FANS CAN'T BUY HIT RECORD

The Rolling Stones may have prevented Sonny and Cher from hitting the number one spot in this week's Pop 50. The American duo leaped to number six—but dozens of record retailers complained to the Melody Maker that they were unable to fulfill demands for the 45. "I Got You Babe."

Decca's Singles Sales Manager, Mr. Russell Thompson, told the NME: "Our problem is that this factory are on holiday and we have only 60 per cent of normal staff there. We have quite a few hits on our hands and we have been working on the new Rolling Stones single. The result is that things are bunged up."

But we will be getting supplies of the Sonny and Cher record away fairly quickly now."

"This is one of our usual problems when we get a hit on our hands at this time of the year."

Sonny and Cher, who finished their first British tour last weekend, will be back for another tour in October. Dates are currently being set.

In addition to their huge success with "I Got You Babe", the duo also have individual chart entries this week—Cher with "All I Really Want To Do" at 39 and Sonny with "Laugh At Me" at 46.
The fish ‘n’ chips!

The Rolling Stone is the name of a New York discothèque just opened and the featured group is called the Fish ‘n’ Chips... Reader Jean Duyer claims to have seen "Help!" twenty times and intends to see it again.

Among the personalities at the M&K Beat Contest Final at Wimbledon Pavilion last Sunday... Anne Nightingale, Jonathan King, Cathy McGowan, Jeff Beck of the Yardbirds and Twinkles. See Page 11.

Record of the Week

The Every Brothers

I’ll Never Get Over You

The Magnificent Moodies

The Magnificent Moodies

BRON’S

P.O. BOX 66 29-31 OXFORD STREET LONDON, W1

The fish ‘n’ chips!

The Rolling Stone is the name of a New York discothèque just opened and the featured group is called the Fish ‘n’ Chips... Reader Jean Duyer claims to have seen "Help!" twenty times and intends to see it again.

Among the personalities at the M&K Beat Contest Final at Wimbledon Pavilion last Sunday... Anne Nightingale, Jonathan King, Cathy McGowan, Jeff Beck of the Yardbirds and Twinkles. See Page 11.

Record of the Week

The Every Brothers

I’ll Never Get Over You

The Magnificent Moodies

The Magnificent Moodies

BRON’S

P.O. BOX 66 29-31 OXFORD STREET LONDON, W1
55,600 – Beatles play to world’s largest audience in New York

NEW YORK: Tuesday

Of all the Beatles concerts I’ve ever seen, the show at Shea Stadium, New York, before 55,000 people, was the most fantastic.

It was quite a sight. Not one seat available at the Stadium, which had been sold out months in advance. A giant inflatable airship built for the World Fair, hundreds of feet high, was perched on the field, feet before the start of the concert.

Some 300 New York policemen were provided to control the masses around which, for the most part, was pretty calm and friendly by Beatles standards.

The Beatles flew from their hotel, five miles away, by helicopter, coming right over the top of the Stadium and behind the budget for the World Fair, less than 48 hours after it was set up.

Every member of the Beatles was seen to have a flash light color, and the one he was signed as the 11th, was last night's hit, with the Beatles players tuned to the stage wearing the 叛逆 here's how on the pitch.

This was the world's largest audience for any entertainer—two Beatles were clearly overwhelmed by the moment.

Back at the hotel they were received as if they were our national heroes, and a formal party at the home of Montgomery, the great film producer, lasted until 2 a.m. when the party finally broke up.

Brian Epstein was asked by a British journalist just what the future of the Beatles would be. He told them they'd be back here again next year.

The US tour pack was a huge hit with all fans everywhere, and a lot of people want to see them again.

Boh Dylan drops in

by REN GREYTHORN

I was invited to Boh’s home last night to see the famous rock star. Boh and I have been good friends for the past year and a half.

Boh’s house is located in a quiet neighborhood in New York City. We walked up the stairs to the front door, which was open.

Boh was sitting on his couch, smoking a cigarette. He looked at me and said, "Hi, Ren! What brings you here today?"

I explained that we were going to do an interview for Melody Maker and Boh seemed excited.

He told me that he was working on a new album and that he had just finished recording a new song called "Blowin’ in the Wind." He said it was going to be his most personal album yet.

Boh explained that he was inspired by the Civil Rights movement and that he wanted to write songs that could help bring about change. He said he was really excited about the new album and hoped that it would make a difference.

We talked for a while about his upcoming tour, which was starting next week. Boh was looking forward to playing in front of large audiences again.

He also told me about his plans to start a new record label, which he hoped would give young artists a chance to be heard.

Overall, Boh was in great spirits and seemed really happy to be doing something he loved. It was a great interview and I was really impressed by his passion for music and his commitment to making a difference.

YOU CAN TELL A SUPER-ZYN CYMBAL IN THE DARK

(THERE'S A BRILLIANCE OF TONE THAT GIVES IT AWAY)

Cymbals look more or less alike, but it's the superb brilliance of tone that puts Super-Zyn in the spotlight. Brilliance? A subtle quality that is indefinable yet unmistakable. We asked top drummers what they wanted in a cymbal. They overwhelmingly asked for tonal brilliance. They–and you–now have it in Super-Zyn...exciting brilliance that lasts the long life of the cymbal. How much does it cost to buy the world’s most advanced cymbal? Less than you think, because Super-Zyns are made here in England, and are not subject to import duty. Go to your nearest dealer and find out the new meaning of the world brilliance.

SUPER-ZYN CYMBALS

Stocked where you see this sign

Send for new booklet—"All About Today's cymbals"—FREE from ZYN CYMBALS, 67 Regent Street, London, W.1. Tel. REGent 3372
Donovan, Seeger share bill at Carnegie Hall

**JESSE FULDER TO RETURN IN OCTOBER**

U.S. folk blues singer and guitarist Jesse Fuller will perform at the Fillmore West, San Francisco, on October 23, 24, and 25. He will be joined by Ray Charles on October 24, and by folk singer Pete Seeger on October 25.

**JANKOWSKI TO FEATURE CHORUS**

**HARRY JANKOWSKI** is a German pianist and musical director whose “Black Forest” is currently being played on the radio in Germany. He will be accompanied by his chorale on his next tour, which includes a concert in London on November 1.

**Dave Clark Man injured**

**Organist and vocalist** Don Fontana, who performed with the Rolling Stones, was injured in a motorcycle accident in Chicago. The accident occurred when he was crossing the street and was hit by a car. He was taken to the hospital where he is in serious condition.

**Commonwealth Arts sponsor pop show**

**Gerry and the Pacemakers**, Georgie Fame and the Blue Flames, Manfred Mann, the Moody Blues, Cliff Bennett and the Rumour, and the Glory Boys are scheduled to appear at the Commonwealth Arts Festival in October.

**Tom Jones: States dates**

Tom Jones, who has been in the top ten in the charts for the past six months, is scheduled to return to the States in October. He will be appearing in New York, Los Angeles, and San Francisco.

**Hollies: Aid escorts**

The Hollies have been named as the official aids escorts for the New Orleans Jazz Band, which will be appearing in London next week. The band will be playing at the Royal Albert Hall on September 28.

**Ornette Coleman to play alto, trumpet, and violin at Croydon**

Ornette Coleman, one of the leading figures in the free-jazz movement, will be performing at the New River Jazz Club in Croydon, on August 30.

**Acker, Alex, Ken for floating festival**

**Mr. & Mrs.**

**Bruce Signs for Edinburgh**

The Bruce Signs Band will be appearing at the Edinburgh Jazz Club on September 20.

**KARL DENVER** is out of his hospital bed and is scheduled to go on tour next month. He will be appearing in London, Paris, and New York.

**Conversation to the St. Louis Union**

The Hollies have been named as the official aids escorts for the New Orleans Jazz Band, which will be appearing in London next week. The band will be playing at the Royal Albert Hall on September 28.

**Broadcasters: Hope for the British**

**KOHINOOR** radio, which has been broadcasting in Britain, will be broadcasting in India from September 1. The station will be operating from London, and will be broadcasting in English.

**Focus on folk**

The Hollies have been named as the official aids escorts for the New Orleans Jazz Band, which will be appearing in London next week. The band will be playing at the Royal Albert Hall on September 28.
IVY LEAGUE want their own backing on RSG

THE Ivy League this week complained to the MMB that "Ready, Steady Go!" does not permit them to use their backing group, Division Two.

Said John Carter, "The boys used to sing in a group called the Ivy League and we're not sure how we are going to be called in future."

The Essex Parkway Forum "RSB" say they try to get the actual sound, yet they don't use the group. "Because men are only here for one song," replied John Carter, "but we are not the same Ivy League group.".

Commented RSG editor Victor Witcham: "We employ a regular roster of groups of top session men and we don't want to use any backing groups. For one thing it would cost a lot of money."

The League's American trip has yet to be decided. It is thought they will not fly to New York on September 23 as planned. They had to cancel the Phil Solomon and "Shining" Grant coast-to-coast tour of radio and TV interviews and, possibly, for two concerts.

As a result their dates have been rearranged. They now tour Britain from September 24 to October 3 and Scotland from October 11 to 18. They go to Belgium on October 19 for three days of TV and radio dates.

NEW DISC VENTURE

FOUR of Britain's top recording managers - EMI's George Martin, Japie, Begg, Arif Mardin, and Dec's Peter Sullivan - have formed their own label.

According to George Martin, Ivor queen the Beatles among his many stars - the new company will attempt to produce the amount of top quality records that will sell well in U.S. We are after quality not quantity."

The four will continue to record on behalf of EMI and Deca those artists for whose recordings they are now responsible.

Their decision has been taken in order to have "freedom of action, freedom of decision and freedom from administrative tires."

RSG WILL DEVELOP

A NEW and refurbished "Stars and Garters" and the Dunham TV documentary programme announced by Atticus' Ethel Allen at Lintons Television House on Monday.

The programme, to be called "The New Stars and Garters," will run for six September or early October, with action (22) ferries as hosts.

The Byrds publicist, Derek Taylor told the MMB: "They will certainly not be returning before next year. No, there is absolutely no question of a Christmas show."

The group will return to England when the bill is right, and at the right time and the right place.

They have immensely enjoyed the tour; they've tried to make sure that we are instructed by the English press and fans than in America, and more about stage presentation and production."

"It's been hard but invaluable experience."

