."

Before all the recent controversy over stars visiting South Africa blew up, Cliff was going there and appearing highly successfully. Asked if he would return to play before segregated audiences, Richard replied:

"I would never smarm and try to hide a thing like that. Yes, they do say I'm the boy-next-door type and I don't mind that either, because it's true. That's the way I was born and I've no plans to work on an image and be anything else."



**MAX BYGRAVES—**  
"We're entertainers..."

**Policies**

"Yes, I would go back to play segregated audiences, we are entertainers and we must entertain these people. Let South Africa run its own policies, that's my opinion."

"It's like a South African artist coming over here and complaining that there are larger audiences of Roman Catholics in Britain than any other sect."

"If no one goes over there you're depriving the whole country of seeing artists they want—they actually wanted to see Dusty and Adam."

"Now NOBODY over there is going to see Dusty or Adam. I don't think that's the right solution."

"The Shadows and I did shows for both types of segregated audiences over there, and I cannot see anything wrong with that."

The topic cooled to music, and Cliff announced that his

song by MOODY BLUES—the latest and his favourite today."

Of

Money

Is Cliff's friendship with the Shadows as friendly as ever, or was there any tension after living together for six years?

"No, we get on marvellously and I mean it," Cliff said. "I don't see as much of them as I used to, I suppose, because some of them are married, and it's natural we're not going to see so much of each other. But we spend lots of time together socially—just planning a party now, as a matter of fact."

Is Cliff a millionaire? What of the news that part of him is to become "public", with people able to buy shares in him?

"It's the live entertainment side of me that's going public," Cliff said. "I can't see the point of it, but there must be a good reason or my accountant wouldn't have done it."

"A MILLIONAIRE? I BELIEVE THAT ON PAPER I'M A MILLIONAIRE. BUT YOU CAN PROVE NEARLY ANYTHING ON PAPER."

**Congratulations to The Righteous Brothers**

on making No.1 with

You've lost that lovin' feelin'

HLU 6943



London Records division of The Decca Record Company Ltd  
Decca House, Albert Embankment, London SE1

**THE NEW Futurama FRESHMAN**

**SENSATIONAL TWIN PICK-UP GUITAR 15 GNS.**

A guitar you will be proud to own—thrilled to play! All the styling and features for 1965. Look at this specification!

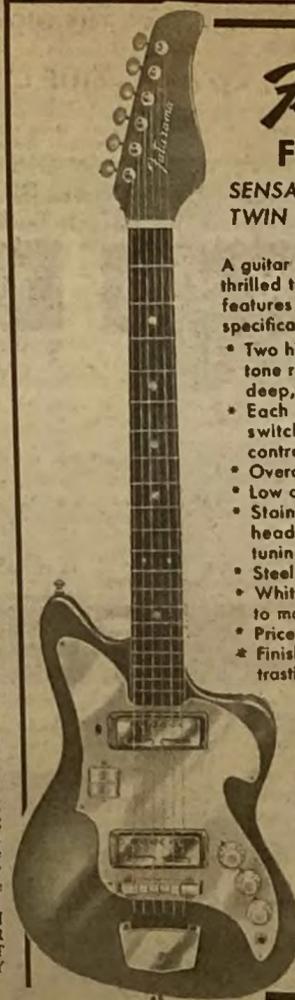
- Two high-response pick-ups giving tone range from brilliant treble to deep, chunky bass.
- Each pick-up has on/off flick switch and individual volume control.
- Overall tone control.
- Low action for fast, easy playing.
- Stainless steel barrel machine heads for instant and precise tuning.
- Steel reinforced neck.
- White-dot inlays on fingerboard to mark major key positions.
- Price includes lead and strap.
- Finished in brilliant red with contrasting white pick-guard.

Try the New Freshman at your Selmer dealer NOW.

Or send for details to Dept. MM/Freshman/30/1

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_



114 CHARING CROSS ROAD, W.C.2

# Nat Cole stays in hospital

RUMOURS that Nat King Cole is to leave hospital or undergo surgery, are without foundation, according to his secretary and sister-in-law, Mrs. Charlotte Sullivan. Cole is still responding well to treatment for his lung cancer, however.

Nat Pierce, the pianist and arranger with Woody Herman, is the latest to quit the Herd. He will be replaced by Mike Obene, Pierce, who first poined Woody in 1951, will freelance in New York. Trumpeter Billy Hunt has also been replaced by Don Rader.

Herman's Hermits have been booked for the Dick Clark Caravan of Stars tour on a 34-day trek round the States, from April 28 . . . Dizzy Gillespie will guest with Stan Kenton's Los Angeles Neophonic Orchestra on February 1.

Billy Eckstine suffered three broken ribs when attacked and robbed in New York . . . After showing up late on several nights, Thelonious Monk was replaced by the Herbie Mann group at the Village Vanguard.

Sonny Payne is leaving Count Basie. Deputising on drums until a replacement is found are Irv Cottler and J. C. Heard. Basie says



SONNY PAYNE —leaving Basie

## News from the USA

he is hoping to sign ex-Maynard Ferguson drummer Rufus Jones.

Bill Evans is practising on harpsichord and may use it on his next Verve recording session . . . Dexter Gordon is now working at McKie's Lounge, Chicago, and says he may not return to his home in Copenhagen until June.

An engraved plaque was unveiled at the Bourbon Street

Club, New Orleans, on the first anniversary of the death of Jack Teagarden. Trumpeter Al Hirt was master of ceremonies.

Surprise results in the annual Playboy Jazz Poll include Peter, Paul and Mary as top jazz vocal group; Barbra Streisand beating Ella Fitzgerald as top female jazz singer; and Henry Mancini beating Count Basie and Duke Ellington as top bandleader.

There are plans for a Broadway show based on the life of Charlie Parker . . . Drummer Jake Hanna is now working with Marlan and Jimmy McPartland at the London House, Chicago.

### Peggy Lee

Buck Clayton's All-Stars are currently backing blues singer Olive Brown at the Colonial Tavern, Toronto . . . Peggy Lee has been booked into New York's Basin Street East for the entire month of March.

Pianist Ben Light, composer of "My Melancholy Baby" and "Girl Of My Dreams" has died in Hollywood, aged 72 . . . Trumpeter Jonah Jones has switched from Capitol to Decca.

Trombonist Al Grey has started on an album for Tangerine Records, the label owned by Ray Charles . . . Gunther Schuller is to spend a year in Germany working on a jazz-flavoured opera for the Hamburg State Opera Company.

Quincy Jones is in Hollywood writing the score for a new Gregory Peck film, "Mirage" . . . Freddie Hubbard and Curtis Fuller have signed with Mercury's new jazz label, Limelight.

Altoist Lenny Hambro has left the Glenn Miller Orchestra to work as a booker with the Willard Alexander Agency.

# YOUR SHOWBIZ WEEK

## THURSDAY

AMERICAN trumpet star Wild Bill Davison, backed by the Freddy Randall Band, visits the Chinese Jazz Club, Brighton.

The Seekers and Babbity Blue guest in the "Andy Stewart Show" (BBC-TV, 8.50 pm).

## FRIDAY

CILLA BLACK and P. J. Proby open a new package tour at the ABC Cinema, Croydon. Also billed are Tommy Quickly, Tommy Roe, the Fourmost and Sounds Incorporated.

Bishop Samuel Kelsey, the Original Five Blind Boys and Inez Andrews are among the nineteen artists in the American Negro Gospel Festival which opens a short tour with two shows at the Free Trade Hall, Manchester (6.30 pm and 8.45 pm). They arrive at Manchester Airport at 4.10 pm.

The Animals, the Hollies, Ron and Mel, Elkie Brooks, Goldie and the Gingerbreads, Rick and Sandy, the Who, Rhythm and Blues Inc, and Donovan are all set for "Ready, Steady, Go!" (ITV, 6.8 pm).

The Rockin' Berries guests in the "Joe Loss Pop Show" (Light, 1 pm).

## SATURDAY

THE Rolling Stones, Wayne Fontana and the Mindbenders, Cliff Bennett and the Rebel Rousers, Sandra Brown and Jan Panter play their new releases on "Thank Your Lucky Stars" (ITV, 5.50 pm).

The "Saturday Club" line-up (Light, 10 am) includes Acker Bilk, the Hollies, Billy J. Kramer and the Dakotas, Spencer Davis and Danny Williams.

Paul Anka, Julie Samuel, Stubby Kaye and Miss World, Anne Sidney, are the panel for "Juke Box Jury" (BBC-TV, 5.15 pm).

The Searchers, the King Brothers and Lita Roza help to make sure "Saturday Swings" (Light, 2 pm).

"Top Gear" goes on the air at a new time (4 pm to 5 pm) and features Cilla Black, the Animals and Sounds Incorporated.

Kenny Ball's Jazzmen open a Scottish tour at Hamilton.



PAUL ANKA —panellist



LULU, Luvvers —"Easy Beat"



TONY KINSEY —"It's Jazz"

New Orleans pianist Alton Purnell is featured with Keith Smith's Climax Jazzband on "Jazz 625" (BBC-2, 11.5 pm).

Marion Montgomery opens for a two-week season at London's latest luxury jazz spot, the Cool Elephant.

## SUNDAY

THE Righteous Brothers, the Kinks, Del Shannon, the Cheetahs, Sandra Barry, the Who, Sandle Shaw and Tony Rivers and the Castaways will all be heard in "Ready, Steady, Radio!" (Luxembourg, 9.30 pm).

Lined-up for "Easy Beat" (Light, 10.31 am) are the Rockin' Berries, Lulu and the Luvvers, Craig Douglas and the Travellers.

Radio Caroline starts the day at 6 am with "The Early Show".

## MONDAY

MATT MONRO opens at London's Talk Of The Town, Leicester Square.

The Tony Kinsey Quintet provide the live jazz in "It's Jazz" (Light, 11.5 pm). Trombonist Keith Christie has the "Hear Me Talking" spot and Steve Race is guest critic.

The Moody Blues return to London's Marquee Club.

## TUESDAY

AMERICAN rock star Screamin' Jay Hawkins opens first British tour at Town Hall, Wallington, Surrey (7 pm).

Buddy Holly's recording manager, Norman Petty, pays tribute to the late singer (Light, 11.15 pm).

Jimmy Savile presents his regular "Teen And Twenty Disc Club" (Luxembourg, 10.30 pm).

## WEDNESDAY

HELEN SHAPIRO and Screaming Lord Sutch take part in "The Changing Face Of Tin Pan Alley" (BBC Home).

Pianist Michael Garrick opens a new jazz club at the Highwayman Hotel, Camberley, Surrey. Joe Harriott is the first guest star with the Garrick Trio.

Alan Elsdon's Band visits the Climax Jazz Club, Ipswich.

## 3 AMAZING NEW Guitar Catalogues FREE!



Absolutely the latest in Guitars—Acoustic, Electric, Spanish. Flat top. Cello style. Solid Boded models—Pick-ups, Amplifiers, Echo Units, Microphones and Accessories. Lots of cash bargains or easiest of easy terms arranged to suit your personal convenience.

If you are interested in the latest these Catalogues are a MUST—so get your FREE copies NOW.

Call or write today for your 3 FREE Guitar Catalogues to—  
BELL MUSIC (DEPT. 87)  
157-9 Ewell Road, SURREBITON, Surrey  
Callers Welcome. Open all day Saturday

## T-Bone opens at Flamingo

AMERICAN R&B star T-Bone Walker will open his British tour at London's Flamingo Club on March 5.

During the trip he will appear on the BBC2 "Not Only, But Also" show on March 13, and Granada-TV's "Scene At 6.30" (19).

Set so far are dates at Acton (6), Richmond (7), Basingstoke (8), Hampstead (9), Lewisham (11), Bath (12), Southend (14), Edmonton (18), Newcastle (20), Redcar (21), Grimsby (22), Birmingham (26), Manchester (27) and Nottingham (28).

## ROSS HEADS ALL STARS

BARITONE sax star Ronnie Ross flew to Germany on Monday for TV and concert appearances with the European Jazz Workshop Orchestra.

Included in the group are Americans Idrees Suleman (tpt, alto) and Leo Wright (alto, flute), in addition to top Continental stars.

On Friday, Ronnie and the rest of the orchestra fly to Dusseldorf for a concert and to record an LP.

On his return, Ronnie will be recording a BBC-2 "Jazz 625" session with Tubby Hayes at London's Marquee.

## NAMES IN THE NEWS

MOODY BLUES start Scottish tour at Dunfermline, February 10 . . . Songwriter Burt Bacharach flew into London this week and is recording an orchestral LP of his songs at Pye's studios.

Belfast's Them visit Sutton tomorrow (Friday) . . . Roy

## TEN LPS

FOR SALE Beatles, Parlophone mumphey Lytton's personal manager Peter Burman recovering in Hampstead hospital from operation . . . Donovan, 18-year-old folk singer from Glasgow who made debut on ITV's "Ready, Steady, Go!" last Friday, re-appears tomorrow and February 25 and there is option for 24 more appearances.

Peter Jay opens new Great Yarmouth pop club on May 18 . . . New Georgie Fame LP out next month. His film "The Georgie Fame Story" will be shot in July . . . Marion Williams has left Denny Boyce Orchestra at Empire, Leicester Square, London, to solo. Sin-

ger June Lesley, formerly with Bob Miller, replaces Marion. David Nicholson leaving EMI Records press office to become independent record producer . . . Nottingham bassist Mike Stocks killed in car crash. He played with Nottingham University big band, Richard Hallam's Blues Band and Johnny Southgate Trio.

Wales plans independent record label, Pylot. First signing: Bystanders from Merthyr Tydfil . . . New Andrew Oldham vocal discovery Steve Marriott makes Decca debut on February 5 with "Tell Me". Lyn Cornell joining Raindrops, replacing Jackie Lee who has gone solo . . . Temperance Seven for week's cabaret at Bradford Lyceum Club from February 9.

Appearing in "Jazz at Padgate College", near Warrington, Lancashire, on Saturday (30) for a session planned by students are Mike Westbrook Big Band, Rainy City Jazzmen, Warrington Folk Group and London's Ken McCarthy Trio.

Turkey bandleader Art Jennings back at Spa Ballroom fronting new eight-piece, the Swingsalongs . . . June Christy and Victor Feldman with Ted Heath Band for Light's "Stay Late" on February 14 . . . Searchers' third LP out second

FOR THE FIRST TIME A STRING WHICH WILL RESPOND EQUALLY AND WITHOUT COMPROMISE TO PIZZICATO AND ARCO PLAYING . . .



## DOUBLE BASS STRINGS

Rotosound Bass strings are Nickel Chrome Tapewound on Nylon. They are available in light, medium and heavy gauge.

- RS. 91 G 34/1d
- RS. 92 D 39/4d
- RS. 93 A 47/3d
- RS. 94 E 52/6d
- RS. 95 C High 34/1d
- RS. 96 C Low 52/6d
- RS. 90 Set ODAE £8/13/2d

Famous users of ROTOSOUND include—  
Freddie Logan with Tubby Hayes, Peter Blom with Humphrey Littellian, Frank Donovan with Bill McGuire, Coleridge Goode with Joe Harriott, Les Skeet with Ted Heath.

Distributed by  
**Rose-Morrin**

FROM ALL GOOD MUSIC STORES

**Paramount**  
Britain's leading band instrument store  
76 Shaftesbury Avenue, London, W.1. Telephone: REG 1961

## Rock-n-roller Freed dies

NEW YORK, Tuesday. — Deejay Alan Freed, the unchallenged king of rock-n-roll during the 1950s, has died aged 39.

Freed did more than any other individual to spread the gospel of rock and founded the best show tradition at New York's Paramount Theatre.

## The Greatest Band in the Land!



GRAHAM BOND ORGANISATION  
Sings TAMMY Columbia DB.7471  
Exclusive Representation:  
ROBERT STIGWOOD ASSOCIATES LTD., PAD 7485

**Drum city**  
Britain's leading drum & percussion store  
114 Shaftesbury Avenue, London, W.1. Telephone: GER 9363

## ANIMALS

ARE HERE

— AGAIN

## DON'T LET ME BE MISUNDERSTOOD

Recording Manager — Mickie Most  
Personal Management — Mike Jeffery

Representation  
Harold Davison Office

CABARET PLANS FOR AMERICAN STARS

# Sarah Vaughan



**SARAH VAUGHAN** may visit Britain soon. The top American jazz singer is in line for a season at London's latest cabaret venue, the Cool Elephant.

If Sarah does visit Britain she will also play cabaret dates in the provinces.

Other possible stars for the Elephant in future months include Buddy Greco and Mel Tormé.

Marion Montgomery opens there on Monday (1) and Cleo Lane has been signed for three weeks from March 8.

## No jazz show

PLANS to hold the first jazz festival in New Orleans—the birthplace of jazz—have been cancelled following colour bar incidents.

Several Negro football players, who were due to take part in a North v. South game, were refused admittance to clubs in the city and also complained that taxi drivers had refused to drive them.

As a result, George Wein has cancelled the Festival

which was to have featured Duke Ellington, Louis Armstrong, Jimmy Smith, Sarah Vaughan, Dizzy Gillespie and several other Negro artists.

Meanwhile, trumpeter Al Hirt recently paid £2,000 dollars as the result of a lawsuit which followed his refusal to play a segregated concert in Jackson, Mississippi.

From the beginning of February, he plans to bring such name attractions as Gillespie, Ellington and Lionel Hampton to the club.

## Vic Dickenson to tour here

AMERICAN jazz great, trombonist Vic Dickenson, starts his first British tour, with the Terry Lightfoot Jazzmen, in April.

The tour will open at London's 100 Club on April 23 and Dickenson then plays two days at the Manchester Sports Guild—the second date being with the Alex Welsh Band.

Dates set so far include: Chester (26), Botley (28), Bath (30), Nottingham (May 1), Redcar (2), Leicester (3), Chingford (9) and Grimsby (10).

He will record a "Jazz 625" session for BBC-2 on May 16.

# in soon?

## 'RSG' SEND-UP DISC BAN?

A MICKEY-TAKING disc called "In Crowd" by the First Gear, is not being played on ITV's "Ready, Steady, Go!"

The lyrics could be taken as a send-up of the RSG audience. But the record is a cover of an American hit, and an RSG spokesman said there was no special reason why the disc was not being played.

"We receive a great many new records each week and only two or three can be played. We just have not the time to play more. And a lot are not the sort of record the producer is looking for—like an interesting new one by an established artist or a new group sound. Perhaps this record did not come into any of these categories."

## Sandie and Adam Animals in US

SANDIE SHAW makes her first nationwide tour, with Adam Faith, starting at Leicester on February 21. She will be backed by the Paramounts and Adam will be with the Roulettes. Also on the bill will be the Barron Knights.

Other dates are Bradford (February 22), Ipswich (23), Cardiff (24), Worcester (25), Bristol (26), Bournemouth (27), Cannock (28), Norwich (March 1), Harrow (2), Kingston (3), Maidstone (4), Slough (5), Portsmouth (6), Walthamstow (7), Tunbridge Wells (8), Shrewsbury (9), Stockton (10), Newcastle (11), Doncaster (12), Mansfield (13) and Bradford (14).

THE Animals recorded a live album at the famous Apollo Theatre in New York's Harlem, on Thursday and Friday. They were the first white act to play the Apollo in many years, doing four shows a day over the two days.

Recording manager Mickie Most flew to New York to produce the album and the show was also filmed for inclusion in a new movie.

Among visitors to the theatre to see the Animals was folk star Bob Dylan.

The British group guested on the Ed Sullivan TV show on Sunday and a new TV show, "Go-Go", on Monday.

The Animals return to ITV's "Ready, Steady, Go!" tomorrow (Friday).

# US club season for Dusty

DUSTY SPRINGFIELD is to star for a season at New York's famous Basin Street East club.

Agent Tito Burns told the MM that she should open at the club at the end of April or early in May. Quincy Jones will act as her Musical Director and she will be accompanied by a minimum of eight musicians.

For the first time, Dusty is to play a summer season, starting at Bournemouth Winter Gardens for six weeks from June 7.

She has completed her new single, for release on February 5.

Dusty flew to Italy on Tuesday and will appear on the San Remo Song Festival, tomorrow (Friday).

Her radio and TV dates include: "Sunday Night At The London Palladium" (February 7), ITV's "Ready, Steady, Go!" (12), Light's "Easy Beat" (14)

and ITV's "Thank Your Lucky Stars" (20).

She starts a tour of Ireland at Dublin Adelphi on February 14.

## 'RSG' out

MIDLANDS ATV edition of Rediffusion's poll-winning pop show, "Ready, Steady, Go!" went out for the last time on Monday. And from February 5, Granada TV in the North will screen a heavily cut edition. London's edition remains unchanged.

In future Granada will screen only the last 30 minutes of the Rediffusion show.

Midlands ATV are dropping the show as they are taking "Stars and Garters" instead and programme schedules will be rearranged.

# New Orleans jazz veteran dies

NEW ORLEANS pianist Joe Robichaux, who toured Britain with the George Lewis band in 1959, died last week aged 64. Robichaux began on piano when he was ten. He worked with many local groups, and led a band of his own in the Thirties.

Joe was playing odd dates at Preservation Hall in New Orleans at the time of his death, and was scheduled to appear there on the day of his death.

British drummer-bandleader Barry Kid Martyn told the MM this week: "This will leave a big gap in the Lewis band, as Joe has been with it since Alton Purnell left. I considered Joe the greatest pianist in New Orleans for drive."

"I played a couple of times with him there, and he was the master of steady swing."

## Blossom coming

AMERICAN singer-pianist Blossom Dearie is coming to Britain to play a month's season at Annie's Room, Covent Garden, London.

Blossom will follow fellow American Mark Murphy—one of her keen admirers—into Annie's, opening there on February 22.



## ELLINGTON TOUR

THE Duke Ellington band, which starts a British concert tour next month, will be featured in two BBC-TV spectaculars, recorded on February 16 and 18 for transmission later.

Duke's band opens at London's Festival Hall on February 13 and follows at Hammersmith (14), Croydon (17), Bristol (19), Bournemouth (20), Finsbury Park (21), Newcastle (23), Leeds (24), Leicester (25), Birmingham (26), Manchester (27) and London's New Victoria (28).

## FOCUS ON FOLK

by Jeff Smith

## Gospel stars in

POTTERS BAR Folk Club, never inactive for long, is branching out in a number of new directions.

Their Oxford efforts raised over £55, and now they are appealing for budding songwriters for Christian Aid Week. Songs with a "War on Want" theme are sought for a Trafalgar Square meeting and for special TV programmes.

A workshop has been organised (first meeting Sunday, January 31) and Jeremy Russell—of "Wait a Minim"—is getting together a group to concentrate on shanties and sea songs.

A special concert has been organised to feature the McPeakes at the Potters Bar Hotel, Darkes Lane, on Thursday, February 11, and future club bookings include Redd Sullivan, Wally Whyton, Paul McNeil, Jeremy Taylor, Pohn Foreman, Nigel Denver and Steve Benbow.

That unique duo, Shirley Collins and Davy Graham, are in concert with

the Travellers at the Flamingo on Tuesday, February 2.

Plans are afoot for Shirley to appear regularly on the Light Programme's Friday "Roundabout" series—a breakthrough for regional accents.

Collin and Shirley take off in February for a month of concerts and recitals in Brussels.

In July they hold a folk singing course at Ivinghoe Youth Hostel, Buckinghamshire. After a week of lectures, they take their team on a folk singing tour which finishes in London.

The Crubeen club, at the Winstanley Arms, Clapham Junction, has switched nights—from Thursday to Monday.

Tony Shaw has started a Wednesday night "Folk at the Hoose" session at the Scots Hoose, Cambridge Circus—home of the Friday night Broadside. Openers were the Malcolm Price

Trio, Frank Duffy and the Hickory Nuts. Residents are a new traditional group, the Poachers.

Future bookings include Alex Campbell (February 3) and the Strawberry Hill Boys (10).

Gerry Loughran, back in February from a tour of France and Germany, has Southern TV appearances and a record session lined up.

He has been offered an April tour of Germany, Italy and Turkey and, in May, starts a 19-week season in the Channel Islands.

Dennis O'Brien opens a Monday night session—the Barnett and Whetstone Folk Club—at the Black Bull, Whetstone, on February 1.

Opening night guest is Maureen Kennedy-Martin. Resident group is the James Boys (blue grass) while Val Berry will be singing with the group and soloing in English and Irish traditional songs.

THE American Negro Gospel Festival flies into Manchester Airport tomorrow (Friday) to open a short tour at Manchester's Free Trade Hall the same night.

Among the nineteen artists taking part are Bishop Samuel Kelsey, Sister Lena Phillips Jones, Inez Andrews and the Original Five Blind Boys.

After two shows at Manchester, the festival moves to Sheffield (30), Liverpool (31), Birmingham (February 1), Leicester (4) and Croydon (5).

There will be two performances at Croydon and Birmingham, one show at the other venues. ABC-TV will record the Gospel Festival at Manchester for later showing on their "Tempo" programme.

# GREAT!

## ELKIE BROOKS

The way you do the things you do



F 12061

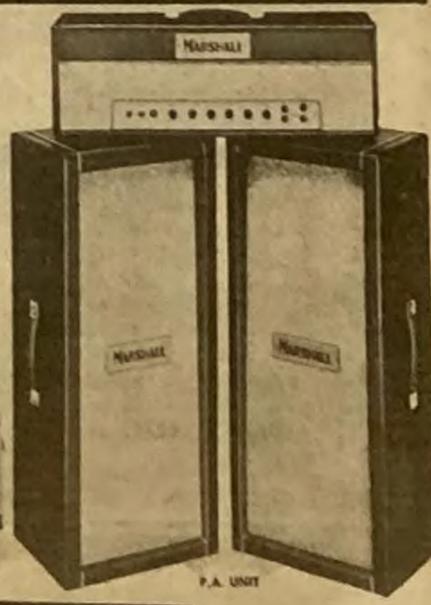
The Decca Record Company Ltd  
Decca House, Albert Embankment  
London SE1

# The MOODY BLUES go over big with MARSHALL



The fabulous MOODY BLUES—the latest and greatest group to hit the 'Top spot'—are equipped with MARSHALL, the latest and greatest in amplification equipment. Get yourself Marshall equipped NOW and make sure you 'GO OVER BIG'.

