

Melody Maker

April 3, 1965

9d. weekly



● JOHN

BEATLES NEW SINGLE

BEATLES day approaches. On April 9, the Beatles' new single, "Ticket To Ride", goes on sale.

Will it go straight to the top of the Pop 50? John Lennon spoke on the subject this week. "It's not at all certain that it'll be another immediate number one," he told the MM. "We're not taking it for granted, by any means. shops when I know the final advance Ask me the day before it goes into the order figure."

The Beatles star with "Ticket To

Ride" on TV's "Lucky Stars" on Saturday (April 3); "Eamonn Andrews' Show" (11) and "Top Of The Pops" (15).

Adds Lennon: "It's the slowest A side we've done, I think. It's not that unusual though — I mean, it's still US. It's no more unusual than we are — does that make it unusual? We're quite pleased with the record. But let's emphasise this business of the number one thing. It's not BOUND to make it first go." The Beatles' new single is reviewed on page 12.



DONOVAN He has put back his American trip for five days.

DONOVAN AT 5!

BOB DYLAN LEAPS TO No 13 AS CHART HOTS UP

DONOVAN at five, Dylan at 13. That was the hit parade score this week as the two new stars from the folk world became the hottest chart movers. Donovan's chart rise with "Catch The Wind" is a leap of ten places, and Bob Dylan, the 24-year-old American is up 19 places in the Pop 50 with "The Times They Are A-Changin'."

The British boy hits out on page three today at critics who accuse him of being on a Dylan kick.

And Donovan has put back an American trip for five days — until April 21 — because he is too busy in Britain. His first major concert will be at the British Song Festival, the Dome, Brighton, on May 24.

Concert sell out

TV dates for him include Southern's "Day By Day" (today, Thursday), the first "Ready, Steady Goes Live" tomorrow, TWW's "Discs A Gogo" (7) and "Thank Your Lucky Stars" (10).

Dylan jumps from success to success in Britain. His second London concert—on May 9—was a sell-out this week within hours of the Albert Hall box office opening.

He will appear in his own TV spectacular while in Britain. And with his first single in this country riding high, Dylan has another due out on April 23. It is "Subterranean Homesick Blues", another song he wrote, and currently climbing the US chart. The single is reviewed on page 12.

While Donovan and Dylan battle it out for the folk-style honours in the chart, there were other records soaring to the top.

Cliff Richard jumped seven spots to three with "The Minute You're Gone".

Stones

The Yardbirds streaked from sixteen to four with "For Your Love".

But the biggest threat of all was by Unit Four + 2, with "Concrete And Clay". Up three places to number two, they are now only one position behind the Rolling Stones, who cling to the top for the fourth successive week with "The Last Time".



DYLAN Second London concert sold out within hours this week.



PROBY HAS HE SUFFERED ENOUGH?

CENTRE PAGES

**WES MONTGOMERY • UNIT FOUR + 2 • SWINGLE SINGERS
GEORGIE • STARS OF BEAT • CHRIS CURTIS BLIND DATE**

DONOVAN

WE WERE trying to decipher the words of Bob Dylan's American hit single, "Subterranean Home Sick Blues", when Donovan walked into the MM office. Donovan pronounced it a fine record but was a little unhappy about the accompanying group. "Something is lost there," he commented. "Dylan always played guitar on his own level. These others are swamping him a bit."

We listened to both sides. "It just goes to show that folk song isn't being written today," theorised Donovan. "It's not folk music any more. It's a new form — poetry with music. The word folksong is too old a label to put on this new writing. It's not being influenced by the Wars Of The Roses any more."

"Dylan must have been plagued for years by guys running about with duffle coats saying they were folk singers. It's like Jack Kerouac—guys kept rushing up with 'Down With Bums' on their backs, saying they were writers."

"I don't know whether the success of Dylan's record—and mine—is really a breakthrough. I hope it's for the good, but I have a funny idea it isn't really."

"There are still deadheads waiting to get it all wrong."

"A lot of the new guys are still concerned with material things, but Dylan and Buffy Santa Maria explore the regions of the mind."

BEARDS

"And I don't believe anybody sings folk music just to keep the music alive. Nobody believes that except the ethnics in this country with their beards. They sing because they have to. They sing about things they know."

"When they put me in prison in Manchester for something I didn't do, I wrote songs in there. One was 'The Ballad Of Strangers'—Isn't that a lovely name for a prison?"

"What was I in there for? They picked me up in the street and said I had robbed a cinema. Of course, I hadn't—I don't need 5,000 cigarettes. I was inside for two weeks."

The inference that Donovan has copied Dylan is a reasonable one but was it, I asked, beginning to get Donovan down?

"It's getting the managers

BY BOB DAWBARN

down," he answered. "When I sing to them they say Dylan and I are so apart that this big farce ought to stop. But I don't lose any sleep over it."

"One journalist even suggested I got the title of 'Catch The Wind' from 'Blowin' In The Wind'. I hung up on him."

"I'm just me and I've sung like this for years. I am not heavily influenced by Dylan. The structure of my writing and my ideas are nothing like his. I haven't modelled myself on any poet either."

"Of course we both use that blues husk in the voice. And that sound Dylan gets (Donovan sang a phrase to show what he meant)—that comes from Jack Elliott."

KNOCK

"You know they all hated Dylan when he was here two years ago. He did Elliott's act off to a T. They hated him for it, but I couldn't see anything wrong in it."

"Everything and everybody is an influence on you if you are trying to write."

"I suppose that as long as people want to compare me with Dylan they will. I'm not worried about it."

Dylan and I are so far apart this big farce ought to stop—but I don't lose any sleep over it

"Of course I like people to like me, but I don't knock myself out trying to prove myself to them."

POEMS

"It's even been said that I copy Dylan because I use the harmonica harness. Thousands of people have used it—Jesse Fuller, Jimmy Reed and Jack Elliott are three."

"In a way it's easier to get the message across in America. A boy hears Dylan in the States. He gets the message and starts travelling, because there are thousands of miles you can go over there. Here there just isn't room to get away."

"You don't have to follow the philosophy—but if you don't follow what you think it can only be painful to you in the end."

Donovan has agreed to have a book of his poems published later this year.

"I'm not too sure about it," he said. "My writing is very immature."

TOURING WITH TAMLA

TOURING on the Tamla-Motown show has been the greatest experience I have had in this business. It's too much!

The show has settled down now, and I think it is the best touring show ever to come here. And I'm saying that 'cos I'm on it!

All the acts are tremendous, from the Vandellas, Temptations and Miracles to the Supremes. I have learnt a lot from them and I hope to get my hands on some of their material. I hope to fit in a recording session with them, sometime.

SESSION

I haven't been able to meet the artists as much as I would like to. We are on for about 20 minutes and some of them stand in the wings and dig our music. I feel really chuffed when that happens.

I could have got to know them more actually—on the road. But you know me and my luck with travelling? Like

by
GEORGIE FAME



I have trouble with cars, and planes—anything that moves too fast!

Back to Tamla-Motown. Some people say my music is too way out for the kids. That is silly.

At our Hammersmith show we played "Parker's Mood". Our new trumpet player Eddie Thornton did two choruses and the audience applauded every bit of his solo.

And we had people at the shows of all ages. Not old

people, but a good mixture, and I think we are knocking them out. Our type of music is a bit of a contrast to the Tamla sound.

It's a pity "In the Meantime" didn't get any higher in the chart, but it was just hard lines. Perhaps people didn't like it as a follow up to "Yeh Yeh" and they got sick of it too early. For the next one I might do a couple of Tamla things.

DIFFERENT

A thing that has upset me has been a few cracks that I am a pop singer and not an R&B singer.

I endeavour to sing the blues to the best of my ability and people that knock are narrow minded twits!

But really, it's all nonsense because there are different veins of blues singing, from Howlin' Wolf to the Tamla people, and if only more people would realise that, the music would be more popular. The blues are like a big wheel with many spokes.



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**STOP PRESS SINGLES—
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NOW 700 GROUPS IN MM BEAT CONTEST!

THE great MELODY MAKER BEAT CONTEST goes from strength to strength. By this week, more than 700 groups from all over Britain had applied to compete for the thousands of pounds worth of prizes that could provide a passport to fame.

From England, Ireland, Scotland and Wales, as well as from Germany, groups are planning to take part in the greatest beat show of them all.

First prize in this beat jamboree is the MM trophy, a Decca recording contract, an appearance on ABC-TV's "Thank Your Lucky Stars", a £525 organ as used by Georgie Fame, and a complete outfit of men's wear from



Cecil Gee for every member of the winning group.
Second and third prizes include valuable prizes of instruments.
The contest is being staged at London's Wimbledon Palms with the first heat on Easter Sunday, April 18.

Full-time professional groups cannot enter the contest. But for semi-professional and amateur groups, this is a golden chance for acclaim. All groups must perform an original number. It need not be their own composition, but it must be an unpublished song.

Groups can get their entry forms from: MELODY MAKER National Beat Contest, Wimbledon Palms de Danse, London SW19. There is still time to join in the biggest and best beat contest ever held in Britain. Write now!



Adam Faith — Friday



Georgie Fame — Saturday



Bill Le Sage — Sunday

PACE HOTS UP FOR WHO AND YARDBIRDS

AS they zoomed to the top half of the charts, two of London's top groups, the Yardbirds and the Who faced their biggest crop of one-nighters.

After appearing on BBC-TV's "Top Of The Pops" today (Thursday) the Yardbirds — 4 in the Pop chart with "For Your Love" — go to Aberdeen to fill in for the Kinks, in the evening. They appear at Nottingham's Dungeon Club on April 2. Hincley (3); Hassocks (4); Southampton (5); Swindon (8); BBC's Light Programme "Saturday Swings"; "Ready, Steady, Radio" in the evening. London Architectural Association Dance all on (9).

The Who — this week No. 11 in the Pop Fifty with "I Can't Explain" — also appear on BBC's "Top Of The Pops" today (Thursday) and then go on to Wembley Town Hall.

They play Loughton Youth Centre on April 2. London College of Print (3); Newbury Plaza (4); Hendon, London

(5); London, Marquee Club (6); Hemel Hempstead (7); and Reading (8).

Jeans plus Phil

SWINGING BLUE JEANS join forces with the Royal Liverpool Philharmonic Orchestra for the first performance of a work for "Symphony Orchestra and beat group" by American composer Carl Davis.

The concert will be at Liverpool Philharmonic Hall on August 24.

Commented Blue Jeans leader Ray Ennis: "One problem is what to wear. Fans will expect us to play in blue jeans — I guess we'll compromise by appearing in denim evening dress."

They fly to Denmark for

concerts at Odense (7) and Copenhagen (8).

They go to Israel on April 17, with the Escorts, for concerts in Tel Aviv, Haifa and Jerusalem. On their way home they play Frankfurt on April 23.

The group's new single, "Make Me Know You're Mine", is out on April 9.

Stuff at Annies

JAZZ fiddle player Stuff Smith, at present appearing in Denmark, will follow Dakota Staton into Annie's Room, London, on April 21.

Stuff, whose vocal and violin act will mark something of a departure for this Covent Garden nighter, will appear at Annie's for two weeks. It will be his first visit to Britain.

Resident organist Alan Haven and drummer Tony Crombie have left Annie's and been replaced by Sandy Brown (organ and clarinet), who shares duties with Brian Lemon. Accompanists are Derek Hogg (drs) and Brian Prudence (bass).

Ivy for US

THE IVY LEAGUE visit America in June — the trip has been tentatively set for June 5.

First they will promote "Funny How Love Can Be" which will be released in America on the Reprise label. Their appearances will include the Jack Paar TV show on June 7.

Secondly they are hoping to sell several songs in the States — Herman's version of "Can't You Hear My Heart Beat", written by the League, is currently number two in the American charts.

From America, the League tour Australia and New Zealand.

Their next single, "A Girl Like You", will be released in Britain on April 9.

Dusty single

DUSTY SPRINGFIELD records a new single in London next week. The title is being kept secret, but the disc will be released at the end of the month.

Meanwhile an EP of new material recorded in America last year and titled "Dusty In New York", will be released on April 9.

On the EP Dusty is accom-

panied by the Ray Stevens Orchestra. Titles are "Live It Up", "I Want Your Love Tonight", "Now You're My Baby" and "I Wanna Make You Happy".

Fame is top

GEORGIE FAME has been voted favourite new male vocalist in America's "Billboard" magazine annual disc jockey poll.

Fame and the Blue Flames go to Scandinavia for a tour from June 1 and appear at Copenhagen and at Gothenburg and Stockholm.

They play ballroom dates in Ireland from April 20 to 25. They include Romano's, Belfast (April 21), The Castle, Banbridge (23), Arcadia, Bray (24) and Olympia, Waterford (25).

Bruce and Ben

BEN WEBSTER will definitely tour with Bruce Turner's Jump Band after he concludes his second season at London's Ronnie Scott Club.

The U.S. tenorman, now at the Paris Blue Note, returns to London for the Kansas City concert at the Royal Festival Hall on May 8. He opens at Scott's for a month on May 10, and goes on the road with Turner from June 6 to 20.

Dates already lined up are Manchester Sports Guild (6), Birmingham Jazz Festival (7), Redcar Jazz Festival (9), Nottingham (12), Leicester (13), Southampton (16) and Bath (18).

US music scene

EDDIE Condon is back in Mount Sinai Hospital, New York, but it is not yet known whether he will undergo another internal operation. Station WABC-TV presented an hour-long "Salute To Eddie Condon" last Saturday.

Tony Bennett, who shattered attendance records at Chicago's Palmer House, has been set for the July 4 show at the reopened New York Paramount Theatre, with the Count Basie Band and Stan Getz Quartet.

The Oscar Peterson Trio will do the score for the film "Oh Dad, Poor Dad" — Veteran drummer Paul Barbarin is writing his memoirs.

Bill Smith, Down Beat Poll-winning clarinetist, has left for Europe. Smith says he will make his headquarters in Rome as there is little work for jazz musicians in New York.

Mel Torme guested with Stan Kenton's Los Angeles Neophonic Orchestra, at Hollywood's Music Centre Pavilion, last weekend. . . . Trumpeter Roy Eldridge is working with the Lucky Thompson Quartet at New York's Village Vanguard.

Jackie De Shannon is the latest girl singer to work with Burt Bacharach. Last week she cut three sides written, arranged and supervised by Burt. Meanwhile, Jackie is delighted at the success of Marianne Faithfull's version of her song, "Come Stay With Me".

The Beach Boys are feuding with their management. Guitarist-singer Brian Wilson is doing less and less work

THURSDAY

DONOVAN, The Who, Rod Stewart and the Soul Agents are in concert at Wembley Town Hall.

P. J. Proby heads the bill at the Olympia Ballroom, Reading.

The Swinging Blue Jeans guest at the Glen Ballroom, Llanelli.

FRIDAY

IT'S the first "Ready, Steady Goes Live" (ITV, 6.8 pm) and there will be no miming from Dionne Warwick, Manfred Mann, Tom Jones, Cliff Bennett and the Rebel Rousers and Zoot Money.

Jazz piano great Earl Hines opens a British tour with the Alex Welsh Band at Manchester Sports Guild.

New singles out today include: Tom Jones' "Once Upon A Time", Adam Faith's "Hand Me Down Things", Cliff Bennett's "Three Rooms With Running Water" and Val Doonican's "I'm Gonna Get There Somehow."

Brian Green's New Orleans Stompers make their debut at London's 100 Club.

SATURDAY

THE Beatles top the bill on "Thank Your Lucky Stars" (ITV, 5.50 pm). Also on the show are the Animals, the Drifters, Dionne Warwick, Tom

Jones, Mike Preston and Peter and Gordon.

Adam Faith, Catherine Boyle, David Tomlinson and Sue Lloyd make up the panel for "Juke Box Jury" (BBC-TV, 5.15 pm).