The Byrds will be recording their next single, to be released in America, during as soon as they get back - but it is unlikely to be another folk Dylan number, probably an original composition from guitarist Jim McGuinn and vocalist Gene Clark.

Two of the Byrds' concerts are to be held at the Portsmouth Guildhall, last week, due to "definitive support at the box office."

HERMAN'S HERMITS return to boost new release

HERMAN'S HERMITS are due back in Britain today (Thursday) and will also travel to a barrage of radio and TV dates to plug their new single "A Little Bit Better," which is due for release tomorrow (Friday) on the Columbia label.

Tonight they are to appear in "Top Of The Pops" and have two sessions tomorrow - in "Top Of The Pops" and in "Top Of The Pops" and in "Top Of The Pops" and in "Top Of The Pops" and in "Top Of The Pops" and in "Top Of The Pops" and in "Top Of The Pops" and in "Top Of The Pops." They will appear in "Top Of The Pops" and in "Top Of The Pops" and in "Top Of The Pops" and in "Top Of The Pops" and in "Top Of The Pops".

On Saturday they are to record for Sunday's (22) "Easy Beat" and for the same evening, Herman will appear in "Easy Beat." For this evening, the Group for an evening session at Northwood Memorial Hall, Cheshire.

On Sunday (23) they have a concert at Cl. Yorsteads and Monday they record for the "Beatle Show," have a "Beatle Show" date on "Top Of The Pops.""

Bennett TV Radio Dates

CLIFF BENNETT and the Rebel Hornets, whose new single, "I've Tried My Last Tears," is released tomorrow (Friday), have signed for TV and radio dates.

On Monday (22) they have a concert at Cl. Yorsteads, and Monday they record for the "Beatle Show," have a "Beatle Show" date on "Top Of The Pops.""
BYAS: the tenor in between Hawk and Pres

LONDON

DON BYAS from Muske- goo, Oklahoma—is a doyen of the American jazz corps in Europe, having arrived in Denmark with Don Redman’s band during 1946.

Nearly 30 years residence has made him an expert on Americanisms in Europe. The life he loves; and he thoroughly plans to spend the rest of his days in and around Copenhagen, his home for the past 18 years.

“Come home over here,” Byas told me over a cup of coffee he was enjoying in his London hotel. “I’m happy in Amsterdam with my wife and family. I’ve got these children now, you know. Three girls. I use Holland as a base but work there may be for two or three years then, home for two or three years. It’s like that. After all, I never think of the United States. Truthfully, I think of America, these American rhythm sections.”

The question now is, how does Byas get on with Continental accompanists? “Well, it’s always a bit of a drag having to play with different rhythm sections all the time. It takes a while for a section to get together, to get to feel each other, even though they’re all great musicians. If you have to change sections each job you do, as I have so very often, it makes the work more difficult. And I find that the European rhythm sections are not up to par with us. It’s just the way it is.”

“Isn’t it because they’re not accomplished musicians individually? But they don’t seem to play collectively as a group. American sections do play together, and this gives you a chance to get something going. The point is that American rhythm sections, if they’re good, don’t have to be playing together before.”

“Now important has this factor been in Don Byas since he became an accomplished European music, most of the time, I feel a little hampered. But the way I overcome it is by using as many of my own small group doing things that might be too difficult for groups. It’s all right, of course, but that’s the only way to do it.”

“Actually, most piano players—A.J.C. or not—are about the same, even though they’re playing man- nually with. I think my best work is done with just piano and drums. Of course, I have to good good musicians players and, for a change, I have a hard instrument to play really well. I can use, for instance, four or five piano players I would like to work with.”

“My, oh, I like John Col- lins from London. And we got together with Freddie Greene. These people you don’t need a piano at all. They never try in your way; they follow you, seem to think along with you.”

“It is often said that U.S. musicians deteriorate in Europe because of the lack of improvisation and competition. What is Don’s opinion? You have many fine American musicians in Europe, but they can be divided into two classes: the creasers and the imitators. The imitators can play for many years, and play wonderfully well, as long as they stay close to their”

BYAS: the only thing I miss is those rhythm sections.

QUINCY: protest music—what needs it?

JUAN-LUIS-PINO

“As soon as you start making bread, man, watch out. Those guys are going to put you down. You’ve been getting it for years now.”

Then Quincy Jones, a man whose broad-making aesthetics are probably an apt description, “Don’t make no sense. It’s the same old argument. The World is black, the Bodies here...”

Quincy has always been a controversial figure, with his music famous for its swing and a distinctive blues. His career has included collaborations with some of the most celebrated jazz musicians of the 20th century, such as Miles Davis and John Coltrane.

He has also been involved in civil rights activism, using his music as a platform to protest against racial inequality and support causes such as the Civil Rights Movement.

His contributions to the world of music have been widely acknowledged, and he continues to be a prominent figure in the jazz and soul scenes.

SILVER: songs my daddy sang to me

LONDON

HORACE SILVER has made jazz music out of any kind. Anyone in the American Marciel family, for instance, has smothered fashionable as a bit of a standard. Silver’s is the title number, has won on the U.S. album charts at least once.

The ever-so-softly stated Silver is part of the product of a Perert-now speaking-properly, and Silver is of Portuguese descent, which “Song for my Father” is his first composition in this little idiom. Because, he says, “My father used to play popular songs to me on the violin and saxophone. He and his uncle and my friend would form a trio and hold sessions.”

Silver himself is a drug addict, but only on three or four closed concerts, but they were played as much of what’s now called the black nova here.

“Later I became very fond of the music of Tito Puente’s and Mahler. But when our father told me to take some of this folk tunes and jazz make jazz out of them, I thought the idea was too limited for my skin.”

The quintet of Horace has certified to him. Silver’s is a 25-year-old Mann Nelson, who’s been a 27-year-old trombonist from Baltimore, is organizing the work. Silver’s success has grown, because the leader of the band is a great player, and he can make it work, the choice of solos (they’re not as much now).

Shaw on trumpet, and Jerome Pugh on rhythm, and the unique exposure of energy dispensed by Silver on the job. Brought into the group is Bobby Timmons, who is contributing increasingly four to the bar (as most of the tunes). You don’t use metal feet, you play as if a friend has hit you $1,000 or $2,000.”

At the end of the act, he looks as if he’s been on the road.

The offstage hours he is a sharp contrast. Silver, a gracile and sensitive man, with no mannerisms, is a man of simple tastes. He likes fresh vegetables, he says. He always eats meat for a while and very little for a short time. He takes vitamin pills and wheat germ oil, a lot of it.

“By the way,” he says, “silver’s hand is a lot of years ago, and I think it’s really that.”

BRIAN GREEN: trad comes back—still stomping

LONDON

Despite his opposition to popular jazz, in over a year has swung away from its own style, thrown up a scene, and often colorful new sound.

More and more frequently this among the New Orleans Stompers, the Los Angeles Stompers, and the Chicago Stompers. The Chicago Stompers, in particular, have been popular with audiences.

Brian himself doesn’t agree with the idea of the band being a thing like that. But he’s getting there.

How long have the Stompers been together? “We started almost a year ago in Hollywood, California. We were going to open a restaurant in Hollywood on the Stompers.”

Keating on piano, they sound a lot like the Old Masters, but with a smoothness of radio.

What does your power show the band? “We have lots of different jazz bands, and we’re trying to make it work well.”

If we are power going to be like the Old Masters? “I don’t know. It’s too early to tell. But I do know we have a lot of licks. And we’re working on it.”

MILES: broken leg and now a 10-week lay-off

NEW YORK

TENORophonist Miles Davis has broken his leg and will sit out for about 10 weeks. Davis broke the leg on his side of the face in a case of a fall after his recent treatment for his appendi- cectomy at the Down East.

Eddie Condon, who runs a night club in Harlem, New York, and is a regular fixture in the New York jazz scene, is also appearing at the club.

The band will continue to play, and Davis will be drafted into the band. The club will be managed by the band’s agent, who is very happy about being drafted into the band.

The club has a long history in the world of jazz, and Davis was a frequent performer there.

There is a possibility that the band may not be able to perform during this lay-off period, but the club is determined to keep the show going.

Among the participants were Dave Brubeck, the famous piano player, and the band’s own bassist, the talented Ken Colyer.
Horst asks: 'Why can’t I play in Britain?'

HORST JANKOWSKI is "mystified and surprised" that he was refused a work permit to mime his "A Walk In The Black Forest" on last week’s BBC TV's 'Top Of The Pops'.

His manager, the MFM from Germany, says: "I just didn’t know about these complicated union things."

He said: "It was two hours before I got the plane, and they said ‘do not come’. I just don’t understand it because we do a lot of concerts with famous people here. I have brought over people like Kovacevic, Reis and singers like Ernie Haswell and June Marlowe to work with me in Germany."

CATERINA

Horst, who speaks excellent English, said he was delighted by the British reception of his album, "I want to attend music school there and later work with some of the High School Of Music in West Berlin."

"After some time I had trouble to East Berlin and from there to the West to live," he said. "I got back to the MFM. I did not want to be a concert pianist but, with the money situation, I started working in a popular band."

"We played dance music and I didn’t like it at all. Then, when I was 18, I went to Spain and was going to do a tour of Africa, Spain and France. She asked me to go along and I worked with her for two years."

"When I left Caterina I joined a big band and started doing arrangements and compositions—for the past nine years I’ve been the top jazz pianist in the German polls."

"But you don’t make any money with jazz for six years ago I started working in the past two years it has become very popular. We do a great deal of TV work. It is different from any other choir in Germany because of the modern arrangements. They do it because they love the music, not just for money."

Horst was then asked to produce records for Mercury. "I didn’t like making this ridiculous music," he said. "I managed to make money with my own records without doing ridiculous things like they wanted me to record."

"Then I recorded the first of my three LPs. It was released in America and suddenly I was told that ‘A Walk In The Black Forest’ was big. Now they are here in October, but I can’t because I’m doing seven TV shows as composer and arranger."

"I still play a lot of jazz music and I’ve worked with most of the big musicians—Dear Peter, John Dankworth and Mike Davie. And I was in Monty Norman’s Band in Brussels for six months."

I have a lot of friends in England and that makes me very sad that I can’t come over to meet them.

"I don’t understand why I couldn’t have played ‘live’ on ‘Top Of The Pops’ if there isn’t an objection to me coming there in mime. Perhaps something can be worked out for another time."