- P.A. UNIT**  
1983 COLUMN SPEAKERS: Height 33", depth 10", width 14". Containing two 12" Celestion speakers. Power output: 80w. per pair. Complete with two 21ft. speaker leads and waterproof covers. Per pair 88 gns.
- 1985 P.A. AMPLIFIER: Height 9", depth 8 1/2", width 26". Peak power output: 30w. Four inputs (all normal), with two volume controls. Complete with mains lead, two 21ft. speaker leads and waterproof cover. 65 gns.
- BASS & LEAD UNIT**  
1960 SPEAKER CABINET: Height 29", depth 12", width 30". Containing four 12" heavy duty Celestion speakers. Power output: 75w. Entirely new larger cabinet design with angled front for improved sound distribution and greater bass response. Fitted with special sound post giving increased volume and minimum distortion. Complete with 5ft. speaker lead and waterproof cover. 85 gns.
- 1986 BASS AND LEAD AMPLIFIER: Height 9", depth 8 1/2", width 26". Peak power output: 30w. Four inputs: separate volume controls for high treble inputs (channel 1) and normal inputs (channels 2). Complete with mains lead, 5ft. speaker lead and waterproof cover. 65 gns.
- LEAD UNIT**  
Similar in design and specification to the above unit, but the amplifier is built to give more treble. 1960 SPEAKER CABINET 85 gns. 1987 LEAD AMPLIFIER 65 gns.
- FINISH**  
The complete range of robust wood cabinets are finished impressively in black P.V.C. material with contrasting speaker grills and gilt trim.



OTHER FAMOUS GROUPS USING MARSHALL AMPLIFICATION INCLUDE —  
BRAIN PUOLS AND THE THROATLESS • THE YARDBIRDS • CLIVE BUNNETT AND THE AEROL BROTHERS • THE TONES • THE MARGVILLE TONES • TONY BONES AND THE CASABLANCAS • MARK LEONAR FIRE • THE CHORONERS • THE WIND • PETER D'ACE • THE SECOND THOUGHTS • JOHN GALE

## THE LATEST GROUP TO TOP THE CHARTS

Rose-Morris  
SPONSORED INSTRUMENTS

See your dealer NOW



"A lot of people are desperate to hear the music we play."

# WILD BILL PREDICTS A 'JAZZ REVIVAL'

## CAUGHT in the ACT

## BILL KNOCKS 'EM OUT

**W**ILD BILL DAVISON finished his first rehearsal with the Freddy Randall band and radiated satisfaction. "An excellent band," he volunteered. "Freddy can blow, and that Bruce is really something on clarinet and alto. I have my own arrangements with me, and they're written for tenor. Bruce is going to transpose them for alto."

"Yes, it's got to be two horns in there. Freddy and me, for those first and last choruses. Freddy plays lead and I can harmonise. I have my arrangements in skeleton form so I can do them with more or less any small group. We hope to record them here."

"I've brought a nice arrangement of 'Wild Man Blues' with me, also 'Crazy Rhythm', 'Soft Winds', 'Love Is Just Around The Corner' and a song which I'm in on—I helped to write it—called 'The Missing Note'. All simple arrangements with nice introductions and first and last choruses."

Has Davison been working mostly as a single since I last saw him here in '58?

"Yes, I found that the best way is not to have the responsibility, financial and otherwise, of keeping a group together and travelling with it. So what I do is go from town to town—country to country if necessary—and organise a band when I get there."

"I use the best guys available, sometimes the leading studio men. I just finished six months at the Showboat in Detroit, went in for one month and stayed six."

"The sextet was sensational. I made it up from studio men from Station WJR. They were all fantastic readers, you know, and it was a pleasure to work."

"The point is, the jobs you get vary in requirements. When I go back to the States I'm taking a quartet into the Red Onion, Aspen, Colorado, for a month."

"Well, if I had a regular sextet, I couldn't expect two guys—in this case trombone and clarinet—to lay around for a month. So the way I do it works out well."

by **MAX JONES**

over and he was looking good. He's feeling good—he told me so—and he's about to go back into his club."

"Peanuts Hucko's going out, and Eddie's going in with a band for five weeks. He'll play guitar and be host and so on. You know, Eddie can do no wrong in my eyes. He's a very old friend, and as a fellow he's a pretty funny guy."

"When he'd just had that last operation, I telephoned him to find out how he was. In all that pain he had a new story for me."

"Did you know we did a TV spectacular for him? I took leave of absence from my Detroit job to make it. It was a full hour's show and we were all featured. 'Salute To Eddie Condon' they called it. It was shown on the Coast about a month ago."

'Slop'

"Billy Butterfield, Wingy Manone and myself were the trumpets; Edmond Hall, the best, was on clarinet, and Cutty Cutshall was on trombone. Then the pianists were Willie The Lion Smith and Hank Duncan, and the rest of the rhythm was George Wetling and Al Hall, my favourite bassist."

In the course of a long and varied career, has Wild Bill been tempted to cash in on one or other of the fashions in music?

"I like to sell records, of course, and to be appreciated. That's one of the reasons I love Britain—where a jazz musician is considered to be an artist."

"I've had my chances to go commercial, but it's one thing I refuse to do. Some trumpet players have made some very successful things, but truthfully I don't see how you can play music which is distasteful to you, which you know is slop."

"The fact is, I have to play the way I am and the way I feel. You can't clown with music. You can clown outside, but not with the music. My heart's in that."

**Trouble**

"I had my best year last year, at a time when business is said to be bad. That's because I booked myself, helped, of course, by my wife, Anne."

People do say business is bad for jazz. Even Eddie Condon was quoted lately as commenting: "Dixieland music has come to a point of exhaustion." Does William Davison agree? He does not.

"There is a hell of a good audience left for jazz in the States. The trouble is, there's no place for them to hear it. Well, not enough anyway. The clubs are not booking anybody."

"But jazz is on the way back... that's definite. A lot of people are desperate to hear the music we play, and I see new places are opening in the States here and there. There are two in Detroit featuring jazz bands: the Showboat and the Surfside, where the Surfside Six are working."

"One sad sign is that they're doing away with all live music on US radio. It's all records now."

**Health**

"Of course, Canada is an encouraging place to go. I play Canada three or four times a year and I tell you they have the greatest jazz audience in the world outside of England."

Speaking of Condon, had Davison any news of his health?

"I just had dinner with Eddie a week before I came

## Ervin — ex-postman, dishwasher, and tenor star extraordinary

**MIKE HENNESSEY reports from Paris**

**I**N the course of his development as one of the more authoritative modern tenor players, Booker Telleferro Ervin Jr has had a somewhat bizarre career.

Kansas City-born Ervin played trombone—like his father—for five years in his school band in Texas. He took up the tenor when he joined the U.S. Air Force in 1950 and when he returned to civil life he studied for a year at Boston's Berklee School of Music.

Afflicted by nervous trouble, he returned to Texas and played a few local gigs for five dollars a night. He then joined a rock 'n' roll band and toured the West.

**BERKLEE GRADUATE**

He left the band in 1955, drifted around in Dallas and Denver playing in jazz clubs. "Then I got disgusted with my playing. So I gave it up and studied for a year to be a mechanical draughtsman."

"That didn't work, so I became a postman. For three months I carried mail and fought off dogs."

Jazz reclaimed him, and in 1959, he arrived in New York. He stayed in the Y.M.C.A. and met Horace Parlan who introduced him to Charlie Mingus. "Mingus liked my playing and asked me to join him."

But soon after this Mingus broke up his band and Berklee graduate Booker Ervin found himself in an automat washing dishes for 33 dollars a week.

At this supreme moment of disillusionment, Ervin might have been lost to jazz for ever. But fortunately Mingus got another band together, included Ervin and gave him a chance to show that he was much more inspiring on tenor than on dish mop.

Ervin, in whose playing can be detected the influences of Lester Young, Dexter Gordon and Sonny Stitt, is nevertheless an original player in the "hard" school of tenormen.

Competition in the tenor field is perhaps more savage than in any other jazz department, especially now, when there are enough top-line players of the instrument to keep Ronnie Scott's going until 1989.

But Ervin has a lot to say, and he says it in a swinging, forceful, extro-



**BOOKER ERVIN . . . "worried about Senator You-Know-Who"**

vert way which somewhat belies his quiet, modest personality.

He sits crouched behind an Art Farmer moustache and heavy-rimmed glasses, and worries.

He worries about the future of jazz: "For five years I've been saying things'll get better. They never have. I can't really get better. I haven't got rich, complain personally. I haven't got rich, but I'm living comfortably. Yet I think if I were just coming up now, I'd give up. It's not an encouraging scene for young musicians."

**NO ENTHUSIASM**

He worries about his playing: "I still get discouraged. I feel I can do a lot better — and I suppose I'll go on striving until I die. Sometimes things get very lean and I feel like throwing the horn out of the window. But my wife, Jane, keeps me going. She really lifts me up."

He worries about the blasé attitude of some of his contemporaries: "It's the thing that bugs me most — the lack of enthusiasm in musicians when they play. If you have guys like that with you, you get two different things going. Every time I play I try to play as if it's the last time I'm ever going to blow."

And there was a time when Booker was worried to distraction about Senator You-Know-Who. "I really thought he would win. I saw him on TV and I said 'What!' It reminded me of those old movies I used to see about Hitler. The racial business really frightened me. I didn't want to be caught up under that — so I planned to come to Europe for good."

**COMPETITION**

Last October Booker arrived in Copenhagen with his family and played a four-week engagement at the Montmartre Club. Now he's in Paris, at the Blue Note, but he plans to return to New York when the European gigs run out.

He's already discovered that Europe is not the musician's paradise it is sometimes cracked up to be.

Neither is New York, as far as Ervin is concerned. A few years ago, he was held up at knife-point by a gang of thugs and relieved of his tenor. On another occasion he left his instrument in the boot of his car, went into Count Basie's for five minutes and returned to the car to find the tenor gone.

"But I need the New York competition," he says. "You just have to be good. It's not a question of whether you want to. Man, you better be good — else you don't work."

Ervin feels his best album to date is "The Freedom Book" with Jaki Byard (piano), Richard Davis (bass), and Alan Dawson (drums).



● **TED HEATH**

## TED'S TRIUMPH

**T**ED HEATH and his Music made a welcome return to the Marquee, London, on Sunday for one of the band's all too rare "Swing Sessions".

Kicking off with "That's Alright", the band romped through "Get On The Right Track" and "Taboo", then the trumpet section were featured playing flugel-horns on "Isle of Capri" and "Lady Is A Tramp".

Ted closed the second half with a jumping "Flying Home".

Bob Efford blew tearaway tenor on "Exactly Like You" and trumpet star Bert Courtney played "Strutting With Some Barbecue".

Bassist Johnny Hawksworth played two numbers from his current album.

Kenny Clare, deputising for Ronnie Verrell, contributed some hard swinging drumming.

—C.W.

**THE arbiter SOUND WITH**

**DYNACORD**

Power? These amplifiers are powerhouses! And what a range to choose from. THE EMINENT, below right, a 50-watt all-round mixing Amplifier, comes in an elegant 2-colour case. THE ECHOING (left) is an echo and reverb unit, producing trick effects by endless magnetic tape. On each side the Arbiter Sound Four Speaker. Send this coupon today for fully illustrated brochure complete with technical specifications.

**DYNACORD AMPS**

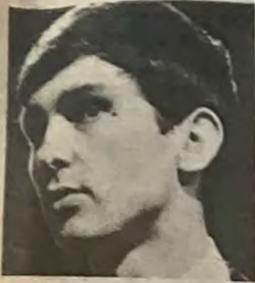
Send 6d for this folder TODAY!

To ARBITER LTD., 16 Gerrard Street, London, W.1

I enclose 6d. for my copy of the DYNACORD BROCHURE

Name \_\_\_\_\_

Address \_\_\_\_\_



# BLIND DATE—where the stars pick your pops

**FRANK SINATRA:** "Somewhere In Your Heart." (Reprise).

No doubt who that is, and I think he will sell some records. I really like it, and I think it is the most commercial thing he has ever done. It has a beat, which he doesn't usually have on his records. Very good, but I still don't think it will be in the Top 10.

## PROOF OF PITNEY'S POP POWER

**GENE PITNEY'S BIG SIXTEEN:** The Ship True Love Goodbye; Twenty Four Hours From Tulsa; Only Love Can Break A Heart; Not Responsible; Teardrop; By Teardrop; Donna Means Heartbreak; Aladdin's Lamp; The Man Who Shot Liberty Valance; Keep Tellin' Yourself; Mecca; Town Without Pity; Tower Tall; Cry Your Eyes Out; True Love Never Runs Smooth; Take Me Tonight; Half Heaven; Half Heartache (Stateside).

**BLUE GENE:** Twenty Four Hours From Tulsa; Autumn Leaves; Half The Laughter Twice The Tears; I'll Be Seeing You; Lonely Night Dreams; Answer Me, My Love; Blue Gene; Yesterday's Hero; Maybe You'll Be There; Keep Tellin' Yourself; I Can't Run Away; Take It Like A Man (Stateside).

THESE two albums are solid proof that Gene Pitney is one of the most powerful pop singers around today.

As well as a strong, urgent voice, Gene has the knack of choosing excellent material, and he projects it with pace and dynamics.

The "Big Sixteen" LP is the most important of the two because it contains many of the songs that are Pitney trademarks. "Tulsa," "Valance" and "Town Without Pity" are songs perfect for Pitney.

The "Blue Gene" set is also good, but not quite so well tailored to his style. Both LPs can be safely recommended.

**PETER, PAUL and MARY** in Concert, Volumes One and Two, Volume One: The Times They Are A Changin'; A' Scallin'; 500 Miles; Blue; Three Ravens; One Kind Favor; Blowin' In The Wind; Car, Car, Puff; Jesus Met The Woman.

Volume Two: The Deserter; Oh, Buck My Soul; Fushkin; Single God; There Is A Ship; It's Raining; If I Had My Way; If I Had A Hammer (Warner Brothers).

OPINION is split over Peter, Paul and Mary, who have developed into one of the world's most commercial pop-folk acts. Folk purists insist that commercialism is unforgivable and that the messages are stained by appealing to a mass public.

The other camp accepts happily the folk music made palatable and argues that if groups like PPM had failed to arrive in the hit parade, folk would remain in obscurity, which is surely what nobody wants.

This interesting twin-pack should appeal to both sides, for as well as making a



● MARY TRAVERS

**MARTHA and the VANDELLAS:** "Wild One" (Stateside).

I know who this is too. I like this very well. It really has the Motown sound. It is quite big in the States and I think it is commercial. If it gets airplay, then it will make it in Britain—but if it doesn't get the airplay, it won't.

**ANIMALS:** "Don't Let A Me Be Misunderstood" (Columbia).

I like this record, it's very different. It sounds like the Animals. I wish the organ was a little louder, but otherwise it's a great record. I love those chords. I just felt a chill run over me and that means I really like it!

**BETTY EVERETT and JERRY BUTLER:** "Smile" (Fontana).

That's Jerry Butler and that girl. It could make it, but I don't think it is quite in the vein for England. It's a very good record but I don't think it will sell too big here. I think there was a version



● JAMES BROWN—wailer

highly acceptable pop-folk sound, Peter, Paul and Mary place plenty of emphasis on the words which are often powerful.

The LPs were recorded live at various American concerts, and what stands out is that Mary Travers has an excellent, plaintive voice. Well worth considering if you like your folk music diluted.

**JAMES BROWN and the Famous Flames:** "Tell Me What You're Gonna Do".

Just You And Me Darling; I Love You, Yes I Do; I Don't Mind; Come Over Here; The Bells; Love Don't Love Nobody; Dancin' Little Thing; Lost Someone; And I Do Just What I Want; So Long; You Don't Have To Go; Tell Me What You're Gonna Do (Ember).

IN America, Brown is one of the most popular rhythm-and-blues singers to emerge in recent years, and is modelling his line-up and presentation on the lines of Ray Charles—he carries the Flames around with him wherever he goes, and his policy is paying richly.

British artists applaud him, but he has so far failed to make a huge impression among the fans.

His singing style is the rawest possible, with a bluesy feel, but at times he isn't very far removed from Little Richard. Except that James is rather wilder. It can possibly be pigeon-holed as "pop-soul".

This LP is not exactly bursting with originality, but Brown certainly has fire. He's a professional wailer. And it could be the sound of things to come in a big way.—R.C.

# DEL SHANNON

**DEL SHANNON** is currently enjoying chart success with his latest single, "Keep Searchin'". As he settled down to review this week's discs, he announced that he spent a great deal of his spare time listening to records. He recognised most of the artists almost straight away.

by Timi Yuro a few years ago and it did well for her. These two certainly sound great together.

**ADAM FAITH:** "Stop Feeling Sorry For Yourself" (Parlophone).

I know it's an English record, but I don't know who it is. It's in the Bacharach vein of writing. If this gets played it will be a hit. It's Adam Faith is it? It will certainly be a hit then. He is singing very well on it.

**BROOK BENTON:** "Do It Right" (Mercury).

I have never heard this in the States but I know it's Brook Benton. It won't be a hit here. His songs usually have great stories and this seems to be a very bluesy sort of thing.

**GRAHAM BOND ORGANISATION:** "Tammy" (Columbia).

I think this is an English artist. It's a great tune

and was done by Debbie Reynolds. I like the way this guy sings, he has great style. I don't know that this is quite in the vein for the English hit parade, but it is done very well. It builds well and I like his singing very much.

**LITTLE RICHARD:** "Peace In The Valley" (Mercury).

It's an old Red Foley tune. I know, it's "Peace In The Valley." It's a very unusual record. I don't think it will make it because it is a sort of religious thing and the charts today are not religious. It's good, but I have to be honest and say it won't get anywhere.

**MILLIE:** "See You Later, Alligator" (Fontana).

She has a very unusual style—it sounds a little bit like Brenda Lee speeded up. The song has been a hit so many times and

it was so big that I don't think it could do it again. All the words are old sayings that just aren't current any more. I don't think it will get anywhere at all.

**DEAN MARTIN:** "You're Nobody Till Somebody Loves You" (Reprise).

This is Dean Martin. I don't think it will be big over here but I do like it very much. When he sings with a beat like this, his style is great. He did a show in the States with the Rolling Stones and he was down on them. Now here he is cutting a beat record. This I don't like—when somebody criticises something and then does it himself. But I still think he has a great commercial, pop sound.

**NAT KING COLE:** "No Other Heart" (Capitol).

This is Nat King Cole, but I've never heard him do this one. Some stations will play this for adult listeners and it might make a little noise. His material is always very good and he sings well. He is sick at the moment but I here there is every hope he will recover. I think this is a good record, but not for the pop chart.



● I just felt a chill... and that means I really like it ●

## SOULFUL SIMONE

New singles

**NINA SIMONE:** "Don't Let Me Be Misunderstood" (Philips): A beautifully poignant song, destined for the hit parade by the Animals, tremendously interpreted by one of the best, soulful, expressive singers.

**BETTY EVERETT:** "Happy I Long To Be" (King): Bluesy, Dinah Washington-type song—featuring a slowish yet firm beat, Betty's a fine singer but this won't follow the great "Getting Mighty Crowded" into the best-sellers.

**FRANKIE LAINE:** "Go On With Your Dancing" (Capitol): His voice is as robust as ever, but the song is terribly old-fashioned. After two listens, it's a bore.

**JOHNNY THUNDER:** "Send Her To Me" (Stateside): They've done their best with a very rosey song, and the treatment is reminiscent of Gary U.S. Bonds material. Not much happens here, but he sounds like a singer who could make it soon.

**MAJOR LANCE:** "I'm So Lost" (Columbia): Again, a weak song but handled stylishly. More a pleasant LP track than a commercial single.

**SCREAMIN' JAY HAWKINS:** "The Whammy" (Columbia): With Jay here from the States to promote it, this could do well. Pretty compulsive rock-cum-blues suitable for 3 am listening.

**FALLING LEAVES:** "She Loves To Be Loved" (Parlophone): Efficient but boring British beat without a hope of hitting the chart. An indistinctive performance of a completely groundless song.

**TAMMY ST. JOHN:** "He's The One For Me" (Pye): Good, catchy, single with a singalong song, but Tammy sounds like she's not enjoying it much.

**FIRST GEAR:** "In Crowd" (Pye): Solid commercial cover of a big American hit. The song is clever and fashionable, and with this group's memorable name it could do well. They sound a bit like the Searchers.—RAY COLEMAN.

## KINKS IN AUSTRALIA

# It's such a strange scene Down Under



RAY DAVIES phones from Melbourne

**PETE QUAIFE** of the Kinks said just before the group left for their Australian tour, "I want to go surf riding, midnight bathing and catch a shark with my bare hands."

WELL HE didn't catch the shark, but Ray Davies told me on the telephone from sunny Melbourne last week, that Peter had "touched a baby shark in a pool, so that counts!"

### FANTASTIC

**SOUNDING CLEARER** 12,000 miles away than he would on the blower from Muswell Hill, Ray was relaxing at their hotel, and described the Aussie reaction to British Kinkery.

"OUR RECORDS do well here but we did not expect much of a reaction. Yet we get a fantastic reception at the shows, and when we arrive at all the airports. So far we have played at Perth, Adelaide and Melbourne and all the shows have been packed.

"PRESS RECEPTION has been not too bad. All the guys use tape recorders here — they are going very American. "One guy just would not stop talking and we pretended to push the microphone down his throat!"

"ALSO HERE are Manfred Mann and the Honeycombs, and they are getting a good reception too. But it's a funny scene here. There are different charts everywhere you go. The weather is very hot, and the suits we wear on stage are not exactly lightweight!"

ANY OTHER grouses, I asked, glancing at the snow beating against the office windows. "We would have liked a bit more publicity here. A few things have been upsetting. We have been going down a bomb, but the Australian scene is strange," he said guardedly.

### ACCEPTED

"WE ARE accepted in England, but everybody looks at us twice here. They are thinking about our kinky clothes, and we are gradually winning them over."

AS THE Kinks journey on round the globe, they will tour New Zealand, visit Hong Kong and America where they will record "Hullabaloo" and "Shindig" TV shows. They return here on February 16. — C.W.

THE SOUL OF **4 GIRLS**  
GOLDIE AND THE GINGERBREADS  
CAN'T YOU HEAR MY HEART BEAT

LITTLE BOY

Personal Management  
Mike Jeffery

DECCA FI2070

Representation  
Harold Davison  
Office

DRUMMERS IN THE KNOW  
insist on



WILL NOT PULL OUT!  
FULL BRUSH RESPONSE!

ALL SIZES FROM ALL DEALERS



**A Melody Maker SPECIAL**

# LIVING MUSIC

PRODUCED IN ASSOCIATION WITH THE EDUCATIONAL GROUP OF THE MUSICAL INSTRUMENTS ASSOCIATION



LINCOLN, NAPOLEON, BADER . . . and ARMSTRONG

## Jazz in the classroom

**JAZZ** in the classroom? That's nothing new! Way back in 1948 I organised classes in jazz appreciation for the Manchester Education Committee just for a six weeks' experiment. Just how successful they were can be judged from the fact that they continued until 1958.

Those classes were held every Thursday for 35 weeks of the year at one of the city's largest Further Education Centres. Most of the students were teenagers. Many of them were still at school where, of course, jazz was rarely approved.

In the main, my lectures, all illustrated by recordings, attempted to trace the history of jazz with appropriate emphasis on its cultural,



Benny Goodman

sociological, historical and geographical aspects.

I left Manchester in 1958 to become a freelance, and went on the road. Since then I have visited many schools, from Botham Public School in York to the Royal Naval School in Surrey, to talk to the pupils about jazz.

### Appreciative

I have been amazed and delighted, by the extraordinary way in which jazz has caught on. Audiences are attentive and appreciative.

They are eager to know more as is evidenced by the numbers of young people who crowd round me after each 'performance,' plying me with questions about the records I've played, requesting my opinion on certain jazzmen and bands, asking me to recommend books and magazines, wanting advice about instruments, and so on.

Beat music may well be

in the ascendancy at the moment, but because of the tremendous interest in jazz I have found in schools and colleges I just cannot subscribe to the view, too often expressed by many critics, that jazz is dying.

I have also found a much more tolerant and enlightened attitude amongst teachers and tutors. No longer to they mutter: "Strident cacaphony . . . noisy nuisance . . . blatant exhibitionism . . . obsolescent rubbish . . . disrupting influence."

Prejudices such as those are rapidly disappearing. After all, many teachers today actually play jazz. Many college dons write about it.

The content of my lectures? First I try to make them authoritative, and I present jazz, as a relaxed form of musical art worthy of serious study — a highly flexible and eloquent medium of expression with a fascinating history.



Erroll Garner



Gene Krupa



Jimmy McPartland

**ALAN STEVENS**  
nationally-known commentator and jazz authority talks about seventeen years of lecturing in schools

I like to think my talks are instructive and entertaining. Many pupils and students tell me they are a refreshing change from the usual fare served up by visiting lecturers.

So far, I haven't found a school where jazz is on the curriculum as a set subject. But jazz is introduced into the classroom in many lessons.

### Primitive

Take painting, for instance. Anything from a primitive jug band to the latest Charlie Mingus offering can stimulate a child to express its feelings either pictorially or as abstract patterns.

In drama, a jazz recording can build up atmosphere in a play. A poetry reading can become more vital, more meaningful, more acceptable even, when a jazz background is used.

In dance, mime and any other form of movement, jazz performances will bring out a child's feeling for rhythm as it improvises to the music.

Of course, no one would ever suggest that jazz should become the basis of all teaching. But it can be a useful aid to the teacher. Responsibility lies heavy on those who use jazz in schools.