France's poll-winning Swingle Singers join Marianne Faithfull, Cliff Bennett and the Rebel Rousers, Bobby Vee and Them in "Saturday Club" (BBC Light, 10 am).

"Saturday Swings" (BBC Light, 2 pm) with Georgie Fame and the Blue Flames, Gerry and the Pacemakers and the Northern Dance Orchestra.

Manfred Mann and Dave Berry and the Cruisers top the bill for "Top Gear" (BBC Light, 4 pm).

America's rocking Tamla Motown stars play the City Hall, Newcastle. The Supremes top the bill which includes, the Miracles, Martha and the Vandellas, the Temptations and Britain's Georgie Fame.

SUNDAY

AMERICA'S Drifters open a six-day season at the Buckingham Club, Manchester.

Brian Poole and the Tremeloes, Janie Marden and the Overlanders guest in "Easy Beat" (BBC Light, 10.31 am).

The Temptations, the Zephyrs and Billie Davis are among the stars in "Ready, Steady, Radio" (Luxembourg, 9.30 pm). Bill Le Sage's experi-

mental Directions In Jazz unit gives a concert at Chichester Festival Theatre. Guest star is Ray Premru (tmb, bass tpt).

Dakota Staton makes a guest appearance on the "Eamonn Andrews Show" (ITV, 11.5 pm).

MONDAY

POLLWINNING jazz guitarist Wes Montgomery opens for a season at London's Ronnie Scott Club.

The Animals guest in "Gadzooks! It's All Happening" (BBC-2, 7 pm).

It's The Kinks v The Pretty Things in "Battle Of The Giants" (Luxembourg, 9 pm).

American rock star Larry Williams plays The Place, Hanley.

TUESDAY

EARL HINES plays a concert with the Alan Hare Big Band at Manchester's Houldsworth Hall.

The Tamla Motown package visits the ABC Cinema, Luton.

WEDNESDAY

DUSTY SPRINGFIELD, the Searchers, the Zombies, Tony Jackson, Bobby Vee and Heinz top a package show at the Odeon, Colchester.

The Tubby Hayes Big Band stars in "Jazz 625" (BBC-2, 10.30 pm).

Caught in the act

Wes Montgomery thrills Paris

BILLED as the greatest guitarist in jazz, Wes Montgomery made his first appearance in Paris on Saturday at the Theatre Des Champs Elysees and scored a resounding success.

Backed by Harold Mabern (pno), Arthur Harper (bass) and Jimmy Lovelace, Montgomery gave a memorable display of virtuoso guitar playing — rich chord work, incredibly sweet single note runs and those famous octave and double-octave effects.

And, on top of his unparalleled technique Montgomery demonstrated his almost unlimited powers of invention and a superb ability to swing, even though drummer Lovelace was lacking in drive. Lovelace, in fact, drew boos from some sections of the audience.

Montgomery played with great assurance, and had real feeling for the music, and bassist Harper, though under-amplified, made a fine impression. But what really brought the concert to excited life was the appearance of tenorist Johnny Griffin, who played a few numbers with the rhythm section and then was joined by Montgomery who closed the performance.

Griffin played magnificently, and was especially inspired on a breakneck version of "Indiana", switching alternative choruses between A flat and F.

His "Body And Soul" was a masterpiece, and on "Blue Monk" he knocked everyone out when the rhythm section laid out and he played a breathtaking series of unaccompanied choruses.

Montgomery, clearly inspired by Griffin, was at his supreme best when the two men were back on stage. He impressed as an immensely happy jazzman who listens appreciatively and attentively to what his fellow musicians are doing.

It was the most swinging concert Paris has seen in a long time. — M.H.

● Montgomery is resident at London's Ronnie Scott Club from Monday (5). Exclusive interview — page 6.

DYLAN...

"... a giant in the world of folk song
... he is an artist, possibly he's a genius."

San Francisco Examiner

All enquiries to:—

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Pop war hots up in USA

NEW YORK, Tuesday — The Hollies have been added to the cast of the New York Paramount Theatre giant reopening show at Easter. They join the Kinks, Hullabaloo's Det-ergents and other acts, all compered by TV star, Soupy Sales.

Opposing this show at the Brooklyn Fox Theatre for the same ten-day Easter holiday period will be veteran rock show leader, Murray the K, who presents the entire Motown Revue package, minus the Supremes.

Working with Murray are Marvin Gaye, the Miracles, the Marvelettes, Martha and the Vandellas, the Four Tops and the Temptations, plus headliners Gerry and the Pacemakers and the Righteous Brothers.

Kaufman is being heard around the country for the moment via a series of five minutes syndicated shows, which started with the Beatles interviews in Nassau and have now become a sort of daily recap on "what's happenin' baby" in the pop music scene.

Kaufman recently severed his long-standing connections with radio WINS here, and subsequently the station has now dumped its entire music format, throwing five other jockeys out of work.



MARY LOU WILLIAMS — million dollars



PEARL BAILEY — recording

with the group and Glen Campbell usually acts as his deputy on personal appearances.

Mary Lou Williams is suing a New York deejay and others for a million dollars. She complains that a broadcast she made discussing narcotics gave the impression that she herself was an addict.

Keely Smith is to marry Reprise A&R man Jimmy Bowen on August 12. Jimmy proposed on a jet over the Atlantic when they were en route to Britain recently. . . . Phil Spector plans to record the Righteous Brothers in London in April.

Clarinetist Pee Wee Russell is busy recording TV commercials for American Motors Corp. . . . Wild Bill Davison has joined Tony Parenti's Deans of Dixieland at Jimmy Ryan's, New York.

Johnny Hodges and Coleman Hawkins recorded albums for ABC-Imperial last week. . . . Leonard Feather has assembled an all-star band under Benny Carter for a series of TV programmes, "Feather On Jazz".

Pearl Bailey has sufficiently recovered from her illness to record for Roulette next week. . . . Mahalia Jackson is now well enough to spend this week appearing in Tennessee Ernie Ford's daily TV show.

Gene Pitney stopped for a three-day rest in Tahiti after his tour of New Zealand. . . . Lesley Gore is recuperating after having her tonsils removed.

A federal grand jury has indicted Ray Charles on charges of transporting and concealing narcotics. The indictment stemmed from his arrest last October.

BEFORE THEY LEAVE FOR AMERICA...

Jones, Herman follow-up

TOM JONES' folk-pop single to his number-one smash hit "It's Not Unusual" will be released on Decca on April 23.

US jazz films for BBC 625

AN American-made jazz series, filmed on the West Coast and starring such names as Nancy Wilson, Shelly Manne and Shorty Rogers, will be shown on BBC2 during July and part of August.

"Jazz Scene USA" will be put out here by "Jazz 625" beginning July 7 for six weeks. Actor-comedian Steve Allen is executive producer, and Oscar Brown Jr. introduces the series.

Each programme is built around a musician. Guitarist Barney Kessel, clarinetist Pete Fountain and Stan Kenton and his band are others to be featured.

When the US series has ended, "Jazz 625" begins another run of six programmes, "Commonwealth Jazz Club". This features two programmes from Canada, Australia and Britain respectively, and all six programmes will be screened in each country. The Australian shows include one by Graeme Bell's All-Stars.

It is a new composition by his manager Gordon Mills called "Once Upon A Time".

Mills wrote Tom's first hit. He told the MM: "It's different from the last one. It's not a 'soundy', it's a 'weirdy'."

"It will be coupled with 'And I Tell The Sea' which Tom wrote with me."

Tom has signed for five appearances on the Ed Sullivan Show. His first appearance will be on May 2.

He has been added to "Ready, Steady Goes Live" tomorrow (Friday), and is also on "Thank Your Lucky Stars", Saturday. At last Sunday's recording of the show, his act had to be taped three times, after fans mobbed him twice.

A new Herman record will be rush released on April 9, following the success of "Silhouettes".

It will be a revival of an old Sam Cooke ballad, "Wonderful World", and will differ from Herman's previous style.

Herman and the Hermits go to America for six weeks from April 18 until June 2 to tour with Del Shannon, Bobby Vee and the Shangri Las from coast to coast.

And on Thursdays, from

April 8, the Ken Mackintosh Orchestra will be heard in "Mack Is Back", with singers Shirley Western, Kenny Bardell and Michael London.

Searchers off

THE Searchers are scheduled for an American tour from July 16.

They will top a package touring the States for ten days. The Ronettes are also on the bill.

The Zombies are also in line for an American trek, from April 25-June 2. They star in the Dick Clark "Caravan Of Stars" tour.

The Zombies' new Decca single, "She's Coming Home", is out on April 9.

Basie, MJQ

THE Count Basie band and the Modern Jazz Quartet tour Britain this autumn.

Big day for Unit Four

MONDAY was a happy day for bass guitarist Rodney Garwood of Unit Four + 2. It was his 21st birthday and it was announced that the Unit's current release, "Concrete and Clay", had reached No. 2 in the Pop Fifty.

On Saturday their visit was marred by several riot scenes resulting in two of the boys being pulled off the stage. They were not injured.

The boys third disc entered the Pop Fifty at 27 five weeks ago. Now, at number two, the group threatens to knock the Rolling Stones off the top spot.

They have a Scottish tour starting on April 7.

Other dates are: Swindon Locarno (April 1); Tredegar, Queens Ballroom (2); Leeds, Kiosk Ballroom (3); London, Portland Street Synagogue (4); Dunfermline, Kinema Ballroom (7); Elgin Two Red Shoes (8); Perth, Town Hall (9); Eymouth, Town Hall (10); Dundee, Palais de Dance (11); Arbroath (12).

The boys return to London on April 13.

Them dates

THEM, the Irish group whose "Here Comes The Night" jumped to No. 15 in the Pop Fifty this week, continue their British one-nighter tour through April.

Dates include: Stockport (1), Guisley, Yorks (2), Rugby (3), Stratford (4), High Wycombe (6), Leamington (9), Dudley (10), East Grinstead (11) and Kidderminster (15).

New Mojos

THE MOJOS, who recently broke up, have re-formed as Stu James and the Mojos.

Two members of the original group, Stu James (vcls) and Nicky Crouch (lead gr), are joined by Lew Collins (bass gr) and Aynsley Dunbar (dr).

Dates for the group include: Coleford, Gloucestershire (Saturday), Bath (5), Goldthorpe (7), Royston (9), Eddington (10), Nottingham (11) and Newcastle (12).

PRETTIES OFF ABROAD

THE Pretty Things are going international. They make their first trip abroad, to Australia, in July, and make their first trip abroad, to Holland, on April 19, when they appear on Dutch TV.

The Things tour Britain with Billy Fury from April 24 to May 9. They leave for ten days' touring of Australia and New Zealand on July 7, and spend three days in Singapore and three in Hong Kong.

They record their next single on April 6. Their current hit, "Honey I Need" is at 23 in the Pop 50.

Splitting? No! say P&G

PETER ASHER, half of the Peter and Gordon team, denied two rumours. One was that they planned to settle in America, where they have enjoyed enormous success in recent weeks. The other was that he and Gordon were splitting.

"Just because we're there quite a bit doesn't mean we're going to live there,"

declared Peter. "I wouldn't dream of becoming an American citizen."

"Of course we've had more recording success over there than in Britain, but we still have plenty of work here. We're not worried."

Denying rumours that they might split, Asher added: "There is absolutely no truth in that."



Kinks cancel dates after Ray's collapse

RAY DAVIES leader of the Kinks was taken seriously ill in Scotland last Thursday.

The group went to the Albert Hall, Stirling and during the show Ray collapsed. He was taken to a local hotel where he stayed on Friday.

Fans seiged the hotel when they discovered Ray was there. He was taken to London by train on Saturday in a special compartment accompanied by doctors.

He is said to have signs of pneumonia.

The Kinks have had to cancel an appearance on BBC-TV's "Top Of The Pops" for transmission today (Thursday) and a film they were to make for French TV at the Cavern Club, Liverpool, on Wednesday.

The Scottish tour, which started on March 24 at Dunfermline, has been cancelled.

The Kinks are due for an appearance on ABC-TV's "Thank Your Lucky Stars" to be filmed on Sunday and for transmission on April 10, but no decision has been made yet to cancel it or not.

Their latest release, "Everybody's Gonna Be Happy" is 28 in the Pop Fifty.

Stones in electric accident

MICK Jagger probably saved Bill Wyman's life in an electrocution accident during the Rolling Stones' Scandinavian tour last Friday.

Three of the boys, Mick, Brian Jones and Bill Wyman received severe shocks when Mick touched two live microphones while rehearsing at a theatre in Odense.

Mick fell on Brian and Bill, who was knocked unconscious. But Mick's foot caught a lead, pulling out a plug which cut the power.

"This probably saved Bill's life," said a spokesman at the Stones' London office on Monday.

Manager Eric Easton flew out to Odense as soon as he heard the news.

The Stones recovered later and were able to perform the same day. They return to London on Saturday.

Three months ago producer Francis Hitching started a search for a partner to Cathy McGowan in "Ready, Steady Goes Live". After covering the country he found him—across the corridor from his office in Television House. Twenty-year-old Londoner David Goldsmith will share the interviewing and competing with Cathy when the programme kicks off tomorrow (Friday).

"I THINK THE ELECTRAVOX IS THE FINEST INSTRUMENT I'VE TOUCHED IN YEARS"

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JACK LARKIN
Director and
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Few people are qualified to give such an opinion and these words of praise from Jack Larkin must certainly carry weight with every thinking person. When interviewed he said "I think Hohner's have surpassed themselves in setting an entirely new standard in electronic musical instruments. . . . The ELECTRAVOX is certainly in a class by itself. It is fully transistorised and all the various sound effects and tone colours are produced in the instrument itself. Any accordionist will find it easy to play because treble and bass are arranged as on a standard accordion. Volume can be perfectly controlled by the opening and closing of the bellows. It is fully polyphonic and 13 switches cover a wide range of effects; woodwind, brass, strings, with percussion and vibrato modulation. The ELECTRAVOX should be used in conjunction with a good quality amplifier of at least 25 watts. Supplied with separate power pack. This is the ideal instrument for doubling-up in band and combos, and for the solo player, professional and amateur.

One could write a book about the ELECTRAVOX — about its superb design, its great tone power, its impressive new sound effects, etc., but all this including the specification which embraces 41 piano keys f-a, 13 effects switches, 120 basses, 3 registers — it has no reeds and is entirely electronic — are but contributory items which add up to the most superb instrument which has been produced for many years. As Jack says, it literally is "like a cinema organ in your hands. . . . There seems to be no limit to its possibilities and it can be played as quietly as a church mouse or as loudly as a church or cinema organ. But hearing is believing and you are cordially invited to come and hear this amazing ELECTRAVOX for yourself. Words are really inadequate to describe it—YOU MUST come and HEAR it—better still come and PLAY IT. You will be under no obligation to purchase but having heard it you will quickly make up your mind to have one. Do this now and be next on the list for an ELECTRAVOX—you will be glad you did. Easy terms can be arranged to suit your convenience if you wish.

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Johnny Mathis leads US pop entry

JOHNNY Mathis, Oscar Brown and Terri Thornton are among American singers flying into London soon.

Mathis arrives for two concerts—at Manchester (May 1) and London (2). Exact venues have yet to be set.

On May 16, Johnny appears on Palladium TV.

Miss Thornton opens in cabaret at London's Cool Elephant on April 19 and is followed by singer-songwriter Oscar Brown.

Impresarios Vic Lewis and Don Black flew to America this week to sign more stars for British cabaret.

Hines in for tour and concerts

WORLD famous pianist Earl Hines was due to fly into Britain today (Thursday) for his first tour of this country as a solo attraction. He shares the bill with Alex Welsh's band.

Tonight Hines will attend a press reception at the Manchester Sports Guild. He will open there tomorrow (Friday), appear at the Guild again on Saturday (3), then go to Redcar (4).