JANKOWSKI: voted Germany’s top jazz pianist for past nine years.
MELODY MAKER TRADE FAIR SPECIAL

A MUSIC making boom is sweeping the world. Popular music idols like the Beatles have acted as a spur to young people everywhere to take up playing guitars and drums, in the spirit of, "If they can do it, so can we".

And during the golden years of beat British instrument manufacturers have enjoyed incredible business, which has led to expansion and the production of better and better instruments.

As musical trends change, with the advent of groups like the Beach Boys and the Rolling Stones, young players are taking greater interest in instruments like electric organs, saxophones and trumpets.

Schools up and down the country are reporting intensified interest in music making by their pupils and channel their energies and enthusiasm into more serious as well as popular music.

Many schools can boast beat, jazz and pop groups as well as an orchestra, staffed with musical equipment by schools like Dorking, East Grinstead, and many similar schools.

The potential is fantastic. The younger generation has a passion for playing music and sounds from instruments like drums, guitars, organs, and other specialized instruments.

The importance of the fair is that it draws together the manufacturers and dealers to exhibit their latest ideas and products, and to meet the needs of the younger generation.

A Music Making Boom is Sweeping the Young

FAME: players changing to organ.

A new world of music for your home... with the easy-to-play PHILIPS philicorda

Meet a superlative new musical instrument—the Philips Philicorda. It is unquestionably the easiest electronic keyboard instrument to play, yet its range of tones is far greater than that of any instrument of comparable compactness, convenience, and price.

Immediate and increasing satisfaction for the beginner, extensive opportunities for even the most advanced player—that is the promise of the amazingly versatile Philips Philicorda.

At home anywhere

The Philicorda blends attractively both with modern and traditional decors, and its sumptuous sound and remarkable adaptability make it an ideal instrument for almost any occasion. This, in fact, is an instrument at home with every kind of music in every kind of setting. And it fits neatly into a car-boot for easy transportation.

MAGNIFICENT VALUE AT 176 GNS

Including complete simple step-by-step lesson manual of varied music and 'rhythm' accompaniment record.

A MESSAGE FROM THE PRESIDENT OF A.M.I.I.

I WISH to welcome all members of the Trade to the A.M.I.I. Musical Instrument Fair from August 23-27 at London's Russell Hotel.

IT IS quite obvious that during the first half of 1965 the industry has been facing certain problems of demand and supply. Your regular suppliers have naturally busied themselves with assessments of your requirements in the light of the present trends.

I AM sure that you will agree that, for the future, closer co-operation between suppliers and retailers is even more necessary than it has been in the past, and it is in your own interests to visit the Russell Hotel Show so that you can take advantage of the planning of your suppliers in certain fields to achieve the maximum profit in the coming season.

DENNIS GILLARD

MORE TRADE FAIR NEWS ON PAGES 12, 20, 25 & 27

BY CHRIS HAYES

ON SHOW AT THE BRITISH MUSICAL INSTRUMENT TRADE FAIR HOTEL RUSSELL AUGUST 23-27

To: Philips Electrical Ltd., Century House, Shaftesbury Ave., London, W.12

Please send me full information about the Philicorda.

I would also like an invitation to a demonstration.

(please tick)

Name

Address

M.4
Today's sound is the **Dallas sound**

Sensational new Dallas lines from the 'British Music Trade Fair'

**At Your Dealer Now!**

**CARLTON**

DRUMS

With new 'Autolok' screwless, press-down height adjuster — halves drummer's setting-up time

**FRAMUS**

Framus Bass — American power in an East Anglia.

**FRAMUS**

12 STRING F5/019

BILL WYMAN
The Rolling Stones

DEREK QUINN
Freddie & the Dreamers

**FRAMUS**

BASS GUITAR F5/150

PETER OAKMAN
Leslie Dugan Group

RAY RANDALL
The Tornadoes

**BUFFET Crampon**

Paris

Brightness of sound and perfect intonation make BUFFET the finest Clarinet ever. Yvor Ash, the well-known sessionist and clarinetist, is a BUFFET fan.

**Buisson**

Clarinets

Student Model

By Raymond Stempel

Heavily Brushed

Key Work

**BUFFET**

The SOUND for '65 — Top pro quality - special Goodman Speakers

**DEARMAN**

FROM SAXOPHONE

Faster, Smoother Action

Perfect Intonation

BIG FULL SOUND

Only 66 gns.

Some of the reasons why I play BUFFET says DON HENRIZ, one of Britain's finest instrumentalists.

**DALLAS SOLUS 15**

In conical horn shape, friendly tone quality, easily transportable.

**DALLAS BASS 15**

In conical horn shape, friendly tone quality. More modern in appearance but still a conical horn shape.

**CS20 COLUMN SPEAKER**

President Bass 50

President Bass 20

President 50

President 20

**Dallas Musical Limited**

Dallas Building, Clifton Street, London, E.C.2
Stones slammed!

U.S. magazine hits out at the Stones' 'dirty lyrics'

"It's a lot of rubbish and typical American now isn't it?" That's how Keith Richards, visiting Rolling Stone, described a feature story in the American music newsletter, which attacked the Stones as a "leering" quintet, known best for its "tasteless" tunes and, in general, dirty lyrics, such as "I Can't Get No Satisfaction, I Can't Get No Girls..."

REN GREGG reports from New York

"No, I won't write them a letter. A group is playing for real? It was a well-written, well-played song that you can't just ignore, can you?"

CRITICISM

"What a strange twist..."

PURITAN

"No, I can't write them a letter. A group is playing for real? It was a well-written, well-played song."

CRITICISM

"What a strange twist..."

"The great old blues lyric and they didn't even know that"

PICTURE

"I think that the article could help us. They're playing for real?" They're playing for real?" They're playing for real?"

CRITICISM

"The great old blues lyric and they didn't even know that"

LYRICS

"I think that the article could help us. They're playing for real?" They're playing for real?" They're playing for real?"

CRITICISM

"The great old blues lyric and they didn't even know that"

Kenny sells his jazz on the Golden Mile

KENNY BALL and his Jazzmen have been with us for some time now, but it is generally agreed that Kenny's current "Rhythm and Romance" is probably the best band he has ever had. And this is eminently demonstrated by the presence of the famous jazz band, the "Jazzmen" at the "Jazzmen" at the "Jazzmen" at the "Jazzmen" at the "Jazzmen" at the "Jazzmen" at the "Jazzmen" at the "Jazzmen" at the "Jazzmen" at the "Jazzmen" at the "Jazzmen" at the "Jazzmen" at the "Jazzmen" at the "Jazzmen" at the "Jazzmen" at the "Jazzmen" at the "Jazzmen" at the "Jazzmen" at the "Jazzmen" at the "Jazzmen" at the "Jazzmen" at the "Jazzmen" at the "Jazzmen" at the "Jazzmen" at the "Jazzmen" at the "Jazzmen" at the "Jazzmen" at the "Jazzmen" at the "Jazzmen" at the "Jazzmen" at the "Jazzmen" at the "Jazzmen" at the "Jazzmen" at the "Jazzmen" at the "Jazzmen" at the "Jazzmen" at the "Jazzmen" at the "Jazzmen" at the "Jazzmen" at the "Jazzmen" at the "Jazzmen" at the "Jazzmen" at the "Jazzmen" at the "Jazzmen" at the "Jazzmen" at the "Jazzmen" at the "Jazzmen" at the "Jazzmen" at the "Jazzmen" at the "Jazzmen" at the "Jaz...."
ST LOUIS UNION TOP THE LOT

—and now it's all happening

MAKE a note of the St Louis Union! Because you are going to hear a lot more from the winners of the MM National Beat Contest. Within 24 hours of their victory, things were already beginning to happen for them. In addition to their prize, they had signed to appear yesterday (Wednesday) on Johnny Hamp's Grandstand TV "Scenes At 6.20"—the show which gave the Beatles their first TV chance.

And "Ready, Steady, Go!" were discussing a possible data with their recently acquired agent, Donny Deutch.

Formerly last December, the Union comprised Tony Cassidy (gtr), Alex Kirby (gtr), Dave Townsend (organ), Brian Nichols (bass gtr) and David Welles (drms).

Here's what eight of their chances. "Almost all of us are excitedly awaited a confirmation of our status. It will be a fantastic time for us when the result came up."

Overwhelming

The boys were given a welcome house party in Manchester on Tuesday by the famous David Bowie of Swans, Farnham, the local representative for Hammond Organ.

It's all a bit overwhelming at the moment for the city's newest professional group who insist that they have earned every "big image"—due dress and music.

They started nine months ago—now the big time

AT 10 am on Sunday, ten Dutchmen arrived at London's Wimbledon Palais asking for tickets for the Grand Final of the Melody Maker National Beat Contest. The Box Office Manager asked if they were on holiday. "No," they said, "We heard about it on Radio London and came over just for the show."

And, along with 8,790 other people, they were among the 13 finalists, they must have had a ball.

What a night! The group was the first to go on and were held on stage throughout the whole show. Perhaps the best item of the night was done off stage and then brought back on stage by a 325 antelope costume for the occasion.

The general standard of the group was remarkably high, but they were suitably impressed by the second recording of "The Air" to the second recording of "The Son of a Gun." And ex-actor Eric Prentice performed a harp solo. The results were announced by Brian Jones and Jimmy Page.

Faint

Congratulations to the St. Louis Union, winners of MELODY MAKER National Beat Contest—FIRST PRIZE HAMMOND ORGAN

and in particular to their drummer

DAVE WEBB

WHO PLAYS THE DRUMS TO BEAT!

Send for the latest Rogers Drums Catalogue—BESSION & CO. LTD., DEANSBROOK ROAD, EDGWARE, MIDDLESEX. Tel: Edgware 6611

MELODY MAKER NATIONAL ORGAN CONTEST

THIS WAS the line-up for the Grand Final of the MM National Beat Contest—75 musicians and singers from 13 groups which fought their way through heats and semi-finals.

THE WINNERS were the St Louis Union, from Manchester. Second were the Big T Show, from Eastleigh, Hants. Third were the Tudora and the Carolinas, from Hatfield.

FIRST PRIZE included a Decca recording contract, a new Hammond organ, an appearance on ABC TV's "Fever Pitch" and a complete outfit from Cecil Gee, the London tailors.

SECOND PRIZE was a Vox P.A. system worth £120.

THIRD PRIZE was a Premier drum kit worth £130.