### Hierarchy

The aims of education must be borne in mind, the school hierarchy will need convincing of the value of jazz in the classroom, the validity and status of the music must be emphasised, biased views must be discarded.

In time, who knows, jazz — treated honestly and with understanding by the teachers, and received sympathetically by the pupils — may well make a valuable contribution to the jazz scene as a whole in this country.

In many schools, jazz does get into the classroom without the teachers realising it — through broadcasts in the BBC's schools programmes.

Take "Stories from World History", for instance. This series was heard in May and June 1958, and among the characters featured were Samuel Morse, Abraham Lincoln, Douglas Bader, Napoleon — and Louis Armstrong!

Entitled "Louis Learns the Cornet", the broadcast dealt with his boyhood.

A year later there came a series called "Adventures in Music", which included five illustrated talks about jazz.

### Erudite

And, via schools broadcasts, such erudite jazz critics as Steve Race, Ken Sykora, Spike Hughes and Ken Allsop, to name just a few, have made their mark in the classroom.

Really, there is no reason why anyone should register surprise when young people take a genuine interest in jazz. After all, there have been several adolescent performers who have played jazz.

Louis Armstrong, Benny Goodman, Gene Krupa, Jimmy McPartland, Erroll Garner, Victor Feldman and many others were all playing, listening to, and discussing jazz while still at school.

## A MUSICAL EDUCATION BEGINS WITH SELMER



Selmer is the biggest supplier of musical instruments to professional musicians, and the same standards are maintained in the Melody Maker Trumpet and Studente Clarinet. Professionals who have played them agree that they are the greatest value for money.

### MELODY MAKER TRUMPET

Designed to assist high note production, perfect intonation and ease of blowing. Has the performance of expensive brands. Complete, in plush-lined case, with two mouthpieces.

15 GNS

### STUDENTE CLARINET

A clarinet of exceptional quality made in seasoned Grenadilla ebony. The most popular clarinet at the price.

19 GNS

Write for full details and address of your nearest dealer to Dept. MM/Education/30/1.

NAME

ADDRESS

**Selmer**

114 CHARING CROSS ROAD LONDON, W.C.2

## Melody Maker, Living Music—and YOU

**M**ORE young people are making their own music today than ever before in Britain.

It is a supremely healthy sign of booming interest that there are so many school and university music societies, beat groups, jazz clubs, folk clubs and orchestras.

Today, the Melody Maker presents the first four-page LIVING

MUSIC supplement — an editorial service aimed at stimulating the thousands of young musicians in Britain.

LIVING MUSIC is presented in association with the Educational Group of the Musical Instruments Association, an organisation which aims at providing information and practical help to budding players.

We want to give, in these columns, the sort of musical guidance and inspiration that will encourage the young musicians of today.

Above all, we want contact with young musicians. Write and tell us your thoughts, problems and interests in music. Write to LIVING MUSIC, Melody Maker, 161 Fleet Street, London EC4

# LIVING MUSIC



## How to get that big sax sound

I HAVE been playing saxophone for some time but I am not able to get the full-bodied sound one hears on records, complains Reader J. Matter, of London W1.

Don Rendell, sax star and teacher replies: In early stages the pupil should experiment with different mouthpieces and lays, preferably under the guidance of an experienced player, in order to settle on the one most suitable to him.

Only a small percentage of reeds (say one in ten!) will really produce the tone desired, although if a player is not too particular about his sound, he may possibly use about five of them.

**DON RENDELL**  
offers tips for tenorists

There is a great difference between the thinness of the tips with American and French reeds. The latter are usually thinner and thus "speak" more instantaneously.

A relaxed embouchure, and full, though still-relaxed, diaphragm breathing, coupled with the above reed and mouth-piece suggestions, will make for greater freedom of tone production, hence improvement all round.

And remember: players' tones are very difficult to assess properly from recordings and broadcasts. I've often been amazed at the difference when hearing a player later in a small club.

"You Can Learn Jazz", by Freddy Clayton (Francis, Day and Hunter, 5s), shows anyone with an elementary knowledge of music how to construct extemporised choruses, and is applicable to trumpet, alto, tenor and clarinet.

IS it possible to cover up chips in the varnish of my Fender Telecaster Sunburst guitar?—S. M. Cowell, Sanderstead.

You can touch-up with furniture varnish of the appropriate shade and shine with any silicone wax polish, which will afford some protection. But the best solution is to have the guitar stripped and resprayed with a hard-wearing finish called Polyester.—JENNINGS MUSICAL INDUSTRIES LTD.

AFTER playing guitar for four years, I have broken my right arm and cannot play for six weeks. How can I prevent deterioration of my technique?—P. Khariton, Durham.

Rest the guitar on your lap in a playing position, raising the left knee to obtain sufficient balance. Carry on finger exercises with the left hand, bringing the fingers down hard on the strings, like a piano hammer, so that you can hear the note or chords.—Guitarist SAM GELSLEY.

WHEN Sounds Incorporated were appearing at Hamersmith Odeon with the Beatles, their lead guitarist Johnny St. John played what appeared to be a 12-string Gretsch Tennessee guitar. Can you supply details of it?—B. Freedman, London, E7.

It was borrowed from George Harrison, for whom it was specially made. It is basically a Gretsch Country Gentleman, but fitted with an ebony neck, and would be worth about £300-£400.



DON RENDELL  
—reeds are the key



One of Britain's most dynamic groups, Sounds Incorporated, take off.

## SOUNDS INC.—who plays what?

**BARRY CAMERON:** Conn 12M Artist baritone sax, Wolf Tayne No. 6 lay mouthpiece, Rico No. 3 or 3½ reeds, shaped to personal requirements. Vox Continental organ. Vox AC 100-watt Super De Luxe amplifier with four 12 in. and two Midax speakers.

**Johnny St. John:** Guild Duane Eddy guitar. Same amplifier as Barry Cameron.

**Wes Hunter:** Gibson EB 2 guitar. Vox AC 100-watt amplifier with two cabinets each containing two 15 in. speakers.

**Tony Newman:** Trixon 24 in. x 17 in. bass drum. Ludwig Acrolite 14 in.

x 5 in. snare drum. Custom 602 20 in. ride, 18 in. crash and 16 in. Hi-hat cymbals. Trixon 13 in. x 8 in., 14 in. x 10 in. and 16 in. x 16 in. tomtoms.

**Griff West:** King Super 20 tenor sax, Otto Link 6-star mouthpiece, Rico No. 4 reeds.

**Alan Holmes:** Geminhardt alto flute. Conn 12M Artist baritone sax, Barg Larsen 100/0 mouthpiece. Selmer Mark VI. tenor sax, Otto Link 7-star mouthpiece. Rico No. 3 reeds.

**P.A. System:** Two AKG D.12 microphones and Dynacord amplifier with two cabinets, each containing one 15 in. and one 12 in. Goodmans speakers.

## EXPERT ADVICE

edited by  
**CHRIS HAYES**

WHERE can I get a harmonica harness as used by Bob Dylan and John Lennon?—Sidney Harris, Nottingham.

Not available in this country, but a similar gadget is sold by Trilat Products, 60 Grand Avenue, Lancing, Sussex, price £2 (postage 2s 6d).

THE output of my Hammond L100 spinet organ is not sufficient for group playing. How can I improve it?—K. Emerson, Worthing.

Any organ can be amplified to any degree. Use any best-quality 100-watt amplifier feeding four 12 in. 25-watt speakers, mounted in massive cabinets. If heavy frequency tremolo is wanted, a mechanical arrangement, driven by an electric motor, should be used to revolve the speakers or a system of shutters.—Electronics engineer K. S. MUNDY.

WHICH mouthpiece and reeds are used by Peter Coe, tenor-saxist with Georgie Fame's Blue Flames?—M. Dobson, Chelmsford.

Berg Larsen 95/1 SMS mouthpiece and Van Doren 2½ reeds.

WHAT equipment was used by the lead-guitarist on Bobby Jameson's disc, "All I Want is My Baby"? Was a special attachment added to produce his tone?—R. J. Wheeler, Putney, SW15.

I used a Gibson Les Paul Custom guitar and a Burns Orbit III amplifier. But the distinctive sound, which can also be heard on discs by P. J. Proby, was largely produced by a battery-powered contrivance of transistors and components called a Fuzz Box.—JIMMY PAGE.

NOW there is a 15 per cent import surcharge on all goods, what is the total percentage of the purchase price of an American guitar costing about £170 taken by the Government, import duties, P.T., etc.?—D. G. Johnson, Newark.

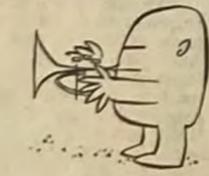
There is a statutory import duty of 25 per cent, plus 15 per cent import surcharge, taken from the price at which the guitar comes into the country, plus purchase tax at the rate of 25 per cent of the price charged to the retailer. Whenever possible we absorb the 15 per cent surcharge, avoiding price increases on the majority of our imported merchandise.—HENRI SELMER AND CO. LTD.

WISH we could hear more of that inventive pianist Ralph Dillmore. Has he made any discs lately?—H. Good, Herne Hill, SE24.

An HMV LP, just out, called "Keyboard Cocktail", on which he is backed by Kenny Clare (dr) and Frank Clarke (bass). Described as "standards of tomorrow", it includes two of his own compositions, "Spiky" and "Smooth Talk".

WHAT is the best mike to use with a five-octave upright piano in an R and B group so as to avoid feedback and get the maximum volume?—R. Levene, Hull.

Selmer Truvoice 7060 (£3 3s) or Vox Piano Pick-Up (£7 7s). It is best to have two mikes, one for bass and one for treble. Fix these to the sounding board with elastic bands and thumb tacks.—MANFRED MANN.



I PLAY tenor-sax and can read music, but cannot improvise. Is there a tutor to help me busk?—W. Mullane, Coventry.

## Living music—around the country

THROUGHOUT Britain, there is tremendous activity among young musicians. There has rarely been such a peak of interest in making music.

Many letters telling Living Music of what is going on have arrived in the last few weeks. Here are some.

### Mixture

**NORWICH:** Singer Jane Hipperson is featured with Jane and the Black Aces, a group which has been together for three years. Peter Batson, aged 16, is

rhythm guitarist; Christopher Mortimer (15) is lead guitarist; Julian Jennings (15) is the bassist. They seek a drummer.

**SURREY:** The Livestock Spindles—surely one of Britain's most original group names—operates from Cranleigh School. They found their name from an engineering magazine, and play what they describe as a mixture of R&B and beat. They have been together a year and write their own

material. Line-up: John Perera (rhythm gtr, vcels). Jolyon Brettingham-Smith (lead gtr), Peter Evans (bass gtr, vcels), Nick Blake (drs).

**BIRMINGHAM:** The Tempo Four beat group operates from King Edward VI Camp Hill Boys' Grammar School, where three of the group study and the other member is an Old Boy. It is a year old and plays for charities. Line-up: Rod Brookes (lead gtr, vcels, harmonica); Pete Harding

(rhythm gtr, vcels, harmonica), Les Smith (bass gtr, vcels), John Ramsay (drs).

**LONDON:** The Chads beat group at Stratford Grammar School comprise Barry Freedman (rhythm gtr), John Tucker (lead gtr), Pete Restarick (bass gtr) and Ray Sharman (drs).

### Blues

**WILTSHIRE:** Playing what they describe as "pure blues and a mixture of the more commercial style recently labelled R&B," are Trowbridge's Blues By Five group. Consisting of four sixth-formers and a young member of the school staff, the unit comprises two guitars, two harmonicas and drums. They play only at weekends to prevent interference with studies. Most of their equipment is home-made.

**HERTFORD:** The country-and-western styled Echoes is based at William Baker Technical School, Goldings, and is gaining plenty of local popularity. Their boast: no amplification. The group is made up of lead singer, harmonica player, rhythm guitar, lead guitar and a drummer.

### Style

**ESSEX:** The six-piece Nite-Beats feature six players, four of whom are still at school in Chelmsford. Their style is influenced by Georgie Fame and Zoot Money — "jazz-based rhythm-and-blues." Fifteen-year-old leader Martin Dobson, who doubles tenor, guitar and clarinet, says they play four or five times weekly, charging between 12 and 20 guineas nightly, "depending on distance and time." They also play numbers by Mel Torme, James Brown, Jimmy Reed, Muddy Waters, Jimmy Smith and Louis Armstrong. The rest of the group: Robert Bennet (aged 15, vcels), Philip Shergold (electric organ, 16), Richard Gowers (bass gtr, 16), Dave Pickett (lead gtr, harmonica) and Malcolm Drysdale (18, drs).

## Jazz goes to college

AS a bandleader with experience of playing jazz in colleges, Humphrey Lyttelton was asked the following five questions.

● Have you played many schools and colleges?

Yes, we have done quite a lot of schools and universities during the band's life. They include Eton and Oundle.

● Do you find there is still a lively interest in jazz in these schools?

Today there is a lot of interest in rhythm-and-blues,

## Q&A with Humph

of course, but plenty of students are still keen on jazz. Indeed, there was so much interest when we

played at Eton that the concert was written up in the Eton College Gazette.

● When your band performs at these dances or concerts, do you find it necessary to make adjustments in your style or programme?

Yes, to the extent that one leaves out anything that could be included in the pop scene. It's been my experience that the colleges, schools and universities are strictly purist when it comes to their jazz.

● Aside from the listening, is there active participation in jazz?

I'd say so. Most schools have jazz clubs and jazz groups of one kind or another.

● Do you have any suggestions for creating more jazz interest in schools?

No, the present situation seems to be very, very healthy."



## A FOLDING VIBE

TO SOLVE YOUR PROBLEMS

- Easy to move — on free-running wheel, easy to carry when folded.
- Easy to assemble — takes only a minute to set up or fold away.
- Easy to store — notes in special satchel, resonators in fibre case.
- Unequaled Premier sound Full pure lower notes — clear, sparkling top octave.

Judge the advantages of the Premier '701' yourself. Have a personal demonstration. See your Premier dealer.

For full details of the sensational 701 — the one that folds — post this coupon.

To THE PREMIER DRUM CO. LTD.  
87 Regent Street London W.1

Send me details of the sensational 701 Vibe.  
Name \_\_\_\_\_  
Address \_\_\_\_\_

My usual dealer is \_\_\_\_\_ MM/L/S

**Premier '701'**

THE ONE THAT FOLDS

## Strumming and picking...

I HAVE heard conflicting opinions on the use of a capo in guitar playing. Some guitarists profess to despise it, yet I have seen players for whom I have great admiration using them.—L. Roberts, London W.1.

It depends entirely why you're using it. If you're part of a group which just needs a solid beat with, perhaps, a little single-string playing, a capo is regarded as an admission of defeat—you haven't learned your chords.

If, however, you're accompanying a singer, the most important point is the strumming, which should allow you to lay down decorative effects behind the voice and in the breaks.

This is quite impossible to achieve if you're using your first finger as a barre—to achieve the sound you need you must leave some strings open. Pete Seeger uses a capo, for instance—and that's good enough for me.—JEFF SMITH, Melody Maker Folk Writer.

# LIVING MUSIC

## Pop, jazz, classics—top of the form!

ONCE there was a time when a growing lad would join a Scout Troop, pack a rucksack and set off on a ten-mile hike to work off his boundless energy.

While Scouts undoubtedly still thrive, the same young lad today is more likely to join a beat group, pack a guitar and set off playing "gigs" to expend his spirits. Since the happy days of skiffle, when every back street echoed to the sounds of tea chest bass and plywood guitars, there has been a nationwide beat group boom among Britain's teenagers, sparked by Lonnie Donegan, fed by the Shadows and refuelled by today's rhythm and blues stars.

Not just the thousands of young men desperately trying to break into the Pop Fifty on a professional basis, but myriads more schoolgoers, who reap tremendous enjoyment, when the quota of home study has been completed, rehearsing in lofts, driving out parents and deafening vicars at youth club dances.

Most of the boys get together at school, and it is not uncommon for each class to have its own group. Many schools look tolerantly on these activities and offer encouragement.

A typical example is Owen's Grammar School, at

Finsbury, London, which not only sports a fully-fledged beat group but a school orchestra and a dance band.

Many tutors visit the school each week to give instruction on different instruments ranging from guitars to clarinets.

These activities are organised by the school's keen director of music, Mr. Gerry Paul. Mr. Paul takes a special interest in the beat group.

"At the end of Christmas term we give a pop concert featuring our beat boys," he told me. "We don't mind in the least their playing beat music because we have plenty of the serious stuff going as well!"

"All the boys are young—aged about 15, and are at present studying for their O levels. They play very well and sound quite professional. But we don't let music interfere with their other studies."

"The dance band was originally a trad band and gradually evolved when trad jazz dropped in popu-

says **CHRIS WELCH**

larity. They use written arrangements, including some by Johnny Dankworth and Duke Ellington.

"The boys are very unbiased. They like pop and jazz as much as serious music."

The beat group is called the Jaguars, and the leader is 15-year-old Stephen Pheasant.

"We have been formed just over a year," said Stephen. "We are all in Class 5W and take music tuition. I play drums and double on alto saxophone. The rest of the group are Andrew Bennett, aged 16, who plays harmonica, rhythm guitar and sings; Steve Roberts (15), base guitar, and Kenneth Irvine (15) lead guitar."

"I know saxophone and drums sounds an odd combination to double, but when I play alto, Andrew sits in on drums. I also play clarinet with the orchestra."

"We buy song sheets occasionally or we copy arrangements off records.

"Our parents are marvellous. They help us with transport to band jobs, and with the cost of all our instruments, which runs into hundreds of pounds."

"We formed to play rhythm and blues, but we also play some pop tunes. Andrew and I are great jazz fans, but the others aren't particularly. We bully them

into playing a few jazz numbers so I can use the saxophone!

"We play 'Sack of Woe' and 'Work Song' by Nat Adderley, which have got a good beat anyway. Not too way out!"

"We play mostly at youth clubs, dances and the local town hall, and we are unusually paid about £10 an engagement."

"We enjoy playing very much but I don't think any of us want to be professional musicians when we leave school, except Ken Irvine, who is giving it serious consideration. I don't really know if I will or not. It's a bit of a risky business, isn't it?"



**DUKE ELLINGTON**  
—written arrangements



**ALEX KORNER**  
—and a profit

## Jazz Soc shows the way

**THE Jazz Society** attached to the London School of Economics is justly popular with LSE students for its Friday lunchtime meetings, held weekly during term.

Jazz Soc, as it is familiarly called, has been established for nearly ten years, during which time it has presented many well-known musicians and record recitalists.

I talked to three members of Jazz Soc's committee—

Do you want to run a jazz club in your school or college? How do you set about it? What are the problems? How do you organise the music and the publicity to make it swing? **MAX JONES** talks to the men who run the London Jazz Society—a thriving students' jazz club at the London School of Economics.

Vic Schonfield, Malcolm Quine and Alan Tucker—and asked them, first, how they saw the job of running this club.

"We've got a duty to musicians as much as to our audience," they said. "We try to present everyone worth hearing, but aside from this we feel we ought to give money to good musicians."

"We're all agreed that Jazz Soc should put on musicians like Bobby Wellins and Laurie Morgan because they're musicians of quality, rather than other people who just happen to be famous."

"In the past, we've tried to get some unusual meetings of musicians—jam sessions if you like—and last year we also included R&B bands like Alexis Korner's Blues Inc, and Graham Bond."

"We are meant to be a jazz club for students, so we try to make gestures in all directions. That means we've had some mainstream too. We used to have Sandy Brown and Al Fairweather every year."

"But the tastes of the committee and the audience are basically modern, and we haven't had any trad bands lately. We don't make a gesture unless we think it's worthwhile."

"We try to pick the most interesting modernists around. Joe Harriott's group has been; Don Rendell's been and is coming again; we've had the 'New Directions' jazz-poetry group, and we have Mike Westbrook's group coming."

How much enthusiasm is there for Jazz Soc at LSE?

"Well, it's been going for some ten years and today it is a well-used amenity of LSE. Mostly students use it, but one or two tutors and older people come in the meetings."

"It must be admitted, though, that there's more enthusiasm for attending the club than for helping to run it!"

"It is necessary, when considering a club of this kind, to start with a keen and active committee. How many? A caucus of five or six of us do the accounts, publicity and day-to-day running."

"When you speak of enthusiasm, well, of course it varies. For record recitals we depend on a hard core of students who go every week. For live shows, it depends very much on the publicity we give out."

"We had a marvellous response from other colleges as well as ours for Alex Korner and Joe Harriott. We did an intensive publicity campaign and it paid off."

"What sort of publicity is possible in college?"

"Posters are the best thing. We have as many as we can turn out—big eye-catching things. There's always somewhere to put them. Then we try to get meetings announced over the college loudspeaker system, down in the bar and coffee bar. Also we have table slips to pass out on the day in the canteen and so on."

Finance obviously rears its head at once where jazz clubs are concerned. How

has Jazz Soc managed for cash?

"We've had to get some from the college because it costs more to run than we can get back at the door. We've only paid our way once, and that was with Alex Korner. But we nearly broke even with Harriott."

"If you haven't got financial support you cannot take the risk of booking bands. At LSE we are subsidised by the Students' Union. They give us an annual grant based on the previous year's expenditure."

"We submit a budget and it is debated at the Union, then a figure is arrived at and we make our plans. Cost controls them. That's the reason we haven't had more live groups, because we have to pay more to get them."

"On average we have two or three live groups per term and seven talks or recitals. The latter keep us going really. They maintain interest—and they're cheaper."

How does Jazz Soc decide on what to charge for admission?

"It's decided by supply and demand. There are so many other amusements students can avail themselves of. Having paid their 5s a year membership, they don't expect to pay a lot more."

"For the membership fee they get reduced admission—6d a meeting instead of 1s 6d—and they get certain other concessions. But that is the only sort of money you can charge at college."

## ORGANISING FOLK...

**JEFF SMITH**, Melody Maker folk columnist, discusses the basic needs in forming and running a successful folk club—and hints at the pitfalls.

NOT too long ago, folk music was an esoteric affair, regarded with suspicion by pop and jazz fans alike.

London boasted only two or three clubs, featuring more or less the same names—names, oddly enough, which have now largely disappeared from the booming London scene.

A good many reasons—sociological, political, even musical—have been advanced to explain the "revival". But the most important one is often overlooked: the plain fact that almost everyone likes to sing.

It's fun, sure, to watch the Beatles or Stones take off on stage, but an awful lot of people are finding it as much fun to settle down behind a pint, Coke or coffee and roar their heads off in the choruses of "This Land

Is Your Land", "We Shall Overcome" or "Peat Bog Soldiers".

So if you're thinking of starting your own folk club, remember that some of the most successful are the ones which encourage their members to join in the choruses.

Any pub pianist or singer will tell you that his first job is to get people singing along with him. Once he's done that, he's got 'em.

Listen to the applause that follows any singer once he's got the audience to join in. What he's done is make the audience themselves the performers.

They've just got to applaud—or leave themselves high and dry in a sea of silence.

Ideally, of course, you'll include on the bill a "name" artist. Get Julie Felix or Shirley Collins, for instance, and you're assured of a full house.

But this has to be a continuing policy—there's no point in getting a star name just once, or even, say, once a month. This way you'll fall between two stools—

offering one type of entertainment one week and a different kind the next.

Either get a name every meeting—which means you've got to put your club on a commercial footing pretty quickly—or concentrate on building up your own talent.

In other words, you must raise enough money at each meeting to pay a performer, or face the arduous, but no less rewarding, task of building up a purely local club.

If you're really interested in folk music, you must realise that the club which will survive the "boom" is the one which has built up its own personal loyalties.

"Trad" tends to be a dirty word, but let's face facts. The only "trad" bands which have survived—which means they've survived as New Orleans jazz bands, and not as gimmick groups—are the ones that started right from the start, to build up their own loyalties.

So when you start encouraging locals to get up on the stand and give your members a song,

don't start worrying if they don't have a voice like Cisco Houston or Anne Briggs. The lesson to learn is tolerance.

One of the most successful clubs around London is the Surbiton and Kingston. Despite the low admission price, the club can easily afford a star name at each session.

Even so, one of the reasons for its success is the abundance of singers from the floor—not professionals or even semi-pros, and not great voices. Simply local boys and girls keen enough on folk songs to get up in public.

And the reason they are prepared to sing in public is because the audience is ready to give a hearing to anyone with guts enough to have a go.

In other words the organisers have built up the basic essentials of a folk club—interest in folk music, not in star names.

The only club which will survive is that which has built up a genuine enthusiasm for the music in all its forms.



Perfection in percussion... and they look so good, too! That's why TRIXON is the choice of the stars, like TONY NEWMAN of SOUNDS INCORPORATED, an artiste fastidious in his sound, for whom only perfection will do. Send for the latest TRIXON Brochure, showing the finest range of drum sets in Britain. Send this coupon TODAY!

# TRIXON DRUMS



Send 6d for this folder TODAY!

To ARBITRATOR LTD., 16 GERRARD STREET, LONDON, W.1  
I enclose 6d for my copy of the TRIXON BROCHURE

Name

Address



# LIVING MUSIC

## Any music can lead to jazz

FOR just about ten years jazz has been officially taught at some school or the other, and I've been lucky to have been connected with much of it. A lot of young people ask questions, and at the rate of half a dozen three or four times a week that's a whole lot of questions.

What do youngsters want to know about Jazz?

Two points come up time and time again, and I'd be hard put to think of an occasion when both haven't been raised.

Number one . . . "What do you think of . . ." followed by the



SIDNEY BECHET  
—record query



says lecturer OWEN BRYCE

pop favourite of the time. Number two . . . "Why do musicians take drugs?"

Hardy perennials that can be relied on from students from twelve to sixty. How to answer them?

With the first it's easy to be facetious. This year it's gonna be Georgie Fame, last year it was the Rolling Stones, before that the Beatles.