The first of his three concerts takes place on April 5 at Glasgow's Woodside Hall. Next day, Hines plays a special big-band concert—for which his old arrangements have been flown over in advance — at Manchester's Houldsworth Hall with the Alan Hare band.

Earl's only London concert, again with the Welsh band, is at Islington Town Hall (8). An extra date has been arranged at the Aquarium, Brighton, for the Chinese Jazz Club on April 9. Hines ends the tour at the Sports Guild on April 19 with Bruce Turner's Jump Band.

Sandie back

A DAM FAITH and Sandie Shaw were delayed three hours by fog on their return by air from America on Monday.

Sandie followed Faith to America on a visitor's visa after she had been refused a work permit.

She had hoped to join him on TV and radio shows in America, but was refused a permit because she was "not well known enough".

Adam begins work on an LP with songwriter Chris Andrews and the Roulettes group this week. It will be released in America as well as here.

An American company has offered him a straight acting part in a film and a British TV series was also under consideration.

Bennett here

TONY BENNETT flies into Britain this month. The top American singer is set for two concerts — at Manchester's Free Trade Hall (24) and Hammersmith Odeon, London (25), with two shows at each venue.

Bennett will be accompanied by the Johnnie Spence Orchestra. The Morgan-James Duo will join the bill.

Tony also records his own BBC-TV show on April 23 for screening later.

THUMBS UP!

THE INCREDIBLE WES MONTGOMERY EXPLAINS THE TECHNIQUE THAT SHOOK THE JAZZ WORLD

WE were listening to the Wes Montgomery Quartet rehearse for "Jazz 625" when a voice behind me said: "This octave thing he does is unbelievable. Watch that thumb. It moves about like an entity." The voice belonged to guitarist Ike Isaacs, the thumb to the incredible Wes who has, despite a somewhat clumsy-looking right-hand approach, marvellous control. He also has the smoothest possible left-hand technique.

After the recording, I asked how the thumb technique developed. He said: "Just like any other. Everybody's technique has to be developed by work and practice. It's just like you develop a plectrum style."

"Because I have tried a pick, right at the beginning when I couldn't use nothing. I was nineteen then, and I might have used a pick regularly but it was making too much noise in the neighbourhood."

"You see, I wanted to use my amplifier but that pick cuts through... zing! And we had neighbours. So I laid down my pick and tried without it, and that's how I've played ever since."

LEVEL

"I had decided to use the pick later on, but then I thought there'd be no use in throwing away the technique I had. In any case, I was only playing for my own amusement, to satisfy myself. A lot of people do that, you know."

"I never planned to be a musician, had no thought of doing that. Charlie Christian was the inspirational man. I heard his 'Solo Flight' and something about it made an impression."

"I should explain that I wasn't buying records at the time and wasn't exposed to jazz. I went to a dance like any young man, but that was all. But when you hear something that

by MAX JONES

sounds good you want to hear it over, and that happened to me with 'Solo Flight'."

"And when you hear it over and it still sounds good, you want to make something like it. So I thought 'Why not?' I'd just got married and I had nothing but time, so I bought a guitar and started teaching myself."

"As I say, I hadn't thought of going into music. And if I had done, the Charlie Christian record would have stopped me. I'd have thought: if a cat has to reach that level, I'll never make it no way. So I reckoned I'd play for my pleasure and find out a few things. And the only way to find out was to get a guitar and amplifier and try."

"Right off, I bought an expensive Gibson and got working on it. Nobody showed me anything. I had to find the positions and everything for myself." How does Montgomery

produce the smooth, acoustic guitar-like sound that distinguishes some of his ballad work?

"It's kind of tricky. You don't think about what you're doing, I mean your method of playing. You think about ideas and projection. If you have to think about technicalities you're in trouble."

RECORDS

"You forget your ideas and repeat yourself, and that's no good. People listening don't want to think about technicalities. They don't know anything about it. As for the natural guitar sound, well, that all comes from the thumb."

Has Wes ever played acoustic guitar?

"No, I never have."

What does he think of Teddy Bunn?

"No, I don't know him. I never heard him. As I told you, I wasn't exposed to guitar players, not even Charlie Christian. I just wanted to hear his 'Solo Flight' and it made me think about the guitar."



"You don't think about what you're doing. If you have to think about technicalities, you're in trouble."

Montgomery has made records with groups of various sizes. Does he prefer working with horns or without?

"Truthfully, I don't have a preference. I try to be flexible, not typed or tied down to any sound or format. I can play with horns and enjoy it, or leave them alone, and I think it's better that way."

"I like to change my group and my approach to a record. I don't like to make one record the same as the last one, or people say: 'Oh, that the sound we heard before.' I try to do something different each time."

"Another important thing: don't make too many records. It's easy to be over-exposed. You only have so much in you, and I want every record I make to be musical."

"Now I like Coltrane. He's shown us a new way of playing jazz. But I think he's made too many records."

"I've made records with a trio, a quartet, with saxophone added, with strings and a big band. I enjoy all of them, but I know quite a lot of people said the one with strings wasn't exciting."

BRASSY

"Of course they're entitled to their view, but I don't really see it myself. Does it have to be horns, or a brassy big band, to be exciting? I guess it depends how you listen. There's such a thing as inside excitement. You can't just play one way."

A flyer on guitar, Wes Montgomery is most reluctant to leave the

ground in anything resembling an aeroplane. Indeed, this journey to Europe was his first flight.

"I should have been here three years ago. Everyone was pressing me to come over, telling me I should, but they couldn't get me to fly. Yes, I listen to what people say, my advisers and so forth, but they don't make up my mind for me. I mean, I'm the one that's got the feeling."

"But this year they caught me on the right day, and I said: 'Right. Tell them I'll be there.' And here I am. Of course, they told me I'd only fly once, but now I'm here they've got me flying every day."

"Sure, I'm nervous. When they take off and those engines start roaring... man, nobody needs that much power."

SWING, SWUNG, SWINGLE

THE thought of a packed audience at the Royal Albert Hall rapturously applauding vocal performances of Bach and Mozart would have been unthinkable only a few years ago. But a few years ago, American Ward Swingle hadn't hit upon the idea of bopping the classics. When he did get round to doing it for the "Jazz Sebastian Bach" album, little did he know that by forming the Swingle Singers he was creating a sound that would sweep both Europe and America by the sheer novelty of boop-poop-deedooing the old masters.

The rash of enthusiasm for this four-man-four-girl team has shot them to the



WARD SWINGLE

top of jazz polls (why is anybody's guess) and created an audience for music enjoyed in the rarified atmosphere of the classical concert platform.

Originally an off-shoot of the jazz-based Double Six, the Swingles paid a flying visit to London on Saturday for one concert and laid them in the aisles of the Albert Hall.

Ward Swingle, the brain who concocted the classics-plus-bass-and-drums success formula, spent several years working in the Paris recording studios and as pianist-accompanist to several French cabaret artists.

Why the Swingles are such a fetish at the moment is something which would test the sharpest minds. Perhaps it's because they struck the nerve which touches off a desire for cultural recognition among jazz fans.

They create a meeting-point for the jazz and classical lovers by offending neither and being faithful enough to both.

The trouble with this sort of relationship is that the Swingle Singers are liable to end up being forgotten by both camps in the very near future.

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ADDRESS

ALTHOUGH she is on her first visit to this country, Dakota Staton feels half at home here. She enjoys herself at Annie's Room, where she has been given a high-voltage welcome, and already looks forward to her next trip... "If anyone invites me."

Things like food and weather, even Scots accents, cannot surprise Dakota. "I learned all about them from Joe Saye. He was my accompanist for many years, about four I'd say, and he came from Glasgow. From Joe I found out about Yorkshire pudding."

"Your British singer, Cliff Richard, is a friend of mine, you know. I met him down at the Village Gate when he came in to hear me. We had a very nice chat, and I got a lot of inspiration to come to England from him."

AMBITIONS

"He talked so much that I should come over, and, well, I'm finally here. I'm going to surprise him one night down at the Palladium. Of course, the Melody Maker made it possible for me to work with that article saying it was one of my ambitions to visit here."

At Annie's, Dakota is scoring with a quick-fire programme which incorporates, with encores, fifteen or sixteen numbers. Why the non-stop approach?

"That pace? I like to do that, because a lot of times I'm on a bill with many musicians and we're limited

Dakota delivers the goods—express post!

for time. Everyone tries to get in as much as they can, and I'm not going to get much of my selection in unless I pace them like that."

"I remember a big concert at which the Emcee told us everybody had half an hour and no more. 'How many tunes are you going to do?' he asked me, and I said fifteen."

"He said: 'How terrible,' and told all the others I was going to over-run and so on. I told him my last number would be 'Late Late Show', and that I'd hand him back the mike in half an hour."

"Well exactly thirty minutes and fifteen songs later I finished 'Late Late Show' and handed him the mike."

Dakota Staton can sing blues, and her dynamic treatment of "What's Your Story, Morning Glory" ("Mary Lou Williams wrote the words for me on that only last year") and other blues is a nightly highspot at Annie's. How does she feel about blues?

"I always sing some. I wouldn't think of doing a show without including one or two. I even went to Tokyo and sang blues, which I believe are part of American culture and of my culture."

"My style is a blues style—there's no gospel in it at all—and my insight

"Exactly 30 minutes and 15 songs later, I finished and handed him the mike."

into singing blues came from Lil Green... she was the one. From her records, like 'Romance In The Dark' and 'Country Boy Blues'... I never saw her. But she set the pattern for all the blues girls who followed."

"Many blues I'd like to do have become dated because the scene has changed, or the lingo. So I leave them and choose something more current. I can't use Bessie Smith's at all, and even some of Lil Green's are unsuitable—and she's my favourite. I take one like Charles Brown's 'Drifting' that's got a contemporary feel."

Dakota has studied voice and harmony. Does she consider it a help in singing jazz and popular songs? "It's been a help in singing in tune, in breathing correctly and have endurance. But experience is the best teacher. After my first interest in music, I lost interest, then regained it. By then, I'd lost most of the training."



"When I got into show business, sixteen years ago, I needed that live experience in clubs. I learned more about breathing there than I ever did from my teacher."

Did Dakota feel nervous about her British first night?

"Not at all. I've never had stage fright in my life. I need the people. If I don't have a large crowd I don't feel so secure, but I'm not afraid of crowds."

"Basically, I like the stage. I'm a performer. I like the atmosphere, and I love that relationship with a live audience. My only regret is that I don't have an audience at most of my record sessions."

Brian Jones —new role?

BRIAN JONES — record producer. That could be his career after that unthinkable day when the Stones finally stop rolling and the sound of guitars and harmonicas ceases throughout the land.

I met Brian at his new London mews home last week. The peace was disturbed only by the noise of milkmen and a reporter knocking on the door for ten minutes in the pouring rain.

Suddenly a tousled head appeared round the door smiling guiltily. "Sorry, did I keep you waiting? Come in. I'm afraid the place is in a bit of a mess, but I only just got up."

Brian made a few desultory efforts at moving coats from one chair to another then wandered off to the kitchen to make tea. "I'm terrible at clearing up," he explained. "I just dither."

Brian finally ceased dithering and curled up in an armchair to smoke, drink tea, listen to records and chat.

I asked him about his future. "I want to produce records," he said. "At the moment I'm just soaking in the feel of the business. When I was in America I saw Phil Spector and Brian Wilson of the Beach Boys, and it was great to watch those people at work."

"There's not one record producer in this country who's as good as the Americans—and that's without wishing to knock anybody."

"Who would I record? Well any sort of pop artist. I'd love to produce in America. I don't know when. I'll get around to it someday."

Meanwhile, Brian is very much wrapped up with his present life with the Stones.

"You asked in the MM the other week whether the Kinks could oust the Stones. Well, we've come back to England to a tour which has been getting amazing reactions. You heard about Manchester, where the kids were jumping out of the balconies?"

"And 'The Last Time' looks like being our biggest record ever."

"I think we're all fitter after six weeks of sun in America and Australia—I didn't want to come back. All of us are much happier than we've ever



BRIAN JONES
—soaking it in

UNIT FOUR + TWO



EIGHTEEN months ago Unit Four Plus Two — a "harmony group" — were struggling for work. Today, without changing their style one iota, but with one hit record under their belts, they are inundated.

Singer Tommy Mouller, who wrote the words of "Concrete And Clay" — currently No. 2 in the Pop Fifty — says: "When the Unit Four became the Unit Four plus Two we were doing about a tenth of the work of the average beat group."

"We were a harmony group and the ballroom managers just didn't want to know."

"Today we're doing the same stuff we were doing then, yet we're making probably £200 more a gig, and we haven't got a day off for the next two months."

I want to produce records

been. We've come to terms with the business and feel chuffed. I feel more relaxed than I have for months."

"We're looking forward to Sweden very much. Travelling is fun, and I love going abroad. I was so impressed with Australia. Their foreign image is so bad."

"No one takes them seriously over here. We send up the accent, and laugh at jokes about kangaroos and gum trees, but I tell you their standard of living is much higher than we have."

"I'm not being anti-British, but Australians are so nice, friendly, relaxed, and happy-go-lucky. In London the streets are filled with neurotics."

Stupid

"Los Angeles is definitely my number one place, though. I'm not impressed by America as a whole—there's still a terrible rat race, and the people can be rather stupid in a crowd. I hated New York, but Keith liked it."

"But if the majority of English people could really see what Australia is like, there'd be a mass exodus next week."

"Singapore was a fantastic place, too. They were celebrating the Jewish New Year when we arrived, with fire crackers everywhere. We were drinking with some Chinese friends and they were talking about Indonesian terrorists."

"Suddenly we heard a crackle outside, and we rushed out expecting machine gun fire! But it was just the crackers."

"Everybody was so polite in Singapore, including the press. I can't stand press conferences in America and Australia. The reporters try to be funny and rude, to impress each other, and we're just their guinea pigs."—C.W.

A group shouldn't have to rely on a hit disc

"The big difference is that hit record. We realise now how important it is. It's opened up the gates. Surely it's wrong for a group to rely on a hit record? I mean we haven't changed in the slightest, yet we're making so much more."

Drummer Hugh "Pigmy" Halliday described what Unit Four plus Two were up to now.

MAGIC

"We're still doing the ballroom circuit, but it's all different. Fans have appeared from nowhere, like magic!"

Do the boys like one-nighters? Says "Pigmy": "Well they're all right if you've had a good night's sleep, but if you can't get a hotel it's a bit rough."

"To add to our worries our vans keep on letting us down. 'We've had to hire four vans while we wait for ours, which is on order. Two have broken down, one was too small

and the other didn't have any seats. It was a bit difficult standing, so it had to go."

"Travelling should be a lot better with the new one and we're looking forward to it."

Would they like to tour the United States? Both Tommy and Pigmy echoed: "We'd love to go to the U.S."

Pigmy elaborated: "Yes we'd like to go to the States but I think we'd rather go to Australia. We're in the Australian charts and Tommy's Australian. Well, he lived there for fifteen years."

Tommy began to give a life history so the subject was changed. Were they afraid of being one hit wonders?

Said Tommy seriously: "I don't like people saying we are one hit wonders before the second record's even out: We're not a bum group with a good number."

"We've recorded our follow up, 'You've Never Been In Love Like This Before', and we all think it's better

than 'Concrete'.

"It's in the Unit Four plus Two style — harmonies, etc — but it's completely different from 'Concrete', with a powerful middle eight."

COWBELL

"We purposely made this record completely different so that nobody could say we were cashing in on 'Concrete'."

Have they kept the cowbell in? "Well actually we have."

Pigmy interrupted: "It fitted in so well we just had to keep it in."

Continued Tommy: "Don't think that we are going to flog the cowbell bit to death. We're not going to use it too much because that would be gimmicky and we don't, we hope, need gimmicks."

At No 2, who needs gimmicks!