CONGRATULATIONS TO THE WINNERS OF THE "MELODY MAKER" NATIONAL BEAT CONTEST

ST LOUIS UNION

HAMILTON ORGAN COMPANY

HAMILTON ORGAN (U.K.) LTD., DEANSBROOK ROAD, EDGWARE, MIDDLESEX. EDGWARE 4668
New valve trombone to supplement a familiar display

FAVOURED by saxophone players all over the world, the Selmer Mark VI will be the chief attraction in a big display of familiar saxophones and clarinets, oboes and Cor Anglais from the house of Selmer-Paris exhibited by Harry Selmer and Co Ltd.

Completing their wide selection of reed instruments will be the Karl Meyer and Sterling woodwinds.

Swaying over to brass instruments, there are those familiar names of G W Oakey and King of America, and many other reputable makers, supplemented by a new model valve trombone, the Sterling at 47 gns, introduced by Selmer-London.

The new model will be a new range of electro-silver electro-arc models by Holton, including the new American-made One Piece Silver cornet, unique Floraflint style (80 gns), and the beginners' cornet, trumpets, flugel horns, baritone horns, trumpets, flugel horns, and Eflat and Bflat cornet models, ranging from 35 to 45 gns.

Also on show will be the new Wingetto trumpet, Flautone and Silver King cornets, and the Wingetto cornet and Flautone model, with a larger bore, that is clearly the most advanced model of this type.

The complete cornet range includes the new Holton “Kessel” and Everly “Kessel” models, featuring a wide selection of excellent electric and acoustic cornets at low prices.

Amplification innovations include the 60 watt all-transistor amplifier, used on the new cornets and trombone (75 gns), the power-punching all-transistor Trombone 76” base 100 gns, giving 100 watts of output power, and the Impressive Silverstein (95 gns) with separate volume and treble controls plus five pushbutton tone variations per channel.

The new Selmer Cornet is a range of more expensive cornets at 6S gns each, which can handle the highest trombone to the lowest base sounds and are appropriate for use with lead and bass cornets.

The Selmer’s P62 (82 gns) and P60 (100 gns) trombones are separate treble, bass and volume controls, and 100 watts unamplified output is possible with a fine-grain professional p.a. installation.

The TV 5 speaker column, each containing four 5 ½” speakers, is ideal for small directional control with smooth crossover, for use with the Selmer P62, Trombone, Bass, P60 or any other similar grade amplifier.

And with the addition of a new model, the 100 watt and 300 watt speakers, together with the Impressive Silverstein (95 gns), are now available with a fine-grain professional p.a. installation.

The new Selmer is an entirely new concept, each model containing its own unique tone color.

George Alexander is the designer of the big dealer in England exclusively engaged in the manufacture, import, export, repair and general distribution of bagpipes and their accessories, all of which are collected and tested weekly.

George Alexander ranges in price from £1.9 to £1.9 plus seven different grades of grades from 33 to 38 gns.

George Alexander is the designer of the big dealer in England exclusively engaged in the manufacture, import, export, repair and general distribution of bagpipes and their accessories, all of which are collected and tested weekly.

George Alexander ranges in price from £1.9 to £1.9 plus seven different grades of grades from 33 to 38 gns.

A new version of the popular Chordomonochor

This will bring in the converts

THOSE who decide bagpipes should be the new rage sales charts at the showrooms of George Alexander, an industrial dealer with a display which cannot be surpassed anywhere, not even in Scotland, are regarded as the home of the industry.

Whatever the trend in popular music, there is no doubt that the instruments are being enjoyed by professional players and amateurs alike.

The exhibition will be seven different models of which George Alexander ranging in price from £1.9 to £1.9 plus seven different grades of grades from 33 to 38 gns.

George Alexander is the designer of the big dealer in England exclusively engaged in the manufacture, import, export, repair and general distribution of bagpipes and their accessories, all of which are collected and tested weekly.

The exhibition will be seven different models of which George Alexander ranging in price from £1.9 to £1.9 plus seven different grades of grades from 33 to 38 gns.

George Alexander is the designer of the big dealer in England exclusively engaged in the manufacture, import, export, repair and general distribution of bagpipes and their accessories, all of which are collected and tested weekly.

The exhibition will be seven different models of which George Alexander ranging in price from £1.9 to £1.9 plus seven different grades of grades from 33 to 38 gns.

George Alexander is the designer of the big dealer in England exclusively engaged in the manufacture, import, export, repair and general distribution of bagpipes and their accessories, all of which are collected and tested weekly.

The exhibition will be seven different models of which George Alexander ranging in price from £1.9 to £1.9 plus seven different grades of grades from 33 to 38 gns.

George Alexander is the designer of the big dealer in England exclusively engaged in the manufacture, import, export, repair and general distribution of bagpipes and their accessories, all of which are collected and tested weekly.

The exhibition will be seven different models of which George Alexander ranging in price from £1.9 to £1.9 plus seven different grades of grades from 33 to 38 gns.

George Alexander is the designer of the big dealer in England exclusively engaged in the manufacture, import, export, repair and general distribution of bagpipes and their accessories, all of which are collected and tested weekly.

The exhibition will be seven different models of which George Alexander ranging in price from £1.9 to £1.9 plus seven different grades of grades from 33 to 38 gns.

George Alexander is the designer of the big dealer in England exclusively engaged in the manufacture, import, export, repair and general distribution of bagpipes and their accessories, all of which are collected and tested weekly.

The exhibition will be seven different models of which George Alexander ranging in price from £1.9 to £1.9 plus seven different grades of grades from 33 to 38 gns.

George Alexander is the designer of the big dealer in England exclusively engaged in the manufacture, import, export, repair and general distribution of bagpipes and their accessories, all of which are collected and tested weekly.

The exhibition will be seven different models of which George Alexander ranging in price from £1.9 to £1.9 plus seven different grades of grades from 33 to 38 gns.

George Alexander is the designer of the big dealer in England exclusively engaged in the manufacture, import, export, repair and general distribution of bagpipes and their accessories, all of which are collected and tested weekly.

The exhibition will be seven different models of which George Alexander ranging in price from £1.9 to £1.9 plus seven different grades of grades from 33 to 38 gns.

George Alexander is the designer of the big dealer in England exclusively engaged in the manufacture, import, export, repair and general distribution of bagpipes and their accessories, all of which are collected and tested weekly.

The exhibition will be seven different models of which George Alexander ranging in price from £1.9 to £1.9 plus seven different grades of grades from 33 to 38 gns.

George Alexander is the designer of the big dealer in England exclusively engaged in the manufacture, import, export, repair and general distribution of bagpipes and their accessories, all of which are collected and tested weekly.

The exhibition will be seven different models of which George Alexander ranging in price from £1.9 to £1.9 plus seven different grades of grades from 33 to 38 gns.

George Alexander is the designer of the big dealer in England exclusively engaged in the manufacture, import, export, repair and general distribution of bagpipes and their accessories, all of which are collected and tested weekly.

The exhibition will be seven different models of which George Alexander ranging in price from £1.9 to £1.9 plus seven different grades of grades from 33 to 38 gns.

George Alexander is the designer of the big dealer in England exclusively engaged in the manufacture, import, export, repair and general distribution of bagpipes and their accessories, all of which are collected and tested weekly.

The exhibition will be seven different models of which George Alexander ranging in price from £1.9 to £1.9 plus seven different grades of grades from 33 to 38 gns.

George Alexander is the designer of the big dealer in England exclusively engaged in the manufacture, import, export, repair and general distribution of bagpipes and their accessories, all of which are collected and tested weekly.

The exhibition will be seven different models of which George Alexander ranging in price from £1.9 to £1.9 plus seven different grades of grades from 33 to 38 gns.

George Alexander is the designer of the big dealer in England exclusively engaged in the manufacture, import, export, repair and general distribution of bagpipes and their accessories, all of which are collected and tested weekly.

The exhibition will be seven different models of which George Alexander ranging in price from £1.9 to £1.9 plus seven different grades of grades from 33 to 38 gns.

George Alexander is the designer of the big dealer in England exclusively engaged in the manufacture, import, export, repair and general distribution of bagpipes and their accessories, all of which are collected and tested weekly.

The exhibition will be seven different models of which George Alexander ranging in price from £1.9 to £1.9 plus seven different grades of grades from 33 to 38 gns.

George Alexander is the designer of the big dealer in England exclusively engaged in the manufacture, import, export, repair and general distribution of bagpipes and their accessories, all of which are collected and tested weekly.

The exhibition will be seven different models of which George Alexander ranging in price from £1.9 to £1.9 plus seven different grades of grades from 33 to 38 gns.

George Alexander is the designer of the big dealer in England exclusively engaged in the manufacture, import, export, repair and general distribution of bagpipes and their accessories, all of which are collected and tested weekly.

The exhibition will be seven different models of which George Alexander ranging in price from £1.9 to £1.9 plus seven different grades of grades from 33 to 38 gns.

George Alexander is the designer of the big dealer in England exclusively engaged in the manufacture, import, export, repair and general distribution of bagpipes and their accessories, all of which are collected and tested weekly.

The exhibition will be seven different models of which George Alexander ranging in price from £1.9 to £1.9 plus seven different grades of grades from 33 to 38 gns.

George Alexander is the designer of the big dealer in England exclusively engaged in the manufacture, import, export, repair and general distribution of bagpipes and their accessories, all of which are collected and tested weekly.

The exhibition will be seven different models of which George Alexander ranging in price from £1.9 to £1.9 plus seven different grades of grades from 33 to 38 gns.

George Alexander is the designer of the big dealer in England exclusively engaged in the manufacture, import, export, repair and general distribution of bagpipes and their accessories, all of which are collected and tested weekly.

The exhibition will be seven different models of which George Alexander ranging in price from £1.9 to £1.9 plus seven different grades of grades from 33 to 38 gns.

George Alexander is the designer of the big dealer in England exclusively engaged in the manufacture, import, export, repair and general distribution of bagpipes and their accessories, all of which are collected and tested weekly.

The exhibition will be seven different models of which George Alexander ranging in price from £1.9 to £1.9 plus seven different grades of grades from 33 to 38 gns.

George Alexander is the designer of the big dealer in England exclusively engaged in the manufacture, import, export, repair and general distribution of bagpipes and their accessories, all of which are collected and tested weekly.

The exhibition will be seven different models of which George Alexander ranging in price from £1.9 to £1.9 plus seven different grades of grades from 33 to 38 gns.
arbiter BRINGS YOU THE BEST INSTRUMENTS IN THE WORLD!