I'm always tempted to start: "I don't know what you're talking about but I'm talking about jazz." But there's more to it than that, and this is especially so now that rhythm and blues is tops.

Many of today's R&B fans are tomorrow's jazz fans, and that goes for a lot of Beatles fanatics. A healthy interest in music of any sort is always a stimulus to jazz appreciation.

You can't ridicule young peoples' present tastes, or fail to appreciate the fact that most jazz fans come to it through pop music.

I tell them how Nat Gonella helped prewar jazz; how Harry Parry's wartime band brought people into contact; how many began on a diet of Glenn Miller; and how the trad craze introduced hundreds to the sound of jazz.

Question two demands serious at-

tentation. "Why do they?" My answer? "They don't," and then I qualify, because I have to admit that some do.

I always go armed with the United Nations Report on addiction in this country . . . which does not mention musicians at all . . . which shows that the great majority of addicts come from one profession alone, and a highly respected one at that . . . which takes away the glamour attached to the whole sordid business by the popular press.

### How much?

Some questioners are preoccupied with money. "How much do jazz musicians earn?" And they're so disappointed when they learn the truth!

They find it hard to believe that anyone would play music except for the loot, and they show disbelief in no uncertain manner when told about art for art's sake and all that jazz.

They won't believe that until ten years or so, most jazzmen, even the world's greats, could hardly make ends meet. I tell them how Acker Bilk's Band spent the best part of a year in an attic above a workshop.

But they don't want to know. The girls, who live in a dream world of glamour, fame and fortune, ask: "Why isn't your band famous?"

Well, I'm old, they can see that! Married, kids, it's no fun on the road, no banjo in the band during the trad days, happy now with a posh hotel job.

It's a pity that much jazz teaching has to be concerned with debunking legends and popular misconceptions.

Then come serious questions about the records played, often from those that want to know why I didn't play a Bechet or a Lionel Hampton, or some strikingly unusual name.

These are the genuine jazz fans, who normally sit back until the others have had their way.

Of the records which we play in our History of Jazz talk, two always attract attention. Joseph Lamb is loved by young and old alike, and so is Louis' "Tight Like That".

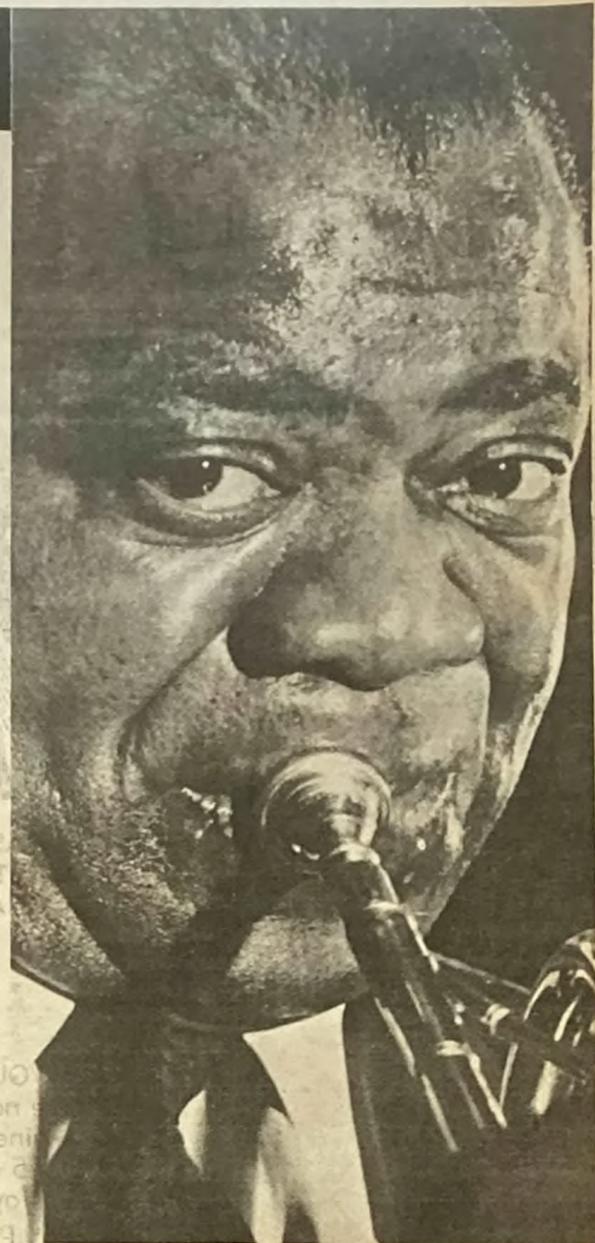
The ragtime one because of its delicacy, and Louis' because no other jazz record shows better the logical build up of the improvised jazz solo.

But I'll never forget the look of wondrous amazement which went round the class when a girl of eleven asked me what I thought of the twist.

"I love it," I replied truthfully. "This is how dancing should be . . . and the jiving, rock and rollin', twist type of boy/girl dances are the most natural of them all . . ."

They thought I was some old fogey who'd think it was sexy.

But when I remind them that the Viennese Waltz was condemned for the same reason the old smile creeps on. And teacher in the corner smiles knowingly.



LOUIS ARMSTRONG — always popular

often copied  
never equaled

Fender Instruments have earned world wide recognition for quality and workmanship.

Sold by leading music dealers everywhere

**Fender**  
SALES, INC.

FINE ELECTRIC INSTRUMENTS







# Your MM dealer directory for musical instruments



NORTHERN ENGLAND	NORTHERN ENGLAND contd.	MIDLANDS contd.	MIDLANDS contd.	MIDLANDS contd.	SCOTLAND contd.	HOME COUNTIES contd.
<b>ALFRED MOORE, LTD</b> BRADFORD Specialists in Dance Band Instruments <b>Selmer DEALER</b>	<b>HARKER &amp; HOWARTH</b> (Music) LTD. Musical and Recording Specialists THE ARCADE, 9 GOODWIN STREET Phone 26623/4 BOLTON <b>Selmer DEALER</b>	<b>G. SCARTH LTD.</b> 55 Charing Cross Road, London (Next to Leicester Sq. Str.) WC2 GER 7241 Specialists in Amplifiers & Guitars	<b>KEN WATKINSON LIMITED</b> 19/20 AMBROSE STREET CHELTENHAM Telephone 55404 All Musical Instruments Authorised <b>Premier</b> Agent	<b>GEORGE CLAY MUSIC CENTRE</b> 285/286 BROAD STREET BIRMINGHAM 1 Tel. MIDland 0593 and 4956 Authorised <b>Premier</b> Agent	<b>R. G. BROWN &amp; CO.</b> Brown Street, Westport Dundee Call and select your instrument from our extensive range All leading makes supplied Generous part exchange and H.P. facilities available Tel. Dundee 26675	<b>FOSTERS</b> 117 HIGH ST., THORNTON HEATH. Tel. THO 5156 Specialists in Guitars, Amplifiers etc.
<b>THE DISC CENTRE</b> 8 Park Street Lytham, Lancs. Tel. Lytham 5032 <b>Selmer DEALER</b>	<b>C. JEAVONS</b> 35 Percy Street Newcastle upon Tyne 1 Tel. 20895 For all musical instruments and specialist advice <b>Selmer DEALER</b>	<b>ARCADIE MUSIC SHOP</b> 13/14 GRAND ARCADE TALLY HO CORNER NORTH FINCHLEY London, N.12. Tel. HIL 6369 Musical Instruments and Accessories. Music, Records Authorised <b>Premier</b> Agent	<b>FRANK W. COLLS</b> 64 Kettering Road Northampton Tel. Northampton 36401 Specialists in musical instrument repairs Authorised <b>Premier</b> Agent	<b>LESLIE LAW MUSIC LTD.</b> 26 Newland, Northampton 22 Montagu Street, Kettering 16 The Jamb, Corby Authorised <b>Premier</b> Agent	<b>JOHN MAILER</b> 10-12 Primrose Street, Alloa Everything for the musician at your own Alloa music centre H.P. and part exchange available Alloa 4210	<b>HUNT'S MUSICAL SUPPLIERS</b> 18, 26 & 28 ST. LEONARD'S ROAD WINSOR, BERKS. Tel. WK 63988 Authorised <b>Premier</b> Agent Specialists in all types of instruments
<b>J. P. DIAS LTD.</b> 149-151 BOTCHERGATE CARLISLE <b>Premier AND Selmer</b> Authorized Agents	<b>J. P. CORNELL</b> 31 Spring Bank, Hull Tel. Hull 215335 The MUSICIANS' SHOP <b>Selmer DEALER</b>	<b>HARDY SMITH</b> Music and Musical Instruments Specialist - Amplifiers - Echo units, P.A. Equipment 38 Clumber Street MANSFIELD, NOTTS Tel. Mansfield 1103 Authorised <b>Premier</b> Agent	<b>D. FRASER, SON &amp; MACKENZIE LTD.</b> Harper Street, Bedford Outstanding selection of musical instruments Tel. 67377	<b>TAYLOR'S (PIANOS) LTD.</b> 119 Abbey Street Nuneaton For all leading makes of pianos Tel. 2645	For Gaelic Scottish and Highland Records and Music and Instruments including the great Highland Bagpipes Capt. N. D. S. Henderson, A.R.I.M.A. The Music Salon, 2 Queensgate Arcade Inverness Phone Inverness 33374	<b>WELWYN DEPARTMENT STORE</b> FOR ALL YOUR MUSICAL REQUIREMENTS Welwyn Garden City - Phone 23456
<b>JONES MUSIC SHOP</b> 21 Bow Street, Market Place Ashton-under-Lyme Everything for the musician H.P. and Part Exchange Tel. 2383	<b>B. A. FOX</b> 78 EUSTON ROAD, MORECAMBE LANCs All leading makes supplied Generous part-exchange allowance H.P. facilities available Phone Morecambe 576	<b>HIGHAM'S HARMONY HOUSE</b> (Est. 1845) For all your Musical Instrument requirements 7 SHUDEHILL, MANCHESTER 4 Telephone: BLAckfriars 9435	<b>KAY WESTWORTHS</b> Melody House 17 Cannon St., Birmingham 2 Birmingham's favourite music shop Tel. Midland 9043	<b>CENTRAL PIANOS</b> 73 York Park Street Walsall, Staffs Walsall's main centre for musical instruments, all leading makes supplied H.P. and part exchange	<b>M. COLUMB &amp; SONS</b> 30 SALT MARKET GLASGOW, C.1 For all leading makes H.P. and part exchange	<b>ROMFORD PIONEER SALES LTD.</b> Premier Drums and all Leading Instruments Part Exchanges 122/124 NORTH ST., ROMFORD ESSEX. Tel. ROM 45786
<b>R. S. KITCHEN LTD.</b> LEEDS AND NEWCASTLE Specialists in Dance Band Instruments <b>Selmer DEALER</b>	<b>SHERWINS OF HANLEY</b> All leading makes of musical instruments H.P. Part-Exchange Tel. Stoke on Trent 21621	<b>BAND BOX (Wolverhampton) LTD.</b> 28 SHOW HILL WOLVERHAMPTON The instrument you are seeking will be here in our comprehensive range H.P. and part exchange facilities available Phone Wolverhampton 21420	<b>W. H. AUSTIN LTD.</b> 59/60 The Tything Worcester All musicians' requirements catered for H.P. and part exchange Phone Worcester 23817	<b>C. V. BERRY &amp; SONS</b> The Music Warehouse 23 Bridge Place Workshop, Notts. Workshop's Centre for musical instruments since 1890 Music, records, guitars	<b>JOHN S. SPICE</b> 33 Sidcup Hill All musicians' requirements catered for H.P. and Part-Exchange Tel. Foots Cray 3838	<b>ALLAN BILLINGTON</b> Authorised <b>Premier</b> Agent 172-174 PARK VIEW ROAD WELLING, KENT Bexleyheath 1429
<b>YORK PIANO SERVICE</b> 8 Tower Street YORK York's main centre for pianos Sales and service H.P. and part exchange facilities available Phone York 55536	<b>BERNARD DEAN</b> 10-12 St. Thomas Street Scarborough All musicians' requirements catered for H.P. and Part Exchange Tel. 2573	<b>CHARLES MOORE &amp; SON</b> 56 Blaby Road South Wigton, LEICESTER Call in on your Leicester centre for musical instruments and select your choice from our extensive range Generous part exchange allowance and H.P. available	<b>N. E. READ</b> 24 Church Street Oswestry, SALOP Everything for the musician at your own Oswestry centre H.P. and part exchange Generous terms available Phone Oswestry 2018	<b>SCOTLAND</b> OVER 600 INSTRUMENTS and 1,000's of accessories in stock at <b>BIGGARS</b> Authorised <b>Premier</b> Agent 271-5 SAUCHIEHALL ST. GLASGOW, C.2 BEST TERMS FINEST SERVICE	<b>STENHOUSE ORGAN CO. LTD.</b> South East England's electronic organ centre All leading makes supplied Stenhouse Hall Brewer Street Maidstone, Kent Phone Maidstone 55557	<b>GRIMWOODS</b> Music House, Market Buildings Maidstone High Street, Whitstable 25 OATEN HILL CANTERBURY Suppliers of all that is best in Music Authorised <b>Premier</b> Agent
<b>HARMONY HOUSE</b> 69 FRESHAW STREET BARROW IN FURNESS All leading makes of musical instruments supplied Barrow in Furness 360	<b>MARY'S MUSIC</b> 40-42 Whalley Road, Accrington Accrington's favourite music shop H.P. and Part Exchange Tel. 35060 <b>Selmer DEALER</b>	<b>STUDIO MUSICA</b> 166 Stratford Road Shirley, Solihull, Warwick. For all leading makes H.P. and Part-Exchange Tel. 5883	<b>WILLIAM SWAN</b> 328 Oxford Road MANCHESTER Manchester's leading centre for musical instruments All leading makes supplied Phone Manchester Ardwick 3231	<b>THE LARGEST STOCKISTS IN GLASGOW</b> Accordions . Clarinets . Guitars Brass, etc. McCORMACK'S 33 Bath Street, Glasgow, C.2 Douglas 8959 <b>Selmer DEALER</b>	<b>ALL TAPE RECORDERS &amp; HI-FI EQPT.</b> on <b>FREE H.P.</b> BIGGEST Mail Order Firm in U.K. Write or Phone for FREE Brochures & Terms: <b>HOWARD</b> 219 HIGH ST. DROMLEY KENT RAVesbourne 4800 & 6077	<b>FARMERS LUTON'S MUSIC CENTRE</b> 15/17 UPPER GEORGE STREET A complete musical instrument service Tel. 31731
<b>SHORROCK &amp; SHORROCK</b> DRAKE STREET ROCHDALE Rochdale's Centre for musical instruments Rochdale 2730	<b>'MUSICIANS PARADISE'</b> (Prop. Geo. Tneutlein) 42a Park Road PETERBOROUGH Phone 3691	<b>JACK BRENTNALL</b> 2 GOLDSMITH STREET Tel. 47166 NOTTINGHAM FOR ALL MUSICAL INSTRUMENTS AUTHORISED AGENT SELMER, CONN, BUESCHER EXPERT OVERHAULS AND REPAIRS CITY CENTRE FOR MUSICIANS FENDER - BURNS - HOFNER EPIPHONE <b>Premier AND Selmer</b> Authorized Agents	<b>YARDLEY'S (B'ham) LTD.</b> MUSICAL INSTRUMENTS Sales and Repairs 87-89a SNOW HILL BIRMINGHAM 4 <b>Premier AND Selmer</b> Authorized Agents	<b>PETE SEATON</b> 18 Hope Park Terrace Edinburgh 8, Newington 3844 FOR ALL MUSICAL INSTRUMENTS AND ACCESSORIES	<b>JIM MOORES MUSIC SHOP</b> 136 Hornchurch Road Hornchurch, Essex For all leading makes of musical instruments H.P. and part exchange available Authorised <b>Premier</b> Agent	<b>HATFIELD UNIVERSAL MUSIC CO.</b> A specialist service for Musician and Music Lover 18 MARKET PLACE HATFIELD HERTS Tel. Hatfield 4092
<b>E. SMEDLEY AND SONS</b> 17 PRINTING OFFICE STREET DONCASTER All leading makes supplied Doncaster's Premier Agents Authorised <b>Premier</b> Agent	<b>SAVILLE BROS. LTD.</b> 35/37 King Street SOUTH SHIELDS for MUSICAL INSTRUMENTS RECORDS - MUSIC ELECTRONICS & HIGH FIDELITY EQUIPMENT and all-round service South Shields 60307 and 60308	<b>CHARLES PERRITT LTD.</b> 242 Freeman Street GRIMSBY, Lincs. All leading makes of musical instruments supplied H.P. and part exchange Grimsby's main centre for Guitars Telephone Grimsby 2129 Authorised <b>Premier</b> Agent	<b>RONALD WILSON &amp; CO. LTD.</b> 12 Bridge Street WORCESTER For all leading makes of musical instruments Phone Worcester 25023	<b>CLINKSCALE</b> Radio and Musical Ltd. THE SQUARE, MELROSE. Tel. 223 for SELMER, BURNS, VOX, ROSETTI Also at 55 HIGH ST., INNERLEITHEN <b>Selmer DEALER</b>	<b>BARNARDS of TUNBRIDGE WELLS</b> The Main Centre for Musical Instruments 40 Campden Road Tunbridge Wells Choose from our extensive range H.P. or Part Exchange available	<b>HAMMONDS OF WATFORD</b> Authorised <b>Premier</b> Agent all leading makes of drums, guitars and amplifiers in stock Hert's largest music centre 63 QUEEN'S ROAD, WATFORD
<b>WILSON PECK</b> 2-6 Barkers Pool and 64-70 Leopold Street Sheffield 1 Phones, Radios, TV, Guitars Amplifiers, Records, Sheet Music etc.	<b>CURBRAK LTD.</b> Inc. Shury & White 56 LEAGRAVE ROAD, LUTON 43 LAKE STREET LEIGHTON BUZZARD Guitars, Drums, Amplifiers and Organs All the groups requirements H.P. and part-exchange Agents for Rickenbacker, Ampex, Selmer, Fender, Gibson, Hagstrom, Watkins, Vox, Ludwig, Trixon, Browns, Slingerland, Dallas, Hofner, Scho, Gretsch, Hohner Phone: Leighton Buzzard 3551	<b>H. PAYNE LTD.</b> 11 Ford Street Coventry All leading makes of musical instruments supplied H.P. and part exchange Phone Coventry 22956	<b>H. PAYNE LTD.</b> 11 Ford Street Coventry All leading makes of musical instruments supplied H.P. and part exchange Phone Coventry 22956	<b>LEWIS BALLANTYNE</b> 45 Kyle Street, Ayr All leading makes of musical instruments supplied Generous part exchange allowance Attractive H.P. terms Phone Ayr 66603 Authorised <b>Premier</b> Agent	<b>JAMES DACE &amp; SON</b> Music Warehouse 12 New Road Chelmsford, Essex All leading makes of musical instruments supplied Generous part exchange allowance H.P. terms available	<b>RON'S MUSIC SHOP</b> Pioneer Market Ilford Lane Ilford, Essex Tel. Ilford 2712 your friendly Music Centre
<b>DELMAR'S MUSIC SHOP</b> 95 Darks Lane, Potters Bar Midds. For all leading makes of musical instruments Part Exchange and H.P. Tel. Potters Bar 56723						



# Your MM dealer directory for musical instruments



<b>HOME COUNTIES contd.</b>	<b>LONDON contd.</b>	<b>EAST ANGLIA contd.</b>	<b>NORTHERN IRELAND</b>	<b>SOUTHERN ENGLAND contd.</b>	<b>SOUTH WEST ENGLAND contd.</b>	<b>SOUTH WEST ENGLAND contd.</b>
<b>E.M.E.</b> 188 Queen's Road Watford, Herts. Highest part-exchange allowance Lowest H.P. Terms All instruments stocked Tel. Watford 41037	<b>MAURICE PLACQUET</b> The Music Emporium 126 Churchfield Road Acton, W.3 Open all day Saturday, 9 - 6 Weekdays 9.30 - 6.30 Tel. AC0m 7524	East Anglia's finest musical showrooms. It must be — <b>WHEELERS</b> 19 HIGH STREET, KING'S LYNN "Specialists in After-sales Service"	<i>Remember!!!</i> <b>Matchetts</b> 44 WELLINGTON PLACE, BELFAST 1 Telephone and Grams 26695 IRELAND'S LEADING MUSICAL INSTRUMENT SPECIALISTS Authorised <b>Premier</b> Agent	<b>KIRKMAN of CRAWLEY</b> 40 The Broadway, Tel. 26670 <b>BURNS SELMER</b> <b>VOX WATKINS</b> <b>RESLO FRAMUS</b>	<b>COURTNEY AND WALKER LTD.</b> 261 Commercial Road, Portsmouth All musicians' requirements catered for. H.P. and Part Exchange Tel. 22036 <b>Selmer DEALER</b>	<b>C. H. YARDLEY &amp; CO. LTD.</b> The West Country's main centres for musical instruments 16 Cornwall Street, Plymouth DEVON Tel. Plymouth 60125 242 Union Street, Tor, Torquay Devon, Torquay 22345 10 New Bridge Street Truro, Cornwall All leading makes supplied H.P. and generous part exchange facilities available <b>Selmer DEALER</b>
<b>ORGANS &amp; HI-FI</b> City Electronics Broadwalk, Pinner Road North Harrow, Middlesex UNDERhill 1841	<b>J. &amp; T. MARSHALL (MUSICAL INSTRUMENTS) LTD.</b> The Musician's Shop for all Musical Instruments 76 & 93 Uxbridge Road Hanwell, W.7 Telephone: Ealing 0792 & 1325	For one of the finest selections of MUSICAL INSTRUMENTS in the area visit <b>PALMERS of Great Yarmouth</b> The Department Store in the Market Place Phone 4291	<b>CLARKE'S MUSICAL INSTRUMENTS</b> 43 Lower Mill Street Newry, Northern Ireland Stockists of all leading makes Telephone 2835 and 3374	<b>W. TEAGUE &amp; CO. LTD.</b> RYDE 2316 I.o.W.'s main centres for Musical Instruments All leading makes supplied H.P. and Part Exchange 69 UNION STREET, RYDE and 138 HIGH STREET NEWPORT, I.o.W.	<b>BILL GREENHALGH &amp; CO.</b> 129 Fore Street, Exeter Exeter's leading musical instrument H.P. and Part-Exchange suppliers Tel. 58487	<b>BRISTOL MUSIC CENTRE</b> ALL MUSICAL INSTRUMENTS 10 West Street, Bristol 2 Tel. 51284 "THE BEST IN THE WEST"
<b>LONDON</b>	<b>CRAMER (BRIXTON) LTD.</b> 4a Acre Lane, S.W.2. BR1 9B2 All Musical Instruments and Accessories Lowest Easy Terms. Immediate Delivery. L.P. Records All makes. Budget accounts	<b>MORLINGS</b> The House of Music LOWESTOFT & BECCLES For Everything Musical	<b>CHANNEL ISLANDS</b>	<b>KELPH MUSIC LTD.</b> 155 LONDON ROAD, BURGESS HILL SUSSEX BURGESS HILL 6285 ALL TOP GEAR	<b>R. A. LATIMER PIANO'S</b> PARK STREET HORSHAM, SUSSEX Widest range of instruments in stock H.P. and Part Exchange facilities available Horsham 4824	<b>BROWNS of BRISTOL LTD.</b> 35 St. Stephen St., Bristol 1 Telephone 23646 All leading makes Accessories and Repairs <b>Premier AND Selmer</b> Authorized Agents
<b>ST. GILES MUSIC CENTRE</b> 16-18 St. Giles High Street, W.C2 Telephone TEMple Bar 4080 For all leading makes of: GUITARS • AMPLIFIERS ORGANS • DRUMS TRUMPETS • SAXOPHONES WOODWIND H.P. Terms Generous part-exchange allowance Open Mon.-Fri. 9 a.m.-5.30 p.m. Sat. 9 a.m.-4.00 p.m.	<b>WESTERN MUSIC CO. LTD.</b> 150 King Street Hammersmith, W.6 Phone: RIV 5824 The West's Leading Musical Instrument Dealer <b>Selmer DEALER</b>	6-7 Sidney Street, CAMBRIDGE Phone: 54452 At your service for all quality Musical Instruments—new and secondhand H.P. GENEROUS PART EXCHANGE	<b>ARKAY SOUND SERVICE LTD.</b> 16 YORK STREET, ST. HELIER JERSEY. Cen 24809 Leading Suppliers of Musical Instruments and Accessories in the Channel Islands. Rehearsal and Recording Studio also available	<b>THE MUSIC SHOP</b> (W. J. Kempster) for all leading makes of Guitars, Drums, Amplifiers. Part Exchanges welcomed 98 Commercial Rd., SWINDON Tel. 5523	<b>PAISH &amp; CO. LTD.</b> 130 Market Place, Torquay Select your musical instrument from our extensive range Tel. Torquay 22138	<b>Selmer DEALER</b>
<b>LES ALDRICH</b> 29 Fortis Green Road Muswell Hill LONDON, E.10 All leading makes of musical instruments Phone TUDer 5631	<b>TERRY WALSH AND BOBBY KEVIN</b> 42 Upper Tooting Road S.W.17 Balham 3997 100 yards from Tooting Ber Station Green Line and buses pass the door	<b>THE FALCON MUSIC SHOP</b> 57 MARKET STREET, LLANELLY MUSICAL INSTRUMENT SPECIALISTS Telephone: Llanelly 3072 Authorised <b>Premier</b> Agent	<b>JIM BECKETT</b> 2 & 3 GIBBS ROAD ABOVE BAR, SOUTHAMPTON Tel. 24827 Musical instrument specialist 42 years' experience <b>Premier AND Selmer</b> Authorized Agents	<b>SOUTHWEST ENGLAND</b>	<b>PAISH &amp; CO. LTD.</b> 130 Market Place, Torquay Select your musical instrument from our extensive range Tel. Torquay 22138	<b>Selmer DEALER</b>