NICK JONES



ONE of America's most influential singing groups, the Drifters, arrived in London last Tuesday to start a British tour.

In Britain the Drifters have not had the success they have enjoyed in the US, but with the group over here to promote their latest recording, "At The Club", they could well make the chart.

The Drifters' first disc was "Money, Honey", made in 1953, and it went to the top of the US charts. Since then the group's career has been riddled with hit records and personnel changes.

Twelve years later Johnny Moore is singing lead, in the footsteps of the great Ben E. King, who left in 1961 to go solo. Johnny can be heard on such greats as "Under The Boardwalk", "Saturday Night At The Movies" and "Sand In My Shoes".

Backing Johnny Moore is veteran Drifter Charles Thomas, who has been with the group for ten years. Gene Pearson, from New York, has

Breakthrough for the Drifters?

been a Drifter for five years and Johnny Terry for four.

Audiences will also see Billy Davis, the group's lead guitarist who has been producing that distinctive guitar sound on seven years of Drifters releases.

The boys are doing a two-week ballroom and club tour and the sort of numbers we shall hear are the ones that have made them famous.

The Rolling Stones include "Under The Boardwalk" on their latest LP, and Cliff Bennett and the Rebel Rousers scored their biggest record success with their version of a Drifter number, "One Way Love". Cliff's follow-up was "I'll Take You Home" which also originated with the Drifters.

The boys' biggest success in Britain was "Save The Last Dance For Me" in 1960. This number featured Ben E.

King, the third lead singer since another "great", Clyde McPhatter, started the ball rolling by leaving the original Drifters in 1955.

Current lead Johnny Moore says: "This group has been together for three years, which must be a record."

Asked what he thought of the ban on British artists wanting to go to the States, Johnny replied: "Man, if a guy is in demand, hit record or not, he should be allowed to tour the U.S."

Is he looking forward to the tour? "Yes I sure am, and I'm hoping that we shall break through into the British chart. It's quite possible another single will be rush released to coincide with the tour, and of course our most recent LP, 'Our Biggest Hits', is also out here," Moore added.



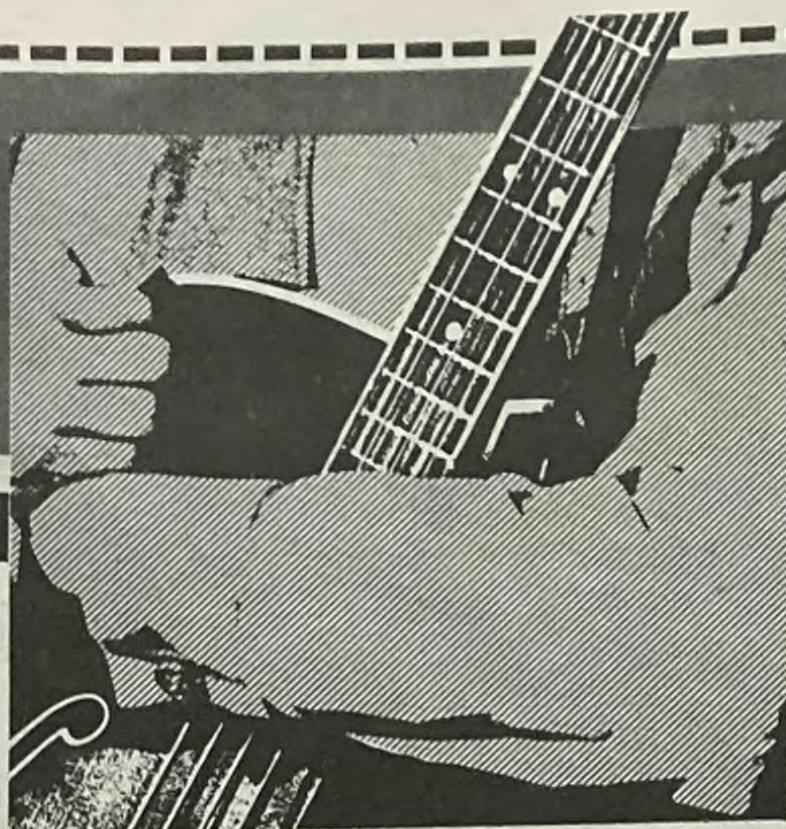
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STARS OF BEAT

No. 2: THE BASS GUITARISTS

WHAT IS the role of the bass guitar in groups? The stars in some of the country's leading beat outfits give their views in this feature. Last week lead guitarists provided tips.

Next week, it's rhythm guitar. But now for part two of an exclusive Melody Maker series designed to give instrumental help to thousands of young musicians.



JOHN ROSTILL
SHADOWS

PAUL McCARTNEY
BEATLES

FRANK ALLEN
SEARCHERS

ERIC HAYDOCK
HOLLIES

PETE QUAIFE
KINKS

BASS guitar is a satisfying and exciting instrument to play. I would advise young players to listen to very simple records when they start. I know it sounds funny, but I used to listen to the BBC's "Housewives Choice" and "Music While You Work" for simple but effective bass playing, and learn how to use just a few notes. The bass should tie up with the drums as it is half a rhythm and half a melody instrument. Players should keep this in mind instead of running up and down the neck. A bass is a bass and phrasing should be kept low. I used to play a normal double bass a long time ago, and bass guitar is much easier. I don't have very much time for practice because we are at London Palladium every day. However I manage two or three hours a week—scales and finger runs. I can read — very slowly. Hank reads well and Brian reads better than any of us! Half of today's players are too loud though. They get a terrible burbling noise and use too many notes which makes it messy.

HOW to play bass guitar: buy an instrument, learn to tune it, learn to play it, and you're there! Easy. Well, not quite! My job is to play good bass bits and not too many of them. Frankly, I don't know enough about music to be able to describe it exactly. I normally try to do what Ringo is doing on the bass drum, and it doesn't always come off! I can't read music and the answer to the question: "Is it necessary?" is that I'd never advise anyone either way. There are far better bass players than me who can read music and far better bass players than me who can't. There's absolutely no rule on that subject. It depends entirely on what you want to play. The best thing to learn about bass guitar is to learn when to shut up. A lot of people try to play solos on bass. That's not the instrument's job. I heard once about a record that was issued boasting about "the fastest bass playing in Europe" on it. That's daft. Two-in-a-bar is pretty normal for the bass, I think. And it's worth two in the bush!

DON'T get too complicated as a bass guitarist. Don't try to bring the bass into line with the lead guitar as the most important instrument. It's not the showpiece instrument. Be very simple, steady, and always solid. In a group like the Searchers the bass is a very important instrument because there are two things that drive—the bass guitar and the drums. The others have to rely on our solid beat. If we don't get it, the resulting overall sound can be a thin mess. We must drive behind the others and lay the foundations. The bass is very important, but never get the idea you're a lead instrument.

NEXT WEEK: No. 3— THE RHYTHM GUITARISTS

FIRST of all, be prepared to spend a bit of money on a good instrument, and buy a semi-acoustic so you can practise right away. Some guys buy a solid bass, take it home and suddenly realise they need an amplifier. It's true—and if you can't afford an amplifier you can't play at home. All you are left with is a plank! I have a big double bass at home to practise on. It only cost me £20 and it's worth while. In the group I use a solid bass. About lessons—it depends on what you are going in for. If you want to play rock-n-roll you can't get much tuition anyway. But if you want to make a career out of playing, learn music, or you will end up just playing in a group. One thing to remember about bass guitar is you can always turn the amplifier DOWN. A lot of guys play so loud and distorted. I don't practise because I play every night, but if I do practise I mess about on double bass to records.

I THINK every bass guitarist feels, at times, it is a bit of a drag just sitting there going boom, boom boom. But really there is quite a lot you can do on the instrument. In some numbers, I speed up and you can find interesting runs to play. I played guitar first and I think that definitely helps. But you have to push down on the strings so much harder on the bass and it is much more difficult to play fast until you get used to it. If you keep chopping and changing between guitar and bass you won't get far with either. I don't practice as much as I used to, but I bought a tutor which I use. I can read, but it doesn't really matter in this part of the music business. For practice I used to use an acoustic bass guitar — otherwise known as a double bass — because it is difficult to find somewhere where you can practice with the amplifier. In a group like ours, the bass guitar is sometimes very prominent indeed, almost the loudest instrument. We usually rehearse any special effects with the bass.

BILL WYMAN
ROLLING STONES

ROY AUSTIN
ROCKIN' BERRIES

CHAS CHANDLER
ANIMALS

PAUL SAMWELL-SMITH
YARDBIRDS

ROBIN McDONALD
DAKOTAS

MY role in the Stones is roughly this: to provide, together with Charlie Watts' drums, the most solid rhythm sounds behind the others. To give Brian and Keith a really firm foundation so that when they stop playing for a split second there is still a basic beat going on. The bass guitarist must learn to knit together perfectly with the drums. Keep going all the time. Never lag behind. For the want of a better phrase, get to learn to play a sort of boogie rhythm. I don't think anybody sets out in life to be a bass guitarist. People start learning the guitar and find there are more vacancies for bassists than any other instrument. I enjoy playing piano, too, but don't get enough chance. One of the difficulties of learning and practising is that you can't practise just anywhere with an amplifier. So you have to practise on ordinary guitar, acoustic, and imagine the bass line. Very hard. The best of luck!

PEOPLE sometimes ask me if it is frustrating to play bass guitar and get so little of the limelight. I can only say Paul McCartney doesn't do too badly. It's true that you have to play very much behind everybody else and it's important to keep the bass line simple. If you get too messy you lose the truth. People start listening to the bass instead of the melody line. I started by playing guitar—everybody played guitar in those days. Then I joined a group who needed a bass so I switched over. I think it does help to play guitar first. You get a basic knowledge of chords and scales which are very important to the bass guitarist. These days you can vary your tone a great deal on bass guitar. With the gear they are turning out you can do practically anything. With the controls on the amp and guitar you get anything from high treble to pounding bass. Some bass guitarists certainly manage to develop recognisable sounds—Bill Wyman, for example, has a very distinctive style.

I STARTED out playing guitar, but there were so many guitarists knocking around that I switched to bass guitar. I think that my time on guitar may have given me a better sense of rhythm than if I had started straight off on bass. I am self-taught and learned by listening to records and then seeing if I could play what was on the record, then try and play it different ways. It really isn't worth trying to copy other people—you end up mindless. The bass guitar is essentially a rhythm instrument. I can't stand it when it is played like a lead guitar—the rhythm immediately loses something. Nearly all our numbers are worked out pretty thoroughly, but when we started we used to just talk about a new number and then start playing it. Each time we played it, something extra would be added until you finally had a complete arrangement. My advice to a newcomer would be don't try playing with only two or three fingers of the left hand. Use the little finger as much as possible.

THE bass is essentially a backing instrument because you are dealing in such low frequencies. I know Jack Bruce with Graham Bond plays a six string bass guitar, but I am not very keen on bass breaks, except in jazz. You can play some wonderful progressions but they don't really come across. Actually I used to play lead guitar for about four years in a rock group, and I think the best thing to learn for a beginner is finger style on a round hole guitar. The action and sound of the guitar is far more important than the looks. Thousands of people are wasting their money on expensive equipment, just to learn. Amateur groups spend thousands of pound on equipment and it's all rather a lumber. They are very keen and it's a great hobby, but instruments are so expensive.

I USED to play rhythm guitar before our bass player Ray Jones left. Now I play bass. But I would advise young players to start on the bass right away because you can get the wrong idea of bass playing from guitar playing. Our old bassist never played guitar and couldn't if you gave him one! You have got to think like a bass player and not out too much in your playing. Try to be purely the roots of the group with no fancy embellishments. Play with the drummer's bass drum — that is very important. Have lessons from the start. Scales all help to get the left hand and fingers going. I started on Spanish guitar, and I could read, but now I have forgotten! You can get tremendous satisfaction from the bass. But one thing, you can't let up for a minute. As the foundation of the group, if you stop to wipe the sweat out of your eyes, the whole thing falls through. You gotta keep playing. Listen to other bass men. I like Monk Montgomery, he plays electric bass.

DO-IT-YOURSELF BEAT COURSE: PART 2 COMPILED BY MM REPORTERS

PRO suffe

FOR P. J. Proby, the ought to provide in the history of popularity, the 26-year-old caused uproar.

His trousers split. He was louder than a pop fan! People went white with a house: "My act's not obnoxious!" But the pop powermen won. Proby was banned by the TV, which ruled out "The Steady, Go!" since the r

The last nation-wide TV appearance by Proby was on ABC-TV's "Thank Your Lucky Stars" on January 10. Yet last Wednesday he was allowed on TWV's "Discs-a-Gogo".

It is generally accepted that TV shows are the lifeblood of a pop star's career. Without them, he can be doomed to obscurity. Proby has disproved the theory. With no TV plugging, "I Apologise" rose to number 11 in the hit parade.

This proves he has an immense following — as a singer, and not necessarily as a visual artist.

STUPID

If thousands of people buy records, commonsense dictates that he should be allowed national television. Especially as he is pulling in big crowds on personal shows all over Britain.

A lot of artists believe Proby should be back on TV; that all bans on him should be dropped; that the time has come for enlightened thinking.

TOM JONES is among them. "Nobody should be actually banned from TV. If enough people want to see him, and it's obviously the case in the Proby affair, they shouldn't be prevented. I can't understand the stupid TV attitude."

TODAY'S hit parade contains have emerged from the time. Two of the most recent and the Who, both entering the first time.

Such groups have been slow in the West End clubs of London that have produced people like the Rolling Stones. Now the Yardbirds are quickly becoming national stars.

Are there any other groups in the darkness of the clubs knocking on the door of fame? For clubs are a stepping stone to fame for the unknown groups.

Do the groups who want fame need to leave the clubs?

Says Yardbirds leader and vocalist Keith Relf: "We owe a lot to the clubs, but after a few months, residency gets a bit hard. I think fans expect you to get a bit higher and they're a bit surprised to find you still playing at their local club a few weeks later."

"I suppose the real disadvantage a residency is that you can't change your repertoire each week, and inevitably enthusiasm slackens."

Peter Townshend, of the Who, has a slightly different conception of the club scene. "Most groups in clubs must really smash out into daylight otherwise they will be stuck in clubs for the rest of their lives," he says.

"George Fame did it by sheer po

BY: has he ered enough?

title of his current single is a masterpiece of irony. "I Apologise" the final, soothing chapter after one of the most farcical episodes in pop music in Britain. It began two months ago. At the height of his 19-year-old American went on stage during a British concert tour and

is condemned for allegedly obscene movements. The blasts of criticism were his scream.

nger. Proby shrugged his shoulders and said at his sedate Chelsea, London bscene."

on. e ABC and Rank theatre chains from their stages. He was banned from ABC's "Thank Your Lucky Stars". He has not appeared on Rediffusion's "Ready, Row."



WHAT PJ DOES
DOESN'T GO BEYOND
ANY BOUNDS OF
DECENCY—AND HE
HASN'T DONE
ANYTHING DISGUSTING

DUSTY SPRINGFIELD

by RAY COLEMAN



TOM JONES



ALAN PRICE



JOHN LENNON

be able to rule a bloke like that — especially when he's popular. It's up to the public to decide if he should be banned and I don't believe the public wants him banned.

FUSS

"I reckon we'll have to start a new Jack Good show to allow Proby to start all over again." Not everybody, however, is pro-Proby in the bring-him-back - to - TV campaign.

MM reader J. Hamilton, of Upper Clapton, London, says: "You say 'Has Proby suffered enough?' What you surely mean is: 'Have n't WE suffered enough?'"

And singer ELKIE BROOKS, in an unparalleled outburst of frankness, blasted: "No! As far as I'm concerned, keep Proby off TV. Why should we have such a diabolical act? I just can't stand P. J. Proby. Can't see what all the fuss is about over a terrible act."