Fender
GUITARS AND
AMPLIFIERS

Fender for the finest . . . .
the world's greatest range of
guitars and amplifiers and now
a new range of Acoustic Guitars never
before seen in Britain! See them
on the Arbiter stand at the
Music Trade Fair
or send for the
name of your
nearest
stockist
today

ARBITER HAVE BEEN APPOINTED
SOLE AGENTS FOR FENDER IN
GREAT BRITAIN

ARBITER LIMITED
16, GERRARD STREET.
LONDON, W.1.
TEL: REGENT 1561
It's a fiant

SONNY AND CHER—THE LATEST IN THE NEW

EMERGING in a flurry of fur, hair and suede capes from the land of street violence, Jack Spector and South East Asian entanglement, comes a new development in pop activity—the average pop star.

Behaviour patterns and attitudes are changing sharply and the already stereotyped image of the pop star is becoming even more outdated.

Far back in the fifties, a pop singer was a real soul mainly concerned with keeping down the accent and the overtard, who wore gold lame suits and green fluorescent socks with stitch-on musical notes. Modern chart busters short-circuit conventional behaviour, wear fur-out clothes, and clamour for freedom of expression rather than teenage worship.

It started with the all-British Rolling Stones, and a common bond exists between them and America's avant garde.

Who are these unchained poppers?

J. Peaky, Bob Dylan and the Byrds all represent the free-thinking notions that is shaking the edifice of rock'n'roll. Peaky seems to be demanding home rights for pop singers. Bob Dylan inscrutably leads his fans a merry dance. The Byrds respond to publicity by hiding behind dark glasses, suede capes and long hair.

All want to be allowed to go it alone.

Two more free thinkers who are entangled in pop are the husband and wife team Sonny & Cher, recently in London. Exponents of "Dylan Beat" they have a new song on an English London backing by an archetypal Hollies sound, recorded and sung by two managers, Charlie and Leon, who keep up a con-

Friends

"We've all got cats," Cher told me with a sad smile. "We go home to the flat to rent the time, and I cry when I talk, with calls from America.

"It suddenly all happening for them in America," explained Sonny. "They want to use our records as a chart in Britain, and we are loved by the Indians in the States. Cher's had a number one hit, but they didn't follow it up."

Says Kink

"I'll tell you something, I think I could out sing Williams put together. I'm sure I could for anything," said Tony. "I'm too young to sing."

"But I didn't play the guitar."

"You probably have a better record than the others you can hear their records and it must be very good."

"It was very good, but I must have a voice to sing."

"Yeah, I was looking at the records."

"You heard the records."

"I heard the records."

"You can't hear the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the records."

"I heard the records."

"Yeah, I can hear the</p>
Fantastic New Range of AMPS!

The new Selmer amps are a knock-out. Greater even, than before. New-style cabinets with chromium-plated stands so that the speakers can be tilted to any angle and locked in position. New models, improved and restyled versions of established favourites. All have been designed to meet the demand for high quality sound, big output and complete reliability at prices that make sense — fabulous tonal range and crisp response. All this adds up to make Selmer the most exciting sound in amplifiers. Selmer amps are relied on by international stars such as Wayne Fontana and The Mindbenders, Them, Tom Jones, Georgie Fame and The Blue Flames and the Bachelors.

FOR FULL DETAILS OF THE RANGE SEE PAGE 2.

Price Reductions announced for all LOWREY Models

A 'real' organ now within the price range of every group.

The fabulous Lowreys — long acclaimed as the finest electronic organs — now brought within the reach of every organist and group. The American Lowreys are now assembled in this country by Selmer — allowing great economies on transport costs and import duties. These savings are passed on to the customer.

The Lowrey sound is great — powerful and attacking for beat and jazz, or soft and sweet for nights clubs or home use.

Many Lowrey features including Automatic Orchestral Control (which adds chords to a single melody), touch tabs which control the voices and effects, plus natural reverberation. Features that make playing easier for the beginner, more exciting for the professional! Try a Lowrey at your dealer's and discover a new world of sound and music.

FOR DETAILS OF THE LOWREY RANGE, SEE PAGE 4.

Gibson Guitars

EXCITING NEW MODELS!

Gibson is the choice of practically every top guitarist to-day. Great sound, superb action, and unrivalled craftsman finish ensures that Gibson stays out front. New models are now added to the wonderful range — the Barney Kessel (shown right) and the Everly Brothers Jumbo; for this model and other Gibsons, SEE PAGE 3.

BARNEY KESSEL GUITAR

Designed by the great guitarist, with musical capability to match his tremendous technique and inventiveness. It offers the purest tone over the entire range with a spread magnetic field in the bridge pick-ups to emphasise the highs.

Regular 230 gns. Custom 310 gns.

Selmer PARIS

Brass and Woodwind

All over the world Selmer Paris is a byword for the finest in Wind instruments: Great Saxophones, wonderful brass and superb woodwind. Whatever instrument you blow — you will play better with a Selmer!

MARK VI ALTO

The saxophone used by jazz giants such as Paul Desmond, Phil Woods and Sonny Stitt, and section men everywhere. From 125 gns.

FOR MORE DETAILS OF SELMER PARIS SEE PAGE 4.
THE NEW RANGE OF SELMER AMPS

Dazzling Tonal Range! More Power! More Sound!

THE 60 WATT TRANSISTORIZED TAURUS

A fantastic newcomer to the range with numerous advanced features that have been incorporated only after exhaustive testing by the Selmer Research Team. 60 watts output, twin channel, built-in reverb and tremolo, making the Taurus a very versatile amp for any style of music. All solid-state circuitry. Perfect sound. Mounted on chromium-plated lockable stand.

138 gns.

The Worlds Finest P.A. AMP—TV100 PA

The last word in ultra-powerful P.A. gear, with an output of 100 watts—enough power for any group and any hall. Four high impedance inputs, each with its own volume, bass and treble controls to give perfect balance for up to four microphones.

79 gns.

GOLIATH 100

The ultimate in bass tone production, designed to handle the "powerwah" sound of today—up to 100 watts without distortion. Full reflex cabinet with 10" speaker incorporating an aluminum speech coil. Designed to go with any amplifier.

75 gns.

GOLIATH 50

Brilliant handling of 50 watts without distortion. Truly a very wide tonal range. Can be used singly (with battery) or in pairs with 100 watts units to give wide sound distribution. Full reflex cabinet and Auditor 51 speaker. Chromium-plated stand (as on Goliath 100) 15 gns. extra.

63 gns.

TWIN BASS

Profound to meet the need for a big power, high quality bass amp at a economical price. Two high impedance inputs and up to 50 watts output without distortion. 12" Goodman speaker gives a really solid bass with wonderful response at high output levels.

50 gns.

TWIN LEAD

A professional amp at a down-to-earth price. Two high impedance inputs and two 10" Goodman speakers, to handle the wide range of tone with immediate and perfect response. 30 watts output.

52 gns.

CORVETTE 6

A fine amplifier in the Selmer tradition. Clean clear tone, powerful response without distortion makes this a very popular amp. The many features include twin inputs, tremolo and a detachable 8" speaker.

21 gns.

THUNDERBIRD TWIN 50 MKII

The famous Thunderbird rentled and improved. Single channel with twin inputs, each with separate bass, treble and volume controls. PLUS the exclusive Selmer push-button tone selector to give a wide choice of tone from exciting high treble down to a rich contra-bass. Two specially designed 12" speakers handle the Thunderbird's terrific power, incorporating quality records and tremolo unit. Chromium-plated lockable stand.

140 gns.

STEREOMASTER

The world's most advanced amplifier—fantastic sound and fantastical tonal range for every instrument in the group. Pressing a button converts it to either a 100 watt Mono amp, two entirely separate 50 watt amps or a thrilling 50 + 50 watt stereo.

89 gns.

ALL-PURPOSE SPEAKER CABINETS

Specially designed to handle the vast power and twin inputs of the new Selmer amplifiers. Each cabinet contains two free-edge 12" speakers, and will handle up to 50 watts without distortion. Mounted on chromium-plated lockable stand. Ideal for use with Stereomaster Treble "N" Bass 50 and 100 and T.V. 100 P.A.

65 gns. each.

The Re-Styled TREBLE "N" BASS 100

The last word in ultra-powerful P.A. gear, with an output of 100 watts—enough power for any group and any hall. Four high impedance inputs, each with its own volume, bass and treble controls to give perfect balance for up to four microphones.

82 gns.

ZODIAC 50 MK11

A new and improved version of the successful Zodiac. 50 watts output on two channels, each with two high-impedance inputs. Separate bass, volume and tremolo control on channel 1, plus the exclusive Selmer push-button tone selector on channel 2. Mounted on chromium-plated lockable stand.

110 gns.

T.V./4/10 COLUMN SPEAKER

A new and improved version of the Column speaker that has been an integral part of the P.A. system used by so many top venues. Four heavy duty 8-inch speakers provide the onemous power handling required for the Selmer P.A. amps.

48 gns.

T.V./4/8 COLUMN SPEAKERS

The popular top-quality speakers completely re-designed in the new Selmer style. Four 8" speakers per column give marvellous P.A. sound with minimum feedback.

45 gns. per pair.
The Fabulous Sound and Price of LOWREY

The Starlet De Luxe
Matchless tone and almost hotel perfect combinations — plus the wonderful effects of a built-in Leslie Speaker. Every basic organ tone and bag of punch.
Now 260 gns.

Heritage De Luxe
This fabulous instrument is the choice of top organists such as Alan Haigh, three times winner of the Melody Maker Poll. Features include A.O.C. and built-in Leslie. A great sound and fantastic "attack" and "blow".
Now 760 gns.

Holiday De Luxe
A wonderful organ that is ideal for every type of music — from Bach to Broadway. The many features include Automatic Orchestral Control (A.O.C.) and a built-in Leslie Speaker. Whether played at home, in a Club or in a Group, the Holiday De Luxe sounds great.
Now 439 gns.

Theatre De Luxe Spinet
This massive instrument brings you the ultimate in organ design and sound. Unlimited effects and matchless power and tone. Three Stereo amplifiers and sensational new percussion effects. A.O.C. and "Kling tone" built in Leslie.
Now 999 gns.