## Classified Advertisements

See also Pages 12, 13, 14 and 15

**GEO. CUMMINGS & SON**  
Specialists in Musical Instruments and Accessories  
**PREMIER DRUM AGENT**  
26 Abbey Parade, Merton High St. London, S.W.19  
(Nr. Wimbledon Palais de Danse)  
LlBerty 2066

**BYBRIT**  
493 CAMBRIDGE  
HEATH ROAD  
LONDON, E.2  
All leading makes — guitars amplifiers, electric organs, etc.  
Cash or H.P.  
Tel. SH0reditch 9181

**CROYDON MUSIC STUDIO**  
40 STATION ROAD  
CROYDON  
Select your instrument from our extensive range. All leading makes supplied  
H.P. and part exchange  
Phone Croydon 0628

**Selmer DEALER**  
Everything Musical including Electronic Organs

**J. GO MUSIC BAR**  
445 High Street North  
Manor Park E12  
GRA 5107  
Open until 7 p.m.  
Half-day Wednesday  
Run by Musicians for Musicians

**WATKINS**  
26 Balham High Street  
LONDON, S.W.12  
KELvin 3689  
Select your musical instrument from our extensive range  
H.P. terms readily available

**MUSIDISC LTD.**  
102 Queensway  
LONDON, W.2  
Tel.: Park 0830  
Queensway's main centre for musical instruments. All leading makes supplied

**FREEDMANS MUSICAL INSTRUMENTS**  
534 High Road  
Leytonstone, London, E.11  
All leading makes of musical instruments supplied  
H.P. and generous part-exchange allowance  
Tel. LEY 0288

**NATHANIEL BERRY & SONS**  
14 City Road  
LONDON, E.C.1  
Call in at any of our branches and select your instrument from the extensive range  
MON 1784  
Branches:  
15 Dalston Lane, E.8  
155 Fore Street, N.18  
48 Grand Parade, N.4  
275 High Street, E.7  
320 Holloway Road, N.15  
138 Leytonstone Road, E.11  
328 Mare Street, E.8  
819 Romford Road, E.12  
265 Whitechapel Road, E.1  
H.P. and part exchange facilities available

**TRAIES PIANOS LTD.**  
276 Portobello Road, W.11  
All musicians' requirements catered for  
Generous part exchange allowance

**EAST ANGLIA**  
**KEN STEVENS**  
Musical Instrument Specialists  
Repairs, Overhauls—H.P.  
Part Exchange  
The Friendly Shop  
35 Petty Cury  
Cambridge 53159  
Authorised **Premier** Agent

**SNELL AND SONS, LTD.**  
20/26 HIGH STREET ARCADE  
SWANSEA  
Swansea's main centre for musical instruments since 1900  
H.P. and part exchange facilities available  
Tel. Swansea 50518

For every musical need  
**GAMLIN PIANOS**  
Wales' most progressive musical instrument store  
248 CITY ROAD, CARDIFF 20828

**TOM JAMES**  
Oxford House  
Crosshands, Carmarthens  
Tel. Crosshands 255  
All musicians' requirements catered for  
H.P. and part exchange

**VINCENT WAGSTAFF LTD.**  
12 Vaughan Street  
Llandudno, North Wales  
Everything for the musician  
Select your instrument from our extensive range  
Tel. Llandudno 76649

**THE MUSIC SHOP**  
THE CROSS, MORRISTON  
Nr. SWANSEA. Tel. 71007  
ALL INSTRUMENTS  
DRUM SPECIALISTS

**WILKS MUSIC STORES LTD.**  
Authorised **Premier** Agent  
60 LOWER OXFORD STREET  
SWANSEA  
Tel. 55953 Estd. 1882

**SWALES MUSIC CENTRE**  
Haverfordwest  
Pembrokeshire  
Instruments, music, records, tuition  
orders by post welcomed  
Tel. Haverfordwest 2059

**SUTTONS**  
PIANOS - ORGANS  
MUSICAL INSTRUMENTS  
**SALISBURY**  
Authorised **Premier** Agent

**MINNS**  
68 POOLE ROAD, BOURNEMOUTH  
5/7 CERVIS PLACE, BOURNEMOUTH  
19 PARIS STREET, EXETER  
67 OSBORNE ROAD, SOUTHSEA  
Authorised **Premier** Agent

**COURTNEY AND WALKER LTD.**  
261 Commercial Road  
Portsmouth  
All musicians' requirements catered for  
H.P. and Part-exchange  
Tel. 22036

**MUSICAL INSTRUMENTS RECORDS**  
Gravesend 3842  
Strood 79234  
Erith 32760  
Swanley 2832  
KENT'S LARGEST GROUP

**V. E. FRENCH**  
46 Duncan Road  
Gillingham, Kent  
Tel. 50813  
Musical Instruments and accessories

**BOOSEY & HAWKES**  
45 Station Road, Aldershot  
For all leading makes of musical instruments  
H.P. and Part Exchange  
Tel. 23041

**FOLK FORUM (cont.)**  
**TUESDAY**  
MITCHAM, BUCKS HEAD, WIZZ JONES, PLUS MANY GUESTS. 7.45 p.m.  
TROUBADOUR, Earls Court, 10.30. Alex Campbell, Roseanne Law, Hilda Sims.

**WEDNESDAY**  
BOREHAMWOOD, Red Lion. MARTIN WINDSOR, Dick Thompson. 8.00.  
BROMLEY, "STAR and GARDNER". STRAWBERRY HILL.

**FOLK AT THE HOOSE**, Scots Hoose, Cambridge. CIRCUS. ALEX CAMPBELL, THE POACHERS. 7.45. Singers welcome.  
NOTTING HILL GATE, Mercury Theatre, Ladbrooke Road. SHIRLEY COLLINS, TERRY GOULD, JOHN RENBOURN, MARY APPS.

**SURBITON**, Assembly Rooms. 8 p.m. DEREK SARJEANT, BOB DAVENPORT.  
TROUBADOUR, Earls Court 10.30. The McPeake family.

**SOUND EQUIPMENT**  
1/- per word  
BIRD 25 watts, £55. — ELT 5252.  
KLEMPER ECHOLETTE perfect, £80. — Burke, 11 London Road, Canterbury.  
TWO 15in. P.A./Bass, solid cabinets. — GUL 9525.  
VORTEXION AMP / Marshall speakers, great P.A. £75. — Tel. WOB 5455.  
VOX AC/30, new, £80 o.n.o. — EAL 8391.  
WALLACE AMPLIFIER, Burns Guitar, offers. — ELT 9545

**ORGANS**  
1/- per word  
ARTISTS! AGENTS! Hire a Hammond Organ for your summer season. — Details from Boosey & Hawkes (Retail) Ltd., 295 Regent Street, W.1 LANGHAM 2060.

**DRUMS**  
1/- per word  
LUDWIG KITS. Trade-ids taken H.P. available. JOE MURPHY, Gerry Rafferty, 2 Fownes Street, Dublin.

**INSTRUMENT REPAIRS**  
1/4d. per word  
JACK DAWKES INSTRUMENT REPAIRS. Lacquering, plating, saxophone and woodwind specialists. Overhauls guaranteed. 2 years. — 6 Chaucer Ave., Hayes, Middx. HAYes 4475.

**INSTRUMENTS FOR SALE**  
AJAX 4½ octave, Xylophone, perfect, offers. — 62 Ansell Road S.W.12.  
BEUSCHER ARISTOCRAT Trumpets £50. — Rafferty, 2 Fownes St., Dublin.  
BEUSCHER 400 Tenor Saxophones, £150 (list 179 gns.). — Rafferty, 2 Fownes St., Dublin.  
BLACK BISON, Gold Plated, Case £30. — Evenings, Woking 1308.  
BURN'S ORBIT, 3R, new, £90. — Box 3984.  
CONN BARITONE, G.L. excellent condition, Berg-Larsen mouthpiece, Jiffy stand, accessories, £75. — 23 Edgeley Road, Whitchurch, Shropshire. Telephone 2439.  
FENDER BASS Guitars 70 gns. Rafferty, 2 Fownes St., Dublin.  
FENDER BASSMAN. Amplifier £80 (list 139 gns.). — Rafferty, 2 Fownes St., Dublin.  
FRAMUS Grand Star guitar £30 o.n.o. — TUD 5385.  
GIBSON, E.B.3 bass, 9 months old, £90 o.n.o. — TUD 5385.  
KONO CONCERT guitar (classical), as new, £70. — SHE 0831. Flat 4.  
NATIONAL GUITARS £80. — Rafferty, 2 Fownes St., Dublin.  
SELMER Mk. VI tenor, complete as new, £90 o.n.o. — 72 Loudoun Avenue, Kilmarnock, Ayrshire.  
SELMER Mk. 6, £80. — Flowers 9 Beechdale, N.21.  
SHURE, 55s, Mic. stand, £18. — Robin, 89 Reed Road, Tottenham.  
TENOR CONN 10M, mint condition bargain, £85. — Portlhead 3516.  
VIORAPHONE, 3 octave, Promier, new 1960, condition immaculate, complete with cases, £80. — 8 Cavendish Avenue, Cambridge. Phone 46004.  
VINCENT BACH, Stradivarius, TPT/CNT, fine instrument, case £30. — Clarke 36 Hinkler Road, Kenton, Middx.

**INSTRUMENTS WANTED**  
AMPLIFIER, GUITAR and drum kit required. Good quality, will visit any area to pay cash. — Mackrill GER 1878 (day). MEA 5449 (evenings).  
BOEHM CLARINETS for pupils. — Reg. Willis, teacher, 23 King William Street, Coventry.  
FLUTE-BOEHM system wanted. — Ring GER 1878 (MEA 5449 evenings).  
GUITARS, AMPLIFIERS, cash waiting, part exchange etc. — Musical Exchange Wembley 1970  
HAMMOND ORGAN M100 series. — Box 3992.  
MUSICAL INSTRUMENTS wanted for cash. — Musical Exchange Wembley 1876.  
WE BUY, sell and exchange all musical instruments, electric organs, drum kits, cine cameras, projectors, tape-recorders, transistor radios, record players, D/C to A/C converters, typewriters, even portable sewing machines. Most articles part exchanged. — Telephone or call 185 East India Dock Road, Poplar, E.14 (Nr. Blackwall Tunnel) Telephone East 8378.

**PUBLICATIONS**  
1/- per word  
DOWNBEAT. Year's subscriptions 6s. Send for list of American musical magazines. Guitar and drum tutors. — Willen Ltd. (Dept. D), 61a Broadway, London, E.15.

**PRINTING**  
1/4d. per word  
FOR ALL entertainment printing, posters, cards, letterheads. — Dawson Press, Middleton Cheney, Banbury.

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

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

**RECORDS WANTED**  
1/- per word  
RECORDS WANTED for cash. 62 Walm Lane, N.W.2. 211 Uxbridge Road, West Ealing.  
RECORDS WANTED. Jazz, Folk, Blues, R&B, C&W, etc. 26,000 in stock. — Mossom, 206 Forest Rd. E.17.

**SELL YOUR UNWANTED INSTRUMENTS • DRUMS • AMPLIFIERS • MUSIC/PUBLICATIONS • ORGAN • RECORDS, etc. • MUSICAL ACCESSORIES**  
through the classified columns of MELODY MAKER.  
Ring, or write: "MELODY MAKER", Advertisement Dept., 161-166 Fleet Street, London, E.C.4. FLEet Street 5011, Ext. 240 for information.



# NEW JAZZ RECORDS

by Max Jones, Bob Dawbarn, Bob Houston

## Lighter side of Bill Evans

**B**ILL EVANS albums seems to come in two categories, heavy and light. By heavy, I mean his more intensely experimental sets, like "Conversations With Myself"—the MM's Jazz Record Of The Year. By light, I mean albums like this new one where Evans seems more intent on enjoying himself than in producing something new and significant.

That is not to say this isn't all highly original piano jazz. In fact, it is full of delightful music and anyone who thinks that Evans' playing is too clinical, or lacks warmth, should listen to the joyous opener, "Lulu".

Much of Evans playing borders on the Romantic, but it never falls off the knife edge into sentimentality. He is always sensitive, often introvert and always capable of surprise in a twist of phrasing or unexpected choice of chord.

His predilection for 3/4 time shows up on several tracks, but there is none of the mannered, "look-what-I'm-doing-now" feeling that I, personally, get with much of Brubeck's work.

And this is very much a trio record, with all three fitting together superbly. Peacock is quite brilliant and gets a lot of solo space, while Motian is always picking the right fill-in, yet never obtrusive.

There can be little doubt that Evans is one of the few really important new jazz voices of the last decade.—**BOB DAWBARN.**

**BILL EVANS:** "Trio '64." Little Lulu; Sleepin' Bee; Always; Santa Claus Is Coming To Town; I'll See You Again; For Heaven's Sake; Dancing In The Dark; Everything Happens To Me. (Verve VLP9077.)  
Evans (pno), Gary Peacock (bass), Paul Motian (drs).



● BILL EVANS

## MICHAEL GARRICK



**MICHAEL GARRICK TRIO.** "Moonscape." Moonscape; Music For Shattering Supermarkets; Sketches Of Israel; Man, Have You Ever Heard; A Face In The Crowd. Take Off. (Airborne NBP 0004.)  
Garrick (pno), Danny Green (bass), Colin Barnes (drs). John Taylor replaces Green on "Face".

**I**SUPPOSE Michael Garrick must be considered as part of Britain's jazz avant-garde, although his music is less likely to shock than that of a Joe Harriott.

Garrick's involvement with the poetry and jazz movement has produced some distinctive compositions, and two of his best, "Face" and "Sketches" are on this album. The others are somewhat nondescript, and on the whole there are none of the inspired accidents which the better "free form" exponents career into so often.

Despite his originality as a composer, Garrick remains an extremely eclectic pianist, drawing on a mixture of influences just that bit too often. The rhythm section is competent, but functions too rigidly for this school of jazz. But there's so little of this type of British jazz on record that it's well worth hearing before giving the thumbs up or down. It's a 10-inch LP, and costs 25s.—**BOB HOUSTON**

Memphis Slim, accompanied by his own piano playing, is heard in a series of musical tributes to fellow blues artists on "ALONE WITH MY FRIENDS" (Fontana 688701ZL). His rich voice, somewhat off-pitch but very blue, rings out boldly on "Highway 51", by Curtis Jones; "I Feel So Good" and "Rock Me Baby" by Big Bill Broonzy; "Goin' Down Slow" by St. Louis Jimmy; Muddy Waters' "Make Love To You" and the first Sonny Boy Williamson's "Hear My Name A Ringin'". Memphis who knows what the blues is all about, is in fighting form on this LP. And make no mistake, Slim is one of the blues piano players extant. Don't sell him short—hear this.

It should now come out on Stateside. In the likelihood that there are still buyers enough for this album to go round, it should be pointed out that it is a first-class compilation. "It Never Entered My Mind", "Funny Valentine", and "Blue Room" are Miles with rhythm section; "Surrey With The Fringe On Top", and "I Could Write A Book" are the almost legendary Davis Quintet with Coltrane, Red Garland, Paul Chambers, and Philly Joe Jones. "Spring Is Here" is by Coltrane's Quintet containing Wilbur Harden on trumpet.

At this stage in their careers, the late Fifties, Miles and Coltrane were the commanding stylists on their instruments. All that is here is good, some is first-class (the Chambers-Jones rhythm team on the Quintet tracks), and some is excellent (Garland and Miles on "Mind", and Coltrane's volcanic solo on "Spring").

If you missed it first time round, don't be caught out again.—**BOB HOUSTON.**

## THE BLUES— FOR ALL TASTES AND PURPOSES

**L**IGHTNIN' HOPKINS is a traditional blues artist, more or less country-style who has become familiar to and with the present-day folk-concert and coffee-house audience.

Naturally, this has affected his life. It has affected his programmes and presentation, but has not yet, apparently, had serious consequences on his music's essential quality and purity.

"HOOTIN' THE BLUES" (Stateside SL10110) is a Prestige album recorded live at the Second Fret coffee house in Philadelphia.

Though not a long-runner (33 minutes), it represents fair value because of the humour, swing, natural charm and expressive beauty of closely integrated playing and singing.

As for the programme, it resembles what we heard here, but there's more of it.

Hopkins begins with a spoken explanation and into a long "Blues Is A Feeling", followed by a stomping "Me And Ray Charles" (his version of "What'd I Say"), a slow and ripe interpretation of Leroy Carr's "In The Evening" and, to close the side, the barrelhouse "Ain't It Crazy", amusing and full of swing, which he used here as a closer.

"I Lost The Best Friend"—with such remarkable guitar — and "Down On The Chain Gang" are slow songs superbly done in the traditional manner. "Everything" is a boogie dance piece, and "Meet Me In The Bottom" is another, on both, we hear passages of driving and dramatic guitar.

Lightnin' is self-taught and all that but very professional in his way — in his standards, discipline, timing and marshalling of his resources.

Blues of a different calibre, contemporary and with heavy gospel and jazz influences, comes from Johnny Taylor (a new name to me) on "LITTLE JOHNNY TAYLOR" (Vocalion VA-F8031).

Taylor — a young singer from Memphis, Tenn., now living in Los Angeles — belts and cries and declaims his mostly original songs with the kind of spiritual fervour which



● HOPKINS

informed earlier Ray Charles records.

His slow, such as "Since I Found A New Love" and "Tried To Understand", are sung with preaching technique over a three - against - four beat in accepted gospel blues style.

Ray Shanklin and his band furnish all twelve tracks with big-band R&B support. Oddly, this sleeve has a note signed by "S. John Estes".

Suddenly, Josh White recordings pop up all over the place. The first of two new releases (they are not new recordings) which feature him partly on blues is "SPIRITUALS AND BLUES" (Elektra EKL193), now available through Blue Note.

One Side One Josh's voice and guitar, assisted by Bill Lee (bass) and Walter Perkins (drs) make pleasing entertainment of "Southern Exposure" (a reinterpretation of "Careless Love"), "Black Snake" and "Things About Coming" and some Langston Hughes verses called "Red Sun".

Five old spirituals—including "Pure Religion" and "Nobody Knows The Trouble"—make up the second side. Another mannered collection of blues, folk and religious songs appears under the title "THE BEGINNING" on Mercury 20039MCL.

The LP, which sets out to recreate Josh's beginnings, offers "In The Evening", "Howlin' Wolf", "Evil Hearted Man" and "Blues Came From Texas" among the blues.

Josh, though still the cabaret performer, falls quite readily into the rhythmic pattern demanded by his accompanists — piano, bass, drums and Sonny Boy Williamson (harmonica) — and some endearing instrumental choruses result.

Next, a word of recommendation for Champion Jack Dupree's European — made "TROUBLE, TROUBLE" (Storyville SLP145), on which he plays, sings and talks his urban blues for forty - three minutes.

"You Can Make It", "School-day Blues", "Carolina Sunrise", "Broken Hearted", "Heart Beats" and the title song are arresting vocals, mostly done in Dupree's persuasively mournful voice. All are backed up by the Champ's rolling, chiming, percussive blues piano and Stuff Lange's guitar—amplified and acoustic.

Somewhat samey, but it's effectively deep and knowing.—**MAX JONES.**

## WHERE THE BANDS ARE

Britain's Largest JAZZ! Agency

**LONDON CITY AGENCY (JCA) LTD.**  
189 WARDOUR ST., LONDON, W.1 REGENT 3378/9



Direct from U.S.A.

## ★ WILD BILL DAVISON ★

playing with Britain's great

## FREDDY RANDALL BAND



Much requested return of the **ZBIGNIEW NAMYSLOWSKI POLISH M.J.Q.**

- |                |                   |               |
|----------------|-------------------|---------------|
| 13—Manchester  | 19—Bonnia Scott's | 23—Chichester |
| 14—Stoke       | 20—Bonnia Scott's | 26—Leeds      |
| 15—Leeds       | 21—Southampton    | 27—Manchester |
| 16—B.B.C. Jazz | 22—Brighton       | 28—Stoke      |
- Hear top-selling DECCA L.P. "Lola"

## LONDON CITY STOMPERS

Britain's fastest rising jazz band



## ORIGINAL DOWNTOWN SYNCOPATORS

## KEITH SMITH Climax Jazz Band

- New Orleans at its best
- |              |                    |
|--------------|--------------------|
| 5—Bellefleur | 17—Croydon         |
| 6—100 Club   | 18—Croydon         |
| 8—Hartfield  | 20—Gelders Green   |
| 9—Barnfield  | 20/21—Styria 51    |
| 12—Barnfield | 21—Barnfield Court |
| 13—Barnfield | 24—Barnfield       |
| 14—Barnfield | 26—Northampton     |
| 17—Amersham  | 27—Southampton     |
| 18—Amersham  | 28—Chingford       |
- Watch for Champion Jazz Dupree tour, March 1-14

## BACK O' TOWN SYNCOPATORS

NEW ORLEANS STOMPERS  
Folk jazz of New Orleans  
**THE GOTHIC JAZZ BAND**  
East Anglia's top jazzmen  
**THE COLLEGIANS**

## R & B! LONDON CITY AGENCY



## CHARLIE GALBRAITH ALL-STARS

15 years a jazzman — and still blowing a storm!

## THE FABULOUS ART WOODS



## MAE MERCER

## The BROTHERS GRIMM

## The TOMCATS



## FOLK! LONDON CITY AGENCY

**JESSE FULLER**  
Unique U.S. Folk-Blues artist. British tour March 1st-21st

Also — THE COUNTRY STRINGS, THE HICKORY NUTS, JOHN PEARSE, SHIRLEY COLLINS & DAVY GRAHAM, DON PARTRIDGE, IAN RUSSELL, BOB WILLMOTT, ETC.

## FOLK at the FLAMINGO

OPENING NIGHT TUESDAY, FEBRUARY 2nd

## THE TRAVELLERS

THE ONLY LONDON CLUB APPEARANCE OF CANADA'S LEADING FOLK GROUP

PLUS

## SHIRLEY COLLINS & DAVY GRAHAM

Members 5/-, Guests 6/-

33-37 WARDOUR STREET, W.1

## FOLK FORUM

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

### THURSDAY

**ADDESTONE DUKES HEAD.** THE FREEWHEELERS AND RES.

**AT THE COPPER KETTLE.** Ye Whyte Harle, Drury Lane. **DORRIS HENDERSON, THE SPALPEENS.**

**RAY SONE** and Emmett. 8 o'clock tonight at Studio 51, 10/11 Great Newport Street.

**THE FOX,** Islington Green, N.1. Ernie Groome's guest night. Special surprise guests.

### FRIDAY

**ALL STAR FOLKSONG CONCERT.** Featuring **MARTIN CARTHY, DORRIS HENDERSON, PAUL SIMON, MARTIN WINSOR.** City Temple Hall, Shoe Lane, E.C.4. 7.30. Doors open 7 p.m. Tickets 10/-, 7/6, 5/-. Available at door.

**AT THE SCOTS HOUSE 8 p.m.** **LINDA DREW** and **MIKE SMYTHE.**

**CATFORD RAILWAY Tavern.** AGAIN by request. **LOUIS KILLEN.** The **TAVERNERS.** Guests.

**CECIL SHARP HOUSE,** 2 Regent's Park Road, GUL. 2206. Feb. 12 at 8 p.m. **THE MCPHAKE FAMILY, CYRIL TAWNEY, THE WILSONS.** Tickets. Collet's. Dobell's now. 7s. 6d.

**COME ALL YE TO THE Tinkers Club,** Three Horseshoes, Heath St, by Hampstead tube.

**FRIENDS OF OLD TIMEY MUSIC.** — **OSTERLEY.**

**JOLLY BLACKSMITH, STEVE BENBOW, THE FARRIERS,** Hampton Road, Twickenham

**SPRINGFIELD PARK TAVERN,** 133 Bounds Green Road, N.11. 8 p.m. David and Neil, Paul Snow.

**THE FRIDAY CLUB.** Cecil Sharp House 8 p.m. Enock Kent, Bobby Campbell and Gordon McCulloch; Anne Briggs. 4/- admission.

### SATURDAY

**AT THE CELLAR.** Cecil Sharp House, Regents Park Road, N.W.1. **JACK & MARGARET KING PLUS** Special Guest **DORRIS HENDERSON.** Commence 8 p.m.

**HOLE in the Ground,** 21 Winchester Road, N.W.3. **Marlin Carthy, Marian McKenzie,** 9.30 p.m.

**HOOTENANNY, BALLADS & BLUES,** Black Horse, Rathbone Place, W.1. **MALCOLM PRICE, MARTIN WINDSOR, JOHN RENBOURNE.**

**STUDENT PRINCE,** D'Arblay Street. Mid-6 a.m. **JOHN FOREMAN, DORRIS HENDERSON.**

**TROUBADOUR,** Earls Court. 10.30. **ROY & VAL BAILEY.**

### SUNDAY

**HAMPSTEAD. RORY MCWENEN,** The Northwest Three, Terry Gould. The Enterprise, 7.30. **NEXT WEEK** Grand Come All Ye. All singers welcome. Admission 2/6.

**KINGSTON.** Union Hotel 8 p.m. **DEREK SARJEANT, TONY McCARTHY.**

**THE SINGERS' CLUB** Sunday 31st January 7.30 p.m. New Merlin Cave, Margery Street, W.C.1.

(Nr. Mt. Pleasant P.O.) **Enock Kent, Gordon MacCulloch, Paul Lenihan.**

**TROUBADOUR,** 8.30. **Pete Dyer, Mike Rogers, Howard Barkway.**

### MONDAY

**BARNET and WHETSTONE Folk Club** **BLACK BULL,** High Road Whetstone, N.20. Nearest Tottenhams Tube Station. **OPENING 1st FEBRUARY.** **MAUREN KENNEDY-MARTIN** Residents **JAMES BOYS.** Bluegrass **VAL BERRY.**

**CRUBEEN CLUB.** Winstanley Arms Winstanley Road Clapham Junction. **DICK LARQUE** and Guests.

**GERRY LOUGHAN** at **ROUNDHOUSE,** Wardour Street. Residents.

**HERGA FOLK SONG CLUB.** Royal Oak, Peel Rd Wealdstone. Tonight The McPeakes. Regre admission to present member only.

**STRATFORD FOLK CLUB,** Railway Tavern, Angel Lane, RESIDENTS and GUESTS. Feb. 11th. **BELL & SHEILA STUART!!!**

## FOLK FORUM

continued on Page 11

## "THE RECORD CENTRE OF THE JAZZ WORLD"

STOCKS RECORDS FROM "MOST EVERYWHERE"

America, France, Germany, Denmark, Holland, Italy, Spain...