But Miss Patti Lyons, of Streatham Hill, London, is organising a petition, already signed by hundreds, urging TV and theatre authorities to re-instate Proby.

LESSON

Gingerbread's leader GOLDIE would sign it. "I really think P.J. has learned his lesson. I think he ought to be forgiven. He used the banning business as a

gimmick. I like him. He has a very good voice — a thoroughly personal style, and always sounds different. We need to have him back on the scene properly."

The Proby TV ban is described as "a whole lotta nonsense" by DUSTY SPRINGFIELD. "What P.J. does, I believe, doesn't go beyond any reasonable bounds of decency and he hasn't done anything disgusting," she said.

"I'd probably have a good laugh if I saw his show."

He's probably doing it tongue-in-check, anyway. It sounded very funny to me.

SILLY

"Proby shouldn't be banned from the theatre or the screen. It's so silly."

So most people believe the star should be brought back to face the cameras.

But this week, Philip Jones, ABC-TV's head of light entertainment, said: "There is no

change in the position concerning P. J. Proby at the moment. The decision not to have him on 'Thank Your Lucky Stars' was a top-level one. But these things are always under review."

Proby records his new single this week and it will be out at the end of the month.

FOR SANITY'S SAKE, LET'S CUT THE TV BAN AND SEE HIM SINGING IT ON EVERY MAJOR POP PROGRAMME IN BRITAIN.

ins many groups who clubs into the big- ant are the Yardbirds; the top twenty for

ogging away for years ndon—the same clubs ke Georgie Fame and 'ardbirds and the Who l names.

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WHO FOLLOWS THE YARDBIRDS!



KEITH RELF



PETER TOWNSHEND



ZOOT MONEY

sistence. I mean, it's really a job getting out and Georgie had to slog away for years before he broke through.

"The Yardbirds have been doing the club circuit quite a while, and now they have made the charts everyone will say that they'll desert the club scene. Who'd blame 'em, after three years?"

Keith admits: "Yes, we are rather looking forward to getting out and about and doing tours. The prospect is rather exciting. I'm sure though,

that after a few weeks of touring we would miss the clubs and shall want to return to the best of them, every now and then."

Peter named Zoot Money's Big Roll Band, the Vagabonds and Ronnie Jones and the Nightimers as some of the best still in the clubs.

Zoot, however, doesn't want to smash out into the pop world: "I don't think one has to come out into the pop world. The only reason for wanting a hit record, in our case, is to get more people into the clubs."

To let more people know that Zoot Money's Big Roll Band exists.

"Georgie used his hit record for this, although I think the Roll Band would rather be consistently in the lower Pop 50 than just have one hit. Rather than come out, I would like to play the cream of the clubs to packed houses."

Another club group, the Artwoods, have been playing the club circuit for 18 months and Art says: "There's little we enjoy more. The clubs are where you make your name. Now we get a good reception wherever we go, and if we get a hit record our prices will go up and we shall have to do more stage shows. But we shall always stick to the clubs. On the whole, they're a knockout."

What all these boys do agree is that the club gig is informal, and a group has the time to give a proper show.

As Zoot says: "What can you give to those instant audiences in a quarter of an hour stint?"



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THE NEW JAZZ RECORDS

reviewed by Max Jones, Bob Dawbarn, Bob Houston



CHAMPION JACK



BROWNIE MCGHEE

THE PICK OF PARKER

JAZZ LP OF THE MONTH

CHARLIE PARKER: "The Pick Of Parker." Now's The Time (f); Why Do I Love You (c); Laird Baird (e); The Song Is You (e); Mohawk (a); An Oscar For Treadwell (a); Cosmic Rays (e); I Remember You (f); Confirmation (f); My Melancholy Baby (a); Leap Frog (a); Star Eyes (b); Back Home Blues (d); Relaxing With Lee (a). (Verve VLP9078). (a) — Parker (alto), Dizzy Gillespie (tp), Thelonious Monk (pno), Charlie Russell (bass), Buddy Rich (drs). 6/6/50. (b) — Parker (alto), Miles Davis (tp), Walter Bishop (pno), Teddy Kotick (bass), Max Roach (drs). 11/1/51. (c) — Parker (alto), Bishop (pno), Kotick (bass), Roy Haynes (drs), Jose Mangual (bongos), Luis Miranda (conga). 12/3/51. (d) — Parker (alto), Ren Rodney (tp), John Lewis (pno), Ray Brown (bass), Kenny Clarke (drs). 8/8/51. (e) — Parker (alto), Hank Jones (pno), Kotick (bass), Roach (drs). 30/13/52. (f) — Parker (alto), Al Haig (pno), Percy Heath (bass), Roach (drs). 4/8/53.

A FORTNIGHT ago, MM reader M. J. Cossey, of Norwich took the critics to task for idolatry in their reviews of Charlie Parker. As a leading idolator I would like to make a couple of points in reply.

If forced to pick the one great jazzman, I would unhesitatingly nominate Parker. His tone is one of the most beautiful things in jazz and his fund of highly original ideas seemed never-ending.

There have been many, many imitators, but not one has come within spitting range of Parker's genius. The point is that even when Parker was a little below his own highest standard, he still played better jazz than any other musician.

As it happens these 14 tracks all present Parker at, or very near, his fantastic best. And, after some of the recent releases, it is great to hear him well recorded and backed by first-rate musicians.

Of added interest is the fact that these takes of "Why Do I Love You" and "Back Home Blues" have not been issued in Britain before.

The five (a) tracks will be familiar to most jazz fans and present Parker's soaring, seething alto in good company. Gillespie plays fine, if slightly immature trumpet, although the opening to his solo on "Oscar" is somewhat off-key. Monk is excellent and was not quite so sparing with his notes in those days. The rhythm sections are generally good—Max Roach, Buddy Rich, Ray Brown and Percy Heath proving outstanding—and the pianists give good solo support.

Neither Miles Davis nor Red Rodney had anything memorable to say on their one track each, but both construct passable solos.



My one small grumble is that every track is either medium tempo or fast—there is none of Bird's glorious slow ballad work.

However, some 15 years after they were recorded, these tracks still add up to a Record Of The Month. And Parker will sound just as fresh in another 15 years.—B.D.

EARL ANDERZA

EARL ANDERZA: "Outa Sight." All The Things You Are; Blues Baroque; You'd Be So Nice To Come Home To; Freeway; Outa Sight; What's New; Be-Nig; (Fontana 688 1322L). (a) — Anderson (alto), Jack Wilson (pno, harpsichord), George Morrow or Jimmy Bond (bs), Donald Dean (drs).

FIRST-RATE altoists aren't particularly thick on the ground at the moment, so an impressive debut by a hitherto unknown musician must be welcomed.

Anderson is a young West Coast teacher who studied with the same teacher (Lloyd Reese), as the late Eric Dolphy, and scattered throughout these seven tracks are traces of Dolphy's liking for the sudden, shrieking phrase which stops the listener dead in his tracks.

If you care to play spot the influences, you'll find bits of Parker (of course), Lee Konitz and Jackie McLean in Anderson's style as well as Dolphy. But the impression he creates



"There have been many, many imitations, but not one has come within spitting range of Parker's genius."

is of a musician on the brink of forming a definite voice of his own.

Wilson is an interesting pianist who's still too much preoccupied with technique rather than expression, but his handling of harpsichord is unusual. It comes out sounding very organic, a delightfully unexpected approach.

Don't be put off by the "Outa Sight" title, for this is pretty tame stuff compared to the Eric Dolphys and Ornette Colemans of this world. Occasionally, Anderson wanders off blindly in his solos, as on "Baroque", but his command of the instrument — his use of harmonics is superb — usually rescues him before he comes to much harm.

An impressive first outing, well worth hearing, for this man has what it takes to become a very fine altoist. — B.H.

JACK McDUFF

BROTHER JACK McDUFF: Live At The Jazz Workshop Through; Dink's Blues; Grease Monkey; Vas Dis; Somewhere In The Night; Shop; Blues 1 and 8; Pas-live; Samba. (Stateside SL10121).

McDuff (org), Red Holloway, Harold Vick, (trns, flute, sop), George Benson (gts), Joe Dukes (drs).

BECAUSE of trendsetters like Jimmy Smith, this tenor-organ sound has become one of the most commercial jazz sounds ever. Like Smith, Jack McDuff is an ex-pianist who took to the organ and went on the road with his own combo in 1960.

This five-man "quartet" is a tight-knit, hard-swinging lot, with a repertoire which is heavily blues-based, although the inclusion of Charles Lloyd's "Passing Through" in a night-club set shows initiative and thought.

The "live" atmosphere here helps the set, with the enthu-

siastic audience urging McDuff and his men on.

McDuff is a highly intelligent organist, using the technical equipment at his disposal for a variety of effects — mostly in good taste. With his clever bass pedal work, and the propulsive Dukes and Benson, it never stops swinging.

Unpretentious, highly enjoyable club set from an organist who could become one of the hottest properties in jazz. — B.H.

ROGER BELL



ROGER BELL: "Roger Bell And His Pagan Pipers." When You're Smiling; Candy Lips; The Wombat; What's The Pitch; Honi Soit Qui Mallee Root; Ain't It A Shame About Mame; Dapper Dan; The Onion Bender's Lament; What Can I Say; Hindustani; It's Right Here For You; You Rascal You. ("77" LEU12/12).

Bell (tut, voc), Ade Monsborough (alto, clt), Neville Stribbling (clt), Rex Green (pno), Len Barnard (drs, washboard), Peter Cleaver (bj), Jack Varney (gtr), Lou Silbereisen (bass).

IF you're more than thirty years old, "Roger Bell And His Pagan Pipers" may carry you back a way—to the period of the Graeme Bell band in Europe and its musical aftermath.

Take my word for it that Graeme, brother Roger and their cheerful Australian company had a pronounced effect on this country's traditional jazz and jazzmen.

They had a natural conviction about how jazz should be played (and sung) and what it was for, and a lot of their beliefs and some of the irreverence rubbed off on shoulders as far apart as Humph's and George Webb's.

If you start listening to this LP's second side, the recall is

almost total—it wouldn't have astonished me if Mel Langdon's voice had suddenly sounded over my shoulder.

"Dapper Dan," though not a band original, is such typical Bell material to begin with (they learned it from Jock Fraser in Billy Jones' Chelsea pub, in fact).

Then it has banjo and wood block drumming, guitar too, Ade Monsborough's swinging Chicago-flavoured alto to round out the front line, and one of Roger's casual vocals.

The second track, brings more recollections, with Len Barnard's washboard (he wasn't here with Bell, but a washboard was), and Lazy Ade sounding for all the world like early Bruce Turner. The good-humoured, old-time washboard band character of "Rascal," its yells, laughs and restrained Louisian trumpet are again part of the very Bell essence.

What has changed? A number of things, including the rhythm section and pitching of the horns, much improved.

I can't say how younger trad lovers will react, but as there's little music like this around now, they should give it a try. The spirit is ripe, and a heap of ginnmill alto flows through the grooves.—M.J.

STAN GETZ



STAN GETZ: "Getz Au Go Go." Corcovado (b); It Might As Well Be Spring (b); Eu Fui (b); Summertime (c); 6-Nix-Fix-Clix (a); Only Trust Your Heart (a); The Singing Song (a); The Telephone Song (b); One Note Samba (c); Here's That Rainy Day (c). (Verve VLP 9081).

(a) — Getz (trn), Gary Burton (vibes), Gene Cherico (bass), Joe Hunt (drs), Astrud Gilberto (vcl).

(b) — as (a) plus Kenny Burrell (gtr), Helcio Milito (drs) replaces Hunt.

(c) — as (a) except Chuck Israels (bass) replaces Cherico.

YOUR complete enjoyment of this album rather depends on your attitude to Astrud Gilberto's deadpan singing which is heard on six of the ten tracks.

Personally, I enjoy her soothing tones and find she fits admirably with Getz in his cooler moods. The six vocal tracks are all bossa novas while the remaining four—"Summertime", "Nix", "Singing" and "Rainy"—are not.

Getz gets plenty of space to develop his gloriously melodic ideas—the long "Summertime" and "Rainy" are gems on which he occasionally gets almost extrovert. It all sounds so effortless, displaying the apparent simplicity which hides real technical and mental command.

The rhythm section is always adequate, while Chuck Israels plays superbly in the background on "Summertime".

A nice, relaxed album.—B.D.

BACK TO THE VINTAGE STUFF

IN the welter of releases of contemporary blues recordings it is something of a relief to turn up a couple of albums from earlier vintages.

"Folk Blues Song Fest" (Ember NR5015), a collection of twelve tracks by a variety of folk and blues artists, gives us a chance to hear various well-known performers on recordings unquestionably made a good many years ago.

There are for instance two Lead Bellys: "Keep Your Hands Off Her", an embryonic folk version of the song Bill Broonzy made his own, and a small-group version of "Stewball" (epic of a race horse originally named "Skew Ball") on which Lead-better is assisted by Cisco Houston and Woody Guthrie.

These must have been made for Moe Asch in the middle Forties. Then there are excellent examples of vocal-guitar art by Broonzy ("Hush, Somebody Is Calling You") and Lightnin' Hopkins ("Fan It"), vocal-piano art by Memphis Slim ("How Long") and vocal-harmonica art by Sonny Terry ("Dirty Mistrater", "Beautiful City"). Some, at least, probably come from Asch's Folkways.

Jack Dupree, with rhythm, does a "Come Back Baby" in which the pronounced Broonzy influenced suggests a Forties date; and Brownie McGhee two tracks are not new ones. Arbee Stidham, with organ and harmonica, complete a set which makes a nice introduction to the blues.

"Sonny Boy Williamson, Vol 2" (Storyville SLP170) presents ten of his own creations, done with his usual personal style and strong sense of swing.

Williamson sings on most tracks, plays harmonica, snaps his fingers and taps his feet. Matt Murphy plays guitar, Bill Stepeny is on drums, and on many songs the gummy Memphis Slim is a tower of strength at the piano. "Chicago Bounce" is a lowdown instrumental.

Memphis sings, too, on "Same Girl", an entertaining duet on which Sonny Boy provides a gripping accompaniment to Slim's vocal verses.

This is one of several unusual items. "Movin' Down The River", "On My Way Back Home" and "Movin' Out" are other successful numbers. But, in general, Sonny Boy's imagery keeps the interest from flagging.—M.J.

"Livin' With The Blues" (Realm RM209) is another and choicer album of vocal blues from the period around 49 to the early Fifties.

Its twelve tracks, taken from the Savoy and Regal labels, are not easy to date exactly, but the label carries a good deal of information about instrumentation and so forth.

Too much happens, in widely varying styles, for me to go into details. Old friend Brownie McGhee is in good voice on the title song; Memphis Minnie, in later life, is not near her best but tough and well worth hearing all the same on "Kid-man Blues".

St. Louis Jimmy ("Change My Ways"), John Lee Hooker ("When My Wife Quit Me") and Sunnyland Slim ("Orphan Boy Blues") all do well and are suitably accompanied, the last named tenor sax on board.

Less familiar names, but respected by blues collectors, are Curly Weaver—good on vocal and guitar in "She Don't Treat Me Good"—and Blind Willie McTell, recording here as Peg'n Whistle Red on an entertaining "A to Z Blues".

Others present are Dennis McMillan, David Wylie, Frank Edwards, Papa Lightfoot and Pee Wee Hughes. The last sings and blows "harp" on a sprightly country-dance type tune. It's all very refreshing and stand-out value at 22s ed.—M.J.