Please tick the instruments in which you are interested and post the coupon to:

- SELMER AMPLIFIERS
- GIBSON GUITARS
- HOFNER GUITARS
- HAGSTROM GUITARS

My usual Selmer dealer is:

114 CHARING CROSS ROAD - LONDON W.C.2

MARK VI
SAXOPHONE
The finest tenor ever built, from the world's leading saxophone maker and acclaimed by saxophonists of every band style, dance-band and jazz. Matchless tone and carrying power. There is no end to its ability to handle and play comfortably.
From 145 gns.

DE VILLE
TRUMPET
A hand-made instrument of superb quality. Unexcelled intonation, perfect response and flawless action.
From 63 gns.

SERIES 9
CLARINET
Mechanically and mechanically, the Selmer series marks the most in- novative, best tone quarters of a con- tinent of clarinet makers. Brilliant, a new range in its own register.
From 75 gns.

BOLERO
TROMBONE
A custom-built large- bore, telescopic, bell, bell, and telescopic. Bell and side bell. Wonderful tone throughout the range.
From 94 gns.
garde pop!

WAVE OF FAR-OUT AMERICAN POPPERS

"It surprised all the older people who watched 'Ready Steady Go!' and 'Saturday Night Fever.' It was an old woman who said she had never seen these things in the paper. That's really weird. More people are interested in records here, and the newspapers have most of the columns that you don't do in the States."

INFLUENCE

"Hey, did you see the Beatles film? It's a really great film. I really only got into it when I saw it on the big screen. And every time I see it, I always think about them. And it's not just about the films; it's about the whole thing."

"Yeah, really. The one with the song!" said Sunny, Everybody collapsed with laughter.

"Hey, there's a London bus, pointed to Sunny. I used to walk about the London Bus and think, 'There's just one bus driving about.'"

"Yeah, nine blocks long with 50,000 people on board," grinned Charles. "Roxy Damian is the influence," said Sunny. "I like his lyrics but I don't know him personally."

"Of course, I worked with Phil Spector for three years, and that was a tremendous influence. It's really a combination of what's happening in all fields of music. And music has to progress and we have to progress with it, otherwise we would all still be doing 'Rock Around The Clock' like five years ago."

FREEDOM

"It's nice when you can put out music you like, and it happens. There is more freedom of expression now. You can put out your own personality and that's the wonderful thing about making up your records today. It's a challenge."

Sunny demonstrated the mood of freedom of expression by linking a moustache to his face, putting on a funny hat, borrowing an eraser boy's bicycle and riding off down the street.

could

together

Tony Bennett and Andy fair weather feeling for a song and everybody Davis Jr. Wrong both past this week is none other

Ray Davies

ang, some of the Andrew Oldham songs are on the same level. It's rather exciting to see someone like him be very talented. And if he does it right, he could be very good.

I don't consider Oldham's work on all the same level as Rolling Stones. It's Andy Oldham who is the Secretary of States."

"He's a very talented man, but nobody could sing it like the Beatles. Except maybe Pogues. They might be able to sing it."

Ray Davies admitted he was fed up with having to perform the Kinks on stage night after night. "Especially not last record," he said. "But I'm not done writing."

"I wrote 'I'm a Lover,'" he said. "It's a song about the social problems of today. It's used in hundreds of songs. It's a song about the social problems of today."

"It can't have been a very good song, but it's a song about the social problems of today." For Ray's second reason, the band evolved because of the social problems of today."

"We talk in summer and the next minute they're standing there. You think you're doing well. You become scared of people. You become sick of people easily."

RAY DAVIES: "They have gone out of their way to make it sound like the way we sound."
A reputation for reliability

CELEBRATING 70 years of service to the trade, Starmer Music Co. Ltd., which, through its family business with a characteristic approach to quality, reliability, will show their vulnerability to the Fall. From the opening, including instruments, strings, and strings, will be highlighted by a charming lady ingenuity establishing the store’s reputation for reliability.

Specialities will be pianos, keyboards, bass, custom-built violins, violin bows, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, violins, vi
YES! 95%

THE FOUR PENNIES
PETULA CLARK
THE NATURALS
CLIFF RICHARD & THE SHADOWS
ROY ORBISON
THE DAVE CLARK FIVE
JOE BROWN
GENE VINCENT
FREDDIE & THE DREAMERS
GERRY & THE PACEMAKERS
OF THEM!

That's how they got to be stars. By insisting on the best. By being critical and discriminating not only about their own performances but about their equipment. Which means so very many of them choose VOX. Because it’s the most advanced, most reliable, most sensitive—because, they all agree, VOX is the mostest!

Here's a portfolio of the Top Pop Stars who use VOX, many shown with the latest and greatest VOX instruments and equipment they're happy to use.
Here's the list of VOX users

THE BEATLES
THE ROLLING STONES
DAVE CLARK FIVE
CLIFF RICHARD
THE ANIMALS
THE SHADOWS
THE SEARCHERS
THE NOLLSIES
THE BARON KNIGHTS
PETE & GORDON
WAYNE GIBSON
DYNAMIC SOUNDS
ROCKING BERRIES
ELMIE BROOKES
JOHN BARRY SEVEN
GEORGE BEAN & THE RUNNERS
HENRY BELL & HIS JAZZMEN
WALKER BROTHERS
ERIC DELANEY
KARL DENVER
THE WHO
CHRIS BARDE
THE TORNADOES
GENE VINCENT
THE NATURALS
ROY ORBISON
THE MIGIL FIVE
DUSTY SPRINGFIELD
RON PRENTICE
JUDD PROCTOR
SIR DOUGLAS QUINTET
HEINZ

THE BEAT NERVOUS
RICK DAVIES & THE
WILD MEN
BLUES MOVEMENT
BARBARA BORNE
EVE BROOKLL
THE REYNARDS
BOY CASTLE
CHERUBS
CLASHED
COMMANDO DAVE DICE
CONTINENTAL
DALLAS BOYS
DEBBIE DUNBAR
DEBRA
DOWNS
THE RHINE
ELLEN ELSON & THE VOODOOS
VIC Flick
MAX FORD & THE COMETS
DALE FORD
FOUR HITS N A ROW
FOURSIGHTS

THE GAMBLERS
HAPPY KIDD
LEW HAYES
TONY JACOBS
PETE JAY & THE MURCIALERS
JERMAINE & MARIE & THE SHADY
JOE STRINGER
DAVE EDDIE & THE FORMERS
THE HUBB
MOURN LIVERPOOL
CAPER LEWIS & THE SOUTHERNERS
LUKE & THE SOUTHERNERS
MARTIN JAY FIVE
RON MARTIN
THE BEATNICKERS
BOB MULLER
THE THREE MONKEYS
JOE MONROES
THE ORMSEY
MARTY PRAYERS
PERRY & PETTY & THE BEARS
BRIAN PINTO & THE DOLPHINS

THE RATTLES
THE WORSHIPERS
THE SHERATOS
THE RIVALS
SABBRE MUSIC COMPANY LTD.
THE BLACK SHEEP
ARCHIE SAVAGE
SHERIF & MAH
UR SHERIF
THREE SUNS
MARC DUBRO
G. NARRA
THE VECTORS
WILLIE WARDEN & PIGGY CAT
WILLIE WASHINGTON D.C.
MARTY WILDE
DEAN WINTERS
THE SHAMROCKS
ALAN PRICE
THE CYMBALS

We apologize for not including every VOX user's name as it would be impossible.

THE LONGEST LIST IN THE BUSINESS!
Supplying the current folk vogue

DALLAS Consider service to the customer the most important aspect of their business, which offers the widest possible range of musical merchandise. Their goods are renowned for dependability and are known wherever music is sold.-horizontal stand, one of the leading brands as Cadence, Bilbao, Baby Marke, Prusun, Sound-ville, Bredon, Vivans, Verman, Beinson, Formby and Houghton, are in the top bracket. A complete range of advanced-design amplifiers for modern performance, and are noted for their durable finished instruments, including banjo, mandolin banjo and steel guitars.

The numerious areas held by Dallas, Dragon, Paragon, david and Alress, for all types of guitar playing and musical instrument sales, is now a major force in folk vogue. These clarinets and saxophone players are played by many of the world's greatest artists and have been in increasing demand in popularity. Many of the best known customers will be directors of the famous Hollywood orchestras, and is now the one to talk to about new products, and is the main man for the best in folk music.

NEW BRASS

A new and complete range of brass incl. a mixed instrument and accessories, and will be displayed by Roemorris and Co Ltd, who annually show their new range and accessories and are manufactured in the world's most famous instruments and accessories, associated with Roemorris are Com, Arup, Sibona, Boon, and a good range of electric guitar strings by Vector. There are three and 12-string guitars in the wide range and modern-priced Folk.

ROSETTTI and Co Ltd have the first complete range of all electric guitar strings in time for the Fair, showing many new lines and brands added to the range for the coming season and justifying their confidence in the exhibition and the months ahead. They have devoted considerable attention to new ideas in instruments, which will be available for inspection on their main stand, where their representatives will be with M. Hanks (managing director), John Hanks (assistant manager), John Doherty (assistant manager), John Wood, Ray Hall (man of the North) and Gordon O'Keen (from the South).

New brochure's are being printed and it is hoped that dealers will take the opportunity to study them and collect a copy. Aft from their chief architect, Rosettie have taken Room No 132 for the purpose of exploiting Mosrite-Randall Electric PA sound. Electric guitar, for the purpose of presenting the latest 1966 styles and the most advanced of the new models at the factory.

Stuart Holburn will give an informal and interesting talk on the evolution of the electric guitar, and will also be present at the exhibition stand.

A NEW FAIR

The fair's main attraction will be a new and exciting exhibition stand, designed by the leading architects and engineers, and will be located in the main hall. The stand will feature the latest in electric guitars, amplifiers, and accessories, with a special emphasis on the latest in acoustic guitars and ukuleles.

A great deal of interest has been shown in the exhibition, and it is expected that the fair will attract a large audience of visitors from all over the world. The fair will be open from 10 am to 5 pm, and there will be a wide range of activities and demonstrations throughout the day.

For more information, please visit the official website or contact your local music store.
MELODY MAKER TRADE FAIR SPECIAL

The stigma has gone out of the transistor

NEW ECHO UNIT COMPUTER BASED

J AND J AMPLIFIER LTD.

have a stock of sur-
prises scheduled for the Fair, selling out of new de-
velopment, but exact de-
tails are being reserved un-
til the opening.

They will, for instance, be showing their new single-tube mixer
and their new power amplifier, both of which are
British-invented electro-

tones called Soundtendres, which employs entirely new
techniques, based on computer design.