## DOBELL'S JAZZ RECORD SHOPS

17 Chiswick Green Road, W.3. 10 Balfour Place, W.1. Largest Stocks — Fast Mail Order Service

# 100 CLUB

100 OXFORD ST. W.1  
7.30 to 11 p.m.

Thursday, January 28th

## ART WOODS

Friday, January 29th

## ALAN ELSDON MICK EMERY'S FOLK GROUP

Saturday, January 30th

## LONDON CITY STOMPERS

Sunday, January 31st

## BRIAN GREEN'S NEW ORLEANS STOMPERS

Monday, February 1st

## ART WOODS

Tuesday, February 2nd

## PRETTY THINGS THE LOOSE ENDS

Wednesday, February 3rd

## BACK O' TOWN

Thursday, February 4th

## GRAHAM BOND THE BLUES BY KNIGHT

Full details of the Club from the Secretary  
J.J.C., 8 Great Chapel St., W.1 (GER 0337)

## KEN COLYER CLUB

41 Studio 51, 10-11 Gt. Newport St  
Leicester Square (Tube)

WEDNESDAY, 7.30

## KID MARTYN

EAFTIME BAND

## KID MARTYN

EAFTIME BAND

SUNDAY, 7.15

## GOTHIC JAZZ BAND

ALL-NIGHTER THIS SATURDAY

## CLIMAX JAZZ BAND

## NEW IBERIA STOMPERS

Non-members admitted at all times.  
Apply NOW for membership  
5/- till Jan. 1966

## STUDIO '51

10/11 GT. NEWPORT ST.  
LEICESTER SQUARE (TUBE)

## RHYTHM 'N' BLUES

FRIDAY, 8-11.30

## DOWNLINERS SECT

SUNDAY AFTERNOON, 4.4-30

## SECOND THOUGHTS

Apply NOW for membership  
5/- till JAN. 1966

## THAMES HOTEL

Friday, January 29th

## TERRY LIGHTFOOT JAZZ BAND

Saturday, January 30th

## ALEX WELSH & HIS BAND

Sunday, January 31st

## ERIC SILK'S SOUTHERN JAZZ BAND

## TONY KNIGHT'S CHESSMEN

Management Peter Godwin  
Underhill 1841 (day)  
Seven Kings 4212 (night)

## HIT PARADE BALL

presented by  
Trade Music Guild

## EMPIRE ROOMS

Tottenham Court Road

FEB. 5th

Tickets and information  
from

STANLEY DALE  
CAMPBELL CONNELLY LTD

Temple Bar 1653

# CLUBS

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

## FLAMINGO & ALLNIGHTER CLUBS

33-37 Wardour St., London, W.1  
Gerrard 1549, Guests welcome.  
Tony Harris & Rik Gunnell  
present:

Thursday (28th) 8-12 midnight  
**ALEXIS KORNER'S  
BLUES INCORPORATED**

Friday (29th) 7.30-11.30 p.m.  
**TONY COLTON**

Friday ALLNIGHT SESSION  
12-5 a.m.  
**ZOOT MONEY  
TONY COLTON**

Saturday (30th) 7.30-11.30 p.m.  
**JOHNNY B. GREAT  
QUOTATIONS**

**BRIAN AUGER TRINITY**  
Saturday ALLNIGHT SESSION  
12-6 a.m.

**RONNIE JONES  
& NIGHT-TIMERS  
JOHN MAYALL**

Sunday AFTERNOON SESSION  
3-6 p.m.  
**THE CHEYNES**

Sunday EVENING SESSION  
7-11 p.m.  
**ERROLL DIXON BAND**

Wednesday (3rd) 7.30-11.30 p.m.  
**"AMERICAN R&B STAR"  
SCREAMIN'**

**JAY HAWKINS  
ORIGINAL TOPICS**

Thursday (4th) 8-12 midnight  
**ALEXIS KORNER'S  
BLUES INCORPORATED**

**CRAWDADDY**  
"Star", 198 London Road  
Croydon

Wednesday—T-BONES  
Saturday—AUTHENTICS  
RICHMOND A.A. GROUNDS  
Friday—BRIAN AUGER TRINITY  
Sunday—T. BONES

**ALLEY CLUB,  
CAMBRIDGE**  
Every Wednesday, Vogue sound,  
Sunday, January 31.

**SACK O' WOES**

## THURSDAY

TODAY  
A NEW POLICY AT THE  
CROWN, Twickenham. FREE  
sessions in the LOUNGE. This  
week—BRIAN AUGER.

**BLUEPERA CLUB  
NASHVILLE TEENS**  
COOKS FERRY INN  
ANGEL ROAD, EDMONTON

**CLAY PIGEON, Eastcote. MYS-  
TINE & COLORADOS!**

**KING'S ARMS, Rye Lane, Peck-  
ham, Thursday, February 4,  
Johny Burch Octet. Thanks  
Kenny Baker for great night.**

**THE HOPBINE (N. Wembley Stn.)  
TOMMY WHITTLE QRT.**

## FRIDAY

**BILLY WOODS  
COOKS FERRY INN, EDM.**

**BLACK LION, PLAISTOW, E.13  
BOB EFFORD WITH PHIL SEA-  
MEN, DAVE GREEN, COLIN PUR-  
BROOK in The LOG CABIN.**

**EALING CLUB, opposite Broad  
way Station NATURE BOYS!!**

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

**GOLDERS GREEN REFECTORY  
CHRIS FARLOW**

**HARRINGAY R&B  
BLUESVILLE!**

**ZOOT MONEY'S  
BIG ROLL BAND!!**  
"THE MANOR HOUSE"  
(opposite Manor House Tube)

**NEXT FRI. 5th FEB!  
GEORGIE FAME**

## BROMEL CLUB

**BROMLEY COURT HOTEL  
Bromley Hill, Kent**

Sunday, January 31st

## JOHN MAYALL

Monday, February 1st

## PHAETHON'S BRETHREN Adm. 2/6

Wednesday, February 3rd

## LONG JOHN BALDRY

Thursday, February 4th

## THE CHEMINOES

Adm. 3/6  
All enquiries GER 2111 - LER 7692

## FRIDAY cont.

**HELL-RAISERS, SIX BELLS,  
Kings Road, Chelsea.**

**LYNX CLUB**  
Maxwell Road, Borehamwood

**TONY KNIGHTS  
CHESSMEN**

**NEW IBERIA STOMPERS, Mer-  
cury Theatre, Notting Hill Gate.**

**OSTERLEY JAZZ CLUB, Oster-  
ley Rugby Club Pavilion, Tente-  
low Lane, Norwood Green, South-  
all. WILD BILL DAVISON, Freddy  
Randall's Band, Colin Kingwell's  
Jazz Bandits.**

**PETE RICHARDSON Band, Wok-  
ingham.**

**SALUTATION, GED HONE.**

**STARTING GATE, WOOD,  
GREEN—COLIN PETERS QUINTET,  
KATHY STOBART, IAN  
CARR.**

**THAMES CITY JAZZ BAND,  
Perseverance, Vassall Road, Brix-  
ton.**

**"THE JAZZGAFF"—Opening  
Tonight! Luxurious new premises!  
"Rosemary Branch" Knights Hill,  
W. Norwood. Minute from station.  
John Eddy's Silverleaf Jazzband.**

## SATURDAY

**BRIAN GREEN, Concorda  
Southampton.**

**NEW IBERIA STOMPERS, Ken  
Collyer allnighter.**

**PETE RICHARDSON Band,  
Eastbourne.**

**SANDY BROWN BAND: SIX  
BELLS, King's Road, Chelsea.**

**WOOD GREEN:  
KEITH SMITH**

## SUNDAY

**BEXLEY, R-n-B night, Black  
Prince Hotel, Spencer Davies  
Group.**

**BILL BRUNSKILL, Fighting  
Cocks, Kingston.**

**BRENTWOOD JAZZ CLUB  
TERRY LIGHTFOOT'S J.B.!**  
"THE WHITEHART HOTEL"  
BRENTWOOD, ESSEX. 7 BARS

**BRIAN GREEN'S NEW OR-  
LEANS STOMPERS, Jazz show-**

**COOKS, CHINGFORD, Royal  
Forest Hotel, ALAN ELSDON'S  
Jazz Band.**

**ERIC SILK, THAMES HOTEL,  
HAMPTON COURT.**

**POTTERS BAR, "Robin Hood",  
7.30 p.m. Workshop and Hooten-  
anny.**

**R&B, SPRINGFIELD, Bounds  
Green Tube.**

**SUNDAY LUNCHTIME, Modern  
Jazz. Guest stars Prince of Wales,  
High Road, Tottenham.**

**THAMES CITY JAZZ BAND,  
Metropolitan, Farringdon Road  
(Lunchtime session).**

**WHITE HART, SOUTHALL.  
COLIN KINGWELL.**

## MONDAY

**BLUEPERA CLUB  
LONG JOHN BALDRY  
COOKS FERRY INN, EDM.**

**GOTHIC JAZZ BAND, Lord  
Ranelagh, Old Brompton Road &  
Warwick Road, S.W.5. Near Earls  
Court Tube.**

**KLOOKS KLEEK**  
Railway Hotel, West Hampstead

**JOHN MAYALL'S**  
Bluebreakers (over 18's only) 4/-

## MONDAY cont.

**PLOUGH, STOCKWELL, HUM-  
PHREY LYTTLETON, JIMMY  
SKIDMORE.**

**THREE CRANES, Mile End Gate,  
Al Rogers (pno), Al Cooper (clt).**

## TUESDAY

**A RAVE! Nurses R&B Club,  
JOHNNY SMITH & CO!! Jolly  
Gardeners' Twickenham Road,  
Isleworth.**

**BRIAN GREEN'S M.O.S., Bell,  
Reading.**

**"CROWN" MORDEN: WILD  
BILL DAVISON with Freddy Ran-  
dall Band: Extension to 11.30.**

**KLOOKS KLEEK  
LONG JOHN**

**BALDRY and his HOOCHIE COO-  
CHIE MEN plus THE BOBO  
LINKS.**

**READING, The Bell, Oxford Rd.  
Brian Green. Party. 7.45-11.30  
p.m.**

**WOOD GREEN:  
MARK LEEMAN**

## WEDNESDAY

**GOLDERS GREEN REFECTORY,  
THE HABITS**

**NEW SCENE, Jazz at the High-  
wayman, Camberley, Upper Col-  
lege Ride, Old Dean Estate, 8  
p.m. Resident MICHAEL GAR-  
RICK TRIO with the great JO  
HARRIOT (Next Wednesday  
DON RENDELL).**

**THAMES CITY JAZZ BAND,  
Metropolitan Tavern, Farringdon  
Road, E.C.1.**

**THE HOOTER Club, Croydon.  
Restaurant, bar and cool jazz.  
COLIN PETERS Quintet, IAN  
CARR.**

**"THE THREE TUNS", Becken-  
ham, LENNIE BEST QUARTET.**

**TWICKENHAM, The Crown,  
Richmond Road, KEN COLYER  
and New Sedalla, J.B.**

## FAN CLUBS

1/4d. per word  
**GRAHAM BOND ORGANISATION  
FAN CLUB.**—Send s.a.e. to Janet,  
24 Alexandra Mansions, West  
End Lane, London, N.W.6.

**KENNY BALL Appreciation So-  
ciety.**—S.a.e. to Miss Pat Sau-  
nders, 18 Carlisle Street, W.1.

**LONG JOHN BALDRY fan club  
to join s.a.e. Pat Hall, 9 Green-  
way, Eltham, S.E.9.**

**RONNIE JONES Fan Club.**—  
Please write to Sue McMorran, 38  
Highwood Avenue, Bushey, Wat-  
ford, Herts. Enclose s.a.e.

**VINCE PHILPOTT AND THE  
DRAGS FAN CLUB.** Pen, paper,  
envelope, stamp, lick and ls.  
6d. to Joy Miller 187 Abbott's  
Drive, North Wembley, Middx.

**WE'VE GOT OUR MOJO WORKING.  
Join MOJOS' FAN CLUB.**—P.O.  
Box 51, William Road, London,  
N.W.1. For instant MOJO MAGIC.

**YARDBIRDS** (most blueswait-  
ing) Fan Club—s.a.e. to 18 Car-  
lisle Street, W.1.

## HOTELS

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

**MIKE COTTON SOUND**  
With P. J. PROBY  
Friday CROYDON  
Saturday WALTHAMSTOW  
Sunday LUTON  
Monday NORTHAMPTON  
Tuesday OLOUCESTER  
Wednesday EXETER  
Thursday PLYMOUTH  
Lena-Venary Agency  
43/44 Albemarle Street, London, W.1  
Tel. MAY 1436

## MECCA DANCING

PRESENTS THE

# TONY EVANS BAND

WITH  
**MIKE CHARLES • MARALYN PAGE**  
at the PLAZA, BELFAST

## EUROPE'S GREATEST R & B CENTRE — THE FABULOUS FLAMINGO CLUB

33-37 WARDOUR STREET, W.1

PRESENTS

## "AMERICAN R & B STAR" SCREAMIN' JAY HAWKINS

WEDNESDAY, FEBRUARY 3rd

Plus THE TOPICS with DICKIE PRIDE

Doors open 7.30-11 p.m. Members 5/-, Guests 7/6

## RONNIE SCOTT'S CLUB

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

## LONDON'S ONLY JAZZ NIGHT-CLUB!

Wine and Dine nightly to the  
Best Jazz in Town!

APPEARING NOW!

We proudly present the first English  
appearance of

THE INCREDIBLE

## SONNY ROLLINS !!

with RONNIE SCOTT  
and the STAN TRACEY TRIO

Plus one of the following Groups

**TUBBY HAYES  
JOHNNY FOURIE  
DICK MORRISSEY  
JIMMY DEUCHAR  
and the JAZZ SECTION!**

Club Sessions are Mon.-Thur. 7.30-2 a.m.,  
Fri. and Sat. 8 a.m.-3 a.m., Sun. 7.30 p.m.-  
12.30. ADVANCE TICKETS (reserved  
seats) for all appearances can be booked  
of the Club or by post. Please telephone for  
details

## MARQUEE

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

[Thursday, January 28th (7.30-11.30)]

## "AN EVENING WITH THE BLUES"

Forewell Appearance of:  
SONNY BOY WILLIAMSON

CHRIS BARBER'S BLUES BAND  
ALEX HARVEY SOUL BAND  
ROD STEWART

Members 7/6, Non-members 10/-  
(Tickets on the evening only)

Friday, January 29th (7.30-11.00)

## ★ THE T-BONES

(At 8.15 Radio Luxembourg Recording of  
"Ready, Steady, Radio")

Saturday, January 30th (1.30-11.00)

## ★ JOHNNY DANKWORTH AND HIS ORCHESTRA with BOBBY BREEN

★ JOE HARRIOTT QUINTET

Sunday, January 31st (8.15)

## ★ "JAZZ 625"

Due to the death of Sir Winston  
Churchill this teleconcerting has been  
cancelled.

Monday, February 1st (7.30-11.00)

## ★ THE YARDBIRDS

MARK LEEMAN FIVE

Tuesday, February 2nd (7.30-11.00)

## ★ THE "WHO" — THE BOYS

Wednesday, February 3rd (7.30-11.00)

## ★ RENT PARTY

HAMILTON FOLK FOUR  
ALAN ROGERS QUARTET  
★ ★ ★ FULLY LICENSED BAR

## TALLY HO!

Fortress Road, Kentish Town

## EVERY THURSDAY

## BRIAN GREEN AND HIS NEW ORLEANS STOMPERS

ALL OTHER NIGHTS

## Lewington

164 Shaftesbury Avenue, W.C.2  
Phone: COVEN Garden 0584  
Hours 9.0-6.0. All day SAT.

**ALTO SAXOPHONES**

- SELMER Mk. VI, Low A, new £163
- CLASSIC DE LUXE, new, complete £99
- SELMER SUPER ACTION, perfect £80
- SELMER CIGAR CUTTER, superb £65
- SELMER 24, recommissioned £50
- PENNSYLVANIA SPECIAL, as new £48
- BUESCHER TRUETONIC, perfect £45

**TENOR SAXOPHONES**

- BUFFET, unused £120
- COHN 10M, immaculate £120
- SELMER Mk. VI, as new £115
- SELMER RADIO IMPROVED £90
- OLDS PARISSIAN, as new £75
- KARL MEYER, fine horn £65

**PICCOLOS**

- KEEHL, wood with metal head £87
- GEMENHARDT, Metal Boehm £86
- COUESNON, Metal Boehm £82
- LIGNA, wood with metal head £56

**CLARINETS**

- BUFFET, Bb Boehm £70
- B & H SYMPHONY 1010, Bb Boehm £60
- LEBLANC, Bb Boehm £50
- SELMER, Bb Boehm £45
- BUESCHER, Bb Boehm £30
- KEEHL, Bb Boehm £28

**TRUMPETS**

- VINCENT BACH, superb £100
- OLDS SUPER, fine horn £70
- COHN VICTOR, as new £65
- HOLTON COLLEGIATE, unused £60
- SELMER (PARIS), perfect £50
- SCHUBERT, rotary valves £39
- B & H IMPERIAL, perfect £35
- SELMER Bb/A, recommissioned £25
- COUESNON Flugel Horn, complete £48
- LIGNA Bass Trumpet, complete £54

Highest Part Exchange Allowance on your present Horn.

### PUBLIC NOTICES

1/4d. per word

**COMMERCIAL RADIO STATION.** A syndicate is forming a Limited Company to operate such a Station legitimately. Applications are invited from prospective shareholders, who should state capital available. Write Box 4009.

### LOST AND FOUND

1/4d. per word

**STOLEN** at Otley, Yorks Sat. January 16 New Burns Guitar (white) model "Hank B. Marvin" Serial No. 9003. Contact Frank Holden, 37 Woodside Crescent, Stag Hills, Newchurch, Lancs. Or Otley Police C.I.D. TEL. Otley 2311.

### SITUATIONS VACANT

1/- per word

**MAJOR** Record Company requires an assistant to the copy-right manager. Some copyright experience essential. Write giving details and salary required to Box 3957.

**SELMER** have a vacancy for a lad 15 to 17 to learn instrument repair work (brass, sax, woodwind). Splendid opportunity for boy willing to learn the right way. Telephone: Mr. Bull. Clerkwell 8113.

### SITUATIONS WANTED

1/- per word

**YOUTH 18**, 8 G.C.E. seeks interesting work involving music. Move anywhere. Box 3991.

### VOCALISTS WANTED

1/- per word

**ATTRACTIVE GIRL** singer to join act and band, chance for beginner, photo. — Box 3986.

**LADY FRANKLIN**, 361 Old Ford Road. Talent. COMPETITION, THURSDAYS, PRIZES. Also entertain. FRIDAY, SATURDAY, SUNDAY. (No. 8 Bus).

**YOUNG**, experienced vocalist, urgently required for S.E. London beat group. Work guaranteed, own transport a help. — Box 3995.

**YOUNG GIRL** vocalist wanted. Art Lester, Galety Ballroom, Winttingham Road, Grimsby.

## Classified Advertisement Department

"MELODY MAKER", 161-166 Fleet Street, London, E.C.4  
Enquiries: FLEET Street 5011, Ext. 334

**ALL TRADERS' ANNOUNCEMENTS 1/4d. PER WORD**  
Rates for private advertisements are listed below each heading  
All words (after first two) in BLACK CAPITALS. 6d. per word extra  
Box Numbers Please allow Two Extra Words. Plus 1/- Service Fee

**PRESS DATES.** Every effort will be made to include classified advertisements received after 10 a.m. on the Friday previous to week of publication.

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

## MUSICIANS WANTED 1/- per word

**ALL INSTRUMENTS**, resident summer circus. — Galey, 53 Holt Rd., Norwich.

**A MUSICAL CAREER** in the HOME COUNTIES BRIGADE. The Queen's Royal Surrey Regt. The Royal Sussex Regt. The Queen's Own Buffs. The Middlesex Regt. (D.C.O.). Vacancies exist for learner musicians (all wind and percussion instruments) aged 15 to 17 and trained musicians aged 18 to 30. — For illustrated brochure write to: The Junior Soldiers' Company, Home Counties Brigade, Canterbury, Kent. Personal visits can be arranged.

**A NATIONALLY KNOWN TRAVEL FIRM** requires a **PIANIST** to work in Spain from May to October. Good pay offered and full board accommodation provided. For Write Box 3980.

**ATTRACTIVE GIRL** instrumentalists/singers reqd. — GER 4591.

**BAND OF 17th/21st** Lancers, "Death or Glory Boys" have a vacancy for a solo clarinet. Good prospects for the right man. — Write to Bandmaster, 17th/21st Lancers, B.F.P.O. 16.

**BASSES, CLARINETS**, you are required urgently. Ambitious band, busy season ahead. Buglers also welcomed. Rehearsals Tuesday/Thursday evenings, Sunday mornings. Apply Bandmaster, Queen's Royal Rifles (TA), 58 Buckingham Gate, S.W.1.

**BASS, DRUMS**, required, good readers, northern ballroom. — Box 4002.

**BASS GUITAR/BASS**, Good reader, busker, young, Bobby Johnson, Palais, Nottingham 232993.

**BASS GUITAR** doubling Vocals required for residency. Box 3973.

**BASS, MODERN**, trio, good reader, busker, permanent, Devon. — Box 3989.

**BRASS, SAXES**, Rhythm for long summer season, chance for young, keen musicians to blow with big band. — Box 3985.

**CAVALRY AND ROYAL TANK REGIMENT BANDS**, Ambitious Junior Bandmen, 15-17 years old and Bandmen from 17 years, are required for Royal Armoured Corps Bands. Training includes tuition of all instruments, educational training to GCE and coaching in all sports. Suitable Junior Bandmen are eligible for one year pupils course at the Royal Military School of Music, Kneller Hall. For selection apply Director of Music, Junior Leaders' Regiment, Royal Armoured Corps, BOVINGTON CAMP, DORSET, or to the Bandmaster of any of the Regiments of the Royal Armoured Corps.

**CHRISTIAN YOUTH ORGANIST** required on a voluntary basis by a charitable organisation, to take part in recording sessions of "pop" religious songs, with instrumental groups. Latest two-manual Compton electric organ, must be able to read music, opportunity to gain valuable education of all instruments, educational training to GCE and coaching in all sports. Suitable Junior Bandmen are eligible for one year pupils course at the Royal Military School of Music, Kneller Hall. For selection apply Director of Music, Junior Leaders' Regiment, Royal Armoured Corps, BOVINGTON CAMP, DORSET, or to the Bandmaster of any of the Regiments of the Royal Armoured Corps.

**COLOURED MUSICIANS**, Vocalists, Guitar/Vocalists, etc. Box 3967.

**DRUMMER** for "Lewis" style band, in Wimbledon area, enthusiasts only. — Box 4007.

**DRUMMER, MODERNIST** preferred, for established main-stream group, East Midlands area. Reading not essential but must be willing to REHEARSE, able to PUNCTUATE arrangements imaginatively and dynamically, and achieve INTEGRATED rhythm sound. — Box 3998.

**DRUMMER** starting group requires piano and bass player, under 15 yrs., with view to turning professional, only genuine inquiries. Ring 578 3914.

**DRUMMER/VOCALS** for trio, 11 hrs. p.w., £21.17e—Brian Hazelby, Locarno, Birmingham.

**DRUMMER / VOCALS**, resident trio. — Box 3999

**EXPERIENCED**, lead guitar for R&B group, Hitchin/Bedford area, transport essential. — Phone Garry Sheldon, Bromham Green 3981.

**FIRST-CLASS drummer** wanted. — Write (only) Band Manager, Orchard Ballroom Purley.

**FOLK, BLUES** and country group urgently need first-class singer/guitarist, aged 18-22. — KEN 5193.

**FORMING** registered company, all instruments. — 2 Cambridge Gdns., W.10. LAD 8754 after 6 p.m.

**LEAD GUITARIST** required, semi-professional, East Herts. — Hoddesdon 2062.

**LEAD GUITAR/vocalist**, young, must be showman, good money. — Box 4001.

**MOUTH-ORGANIST** wanted, folk ballad group—25 Waldeck Grove, West Norwood.

**MUSICIANS** for R&B group forming, male/female. — LAD 8754 after 6 p.m. or write 2 Cambridge Gdns., W.10.

**ORGAN AUDITIONS** for all areas, be on our books. — Electric Organ Hire Co. Ltd., Phone Maidenhead 22368.

**ORGANIST**, North East London, semi-pro., varied repertoire, own transport essential, regular work waiting. — Phone SIL 7813 after 6 p.m.

**ORGANIST / PIANIST**, tenor and baritone saxes. — EAL 1692 (evenings)

**ORGANIST / PIANIST** wanted, semi-pro blues group. — BAL 3769 after 6 p.m.

**ORGANIST REQUIRED** for Ken-Ush Town, North London, to play a Compton Organ, every Fri., Sat., Sun. Electric Organ Hire Co. Ltd. Phone Maidenhead 22368.