EXPERIMENTAL CHRIS BARBER

THE Chris Barber Band, one of the first units in the country to feature rhythm-and-blues long before it was a commercial term, has always gone for innovations. On "Good Morning Blues" (Columbia 335X 1657) the normal Barber line-up is augmented on some tracks by guests like Ronnie Scott (trn), Jimmy Deuchar (tp), and pianist Norrie Paramor and Peter Barbens. Electric guitar comes from John Slaughter, rhythm guitar from Eddie Smith, and clarinetist Ian Wheeler plays nice harmonica. The result is a neat fusion of jazz with blues—somewhat milder than the raw stuff we are now accustomed to under the R&B banner, but nevertheless R&B. The band sound is extremely polished, and many of the experiments come off. Chris's Cockney singing is a little hard to take at times; Otilie Patterson is restrained on a nice, jogging "Frankie and Johnny." Deuchar, Scott and Pat Halcox blow lustily on some of the tracks and altogether it's a successful, if not epoch-making venture. — R.C.

RADIO JAZZ

BY CHRIS HAYES

FRIDAY

6.40 p.m. H 1: Jazz Rondo. 7.25 N 2: Danish Jazz. 9.25 M: Jazz Corner. 10.0 R: Jazz Corner. 10.35 Y: Jazz Gallery. 11.3 A: Jazz in France. 1.15 BBC H: Goodman, Parker, Gillespie, Ross, Mulligan, Tatum, Moten. 11.15 T: Count Basie, Sammy Davis Jr. 12.0 T: John Coltrane. 12.20 a.m. G: Charlie Parker.

SATURDAY

11.15 a.m. L: Anita O'Day. 12.0 BBC T: Jazz Requests (Humph). 2.15 p.m. H 1: Radio Jazz Club. 3.30 E: Golden Swing Years. (6) Harlem In Zurich. 8.40 N 2: Danish Jazz, 1946-1965. 10.35 Q: Judy Garland, Sam Butera, Jack Marshall Sextet. 11.3 A: Jazz A La Carte. 11.15 T: Benny Goodman Ork. Trio Quartet. 1.30 A: Folk, Blues, Jazz. 12.0 T: Cootie Williams-Rex Stewart Jam Session. 12.5 a.m. J: Jazz Book.

SUNDAY

5.30 p.m. G: Erroll Garner. 7.35 M: Jazz And Near Jazz. 12.5 E: Jazz Discs.

MONDAY

5.5 p.m. H 1: Johnny Griffin, Art Taylor, Kees Slinger. 8.5 O: Stan Getz, West Montgomery, Jimmy Smith. 9.30 M: Jazz Corner. 11.0 H 1: Afro Rhythm Club. 1.15 T: George Shearing, Nancy Wilson, Mel Torme, Count Basie, etc. 11.15 BBC L: Deuchar-Christie Quintet, Lennie Best Quartet, Roy Budd Trio. 12.0 T: (1) John Coltrane, (2) Ella at 5th Antibes JF.

TUESDAY

1.35 p.m. H 2: Sarah Vaughan. 10.15 R: Modern Jazz. 10.15 N 2: Best In Jazz. 10.30 G: Jazz 1965. 11.0 U: Spiritual and Gospel Festival. 11.5 O: Charlie Mingus. 11.15 T: Andy Williams, Astrud Gilberto, Stan Getz. 12.0 T: (1)

Ella at 5th Antibes JF, (2) Tony Scott Ork.

WEDNESDAY

5.0 p.m. L: Jazz. 5.15 H 2: Eurojazz. 5.30 BBC T: Jazz Scene '65 (Steve Race). 7.10 H 1: Jazz. 7.40 N 1: Club and Radio Jazz. 9.20 O: Jazz for Everyone. 10.20 X: Jazz Nocturne. 11.15 T: Andrews Sisters. 12.0 T: Oliver Nelson (Blues and Abstract Truth, 1).

KEY TO STATIONS AND WAVELENGTHS IN METRES

A: RTF Inter. 1829. E: NDR 309, 189. G: SWF B-Baden 295, 363, 451. H: Hilversum 1-402, 2-298. J: AFN Europe 547, 344, 271. L: NR Oslo 1376, 477, 377, 228. M: Saar 211. N: Denmark Radio 1-1224, 2-283, 210, 202. O: BR Munich 375, 187. Q: HR Frankfurt 506. R: RAI Italy 355, 290, 269, 207. T: VOA 251 U: Radio Bremen 221. V: Radio Eireann 530. X: Monte Carlo 205. Y: SBC Lugano 539.

XTRA

imagine, now I can go out and buy a record by Charlie Parker for only twenty-one shillings and I can have a bud Powell for only twenty-one shillings and now I can have for only twenty-one shillings, an art tatum and a marvelous Memphis slim for only twenty-one shillings and if I feel like it, I can have all 4 for eighty-four shillings and I do feel like it. Now, where can I get eighty-four shillings? perhaps I could sell my plastic guitar, that would please the neighbours and then they might not mind how loud I played my new jazz xtras. Now, let's get this straight. Charlie Parker's 1010 and Memphis slim is 1008, bud Powell is 1011 and art tatum is 1007.

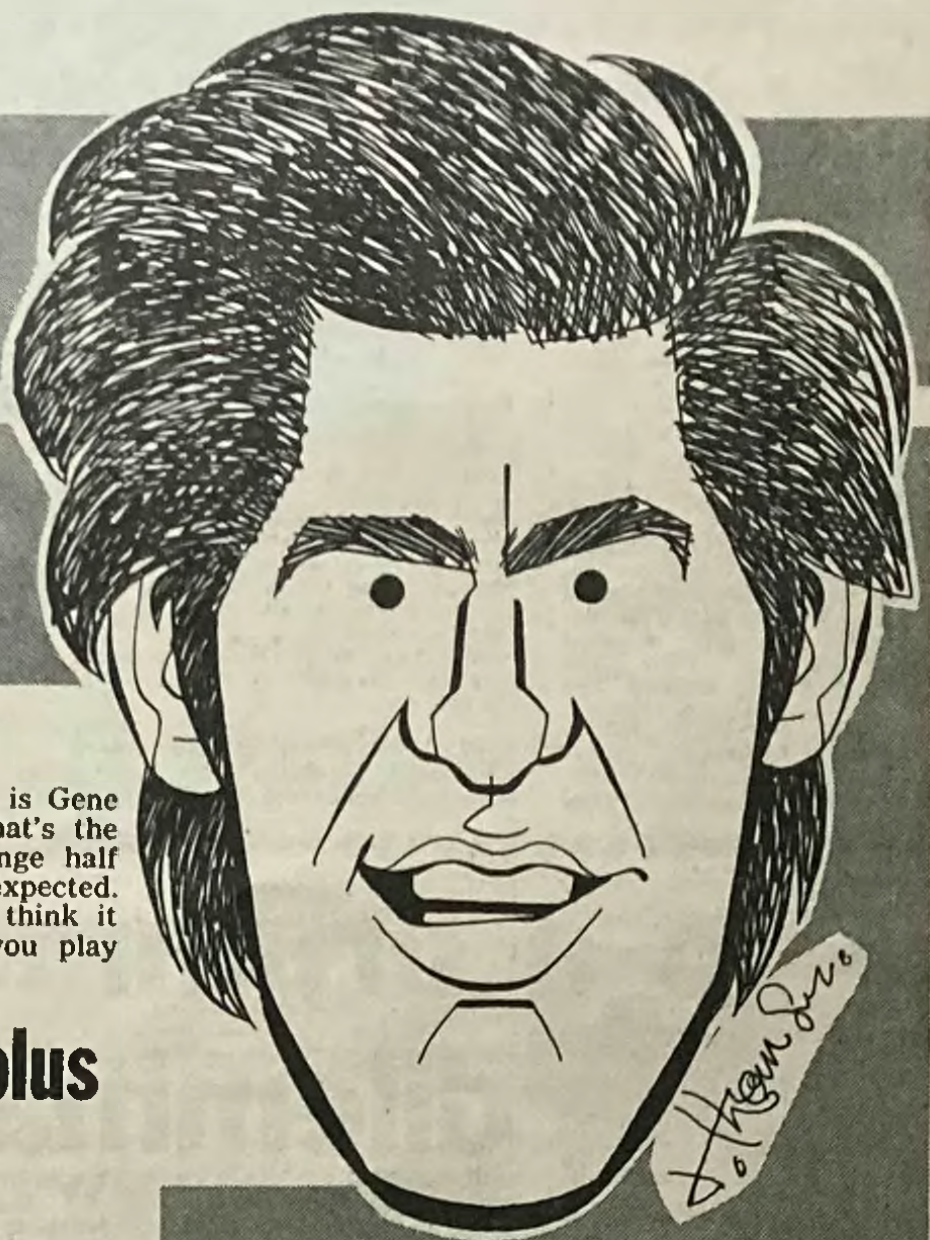
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**Chris
Curtis**



JERRY BUTLER: "Good Times" (Fontana).

This is fantastic! I know the singer — it is Gene Chandler? Leave me that one will you? That's the kind of music I buy. There's a chord change half way through the bridge which is quite unexpected. Oh that's the title "Good Times". I don't think it will sell though, it's the kind of record you play while eating chocolate rolls!

ALEXIS KORNER ALL STARS: "Blues A'La King" (King).

What impresses me most about this record is the excellent good drum sound on it, but it's very monotonous. How would you classify that? It can't be aimed at the commercial market — it sounded like background music for a TV play in which a teenager rebels against his father. Although it's got a good drum balance and guitar sound, it's just a thing I can't classify and it's not commercial in a million years. John McNally will probably like it for the guitar.

JULIE ROGERS: "Hawaiian Wedding Song" (Mercury).

This is Julie Rogers and I've thought for a long time it would be ideal for her to make this. My father would probably like this. Everytime I see him he says, "Why don't you do this one?" I like the way she does it — it could easily be a hit.

ADAM FAITH: "Hand Me A Down Things" (Parlophone).

This is Adam—I like the idea of using the banjo, it's something different. It fits in well with the folk boom.

He sings it well but this would have been marvellous for Michael Holliday. I don't think it's immediately commercial.

CLIFF BENNETT: "Three Rooms With Running Water" (Parlophone).

It's Cliff Bennett's new one. "Running Water" — that's a marvellous idea for a song title isn't it? Jim Radcliffe wrote it, folks. Marvellous changes. The sax plays pretty well on this. I reckon Mick, the drummer, is one of the best.

I'd like to hear the band backing augmented with strings. Now if you are asking me if it is commercial or not, I would say yes. The title is interesting, and people will also buy it on its merits—and the merits are 100 per cent. He's doing a bit of a Proby in the middle!

**Adam plus
banjo—
Great!**

MEASLES: "Casting My Spell On You" (Columbia).

"Casting My Spell On You" — this is an old Johnny Otis number. Is it the Riot Squad? They're trying hard to get the original, there's a fantastic guitar sound on this, and on the original there's a fantastic guitar sound. Actually, the guitars on this are good. I asked if it was the Riot Squad because I know it's an English band.

This technique is a bit overdone, but it's not their fault because this particular number is done at that tempo. Nothing unpleasant about it, though. When I say it's overdone I don't know if it played out.

UNTAMED: "Once Upon A Time" (Parlophone).

You see? It's happened. When you play a record all the way through and don't take it off, you hear a good part. Ray Davies does stilled voices best. This is a bit samey all the way through.

HONEYCOMBS: "Something Better Beginning" (Pye).

Is that by any chance the lead singer with the Honeycombs on his own? There it is — the Honeycombs. Very good balance and tremendous drum sound.

Ray Davies wrote this song — hear the stilled phrasing on this — ooh! It's good though, and I'm glad they've got away from the Joe Meek sound.

I like the sound of the voice, which is more to the

Sun shone over Knightsbridge last week as Chris Curtis, the drumming leader of the Searchers, sat wearing shades in his pad listening to Blind Date records with the curtains drawn. "Excuse the dark glasses", he said. "I had a party last night—with Dusty Springfield and people. You know—the In Crowd. In conversation Chris revealed an enormous knowledge of the pop scene. He also has an enormous record collection, with albums by everyone from Alan Haven to Grieg, and Kenny Burrell to the Dixie Cups.

fore, it wasn't so prominent on their previous records. I think the "sound achiever" on that was Ray Prickett on account of the drum balance. He does our records.

BLUE ACES SHOWBAND: "Ain't what I say" (Pye).

That's gotta be a showband! You've just played me a record by one of my pet hates. Judging the record on its merits, it's a strange combination of rock-n-roll and brass. There are too many combinations. They put brass into everything and it doesn't always fit.

I didn't like it at all, and show bands are not happening in England. That's your controversial piece for Mailbag readers: "What does he mean show bands won't come in?"

JULIE GRANT: "Giving Up" (Pye).

That's Julie Grant. Fantastic balance on this. I'm not sure if Ray did it, but it doesn't matter because it's a good song. I love this and she should be proud of it. It's such an improvement on the

**POP LP
OF THE
MONTH**



**Searchers
—masters
of the
under-sell**

THE SEARCHERS: "Sounds Like Searchers." Everybody Come And Clap Your Hands; If I Could Find Someone; Magic Potion; I Don't Want To Go On Without You; Bumble Bee; Something You Got Baby; Let The Good Times Roll; A Tear Fell; Till You Say You'll Be Mine; You Wanna Make Her Happy; Everything You Do; Goodnight Baby (Pye).

FEW British groups attain such a clean sound as the Searchers, both instrumentally and vocally. Their quality is the clever under-sell — they do not go raving mad but generate a more subtle enthusiasm.

This excellent LP is a perfect example of the musicianly approach of one of the country's best groups.

The songs are good; there are heavy tracks and ballads; the Chris Curtis and Mike Pender vocals blend nicely; and Mike's guitar work is the cornerstone of their instrumental strength, which is considerable.

It is a fine album, with "Till You Say You'll Be Mine" and the string-laden "I Don't Want To Go On Without You" among the highlights. — R.C.

**NEW
GROUP
NEWS**



THE WOODLANDERS
— L-A beat soon?

FIRST thing composer John Skelley did when he signed on new group, the Woodlanders, was to tell them to get their hair cut. Now we have transformed R&B group whose style and tastes in music have both changed.

This Surrey foursome are at the moment semi-pro, but things may change if their first release, "Never Be Free", on Columbia, starts to move chartwise.

The Woodlanders are Martin Romer, 21, who plays drums, Chris Austin, 17, bass guitar, Chris Lambourn, 21, rhythm guitar, and lead guitarist Alan Fisher, who is 15 and still at school.

Both the boys and John are hoping that the sweeter, more harmonic sound will gain acceptance—for the Woodlanders are concentrating on arrangements.

Despite this leaning toward the pop ballad style their second disc, says John Skelley, "is a bit more meaty, though it's not an R&B record."

The Woodlanders, despite their unoriginal line-up, have one or two tricks up their sleeves. John is busy writing—as well as numbers like "Never Be Free"—Latin American instrumentals.

So a certain new group might soon be promoting the "Surrey Sound" with a Latin American beat. How about that?

Power

"But I don't have to worry too much. After 'The Crying Game' I had another that didn't do anything. But I don't think it really alters your drawing power. People like to come and see us on stage whether we have a hit or not."

Like many other stars, Dave is inclined to take off when backstage accommodation at British ballrooms and theatres is mentioned.

"Things aren't improving at all," he says. "You go into a ballroom which has cost £75,000. You see expensive lighting, attractive bars—and a scrubby little back room for the artists to use."

"One day I'm going to buy some bombs and blow a few of these places up!"—BOB DAWBARN.

The unique Keely Smith

POP ALBUMS

KEELY SMITH: "The Intimate Keely Smith." Somebody Loves Me; As Long As He Needs Me; Blame It On My Youth; He Needs Me; Sinner Or Saint; It Had To Be You; Time After Time; Nancy And You Are My Sunshine; God Bless The Child; You'll Never Know; The Whippoorwill (Reprise).

WITH a single record in today's hit parade, Keely is of big public interest right now.

And since her best-seller success is with a ballad, "You're Breaking My Heart", this LP should be palatable to the people who are buying that single.

She handles all the songs here nicely, with that curious accent and intonation providing the distinctive touch. The mood of the collection is geared to 3 a.m. listening, but she does take care with some sensitive and romantic lyrics.