JAPANESE GUITARS INCLUDED

EASTLICH in England, one of the leading wholesalers in this
country, Barnes and Mullins Ltd. will ex-
blishment to meet the requirements of all dealers.

The company's range of

The company's range of

Besse's "International" trumpet

More extensions to string range

BRITISH MUSIC STRINGS LTD. will be

further extending their com-
prehensive string range in line with the current trends of
music.

For example, exponents of the violin will receive a choice of four different sets of strings, the
fourth of which are specially designed for a particular kind of music, to be
sent to them at the Fair.

Sales manager Frank Hughes and members of staff will present the
availability of the new range of strings.

Among the remaining mis-

TWO KEYS TO A TOP SECRET...

We'll have something very special to show you at the B.M.I. Trade Fair which opens
at London's Hotel Russell on August 33.

All we can say at the moment is that some outstanding new additions to the popular Livingstone Burge range of home and
entertainment organs, including the "Monarch," "Regent," "Princess," "Carrie" and "Bambi," will be on display at the Fair.

These newcomers will take their place alongside the company's established range of home and
entertainment organs, including the "Monarch," "Regent," "Princess," and "Carrie," and will be
a welcome addition to the firm's already extensive range.

NEWCOMER TO THE FAIR

PIANO-SUPPLIERS since 1876, Fiddler and

Barnes, of London, are introducing some

comparative newcomers to their range,
and will be endeavoring to show their
strength at the Fair.

An expanded section of the
company's display, including several items under their registered trade names of Fiddler and
Barnes, will comprise a display of
guitars, violins and flutes,
including several items under their registered trade names of Fiddler and Barnes.

VITALITY

The Futurist has been de-
welded by the professional with an eye to meet the toughest demands. It has a specification second to none, another tool is added to the list, and the+1 strain in the Stradivarius, the Stradivarius, an organ which exci-

An organ to meet the toughest demands

SIR-ne BYR D AND

Sons Ltd. will be ex-

hibiting their high-grade electronic organs in Room 146, showing a comprehens-
ive range which is designed for the future, an organ with wide range and dependability.

Overseas sales visits bring useful contacts

THERE has been considerable expansion by General Music Sales Ltd. over the past few months, bringing in
costs of business, notably overseas.

Mike Sales made an extremely profitable sales visit to France, Holland and Belgium in June, returning with some
successful orders and encouraging results.

GSM has decided in a few weeks when they exhibited at the Larouzelle Sample Trade Fair in June, despite the expected
competition in such a strong market.

They supply a host of manufacturers at home and abroad with these strings for the stringing-up of instru-
ments and are reputed for the durability of their products.

Their brand names include Picato, Monopole, Red

ROOM 134

ROOM 135

TWO KEYS TO A TOP SECRET...

Two Keys to a Top Secret...

We'll have something very special to show you at the B.M.I. Trade Fair which opens
at London's Hotel Russell on August 33.

All we can say at the moment is that some outstanding new additions to the popular Livingstone Burge range of home and
entertainment organs, including the "Monarch," "Regent," "Princess," and "Bambi," will be on display at the Fair.

These newcomers will take their place alongside the company's established range of home and
entertainment organs, including the "Monarch," "Regent," "Princess," and "Bambi," and will be
a welcome addition to the firm's already extensive range.
A CERTAIN HIT FOR JOAN BAEZ

CLIFF RICHARD: "When You're Young And In Love" (English). Cliff, in good voice, sings 13 songs in Italian, Questions - wouldn't Italians rather hear an Italian and wouldn't Cliff's fans rather sing in English? Answer - of course they would.

LOUIS HORNELL: "The Sand And The Sea" (Unitalia). The Birmingham vocalist had to date pop sound, a bit of a Trey Hart in the style and a bit of a Zwicker in the title, which might undevelopedly please a bit of people without doing much else for the album.

LEONA HORN: "Take A Heart" (Dardella). It was a very well-written, ambitious composition that showed Henry Mancini's influences and some of the more adventurous, less commercial side of the singer's other albums. It's a bit more interesting, though, than the future could be.

MATTI ST. PETERS: "No Woman, No Cry" (CBS). The song was written by Bob Dylan and produced by Lou Adler. It's a bit too mushy for my taste, but I think the audience will like it.

CRAIG SINATRA: "Too Young To Know" (Columbia). Craig's voice is a bit too husky for my taste, but I think he's a bit too young to know what he's doing.

BARRY FRY: "If I Should Never See You Again" (Columbia). Barry's voice is a bit too husky for my taste, but I think he's a bit too young to know what he's doing.

POP LPS

FRANK: "From A to Z" (Columbia). Frank is a bit too young to know what he's doing.

NAT: "two tributes"

POP SINGLES

JOAN BAEZ: "It's All Over Now Baby Blue" (Fontana). Recorded specially for Britain, this Bob Dylan signature song in a surefire new hit for Joan. Good lyrics beautifully sung and backed by great guitar—are there two or is it all Joan? Certain Top

LEONA HORNELL: "The Sand And The Sea" (Unitalia). The Birmingham vocalist had to date pop sound, a bit of a Trey Hart in the style and a bit of a Zwicker in the title, which might undevelopedly please a bit of people without doing much else for the album.

LUCY HORN: "Take A Heart" (Dardella). It was a very well-written, ambitious composition that showed Henry Mancini's influences and some of the more adventurous, less commercial side of the singer's other albums. It's a bit more interesting, though, than the future could be.

MATTI ST. PETERS: "No Woman, No Cry" (CBS). The song was written by Bob Dylan and produced by Lou Adler. It's a bit too mushy for my taste, but I think the audience will like it.

CRAIG SINATRA: "Too Young To Know" (Columbia). Craig's voice is a bit too husky for my taste, but I think he's a bit too young to know what he's doing.

BARRY FRY: "If I Should Never See You Again" (Columbia). Barry's voice is a bit too husky for my taste, but I think he's a bit too young to know what he's doing.

BARRY GUNN: "If You Don't Know Me By Now" (Columbia). Barry's voice is a bit too husky for my taste, but I think he's a bit too young to know what he's doing.

BARRY GUNN: "If You Don't Know Me By Now" (Columbia). Barry's voice is a bit too husky for my taste, but I think he's a bit too young to know what he's doing.

BARRY GUNN: "If You Don't Know Me By Now" (Columbia). Barry's voice is a bit too husky for my taste, but I think he's a bit too young to know what he's doing.

BARRY GUNN: "If You Don't Know Me By Now" (Columbia). Barry's voice is a bit too husky for my taste, but I think he's a bit too young to know what he's doing.

BARRY GUNN: "If You Don't Know Me By Now" (Columbia). Barry's voice is a bit too husky for my taste, but I think he's a bit too young to know what he's doing.

BARRY GUNN: "If You Don't Know Me By Now" (Columbia). Barry's voice is a bit too husky for my taste, but I think he's a bit too young to know what he's doing.

BARRY GUNN: "If You Don't Know Me By Now" (Columbia). Barry's voice is a bit too husky for my taste, but I think he's a bit too young to know what he's doing.

BARRY GUNN: "If You Don't Know Me By Now" (Columbia). Barry's voice is a bit too husky for my taste, but I think he's a bit too young to know what he's doing.

BARRY GUNN: "If You Don't Know Me By Now" (Columbia). Barry's voice is a bit too husky for my taste, but I think he's a bit too young to know what he's doing.

BARRY GUNN: "If You Don't Know Me By Now" (Columbia). Barry's voice is a bit too husky for my taste, but I think he's a bit too young to know what he's doing.

BARRY GUNN: "If You Don't Know Me By Now" (Columbia). Barry's voice is a bit too husky for my taste, but I think he's a bit too young to know what he's doing.

BARRY GUNN: "If You Don't Know Me By Now" (Columbia). Barry's voice is a bit too husky for my taste, but I think he's a bit too young to know what he's doing.

BARRY GUNN: "If You Don't Know Me By Now" (Columbia). Barry's voice is a bit too husky for my taste, but I think he's a bit too young to know what he's doing.

BARRY GUNN: "If You Don't Know Me By Now" (Columbia). Barry's voice is a bit too husky for my taste, but I think he's a bit too young to know what he's doing.
This was the ‘Jazz Age’ but here’s a reminder that it was mostly ham

by MAX JONES

"Kitten," for instance — much in the jazz-inspired vaudeville and dance music of the Twenties, is just a part of popular music and entertainment.

And, as always, jazz musicians were not the biggest names. Bix and Ellington and his band were known for their sound, but Bessie Smith sold a great many records. And, though the Dixie Brothers and other smaller acts were to some extent glamorous names to youthful record buyers.

Pre-jazz

For myself, I was asked to ignore names by Walle and the other record companies in favor of a record that I liked, and, while I continued looking for record albums by and for myself, I was asked to appeal to someone who had an interest in the historic and historical names.

The point to be made, I think, is that the jazz age was not just a collection of names, but a real phenomenon, a style that had an enduring influence on popular music.

by BIX


by Micahal GARRICK

Michael GARRICK

Michael GARRICK: "I grew up in London, England. My family has been involved in jazz for many years. My father, Michael GARRICK, was a well-known trumpet player and bandleader. I began playing the trumpet at a young age and later switched to the saxophone. I have performed with many great jazz musicians, including Miles Davis, John Coltrane, and Art Blakey. I have recorded several albums and have won several awards for my music. I am currently living in New York and continue to perform and record music."

by Chris Hayes

Chris Hayes: "I am a musician and music educator. I have been playing the saxophone for over 20 years and have performed with many great jazz musicians. I have recorded several albums and have won several awards for my music. I am currently living in New York and continue to perform and teach music."

by SARAH

"YES! SARAH IS DIVINE" is a series of four albums by Sarah Vaughan, released in the 1940s and 1950s. The series features Sarah Vaughan's interpretations of traditional jazz and swing standards, as well as her own original compositions. The albums were recorded in New York City and feature some of the finest jazz musicians of the time.

The King Jazz Story

The King Jazz Story is a radio program that features jazz and blues music, as well as interviews with jazz musicians and historians. The program is broadcast on the radio station WGBH in Boston, Massachusetts. The King Jazz Story has been on the air since 1955, and is currently hosted by John Beal.