**ORGANIST**, semi pro., for London Group. — Park 0646

**PIANIST** and drummer, experienced to join 8 piece band for summer season, East coast. — Write Box 3994.

**PIANIST REQUIRED**, Small dance band, turning professional. — POL 7472.

**PIANISTS, ASSISTANTS** for summer seasonal and boat work. — Write immediately, Box 4000.

**PIANISTS, DRUMMERS, ENTERTAINING TRIOS, COMPERE VOCALISTS, BEAT GROUPS.** HIGH RATES PAID. LONDON AREA. LOUNGE WORK. "BAND-WAGON" PHONE GRANGE-WOOD 9460 and 5906. BUSINESS HOURS 10 a.m.-8 p.m.

**PIANISTS FOR SOUTH LONDON** week-end lounge work. Top rates — Claymans BIS 5531 (Day).

**PIANISTS, START WORK THIS COMING WEEKEND.** Wide choice of lounge work, 1-5 nights weekly. All areas. New increased rates. — Cl a y m a n s, Bishopsgate 5531 (day).

**PRACTISE ALMOST UNRESTRAINEDLY.** B&B, young male musicians, reasonable. — 1 Erith Road, Belvedere, Nr. Woolwich.

**QUEEN'S DRAGON GUARDS** has vacancies for flute, oboe, clarinet, bassoon and trumpet/cornet instrumentalists, age 15 to 28 yrs. — Please write giving details to Bandmaster, 1st The Queen's Dragoon Guards, Lisanelly Camp, Omagh, Co. Tyrone, N. Ireland.

**SCOTS GUARDS** Band has vacs. for String, Bass player and Pianist. Apply Captain Howe, Director of Music, Scots Guards, Bidean Walk, London, S.W.1.

**SEKTET FORMING.** Dance / Mainstream, enthusiasm preferred to virtuosity, no brass needed. After 5 p.m. LEY 6226.

**TENOR SAX / CLARINET**, good reader, young, vocals asset. Bob Johnson, Palais, Nottingham 232993.

**TENOR SAX**, Read / Busk for Jazz / Dance 7 piece, must rehearse. PLU 4834.

**TENOR SAX** wanted, semi-pro blues group. — BAL 3700 after 6 p.m.

**TENOR WANTED**, North London semi-pro quartet, 2/3 nights weekly. ENT 3853.

**THE BAND OF THE ROYAL HIGHLAND FUSILIERS** now has a limited number of vacancies for: **BARITONE / BASSES** (Eb or Bbb) and All String Players. Experienced instrumentalists interested in these vacancies should apply in writing to: Captain T. L. Sharpe, MBE, Director of Music, Coldstream Guards, The Duke of York's HQ, Chelsea, London, S.W.3.

**THE BAND** of the Royal Highland Fusiliers, now expanding in preparation for a three-month tour of the United States and Canada next year, require both brass and woodwind instrumentalists with experience. Junior Musicians from 15-17 yrs. also considered. — Write to Mr. G. T. Cooke, LRAM, ARCM, Bandmaster, The Royal Highland Fusiliers, B.F.P.O. 24.

**THE ROYAL DRAGOONS** have vacancies for all instrumentalists with priority for brass players. Youngsters between 15-17 can enlist for Junior Bandsman's training. — Applications to Bandmaster G. E. Evans, A.R.C.M., pm., Bhurtpore Bks., Tidworth, Hants.

**THE STAFF BAND OF THE R.A.M.C.** has a few vacancies for WOODWIND players and Junior Bandmen. — Apply Band Secretary, Keogh Barracks, Ash Vale, Surrey.

**TRUMPET TENOR**, Trombone, New Big Band. Dance / Swing Rehearse near Kingston, some work. LOW 5505.

**TWO GUITARISTS** and **BASS** for Latin / Afro-Cuban. — Chertsey 4260 Sundays a.m.

## ENGAGEMENTS WANTED

(continued)

**DAVE STEMBER**, Piano/vibes/organ. (Tullion). — TUD 6073, 6.30 p.m.

**DOUBLE BASS**. — ELT 5418.

**DRUMMER**, All rounder. Young. — WATFORD 20610.

**DRUMMER AVAILABLE**, Beat. — ARC 5395.

**DRUMMER, BEAT, R&B**. — EDM 2778

**DRUMMER**, — Bob Farmer. — VIG 9031.

**DRUMMER, car.** — RENOWN 2866.

**DRUMMER**, Experienced. Read Transport — TUL 6033.

**DRUMMER, EXPERIENCED**, seeks professional R&B / Beat group. — WIL 6958.

**DRUMMER**, experienced young pro. — BAT 4813.

**DRUMMER, GIGS / lounge**. — REL 3096.

**DRUMMER**, Gigs. Perm. — THO 1929.

**DRUMMER** has backed top recording stars, seeks work in professional group. Box 4008.

**DRUMMER**, — John Easey. MOU 3027.

**DRUMMER / PREMIER**, seeks R/B group, Croydon area. — FRA 1635.

**DRUMMER**, seeks organ and sax type R&B group. — Ring Elmbridge 3058 after 6 p.m.

**DRUMMER** seeks position in beat group. Own transport. — MAJ 6677, evenings.

**DRUMMER, TRANSPORT**. — LAR 5094.

**DRUMMER, YOUNG**, experienced, transport. Gigs/residency. — GIB 3497.

**DRUMS / VOCALIST**, Highly experienced pro. (25). Excellent lead singer. Van. — BAT 8408.

**EXPERIENCED** girl vocalist. — MAC 8426.

**EXPERIENCED PIANIST**, Vincent Crane, modern / R&B. — MAC 7730.

**GIRL GUITAR / vocals**, male bass guitar / tenor / clar. Male piano / organ / vocals. — Brixton 3624.

**GUITARIST**, Play anything. — BYWOOD 3081.

**HAWAIIAN GUITARIST**, Trio. — HOU 5400.

**JULIUS JASON**, Pianist / vocalist. — KIN 2415, Birmingham.

**LADY ORGANIST/pianist**, own Hammond. — Finchley 4376.

**LEAD / RHYTHM** guitar, gigs or perm. — EDG 0957.

**PIANIST ABE**. — PRO 4542.

**PIANIST / CLAVIOLINE**, Dance/straight. Experienced. Seeks good class perm. Herts / London area. — Rickmansworth 72125.

**PIANIST, EXPERIENCED** most gear, seeks group, residency preferred. — TUL 0601.

**PIANIST, modern**. — HIL 1972.

**PIANIST / ORGANIST**, modern. — Letchworth 6154.

**PIANIST PRO**, Day time, week nights. — TUL 2837.

**PIANIST**. — REG 2040.

**PIANIST**, rehearsals, auditions, cabarets. — Harrow 8575.

**PIANIST / trio / vocals** First class. — Bowes Park 0977.

**PIANIST**, Versailles, transport. — TOT 7622.

**PIANO/VIBES**, Own transport. — TAT 2577.

**PIANO/VOCAL**. — Kilburn 2483.

**PROFESSIONAL DRUMMER**. — LAR 1808.

**RHYTHM GUITAR**, young, read pro, semi-pro. Gretsch, Wallace, transport. — EDG 6755.

**TENOR / ALTO / clarinet**, Pro experience, seeks season or permanent, home or abroad. — Box 4006.

**TENOR / CLARINET**. — FLA 4787.

**TENOR / CLARINET**. — HIL 7321.

**TENOR**, read / busk. — WIL 1134.

**TRUMPET**, professional young. — Phillip Thomas, EMP 5583

**TUBA, SOUSAPHONE**, euphonium, trombone. — Hills, ROD 2800.

**TWO GUITARISTS**, Rhythm, lead, pro gear seek good beat group. — BOW 2115.

**VIOLINIST, EXPERIENCED**, Transport. — BRI 4745.

**VOCALIST / GUITARIST** and drummer, working together, seek gigs, anytime, residency, 1/2 weeknights, transport. — Derwent 5676.

## LEW DAVIS PRODUCTS LTD.

FUTURAMA 3 pick-up, trem. £21

FUTURAMA 2 pick-up, trem. £16

HOFNER CLUB 60, blonde, trem. £26

SUPRO RHYTHM MASTER, 2 pick-up £38

COMMITTEE SLIMLINE Elect., Brun. £49

BURNS BLACK BISON, 4 pick-up, chrome fittings, as new £85

FENDER STRATOCASTER, Brunette, excellent condition £90

GIBSON SJM, R/Hole, as new £89

GRETSCH CHET ATKINS, single cutaway, trem., excellent condition £125

BURNS VISTA SONIC Bass Guitar, red and black, as new £70

HOFNER COMMITTEE Bass Guitar, Brunette, latest model £50

FRAMUS STAR Bass Guitar, 2 pick-up £35

WATKINS WESTMINSTER Amplifier £10

WATKINS PICK-A-BASS Amplifier £21

FENTON WELL "AUDITORIUM" 30" Stereo Amplifier £35

BIRD GOLDEN EAGLE Amplifier, 2 Input, Trem., Reverb £26

LINEAR L50 Amplifier £17

FUTURAMA CORVETTE Amplifier, shop-soiled only £15

GELOSO 50-watt Amplifier, excellent condition £42

VOX AC30 Bass Amplifier, as new £73

**LARGE SELECTION NEW GUITARS AND AMPLIFIERS**

Gibson, Fender, Hofner, Gretsch, Burns, Guild, Epiphone

All makes of Strings and Accessories available

HIRE PURCHASE—PART EXCHANGES

OPEN 9.30-6 WEEKDAYS ALL DAY SATURDAY

134 CHARING CROSS ROAD LONDON W.C.2. TEL 6562

## J. & T. MARSHALL (MUSICAL INSTRUMENTS) LTD.

Stockists of all leading makes of GUITARS - AMPLIFIERS - ECHO UNITS - ACCESSORIES BRASS and WOODWIND

PERSONAL SERVICE

MARSHALL AMPLIFICATION

93 LUXBRIDGE ROAD, HANWELL, W.7 TEL: EAL 0792

## the World's Best Guitars!

**GRETSCH 'CHET ATKINS' HOLLOW BODY**

One of the most popular Chet Atkins guitars — the Hollow Body sets the standard for the guitar world. New slim 16" Electrator Hollow Body with simulated 'F' holes, new Double Cutaway for ease of playing. Gretsch Filter 'Iron twin electronic Tremolo and Tailpiece. Adjustable rod-Action/Neck. Maple body and neck finished in highly polished Amber Red. Ebony Neo-Classic fingerboard. Leather shoulder strap. 24-carat gold-plated metal parts. Padded back. Gretsch case included.

£28.0.0 DEPOSIT and 24 mthly. payments. of £12.5.0 CASH PRICE £273.0.0. H.P. Price £222.0.0

**GRETSCH 'BASS' with DE LUXE BAG**

Based on the world-famous Chet Atkins guitar, specially designed for the modern group. Full scale Ebony Fingerboard and Country Gentleman body, 24-carat gold-plated metal parts. Leather shoulder strap. Adjustable bass end-pin; exclusive padded back cushion. Built-in quick-action Muffler. Standby switch. Complete with de luxe padded Bass Guitar Carrying Bag. Sunburst Finish.

£18.16.0 DEPOSIT and 24 mthly. payments. of £8.6.0. CASH PRICE £184.16.0. H.P. Price £218.0.0

**MATON SUPREME 777 with SHAPED CASE**

A masterpiece of perfect styling and real power performance! Twin Cutaway styling. Twin magnametal high-powered pickups, separate tone and volume controls. Three-position switch. Single unit machine heads; all fittings heavily plated. In Cherry Red or Sunburst, fitted with Bigsby Vibrato Arm. Complete with plush lined case.

£16.5.0 DEPOSIT and 24 mthly. payments. of £6.16.0 CASH PRICE £152.5.0. H.P. Price £179.9.0.

**ARBITER 'SOUNDMASTER' V.N.4 (FOUR PICK-UPS) with FIBRE CASE**

Modern, professional solid body guitar. Double cut-away body with contour-cut back. Shaped neck with 3 Steel Reinforcing Rods, including Master Adjusting Rod. Celluloid bound Rosewood Fingerboard has 20 heavy Nickel Silver Frets and 7 Inlaid Pearl positions. Highly polished Chrome Plated Console. Rhythm, Solo and 2 Pick-up Switches for Channel 1 and Channel 2, separate Tone and Volume Controls for each Channel. Input Jack Socket. In Shaded Mahogany Lacquer.

£A.10.0.0 DEPOSIT and 24 mthly. payments. of £1.11.0 CASH PRICE £35.10.0. H.P. Price £41.4.0.

To SOUND CITY, 124 Shaftesbury Avenue, London, W.1 (DER 7486)

Send your deposit (or money order) to reserve your favourite guitar!

Name \_\_\_\_\_ Address \_\_\_\_\_

(Cheques/P.O.s payable to SOUND CITY LTD. & Co.)

## TRADE-INS!

GUITARS	AMPS	ECHOS
HOFNER V.3	22 gns.	WATKINS Copical
GRIMSHAW Bass Guitar	22 gns.	ECHOLETTE, perfect
PRESIDENT Electric	22 gns.	BINSON Mk. II
HOFNER 2 P/Up Artists Bass	32 gns.	
VOX 2 P/Up	16 gns.	
BURNS Artists Bass	34 gns.	
GUILD, Slim Jim	105 gns.	
TV 19/T, perfect	28 gns.	
VOX AC 18	39 gns.	
ORBIT 3, perfect	60 gns.	
WATKINS Monitor Bass Amp	60 gns.	
HARMONY, 15-watt	30 gns.	
AMPEO Reverb Rocket	60 gns.	

All makes of AMPS, GUITARS, ECHOS and ORGANS in stock

Large selection of PREMIER, TRIXON, LUDWIG, SONOR, OLYMPIC, BEVERLY DRUMS

Spice 1.35-4 Daily Saturday 1.30-5.30

## THE KINGFISHERS

PIANO/ORGAN BASS DRUMS

VOCAL INSTRUMENTAL COMEDY TRIO

TV REDIFFUSION 5 O'CLOCK CLUB

PLAY FOR DANCING AS WELL AS ENTERTAIN

AVAILABLE FOR RESIDENCY OR GIGS

NO SOLE AGENT

All Enquiries GARRY WINKLER, WEM 6027

## FREE TELEVISION SCREEN TESTS

The MODERN MUSIC CENTRE offers SINGERS, VOCALISTS AND GROUPS the opportunity to appear before a TV Camera to discover their true professional potential.

The CENTRE incorporates TV and Recording Studios and operates with the NORTON YORK AGENCY, offering Personal Management to Star Material.

Please Write to Call. Box. Sat. 10 a.m.-10 p.m.

MODERN MUSIC CENTRE 84 TURNHAM GREEN TERRACE LONDON, W.4. Phone CHAMWELL 4995

## ENGAGEMENTS WANTED

8d. per word

Minimum charge 2/8d.

**ABLE ACCOMPLISHED PIANIST** available. — PRO 4542.

**ABLE ACCORDIONIST** available. — PRO. 4542.

**ACCORDIONIST**, Also band. — STA 9522.

**ALTO CLAR.** Gigs. Permanent. — UND 3639.

**ALTO / CLARINET** / baritone, good reader. Experienced. — FEL 3763.

**ALTO / CLAR.** — WOR 9914.

**ALTO / TENOR** clar. — CLI 4811.

**ALTO / TENOR**, Library or complete band. — STA 4902.

**ALTO / TENOR**. — MAC 3655.

**ALTO**, young. — SYD 6498.

**AMBITIOUS MALE** vocalist, 19, seeks pro. group. Anywhere, own equipment. — Box 3993.

**AMPLIFIED DOUBLE BASS**, experienced read, busk. — FAI 7388.

**AMPLIFIED VIOLIN**. — PUT 5146.

**BARITONE / ALTO**. — Alan Grimster, VIC 6733.

**BARITONE / ALTO**. — DAN 0496.

**BASS / bass guitar**. — BAR 3221.

**BASS**, bass guitar, requires change. — Box 3990.

**BASS / bass guitar**, Transport. — SWI 3195.

**BASS CAR**. — Ken Powell, Wokingham 320.

**BASS**. — Day WIM 0385, evening LIB 4509.

**BASS**, double, gigs, perm. — BYR 0237.

**BASS** Double. — Palmer. MUS 5822 day.

**BASS DOUBLING**, bass guitar, now available. Read/busk, transport. — RED 4107. No group formers.

**BASSIST**. — PER 0391.

**BASS**, Read, busk. — BYR 5243.

**BASS (STRING)**. — SOU 3195.

**BASS DRUMMER**, 21, seeks position in professional group, London or Berkshire area. — Contact 3 Lutworth Road, Whitley, Reading, Berks.

**BILLY LOCH**, Drums. — TUL 6538.

**BLUES GUITARIST**. — EDM 1321 evenings.

**CALL EAL 2052**, Drummer. Read, busk, Transport.

**COLOURED GIRL**, vocalist, requires keen manager with contacts. FIT 2027.

**COMPERE / VOCALIST**, Trio with attractive, girl vocalist. Desirable change. — CLI 4627 / CRE 5375.

**CONGA / DRUMS / Bongoes**. — CHA 5955.

## TRANSPORT

1/4d. per word

THAMES 15cwt. van for sale with your group's name on free. £150 o.n.o. Archway 5565.

## BANDS WANTED

1/- per word

**BEAT GROUP** wanted for hotel, summer season. — Box 3996.

**CONTINENTAL TOURS** available for groups with one or more girl singers. Top salaries. Ring Seven Kings 1157 or write to Mark Lucy Associates, 148 High Road, Chadwell Heath, Essex.

**GIRL TRIO/group** reqd., regular work. — GER 4591.

**GROUPS WANTED**. — MAI 9672.

**LONDON VARIETY** Agency requires quality 3/7-piece dance bands, vocal and beat group for summer seasons in Britain and Southern Europe. — Box 4003.

**POP GROUPS**, top class, versatile, original, reqd. — GER 4591.

**ROCK BANDS** wanted for American bases. — Write or phone Miss Winrose, at GER 2243, 41 Charing Cross Road, W.C.2.

**SECRETARY / Shorthand** typist required, aged 24/26, for music publisher. To commence February 1. Salary £12 plus Lvs. Hours 10-6. Box 3988.

**TRANSPORT PROBLEMS?** Wanted, someone to take over payments 1961 Commer Minibus. No deposit. — Warren, 38 Ashdown Park, Borehamwood, Herts.

**TRIO/QUARTET** wanted. — ACO 4431.

DOC HUNT says: Everything we do springs from two things — The Sex Urge and the desire to be GREAT. I have but one urge — to be a good DRUMMER & DEALER. SERVICE 9 a.m.-5.30 p.m. 3 p.m. Tea.

## HUNT FOR

JET SERVICE ON ALL MAKES OF DRUMS AND EQUIPMENT

THE DOC'S EASY TERMS DRUMS & OLD GEAR BOUGHT FOR CASH 5/8 BARGAINS — REDUCING ALL REPAIRS — HUNT FOR HEADS — PART EXCHANGES — RESPRAYING

8 a.m.-5.30 p.m., 8 a.m.-3 p.m. Sat. Write for particulars

## L. W. HUNT DRUM CO. LTD.

THE DRUMMERS' HEADQUARTERS 10/11 Archer Street, Shaftesbury Avenue London, W.1 (near Windmill Theatre) GER 6711/7/3

## Premier

Outfits in all colours. Drums, tom-toms, etc., available separately.

also — Ludwig, Ajax, Tricon, Rogers, Beverley, Olympic, Edgware and usually a good stock of Secondhand Kits, Drums and Cymbals

Finest stocks of accessories. Service and adjustments. Spares of all types.

EASIEST TERMS. Send for FREE bargain list of your instruments. Sats. till 3  
CHAS. E. FOOTE LTD., 20 DENMAN ST., W.1. GER 1811

### Foote has it!

Est. 45 years

## This Week's Bargains at KITCHENS

SECONDHAND GUITARS

Club 60, blonde, cover	16 gns.
Colerama I, red, cover	12 gns.
Futura III, Sunburst, cover	18 gns.
Alrestreams III, blue, cover	15 gns.
Burns Jazz, case	65 gns.
Committee Electric, Sunburst	45 gns.
Fender Stratocaster, blue	110 gns.
Galaxie, red, case	40 gns.
Burns Artist Bass, red	30 gns.
Precision Bass, red	90 gns.
Jaguar, red, case	130 gns.
Freshman, red, cover	10 gns.
Antoria Twin, case	20 gns.
Vex Ace, cover	15 gns.

SECONDHAND DRUM EQUIPMENT

Senior Kit comprising: 13 x 9 Tom Tom, 16 x 16 Tom Tom, all in blue stripe, Rogers 14 x 5 chrome snare drum, B.D. Pedal, S.D. Stand, H/Hat pedal, small floor stand, pr. 14" H/H Cymbals, 18" top cymbal, 20 x 17 Bass Drum. All in good condition, including sticks and brushes, etc. £125 Oa. Od.

Olympic Kit in White Pearl, comprising: 24 x 15 Bass Drum, 14 x 3 snare drum, 12 x 8 Tom Tom, 16 x 16 Tom Tom, B.D. Pedal, S.D. Stand, H/Hat Pedal, Cymbal Holder, pr. 14" H/Hat cymbals and 18" top cymbal. Sticks and brushes, etc. Both Tom Toms double headed. £55 Oa. Od.

Terms-Exchanges-Lists

KITCHENS, LEEDS, 27/31 Qn. Victoria St. Leeds 22222  
KITCHENS, NEWCASTLE, 24 Ridley Place Newcastle 22500  
MOORES, BRADFORD, 26 North Parade Bradford 23577

## VISIT ST. GILES music centre

and see London's finest selection of

# ORGANS

## HAMMOND

EVERETT BIRD  
SYMPHONIC 30 VOX  
FARFISA EKOSONIC  
TELSTAR LOWREY

Models ideally suited to

### BIG BANDS - GROUPS - SOLO ARTISTS

THE NEW MEETING PLACE FOR ALL THE GROUPS!

Come and try these wonderful Organs for yourself—without obligation — and receive the advice of our experts.

OPEN Mon.-Fri. 9 a.m.-5.30 p.m. Sat. 9 a.m.-4.30 p.m.

Telephone Temple Bar 2888/4080

16-18 St. Giles High St., London, W.C.2

## J. & T. MARSHALL (MUSICAL INSTRUMENTS) LTD. NEW DRUM SHOP

STOCKISTS OF ALL LEADING MAKES OF DRUMS AND ACCESSORIES

PREMIER - LUDWIG Etc.

PERSONAL SERVICE

76 UXBRIDGE ROAD, HANWELL, W.7 TEL: EAL 1325

## MAURICE PLACQUET

HARMONY METEOR	£74
HARMONY BASS	£42
GUILD DUANE EDDIE	£234
GRETSCHE TENNESSEAN	169 gns.
FRAMUS 12-STRING, S/M	31 gns.
FENDER TREMOLOX	138 gns.
SELMER BASSMASTER	115 gns.
4 x 10" COL SPEAKERS	pair 45 gns.
EDGWARE RED PEARL	£85
OLYMPIC KITS	from £30
TRIXON, S/M, complete	£110
ROGERS, S/M, complete	£120
LUDWIG, S/M, complete	£200
FRAMUS ELECTRIC BASS	£40

126 CHALMERS ROAD ACTON, LONDON, W.3 Tel. ACO 7334

## TERRY WALSH BOBBY KEVIN

### SALE SALE

STARTS FRIDAY, Jan. 29

GENUINE REDUCTIONS GUITARS FROM £4.15.0!!!

Don't Miss these Great Buys

42 UPPER TOOTING ROAD S.W.17 BAL 3997

100 yds. Tooting Bec Station. Easy Parking

## GEORGE FIERSTONE MUSIC CENTRE

WEM Pick-A-Bass Amplifier £20  
WATKINS Joker Amplifier £45  
FENDER 'Jazz Bass', as new £105  
CLAVIOLINE Concert Model £70  
PHONE US FIRST 1111

Tuition on all instruments  
LARGE REHEARSAL ROOM — EASY PARKING  
356 CALEDONIAN RD. LONDON, N.1 NORTH 4224

## LEN STILES MUSICAL INSTRUMENTS LTD.

All leading British, U.S.A. and Continental Agencies

### BRAND NEW AMPLIFIER & GUITAR SALE

15% (3/- in the £) Discounts off all list prices as below

VOX A.C.30 Twin	110 gns.
VOX A.C.30 Twin bass	115 gns.
VOX A.C.30 Super Twin	135 gns.
VOX A.C.30 Super Twin with top boost	125 gns.
VOX A.C.50 Super Twin and Stand	£184
VOX T/60 Transistor Bass	145 gns.
VOX Line source spkr. cols.	45 gns.
GIBSON 'Falcon'	92 gns.
GIBSON 'Explorer'	64 gns.
SCHALLER 50 watt	106 gns.
SELMER 'Goliath' spkr. cabs.	63 gns.
SELMER 'David' spkr. cabs.	45 gns.
BURNS Orbit 12	73 gns.
BURNS Double 12	131 gns.
AMPEGO Reverb Rocket	84 gns.

GUITARS

BICKENBACHER Bass	159 gns.
BICKENBACHER 3	164 gns.
BICKENBACHER 2	153 gns.
KAY Red Devil	95 gns.
KAY Jazz, 2 pick-up	112 gns.
KAY C & W Jumbo	17 gns.
KAY Jumbo	14 gns.
GIBSON E.B.O. Bass	120 gns.
BURNS Visto-Sonic	92 gns.
GIBSON E.S.335, Cherry	175 gns.
HOPNER Galaxy	55 gns.
FUTURAMA II de luxe	35 gns.
FENDER Duo-Sonic	84 gns.
FENDER Music Master	70 gns.

Easy Terms and Part Exchange available

233/5 Lewisham High St. S.E.13 LEE 8018

## RSC BASS REGENT 50 WATT AMPLIFIER

EXCEPTIONALLY POWERFUL OUTPUT FROM 15 inch and 12 inch HEAVY DUTY FANE SPEAKERS.

FOR LEAD, RHYTHM OR BASS GUITAR AND ALL OTHER MUSICAL INSTRUMENTS. FOR VOCALIST, GRAM., TAPE AND GENERAL PUBLIC ADDRESS.