"He Needs Me" is a gem of a track—slow, telling, and wistful. On songs like this, Keely is unique.

BARBARA STREISAND: "People." Absent Minded Me; When In Rome; Fine And Dandy; Supper Time; Will He Like Me; How Does The Wine Taste; I'm All Smiles; Autumn; My Lord And Master; Love Is A Bore; Don't Like Goodbyes; People (85).

IT is still impossible to equate the disproportionate hysteria for Barbara Streisand with her records.

Here is an ordinary singer with, it is true, a reasonable voice, but one possessing that embarrassing Judy Garland techniques of playing to the gallery, attacking the emotions and succeeding merely in making many people cringe at showbiz trickery.

The songs, and the orchestral accompaniments on this LP, are good. Barbara tends to sing every song with similar nuances, though. If you are a Streisand fan, this is another collection in the familiar mould.

TONY BENNETT: "Who Can I Turn To." Who Can I Turn To; Weep Your Troubles In Dreams; There's A Lull In My Life; Autumn Leaves; I Walk A Little Faster; The Brightest Smile In Town; I've Never Seen; Between The Devil And The Deep Blue Sea; Listen Little Girl; Get The Gals On The Golden Gate; Waltz For Dolly; The Best Thing To Be Is A Person (CBS).

THE list of songs sounds pretty hackneyed. But surprisingly, Tony invests them with a new freshness. He seems to be enjoying himself. It shows.

It comes over like a night club act, and in fact is exactly the sort of programme Bennett puts on in cabaret.

One of Tony's hallmarks is his instant recognisability. Each song here gets that unmistakable Bennett stamp, which can be best described as warmth.

A nice LP—one of his best in recent years, and one which Bennett enthusiasts ought to go for.

THE music of HENRY MANCINI, one of the most important composers and orchestra leaders of today, pops up on two LPs. "The Versatile Henry Mancini" (Liberty) is by his own orchestra — lush versions of fine songs like "Poinciana", "Flamingo", "The Breeze And I", and "Ebb Tide". Sweet, appealing stuff. On "Living Strings Play Henry Mancini" (RCA Cam-



KEELY SMITH
—late-night listening

den), arranger - conductor Johnny Douglas has assembled an equally lush, string-laden package of Mancini favourites like "Days of Wine And Roses" and "Moon River" and presented them cleanly. Perfect for soothing background listening.

HIGHLY recommended to all hit parade followers who have swinging parties: "The Hit Makers, Volume Two" (Pye).

This packages big hits by the Kinks, Searchers, Ivy League, Chuck Berry, Rockin' Berries, Shangri-Las, Sandie Shaw and Sounds Orchestral. A good selection of some fine recent big hits.—R.C.

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BEATLES LATEST—WINNER!

BEATLES: "Ticket To Ride" (Parlophone). Among their very best. Medium tempo, John's voice asserting the story-line with real power, and Paul on lead guitar playing some really inspired breaks. It kicks off instrumentally before the vocal comes and the unified singing makes it. Then the beat doubles up. The fading falsetto singing of "My baby don't care" is pretty, too. The story, about a girl with a ticket to ride away from her man, is typically Beatles, and the words have a curious sort of logic. B side, "Yes It Is", is a beautiful, slow ballad in "This Boy" vein but with more soul.

MANFRED MANN: "Oh, No, Not My Baby" (HMV). Catchy and with commercial

STOP PRESS SINGLES

words. Paul Jones has a very distinctive voice. Manfred's organ playing is tasty. A record that has the listener hooked after a couple of plays, and a natural major hit.

FREDDIE and Dreamers: "A Little You" (Columbia). Again, a certain hit, and probably another big one because it's so easily remembered, and has a good "catch-phrase" title. The tune is over-simple, but that's probably its strength.

BOB DYLAN: "Subterranean Homesick Blues" (CBS). Not out here yet, but due soon. Fantastically good

and a compulsive single because you spend at least the first half dozen plays on the "word game"—trying to work out what the words are all about. The MM staff have worked out odd lines about standing on the pavement thinking about the government; not needing the weatherman to know which way the wind blows; jumping down the manhole and other snatched lines. Dylan roars it out with skill and surprise. It ought to be a big hit.

SOUNDS ORCHESTRAL: "Have Faith In Your Love" (Piccadilly). It hasn't

the magic of "Cast Your Fate", but it's still attractive. But it's a nice tune, and this time they've added a cooling girl singer. More frenzied, but the strings are still there.

VAL DOONICAN: "I'm Gonna Get There Somehow" (Decca). Not a knockout, mainly because the words are so insignificant. This is basically a country-ish tune, and he sings it happily. But it's Val's weakest single since he hit the chart.

FREEWHEELERS: "Why Do You Treat Me Like A Fool" (HMV). Donovan wrote it. They sing it with a plaintive charm and it might well score. With the folksy sound doing well, this easy-on-the-ear sound could click.—RAY COLEMAN.

Answer to a drummer's dilemma...

I HAVE been playing drums for twelve months and I find that during a fast single roll my left wrist always seems to give out first, spoiling the roll.

The left stick amplitude of travel is much smaller than the right, and after rolling twice round snare and both tom-toms, the roll is so un-

EXPERT ADVICE

even as to be practically nonexistent. — J.R. Barr, Newport.

A weak left hand is com-

mon with right handed drummers (and vice versa) so don't be too despondent.

Try exercises starting with the left hand three strokes and then right hand, keeping the strokes dead even, and speeding up slowly. It is important that the left hand dictates the speed.

As soon as tightness forms in the forearms, slow down and stop. Then do four strokes, starting with the left hand, same procedure, increasing to five, and up to 12 with each hand.

The unevenness while playing round the drums is caused by the right hand dictating the speed. A strict tempo should be maintained and make sure the strokes are dead even.—BILL NICKSON, percussionist with the ABC/TV Showband, conducted by Bob Sharples.

IS it possible to cover three small holes in a bass drum where a tom-tom was mounted?—B. Nattress, Stanley, Co. Durham.

You can carry out makeshift repairs by filling the holes with plastic wood and applying a little coloured ink. But if you want a proper job, have the drum re-covered, which would cost about 5 gns.—RAY FOULDS, Chas E. Foote Ltd.

I HAVE a Selmer TV 12/T guitar amplifier. Can I play a tape-recorder and radio through it?—G. Pennington, Bishop Auckland.

Not a tape-recorder, as several modifications would be necessary. It would be all right with a VHF unit, or a small transistorised radio with extension speaker sockets, if a higher output is required.—BRIAN LAKE, Selmer Musical Instruments Ltd.

I AM shortly opening a Chinese restaurant. Can I get recorded national music to play to my customers?—J.M.F., London, W.6.

"Music And Food Of The Orient", an LP by Cham-Ber Huang and his Oriental Theatre Ensemble, complete with recipe book, price £2 10s (postage 2s) from Bill Lewington Ltd, 164 Shaftesbury Avenue, London, WC2 should go down well with the chop-suey.

WHEN I hear folk music played and sung by my favourite artists, they seem to produce separate movements, as if there were two guitars together. How is this done?—A. A. Booker, Dorking.

A new book, "Folk Music Accompaniment For Guitar", by Ivor Mairants and Steve Benbow (Southern Music Pub Inc, New York, 12s 6d), thoroughly describes each separate movement and teaches clearly with music and ciffra how to play claw-hammer style with all the hammer-ons and pull-offs performed by famous artists.

I POSSESS the HS Universal Band Primer for Bass Trombone and now require something more advanced.—G. B. Osborne, Swindon.

A suitable choice would be "The F Attachment and Bass Trombone" (Charles Colin, New York, 22s 6d), by Allen Ostrander, world-famous teacher and bass trombonist with the New York Philharmonic Orchestra.

I WAS very impressed with the all-round musical ability of Ron Patton, who plays with Roy Orbison's Candymen. Which instruments, mouthpieces and reeds does he use?—J. Blackmore, Bath.

Selmer Mark VI tenor sax with Berg Larsen 90/0 or 110/0 mouthpiece and Rico 1 1/2 or 2 1/2 reeds. An original Lafleur clarinet, about 60 years old, with Brilhart 60/0 or Class C mouthpiece and Rico 2 reeds. Selmer low-A baritone sax with Berg Larsen 120/0 mouthpiece and Rico 2 1/2 reeds. Selmer and Silver Haines concert flutes.—RON PATTON.

ARE the Berklee School of Music (USA) publications available in Britain?—J. Willis, Alamein Band, RTR, BFPO 30.

From St Giles Music Centre, 16-18 St Giles High Street, London, WC2, who will send you a catalogue on receipt of s.a.e.

Chris Hayes

FOCUS ON FOLK

SANDY and Jeanie, just back from a tour of the North, are summering in America.

They are booked up until they leave, on June 6.

While in America they will visit folk music festivals. "We may play the date over there," says Sandy, "but our main aim is to get to some of the folk music festivals in the southern states."

The duo had their first LP "Sandy and Jeanie," out on Xtra last week.

Liverpool's Jackie and Bridie have moved their club from the Coach House to the Domestic Mission, Mill Street — opposite the Salvation Army — where it now meets on Monday nights.

Panic last week as Jackie's Stan Francis guitar and Bridie's banjo were stolen from their car. They recovered them when, following a news story in the local papers, a man recognised both instruments in a Liverpool pawnshop.

● TRANSATLANTIC'S Steve Sparks says Folkways records are now available nationally.

● Graham Wood, of the Band and General Agency, has organised two games with Decca for a folk football team.

Linda Drew will kick off for the first game on at New Malden on April 11. The team will include Don Partridge, Alan Young, George Board, David Ward, Pete Chalkely, Jack Holt, Mick Lewis, Dave Catticott and Graham Wood. They're still looking for a goalkeeper — and anyone else who fancies a game.

Linda, contrary to reports, is not returning home to Canada until April 23.

● Four countries will be represented at an Islington Town Hall concert on April 15.

They are Scotland: Alex Campbell, England: Martin Carthy, Canada: Linda Drew, Holland: Cobi Schrier. More dates are being fixed for Cobi.

NAMES in the NEWS

ELLA FITZGERALD arrives in London tomorrow (Friday) for a week's holiday before starting tour at Odeon, Hammersmith, on Saturday (10). Ella and the TOMMY FLANAGAN trio share the bill with the OSCAR PETERSON Trio. Blues singer-guitarist T-BONE WALKER is expected to return here for a club tour in October. He ended his first tour at Nottingham on Sunday.

DAVID EDE Orchestra and the ROSS MITCHELL Group resident at Blackpool's new Mecca ballroom. TOM SPRINGFIELD debuts on BBC-TV's "John Box Jury" April 13. JOHN BARRY's theme music for film "The Ipcress File" for CBS LP release in mid-April.

American tenorist BUDDY TATE in line for British tour this summer. HERMAN'S HERMITS and DAVE BERRY may play series of Sunday concerts at Great Yarmouth this summer. MARK MURPHY signed to join the bill topped by U.S. jazz organist JIMMY SMITH at London's Festival Hall on May 29. ELKIE BROOKS opens in Amsterdam cabaret on Saturday.

LONDON'S New Jazz Orchestra have first LP, "Western Reunion" out on Decca in July. FREDDIE and Dreamers fly to America April 19 for five one night stands and TV shows, returning to Britain April 27 to start work on a film.

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FOLK FORUM

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ALEX CATHY. LINDA COBI SHRIER, 15th.

CRUBEEN NEWCOMERS Night, 1/-.

OPENING NIGHT PORTSMOUTH FOLKHOUSE, Talbot Hotel, Goldsmith Avenue, 8 p.m. JON ISHERWOOD. Guest DEREK SARJEANT.

THE FOX, Islington Green, N.1. Ernie Groomes Guest night.

YE WHYTE HARTE, Drury Lane, Copper Kettle Club. LUKE KELLY and THE SPALPEENS.

FRIDAY

AT SCOTS HOOSE, Owen and Ted Franklin.

CATFORD RAILWAY Tavern BIRTHDAY night, TILL MIDNIGHT. MALCOLM PRICE. The TAVERNERS. COLIN and SHIRLEY. JOHN FOREMAN. Come EARLY.

CECIL SHARP HOUSE, N.W.1. BOB and CAROL PEGG. MIKE YATES.

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PETER STANLEY, WIZZ JONES, JOLLY BLACKSMITH, Hampton Road, Twickenham.

SPRINGFIELD PARK TAVERN, 133 Bounds Green Road, N.11. SANDY and JEANNIE, JACK and MARGARET KING.

SATURDAY

ALLNIGHT FOLK, NEW PRINCE, 23 Gerrard St. DERRICK ADAMS, COLIN and SHIRLEY. Mid-6 a.m.

AT SCOTS HOOSE, The Tinkers.

AT THE CELLAR, Cecil Sharp House, N.W.1. JACK, MARGARET and MIKE plus from Redhill. DICK HOOK and DICK RICHARDSON. Commence 8 p.m.

HOOTENANNY, BALLADS and BLUES, King of Corsica, 90 Berkeley Street, W.1.

ALEX CAMPBELL MALCOLM PRICE GERRY LOCKRAN

RICHMOND Y.S. Folk Session. TONY MACARTHY and others. 8 p.m. — 57 Church Road.

TROUBADOUR, Earls Court, 10.30. BOB and CAROL PEGG.

WHITE SWAN, Romford Market, Pete Stanley, Wizz Jones residents, Jack Elliott Concert, May 28th. Tickets 7/6d. Hornchurch 48285, evening, or Romford Folk Club.

WIMBLEDON FOLK CLUB, Parish Hall, Edge Hill, JO-ANNE KELLY, PAUL LAYTON.

SUNDAY

AT SCOTS HOOSE, More New singers.

DAVIE GRAHAM —CENTRE

HAMPSTEAD, RORY McEWEN, SANDRA KERR. The North-west Three. Terry Gould. The Enterprise, 7.30. Come early.

KINGSTON, Union Hotel, 8 p.m. DEREK SARJEANT, JON ISHERWOOD.

OLIVE TREE, Brighton Road, South Croydon. CLIFF AUNGIER and ROYD RIVERS at 3 p.m.

ROBIN HOOD, High Street, Potters Bar. JO-ANNE HINDLEY — SMITH, GUY HEWLETT.

SUNDAY cont.

SINGERS' CLUB Sunday, April 4th 7.30 p.m. New Merling Cave, Margery St. W.C.1. (Ne. Mt. Pleasant PO.) Enoch Kent, Gordon McCulloch Bobby Campbell.

ST ALBANS, Queen's Hotel, 7.30 p.m. FRANKIE ARMSTRONG and guests.

STARTING SUNDAY, APRIL 11, "STEVE BENBOW'S OWN CLUB". "Swan and Sugarloaf", Brighton Road, Croydon. STEVE BENBOW, PAUL SOLLY, GUESTS.

TROUBADOUR, Alex Campbell.

MONDAY

ALEX CAMPBELL and residents. ROUNDHOUSE, Wardour Street.

AT SCOTS HOOSE, Tradition, Luke Kelly.

BARNET, Come all ye to Black Bull, High Road, N.20.

CRUBEEN CLUB, Winstanley Arms, Winstanley Road, Clapham Junction. THE PEGGS from Leeds. Come early.

FOLK BLUES, 240 Stanstead Road, Forest Hill, LES BRIDGER and guests, 8.

STRATFORD FOLK CLUB, Railway Tavern, Angel Lane. RESIDENTS and ROY HARRIS.

TOM PAXTON first appearance in this country. BUNGIES COFFEE HOUSE, Litchfield Street, W.C.1.

100 CLUB, 100 Oxford Street, W.1. GERRY LOCKRAN, DAVE HELLING, ALAN and GEORGE.

TUESDAY

CROWN, TWICKENHAM, Linda Drew, Residents. — Terry and John.