SWEETS EDISON AND THE MODERN JAZZ SOUNDS OF THE 1960S

SWEETS EDISON AND THE MODERN JAZZ SOUNDS OF THE 1960S is a book by jazz critic and historian Robert Hurst. The book provides a comprehensive look at the jazz scene in the 1960s, including the work of such prominent musicians as Miles Davis, John Coltrane, and Bill Evans.

The New Jazz Records

The New Jazz Records is a magazine that focuses on contemporary jazz music. The magazine is published quarterly and features articles on new albums, interviews with jazz musicians, and reviews of live performances.

The New Jazz Records

The New Jazz Records is a magazine that focuses on contemporary jazz music. The magazine is published quarterly and features articles on new albums, interviews with jazz musicians, and reviews of live performances.

The New Jazz Records

The New Jazz Records is a magazine that focuses on contemporary jazz music. The magazine is published quarterly and features articles on new albums, interviews with jazz musicians, and reviews of live performances.

The New Jazz Records

The New Jazz Records is a magazine that focuses on contemporary jazz music. The magazine is published quarterly and features articles on new albums, interviews with jazz musicians, and reviews of live performances.

The New Jazz Records

The New Jazz Records is a magazine that focuses on contemporary jazz music. The magazine is published quarterly and features articles on new albums, interviews with jazz musicians, and reviews of live performances.

The New Jazz Records

The New Jazz Records is a magazine that focuses on contemporary jazz music. The magazine is published quarterly and features articles on new albums, interviews with jazz musicians, and reviews of live performances.

The New Jazz Records

The New Jazz Records is a magazine that focuses on contemporary jazz music. The magazine is published quarterly and features articles on new albums, interviews with jazz musicians, and reviews of live performances.

The New Jazz Records

The New Jazz Records is a magazine that focuses on contemporary jazz music. The magazine is published quarterly and features articles on new albums, interviews with jazz musicians, and reviews of live performances.

The New Jazz Records

The New Jazz Records is a magazine that focuses on contemporary jazz music. The magazine is published quarterly and features articles on new albums, interviews with jazz musicians, and reviews of live performances.

The New Jazz Records

The New Jazz Records is a magazine that focuses on contemporary jazz music. The magazine is published quarterly and features articles on new albums, interviews with jazz musicians, and reviews of live performances.

The New Jazz Records

The New Jazz Records is a magazine that focuses on contemporary jazz music. The magazine is published quarterly and features articles on new albums, interviews with jazz musicians, and reviews of live performances.

The New Jazz Records

The New Jazz Records is a magazine that focuses on contemporary jazz music. The magazine is published quarterly and features articles on new albums, interviews with jazz musicians, and reviews of live performances.

The New Jazz Records

The New Jazz Records is a magazine that focuses on contemporary jazz music. The magazine is published quarterly and features articles on new albums, interviews with jazz musicians, and reviews of live performances.

The New Jazz Records

The New Jazz Records is a magazine that focuses on contemporary jazz music. The magazine is published quarterly and features articles on new albums, interviews with jazz musicians, and reviews of live performances.

The New Jazz Records

The New Jazz Records is a magazine that focuses on contemporary jazz music. The magazine is published quarterly and features articles on new albums, interviews with jazz musicians, and reviews of live performances.
The publishers retain the right to refuse or withdraw advertisements at their discretion. Although every care is taken to avoid mistakes, they are not responsible for clerical or printer's errors.

**FRIDAY cont.**

**Osterley Jazz Club, Alex Mayall's JAZZ BAND**

**SOUTHERN JAZZ CLUB**

**LITTLE JOHN'S BAR & Dance**

**THAMES CITY JAZZ BAND**

**PICTURE BIRD**

**THE SWAN**

**TUESDAY cont.**

**WEDNESDAY cont.**

**NEWWICK & CHERRY HINTON JAZZ BAND**

**MARQUEE**

**TUESDAY cont.**

**THURSDAY cont.**

**SATURDAY cont.**

**SUNDAY cont.**

**FRI 13 AUGUST 1965**

**BOWES LION HOUSE, STEVENAGE**

**FESTIVAL**

**SATURDAY, 29 AUGUST, 1965, 10 a.m. to 11 p.m.**

Robin Hall and Jimmy McGregor

Cafe Willy and Shirley Hart

July and Tony Fowler

Peter Bowles

John Bruce

Rick Herrick

Bill Collier

The Maharadja and others

with John Bailey (baritone)

Workshops for Guitar, Banjo, Mandolin, Banjo Song and Mandolin etc.

LADIES' DANCE: FIRST FLOOR, FRIDAY, FROM 11.30 p.m.

**EVENING CONCERT**

Matt and John Beveridge on Mandolin, Banjo, Fiddle and other instruments, for the boys

**DOORS OPEN AT 11.00 a.m.**

**TICKETS 6 / 1:00 per person (no concessions).**

Around town St Albans, Buntingford, Hoddesdon, Hertford, Bishop's Stortford and Clare.

**TUESDAY, 16 AUGUST 1965**

**FRI 13 AUGUST 1965**

**SATURDAY 16 AUGUST 1965**

**FRI 20 AUGUST 1965**

**SATURDAY 21 AUGUST 1965**

**FRI 27 AUGUST 1965**

**SATURDAY 28 AUGUST 1965**

**FRI 3 SEPTEMBER 1965**

**SATURDAY 4 SEPTEMBER 1965**

**TUESDAY 7 SEPTEMBER 1965**

**WEDNESDAY 8 SEPTEMBER 1965**

**THURSDAY 9 SEPTEMBER 1965**

**FRIDAY 10 SEPTEMBER 1965**

**SATURDAY 11 SEPTEMBER 1965**

**TUESDAY 14 SEPTEMBER 1965**

**SUN 13 AUGUST 1965**

**MON 14 AUGUST 1965**

**TUESDAY 15 AUGUST 1965**

**WEDNESDAY 16 AUGUST 1965**

**FRIDAY 18 AUGUST 1965**

**WEDNESDAY 24 AUGUST 1965**

**SATURDAY 26 AUGUST 1965**

**FRIDAY 25 AUGUST 1965**

**SATURDAY 26 AUGUST 1965**

**MON 29 AUGUST 1965**

**TUESDAY 30 AUGUST 1965**

**WEDNESDAY 31 AUGUST 1965**

**THURSDAY 1 SEPTEMBER 1965**

**FRIDAY 2 SEPTEMBER 1965**

**SATURDAY 3 SEPTEMBER 1965**

**TUESDAY 6 SEPTEMBER 1965**

**WEDNESDAY 7 SEPTEMBER 1965**

**THURSDAY 8 SEPTEMBER 1965**

**FRIDAY 9 SEPTEMBER 1965**

**SATURDAY 10 SEPTEMBER 1965**

**TUESDAY 14 SEPTEMBER 1965**

**WEDNESDAY 15 SEPTEMBER 1965**

**THURSDAY 16 SEPTEMBER 1965**

**FRIDAY 17 SEPTEMBER 1965**

**SATURDAY 18 SEPTEMBER 1965**
MILITARY BAND MUSIC

A Military Band is New Zealand wishes to purchase a complete library or independent orchestrations at reasonable prices.

PUBLIC NOTICES

10-day notice. Lost or Found. Reward offered.

SPECIAL NOTICES

WANTED for various bands. Contact...:

VOCALISTS WANTED

FREE TELEVISION SCREEN TESTS

CAR FOR SALE

BANDS WANTED

SOUND EQUIPMENT

REHEARSAL ROOMS

HOTELS

PUBLICATIONS
MAILBAG
WIN YOUR FAVOURITE JAZZ, POP OR FOLK LP

KNOCK OFF THE DYLAN, KNOCKING!

No one minded the Animals long single

BOB DAWBARN'S criticism of Dylan's "Like a Rolling Stone" seemed to assume that every single should last only 2 or 3 minutes.

His duration is a welcome relief from the usual 3 or 4 minutes. He's noise and I still can't make out what he's saying. But I'm sure he's got it all wrong.

And furthermore, I'm sure he's got it wrong when he says it's a sub-standard and not worth it.

The Animals made a record of over 4 minutes. As far as we're concerned, we're happy to go on a world tour with it.

RICHARD DRAKE, West Midlands, Surrey.

"LIKE A ROLLING STONE" is one of the best songs ever written and not just a bad one as described by Bob Dawbarn.—PAUL CASSON, Dagenham, Essex.

WHY NOT let the devoted fans be the judge of Bob Dylan's work, and anyway, who gave Mr. Dawbarn the right to say "Thank Goodness" on behalf of the majority of people.—JAMES MARTIN, Birmingham 23A.

CONGRATULATIONS Bob Dawbarn! You put into words what many people must be feeling.

Bob Dylan will either end up or be eaten by a folk singer with tremendous influence or we will be treated to the spectacle of him making his "latest swinging waxing" on "Thank Your Lucky Stars"—NICHOLAS MANSON, Deal, Kent.

RED FACES? I bet there are some red faces this week among certain pop journalists.

In their attempt to sell a new wave of beat groups to the "know it all" by saying, "The Animals are very important," they're saying "Bread and Butter" is coming and that they would take over the scene.

But on RSIO we were pleased to see a pleasant, self-effacing little group who have had the good sense to use the Dylan type of singing and kiss type of guitar arrangements. They've managed to put as much soul into a pop song as PEGGY SEGRUE and HORSECHURCH, Essex.

ALEX WELSH'S comments on Pete Wainwright are a curious American accent. It could be that a visiting American jazz musician had a word in his ear.

Who but Pete Wainwright's physical exams have any right to pass judgement on his health? His being was well known and furthermore, anybody about to visit Pete Wainwright will have known about him being an "old sweetheart" for some years and the time he was there being a difficult musician, to say the least of being a difficult, temperamental person.

HARRISON, New York, U.S.A.

LOOKED BORED AFTERTHE seeing the Byrds at London's Establishment, I was surprised that a group with such a high reputation could be so bad.

If they can top the hit records they're in with this lot, Luke Perrow and Sonny Money should be able to do it with every disc.—JOHN NEALE, Huddersfield.

LAUGHABLE DOI don't think the American accent coupled with a curious Tam- been Scotch is going to cut it with our Establishment.

The whole situation is laughable.—ROBINSON, Shoreditch, London.

FOR LOVE SO Mr. Patience thinks Roland Kirk is jazz's answer to the Who (MM August 5).

What other nonsense. What COUNTRY AND WESTERN GUITAR SOLOS

From your Dealer or FELDMAN'S, 64 Dean St., London, W.1