CASH PRICE 47 Gns

Carr. 19/6 or deposit £11.18 and 12 monthly payments of £4.0.0 (Total 51 Gns.) (All interest charges refunded if settlement made within 6 months.)

★ Unusually powerful Loudspeaker Combination, giving full frequency range from 15 in. 30 watt and 12 in. 20 watt unit, with extended frequency response.

★ 4 Jack Socket inputs and 2 independent volume controls for simultaneous use of up to four instrument pick-ups or microphones.

★ Separate cabinets (fully covered in contrasting tones of Resine and Vynair) for Amplifier and loudspeakers. Both fitted chrome carrying handles.

★ Separate Bass and Treble Controls giving both "boost" and "cut".

★ Send S.A.E. for leaflet or call at one of our many branches and compare the Bass-Regent with units at 3 times the cost.

Postal Terms C.W.O. or C.O.D. All goods fully guaranteed  
MAIL ORDERS TO R.S.C. (Manchester) Ltd., Room 3  
54 Wellington Street, Leeds 1

ALL SHOPS BELOW OPEN ALL DAY SATURDAY

BRISTOL: 14 Lower Castle Street
BRADFORD: 54 Marley Street (No. Alhambra)
BIRMINGHAM: 30/31 Gt. Western Arcade
DARLINGTON: 13 Post House Wynd
DEBBY: 26 Ouston Rd., The Spot
EDINBURGH: 133 Leith Street
GLASGOW: 326 Argyle Street
HULL: 51 Saville Street
LEEDS: 5/7 County (Mecca) Arcade,
Leeds
LIVERPOOL: 32 High Street
LIVERPOOL: 73 Dale Street
LONDON: 238 Edgware Road, W.2
MANCHESTER: 60-60a Oldham Street
MIDDLESBROUGH: 106 Newport Road
SHIFFIELD: 13 Exchange Street

## ALL SECONDHAND

Drum Kit LUDWIG, Silver Glitter, Zildjian, with cases. £275

Drum Kit AJAX No-Sound, 2 months old, Black pearl, cases & cymbals. £130

Drum Kit PREMIER, Blue pearl, as new. £95

Drum Kit OLYMPIA, 3 drums, white oak. £50

Baritone Sax, Conn £105, MARTIN £75

Tenor Sax, CONN 10M, Bergin. £95

Tenor Sax, MARTIN Handcraft. £45

Tenor Sax, PAN AMERICAN. £35

Tenor Sax, BUESCHER, Bergin. £45

Guitar GIBSON Stereo, as new. £175

Guitar HARMONY H.75. £75

Guitar FENDER Stratocaster, sunburst. £75

Bass Guitar EPHONIC Eivoli. £125

Bass Guitar FENDER Precision. £80

Bass Amp. FENDER Bassman. £105

Bass Amp. SELMER Bassmaster. £80

PAN, 22/27 Wardour Street, London, W.1 (above the Flamingo Club).  
GER 1578, after 7 p.m. MEA 5449

## BANDS (continued)

BOOKINGS FOR THE SASSE-NACHS (Fontana) HAMILTON KING'S BLUES MESSENGERS (H.M.V.) Brian Something & Whats Its. The Forerunners, Lee-ward Isle Steel Band, Ballroom Bands etc. phone ENT 0548.

BRIAN GREEN'S New Orleans Stompers. Lee Green 7886.

BROTHERS JULIUS. — EN7 4967.

CROSS-TIES, see below.

CROSS-TIES' wild rocking R&B REL 3047, BBI 3208.

DANCE BAND or Pop Group for your dance, social, wedding party. — ACO 3820

DENNY BOYCE. — Derwent 1159

FIRST CLASS BAND, efficient and versatile, requires summer season. England or Continent. — Box 2676

HOWARD BAKER Bands Cabaret, anywhere. — 69 Glenwood Gardens, Ilford. Crescent 4043.

LOU PREAGER'S PRESENTATIONS. Bands and Cabaret.—69 Glenwood Gdns., Ilford, Cre 4043.

MANAGERS AND BOOKERS, are you tired of tired old bands? Are you sick of sick beat groups? If so ring Mike Benn — TW1 2582.

MEMPHIS CITY Jazzband — PAL 7014

QUARTET/QUINTET. — PUT 5148

R & B, THE DILLINGERS, Saxes line up. — GER 1978

THAMES CITY JAZZBAND Enquiries Waterloo 1192

THE DILLINGERS, R&B Organ — GER 1578

THE HELLCATS Beat Group require manager/agent.—BER 1411.

THE HUB-BUBS, organ, saxes, etc.—SW1 9972

THE MANKINDS, soul music.—Rom 61391.

THE NOONSHINERS, Country/Western. All functions. — E1stree 3875.

THE STRAYS. — RED 4283

THE WILD OATS!!! Leading East Anglian Group — Leiston, Suffolk 547

TOP GROUPS. — Ring Clayton's for The Duke Hounds, Minute Men, Nesters, and more. ACO 3826

TRIO. — BAL 2834.

TRIO/QUARTET. — ACO 3820

VERSATILE FOUR, Lounge. — STA 2104.

WILD QUINCY. — COP 8189

WILD R&B, The Moltons.—GRA 8433

35-PIECE band all functions. — POL 7472

## BANDS

1/- per word

A ABLE accomplished Band available. — PRO 4342

A BAND. Hotel, Restaurant, Dinners, all occasions. — GLADSTONE 1821

ABLE TRIO. Piano, sax, drums, dance cabaret. — Phone Maids Vale 1981.

ACCLAIMED. The Faren-heits. Arkway 5585.

ALEXANDER'S JAZZMEN — Kingston 7910

ALL FAMOUS! R&B / beat groups, dancebands, jazzbands. — EAL 1477/3253

A MAXIMUM SOUND. THE HUB-BUBS organ, saxes, etc. — Ian Highgate, SW1 9872.

ANYWHERE, anytime. 400 trios/bands/groups. Club, ballrooms, weddings. South London's largest agency. — Parker Enterprise, 104 London Road, London, S.E.17 W09 9897.

A REALLY FIRST-CLASS versatile band with attractive/pleasant available for dinners/private parties, club and college balls. Guaranteed to add quality and elegance to any occasion. Send for free descriptive literature without any obligation. Write to Box 2399 or 104 London Road (LE7) 4976.

ARTHUR CHARLES Quartet. — Tottenham 8584

AVAILABLE for bookings from 1967/72. The versatile Just for the Holidays.—Park 9546

BANDS FOR ALL OCCASIONS. — SANDWAGON, CRANGEWOOD 1969/98

BIG GROUPS ALWAYS AVAILABLE. — SANDWAGON, CRANGEWOOD 9460/9906

BOY BEAT, Eddie King and the Boys. — Ger 7867.6.

BIG SOUNDS of the DILLINGERS 1965, Saxes line up. — EAL 1879

BOB BARTER ORCHESTRA, with Bob Bartar. — Elm 9326

## REHEARSAL ROOMS

1/4d. per word

LARGE REHEARSAL ROOM. — George Fierstone Music Centre — Phone North 4224

PRACTICE ROOMS AVAILABLE. 6/11/ 3289/9523

## MELODY MAKER

Vol. 40 1621

EDITORIAL OFFICES  
161-166 Fleet Street, E.C.4  
Telephone: Fleet Street 3011  
Editor: JACK HUTTON  
Provincial News Editor: JERRY DAWSON  
2-4 Oxford Road, Manchester, 1  
Central 3222

ADVERTISEMENT OFFICES  
161-166 Fleet Street, E.C.4  
Telephone: Fleet Street 3011  
AD. MANAGER: PETER WILKINSON

## ★ IVOR MAIRANTS ★

Britain's Leading Guitar Expert

can supply from stock

### MARTIN DREADNOUGHT GUITARS

THE MOST DESIRED JUMBO GUITARS IN THE WORLD  
MODELS D.20, D.21, D.18

Also RE-INTRODUCING THE FABULOUS 00028  
MARTIN TENOR GUITAR AND MARTIN UKELELE AVAILABLE  
FULL RANGE OF GUILD, HARMONY, HAWK, ARISTONE  
JUMBO AND 12-STRING GUITARS

### IVOR MAIRANTS MUSICENTRE LTD.

56 Rathbone Place, Oxford Street, W.1. Tel. MUS 1481/2  
Open all day Saturday MAIL ORDER SERVICE nearest Tube: Tottenham Court Road

## CLUB SECRETARIES AND CLASSIFIED ADVERTISERS PLEASE NOTE

copy should reach this office by 10 a.m. on Fridays if insertion is desired in the following week's issue of "MELODY MAKER"

161-166 Fleet Street  
London, E.C.4

## VIC O'BRIEN DRUMS

All makes stocked, U.K., U.S., etc. Also used kits. Complete stock of accessories: Avedis, Zyns, Ajax, Cymbals, etc. Plastics all sizes. Better skins. Cases, covers, etc. Repairs, Reupholstering

TERMS: PART EXCHANGES  
Drum Specialist Est 40 years  
68 New Oxford St., W.C.1. Langham 9316

## FOR FOLK PLAYERS

GUITARS	
HOTER 12 STRING, BLONDE FRONT	£38 17 0
LEVIN 'GOLIATH', BLONDE FRONT	£48 3 0
LEVIN 'GOLIATH' BRUNETTE	£48 3 0
HARMONY (U.S.A.) JUMBO MODEL	£56 8 0
HOTER, BLONDE FRONT	£23 4 0
HARMONY (U.S.A.) SOVE-REIGN MODEL	£31 17 6
BIG TIMER, EXTRA LARGE BODY	£16 16 0
BIG TIMER, DEC./ACOUSTIC	£19 19 0
DALLAS LARGE BRUNETTE FINISH	£12 12 0
BAM HIGH QUALITY, SUGHTY SMALLER	£18 18 0
HAGSTROM BRUNETTE MODEL	£49 18 0

TUTOR'S	
JOSH WHITE METHOD FOLK SINGERS' GUIDE, SILVER	13 0
MAN/SEER	21 6
ART OF FOLK BLUES, SILVERMAN	21 6
COUNTRY & WESTERN STYLE	5 6
SPEEDING	5 6
AMERICAN FOLK GUITAR, PEGGY SEEGER	5 6
SONG BOOKS	
PENGUIN BOOK AMERICAN FOLK	11 0
BURL IVES 115 SONGS	6 0
JOSH WHITE BOOK SONGS	£1 6 0
LEADBELLY SONG BOOK	14 6
AMERICAN BALLADS, PETE SEEGER	14 6
FOLKSONG 130 SONGS	8 0
PETER, PAUL & MARY ALBUM	13 0
104 SONGS (GUTHRIE, SEEGER, McCOLL, ETC.)	13 0
FREEWHEELIN', BOB DYLAN ALBUM	13 6

G. SCARTH LTD. 55 Chancery Lane, London, W.C.2 (Next to Lancaster Inn) GER 7091

## SPECIAL NOTICES

1/4d. per word

ACKNOWLEDGED as the best! **IVOR MAIRANTS' POSTAL COURSES FOR PLECTRUM and FINGER-STYLE GUITAR.** Largest selection of guitars in stock — Particulars: **IVOR MAIRANTS' MUSICENTRE LTD.,** 56 Rathbone Place, London, W.1.

**FILM** (semi-pro) Group and song writers required for 30 minute pop musical. Work evenings, weekends. Unpaid. Share in profits. Box 4005

**INVESTORS/PARTNERS** needed for sound-recording studio nearing completion. — GUL 3280

**NEWLY DECORATED** office to let. All amenities. Ring GER 6096.

## TUITION

1/4d. per word

**A CAREER IN POP! CONCORD SCHOOL OF SINGING.** Training top ballad singers is our speciality. Only students wishing to sing professionally accepted. For **VOICE TEST.** Tel. PRO 5935.

**ACCORDION.** Beginners encouraged. — STA 9522.

**ACKNOWLEDGED BRITAIN'S** best teacher. **PERSONAL Saxophone / Clarinet Tuition.** Beginners / Advanced. Patience unlimited. Consultation. **BEFORE-HAND.** 1 test / select **INSTRUMENTS** Free. **POSTAL** Saxophone courses, technique, reading, chords, improvisation. — **LESLIE EVANS,** 275 Colney Hatch Lane, N.11. ENT 4137.

**ARRANGING, COMPOSITION.** "Jazz is not being written better than this" — Downbeat. Berkle Graduate **GRAHAM COLLIER** has vacancies for students (all levels) PAD 2666.

**AUBREY FRANK SAXOPHONE CLARINET TUITION.** Beginners to advanced. — 192 The White House, N.W.1. Eus 1200, ext. 192. **COMPLETELY OVERCOME** all drumming problems at the Roger Keir Drum Studio. POL 8324.

**DRUM CITY** School of Percussion now open. Moderate charges for first-class tuition by leading teachers. — Apply Ger. 9353/9176.

**DRUM MASTERY** in half the usual time with the new, fabulous, Speedplay Record Course. Brochure free: C.R.S. (Dept. D/MA) Essex Road, Dartford.

**ELECTRONIC ORGAN** lessons. Studio for hire hourly. — Finchley 4378.

**FOOTE STUDIOS.** Bob Smith teaches **BASS.** — Write, phone or call 20 Denman Street, W.1. Ger. 1811.

**FOOTE STUDIOS.** Frank King teaches **DRUMS.** — Write, phone or call 20 Denman Street, W.1. Ger. 1811.

**GEORGE FIERSTONE MUSIC CENTRE.** London's newest private Tuition School. **BE TAUGHT CORRECTLY** by today's top working musicians. All instruments: beginners and advanced. — Phone for Particulars, North 4224.

**GUITAR LESSONS.** drum lessons. **Potters Music, CRO 7961.**

**GUITAR TUITION FOR BEGINNERS.** GUL 3280/9525.

**GUITAR TUITION?** Naturally. Eric Gilder School of Music, 195 Wardour Street, W.1. Regent 0644.

**JIM MARSHALL DRUM STUDIOS.** The Specialist in Drum Tuition. — Ealing 0792.

**JOHN MURRAY** School of Drumming. c/o Gerry Rafferty, 2 Power Street, Dublin 2.

**MICHAEL GARRICK.** Jazz piano, harmony. — Camberley 21071.

**MICKEY GREEVE.** Personal drum tuition. — STR 2702.

**PIANO LESSONS.** REG 2040.

**SPANISH GUITAR** tuition, folk, accompaniment, classical. Stella Mackenzie. EUS 6465.

**THE MAURICE BURMAN SCHOOL** of modern Pop singing. Beginners encouraged. — 137 Bickenhall Mansions, Bickenhall St., Baker St., W.1. Hunter 2666.

**TRUMPET TUITION.** — Freddy Staff. SK7/2167.

## MORE CLASSIFIED ADS appear on Pages 11, 12 and 13

## RECORDING STUDIOS

1/4d. per word

**A BETTER RECORDING, A BETTER SERVICE AND PRICE.** A phone call brings you free leaflets without obligation. **TONY PIKE SOUND STUDIO.** — PUT 4928

**A RECORDING STUDIO, BECKENHAM,** just 20 minutes from London. Only the very best equipment, including 8 channel mixer, echo and double tracking. A/R expert at every session. Bookings invited, evening sessions possible, including Sundays. Only 3 1/2 gns. per hour. — Phone now **ROBERTSON'S,** Beckenham 9294 (5 lines). Ask for Graham Allan, A/R Manager.

**GERRARD SOUND Studios.** — 19 Gerrard Street, W.1. GER 1559.

**JACKSON RECORDING STUDIOS.** — Rickmansworth 72351.

**WESSEX SOUND STUDIOS** LONDON and BOURNEMOUTH. Highest quality studio services available for all types of recording. Phone GER 4537 or B'mth 26191 for details.

## JAZZ PIANO

Taught by young professional Pianist with teaching qualifications. Method based on long experience. Beginners and advanced.

Ring — Willesden 1781

## PERSONAL

1/4d. per word

**PEN FRIENDS,** opposite sex, all ages, everywhere, details free. — World Friendship Enterprises, Reg. Dept., MM 74, Amhurst Park, London, N.16.

**PEN PALS** from 100 countries would like to correspond with you. Details and 500 photos free. — Correspondence Club Hermes, Berlin 11, Box 17/6, Germany.

**UNDER 30's DANCE** on Saturday January 30, at the Roebuck, Tottenham Court Road, W.1 8-11 p.m. 5/- at door. Younger Set, 11M, Dryden Chambers, W.1 GER 3083.

**3,000 BUSKERS** with key and starting note, 5/6. — Bradley's Music Shop, 69a West Regent St., Glasgow, C.2.

## MUSICAL SERVICES

1/4d. per word

**EARN MONEY SONGWRITING.** Amazing free book tells how. — L.S.S., Desk 4, Weymeadow House, Bell Road, Haslemere, Surrey.

**MUSIC** to lyrics / voice / tape — 36 Sudbury Avenue, Wembley, WEM 3488.

**MUSIC** written / arranged. — RIP 4299, 8 Melford Avenue, Barking.

## Rudall, Carte's MUSIC PICCADILLY

FOR DRUMS ORGANS P.A. SAXOPHONES WOODWIND AMPLIFIERS GUITARS BRASS BASSES

8-10 DENMAN STREET, PICCADILLY CIRCUS LONDON, W.1 TELEPHONE GERRARD 1648

In compliance with the Shops Act of 1950, our opening hours for sales are: Mon.-Fri. 9.5.30, Sat. 9-1

# njm marquee

Organisation News

CONGRATULATIONS  
to the

## MOODY BLUES

from the Marquee Club and all our other  
resident groups —

MANFRED MANN, CHRIS BARBER, T-  
BONES, YARDBIRDS, RONNIE ROSS, THE  
WHO, JOE HARRIOTT, LONG JOHN  
BALDRY, JOHNNY DANKWORTH, MARK  
LEEMAN, HUMPHREY LYTTTELTON, BRIAN  
AUGER and ROD STEWART

ALL ENQUIRIES  
for the

## MOODY BLUES

and for most of the resident groups— also  
(through JAZZ ASSOCIATES LTD.) the  
great KENNY BALL BAND — are welcome  
at our new agency —

### marquee artists

GERRARD 6601 18 CARLISLE STREET, LONDON, W.1

THE HIT RECORD  
by the

## MOODY BLUES

was made at our new recording studios.  
Other GOLD and SILVER disc-winning  
customers in our first month include the  
Animals, Manfred Mann, Kenny Ball and  
Chris Barber.

### marquee studios

GERRARD 2375 90 WARDOUR STREET, LONDON, W.1

FINALLY... "GO NOW"



and get your tickets for the  
Fantastic, Swinging

### AMERICAN NEGRO GOSPEL FESTIVAL '65

- JAN. 29 MANCHESTER FREE TRADE HALL
- JAN. 30 SHEFFIELD CITY HALL
- JAN. 31 LIVERPOOL EMPIRE THEATRE
- FEB. 1 BIRMINGHAM TOWN HALL
- FEB. 4 LEICESTER DE MONTFORT HALL
- FEB. 5 LONDON FAIRFIELD HALL

"Unbelievably exciting—a sensation on the European  
Concert Tour!"

## P. J. PROBY'S POINTER TO THE FUTURE

# Is the disc scene doomed?

**M**OST significant thing P. J. Proby said in the in-  
terview with Chris Welch (MM January 16),  
was: "In America the kids don't even bother to buy  
records any more. They hear it all on the radio and  
it is why the record business in the States is in such  
a slump."

Surely that is what will  
eventually happen in this  
country, now we have com-  
mercial radio stations as  
well as the BBC.

I have already stopped  
buying my usual record per  
week, and will in future  
only buy records by my  
personal favourite, Brenda  
Lee. — MARK AIKEN,  
Diss, Norfolk.  
● LP WINNER.

### Ragged P.J.

**T**ALKING of being lousy  
on "Ready, Steady,  
Go", I recall one P. J.  
Proby attempting a live per-  
formance.

It was one of the most  
ragged exhibitions I have  
seen on television. — J.  
BAMBER, Barnoldswick,  
Lancs.

### Beach Boys

**A**LTHOUGH I have  
known P. J. Proby for  
a considerable length of  
time and have hitherto al-  
ways respected his flamboy-  
ant opinions, I feel obliged  
to comment on his remarks  
about the Beach Boys' re-  
cording of "Dance, Dance,  
Dance" (Blind Date, Janu-  
ary 16).

The Beach Boys are NOT  
studio musicians—this will  
be realised when their live  
concert album is released  
over here. And they were  
NOT "lousy" on "Ready,  
Steady Go".

They emerged as five of  
the greatest talents this  
country has been fortunate  
enough to see. — ANDY  
WICKHAM, London SW1.

### JBJ antics

**W**E would like to ex-  
press our sincere  
thanks to David Jacobs for  
standing by the Morgan  
James duo on Juke Box  
Jury.

Maureen Cleave said  
their new record was dread-  
ful. My brother and I,  
who are teenagers, realise  
they have talent. What a  
square Maureen is! — NIC-  
HOLAS and CAROLINE  
WEAVER, Cannoek Wood,  
Staffordshire.

### King Keith

**W**HEN are all the New  
Orleans fans going to  
realise that Keith Smith is  
the King now?

Ken Colyer laid the path,  
but Smith has surpassed  
Ken with more natural ta-  
lent. Remember King Oliver  
and Louis Armstrong? Ken  
had better watch the Kid  
Martyn band too! — MIKE  
LEADER, London W4.

### FREE LPs!

win your favourite  
jazz or pop LP by  
writing to Mailbag

### Gonella solos

**M**AX JONES said in the  
MM that Nat Gonella  
is "no longer active".

Nat is playing as well,  
if not better. Two years  
ago he moved to Blackpool  
and now solos at all the  
Northern clubs. — FRANK  
ELLIOTT, Kettering.

### Sam Kruger

**I** HOPE British musicians  
will remember the late  
Sam Kruger kindly.

Though sometimes mis-  
understood, in his own way  
he contributed a great deal  
to modern jazz in this  
country. — TONY HALL,  
London W1.

### R&B films

**A** FILM featuring Bri-  
tain's R&B stars  
would be a welcome change  
from the fatuous pop films  
that infest the cinemas.

I would like to see a  
documentary filmed in  
clubs, employing the ima-  
ginative techniques used in  
the Beatles' film. — C.  
SNELL, London N21.  
● LP WINNER.

### Dull sleeves

**W**HAT's come over  
photographers who  
take colour pictures for  
LPs?

We had the Beatles look-  
ing like four freezing or-  
phans lost in Epping Forest.  
Now we have the Stones  
apparently trapped in a coal  
mine! — EILEEN CULL,  
Ilford, Essex.

### Money's worth

**A** FEW months ago I was  
in the States and saw  
R&B shows at the Apollo in  
Harlem and at the Upton in  
Philadelphia.

Now I have seen Zoot  
Money's band in London and  
it is no exaggeration to say  
that his performances are as  
entertaining as the Coasters,  
or the Isley Brothers. — GRE-  
GORY SAMS, Ealing London.  
● LP WINNER.



P. J. PROBY—will radios cause record slump?

### Thanks Mike!

**C**ONGRATULA-  
TIONS on Mike  
Hennessy's informative  
Bud Powell article. Bud  
is surely one of the most  
underrated pianists of the  
jazz era.

I am sure the jazz  
public could do with  
more like this about im-  
portant jazzmen who  
have faded from the  
limelight. — MIKE FIG-  
GINS, Newcastle, North-  
umberland.

### Breakthrough?

**B**ECAUSE of George  
Fame's great number  
one hit, people are saying  
this is the breakthrough for  
London's many organ - sax  
jazz styled R&B groups.

"Yeh, Yeh" has done well  
because of its strong  
melody, not because of the  
group.

People should not jump  
to conclusions just because  
the king of jazz R&B has  
finally hit the chart — with  
a song not typical of his  
style. — M. GENT, London  
E5.

### TROMBONE SOLOS

#### DAVID UBER'S

A CHOICE COLLECTION of SONGS for SOLO TROMBONE

Written by one of the foremost Trombone players, teacher and com-  
poser David Uber, this book provides the student with a wide variety  
of melodic material that will serve to combine the all-important aspects  
of brass instrument study and practice with the sheer pleasure and  
relaxation of playing familiar, yet challenging, music. Contains famous  
melodies of many composers, folk songs, chorales and spirituals.  
22/6 Plus Post

#### DAVID UBER'S

PANORAMA

FOR SOLO TROMBONE OR BARITONE (BASS CLEF), a modern  
solo with Piano accompaniment. 15/- Plus Post

#### DAVID UBER'S

MISSISSIPPI LEGEND

A modern Trombone solo with Piano accompaniment. Also suitable for  
Baritone (B, C), Bassoon, Cello or String Bam. 11/3 Plus Post

Leeds MUSIC LIMITED  
25 DENMARK STREET,  
LONDON, W C 2

NEW — FOR A GROUP OR AS SOLOS

### JAZZ SESSION

Containing: West End Blues, Sugar Blues, Harlem Drag,  
Kitchen Man, Jail House Blues, Cakewalking Babies, etc.  
(20 titles)

PIANO — Bb INSTRUMENTS — GUITAR — TROMBONE  
Price 6/- Each Book Post 4d.

From your dealer or FELDMANS 64 DEAN STREET  
LONDON, W.1

### THE SOUL OF — 4 GIRLS GOLDIE AND THE GINGERBREADS CAN'T YOU HEAR MY HEART BEAT

Personal  
Management  
Mike Jeffery

LITTLE BOY  
DECCA FI2070

Representation  
Harold Davison  
Office

### ANIMALS

ARE HERE

— AGAIN

### DON'T LET ME BE MISUNDERSTOOD

Recording Manager — Mickie Most  
Personal Management — Mike Jeffery

Representation  
Harold Davison Office

### NEXT WEEK

Jazz, non-jazz,  
un jazz and ...

### JIMMY GUIFFRE

AN EXCLUSIVE REPORT  
BY LEONARD FEATHER