MALCOLM PRICE —CENTRE

THE FOLK POT, New Tiger's Head, Lee Green, BERT LLOYD. Opening Tuesday, April 6. First night free membership.

WEDNESDAY

BOREHAMWOOD RED LION, MO KENNEDY, MARTIN, LES BRIDGER, guests.

BROMLEY, "STAR and GARTER", Dick Richardson, DICK HOOK and the Others.

FOLK AT THE HOOSE, Scots Hoose, Cambridge Circus, SANDY and JEANIE, plus residents.

MARQUEE CLUB, See display advert, on page 13.

NOTTING HILL GATE, Mercury Theatre, Ladbroke Road, ADRIAN HARMON. America's GERRY CAMPBELL, MEL HUGHES, BRIAN JORDAN.

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TROUBADOUR, Joanne Hindley-Smith.

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Tuesday, 5th DISC-DANCING (FREE)

Wednesday, 6th MALCOLM PRICE, WIZZ JONES

Thursday, 7th LEVEE BREAKERS JUG BAND



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THE FREEWHEELERS

Sunday, April 4th
KENNY BALL
JOHN CHILTON'S
QUARTET

Monday, April 5th
MONDAY NIGHT FOLK & BLUES
SESSION
GERRY LOCKRAN
DAVE HELLING
ALAN & GEORGE

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RHYTHM 'N' BLUES

SUNDAY AFTERNOON, 4-6.30
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Friday, April 2nd
KEN COLYER'S JAZZ BAND

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ERIC SILK & HIS
SOUTHERN JAZZBAND

Sunday, April 4th
KEITH SMITH'S
CLIMAX JAZZBAND

GAY, ROMANTIC, STUFFY and CROWDED
SIX BELLS
KING'S ROAD, CHELSEA
Saturday, 3rd April
SANDY BROWN
AND HIS BAND 8 p.m.

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EVERY THURSDAY
BRIAN GREEN AND HIS
NEW ORLEANS STOMPERS
ALL OTHER NIGHTS
MODERN JAZZ

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Tony Harris & Rik Gunnell
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Wednesday (31st), 7.30-11.30 p.m.
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Friday (2nd), 7.30-11.30 p.m.
CHRIS FARLOWE
Friday, ALLNIGHT SESSION
12-5 a.m.

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BIG ROLL BAND

Saturday (3rd), 7.30-11.30 p.m.
CHRIS FARLOWE
BRIAN AUGER TRINITY

Saturday, ALLNIGHT SESSION
12-6 a.m.
CHRIS FARLOWE
THE NIGHT-TIMERS
With HERBIE GOINS

Sunday AFTERNOON SESSION
(4th), 3-6 p.m.
THE CHEYNES
LARRY WILLIAMS

Sunday EVENING SESSION
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THE NIGHT-TIMERS
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RECORD NITE
Admission 3/6

THURSDAY

TODAY
GREYHOUND, HIGH ROAD,
CHADWELL HEATH, TERRY
LIGHTFOOT BAND.

KING'S ARMS Peckham Rye.
Tonight, April 1. **JOHN SCOTT**
QUINTET, etc.

KLOOKS KLEEK
Railway Hotel, West Hampstead
ZOOT MONEY'S
Big roll band plus KIKO & with
VAL 4s. (over 18's please).

SOCIETY HALL, Stanwell, THE
FETISH CROWD, from Jersey, C.I.

SOUTHALL, Hambrough Tavern
BACK O' TOWN
SYNCOPIATORS

THE HOPBINE (N. Wembley stn.)
TOMMY WHITTLE QRT.
DON RENDELL

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BIRMINGHAM, SALUTATION.
Nottingham's devotees jazzmen.

BLACK LION, PLAISTOW,
E.13. **SENSATIONAL DICK**
MORRISSEY QUARTET, HARRY
SOUTH, PHIL BATES and PHIL
SEAMEN. Guest Ian Hamer in the
LOG CABIN.

BLUE RAVENS!!! Just Mem-
phis! etc. **MAHMOOTH R&B**
RAVE! EALING TOWN HALL.
7.30-MIDNIGHT!!

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ERIC SILK'S Southern Jazz-
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servicemen's Club Hall, Harvey
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HARRINGAY R&B
BLUESVILLE!
JOHN MAYALL'S
BLUES BREAKERS!
"THE MANOR HOUSE"
(opposite Manor House Tube)

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DOWNLINERS
SECT.

MIKE WESTBROOK BAND
JAZZ AT THE I.C.A., 17 Dover
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BROMLEY COURT HOTEL
Bromley Hill, Kent
Sunday, April 4th

PRETTY THINGS
Monday, April 5th
PAUL & THE TRAVELLERS

Plus Discs Admission 2/6
Wednesday, April 7th
ZOOT MONEY

Thursday, April 8th
TRIBE
Plus Discs Admission 3/-

All enquiries GER 3111 - LEE 7692

FRIDAY cont.

MODERN BLUES SIX. Fish-
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NEW IBERIA STOMPERS. —
Wetherby Arms, World's End,
Chelsea, 2s. 6d.

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Osterley Rugby Club Pavilion,
Tentelov Lane, Norwood Green,
Southall. **KENNY BALL'S JAZZ-**
MEN.

PETE RICHARDSON Band. Re-
cording session.

STARTING GATE, WOOD
GREEN-COLIN PETERS QUAR-
TET-JIMMY SKIDMORE-SANDY
BROWN.

THAMES CITY JAZZBAND.
Persseverance, Vassell Rd., Brix-
ton.

SATURDAY

BRIAN GREEN and his NEW
ORLEANS STOMPERS. Eel Pie
Island.

ERIC SILK. Thames Hotel,
Hampton Court.

GOLDERS GREEN - REFECTORY
KEITH SMITH. Traditional Jazz.

NEW SEDALIA JAZZ BAND.
Club Mezz, Bedford.

THE LAST CHANCE, 19 Oxford
St., W.1. All night Session **BY**
DEMAND, "THE FETISH
CROWD", from Jersey C.I. re-
turns on Saturday, April 3. Ad-
mission 7/6d. and 5/-.

WOOD GREEN:
THE MULESKINNER

SUNDAY

AT THE JAZZHOUSE
Green Man, Blackheath Hill
THE NEW JAZZ ORCHESTRA

BEXLEY, Black Prince Hotel.
MOODY BLUES

BILL BRUNSKILL. Fighting
Cocks, Kingston.

CLUB OCTAVE still swinging
with the **LENNY BEST QUARTET.**

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Royal Forest Hotel
TERRY LIGHTFOOT'S JAZZMEN

ERIC SILK, Shakespeare Hotel,
Woolwich.

GOTHIC JAZZBAND. Lord
Ranelagh, Warwick Road, S.W.5.
Lunchtime.

PIED BULL, High Street,
Islington. **DON RICHARDS**
QUINTET.

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

WOOD GREEN:
MIKE DANIELS

MONDAY

BEXLEY, Black Prince Hotel.
Monty Sunshine.

GOTHIC JAZZBAND. Lord
Ranelagh, Warwick Road, S.W.5.

HOPBINE R&B Club. Opposite
North Wembley Station. Wayout
sounds of the "EXITS".

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Transferred to Monday

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Girls admitted free.

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THE HOPBINE, North Wembley.
THE SATELLITES.

WOOD GREEN:
MIKE COTTON

WEDNESDAY

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KEN WHEELER'S JAZZHOOT-
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S.a.e. — Dianne Leeds, 189 War-
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★ **ALEX HARVEY**
SOUL BAND

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★ **GARY FARR** and
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(At 8.15 Radio Luxembourg recording
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Saturday, April 3rd (7.30-11.0)
★ **TONY KINSEY QUINTET**
★ **RONNIE ROSS QUARTET**
LICENSED BAR

Sunday, April 4th (7.30-11.0)
★ **HUMPHREY LYTTELTON**
AND HIS BAND
plus Supporting Group

Monday, April 5th (7.30-11.0)
★ **MANFRED MANN**
plus Supporting Group

Tuesday, April 6th (7.30-11.0)
★ **THE WHO LONDON 1965**
plus Supporting Group

Wednesday, April 7th (7.30-11.0)
★ **RENT PARTY NIGHT**
Folk — Blues and Shuffle
Now — Sing-along with

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Members 4/-, Non-Members 5/-
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EVERY WEDNESDAY
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Adm. 4/6 Licensed Bar and Dancing

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Friday, April 2nd **BOBBY WELLINS**
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Sunday, April 4th Lunchtime —
IAN HAMER OLAF VAS
Evening — **HAROLD BECKETT**

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BASS. — PUT 5146.

BASS, READ, BUSK. — BYR 5243.

BASS VOCALS. Bass guitar. — Box 4186.

BLUES / R&B. Drummer for semi-pro group. — Trans. — WHI 1200, Ext. 461. Jim.

ALL EAL 2052. Drummer. Reader, seeks permanency. — Transport.

COMPERE / VOCALIST or trio. — CLI 4627.

DRUMMER, EXPERIENCED, good gear, seeks pro group. Any. — Write or contact Harry Walker, 201 Broad Lane, Liverpool 11.

DRUMMER, EXPERIENCED. — 27 Ingreway, Harold Park, Romford.

DRUMMER, GIGS, lounge. — REL 3096.

DRUMMER, MODERN, experienced, reader. Anything considered. Home / abroad. — 7 Keirhardie Stevenson, Ayrshire.

DRUMMER, read, any style, gigs wanted. London area preferred. — Phone Wokingham 2474 evenings.

DRUMMER, seeks group. Please don't delay. — Phone VAN 9274, tomorrow not today.

DRUMMER. — Tony Oliver, GLA 0588.

DRUMMER. TRANSPORT. — LAR 5094.

DRUMMER / VOCALIST. Residency. — HOP 7111, Ext. 104.

DRUMMER / VOCALS / Vibes. Reader, transport. Club/lounge. — CAN 8895.

DRUMMER, 21, pro, good reader. Experienced most lines. — VAN 889.

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ELECTRIC GUITARIST/Vocalist (dance), pro, London. — Box 4184.

EXPERIENCED drummer requires summer season. Will travel anywhere. — BUC 0429.

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FEMALE VOCALIST and lead/Rhythm guitarist, with top gear, wish to join pro group. — GRA 3255, PR 52309.

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GUITARIST, able and musical. Will appreciate season. — Morris Oberman. Reliance 6918.

GUITARIST, jazz, R&B, read. Alan Hill. BOW 3636.

GUITARIST, read / busk. — TUL 4595.

LADY ORGANIST/pianist, own Hammond. — Finchley 4376.

LEAD GUITAR, blues, requires good, well organised S/P group. — Corke, 33 Stanthorpe Road, S.W.16.

LEAD GUITARIST, harmonica, vocals, composer, lyrics, 18 yrs. seeks top pro group consider similar semi-blues / R&B feeling, no reforming, top gear. — FUL 1714.

ORGANIST, jazz based, wants pro band anywhere. — 60 Park Hill Road, Harborne, Birmingham.

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PIANIST / accompanist, entertainer, M.D. accordion. — Peter S. Robinson, available. — BAT 7392 or CHE 3484 (9-11, 12 onwards except Friday evening).

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PIANIST. — REG 2040.

PIANIST, residency / gigs. — PRO 0854.

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PROFESSIONAL drummer, seeks work.—Ernie Cox, SL 20160.

ENGAGEMENTS WANTED

(continued)

RELIEF ORGANIST, pianist, singer. — Phone WEL 7008, after 6 p.m.

SEMI-PRO drummer, Premier. transport, seeks working group. — 277 High Road, E.11.

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BOB DYLAN
—fans led



KATHY KIRBY
—deserved victory



ANDREW OLDHAM
—what cheek!

A COUPLE of years ago Bob Dylan was brought over for a TV play. Nobody—except the fans—wanted to know.

A year ago he played to a packed London Festival Hall. Nobody—except the fans—wanted to know.

Three months ago Beatle John Lennon raved about Dylan in the MM—since when he's rivalled the Stones for sheer weight of publicity.

What happens now if Mick Jagger suddenly decides that Dylan stinks?—L. PETERS, London, N1.

Song Contest

CAN anyone now justify the the annual Eurovision Song Contest? People may feel this year's winner was worthy but the method of deciding it was shabby to say the least.

Kathy Kirby deserved to win. The standard of songs

Dylan—the fans showed the way

entered was not high and those that reached the final were tripe. Maudlin lyrics and morbid tunes seem to be the best most countries can offer and did nothing to raise the standard of song-writing.

Eurovision could be used sensibly and give us entertainment worthy of the countries shown so disastrously in the contest. — TONY BROWN, Luton, Beds.

Jazz 625 switch

I'M sure many people would welcome a change for BBC-2's "Jazz 625" from Saturday

to an evening earlier in the week.

This excellent programme could then be seen by musicians who are usually working on Saturday nights.—M. COX, Long Crendon, Bucks.

Far-out Fame

GEORGIE FAME'S slow crawl up the chart with "In The Meantime" confirms my opinion that the majority of Georgie's music is too far out for the average pop fan to appreciate.

If Georgie could only learn to wail like a punctured bag-pipe and encourage the Blue Flames to provide him with a few two chord backings, he might then be able to join Jagger and company at the top of the chart. — T. F. PENN, Nottingham.

Jazz-tinged pop

I DISAGREE entirely that Georgie Fame's music is rhythm and blues.

It's nothing like the true R&B as played by Chuck Berry, Bo Diddley and Howlin' Wolf. His music is nothing more than jazz influenced pop.—P. D. HORTON, Redland, Bristol.

Genius, but...

THELONIOUS MONK and Charlie Rouse were great at their recent London concert.

But horror upon horrors—every number had a lengthy drum and bass solo by Ben Riley and Larry Gales. Monk

What a cheek Mr. Oldham!

I DON'T know how MM Blind Date guest Andrew Oldham had the cheek to say all those nasty things about the production of other people's records.

Admittedly a lot of them were rubbish, but none as bad as the Rolling Stones "The Last Time" — SYLVIA LEVY, London N16.

Deliberate panning?

I WAS rather surprised to see Andrew Oldham panning just about everything in Blind Date.

He seems to have taken a leaf out of Bernard Levin's book, deliberately knocking everything just to get noticed. It's an old trick but it usually works.

I wouldn't be surprised if a blind man taps him on the head and steals his wallet.—JEFFREY WATSON, Worcester.

Blinded by beat

CRITICISM of a musician's work is always acceptable, providing it is fair.

Andrew Oldham is blinded by beat group settings, and has conveniently forgotten that Norrie Paramor has been responsible for the backings of many, many hits.—MALCOLM ALLEN, secretary Helen Shapiro fan club.

Pop is not a game

AFTER reading Andrew Loog Oldham's illustrations Blind Date we felt we had to write to you.

We had to express our reassurance in the sudden realisation there is at least one other sane and intelligent authority on taste currently languishing in the mangrove swamp of iniquitous futility which constitutes the British pop scene.

Pop music is not a game, and weak attempts to purvey it as such are worthy of nothing but vicious contempt.—DAVID NICOLSON and ANDY WICKHAM, London W1.



had just the same solo space as the rest.

Monk, you're a genius, but cut out those dreary drum and bass solos. — JIMMY STRICKLAND, Harlow, Essex.

Beatles Day

RE your suggestion for a National Beatles Day. April 1 would have been ideal.—ROY GREEN, Aston, Birmingham.

Battlefield

MELODY MAKER is undoubtedly among the finest and most informative musical papers.

It seems a pity that such an excellent publication should

be turned into a battlefield by a few pompous, narrow-minded, musical snobs.

For heaven's sake let's have a little tolerance and if we can't listen gracefully to other people's music I suggest we stuff cotton wool in our ears and our mouths.—ANGELA PATMORE, London, E17.

• LP WINNER.

NEXT WEEK



DONOVAN

REVIEWS THE LATEST POP SINGLES IN BLIND DATE

Ray Coleman

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